

# 9+ONE II

INTER  
DIMENSIONAL  
JOURNEYS



EDGE  
GALLERY

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# Art does not reproduce the visible rather, it makes visible

*Paul Klee*

When Edge Gallery first presented 9+ONE: Interdimensional Journeys in 2023, it was an experiment — bringing together eighteen young artists with diverse voices, united by a willingness to question the boundaries of perception. The title, drawn from the nine physical dimensions plus time, suggested journeys into realms of possibility that science touches, philosophy imagines, and art uniquely evokes. The exhibition was received as fresh and thought-provoking, reminding us that art's true value lies not only in answers but in questions.

Two years later, 9+ONE: Interdimensional Journeys Part II carries this conversation forward. The number narrows — nine artists are featured — while the earlier eighteen remain present as the “+ONE,” transformed into memory and time. Their earlier contributions remind us that art is never isolated: it is always in dialogue with what came before, layering meanings across exhibitions, years, and audiences.

The nine artists here span modern and contemporary practices, heritage and experiment. Their chosen mediums extend beyond painting into sketch, relief, experimental ceramics, and installation, opening fresh encounters with form and space. Their works are provocative not for spectacle but for insistence — they urge us to sit

with uncertainty, to recognize the invisible, to sense shifting realities.

Some pieces hint at memory bending across time; others suggest parallel selves or spaces that change as we look at them. Together they echo the spirit of ideas circulating in science — from string theory to multiverses — but without claiming to explain them. Instead, they translate these concepts into artistic experience: helping us feel what science cannot prove, sense what philosophy only speculates, and imagine what lies beyond certainty.

In this sense, 9+ONE: Part II is both continuation and return.

It re-enters the threshold — that edge where perception falters and imagination begins. Here, the viewer is not a passive observer but an active participant, invited to look, to listen, to sense, and to imagine.

The journey continues.

**Edge, The Foundation**  
September 2025

**Nine voices resound,  
Memory becomes the tenth,  
Time folds into art.**

# Ashim Halder Sagor



## ***Ceramics transformed into metaphors of fragility, resilience, and the politics of survival.***

Ashim Halder Sagor (b. 1983) works primarily with ceramic sculpture, extending his practice into video, installation, and performance. His art transforms ceramics — often associated with tradition and craft — into sharp, conceptual forms that probe today's urgent social and environmental questions.

From the perils of consumerism and single-use plastics to the politics of food and migration, Sagor's works weave personal experience with collective realities. His ceramic sculptures, such as *Apple Tray* and *Food May Be the Ultimate Weapon*, turn everyday objects into metaphors of global tension, where nourishment, excess, and waste collide. In *Single-use plastics* is part of a larger war, ceramic becomes a stand-in for fragility and resilience, challenging our habits of consumption.

Sagor's practice is not only individual but also collaborative: he sees art as a platform for dialogue and experimentation, engaging audiences in reflection and awareness. By pushing ceramics beyond its conventional boundaries, he bridges tradition with conceptual innovation, inviting us to confront the contradictions of modern life.

Food Maybe the

Ultimate Weapon 2 | 2022

Ceramic  
Variable





Brahmastra I | 2022

Ceramic  
40 × 22 × 22 cm

Brahmastra 1A | 2022

Ceramic  
40 × 22 × 22 cm





Brahmastra 2 | 2022

Ceramic  
30 × 12 × 4 cm

Brahmastra 2A | 2022

Ceramic  
30 × 12 × 4 cm





Grande Mocha | 2022

Stoneware  
10 × 17 × 10 cm



Grande Mocha 2 | 2022

Stoneware  
21 × 9 × 9 cm



Coke Missile | 2022

Ceramic  
37 × 10 × 10 cm



Coke Missile 1 | 2022

Ceramic  
37 × 10 × 10 cm

Coke Missile 1A | 2022

Ceramic  
37 × 10 × 10 cm





Reguler | 2022

Ceramic  
18 × 20 × 12 cm



The Seed Bank | 2022

Ceramic  
20 × 20 × 16 cm

The Seed Bank 1 | 2022

Ceramic  
24 × 18 × 20 cm





The Last Bag | 2024

Ceramic  
16 × 39 × 10 cm



The Unspoken | 2022

Ceramic  
34 × 10 × 6 cm



Apple Tray | 2022

Ceramic  
30 × 46 × 9 cm

*Blueprints on the ground,  
Weapons turned to empty shells,  
Dream of ceasefire hums.*



