

Editorial

An Art Exhibition titled 'Orchestra' organized by Jolrong.com has been taken place very recently. Fourteen famous artists, both senior and young, participated there with their art works of own individual style and varieties. The novelty in presentation of the paintings drew attention of all. This event is published as the cover story of this current issue of *Art of Bangladesh* and the article is written by young art critique Shaswati Mazumder.

Artist Kanakchanpa Chakma is one of famous artists in Bangladesh. She told about her dreams, studiosness, values and philosophy of life and also shared some from her reservoir on childhood in the 'From the Artist's Studio'. Silvia Nazneen depicted the story from an in-depth conversation with the artist.

'Art Events' and 'Jolrong News' are also available as in other issues.

The publication of *Art of Bangladesh* can not be regular yet for many difficulties. We our trying our best and we hope, it will be regular very soon.

Best wishes.

Shawon Akand
Editor



Guests, artists and organizers in the inaugural program

The 'Orchestra' of Jolrong : Story of a Different Kind of Art Exhibition

Shaswati Mazumder

Literally speaking, the word 'orchestra' means a group of musicians playing various instruments together to produce a harmony of tunes. Jolrong.com organized a large group exhibition of the paintings of fourteen artists of this country at the National Gallery of the Bangladesh Shilpakala Academy during 4-10 August, 2009. The name 'Orchestra' for this exhibition is significant for various reasons. Firstly, among the 14 participating painters, there are senior ones such as Abul Barq Alvi, Abdus Shakoor Shah and others like them, and also very young ones of the new generation from Shawon Akand to Rashidul Alam Manik. The contents and expressions depicted in the art works of these 14 painters of different ages are naturally diverse. As a result, the display of different kinds of styles, ideas and attitudes of looking at things, all in one exhibition, has created a special kind of flavor or essence. Though organized as a conventional art exhibition, it's skill of presentation and wide selections of artists have added a new dimension to it.

Images from our everyday lives and from the miserable state of our social milieu are also depicted in many of his art works.



Artist Shishir Bhattacharjee

A most remarkable aspect of this exhibition is the method of arrangement for display of the art works. The very large covered space of the National Gallery of the Shilpakala Academy was skillfully utilized for the exhibition, successfully avoiding the creation of a sense of crowding in any of the parts. The art works of the 14 painters



Abul Barq Alvi has developed ideas of western abstraction with a Bangladeshi perspective.

Artist Abul Barq Alvi

were arranged in separate compartments or cubicles, which were artificial. Because of this, the work of each one of the participating painters could be viewed and appreciated by the spectators separately, without being distracted by other exhibits. Along with that was a short life sketch of the painter and his/her opinion and guiding thoughts in brief on his own art work. This helped the viewers to connect their own thoughts with the paintings, as well as with the thoughts of the painter.

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When speaking of Bangladesh, the image that comes into the mind is the splendor of green and blue almost everywhere. It's therefore quite natural that in the art works of painters of this country, there should be an abundance of green and blue splashes. No wonder, in the paintings of Bangladeshi painter Abul Barq Alvi we find well known images of Bangladesh-splashes of greens and blues. Abstract symbolism is ingrained in the consciousness of the people of this subcontinent. But this is different from western ideas of abstraction in art. Abul Barq Alvi has developed ideas of western abstraction with a Bangladeshi perspective. Occidental and Oriental ideas of abstraction are intimately merged together in his art works which were displayed in this exhibition. On his canvases, we seemingly smell the moist damp earth of Bangladesh covered with molds and mildews. The natural beauty of Bangladesh is evident everywhere on his art works. He has abstracted the



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essence of our natural beauty and with a touch of his paints and brushes projected it on his canvases in the style of western abstraction. He has never deviated from his own characteristic style, and that easily identifies his art works.

The art work of Syed Golam Dastagir is unique and somewhat out of the ordinary. After completing his institutional education and entering a professional life, he claims himself to be a self-trained artist. In his paintings, he soars and flutters high above the earth in a dream world of his own. He is more eager for creating a dream world of his own, and for that purpose he does not mind leaving the hard reality of life. The journey he began in his childhood with his dreams is still there reflected on his canvases. In his world of imaginations, his blue, green and red dreams acquire wings to fly and soar high above the ground.

He is more eager for creating a dream world of his own, and for that purpose he does not mind leaving the hard reality of life.



