



EXHIBITION

machines in such an angle that its unique beauty suddenly hit my mind. Then, I started to begin my experiment with those rusticated tools."

And the outcome of it is the masterpiece "Communism." The artwork with elaborate use of metallic substances and tools and exquisite paintings on them reveals how human beings have suffered under the mechanical rule of communism that creates a state of artificial equality at the cost of the liberty of human soul.

Another of Kalidas's famed artwork "Devastated" has brilliantly depicted the ruthless destruction and torture that befell upon Bangladesh during the nine-month long liberation war. Twisted and deformed female figures on the back of a serpent and vulture truly portrayed the brutality of the Pakistan army inflicted on the people of this land. A red circle on the top right corner of the painting symbolises the rising of Bangladesh's independent sun at the cost of the bloody sacrifice.

Regarding the versatile usage of symbols, Kalidas says, "If we explore the history of human civilisation, symbols are the integral part of our life and culture."

"In Hinduism we worship the black stone which is a symbol that is a circle, in Islam we circle around the Kaaba which is also a symbol and it is also a circle, then in Christianity we believe in the power of

AN ALLUVIAL SOUL

MD SHAHNAWAZ KHAN CHANDAN

PHOTOS: KAZI TAHSIN AGAZ APURBO

Besides presenting Bangladesh's history and archaeological heritages throughout the year, this month Bangladesh National Museum has set to tell the nation's story in a different way. This time, it is not exhibited through the excavated, ruined archaeological evidences; rather the epic saga of this

brave nation has been depicted through the creations of one of the best artists of Bangladesh, Kalidas Karmakar.

Kalidas's solo exhibition titled "Alluvial Soul. Soil. Symbol" (January 3 - 24, 2016) strives to interpret the inner philosophy of the nation's struggle against oppression and deprivation; to discover the soul of



Kalidas Karmakar

the people of Bangladesh that is in constant search for liberty.

The versatile representation of different symbols, spontaneous use of colours and sophisticated application of a wide range of media has enlivened the abstract arts so brilliantly, that any visitor, no matter how ignorant about the complex definitions of Cubism and Fauvism s/he is, will be able to delve into the message this great artist has tried to convey.

Besides many recent works, this exhibition has presented some of the best artworks of Kalidas. It includes one of his very first works titled "Communism" that in the beginning of the 70s brought him the reputation of a prodigy of the post-modern art form.

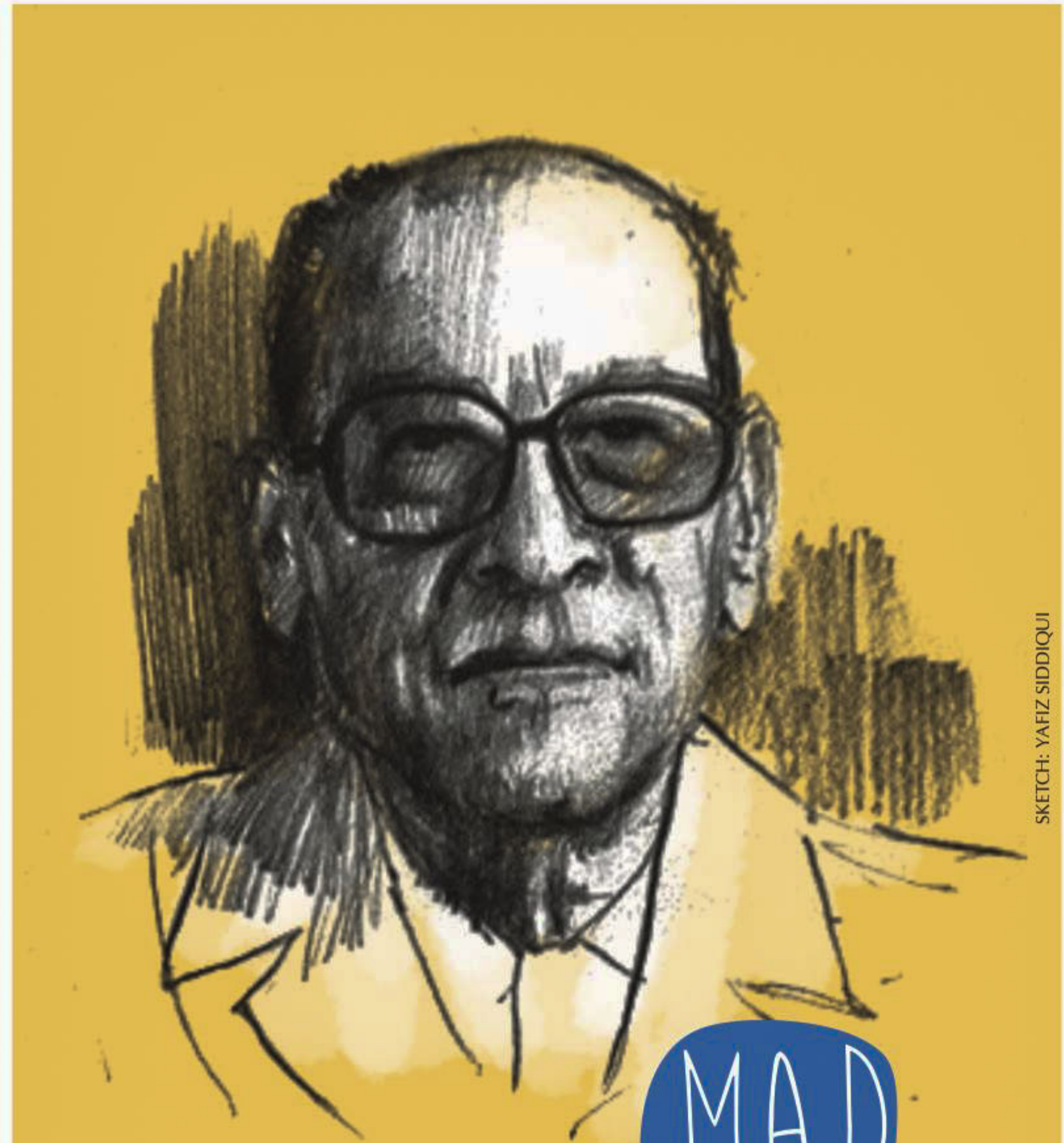
"Experimenting with new materials is a habit of mine," says Kalidas. "One day, I saw some left out parts of a very old car in my father's workshop. The rays of the morning sun fell on those decayed

