

WHAT'S ON

Theatre

Title: **Saban Tragedy**
Venue: Natyashala Auditorium, Bangladesh Shilpakala Academy
Date: August 13
Time: 6:30pm - 9pm



Photography Exhibition

Title: **A Thousand Words**
Venue: Gallery Chitrag, Dhanmondi
Date: August 17-18
Time: 12pm



Concert

Title: **10 Years of the Armeen Musa Band**
Venue: Jatra Biroti
Date: August 17
Time: 7-10:30pm



Traditional Performance

Title: **Shaone Dala**
Venue: Tangail, Ghatail, Kailhati
Date: August 17
Time: 6am-6pm



Photography Exhibition

Title: **Birthday of Photography**
Venue: Gallery Twenty One
Date: August 18-19
Time: 10 am - 3pm



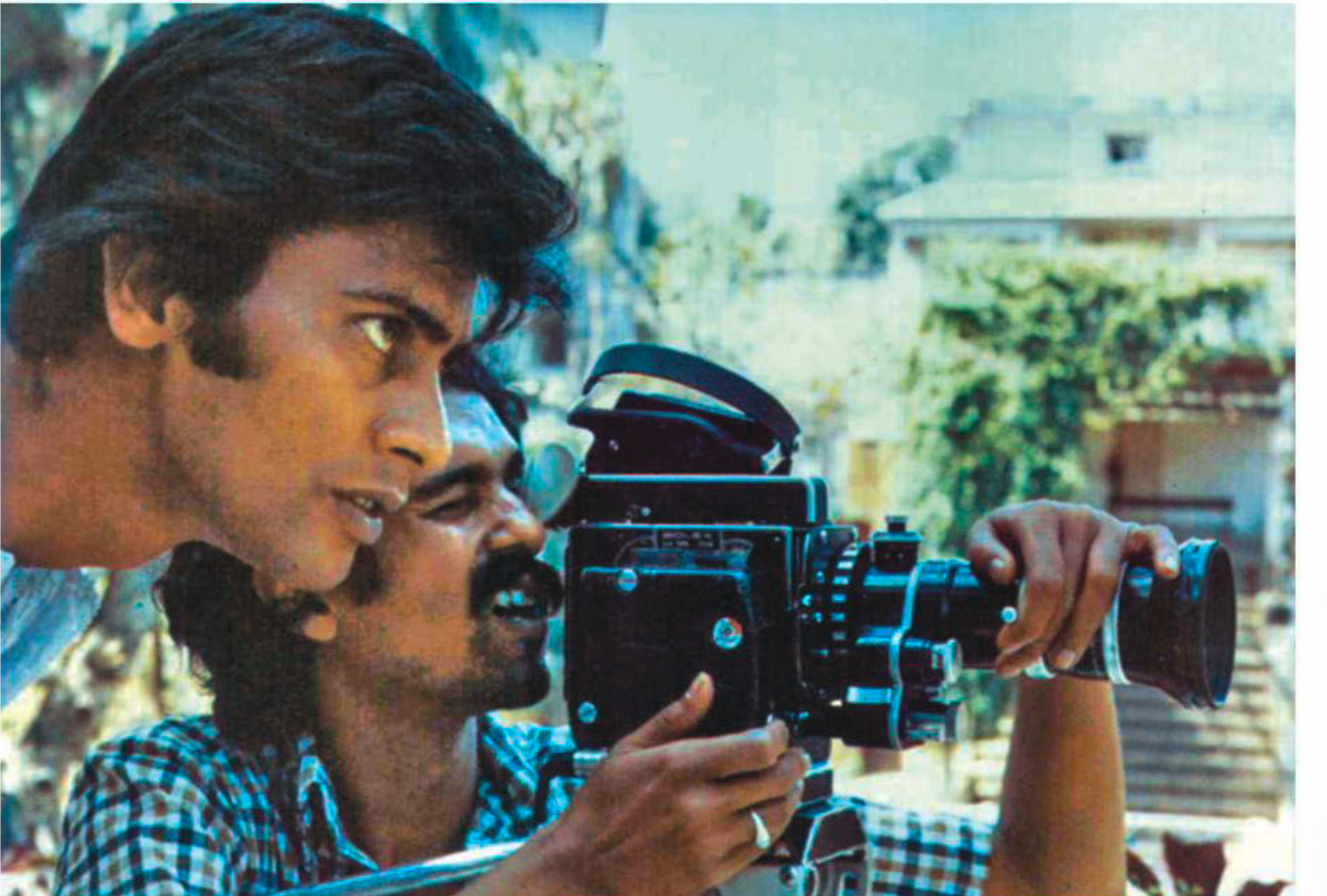
BENGAL FOUNDATION to dedicate 'AMAR GAANER PRANTE' to Mahmudun Nabi



