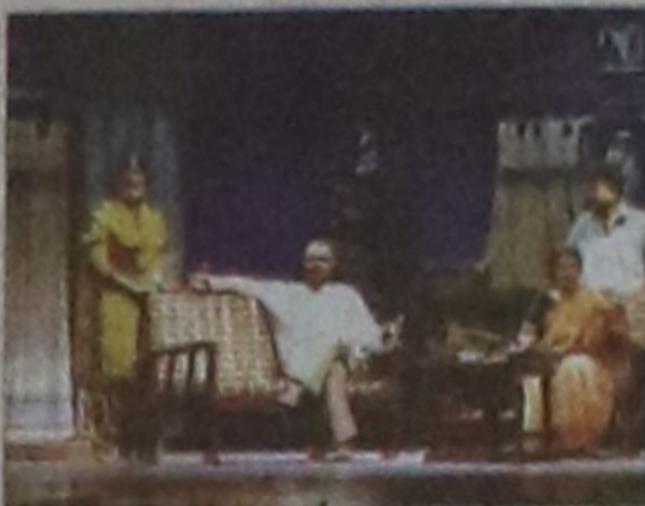


WHAT'S ON THIS WEEK

Nazrul Birth Anniversary
Organiser: Nazrul Academy
Venue: Auditorium, Bangladesh Shishu Academy
Date: May 22-25
Time: 5:30pm



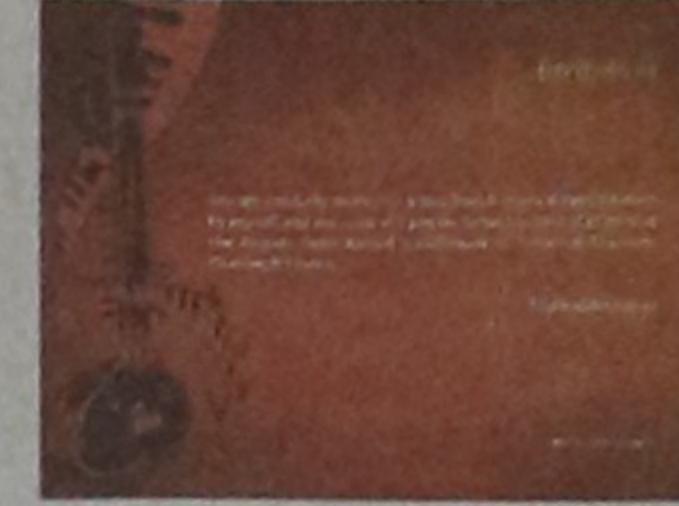
Theatre
Play: Abimishra Ashundar
Troupe: Natukey Theatre, Dhaka.
Venue: Studio Theatre Hall, BSA
Date: May 22
Time: 7pm



Solo Art Exhibition
Title: Ochin Pakhi
Artist: Afroza Jamil
Venue: Radius Centre, Bay's Galleria (5th Floor), 57, Gulshan Avenue, Gulshan-1
Date: May 15-31
Time: 11am-11pm (Fridays 3-11pm)



Classical Music
Artists: Mohiuddin Babar and his sons
Venue: Poet Sufia Kamal Auditorium, National Museum
Date: May 23
Time: 7pm



Solo exhibition at Gallery Chitrak

The many moods of Smita



PHOTO COURTESY: ANIL ADVANI

Smita's works exude delight, and at the same time project the agony of isolation.

TAKIR HOSSAIN

Smita Srivastava is a self-taught Indian painter, who has been quite active in the local art circuit over the last few years. She emphasises on female faces, capturing the various moods. Her works articulate Bengali beauty in their diverse disposition. Her first solo exhibition begins today at Gallery Chitrak, Dhanmondi.

Her sketches are powerful in their tone of lines, displaying profound serenity. The charcoal sketches, in particular, are very lively and thought

provoking. Her intimate study of people allows her to get to the core of her themes. She wants to explore their emotions and inner visions. Her paintings are seemingly polished, yet uncomplicated. Smita's works exude delight, and at the same time project the agony of isolation. The portrayals stand out for Smita's attention on details.

Smita is a realistic painter -- her images demonstrate a certain sensibility. Still life usually features inanimate objects. The conventional 'collection of fruits,' seems to come alive propelled by a vibrant outlook. Her still life features tomatoes, pomegranates and various

fruits; familiar, yet attractive. A number of her artworks portray marine life -- fish and plants. She highlights the colours of the water world -- azure, emerald-green and red, predominately used. The collection at the exhibition includes acrylic, oil and charcoal works.

