

s t o n e t i m e

b i p a s h a h a y a t



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s t o n e t i m e

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Ancient Roman ruins of Leptis Magna, Libya, 1978

s t o n e t i m e

Stone and Time – two concepts have intrigued me since childhood. Time is abstract. We cannot see, feel or control it. In terms of my work, oftentimes, I have managed to compartmentalize my time. For me that is control. Similarly, the way a stone represents great magnitudes of time – people hold respect and their whole lives. I see time within the stone and other times stone within time.

The portraits of the stones that have found their places in the display are my self portraits.

I landed in New York from Bangladesh in December 2019. From December 2019 to March 2022, many of the works I have painted have found a spot in this solo exhibition. Some of these were produced in an apartment in Brooklyn, New York, where COVID-19 had established a terrifying presence. When George Floyd loses his life, monumental protests were orchestrated throughout the city, Black Lives Matter campaigns and student organized movements carve out a defining resistance against injustice like a morning sky with a bright blazing sun. During such turmoil these stones revealed themselves to be the letters that spelled out and formed time, strength, hope and resistance for me. I used these letters to write the diary for the succeeding days. It blended with Socrates, Plato, Homer's Odyssey, Euripides, Sophocles, Jean-Paul Sartre, the Ottoman Empire, Medici, etc. It blended with everyone around me, the man-made constructs and the beauty of nature and sometimes even just silence. My conversations with my everyday environments kept me busy when I was so far away from all my family, and it never made me feel alone.

I spent the next year in the state of Tennessee with my children, in a town called Jellico, a beautiful small hilly town. Our house lay on the face of an enormous mountain on Kabir Lane, where I spent all the seasons of that year, where the form, taste, touch and smell granted me a worldly solace, as though I recovered myself from a past life. The dust-and-mud-smear me from those bygone days in Libya. Just like every other person from a COVID stricken part of this world, contact with nature from outside of society allowed me to reconnect with it. The scariest animal in life - snake, ended up being my friend. I was as the grass, as the sand, as the air and as the stones.

The most memorable moments of my childhood were in Libya. My father joined an engineering firm, and we ended up living in a heavenly town called Bir-tarfas. The only type of school around was Arabic. As a result, I was homeschooled and all the books I studied came from Dhaka. I spent

most of my time there wandering and exploring the countryscapes and forests. My companions were a tamed rabbit and a striped cat named Tutu. Beside us wandered red, black and white scorpions, with tails upraised. With them I used to dig out rocks and with endless curiosity, I wondered where they came from how much time has been preserved inside them. To this day, the memories of the smell and form of the stones and wild flowers there hold a world of delight for me.

My introduction to ancient Mediterranean civilization was in Libya. Traces of ancient Roman civilization are scattered throughout Libya. Inspecting these remnants was our entertainment for almost every week. I used to think in amazement that this was how people leave their marks on the world, or live on through their marks. These marks are created on objects. This was how in all my different works, Memory and Marks become the connecting theme.

Using pieces or all of rocks, I confirm my existence in various mediums. Sometimes, using ballpoint pens, pencils or water colour, sometimes using the shed winter leaves or the spring flowers and petals from mountainsides, or charred remains of vegetables, breaking stones into dust, I have continued to express my heartfelt emotions.

In place of brushes, oftentimes I have used stones to be the method of my mark-making. Jellico had made me an intricate, intertwined part of nature, something I might live on to this day.

In August 2021, I returned to New York again, starting a new life with my family. Making a studio in my home, I started working on the idea of the formation of a stone that has experienced history. At one point it seemed to me, to be similar to the idea of a human maturing. I was completely engrossed with creating the form of stones, using diluted black acrylic color - layering it on a white canvas with watercolor technique. I also glorified stones by painting it in Gold color on Black canvas. I put goldleaf on some stones, collected decades before, and made few 3 dimensional presentatons. I entered a state of mind where the stone's existence reflected my unearthly soul. The soul that emerges from the infinite time to the womb. Yet, I know not of where my soul resides. In order to understand my existence and ask the important questions of life - who am I and why am I on Earth - these persisting questions embody the philosophy and expression of this exhibition. The end of it, to me, is unknown.

-Bipasha Hayat

প্রস্তরকাল

-বিপাশা হায়াত

পাথর এবং সময়- দু'টোই আমাকে খুব ছোটবেলা থেকে ভাবাতো। সময় হল চতুর্থ মাত্রা। যাকে দেখা যায়না। স্পর্শ করা যায়না এবং নিয়ন্ত্রণ করা যায়না। যা অজানা - তাই আমার কাছে আকর্ষণীয়। আমার কাজের মাধ্যমে, নিজস্ব ধারায় আমি সময়কে সংরক্ষণ করেছি বিভিন্ন পথায়। সেটি আমার কাছে নিয়ন্ত্রণও। কিন্তু এই পাথর যেমন একটি বিশাল সময়কালকে নিজের গহীনে ধারণ করে তার পূন আকার নেয় - তেমনি মানুষের ভেতরেও লুকিয়ে আছে মায়ের গর্ভ থেকে শুরু করে এই মুহূর্ত অন্দি পুরো জীবন। আমি পাথরের ভেতরে সময়কে দেখতে পাই। আবার কখনো কখনো সময় প্রস্তর রূপে আবির্ভূত হয়।

আমার প্রস্তরকাল শীর্ষক প্রদর্শনীতে স্থান পাওয়া কাজগুলোতে রয়েছে আমারই প্রতিচ্ছবি অথবা সেক্ষ পোর্ট্রেট। দু'হাজার উনিশের ডিসেম্বরে আমি নিউ ইয়র্কে পৌঁছাই। ঢাকার গ্যালারী চিত্রকের এই একক প্রদর্শনীতে দু'হাজার উনিশের ডিসেম্বর থেকে দু'হাজার বাইশের মার্চ পর্যন্ত আকা আমার বেশ কিছু শিল্পকর্ম স্থান পেয়েছে। এ কাজগুলোর কিছু অংশ নিউইয়র্কের ব্রুকলিনের অ্যাপার্টমেন্টে করা, যখন কোভিড নাইনটিন আমেরিকাজুড়ে তার ভয়াবহ রূপ নিয়ে উপস্থিত। যখন জর্জ ফ্লয়েড প্রাণ হারান কোন এক মানুষেরই রোষে এবং ব্ল্যাক লাইভস ম্যাটার শীর্ষক প্রতিবাদ বিপুল আকার ধারণ করে, মানবতা ও অন্যান্যের বিরুদ্ধে প্রতিবাদ যখন প্রকাশিত হয় রৌদ্রকরোজ্জ্বল দিনের মত। এমন প্রেক্ষাপটে সবকিছু ছাপিয়ে পাথর আমার কাছে হয়ে ওঠে সময়, শক্তি, আশা ও প্রতিবাদের ভাষার প্রতিটি অক্ষর। সে অক্ষর দিয়ে পরবর্তী সময়গুলোতে আমি লিখে চলেছিলাম আমার দিনলিপি। সেখানে মিশে গেছে সক্রিটিস, প্রোটো, হোমারের অডিসি, ইউরিপিডিস, সফোক্লিস, জাঁ পল সাত্র, জন কীটস্, অটোম্যান এমপায়ার, মেডিচি ইত্যাদি নানান অনুষ্ণ। মিশে গেছে আমার চারপাশে অস্তিত্ব জানান দেয়া প্রতিটি মানুষ, বস্তু, প্রকৃতি এবং কখনো নিরবতা। সবকিছুর সাথেই নানান শিল্পভাষায় চলেছে আমার কথোপকথন যখন আমি পরিবার থেকে বহুদূর- তবু একা নই।

পরের একটি বছর আমার কেটেছে টেনেসি অংগরাজ্যের জেলিকো নামের একটি অপার্থিব সুন্দর অতি ছোট্ট পাহাড়িয়া শহরে। সেখানে বিশাল পাহাড়ের গায়ে কবির লেনের ওপর একটি বাড়িতে আমি সেই বছরের প্রতিটি ঋতু কাটাই আমার বাচ্চাদের সাথে এবং তার রূপ রস ঘ্রাণ আমাকে অন্য এক জীবনের সন্ধান দেয়। যেন গত জনমের নিজেই ফিরে পাই। সেই ছোটবেলার লিবিয়ার ধূলিকনামাখা আমি। পৃথিবীর কোভিড আক্রান্ত যেকোন প্রান্তের মানুষের মতই আমি সামাজিকতার বাইরে থেকে প্রকৃতির সাথে আবাবো একাত্ম হই। জীবনের সবচেয়ে ভীতিকর প্রাণী সর্প হয়ে ওঠে আমার পাহাড়বন্ধু। আমি হয়ে উঠি ঘাস অথবা বালুকনা অথবা হাওয়া অথবা পাথর।

আবারো কথটি বললাম, কারণ আমার ছোটবেলার সবচেয়ে স্মরণীয় সময়টি কেটেছে লিবিয়ায়। যখন আমার বাবা চাকরি সূত্রে সেখানের বিরতারফাস গ্রামে একটি ইঞ্জিনিয়ারিং ফার্মে কাজ করতেন। আশে পাশে সব আরবি স্কুল। সুতরাং আমার পড়ার বই আসতো ঢাকা থেকে এবং বাড়িতেই পড়াশোনা চলত। বেশিরভাগ সময় আমার কাটত আশে পাশের মরুময় প্রকৃতি এবং হালকা জংগলে ঘুরে ঘুরে। সংগী হত পোষা খরগোস আর একটি ডোরাকাটা বেড়াল- টুটু। পাশাপাশি মরুর লু হাওয়ায় চলে বেড়াতো লাল কালো বা সাদা স্করপিওন বিষাক্ত লেজ উঁচিয়ে। আমি ওদের নিয়ে নানান পাথর কুড়োতাম আর বিস্ময়ের সংগে ভাবতাম এর শুরু কোথায়। কতটা সময় লুকিয়ে আছে এসবের ভেতরে। জংলী ফুলেরা, পাতারা আর তাদের ঘ্রাণ আমার হৃদয় আচ্ছন্ন করে রেখেছে আজো।

লিবিয়াতেই আমার প্রথম পরিচয় প্রাচীন ভূমধ্যসাগরীয় সভ্যতার ধ্বংসাবশেষের সাথে। লিবিয়াজুড়ে ছড়িয়ে আছে প্রাচীন রোমান সভ্যতার নানার চিহ্ন। সেসব জায়গা পরিদর্শন আমাদের প্রায় প্রতি সপ্তাহের আনন্দ ছিল। আমি অসীম বিস্ময়ে ভাবতাম মানুষ এভাবেই তার চিহ্ন রেখে যায় পৃথিবীর বুকে। অথবা এভাবেই সে বেঁচে থাকে তার চিহ্নে। সে চিহ্ন প্রকট রূপ নেয় কঠিনের উপর। এভাবেই আমার বিভিন্ন সময়ের কাজে স্মৃতি বা চিহ্ন হয়ে উঠেছে প্রধান বিষয়।

ভাঙা পাথরের টুকরো বা সম্পূর্ণ পাথরে আমার অস্তিত্ব প্রমানের তাগিদে আমি নানান ভাবে নানান মাধ্যমে তা প্রকাশ করতে থাকি। কখনও যেমন বলপয়েন্ট, পেন্সিল বা জলরঙ, কখনও শীতের বরফ পাতার রস বা বসন্তের পাহাড় ফুঁড়ে বের হওয়া অজানা বেগুনী ফুলের পাপড়ি-শুকোনো রং, আবার খাবারের আলু সেদ্ধ করতে গিয়ে পুড়িয়ে ফেলে তার তলানীর কালো, পাথর ভেঙে গুড়ো করে তা দিয়ে করে গেছি আমার অন্তরের প্রকাশ। ততটুকুই প্রকাশ করেছি- যা আমার বলার ছিল।

তুলির বদলে কখনওবা পাথরই হয়েছে আমার দাগ তৈরীর মাধ্যম। জেলিকো শহরটি আমাকে অনেক বেশী প্রকৃতির অংশ করে তুলেছে, যার অপেক্ষায় আমি প্রতি মুহূর্তে বাঁচি।

সেখান থেকে আমি আবারো নিউইয়র্কে ফিরে আসি দুহাজার একশের অগাস্ট মাসে এবং সেখানে আমাদের জীবন শুরু হয় নতুন করে। বাড়িতে আমার স্টুডিওতে আমি তখন ক্যানভাস নিয়ে, পাথর আর মানুষের পরিপূর্ণ হয়ে ওঠা নিয়ে কাজ করি। সাদা ক্যানভাসে জলরঙের আদলে পরতে পরতে পাথরের আকার নিয়ে মেতে উঠি। প্রস্তুতকৃত মহিমাবিত করতে আমি সোনালী রং ব্যবহার করি কালো ক্যানভাসে। এমনি বহু বছর আগে সংগ্রহীত পাথরে গোল্ডলিফের আবরণ দিয়ে তাকে তৃতীয় মাত্রায় প্রকাশ করি। একপ্রকার ধ্যান-জগতে প্রবেশ করি আমি। একটি পাথর ও তার অস্তিত্ব যেন প্রতিটি ক্যানভাসে আমারই আত্মার প্রতিফলন। যা জাগতিক আমি নই। যে মহাকাল থেকে মানুষের আবির্ভাব হয় মায়ের গর্ভে, সেই আমি। তার অবস্থান কোথায় আমার জানা নেই- কিন্তু নিজের অস্তিত্বের অনুসন্ধান বা আমি কে বা কি উদ্দেশ্যে পৃথিবীতে আমার আবির্ভাব-সেই নিরন্তর জিজ্ঞাসাই আমার এই প্রদর্শনীর দর্শন এবং প্রকাশ। এর শেষ কোথায় আমার অজানা।



