

Solo Art Exhibition

Title: Neuralgic Window

Artist: Mustapha Khalid

Palash

Venue: Athena Gallery, Badda

Date: Sep 13-21

Time: 10am-8pm

Contemporary Film Screening

Venue: International Cultural Archive (Lift-5), National Theatre Hall, Shilpakala Academy

Date: Sep 2-8, Time: 6pm

Theatre

Play: Aroj Charitamrita

Troupe: Natyakendra

Venue: National Theatre Hall, Shilpakala Academy

Date: Sep 11

Time: 7pm

Solo Art Exhibition

Artist: Ganesh Haloi

Venue: Bengal Shilpalaya, H-42, R-16, Dhanmondi

Date: Aug 28-Sep 8

Time: 12-8pm

Contemporary Film Screening

Venue: National Theatre Hall, Shilpakala Academy

Date: Sep 2-8

Time: 6pm

NEWSbytes

Rare Van Gogh

Sunflowers image found

A rare photograph of a lost Sunflowers painting by Vincent Van Gogh has been found, showing for the first time how the artist wanted his work to be seen. Van Gogh painted "Six Sunflowers" in 1888 but it was destroyed in Japan in 1945.

A photo of the painting has been uncovered in the archives of a Japanese museum, showing that the artist wanted it to be exhibited in an orange frame. "He saw this orange frame as an integral piece of the artwork," Van Gogh specialist Martin Bailey said.

The painting, also known as "Vase with Five Sunflowers", shows the flowers in a vase against a dark blue background. It was sold to a Japanese collector and shipped to Japan in 1920. But it was destroyed in a fire after US bombing of Osaka during World War II. Bailey discovered the photograph while researching his book "The Sunflowers are Mine: The Story of Van Gogh's Masterpiece".

Source: BBC

IT'S TRUE!

In 1505, Italian artist-sculptor Michelangelo was invited back to Rome by the newly elected Pope Julius II. He was commissioned to build the Pope's tomb. Under the patronage of the Pope, Michelangelo experienced constant interruptions to his work on the tomb in order to accomplish numerous other tasks. Because of those interruptions, he worked on the tomb for 40 years. The tomb, of which the central feature is Michelangelo's statue of Moses, was never finished to Michelangelo's satisfaction. It is located in the Church of S. Pietro in Vincoli in Rome.

150th birth anniversary of DL Roy

Renowned literary figure remembered

Professor Anisuzzaman (L) speaks at the programme.

PHOTO COURTESY: BENGAL FOUNDATION

ZAHANGIR ALOM

Marking the 150th birth anniversary of renowned poet-lyricist-musician-playwright DL Roy, Bengal Foundation arranged a two-day (September 6-7) event at the main auditorium of Bangladesh National Museum. Noted educationist Professor Emeritus Dr. Anisuzzaman inaugurated the event as chief guest on September 6. Sri Aurobindo Institute of Culture, Kolkata also supported the event. Both days' programme featured a discussion followed by a musical soiree.

Director General of Bengal Foundation Luva Nahid Choudhury delivered the welcome addresses on both the days. Apart from the chief guest, Ranjan Mitra, director of Sri Aurobindo Institute of Culture; Shankar Bandyopadhyay, Secretary of Hari Krishna Mandir Trust, Pune and Dr. Khandaker Shawkat Hossain Secretary of Housing and Public Works Ministry spoke on the subject "Rabindranath Tagore, Sri Aurobindo, Dwijendralal O Dilipkumar Roy: Swadeshikata, Manobik Chetona O Srishtishilata" on the opening day.

Poet and Journalist Abul Momen elaborated on the life and works of DL Roy on the concluding day (September 7). Sandeep Chakraborty, the Indian Deputy High Commissioner to Dhaka also spoke at the event.

Artistes of Bangladesh and Kolkata, India entertained the audience with rendition of Dwijendra Geeti coupled with the numbers composed by DL Roy's contemporary bards, recitation and shrutinatok on both days.

Laisha Ahmed Lisa set off the opening day's soiree with Tagore songs including "Hridoy Krondon Boney". The artiste also presented a DL Roy number "Malay Ashia Koye Gecche" and an Atul Prasad song "Badol-o Jhumjhum Boley".

Luva Nahid Choudhury next took the stage and performed several DL Roy songs including "Ami Shara Shokalti", "Aaji Nutono Ratoney" and "E Jagotey Ami". Though the artiste's forte is 'Tin Kobir Gaan' (songs of three poets –DL Roy, Atul Prasad and Rajanikanta Sen), she performed Dilipkumar Roy's songs including "Rooop-e Bonney Gondhey" well.

