

Tenashinas Awards
Organiser: BTV
Venue: Manirul Alam Auditorium, BTV
Date: June 27
Time: 7pm



Theatre
Play: Irsha
Troupe: Prangonemore
Venue: Experimental Theatre Hall
Date: June 27
Time: 7pm



Art Exhibition
Title: Artistic Musings of Greats
Collector: Nasir Ali Mamun
Venue: Bengal Gallery, Dhannondi
Date: June 14-17
Time: 12pm-8pm



Group Etching & Aquatint Prints Exhibit
Title: Shadow of Concave
Venue: Shilpangan Gallery, H-7, Rd-13 (New), Dhannondi
Date: June 21-24



Print & Art Exhibition
Artists: Ahmed Nazir and Some Renowned Artists of 30's & 40's
Venue: Gallery Chitrak, H-4, Rd-6, Dhannondi
Date: June 20-27
Time: 10am-8pm



Voice against imperialism and fundamentalism

AMINUL ISLAM, Mymensingh

Udichi Shilpi Goshthi organised a cultural function at Udichi auditorium in the town on Monday evening, marking the conference of Pragati Lekhak Sangha Mymensingh.

The programme also included a poetry recitation session.

The artistes rendered gono sangeet that enthralled the capacity auditorium.

Poets Swadhin Chowdhury, Sabbir Reza, Amjad Dulon, Sajal Koraishi and Dilip Sen recited poems at the cultural show.

Later, a conference was held. Eminent columnist and writer Prof. Zatin Sarker was the chief guest. Dr. Prodip Kumar Kar presented the keynote paper.

Professor Ratan Siddique, Professor Sumita Naha, a prominent Tagore singer, and Professor Nazrul Hayat took part in a discussion at the conference.

The speakers said fundamentalism created anarchy not only in Bangladesh but also in many parts of the world. Now is the time for progressive forces to come forward and tackle this evil. This will be paramount in establishing a secular society and progressive writers could contribute a lot on this front.

A 15-member committee of the forum was also formed. Dr. Prodip Kumar Kar and poet Yezdani Koraishi Kajal were selected president and secretary of the forum respectively for a two year term.

HOMAGE TO THE SHILPAGURU

Art exhibition at Gallery Chitrak

ZAHANGIR ALOM

Marking 92nd birth anniversary of Shilpaguru Safiuddin Ahmed, Ahmed Nazir (son of the master artist) paid homage to his father through a solo exhibition featuring some of his recent works at Gallery Chitrak. Eminent artist Rafiqun Nabi and Qayum Chowdhury jointly inaugurated the exhibition on June 20.

The exhibition is exceptionally evocative for two reasons: artworks of several noted artists of 1930s and '40s including Safiuddin Ahmed's teachers Mukul Day and Abdul Moin; his friends Haren Das, SN Ghosal, Shankanta Nath Mitra, Susil Candro Sen, Susil Das and Murali Dhar Tali [all hailing from India] and several outstanding wood engravings, oils, drypoints and a watercolour of Shilpaguru himself are on display on the one side; on the other hand, a series of works titled "Journey of a Great Master" (digital prints) by Ahmed Nazir are being exhibited at the gallery. The exhibition has been dedicated to the great master Safiuddin Ahmed, his teachers and friends.

"Safiuddin Ahmed preserved the original works of those artists as memorabilia since the works were valuable to him. While I was a student I found that he used to feel proud of his teachers' works. Before commenting on any works, he used to analyse those thoroughly and appreciate a work on the basis of his personal observation, aesthetic sense and the method adopted," writes Rafiqun Nabi inside the catalogue.

Mukul Day's artwork (drypoint) tells the saga of intimate coexistence between human beings and nature. The masterpiece is a depiction of mythical connotations and has an affluent oriental taste, serenity and fine detailing. Abdul Moin was Safiuddin Ahmed's favourite teacher. From the collection, Ahmed Nazir has kept two wood engravings, two drawings, two lithographs and a study of Mughal style at the exhibition. One of his drawings



"Face of a Farmer", Safiuddin Ahmed, wood engraving; "Journey of a Great Master-28", Ahmed Nazir, digital print.

depicts a Sufi poet engrossed in his creativity.

Among his friends, Haren Das' wood engraving portrays celebration of Santal festivity; SN Ghosal's lithography represents shared woes of the down-trodden and Susil Candro Sen's lithography illustrates simplicity of bucolic beauty.

