

WHAT'S ON

Ganga-Jamuna Theatre Fest

Organiser: Ganga-Jamuna Natyatsab Parishad

Venue: Shilpakala Academy

Date: Sep 11-16

Solo Watercolour Exhibition

Artist: Anisuzzaman

Venue: Institute of Asian Creatives, Gulshan

Date: Sep 6-17, Time: 10am-9pm

Solo Art Exhibition

Title: Neuralgic Window

Artist: Mustapha Khalid Palash

Venue: Athena Gallery, Badda

Date: Sep 13-26

Time: 10am-8pm

Solo Art Exhibition

Title: Banglar Rup

Artist: Shohag Parvez

Venue: Dhaka Art Center, H-60, R-7/A, Dhanmondi

Date: Sep 13-26

Time: 3-8pm

Solo Art Exhibition

Artist: Anisuzzaman Sohel

Venue: Dhaka Art Center, H-60, R-7/A, Dhanmondi

Date: Sep 15-22

Time: 3-8pm

NEWSbytes

Woody Allen to get honorary Golden Globe



Director Woody Allen is to receive the prestigious Cecil B DeMille award for contribution to cinema at next year's Golden Globes. The 77-year-old is best known for his neurotic romantic comedies - notably "Annie Hall", for which he won Oscars as both director and screenwriter.

It is not known whether Allen, who usually shuns Hollywood events, will attend the ceremony next January.

He has won four Oscars from a total of 23 Oscar nominations over the years, for films including "The Purple Rose of Cairo", "Hannah and Her Sisters", "Crimes and Misdemeanours", and "Bullets Over Broadway".

By winning the Cecil B DeMille, Allen joins a distinguished club which boasts the likes of Walt Disney, Alfred Hitchcock, Martin Scorsese, Audrey Hepburn and Elizabeth Taylor amongst its members.

Source: BBC

IT'S TRUE!



Michael Chiklis, the only one of 4 title actors of "The Fantastic Four" already familiar with the comic book, has been a devout 'Thing' fan since childhood, and eagerly fought to have a "real" 'Thing' rather than a computer-generated character. He wore 60 pounds of latex which took three hours to get into. To keep Chiklis cool in the suit, a rock was removed from his head and cold air was sprayed into the gap between the suit and the actor. For most of the shoot, Chiklis was terribly uncomfortable in the hot 'Thing' suit. The final street battle, however, was filmed in Vancouver in December, leaving Chiklis as the only comfortable one of the four; the rest were in the skintight blue uniforms.



P O E T I C

abstraction

Palash's solo exhibition at Athena Gallery



Hallmark of Palash's works include the use of deep colours, profuse shades and evocative lines.

TAKIR HOSSAIN

A unanimous assessment is that 21st century art can be categorised into two separate movements. One can be called conceptual, which is typified by works of art that deal with socially and politically engaging issues. The other foremost concept of this century's art is pure abstraction in its diverse styles. Mustapha Khalid Palash's work is represented by the last one. His paintings feature various architectural designs and shapes. He has freedom to identify himself with his working styles that are apparently synchronised and technically phenomenal. He strives to proceed with a certain style that can become a personal hallmark of his works.

Under the titled "Neuralgic Window", Palash's solo exhibition is now on at Athena Gallery in North Badda.

Palash has been quite active in the Dhaka art scene since the mid '80s, though his other significant identity is that he is an internationally acclaimed architect. His novel approach towards architecture makes him peerless or practically singular in our country. In his paintings, vivacious colours and fragmented shapes present a kaleidoscopic revelation. In Wassily Kandinsky's description of art, the inner element is most important, without it, no work of art can exist. Palash blends emotion and intelligence in his paintings and his mode of expression is considered to be abstract expressionism. His works appear to be sparkling and dynamic because of the use of deep colours, profuse shades and evocative lines. In fact, his rectangular and vertical lines create amazing rays with each ray possessing an individual look. His paintings are lavish with semi-amorphous and semi-crystalline images. But this approach does not hamper the viewers' perception of the artist's feelings and thoughts.

Palash's lines signify the modern mode of expres-

sion. A number of his paintings feature varied structures, ovals, encircled forms. The paintings clearly endorse his architectural experiences over the years. It is believed that Palash constructs a form or composition and then he deconstructs it, only to recreate it. Well-drawn shapes, sharply outlined, and meticulously created textures make most of his images memorable.

Palash's images also ardently capture fragmented visions inspired by expressionism. The artist did many paintings where forms of disintegration were highlighted. His works also highlight a combination of contemporary geometric shapes and multi-coloured forms. The artist has used forms and lines derived from his whimsical visions.

