

NEWS bytes

Art workshop at Charukala Barisal

OUR CORRESPONDENT, Barisal

A two-day art workshop ended in Barisal on Tuesday. Charukala Barisal organised the workshop at Charukala office with participation of 15 children, teenagers and young painters. The event was inaugurated and facilitated by Abdus Sattar Taufique, teacher of the Faculty of Fine Arts, Dhaka University. Dr. Kazi Mozammel Hossain, Parvez Hasan Ripon, Sara Hossain, Sukhen Das, Sushanta Ghosh and activists of Charukala Barisal attended the sessions as guests. Certificates were distributed among the participants at the concluding session of the workshop. Altaf Hossain, president Charukala Barisal, presided over the inauguration and closing ceremonies of the programme.

SYED WALIULLAH Giving a new shape to Bangla literature

Ground-breaking novelist, short story writer and playwright, Syed Waliullah, was born in 1922 at Sholashahar in Chittagong. Today marks his 91st birth anniversary. After graduating with distinction from Anandamohan College in Mymensingh in 1943, he enrolled at Calcutta University (now Kolkata University) for Masters in Economics, but was unable to complete his studies. Waliullah's father, Syed Ahmadullah, was a government officer. His father's posting at different places provided an opportunity for the young Waliullah to see the life of people in different parts of East Bengal (now Bangladesh). These experiences helped him create many of the characters of his novels and plays. Waliullah's literary activities began when he was a student of high school. He edited a hand-written magazine called "Bhorer Alo". His first short story "Hathat Alor Jhalkani" was published in the Dhaka College Magazine. He was proficient in both English and Bangla. He briefly published an English journal, titled "Contemporary". He worked as a sub-editor at the Calcutta Statesman during 1945-47. He also used to write for Saogat, Mohammadi, Bulbul, Parichay, Arani and Purbasha. After the partition of India in 1947, Waliullah moved to Dhaka and joined Radio Pakistan, first as an assistant news editor, and later as a news editor in Karachi (1950-51). From 1951 to 1960 he served as a press attaché at the Pakistan embassies in New Delhi,



Sydney, Jakarta and London. From 1960 to 1967 he served as first secretary at the Pakistan embassy in Paris and from 1967 to 1971 he worked as a programme specialist at UNESCO in Paris. In 1971, Syed Waliullah worked for the liberation of Bangladesh and joined hands with his friend Justice Abu Sayeed Chowdhury to enlist the support of a number of French intellectuals including Pierre Emanuel and Andre Malraux in mobilising public opinion around the world. His first volume of short stories to get published was "Nayanchara". His second volume of short stories, "Dui Teer O Onnanyo Golpo" was published in 1965. He wrote 32 stories, which were not included in any book. Along with fiction he had considerable mastery over plays also. His noteworthy plays are "Bahipeer" (1960), "Suranga" (1964) and "Tarangabhanga" (1965). Waliullah is mostly known for his novel "Lalshalu". The novel depicts life in rural East Bengal, and exposes the manipulations of charlatans exploiting the religious beliefs of the common people. It reveals his deep understanding of human psychology. Urdu, French and English translations of "Lalshalu" were published in 1960, 1961 and 1967: "Lal Shalu", "L'Arbre Saans Racines" and "Tree without Roots" (translated by Kalimullah, Anne-Marie Thibaud and Qaisar Sayeed) respectively. Waliullah received the Bangla Academy and Adamjee Awards in 1961 and 1965 respectively. Compiled by Correspondent

