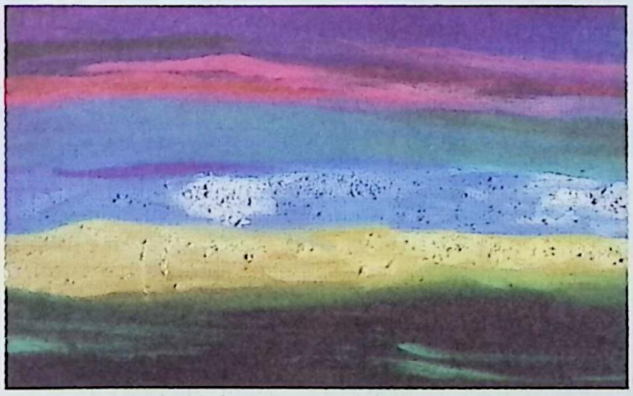
Her 'Geometric Dream' is a presentation of the common rush of modern men to reach their zenith of material success, while the inescapable destination of birth is only to be perished.

The artist's one major focus, in fact, was the terms and conditions of our society that determine the condition of women. Her sequel, 'Broken Mirror' 1 and 2 was an accurate representation of women being an object and never a subject. 'An Unsaid Word' could have an even more haunting impact on a viewer who perceives the message from the firmly closed lips of the woman looking with dry but piercing eyes. The pieces of broken *churi* over and around her pretty face provide the acute suggestion of her being a decorated creature with a shattered existence.



Ridita's '*journey*' is the journey of an artist to express her innermost passions and emotions through the medium of paint, brush and canvas. On my part, I do wish her grand achievements on her 'journey', but let this 'journey' never end.







Ridita is a student of English Literature at Jahangirnagar University. I was particularly enthralled to see Ridita's attempt to paint the words and the spirit of a poem with her paintbrush. She had explained to me her use of the colour of flames as a symbol of protest of a married woman being forced to give up her free will in 'The Old Playhouse', which she has named after the poem by Kamala Das.

However, I actually felt it to be quite astonishing, and at the same time very appreciable that the artist has this ability to probe so deep into the turmoil and torment of women in this society. In her personal life, she recognizes her husband, Bulbul Ahmed, to be the greatest inspiration and support for her 'journey' to flourish with her creativity. This exhibition, she admitted without hesitation, would not have been possible without her partner's active and consistent assistance and involvement.

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Department of English
Jahangirnagar University