Chinese ink on paper
14x20 cm, 2018



Fabric paint on Muslin
127x127 cm, 2019



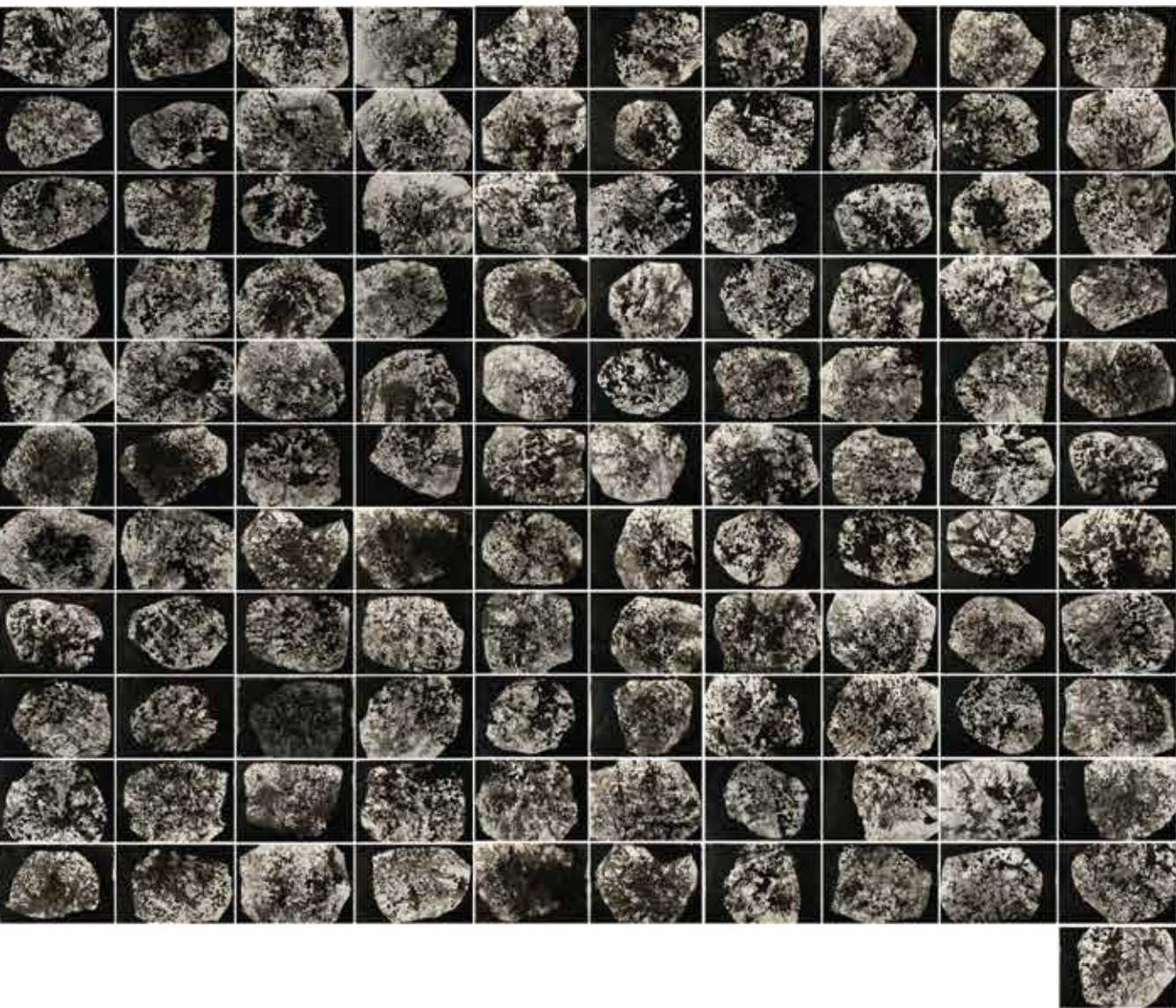
Cast my vote for Socrates' acquittal, 2020

Full art work size : variable, 221 art work size each : 22.86cm X 15.24cm

hand pressed impression with chiseled stone and black acrylic paint on 221 pieces of 300gsm watercolor paper

Stone : 4.6 lb (weight), size: 16(L)cm X 14(W)cm X 9(H)cm

Courtesy: Future of Hope, Durjoy Bangladesh Foundation



My artwork titled "**Cast my vote for Socrates' acquittal**" is a memoir of a lonely soul. When I was invited by Durjoy Bangladesh Foundation to be a participating artist in FoH, I was already living in an unreal time. Alone in a Brooklyn apartment, far far away from home, during a time when covid was at its peak in NewYork, somehow my creative endeavors managed to keep me busy with work I was extremely passionate about.

After hearing about so many fatalities from covid, I tried hard not to be demoralized keeping the essence of Hope alive within. Different elements around me, such as the beautiful nasturtium flower from my childhood memories or the tree outside my window, the spring breeze or rain helped keep me optimistic for the future. They gave me Hope. But even then, I couldn't help but compare myself to Odysseus, stranded in strange lands away from my family. This thought came forth because I was reading The Odyssey and researching about ancient Greek society, a topic I always found extremely intriguing. I found out that the earliest recorded pandemic happened in Athens in 430 BC.

May 2020 was shocking not just for me but the entire country when George Floyd was tragically murdered. I will never forget the protests, hearing gunfire from my room, writings of Black Lives Matter on the streets, frequent fireworks up in the sky and people gathering in the streets in the name of human rights. The death of George Floyd has raised the question of equality and freedom as did the death of Socrates more than 2 millennia ago. Socrates and Floyd have nothing in common between them and come from two very different times but both survived a pandemic to be killed by the rage of man. So I have connected the two characters in one thread placing them in the context of freedom, human rights, justice and respect. For this project I have taken a page from the history of the trials of Socrates where 280 jurors found him guilty and 220 jurors voted for his acquittal.

Those 220 people who valued Socrates, valued humanity. It is the group I would like to be part of and I want to keep the process of questioning alive. In this artwork the 221 painted stones represent the 220 votes cast by the jurors and mine for Socrates' acquittal.

I chose stone and paper as my ballot. I chiseled the stone arduously to see the reflection of my inner strength on the hard surface and the print it yielded on paper. The organic characteristics and texture of the stone mixed with black acrylic paint and the multi-layered impression on paper enabled me to create a collective voice.

I believe only Hope can give us the strength to fight society's injustice. With the 221 stones I am advocating for human rights and justice. I would also like to invite anyone and everyone to join me by adding stones of their own to vote for these ideals, questioning till the end of time.

- Bipasha Hayat

নিউ ইয়র্কের মেট্রোপলিটন মিউজিয়াম অব আর্ট পশ্চিম গোলার্ধের সবচেয়ে বড় আর্ট মিউজিয়াম। বিশ লাখের উপর এর সংগ্রহ। অমূল্য সংগ্রহের তালিকাও দীর্ঘ। পিকাসো, ভ্যান গগ, মঁতিস, মনে, মানে সেজান, ভেলাজকি, গইয়া, ভারমিয়ের, এল গ্রেকো, রেমব্রাঁ - কে নেই সেখানে। এঁদের ভিড়ে জায়গা করে নিয়েছেন ফরাসি শিল্পী জাঁ-লুই ডেভিড। ৫১ বাই ৭৭ ইঞ্চি মাপের ১৭৮৭ সনে আঁকা নিও-ক্লাসিক্যাল এই শিল্পীর একটা তেলচিত্র বিশিষ্ট বিষয় গুনে - দি ডেথ অব সক্রিটিস।

গ্রিক দার্শনিক প্লেটো তাঁর লিখায় তাঁর এক গুরুকে বারবার পরিচয় করিয়ে দেওয়ার তাগাদা অনুভব করেছেন। কারণ সেই গুরু ফনজন্যা মনীষী হলেও কিছুই লিখে যেতে পারেননি। শিষ্যদেরকে সময় সময় যা বলেছেন শিষ্যরা তাই সংকলিত করে প্রকাশ করেছেন। প্লেটো ছাড়াও আরো একজন শীর্ষস্থানীয় গ্রিক দার্শনিক জেনোফোন সেই গুরু সম্পর্কে লিখে গেছেন। তাঁদের লিখা থেকে জানি, ফনজন্যা এই দার্শনিক সক্রিটিসকে সামাজিক বিচারের মাধ্যমে এথেন্সবাসিরা বিষ পানে হত্যা করেছে। খ্রিস্টপূর্ব ৩৯৯ বছর আগের কথা।

সামাজিক বিচারে ২৮০ জন বিচারক সক্রিটিসকে অপরাধি সাব্যস্ত করে। তাঁর বিরুদ্ধে যুবকদেরকে বিপথে চালিত করার অভিযোগ ছিলো যেখানে তিনি এথেন্সের দেবতাকে বর্জন করে ভিন্ন দেবতার পক্ষে যুবকদেরকে প্ররোচিত করছিলেন। আত্মপক্ষসমর্থনের সময়, প্ল্যাটোর বয়ানে, সক্রিটিস দ্বিধাহীন চিত্তে গনতন্ত্রের সীমাবদ্ধতা নিয়ে দার্শনিক বক্তব্য রেখেছেন। প্ল্যাটো লিখেছেন যে ৩০ জন বিচারক উলটো রায় দিলে সক্রিটিসকে বাঁচানো যেতো।

আজ প্রাচীন গ্রিক সভ্যতার নিদর্শন স্বরূপ এথেন্সের এক্রপলিসসহ শত শত প্রত্নতাত্ত্বিক ধ্বংসাবশেষ রয়ে গেছে। পর্যটকরা আগ্রহভরে পাথর নির্মিত সেইসব স্থাপনা দেখেন - পার্থানন, ইরেকথিয়াম, প্রপাইলিয়া, ডায়নিসাস থিয়েটার। প্রাচীন গ্রিক সভ্যতা যা পশ্চিমা দর্শন ও জ্ঞানের সূতিকাগার, আজ তা কেবল কিছু পাথরের দুর্বোধ্য জ্যামিতি মাত্র। প্রাচীন এক্রপলিসের ধ্বংস্তুপের মধ্যে কোন একটা আয়তকার ঘর হয়ত সক্রিটিসের বিচারের কাজে ব্যবহৃত হয়েছে। কোন একটা কক্ষে সক্রিটিসের মৃত্যু হয়েছে। ডান হাতে পানপাত্র নিয়ে তিনি এমনভাবে বিষসম হেমলক পান করেছেন যেন গভীর তৃপ্তি নিয়ে সুরা পান করছেন।

পশ্চিমা সভ্যতা দেখে, পশ্চিমা জ্ঞান ও দর্শনের আদি কেন্দ্র এথেন্সের স্থাপনাগুলো দেখে শিল্পী বিপাশা হায়াত একজন পর্যটকের মতো মোহিত বোধ করেননি। তাঁর মনে জাগ্রত হয়েছে খ্রিস্টপূর্ব ৩৯৯ সনের একটা পটভূমি। জ্ঞান নিয়ে প্রশ্ন করার যে বীক্ষা যিনি উপস্থিত করেছেন, দর্শনকে যুক্তির উপর যিনি স্থাপিত করতে চেয়েছেন, একদা সভ্যতার উদ্বালগ্নে, সেই অধিকতর অগ্রসর মানুষটিকে সামাজিক বিচারের মাধ্যমে হত্যা করা হয়েছে।

অগ্রসরতা কি তবে কাঙ্ক্ষিত না! পূজনীয় না! অগ্রসর চিন্তা ছাড়া, সীমানার বাইরে যাওয়া ছাড়া, প্রচলিত কাঠামোকে আঘাত করা ছাড়া, তবে সভ্যতা বিকশিত হবে কেমনে! শিল্পী বিপাশা ইট কাঠ পাথরের ভেতরে কোন এক সত্যকে বন্দি অবস্থায় অনুভব করতে পারেন। প্রত্নতাত্ত্বিক নিদর্শনগুলোর ভেতর অব্যক্ত একটা বার্তা আছে বলে তাঁর বিশ্বাস হয়। প্রাচ্যে মিশরীয় সভ্যতার হিয়েরোগ্লিফিক্সের সঙ্গে পশ্চিমে গ্রিক বা রোমান সভ্যতার প্রত্নতত্ত্বে তিনি একটা সাধারণ অথচ মৌলিক ভাষা আছে বলে অনুমান করতে থাকেন। এই ভাষাই হয়ত সব সময় দার্শনিকদের মনে অবচেতন মনে আঘাত করে। শিল্পীদের মনেও আঘাত করে। শিল্পী, দার্শনিক বা লেখকরা তাড়িত হন। শুদ্ধতার জন্য, সত্যের জন্য, জ্ঞানের গোড়া অনুসন্ধানের জন্য তখন তাঁরা প্রলুব্ধ হন।

