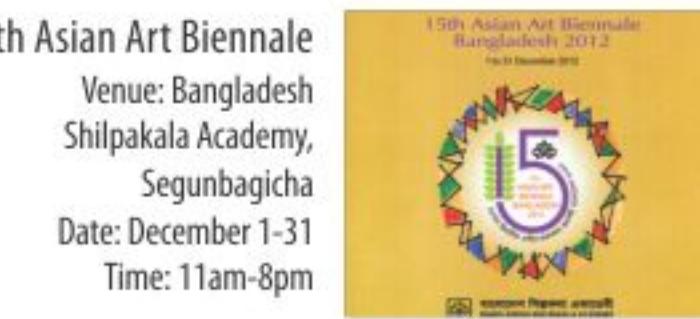
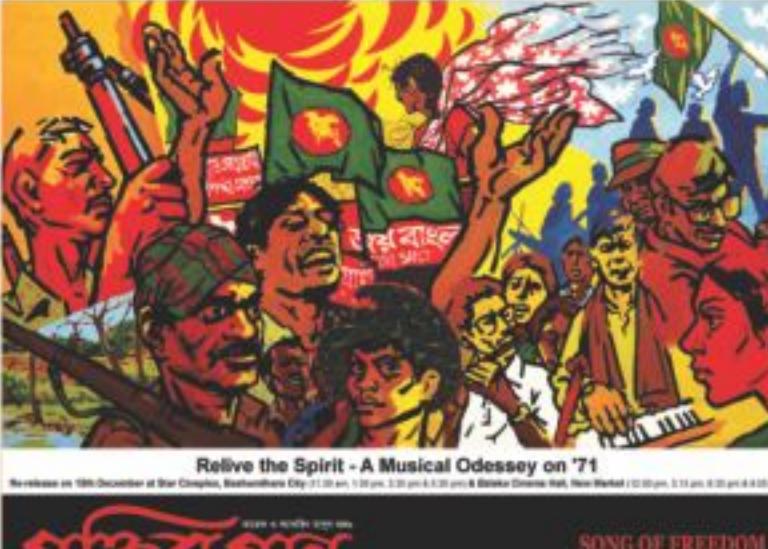


## WHAT'S ON

Solo Art Exhibition  
Title: Sonoran  
Artist: Proshanta Karmakar  
Buddha  
Venue: Nordic Club, Gulshan-2  
Date: Nov 21-Dec 17Photography Exhibition  
Title: Bangladeshi: The Price of Freedom  
Photographer: Raghav Rai  
Venue: Bengal Gallery of Fine Arts, Bengal Shilpalya, H-42, R-16, Dhamrai15th Asian Art Biennale  
Venue: Bangladesh Shilpakala Academy, Segunbagicha  
Date: December 1-31  
Time: 11am-8pmInt'l Short Film Festival  
Organiser: Bangladesh Short Film Forum  
Venue: Central Public Library, Shahbagh  
Date: December 13-19Solo Art Exhibition  
Artist: Kaliuddin Khan  
Title: The Making of Kali-2  
Venue: Radius Art Gallery, Gulshan  
Date: Nov 30-Jan 15Photography Exhibition  
Title: Touch the Sky  
Photographer: Md. Mohit  
Venue: Drik Gallery, H-58, Rd 15A, Dhamrai  
Date: Dec 7-14; Time: 12-8pmVictory Festival 2012  
Organiser: Sammiti Shangkhan Jote  
Venue: Central Shaheed Minar, Dhaka  
Date: Dec 14-16; Time: 4pm

## DID YOU KNOW?



## Films on the Liberation War

- Four documentaries made during the War -- Zahir Raihan's "Stop Genocide" and "A State is Born", Babul Chowdhury's "Innocent Millions", Alamgir Kabir's "Liberation Fighters" -- are considered to be the first films made in Bangladesh.
- Chashi Nazrul Islam's "Ora Egaro Jon" (1972) is considered to be the first feature film on the War.
- "Mukti Gaan" (1995), based on footage shot by Lear Levin during the War, by Tareque and Catherine Masud is the most critically acclaimed Bangladeshi documentary.

- Humayun Ahmed's "Shyamol Chhaya" (2005) is the first film made on the Liberation War representing Bangladesh at the Academy Awards in Best Foreign Language Film category.

