



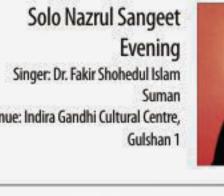






Venue: Drik Gallery, Dhanmondi Date: May 28- June 4

















Tangible Expressions

Monirul Islam's solo exhibition at Gallery Chitrak

TAKIR HOSSAIN

Bangladeshi expatriate painter Monirul Islam's artworks are easily recognisable as he can translate life's diverse dimensions with his signature style, techniques and innovations into captivating works, where subdued colours, lyrical lines, subtle textures and forms blend harmoniously. He controls his medium

and his technique with a certain mastery.

The veteran artist's latest solo exhibition is now on at Gallery Chitrak in Dhanmondi, Monir's specialty is his delicate lines and

the balance between use of space and composition. Use of space is an important aspect of his paintings and the artist likes to work with unusual forms and shapes -- transforming them amazingly into tangible expressions. An admirer of nature, Monir tries to replicate colours and harmony prevalent in surrounding environment through his works. The space that is found in his works is aptly related to the be a part of the Neo-Dada movement. perspective of the themes. In his composi tions, the artist uses doodles, sharp lines, dots, tiny motifs and a lot of symbols.

After settling in Spain, Monir started using paper, which he views as a mysterious medium. It enables him to place the com plexities of life before the viewers from a

different angle. He makes his own paper, as i provides the inexplicable feel that has

Over the last few years, whenever Monir visits Bangladesh, he works on (as medium) paper used in boxes of sweets. He came across this paper in Chandpur and thought of the dramatic impact of using it as a medium. He followed up on this idea and gradually started liking it. Grimy, pitted paper inspired him more than fresh white paper. Corrugated board is another pet medium which enables him to portray his desired illusion and fantasy. At the exhibition, some of his canvases are

occupied by various sized heart shapes (some are blurred), articulating romance, longing and melancholy. The artist has made a collage of different brands of cigarette packets as a part of his continuous experimentation, which gives his works a novel look. This series of works has been greatly influenced by the American pop artist Jim Dine, who is sometimes considered to Monir considers pure colour to be the

most effective way to express emotions and sensitivity. He believes that colour approaches the soul directly and is able to induce profound emotions in the viewer. He applies his colours meticulously, in thin layers, and reduces the texture of the paint to

its most minimal state. In the early '70s, he established a personal abstract language and maintains that style. Monir has done several watercolours for his

ongoing exhibition, which primarily focus on the lucid shades and washes. In the late 1960s, Monir emerged as an accomplished watercolourist, with studies mostly of life on land and water. In 1969, when Monir was only 27 years old, he went to Spain on a scholarship. For nine months, during his studies there, the artist worked on murals and frescos and won an award from the Spanish government. This allowed him to stay in Madrid for another year. During that period, he studied Goya's paintings and tried to comprehend the significance of light, colour and composition. Before settling in Spain, he did a few graphic works in Dhaka to get an idea of the method. Spain drew him into the enchanting world of etching, to which he later submerged his artistic faculty to gradually come out of his impressionistic tendencies and concentrate on different contemporary issues. That was a turn-

ing point in his life. The current exhibition also features some figurative works of Monir, which have been greatly influenced by Spanish painter Alfonso Fraile. From 1972 to 73, Monir worked with Fraile, Anthony Lawrence and Anthony



Sawrey at the same studio in Madrid.

One remarkable feature of Monir's works at the exhibition is that he has pasted paper on canvas in a number of his works. Then he has worked on them with acrylic, oil, hand colour, pencil and other mediums to portray varied surrealistic and symbolic images, which feature elements of surprise, perplexity, unanticipated juxtapositions and vague forms. Monir is always driven to explore some-

thing new. It breaks monotony for him and he believes art can be enriched through changing mediums. Each medium has a special feature, which demonstrates individual light, tone and space. As part of experimentation and developing new features of artworks, he has used espresso coffee, marble dust, brick dust, burnt ground rice, acramin colour and other natural pigments.

The exhibition will continue till June 15.



Anusheh song wins Zee Bangla Gourav Award

At the Zee Bangla Gourav Award, held on May 29 in Kolkata, internationally renowned music director Pandit Tanmoy Bose received the award for 'Best Title Song of a Serial'. The awardwinning title song of "Subarnalata" (a popular serial on Zee Bangla) was recorded by Bangladeshi singer Anusheh Anadil.

A highlight of the event was live performance by Anusheh. Apart from a Lalon Geeti, Anusheh performed two songs at the programme.

Anusheh has been working on Baul songs with Pandit Tanmoy Bose over the last couple of years. Last year their album, titled "Baul and Beyond" was released in Kolkata.