PHOTO : COURTESY

ARTS & ENTERTAINMENT DESK

Mahmudun Nabi (1936-1990) was a legend in Bangladeshi music, who gave us many timeless classics. His two daughters, Fahmida Nabi and Samina Chowdhury have kept his legacy alive, creating their own legacies in the industry. This Eid, Bengal Foundation will release the album *Amar Gaaner Prante* in tribute to the legend himself, and his songs will be voiced by Fahmida Nabi and Samina Chowdhury.



In memory of Tareque Masud and Mishuk Munier

Renowned filmmaker Tareque Masud, media personality Ashfaq Munier Mishuk popularly known as Mishuk Munier, and their film production crew – Wasim, Jamal and microbus driver Mostafizur Rahman - died in a fatal road crash on the Dhaka-Aricha highway at Joka under Ghior Upazila in Manikganj on this day in 2011.

Marking the seventh death anniversary of renowned filmmaker Tareque Masud, cinematographer Mishuk Munier and three other film production crews, Moviyaana Film Society and Tareque Masud Memorial Trust in association with

Bangladesh Shilpakala Academy and the Federation of Film Societies of Bangladesh will jointly hold a memorial programme and discussion today afternoon at Shamsunnahar Hall, Dhaka University. The organisers have been arranging the “Tareque Masud Memorial Speech” since 2014. This year filmmaker Akram Khan will deliver the speech on films on the Partition of Bengal 1947. Filmmakers Nasiruddin Yousuff and Morshedul Islam and Director of Bangladesh Shilpakala Academy Liaquat Ali Lucky will be present at the programme. Catherine Masud,

wife of Tareque Masud and chairperson of the Tareque Masud Memorial Trust, his family members and well-wishers will also play a huge part in the discussion. Belayet Hossain Mamun, President of Moviyaana Film Society and General Secretary of Moviyaana Film Society, will deliver the welcome address while architect Lailun Nahar Swemi, President of the Federation of Film Societies of Bangladesh, will preside over the programme.

COURTESY: FEDERATION OF FILM SOCIETIES OF BANGLADESH

Angelina Jolie might lose custody of her children

ARTS & ENTERTAINMENT DESK

Rumors are flying that Angelina Jolie might lose custody of her children to ex-husband Brad Pitt, if she 'intentionally' tries to manipulate their relationship with their father. If Jolie tries to sour the children's feelings about Brad Pitt, that can be seen to by the court as 'abusive behavior'. However, fans would not want such a thing to happen, as they have already experienced a heartbreaking divorce between Angelina Jolie and Brad Pitt in 2016.



COURTESY: FEDERATION OF FILM SOCIETIES OF BANGLADESH

Remembering VS Naipaul: A look back at 'Miguel Street'



SHABABA IQBAL

Trinidad-born Indian-origin author VS Naipul passed away at the age of 85 recently. In remembrance of the renowned artiste, I look back at one of his timeless stories, *Miguel Street*.

