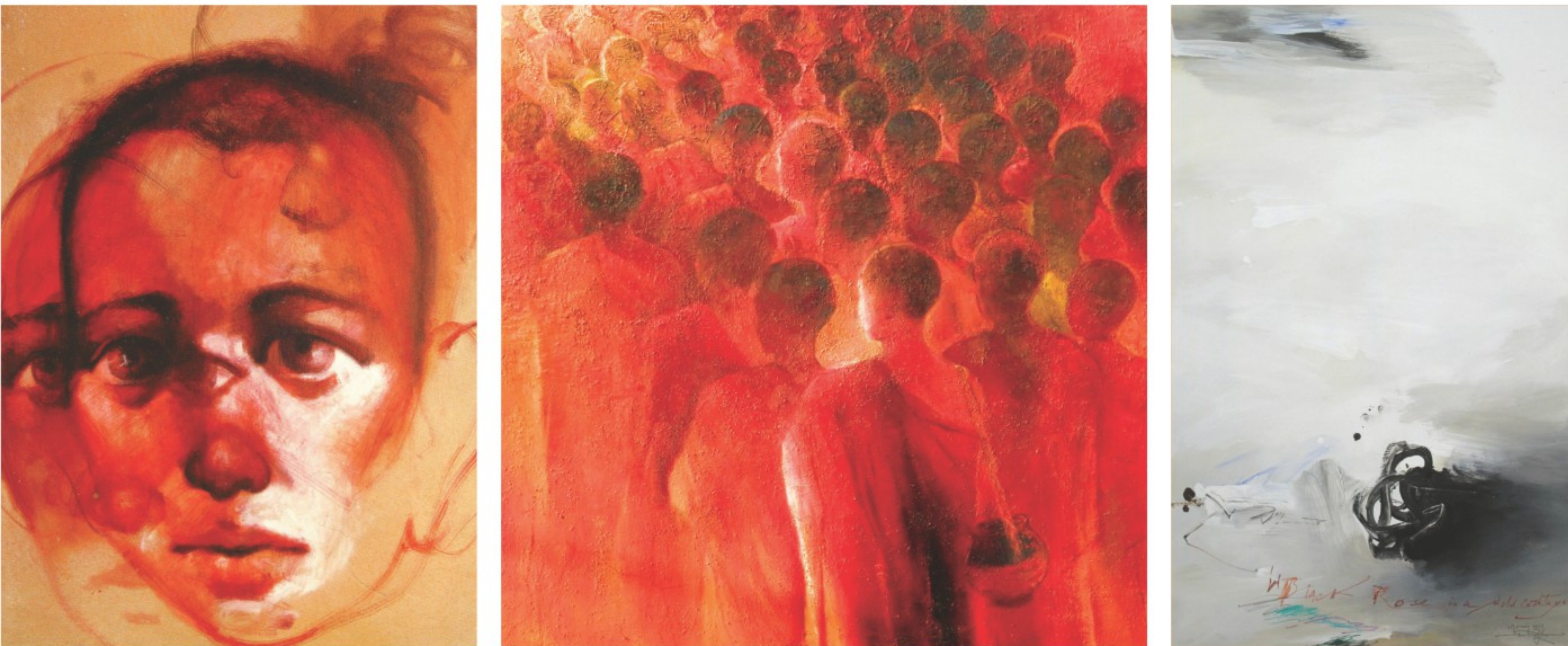


DHAKA ART SUMMIT

Bangladeshi galleries show significant contemporary painters' works



TAKIR HOSSAIN

On the occasion of the second edition of Dhaka Art Summit, a number of major galleries of Dhaka took part at the mega art festival that ended yesterday. Tivoli Gallery, Gallery Chittrak, Gallery Cosmos, Saju Art Gallery, Galleri Kaya, Athena Gallery of Fine Arts, Gallery Twenty One, Institute of Asian Creatives and others showcased several veteran and promising artists' works at the booths of the Shilpakala Academy in the city.

