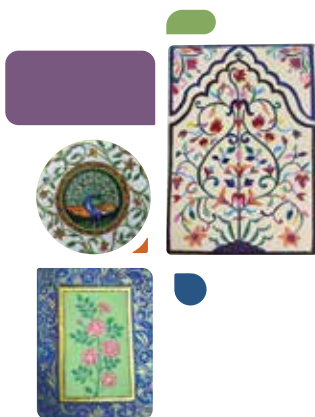


UNBOUND VOICES: EXPLORING FREEDOM OF EXPRESSION THROUGH ART



An Art Exhibition by the students of
Department of History of Art, University of Dhaka

13 January - 22 January, 2024



Department of History of Art
University of Dhaka

Artists Dr. Shake Manir Uddin, Sabrina Shahnaz,
Md. Aktaruzzaman, Nifat Sultana,
Mst. Taslima Begum, Shobuj Sultan Anmon,
Pallab Saha, Debasis Pal, Ferdous Khan Shawon,
Fabiha Tanjim Anchol, Saikat Chowdhury,
Farhad Hossain Sujon, Annana Das,
Nasrin Jahan Khushi, Merazi Asha Oyshi,
Juairia Jarin, Puja Basak, Jerin Tasnim Aunnesa,
Mst. Ayesa Nazmin, Amina Jahan Niza,
Farzana Sultana Bobby, Dibya Paul,
Md. Shahin Miah, Fariha Oyshi,
Jannatul Ferdous Humaira, Muhammad Saad,
Jannatul Ferdous Oishe, Ananna Preodarsini,
Namira Salam Asmi, Aumeya Protecti,
Zarin Tasnim Mahi, Ambica Paul Progga,
Nazmoon Ara Haque Moon, Tanjila Akter Mim,
Taiba Amjad, Sehba Afrin Sarah, Fahim Rabbi,
Nishat Jannat Athoy, Aninja Ephshita Bhakta Aushi,
Md. Al-Amin, Nahreen islam Elma, Al-Imran Sajal,
Sadia Mahmud Moutushi, Sumaiya Mustari Rinti,
Ajmery Sultana, Nondita Sarkar, Fatema Jannat Bristi
Fariha Oyshi, Keya Sarker, Shahnewaz



Exhibition Committee Sanjoy Chakraborty
Dr. Shake Manir Uddin
Md. Aktaruzzaman

Curating by Sanjoy Chakraborty

Co-ordinator Pallab Saha
Shobuj Sultan Anmon
Anadiny Mogno

Research Assistant Puja Basak
Ashfakul Islam Shaikh

Photography Abtahi Rahman Utshab

Designed by Sanjoy Chakraborty
Pallab Saha
Ashfakul Islam Shaikh



Printed by Department of History of Art

The main aim of humanities education is to create a humanistic society because it is impossible to build a humanistic state without a humanistic culture. And the humanistic state helps us to create a humanistic world. Proper human expression is an essential characteristic of man in the process of becoming civilized, which he has to acquire through education. But the question is, what is the medium of expressing human expression? The answer is that various art forms, including literature, music, dance, drama, and visual arts, are the medium of expressing human expression. Dhaka University in Bangladesh is one such university that offers formal education in all these mediums. Among these mediums, visual arts are studied in the Fine Arts Faculty of Dhaka University, mostly known as Charukala. This faculty is a mother institution of such art practice in this country. The theoretical knowledge of research related to the History of art practice is practiced in the art history department of this faculty. Since the theoretical understanding of art is practiced in this department, naturally, the teachers and students of this department are also seen practicing art and academic practice. Because art practice is essential for the search for proper theoretical knowledge of art, keeping this in mind, the Department of Art History organized a student art exhibition titled "Unbound Voices: Exploring Freedom of Expression through Art." The text Freedom of Expression is placed in the exhibition title so that the students of this department can represent how expression is expressed through art through their art practice. The department believes that this experience will later help them to become ideal, humane citizens of this country. I thank the teachers in my department who were on the exhibition's organizing committee—and assisted in organizing the exhibition. I am grateful to EMK Center for their support in making the exhibition successful. Lastly, there is love and affection for the students to whom the entire event is dedicated.