- Tanvir Mokammel's nearly four-hour-long documentary "1971" (2012) is the lengthiest film on the War so far.



## EULOGY

Pandit Ravi Shankar  
Opening the gates of heaven with music

## SHUMON SENGUPTA

to Pandit Ji, telling her that she will probably hear Pandit Ravi Shankar live for the first and the last time that evening. That was indeed the case. He was 88 then.

Pandit Ji was a humanist. He loved his students and he had a deep sense of concern for the oppressed and deprived. He, along with Ustad Alla Rakha, performed at the Concert for Bangladesh in Madison Square Garden, New York City in 1971 and was one of the key movers, along with George Harrison, of this landmark concert.

He was a guru par excellence in the true Guru-Shishya Parampara (the Indian system of teaching and learning, while living with and serving the teacher). He taught scores of students, without any fee. Many of his students would live and have their meals in his house for months, learning from him with an open heart and hand. The receiver needless to say, proved to be a worthy recipient -- worthy of his guru, worthy of the sitar and worthy of the art.

Pandit Ravi Shankar presented the sitar along with Ustad Alla Rakha on the tabla at the Woodstock and Monterey music festivals in the USA in late '60s and took his listeners in USA and subsequently in Europe and rest of the future world by a storm. There was no looking back from there.

In many ways Pandit Ji launched Indian classical music at the world stage and showed the world, indeed many in India as well, its sheer power. He re-wrote the rules of Indian classical performances and took it beyond its traditional and limited boundaries.

By all standards, he was a global citizen.

I have heard Pandit Ravi Shankar perform live on five occasions, the last time at the Netaji Indoor Stadium in Kolkata in 2008 when he performed with his daughter Anoushka. I had secured premium tickets and dragged my reluctant five-year-old daughter through the maddening crowds to listen

The writer is the country director of an international NGO in Sierra Leone, is an aesthete and a music enthusiast. He hails from Kolkata, India and has Bangladeshi ancestry.

Pandit Ji was certainly a sadhak (a spiritual seeker) in the true Indian classical tradition in which his art became a means of opening the gateways to anandam (bliss) -- to a higher level of consciousness for himself and for his listeners.

I have often wondered, what set Pandit Ji apart from a few other artists of his generation who were equally gifted, who had equally formidable gurus and whose trainings were as much rigorous. Ustad Vilayat Khan for example had a command on the sitar as no other artist had. His treatment of the raga was unique and would often have its surprise elements, making the listener gasp in wonder and delight. He was a genius. But then Ustad Vilayat Khan was, in

Pandit Ji was an artist of exceptional capability. At times he would send his listeners into raptures, into a state of frenzy, at other times he would offer a seemingly endless cascade of melodies. Yet at other times the heavens would open up and he would sweep his listeners to the realm of the gods making them forget about their material existence -- he wrung such intense bhaava (emotions) from his instrument.

I am blessed, for I have personally experienced all these.

Thank you Pandit Ji. May you rest in eternal peace.

The writer is the country director of an international NGO in Sierra Leone, is an aesthete and a music enthusiast. He hails from Kolkata, India and has Bangladeshi ancestry.

High profile Bangladesh  
Kolkata Book Fair in January

## PALLAB BHATTACHARYA, New Delhi

The 37th edition of the Kolkata Book Fair, to be held in January, will have special sessions devoted to three dozen of modern Bengali literature -- Humayun Ahmed, Sunil Gangopadhyay and Syed Mustafa Siraj -- who died this year.

In keeping with the focal theme, the fair will be inaugurated by Professor Anisuzzaman of Bangladesh.

While West Bengal Chief Minister Mamata Banerjee will be the chief guest at the inauguration of the fair, there is no word yet on who will represent Bangladesh at the function.

Karim said the name of the minister who would represent Bangladesh would soon be confirmed.

In reply to a question whether Prime Minister Sheikh Hasina could attend the event, he replied, "That depends on her engagements and commitments."

The Bangladeshi pavilion at the fair will have stalls of 32 publishers from that country.

