

WHAT'S ON

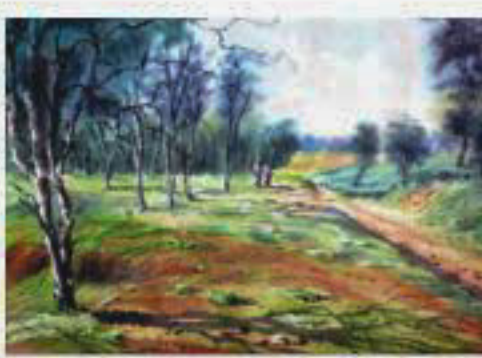
Group Print Exhibition
Venue: Gallery Chittrak, R-6, H-4, Dhanmondi
Date: July 28-August 3
Time: 10am-8pm



Group Print Exhibition
Title: Under Pressure
Venue: Bengal Art Lounge, Gulshan-1
Date: July 5-August 10
Time: 12pm-8pm



Group Exhibition
Title: Finding A Voice
Venue: Athena Gallery of Fine Arts, Cha-72/1/D, Progoti Shorani, Uttara Badda
Date: July 5-31



Charity Art Exhibition
Title: Fida'r Jonno
Venue: Zainul Gallery-2
Date: July 14-30
Time: 10am-8pm



Film Screening
Title: World Best Comedy Film Show
Organiser: Bangladesh Shilpakala Academy
Venue: International Digital Cultural Archive, BSA
Date: July 22-31; Time: 7:30pm



Preservation of nature through art

Exploring contemporary Art in America and Gallery Practice

FAYZA HAQ
Artist/curator Dr. Auburn Ellis was fun to be with. Her lecture at Dhaka Art Centre on Friday evening was easy to relate to and enjoy. She made her talk on the US art scene informative, informal and more like story telling for adults. Although the talk was on contemporary art, it was not esoteric or academic. Dr. Auburn Ellis's talk was pure fun. Questions were asked and she provided the answers, as in the case of Wakilur Rahman, who knew quite a bit about curation and the art market in Germany and Vienna. The audience was also keen to hear on her experience and ideas of 'pop-up art'. The fairly tall lady, with Nubian features, glowing with energy and enthusiasm, was into collage, painting (acrylic) and ceramics before she got her PhD from Chicago -- the third important Art Centre in the US. As Dr. Ellis put it, she had done collage, ceramics and acrylic solo exhibitions at various art galleries and centres. She displayed many contemporary US paintings, in her presentation video. The slides depicted the Rocket. Even in

Prague and Italy, the art buffs were keen to see her works. In ceramics, Dr. Ellis had busts of faces and people; and functional items like teapots. She had exhibited her thought-provoking post-modern photos too-- in black and white. She had painted women in a field; books in a Chicago library with the skyline of the city in the background. She had done a mural on jazz music, with the presence of a man and a woman. Her oil pastel presented a tree with sweeping and waving leaves, and another white tree with green leaves. There was mirror and glass in the black tree. Like artists today in the US, she was interested in conservation. She also held many exhibitions with recycled materials like tin and plastic. Then there was "Moonrise over the lake water" in colour. There was again the depiction of Queen Hatsheput of ancient Egypt holding the globe. She came before Queen Nefertite. "I paint a lot of the sun, moon, trees and water -- life-giving elements," said Dr Ellis. She had used the paintings for her PhD. She was also interested in the history and sociology of the African diaspora.

In New York, the photographs were experimental in capturing the silences of the churches. One tried to internalise the silence of 1500 people in a room. The New York Mona explored sounds (2008) that dealt with electronics and created rhythm. It attempted to mimic music. There was the "Bike Night" at Hammer Museum. Here also, the artist was concerned about ecology. "Bike-ride" used brown-red weaving. This downtown gallery could be used only temporarily. The Chicago pop up gallery was in a restaurant, which had only three walls. The installation by Robert Gober was made from recycled items. The aim, yet again, was the preservation of nature. "The vibrancy of colour" by Moe Brooker showed a field of water. This was in acrylic and used a repetition of colours to depict a field of water. The installation with broken furniture, with repletion of colours by Titus Kapha brought in the 1900s--when slaves or free labour from Africa were used. Titus Kapha had used recycled materials. The place had been looted; and it looked as if a tornado had hit it. The work aimed to bring the Civil War in the US into the limelight.



