



Visualizing Ideas of Female Printmakers' Artworks in Bangladesh: An Exploration of Conceptual Representation

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ABSTRACT

This research article explores the conceptual representations of female printmakers' artworks in Bangladesh through the use of visualizations. Using a qualitative research approach, this research article examined the artworks of five female printmakers and analyzed their visual elements and themes. The findings suggest that the artworks of female printmakers in Bangladesh represent diverse themes, including women's experiences, nature, and socio-political issues. The visual elements used by the artists, such as color, composition, and texture, play an essential role in conveying the themes and ideas of the artworks. Furthermore, this study contributes to the understanding of female artists' representation in Bangladesh's art scene and provides insights into the importance of visual analysis in interpreting and understanding artworks. The study highlights the importance of visualizing artworks to gain a deeper understanding of the concepts and ideas behind them, particularly in the context of female artists in Bangladesh.

Keywords: Female printmakers, conceptual representation, psychology, visual analysis, the art scene.

I. INTRODUCTION

Art is a visual medium that expresses ideas and emotions through various forms and styles. Printmaking, as an art form, has a long history in Bangladesh, and it has been widely used to express diverse themes and ideas. However, the representation of female printmakers in Bangladesh's art scene has been limited and overlooked. Printmaking has long been used as a means of representing ideas and communicating concepts. Artists have the ability to take abstract or complex concepts and turn them into visual images that can be understood by a wide audience. Printmaking is a medium that has been used for centuries to create intricate and detailed images that can convey powerful messages. This research article explores the role of printmaking as a tool for conceptual representation and visual communication.

Printmaking has a rich and storied history, dating back to the invention of the printing press in the 15th century. Over the centuries, printmaking has evolved into a diverse and dynamic art form, with artists using a wide range of techniques and approaches to create prints that are both beautiful and thought-provoking. One of the key elements of contemporary printmaking is the use of conceptual representation - the use of visual language to express abstract or complex ideas. The process of printmaking involves transferring an image from a prepared surface onto paper or another material. This technique allows for multiple reproductions of the same image, making it an ideal medium for disseminating ideas to a wide audience. By using printmaking, artists can create visual representations of complex ideas and abstract concepts that might otherwise be difficult to understand.

This research article investigates the ways in which printmakers use their medium to visualize ideas and explore conceptual representation. Through a series of case studies and interviews with printmakers, the research will examine the techniques and approaches used by artists to convey meaning through their prints. The study will also explore the historical context of printmaking as a medium for conceptual representation. From the political posters of the early 20th century to the contemporary art scene, printmaking has played a significant role in shaping visual culture and political discourse.

II. LITERATURE REVIEW

Throughout the centuries, printmaking has been used to represent a wide range of concepts and ideas, including political propaganda, social commentary, personal expression, and abstract concepts such as emotions or metaphysical ideas. In the modern era, printmaking has continued to be a popular medium for artists seeking to represent complex concepts and ideas. Printmaking has been an essential art form in Bangladesh for a long time, and it has been used to express various themes and ideas. Women artists have played a vital role in the Bangladeshi cultural movement. Their artworks concentrate on social, cultural, and environmental issues including harassment, discrimination of women, fundamentalism, and intolerance. (Hossain, T. 2011)

Though women are often subjected to unfair criticism, hostility, and aggression from a society that is plagued by dysfunction. Women's entry into the mainstream of art seemed out of the ordinary at first. They are socially prepared for a completely different type of art than this mainstream art. Because

we must acknowledge that men and women are not the same. They are also opposed to one another in terms of society and family. From the start, there is a great deal of inequality between them in the society in which they are raised. And this disparity manifests itself in men's and women's aesthetic consciousness and sense of life. (Sultana, F. 2006) Everything that women create for this different sense of life is different, whether it is a work of art or an object of the world. Nevertheless, they are also celebrated and revered as goddesses, mothers, sisters, wives, and trusted friends. It is precisely this enigmatic grace and aura that women possess which has consistently played an integral role in the field of art, both as artists and sources of inspiration. Art has existed for centuries as one of the most profound forms of human expression, yet the recognition that women receive as artists or muses remains a question mark even today. (Faruque, N. 2018)

