



# ‘SHOOT ME, I BARE MY CHEST’

Film and exhibition honouring Abu Sayed premieres at Drik

The global premiere of the film and exhibition, *Shoot Me, I Bare My Chest—A Counter-Forensic Investigation into the Killing of Abu Sayed*, took place on Friday, July 11, at DrikPath Bhobon.

The initiative explores the killing of Abu Sayed, a student activist at Begum Rokeya University in Rangpur, who was tragically killed during a protest on July 16, 2024. His death became a pivotal moment in the July Uprising, which ultimately led to the downfall of Sheikh Hasina’s government.

While the official narrative initially claimed that Abu Sayed was killed by protesters using bricks and firearms, in-depth counter-forensic investigations led by Drik Picture Library in Bangladesh and Forensic Architecture in the UK have uncovered a radically different story.

Through meticulous analysis combining interviews, photogrammetry, heat maps, satellite imagery, and photographic and video evidence, the investigation challenges the official account—revealing police responsibility and the use of excessive force against protesters.

The event was moderated by Dr Shahidul Alam, photographer, activist, and managing director of Drik. Speakers included Jumanah Bawazir, advanced researcher, Forensic Architecture; Tasneem Khalil, editor-in-chief, Netra News; Nicholas Alistair Masterton, researcher of technology, Forensic Architecture; Goljar Rahman Ador, photojournalist at Kaler Kantho, Rangpur; Asaduzzaman Arman, staff cameraman at NTV, Rangpur; Tawhidul Haque Siam, student and university correspondent from Begum Rokeya University, Rangpur; and Parvez Ahmad Rony, network coordinator and photojournalist, Drik.

The exhibition is curated by ASM Rezaur Rahman.

The findings of this counter-forensic investigation expose major inconsistencies in the official story, implicating deliberate actions by law enforcement and contradicting claims that protesters were responsible for the violence. The exhibition and film offer a powerful, thought-provoking investigation into the political dynamics surrounding Abu Sayed’s death, while shedding light on broader implications for justice and truth.

The film and exhibition will remain open to the public until July 26, every day from 3pm to 8pm on Level 2 of DrikPath Bhobon.



PHOTOS: COURTESY OF DRIK/RAHAT KARIM

## Blackpink returns with first new track in three years

Just days after debuting their fresh new song *Jump* live in South Korea, Blackpink officially released the studio version and its cinematic music video last Friday — and it has since topped iTunes charts in 47 countries.

The track, their first in almost three years, features contributions from writers like TEDDY, Diplo, and Zikai, with production by Diplo, 24, and others.

Blending bold guitar riffs, dynamic rhythms, and powerful vocals, the song highlights each member’s unique style while exploring new sonic territory.

According to YG Entertainment, the music video was filmed in Korea with Grammy-winning director Dave Meyers to reflect Blackpink’s evolving artistic



identity.

The group’s next global tour is scheduled for July 12–13 at SoFi Stadium in Los Angeles, following their concert comeback in Seoul.

Their last album, *Born Pink*, was released in 2022.

## Nawshaba’s Tollywood debut set for Durga Puja release

Quazi Nawshaba Ahmed’s much-awaited Tollywood debut *Joto Kando Kolkatei* (The Calcutta Case) is finally set for release this Durga Puja.

Directed by Anik Dutta and featuring Abir Chatterjee in the lead, the film was completed in 2022 but faced delays until Friends Communication recently confirmed its theatrical premiere with a motion poster.

Inspired by Feluda, the story blends mystery and nostalgia, with Nawshaba portraying a Bangladeshi woman tracing her roots in Kolkata. “The project feels magical,” she shared, recalling how an unexpected message from the director led to her casting. The film holds special meaning for Nawshaba, as her late father was a Feluda fan. The actress was recently seen in the web series *Kanagoli*.



## Shama Rahman and Afzal Hossain headline rain-drenched cultural evening



(L) Afzal Hossain and Shama Rahman during their performance. (M) The ensemble that enchanted the evening. (R) Chanchal Chowdhury, Zahid Hasan and Afzal Hossain share a light moment.

PHOTOS: COURTESY

DOWEL BISWAS

As Dhaka shimmered beneath days of rainfall, a quiet enchantment stirred inside the Sheraton Ballroom last Friday; however, this wasn’t just another evening of performances. *Badol Diner Prothom Kodom Phul*, hosted by MW Magazine Bangladesh, unfolded more like a dream shared between memories and monsoon.

Rabindra Sangeet artiste Shama Rahman and veteran actor-director Afzal Hossain held the room in rapt attention, drawing on monsoon moods, Tagorean longing, and the stillness that lives between songs and poems.

An hour after guests from all over Dhaka had gathered, the room lights dimmed by 6pm, and thunder rumbled

from hidden speakers. The emcee, Sarah Alam, appeared with an umbrella in hand, depicting an image straight from a Jibanananda Das poem.

Monsoon, that perennial muse of Bengali art, returned in full spirit. The scent of wet earth, the shimmer of distant rivers, the melancholy of old letters and long-forgotten songs—all emerged through the evening’s tapestry of voice and verse.

Rumana Chowdhury, editor and publisher of MW Magazine, captured the essence best. “The joy of getting drenched as a child, the thrill of stormy winds, the image of a *kodum* in hand while drifting into imagination... these are invitations to unlock the chest of memory,” she said. “This event was built from that feeling.”

Shama Rahman began with *Badol Diner Prothom Kodom Phul*, the quintessential Rabindra Sangeet that feels less like a song and more like monsoon itself. Afzal Hossain followed with Tagore’s *Ashaar*, recited like a letter drawn out from rain-stained pages. The dialogue between them—through poetry and song—was deeply emotional, subtle, and unhurried.

The musical selections were deliberate. Jibanananda’s *Pochis Bochhor Pore*, Sunil Gangopadhyay’s *Okhane Ke, Keu Na Batas*, and Rabindranath’s *Aji Jhorer Rate* and *Megher Por Megh Jomeche* were delivered with restraint, allowing each syllable to sink.

Midway through, Afzal turned to Shama and asked, “How did it all begin?” “It was my mother,” Shama replied.

“Her love for Rabindra Sangeet drew me in. I started at seven, and I’ve never stopped learning.” The simplicity of her answer mirrored the honesty of her voice.

The crowd included some of Dhaka’s cultural and corporate figures: Mahfuz Anam, Monirul Islam, Anisul Haque, Chanchal Chowdhury, Arifin Shuvo, and Afsana Ara Bindu, among others. Yet the atmosphere remained warm, personal, and unaffected by formality.

Rumana Chowdhury described the programme as “a response to the silent tug of memory,” one where a single tune or storm wind could awaken a season from deep within.

The event will be broadcast on Maasranga Television at 10:30pm tonight (July 13).

## Adnan Al Rajeev’s ‘Ali’ heads to Melbourne International Film Festival

Adnan Al Rajeev’s short film *Ali*, which made history as the first Bangladeshi short to compete in the Main Competition at the 78th Cannes Film Festival and win a Special Mention, is now heading to Australia.

The film has been officially selected for the 73rd Melbourne International Film Festival (MIFF), marking its Australian premiere. Bangladeshi producer Tanvir Hossain confirmed the news, calling the MIFF selection another major achievement following Cannes.

The film will be screened on August 8 at 6:30pm and August 18 at 9:15pm. This international recognition continues to position *Ali* as a landmark project in Bangladeshi cinema, expanding its reach to global audiences.