Portraying the life of Bangabandhu

Children's painting and essay competition in Tangail

MIRZA SHAKIL, Tangail

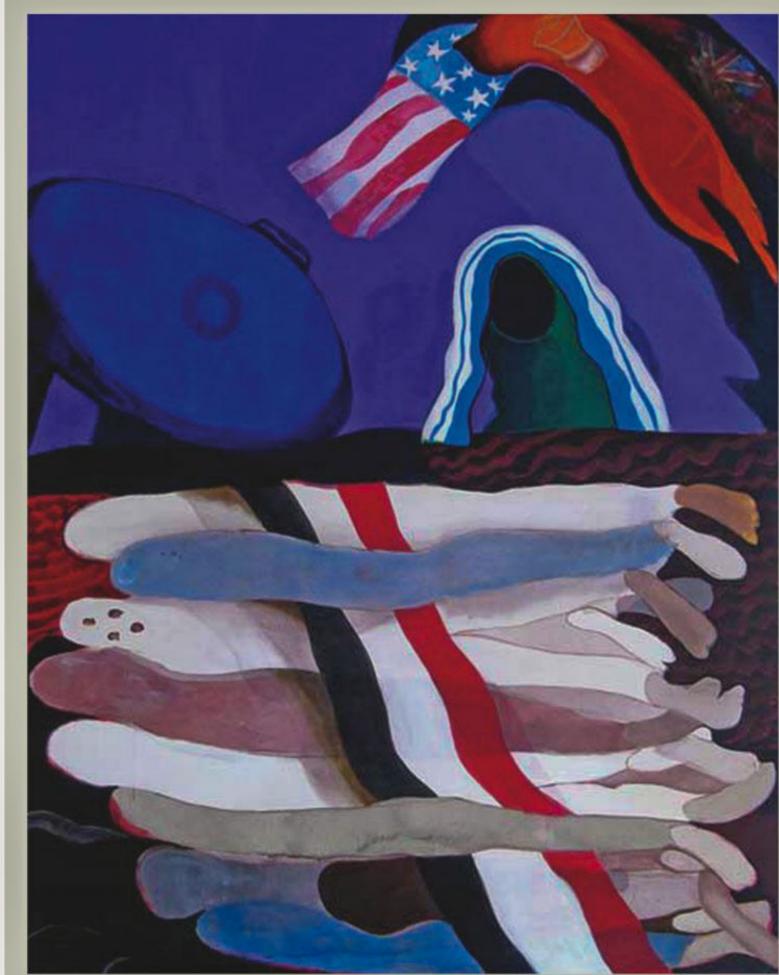
A painting and essay writing competition among school and college students were held in Tangail on Wednesday, on the life of Bangabandhu Sheikh Mujibur Rahman. Tangail District Administration and Zila Shishu Academy jointly arranged the events at Shishu Academy auditorium on national mourning day, the 38th death anniversary of Bangabandhu. Some 100 students of different schools in the town took part in the painting competitions in four categories. The children of Ka group painted the national flag, Kha group painted the Shaheed Minar, Ga group were given to paint "Sommukh Somorey Muktijuddho" (Battlefield of the Liberation War) and children of Gha group were to paint

Bangabandhu's historic March 7, 1971 address. Meanwhile, a total of 45 students of different schools and colleges took part in the easy writing competitions. The participants of Ka group (students of class III to V) wrote essays on childhood of Bangabandhu, Kha group (students of class VI to class VIII) wrote on Bangabandhu's March 7 address, Ga group children (students of class IX to X) wrote on the 6-point demand and the emergence of Bangladesh and participants of Gha group (students of class XI to XII) wrote essays on Bangabandhu and Bangladesh. Prizes will be distributed among the winners of the competitions a function at Bhashani Hall in the town today, informed Saidur Rahman Bhuiyan, organiser of Zila Shishu Academy and member secretary of the competition committee.



Children at the painting competition.

PHOTO: STAR



An artwork by Dilara Begum Jolly.

Surrealistic and Subtle

Dilara Begum Jolly's latest series of artworks

FAYZA HAQ

Dilara Begum Jolly came into the limelight for her in-depth paintings on gender issues. She is also known for her strong views on political and social issues. So it's no surprise that her latest series titled "Sculpting Time" brings together these two aspects of her personality through artworks depicting the effects of war in Iraq and the growing tensions surrounding Iran. The destruction of the museums and art galleries in Iraq during the latest war has been well documented. Jolly's unusually rich imagery and imagination takes the condemnation to a higher level to admonish those who pillaged the culture of ancient Babylonians, Sumerians and Assyrians. One of her exhibits, the figure of Buddha, symbolises the breach of peace. The mountain of human skulls, the coffin and the map of Iraq with the imprint of the erstwhile US president in blue, is her way of expressing her deep despair at the destruction of statues in Iraq Museum. "Sculpting time" in water-colour portrays the indestructible Mother Goddess. Mother Earth depicted as wearing a veil with butterflies, is shown as a victim of an attack from carnivorous animals. In the "Waliullah" stories we have Tanvir Mokammel's portrayal of "Lal Shalu", while "Bird of Paradise" depicts a woman - a mother figure with red and brown wings - with chicks at the feet and in the womb. Jolly describes this work as the idea that the mother finds the society around her unbearable. Jolly studied under Hashi Chakrabarty and Rashid Chowdhury. She also took tutelage under AKM Qayyum. She studied painting and moved to Dhaka for her Masters. At the Institute of Fine Arts, she was guided by Rafiqun Nabi, Abdul Baset and Mohammed Kibria. Wakilur Rahman and Nisar Hussain, Fareha Zeba and Saidul Haque Juisee, who are prominent art teachers from Dhaka, were her compatriots in class. Jolly learnt printmaking in Santiniketan. She studied under Sanat Kar, Lalu Prasad Shah, Nirmal Das and Manik Das. Often, she would discuss at length her ideas with maestros such as Mohammed Kibria.

