The Telegraph
REVIEW
CALCUTTA SATURDAY 31 AUGUST 2019
XXCE

'If everyone demanded peace instead of another television set, then there'd be peace'

Play, school and magic

VISUAL ARTS

RITA DATTA

Play evolves fluidly through invention, detours and reinvention in the child's endlessly renewable imagination. Somewhat like constructing, dismantling and reconstructing objects with Lego pieces that become atelier tools in Aahel Iyer's installations. Tools that, by their very presence, hark back to the capricious myth-making of childhood. Because this

young artist-designer, seen at the Birla Academy recently, returns to *Playschool* to fund his creative quest.

Calcutta boy Aahel left for an American university in 2015. Perhaps the physical distancing of the known, sharpened by the shock of the new, came to consecrate the mundane with a magnetic effulgence. Hence Lego, toys, plastic things, paper pulp, the vocabulary of schoolcraft, tumbled into his art when he sought to recover, to re-ignite the intuitive, quirky magic of childhood. Reminding you of the fantasists, Klee and Miro, who had done so uniquely in paint.

Paint is crucial to Iyer too: acrylic paired with enamel paint both for body and for shine in the series, *Colouring Book*. Explosions of riotous Matissean colours — resembling flattened ice cream sundaes — wrestle into tortuous shapes, teasingly biomorphic, sometimes deliciously monstrous, waiting to be decoded by a child as fantasy tales. One set of digital prints brings to mind tricks with strings like cat's cradle. Another has paths running into crazy, serpentine loops as though they were train tracks.

While Jeff Koons hovers over his little plastic rabbits, the Lego pieces take on different avatars: bulldozed debris, or spices to be pestled; fixed on a grille in a collage, to look like frozen vehicles or scattered on paint that turns into playgrounds and towns. Elsewhere, a labyrinth of PVC fittings — a sure lure for child explorers eager to magnify their scale — is painted bright yellow and seems to blow out, from different taps, pink balls that are like bubblegum. More ingenious is *On Second Thought* where toys, coated with sand and enamel paint, turn into grimy, greasy machine parts, an irresistible wonderland for little boys. And for anyone blessed with the wonder that weaves dreams. Whether on the typewriter/computer or with paint and toys.

A method in the melody

MUSIC

PAYEL SENGUPTA

Sangeet Piyasi paid a tribute to womanhood at their two-day annual festival held at Uttam Mancha. The *shloka* recitation by Vrinda Radhakrishnan was followed by performances of young scholars. Hritwika Mishra played Puriya Dhanashree on the sarengi, Sayaree Dutta sang compositions in Bihag, Angira Bandyopadhyay played Raga Megh on the violin, Dhrupadi Banerjee presented Kedar in a vocal recital and Partha Mondal performed Puriya Kalyan on the sitar. The accompaniment on the tabla by Om Mishra, Debojyoti Bose, Suprabhat Bhattacharya, Jyotirmoy Chakraborty and Nabagata Bhattacharya made these performances more enjoyable. This series of performances by young talents also included a solo presentation on the tabla by Harshit Soni. The effort that went into these performances and the care with which these budding artists performed are praiseworthy.

On the second day, an all-night-long session dedicated to the memory of late Arun Bhaduri was inaugurated with a vocal recital by Nayanika Sengupta, who presented a

Shilpi Sambhamurthy

khayal in Yaman and a *bhajan,* playing the accompanying tabla herself. Her clear voice was arresting. The tabla solo by Reshma Pandit, along with Paromita Mukherjee on the harmonium revealed the various aspects of *teentaal.* The vocalist, Rageshri Das, supported by Sunayna Ghosh on the tabla and Rupashree Bhattacharya on the harmonium, began by presenting Raga Rageshree. She has a sweet voice, which enchanted listeners in both *vilambit* and *drut teental khayals*. She also sang a *thumri* in Khamaj and a Bengali *ragpradhan*. The sarod recital by Debosmita Bhattacharya along with Rimpa Shiva on the tabla was a captivating experience for the audience. She played Kaunsi Kanada with expert movement of the keynotes in the *alaap*, *jor* and *jhala* as well as in the *gats*.