Buleprint of Armistice | 2025

Ceramic  
32 x 10 x 10 cm



Buleprint of Armistice | 2025

Ceramic  
32 x 10 x 10 cm



Nostalgia 2 | 2022

Raku

45 × 22 × 22 cm



Blueprint of Peace | 2025

Ceramic  
37 x 10 x 10 cm

# 2

Faizur Rahman Firoz



## ***Woodcut reimagined to expose ecological fragility, social conflict, and the weight of human action.***

Faizur Rahman Firoz (b. 2000) is an experimental printmaker who works primarily with woodcut, pushing the medium into new expressive territory. While grounded in traditional techniques, his practice embraces innovation – incorporating unconventional motifs such as polythene to critique artificial beauty and expose humanity’s fraught relationship with nature.

Firoz’s work confronts themes of ecological fragility, societal conflict, and the psychological tensions of contemporary life. His woodcuts are at once visually striking and thematically urgent, reflecting how individual actions reverberate across social and environmental systems. In *Come Here My Boy!*, human figures emerge with raw immediacy, evoking both intimacy and unease. *Bangladeshi Syndicate* addresses structures of power and complicity, while *Venus Weeps* layers myth with ecological allegory, portraying a planet mourning its own destruction.

By blending everyday imagery with larger cultural and environmental concerns, Firoz creates a visual language that is both accessible and unsettling. His practice demonstrates how traditional forms like woodcut, when reimagined, can address the most pressing global issues of our time – from climate crisis to collective responsibility.



