shades of pink and orange. Farida's preoccupation with water and gender issues are remarkable. Another woman artist known for her unique depiction of women is Kanakchampa Chakma with her beauteous Hill-Tracts woman wearing traditional navy-blue pignon (skirt or lungi), layers of necklaces and flowers in her hair.

Mohammad Eunus's Acylic on paper(2013) has the face of a male at the back and a walking-flying bird –like creature in front. The backdrop is a mixture of gray-green and white. There are four squiggles of blue suggesting a male face at the back. This piece is a continuation of Mahammad Eunice's experimentation with surrealism.

Nazlee Laila Mansur (Acrylic on paper-2013) brings in depth and the height of experimentation of the minds based in Chittagong. Her blue young woman, is holding on to what appears like a rickshaw hood –the young woman's hair is henna red, and frizzy, while she wear bangles and a navy-blue sari with an orange border. She excels many painters with eye for only physical charm.

Bishawjit Goswami (Aacrylic on paper 2013)has nature and environment in mind .



Farida Zaman, acrylic on paper, 2013.



Abul Monsur, mixed media on paper, 2013.

He has a drooping sunflower and drying, curling leaves and shrinking petals. The rays of sun are felt in the bars of orange, yellow white and grey.

Abul Mansoor's mixed media in grey and black shows a robot or a sawed off man with bulging eyes and broken teeth and his bones contained in his sawn off body. He is good for a Pop art festival. This parody or burlesque catches the eye, despite the few colours used. Khalid Mohammed Mithus's acrylic on paper shows his usual landscape with minuscule multi-storied buildings at the back, and rickshaws , apparently colliding into one another , or just parked , head on. The background has a strong cross of white, as if it were a cement path or a symbol of peace – with emerald green and cobalt blue to set it off.

Hashem Khan has his usual array of birds. There are some black ones and some blue near the vermilion disk on the top, a flock of tiny pale blue one sat the right. There is a yellow- orange long beaked bird and a black one on cliffs of vermilion and deep ocean green and jet black. Thus the colours of the flag of Bangladesh are used—apparently unknowingly.

Rafiqun Nabi's buffalo and herdsman with *gamchha* and *lungi* in red checks --with a boy looking happy, on the pile of stones in the background. The cowherd bears a cane to lead the animal on to drink from the blue -green water of the waterside.

Kanak Champa says that the best part of the trip was that the artists from Bangladesh were able to exchange views and ideas with the Japanese artists as well as those from other countries. Kanak Champa thinks this was a big step as it has greatly inspired the visiting artists like herself to go ahead and think new dreams and aspirations. ■