Elocutionist Hasan Arif recited selected write-ups, humorous songs and letters of DL Roy at the event. Eminent Indian singer Swastika Mukhopadhyay was the last performer of the opening day's programme. The artiste presented several songs composed by DL Roy, Atul Prasad, Rajanikanta Sen and Dilipkumar Roy. Her repertoire included "Shey Keno Dekha Dilo Rey", Aji Tomar Kachhey Bhashiya Jai", "Jagao Pothikhey" and "Esho Go Eka Ghar-e".

Noted Bangladeshi artistes Iffat Ara Dewan and Aditi Mohsin performed songs while Indian singer Swastika Mukhopadhyay with Supreeti Mukhopadhyay presented shruti-natok and music on the concluding day of the event.

Poet, lyricist, musician and playwright Dwijendralal Roy is known primarily for his Bengali patriotic plays and songs. He composed around 500 songs including two famous compositions "Dhano Dhanya Pushpo Bhora" and "Bango Amar Jononi Amar." He is regarded as one of the most important figures in early modern Bengali literature.

Dwijendralal's first collection of songs, "Aryagatha," featured 108 songs. The themes of these songs are the beauty of nature, romantic agony, devotion to God and patriotism. The songs in the second part of "Aryagatha," published in 1893, include several love songs, written to his wife, Surabala Devi. A number of these songs are composed in kirtan style. Some of these songs combine western tunes with Bangla lyrics. The song "Kemone Tui Re Jamuna Pulin" borrows the tune of a Scottish song, "Ye Banks and Braes."

DL Roy's songs, characterised by truth and beauty and a sense of joy, have become a part of traditional Bengali music. The poet passed away on May 17, 1913 in Kolkata.

DRIK

Turns 24

Array of programmes organised

A CORRESPONDENT

Drik, a multimedia organisation of the country, celebrated its 24th founding anniversary at Drik Gallery, Dhanmondi on September 5. To commemorate the occasion, Drik has organised a set of special programmes like previous years.

Renowned artist and chairman of Bangladesh Shishu Academy Mustafa Monowar was present as chief guest and delivered a special speech titled "The Fifth Golam Kasem Daddy Lecture" on the occasion. Saiful Islam, chief executive officer of Drik delivered the welcome speech at the programme. Shahidul Islam, managing director of Drik delivered a speech on "24 years of Drik" at the programme.

As part of the celebrations, a photography exhibition by three photographers of Drik entitled "Three Windows" was inaugurated at the event. Photographers-- Shahidul Alam, Ranak Martin, and Wahid Adnan's images are on display at the eight-day exhibition which will remain open until September 12.

The celebration event also included the screening of a film titled "Searching for Kalpana Chakma" alongside a cultural programme in the evening. The festival also featured a photo-session, sharing experiences, memories and discussion.

PHOTO COURTESY: DRIK

Painter Nurul Islam's

third death anniversary observed

Solo exhibition in March next year

TAKIR HOSSAIN

Eminent painter Nurul Islam was known for his unique portrayal of curvaceous women with bold lines, subtle textures, as well as cubist forms.

Yesterday marked his third death anniversary. On the occasion, a discussion was held and prayers were offered at Sir Syed Road, Mohammadpur in the city. Noted scholars, art critics and senior painters took part in the discussion. The speakers discussed on his life and contributions to the contemporary art scene in Bangladesh.

On the occasion of Islam's 81st birth anniversary, Nurul Islam Foundation will organise a solo painting exhibition of his works in March next year. The foundation will also unveil a publication on his works. Acclaimed architect and art critic Shamsul Wares, critics Rabiul Hussain, Moniuddin Khaled, Takir Hossain artists Murtaja Baseer, Syed Jahangir, Mahmudul Haque and others will contribute to the publication.

Nurul Islam was born in Tangail in 1933. He graduated from Dacca Art College (presently Faculty of Fine Arts, University of Dhaka) in 1956. His accomplishments include volumes of drawings, sketches, and paintings. He was a multifaceted artist, working practically in all mediums like oil, watercolour, gouache, etching, pastel, woodcut, linocut, pen and pencil.

Prior to his death, two exhibitions featuring his works were held at Bengal Gallery of Fine Arts and Bangladesh Shilpakala Academy. The exhibitions received much acclaim.