Shilpaguru Safiuddin Ahmed had a fascination for wood engravings at the beginning. Apart from some of his previously-exhibited masterpieces "Homeward" (1944), "Santal Women" (1946), "On the Way to Fair" (1947), the exhibition showcases the great master's other classical works, including "Bakura Landscape" (1942), "View from Santiniketan" (1945), "Visage of a Peasant" (1942), "Mayurakkhi" (1945), "On the Banks of the Mayurakkhi" (1945), "Dumka-1" (1944) and "Dumka-2" (1945).

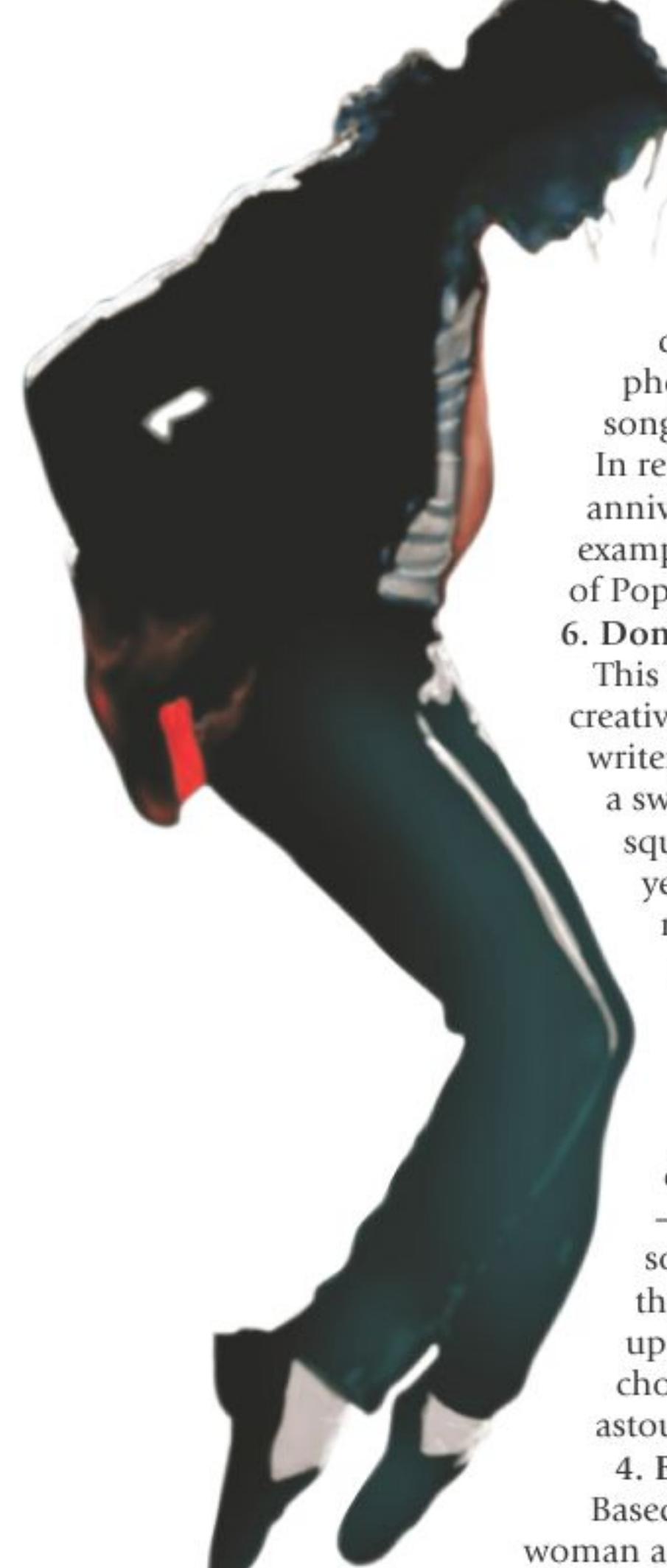
The viewers might get a unique taste in looking at each piece, whether a wood engraving, an etching, an aquatint or an oil. The master created a kind of rich tradition in the printmaking milieu. In this



genre of art, he was successful and established himself in the pinnacle of creativity. Safiuddin Ahmed was also a close associate of Shilpacharya Zainul Abedin.