However, the representation of female printmakers in the art scene has been limited and overshadowed by their male counterparts. The representation of female artists in Bangladesh's art scene has been marginalized and restricted due to cultural norms and societal expectations. Furthermore, there has been a lack of research on female printmakers in Bangladesh, and their artworks have not been extensively studied. In recent years, there has been a growing interest in the representation of female artists in the art world. However, despite this increased attention, female printmakers in Bangladesh have remained largely unrecognized and their artworks have not received the same level of exposure as those of their male counterparts. This has led to a significant gap in our understanding of the contributions and perspectives of female printmakers in Bangladesh's art scene.

When a woman enters the art world of a man, she goes against society and her education and tendency. The woman's extraordinary, immeasurable maternal power is then manifested through an isolated entity, and she has to enter the unfamiliar world of male-created aesthetics with infinite competition. However, the work of women artists is a tendency to find their place in the midst of all adversity. It is noteworthy that women's art is a little different from men's art. Throughout history, with the establishment of patriarchal and patriarchal societies, the artistic language and expression of women have flowed in a particular direction. The art of a woman is to see her nature and family, to know her natural energy, on which the livelihood of the rural people of Bengal depends, and to keep all these energies happy and satisfied. (Selim, L. 2007)

To address the gap, the research article titled 'Visualizing Ideas of Artworks of Female Printmakers' in Bangladesh: An Exploration of Conceptual Representation' aims to explore the conceptual representation of female printmakers in Bangladesh's art scene. The study draws on a variety of sources, including interviews with female printmakers, an analysis of their artworks, and a review of existing literature on the topic. One of the key findings of the study is that female printmakers in Bangladesh often face significant barriers in expressing their artistic ideas and gaining recognition for their work. These barriers are often rooted in cultural norms and societal expectations that limit the visibility and representation of female artists.

Despite these challenges, however, the study also highlights the resilience and creativity of female printmakers in Bangladesh. Through their artworks, they challenge gender norms and push the boundaries of what is considered acceptable in the art world. Furthermore, the study suggests that the unique perspectives and experiences of female printmakers in Bangladesh offer valuable insights into the social and cultural context of the country.

III. Methodology

This study aims to explore the conceptual representation of female printmakers' artworks in Bangladesh through visualization techniques. The research design utilized for this study is a qualitative approach to collecting and analyzing data. This section discusses the research design, data collection method, and data analysis method.

Methodology Chart			
Data Collection		Analysis	
1.	Secondary Data Collection	1.	Conceptualizing Ideas from Interviews
2.	Primary Data Collection	2.	Conceptualizing Ideas from Other Sources

Chart 1: Method for the research

3.1: Research Design:

This study is designed as exploratory research that have use qualitative methods to collect and analyse data. The exploratory research design is used to generate insights and ideas, which will guide further research in this area. In this study, the article conducts a comprehensive analysis of the artworks produced by female printmakers in Bangladesh. The artworks were analysed based on their conceptual representation using visualization techniques.

3.2: Data Collection Method:

The data collection method used in this study is a combination of document analysis and semi-structured interviews. The artworks produced by female printmakers in Bangladesh are collected and analysed based on their conceptual representation. The semi-structured interviews are conducted with female printmakers to gain insight into their artistic practices, techniques, and conceptualization of their artworks.

3.3: Data Analysis Method:

The data collected in this study has been analyzed using thematic analysis. The artworks produced by female printmakers in Bangladesh are analyzed based on their conceptual representation, and the themes that emerge from the analysis which is used to develop a visualization of the ideas represented in the artworks. The interviews conducted with female printmakers were transcribed and analyzed to identify key themes related to their artistic practices, techniques, and conceptualization of their artworks.