Sanjoy Chakraborty
Curator of the exhibition
&
Chairperson
Department of History of Art
University of Dhaka



Marking a Milestone

Art and art history are different integrands whose souls are intertwined through aesthetics. Although the debate of whether an art historian needs to know some basics of studio art practice goes back to the early development of art history as an academic discipline, today, the debate is still not settled. However, it is hard to overlook the fact that an art historian who also practices art brings more to the table. Holding this idea to create a new narrative for art historians, *Unbound Voices: Exploring Freedom of Expression Through Art* is a well-timed exhibition organized by the Department of History of Art and the EMK Center. I am overjoyed to see how all alumni, faculty members, and students poured themselves into contributing their artwork and making this creative initiative successful. Engaging through art is a magnificent way to express oneself, and the way artists in this exhibition portrayed their strength in art signals a bright journey ahead for future art history graduates of the University of Dhaka.

The Department of History of Art started its journey in the early 1990s, which is fairly new compared to the other departments at the University of Dhaka. As a part of the Fine Arts Faculty, the students of this department are closely connected with all the other Applied Art departments. In addition to the year-long theoretical coursework, the department always encourages art practice. This process helps the students to stay familiar with the challenges of art making and gives them the credence to deal with multiple mediums and techniques. As an alumnus of the Department of History of Art, I can affirm how being in this spirit has greatly benefited me and many other students in shaping their journey as art historians.

Art History as a discipline was created to document the artistic skills, sociopolitical changes, and biographies during the time of the Renaissance. The field gained some theoretical engagements during the Age of Enlightenment. Finally, the discipline took its current form during the nineteenth century with a vast array of new concepts and methods and was introduced as a separate department in many European and American universities. In most Western universities, the department was located inside the humanities division, not within the Fine Art School as we currently have at the University of Dhaka. Thus, they inherit an approach with a heavy focus on analytical methods with little to no requirement to engage with studio art practice. If the role of art history has not changed since those foundational years of the nineteenth century, we would be better off focusing entirely on theory and methods similar to Western universities. But has it not?

To situate ourselves as art historians at the intersection of fine art and humanities, we must first ask why our work is essential now and today. The canon of this field is rapidly expanding. Globally, art historians are thinking beyond the old lenses and looking for fresh possibilities. In the neoliberal age, art history is more important than ever as it engages with art not only as an embodied practice or a medium of expression but as an object or commodity to be traded at the market. Like most countries from the third world, the market-driven economy made us go through a rapid transition since the 90s. This rapid transition created new elites, collectors, and patrons who demanded new visuals and interpretations. By contributing to this discourse, our work as art historians has the privilege to add to or take away from the value of a piece of work. We must be self-aware of the impact of our discipline and ask critical questions about - how our work challenges, creates, or protects social hierarchies. Whose needs are we serving? Whose social position are we reinforcing?

The exposure to studio art practices prepares us better to answer these questions. Because our discipline is fundamentally connected not only with aesthetics but also with patronage and finances, our work is very different from other academic fields of the humanities division. Nevertheless, the training of an art historian should go beyond classrooms. Training based in the classroom falls short when it comes to appreciating the tactile and material aspects of art creation. We are responsible for shaping the visual literacy. To achieve this with finesse, we need to go beyond the knowledge of good art and bad art and ask questions about what is more important than others. While historical soundness or critical thinking is the key, one cannot accomplish this skill without an investigative approach to art making. Studio practices teach us how an artist builds a personal connection with the artwork, help us see the research and intellectual process behind a work, and sensitize us to the fundamental aspects of materiality in art making. Thus, the academic separation of Fine Arts and Art History needs to be mitigated, and my Alma Mater has always played an exemplary role by continuously supporting students to participate in activities with students from other Fine Arts departments, such as participating in Alpana painting on the 21st of February on the International Mother Language Day, in preparing the procession of Mongol Shoba Jatra for Bengali New Year, and participating in Zainul Mela every year. All these initiatives, including personal art practice, are the key tools that make the bridge for historians to walk on the same route as artists momentarily.

A close look at the artworks from *Unbound Voices: Exploring Freedom of Expression through Art* unveils multicultural sensitivity. We can see careful choices of including Bangladeshi folk art, close observation of colors, brushstrokes, and usage of universal forms in diverse mediums. Art historians need no separate voice here, as their artworks say it loudly—We are not dilettantes; we have the skills, too! Above all, this attempt gave everyone a safe space to nurture their unspoken ideas and created an opportunity to reboot the aesthetic values. In this age of content and going viral, people are losing their aesthetic values over kitsch. From brainstorming the concept for the exhibition to submitting artworks to the final exhibition, the entire department has emphasized their aesthetic nourishment. Especially those who just entered the field now have the aesthetic tools to create new perspectives and justifications for their future work in the field.