Ahmed Nazir's works are predominantly commemorative and may be considered a treatise, mingling with emotional adoration to his father. Nazir's experimental works zoom in on Safiuddin Ahmed's portraits of different stages. He has also portrayed a pen picture of the rich tribute paid by fans of Safiuddin following his departure. "Innovativeness is strongly visible in the entire exhibition. Nazir has tried to manipulate the techniques of digital print to say something through his works which reflect modern mingling of realism and broken forms, sometimes akin to collage where experimentation is very prominent," writes Rafiqun Nabi inside the catalogue.

The exhibition, opening from 10am to 8pm daily, ends on July 5.



MJ's Best

From enlisting Eddie Van Halen for a guitar solo to borrowing the refrain "Mama-se, mama-sa, mama-coo-sa" from a Cameroonian saxophonist, Michael Jackson's very best songs drew from influences far and wide. In remembrance of him on his fifth death anniversary (June 25), here are the top ten examples of the musical genius of the King of Pop.

6. Don't Stop 'Til You Get Enough (1979) This was the first song Jackson had full creative control over as a singer and songwriter, and it proved he was more than just a sweet kid. "Don't Stop" came out

squarely at the end of the disco era, and yet it's so filled with energy and instruments — trumpet, flugelhorn, electric piano — that it doesn't sound the least bit dated.

5. Never Can Say Goodbye (1971)

At 12, Michael's voice is noticeably deeper than on earlier Jackson 5 songs — and deeper than on a lot of his later solo stuff too. In the verse, he ramps up the emotion gradually, easing his way up the scale until he bursts into the chorus, hitting all the high notes with astounding clarity.

4. Billie Jean (1983)

Based on a real-life incident in which a woman accused Jackson of fathering her twins, the song almost didn't make it onto "Thriller"

because Quincy Jones hated the bass line. Thumping and fraught, it feels like the soundtrack to a late-night walk through a bad neighbourhood. It successfully makes Jackson sound dangerous, which is no small feat.

3. I Want You Back (1969)

The effortlessness with which Jackson fuses the influence of Sly Stone and James Brown with his own innocent yelping is part of the appeal, but the whole song flies by with a whimsy and sweetness that was Jackson's calling card well into his mid-20s. Only a person with the hardest of hearts could hear the chord progression of the Jackson 5's greatest song and not get up and dance.

2. Man in the Mirror (1988)

Beyond offering a fleeting glimpse of autobiography ("I'm starting with the man in the mirror / I'm asking him to change his ways"), it's one of Jackson's most powerful vocals and accessible social statements, not to mention the best-ever use of a gospel choir in a pop song.

1. Beat It (1983)

Jackson never got much credit for being a pioneer, but his melding of rock and R&B preceded the meeting of Run-DMC and Aerosmith by years. Besides featuring one of the best guitar solos in pop history (provided free of charge by Eddie Van Halen) it's the best example of Jackson's ability to bridge moods and genres. It's tense and spooky, it rocks, and yet you can't help but to dance to it. It's Jackson's best.

Source: TIME

Afzal-Suborna pair up for Eid drama



Afzal-Suborna are back on-screen.

STAFF CORRESPONDENT

Afzal Hossain and Suborna Mostafa, one of the most popular on-screen duo, is getting together after a two-year hiatus in Arif Khan's single-episode TV play "Engreji Shikhar Ashor", scripted by Badrul Anam Soud.

The drama affords a glimpse of two families who live in the same building. There's Mizan (Afzal) and his two school-going sons, and couple Zahiya (Suborna) and her husband (played by Shahiduzzaman Selim). The non-stop English conversation of his sons embarrasses the uneducated Mizan. Eventually, Mizan decides to take tuitions in English from Zahiya. Hilarity ensues during the English lessons.

Arif Khan said, "Afzal and Suborna are one of my favourite star couples. It's great to work with them."

The TV play will air on Channel i this Eid.

Dance drama "Wangala" performed

AMINUL ISLAM, Mymensingh

Students of the Theatre and Performing Arts Department of Jatiya Kabi Kazi Nazrul Islam University (JKKNU) in Trishal staged a dance drama "Wangala" recently.

Wangala (harvest festival) is a prominent festival rooted to the religion and culture of the indigenous Garos, who mainly live in Mymensingh and Madhupur of Tangail.