Artist Nazma Akhter's solo exhibition in Kolkata



Bangladesh artist Nazma Akhter's 5th solo art exhibi tion is opening today at Academy of Fine Arts, Kolkata, India, according to a press release.

Silence", the exhibition features 50 artworks on several media by the artist. The artist is attending the opening of the show.

Mondol, Jogen Chowdhury, Bijon Chowdhury and Debbroto Chakrobarty, along with the Bangladesh Deputy High Commissioner in Kolkata, Mustafizur Rahman, will be present at the opening





Titled, "The Language of

Noted Indian artists Robin



Drawing Inspiration from Bengali Literature, Culture

In conversation with Heisnam Kanhailal

Heisnam Kanhailal, one of the foremost Indian theatre theoreticians and directors, was born in Imphal, Manipur in 1941. His childhood was turbulent, as his mother died when he was just three month old. He was brought up by his uncle, a music and theatre enthusiast. Kanhailal formed his troupe Kalakshetra Manipur in 1969. He received the Padma Shri

Among the 20 productions of Kalakshetra

A keen admirer of Bengali literature,

Kanhailal was recently in Dhaka with his

tional Theatre Festival. The troupe staged

troupe to participate at the 1st Dhaka Interna

"Dakghar". The master experimentalist who is

always trying to re-define theatre through his

innovative productions and theories, talked to

The Daily Star (TDS) during his visit to Dhaka.

Kanhailal: In its early days, the century-old

Manipuri proscenium theatre was pretty much

influenced by the then Bengali theatre. After

World War II, we successfully came out of that

influence and developed a new Manipuri thea

forming new troupes, much like Bangladesh.

tre as a profession. Manipuri theatre still has

certain traditional elements, and the young

think in India, it is still impossible to take thea-

TDS: Tell us about theatre activities in

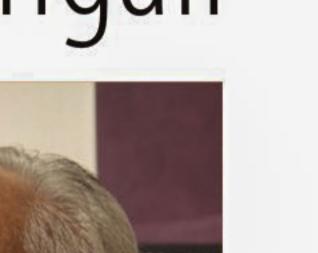
based on our performances or livelihood. Kanhailal has written or adapted, and directed 14, including "Tamna Lai" (Haunting Spirit), "Kabui Keioiba" (Half Man Half Tiger), "Migi Sharang" (Human Cage) and "Karna". His ada tations of Manipuri folklore are "Pebet" and "Hijan Harao". He has also adapted and directed Rabindranath Tagore's "Dakghar" and "Khudhito Pashan"; Taslima Nasrin's "Lojja", Mahasweta Devi's "Draupadi" and the script the Akira Kurosawa film "Rashomon" (origina story was written by Ryunosuke Akutagawa).

Bangladeshi theatre?

rately, as I have to know more about it. What I can do is make an observation as an outsider. However, I don't think I can even do that considering my visit here has been brief. What I have noticed is that all theatre activists seniors and youngsters -- are quite spirited. This passion is essential, even when it comes to the audience. Audience would like to see new things. During the staging of "Dakghar" (on May 30) here, I was moved by the audi-

ence's reaction. As theatre activists, we always

tional Theatre Festival? tre trend. At present, young theatre activists are Kanhailal: The Eastern part of the world [troupes from Singapore, Hong Kong, Nepal



believe, to effectively experiment, one needs a valid philosophy. Many young directors, actors and theatre activists in general, lack that depth. TDS: Tell us about your troupe and theatre

TDS: You have adapted Tagore, Taslima

you to adapt Bangla literary works?

Nasrin and Mahasweta Devi. What inspired

Kanhailal: I feel that Bengali art, culture and

those of Manipur are closely related. Whenever

we had to look outside Manipur for inspira-

literature. I think, emotions and sensitivity-

wise, Bengali and the Manipuri culture are

Akira Kurosawa film "Rashoman"

felt compelled to bring it to the stage.

and/or the private sectors.

tion, our first priority was Bengali culture and

TDS: You have also adapted the script of the

Kanhailal: When I saw the film I found the

story and the characters to be very intriguing. I

TDS: Any advice for Bangladeshi theatre

Kanhailal: They need to move forward, and

focus more on their craft. Patronage is impor-

tant to take theatre to a new level. This patron-

age should come from the government, public

Kanhailal: My troupe has been active for over 40 years. As an artistic leader, I think theatre goes beyond social experiences. Theatre has no meaning at all if we cannot assure a better liv-

(Clockwise from top-left) The artist; paintings at the exhibition.