গত দুটো বছর বিশ্বব্যাপি আমরা মহামারির মধ্য দিয়ে সময় অতিক্রম করেছি। এমন একটা দুঃসময় যা অতিক্রান্ত হতে চায়না। অতিক্রান্ত হয় জীবন ক্ষয়ের মধ্য দিয়ে। কিন্তু তারপরও সামাজিক অন্যায় খামে না। রাষ্ট্রীয় অনাচার খামে না। মহামারিকালে যুক্তরাষ্ট্রে বসবাসের সময়ে বিপাশা মুখোমুখি হন জর্জ ফ্লয়েড হত্যাকাণ্ডের। মানুষ হয়ে উঠে হস্তারক। ভুলুষ্ঠিত হয় মানবতা। আড়াই হাজার বছরেও মানুষরূপি দৈত্যের কাছেই মানুষ পরাজিত হয়।

শিল্পী বিপাশা উপলব্ধি করেন সভ্যতার একটা সংকট, মানবতার একটা পরাজয় আড়াই হাজার বছর আগেই সূচিত হয়েছিলো। এথেন্সবাসী অন্যায়ে পক্ষে তাঁদের রায় দিয়েছিলেন। আড়াই হাজার বছরে সভ্যতা আপাত দৃষ্টিতে অনেকখানি হেঁটেছে। বস্তুত একটুও এগোয়নি।

প্লেটো লিখে গেছেন সক্রেটিসের পরিনতি। জেনোফোন লিখে গেছেন। এরপর এরিস্টটল এসেছেন। কার্ল মার্ক্স এসেছেন। জ্যাঁ-লুই ডেভিড ছবি ঐঁকেছেন। পিকাসো শান্তির জন্য আন্দোলন করেছেন। আন্দোলন করেছেন মার্টিন লুথার কিং। কেউই সক্রেটিসের বিচারকে শুদ্ধ করার উদ্যোগ নেননি।

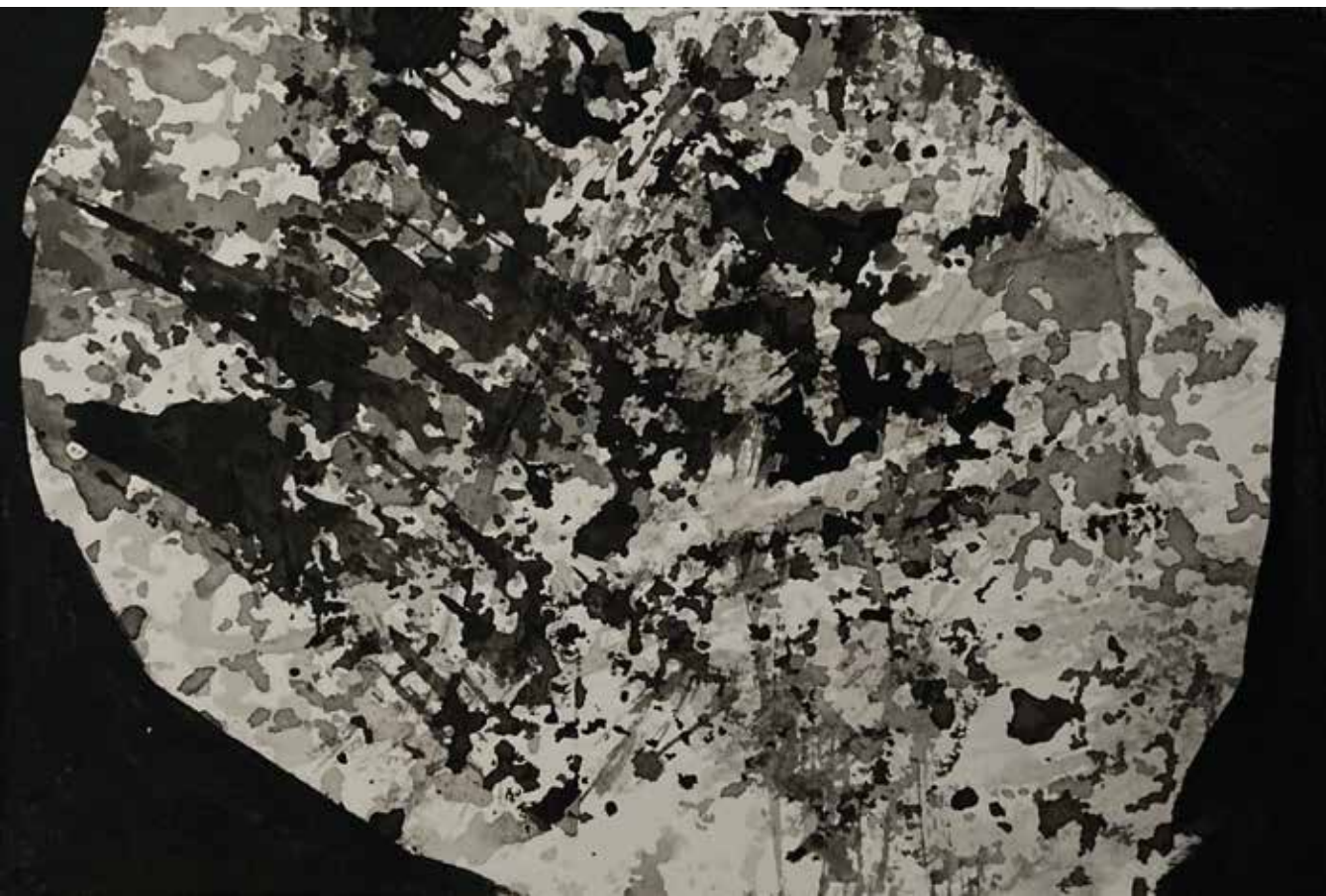
আমরা একটা ভুলের উপর দাঁড়িয়ে আমাদের সভ্যতা বিনির্মানের চেষ্টা করছি। আমরা একটা অন্যায়ে উপর দাঁড়িয়ে সত্যকে এড়িয়ে যাওয়ার চেষ্টা করছি। শুদ্ধতার সঙ্গে আপোষ করে সুন্দর নির্মান করা যায় না। শিল্পী বিপাশা তাই তাগাদা অনুধাবন করেন সভ্যতার উষালগ্নে ফিরে যাওয়ার। উপলব্ধি করেন সভ্যতাকে শুদ্ধ করে এগিয়ে নেওয়ার। নতুবা আমরা যে বারবার মুখ খুবড়ে পড়বো।