Tivoli, one of the oldest art galleries in the city, was established in 1973. Over the years, the gallery has played a significant role in our art arena. The gallery represented six contemporary Bangladeshi painters -- Kamal Kabir, Sadhona Islam, Tajuddin Ahmed, Syed Iqbal, Jahangir Hossen and Anisuzzaman.

At the exhibition, Tajuddin's works mostly focus on themes like urban nature, nostalgia and his mode of expressions is abstract expressionism. The painter also scrupulously developed the patterns with architectural lines and forms in his paintings.

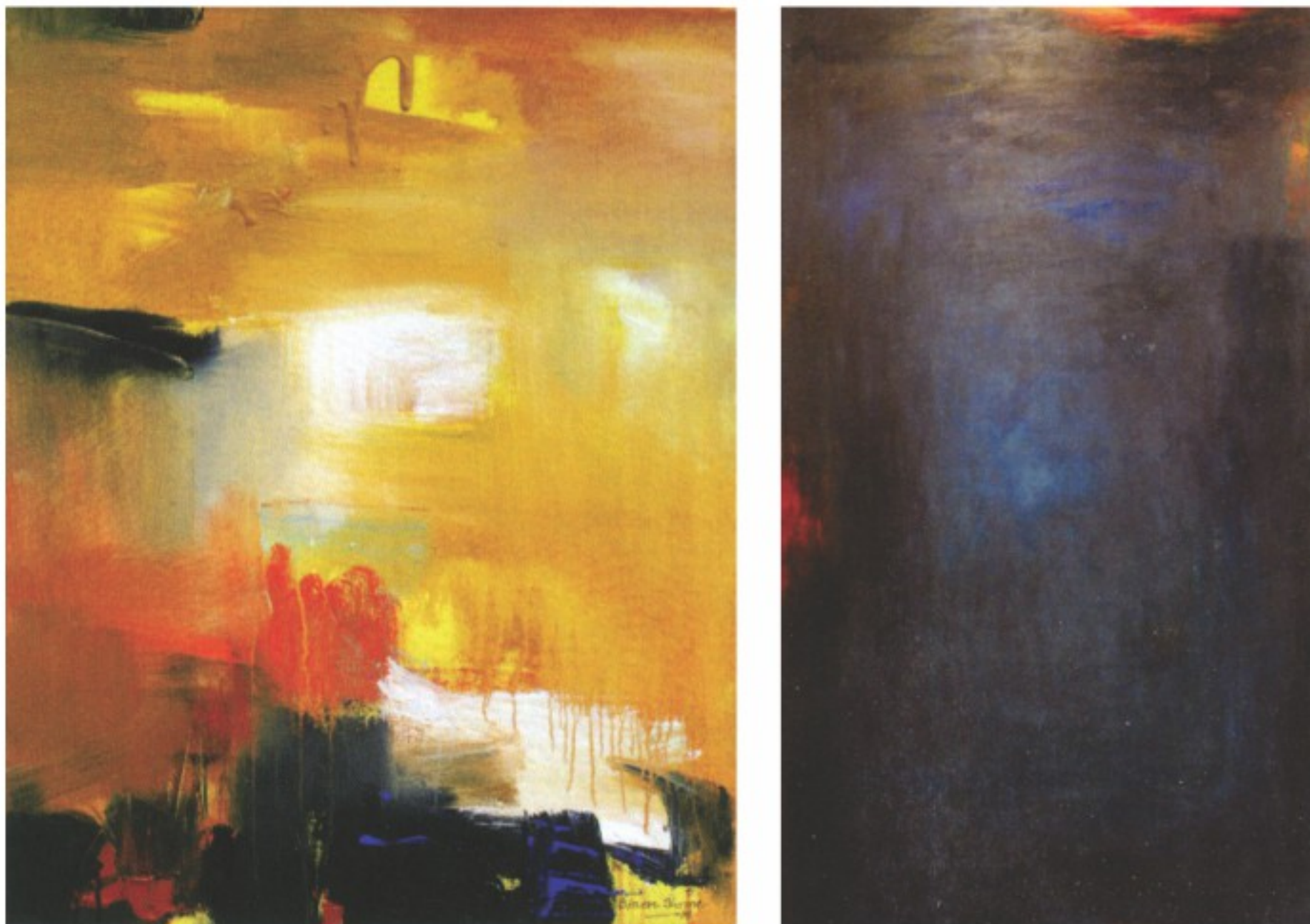
Kamal Kabir particularly concentrates on the underwater world. Fish is the predominant aspect of his works. His canvas has a space where rich texture and thick colour merge into one another. Sometimes, the fish on his canvas seem to be placed at varied angles.