TDS: How did you get involved in theatre? Kanhailal: During childhood, I wanted to be an actor but failed. I envied actors and decided that I had to be involved in theatre. I diverted my interest to writing and directing. I, along with friends, formed a student organisation for theatre enthusiasts. It was in the early 1960s. That was the learning period. In 1969, we

ing. We never try to form separate identities

activists are trying to experiment. However, l

They just want to draw the audience.

ideologies you adhere to.

formed Kalakshetra Manipur. TDS: What is your impression of

Kanhailal: Well, I can't evaluate it accu

need the audience with us. TDS: What about the 1st Dhaka Interna-

and India] participated in this festival. But we look forward to participation from other conti-

Bangladesh Group Theatre Federation's festival begins tomorrow

STAFF CORRESPONDENT

A 15-day theatre festival, organised by Banglades Group Theatre Federation (BGTF), begins tomorrow (June 3) at Bangladesh Shilpakala Academy (BSA). Thirty troupes, including three from India will stage their productions at the festival. The plays will be staged at National Theatre Hall and Experimental Theatre Hall.

Textile and Jute Minister Abdul Latif Siddiqui will be present as chief guest at the inaugural programme, to be held at National Theatre Hall tomorrow evening. Professor AAMS Arefin Siddique, vice chancellor, Dhaka University; Dhaka District Commissioner Mohibul Haque and theatre personality Sara Zaker will be present as special

guests. Liaquat Ali Lucky, director general of BSA and chairman of BGTF, will preside over the inau-

Among participating troupes, six are from outside Dhaka. The Dhaka-based troupes include Nagarik, Theatre Art Unit, Theatre, Natya Chakra, Loko Natyadal (Banani), Dhaka Theatre, Subachan, Mahakal, Aranyak, Prachyanat, Drishyapat and

Troupes from Narayanganj, Sylhet, Chittagong, Barisal and Rangpur are also taking part in the

Participating Indian troupes are Unit Malancha (from Kolkata), Natya Chetana (Orissa) and Jugagni

Shows will start at 7pm everyday. The festival will continue till June 17.

Sharmila Tagore and Soha Ali deliver lecture at Harvard

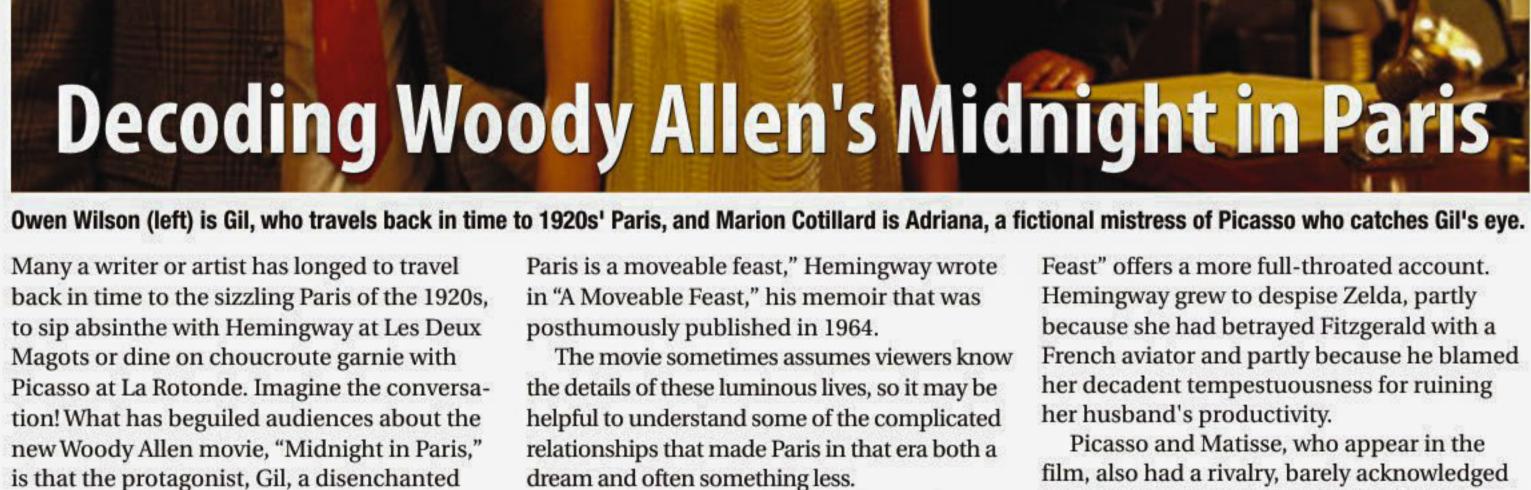
Soha Ali Khan and her mother Sharmila Tagore recently got a chance to interact with students a the prestigious Harvard University in USA. They spoke on "Indian Cinema Then and Now".

After their lecture, the duo also participated in a question-and-answer round pertaining to changes in Indian cinema over the years. Besides, few of Sharmila

Tagore's classic films and Soha's films like "Rang De Basanti" and "Khoya Khoya Chand" were also screened at Harvard.