Shinjini Kulkarni's Kathak performance was a visual treat for the audience. The grand daughter of Birju Maharaj has inherited the maestro's gestures, expressions, poise and footwork. She was ably accompanied on the tabla by Deepmala Bhattacharya and on the harmonium by Rupashree Bhattacharya, while Asmita Sinha was on vocals and Pallavi Dey was reciting *bols*. The vocalist, Indrani Mukherjee, touched listeners' hearts with Raga Lalit. Her powerful voice captured the subtle emotions needed to express the beauty of the *raga*. She also sang a *tarana* composed by Arun Bhaduri in *drut teental* and concluded with a *jhoola*. The sitar recital by Mita Nag (picture, left) permeated the ambience of dawn. She started with Raga Basant Mukhari, in which the exquisite *alaap* was followed by compact *gats*. Nag brought the festival to an end with a sweet Bhairavi *dhun*. Anuradha Pal on the tabla enhanced the soulful mood.

The young sarengi player, Amaan Hussain, charmed listeners with his beautiful rendition of Raga Shree at a recent concert organized by Sangeet Ashram. His style of playing and the intricate touches he added to it held out hope of a bright future. Hussain was followed by Ruchira Kedar (picture, right), who gave a vocal recital. The generosity and texture of her voice were fascinating. She began with Raga Nand, spreading its charm in a compact and methodical manner. Her rendition of Raga Sohini was interesting as well. Ruchira also sang a *kajri* and concluded with a Bhairavi. Ashok Mukherjee was perfect on the tabla with both the artists, and Rupashree Bhattacharya provided able support to Ruchira Kedar on the harmonium.

Losing sight of the goal

THEATRE

DIPANKAR SEN

Chitpur Rangtamasha Natyajan's production, *Dha Ni Sa* — written by Swajan Srijan Mukherjee and directed by Subir Debnath — is illustrative of Bengali theatre's response to a particular crisis plaguing it for some decades now. The crisis has to do with the threat that television has posed to theatre, manifest in the dwindling numbers of theatre goers. Television is supposed to have weaned them away from theatre. One strategy adopted to counter this predicament has been the attempt to make theatre look and feel like television.

Dha Ni Sa, with a television reality show as its theme, is an example of theatre attempting to simulate television — and, unfortunately, failing to become good theatre. The more *Dha Ni Sa* mimics television, the more a-theatrical it becomes, because the lurid audio-visual register of television that the play employs effectively drowns the language of theatre.

To this reviewer's mind, the makers of *Dha Ni Sa* were confused about whether they were out to provide television-style entertainment or launch a critique of it. Thus, there is, in the play, only superficial references to, but not a sustained, penetrating analysis of, the ingrained problems of television reality shows such as commercialization of the arts, exploitation of child performers, rigged results and so on.

There are only two instances of *Dha Ni Sa* attempting to engage — in a somewhat less-than-perfunctory manner — with the issues plaguing televised competitions. One involved the manner in which television milks human emotions for higher rating points. The other was concerned with the character of the starlet, Aharna, who is symbolic of female artists regularly used in television as eye-candy.

The characters of the participants in the singing competition — essayed by Prativa, Priyanshi, Nirvik and Himi — are well-differentiated and performed with skill and assurance. Debnath Chattopadhyay shoulders a substantial performative load with admirable proficiency, his energy faltering only sporadically. The other actors, enacting flat characters, turn in standard performances. Saumik-Piyali's sets and Soumen Chakraborty's light design create the required likeness to television quite expertly.

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BERHAMPORE BRANCH
5 / 3 R.N. Tagore Road, P.O.- Berhampore - 742101
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(APPENDIX IV)
POSSESSION NOTICE (for immovable property) [(Rule 8(1)]

Whereas
The undersigned being the Authorised Officer of the Indian Overseas Bank under the Securitisation and Reconstruction of Financial Assets and Enforcement of Security Interest Act, 2002 and in exercise of powers conferred under section 13 (12) read with rule 3 of the Security Interest (Enforcement) Rules, 2002 issued a demand notice dated 01.06.2019 calling upon the borrowers / mortgagors **Shri Kanu Prasad Mandal, S/o. Lt. Narayan Chandra Mandal**, Proprietor of Mandal Cement Supply, Vill + P.O.- Radharghat, Uttarpara, Berhampore, Murshidabad- 742187 (hereinafter referred as 'borrowers') to repay the amount mentioned in the notice being Rs. 7,18,411.68 as on 31.05.2019 with further interest at contractual rates and rests, charges etc till date of realization within 60 days from the date of receipt of the said notice.
(1) The borrowers having failed to repay the amount, notice is hereby given to the borrowers and the public in general that the undersigned has taken possession of the property described herein below in exercise of powers conferred on him / her under Section 13 (4) of the said Act read with Rule 8 of the said Rules on this 29th day of August of the year 2019.
(2) The borrowers in particular and the public in general are hereby cautioned not to deal with the property and any dealings with the property will be subject to the charge of Indian Overseas Bank for an amount of Rs. 7,18,411.68 as on 31.05.2019 with interest thereon at contractual rates & rests as agreed, charges etc., from the aforesaid date mentioned in the demand notice till date of payment less repayments, if any, made after issuance of Demand Notice. The dues payable as on the date of taking possession is Rs 7,32,213.68 payable with further interest at contractual rates & rests, charges etc., till date of payment.
(3) The borrowers attention is invited to provisions of Sub-section (8) of the Section 13 of the Act, in respect of time available to them, to redeem the secured assets.

