

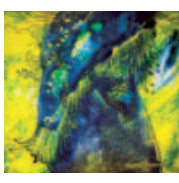
WHAT'S ON



**Solo Art Exhibition**  
Title: Self Depiction  
Artist: Afrida Tanzim Mahi  
Venue: Kalakendra, Mohammadpur  
Date: October 21 – November 12  
Time: 4 pm – 8 pm



**Art Exhibition**  
Title: Feeling the Void by Hamiduzzaman Khan  
Venue: Dwip Gallery  
Date: October 7-November 3  
Time: 3 pm – 9 pm



**Group Art Exhibition**  
Title: Pracher Prachin Dhara / The Ancient Lineage of The East  
Venue: Gallery Cosmos, New DOHS, Mohakhali  
Date: October 25 – November 10  
Time: 12 noon – 8 pm



**Exhibition**  
Title: Sheikh Hasina, Bangladesher Shoppasharathi  
Venue: National Art Plaza, BSA  
Date: September 28 – October 26  
Time: 11am – 8pm



**Music Concert**  
Title: Fuzad Live in Dhaka  
Venue: ICCB Hall 2  
Date: Today  
Time: 6 pm onwards  
For Tickets, Contact: +8801844494624 (Between 10 am- 9 pm)



Humayun Sadhu (C) with his bhai brothers.

PHOTOS: SHEIKH MEHEDI MORSHED

# Remembering Humayun Sadhu

SHARMIN JOYA

Khandakar Mohammad Humayun Kabir, popularly known as Humayun Sadhu, the versatile director-actor-writer, breathed his last at Square Hospital at 12:30 am on October 25, at the age of 37. He was born in Agrabad, Chattogram. On September 29, Humayun Sadhu suffered from a brain stroke, after which he was admitted to the Bangladesh Specialised Hospital in Dhaka. He was supposed to fly abroad for a brain surgery on October 22. Unfortunately, on the night of October 20, Sadhu had his second brain stroke, for which he was immediately admitted to Square Hospital. He had been on life support at the ICU ever since.

Sadhu was the seventh amongst nine children. From an early age, he had been interested in cinema and music. While a student in Chattogram, he would anonymously send write-ups to different newspapers.

His love for films led him to become a member of the Chattogram Film Centre in the year 2000, where he met television director Ashfaq Nipun for the first time. In the same year, internationally acclaimed filmmaker Mostafa Sarwar Farooki and celebrated writer Anisul Haque had held a script writing and filmmaking workshop at the centre which was attended by many eager aspiring filmmakers, including both Sadhu and Nipun.

“A seven-day short film festival was held at the Chattogram Shilpakala Academy, where films were shown from 10 am to 8 pm, every day,” says Nipun. “These festivals were very unusual in



divisional regions, which is why the shows would hardly ever have any audience. But when I had entered the hall to watch a movie, I discovered that the only other audience member sitting next to me was Humayun Sadhu. In fact, we were the only two who actually watched all the shows in the festival! We met again in 2005 while shooting for Farooki bhai's second feature film *Made in Bangladesh*, where we worked as assistants.”

In 2003, Sadhu moved to Dhaka without informing his family, but eventually returned after a brief meeting with Mostafa Sarwar Farooki. In 2006, Sadhu permanently came to Dhaka and began to live at the Chabial house with the *Bhai-brothers* – a named which was coined for Mostafa Sarwar Farooki's team. In fact, it was while living with the

brothers that he got his name ‘Sadhu’. Director Saraf Ahmed Jibon gave him the title ‘Sadhu’, which eventually turned into his name.

In the Chabial house, he shared a room with directors Redoan Rony and Iftekhar Ahmed Fahmi. “At the beginning, I was not very easy with him,” remembers Rony. “It was obviously for the competition that I felt! However, we had to interact with each other on a daily basis, and from there our bond grew strong and we became really good friends. What I loved about him were his sarcastic and witty comments! He managed to charm us all within a short time.”

Humayun Sadhu is most remembered for *Unomanush*, a TV-fiction which was helmed by Farooki, based on Sadhu's life. The story, which also starred Nusrat Imrose Tisha and some of the brothers as well, was developed through a brainstorming session inside the Chabial house with Sadhu himself.

Sadhu had worked both on screen and behind the camera. His first directed fiction *Dorshon*, was aired in 2012. He had directed a short film for BBC Media Action in 2013, called *Homo-sapiens*. He also directed the telefilms *Schizophrenia* and *Omanushik*. He was featured in Redoan Rony's film *Chorabali*, in a television series *Saat Bhai Champa*, a fiction *Adorsholipi* amongst others. He had also worked in Ashfaq Nipun's *Shunte ki pao* and *Pother majher golpo*.

In a workshop at the British Council, under Catherine Masud's guidance, Sadhu made a short film titled, *God Vs God*. Interestingly, an Indian girl liked the short film and contacted Sadhu. Later on,

they met in Mumbai. According to Sadhu in an interview, he felt that the meeting probably did not go very well for the girl as expected. That meeting was made into a TV-fiction called *Chikon Piner Charger*, and was featured in the Chabial Eid Reunion in 2017.

Humayun Sadhu's first book *Nonai*, published by Boibhab Publishers, was released this year at the Ekushey Boi Mela.