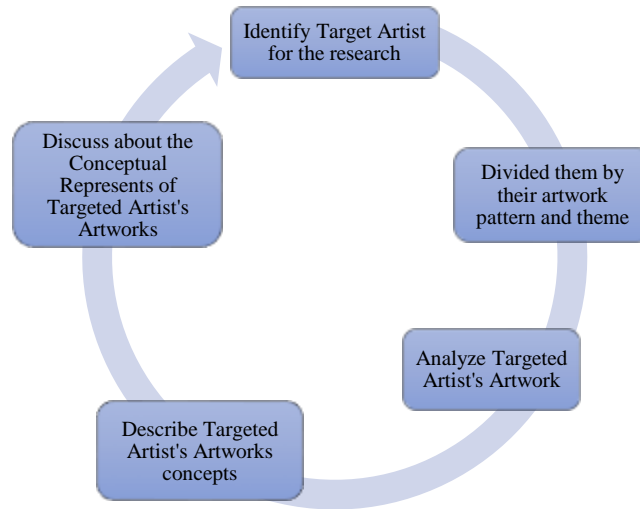


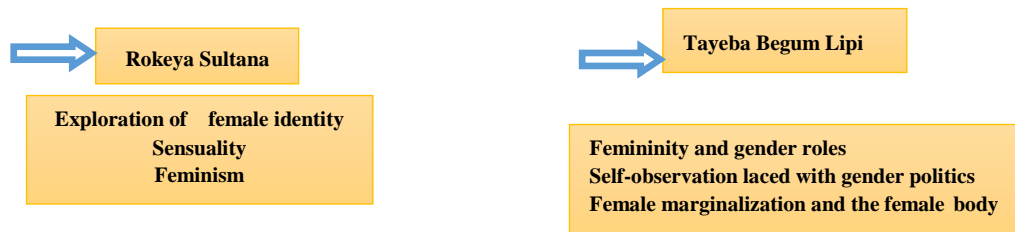
Chart 2: Data Analysis Method

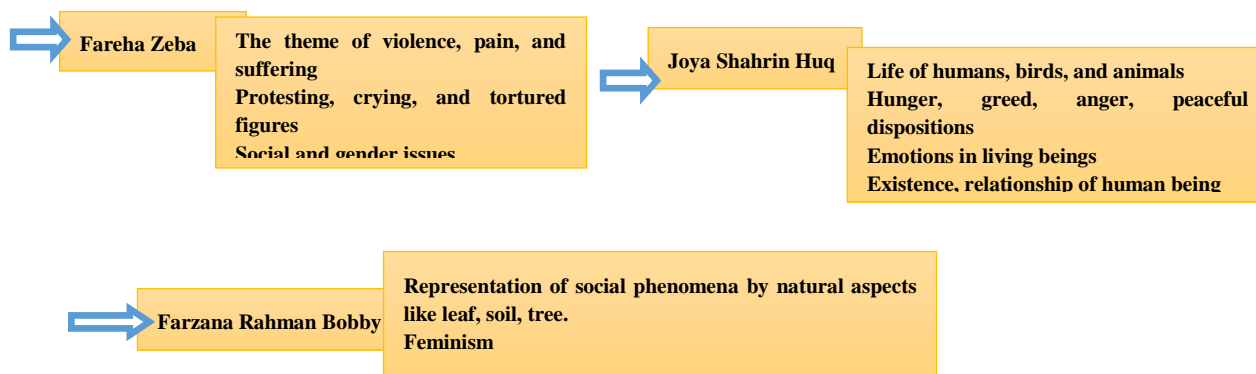
IV. FINDINGS

The whole civilization has been transformed into a male-dominated civilization for women. As a result, the woman becomes a passive entity - whose existence is self-surrender, whose support is dependent, and whose means of self-identification are men. In the same way, the relationship between men and women is like that of a master and worker. Gradually women have been plunged into helplessness. The main reason why there has been no fundamental change in the position of women from ancient times till today is state law, religious law, social reform, etc. This social system has made a woman a mother goddess for her own needs, who has made it a symbol of sexual life, and has ever made a woman a consumer (Begum, D. 1985). This kind of helplessness of women in society is why women now speak with their heads held high in their creative field. In print, women have continued that effort. Society is reflected in women's impressions of women's helplessness, and society is reflected in women's work through their personal feelings.