Artist Syed Golam Dastagir

In the arena of Bangladeshi art and painting, the name of Dilara Begum Jolly is quite remarkable for many reasons. Time to time, she has worked with various media. Her unnamed paintings displayed in this exhibition all look like reflections of the contemporary capitalist society. By using various symbols, she has painted the multifarious character of human nature. Though essentially based on fantasy, her works together represent death and destruction. Her paintings remind one of the hard realities of the dark aspects of human mind. While looking at her canvases, one can clearly see the cruelty deeply rooted in the current society and the helplessness of the weak and innocent people, and in their mind, even hear their lamentations. Even then, her paintings remind us of



He has brought the eternal folklores of Bangladesh to a new life by expressing those all over again on canvases and papers using the style of folk art and crafts.

Artist Abdus Shakoor Shah

our social responsibilities as human beings, and inspire us to hope for a better future.

Men are a part of nature and there is no end of curiosity about them. Abdullah Al Mahmud has tried to project that aspect of human beings in his paintings. His artistic thoughts and the essential elements of his paintings are borrowed from nature, but those have been projected on his canvases in his own characteristic style. We see various natural objects on his paintings through the periscope of his mind and eyes. There is an abundance of flowers, birds and other animals in his art works. His own perception of art and beauty is reflected through abstraction on his paintings. Flitting urban and pastoral imagery in his works often make them rhythmic and mysterious. He has used various media in his paintings displayed in this exhibition, and these reflect his skill and expertise.

The works of painter Rashidul Alam Manik has a character and style of their own. He wants to project the mystery of the human mind through his paintings. The shadowy patches in the paintings remind us of the dark primitive instincts of our minds. The movements of the abstract figures on his canvases reflect the age-old fear, terror and uncertainties of everyday human lives. The tradition of old primitive cave paintings seems somehow to have evolved into his type of paintings. The civilized man looks so decent and beautiful from outside; but deep inside him larks the same old fear of the unknown. Men have not yet been able to overcome that fear. Though young in age himself, in Manik's paintings there is clearly a mark of his very mature and ripe ideas and thoughts.

Najib Tareque likes to depict strange imagery in his paintings which are executed in different media. There is no end to his experimentation in his paintings. There is often no definite subject or a common theme in his paintings, and that is why each one of them produces a different type of sensation in the mind of the spectator. Therefore, at first sight the spectator may get a little confused. The passing events in our lives in the context of moving time, the unceasing struggle between good and bad- between white and black-are projected on his canvases. He is well aware of the grammar of art and aesthetics, and this is clear from his art works. He is quite a bit under the influence of cubism, and feels more comfortable painting geometric forms. His use of bright and strong colours tends to bring forth a three-dimensional effect on the two-dimensional canvas. Historical and legendary figures appear in his paintings in modern form. It's like the ever unending conflict between idealism and rationalism.

He has tried to project this avoidance factor of ours in his paintings.



Artist Shawon Akand

Even at the first look, the paintings of Nazlee Laila Mansur look very attractive. She has created a separate niche of her own because of her own personal style of painting. The use of smooth graceful blues and greens in her paintings are very pleasing and soothing for the eyes. But she does not paint only to please the eyes of the viewers. Her art works express her strong viewpoints on the current situation of politics and the society. Again and again she uses the symbols of black crows and cats in her paintings. In each of her paintings, she draws something from the everlasting traditional imagery of life in Bangladesh, giving a new shape to it with her own style. The situation and the uncertainties of lives and relationships between men and women in Bangladesh are clearly expressed in her canvases. That is why, images of oppressed women and men under the grinding social milieu come back again and again in her paintings. The silent misery, hopes and frustrations of their lives are



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vividly pointed on the still life of her canvases. Her perception and style of presentation are simple but they raise complex questions in the mind of the viewer. Her art works remind us and make us feel the depth of human misery. However, at the same time, our hope and urge to work for better times are kindled in our minds.

The art works of Pradip Kumar Chakraborty faithfully speak out about the intimate feelings of his mind. Most of his paintings are portraits, and each one of them seems to lead to a story. He reminisces about his childhood-of terrible events of which he never can forget-and these again and again come back in his paintings. It seems each of his painting is the reflection of a part of his mind. Thus the big wounds that are wrought by war and destruction on man are depicted in his art works again and again. In spite of all that, the painter is an optimist-terrible memories of his tragedies cannot distract him from his optimism. On the other hand, those inspire him to live a new life with hope. Without ignoring the hard realities of life, he looks for new rays of hope from out of them. His paintings are truly and faithfully, the expression of his own thoughts.