Eid keeps Moushumi on her toes

A CORRESPONDENT
Celebrated film star Moushumi is busy with many Eid special TV plays. In a major coup, she is both acting in and directing a drama this Eid. Moushumi has acted in Eid special TV play "Ami Kichhu Bolte Chai", directed by Ishtiaq Ahmed Rumel. She has also co-starred with Mahfuz Ahmed, in another play, directed by Arif Khan. She has taken parts in TV plays directed by Nuzhat Alvi, Muhammad Mostafa Kamal Raj and Ashutosh Sujon for the upcoming Eid. Here she acts opposite Sajal and Chanchal Chowdhury. "As every Eid, I am very busy shooting for Eid special plays. It has been a great experience altogether," says Moushumi.

It's True!

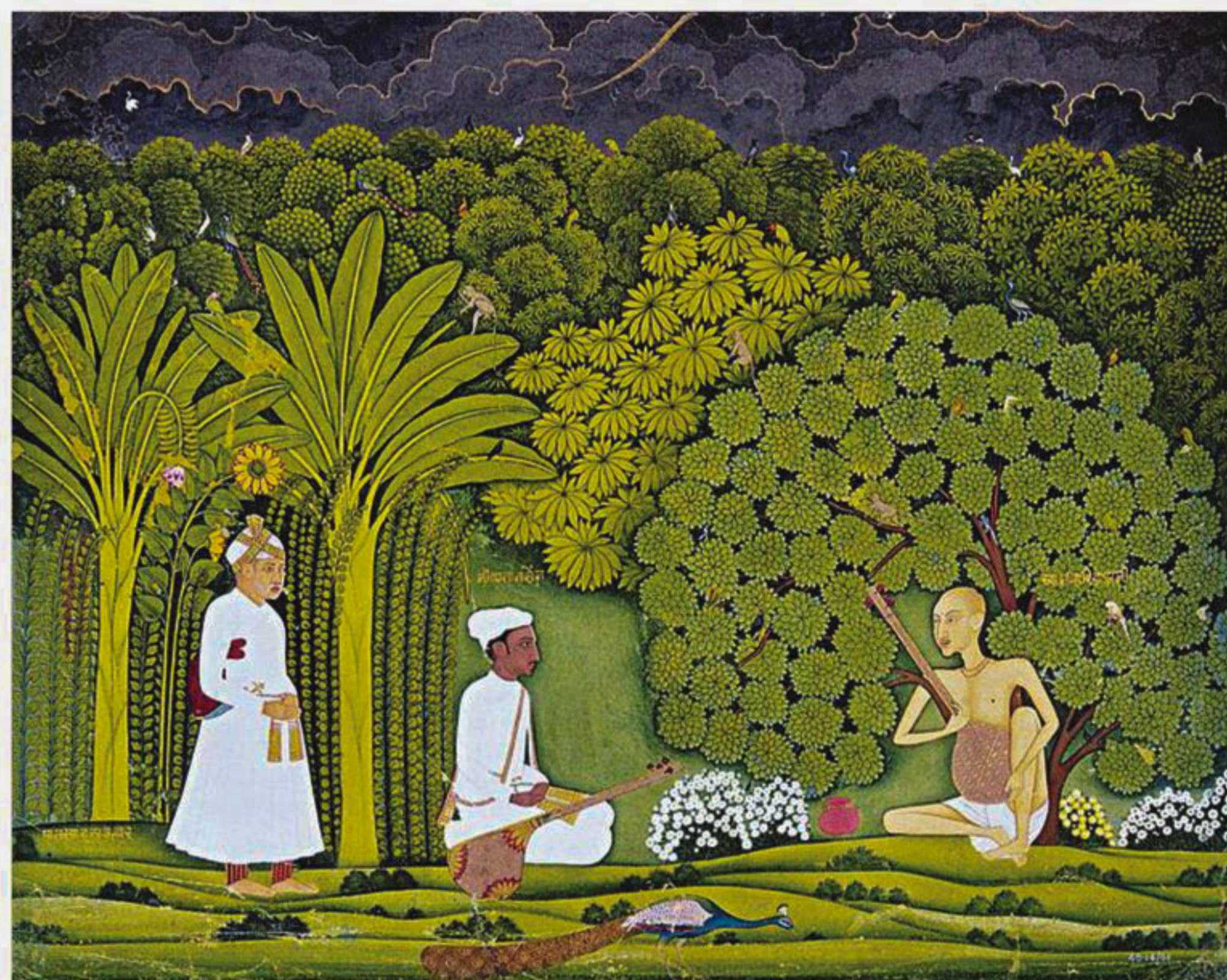


The earliest attempts to produce colour films involved hand-painting the negatives or tinting it with dye. Several dyes were rolled over the negative, each with an appropriate stencil underneath to restrict the dye to the desired parts of the print. The results would look naturalistic. Kinemacolor was the first process to capture natural colour on film stock. The first film in colour on record was "La Vie et la passion de Jésus Christ", a 44-minute silent film made in France in 1903. While many of its successors were lost, this film has been preserved exactly.