One of the characteristics of artists is that they are influenced by what is happening around them. Protest against injustice from their place and do it through their artwork. From the persecution of human values, the artist entity voluntarily performs various responsibilities from time to time in different societies, countries, times, and pots. This is probably normal in the case of individual artists. Artists may be different from ordinary people because of this. They are driven by emotion. Stand up against injustice, and always practice truth and beauty. Due to these reasons, the individual artist has to accept various obstacles among the people of the backward society, which is more reflected in the case of the women artist. Our social values, religious and dogmatism, post-modern cultural norms, and policies restrict women and women artists in all areas (Sultana, A).

Female Printmakers visualized thoughts in the artworks





4.1: Visualize ideas and explore the conceptual representation

Bangladesh has a rich tradition of printmaking, with a history that dates back to the late 19th century. Today, Bangladeshi printmakers continue to use their medium to explore a wide range of ideas and themes, from social and political issues to personal and introspective topics. Bangladeshi printmaker's use of the medium to visualize and explore conceptual representation in their prints is given below-

4.1.1: Rokeya Sultana (b. 1958)

Rokeya Sultana is a Bangladeshi printmaker who has gained recognition for her innovative approach to printmaking and her use of the medium to address social and political issues. Sultana studied printmaking at the Faculty of Fine Arts at the University of Dhaka and later earned a master's degree in printmaking from the Tokyo University of the Arts. Sultana's work often addresses issues related to gender, particularly the ways in which women are represented in society. She has created a series of prints that depict women in various roles, such as farmers, workers, and mothers, challenging the traditional and limiting roles that are often assigned to women. Her work also addresses issues related to violence against women, such as domestic abuse and rape, and serves as a call for greater awareness and action to address these issues.

Sultana's prints often feature bold and vibrant colors, and she incorporates elements of traditional Bengali art into her work, such as motifs and patterns that are inspired by traditional textiles and handicrafts. Her prints are also characterized by a sense of movement and energy, as she often incorporates abstract and organic shapes that suggest a sense of fluidity and dynamism. Rokeya Sultana's work demonstrates the power of printmaking as a means of social and political commentary, and her innovative approach to the medium has helped to push the boundaries of traditional printmaking techniques. Her work has been exhibited in galleries and museums both in Bangladesh and internationally, and she has received numerous awards and recognition for her contributions to the field of printmaking.

Rokeya Sultana is best known for her explorations of female identity, sensuality, and feminism. Her most popular figural series is 'Madonna' and 'Relations,' as well as her print series 'Fata Morgana.' Sultana portrays the everyday woman navigating the world in the 'Madonna' series, named after the American pop legend. In an interview with the Daily Star, she explained, the woman in her work is always dressed in a magenta sari to show that she is traditional but rebellious on the inside. Where the color magenta represents the transformation of negativity through the feminine psyche. She also said that Magenta is close to being an aggressive form of red, but it is softer, more playful, and more positive. "Madonna" represents every girl and woman (Krishnakutty, P. 2021). Rokeya Sultana is a multimedia artist and is popular for her print media artworks. She is popularly known for her two figural series: 'The Madonna series and Relations.' Where her artworks are united by two consistent characteristics.

1. Focus on women's experiences and
2. The artist's commitment to color.

Her Madonna series work reflects society so deeply. She said about her subject selection, 'I prefer to do my art in series. My previous body of work focused on relations between the human figure, materials, objects, forms, colors, and tools. And I am always influenced by nature. This new body of work is an extended study of these relations.' (Naznin, F. 2016)

➤ Conceptual representation in 'The Madonna' series

The Madonna series is speckled with many different yet interconnected themes, including the one where the mother and child are seen on a bus, wading through a crowded city. If these images are expressive of trepidation which the protagonist's mother embodies so explicitly, Rokeya says the anxiety had its source in real life. Her world, in her own words, was falling apart at this stage when her relationship with her renowned cricketer husband Omer Khaled Rumi's family hit the nadir and she was forced to launch a lonely battle to continue to rear her child maintaining some semblance of normalcy. In Dhaka, where life gradually began to lose its vigour affecting human relations, the city often plunged Rokeya down. Perhaps the uncertainties she sensed first-hand during this period made her explore the special relationship between mother and child.



