

WHAT'S ON

Group Painting Exhibition  
Title: Human Being for Humanity  
Venue: Gallery Chitrak, H-4, R-6, Dhanmondi  
Date: June 8-12

Book Fair

Organiser: Adorn Publication  
Venue: Seminar Room, Central Public Library, Shahbagh  
Date: June 1-15

Group Print Exhibition

Title: Awakening  
Venue: Bengal Shilpalaya, H-42, Rd-16 (New), Dhanmondi  
Date: June 8-19

Waheedul Hauque's Birthday Celebration

Venue: Chhayanaut Shangkriti Bhaban Auditorium  
Date: June 13-14

Memorial Meeting on Badal Rahman

Venue: Seminar Room, National Theatre Hall, Shilpakala Academy  
Date: June 11



# ART FOR A CAUSE

## Chitrak organises "Human being for Humanity"

FAYZA HAQ

Chitrak's Fund Raising drive "Human being for humanity" is aimed at supporting the victims of the Savar tragedy at Rana Plaza. The painting and prints range from the works of artists like Safiuddin Ahmed, Qayyum Chowdhury to Hashem Khan, AH Dhali Tomal and Shahid Kazi. Here are also the works of Biren Shome, Ahmed Shamsoddoha, Nasim Ahmed Nazir, Abul Barq Alvi, Rafiqun Nabi, Nasrin Akhter, Ahmed Nadvi, Naima Haque, Kanak Champa Chakma, Sheikh Afzal, Shishir Bhattachjee, Wakilur Rahman and others.

Looking at the paintings and prints, one finds Ahmed Shamusdoha with his boats on a flooded river. The water is gray and green. The sweeping and gathering clouds above range from puffy gray to jet-black. Shishir Bhattachjee's print -- black on yellow ochre is simply

divine. In style and concept, no one can surpass Shishir with the psychological insight, cynicism and humour. The creation consists of a weeping young man, a fish with waves and a paper boat within. There is also a collection of mittens, carrots and flowers. One also sees the beaks of sweeping down dove-like birds and a row of spiky grass.

Abdus Shakoor Shah has faces of three sun-drenched men at the back. Two sari-clad women are in front. Their bodies are blue, and they wear saris, with yellow checks and red blocks. His characters are taken from and ancient Mymensingh saga and the work is alive with colours. They have jewellery in their ears. There is Bangla calligraphy at the bottom to lend interest and explain the piece.

Shahid Kazi has a gray and black horse, rearing up on its hind legs and swishing its long, busy tail. Its hooves appear menacing.



Artworks by Rafiqun Nabi (left) and Mohammad Muniruzzaman.

Mohammed Muniruzzaman has eight white cranes with orange beaks. They appear to be happily paddling through the marshes, with the green forest at the background.

Sheikh Afzal has black buffaloes with hunched sun-burnt riders. There are fishing boats with large nets at the back. The

backdrop has more buffaloes. Tree-tops, beige, white and blue bars of gathering clouds complete the composition.

Hasheem Khan has a Baul with "Do-tara" in hand who sports a "punjabi" and shoulder-length hair. There are beige and brown strokes at the back that set off the composition in pale colours.

Mohammed Zahiruddin's water-colour has clouds in bars of gray, orange and jet-black for the rolling clouds. The beach in front has more bars of gray and white. There are also boats and men sporting red "lungis".

Anisuzzaman has broken bits of doors, bricks, and stones on the ground. This is done in pale orange, pink, gray and white.

Naima Haq's frog -- with a flying neck scarf -- contains bars of eye-catching gray and white. The frog itself sits on a patch of grass. It appears so alive, you'd think it would leap and jump, and with time croak to its fill.

Rafiqun Nabi, with his black crows with wires in the mouth, sits on images of newspaper used as scrap. And surely this piece is creme de la creme with Qayyum Chowdhury's cute multi-coloured birds against a green and gray backdrop.

The exhibition will continue till June 12.

## It's True!



Johnny Depp has portrayed a real-life character in ten films: Edward D. Wood Jr. in "Ed Wood", Lt. Victor/Bon Bon in "Before Night Falls", Hunter S. Thompson in "Fear and Loathing in Las Vegas", Insp. Fred Abberline in "From Hell", Joseph Pistone/Donnie Brasco in "Donnie Brasco", George Jung in "Blow", J.M. Barrie in "Finding Neverland", John Wilmot, The Second Earl of Rochester in "The Libertine", Jack Kerouac in "The Source: The Story of the Beats and the Beat Generation", and John Dillinger in "Public Enemies".

## NEWS bytes

### Jackie Chan replaces Hollywood hand prints



Jackie Chan left imprints of his hands and feet in cement at Hollywood's Chinese Theatre for a second time on Thursday -- after his previous prints were lost.

The 59-year old film star -- whose career has spanned 40 years -- first left imprints in the theatre forecourt in 1997. But the cement slab featuring Chan's prints has since disappeared. His imprints join those of many screen legends including Clark Gable, Marilyn Monroe and Humphrey Bogart.

Chan, who is the first star to have his prints done twice, was joined by Rush Hour co-star Chris Tucker and Karate Kid co-star Jaden Smith.

