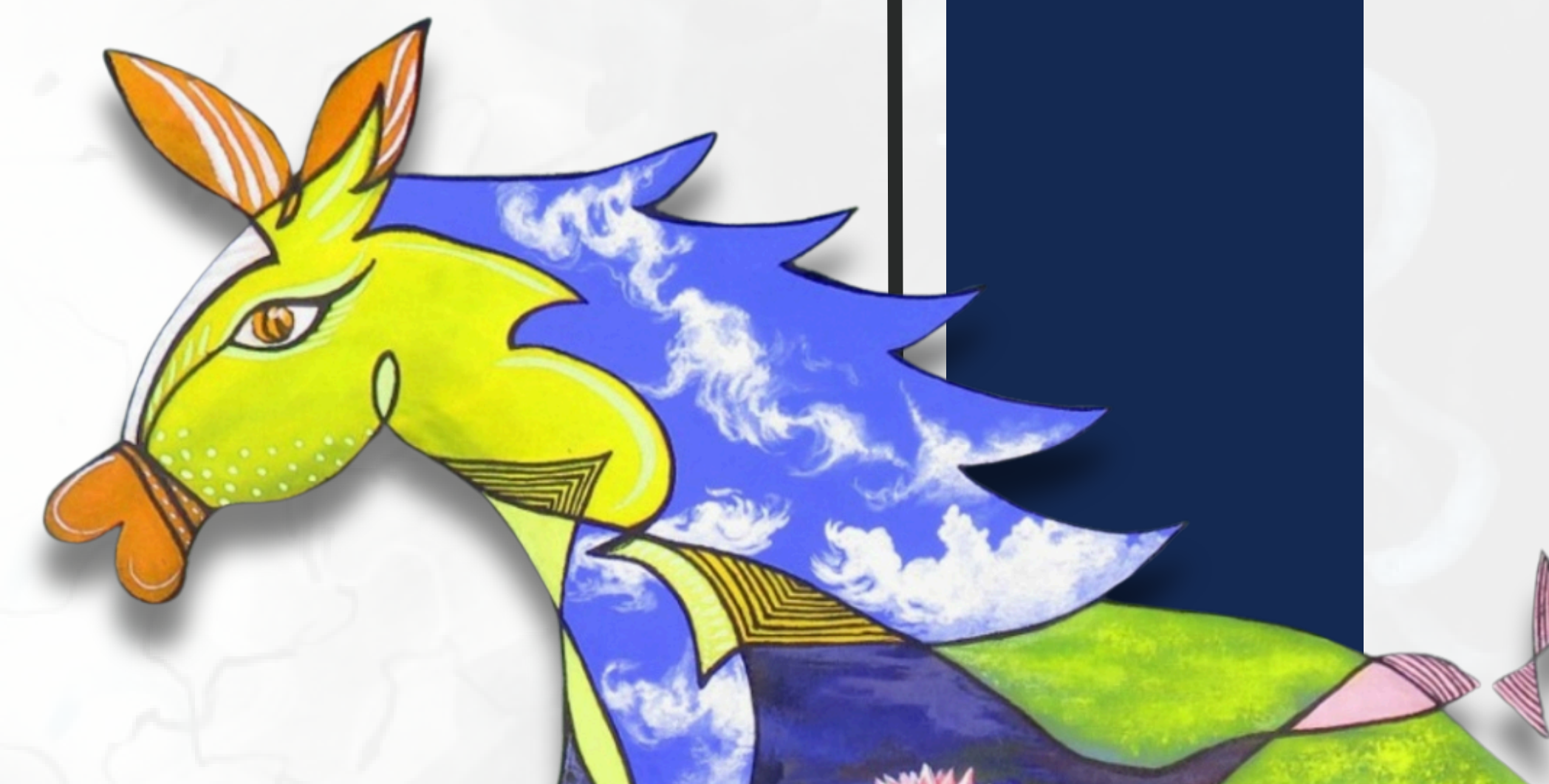


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Ora Egaro Jon

4th Edition



CURATORS

NIHARIKA MOMTAZ
VENUS HOSSEINI

ARTISTS

ARPITA SINGHA LOPA
AZIZEE FAWMI KHAN
BUBLY BARNAB
FARAH NAZ MOON
FARZANA AHMED URMI
FARZANA RAHMAN BOBBY
HASURA AKTHER RUMKY
MAHMUDA SIDDIKA
MONIDIPA DASGUPTA
MONON MUNTAKA
TAMANNA LIZA



Niharika Momtaz
Founder
Bangladesh Art Week



Mohammed Mohsin
Co-Founder
Bangladesh Art Week

PREFACE

Bangladesh Art Week is excited to present “ORA EGAROJON”, 4th edition of the art exhibition in Dubai which is not limited to a single art form rather focuses on multiple of art from painting to photography to soft sculpture to NFTs.