Figure 4.1. 1.1: Madonna in Bus, etching aquatint, (50x112) cm, 1986

Her Madonna series explained many meanings, like-

- As a feminist struggling to protect her space in a predominantly male world.
- As mother earth protects her fragile heritage from mindless destruction.
- As a simple mother locked in an intimate relationship with her child.

From personal experience with her child, Rokeya Sultana created her Madonna series. For any woman, it is noticed that they faced many things with their child and that's an honorary thing of any society. Rokeya Sultana expressed every woman's story in her own created artworks. Rokeya Sultana's work has evolved in terms of its ability to interpret a wide range of issues in a personal yet thoughtful manner. Aside from her usual treatment of mundane, everyday experiences that can turn sublime, as her 'Madonna' series shows, Rokeya's work has increasingly sought to probe a complex range of issues, such as the marginalization of women. Rokeya turns to their intimate, human side and narrates them in evocative detail. Interacting figures and half-figures that appear hungry and hunted provide her statement.

Rokeya's Madonna in a Magenta Sari served as a symbol, and as Mustafa Zaman writes, 'it gradually became a means to formulate a more complex discourse steeped in apprehension, uncertainty.' Her print "Madonna in a Bus" received the prestigious Bharat Bhavan award. In the 1990s, she primarily worked with aquatint, lithograph, dry point, and soft-ground etching. Printmaking has given her the freedom to fuse her mark-making, washes, and linear quality to shape the multiplicity of her individualistic aesthetic concerns, which she has continued to explore. (Ali, A)

4.1.2: Tayeba Begum Lipi (b. 1969)

Tayeba Begum Lipi is a Bangladeshi artist and printmaker who has gained international recognition for her innovative use of materials and her exploration of themes related to gender and identity. Lipi's work often incorporates found objects and everyday materials, such as safety pins, razor blades, and mirrors, which she transforms into intricate and often intricate installations and sculptures. Her work explores themes related to gender, power, and the human body, and often addresses issues such as violence against women, objectification, and the ways in which societal norms and expectations shape our identities. As a printmaker, Lipi has experimented with a wide range of techniques, including etching, lithography, and screen printing, and she often incorporates printmaking elements into her sculptures and installations. In one of her most well-known works, titled "Love Bed," Lipi created a bed made entirely of razor blades, which she then covered with a delicate lace canopy. The work serves as a commentary on the violence and danger that is often associated with relationships and intimacy, particularly for women.

Lipi's work has been exhibited in galleries and museums around the world, and she has received numerous awards and recognition for her contributions to the field of contemporary art. In addition to her artistic practice, Lipi is also a prominent advocate for women's rights and gender equality, and she has been involved in a number of initiatives to promote greater awareness and action on these issues in Bangladesh and beyond.

➤ Tayeba Begum Lipi's unique way of representation

According to Ocula the works in Hub India's offsite exhibitions, each one stunning and worth viewing, Tayeba Begum Lipi's is one of the most dramatic interventions. (Schwingle, N. 2021) About her artwork, Tayeba Begum said,

'If you look through my work, you'll notice that there are numerous indirect personal references to sharp wit and incisive humiliation, all of which suggest a certain kind of political assertion. My artworks, like the objects I make, are frequently laced with a sense of self-observation laced with gender politics. Just to clarify, I don't always talk about my own story or the experiences I've had. I try to lend an ear to women in my environment, especially family and friends, as a good listener and, at times, perhaps as a good advisor. These personal anecdotes from my life contribute to a community's larger political statement.'