trinity that is a triangle; this is why in my artworks, I have tried to depict the human beliefs through different symbols," he adds.

Besides his amazing abstract artworks, one of the major attractions of his exhibition is a big installation at the centre of the gallery. Using numerous statuettes of different textures, diversified components of rural Bengali culture, Kalidas has visualised the nation's story brilliantly.

Born in Faridpur on January 10, 1946 Kalidas graduated from the Government College of Fine Arts, Kolkata in 1969.

Afterwards, he was awarded with numerous rewards, scholarships and research fellowships from difference countries for his scholarly contribution in various disciplines of art. This brilliant artist, now in his seventies, wants to work for the rest of his life to spread the essence of Bangladesh's liberation through his artworks.



SKETCH: YARIZ SIDDIQUI

NAGUIB MAHFOUZ

December 11, 1911 – August 30, 2006

In his 70 year career Naguib Mahfouz has enriched the Arabic literature scene with 34 novels, over 350 short stories, dozens of movie scripts, and five plays. Not only that many of his movies have also been made into Egyptian and foreign films for the range of themes they cover. In fact he is regarded one of the first contemporary Egyptian writers who has introduce and explore themes of existentialism, homosexuality and religion. Mahfouz was the only Arab writer to have won the Nobel Prize in Literature.

“You can tell whether a man is clever by his answers. You can tell whether a man is wise by his questions.”

If you want to move people, you look for a point of sensitivity, and in Egypt nothing moves people as much as religion.

We are like a woman with a difficult pregnancy. We have to rebuild the social classes in Egypt, and we must change the way things were.

If we reject science, we reject the common man.

I didn't make any money from my writing until much later. I published about 80 stories for nothing. I spent on literature.”

SOURCE: WIKIPEDIA AND BRAINY QUOTES

STARDRARY

THE CONFESSION OF AN ELDER SON

My mother's behaviour towards me has been changing evidently ever since I planned to go to London. I have noticed that she started taking extra care of me since the day of visa confirmation. I find her desolate face with full of depression as she ponders on her son leaving her and being in a new culture. I can understand her wailing heart crying a lot when it becomes hard for her to endure the pain of my going far from her. Being the elder son of the family I have been pampered profoundly and never been scolded or reproached of anything. She is used to being such a protective and servile mother that she fears of not being that anymore after my departure. Even though my younger brother sometimes feels upset for her extra attention towards me, he never complains. As my flight is around the corner, my mother keeps on wondering as to how she would live without seeing me. Sensing all her latent tension for me, when I try to cheer her up, she cannot hold back her tears.

Samiul Rajjul
NSU, Dhaka



PHOTO: PRABIR DAS

DISTRACTION OF BEAUTY

Last week I visited the Rajbari in Natore. I was very excited as I have read a lot about it. When I reached there I was amazed by its beauty. As I walked inside on one hand I was truly amazed by the grandeur of the Rajbari on the other hand I was disgusted by the piles of garbage it had. People litter pretty much everything and everywhere. Starting from torn shoes to plastic bags you will find everything. As I walked inside I found the walls of those buildings are streaked with dried red spit and scribbles all over the place. What a shame that people in our country have no respect for our heritage. One day I hope we can shame our citizens out of spitting and littering at any historical monument. I returned home with rubbish and graffiti in my head.

Farhana Tabassum
Dhanmodi, Dhaka