many senior painters also participated in this remarkable international fair.

"In the several galleries, the artists experimented with architecture. The installation by the Taiwanese artist was a fruit that was shown enlarged on a beach. It was made of wood. Another, he says, was a combination landscape architecture and glass architecture. The exhibition was highly appreciated by the Japanese art buffs. However this was not the first time that Bangladeshi artists are presenting their skill and knowledge. Osaka Triennial has seen Bangladeshi paintings before.

So what was the purpose of the Tokyo trip? Kanak Chanpa Chakma opines that through this the Japanese people became more familiar with a wide variety of Bangladeshi art work. In the triennial and biennale, which had taken place earlier, they did expose some of the work of some of our Bangladeshi artists, says Kanak. "This time thirteen of our artists were invited. I felt that although I had seen much easel painting and installation work, this was a rare treat which taught me immensely" she says. Kanak mentions the enormous installations near the sea by Japanese artists which were quite stunning. Some presented "Living Art", where the artists were staying and the art work was being presented.



Mohammad Eunus, acrylic on paper, 2013.

When crafts were presented by the artisans in the form of *shola* and metal work, the wood and cane work, they were highly appreciated by the Japanese – who were used to machine-made items. This was certainly a positive aspect for Bangladesh that people came from far and wide in Japan to see the artisans

Qayyum Chowdhury says , that in Satuchi, a remote place in Japan , the Bangladeshi art was presented. This was an understanding between two governments, he says. "Basically, the ambassador of Japan in Bangladesh took the initiative to show the Bangladeshi culture in Japan" explains Chowdhury. "Mr Sadoshima, the ambassador, is fond of Bangladeshi culture—and even wears a *kurta* all the time" says the nonpareil artist. The programmes in Setushi had three different programmers, says Chowdhury, a giant among artists; and of local and international fame. "They treated Bangaldesh as the theme subject", says the snowy haired master or fine arts.

"Apart from visual artists, there were musicians and craftsmen.Thus a well-rounded idea of Bangladesh was given to the people of Japan and other foreign visitors." There is no other opportunity for the Japanese to be aware of our handicrafts says Chowdhury.

"If we had more posters this would add to tourism – there would be better understanding with the Japanese people, and this would usher in more revenues. Seeing the work of the thirteen artists and widened the horizons of the Japanese perspective regarding our country—that we do not just sit with begging bowls for foreign aid."

The exhibition of Bangladeshi paintings was titled 'Southern Breeze' and was organised in Akabane Bivio Hall in Tokyo. Qayyum' s acrylic on paper (2013) presented his characteristic female face in burnt sienna - her royal blue sari with red border perfectly compliments the grey clouds and indigo water that give the impression of a rain-drenched countryside.

Mustafa Manwar's acrylic on paper is a dreamy depiction of purple and grey skies with pearly grey clouds, miniscule green tree-tops in the background and the brown bits of land in front – with yellowish green water in between - a pure joy of a landscape.

Mahmudul Haque's acrylic on paper is an abstract study of nature –with yellow , purple and blue bits flying in all directions.

Farida Zaman's acrylic on paper has her signature lady with a black cat. There are swirls of vermilion and flamingo pink at the back. The fisher woman with her large eyes and long black hair is in