Tayeba Begum Lipi's paintings, prints, videos, and installations explore female marginalization and the female body. Her sculptural works, which re-create everyday objects like beds, bathtubs, strollers, wheelchairs, dressing tables, and women's undergarments, employ unusual materials like safety pins and razor blades. This thoughtful and provocative selection of materials alludes to the violence that women in Bangladesh face, as well as the tools used in childbirth in the country's less developed areas. (Sundaram Tagore Gallery: *TAYEBA LIPI*)



Figure 4.1.2.1: Formal Society, Etching, 2000

Lipi focuses on the human cost of governments' and companies' current and past manoeuvres in Bangladesh and as well as internationally. She creates iconic pastiches that are reminiscent of historical portraiture using childhood rhymes and stories that are born out of societies like her own that have suffered at the hands of colonialism and trade restrictions.

4.1.3: Fareha Zeba (b. 1961)

Fareha Zeba is a contemporary Bangladeshi printmaker whose work often explores themes related to gender, identity, and cultural hybridity. In her printmaking practice, Zeba uses a range of traditional and non-traditional techniques and materials to create works that are both visually stunning and conceptually rich. One of the key ways in which Zeba uses the medium to visualize her ideas and explore conceptual representation is through her use of texture. She often incorporates textures and patterns inspired by traditional Bengali textiles and motifs into her prints, using techniques such as collagraphy and relief printing to create works that are richly layered and textured. This use of texture helps to create a sense of depth and complexity in her prints and adds to their overall visual impact. Zeba also frequently uses color in her printmaking practice, using bold and vibrant hues to create works that are both visually striking and emotionally evocative. She often uses color to convey a sense of mood or atmosphere, using darker tones to create a sense of tension or foreboding, and brighter tones to create a sense of optimism or hope.

In addition to her use of texture and color, Zeba also often incorporates found objects and other non-traditional materials into her prints, such as paper, fabric, and even human hair. This helps to create works that are both visually compelling and conceptually rich, and that speak to themes related to identity, memory, and cultural hybridity. Fareha Zeba's use of the medium in printmaking allows her to create works that are both visually stunning and conceptually rich. Through her use of texture, color, and non-traditional materials, she is able to explore themes related to gender, identity, and cultural hybridity in new and exciting ways, and her work continues to push the boundaries of the medium in Bangladesh and beyond.

➤ Fareha Zeba's Social Consciousness

Fareha Zeba is a printmaker and artist who has combined modernistic techniques with folk and traditional elements to create an aesthetic expression more suited to a dysfunctional time. She is obsessed with social and gender issues. Not that Zeba isn't interested in folk or indigenous art traditions; her work with masks and natural objects has worked splendidly, but Zeba is more interested in themes that are more directly related to the social situation. She summarized her philosophical position in a 1996 interview, saying, "Call no man happy, and is the way I see the world." Man's unhappiness (a gender-neutral term that is ironic in the context of the world Zeba depicts) is caused by social injustice and a skewed world order that favors wealthy nations. (Islam, Syed Manzoorul. 2003)

Her series is both a tribute to Frida and an attempt to educate the people of Bangladesh about her. Her Sufia Kamal series is called 'Twilight Magic,' after the poet's book 'Shajher Maya.' Fareha faced a difficult task in creating the series because her research yielded only a few still photos of the late poet. Both the viewers and Sufia Kamal's family were pleased with the final result. Fareha Zeba said that 'Many may think I jump from one medium to another erratically; however, if you notice chronologically, it reflects on my thought process following a narrative.' According to Zeba-



Figure 4.1.3.1: The deep end-3, Etching Aquatint, 2012

'My work has gone through several different phases. I have always been interested in the human body. As I began to artistically explore and reflect on domestic spaces and the objects therein, it led me to question the human mind itself as a space of and for domesticity, which in turn became my subject of study. I like working in all mediums. I don't limit myself to any one medium. My method, once I start expressing myself on canvas, is to let the work take its course and naturally resolve itself on its own.' (Chowdhury, A. 2022)

➤ Fareha Zeba's feminist representation

Zeba's sympathies are with women, particularly those who are struggling to break free from a marginalized lifestyle. Zeba, as a woman, feels the weight of the chains that bind women to outdated customs and subjugate them to a patriarchal system. The theme of violence, pain, and suffering becomes prominent as her canvas is crowded with protesting, crying, and tortured figures, which is inspired by Mexican artist Frida Kahlo, whose struggle against disease, disability, and despair has made her something of an idol to Zeba.