Evidently, Smita has good control over colours and compositions. Her colours have a strange lucidity with various phases coming into play as she creates a link with figures. A number of her images feature human hands and legs. The limbs come across as forceful and active. Though the subject is not at all related to her original theme (female

visage), Smita wanted to add variation to her repertoire.

Smita concentrates on the consistency of colours, smooth textures, expressive portraits and female figures. From her unique application on the canvas, the colours caress the figures with warmth. The artist likes to work on big canvases. In a nutshell, the artist can be termed 'bold' and 'adventurous.' Large canvases enable a painter to freely articulate his/her imagination and Smita seemingly excels in that. Her soft and refined brush strokes create a flat surface on the canvas.

The exhibition ends on May 27.

Mamunur Rashid speaks at a reception accorded by the local indigenous people (Santals) at Barodal village, under Parbatipur upazila in Dinajpur recently. Rashid had visited the village several times in 2005 and has highlighted their issues like discrimination and exploitation, on the stage. In his speech, Rashid said that the indigenous communities have to preserve and uphold their culture and traditions at any cost. Among others attending the reception were, Chitta Ghosh, president of Dinajpur Press Club; Golam Nabi Dulal and Asadullah Sarker.



PHOTO: STAR

Idol machine cranks out a new star

America chose sweetness over sizzle, small-town reticence over Vegas swagger, or as Ryan Seacrest put it, the guy next door over "the guyliner."

It's possible that "American Idol" viewers' selection of Kris Allen over Adam Lambert says something about the mood and mores of the country, that viewers are too conformist to anoint a sassy, androgynous

with a soulful screech somewhere between the blues and a smoke alarm, was like no one else.

But it isn't necessary to seek deeper meaning in the finale; it's the "American Idol" franchise itself that best speaks to the state of the nation.

"American Idol" matters not just as a pop culture phe-

cable have eaten away at the networks' hegemony.

The battle between Kris Allen and Adam Lambert was one of the best, not just because these finalists were so gifted and such good foils, but because the "American Idol" engine is so fine-tuned. The finale, a two-hour exercise in delaying gratification, was as star-studded as an

always maintained his confident, good-humoured aplomb.

But it's the relentlessness of the salesmanship that is really striking -- the iTunes link, thematically appropriate promotional recaps on the Web site ("moments that made you smile" sponsored by Crest) and the seamless product placement -- every pre-taped scene of contestants going home is artfully positioned in front of an AT&T store. Coca-Cola is on the set (quite literally, with huge company logos as backdrops).

Yet the show's brash commercialism is cut with "Idol Gives Back" philanthropy -- appeals for donations by pop stars that last season raised more than \$60 million. This season, Alicia Keys introduced a 15-year-old Rwandan rapper Noah who performed to help raise money for the Keep A Child Alive foundation.

The show is bigger than its parts. It's a knockout of a British talent competition that has become the apotheosis of American pop entertainment. It's a live show so elaborately edited and overproduced that it seems taped, yet at the same time, this formulaic series still manages to look spontaneous even in its eighth iteration.

Source: The New York Times



"American Idol" winner Kris Allen (centre) with finalist Adam Lambert (left) and host Ryan Seacrest onstage during the season finale last Wednesday night.

individualist. Then again, maybe not: Allen's victory may merely reflect the voters' conventional taste in pop music.

The choice of Allen wasn't a breakthrough decision, even if a record 100 million votes were cast. The winsome Allen sings well, but he sounds like a lot of other good singers. Lambert, who tops his singing

nomenon, but as an institution that works -- with scary efficiency -- at a time when so many other American enterprises seem flawed or impeded. It stands out this season in particular: "American Idol" is a money-making machine in the middle of a worldwide recession, an old-fashioned must-see television hit at a time when the Internet and

Academy Awards ceremony (Steve Martin, KISS, Cyndi Lauper and Keith Urban), but faster-paced and more fun.

Year after year, contestants display not just talent and poise, but a remarkable adaptability to the roles assigned to them: Allen never fell out of character as the humble, earnest country boy from Arkansas; Lambert

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Abu Raihan M Khalid
Bachelor of Laws (LLB) and Master of Laws (LLM)

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