



In fond memory of KHALID HOSSAIN

MINAM HAQ

Renowned singer Khalid Hossain breathed his last at the National Institute of Cardiovascular Diseases (NICVD) in Sher-E-Bangla Nagar recently, at the age of 78. His finesse in the field of Nazrul sangeet and research, earned him the title of *one of the greatest Nazrul exponents in the history of Bangladesh*. With multiple albums to his credit, he also served as the president of Bangladesh Nazrul Sangeet Sangstha, during his illustrious career. Bestowed with the Ekushey Padak in 2000, Khalid Hossain was also honoured with several other recognitions, including Nazrul Academy Award and Bangladesh Shilpakala Academy Award, among others. The Daily Star spoke to a few of his fellow artistes, as they shared their cherished memories of the late Guru.



NASHID KAMAL

The way renowned professors are immersed in their studies, I have seen that perseverance in Khalid Hossain regarding Nazrul. From when I was young till recently, barely have I seen anyone so engrossed in their respective field. His contributions to the research on the bard of Bengal, along with his dissemination of that knowledge to the masses, is unprecedented. He was as dedicated a teacher, as he was a singer, which is a rare combination. Khalid Hossain also played a major role to popularise the Islamic songs of Kazi Nazrul Islam.



SUJIT MUSTAFA

We have lost a handful of prominent artistes within a short time span recently, with Khalid Hossain being the latest. He was one of the oldest and most notable, amongst the Nazrul exponents the nation had to offer. Overtime, he created a colossal student base. He focused heavily on the Islamic songs of Nazrul which were beloved by the masses. They not only spoke of religion, but humanity as a whole. Khalid Hossain helped spread that essence of Nazrul sangeet, far and wide across the globe. He was a true fighter, in the sense that till his last days he was dedicated to his craft, despite the seriousness of the ailments that he faced.

SADYA AFREEN MALLICK

Khalid Hossain was an exponent of Nazrul sangeet who spent decades upholding its purity of form, preserving original notations and training many generations of young Nazrul artistes. He helped popularise Nazrul songs and in particular, his Islamic songs. His contribution to research on Nazrul's work was immense. Khalid Hossain's absence will be deeply felt across Nazrul enthusiasts. May his soul rest in peace.



YEAKUB ALI KHAN

Khalid Hossain was one of the kindest souls to have graced our music industry. His talent was unmatched. He was determined to deliver Nazrul sangeet with utmost authenticity. I am fortunate enough to identify myself as a student of such a prolific Guru. Apart from being a great teacher, he was an amazing person who always maintained punctuality. Not only did I learn to master my craft from Khalid Hossain, but he also gave me many life lessons which helped me improve my character. He was truly a humble and respectful human being.



L-R: Vilma Jurkute, Director of Alserkal; Rajeeb Samdani, Co-Founder and Trustee of Samdani Art Foundation; HE Raja Rabia, Consul-General of France in Dubai; Nadia Samdani, Co-Founder and President of Samdani Art Foundation; HE Noura Al Kaabi, Minister of Culture and Knowledge Development for the United Arab Emirates; HE Jack Lang, President of the Institut du Monde Arabe; Zaki Nusseibeh, Minister of State in the United Arab Emirates; Monique Lang; Abdelmonem Bin Eisa Alserkal, Founder of Alserkal. PHOTOS: KATHLEEN HOARE

Fabric(ated) Fractures: A seminal art show in Dubai

ZAHANGIR ALOM

Samdani Art Foundation, in collaboration with Alserkal, recently hosted a major art exhibition titled *Fabric(ated) Fractures* at Concrete, Alserkal Avenue, Dubai, UAE.

The group exhibition, featuring 15 artists of Bangladeshi, South Asian, and Southeast Asian origins, boasted of bringing together diverse arts and artists beyond borders, creating a fantastic platform for artistic and cultural exchange between two countries.

The group exhibition, curated by Diana Campbell Betancourt, Samdani Art Foundation Artistic Director and Chief Curator of Dhaka Art Summit, featured works by 15 artists — Pablo Bartholomew, Rashid Choudhury, Kanak Champa Chakma, Rajesh Vangad and Gauri Gill, Shilpa Gupta, Hittman Gunung, Ayesha Jatoi, Ashfika Rahman, Joydeb Rojia, Reetu Sattar, Kamruzzaman Shadhin, Debashish Shom, Jakkai Siributir and Munem Wasif. Eight of the 15 artists were from Bangladesh.

"Dhaka Art Summit is a continuous exercise in challenging how the world sees Bangladesh and how Bangladesh sees herself," said Diana Campbell Betancourt, Curator of the exhibition. "I'm delighted that we are able to extend this conversation through this project in Dubai, both through the exhibition as well as the powerful performance programme which puts the human at the centre of the exhibition through poetic and artistic gestures by Ayesha Jatoi, Reetu Sattar, and Joydeb Rojia."

