

WHAT'S ON THIS WEEK

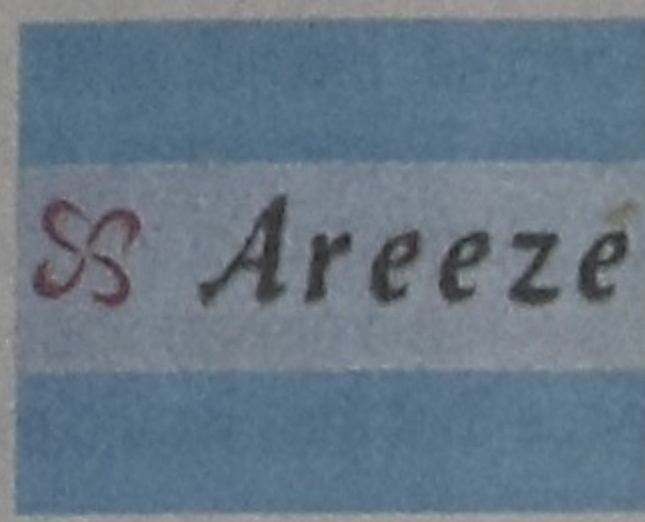
Exhibit of Wood Engravings

Title: Palashi Thekey
Ekatur
Carpenter: Nareesh Kumar Sutradhar
Organiser: Shudha
Venue: National Museum
Date: April 3-10
Time: 9:30am-4:30pm
(Fridays 3:30-7:30pm)



Baishakhi Exhibition

Designer: Mehreen Rahman and Rozwan Islam
Organiser: Areeze
Venue: CofI 11, H 34, Rd 21, Banani
Date: April 3-5
Time: 11am-12am



Solo Art Exhibition

Title: Lyrics of Line
Artist: Sanat Kar
Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (Old), Dhanmondi
Date: April 3-14
Time: 12-8pm



Art Exhibition

Artists: Jupiter Pradhan & Sauganga Darshandhari (Nepal)
Venue: La Galerie, Alliance Francaise de Dhacca, 26, Mirpur Rd, Dhanmondi
Date: March 27-April 5
Time: 9am-12pm, 5-8pm (Saturdays 5-8pm)



Dance traditions of Bengal: High time for a monumental re-evaluation

Nrityanchal's seminar at Shilpakala

KARIM WAHEED

Dance and music are ingrained in Bengali traditions. Originating in the rural areas, almost all customs involve narration in the form of songs and certain physical movements. Today, burdened under financial woes and threatened by the invasive global electronic media, these traditions are gradually losing ground. Adding to that loss is the lack of government and non-government initiatives to conserve the art forms and the escalating preference for razzle-dazzle over authentic folklore.

In this milieu, dance organisation Nrityanchal has taken an initiative to conduct researches on traditional dances of Bengal, hold classes and trainings on them, and present them to the world. Nrityanchal unveiled the plan and invited suggestions from cultural personalities, historians, researchers and others representing different mediums at a seminar yesterday. The round table was held at the seminar room, Bangladesh Shilpakala Academy (BSA).

Danseuse Shamim Ara Nipa, one of the directors of Nrityanchal, read out the keynote paper.

According to Nipa's paper, "What we see -- labelled as 'folk dance' -- on the urban stage, is basically movements developed by reputable dancers, using everyday rural objects like 'gamchha', 'paulo', 'langal' etc as props. These compositions don't have history or a background involving rituals.

"The diverse ethnic groups in our country have remarkable dance traditions. Rabindranath Tagore introduced Manipuri dance to the world (Manipuri is now considered one of the major Indian classical dance forms). 'Jhumur' dance performed during 'Karam Puja' by the Ora(n)os have been appreciated by the mainstream Bengali enthusiasts. But unfortunately, majority of the traditional dance forms of Bengal remain unexposed. Through this project Nrityanchal intends to re-evaluate and



restructure what is commonly known as 'folk dance' in our country."

The project will be developed in three stages: field work and research that would involve recording performances of the dance forms in their areas of origin; training young dancers, thus starting off a movement to conserve and continue these traditions and finally, holding nationwide presentations of the dances.

The estimated duration of the project is two years.

Folk researcher Simon Zakaria was the chief discussant. Zakaria's work on performing arts of rural Bengal has garnered wide appreciation among cultural enthusiasts. According to him, "Narrative, music and dance cannot be separated from each other in the context of rural Bengali traditions. The tradition of these folk art forms date back at least 3,000 years. Terracotta plaques on temple walls throughout Bengal support this notion."