Most of the paintings at the exhibition are in oil. Bangladeshi painters infrequently use this medium mainly due to its high-price and excessive humidity in our weather. Oil paint gives a richness and profundity of colour that is unsurpassed by any other medium but is inherently more difficult to work with. Palash is one of the very few in the Dhaka art scene who works in this elegant, expensive and arduous medium. The painter has been able to overcome these limitations with his considerable effort and devotion.

Palash's present solo exhibition breaks new ground for demonstrating open space and technical aspects. The paintings seem more concise and technically phenomenal than ever before. His previous works looked more rigid and forms as well as composition appeared stuffy. It is noticeable that in the ongoing exhibition, Palash is meticulous about using space and he superbly demonstrates forms according to the aesthetic requirement of the paintings. The paintings represent emotion and sentiment in a manner that the artist wants to be universally understood, but in a non-figurative mode.

The exhibition will continue till September 26.

Connecting the cultural dots

In conversation with outgoing IGCC Director Ankan Banerjee

FAHMIM FERDOUS

Ankan Banerjee has been the director of the Indira Gandhi Cultural Centre (IGCC) since it was established in May 2010, aimed at promoting cultural exchange between India and Bangladesh. Before he handed the baton and moved on to his next Foreign Service posting, The Daily Star caught up with him on IGCC's vision, activities and success:

What do you consider the highlights of your tenure as IGCC Director?

Ankan Banerjee: IGCC was established here with the aim to promote bilateral cultural exchange in an organised way. There were sporadic attempts earlier, but there had to be a professional organisation exclusively dedicated to carrying out such a programme. And it was required because Indians and Bangladeshis share common cultures and heritages, and we wanted to have a people-to-people exchange and better understanding of each others' cultures. And in the three and quarter years since IGCC's inception in May 2010, there has been intensive cultural exchange bilaterally. The yearlong celebration of 150th birth anniversary of Rabindranath Tagore, organised jointly by India and Bangladesh -- was a big milestone; a big cultural delegation of Bangladeshi artists went to perform in India, while Indian artists also performed to large audiences here. I think it really fostered the cultural bonds between the neighbours. Also, for the 90th anniversary celebration of publishing of Kazi Nazrul Islam's "Bidrohi", we had a two-day affair in Dhaka, and a two-day programme in Burdwan and Kolkata. These events were attended by the highest dignitaries of Bangladesh and India. The Vice President of India, Hamid Ansari, visited Dhaka during the inauguration, presided over by Bangladeshi premier Sheikh Hasina. The closing ceremony was attended by the then incumbent president of India, Pranab Mukherjee. I am extremely happy to have facilitated the joint efforts of cultural celebrations at the government-to-government level. We have facilitated travel for performance of all noted Bangladeshi artists, and have received utmost cooperation from the Bangladesh government when our artists came here to perform. The cultural relations between the two countries have been very successful at

the government level, probably for the first time. So, that is very encouraging. Also, all these events have been very well-attended; be it here or in India, the audience has loved the performances, and come back over and over. That is the aim we had started the process with. And it is continuing. A ten-member Bangladeshi delegation will go for a tour of India next month, including Partha Barua, Fahmida Nabi Samina Chowdhury and Bappa Mazumdar; Salma and Sajed Akbar will visit in November, and we've nominated two Bangladeshi bands for the band music festival in December.

How successful do you think the two Indira Gandhi Cultural Centres in Dhaka have been? Have you reached where you set out to?

Ankan Banerjee: There is not a lot of scope for the common culture-loving people of Bangladesh to listen to top artists of Bangladesh live. Part of my objective here was to connect the best artists to the best audience; since we have many cultural facets in common,

I cannot differentiate between Bangladeshi artists and Indian artists. Whether it is Ferdous Ara performing Nazrul Sangeet or an Indian singer, it is still Nazrul's songs. There is no mutually conflicting ideology. As long as it is music that the audience can relate to, the nationality of the artiste does not matter. When Partha Barua sings SD Burman's "Ba(n)shi Shuney Ar Kaaj Nai", I enjoy it just as much. We must promote culture to spread the message of

love. There is enough violence and conflicts around; culture is what unites us. I have tried to make sure that any culture-loving person can come to IGCC on a weekend afternoon without knowing what is happening there, and be assured of a good cultural evening.

What are the challenges that you've faced?