As an alumnus of the Department of Art History, I can speak for myself about how the department has nurtured the courage in me to participate in group exhibitions. I twice participated in the exhibition of the class of 2012, along with the participants from other Fine Art departments. Now that I see the department is organizing its own show, it gives me goosebumps. On the one hand, I feel incredibly proud, and on the other hand, I cannot deny the feeling of missing out on this excellent opportunity. Kudos to all the faculties and my fellow juniors who made this event come true!

Humaira Hossain
PhD Student, Department of Art History
University of Illinois Chicago



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4

1. JOURNEY TO DEMOCRACY 003

Artist: Dr. Shake Manir Uddin

Media: Acrylic on Canvas | Year: 2023

2. NATURE 14

Artist: Sabrina Shahnaz

Media: Acrylic on Canvas | Year: 2013

3. PROSHANTIR PROCCHOD

Artist: Md. Aktaruzzaman

Media: Acrylic on Canvas | Year: 2024

4. CHILDHOOD TRAVEL
THROUGH DAUGHTER

Artist: Nifat Sultana

Media: Acrylic on Canvas | Year: 2024



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8

5. ART OF NAKSHI PAKHA

Artist: Mst. Taslima Begum
Media: Acrylic on Canvas | Year: 2023

6. KADOMBORI

Artist: Shobuj Sultan Anmon
Media: Acrylic on Canvas Paper | Year: 2024

7. HIERARCHY

Artist: Pallab Saha
Mixed Media on Canvas Paper | Year: 2024

8. BUDDHA-01

Artist: Debashis Pal
Media: Ceramic | Year: 2023



9



10



11



12

9. THE LONELY PIGEON

Artist: Mohammad Ferdous Khan Shawon

Media: Pen and Ink on Paper | Year: 2010

10. STARRY NIGHT

Artist: Al-Imran Sajal

Media: Acrylic on Paper | Year: 2022

11. ISHTAR GATE

Artist: Namira Salam Asmi

Media: Acrylic on Wood Panel | Year: 2023

12. MONALINI MUKHERJEE

Artist: Md. Al-Amin

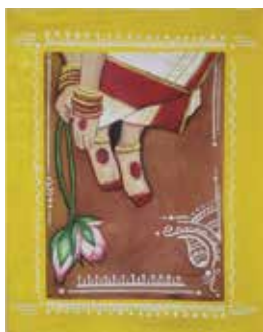
Media: Acrylic on Canvas | Year: 2024



13



15



14



16

13. BUST OF NEFERTITI

14. RANGABATI O PADMA

15. ETERNAL AFFECTION

16. RAGINI

Artist: Aumeya Proteeti

Media: Oil on Paper | Year: 2024

Artist: Ananna Preodarsini

Media: Acrylic | Year: 2023

Artist: Fabiha Tanjim Anchol

Media: Poster Color on Paper | Year: 2024

Artist: Mst. Ayesa Nazmin

Media: Acrylic on Canvas | Year: 2024



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19



18



20

17. KOTHAKOLI

Artist: Mst. Nazmoon Ara Haque
Media: Acrylic on Canvas Paper | Year: 2023

18. INDIAN WOMAN

Artist: Dibya Paul
Media: Acramin colour | Year: 2022

19. GOPINI

Artist: Md. Shanewaz Parvez
Media: Acramin Color | Year: 2022

20. THE REUNION
(I'M BOUND TO YOUR BEAUTY)

Artist: Juairia Jarin
Media: Watercolor | Year: 2024



21



23



22

21 . TALPATAY ALPONA

Artist: Taiba Amjad

Media: Mixed Media | Year: 2024

22. PERSIAN FLORAL DESIGN

Artist: Farzana Sultana Boby

Media: Acramin Color | Year: 2023

23. MANDALA

Artist: Sadia Mahmud Moutushi

Media: Acrylic colour & pen | Year: 2023



24



25



26

24. RICKSHAW ART

Artist: Tanjila Akter Mim
Media: Acrylic | Year: 2023

25. ISLAMIC TILES DESIGN

Artist: Fariha Oyshi
Media: Acrylic | Year: 2023

26. NAKSHIKATHA MOTIF

Artist: Nishat Jannat Athoy
Media: Acrylic | Year: 2023



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29



28

27. RIKSHAW PAINTING

Artist: Keya Sarker
Media: Acrylic colour | Year: 2023

28. RIKSHAW PAINTING

Artist: Saikat Chowdhury
Media: Acrylic | Year: 2019

29. RIKSHAW PAINTING

Artist: Fatema Jannat Bristi
Media: Acrylic | Year: 2022