Over centuries, artists from all over the world have expressed their vision and ability using multi dimensional form utilizing all manner of materials including wood, clay, stone and bronze to name a few. Sacred images are common in many cultures with sculptors found in evidence form in all ancient civilizations. Whilst, for a long time artists other than painters did not share the same level of prestige or money, their status is changing over the years where recognition was elevated to the same level as their peers.

This women led art exhibition BAW Women 2025 - “ORA EGAROJON” fourth edition, will take place at ‘Meta Garage’ in Dubai - a luxury automotive showroom transformed into a bold artistic space and will be opened for all from 26th April to 25th May 2025. This week we share opportunities for women artists.

This showcase will be graced by the physical artwork and NFTs of the young and emerging women artists of Bangladesh, who have supported its endeavour by bolstering its diversity.

One of our key objectives is to create awareness of all forms of art and showcase their talent.

Bangladesh Art week - the voice of Bangladesh’s art industry.

The purpose of this platform is to create a diverse artistic environment as well as promoting art appreciation. It is a contrary experience that provides a platform for emerging and established artists to showcase their art work. It is platform of artistic genius, a gathering of multifaced expression of inner working of human psyche, a manifestation of innate thoughts through pen, pencil, colour and paper.

CURATOR

Niharika Momtaz

A passion for multifaceted tasking an aesthetic inclination to perceive the paradigms of social awareness, culture, the arts, and fascination to blend unique findings of human connection and creative seeking to approach and mediate various creative impulses. To elaborate and discover the creative curiosity and collaborate artistic frontiers and social awareness steered Niharika Momtaz into this curating act of commuting and uniting....Art, artistry, and social causes into this act of curating. A combined mingle of initiating and incorporating.

She is interested in design took herself into the realms of fashion and wearable sculptural arts. Where she starts to explore her niche for perceiving things with detailed self-reflection and inquisitively. Giving more attention to her distinctive ways of approaching, creative urges. Also, this led her into various interests and linking to conspire herself into creating platforms of artist, creative processes, and concepts of interventions.....

Niharika Momtaz is the founder of Bangladesh Art Week and Heritage Bangladesh Foundation.

CURATOR

Venus Hosseini

Venus Hosseini is an Iranian-born, Germany-raised curator and performing arts professional. She studied performing arts in Bochum and Cologne, working extensively with leading theaters such as Theater Düsseldorf and various art collectives across Germany. Her portfolio includes co-curating dynamic art installations that highlight cross-cultural narratives. Currently based in Dubai, she remains a vital presence in the region's ever-evolving art scene. Renowned for her interdisciplinary approach, Venus continues to bridge performing arts and visual expressions across international platforms.

Azizee Fawmi Khan



Azizee Fawmi Khan is a visual artist and independent curator based in Dhaka, Bangladesh. Her work explores personal heritage, legacy, and the cultural complexities of Bangladesh, often through collaborations with local artists. Azizee's practice primarily focuses on drawings and paintings on paper and canvas.

She completed her MFA in Drawing and Painting at the University of Dhaka. She held her first solo exhibition, "Ka' -Shommondhiyo", at La Galerie, Alliance Française de Dhaka in 2021. She was also a participating artist in Documenta Fifteen in Germany in 2022, representing Britto Art Trust. Her exhibition history includes Artists Make Space in the UK and Bangladesh, the 18th Asian Art Biennale in Dhaka, and several projects with organizations such as Bangladesh Shilpakala Academy, Brihatta Art Foundation and Rebel Creatives, Birmingham.

Azizee has received multiple grants from the British Council and EMK Center and has curated exhibitions such as "Song of Whales" at La Galerie in 2023. She is also leading the ongoing project "Doob", collaborating with emerging artists in Bangladesh.

Azizee's creative process is profoundly shaped by her experiences of growing up in all-women households and later living in all-women dormitories. From sisters—related and embraced—to playmates, roommates, and fellow artists, a continuous thread of sisterhood runs through her life. This sense of solidarity mirrors the support system her mother relies on as well.

At the heart of these narratives is Nargees, Azizee's mother, who raised two daughters as a single parent. Her rare moments of respite became a source of inspiration for the artist—the strength of a generation of women who aspired to raise independent daughters despite their upbringings shaped by rigid social expectations.

The Sharee, seamlessly embedded in Azizee's work, serves as both a personal and cultural emblem—a symbol of heritage, resilience, and the quiet grace of womanhood in Bangladesh.