- মাহ্ফুজুর রহমান

শিল্প সমালোচক ও প্রাক্তন রাষ্ট্রদূত





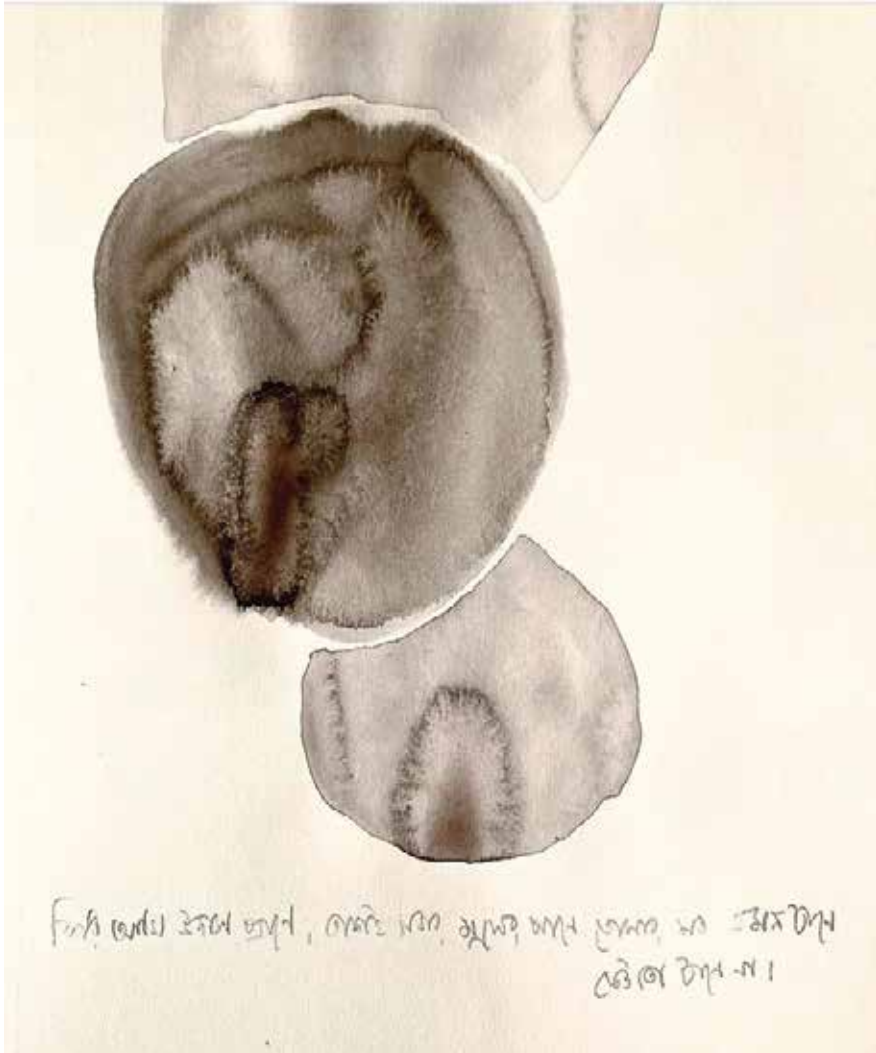




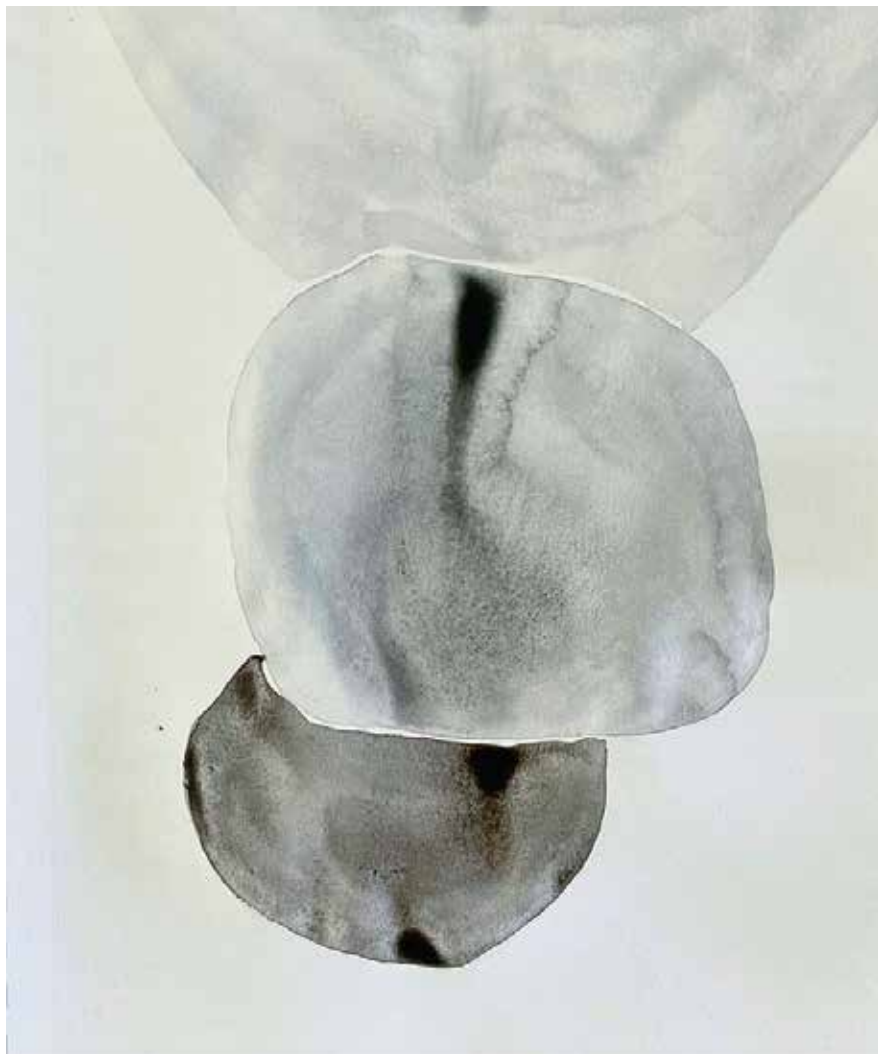








Water color on paper
23x30 cm, 2020



Water color on paper
23x30 cm, 2020



Björnsky '20

Ballpoint pen on paper
22x14 cm, 2020

Ballpoint pen on paper
22x14 cm, 2020



Bigwaha'20



Bignehin'20

Ballpoint pen on paper
22x14 cm, 2020

Ballpoint pen on paper
22x14 cm, 2020



Bipasha '20



3/10/20

Ballpoint pen on paper
22x14 cm, 2020

Ballpoint pen on paper
22x14 cm, 2020




Bijmal '20

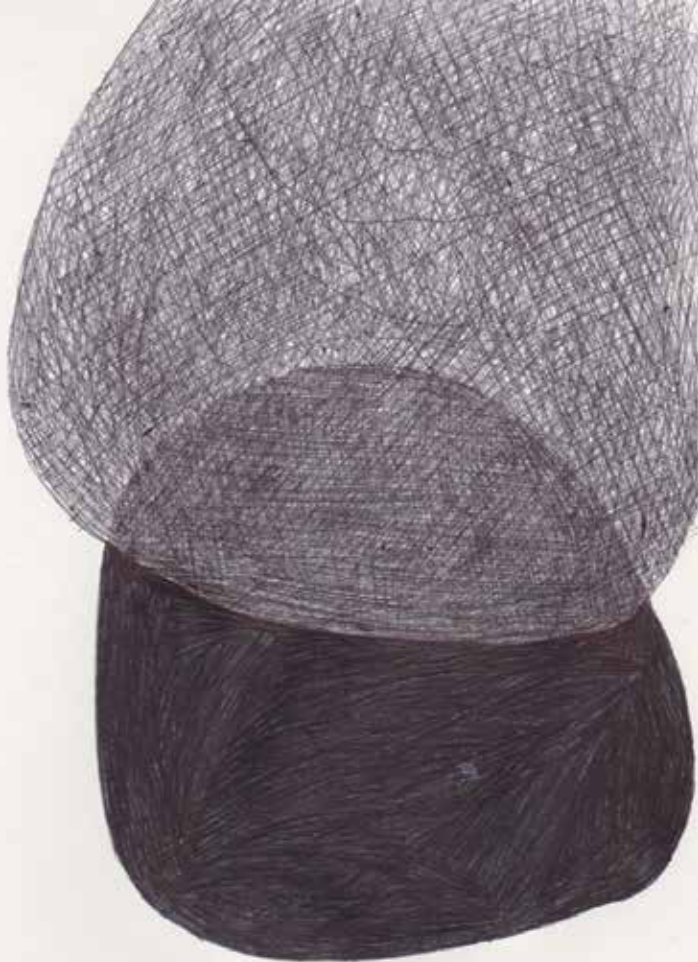


Big, Feb 4 '20

Ballpoint pen on paper
22x14 cm, 2020



Ballpoint pen on paper
22x14 cm, 2020
(Detail)



