



Selim Al Deen Festival
Organiser: Swapnadal
Venue: Shilpakala Academy
Date: Aug 17-18
Time: 6pm

Theatre
Marking Selim Al Deen Birth Anniversary
Play: Chaka
Organiser: Dhaka University Theatre Department
Venue: Natmandal, Dhaka University

Solo Art Exhibition
Artist: Hoshina Toyomi (Japan)
Venue: Bengal Shilpalaya, H-27/5/F, Rd-27 (old), Dhanmondi
Date: 17-25
Time: 12-8pm

Street Show of Doodles
Artist: Mustapha Khalid Palash
Venue: Hotbread, R-11, Banani, Dhaka
Date: Aug 6-9

NEWS bytes

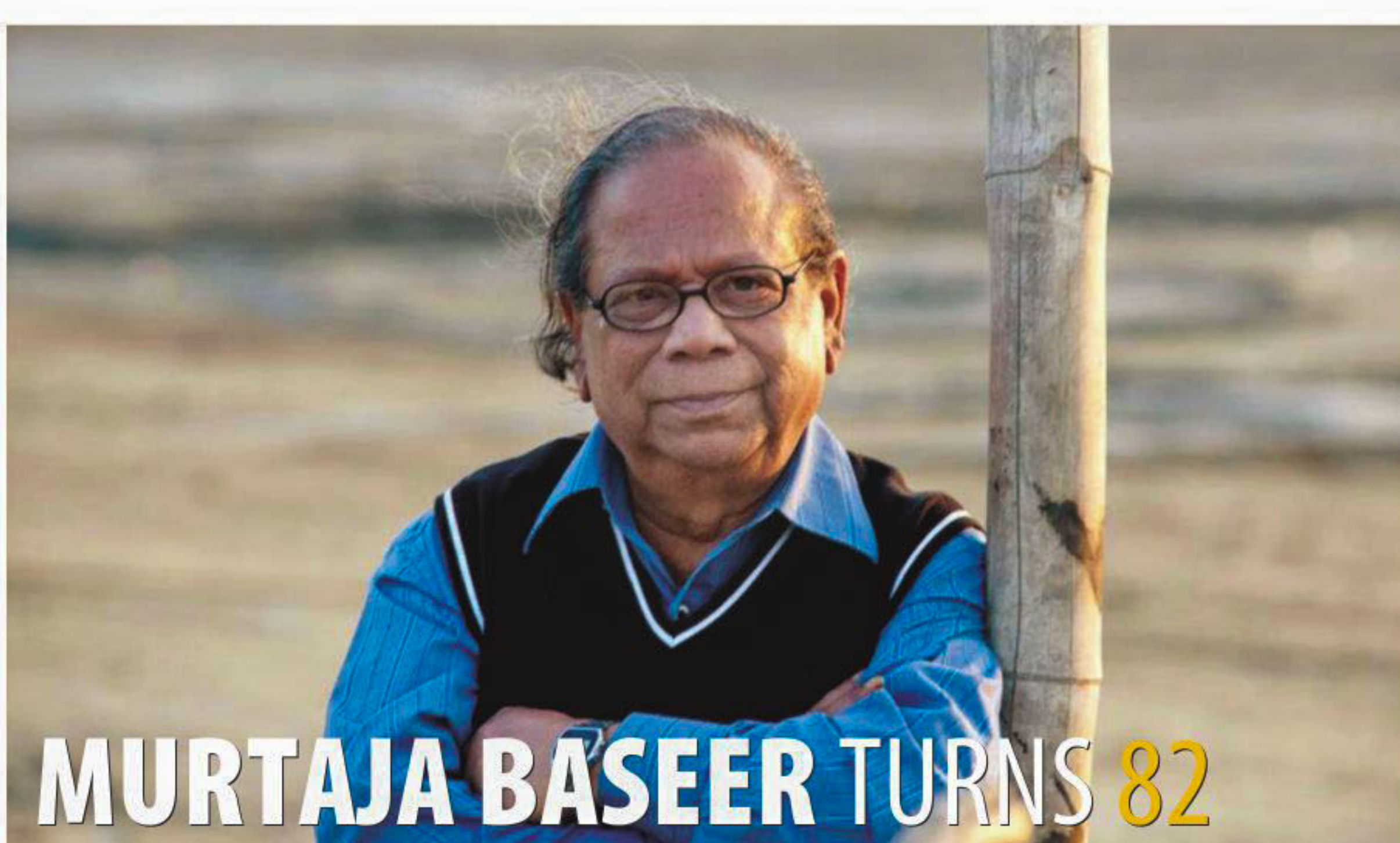
Hans Zimmer to be honoured at Classic Brits