Zakaria cited Chaitanya Mahaprabhu inviting his disciples to join him in dancing as a reference to social/spiritual significance of the art form in this region during the Middle Ages.

Zakaria also mentioned some indigenous dance forms like "Padmar Nachon"; "Behular Nachari," "Baidyar Naach" and "Pori Naach" (of Tangail); "Ashtak Naach" (of Narail) and "Lathi Naach," "Bahurupi Nritya," "Gazir Jatra" (of Manikganj). A video clip featuring these performances was screened at the seminar.

Among others, noted litterateur Syed Shamsul Haq, historian Dr. Enamul Haque, cultural activist Kaimal Lohani, theatre personality Ramendu Majumder, Dr. Israfil Shaheen (Department of Theatre and Music, Dhaka University) and dancer Sharmila Banerjee spoke at the seminar.

Possible resources for the project were also discussed at the seminar.

Muhammad Jahangir, coordinator of Nrityanchal, was the moderator of the round table.

Bibi takes Kolkata by storm



Bibi Russell

OUR CORRESPONDENT, Kolkata

The first day of Kolkata Fashion Week (April 2), clearly belonged to Bangladeshi model-turned-designer of international fame, Bibi Russell, who showcased the rich Bengali heritage of textiles -- her 'gamcha' and natural fibre collection.

The designer displayed 41 of her creations made from

khadi, cotton, silk, jute yarn fabrics, indigenous fabrics, natural fabrics and 'jamdani'.

"I like 'gamcha' in many ways. It does not have harmful chemicals and is kind to the skin.

"For the last 15 years, I've been working with environment-friendly resources...I don't use synthetic materials for any of my creations," Bibi told media persons.

It was the Bengal 'taant sari' and 'gamcha' that ruled the roost on the opening day.

"We do have a long history of vibrant colours and fabrics woven with completely natural fibre and the world should see that. I want to preserve the heritage and foster creativity," said Bibi, known for fusing indigenous Bengali cultural elements into her collection.

The designer, who quit modelling and took to fashion designing inspired by Bengal textiles and apparels, said this was the first time she is showing her work in an Indian fashion week.

"The speciality of my collection is that they are all hand-woven by villagers of Bangladesh and some from West Bengal," she said.

Even the accessories were made from natural resources like terracotta, water hyacinth, palm leaves, wood, silk yarn, jute and cotton yarn.

Bibi gives the credit for her collection to the people of rural Bangladesh. "The villages of Bangladesh are colourful. They inspire my collection. And if you like my creations, give the credit to all the weavers and craftsmen who worked on it."

Bibi said that it is not just about becoming a good fashion designer but also about preserving "my country's heritage and providing employment opportunities to the poor."

Shera Kantho and Khudey Gaan Raj

Barisal abuzz after final selection round

RAFIQUL ISLAM, Barisal

The two-day primary audition and final selection round of the music talent hunt 'Shera Kantho' (best voice) and 'Khudey Gaan Raj' (best child singer) 2009 competitions of Channel i concluded on Friday night with the slogan "Ganey Awaj Tolo Praney". The event was held at the Barisal Club auditorium.

According to the organisers, over 3,000 competitors from Barisal registered in the primary audition rounds of the competitions held here in eight booths under 16 judges.

An aggregate of 144 who bagged the 'power card' were selected in the primary audition rounds.

Twenty-three out of those 144 selected in the final audition rounds of the two competitions received the 'Yes' card from Barisal region. The lucky 23 will get to participate in the final selection round.

Eminent singers Fatematuz Zohra, Rafiqul

Alam, Khurshid Alam, Khalid Hossain, Akramul Islam, Kanak Chapa, Abida Sultana, Shamima Akter, Rizia Parvin, Monwar Hossain, Milton Khondokar, Moimul Islam, Sanjib Dey, Shafiq Tuhin, M A Mannan, Chandan Dutta were judges over two days.

Divided into seven zones, including six divisional headquarters and Dhaka metro, for the primary audition and selection round registration began from March 13-31 through mobile phone, SMS and on the spot.

Non-resident Bangladeshis are also participating in the primary audition round by computer registration and through recorded cassettes for participation in the selection round.

Eminent singers Sabina Yasmin, Runa Laila and Subir Nandi will judge the top 10 plus 10 participants from the final gala selection round in Dhaka and one winner will be declared as 'Shera Kantho' and one as 'Khudey Gaan Raj' of 2009.

Madonna loses Malawi adoption bid

A Malawian court has ruled that US pop star Madonna has failed in her bid to adopt a second child from the country.