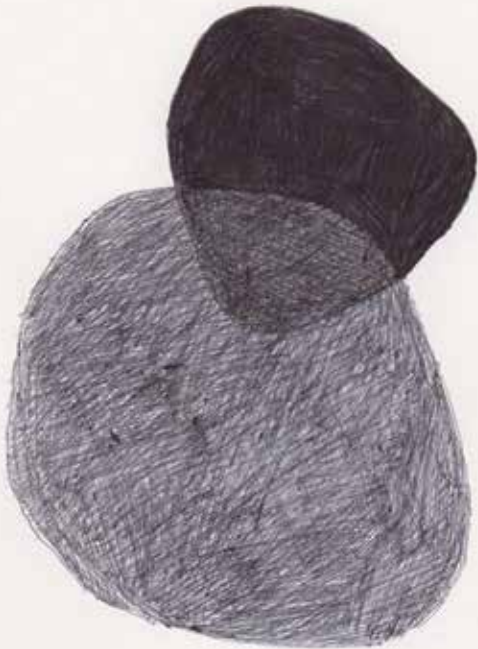
Bigonchi '20

Ballpoint pen on paper
22x14 cm, 2020

Ballpoint pen on paper
22x14 cm, 2020



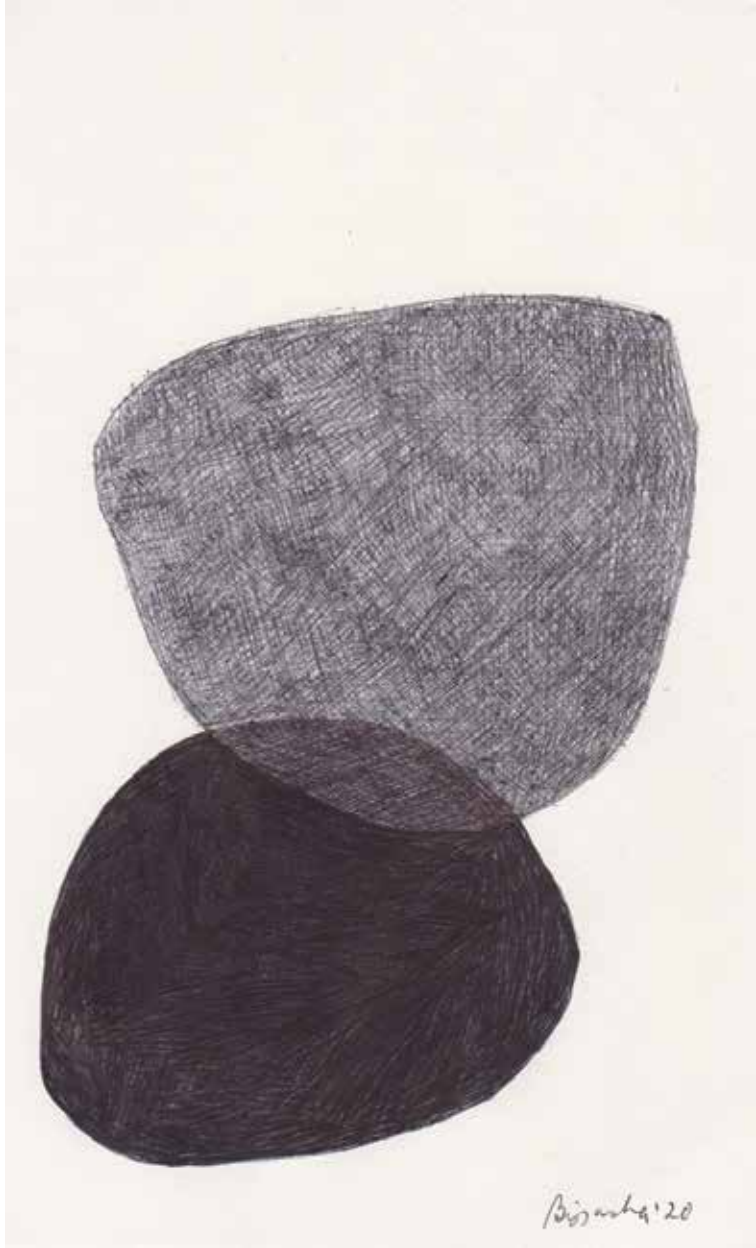
Bigman '20

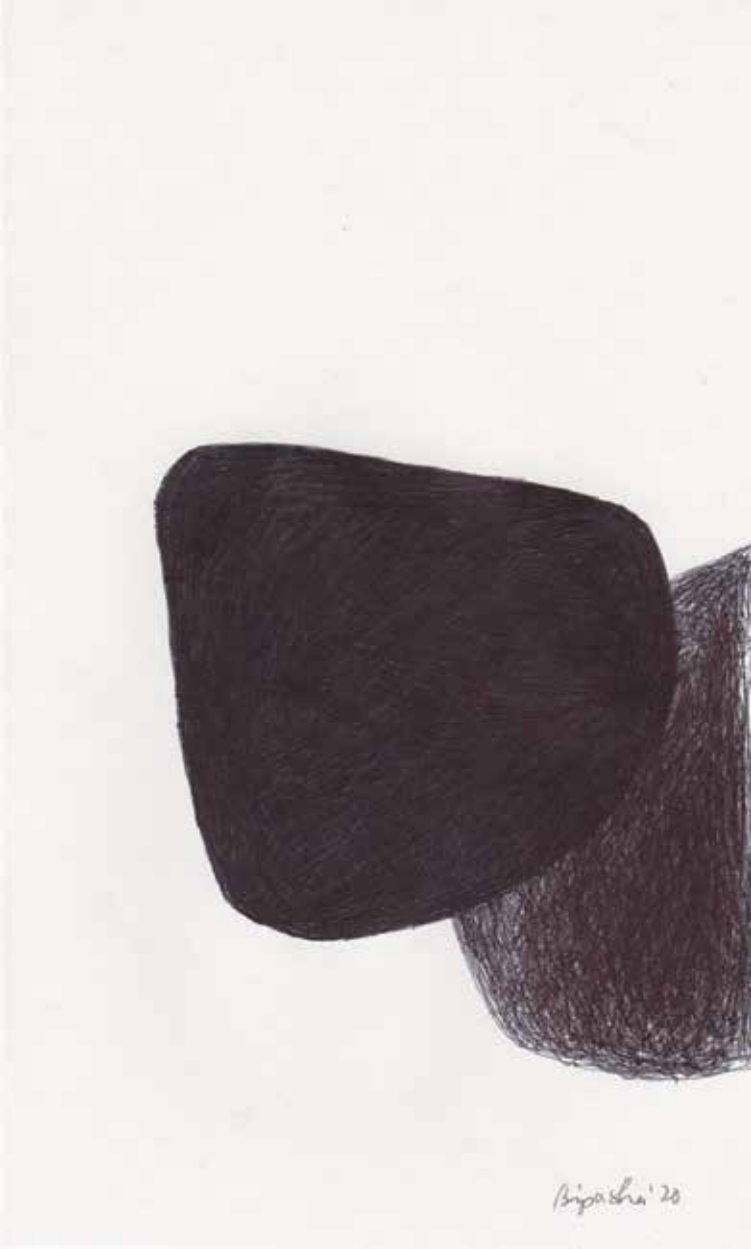


Bjornh'20

Ballpoint pen on paper
22x14 cm, 2020

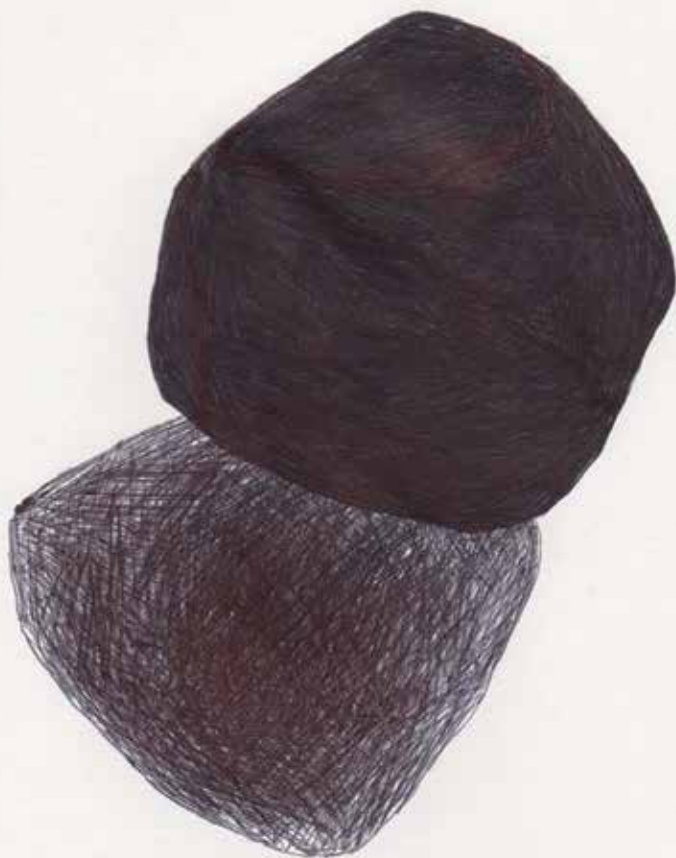
Ballpoint pen on paper
22x14 cm, 2020





Ballpoint pen on paper
22x14 cm, 2020

Ballpoint pen on paper
22x14 cm, 2020

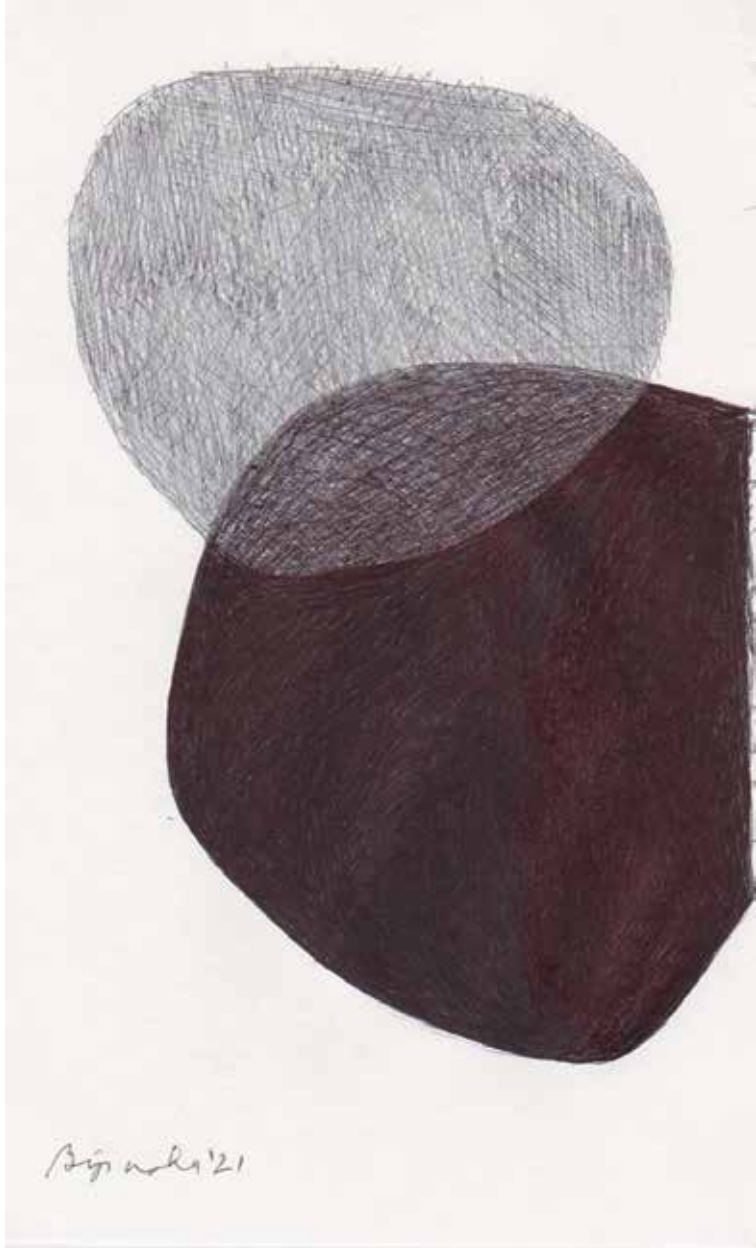


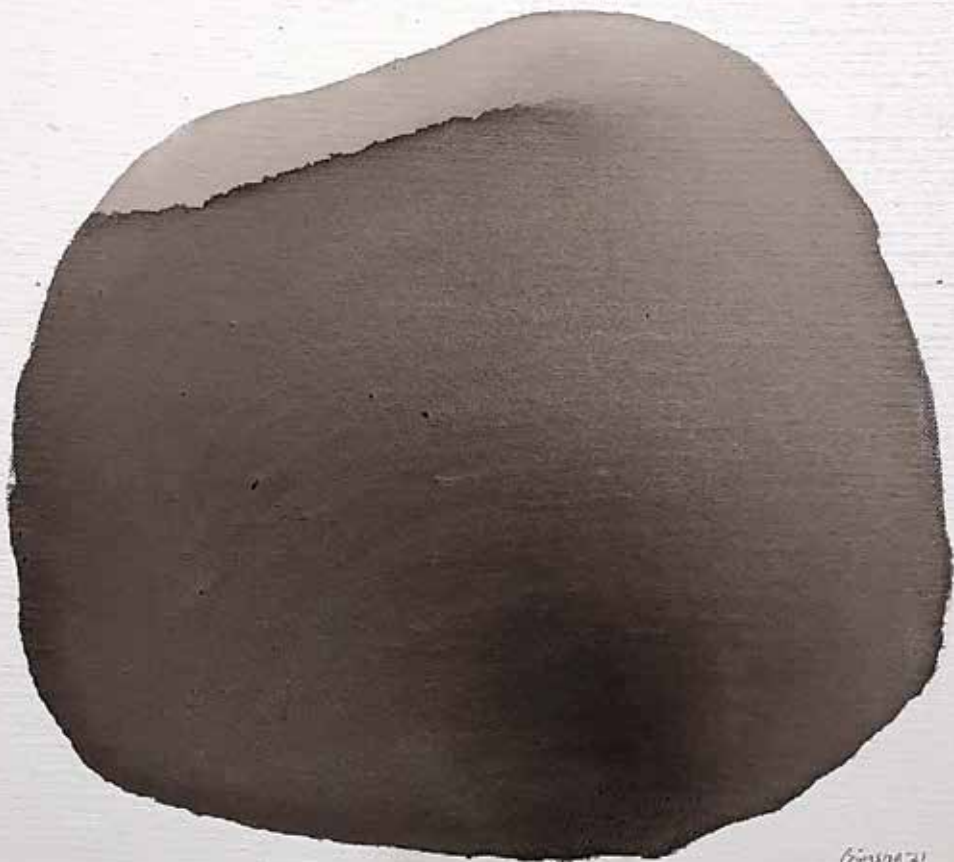


Bigashy/21

Ballpoint pen on paper
22x14 cm, 2021

Ballpoint pen on paper
22x14 cm, 2021





Acrylic on canvas
35x45 cm, 2021

Sybilina 21

Acrylic on canvas
76x61 cm, 2021



Agusha 21



Acrylic on canvas
76x61 cm, 2021

Sipasha'21



Acrylic on canvas
76x61 cm, 2022



Apata 22

Acrylic on canvas
76x61 cm, 2022



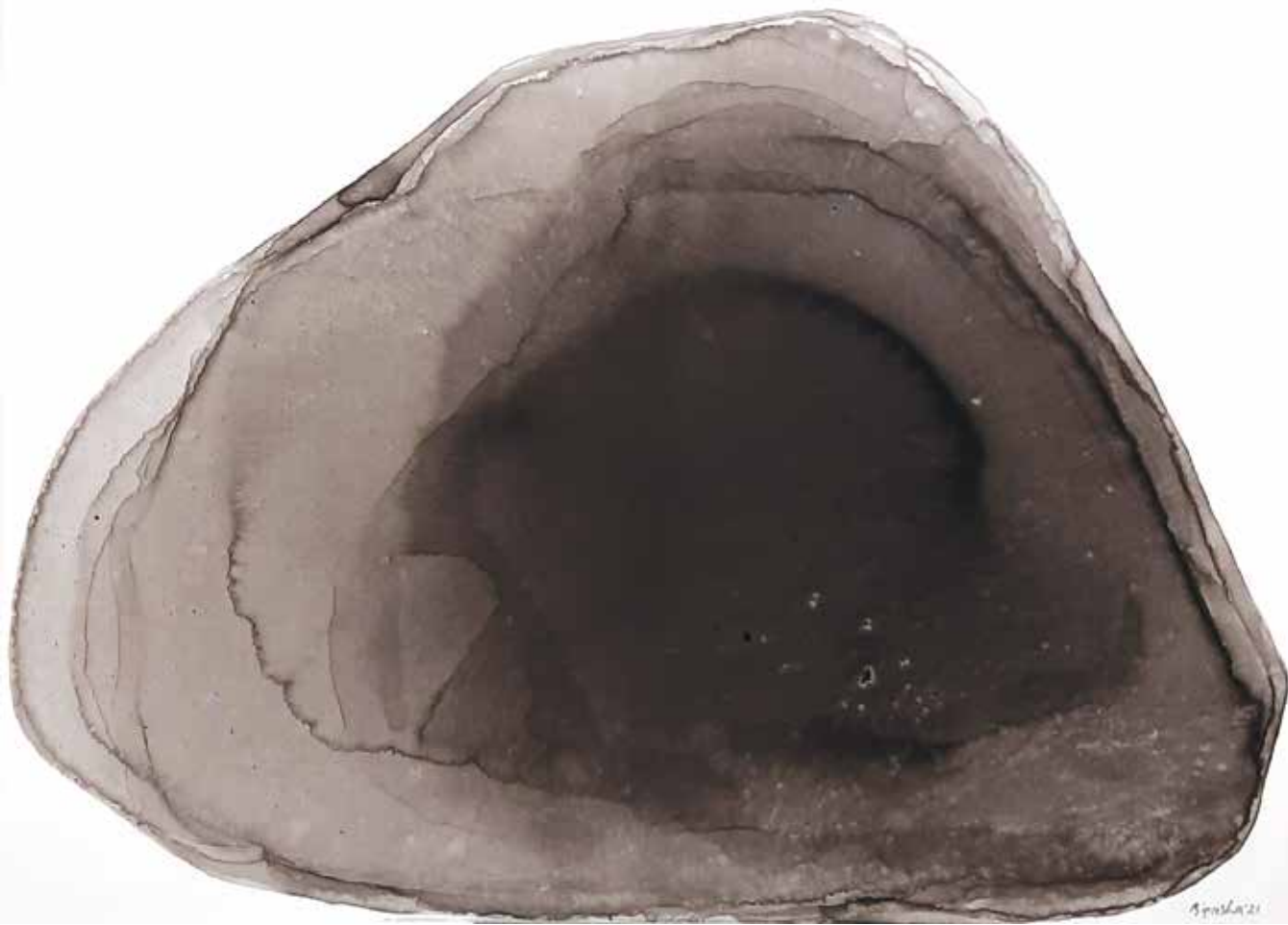
Apastha'ca

Acrylic on canvas
76x61 cm, 2022



Arash

Acrylic on canvas
76x61 cm, 2022



Spina 21

Acrylic on canvas
76x61 cm, 2021

To Stone and Two and a Few Stones Out

A brief towards the realisation of Bipasha Hayat's, "Stone Time"

The notion of Black and white sets a barrier, this understanding happens to set an expectation on their aesthetic. But the pleasure seeks as it finds that this idea is relative of two worlds. Time operates a bit differently when... or who is to say? But it does so when the Idea comes as to what is it that we do with "Time" is entirely at our disposal...

It's a mode let say, perhaps the mode is more authentic when it's used with "Integrity", "bare-essentiality" ... or "Purposeful-ness" ... of agency.

Hold

Sink; in

Relate

Don't drop

To stone and two and a few stones out, I fell in... I heard what they had all felt and numbed out my senses...

Like pressed, seeded

Right in two

The weight sinks in... There are some aspects which is left uncontrolled, but when one finds out that "The Sink; In" when taken out, left a part in me blank and exposed, the essence then, which asks: of how "Human" is my stance in this "Mother-ship" and is relevant for me to call it "my home".

The Black-ness is relative, culturally formative... carries out stones or drops out a few to weigh out the different moments in which I can identify with this Black-ness, it encompasses me to test my understanding of their blacking. Then who is it that asks "What of blackness is it?"

Blackness; Happens, but to adjust with it

it varies

Let the light in

I see the ripples

I see a Cause and Effect.. but I stay put

Sink; In

Faces delude, my mind protects. And filters the gazes that I caught with a side-ways glance... is it hope; or is it paranoia staring at me.

I take my vote out of my shadows

They are Re- assurances

Of a "Form", within this identity that I carry out in my skin

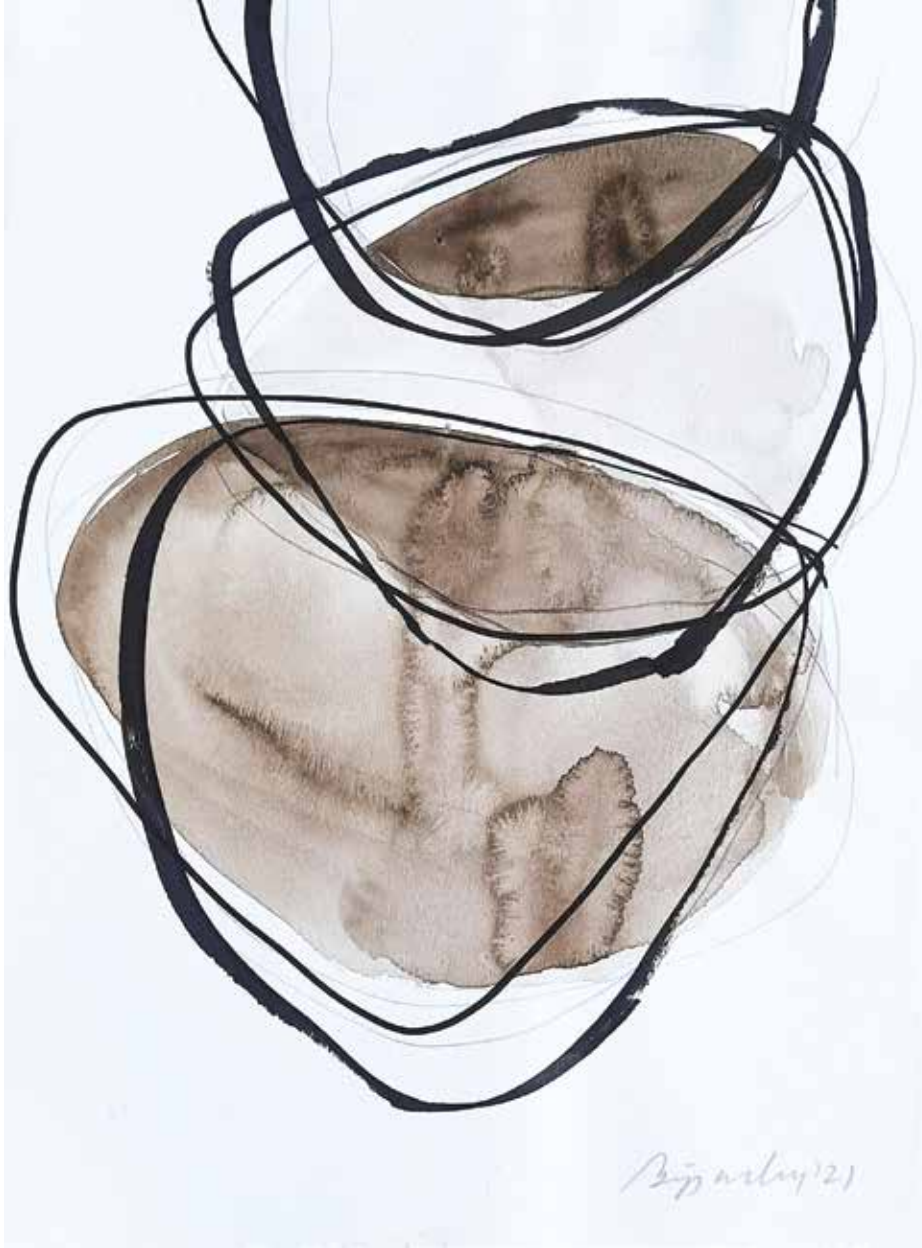
Ever knowing

To what is then wiped out in a blink.