His artistic thoughts and the essential elements of his paintings are borrowed from nature.

Artist Abdullah Al Mahmud

Among all the women painters of Bangladesh, Rokeya Sultana is one of the most prominent. Most of her works are done in tempera, and these are expression of her inner thoughts. We find in her paintings, reflections of the rhythm of life, happiness and peace of mind. The rhythmic coexistence of nature, man and his society are reflected in her art works. She creates with her brush the lyrical beauty of poetry and songs on her paintings. With a combination of bright and pleasant colours, she paints with her brush the natural beauty of Bangladeshi women. Her paintings provide an inspiring hope for life and project the brighter and happier sides of the human mind.

At first sight, the paintings of Safin Omar are a little shocking. The combination of beauty and the ugly is a characteristic of his style. His works express the pain and misery of the human mind. He combines expressionism with fantasy to add a new dimension to his paintings. His skill and efficiency as a painter are evident from his paintings.

Abdus Shakoor Shah is yet another famous Bangladeshi painter. His style of painting is unique and characteristically his own. He has brought the eternal folklores of Bangladesh to a new life by expressing those all over again on canvases and papers using the style of folk art and crafts. His art works are mainly based on the stories told in the Mymensingh Geetika (the Ballads of Mymensingh). He generally paints in geometric forms with solid colours. By the side of portraits of human characters of a story, motifs (decorative designs or patterns) are painted using pictures of cats, peacocks, elephants, flowers, creeping plants or tree branches, which are mostly the elements in paintings of folk arts and decorated crafts. His paintings celebrate rural life and its glories and tensions. One special characteristic of his art works is the use of calligraphy as part of the paintings, which is rarely seen these days.

We are no longer perturbed by unwanted events taking places all the time around us, because we have become conditioned to them. But as a consequence, we also tend to ignore and avoid our social turmoil, political agitations, inconsistencies and other collective problems. Painter Shawon Akand has tried to project this avoidance factor of ours in his paintings. Instead of avoiding these problems like others, this painter tries to arouse our awareness by drawing our attention to them. Because of this, social and political realism is strongly evident in his paintings. He depicts the human misery in the contemporary capitalist world-for which we are collectively responsible in many cases-our sense of irresponsibility, and our instinct to keep us away from all sort of troubles. In this way, the dark shadow of capitalism will gradually engulf all of us. His art work raises questions in our minds, and urges us to look for the solution to our problems. He paints in different media and uses various kind of symbolism. The paintings of Shawon transcend local space-time-personality limitations, each to become a memorandum of an eternal human instinct.

We all know the name of Shishir Bhattacharjee as an outstanding painter and cartoonist. He has courageously depicted the terrible condition of Bangladesh politics of recent times in his art works. Besides, images from our everyday lives and from the miserable state of our social milieu are also depicted in many of his art works. His caricaturing line drawings pictures along with his satirical concepts add a new dimension to the art and paintings of Bangladesh. His paintings and drawings mostly depict our contemporary reality, sometimes jokingly pointing at our helplessness of rectifying our problems. And yet, the pictures of the nakedness of our misery tend to inspire us to hope for newer unborn possibilities. His art work remind us everyday of our real situation, thereby

increasing our social awareness and providing us courage to protest against things that are evil.



Happiness, sorrow and pain of urban life are nicely and symbolically depicted by him in his paintings.

Artist Touhin Hasan

Last but not the least, I must mention the name of Touhin Hasan, whose art works are very poetic. His favorite symbols are midnight darkness, near abstract figures of women, owls, waning moon, and the like. He uses such symbols to create aesthetic beauty in his paintings. Kind of melancholia is a remarkable feature of his paintings-and this



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also affects the viewer. Happiness, sorrow and pain of urban life are nicely and symbolically depicted by him in his paintings.