RASA OF A RAGA

The marvel of Miyan Ki Malhar

ZAHANGIR ALOM
Miyan Ki Malhar is a monsoon raga, popularly used for inviting and embracing rain to drench the earth and to welcome the monsoon. One of the Navaratnas (nine jewels) of Emperor Akbar's court -- Mian Tansen -- created the piece. The raga is a musical prayer for the life-giving rains of the monsoon. It is also a complex and potent musical blueprint for improvisation and composition, though given the raga's elusive nature; it is more like an ancient, tattered map alluding to mysterious treasures. The complex and subtle melodic structure of Miyan Ki Malhar, stems largely from the raga's use of both shuddha (while ascending) and komal (while descending) nishad. A melodic movement between the two nishad is thought to help clouds fall as rain. Mian Tansen was thought to have such a musical prowess that he could make the raindrops fall styling a musical high, set on Miyan Ki Malhar. A maximum of five among nine moods or sentiments (popularly called as Navarasa) are used in music. They are: Shanta (tranquil or peaceful), Karun (pity), Shringar (beauty), Veer (heroic), and Chanchal (restless). Miyan Ki Malhar creates Veer rasa. Miyan Ki Malhar is particularly an alap-ang raga pertaining to Thaata Kafi. Rendition by a male vocalist and a recital of sarod among all the instruments can best preserve the essence of the raga. An anxious heart will ask for his near and dear ones' safety; again, a romantic heart will seek for union, while listening to either rendition or recital of the raga. Though mostly performed at midnight, it can be performed at any time during monsoon. This raga has an intimate relation with the flower Kodom (Anthocephalus kadamba). Tagore song "Badol Din-er Prothom Kadom Phul" and "Hey Gambhir" are set on Miyan Ki Malhar. The onset of the monsoon is a time of great joy and celebration in this part of the world. Crickets sing, frogs croak, the earth smells fresh and wet, and cool breeze prevail. Poets, dancers, painters and musicians express exhilaration for



Emperor Akbar watches as Miyan Tansen receives a lesson from Swami Haridas, depicted in a Mughal miniature painting.

the resurrecting powers of nature during the rainy season. National Poet Kazi Nazrul Islam hails the monsoon with a "Miyan Ki Malhar composition "Boroshha Oi Elo Boroshha". A true treat of a vocal piece based on the raga is Ustad Bade Ghulam Ali Khan's record of "Bijari Chamake", where the maestro expresses the distinctive mood of flashes of lightning. Record of a drut khayal "Barsan Lagi Rey Badariya" by Ustad Amir Khan and a magical alap-ang record by Ustad Rashid Khan are apt examples of the raga. Master of sarod Ustad Amjad Ali Khan also fashions a musical high based on the raga. Set on Miyan Ki Malhar, the marvelous rendition of the number "Saawan Ke Suhane Mausam Main" by Ustad Ahmed and Mohammad Hussain manifests a melancholic

heart missing their counterpart in the beautiful allegory of the season monsoon. Ghazal legend Mehdi Hassan with sarangi maestro Ustad Sultan Khan and tabla artiste Ustad Shaukat Hussain enthralled the audience with a Miyan Ki Malhar genre "Ek bas tu hi nahin", in a live concert held at the Royal College Of Music, London, on October 1990. Another Mehdi Hassan ghazal "Nawazish Karam Shukriya Meherbani" is also evocative of the raga. Nachiketa generates the mood of melancholy in his song "Shrabono Ghanaye" while Ghulam Ali and Sadya Afreen Mallick have separately recorded a Bengali ghazal "Megh Eshey Chhunyee Chhunyee Jaye", penned by eminent singer, composer and poet Mohammad Asafuddoulah.