- Opper Zaman
Artist and Curator
@opperzaman



Acrylic on canvas
91x91 cm, 2022

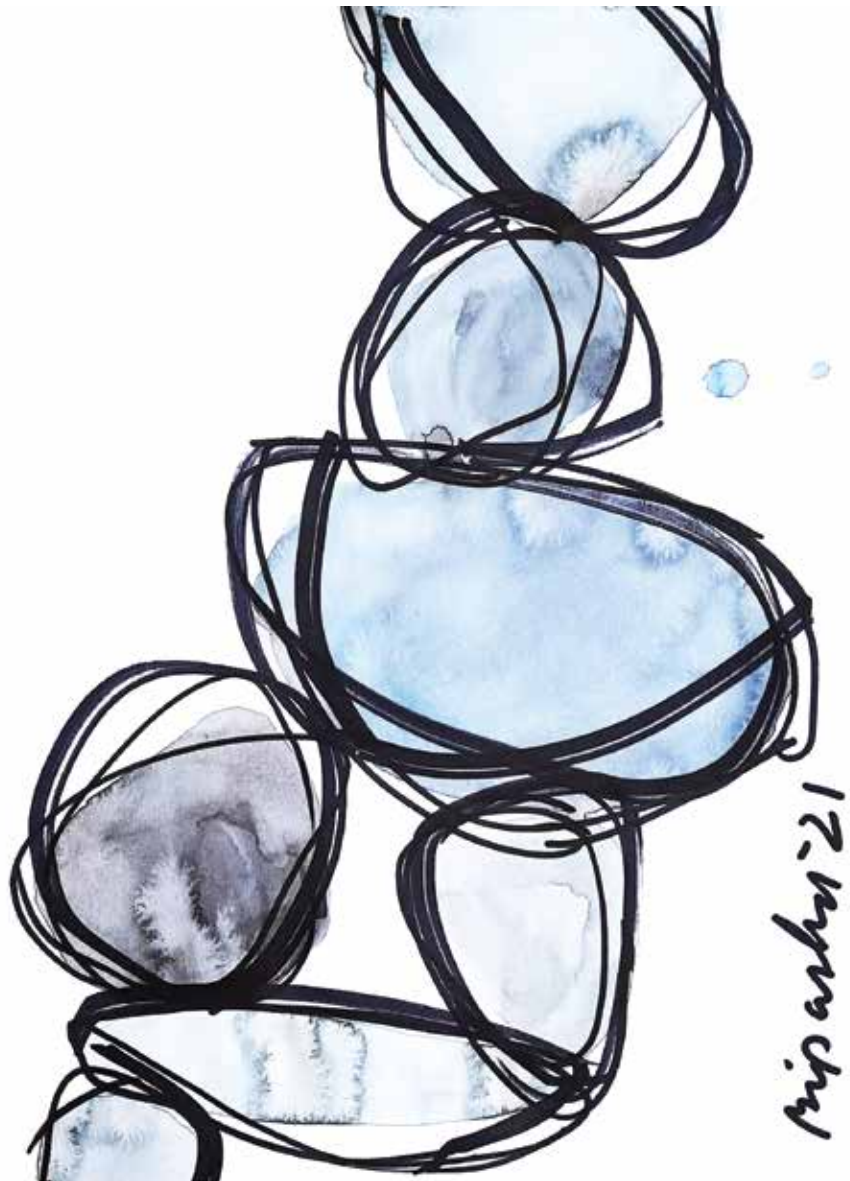


Mixed media on paper
23x30 cm, 2021

Biggs art by '21



Mixed media on paper
23x30 cm, 2021



Mixed media on paper
23x30 cm, 2021



Prishchak'21

Mixed media on paper
23x30 cm, 2021

Mixed media
on paper
23x30 cm, 2021

The Push for Collaborative, Interprofessional Education, continued from page 1

highly workforce challenges including curriculum development, faculty development, and the expansion of the primary care workforce to meet the coming challenges inherent in an aging population and expanding centers in the wake of the Affordable Care Act.

There has been a growing interest in interprofessional activities with a number of medical, nursing, public health, dentistry, pharmacy and other health profession schools forging collaborative partnerships. The growing momentum gained traction last year as the IHEACC sponsored a meeting of educators from RWJF and the American Association of Colleges of Nursing, and the broad array of interprofessional groups convened at the meeting were subsequently joined by the Interprofessional Education Collaborative (IPEC) and the Robert Wood Johnson Foundation. The meeting was a landmark event that has been celebrated in reality by IPEC, RN, FAAN, versus physician colleagues, and Maryann D. Ladden, CEO for RWJF, versus Gerald Borjesson, MD, who has been instrumental in the work. She added that in the last 12 months, RWJF has been working closely with IPEC and other organizations to improve IPEC funding in partnership with the IPEC agencies involved.

Although impressed with IPEC, Ladden said, "Curiously, as he did not have the time to talk with him."

Enjoying East Tennessee

...He's a very private person. Curiously, as he did not have the time to talk with him."

According to Miller, the VGC is continuously trying to anticipate changes.

retention at the February 2011 meeting. Ladden pointed out the next question was how to institutionalize those ideas. "It's one thing to write a report but another to get the competencies embedded into education and practice," she noted.

After many meetings and discussions, a consensus was reached that a "go to" national center was needed to coordinate leadership and coordinate interprofessional education efforts. The center would be a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice.

Henrichs said the center is expected by the end of 2011. The center is expected by the end of 2011. The center is expected by the end of 2011. The center is expected by the end of 2011. The center is expected by the end of 2011.

The hope for the new center includes providing a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice.

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According to Miller, the VGC is continuously trying to anticipate changes.

dissemination of best practices and evaluation parameters to ensure the most effective innovations are utilized;

- Connecting innovators and encouraging partnerships; and
- Developing successful funding streams to ensure sustainability.

"Our hope is this center will provide the information and resources that the community needs to move forward. We will be working with the community to ensure that the center is a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice. The center would be a national center for interprofessional education and practice.

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Ladden said, to borrow an old phrase, that it truly does take a village to deliver effective healthcare today. "If you're a patient... or you're a caregiver, you know healthcare is incredibly complex."

In the face of a patient population that is older, sicker and coming with more chronic diseases and conditions, the continued, and coordinated, care of more patients and families get the attention and resources they need in the best care. "We need to be supported in the best care," Ladden said. "We need to be supported in the best care."

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Enjoying East Tennessee

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According to Miller, the VGC is continuously trying to anticipate changes.

Quest for Quality,

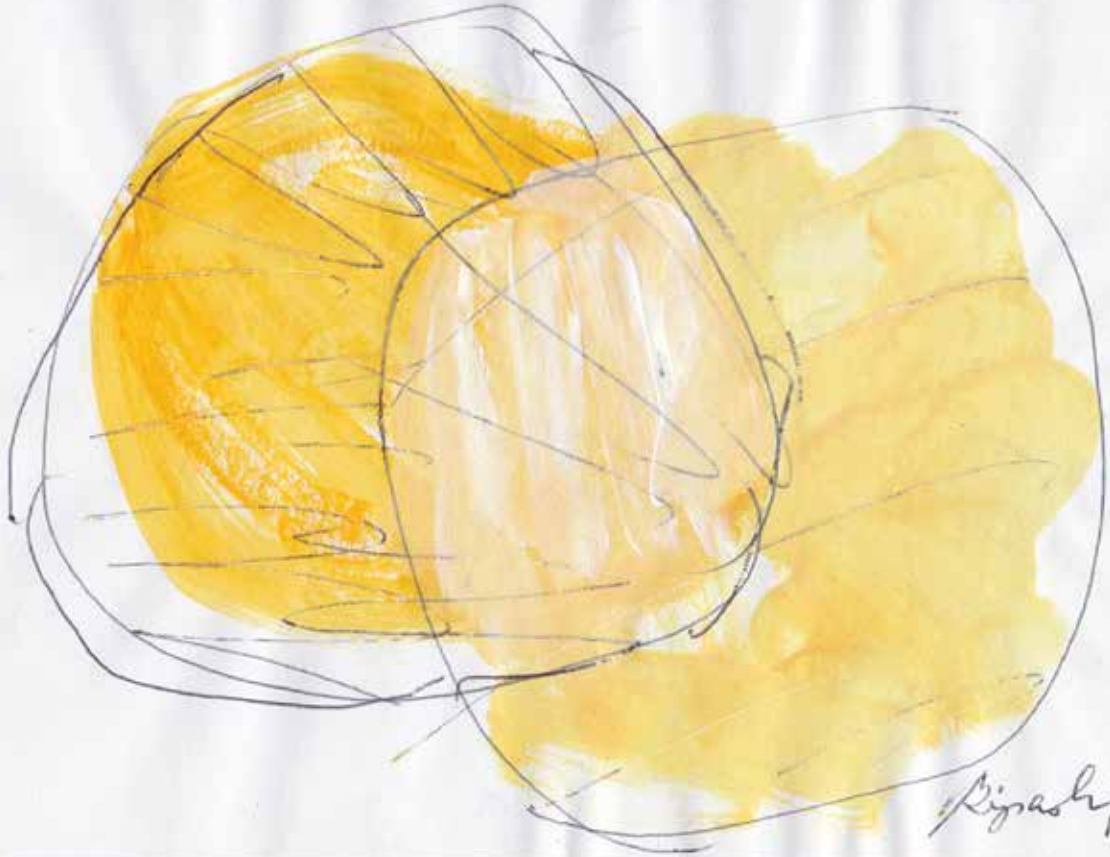
demonstrate thorough knowledge and proficiency by passing the National Physical Therapy Examination endorsed by the Federation of State Boards of Physical Therapy for licensure.

"Preparing students to be skilled, insightful, and rationalizing clinicians is a primary focus at South College," said Spaulden. "We are proud that our program offers to other institutions."

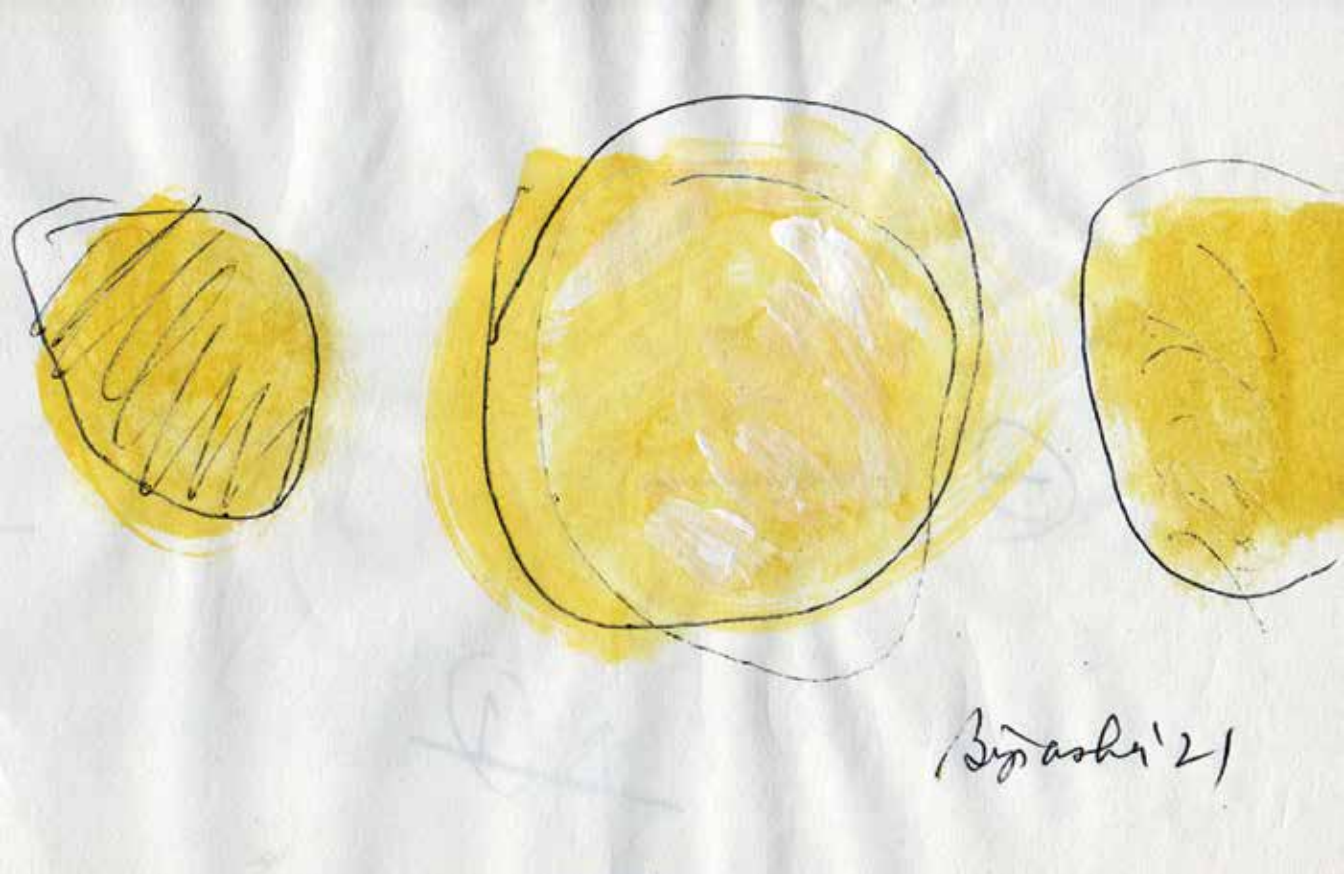
continued from page 6

clinics, private physical therapy centers, home health agencies, rehabilitation facilities, schools or long-term care facilities, physical therapist assistants are helping to meet the growing demands for physical therapy care.