Come Here, My Boy! | 2025

Woodcut on Paper  
92 × 122 cm



Goldfish Syndrome | 2025

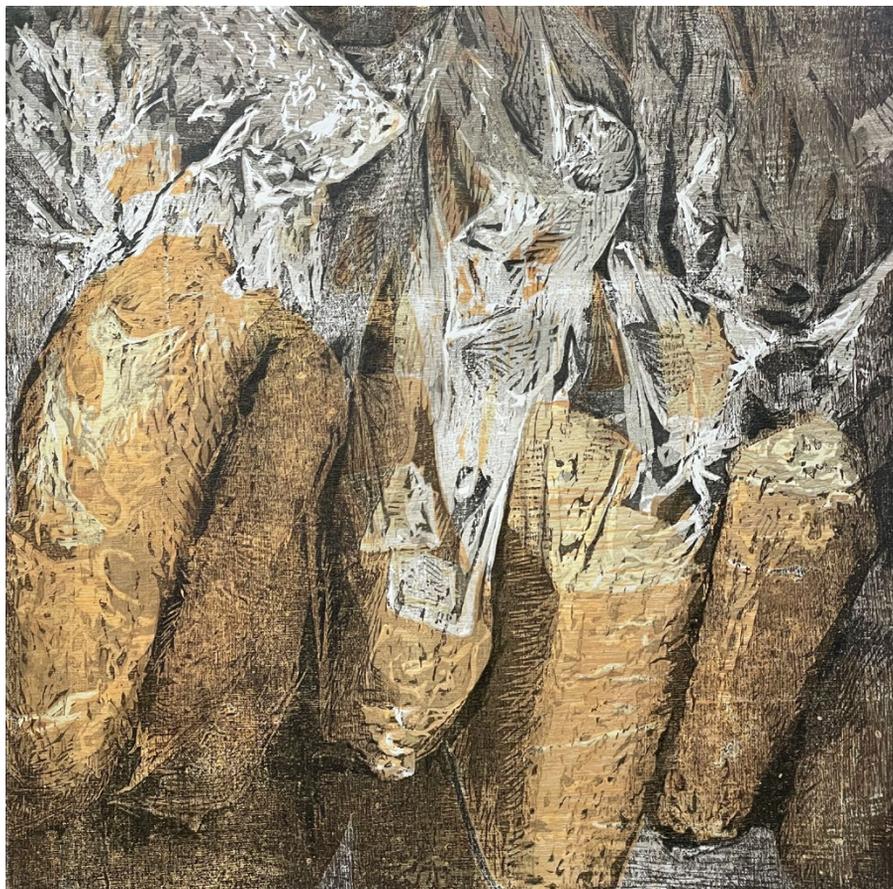
Woodcut on Paper  
61 × 61 cm



*Crowded shadows move,  
Masked in syndicate design,  
Fragile lives endure.*

Bangladeshi Syndicate | 2025

Woodcut on Paper  
50 × 41 cm



Bon Appetite 2 | 2025

Woodcut on Paper

61 × 61 cm



Venus Weeps | 2025

Woodcut on Paper  
61 × 61 cm

**Md. Anisul Haque**

**3**



## ***Clay and cloth shaped into fragile testaments of sorrow, resilience, and shared humanity.***

Md. Anisul Haque (b. 1992) works in ceramics and sculpture, often blending clay with cloth to create textured surfaces that blur the line between fragility and resilience. His practice spans figurative and abstract forms, each infused with a deep concern for the human condition.

At the heart of his work are themes of injustice, oppression, feminism, and survival. Sculptures such as *Ahad* and *Refugee* embody sorrow and displacement, capturing moments of despair with an immediacy that resonates far beyond the object. In *Critical Time*, the interplay of porcelain, purple, and stoneware clay highlights the precarious balance of existence, where fragility and endurance coexist.

Haque's artistic vision is haunted by both the possibilities and the struggles of humanity. He emphasizes universal identity over religion or nationality, seeking to awaken empathy and reflection. His sculptures are not passive objects but mirrors — reflecting silent voices, shared pain, and human resilience. In his hands, clay becomes a living testament to the emotional weight of our times.

*Clay shoulders the weight,  
Silent luggage carried far,  
Exile without end.*



The Silent Luggage  
of Refugees | 2025  
Ceramic - Porcelain Clay  
10 x 5 x 40 cm



Refugee | 2025

Ceramic  
10 × 8 × 36 cm





Critical Time | 2024

Porcelain, Purple Clay & Stoneware Clay  
Variable

Ahad | 2024

Etching on Paper  
18 x 20 cm



Ahad | 2025

Ceramic - Porcelain Clay  
14 x 10 x 23 cm





Exploring the Expectation of Clay | 2025

Ceramic - Porcelain Clay  
10 × 10 × 33 cm

# 4

Mukti Bhowmik



## *Aluminum reshaped into lyrical forms where tradition, nature, and emotion converge.*

Mukti Bhowmik (b. 1973) is a contemporary sculptor who works primarily in aluminum, while also exploring painting, origami, and watercolor. Her practice is characterized by a fusion of form, texture, and emotion — where sculpture and painting intertwine to tell stories beyond words.

Drawing inspiration from human emotions, cultural heritage, and the rhythms of nature, Bhowmik's work seeks to merge tradition with contemporary experimentation. Each piece is an exploration of timeless truths through modern sensibilities, where metal, often considered cold and rigid, is reshaped into forms that carry softness, fluidity, and presence.

Works such as *Waiting* (2024), *Untitled*, and *Swing* highlight this transformation. Their aluminum surfaces capture subtle gestures of balance and suspension, holding in stillness the movement of thought and feeling. Whether referencing human posture, natural rhythm, or abstract sensation, her sculptures evoke stories that remain open-ended — inviting viewers to find their own resonances.

In Bhowmik's art, material and metaphor merge seamlessly, offering a language of form that speaks directly to both memory and emotion.