"I must decline to grant the application for the adoption of the infant," judge Esmie Chondo said after a closed-door hearing on Friday.

The application has been rejected over residency rules.

Madonna was not in court to hear the ruling over Chifundo James, three. Her lawyer said she would lodge an appeal.

The 50-year-old singer applied to adopt Chifundo James, whose name translates into English as Mercy.

Had her application been successful, Chifundo would have been a sister to David, the first child she adopted from the African country, and her biological children Lourdes and Rocco.

Chifundo is in the same orphanage that previously housed David, now three years old.

Madonna's application was rejected because of a requirement that prospective parents be resident in the southern African state for 18 to 24 months.

Source: Internet

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অভিজ্ঞ নিউট্রিশনি-এর পরামর্শে
বয়সভেদে যে কেউ দীর্ঘদিন নিজে
আকর্ষণীয়, নিরোগ ও তরুণ রাখতে
আজই যোগাযোগ করুন-
101
ইনডিভিজুয়াল কার্ডসেলিং
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ইনডিভিজুয়াল ডায়েট প্ল্যান
ক্যান্টিন মেনু প্ল্যান (কোম্পিউটারে চালিত)
কোম্পিউটারে চালিত ও স্বাস্থ্যের ক্ষেত্রে সর্বশেষ
রেসিপি, ডায়েট প্ল্যান, স্বাস্থ্য পরামর্শ, ক্যান্টিন
প্ল্যান, পুষ্টি পরামর্শ, স্বাস্থ্য পরামর্শ এবং
পুষ্টি সংক্রান্ত যে কোন সমস্যায়।
ডায়েট প্ল্যান কেন পরামর্শ করা হবে না।
ডায়েট প্ল্যান: 09:30am-6:30pm

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Anondetey Jaago: An expression of joy through music and verse



The three artistes of 'Tepantorey Tinjon' voicing a wake up call, to outgrow sorrows and to rejoice at life.

NADIA SARWAT

On Friday evening, a programme featuring recitation and music was held at Shawkat Osman Memorial Auditorium, Central Public Library. Reciters Fahima Samad, Rubaiya Khan Papri and Ruman Mahjabin Sweety were the performers at the event titled "Anondetey Jago". Under the platform "Tepantorey Tinjon," the trio united to showcase their creative endeavours which is directed by noted recitor Meer Barkat.

All three artistes have been linked to the art of recitation for many years through different cultural organisations. But their professional and family lives interrupted their pursuit of the art form. But the three reunited again as it was impossible for them to stay away from their passion. A packed audience heartily welcomed their comeback. "Anondetey Jago" was dedicated to the memory of noted cultural personality and Tagore exponent Waheedul Haque.

"Grief is our lifelong companion. Though the darkness always tries to hide the light, positive people continue their struggles. Creative hearts will always find the source of joy. Through the harmony of lyrics and music, the three artistes of 'Tepantorey Tinjon' are voicing a wake up call, to outgrow sorrows and to rejoice at life," said Meer Barkat.

The performance began with Rumana Mahjabin reciting, "Joy and Sorrow" by Kahlil Gibran -- a poem that celebrates the joy of living, denouncing the so-called supremacy of sorrow claimed by poets and philosophers. A choral rendition of the Tagore song "Anondolokey mongol alokey" followed. Fahima Samad was next to celebrate the individual self through the poem "Ami" by Rabindranath Tagore.

Poems by Premendra Mitra, Nirmalendu Gunn and Joy Goswami were next, expressing different shades of emotions. Syed Shamsul Haq's "Shalik Shomachar," a duet performance by Rubaiya Khan and Rumana Mahjabin

with the rhythm of tabla, set the auditorium with high spirits. Next was Fahima Samad with "Kotha Mala," a piece by Mustofa Meer, which abruptly changed the light-hearted mood. Accompanied with the melodious notes of flute by Selim Chowdhury, Fahima moved the audience with the verses written in local dialect. Without interrupting the temperament of her previous performance, Fahima rendered an Atul Prasad song, "Ke abar bajaye ba(n)shi, e bhanga kunjon-bon-e"

A dramatic performance by the three changed the melancholic atmosphere. Kazi Nazrul Islam's satirical poem "Bangali Gher-e Hindi Gaan" was enlivened by the trio.

The evening also included poems by Jasimuddin, Shamsur Rahman, Buddhadev Basu and more. Tagore was very much present both in songs and verses throughout the performance. The evening ended with the chorus "Jabona jabona jabona ghar-e," an Atul Prasad number.



The lucky 23 participants to get Yes Cards, seen with judges and organisers at the event.