Anisuzzaman is well-known printmaker for his superb woodcut prints. At the exhibition, his prints focus on urban architecture in varied angles. The woodcut prints highlight geometrical and structural elements where one can easily comprehend the printmaker's passion for the architectural lines and compositions.

At the summit, Saju Gallery displayed the works of Abdus Shakoor Shah, Abul Barq Alvi, Kanak Chanpa Chakma, Mahmudul Haque and Mohammad Eunus.

Abul Barq Alvi's formal arrangement with forms and compositions are noteworthy. He draws inspiration from nature and its various aspects. His compositions appear smooth and are engrossed with geometrical forms. The painting features azure, white and pale yellow shades, creating a kaleidoscopic vision.

Mohammad Eunus' modes of expression are pure abstraction and abstract



(Clockwise from top-left) Paintings by Mohammad Iqbal, Kanak Chanpa Chakma, Monirul Islam, Md Tokon and Biren Shome.

expressionism. His displayed painting carries his sweeping style. His individuality lies in his freedom of action; in the spontaneous movements in which the thick brushstrokes are applied in reddish, yellowish and bright colours, giving shape to various broken and amorphous forms.

At the summit, Galleri Kaya showcased three painters' works -- Murtaja Baseer, Ranjit Das and Ashraful Hasan.

Murtaja Baseer's single linocut denotes the perspective of Language Movement and the participation of the mass people of that time in the movement. At the exhibition, Ranjit's figurative work has a touch of realism but a bit of a gruesome look. Tiny forms, scribbles, arrows and broken lines enrich the painting. The image has a realistic attachment with horizontal and vertical lines. The painter is now devising the figures, visages and various parts of the forms.

Ashraful Hasan is one of the brighter painters of his generation, and has made a strong impact on the recent Bangladeshi art scenario. His single painting feature detailing with meticulous depiction of wounded nature and composition of figurative and non-figurative expressions.

Gallery Cosmos represented Monirul Islam, Kalidas Karmakar, Biren Shome, Alakesh Ghosh, Afrozaa Jamil Konka,

Nagarbashi Barman and others.

Biren Shome's acrylic work delves deep into pure abstraction. At the exhibition, his composition is neatly organised, demonstrating soothing tones and aesthetic arrangement of space. Shome also likes to show a certain romantic concern for lively hues. The painter feels that nature appear in his works through his personal observations.

Alakesh Ghosh is a veteran watercolourist who focuses on riverine landscapes pastoral splendour, Old Dhaka and historical places. At the exhibition, his "Welcoming Borsha" portrays several boats floating on the river. The both sides of river depict scenic rural beauty. He meticulously uses the brush. Adding a watery effect to the work is another common trait.

Nagarbashi Barman's print depicts the agony and ecstasy of fishermen. It's evident from the details that the artist is searching for perfection. He brings in subjects like fish, fishing tools and boats.

Gallery Twenty One displayed the paintings of Monirul Islam, Mohammad Eunus, Khalid Mahmud Mithu, Kanak Chanpa Chakma, Mohammad Iqbal, Maksudul Iqbal Nipa and others.

