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MINUTE PLEASE

JON KABIR

SADI MOHAMMAD SHAHNEWAZ

Fresh off his latest release with Indalo, “Kokhon Ebhabe Ekhane Ke Jane”, Jon Kabir joins us for One Minute Please! In this rapid-fire interview, Jon had only one minute to answer the questions.

Which piece of musical gear is your favourite at the moment, and why?
My trusty Roland JU-06A sound module. It’s the sound of my tender years, all them 90’s soundtracks and pop hits!

What annoys you the most about upcoming musicians?
Most of them don’t act like musicians at all. Instead, they want to please everyone.

Which of your songs are you tired of performing?
Tumi Ki Shara Dibe!

You often switch ‘looks’. Which one do you want people to remember you by?
The look that my music projects.

Tell us one aspect of yourself that you love.
I don’t love anything about myself, it’s the ‘wanting’ to love that keeps me going!




PHOTO: STAR



Mohammad Eunus’ artworks from the exhibition.



Galleri Kaya commemorates 17th anniversary with grand exhibition

FARAH KABIR

Galleri Kaya has organised a group exhibition in Uttara to commemorate their 17th anniversary and the birth centenary of Bangabandhu Sheikh Mujibur Rahman at the same time. The exhibition features 76 selected artworks by 32 modern and contemporary artists from 1952 to 2021.

The featured artists are Abdus Shakoor Shah (1947), Ahmed Shamsuddoha (1958), Aloptogin Tushar (1968), Aminul Islam (1931-2011), Anisuzzaman (1972), Ashrafur Hasan (1977), Chandra Bhattacharjee (1961), Chandra Shekhar Dey (1951), Debdas Chakraborty (1933-2008), Farida Zaman (1953), Hamiduzzaman Khan (1946), Hashem Khan (1941), Jamal Ahmed (1955), Kanak Chanpa Chakma (1963), Kazi Rakib (1955), KMA Quayyum (1950), Masuda Kazi (1958), M.F. Husain (1915-2011), Mohammad Eunus (1954), Mohammad Iqbal (1967), Murtaja Baseer (1932-2020), Nagarbasi Barman (1973), Rafiqun Nabi (1943), Ranjit Das (1956), Ruhul Amin Tarek (1981), Samarjit Roy Choudhury (1937), Shahabuddin Ahmed (1950), Shahanoor Mamun (1986), Sheikh Afzal Hossain (1960),



PHOTO: COURTESY OF GALLERI KAYA

Kanak Chanpa Chakma’s artwork from the exhibition.

Shishir Bhattacharjee (1960), Shohag Parvez (1981) and Wakilur Rahman (1961).

The Daily Star got in touch with Mohammad Eunus and Kanak Chanpa Chakma, who discussed their work at the exhibition.

Born in Thakurgaon, Mohammad Eunus is a renowned artist and former professor of the Faculty of Fine Art in the

University of Dhaka. His work entails abstract, semi-abstract and pure-abstract paintings that give way to his inner feelings and depict nature, cities, and time. Four of his artworks are displayed at the gallery, which were inspired by nature and how it changes with time from one season to the other, taking up different colours in its trees, the sky, and so on. They share their resemblance with classical music, which has no particular meaning and is left to the feelings and interpretations of its audience.

Eunus could not focus and paint at the beginning of the pandemic, and his artworks from that period are mostly monochrome. A year later, he realised that he would lose himself in the process of continuing this. He began to paint more using different colours. To him, art is therapy and he wishes to be healthy, happy and spread his happiness. Eunus has taken up and completed many artworks since then, which would not be possible in other times. He is also glad to be a part of a physical exhibition after a long break.

Celebrated visual artist Kanak Chanpa Chakma was born in Tabal Chari, Rangamati. She works with acrylic on both canvas and paper. The Chakma people

of the Chittagong Hill Tracts are her main focus, as she portrays their daily lives of their glee and glum, and their hardships as a minority with the stroke of her brush. This time at Galleri Kaya, Kanak has displayed a portrait of a tribal woman showing her back. She has worn a deep orange dress and is set against an orange background, which depicts the sky at dusk. Some of the orangish light from the sky gently falls on her back. The woman has apparently returned from work and is going to spend her leisure time.

The pandemic has allowed the artist to spend more time with her family and pets, who miss her dearly when she is busy conducting exhibitions or is abroad. She also feels happy to exhibit her work along with other artists at Galleri Kaya. She also praised the courage and efforts of Goutam Chakraborty, the Director of Galleri Kaya, as he has provided a stable platform to established and promising artists of the country.

The exhibition is open to visitors from 11:30 am to 7:30 pm till October 23, provided that they follow safety protocols against Covid-19.

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SERIES REVIEW

House of Secrets: The Burari Deaths: An over-dramatised docuseries on a family tragedy

RAKSHANDA RAHMAN MISHA

Netflix’s latest docu-series “House of Secrets” dwells deep into the sensational case in Delhi where 11 members of a family in Burari were found dead in their house in 2018.

Their deaths led to many speculations. Political groups in India tried to highlight it as a murder, while some Indian media tried to sensationalise the news by staging weird conspiracy theories starting from the alignments of pipes to release the souls to the influence of “Tantrik Maa” in the death case.

The police officers and the investigators were dumbfounded by the death of Chundawat family. There was no sign of forced entry, nor were they suffering from any financial strain or debts. The only thing police found suspicious at the spot where the burned ashes of last night rituals and also pair of diaries which gave them clues to unravel the real mystery behind the deaths of an entire family.

Directed by Leena Yadav of Parched (2015) and Rajma Chawal (2018) fame, the docu-series has been divided into three parts- “Bodies”, “Diaries” and “Beyond 11”.