The Literary



Leaf extract and
acrylic on paper
22x14 cm, 2021



Leaf extract and
acrylic on paper
22x14 cm, 2021



Mixed media
on news paper
56x76 cm, 2021



Mixed media
on news paper
56x76 cm, 2021



Leaf extract and
acrylic on paper
30x23 cm, 2021

Leaf extract and
acrylic on paper
30x23 cm, 2021





Mixed media on paper
30x23 cm, 2021



Mixed media on paper
30x23 cm, 2021



September '22
Levittown, Long Island
NY, 11758

Acrylic on paper
28x38 cm, 2022

Acrylic and marker
pen on paper
14x20 cm, 2022



Aijasha '22
Lewittown, NY - 11756



Leaf extract and
acrylic on paper
22x14 cm, 2022

Leaf extract and
acrylic on paper
22x14 cm, 2022



Bigisha Levittown, NY 2022



Acrylic on canvas
76x61 cm, 2022



Acrylic on canvas
76x61 cm, 2022



Acrylic on canvas
76x61 cm, 2022

Acrylic on canvas
76x61 cm, 2022





Acrylic on canvas
76x61 cm, 2022

Acrylic on canvas
76x61 cm, 2022





Gold leaf on stone
7.2x5.4x4.1 inch, 2022



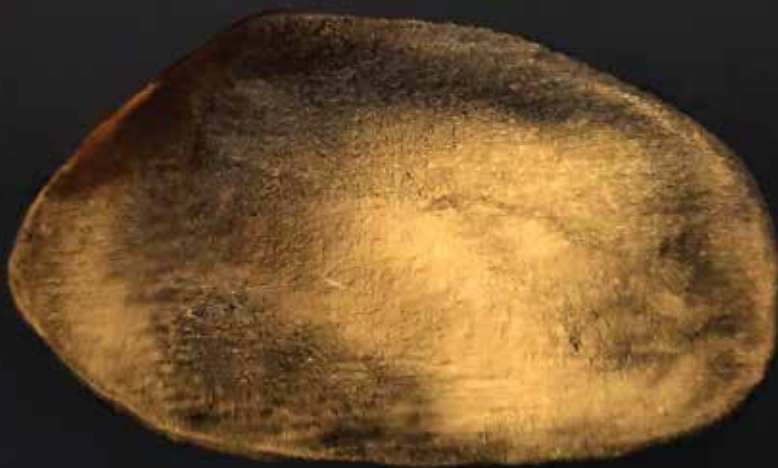
Gold leaf on stone
6x4x4.5 inch, 2022



Acrylic on canvas
91x91 cm, 2022

Byronia '22

Acrylic on canvas
51x41 cm, 2022



Alpina 2022



Acrylic on canvas
51x41 cm, 2022

Acrylic on canvas
51x41 cm, 2022

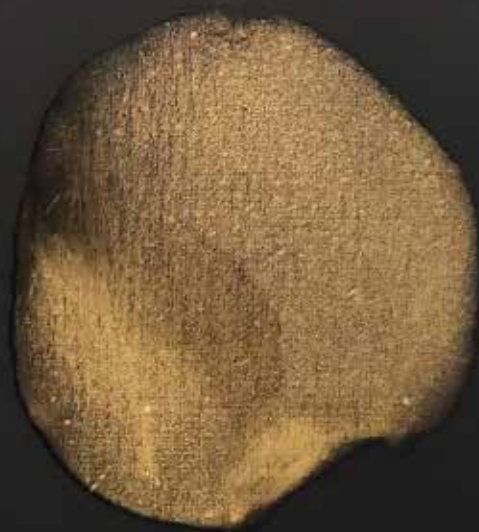




Acrylic on canvas
51x41 cm, 2022

Sipah'02

Acrylic on canvas
51x41 cm, 2022



Ajatho



Acrylic on canvas
51x41 cm, 2022

51x41 cm

Acrylic on canvas
51x41 cm, 2022



Art is an illusion. It reflects our inner subtleties. Consciously or unconsciously, all our actions are guided by undercurrents that rule our mind, form our dreams, guide our thinking. Artist Bipasha Hayat, many a time, stated that her childhood that she spent in Libya put a strong mark in her unconscious mind. There she experienced, among others, ruins of Greek and Roman civilizations – stones and sands, apparently standstill deaf and dumb structures. When she looked back at her memory, she realized that those are not deaf and dumb at all, rather those elements continuously utter sounds that human is yet to decipher. No wonder, in many of her artworks, we have seen series of ‘asemic’ writings. Apparently, there is no semantics there.

Memory is not a blank space. It is not a vacuum. Yet, artist Bipasha continuously quests for the substance that her memory may signal. It is probably not only her personal memory, rather a memory of ours, where we often overlook that every element of past has a distinct story of its own. If we can connect these stories in the rightful manner to complete the millions of pieces of the puzzle, maybe we will get a decipherable language.

We often say that nature has its language. All elements of nature – be it flower, spring, river, hills; be it insects, animals – speak and communicate in their own language. Language may not be limited to grammar and vocabulary, rather sound, movement, smell, airborne signal, release of hormone etc. Humans have a tendency to interpret everything in their own terms. Obviously, there are more communicative tools available in nature, many of which maybe even more powerful than what humans use. Possibly, in her subconscious mind, Bipasha, came across some sort of such signals. It can be that these only take asemic forms when Bipasha wants to replicate those.

Among all elements of nature, a mere ‘stone’ engulfs the mind of artist Bipasha Hayat. In ancient religion, stone was considered a sacred element due to its solidity and strength, mystery and durability. Many used to worship hills or stones. Later, in successive ancient civilizations, people exploited the strength of stones and utilized that in building heavy structures, which soon even became stronger symbol of strength and power. No matter how beautiful and majestic a Parthenon or Pyramid can be, builders of those perhaps lacked the vision of a twentieth century artist, such as Bipasha; who is searching her soul in her memory, who is searching for a message that is hidden in a particular material. She thinks that the colour, volume, inner composition, outer texture – all meant to characterize a stone. Bipasha not only considers that a stone represents a particular time or a certain age, she sees a kind of distinct expression in each and every piece of stone. Here is the success of the artist. While going deep in to her works, we will once become Albert Camus’

Meursault - we all will look like a stranger, an outsider; but will understand the discrete feature of a stone. Bipasha is in monologue with a stone, or a dialogue. As a spectator, sometime we may also be prompted to start dialogue with her drawings, paintings; only to attest that yes, a stone indeed represents a time, stores a story, possesses a character – which, Bipasha calls memory.

She has further defined her memory. It is not entirely abstract, as she has painted it black. This too, deserves elaboration. Bipasha, in her early works, used multiple colours – many a time, even bright colours. Even today, she paints flowers exactly the way they look like. But she specifically said that she always portrayed her memory in black colour. It was not Bipasha, but American painter Joan Witek, who in her entire art life uses only black colour, said, “One of the reasons I am attracted to black is indeed its dichotomies. It is sophisticated and primitive, emotional and intellectual, it is a color that everyone responds strongly to, in one way or another.” Bipasha believes that our memory is stored in black colour, and this black becomes colourful when we put lights on our memory. Fair enough, in her paper, Bipasha brings a piece or two of her memory exactly in the colour that she perceives them – black. She expects that a spectator will find his or her own colour through his or her memory, experience, knowledge and wisdom while looking at Bipasha’s paper or canvass. As an exception, in some cases, though the form remains the same; Bipasha paints it in green, or in yellow – only perhaps to show that the memory can transform to multicolour through one’s own experience.

Black is considered to be a lack of colour, or represents a hollow space, a vacuum, an evil. Bipasha thinks of it otherwise. She mentions about her subconscious mind, which maybe a vacuum if not cultured; and then brings out that in the canvass, either in the form of a stone, an asymmetric shape or in the form of asemic writing. She is not hesitant, rather takes a deliberate attempt to put black colour in her canvass. Perhaps she does not feel any lacking but the strength of black. As master impressionist painter Pierre-Auguste Renoir said, ‘I have been 40 years discovering that the queen of all colours was black.’ Bipasha is lucky. The institutional memory of the art history teaches her that ‘in nature there is no black’, but in the twenty-first century, we can always go beyond nature. ‘Black was one of the first colours used in art. Prehistoric artists used black charcoal and iron minerals to create black pigment for using in cave wall. Lascaux Caves in France was painted more than 17,000 years ago.’

The world around us has fundamentally changed compared to the world we have seen thirty years ago. Never in the history individuals were as much empowered as they are today. When we all

thought that states are sovereign and therefore, sources of all powers; the non-state actors emerged and showed us that they are no less powerful. 'The End of History' itself ended, and showed an open space which is unending. This fundamental change came through technology. We were all overwhelmed and drift away by the rapid growth of technological advancements. We become content thinking that we all are now more and more empowered. This is true. Then, it is also true that we are not only leaning and depending more on technological devices, rather some of the devices have acquired human skills like artificial intelligence, while we ourselves are behaving like robots, following what the technological means are advising us to follow. We are now connected to our 'friends' on the other side of the globe, but we are losing our neighbors next door. We now know that penguins are living as North as in Peru and Ecuador, but we do not know who lives in the apartment next to our door. We spend more time on mobile phone even when we are sitting next to our beloved. This is alienation to its extreme. The last two years of pandemic again showed us the vacuum of civilization that we are very proud of. We now know that the world is unpredictable. We still see wars on every corner of the globe. We now know that there are more struggles, more fights, more wars; then the physical war that we are witnessing. The notion of 'stability' is a hoax. The world is divided among 'ours' and 'theirs'. Justice, freedom and rights – for which people of every corner of the globe chant slogan, unfortunately have less and less space in the society. Humanity is challenged in our everyday life. Instead, we are experiencing unpredictability and unrest. Everyone's personal life was shattered during the pandemic. Yet, there is no sign of an end. Bipasha, like many others, is not only disturbed by these facts; but walked through all these experiences. From Socrates' sentence to the recent killing of George Floyd; she correlates injustice and impatience, negligence and irresponsibility; and realizes that a guilt, an evil is continuing throughout the history.

She does not think that even the pandemic is anything different than that guilt. She spent lonely days in New York during the pandemic. Like everyone else, around the globe, she also thought that everything would turn 'normal'. Like everyone, she also waited 'for Godot', [Samuel Beckett: Waiting for Godot] 'Nothing happens. Nobody comes, nobody goes. It's awful.' Like all of us, she also suffered from ontological security. Then at once, that opened her eyes, ignited her mind. Termed this restless but senile time as 'Stoned Time.'

Through her experience, she thinks that we need to raise our voice against the guilt, and she herself does it by putting a stone, in the form of a painted paper, in Socrates' favour for his acquittal

[Bipasha: Vote for Socrates' Acquittal – black ink on paper, 2021] – a bold statement during this stoned time. Many of her works, in this exhibition, are indeed done by pieces of stones. Instead of brush, she used stone and exploited the unique texture and plasticity of surface of the stone. This experiment has rewarded her and her artworks now stand distinct in character and substance.