Waiting | 2023  
Aluminum  
20 × 28 × 30 cm

*Figures lean in time,  
Silver shadows quietly hold,  
Moments stretched between.*



Staying | 2023

Aluminum  
32 × 15 × 26 cm



Swinging | 2022  
Aluminum  
12 × 16 × 28 cm

Herds Women | 2022

Aluminum  
32 × 18 × 20 cm





Shepherds | 2024

Aluminum  
15 × 15 × 28 cm



Wisdom | 2024

Bronze  
10 × 10 × 18 cm

# Nur Munjerin Rimjhim

# 5



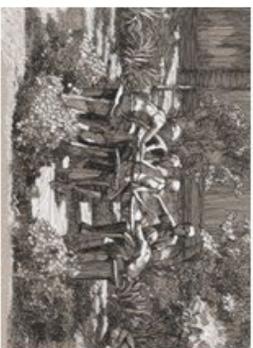
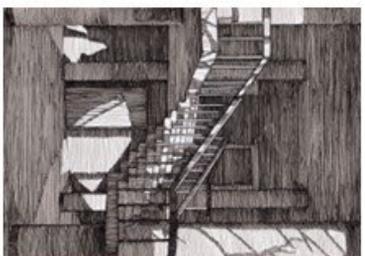
## ***Heritage and womanhood entwined — preservation as both memory and lived experience.***

Nur Munjerin Rimjhim (b. 1996) works primarily with pen sketches of heritage architecture and acrylic paintings that address contemporary social themes. Her practice reflects a deep engagement with Bangladesh's cultural and historical landscape, intertwined with her lived experiences as a woman.

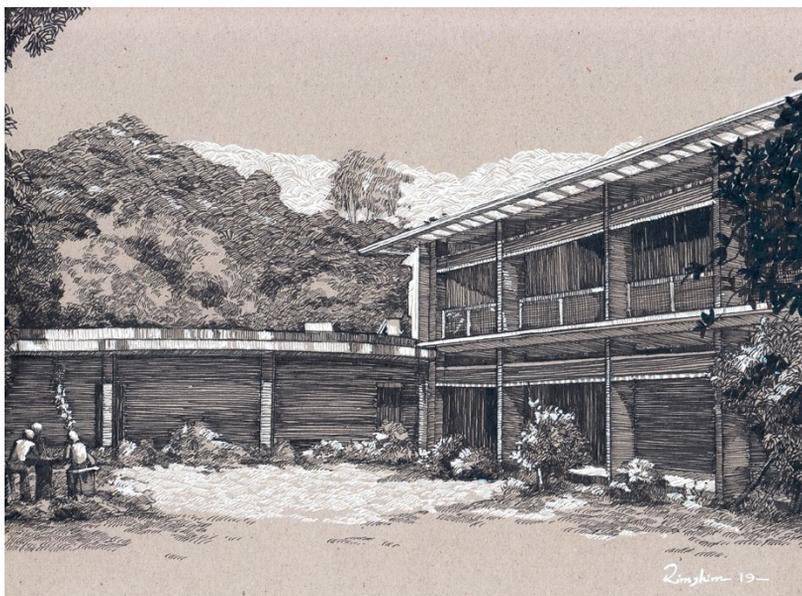
Rimjhim's pen drawings, such as Kantajew Temple and Paradise, are precise and intricate studies of heritage sites. They draw attention not only to architectural beauty but also to the urgency of preservation. Through her meticulous linework, she highlights how neglect, mismanagement, and rapid development place these monuments — and the stories they hold — at risk of being lost.

Her acrylic works, including Women and Society, extend this concern into the present, reflecting on gendered experience and the social realities of contemporary Bangladesh. By juxtaposing heritage with lived experience, her art insists that cultural continuity and social equity are inseparable.

Rimjhim's work speaks both as documentation and as advocacy. It is a call to value what we inherit and to safeguard it for the future — a reminder that memory and identity are built on what we choose to preserve.