Monirul Islam is mainly recognised as a printmaker. However, currently he has

focused more on painting. At the exhibition, his application of paint is intense and the forms are more minimised; colours seem to be bold and vivacious. The oil piece simultaneously displays technical finesse and intellect.

As a pure abstract expressionist, Khalid Mahmud Mithu's painting feature pure forms and compositions. His colours are subdued and the forms are not well defined. He has made a great attempt to produce some alien features through his paintings. Space has played a vital role in his works where varied form movements are observable.

Mohammad Iqbal paints the visage of the children, whom he regards as overlooked and often uncared for. In recent times, he has portrayed many children's faces in approximately the same disposition. Through the oval shaped faces, the artist seeks to convey children's dreams, yearnings and the artist focuses on eyes. Their eyes are the predominant aspect of the paintings.

Athena Gallery of Fine Arts represented three artists -- Jamal Ahmed, Kanak Chanpa Chakma and Md Tokon.

At the Athena booth, Kanak Chanpa Chakma's "Path of the Enlightenment", an acrylic piece depicts many monks slowly ahead with spiritual contemplation. This large-sized painting is interesting for its soft red colours and smooth textures. The artist has given substantial amount of time to making the ground.

Bangladeshi expatriate painter Md Tokon is deeply into abstract expressionism. At the exhibition, the artist has used flat colours and creates several textures and forms on the canvas. Colours and amorphous forms are obvious features of his paintings. His compositions reveal rough texture and sensuous arrangement of space.

Institute of Asian Creatives represented only single painter -- Wahiduzzaman. The artist is greatly inspired by Pop Art and his works denote social, political and cultural dilemmas. At the summit, his conceptual mixed media works denote the struggle of women is reflected through the abstract expression of human hair, and the fictional glamour that the market economy presents, allowing the viewer to search for objective reality through subjective perspective of the Readymade Garments Industry in Bangladesh.

Interpreting water

"LifeBlood" portrays Bangladesh's deep aquatic connections

FAHMIM FERDOUS

With art taking new forms and formats everyday, and the Dhaka Art Summit bearing distinctive marks of it, the one exhibition that stood aside in terms of being classical visual arts, featured some stunning artworks, produced through the lens of some of the most authoritative photographers in the country. "LifeBlood", curated by Rosa Maria Falvo, was an exhibition of Bangladeshi photographers, on a theme everyone in the region connects to in their own way: water. Participated by Shahidul Alam, Munem Wasif, Saiful Huq Omi, Khaled Hasan, Abir Abdullah, Manir Mrittik and Rasel Chowdhury, it brought out fantastic interpretations of the theme varying widely in style and technique.

Shahidul Alam's work requires no introduction. His brief series, "Brahmaputra Diary", is a powerful encounter of his experience with the River Brahmaputra, as it travels through Bangladesh, India and Tibet. Comprising of a stunning landscape, a candid portrait and a piece easily classifiable as fine art photography, his centerpiece is a magnificent birds-eye view of a jetty on the with the cityscape in the background.

Saiful Huq Omi, an internationally-acclaimed photographer, has a reputation of bringing out a bigger story in his works than his frames can capture. "Breaking Ships" sheds light on the ship-breaking industry of the country; the rich black-and-white photos have ample play of light and shadow, smoke and mist and fire and sparks, bringing out the industrious processes and the contrasting life of struggle of the workers. A silhouette of a man with a raging fire in the background stands out.

Khaled Hasan, another photographer who deals in greyscale images, shifts focus to the rock-collecting from river beds in Sylhet's Jafalong. There are some innovative perspectives in play; some low and wide-angle photos with closely-placed focus objects make for interesting viewing; off-focus subjects, motion-blurred action photos also add to the vivacity of the images. Rasel Chowdhury's series "Desperate Urbanization" is a rather textbook approach, collecting the many points-of-view of urbanization and its impact. Chemical discharge, pollution and wastage are subjects of the photos, along with construction sites and materials. The colour treatment is under-



Shahidul Alam's "Brahmaputra Diary".

standably bland and foggy, to press home the point against urbanization itself.