AZIZEE FAWMI KHAN
Ora ii, 2025
Digital artwork on matte photographic paper (unique edition)
50 x 30 cm



AZIZEE FAWMI KHAN

Ora, 2025

Digital artwork on matte photographic paper (unique edition)

50 x 30 cm

Azizee Fawmi Khan
Mundane Olive - ix, 2025
acrylic on canvas
61 x 91 cm



Farzana Ahmed Urmi

Farzana Ahmed Urmi explores perception, self-experience, and the boundaries of vision in her art. She merges conscious sight with the fleeting moment of a blink, creating works that challenge conventional aesthetics. Her paintings capture raw emotions—agony, anger, and vulnerability—reflecting both the familiar and the unknown in urban society. With a postgraduate degree in Printmaking, she fluidly navigates diverse techniques, employing ink, watercolour, acrylic, oil, and collage. Her expressive brushwork and tactile engagement reveal a deep physical and emotional connection to her art. Striving for a unique artistic identity, she infuses her compositions with psychological tension, making body and psyche inseparable in her work, evoking a haunting yet powerful presence.

They are random people passing by, settled on my head. Some are blurred, some so strong. They talk sometimes when I wish to listen. It is a story between me and them. Whom I know. Do I really know?

FARZANA AHMED URMI
Known Unknown (series), 2014
Acrylic on paper
91.44 x 101.6 cm





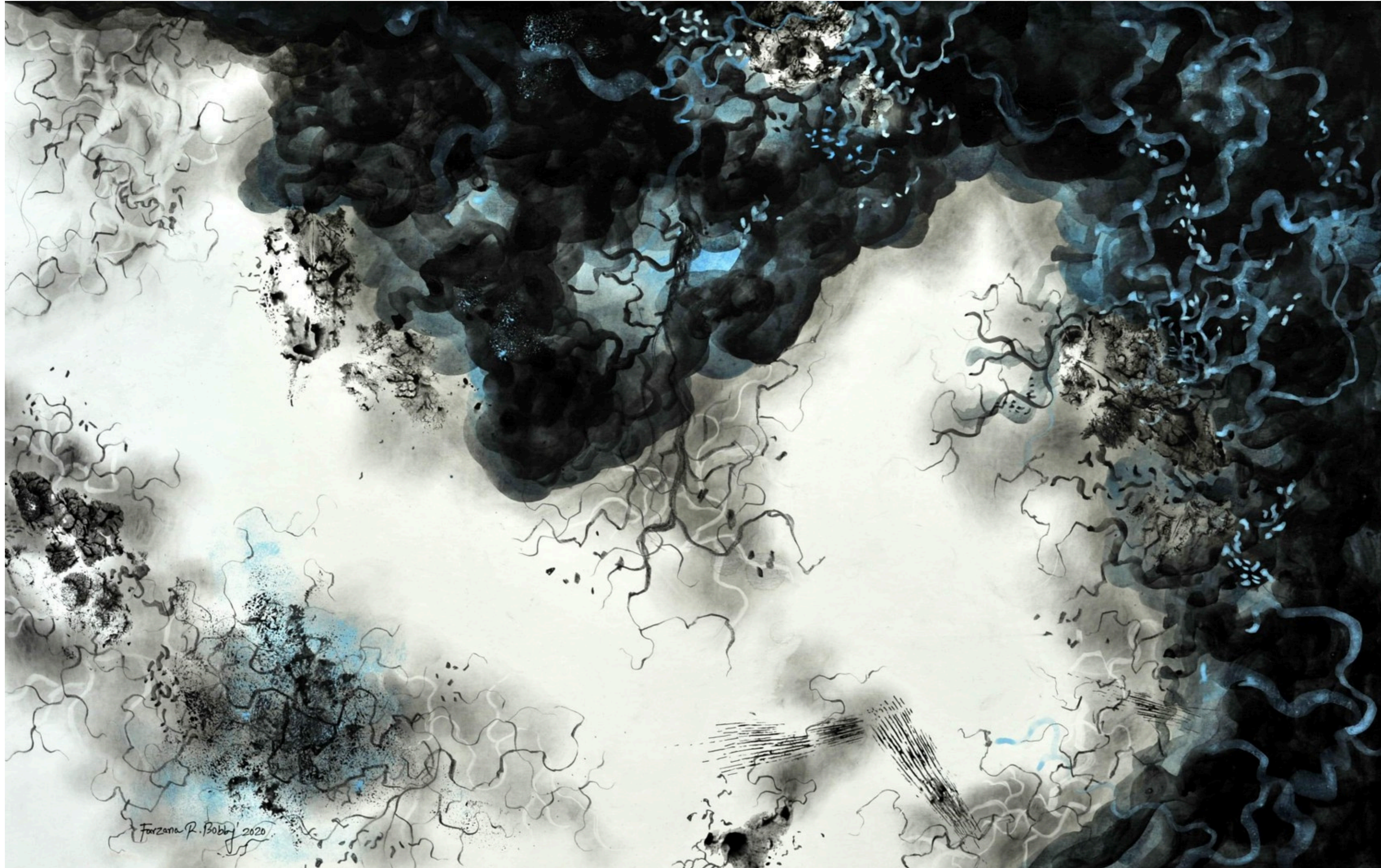
FARZANA AHMED URMI
Known Unknown (series), 2014
Acrylic on paper
91.44 x 101.6 cm

