
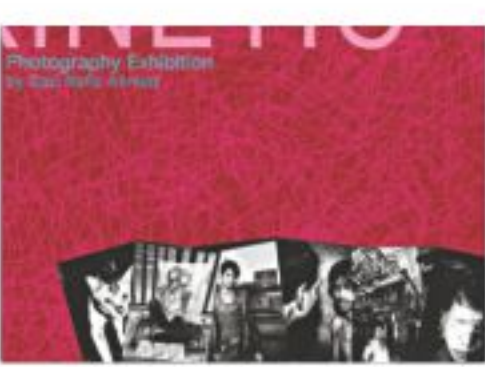


WHAT'S ON
Photography Exhibition
 Title: Chhobi Dekhe Shekha
 Venue: Drik Gallery, H-58, R-15A(New), Dhanmondi
 Date: Nov 8-14
 Time: 3pm-8pm



Photography Exhibition
 Artist: Gazi Nafis Ahmed
 Venue: EMK Center, H-5, R-27(Old), Dhanmondi
 Date: Nov 5-17
 Time: 10am-8pm



Classical Music Workshop and Film Screening
 Venue: Bengal Café, Dhanmondi
 Date: Sep 26- Nov 16
 Time: on every Thursday (3-5pm) &



Exhibition
 Title: Exotic Jute II
 Venue: Alliance Francaise de Dhaka, 26 Mirpur Road, Dhanmondi
 Date: Nov 1-15



Duet Exhibition
 Title: When Silence Eats Sound
 Venue: Bengal Art Lounge, 60 Gulshan Avenue, Circle 1
 Date: Oct 30-Nov 13
 Time: 12pm-8pm



Korean speech contest & Cultural Festival held

A CORRESPONDENT

A Korean speech contest and cultural festival, organised by the Korea International Cooperation Agency (KOICA) was held at the Bangladesh National Museum auditorium and the Central Public Library premises respectively on November 9.

On one hand, the speech contest was conducted by KOICA volunteers, who teach Korean to the Bangladeshis, aiming at promoting Korean Language competency and strengthening the friendly cooperative relationship between Korea and Bangladesh. Lee Yun-young, Ambassador of the Republic of Korea to Bangladesh; Dr. AAMS Arefin Siddique, Vice Chancellor of Dhaka University; Kim Bok-Hee, Resident Representative of KOICA Bangladesh Office and Park Do Gi, President of the Korean Community of Bangladesh graced the programme. Of the ten teams of contestants, three presented performances of dancing, choirs and Korean martial art Taekwondo. The program was wrapped up by the ceremony of awarding prizes for the Korean speech contest winners as well as for a photo contest winners to commemorate the 20th anniversary of dispatching KOICA Volunteers to Bangladesh. The Photo exhibition, as a part of commemoration events, was also held at the hall of National Museum auditorium.

On the other hand, the cultural festival was formally opened by a welcoming speech given by Lee Yun-young, followed by a congratulatory speech by Md. Nur Hossain Talukdar, Director General, Department of Public Libraries and Monira Sultana, Deputy Secretary, Ministry of Cultural Affairs. The cultural festival featured authentic Korean cuisine where a range of Korean delicacies was on offer to indulge your taste buds, along with Taekwondo demonstration, folk games, cultural and musical performances, face painting, Korean traditional attire 'Hanbok', and quizzes which shared the unique culture and customs of Korea.

“Art can inspire people to think differently”

Diana Campbell on the upcoming Dhaka Art Summit

TAKIR HOSSAIN

Diana Campbell Betancourt is a curator who divides her time between Hyderabad and Mumbai. She is the director and chief curator of the Creative India Foundation, a private foundation supporting Indian sculpture internationally and building India's first international sculpture park. As part of her work with the foundation, Campbell Betancourt has collaborated with sculpture parks around the world, sharing her knowledge from hundreds of studio visits across India and contributing to new commissions of Indian art at institutions including Yorkshire Sculpture Park, deCordova Sculpture Park, Wanas Konst, and fairs such as Frieze New York, Frieze London, the India Art Fair, Art Hong Kong, and SH Contemporary.