Rhythm of  
Concrete | 2019  
Gel Pen on Mountboard  
Variable



Charukala 1 | 2019  
Gel Pen on Mountboard  
25 × 18 cm

Charukala 2 | 2019  
Gel Pen on Mountboard  
18 × 25 cm

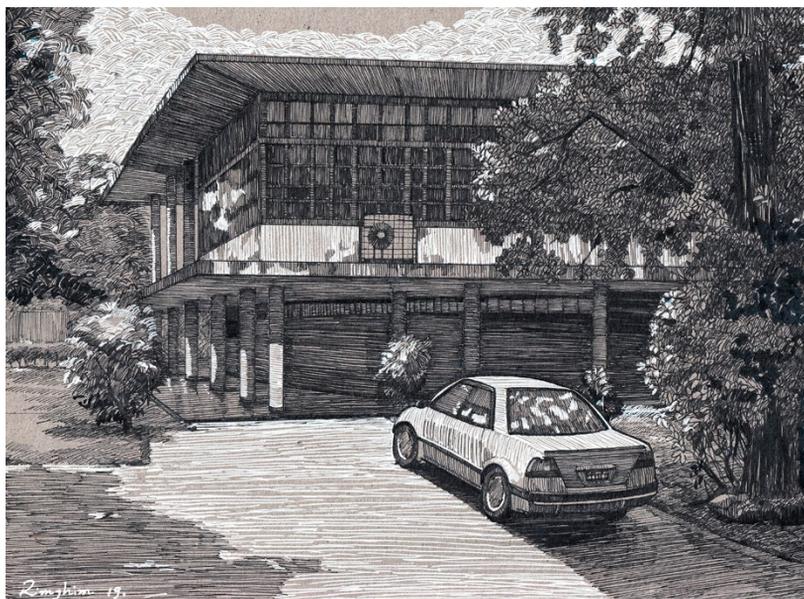




Charukala 3 | 2019  
Gel Pen on Mountboard  
18 × 25 cm

Charukala 4 | 2019  
Gel Pen on Mountboard  
25 × 18 cm





Charukala 5 | 2019  
Gel Pen on Mountboard  
25 × 18 cm

Charukala 6 | 2019  
Gel Pen on Mountboard  
18 × 25 cm





Charukala 8 | 2019  
Gel Pen on Mountboard  
18 x 25 cm

Charukala 7 | 2019  
Gel Pen on Mountboard  
25 x 18 cm





Charukala 10 | 2019

Gel Pen on Mountboard  