Farzana Rahman Bobby

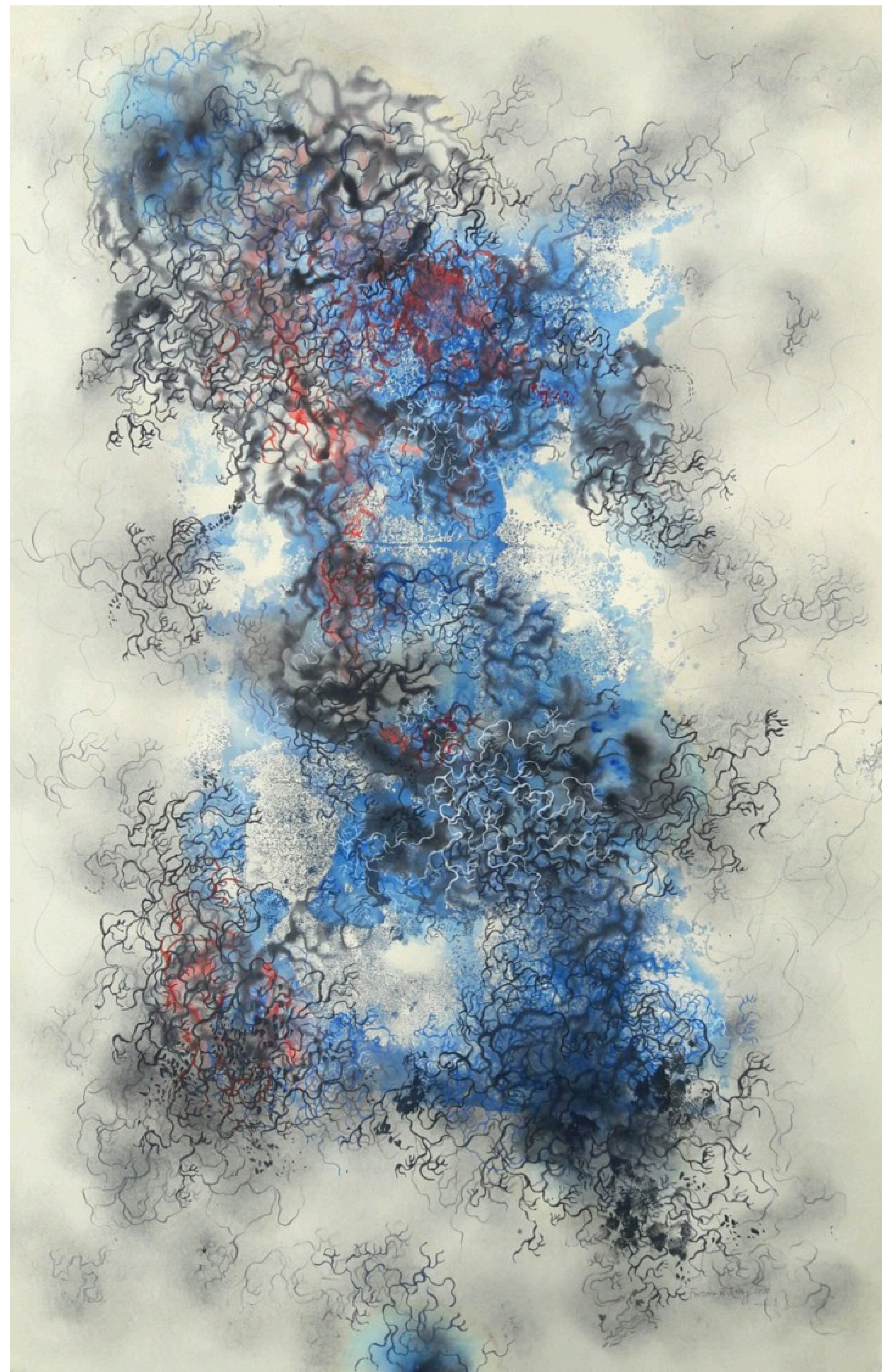
Farzana Rahman Bobby is a distinguished visual artist specializing in printmaking. She earned her BFA in 2008 and MFA in 2014 from the Department of Printmaking at the University of Development Alternative, Dhaka. Her artistic journey includes numerous national and international exhibitions. She held a solo exhibition, *The Soul of the Soil*, at Gallery Shilpangan in 2019 and has participated in joint exhibitions such as *Thought-2* (2020) and *Deliberate/Random* (2015). Farzana has showcased her work in 42 group exhibitions worldwide, including the Asian Art Biennale (2014-2023), the 2nd Print Biennale in India (2022), and the 3rd International Biennale of Miniprint in Argentina (2018). She was also part of the India Art Fair (2022) and the Dhaka-Brisbane Print Exchange Program (2017). Actively engaging in artistic development, she has participated in 14 workshops and art camps. Her work reflects a deep connection to socio-cultural narratives and experimental printmaking techniques.