Diana is the main curator of the upcoming Dhaka Art Summit in 2014. Recently, she shared her artistic vision and perspective on the much hyped art festival in the city.

What is your perspective on the upcoming Dhaka Art Summit?

I am very excited about the ambitious programming we have planned for the Dhaka Art Summit, exhibiting works by some of South Asia's most important artists in Bangladesh for the very first time. I strongly believe that being exposed to high quality exhibitions makes a difference to artistic practice, and that this exposure to art from around the country and the world will



greatly benefit artists from Bangladesh. We have many established curators visiting Dhaka from places as varied as Brazil to New York, and it will be wonderful to introduce them to Dhaka and for them to learn about more artists from the region. Hopefully this will lead to more international opportunities for Bangladeshi artists.

How did you get involved with Dhaka Art Summit?

The Samdanis and I share mutual friends in Jitish Kallat and Aparajita Jain, who put us in touch. I was inspired by their vision, generosity, and pioneering thinking, and happily accepted their offer to work with the foundation.

What is the state of the market for Bangladeshi art? As a curator what's your observation about South Asian Art and its future?

Since I work in the non-profit space, I do not know what the state of the market for Bangladeshi art is. I can say

that many important international institutions such as the Tate and the British Museum are looking at it closely. There is a lot of interesting and experimental practice happening in South Asia, especially with performance art, and it is important for the market to develop so artists can continue to support these sorts of works. Artists (like anyone else) need to support themselves to survive, so a healthy market and a healthy patronage system is important to that.

What kinds of artworks will be on display in the summit?

All kinds! We have performance works, text based works, sound works, videos, paintings, drawings, sculptures, art in almost every form imaginable, but only by artists of South Asian origin.

Dhaka Art Summit has become one of the most well attended art event in the South Asia. What's your observation about its impact on the layperson in Bangladesh?

One thing that all human beings have in common is the ability to create and the desire for beauty, as the Danish artist Olafur Eliasson once told me. Art can inspire people to think differently and to strive for something better - and can draw people of widely different backgrounds together. I think this is an important impact for the common man.

Perhaps you have observed that religious radicalism has pushed the country towards political uncertainty. Do you think that Bangladeshi artists need to do something to highlight the issue?

I think that art naturally reflects the surrounding environment - the issue will raise its head in art naturally, and sometimes in such subtle ways that it might not seem expressly political at first glance.

Bogra Udichi celebrates 45th anniversary

MAMUN-UR-RASHID, Bogra

Bogra Udichi Shilpi Goshti observed a day-long 45th anniversary programme on Friday, with the theme, "Poth'er Badha Manbona re Ashuk Joto Tufan".

Udichi stepped into its 45th year on October 29, but due to political unrest, the cultural organisation observed it a week after.

The programme was inaugurated by the secretary of the organisation Badiul Alam Palak after hoisting the National Flag by the president of the organisation Mahamudus Shobhan Minu. This was followed by a colourful rally and a performance of patriotic and folk songs and a painting competition by the artistes of Udichi, Bogra.

In the evening, a competition on folk music was held, presided over by Advocate Lutfar Rahman.

A discussion was also held, where Firoz Hamid Khan Rezvi, Aminul Farid, Mrinal Kanti Saha and Mahamudus Shobhan Minu participated, among others.

Discussants emphasized on the patriotic zeal which has been tormented by the extremism, superstition, corruption, greed etc. and urged the countrymen to come up with humanitarian zeal and patriotism removing the ill-notion of mind.

A cultural programme and prize distribution were also held before the closing of the event.