Ankan Banerjee: There have been a few challenges. When I joined, I had to start from scratch, and that is never easy. But we've come a long way since then. Also, our Gulshan auditorium is small, so we could not have dance or theatre productions there. But I hope someday there will be a big auditorium where all forms of performing arts can be hosted.

How has the experience been in Dhaka?

Ankan Banerjee: It has been like a home posting for me. It's very similar to my hometown in Kolkata; the people, the environment, the advertisement hoardings... I have had a lovely time here.



Ankan Banerjee

Ganga-Jamuna Theatre Fest ends today



A scene from "Mayur Shinghashon".

SAURAV DEY

The ongoing Ganga-Jamuna Natyotsob at Bangladesh Shilpakala Academy (BSA) is drawing big numbers in audience everyday. On the fourth day of the festival (Saturday), three plays were staged simultaneously.

Aranyak Natyadal staged "Mayur Singhashon" at the National Theatre Hall. Directed by Shah Alam Dulal and scripted by Mannan Hira, "Mayur Singhashon" is set against the backdrop of religious turmoil in the 1960s. The play articulates the ordeal that religious minority groups faced during the pre-Liberation era. Theatre troupe Somoy staged "Bhager Manush" at the Experimental Theatre Hall. Mannan Hira scripted the play, while veteran thespian Aly Zaker directed it. "Bhager Manush" revolves around the historical India-Pakistan partition of 1947. The play raises a strong voice against the division that took place on the basis of religion, spreading communalism in the subcontinent. The theatrical production upholds the voice of religious tolerance and respect and speaks for humanity in general. Elsewhere, Universal Theatre staged their acclaimed production, "Mahatma" at the Studio Theater Hall. Majharul Haq Pintu has both written and directed the play.

The festival closes today.

Amra Surjamukhi holds programme at National Museum

STAFF CORRESPONDENT

Cultural organisation Amra Surjamukhi organised a programme featuring a discussion and an evening of music and recitation at the Poet Sufia Kamal auditorium of Bangladesh National Museum on September 14. The featured artistes at the event were Nazrul singer Yasmin Mushtari and elocutionist Rabi Shankar Moitree.

Coordinating secretary of Amra Surjamukhi, Shafiqul Islam Selim delivered the welcome address. Noted singer Sujit Mustafa, granddaughter of National Poet Kazi Nazrul Islam, Khilkil Kazi and lyricist Shahidullah Farayez spoke at the event. Dhaka University Vice Chancellor AAMS Arefin Siddique was chief guest at the event. Barrister Amirul Islam presided over the programme.

The featured artiste duo initially presented several songs and poems composed by Kazi Nazrul Islam. Their repertoire included "Eki Aporoo Roop-e Ma Tomaye" and "Shey Chole



Yasmin Mushtari sings at the event.

Gechhey Bole" by Yasmin Mushtari, and recitation by Rabi Shankar Moitree of excerpts from a letter written by Nazrul to his friend Qazi Motahar Hossain. Later, Yasmin Mushtari performed golden oldies including "Harano Din-er Kotha" and "Ekta Gaan Likho Amar Jonno" while Rabi Shankar Moitree recited poems originally composed by Tagore, Jibanananda Das, Shamsur Rahman, Syed Shamsul Haq, Nirmalendu Goon and Sunetra Ghatak.



Remembering Rana Plaza Tragedy

PHOTOGRAPHY EXHIBITION

SADIA KHALID

It is four months since the last survivor was rescued from the debris of Rana Plaza. The tragedy that shook the world acquired a visual dimension on the walls of Chhobir Haat in the form of a heart-rending open air installation and photography exhibition. Four young photographers, Rahul Talukder, Abu Sayeed Sumon, Ismail Ferdous and Parvez Ahmad Rony have documented the series of events that followed for

nearly three weeks after the building collapsed on its unsuspecting workers.

Under the wreckage of Rana Plaza, some earrings, ID cards, salary sheets, damaged passport size photos and other belongings of the workers were found as if they waited for their owners to come back and claim them. These remains have also been put on display as installations. An entire wall was dedicated to presenting the photos of the deceased while another wall depicted the gruesome images during the rescue opera-

tion. It was a challenging endeavor indeed to hold back one's tears at the sight of such destruction.

The exhibition titled "Death Shipment: Rana Plaza" inaugurated on September 13 and ended on September 15. The exhibition didn't have a grand opening. In any case, it didn't need one. A large crowd could be seen admiring the exhibits at any hour, which only reaffirmed its success. The organisers have plans to take 'Death Shipment: Rana Plaza' to other outdoor venues.