Nature has been our keeper, protector and mentor. Yet, modern man has been waging a war against it. Our wanton destruction of natural habitats has given way to disease & destruction.

Look at what our uncaring attitude has brought on - the invisible killer. Life springs from the dark blue-grey of the cosmos, morphing and multiplying, connecting through neural networks and spiralling tendrils.



FARZANA RAHMAN BOBBY
Gathering to Roots (series), 2020
Mixed Media
34 cm × 54 cm



FARZANA RAHMAN BOBBY
Gathering to Roots (series), 2020
Mixed Media
81 cm × 49 cm

Arpita Singha Lopa

Arpita Singha Lopa (born May 15, 1986, in Kishoreganj) is a visual artist based in Dhaka, Bangladesh. She earned her BFA in 2009 and MFA in 2011 in Graphic Design from the Faculty of Fine Art, University of Dhaka. Arpita has actively participated in numerous workshops and exhibitions in Bangladesh and India. Her recent exhibitions include the 17th Asian Art Biennale Bangladesh, organized by Bangladesh Shilpakala Academy, and KIPAF 16 – Kolkata International Performance Art Festival 2016. She has also taken part in the Sound Making Workshop at Shilpakala Academy, Dhaka, the National Performance Art Festival 2017, and the Performance Art Weekend at Bengal Foundation. Through her diverse artistic engagements, Arpita continues to explore new forms of creative expression.

Life is a long journey, and we have to experience many things together with unexpected situations. From birth to death, there are many desires, and that demand drives people constantly over time. Through my pictures during the coronavirus pandemic 2020 with the city bird CROW, I have expressed some of my life's needs and some unspoken feelings.

ARPITA SINGHA LOPA
Tales of the Crows in the City I, 2021
Watercolour on Paper
33.02 x 27.94 cm





ARPITA SINGHA LOPA
Tales of the Crows in the City 2, 2021
Watercolour on Paper
33.02 x 27.94 cm

Hasura Akther Rumky



Hasura Akther Rumky, a BFA and MFA graduate from the Department of Oriental Art, University of Dhaka, creates deeply emotive works centred on human connection, silence, and longing. Using pastel, acrylic, charcoal, and natural pigments like soil, she merges illusion with raw textures to evoke depth and intimacy. Her art has been showcased in numerous exhibitions, workshops, and residencies both in Bangladesh and abroad. Recognized with several awards, she received the OPSG Award (2025), UNESCO & International Action Art's Cultural Contribution Award (2023), Japan's KAHAL Art Gallery Grand Award (2021), and an Honorable Mention at the 6th Oriental Painting Exhibition (2016). She also served as Assistant Coordinator for the Asian Art Biennale Bangladesh (2019–2022).

Engaging with the creative realm allows art to influence our actions in the world. I have always seen myself as a painter, and my art reflects my dreams, thoughts, and reality. It is my passion and my way of expressing who I am. I live and breathe art, and every brushstroke takes me on a journey of self-discovery.

To express my world of imagination, I never thought to confine myself to any specific medium. Strokes on canvas are what I call my journey towards more of me and myself! However, I feel most at peace when working with soil and sand-based colours. They connect me to nature and remind me of a simple truth—"for dust I am, and to dust I shall return."... finding more of myself is like my sole quest for freedom, a state of mind where there is no sorrow, pain, or malice.

My paintings explore inner and outer worlds, the vastness of the ocean within me, and the silent beauty of self-duality. I am also drawn to the everyday life of people in my city, the unseen poetry of urban life. In my art, I want to hold onto the beauty and peace in the world where the sunlight touches every green leaf, where the wind carries gentle whispers of hope, and where my heart beats with the words:

"And I think to myself, what a wonderful world."
- Louis Armstrong

HASURA AKTHER RUMKY
Control freak, 2023
60x90 cm
Acrylic & natural pigment on handmade paper



HASURA AKTHER RUMKY
Dream, 2023
Acrylic & natural pigment on handmade paper.
60x90 cm