30

30. FLORAL DESIGN



31

Artist: Amina Jahan Niza
Media: Acrylic | Year: 2023

32. PERSIAN MOTIF DESIGN



32

Artist: Jannatul Ferdous Oishe
Media: Acramin color | Year: 2023

31. PERSIAN MOTIF

Artist: Ajmery Sultana
Media: Acrylic colour & Metallic colour | Year: 2023



33



34



35

33. SE ASB (THREE HORSES)

Artist: Muhammad Saad
Media: Acrylic | Year: 2023

34. PERSIAN DESIGN

Artist: Ambica Paul Progga
Media: Acrylic | Year: 2023

35. PERSIAN DESIGN

Artist: Annana Rani Das
Media: Acrylic | Year: 2023



36



38



37



39

36. PERSIAN MOTIF DESIGN

Artist: Nondita Sarkar

Media: Acramin color | Year: 2023

37. RELATIVITY

Artist: Jarin Tasnim Aunnesa

Media: Mixed Media | Year: 2024

38. MUGHAL MINIATURE DESIGN

Artist: Sumaiya Mustari Rinti

Media: Arylic | Year: 2023

39. FRAGILE HOPE

Artist: Nasrin Jahan Khushi

Media: Pen & Acrylic on Paper | Year: 2022



40



42



41



43

40. INHERENT

Artist: Farhad Hossain Sujon
Media: Digital | Year: 2023

41. FORLORN

Artist: Jannatul Ferdous Humaira
Media: Ballpen on Cartridge Paper | Year: 2023

42. TORMENT

Artist: Puja Basak
Media: Acrylic on Canvas | Year: 2024

43. DYSTOPIAN REFLECTIONS

Artist: Merazi Asha Oyshi
Media: Acrylic on Canvas | Year: 2024



44



45



46

44. SHITER SHOKAL

Artist: Nahreen Islam Elma

Media: Acrylic on Canvas Paper | Year: 2024

45. RHAPSODY OF HORSE

Artist: Zarin Tasnim Mahi

Media: Pen on Paper | Year: 2018

46. "RUNES OF THE VÖLVA"

Artist: Fahim Rabbi

Media: Watercolor | Year: 2024



47



49



48



50

47. MY GALAXY

Artist: Fariha Oyshi
Media: Acrylic | Year: 2023

48. THE LADY OF JUSTICE

Artist: Aninja Epshita Bhakta Aushi
Media: Mixed Media | Year: 2023

49. MAACHRANGA

Artist: Sehba Afrin Sarah
Media: Acrylic on Canvas Paper | Year: 2023

50. DOYEL

Artist: Md. Shahin Miah
Media: Watercolor on Paper | Year: 2024

EXHIBITION OPENING PHOTOGRAPHS



**UNBOUND VOICES:
EXPLORING FREEDOM OF
EXPRESSION THROUGH ART**

Inauguration Ceremony



Tracing Memories: Visitors Canvas
13th January 2024

SNAPSHOT CHRONICLES: BEHIND THE SCENES





UNBOUND VOICES: EXPLORING FREEDOM OF EXPRESSION THROUGH ART



Department of History of Art
University of Dhaka

ORATIONS OF VISIONARIES

"There is art in everything around us. We have seen Matin Bhai's notable paintings. Despite not coming from an art background, he expressed freedom through his art. Let the History of Art department continue on its path of independence."

Moinul Abedin

"For those with a theoretical inclination, the ability to retain art concepts for an extended period allows them to analyse stories in depth. Viewing their pictures amalgamates numerous ideas. I wish for the History of Art department to expand through such exhibitions."

Mahbubur Rahman

"Artists can forge unique connections with the past that others cannot. Art history is no longer viewed in isolation; people now seek creativity. This creativity is intrinsic to human nature, and our task is to unleash it. Moreover, there exists a gap between theory and practice. History of art department can transcend boundaries by seizing the opportunity to bridge this gap."

Monjur Ahmed

"The exhibition's title evoked thoughts of Voltaire. In our pursuits, each of us seeks freedom in our work. Our actions should be etched in everyone's mind. The exhibition by the History of Art department precisely captured this essence."

Dr. Milton Kumar Dev



Department of History of Art
University of Dhaka