How then we interpret Bipasha's works. Do we need to see through Bipasha's eyes and explore things the way she explored, or whether we should walk through her canvasses and judge by ourselves what her canvasses could mean? This is a common dilemma in explaining every artwork. If I take help from two serious protagonists of one school; American critic William K. Wimsatt and art philosopher Monroe Beardsley maintain a school that says that artist's intention is irrelevant. Art stands the way we interpret it. On the other hand, if we follow 'Against Theory' of Steven Knapp and Walter Benn Michaels, then there cannot be any ambiguity in interpreting an art but to except what the artist is stating. I think it is always better to have a dialogue between the artist and the visitor. An artwork can generate more than what the artist is thinking of. There can be many interpretations, and there is nothing wrong in it. More the interpretation, I think more is the success of the artist. Bipasha's 'Stoned Time' can therefore be a source of dialogue between her and her connoisseurs. There are ample substances to initiate such a dialogue. Artist Bipasha Hayat has an eventful journey of 25 years of artistic life. Many of the themes and styles that she followed in her earlier works, came again and again in her later works as well. It is like what great master painter Leonardo da Vinci said, 'Art is never finished, only abandoned.' Bipasha often revisits her theme and style, and that only makes her a complete artist. Through her recent artworks she has taken a giant step where she did justice to her own style of telling the stories of stones and ruins, and related her stories with the senile global situation. I am sure, through her exhibition, she will be able to connect with a larger crowd of enthusiasts of art and philosophy. I find great Chinese philosopher Lao Tzu's comment relevant to her, 'Knowing others is intelligence; knowing yourself is the wisdom. Mastering others is strength; mastering yourself is true power.' Through successful portrait of 'Stoned Time', artist Bipasha has not only expressed herself and her time, but will provoke the visitors alike.

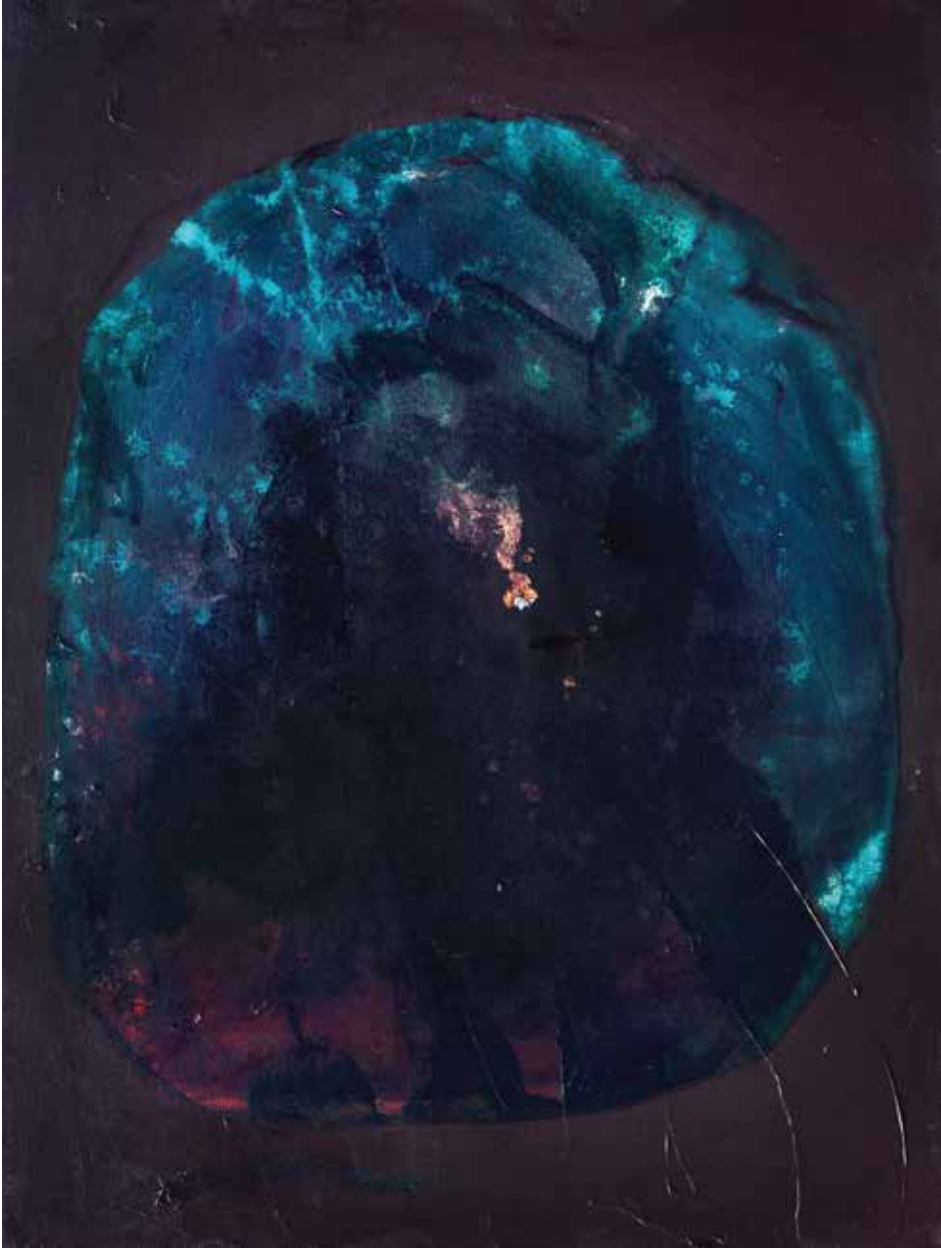
Reference: <https://www.artdex.com>; <https://artsandculture.google.com>

- Mahfuzur Rahman
Art critic and Former Ambassador



Acrylic on canvas
76x102 cm, 2022

Acrylic on canvas
76x102 cm, 2022





Acrylic on canvas
76x102 cm, 2022

Pipas, a'22

[The image shows a piece of aged, yellowed paper with dense, handwritten text in cursive script. The text is written in dark ink and covers most of the surface. The paper is folded and crumpled, with some areas appearing more legible than others. The handwriting is very tight and fills the lines of the paper. Some words and phrases are difficult to decipher due to the cursive style and the condition of the document. The overall appearance is that of an old, handwritten letter or document.]

Bipasha Hayat [b.1971]

SUMMARY

Contemporary artist, based in New York, with more than ten years of international experience exhibiting abstract and conceptual Artwork in numerous Galleries and Museums. Accomplished in the use of various media, including painting, drawing, relief work, video and installation.

EDUCATION

Institute of Fine Arts, University of Dhaka, Bangladesh
Masters of Fine Arts, Drawing and Painting 1998
Bachelor of Fine Arts, Drawing and Painting 1996

SOLO EXHIBITIONS

2022 : Stone Time, Gallery Chitrak, Dhaka, Bangladesh
2020-2019 : SUBCONSCIOUS, Transform Gallery, New York Design Center, NY, USA
2017 : BIPASHA HAYAT, Gallery LVS, Seoul, South Korea
2017 : Mindscape, 3B Gallery, Rome, Italy
2015 : Realms of Memory, Bengal Art Lounge, Dhaka, Bangladesh
2013 : Journey to the Unseen, Nordic club, Dhaka, Bangladesh
2011 : The Journey Within, Bengal Gallery of Fine Arts, Dhaka, Bangladesh

SOLO PRESENTATION:

2022: SLC, Manhattan, NY, USA
2021: Monologue, Galleria on 3rd, Manhattan, NY, USA
2016 : Memoire 2016, Dhaka Art Summit, BSA. Dhaka, Bangladesh
2014: Agony of Faces, Hotbread Gallery, Dhaka, Bangladesh

SELECTED GROUP SHOWS

2021:

2021 Jeonnam International SUMUK Biennale/ The 27th Seoul International Art Festival 2021/ “Art Of A Young Nation” works of artists from Bangladesh, The Art Gallery Of Mississauga, Canada/

2020:

Art Antakya International Online Contemporary Art Fair2020, Turkey/ The 26th Seoul International Art Festival SIAF 2020, SouthKorea/ Future of Hope, ARTSY and Durjoy Bangladesh Foundation

2019:

An exhibition of Contemporary Paintings from Bangladesh, The Asia and Pacific Museum, Warsaw, Poland/ The World ModernArt Exhibition 'LOVE' 2019, organized by WCAA/ICAA, Museum H, Seoul, Korea / International Mother Language Day Exhibition, BSA, Bangladesh/ Dhaka art week, BSA, Bangladesh

2018:

Soliloquis of the Beginning, Alliance Francaise de Dhaka, Bangladesh /18th Asian Biennale Bangladesh/ Jeonnam Intl Sumuk Biennale, Nojeokbong Art Park & Museum, Mokpo, South Korea/ASYAAF & Hidden Artists Festival

2018, Dongdaemun Design Museum (DDP), Seoul, South Korea/Friendship in colors- Bangladesh-Greece joint Exhibition, Eos Gallery, Athens, Greece/1st International Action Art Fair exhibition, by UNESCO Club of Piraeus&Islands, Chalkida, Greece /‘Shades of Passion’ exhibition of forty artists of Bangladesh, Atrium City Hall, Hague, Netherlands /Dhaka Art Summit, BSA, Bangladesh/

2017 :

Seoul International Art Festival, Chosunilbo Museum, Seoul, Korea/ 40x40, Contatto Gallery, Rome, Italy /New York Art Connection, Long Island, USA/ Rogue Gallery, Chelsea, New York, USA/ Kunming Museum, China /Hyatt Regency, Bangkok, organized by the Bangladesh Embassy of Thailand

2016 :

17th Asian Art Biennale, BSA Bangladesh/ Birla Academy of Fine Arts, Kolkata , India/ Two Man Show, French Ambassador’s Residence, Bangladesh

2015 :

Yangon Museum, Myanmar/ Yangon Gallery, Myanmar/ Ahmed Shawky Museum, Cairo, Egypt

2014 :

16TH Asian Art Biennial, Bangladesh/ Sirjana Academy of Arts, Kathmandu, Nepal / NewYork Art Connection, Longisland, USA/ Mokkumto Gallery, Seoul, South Korea

2013 :

National Gallery Hanoi, Vietnam

SELECTED ART CAMPS & WORKSHOPS

2022: NYSCA/NYFA Artist as Entrepreneur Program, Huntington Arts Council, NY, USA

2019: COSMOS Foundation Art camp, Chittagong, Bangladesh

2018: 1st International Action art fair symposium by UNESCO Club of Piraeus&Islands

2017: Young Masters 1, art camp, Gazipur, Dhaka, Bangladesh

Workshop on sound and breath and pauses with Susan Philipsz for Samdani Art Foundation Seminars with Shilpakala Academy and Goethe Institute Bangladesh

Bengal Cultural Festival Art Camp, 2017 Sylhet, Bangladesh

Mother Language Day Art Camp , 21 ST February 2017, organized by BSA, Dhaka, Bangladesh

2016: International Art Camp, 17th Asian art biennale, KEPZ, Chittagong, Bangladesh Art Festival, Joypurhut, Bangladesh.

2015: ART WORKSHOP between the Artists of Bangladesh and Myanmar, organized by the Bangladesh Embassy of Myanmar and University of Art and Culture Yangon, Myanmar. Institute of Fine Art, Dhaka University, Bangladesh

2014: Sirjana Academy of Fine Arts, Kathmandu, Nepal

2012: International Women's Day Art Camp, Creator's Museum, LalbaghKella, Dhaka. Bangladesh Art Camp with Natural Dyes, organized by Aranya and Bengal Gallery of Fine Arts, Dhaka, Bangladesh

2010: Bengal Foundation Art Camp, Dhaka, Bangladesh

AWARDS

Honorable Mention Award, 17TH Asian Art Biennale 2016 Bangladesh

SELECTED REVIEWS & INTERVIEWS

<https://epaper.thedailystar.net/Home/ShareArticle?OrgId=174890065d3&imageview=1>

<https://en.prothomalo.com/entertainment/bipasha-hayats-solo-exhibition-begins-at-gallery-chittrak?fbclid=IwAR1dqj-3ZylevMljWqzW2wRLsKgLdv2aJcaGtzWkVUIBPnfTHGAFY1bUPCQ>

<https://www.broadwayworld.com/article/GALLERIA-ON-THIRD-Hosts-First-Post-Pandemic-Exhibition-20211117>

<https://www.artsy.net/artist/bipasha-hayat>

<https://www.transformhome.com/transform-blog/transform-holiday-gift-guide-2019>

<http://www.newagebd.net/print/article/4125>

<https://www.thedailystar.net/showbiz/cover-story/bipasha-hayat-captured-canvas-123331>

<https://www.thedailystar.net/arts-entertainment/my-art-expresses-how-i-feel-about-life-1379800>

<https://www.thedailystar.net/showbiz/special-feature/bipasha-hayats-art-exhibition-rome-1348339>

<https://www.thedailystar.net/arts-entertainment/exhibition/bipasha-hayats-solo-painting-exhibit-italy-1348408>

<https://www.thedailystar.net/arts-entertainment/news/bipasha-hayats-subconscious-manhattan-1744600>

<https://www.thedailystar.net/news-detail-207936>

<http://www.newagebd.net/article/30901/bipasha-holds-2nd-solo-abroad-/article/articlelist/323/Cartoon>

STUDIO

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<https://bipashahayat23.wixsite.com/website>

LUX



16-30 April 2022

গ্যালারী চিত্রক
GALLERY CHITRAK
A CENTER OF FINE ARTS



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