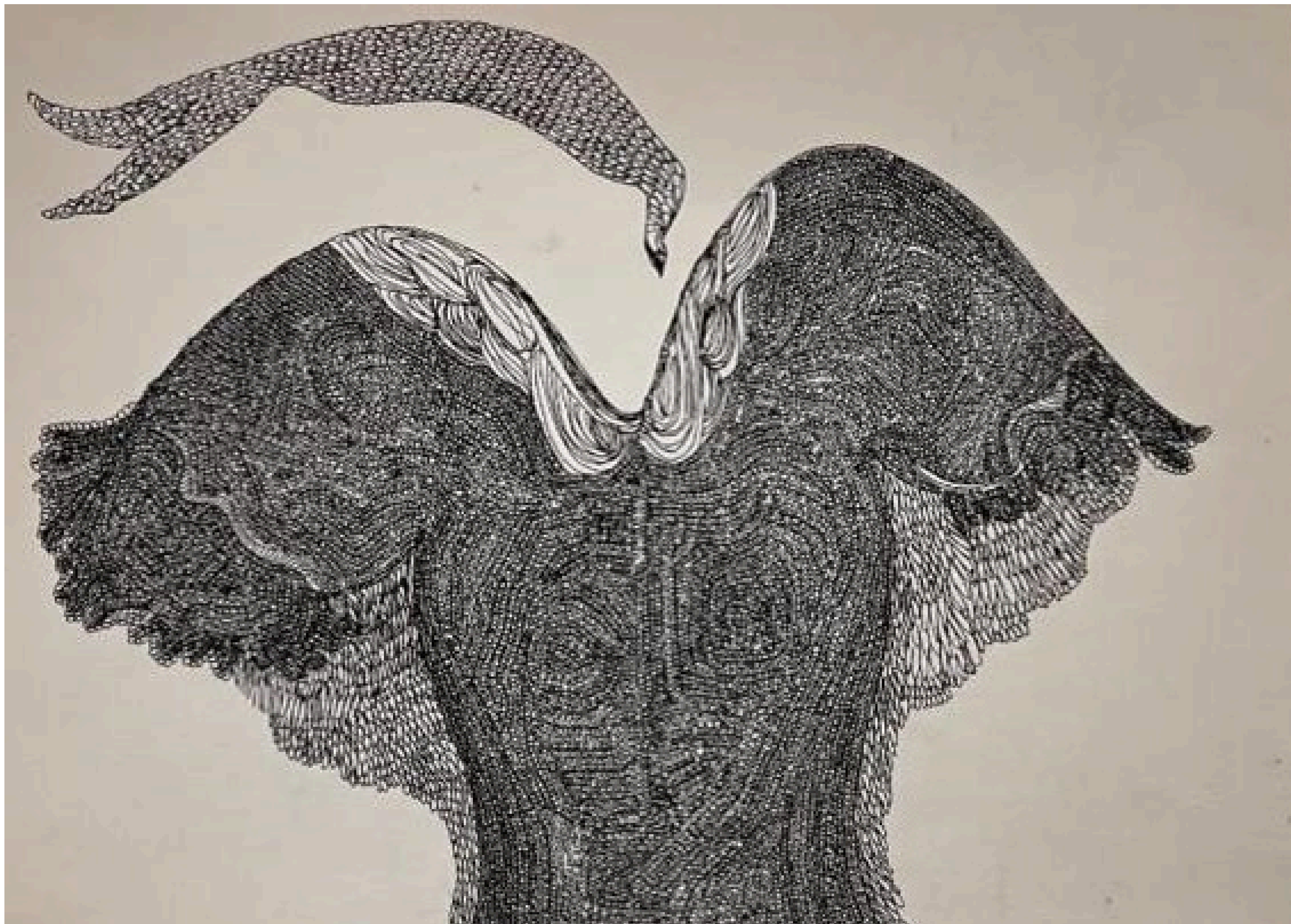


Farah Naz Moon



Farah Naz Moon is a visual artist with a diverse portfolio spanning over 13 years. She has actively participated in numerous international art initiatives and exhibitions. Her work has been featured in Policritix Print by Porapara Art Space, as well as in the 16th to 20th editions of the Asian Art Biennale (Bangladesh). She has showcased her art at the Dhaka Art Summit, NIPAF (Japan), and Error, Pixilation by Britto Arts Trust. Farah also contributed to the Pakghar Project at Documenta 15 (Germany) with Britto Arts Trust. She participated in Shohornama, a three-month curated show by Mahbubur Rahman. Additionally, she took part in the Performance Art Week by Bengal Arts Programme and attended the India Art Fair.

We grow up in a big world. The world changes their dress every day. We dressed, and I showed myself in a melancholy mood. This series is about rape cases in the world. I want to feel the little body, little girls or boys' inner sadness. It's not possible to reach out. But I draw this situation in a dressed-up way.



FARAH NAZ MOON
Dress with Whale, 2021
Pen Drawing
25.4 x 19.05 cm

FARAH NAZ MOON
Dress with Whale, 2021
Pen Drawing
25.4 x 19.05 cm



Mahmuda Siddika



Mahmuda Siddika is a Bangladesh-based emerging artist whose work delves into self-discovery through life experiences, memories, and the hidden connections between nature and its inner self. Her artistic expression is shaped by metaphorical concepts, translating them into visual narratives through diverse elements. Engaging deeply with socio-political themes, mythological history, and the ever changing dynamics of communities, Mahmuda integrates cultural awareness and community engagement into her creative process. She explores various mediums, emphasizing sustainable art practices that foster long-term involvement and interaction with the communities she works with, creating a lasting impact. A commitment to meaningful artistic dialogue and transformation drives her work. Mahmuda holds an MFA in Printmaking from Rabindra Bharati University, Kolkata, India, and a BFA from the Faculty of Fine Arts, University of Dhaka, Bangladesh.

