

<p>WHAT'S ON</p> <p>Art Exhibition Title: When I Grow Up Venue: EMK Center, Dhanmondi Date: Today Time: 9 am – 7:30 pm</p>	<p>Solo Print Exhibition Title: Grits and Grains Venue: Alliance Française de Dhaka Date: June 14 – 29 Time: 3 pm – 9 pm (Monday-Thursday); 9 am – 12 noon (Friday and Saturday)</p>	<p>Exhibition Title: Mukhosher Aaraley Venue: Drik Gallery, Dhanmondi Date: July 12 – 14 Time: 3 pm – 8 pm</p>	<p>Musical Evening Title: Spanish Harlem Venue: The Junction Dhaka, Niketon Date: June 28 Time: 7:30 pm Tickets: BDT 500</p>	<p>Concert Title: Summer Session Acoustica Venue: Players Club, Jamuna Future Park Date: June 29 Time: 5 pm.</p>
--	--	---	--	---

Bangladesh needs national gallery to preserve artworks: Kalidas

ARTS & ENTERTAINMENT DESK

Kalidas Karmakar, a painter and printmaker of international repute, said on Saturday that Bangladesh needs a national gallery as well as art museums to preserve its artworks.



PHOTO: COURTESY

“Unlike many countries, Bangladesh still has no national gallery to display its artworks,” he said, “art museums should be established in Dhaka, as well as other major cities.”

Kalidas Karmakar made the remarks while speaking at the fourth edition of Art-Echo, a monthly talk-show of Cosmos-Atelier 71 Printmaking Studio, titled *Alluvial Soul and Beyond* at Cosmos Centre in the city’s Malibagh area.

The artist also thinks that youths should wage a movement to have such institutions established in the country. “Young artists will have a greater scope and a nationwide art movement can be launched if art museums are set up in major cities.”

He lamented that the country has an

insignificant investment in the fine art sector, implying that there must be a change. “The identity of a country lies in its arts, not the economy.”

The Ekushey Padak-winning artist lauded the artworks of the country’s young artists. “Works on par with International standard are being produced by Bangladesh’s young artists. However, they are barely being promoted,” he said.

While talking about the Performance Art, Kalidas described it as part of “our culture”. “Performance Art didn’t originate in the West; rather they took the concept from us. It is a part of our lives.”

He expressed his satisfaction on Performance Art has becoming popular form of art in the country.



Ratan Thiyam mesmerises theatre enthusiasts with masterclasses

ZAHANGIR ALOM

Masterclasses, seminars, workshops and meeting the director are unique features of the maiden Bangladesh International Theatre Festival 2019, a festival which truly paved the ways of artistic exchange among the theatre artistes of Bangladesh. Renowned Indian playwright, dynamic teacher and theatre director Ratan Thiyam mesmerised the Dhaka theatre aficionados, while sharing his unmatched creative thoughts and ideas.

The seminar room of the National Theatre Hall teemed with theatre personalities and activists who went to listen to Ratan Thiyam, who created a performance space in the middle of the room. Noted critic Professor Shafi Ahmed read out a brief account of the master director in the presence of eminent thespian Ramendu Majumdar and Nasiruddin Yousuff and others.

“To the best of my knowledge, I am still in search of understanding theatre in my constant works and pursuits,” said Ratan Thiyam in his presentation, “Theatre is an integrated form of art. Say for example, you are going to learn dance. You have to learn music simultaneously while doing so. To learn music, you will discover that you have to get acquainted with painting, as the composer creates a painting with *Raga* and *Tal*. Thus, theatre will make you travel all the realms of art.”

Sharing his personal experience with the audience, the magical story-teller distinguished his cultural



PHOTO: SHEIKH MEHEDI MORSHED

roots in Manipur, and his formal theatre schooling at NSD, Delhi. “Completing my education at NSD, I discovered that I know nothing about myself,” he said. “Although I come from a family of dancers, I am ignorant of the language of art. My father sent me to religious Gurus, who taught me about my roots.

Heritage is your strength.”

For him, nature and human beings are the most beautiful creations of the universe. Art is the mediator between the two. “There are many flamboyant flowers having no smell, on the other hand, many wild flowers diffuse sweet smell. You have to find out which one will best suit you. For which you have

to approach nature.”

Regarding his rendition of *Macbeth*, a masterpiece by William Shakespeare, Ratan Thiyam said, “The advantage of work on classics is that you can always live in the classical ambience. You can always talk to the masters of classics like Tagore, Shakespeare, Sophocles and Ibsen.

Ratan Thiyam spoke highly of Bangladesh. “Theatre practice is the most widespread in Bangladesh, among the entire south Asian region. This time the government is organising the festival,” he added. “I hope that Bangladeshi theatre will flourish more as time passes. I am really fascinated, being in the festival. It’s a special thing for me to work in front of Bangladeshi audience.”

He also demonstrated his theatre training method, with the participation of the members of his troupe The Chorus Repertory Theatre. It was a great experience by the participating audience at the masterclass, where the maestro and his disciples demonstrated traditional corporeal, vocal, musical and theatrical training methods.

Followed by the masterclass, a mesmerised Nasiruddin Yousuff said, “Ratan Thiyam is a special personality. We all know that he is an outstanding director; but today we observed how excellent an orator he is,” he said. The legend showed in the workshop how a creative person thinks, and how he can enrich a modern theatre from a traditional one. Renowned thespian Ramendu Majumdar bestowed him with a bouquet at the end of the speech.