Last month at the Cannes film festival, Chan told Reuters that after countless broken bones and smashed teeth, he was giving up doing his own stunts but hoped to continue acting.

Source: BBC

ERRATUM

In yesterday's Star Arts & Entertainment report "The classical Indian edge: Sabina Mustafa enralls audience in Chittagong", the name of the performing artiste was mistakenly printed as Sabina Mustafa, instead of Sabina Mumtaz. We sincerely apologise for

## LIGHTS! CAMERA! ACTION!

# Nimphul: Nuhash Palli bustles again

SHAH ALAM SHAZU

With shooting for the remake of "Nimphul" scheduled to begin at Nuhash Palli on the morning of May 17, most of the crew had already travelled there the night before. I arrived there on the morning of the shooting, and so did Agun, Jayanta Chattopadhyay, Shamim Shahed and Chanchal Chowdhury.

Our first destination was a big room near the entrance of Nuhash Palli, where Humayun Ahmed would enjoy having a good adda with everyone.

While we were chatting, our breakfast arrived. The menu? Khichuri, fried eggs and chicken. Director Meher Afroze Shaon joined the table a while later, and exchanged pleasantries with us before sitting down to eat.

Once we were all full, Shaon asked for the script, which was promptly brought to her by assistant director Ibrahim. Skimming through the script, Shaon asked her deputy if everything was ready for shooting near the jungle. Ibrahim assured her that everything was in order.

The director then told us that we would offer our prayers at Humayun Ahmed's grave. After that, Shaon said, "I believe that Humayun Ahmed is still with me. The people I'll be working with today are artists who are very close to my heart."

The assistant director then called for the actors to get ready for the first take out in the Gajari forest. Agun and Chanchal Chowdhury put on their costumes and headed to the spot. With the sun burning bright above, Shaon and Jayanta Chattopadhyay pulled up chairs to sit on. Shaon gave instructions before the camera started to roll.

The shooting began with a scene where Mona Dakaat was captured. The director called for a cut when a bicycle tumbled unplanned. Shaon added that she couldn't hear the shouts of the people who had captured Mona Dakaat.

The next take started, and



PHOTO: SHAH ALAM SHAZU

(Top) Meher Afroze Shaon (sitting, right) with the cast and crew; Chanchal in the middle of a shot.

people dragged Mona Dakaat to the front. Chanchal Chowdhury-- as Mona Dakaat, and Agun -- as Kuddus, were both sweating under the heat. The scene got the director's approval after two takes.

The next scene took a long time to attain the directors satisfaction. Shaon told the child actor in the scene to act more scared, and it took a number of shots to get the scene right.

With the jungle portion of the

shooting over, the crew took refuge in the shades of the veranda of the Brishti Bilash house. Watermelons arrived to provide relief in the heat. Resting on a sofa, Shaon asked Chanchal, Agun and Shamim Shahed to rehearse.

Chanchal acted surprised after looking at Shahed Shamim, saying, "You didn't have a moustache a minute ago." Shamim Shahed also laughed, "I put it on in the makeup room".

Shaon asked the assistant

director to hurry Jayanta to join the rest of the actors. With his arrival, the rehearsal gained pace, with the director passing her instructions.

The camera, monitor, and other instruments were brought in front of Brishti Bilash. Mona Dakaat and his son were tied to a tree for the next scene. A crowd gathered for a lynching scene. The director shouted "Action", and the villagers started to scream and beat Mona Dakaat, who began to scream in agony in response.

It took over an hour to get a perfect shot, especially since the entire cast was on the camera.

Lunch break was called soon after, with the clock hitting 4pm.

After the meal, the director elaborated on the TV play. She said, "Humayun Ahmed and I watched 'Nimphul' when we were in the US. Humayun Ahmed told me how technology had progressed since the original version. It was then that I became interested in remaking 'Nimphul'."

I made way out of the famous Nuhash Palli, as more visitors poured in.

## Manipuri Dance Training Project underway

A CORRESPONDENT

A three-year dance training programme has been initiated by Shadhona and Manipuri Theatre, to teach Manipuri dance to the Manipuri community in Srimongol. The programme recently commenced at Manipuri Theatre's 'Nat Mandapa' in Ghoramara, Komolganj.

Named "Dhrumel", the project will impart training in Manipuri performance and theoretical perspective, along with orientation to making costumes and instruments.