Fabric(ated) Fractures provided a platform to amplify the voices of artists from Bangladesh and South and Southeast Asia, and explores "sensitive spaces"—spaces that challenge ideas of nation, state, and territory. The exhibition design intervenes in the architecture of Concrete, spanning its height with community-based artworks that are humanist acts of insurgency against rising polarisation in the region (and the rest of the world), and grounding the exhibition in a more porous pre-colonial past through the use of a vernacular mud floor found in many South Asian villages. Nadia Samdani, Co-Founder and President of the Samdani Art Foundation, and Director of the Dhaka Art Summit, spoke about the significance of presenting South Asian artists in a global art hub. "Various art projects of previous Dhaka Art Summits travel around the world until the next summit. This exhibition is part of such initiative," she said. "The interesting aspects of the show are the representation of

works by three-generation Bangladeshi artists — modernist master Rashid Choudhury, renowned artist Kanak Champa Chakma and internationally acclaimed contemporary artists. The display demonstrated our commissioned works by Reetu Sattar and Kamruzzaman Shadhin. The Museum of Modern Art, New York has now acquired, Reetu's work while Garage Museum of Contemporary Art, Moscow, exhibited Shadhin's work.

About the collaboration and response from the audience, Rajeeb Samdani, the Co-Founder and Trustee of the Samdani Art Foundation, said, "Alserkal Avenue, has been the partner of Dhaka Art Summit since its 2016 edition. Through Alserkal Avenue, and its renowned cultural district of contemporary art galleries, UAE has become one of the global hubs of contemporary art." The response from the audience was tremendous, as the 2019 Sharjah Biennial was simultaneously running. We, for the first time, declared the 2020 Dhaka Art Summit to be held in February next year in Dhaka, during the exhibition in Dubai.

"Our relationship with the Samdani Art Foundation began long before this exhibition.

From our very first encounter, the foundation's values echoed strongly with our own. As we discovered the various commonalities in our mandates, we explored ways to further bring our shared vision to life: making interdisciplinary dialogue part of the fabric of our contemporary societies; supporting cultural practitioners as they explore their practices; and creating a platform for artistic and discursive exchange," said Abdelmonem Bin Eisa Alserkal, founder of Alserkal.

While this exhibition was born within the borders of what is now considered Bangladesh, *Fabric(ated) Fractures* examines how the lines demarcating this young country are constantly shifting. The waters that move across Bangladesh's edges are shared with India and Myanmar, flowing into wider border issues that extend into Thailand, Pakistan, and Nepal—the countries that the 15 artists in this exhibition come from. Their works break down reductive national and regional narratives, and reformulate them from a more local and human perspective.

The militarisation of the Chittagong Hill Tracts inspires the drawings of Joydeb Rojia, who comes from the indigenous Tripura community. The military motifs



PHOTO: COURTESY

from the Generation Wish Yielding Trees and Atomic Tree series are reflected in his alpina installation in The Yard in Alserkal Avenue, which can be viewed throughout the duration of the exhibition. Through his work, Pablo Bartholomew traces the links between geographically fractured indigenous Chakma communities (ethnic minorities in Myanmar, India, and Bangladesh), weaving together science, myth, legend, and tradition to explore a cross-border ethnic identity in an installation comprised of photographs and woven textiles. The Bangladeshi artist Kanak Champa Chakma revisits the 'Ramu Incident' through her series of paintings, soul piercing, juxtaposing photographic documentation and newspaper clippings from the 2012 incident against imagery of peaceful Buddhist architecture.

Speaking to the potential found in seeing through multiple points of view, the late Rashid Choudhury's majestic woven tapestries allude to village life in Bengal prior to externally introduced religious divides, and team with movement, referencing pluralistic rituals of celebration and worship. Ashfika Rahman's powerful portrait series, *Rape is Political*, depicts rape victims in

the Khagrachari hills area, located at the militarised border between India, Bangladesh, and Myanmar, where state administrative machinery is used to protect rapists.

Reetu Sattar performed *Harano Sur (Lost Tune)*, a piece that focuses on the harmonium, a musical instrument that is tightly integrated into the traditional culture of Bangladesh, but is in danger of disappearing. A film documents a performance that brought together musicians, each playing three notes of the seven notes of the harmonium as part of the exhibition.

Kamruzzaman Shadhin's installation *Haven is Elsewhere* was created through a large-scale action: a year and a half spent exchanging the clothes of Rohingya refugees at Bangladesh's southern border with Southeast Asia for new garments. The refugees' clothes were joined into a monumental piece of fabric embellished with traditional Bangladeshi kantha embroidery.

Munem Wasif's haunting series of black and white photographs of the blurred boundary of Bangladesh and India, *Land of Undefined Territory*, conceals the intense human interaction within its surface.

MINUTE PLEASE



SAYON MANGSANG

APORAJITA MUSTAFA

Promising flautist, saxophone player and vocalist, Sayon Mangsang is making his mark in the music industry through exciting collaborations with some of the biggest musical icons in Bangladesh. Currently, he is gearing up for the release of his single, *Jodi Tumi Jante* in the upcoming album *The Industry Volume II*. The Daily Star caught up with the versatile artiste for a round of One Minute Please!