Oscar-winning composer Hans Zimmer is to be given the outstanding contribution to music award at this year's Classic Brits. The German composer has scored the music for more than 100 films over a 30-year career. He won an Oscar in 1995 for best original score for the Lion King. Other films he has composed for include "Rain Man", "Crimson Tide", "Gladiator", "The Pirates of the Caribbean" and "The Dark



Knight Rises". The 55-year-old composer has also won two Golden Globe awards and three Grammys. Zimmer has most recently been working on "Spider-Man 2" and Christopher Nolan's new film "Interstellar". The Classic Brits will be held at Royal Albert Hall in central London on October 2.

Source: BBC



MURTAJA BASEER TURNS 82

A multi-talented personality

TAKIR HOSSAIN

Murtaza Baseer, considered one of the foremost painters of Bangladesh, has established his individual style. He is also known as a resourceful genius. Throughout his illustrious career, Baseer has gradually transformed his working style into abstract realism.

Today marks the 82nd birth anniversary of the painter. Baseer was born in 1932. He joined Dacca Art College (now the Faculty of Fine Arts, University of Dhaka) as a student in 1949. During the Liberation War, he left the country for Paris with his family. Baseer stayed in Paris till June 1973. While in Paris, he studied mosaic and etching at Beaux Arts in Paris. In 1973, Baseer returned to Bangladesh and joined Chittagong University as an assistant professor. He finally retired from teaching in 1998.

The painter is still actively exploring the diverse world of art. He has done a series of works articulating contemporary life and issues.

"The Wings" is one of his noteworthy series, articulating truth, beauty, romanticism and spirituality. The most significant part of the series is that all of the works have a deep correlation but each painting denotes its individuality. Baseer has maintained continuity in his works. Subtle forms and colours create a panoramic impact in his works.

"Epitaph for the Martyrs", one of his significant series, was done in 1971, when Baseer escaped to Paris with his family, fearing arrest for his involvement in the independence movement. The artist inspired by the colours and varied alien forms enmeshed in stones that he found on a Parisian street.

Many are perhaps not familiar with Baseer's other identities as a poet, short story writer, novelist, researcher, numismatist and filmmaker. Baseer has written novels and was acclaimed for his meticulous style and unique choice of themes. In 1954, he wrote a novel, titled "Ultramarine". The novel was based on contemporary life in Kolkata and prevailing social issue of the time. He published a collection of short stories called "Kanch-er Pakhir Gaan" in 1969. He wrote two more novels -- "Mitar Shangey Char Shandha" and "Amitakhar". He has a collection of selected works, "Murtaja Baseer: Murto O Bimurto".

Reading Baseer's poetry is like an emotional journey. As a poet, he is a modernist in the complete sense. His style is unquestionably unique, expressive and easily comprehensible. When reading his poems, one feels the yearnings of a lonely soul, unbound sorrow, the vacuum in a melancholic heart. Baseer's poems are voyages into fantasy. He has a collection of selected poems, titled "Fresh Blood, Faint Line".

Baseer has also worked as a screenplay writer, art director and chief assistant director for the Bangla film "Nadi O Nari" in 1964, and as an art director for the Urdu film "Kaise Kahoon" in 1965.

In 1987, he received a fellowship from British Council to carry out research on folk and traditional art of Bangladesh. In 1988, he visited several museums in Delhi, Calcutta, Banaras and 3,000 villages under nine districts of West Bengal -- under the fellowship of Indian Council for Cultural Relations (ICCR). His work "Mudra O Shilalipir Aoke Banglar Habshi Sultan O Tothkalin Samaj" was published in 2004. Several articles by Baseer have been published in the Journal of the Numismatic Society of India, a prestigious publication.

Historic photography exhibition Death anniversary of Bangabandhu and Nat'l Mourning Day

AMINUL ISLAM, Mymensingh

Marking the 38th death anniversary of the Father of the Nation Bangabandhu Sheikh Mujibur Rahman and National Mourning Day, a day long photography exhibition was held at Zila Parishad auditorium on August 15.

Organised by Alokchitra Shilpi Sangsad (Ashis), over 50 photographs on the Liberation War were on display at the exhibition.