Bangladesh Rabindra Sangeet Shilpi Shangstha (BRSSS), Dhaka Mahanagar accorded a reception to Rabindra Sangeet artiste and patron Ameenah Ahmed (C) at the Music and Dance Centre auditorium of the Bangladesh Shilpakala Academy on November 8. Also pictured (L-R): Writer-editor Kazi Rawnak Hossain, artiste Sadi Muhammad, artiste Sajid Akbar and convener of the reception, Nargis Chowdhury.

TARIQ ANAM KHAN behind the mic



STAFF CORRESPONDENT

Tariq Anam Khan has been known for decades in the Bangladeshi entertainment industry for his acting, and theatre direction. However, the veteran treaded new grounds recently, when he sang his first playback song, for the film "Desha: The Leader". Directed by Shaikat Nasir, the film will also star Tariq Anam Khan in a leading role.

Tariq Anam Khan termed it a 'daring' step, adding that he was apprehensive at first about it, but Shaikat Nasir and the music director for the film, Shafiq Tuhin, convinced him to do so.

Tariq Anam however said that he is not new to singing, as he has sung live on stage in his theatre productions, and used to sing Gono Sangeet during the liberation war. An ardent Rabindra Sangeet fan, Tariq Anam said it was overall a good feeling to be getting behind the microphone.

Of euphoria and grace in dancing devotion

Chhayanaut's Classical Dance Fest wraps up

ZAHANGIR ALOM

The fourth installment of Chhayanaut's classical dance festival wrapped up on November 9, but the festival left many evocative memories of euphoria. Noted danseuse Tamanna Rahman set off the concluding day's festival with performing a Manipuri piece "Abhisharika", originally choreographed and music directed by Guru Bipin Singh, at the main auditorium of Chhayanaut.

The form has its own specific aesthetics, values and conventions. The cult of Radha and Krishna, particularly the Raaslila, is central to its themes. Tamanna Rahman beautifully depicted the Rasa of Shringar through acting out a pining heart craving for embracing the divine Krishna.

Accomplished artiste Warda Rihab was next to take the stage to showcase a superb Manipuri piece "Tanum". Guru Bipin Singh choreographed it inspired by Nat Shongkirtan that is generally presented in Manipur, India. Subrata Das also presented a Manipuri piece "Goshthe Bidaye Jachon",

enacting Lord Krishna's seeking for approval from his mother Yashoda on the way to Goshtha. Artistes of "Nritym Nriyashilan Kendra" offered Mondira Natyam portraying the saga of Radha-Krishna's jhulanajatra at the festival.

Several artistes of Chhayanaut presented two Bharatnatyam themes -- "Ganesh Bandana," highlighting devotion for the Shiddhidata and "Alaripu," depicting mystic union of souls through their delicate gestures, postures and balanced movements. Artistes of Jago Art centre presented "Tilana," a popular and rhythmic piece of Bharatnatyam at the festival. Guru Belayet Hossain Khan choreographed both the performance. Bharatnatyam soloists -- Salma Begum Munni performed "Oshtapadi" while Shukla Sarkar presented another genre at the festival.

Depicting the grace and glamour of Gaudiya Nriya, noted artiste Rachel Priyanka Paris got immersed in the speedy yet immaculate throwing of mudra, expressions and emotion while acting out Rakkhushi Putona who falls dead to kill Krishna with order from Kangsa. The performance, set on



The festival left many evocative memories of euphoria.

raga Mala, was choreographed by Professor Mahua Bandyopadhyay. Present Dean of Rabindra Bharati University, Kolkata (India), Professor Mahua Bandyopadhyay, with her 30-year research, established the extinct classical dance form Gaudiya Nriya of Bengal.