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In the history of visual fine art of Bangladesh, a group exhibition is not a new event. Often we hear the news of various kinds of group or collective exhibitions being organized from time to time in various galleries. Yet, it is expected that this Orchestra Exhibition of paintings organized by jolrong.com will be remembered by many for a long time to come for more than one reason. Not many opportunities come of seeing in one place art works of many painters belonging to different age groups. Further, the way exhibits are arranged for display in this exhibition is remarkable from many points of view. If a similar method of display is followed in other group exhibitions, many viewers of art works in this country will be greatly benefited. We profusely thank the authority of Jolrong for organizing such an attractive exhibition.



Artists and organizers in Orchestra

From the artists studio

Kanakchanpa Chakma :

**An immanent simplicity and colorful exuberance
of the Tribal Peoples of the Hills**

The painter Kanakchanpa Chakma doesn't need an introduction. She stands out prominently in the arena of Bangladesh painting for adding a new dimension to it with images and reflections from the lives of Bangladeshi indigenous people. Recently she had a long discussion with two reporters from the 'Art of Bangladesh', namely, Sylvia Naznin and Drabir Saikat. The painter reminisced from her childhood and adolescence in the hill tracts,



An artist's quest for truth lies in her/his truthful and committed journey in art in search of aesthetic fulfillment and completeness.

and talked about her experiences and ideas about art, including social responsibilities of artists and painters. Based on their conversation, Sylvia Naznin wrote up this piece on Kanakchanpa Chakma.

Kanakchanpa Chakma has always sought to find ways of preserving one's own national identity in the midst of ever eroding culture of urban lifestyles. Being herself from an ethnic community of the Rangamati hill tracts, her struggles to overcome the short-sightedness of a male dominated art scene of the plains is clear in her style. Her path has never been free from obstacles, but she has been able to draw from her native ecosystem ingredients for her work and her life. Growing up in the midst of peaceful green hills, forests and lakes, Kanakchanpa had also later witnessed unrests in nature, discord among the peoples of the hills and the plain lands, ultimately leading to warfare that brought her face to face with social turmoil, human selfishness and much human misery. So she has always tried to re-captures the constantly eroding tranquility, peace and harmony of nature with ethnic communities in the midst of it.

Being a member of the Chakma community (a major indigenous tribe of the Chittagong Hill Tracts), it's not surprising that she draws most of her subjects from her community depicting their lifestyle and everyday activities, often resurrecting their characteristic emotions and expressions of their lives. She has chosen the colors and patterns of Chakma handlooms as basic elements for her paintings as a means of projecting the Chakma heritage and culture to the world at large, while blending these with her own childhood memories and the collective consciousness of her community. This choice is motivated by her witnessing the atrocities on her community and a negative image that the Bangalees have spread against the Chakmas. The disparity between the Bangalees and the Chakmas has always been a reason for trauma for Kanakchanpa, which is why she tries to change the way her simple tribal community is promoted to people around the world. And thus, as a budding artist when she was searching for a trademark, her community showed her the way, although she admits to have initially begun painting under the influence of Paul Gauguin.

Kanakchanpa's works are dazzling in her spontaneous uses of colors and lines that represent the warmth and openness of her community. According to her, art is a means of joyful creation that is first for oneself, and then for others. Therefore, because the Chakma people are constantly immersed in ongoing strives and lost hopes, Kanakchanpa's paintings try to restore and magnify the gaiety and simplicity of Chakma festivals that remind her of her childhood. As a child, her mother taught her to weave threads out of Shimul fiber and dye those using herbs and flowers. To Kanakchanpa, this is her identity; this is what she has always portrayed in her works. To her, it is important for an artist to know her/his self in order to know the society and work for it. She does not



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want to lose hope and so she creates paintings that flicker with the divine joy of a non-violent life in accordance with Buddha's teachings.



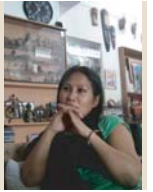
Intellectual practices over anything else.

What is of more important in the field of art-skill or intellect? In answer to this question, Kanakchanpa prioritizes intellectual practices over anything else. It's because skill comes naturally out of practice and adds mere technical flair to a painting, whereas creativity may arise only out of intellectual pursuits. This brings her to the works of Rabindranath Tagore whose prominence as a painter did not lie in his adroitness but arose out of his inner thoughts and desires. His literary works which he steered with his philosophical practices, was the basis his art. In relation to art and its responsibility towards truth, she asserts that an artist's quest for truth lies in her/his truthful and committed journey in art in search of aesthetic fulfillment and completeness. Any dishonesty on the part of the artist renders her/his art void. So, individual integrity and honesty are absolutely important in creating good art.