Marking the inaugural ceremony, a discussion was held with Vice-chancellor of Bangladesh Agricultural University (BAU) Professor Md. Rafiqul Hoque as chief guest.

Administrator of Mymensingh Zila Parishad advocate Zahirul Haque; Police Superintendent Md. Mainul Haque; Additional Deputy Commissioners-Dr. Suvash Chandra Biswas, Shibir Bichitra Barua and Md. Saiful Islam; Upazila Nirbahi Officer (UNO) of sadar upazila Md. Kamruzzaman; chief executive officer of Zila Parishad Hasanul Islam; commander of Mymensingh Muktiyuddah Sangsad Nazim Uddin Ahmed, among others addressed the gathering.

Deputy Commissioner of Mymensingh Mustakim Billah Faruque presided over the discussion while Ashis secretary AHM

Motalab conducted the function.

The speakers said that the photo exhibition on Bangabandhu and the War of Liberation is an authentic reflection of the people's struggle for independence in 1971. Photographs never distort the truth and vested quarters were unsuccessful in their attempt to do so, they added.

Besides, Bangladesh Shishu Academy Mymensingh unit organised essay and painting competitions at Muslim Institute auditorium participated by over 50 students from different schools of the town.

Deputy keeper of Shilpacharya Zainul Abedin Sangrahashala (art gallery) Dr. Bijoy Krishna Banik and Md. Abdur Rouf, lecturer of Shilpacharya Zainul Abedin Fine Arts Institute were present at the inaugural ceremony, among others.

Later, prizes were distributed among the winners.

District Awami League and its front organisations, different political parties and socio-cultural organisations arranged programmes including discussions marking the day. Principal Motiur Rahman, MP led the day's programme.

Special prayers and milad-mahfil were also held in the mosques and other religious institutions seeking eternal peace of the departed soul of Bangabandhu and his family members.



Visitors at the photography exhibition.

PHOTO: STAR

Fire on the mountain Japanese artist Hoshina Toyomi exhibits at Bengal Gallery

FAYZA HAQ

Noted artist Iqbal who has been in Japan for twelve years was happy and proud to introduce his Professor Hoshina Toyomi to Bangladesh.

Toyomi is now a professor of Arts at a university in Tokyo, from where our artist Mohammed Iqbal got his PhD. While he spoke to the press, Iqbal, his student translated Toyomi's thoughts and feelings and memory of childhood experiences.

As director Bengal Gallery, Subir Chowdhury put it; Bengal Gallery has been trying to get this Japanese professor's exhibition for two years now. But the prospect of bringing large canvases and paper barked the gallery. The canvas and paper were brought and framed by Bengal Gallery.

Earlier Hoshina did installations, which were the crème de la crème of Paris biennale



(From Left) Sarwar Jahan, Mohammed Iqbal, Hoshina Toyomi and Subir Chowdhury at the press meet.

many decades back. The artist has dealt with the beauty and ugliness of nature. With six solos behind him and a grand prize from Hong Kong, he is still trying to find the relationship between time and space. This

search has won him many accolades in the western world. Hoshina goes into both abstraction and figurative. He works in both water-colour and oil. His search is the relationship between darkness and light.

Toyomi has done installations earlier on- for which he needs sketches of circles and squares-which were included in the exhibition. He has worked with Chinese ink on paper, sand glue, bits of papers, gauche, acrylic and wood. He has also contributed to video art. There is fire coming out of the mountains, there are the stars at one end of this massive display. Behind the trees are two naked children. Apart from the fire there are flowers, which have been burnt. The scene of fire in the houses and the mountains is meant to be pain of life, from which we all want to escape. One can make out the low level houses. The houses are in black and the smoke coming from the mountains is also black merged with orange. The place that has been destroyed is red and gray. At the side are mountains in white to lend contrast, there is one portion which bears white flowers in a background of pale yellow ochre. This is meant to be another side of the

mountain. There are three flowers scattered in the black and orange sky. In a large painting we see more fire and more disruption. In the painting the multi-storeyed houses are destroyed. The fire emanating from the havoc in orange and gray is overwhelming. There are flowers scattered in between and a huge big bird in gray. The little dots in the sky in orange are like flowers, to be seen from another side of the mountain. The flowers at the side, on the right hand side-have blue and orange tints. There are icicles on the mountains. Some of the mountains are white-as if covered with snow. The exotic star burst at another end of the massive painting covers an entire wall of the gallery.

