

Crossing Uncertainty

Shuvo Rafiqul

In the past few years, he focuses on paintings. Especially he concentrates on the abstract painting as he defines its genre to recall the human agency. In his words, he *builds* his painting. He enlarges spatial and haptic mental space via produces the scenery of a cyclone blew up, involves *any* substances from the city. His enrich materiality and tangibility towards pigments, found objects are combined, with his firm traditional painting techniques; tempera and ink drawing, and his self-taught the use of a few natural grain materials experimentally, and he also cuts off photography pictures, flyers, magazines. Additionally, he rips a few or all layers which he stucked on a support: it associate with *décollage*. In doing so, the presence of his painting works haunting the concept of image between a figuration and an abstraction. He successfully *build* landscape painting in microcosm scale onto thin canvas of boards. His three of mixed media works but also within the context of the painting, are *Red Cyclone of the Nature, Green Cyclone of the nature , Blue Cyclone of the nature*,(2023), each pieces explicit scenery:a beginning, middle and the end of the day.

Swarnaly Mitra Rini

On her recent drawing traced works on a paper, its process she prints her drawings which she drew freely in a sketch book. She prints with thin colour into an enlarged size. She traces and draws with the same size of a pen. As her tracing act is meditative process, and it internalises into her own body and mind. She seems to engrave every lines on a stone, rather traces. Those traced lines are translated into the grammar of her aesthetic more than being visualised. She applies some motifs to her drawings, paintings on canvases, cardboard and found object works ; body parts; self-portraits; people, in terms of herself *and her surroundings* to inscribe her *mind situation*. Her memory of landscape, subliminally, appears into her recent drawing traced works *Rainy day* (2021-23). She traces and additionally draws new lines, they have seemingly grown lateral roots and characters. She delicately traces representations of rainy weather, a river, grasses and one of her families memorial site. Her painting and drawing works may described as a body landscape and a surrealist scenery . They presented a subtly but also a bold at the same time. Her gesture of tracing, is expressiveness and having a large vocabulary. Her feeling pleasure in terms of draw, is brought her to come naturally powerful lines. As a result, she weaves personal but political her narratives.

Sagar Sarkar

Metaphorically, Sagar Sarkar, his creativeness is can be seen as he exposures a poetry, write a shape, take a line and compose some colours. *'I depict an image from different periods of rhythmic pattern; confused by the dependency of a situation and the ambiance, reconstruction is a path to get a solid decision, a journey with an autonomous expression of the subconsciousness and oriented by a conscious act.'* He interprets his practice of painting, who works on such as drawing, painting, mixed media, and collage. He employs his gesture onto many type of sizes from A4 size of notion to the large scale canvases, variable size of papers. One of his recent painting work *Through the Various Labyrinth* (2023), he paints clear-cut geometric patters. He keeps generating pale scale colour tones by his brush movements and calmly spreads on colours flat a background of painting. In its stretching space, gradations illuminate the back and front of the painting. As the title of the work implies, a viewer questing directions its lines , goes up to the sky vertically, or spreading out frontally towards numerous roads. He forms his joy of creativeness eagerly. Consequently, he embarks on a new his works one after another.

Kanako Tada

Her painting work *Line their boats/to cross the morning river*, (2023), this unique title even it includes a comma, this title of her painting work quoted from one untitled poem written by *Kakinomoto Hitomaro* from a Japanese poetry anthology; *The Collection of Ten Thousand Leaves*, in Nara period. She has an inspiration of this painting work from her reading experience, when she read this poem in Japanese and English translation by an exophoric writer, Hideo Levy. She depicted an abstract but also a concrete scenery that her linguistic milieu shifts place A to B, carried her to an inward place. She defines *'reading is the way of traveling'*. Another striking feature of her paintings are its size. She bounces her writing experience in tiny canvases as her consciousness of painting on a canvas is harnessed to her consciousness of writing on a notebook. Therefore, she paints her painting a canvas placed on the ground, to replicates a downward view when she is in the mode of writing. Her this idea of a way of paint, which is also derive from her childhood : she often drew images and fragments of letters with her folded umbrella on a puddle after the rain. Thoughtful hue on her painting works, invites a viewer to the beauty that exist in this world.