Ashfaq Nipun remembers the last few days he spent with Humayun Sadhu. “After the first brain stroke, when he was admitted to Bangladesh Specialised Hospital, he could not speak clearly,” he says. “However, I could understand his half formed words and sentences. We would also chat with each other online. One night, I and Sadhu's nephew Miraj took him to the rooftop of the hospital in a wheelchair. Sadhu was so excited that the only word that he could scream out was ‘Yes!’”

Sadhu was very passionate about his identity and his country. While at the hospital, he did not miss the much talked about Indian Super League football match between India and Bangladesh. “He was the most excited and the happiest when Bangladesh made the first goal against India!” remembers Nipun. “He would not let go of the remote control.”

Humayun Sadhu was buried yesterday after Asr prayers, at the graveyard near the Rahim Metal Mosque in Tejgaon, Dhaka. His first and second janazah was held at the mosque after Jumma and Asr prayers. The prayers were attended by family members, his *bhai brothers* and a host of admirers and friends.

## Dr Ishrafeel Shaheen to attend international theatre conference in Russia

ARTS & ENTERTAINMENT DESK

*Russian State Institute of Performing Arts, Saint Petersburg, will celebrate their 240th founding anniversary from October 27 to November 3. They will arrange an international conference on the issues of theatre education, as a part of the celebration. Renowned theatre activists and personalities from across the globe will come under one roof at the event. Russian State Institute of Performing Arts, established in 1779, is the oldest and largest institute of its kind in Russia.*



Dr Ishrafeel Shaheen

PHOTO: COURTESY

Dr Ishrafeel Shaheen, a noted director and professor at the Department of Theatre and Performance Studies, University of Dhaka, will be flying to Russia today to attend the conference, as the only representative from Bangladesh.

He graduated from the National School of Drama in Delhi before completing his PhD from Rabindra Bharati University in Kolkata on Street Theatre in Bangladesh in 1999.

At the conference, Dr Shaheen will conduct a seminar on “Education of mutual diagnosis and the site of shared creation: Theatre needs education, education needs mutual diagnosis and shared experiences as stimulation of socio-emotional cognitive transgression”.

## First official song from NO DORAI releases

ARTS & ENTERTAINMENT DESK

Star Cineplex (ShowMotion Limited) is set to venture into film production with *No Dorai*. The story of the film is based on the life of a surfer in Cox's Bazar. Directed by Taneem Rahman Angshu, *No Dorai* features Sunerah Binte Kamal and Sariful Razz in central roles. Promising singer

Kefer is the executive producer of the film.

*Jontrona*, an original track sung, written and composed by Mohon Sharif, was released as the first official song from the film, recently. The music video of the song is now on YouTube. *Jontrona* was well received by listeners upon its release. *No Dorai* will be out in theatres on November 29.



## Exploring Geographies of Imagination with Olani Ewunnet

PRIYANKA CHOWDHURY

Artistic expression has the power to influence the society by changing opinions, initiating dialogues and translating experiences across space and time. Artist Olani Ewunnet projected these ideas throughout her talk, *Geographies of Imagination*, at Goethe-Institut Bangladesh, recently. The talk was organised by Goethe-Institut Bangladesh, in association with the Samdani Art Foundation (SAF) and SAVVY Contemporary, Berlin, as a prologue to the upcoming Dhaka Art Summit.

Ruxmini, the moderator of the talk, introduced DisOthering: Beyond Afropolitan and Other Labels, an initiative by SAVVY Contemporary, which is quite apt for Dhaka right now. Located in the African quarter of Wedding in Berlin, the art space engages in its neighborhood's history and socio-political realities, which are entangled with the reflections and discourses of DisOthering: Beyond Afropolitan and Other Labels. *Geographies of Imagination* is an ongoing research project of this initiative. An essential part of the research project is a timeline on cartographic power, which was first rooted in SAVVY Contemporary's locality in Berlin, the place that hosted the 1884 Congo Conference. During the event, Olani discussed her work with SAVVY Contemporary, focusing on *Geographies of Imagination*.

“Since we are located in a space which has colonial construction and history, the concept of the project began essentially in response to the construction of otherness. It is a long-term trajectory in response to our neighbourhood,” explained Olani.

For Dhaka Art Summit 2020, this cartographic timeline will be further



PHOTO: COURTESY OF GOETHE-INSTITUT BANGLADESH

developed and activated, taking Dhaka itself as a starting and dialogical pivot from which to draw new lines and connections. Olani, an urban designer, researcher, and sound artist, came to Dhaka to explain her project and see if it resonates with the local people. “When you enter any space you have to be mindful of the reality of your peers and their histories and how that might manifest in the interpersonal relations,” she says. “The main idea of Savvy Contemporary is the deconstruction of the west and the non-west. In this context, the most important factor for me is to listen and be open to ideas of people

and understand how they think.”

Olani gathered important insights about the notion of ‘dis-othering’ from the audience. Artists and practitioners from different sectors attended the session. “One day in Dhaka is worth a month's work in Berlin. It is very exciting to see how people from all walks of life come to experience the Dhaka Art Summit. I have seen the photographs and visited the location,” says Olani. “The opportunity to have thousands of people reflect on the work we have dedicated our time to in Berlin and to connect it to their stories and understand their ideas will be special and beautiful.”