We find a reflection of reality very prominently in the art of Kanakchanpa. Side by side with the natural beauty and the people of the hill tracts, she has also worked on the people of plains for a long time. She is also associated with many women's organizations. Her interest was mainly in the various problems and needs of women. She thinks that every conscious citizen has responsibilities to the society at large and more so for an artist. She thinks the sense of responsibility is a matter of perception. Life is a great reward for everyone, and every moment of the transitory and short life should be utilized for something good. Even in Buddhism, work has been given a high priority. But a sense of responsibility is an inborn quality of the character. For her, it is through work that one can truly carry out one's responsibility to the society. Some people may try to avoid their social responsibilities, but Kanakchanpa would not like to see anything good in such avoidance. An artist or a painter is not like a mechanic; he/she is also a chronicler of Time. An artistic creation must reflect the feelings, perceptions, emotions, love, anger and hopes of the creator. That is why, consciousness is so much more important for an artist, not only for creating an object of beauty but also in carrying out his/her social responsibilities. Kanakchanpa is responding to the call of her time and her society through her art and her social activities.

On Bangladesh painters, her opinion was that they and their works were now cherished all over the world. They participate in the art exhibitions in many countries. Many people from other countries are surprised that so much of modern art is being practiced and created in a small and poor country like Bangladesh. Bangladeshi painters do not remain confined only to their own traditional themes but also express their thoughts and opinion on many contemporary international events and subjects through their works of art. One can see many skillful mixture of traditionalism with modernism in many Bangladeshi paintings. Comparing Bangladeshi paintings with Indian paintings, she thought that the acceptability of ours was greater than that of theirs. This is because our painters are more capable of coming out of traditionalism and confined local areas and characteristics.

To the works of Rabindranath Tagore whose prominence as a painter did not lie in his adroitness but arose out of his inner thoughts and desires.



She also said that our young painters have little or no opportunity to go abroad and look at the works of foreign painters. Yet, they are all the time creating something new by using their own talents, intellect or imaginations. Such things were not possible even with many of our talented predecessors. She thinks, our younger painters have brought forth a new outburst of creativity in the field of our painting art. Painter Kanakchanpa also thinks that the greatest hindrance to a much wider popularity and publicity of are visual art works in other countries is the lack of patronage. In this context, she pointed out at the great difference with us that exist in India, our neighboring country. The expatriate Indian communities often organize exhibitions of Indian artistic works and paintings, promote them and purchase the works of artists and painters of their own home country. When an artistic work is highly valued in its country of origin, then only the wider world begins to appreciate it. Thanks to the enterprise of the Bengal Gallery of Fine Art, for the first time this year Bangladesh could join an Art Expo in the USA. Such Expos are very important, but it costs a lot of money to join them; it's almost impossible for an individual or a single art gallery to do so. Initiative needs to be taken by the Government or by some industrialists. If they lay the initial grounds, finally an art market will be created for Bangladeshi art works and paintings. This is exactly, what is being done in India. Our artists and painters are highly talented and have advanced capabilities; they need only a platform from where to move forward.

Painter Kanakchanpa's name is a very bright one in the art arena of Bangladesh. Her highly spirited canvases and devotional attachment to art and painting have consolidated her foundation. On her own art works, she says, "...so I try my best to lift up the viewers of my art even for a moment from the drab, gray and uninteresting parts of life. I want to find their happiness in my canvases. I try to paint in a way that may take all of us back to the happier days of the past; that often makes my canvases so bright and colorful. But not that, human faces of sadness and the unhappy never comes in my paintings-they do. In my 'waiting series', they are patiently counting hours for happier days to come. In the same way, I'm also counting my hours for a happy a prosperous Bangladesh."



Art Events

Solo Exhibition of Sohag Parvez

Second solo exhibition of young talented artist Sohag Parvez, Paharer Pathe, had been held on La gallery of Alliance Française from 3 to 16 July. In his canvas Sohag Parvez delicately portrayed the stunning sound and



serenade of the hill tracks, zigzag rhythmic hilly landscape, and harmony of daily life, magnificent melody of mountain, indigenous people, their phenomena and ingenious perspective of life. Every beat of human life has been aesthetically presented in his work. His adept brush strokes portray the sign of a master in him. Bright colour combination and confident brush strokes have made his work profoundly meaningful. With the perfect combination of line and colour he exquisitely signified the beauty of water and amazing Sampan.

