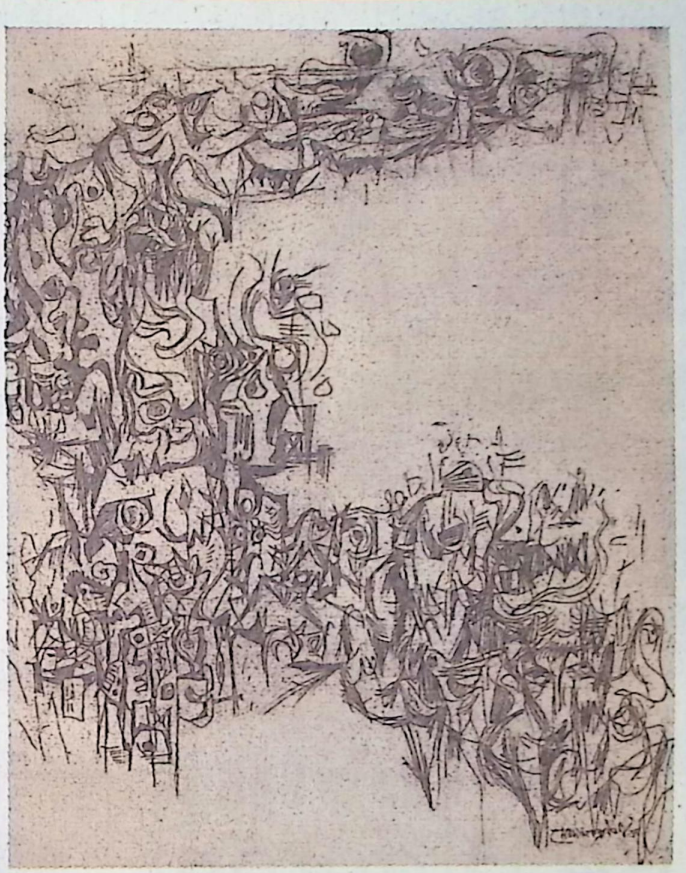
of Dhaka (now Institute of Fine Arts, DU) – where he went on with his soul-searching meditation. He investigated the freeness of lines to create new territories. He had left his job then in Chittagong as an art teacher. At age sixty, he felt confident with abstraction. He was in search of depicting man's inner world. When he proceeded to depict a lover's bed, for instance, it had multicolours – and was buoyant with joie de vivre—as are the hearts of lovers who have given themselves to each other in heart, soul and mind. In his well-beloved series 'Time and space', there is no end to time nor space. New colours and forms made new dimension for the artist. He loved russet hues and cobalt blue. He worked for the magazine *Samakal*, a literary magazine, as he drifted into graphics. He tried to give realism to abstraction. The style and form blended with ease. The result was unusual and eye-catching. Thus both agony and ecstasy of man's life was brought in a smooth, rhythmic manner.

Pathos is brought in too, as one of the vital elements in 'Time and Space'. In this manner he paints the theme of the War of Independence. For him the valiant freedom fighters were like the roots



***Drawing*, pen and ink, 70x45cm, 1977.**



***Sunday Morning*, oil on canvas, 188x84cm, 1977.**

of a banyan tree that sheltered a whole nation, with their own culture and language, food and clothes. The Freedom Fighters were bold and defiant. Meanwhile the blackish red blood of the martyrs was an idée fixed in the mind of the artist. The wounded heart of the rescue seekers, who fled to Calcutta, felt enormously for the sacrificed brethren—who had given their lives to save their land. Debdas always wished to portray the reality of life. The artist was sensitive and eloquent in his creativeness.

In 1975, he went to Poland on a fellowship. His forty odd pieces done during his stay in Poland speak of his prolific nature. His vibrant colours expressed his strong emotions and distraught nature. ■