Memory and Myth is a series of paintings that navigates Bangladesh's cultural and natural heritage and sets an artistic dialogue with two crucial elements that are fading into obscurity: the folk motifs and terracotta dolls emblematic of the nation's identity and the profound beauty of its natural environment. The folk motifs and terracotta dolls, once vibrant threads of Bangladeshi culture steeped in narratives of community, mythology, and human connection, face existential threats from industrialization, globalization, and the erosion of rural life. Simultaneously, it integrates the splendour of nature, anchoring the artwork in the lush landscapes that have long been a source of Bangladeshi pride.

By embedding the essence of nature into forms inspired by disappearing cultural motifs, the series emphasizes a dual fragility: that of tradition and the environment.

In Memory and Myth, the myth is not just a reference to ancient stories but also a reflection of the tale we tell ourselves about cultural endurance and environmental resilience. The series reveals these myths to be precarious, urging its audience to reconnect with the memory of what was and to redefine their relationship with the world around them.

MAHMUDA SIDDIKA
Memory and Myth-I, 2021
Watercolour on Paper
26 cm X 19 cm



MAHMUDA SIDDIKA
Memory and Myth-2, 2021
Acrylic on Canvas
61cm X 61cm





MAHMUDA SIDDIKA
Memory and Myth-3, 2021
Acrylic on Canvas
61cm X 61cm

Bubly Barna



Bubly Barna is a passionate artist currently pursuing her second Master of Fine Arts (MFA) at Miami University in Studio Art. Born in Dhaka, Bangladesh, she previously earned both her Bachelor's and first MFA from the Faculty of Fine Arts, University of Dhaka. Bubly's work explores themes of resilience, motherhood, and societal constraints through painting, collage, and stitching. Using stitching as a metaphor for healing and connection, she reconstructs fragmented narratives of women's experiences. Her muted colour palette, accented with gold, pink, and white, reflects the tension between societal pressure and moments of love and hope. Now based in the U.S., Bubly actively engages with the local art scene while maintaining a strong connection to her Bangladeshi roots. Through exhibitions and artistic practice, she challenges social norms and questions gender biases. She amplifies untold stories of women's lives, making her art both profoundly personal and socially impactful.

Becoming a mother was a massive shift for me, one that brought with it a deeper understanding of the unspoken struggles, emotional and hormonal upheavals, and the quiet strength that is expected of women in the role of a mother. It also brought to the forefront the tension between love and exhaustion, identity and sacrifice, beauty and self-perception. The weight of these dualities is a constant presence in my work. My stitching series is a profoundly personal documentation of my journey through the physical and emotional transformations of motherhood. The fragile, stuffed, deformed, and silhouette figures in the works symbolize emotional disorientation and exhaustion, attachments in the mother-child relationship, and the struggle to become a mother, which is often invisible in the daily life of a mother. The act of stitching, traditionally seen as "women's work," not only highlights the undervaluation of maternal labour but also serves as a powerful metaphor for the enduring bond between mother and child —woven together through care, sacrifice, and love.

Each stitch represents a small, unseen effort, a moment of emotional release, a piece of the puzzle that is the mother's identity. The fragility embedded in the materials mirrors the delicate balance mothers must maintain between their own needs and the demands placed on them. Through these works, I aim to provoke a conversation about the hidden labour of motherhood, the societal expectations that define mothers' roles, and the quiet, enduring strength that is often required to navigate both.

I do not deny the chauvinistic world I know; neither do I accept its constraints. Instead, I use my art to question, challenge, and subvert these limitations, seeking to give voice to the untold stories of women and mothers, reclaim the quiet strength and beauty of being invisible within these roles, and offer a space for reflection on what it means to be a woman/mother in today's world.



BUBLY BARNA
Threads of Narratives - a Retrospective (I), 2025
Stuffed Quilt, Hand Stitches, Acrylic on Muslin
60 x 40cm



BUBLY BARNA
Do you see, what I see? (I2), 2025
Threads on pillow
17x26cm in pillows (6pcs)

Monidipa Dasgupta



Monidipa Dasgupta is a passionate artist dedicated to reimagining urban life through her work, using intricate details to tell compelling stories. Primarily a graphic designer, she is deeply inspired by nature's stylistic patterns and indigenous art forms. She draws influence from African, Australian Aboriginal, and Indian folk traditions such as Madhubani, Gond, and Warli art. A graduate of the Faculty of Fine Arts, University of Dhaka, with a specialization in Graphic Design, she began her career at BEXIMCO Online (BOL) before launching a home-based boutique, designing textiles for women's clothing. She later worked as a fashion designer at Dressy Dale. Returning to her artistic roots, her work now integrates textiles, geometric patterns, printmaking, and technology-driven designs.