The book fair, which starts on January 26 and closes on February 10, will also launch the Sunil Gangopadhyay Memorial Lecture from this year in honour of the late writer and the first lecture will be delivered by poet-filmmaker Gulzar who was close to Gangopadhyay.

The book fair will feature the much-anticipated literary meet, which made its debut last year, for which a galaxy of 46 writers in English language and an equal number in Bengali are expected.

Among the writers likely to attend the meet are: Amartya Sen, Amitav Ghosh, Tahmid Anam, Shashi Tharoor, David Davidar, Jeet Thayil, Deborah Baker, Anita Nair, Javed Akhtar and Sayeed Akhtar Mirza.

Three lectures will be organised during the fair and one of them will be delivered by Bangladesh's writer-publisher Mofidul Haque on January 30.

A discussion will also be held on Bangabandhu Sheikh Mujibur Rahman's memoirs, "Ashamapto Attojibon."

The Bangladeshi pavilion at the fair will have stalls of 32 publishers from that country.

## Kabir Chowdhury's first death anniversary

## STAFF CORRESPONDENT

Yesterday marked the first death anniversary of educationist, translator and author Kabir Chowdhury. He was also one of the pioneering figures of the movement against fundamentalism in Bangladesh.

Chowdhury was born in 1923 in Brahmanbaria. His family hailed from Noahkhal.

With a master's in English literature -- graduating in 1944 from Dhaka University -- Chowdhury was appointed Education Secretary in 1972, immediately after the Liberation War when his younger brother Shaheed Munier Chowdhury was killed by the local collaborators of the Pakistani army.

Chowdhury was member-secretary of the first National Education Commission under Dr. Kudrat-e-Khuda and later, became the Education, Sports and Cultural Affairs secretary.

Chowdhury also played a major role as the director of Bangla Academy from early 1969 to mid-1972 in propagating secular values during the mass movements in the period. He was made the National Professor in 1998.

He headed several organisations that worked for secular democracy, such as the Ekatorro Ghatok Dal Nirmul Committee, Citizens Social Rights Movement and Citizens United Front. He worked closely with the late Jahanara Imam in trying to book the killers of 1971 as war criminals.

Kabir Chowdhury acted as chairman of the Bangladesh Afro-Asian Writers Union for many years. He was also a member of the presidium of the Bangladesh World Peace Council and the Bangladesh Afro-Asian Peoples Solidarity Organisation.

In his long career Chowdhury spoke at many national and international meetings of writers and social activists on literature, socialism, secularism and democracy. He addressed gatherings in Germany, Russia, USA, Bulgaria, Angola, Japan, Pakistan and India.

For his contributions to education, literature and civil society movements, Kabir Chowdhury was nationally and internationally honoured. Among the numerous awards he received were the Bangla Academy Literary Award, Ekushey Padak, Shadhinota Padak, Bangabandhu National Award, Mohammad Nasiruddin Literary Award, Sher-e-Bangla Award and India's William Carey Award.

Pandit Ji on the other hand was truly multi-faceted.

He was an outstanding composer. One has to watch Satyajit Ray's "Pather Panchali" to get the sense of the heart-wrenching melodies that he could extract from the strings of the sitar. One has to watch Richard Attenborough's "Gandhi" to get the sense of the immense dynamism and intensity Pandit Ji could bring out of this instrument. Not many in India are aware that he set Mohammed Iqbal's "Saare Jahan Se Achha" to music.

Pandit Ji was also performer par excellence for he took his otherwise esoteric music to the masses across the globe, or one could say brought the masses to sitar. Everyone loved Pandit Ji's music -- connoisseur and layman alike. He was among the first to create a meeting ground between Indian and Western classical music by collaborating with many great artists from the west.

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Pandit Ji was a spiritual seeker in the true Indian classical tradition in which his art became a means of opening the gateways to anandam (bliss) -- to a higher level of consciousness for himself and for his listeners.

I have often wondered, what set Pandit Ji apart from a few other artists of his generation who were equally gifted, who had equally formidable gurus and whose trainings were as much rigorous. Ustad Vilayat Khan for example had a command on the sitar as no other artist had. His treatment of the raga was unique and would often have its surprise elements, making the listener gasp in wonder and delight. He was a genius.

But then Ustad Vilayat Khan was,

in my view, largely a connoisseur's musician.

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