

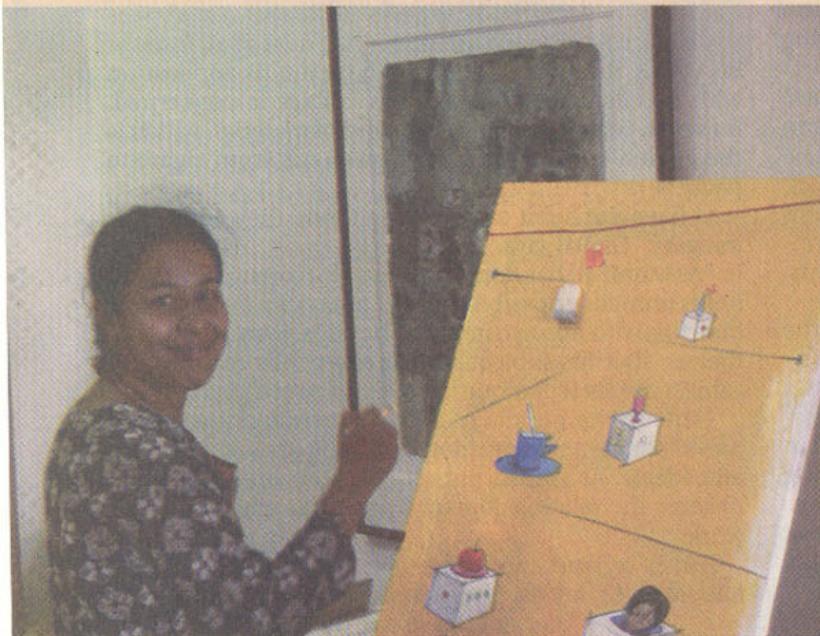
exchanges with greetings. It rained a little while ago. The grey sky and the dampness in the air make the surrounding landscape look more like an atmospheric rendition of a reality in water colour.

As we walk back to the works, which are in progress, Lipi says that she has lodged herself on the second floor to avoid the crowd. She had to stop working because the rain intervened. She sits right beside the door to the roof, where her painting of a human figure with a hand-made doll attached to it is splashed with the light.

"Since it is a collage workshop, I thought of using leaves as an added material," says Lipi. It is the submission of

"I am excited about the whole thing. The new colour has made me do more," Jolly exclaims. "I have my work on popular sayings or epigrams. In this workshop, the subject remains the same yet there is a change in my expression as I am trying to interpret my immediate thoughts," she continues.

For Jolly this workshop has created a possibility for newer things to be born. She even proposes that a brown colour be made from half-fried rice dust. As for Lipi, she thinks there is little time here for formulation of ideas, and it is the chance to interact, which she believes is benefiting the artists as a whole. Jolly as well as Shulekha



Shulekha in front of her canvas that depicts everyday objects.

four paintings that keeps bothering her. "The obligation to produce four works in four days is something that I can never really feel comfortable about," adds Lipi. She and her companion Dilara Begum Jolly, both announce with jest that in this drenched weather *adda* is a better option than working on canvas or paper. On the second day of the workshop, both the artists, Lipi in her mid 30s and Jolly in early 40s, have received their fair share of newsmen and visitors since morning. The only canvas Lipi is working on looks finished. But she says, "If I had time I would've changed it to something else." Certainly the method of her work -- which is a meticulous one -- does not allow her to wrap things up in a hurry.

However, her neighbour Jolly's style of work suits the conditions laid down by the organisers. She has even worked on a series of small paintings applying the newly acquired knowledge of making blank ink-like paint with charred rice.



Nilufar Chaman and her work that draws on myth of devi Durga.

Chowdhury, one of the youngest participants, agree on this point.

"It is a small art world, but we still hardly ever have any time for social intercourse. This workshop is an opportunity to start that process," says Lipi.

The workshop can boast having brought together artists from places far and wide, and on top of that, ones who pursue varied methods as well as artistic principles. From Shulekha, who made a name for her playful depiction of objectified women in our society, to Shiddhartha Talukder, who has settled in Rajshahi as he is an associate professor in the Fine Arts Department in Rajshahi University, to portrait based artist Shahjahan Ahmed Bikash, to landscape artist Alokesha Ghosh, the workshop strived to cut a swathe through the whole spectrum of the arts. It has even dared to put younger generation exponents of the new with that of the old guards. Hamiduzzaman Khan, Mohamamnd Eunus, Ranjit Das