"Dreamscape" is the world of my imagination, where nature is forever beautiful, intact, and a refuge for truth. Nature is not only about beauty but also the foundation of our existence. Therefore, vines, leaves, and trees return repeatedly in my paintings—a symbol of my refuge and love for nature. My artwork is a reflection not only of nature but also of the lives we live. The imprint of people's homes and their lifestyles is in my paintings. In this painting, I present the steadfastness and vastness of the mountains in the form of a triangle. Using the chessboard pattern, I express the concept of human land, their dominance, and settlement. In nature, I search for the truth and beauty, where people and nature coexist together. Throughout my dreams, in imagination, in reality—nature is my last refuge. This animation has brought that dream to life, where every element of my canvas moves, carrying my feelings, philosophy, and beliefs and flowing again like the passage of time.

MONIDIPA DASGUPTA
Dreams 17 (Dreamscape series), 2020
Pen on paper
21 x 29.7cm





MONIDIPA DASGUPTA
Dreams 33 (Dreamscape series), 2020
Pen on Paper
21 x 29.7 cm

Monon Muntaka



Monon Muntaka is a self-taught multidisciplinary artist and filmmaker based in Dhaka, Bangladesh. Her work explores social issues, culture, diversity, women, and gender, with a strong focus on documenting these themes. As a visual storyteller, she constantly seeks compelling narratives and innovative ways to represent them through her art. She has a deep interest in films and video art, which further enriches her creative practice. Monon's work often involves exploring the cultural diversity of specific locations within Bangladesh, offering both artistic inspiration and valuable learning experiences. Through her projects, she aims to create thought-provoking visuals that engage audiences and spark meaningful dialogue on societal issues. Her passion for storytelling continues to shape her evolving artistic journey.

The concept was born in 2021 when I visited Dinajpur for the first time for the project "Kahichal" with a group of artists. After meeting and interacting with the diversified community, I started documenting the lives of Oraon, Marwari and Bihari till March 2023. It began as an exploration project, but as a visual artist, I wanted to portray my research findings in a visual format. I got the opportunity to meet people of all genders, races, ethnicities, religions, castes, and languages. They have been cohabiting for years despite linguistic, cultural, political, and even religious differences. They have become stronger over time by sharing their expertise. There, I discovered a rhythm that inspired me to compose a story about diversity and its beauty. I used the texture of each community's houses in my artwork to depict their fading existence. I realized that many

MONON MUNTAKA
Texture & Mixture, 2021
Conceptual Photography
45.72 x 60.96 cm



MONON MUNTAKA
Texture & Mixture, 2023
Conceptual Photography
45.72 x 60.96 cm



Tamanna Liza



Tamanna Liza (b. 1996) is a Dhaka-based multidisciplinary artist whose work centres on sociopolitical and gender issues. She draws inspiration from her surroundings and uses metaphorical visual storytelling, often incorporating organic and found objects. Her narratives reflect the complexities of living in a local context while questioning and reinterpreting societal norms. Tamanna completed her BFA in Fine Art at Jahangirnagar University, majoring in painting, and pursuing an MA in Art and Design at Beaconhouse National University, Lahore.

In 2024, Tamanna received a project grant called Stories for Change Phase II from Oxfam Novib and Pathshala South Asian Media Institute. She was a participating artist at the India Art Fair 2025, representing Britto Arts Trust. Her exhibition history includes Shohornama II at Bengal Shilpalay, Dhaka; the 25th National Art Exhibition at Bangladesh Shilpakala Academy; and group shows at EMK Center, Edge Gallery, and many others.

In today's society, there is a disturbing tendency to focus on the skin colour of middle-class background girls, brides and women in the workplace. This inferiority complex is perpetuated by the media and social norms, which constantly reinforce the idea that beauty is synonymous with a specific skin tone. I have experienced and observed these issues in my close friends and family and their impact on myself and others. As an Artist, through my work, I aim to bring attention to this damaging mindset and the ways in which it affects individuals on a personal and societal level. By highlighting these issues, I hope to encourage a deeper understanding and empathy towards those who may have been negatively affected by this harmful narrative.



TAMANNA LIZA
Paint me Beautiful , 2021
Acrylic on canvas
60.96 x 60.96 cm

TAMANNA LIZA
Paint me Beautiful 2, 2022
Acrylic on Canvas
60.96 x 60.96 cm



BANGLADESH ART WEEK

IN ASSOCIATION WITH



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