There is also a very caring delineation of the flowers in his garden as well as some women's portraits.

The nine day exhibition which begins on August 17 ends on August 25.

"Kanjush" to be staged at Int'l Mondial Theatre Festival



Loko Natyadol (Siddheswari) will participate in the 15th International Mondial Theatre Festival to be held in Monaco on August 19-28, says a press release.

The troupe will stage their popular production "Kanjush" twice in the festival. Alongside, head of Loko Natyadol (Siddheswari) Liaquat Ali Lucky is joining 31st Congress of International Amateur Theatre Association scheduled to be held on August 23-24. Twenty four theatre organisations from as many countries will take part in the festival.

Prior to attending the international festival, the troupe will stage "Kanjush" for the media at Experimental Theatre Hall of Bangladesh Shilpakala Academy (BSA) at 6pm on August 17. An interaction with the press will follow where head of the troupe and BSA director general Liaquat Ali Lucky will be present.

Why won't Robert Plant reunite LedZep

It's just a wild guess, but the Rolling Stones' recent run of concerts are not likely to have gone unnoticed by the former members of Led Zeppelin. The Stones have been away for a while, are all around 70 years old, and are playing songs from three and four decades ago on their current tour. But with tickets going for as high as \$600, they're pulling in millions of dollars in revenue each night.

Somewhere, Jimmy Page and John Paul Jones are thinking: "This too could be ours." A 2007 Led Zeppelin reunion concert at the O2 Arena in London with original members Page, Jones and Robert Plant, joined on drums by Jason Bonham -- the son of the late John Bonham, was a success artistically and commercially. The show set a record for ticket demand, with 20 million fans wanting in, according to the Guinness Book of World Records.

But the reunion proved to be a one-off, largely because Plant wanted no part of doing something more, despite tour offers ranging as high as \$200m from concert promoters. Page and Jones even started working with other vocalists in Plant's stead in hope of keeping Zeppelin afloat, but never took it beyond the rehearsal stage. Plant instead focused on touring in 2008 with country singer Alison Krauss and producer T Bone Burnett, with whom he made a Grammy-winning album, "Raising Sand". It didn't sound anything like Led Zeppelin -- a guiding feature behind most of Plant's music in the three decades since Zeppelin imploded after John Bonham's death in 1980.

It's the era of reunions, with everyone from classic-rockers to the first generation of Lollapalooza bands pulling together one more time for the big bucks, but



Plant is no bandwagon-jumper, despite the eye-popping revenue potential. Consider that the Police raked in more than \$340m on a 2007-08 comeback tour, the Eagles collected \$250m in 2008-11, and the Pixies have played to audiences five to ten times bigger in the last decade than when they were releasing ground-breaking albums in the late '80s and early '90s. This year, it's The Replacements' turn -- or what's left of them.

The singer has his reasons, which he has rephrased countless times over the decades. Engage Plant more deeply on the subject of what it means to play music, and he'll tell you it's all about discovery, new challenges. He sees a

Zeppelin reunion as a nostalgia piece "fired by youth and a different kind of exuberance," as he once said.

Part of his response suggests that it would be difficult to do anything Zep-related on his terms. Even if Plant, Page and Jones reunited to make a new album, would fans want to hear them play it in concert at the expense of "Whole Lotta Love" and "Stairway to Heaven"? And if the band was somehow persuaded to crank up the '70s jukebox, could Plant hit those high notes and conjure the bravado of the bare-chested "golden god"?

Plant certainly has his doubts. Call it integrity, common sense or just plain old distaste for reliving the past, the singer is that rare '70s superstar whose second act is as artistically rewarding as his first. Even when he performs Zeppelin songs these days in concert, it's with a twist. At a recent show in Chicago, Plant and his genre-bending band, the "Sensational Space Shifters", refashioned "Whole Lotta Love" around a droning, one-string African fiddle rather than an electric guitar. His fans -- who have been trained to expect the unexpected from him -- danced. The 64-year-old singer smiled devilishly and thanked the audience for indulging him in "an evening of soft rock."

How much did Plant get paid to have all that fun? According to city records, \$125,000 -- a tenth of what he might have hauled in had he been performing with Jimmy Page and John Paul Jones. Sure, Plant doesn't need the money. But it appears he needs Led Zeppelin even less.

Source: BBC