Munem Wasif is a sharp young photographer who has made a name for himself with his impeccable black-and-white photos telling intriguing stories. "Salt Water Tears" deals with the fishing-farming projects of tiger shrimps in the southwestern region of the country. His wide shots are incredible -- be it lines and shapes, or the composition. When he portrays life, though, his prowess in grabbing the viewer's focus to his intended part of the frame is commendable, along with his sense of tonality.

Abir Abdullah, another talented photographer, has a series named "Holy Bath" at the exhibit. It deals mostly with the religious and ritualistic significance of water to the people of this region. His colours are vibrant -- especially since his subjects include festivals like the Durga Puja, and his portrayal of people and moods are impeccable.

Manir Mrittik's series at the exhibition is titled "Soul Flow", and the messages in his photos are accordingly spiritual and subconscious. Dealing mostly in landscapes -- like rock cliffs, sky and the sun, and fishermen, he has used artificial lighting and heavy colour-processing and filters.

Airtel presents

Valentine's Day special telefilm



A CORRESPONDENT

After the successful production of popular telefilms "Bhalobashi Tai", "Bhalobashi Tai, Bhalobeshe Jai", "Arunadoyer Tarundol", "Amader Golpo", "Kick Off", "@18" and "Impossible 5", Airtel's eighth telefilm "Bhalobasha 101" will be televised on Valentine's Day.

Directed by acclaimed director Redoan Rony, it will feature an ensemble cast of well-known actors such as Mehzabien, Toya, Safa Kabir, Shaju Khadem, Tushar Khan, Dilara Zaman and Mishu Sabbir. The songs of the telefilm have been directed by Studio 58.

The story of "Bhalobasha 101" revolves around a girl from Chittagong and a boy from Dhaka who meet through social networking sites. To celebrate Valentine's Day they decide to meet, but plan it as a surprise, and involve their best friends.

Bangladesh First moves into Semifinals

A CORRESPONDENT

The highly anticipated Semifinal Round of "Rin presents Bangladesh First, powered by Standard Chartered Bank" will be aired on Maasranga TV at 9:05 pm. Paramount School & College, Rajshahi; Mymensingh Zilla School, Mymensingh; Comilla Cadet College, Comilla and RAJUK Uttara Model College, Dhaka will engage in a battle to secure a slot in the finale from this episode.

Bangladesh First, a nationwide quiz contest on Bangladesh, was launched by The Daily Star and e-learning portal champs21.com. A total of 8,000 students of classes VI to X from 80 Bangla and English medium schools contested in this competition, which has now reached the top 16 teams. Joypurhat Girls' Cadet College powered their way to the finale from Semi Final 1, last week.

Other teams to compete in the other semifinals are: Mirzapur Cadet College, Tangail; Rajshahi Cadet College; Sunnysdale School, Dhaka and Blue Bird School, Sylhet (Semi Final 3); and Ispahani Public School and College, Chittagong; SOS Hermann Gmeiner School, Dhaka; Sylhet Cadet College, and Cantonment Public School and College, Mymensingh (Semi Final 4).

From each semifinal, one team will progress to the Grand Finale. The Champion and runner up teams of the contest will get education grant of three lac and 2 lac taka respectively.



A discussion titled "Institutional Panel: Sharing Art from South Asia with Global Audiences: Collection-Building Strategies and Responsibilities of International Museums" was also held at the Dhaka Art Summit on its second day (Feb 8). Moderated by Dr. Ziba Ardan, it was participated by Richard Blurton, Sandhini Poddar, Jessica Morgan and Aurelien Lemonier.

PHOTO: RIDWAN ADID RUPON