Description of the Immovable Property

All that part and parcel of Land and residential building property at Vill+ P.O.-Radharghat Uttarpara, Berhampore, P.S.- Berhampore Town under Mouza-Gopjan, JL No.- 18, Khatian No.- RS 112, LR 7104, Plot No.- (RS) 7367,8406 (LR), Type- Bari, property in the name of Sri. Kanu Prasad Mandal. Bounded by: (as per Valuer's report dated 28.03.2017):- On North- Common Passage, On South- Land of Kartik Chandra Mondal, On East- House of Sanat Kumar Mondal, On West- Land of Kashi Nath Mondal.

Date: 29.08.2019
Place: Berhampore

Sd/-
Authorised Officer
Indian Overseas Bank

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Whereas
The undersigned being the Authorised Officer of the Indian Overseas Bank under the Securitisation and Reconstruction of Financial Assets and Enforcement of Security Interest Act, 2002 and in exercise of powers conferred under section 13 (12) read with rule 3 of the Security Interest (Enforcement) Rules, 2002 issued a demand notice dated 12.06.2019 calling upon the borrowers / mortgagors / guarantors **(1) Shri Ananda Kumar Dey, S/o.- Lt. Dhananjay Dey**, Vill- Chak Dearpara (Biswaspara), P.O & P.S.- Islampur, Dist- Murshidabad, PIN- 742304 and **(2) Smt.Kripamayee Dey, W/o. Sri Ananda Kumar Dey**, Vill.- Chak Dearpara (Biswaspara), P.O.+ P.S.- Islampur, Murshidabad-742304 (hereinafter referred as 'borrowers') to repay the amount mentioned in the notice being Rs. 1,15,359/- as on 31.05.2019 with further interest at contractual rates and rests, charges etc till date of realization within 60 days from the date of receipt of the said notice.
(1) The borrowers having failed to repay the amount, notice is hereby given to the borrowers and the public in general that the undersigned has taken possession of the property described herein below in exercise of powers conferred on him under Section 13 (4) of the said Act read with Rule 8 of the said Rules on this 29th day of August of the year 2019.
(2) The borrowers in particular and the public in general are hereby cautioned not to deal with the property and any dealings with the property will be subject to the charge of Indian Overseas Bank for an amount of Rs. 1,15,359/- as on 31.05.2019 with interest thereon at contractual rates & rests as agreed, charges etc., from the aforesaid date mentioned in the demand notice till date of payment less repayments, if any, made after issuance of Demand Notice. The dues payable as on the date of taking possession is Rs 72,083=57 payable with further interest at contractual rates & rests, charges etc., till date of payment.
(3) The borrowers attention is invited to provisions of Sub-section (8) of the Section 13 of the Act, in respect of time available to them, to redeem the secured assets.

Description of the Immovable Property

All that part & parcel of Land and building property measuring 0.08 acres situated at Dearpara (Biswaspara), Islampur, Under Islampur Chak Gram Panchayat, Raninagar Block, P.O. & P.S.- Islampur, Dist.- Murshidabad, PIN- 742304, Mouza- Harharia Chak, JL No.- 58, Khatian No. 1031 (RS) or 113 (LR), Plot No.- 105 (LR) or 105 (RS), BL & LRO Office- Raninagar. Bounded by:- North- land & building of Khadi society, South- land with tallied residence of Ujjal Sarkar, East- vacant land of Gopal Saha, West- 6' wide personal passage.

Date: 29.08.2019
Place: Berhampore

Sd/-
Authorised Officer
Indian Overseas Bank