Solo Exhibition of A. K. M. Alamgir Haque



Recently (July 2009), a solo exhibition, Nisarga-Nibedon, of a Canadian immigrant artist A. K. M Alamgir Haque was exhibited in association with Canadian High Commission at Dhaka. The exhibition was organized by Bengal Gallery of Fine Arts. In total, 40 splendid art works was exhibited. Alamgir mainly worked on perspective. In his works there is a clear reflection of spontaneity and speed. Artist A. K. M Alamgir Haque was born at Dhaka in 1953. He received B.F.A degree from the Institute of Fine Arts of Dhaka University in 1975 and got M.F.A degree from MS

University of Baroda, India in 1979. A near about 15 solo exhibitions of this artist has been organized in home and abroad till today. He has also

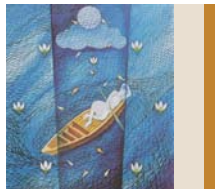
participated in different group exhibitions. In 1995 Alamgir was awarded on 'Mini Prints International' held at Barcelona, Spain. From 1990 he has been practising art at Canada.

'Antorlin Songbed' of K. M. A. Quayyum

On July 24, 2009 a solo exhibition titled 'Sensation Within' of artist K.M.A Quayyum was exhibited with the association of Bengal Gallery of Fine Arts. Artist, in his artworks, represented romanticism within youth and nature in a parallel setup. He colourfully drafted different natural and unnatural substances in his canvas from a unique perspective depicting an exclusive story, an exceptional resonance. Aesthetically, his artworks are up to the mark. Throughout his canvas a melodious epic has been told that immediately pleases the art loving people. In brief, a sense of realism composes our sensation and apprehension that consistently stimulates our direct-indirect observation and realization.

In the paintings of artist K. M. A. Quayyum a remarkable rhythmic pace of colour-tone, stroke and texture is obvious. K.M. A. Quayyum, an artist of 70s, sowed the seeds of a bright prospect to the ground of Fine Arts of Bangladesh with a scope of gradual expansion. He added value to his work implementing modern formation and creation. By his works he was instinctively driven either towards life or towards himself.

His paintings attract with a romantic induction. We can easily realize the incisive creative thought of the artist derived from profound affection and insight. With colour and stroke he animated his personal and distinctive thought which is an everlasting creation in practicing Fine Arts. For collecting artistic elements he has been studying animal planet and flora of nature, organic and inorganic materials and even tiny particles of the material world. The major elements of his paintings include visualization of plants, stone, string, cloth, bird, animal, paper and so on. As if the paintings dance in melodious setting and that makes us flying like charming butterflies in an imaginative world. Our heart beats up with a fresh hope and amusement.



Artist K. M. A. Quayyum was born at Daudkandi in 1952. From the Department of Fine Arts of Chittagong University he received M.F.A degree in 1975. In total, 4 solo exhibitions of this artist have been organized in home and abroad till today. He has participated in many group exhibitions also. He received Shilpakala Academy Award on the occasion of 12th National Art Exhibition, 1996 along with others. Currently, he is a teacher of Chittagong Government Art College.



Third solo exhibition of Monika Jahan Bose



Every canvas of Monika Jahan Bose is an ironic satire of daily life. Insightfully she observed the current affairs of Bangladesh living even for a long time in abroad. Recently (July 2009), a solo exhibition of this immigrant artist, Monika Jahan Bosh, had been organized in La Gallery, Alliance Françoise at Dhanmondi. Monika's canvas tells us the story of the daily struggle of Bengali life, the continuous blows in different situations of women's life. Every painting gives us a symbolic and incisive message. In her paintings she has drawn different plots of contemporary Bangladesh. Her paintings are full of mimicry and mockery. In her paintings, she portrayed a beautiful vivid picture of our detained social life, social damage, and lack of eloquent thoughts of the youth.

The demon of Globalization burns up our personality. Being soaked in a vast ocean our obsessed soul becomes concealed in images, news, information, complex and unfeasible marketing policies, corporate life style, phone calls, text messages, noise, discrete colours. We are doomed. All our scopes are being lost.