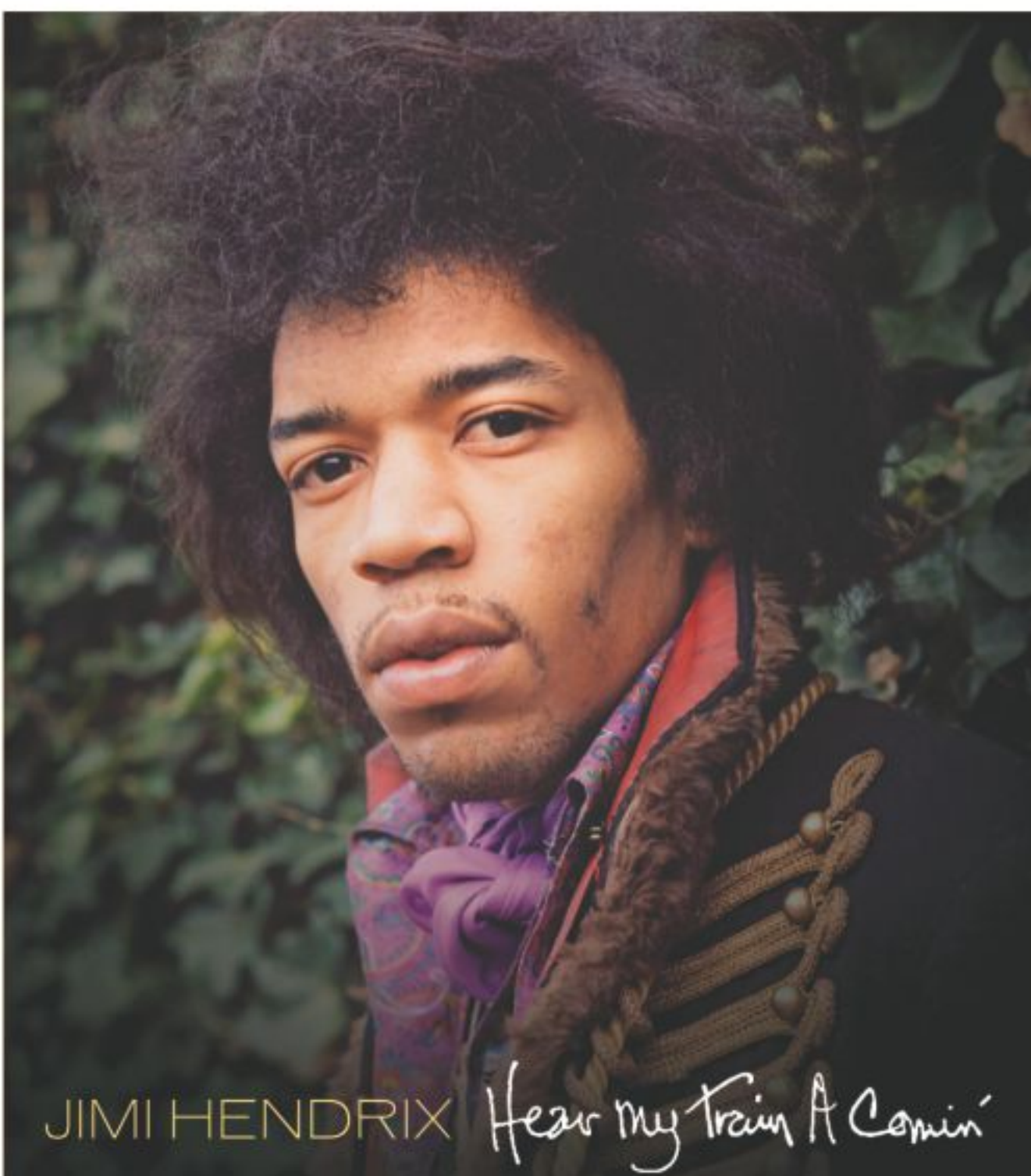
Kathak was the last featured style of the evening. In its formative years, the dance form transitioned from

temples to royal courts. The unparalleled popularity of Kathak occurred over time because of its incorporation with ghazal, thumri, tarana and dadra. Storytelling through dance is another feature of the genre. Two gharanas (school), Lucknow and Jaipur, are the hub of Kathak dance.