Let no one fool you into thinking that just because VS Naipul's *Miguel Street* is set in the beautiful island of Trinidad, that somehow it will cater to the stereotype of the Caribbean as an idyllic paradise filled with amusement and tranquility. In fact, Naipul's bleak and realistic take on war-time pre-independence Trinidad can be described as misanthropic and hopeless.

I first read this book when I was around twenty-three, back when I was majoring in English Literature at North South University. I took a course on nineteenth century British fiction. Our professor got us to read many rich novels and made me fall in love with classic literature. At that point, there were so many

classics that I wanted to read but I was always intimidated by them. I now realise that they are very readable and they are classics for a reason. I loved every minute of that course and it encouraged me to explore books beyond the syllabus. One of those books was *Miguel Street*.

The characters in *Miguel Street* seem very real, albeit in a pitiful way. Naipul perfectly captures the dialogue, rhyme and rhythm of the Caribbean life and adds his own blend of nihilism. All of the characters fail in their ambitions or don't have the willpower to drag themselves out of the Trinidadian slums. The writer repeatedly reminds us how pathetic and at times, tragic, the lives of the people of Miguel Street are. The depictions of the 'stuck in a rut' feeling that pervades many living in the slums of Trinidad are incredibly well-written.

VS Naipul was a masterful author who specialised in realist stories that pulled no punches.

Monsoon and the Visuality of Rain

Any objective amount of information simply fails to do justice to any real-time phenomenon. Suspended between the physical world and the mental realm, it may come packed with emotional baggage as well as a flurry of memory.

MUSTAFA ZAMAN

When we set out to respond to rain, which appears to have soaked the human body and soul over the millennia, we must be aware that it has by now successfully rendered science and logic inadequate as tools. We seek something more than an objective account of it, since to instantiate it as a natural phenomenon is only half the work -- the idea is to account for the “effect”. This is where art comes in. Rashid Amin explores this idea of the “effect” in his solo exhibition titled *Meghomollar --The Monsoon Raga*. The exhibition, opening from 3pm to 8pm daily, will conclude at Shilpangan Gallery, Dhanmondi on August 16.

Our somatic or bodily reflexes triggered by the somatosensory cortex are what we cannot fully define in relation to what lies internal or external to the body. Phenomena are neither subjective, nor objective; they are a mixture of both.

Between rain as mental stimuli and rain as corporeal reality, the artist appears with his informal, unpremeditated scripts, which primarily seemed to have been soaked in emotion since they seek to celebrate the monsoon. Rain as nourishment of the soil and human souls, rain as a blessing of Hari, the Creator -- all this demands a state of mind rather than a learned response. Amin's series of abstract works, thus, stems from an area of indeterminacy where the wall between internal-external and self-other dissolves. His work, as a psychosomatic response, is grounded in “process” rather than (re)cognition.

Amin's impulse is “anomic” (the word derives from Greek anomia, meaning “without law”) as he goes on to discover the voice of nature, to put it in romantic term. Here the individual and nature, or, the self and other, easily swaps places. Rather than the depiction of the recordable world, we end up witnessing or experiencing an ahistorical dance in accord with the rhythm of nature or natural phenomenon such as rain.

As an artist, Amin stays committed to a



A watercolour titled 'Meghomollar-7' by artist Rashid Amin.






PHOTO: SHEIKH MEHEDI MORSHED

'Sraboner Amontrone' was organised by Abayab Natyadal on Saturday at Public Library. The arrangement was an ode to Rabindranath Tagore's monsoon songs.

world view where digital devices have not yet muddled our senses, since when it does it displaces us from the erstwhile perch. He is stationed at a locus from where nature could be conceived as “whole”. He has already earned a niche of his own for his etchings, with his works in watercolour on paper he has explored or interpreted the gestural aspects of the

monsoon. One ought to look at this current bulk of work as an extension of his past achievements. The current engagement has already resulted in a multifarious yield, and might also lead to many more thresholds in the years to come.

The writer is an artist, critic and editor of soon to be launched magazine 'a+'