

THE VOICES IN BRUSHSTROKES

NAZIBA BASHER

PHOTO: KAZI TAHSIN AGAZ APURBO

Known for highlighting social and gender issues in her work, Dilara Begum Jolly is an artist worthy of everyone's note and appreciation. Painting for over 2 decades, Jolly has unearthed some dire and important issues in her works, for which she uses many different media of art, despite studying on painting and printmaking. Today, Jolly speaks out for the women and children of war in her solo exhibition 'Amorar Akkhyan', in The Daily Star-Bengal Arts Precinct at The Daily Star centre in Dhaka.

In 2010, Jolly discovered a stronger passion for art inside her. "I did a workshop on performance art with a Japanese artist. I'm generally a very shy person, so I never thought of getting into performance art. But when I was learning it and physically doing it, I learned a whole new, and equally beautiful, way of telling stories through the movements of my body and the expressions of my face." Jolly then began working with performance art videos, instead of performing live.



Her life, as an artist, was full of epiphanies and realisations that brought her to where she is now. "Even loving art was a realisation for me. I hadn't ever thought of becoming an artist when I was younger. But quite suddenly and unexpectedly, I enrolled myself into the Painting and Print Making department at Government Arts College, Chittagong, in 1981." While there, Jolly found love for this new method of communication. "I realised how this is such a beautiful medium to voice my thoughts out through," she says. After having found her passion, she went on to completing her Master's in Fine Arts at the Institute of Fine Arts, University of Dhaka, in 1984, after which she gained a Post Diploma in Print Making in Shantiniketan, Kolkata, with a scholarship from the Indian Government.

After coming back to Bangladesh from Kolkata, Jolly began painting again due to the lack of equipment for print making at the time. "That is also when I started experimenting with different media of art like drawing, papier mache, toys, etc."

In 2011, Jolly and her husband, renowned artist Dhali Al Mamoon, were present during the tragic accident that took the life of internationally acclaimed filmmaker, Tareque Masud. "This accident left us quite traumatised. My only solace was my art. I spent days and nights, sitting in front of the canvas-- painting, and painting, and painting."

2013 was when Jolly created 'Tazreen Nama', highlighting the tragic fire that took many lives, after which she made 'Boyon Boyan', which was on both Tazreen Fashions and the Rana Plaza tragedy. She also held a solo exhibition in 2014 called 'Threads of Testimony', which gave special attention to the condition of women in the garments industry. The exhibition further explored major themes that recurred through the artist's entire body of work: the particularities of the feminine condition, it's confrontation with dominant orders; it's tension with motherhood and so on.

This year, Jolly's exhibition in The Daily Star-Bengal Arts Precinct highlights many



Dilara Begum Jolly

elements of war. Using different media, Jolly successfully portrayed the many forms of injustice the people of our country had faced. "Recently, I visited Dalim Bhaban in Chittagong, which was a torture cell in 1971. Now, residents live there and I had a chance to speak to them. They told me stories of lurking spirits, faint screams, the heavy and ugly

pregnancy causing the birth of children of war. While we got our land, our country, after the war, these children did not get anything. No country, no recognition. Yet, their mothers are our people, and they still yearn for their children. Their hearts are still weeping." Dilara said uteruses of women around the world were injured through rape in war. "Amorar Akkhyan is