4.1.4: Joya Shahrin Huq (b. 1975)

Existence, relationships in Joya Shahrin's Artwork

Joya Shahrin Huq has a great tendency towards experimentation where she mainly focuses on forms, lines, and figure formations. Her voyages through the world of reality and at the same time unfold the realm of obscurity. Joya's artwork is all about existence, relationships, time with our existence, how moment or memory connects us to one thing, how we constantly build a relationship through this time and leave our existence, telling a story about it something is understood, something is not understood. Joya's works of art are published with this concept. (Huq, Joya Shahrin. 2019).

As explained by Joya Shahrin in her work style she said that "In my choice of subjects, I've taken the life of humans, birds, and animals. I deal with hunger, greed, anger, peaceful dispositions, and other emotions in living beings. My lizards, wolves, eagles, butterflies, and flowers are all used as symbols. Just as the wolf stands for violence and anger so the butterflies and flowers stand for happiness and goodness." (Haque, F. 2008). Sometimes she works spontaneously on the zinc plate and at other times, she sketches before she goes to make the print. She tries to bring in her surroundings along with some elements of her imagination.



Figure 4.1.4.1: Hyphenated Existence, Etching, (4x10) inch, 2013

4.1.5: Farzana Rahman Bobby and her 'Soil'

Printmaker Bobby thinks, Soil holds plants tightly and provides a haven for all living things on Earth. It inspires the coexistence of humans, animals, and nature into a balanced ecosystem by giving birth to new souls. Bobby's artistic pursuit reveals the soul of the soil in diverse ways depicting roots, barks, leaves, trunks, foliage, lichen, rock, water, blossoms, birds, and various aesthetic elements of nature in many of her artworks. The roots of a tree, are a complex rendering of a pattern manifested in a mystical twist. Because roots anchor the tree to the ground, they also serve as an 'origin' or a 'source'. Bobby sees roots as a metaphor for our starting point and a link to our spirit. The print *Roots of a Tree Trunk* is an enigmatic print that delves into the white illuminative light of the background and validates forms of one's entanglement with spirit and matter. (Alom, Z. 2019)

She creates a metaphoric association of thoughts in 'Under the Water.' Things can be completely different than they appear to be. The idea of fabrication, and camouflaged tendencies are evident in most of the things, but here she tries to speak of the sacred and secret beauty. Farzana Bobby's abstract compositions pay homage to nature and human emotion. Farzana approaches nature to harness its spirit rather than expressing her fidelity to visible markers, even though her ecosystem lacks easily recognizable forms.



Figure 4.1.5.1: Birds in the Foliage, Intaglio, 2017

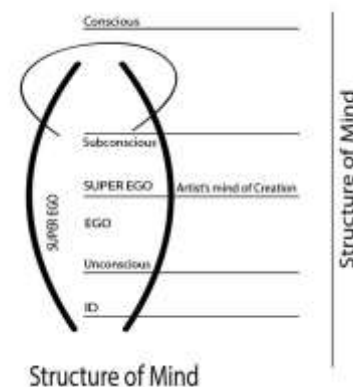
4.2: Psychology and Women Printmaker

The artist's work reflects their psychology. When the artist draws a picture in the conscious mind, many things come up from the subconscious mind through its colors, lines, or symbols; sometimes some part of the subconscious mind also takes place on its canvas. The three parts of the human mind. They are- (i) Unconscious, (ii) Subconscious, (iii) Conscious. Here are also three levels of different purposes. They are given below-

1. ID- Creates the urge to work.
2. EGO- Completed the work in the outer world.
3. SUPEREGO- After the creation of the work of art, it creates the desire to gain high recognition. This is the psychological reason for an artist's work of art. However, it is further influenced by the environment, religion, culture, etc. around him.