Tisha reflects on SHONIBAR BIKEL

SHAH ALAM SHAZU

National Film Award winner Nusrat Imrose Tisha is one of the most prominent actors in the entertainment industry. She proved immensely successful in both her endeavours, in television and films. In recent times, her film *Shonibar Bikel* or *Saturday Afternoon* has garnered much appreciation after making rounds at international film circuits. In an interview with *The Daily Star*, Tisha shares her recent experiences.

Can you tell us about the impression that ‘Shonibar Bikel’ had on the foreign audiences?

It is a matter of immense pride that a Bangladeshi film managed to mesmerise large audiences in Moscow and Sydney. We as artistes, feel truly delighted when viewers appreciate our work. The film is scheduled to screen in the UK soon and I am optimistic about it.



PHOTO: SHEIKH MEHEDI MORSHED

Having garnered fame internationally, the film is yet to be released for the local audience. What are your thoughts on that?

It is indeed heart-wrenching that our local audience is not being able to watch the film at the moment. In fact, *Shonibar Bikel* is an amazing film, and only when they watch it, will they realise it. I will be very happy when the film will get a nationwide release.

Another film regarding the Language Movement in which you starred, made it to an international film festival. Can you tell us about that?

Yes, the film *Fagun Hawaii* made it to the Shanghai International Film Festival. As it is based on the Language Movement, it has a special aspect to it, which will continue to induce the viewers. *Fagun Hawaii* was also highly praised in Bangladesh as well.

What are your plans regarding films and tele-fictions?

Whether it be films or tele-fictions, I aim to select the work that I feel is of good quality. I have maintained that since the beginning of my acting career, as I believe hard work and dedication will always be worthwhile. Currently, I am shooting for a tele-fiction for the upcoming Eid ul Adha.

Tell us a little about one of your recent tele-fiction, ‘Lady Killer’ which is immensely popular on YouTube.

Lady Killer proved to be extremely prevalent across YouTube. Many people are talking about it. The plot revolves around eve-teasing, hence it is helping to create social awareness in the community. Various viewers have taken positive actions on behalf of their communities after watching *Lady Killer*.

WORLD FESTIVAL OF POETRY celebrated at EMK Center

MAISHA ISLAM MONAMEE

June 21 witnessed the celebration of World Festival of Poetry in 160 countries around the world. The theme for this year’s festival, ‘No War – Hug Peace’, is an attempt to speak against war and support communal harmony. Celebrated at EMK Center, the theme of this particular session was ‘Poetry for Peace’. Poet and translator Aminur Rahman, Continental Director of World Festival of Poetry and President of Kathak, a poetry initiative of Bangladesh, was the chief organiser of the event. 24 Bangladeshi poets recited their poems during the occasion.

The participants included Ekushey Padak winning poet Mohammad Nurul Huda, famous painter and poet Maksudul Ahsan and poet Habibul Alam Bir Pratik, Secretary General of Jatiya Kabita Parishad, and noted poet of the eighties, Tarik Sujat, daughter of senior journalist Late A Z M Haider, Dilruba Haider, journalist and poet, Mahmud Hafiz, radio presenter, Shaila Kabir, Executive Editor of Dhaka Tribune, Reaz Ahmed and film director Ahmed Tahsin Shams. The recitals were bilingual and included both ballads and two-liner rhymes connected with one common theme.

Ahmed Tahsin Shams represented the voice of the youth, as he recited his self-composed Letter from A Molecule, about the student protests for road safety. The recital bravely



PHOTO: SHAMS ASIF

challenged facism and questioned democracy, while revealing the agony of the young students sitting on the roads. Laila Afroze recited a poem by Ashraf Siddique on the horrific Hiroshima and Nagasaki bombings which ruined the lives of millions of people. Tarik Sujat highlighted the life of the Rohingyas, who were forced to flee from their abodes, while Zemrina Haque (painter and poet) described the beauty of sunset in her presentation. Be it expressing grief, fighting ideologies or admiring nature, the poems all spoke of tranquility lost in Dhaka’s busy streets. The event ended with the thought that words have power and can be used to create powerful changes in the society.

Grey Dhaka wins at Cannes Lions International Festival

ARTS & ENTERTAINMENT DESK

Often dubbed the Oscars of the advertising industry, The Cannes Lions International Festival of Creativity 2019 awarded three lions to Grey Dhaka, two Silver Lions and a Bronze Lion.

Advertising agencies submit their best creative works in different categories to the Cannes Lions International Festival of Creativity held every year. Each category has a Cannes Lions Award and a certificate under it.

Since 2014, Grey Dhaka has been actively submitting its creative work to Cannes Lions. Until 2018, Grey has been

getting its entries shortlisted, however in 2016 Grey Dhaka won a Gold Lion, the first for Bangladesh.

This year, Grey Dhaka submitted their project AgroBanking in several categories at Cannes, out of which they were shortlisted in eight. The categories in which the project was submitted were PR, Direct, Mobile, Sustainable Development Goals-Poverty, Sustainable Development Goals-Decent Work for Economical Growth, Sustainable Development Goals-Reduced Inequalities, Brand Experience-Event & Activation and Creative eCommerce. Out of all the categories, Grey Dhaka won two Silver Lions and a

Bronze Lion.

The project was a joint effort between United Commercial Bank and Shwapno which focuses on the small farmers of Bangladesh. These small farmers sometimes grow more than they need, but are forced to sell it off at a loss. AgroBanking, gives these small farmers an experimental method of banking. It allows them to open bank accounts with just their excess produce, while helping them save through mobile banking platform, Ucash. On the other hand, Shwapno, buys the fresh produce at fair prices and transports it to retail outlets across the country.