Ashru Barua's passion for music

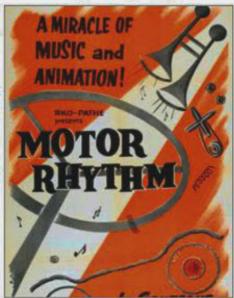
STAFF CORRESPONDENT

Promising composer and music director Ashru Barua Rupak was baptised in music by his aunt Ruma Barua at the age of four. Later, he took music lessons from Ustad Amitava Barua and from late singer Prabal Chowdhury for seven years. At present his teacher is Debu Chowdhury. "Debu Chowdhury, who promoted me in Dhaka, is a constant source of inspiration. My guru Prabal Chowdhury gave me a new identity for which I am very grateful," says Rupak. Rupak is also a lyricist. At present, he is busy composing and directing music. He has a great penchant for composing tracks for playbacks. "I always try to understand the crux or the poetic portion of lyrics; according to that I think of the composition and then use certain instruments when I direct music," says the artiste. Rupak has been composing music professionally since 2004; the year he was enlisted as a music composer and director at BTV. Prabal Chowdhury lent his voice to the song "Jiboner Angko Melate Giye Bhuler Pahar Gorechhi", written, composed and directed by Rupak. The artiste has so far composed and directed music for two mixed albums -- "Jani Ashbe Phirey" (featuring Close-up 1 artistes - Nishita, Ronti, Sabir, Rajib and others) and "Haat Baralei Pabey" (featuring Close-up 1 artistes Rashed, Kishore and Putul and Shera Kantha singers - Nadi and Shakila). He has also worked on a duet album featuring singers Sharon and Rajib. A solo album featuring noted artiste Rafiqul Alam along with a mixed album featuring noted singers Kumar Bishwajit, Doly Shayantani and Suman Rahat is in the pipeline. Rupak is composing and directing music for the albums. Rupak's ambition is to compose patriotic songs and songs for children. He is also the secretary general of Bangladesh Betar and Television Shilpi Shartho Shongrokkhon Parishad. Born in Chandanaish, Chittagong, Rupak's father Babul Barua is folk singer while his mother Ratna Barua is a music connoisseur.



PHOTO: RIDWAN ADDI RUPON

It's True!



In 1939, John Norling shot "In Tune With Tomorrow", the first-ever commercial 3D film (using Polaroid) in the US. The 15-minute film premiered at the 1939 New York World's Fair. In it, a full 1939 Chrysler Plymouth car is magically put together, set to music. Originally in black and white, the film was so popular that it was re-shot in colour for the following year at the fair, under the title "New Dimensions". In 1953, it was reissued as "Motor Rhythm".

"Sing anything, but train classical"

FAHMIM FERDOUS

Pandit Ulhas N Kashalkar received training in the Gwalior, Jaipur and Agra gharanas - and is considered a representative of all three schools. He is said to possess the ability to switch between three styles - at times even in the course of a single performance. Pandit Ulhas Kashalkar is also noted for his authentic presentations of obscure traditional ragas. He's also an academic in music, topping his post-graduate class at Nagpur University, and has been a guru at the ITC-Sangeet Research Academy in Kolkata for 19 years. The scholar spoke to The Daily Star ahead of the Bengal ITC-SRA Classical Music Festival last year.

Bangladesh is going to be hosting a grand classical music festival annually. The first one was a success; the second one is in the pipeline. Thoughts? Ulhas Kashalkar: I think it's great that such a festival is taking place here, and I believe it will play a role in the advancement of music here. There are many talented artistes here as well, many of whom come to India to receive training. They can draw a lot

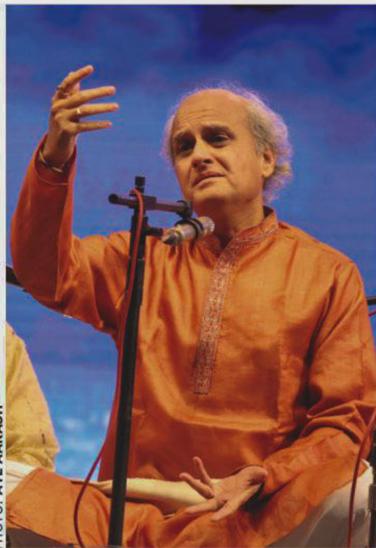


PHOTO: ATIL AAKASH

of inspiration from the festival. I hope this kind of musical programmes become more regular here, maybe once every couple of months a good artiste can come here and perform. People here do not get to listen to a lot of good classical music; I think this is a great opportunity for them to enjoy some great music. Also, I believe, there should be

... Pandit Ulhas Kashalkar

more facility for classical music training here as well. The traditional forms of music appeal a little less in comparison to others to the younger generation. What are your thoughts on that? Ulhas Kashalkar: You see, a certain level of scope is required to understand classical music. But I believe that once this form of music starts to appeal to someone, they will have a special place in their hearts for it. I'm not saying other forms of music are not good; light music is excellent in its own way, but the base of that music also lies in classical. I think if the younger generations listen to classical music, it will widen their vision of music, and they can enjoy all kinds of music to a greater extent. How important is a classical training background for any professional singer? Ulhas Kashalkar: Lata Mangeshkar once said - you can sing any kind of music you like, but your training must be in classical. Once you've done that, you can go ahead and sing other, more "light" forms as well, but your foundation has to be right. What's your take on Bangladesh and its music scene? Ulhas Kashalkar: I love coming back here; been coming here for 17 years now. Our cultures are pretty similar, so it is always a pleasure to perform in front of the audience here.



On the occasion of the 73rd death anniversary of Rabindranath Tagore, the Rabindra Bharati University organized a musical soiree at Jorasanko, the bard's ancestral home recently. Eminent Tagore artiste Tapan Mahmud from Bangladesh performed at the programme on invitation from the university, along with Indian artiste Sraboni Sen.