The docuseries uses archival footages, recreated sequences and testimonies by experts to conduct a kind of social autopsy of what was going around the mindset of Chundawat family. The series also showcases interviews of the relatives of the dead in Madhya Pradesh and Haryana.

The second episode “Diaries” reveal that the family believed that their youngest son Lalit was possessed by the spirit of his dad and that he would write instruction for the family to obey other wise they would face punishments for their mistakes.

The neighbours and relatives were baffled as to how two 15-year-old boys and two 25-year-old women unquestioningly obey such dangerous commands.

Everybody was shocked that 14 days prior to their death, his family threw a lavish party of their eldest daughter Priyanka’s engagement. A 25-year-old MBA



graduate who was working in an MNC company to go through with a dangerous ritual that could take their life simply on the basis of blind-faith, seemed absurd.

The neighbours found the dead bodies of the family members tied with colourful ropes around their neck. The members were instigated by the youngest son Lalit to perform a ‘badd puja’—a religious ceremony invoking a banyan tree.

The diary instructed the family members that if they perform the ritual they will be blessed with immense luck and they don’t need to worry about death as they will be saved by the soul of the grandfather.

“House of Secrets” portrays the “Why” and “How” of the Burari death case, but does not give it a proper ending. Although a line-up of experts dissects Lalit’s psychology and the family’s dynamics, in the end, one is left with more questions than answers. The makers also could have edited some of the repetitive statements

which kind of made the episodes a little boring.

Questions like why no one even bothers to take Lalit to a psychologist when he stopped speaking for a year, or why we automatically accept and obey an order just because it is stamped with a religious lens stays, even after multiple watches. Why are we, as a society, are instinctually driven to hide the said ‘abnormalities’ in our households?

Another similar incident happened in Bangladesh, were nine members of a family committed suicide in front of a speeding train in Mymensingh in 2007.

The case became famously known as “Adam Family”, as they believed that would return as “Adam” in their next life. The family comprised of members aged between nine and sixty years old.

Ironically enough, the family members also left diaries to reveal the actual reason as to why they committed suicides.



Netflix’s latest docu-series “House of Secrets” dwells deep into the sensational case in Delhi where 11 members of a family in Burari were found dead in their house in 2018.

Apparently they wanted to live like “Adam and Eve”, by freeing themselves from bondage to any religion.

“Punorjonmo” director Vicky Zahid also announced recently through a Facebook status that he is working on a project based on the “Adam Family”, and that he has already written the script for it.

Marvellous and multi-talented: MOUSUMI MOU

SHARMIN JOYA

Anchor and actress Mousumi Mou is the perfect example of what it means to be culturally involved. She has been involved with dancing, singing, recitation, and debating, from a young age.

“Although my parents wanted me to become a doctor, they always encouraged me and my brother to participate in cultural competitions,” shares the actress, who is also the General Secretary of Prothom Alo Bondhushava.

She has participated in debate competitions at district levels. “I have never ranked second in any debate competition, except one in my entire life,” says Mousumi.

She completed her Bachelor’s in Physics and Master’s in Printing and Publications both from University of Dhaka. After completing her Bachelor’s, she joined as a part-timer in Bondhushava, Prothom Alo.

“Even though I hosted many programmes earlier, until I did the month-long BTV Book Fair live programme in 2016, I did not consider that as anchoring,” shares Mousumi. Earlier, she also hosted the BTV national debate competition in 2016, and the daily programme Shuprobhat Bangladesh.

As of now, she is the host of seven television programmes on different channels, including Lux Café live.

Mousumi will be hosting this year’s T20 Cricket World Cup from the second day, she informs. “I started sports anchoring in 2019 with BPL cricket highlights,” she mentions.

Later, she hosted IPL semi-finals and live shows Cricket Mania and Cricket Extra during the Bangladesh versus Sri Lanka match. “It was challenging for me to host live sports programmes; however, I gave enough time in researching on cricket, and due to my growing interest, I grasped it easily,” she says.

Formerly the Vice President of Dhaka University Mime Action (DUMA), she is currently the advisor of the association. “I have earned a lot of appreciation for my mime acts,” she asserts. She participated in an Inter-university competition in mime art in Delhi.

Kolkata-based Emon Mime Theatre honoured the actress with the Nari Shommanona Award. “It was during the time of #metoo movement, when among seven Indian performers I participated as a Bangladeshi contestant,” asserts Mousumi. She also received the Nari Shommanona award from



PHOTO: COURTESY

Pantomime movement Chattogram.

Mousumi has always been passionate about acting. She was also involved with the renowned theatre group Prachyanat for more than one year. She made her first appearance on television as an actress in Syed Salahuddin Zaki’s “Agni Foshol”. Her co artists were Afzal Hossain and Yash Rohan. Later, she acted in six productions directed by Chayanika Chowdhury including “Sir Er Meye” with Abul Hayat and Manoj Pramanik. She will also be featured in Mabruur Rashid Bannah’s tele fiction to be aired soon, among some other projects.

“Although I belong to theatre, I think acting is quite challenging,” explains Mousumi. “The life of an anchor is very easy, while acting requires much more hard work.” She will play the role of Chanchal Chowdhury’s wife in Hoicho’s much anticipated original film “Boli”, directed by Shankha Das Gupta. She just completed shooting for the film. “We had to shoot for 11 days, and it was challenging for me as the character I played speaks in a local dialect.”

Recently, Mousumi attended a webinar arranged in the USA, where Antony Blinkton, US Secretary of State invited 11 volunteers from different countries. “I participated in the webinar representing Bangladesh, as a social activist and a Muslim volunteer,” she shares. “It is a great honour, as we had to pass many stages to get selected. We are looking forward to visiting the USA in-person soon for more projects.”