NEWS bytes

John Williams returns to score Star Wars

Composer John Williams is to return to score "Star Wars: Episode VII", Lucasfilm president Kathleen Kennedy has confirmed at a Star Wars fan event in Germany. Williams, who has composed all six films in the sci-fi saga, said he was "happy to be continuing to be part of the whole fun" of the franchise. In an interview with StarWars.com, he also hinted of using some of the music from previous films. The composer has won five Oscars over his 60-year career for his famous film scores including "Jaws" and "E.T. The Extra-Terrestrial", and also been nominated for more than 40 other Academy Awards for his work on movies including "Superman", the Indiana Jones films and most recently, "Lincoln". Star Wars: Episode VII is scheduled to be released in 2015.

Book launch at IGCC



A CORRESPONDENT
Three books of noted writers Selina Hossain and Rashid Haider will be launched at Indira Gandhi Cultural Centre (IGCC), Gulshan in the city on August 2. Dr. Ranjit Kumar Biswas, Secretary of Cultural Affairs will be chief guest on the occasion. High Commissioner of India in Bangladesh Pankaj Saran will unveil the books as guest of honour. Professor Emeritus Anisuzzaman and Dr. Syed Monzoorul Islam of Dhaka University will take part in the ceremony as special guests. The books titled "Motijaner Meyera



O Onyanyo Golpo" by Selina Hossain, "Brihonnola O Onyanyo Golpo" by Rashid Haider and "Bangladesher Golpo" edited by Selina Hossain will be unveiled at the book launch. The books are an anthology and a collection of short stories published by the National Book Trust of India. Each book comprises 21 short stories symbolising the significance of the number "21" that relates to the Bangla Language Movement which led to the independence of the country. IGCC, in association with the State Bank of India in Bangladesh, is organising the event as part of its regular cultural programmes.

Saving the big cat

Children's art competition on World Tiger Day

STAFF CORRESPONDENT
World Tiger Day, an annual celebration to raise awareness on the pressing need for tiger conservation, is held around the globe on July 29. To build awareness on the subject, Bangla Communications Ltd organised a children's art competition (6-15 years) on the premises of the Faculty of Fine Arts, University of Dhaka on July 27. Abul Barq Alvi, Dean of the Faculty of Fine Arts, University of Dhaka; theatre personality and chairman of Bangla Communications Ltd Mamunur Rashid; noted cricketers Habibul Basher Suman and Javed Omar, artist Rashid Amin, among others, were present at the event. The speakers talked about the importance of tiger conservation. The mangrove forest of Bangladesh Sundarbans has one of the largest populations of tigers in the world. They indicated that ecological and climate changes, continuous threats by poachers and low



Children at the art competition. awareness of the local population are putting this animal's life in danger. The competition was largely arranged to mark the day and to create awareness about tiger safety and biodiversity conservation among the younger generation of the country. The young artists focused on the visages of tigers, their habitat, characteristic features and varied aspects of the national animal. At the programme, cricketers interacted with children to encourage them to realise the importance of preserving tigers, our heritage as well as environmental issues.

MAASRANGA soars into third year

STAFF CORRESPONDENT
Maasranga TV, one of the newer TV channels of the country, steps into its third year today. In its first two years, the channel has strived to create a unique position in the visual entertainment arena on the pillars of taste, quality and innovation. Some of the biggest endeavors of the channel targeted at strengthening viewership were the broadcast of Euro 2012 football tournament, and ICC Champion's Trophy this year. Meanwhile, the channel was also the media partner of the Bengal ITC-SRA Classical Music Festival, recording and broadcasting performances of legendary musicians. In days to come, Maasranga promises its viewers more live sports, while it will also bring on TV the biggest musical festival with artistes from both Bangladesh and India, called "Kolkata Bangla Gaan-er Utshob". Three cartoon series for children will begin airing, while reality shows "Magic Bauliana", "Housefull" and "Brac Bank Meghe Dhaka Tara" will also entertain the TV audience. Alongside entertainment programmes, the channel has also done some appreciable work on serious subjects, including interviews of foreign diplomats on "Editor's Guest" and the youth's take on the country and people in "Amra Anibo Probbhat". The channel will also collaborate with two world-renowned news and entertainment channels soon, to bring interesting innovations to its screens. News, in-depth analysis, decentralised news from three studios outside the capital, and dialogue-based weekly programmes will bring new flavours to the channel. Most of these new programmes will begin airing after Eid, and channel insiders are optimistic that viewers will rediscover Maasranga TV soon.