Most of his works highlight folk elements; and the recurring motifs are birds, greenery, fish, rural women carrying pitchers, peasants, lush foliage and bulls. His semi-realistic and semi-abstract works on the Bangladeshi countryside were marked by his lucid, time-consuming technique. His excessive use of space provides grace to all his work that belongs to this sensuous grade. Tactile, sharp and stirring colours give that depth and shape to his paintings.

Islam set out as a figurative painter. During the early stages of his career, his works focused on nature and human figures. Along with natural elements, lines and varied familiar and unfamiliar forms are predominant features of his paintings. Some of his works seem to convey a sense of solitude. The treatment of colour and figures in movement are exceptional. His canvases are marked with fluidity and transparency. During a particular phase of his career, Islam focused on Bengali women in their many moods. The colours he generally used -- green, red, yellow and azure -- flow and merge with passion. The effortless intermingling of colours produce visions that are refreshing and thought-provoking. His figures always seem enigmatic.

VIBRANTLY VOCIFEROUS

Shillong Chamber Choir wins hearts in Dhaka

FAHMIM FERDOUS

The term "chamber choir" poses a mental image of serious -- and possibly boring -- and old-timers' music, at least to the general Bangladeshi music-lover; that was not to be the case with the Shillong Chamber Choir on a cool autumn Friday at the Mirpur Shaheed Suhrawardi National Indoor Stadium. As part of the cultural activities of the Indra Gandhi Cultural Centre in Dhaka, the acclaimed musical group from the North-East corner of India presented an evening of entertaining music to a few thousand attendees.

The stands filled up quite quickly with an audience cutting through a wide spectrum of age, taste and nationality, as anticipation built up. The choir arrived a little while later than scheduled, and right up-front put their vocal prowess as a group on display with two classical choir-style renditions. The second of which -- titled "Let's Celebrate" -- written and composed by the group's conductor Neil Nongkynrih, really got the energy in the crowd going with its rising tempo, catchy bass-line and neatly synchronised vocal projections. They then opened their set-list with a medley -- something they would go on to do throughout the evening -- of Bollywood classics "Ajeeb Daastan Hai Yeh" and "Yeh Dosti".

As the audience started responding enthusiastically, they moved on to a Hindi-English mix -- Ben E. King's "Stand By Me" and "Kaisi Paheli Zindagani" from the film "Parineeta". The slow, jazzy and groovy mood continued with a soulful triple-tag performance of the themes from "Kal Ho Na Ho", "Titanic" and the 1970's classic "Love Story". A quick-fire medley of some more popular Bollywood numbers "Kabhi Aar Kabhi Paar", "Dhoom Machale", "Ye Waada Raha" and "Chura Liya" followed, before the group brought out the surprise package -- a Bangla medley of SD Burman's record of "Ba(n)shi Shuney Ar Kaaj Nai" and the evergreen Tagore song "Jodi Tor Daak Shuney Keu Na Ashe". Despite the shaky pronunciation, the combo -- prepared and performed sincerely-- seemed to be a crowd favourite.

The group came back after a break in new attire, and in a different gear. They resumed the concert with three of Boney M's biggest hits: "Rivers of Babylon", "Daddy Cool" and "Rasputin". As the younger part of the crowd charged up, the troupe raised up the guitar riffs with a cross-fade of British rock act Queen's "We Will Rock You" with Chuck Berry's iconic song "Rock and Roll Music", followed by another Queen number "Somebody to Love". They circled back to Bollywood with the song "Senorita" from the film "Zindagi Na Milegi Dobara" and the massively popular Southern Indian song "Kolaveri Di", then went back to the group's British influences with Jessie J's R&B number "Price Tag". They then did a song in Shillong's native Khasi language, depicting a train journey across India, to follow it up with a Christian hymn -- the kind of music chamber choirs are classically associated with -- titled "My Tribute". They wrapped up their performance with an encore repeat of the Bangla medley.

What struck out in the whole event was the group's body language; be it the jazzy rendition of classics or energetic rock numbers, the whole ensemble gripped the mood and put their vocal range on display. The three vocal soloists-- Ibarisha, Donna and particularly William -- were very impressive, while the rest held on in excellent harmony. Neil Nongkynrih's command over the troupe was commendable, and the band was precise too. The audio output, however, was not the best, sometimes dampening the clarity of the output.

PHOTO: RIDWAN ADID RUPON

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