"Wangala", also an ancient dance drama, is performed mainly by Garo artistes at the beginning of the winter harvest. It is a combination of many dance sequences on agricultural activities round the year.

The spontaneity of the artistes cast a spell on the audience at the festival.

Sahitya Bazar Patrika, a literary news-paper published from Dhaka, assisted

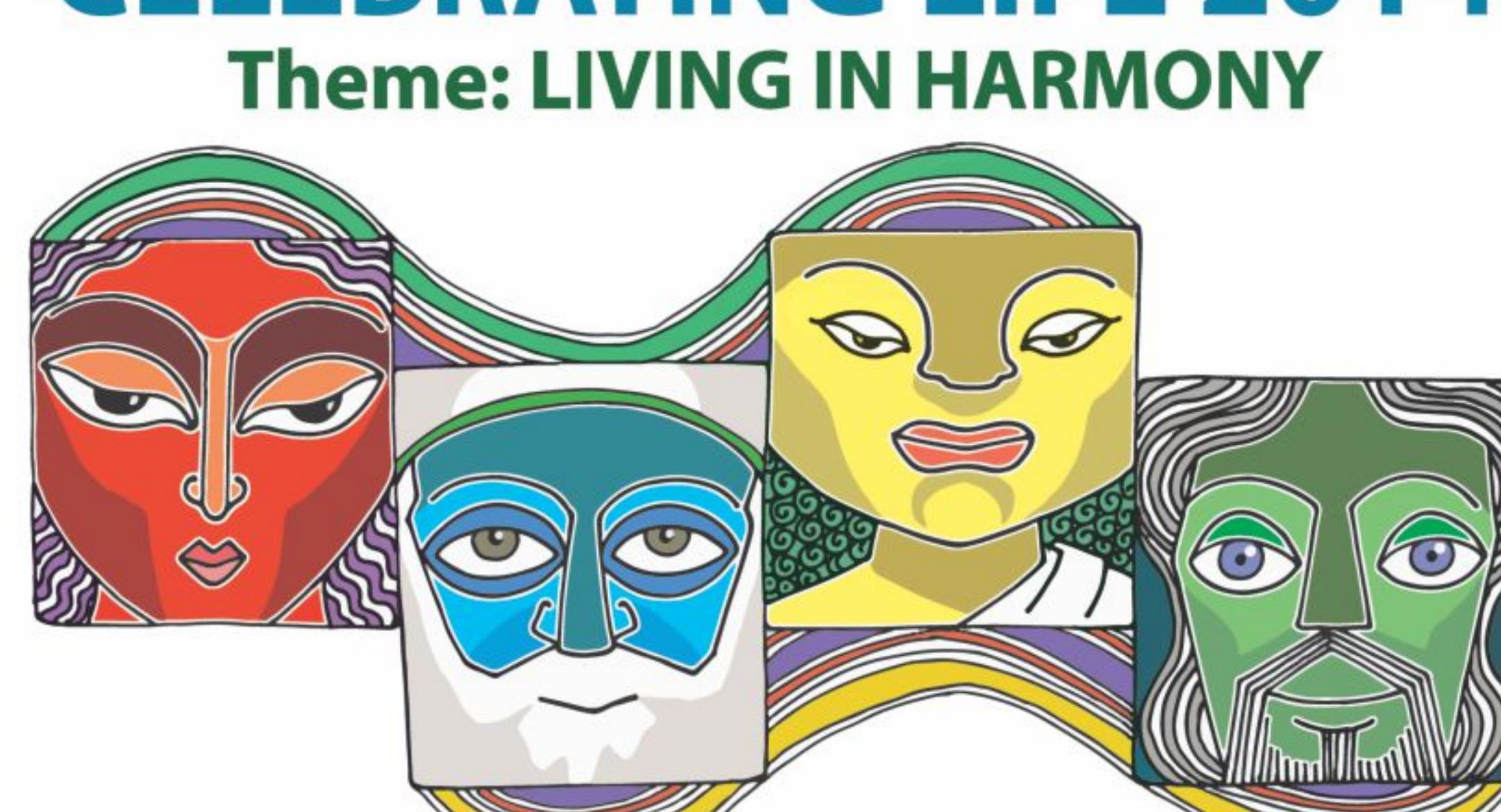


A scene from the play.

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