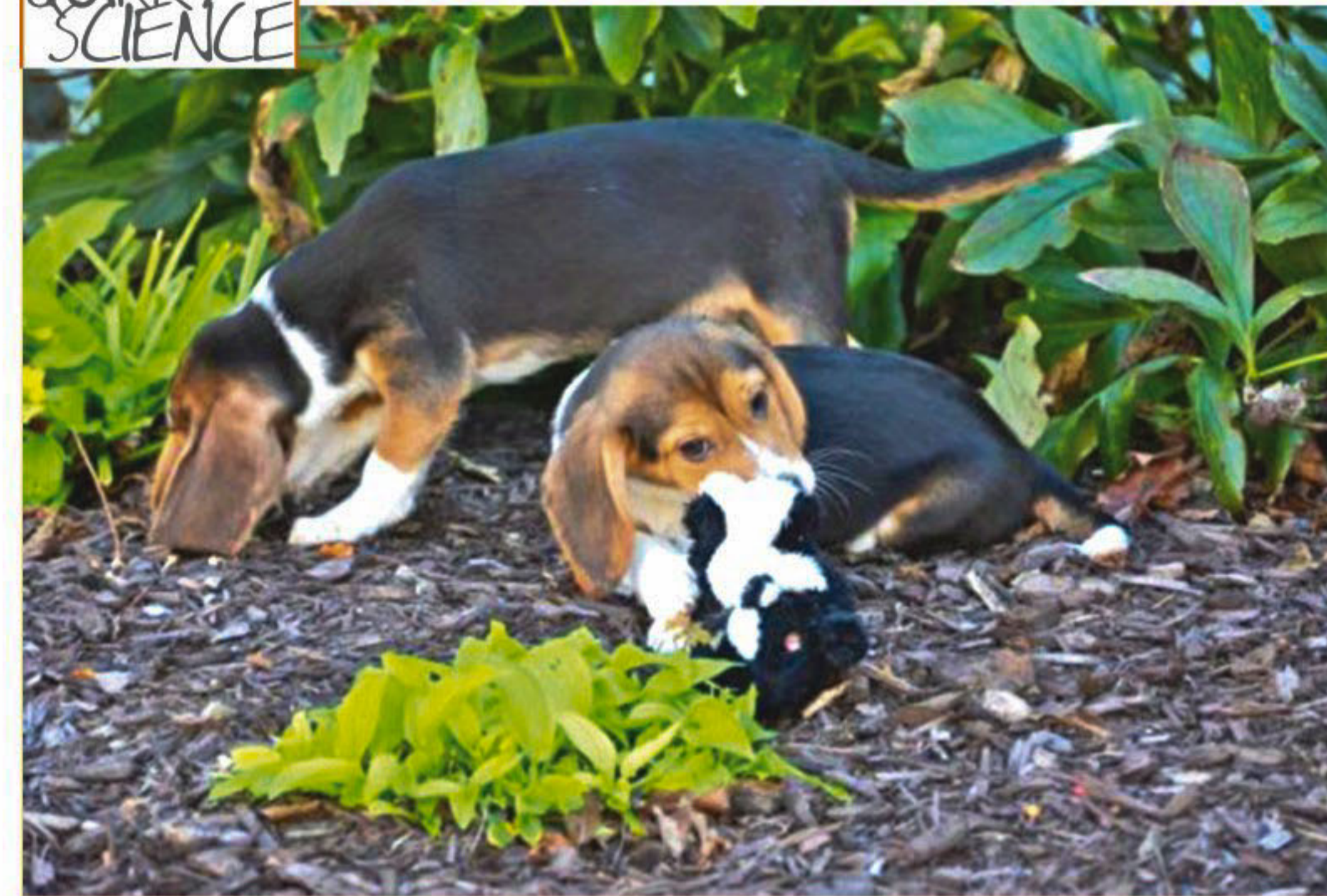


dampness of torture still hanging in the air," says Jolly. Using photographs of the tiniest details of the torture cell, she punctured holes with sewing needles in the photos to not only add an amazing effect, but also ingrain the plight of the garments workers in the photos depicting torture. "Another installation of mine here is portrays the trauma of the two lakh women who were brutally raped during the Liberation War." A strong feminist through and through, Dilara has used the metaphor of the uterus to express her concept. "I tried to portray the agony of an abused woman, her fear of rejection by the society as she was no longer 'pure', and the unwanted yet unavoidable

tribute to all those women in war, from all over the world, who survived this brutality with their outstanding bravery. This is my stand against crimes against humanities, and the atrocities of war." The exhibition, which comprises sculptures, installations, and performance art, had been opened for public viewing on December 12, 2015 and will last till January 9, 2016. Overwhelmed by the increase in the number of young artists, Jolly says, "Art is something that stays with us forever, it is a lifestyle. I believe if we senior artists do our work with honesty, trust and passion, it will be enough to inspire a whole generation of artists."

STAR PEOPLE

QUIRKY SCIENCE



PUPPIES BORN BY IN VITRO FERTILIZATION

For the first time, a litter of puppies was born by in vitro fertilization, thanks to work by Cornell University researchers. The breakthrough, described in a study to be published online Dec. 9 in the journal Public Library of Science ONE, opens the door for conserving endangered canid species, using gene-editing technologies to eradicate heritable diseases in dogs and for study of genetic diseases. Canines share more than 350 similar heritable disorders and traits with humans, almost twice the number as any other species.

Nineteen embryos were transferred to the host female dog, who gave birth to seven healthy puppies, two from a beagle mother and a cocker spaniel father, and five from two pairings of beagle fathers and mothers.

"Since the mid-1970s, people have been trying to do this in a dog and have been unsuccessful," said Alex Travis, associate professor of reproductive biology in the Baker Institute for Animal Health in Cornell's College of Veterinary Medicine.

Jennifer Nagashima, a graduate student in Travis' lab and the first to enroll in the Joint Graduate Training Program between the Smithsonian Conservation Biology Institute and Cornell's Atkinson Center for a Sustainable Future, is the paper's first author.

The new 94-million-year-old species, named *Cimoliopterus dunni*, is strikingly similar to England's *Cimoliopterus cuvieri*. Identification of the new flying reptile links prehistoric Texas to England, says paleontologist Timothy S. Myers, Southern Methodist University, Dallas, who identified the fossil as a new species.

Pterosaur relatives from two continents suggest the prehistoric creatures moved between North America and England earlier in the Cretaceous – despite progressive widening of the North Atlantic Ocean during that time.

The Texas and English *Cimoliopterus* cousins are different species, so some evolutionary divergence occurred, indicating the populations were isolated from one another at 94 million years ago, Myers said.