Source: Internet





Hollywood screenwriter played by Owen

Wilson, gets to live exactly that fantasy.

He runs into Scott and Zelda Fitzgerald at an elegant soiree, where he hears Cole Porter crooning "Let's Do It (Let's Fall in Love)." He gets writing advice from a laconic Hemingwa persuades Gertrude Stein to read the manu script of his novel, and falls in love with Picasso's mistress. He meets Salvador Dalí, T. Eliot, Djuna Barnes, Josephine Baker, Luis Buñuel, Man Ray and others in the enormously talented cast of expatriates and bohe mians that peopled Jazz Age Paris. Reeling from the folly of World War I and so offering fodder for novels and paintings dripping with disillusionment, Paris was the centre of the artistic universe then, and those legends really

did converge on Paris around the same time. "If you are lucky enough to have lived in Paris as a young man then wherever you go for the rest of your life, it stays with you, for

Paris is a moveable feast," Hemingway wrote in "A Moveable Feast," his memoir that was posthumously published in 1964.

The movie sometimes assumes viewers know the details of these luminous lives, so it may be helpful to understand some of the complicated relationships that made Paris in that era both a dream and often something less. In 1922 Hemingway and his first wife,

Hadley, took a two-room flat near the Sorbonne that had no hot water and no indoor toilet. He also rented a room around the corner to write, something like the "attic with a skylight" Gil craves. It had a view of the smokestacks and rooftops that Mr. Allen captures in worshipful shots of the city. Gil meets Hemingway in a run-down cafe

not unlike the legendary Dingo, where Hemingway's less than beautiful friendship with Fitzgerald began with the latter's drunken near-blackout. Hemingway, who is parodied in the film with dialogue like "no subject is terrible if the story is true and if the prose is clean and honest," was envious of the seemingly effortless lyricism of Fitzgerald's writing in works like "The Great Gatsby." In "Midnight in Paris," Hemingway tells Fitzgerald that Zelda, a writer herself, sees her

husband as a competitor. But "A Moveable

Feast" offers a more full-throated account Hemingway grew to despise Zelda, partly because she had betrayed Fitzgerald with a French aviator and partly because he blamed her decadent tempestuousness for ruining her husband's productivity. Picasso and Matisse, who appear in the

film, also had a rivalry, barely acknowledged in the film, with the two artists echoing -some critics say swiping -- each other's themes. Both gained the attention of the art collector Leo Stein and his sister, Gertrude. In the film Gil hears that Gertrude Stein has bought a Matisse for 500 francs and, in the hope of making a time-bending killing, asks her if he could pick up "six or seven" Matisses as well. The twice-married Picasso was famous for mistresses, and in the film Marion Cotillard plays Adriana, a capricious, if melancholy stand-in for all of Picasso's lovers, models and muses. She claims to have been the lover of Modigliani and Braque as well.

When Gil sits down in a cafe with Dalí and Man Ray, he confides to those artists his shock at being catapulted back in time. Man Ray is delighted with the idea, but Gil tells him that's because "you're a Surrealist and I'm a normal guy."

Source: The New York Times

Bangla Feature Fi

09:00 Drama

11:00 Drama: He Shundar

All programmes are in local

time. The Daily Star will not

be responsible for any

Boishakhi Binodon C Tara O Jyotsnar Galpo

Ekushey-er Business Shanskrit Shomachar

Ekushey-er Chokh 10:10 Drama: Bumerang





Bringing Out the Dead

Cinebit Shadakal

Star World

DRAMA SERIAL 08:00pm Not Out 08:40pm Ogniroth

06:00pm Mohallar Bhai 08:15pm Gohiney

NEWS BULLETIN

News (Bangla) at 7:30am. ate Night News (Bangla a telecast on all Bangla 4:30 pm, 6:30 pm, 8:30 pm News (Bangla): 7:00 am, 10:30 pm, 12:30 am 9:00 am, 2:00 pm, 9:00 pm 10:30 pm, 12:30 am atn Bangla NEWS (Bangla): 7:00 pm, 10:00 pm, 11:00 pm, 1:00

CHANNEL i

12:30pm Taroka

06:20pm Bolabahullo

Kothon

2:02pm, 2:00pm, 7:30pm am, 4:00 am 01:00pm, 3:00pm, 04:00pm

TALK SHOW ATN BANGLA 12:30am Lead News

01:15am Vision 2020 09:45am Tritio Matra

10:10am Front Line 05:20pm Bajet Protidin Boishakhi TV 12:00am Zero Hour

10:40am Tarokalap 07:40pm Our Democracy BANGLAVISION

12:10am Ei Shomoy