A person's psychology is controlled by these three parts. The role of these three parts is also known as the creation of human art. According to Freud, every human being has two kinds of dreams. 1. Day Dream and 2. Night Dream. This daydream is unreal. The subconscious mind of every human being cherishes this daydream or unreal world. Ordinary people do not place their daydreams in the conscious mind, but the artists fulfill these dreams in their created world fantasy. And artists create art for the visualization of this fantasy world. In this context, Sigmund Freud said- 'a path from fantasy back to reality and that is art.' (Freud, S. 1950)

With this scientific analysis, we can tell that women printmakers' artworks are created by their subconscious as well as the unconscious mind. At that stage whatever they think, whatever they experienced in their personal life and also see around them, they involve in their artworks. Because of that in most of the women printmaker-artist's artwork, society's different types of aspects can be visible to us. Art is an invention of the era in which it was created. It's part of the social, political, and religious circumstances in which it was created. It has become a focal point for historians interested in postcolonial theories about the representation of its subjects because of its significance. (Cruz, K)



4.3: Subject Selection of Women Printmakers

Women printmaker-artists combine their personal feelings in their artwork to create an aesthetic expression of artistry. Since they have to face different difficulties at different stages of society, these difficulties are easily noticed in his artwork as well. According to printmaker Shantwana Shahrin-

'Girls grow up from a very young age with so many boundaries. She was taught by her family to live within the boundaries, from which most girls had to suffer in the filth of society from an early age. Which she is not given a platform to say. Such incidents happen in every house in Bangladesh and all these are suppressed to save the honor from the silence of the family. By exposing these injustices in her artwork, a female artist gives a message to every girl to be vocal and aware.' (Chowdhury, A. 2021)

Most families in Bangladesh are still conservative about girls. Very few of the girls who managed to get out of there came to art with a lot of courage. To change the thinking of the people in society, they present this position of girls in front of everyone through their works of art. To select a subject matter

for a women printmaker, much depends on whether the girl's mood is good or bad. Besides, their experience also matters a lot. When they are emotionally happy, that happiness is reflected in the artwork they create. When printmaker Baby Sultana was asked about selecting her subject matter, she said:

'Art is like your own child. Just as a child is disciplined when he is in a good mood, he is disciplined strictly when he is in a bad mood. In the same way, the content of the works of female artists depends on the mood. With every change in the lives of girls comes a change in their art.' (Chowdhury, A. 2022)

V. CONCLUSION

In our society, a girl needs a lot of struggles to establish herself as an artist, she needs the full support of the family. Only when he gets the support of her parents and the support of her father-in-law's house, she can immerse herself in the practice of art. Even so, owning one is still beyond the reach of the average person. In addition to being a printmaker, she has to do other jobs in her professional life, and if this job is not artistic then the girl's artistic pursuits will be hampered. To survive as a printmaker, she has to be an art educator at an educational institution (printmaking) or set up her own studio, which is not available to all girls. That is why the step of struggling in the life of a girl who can establish herself as a printmaker in this artist society is easily understood. Her life became clear through her artwork. Any artworks are a reflection of the artist's life. According to printmaker Rokeya Sultana, the artwork is a lot like a diary. There, the country-nature society seen through the eyes of the artist as well as her daily feelings is expressed aesthetically. The presence and presentation of an artist in society help in the development of that society and culture.

The research article sheds light on the unique contributions of female printmakers in Bangladesh to the art world. Through their art, these women are able to express their social and political commentary on issues related to gender, identity, and empowerment, using a variety of visual techniques and styles to convey their ideas. However, female printmakers also face unique challenges due to gender biases and societal expectations. The study highlights the need for further research and support to promote the work of female printmakers in Bangladesh and to help them gain wider recognition for their contributions to the art world. The study emphasizes the importance of empowering female artists and creating spaces for their voices and perspectives to be heard and appreciated.

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