What's your favourite instrument to play?
Flute, for sure.

Name the musician(s) who inspire your music.
Adit Rahman, Pinto Ghosh, Kailash Kher — just off the top of my head. There are many

others.
What is your dream venue for a live performance?
Madison Square Garden.
Tea or coffee?
Rong cha.

What is your go-to pastime activity?
I listen to a plethora of music on YouTube, for the most part.

If you had to choose a profession outside of the creative world, what would you choose?
Honestly, I have never played with the idea of becoming anything other than an artiste. I began playing the flute when I was very young and I can't remember a time when I wanted to pursue anything other than music in my life.



PHOTO: STAR

ZAHID HASAN'S upcoming Eid ventures

SHAH ALAM SHAZU

Zahid Hasan has been in the entertainment industry for twenty years, garnering acclaim for not just his remarkable acting on television and the silver screen, but as a director as well. In a recent chat with *The Daily Star*, the National Film Award winner discusses his upcoming Eid projects and more.

How many tele-fictions have you directed this Eid?

I have directed two tele-fictions, *Driver Dalim*, written by Adi Bashir Mizan and *Lofad*, written by Zakir Hossain Uzzal.

Tell us about few of the Eid projects that you are acting in.
I am working on two seven-episode television serials, directed by Adi Bashir Mizan. I also filmed two tele-

fictions in Nepal. **Where are you celebrating Eid?**
I hope to be in Dhaka with my family. I used to celebrate it in Sirajganj, when my parents were alive. I might go there on the second day of Eid. I have some of my fondest Eid memories in Sirajganj.

You have also acted in the Kolkata-based film, Sitara. When is it releasing?
I do not know the exact date as of yet. *Sitara* is based on the novel *Bhorer Prasuti* by Abul Bashir. I can tell you that it is an amazing film.

Shonibar Bikel was recently screened at Russia. How was the experience?
Shonibar Bikel has a great story. It was an honour to be able to represent Bangladesh on a global platform with that film.

Triple treat for film buffs at Star Cineplex

ARTS & ENTERTAINMENT DESK

Three films, *John Wick: Chapter 3 – Parabellum*, *Brightburn* and *Aladdin*, hit Star Cineplex today.

John Wick: Chapter 3 – Parabellum is a neo-noir action film starring Keanu Reeves as the titular character. It is the third installment in the *John Wick* film series, following *John Wick (2014)* and *John Wick: Chapter 2 (2017)*. The film is directed by Chad Stahelski and written by Derek Kolstad, Shay Hatten, Chris Collins, and Marc Abrams, based on a story by Kolstad. It also stars Halle Berry, Laurence Fishburne, Mark Dacascos, Asia Kate Dillon, Lance Reddick, Anjelica Huston, and Ian McShane. In the film, ex-hitman John Wick finds himself on the run from legions of assassins after a \$14



million contract is put on his head.

On the other hand, *Brightburn*, a superhero horror film, follows a young alien who lands on earth and realises he has super powers. It is produced by James Gunn and Kenneth Huang. The film, directed by David Yarovsky, stars Elizabeth Banks, David Denman, Jackson A Dunn, Matt Jones, and Meredith Hagner. It is produced and financed by Screen Gems, Stage 6 Films, Troll Court Entertainment, and The H Collective.

Aladdin is a musical fantasy film directed

by Guy Ritchie, who co-wrote the screenplay with John August. Produced by Walt Disney Pictures, it is a live-action adaptation of Disney's 1992 animated film of the same name, which was based on the eponymous folktales from *One Thousand and One Nights*. The film stars Will Smith, Mena Massoud, Naomi Scott, Marwan Kenzari, Navid Negahban, Nasim Pedrad, and Billy Magnussen. In the film, street urchin Aladdin finds a magic lamp and must use it to win over Princess Jasmine and defeat the evil Jafar.

THE INDUSTRY Volume II in the offing

ARTS & ENTERTAINMENT DESK

One of the most ambitious projects in recent history, *The Industry: Volume II* will soon serenade listeners with the best that the music industry has to offer. The project, coordinated by Chisti Iqbal and Adit, will feature the likes of Bappa Mazumder, Tahsan, Elita, Mita, Arafat Mohsin, Babna Karim, Menon and a slew of young stars including Salman Muqtadir, Shouvik Ahmed and Sayon Mangsang. "This is our attempt at getting an ailing music industry up and running again under a proper structure, where artist rights are protected as much as possible," says Chisti Iqbal, "we are releasing 18 tracks simultaneously, with some amazing collaborations this time." The album will release at the beginning of June.



PHOTO: PRITTO REZA

Poet Helal Hafiz hospitalised

ARTS & ENTERTAINMENT DESK

Bangla Academy Award-winning poet Helal Hafiz was hospitalised with high fever and respiratory complications. He was admitted to LabAid Hospital at Dhanmondi on Wednesday. Helal Hafiz's first collection of poems, *Je Juale Agun Juale*, was published in 1986, earning him wide acclaim. His second collection, *Kobita 71*, was published 26 years later.



PHOTO: COLLECTED