Pung Cholom, Dhol Cholom, Kartal Cholom, Thangta,



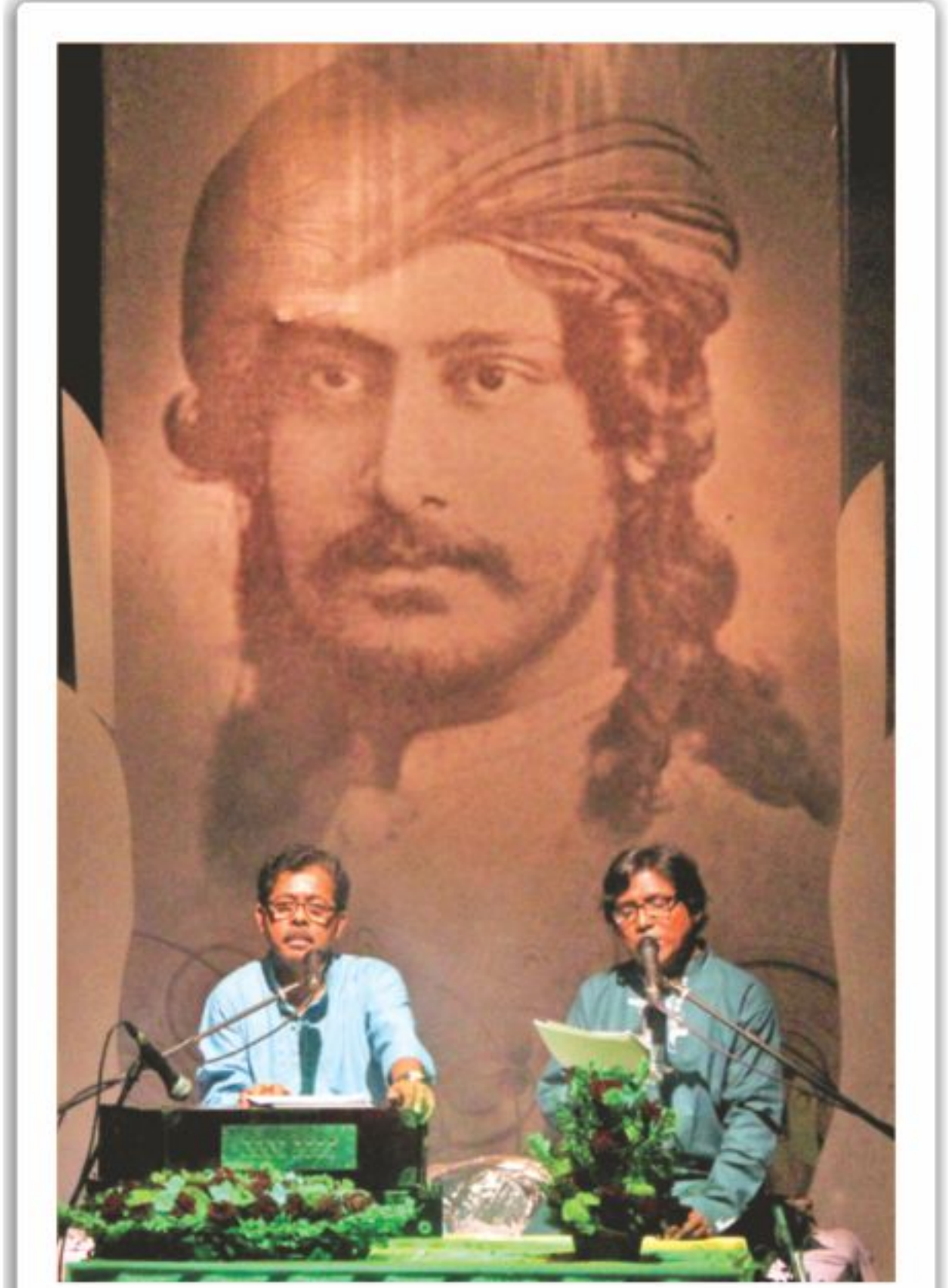
PHOTO: STAR

Participants of the workshop.

and other *lasya* and *tandav* forms of Manipuri will be taught. The key dance trainer will be Sweetie Das-Chowdhury—from Kolkata, India. A post graduate in Masters in Manipuri dance from Rabindra Bharati University, she has also trained extensively under Kalavati Devi. Gurus of the Manipuri community in Komolganj will also be part of the project.

The project was inaugurated through a short workshop from June 2-4, in which 30 students, including 15 members of Manipuri Theatre participated.

The event was conducted by Subhashish Sinha, chairperson of Manipuri Theatre. In her welcome address, dance researcher and general secretary of Shadhona Lubna Mariam expressed hopes that an annual International Manipuri Dance Festival could be arranged in Komolganj.



With the title "Rabi Thakur-er Ajor Kabita Abinashi Gaan", a recitation and rendition programme featuring Tagore poems and songs by Rabishankar Moitri and Makbul Hossain was held at Shawkat Osman memorial auditorium of Bangladesh Public Library in the capital on June 7. Recitation troupe "Swarbrito" organised the event.

PHOTO: RIDWAN ADID RUPON

## Our art across borders

On the occasion of the 40th anniversary of the diplomatic relationships between Vietnam and Bangladesh, a group art exhibition of Bangladeshi painters was inaugurated on June 5 at the Vietnam Exhibition Centre for Culture and Arts in Hanoi. Hoang Duc Hau, director of Ministry of Culture, Sports and Tourism Socialist Republic of Vietnam inaugurated the exhibition. Bangladesh Ambassador in Vietnam Suprodip Chakma and artist Kanak Chanpa Chakma, on behalf of Bangladeshi painters spoke at the inauguration. The participating artists are Kanak Chanpa Chakma, Maksuda Iqbal Nipa, Shameem Subrana, Samina Nafis, and Bipasha Hayat.