Conflict arises in society, family, religion and cultural tradition. Our family affairs are being hampered by Western culture. The artistic golden memories of writing secret letters to the beloved have been forgotten. We are about to lose the universal feelings of love. We have been nailed by the modern text messages. We become fashionable rather than stylish. We are busy adapting latest fashion. Even after spending a long time abroad, Monika Jahan Bose could easily figured out the agony and pain of Bengali women with her colour and stroke. Through her symbolic and incisive artworks she conveyed her message straight to the audience.

Tigers of Bengal in Najir's Pat

Recently (July 2009), a solo exhibition (Poter Gaan) of a young artist, Najir Hossain, has been organized in Zoom Gallery of Alliance Françoise at Dhanmondi.



Every canvas of artist Najir tells the universal story of common characters of the common world. The main jest of his paintings came from the native Pat chitra, glorious custom and culture of universal Bengal. He applied a simple composition, colour and storke. The Royal Bengal Tiger of Bangladesh is a strong character in his paintings. He was encouraged by the devotion of artist Quamrul Hassan, artist Shamvu Acharya and Abdus Shakoor Shah.

Najir deeply affiliated with tiger. Tiger is his real friend. The thousand year old history of Bangladesh, civilization and traditional foundation is like the strong roar of tiger. Bengalis know how to survive fighting. Bengalis never know how to lose. He highlighted tiger with an abstract form of ironical mystery in comparison to every character of Bengali persona. The characters change rapidly. He projected the split-personality of tiger (quite and intimate at times like friends and heinous roar while at stake) from a deep emotional point of view. Young talented artist Najir Hossain is a simple and fresh artist with a bright prospect.

Jolrong News

Successful ending of Orchestra

Orchestra is a different exhibition of Jolrong.com. With artworks of 14 artists this exhibition was organized at the national Gallery of Bangladesh Shilpakala Academy. In this event the artworks of 14 different artists were displayed in separate rooms in the same gallery simultaneously. In a word, Orchestra was 14 solo exhibitions all at a time in a single gallery. For the spectators the exhibition was open from August 2 to August 10, 2009. The exhibition ended on August 10 with a spectacular function. Honourable State Minister of culture, Promod Mankin of Peoples' Republic of Bangladesh was present as chief guest at the closing day. The artists were present in the occasion also. The minister visited all the rooms and talked to the artists about their artworks. Artists acknowledged the minister about the universal appeal of artworks for which they can be enjoyed throughout the world and our Government can play a vital role introducing our artworks to the world. Later, minister promised to give necessary assistance for the improvement of Fine Arts of Bangladesh. He stated that he was pleased to meet the artists and their artworks. Among the others Robindra Gope, Director of Bangladesh Folk Art Museum, Kamal Lohani, Director of Bangladesh Shilpakala Academy, Mahbub Motin, Director of S.S.D-tech and Imrad Zulkarnine, Executive Director of Jolrong were also present on the occasion.





Guests and artists at the closing ceremony



Guests, artists and organizers at the closing day

Bangladesh in Art Expo India 2009

Participation in Art Expo India 2009 is yet another success of JolRong. The exhibition was world's one of the most amazing Art Exhibitions held in the Nehru Centre of India. To join the exhibition artists and art-loving people from all over Asia gathered in Nehru Centre from 25 Sept to 27 Sept. The exhibition was trimmed with 29 galleries including artworks of artists from 7 different nations. Among them the gallery 'JolRong.com' representing Bangladesh was exceptionally spectacular. JolRong gallery exhibited artworks of 7 young and prominent artists of Bangladesh. Artworks of artists comprising of Rokeya Sultana, Dilara Begum Joly, Atiya Islam Any, Mostafa Zaman, Najib Tareq, Subrata Das and Nusrat Niazi created sensation among the audience. JolRong gallery was jam-packed all through the three consecutive days. Artworks of Bangladeshi artists not only were appreciated by all the artists and art-critics therein but also got positive appraisal from Mumbai print media.

'Participation in Art Expo India 2009 was targeted to promote our artworks to the art-loving people of Asia. We have been succeeded. Already many galleries and websites of Asia have shown positive interest in working with us', -said Imrad Julkamine, Executive Director of JolRong.

Exhibition of paintings in Jonrong stall and audience at Art Expo India 2009



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