The similarity between the two species, however, implies minimal divergence time, so gene flow between North American and European populations would have been possible at some point shortly before that date.

Based on fossils discovered so far, it's known that toothed pterosaurs are generally abundant during the Cretaceous in Asia, Europe and South America. But they are rare in North America.

PTEROSAUR IN TEXAS



Source: Sciencedaily.com

FIVE THINGS

5 FILMS FOR THE SPIRIT OF LIBERATION

NAZIBA BASHER

December is an important month in our country. December is when all Bengalis unite, it is when all citizens are patriots, it is when independence is in the air, and victory is in our hearts. To truly be in the spirit of liberation, here is a list of movies that can not only educate you about the most important part of our history- the 1971 war- but also make you feel exactly what you ought to be feeling during this month- triumphant.



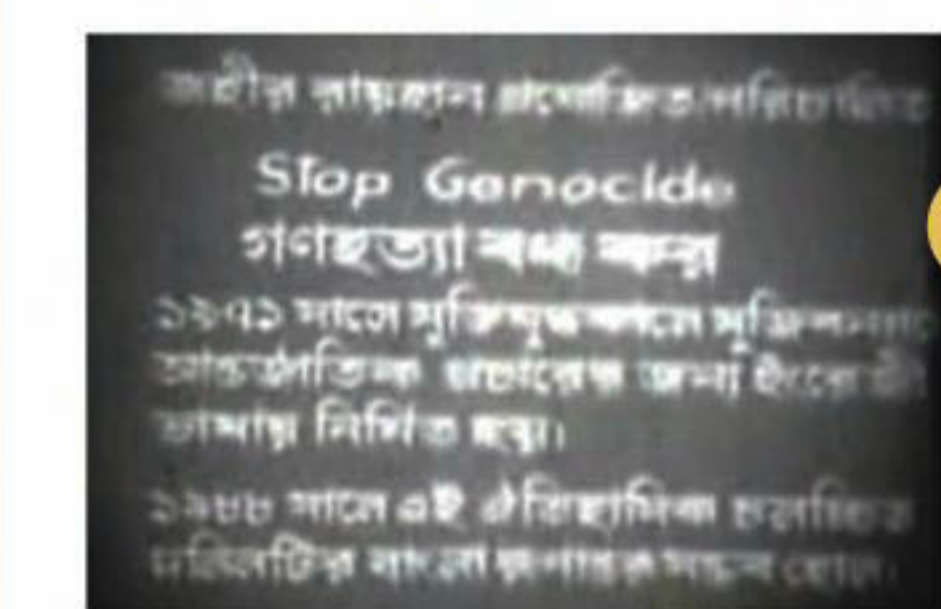
Ora Egaro Jon: is a 1972 Bengali historical drama film written by Al Masood and directed by Chashi Nazrul Islam, based on the Bangladesh Liberation War. Director Islam and lead actor Khasru were both members of Mukti Bahini (liberation army). After Bangladesh won their independence, this was the first feature film about our Liberation War. The movie narrates the story of 11 valiant freedom fighters and their struggles against the Pakistani occupation forces.



Agnor Poroshmoni: is a 1994 film based on the novel of the same name written and directed by Humayun Ahmed. The film won *National Film Award* in eight categories including Best Picture, Best Director and Best Plot. It was the first movie directed by Humayun Ahmed. Unconventional plot, humorous dialogues, lively characters and unique style of story line were the landmarks of the film. The film starred Asaduzzaman Noor, Bipasha Hayat, Doli Johur and Dilara Zaman.



Muktir Gaan: is a 1995 Bangladeshi documentary film directed by Tareque Masud and Catherine Masud. It explores the impact of cultural identity on the Bangladesh Liberation War in 1971, where music and songs provided a source of inspiration to the freedom fighters and a spiritual bond for the whole emerging nation. In *Muktir Gaan*, Tareque and Catherine used original footage by American film-maker Lear Levin, as well as other archival footage collected from the UK and India.



Stop Genocide: is a 1971 documentary film by eminent Bangladeshi filmmaker Zahir Raihan. It is a 20-minute film that documents the killings and atrocities carried out by the Pakistan Army on the people of the then East Pakistan. It also depicts the plight of the refugees and the activities of the Government in exile. The narrative was in English and it was in fact a great opportunity to convey the message of the sufferings of oppressed people of Bangladesh, to the rest of the world.



Guerrilla: is a 2011 Bangladeshi film based on the events of the Bangladesh Liberation War. An adaptation of the novel *Nishiddho Loban* by Syed Shamsul Huq, it was released on 14 April 2011. The book has been envisioned by the director of the film Nasiruddin Yousuf Bachchu. He has crafted the film *Guerrilla* with his own experience as a freedom fighter of 1971. Joya Ahsan, Ferdous Ahmed, Pijush Bandhyopaddhay, Ahmed Rubel, Shatabdi Wadud, Shampa Reza, and more have acted in the film.

Information Source: Wikipedia.