Nriyanchal artistes offered a riveting Kathak piece set mainly on Raga Hansadhvani. The aesthetic

piece was choreographed by renowned artiste Shibly Mohammad. Four female artistes of Nriyanchal, joining in pairs in front of two mirrors, enthralled the swarming spectators with their euphoric expressions, speedy footwork and graceful mudra. The dancers stood out in their throwing of romantic gestures while dancing to a medley of sweet tunes of ragas -- Kafi, Khamaj and Pilu.

Set on a tarana on raga Kalavati, an accomplished Nriyanchal artiste Snata Shahrin told myriads stories of romance through her eye chin and neck movements. The artiste seemed to enjoy every bit of the performance, swaying the audience as well. Snata generated a plethora of untainted sensuousness through the multitude graceful expressions. Another Nriyanchal soloist Kaniz Fatema nicely danced to a Pilu thumri while Masum Hussain presented tukra, tehai, paran and lari of Kathak. Directed by Saju Ahmed, artistes of "Kathak Nriya Sampradaya" presented a Kathak piece set on Raga Malkauns at the festival.



Lasting legacy of a short-lived genius

New documentary "Jimi Hendrix: Hear My Train A Comin"

With a soft voice and a downward gaze, Jimi Hendrix seemed to shrink in his pastel blue kimono-like shirt as talk show host Dick Cavett called him one of the best guitarists in the world in 1969.

After all, his friends and family said, Hendrix was shy and insecure. When he was performing, however, he was anything but, laying it all out for audiences that couldn't quite absorb the innovation unfolding before their eyes and in their ears.

"On stage there was a magical transformation, like a Dr. Jekyll and Mr. Hyde," said his recording sound engineer Eddie Kramer. "He was quite the star performer on stage."

That Hendrix paradox is at the heart of "Jimi Hendrix - Hear My Train A Comin" a documentary in the "American Masters" series. The two-hour documentary takes the viewer from Hendrix's humble childhood in Seattle and his deep dive into the

blues to his four years at the pinnacle of rock music in the late 1960s to his death at age 27 from an overdose of sleeping pills. It features previously unseen performance footage and home movies.

The first chords in the film come from the US debut of the band Jimi Hendrix Experience at the 1967 Monterey Pop Festival where he played "Wild Thing" and lit his guitar on fire and breaking it into pieces. Some in the audience look bewildered, some appalled.

That landmark performance might not have happened if not for a recommendation to festival organisers from Paul McCartney, who is featured in the film and whose Beatles were one of the biggest bands when Hendrix landed in London in 1966. Hendrix absorbed influences from the Brits, fusing them with his blues roots to create a unique sound that remains

unmatched nearly a half century later.

The result was his first album "Are You Experienced" in 1967 which featured hit songs like "Hey Joe", "The Wind Cries Mary", "Foxy Lady" and "Purple Haze" and helped usher in the psychedelic music age.

Back in the United States, Hendrix became an icon of the counterculture movement. At the Woodstock Festival in 1969, he tapped into young Americans' view of their country with a controversial but now famous rendition of the "The Star-Spangled Banner", the notes to the national anthem strung out and distorted through his white guitar.

Woodstock proved to be a turning point for Hendrix, who was keen on taking his music in new and more complex directions after a few years of phenomenal success, according to interviews with

Hendrix himself, his band mates, producers and critics.

His death in 1970 came as a shock to them all. The documentary's director Bob Smeaton said that in making the documentary he found no close associates who believe Hendrix committed suicide in London and that Hendrix had told his friends he was yearning to get back to his studio in New York to work on recordings.

"That was not a guy that was thinking about killing himself," Smeaton said. "He was just reckless. Hendrix lived in a reckless time. He took sleeping tablets because he had to sleep and he drank red wine. That is not a great mix. It's just very sad that he died at such a young age, at 27."

Source: Reuters