25 × 18 cm

Charukala 9 | 2019

Gel Pen on Mountboard  
18 × 25 cm

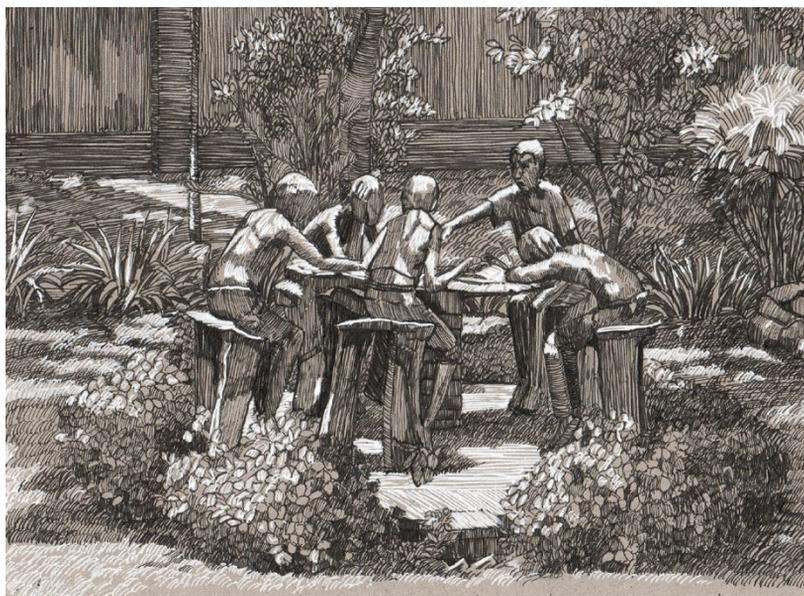




Charukala 11 | 2019  
Gel Pen on Mountboard  
18 × 25 cm

Charukala 12 | 2019  
Gel Pen on Mountboard  
25 × 18 cm





Charukala 13 | 2019

Gel Pen on Mountboard  
25 × 18 cm

Ahsan Monzil | 2024

Pen on Paper  
34 × 47 cm

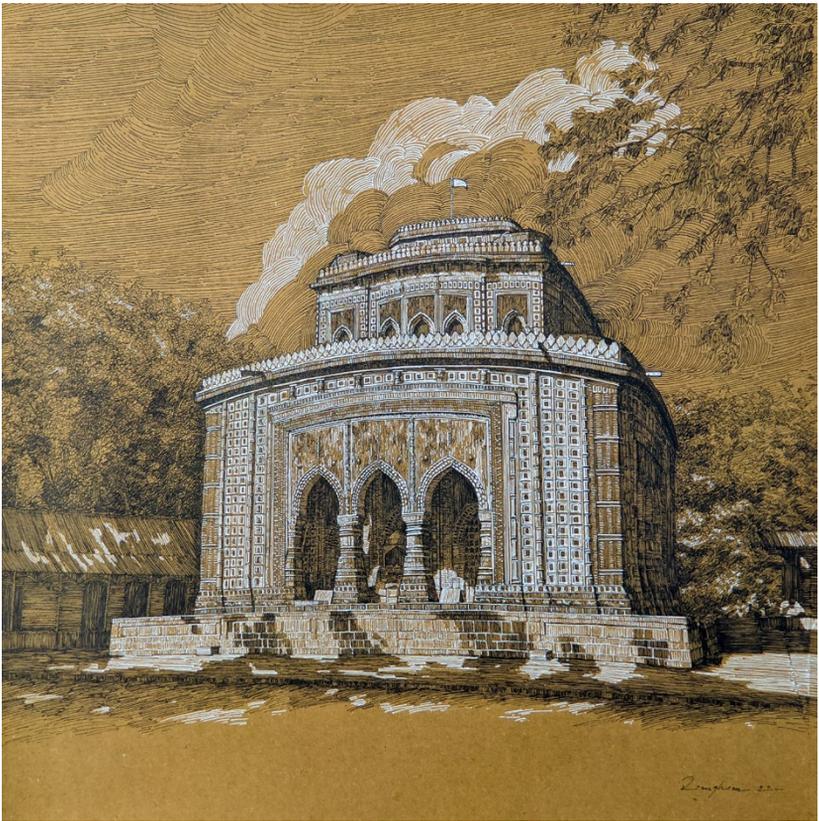




*Silent walls endure,  
History etched in fine ink,  
Fragile skies remain.*

Paradise | 2022

Pen on Paper  
62 × 62 cm



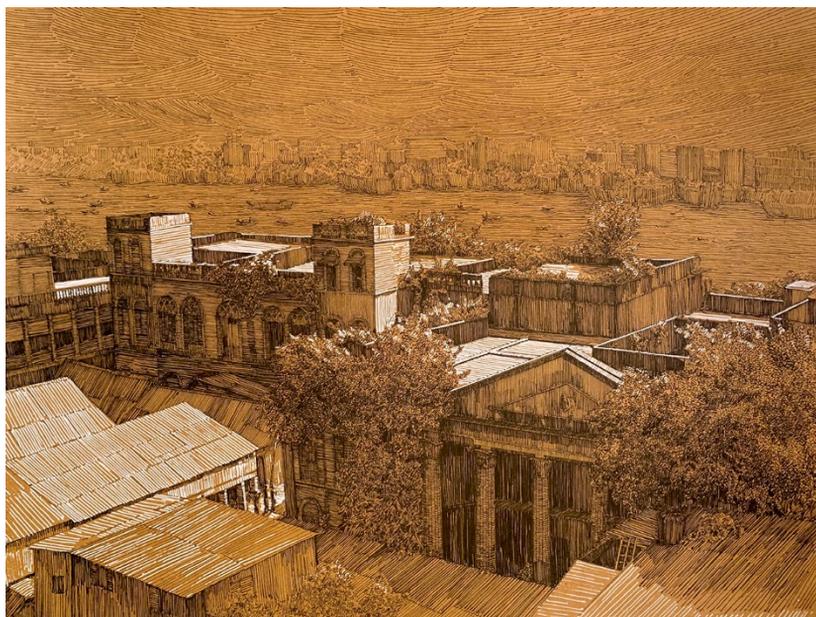
Kantajew Temple | 2023

Pen on Paper  
62 × 62 cm

Ruplal House 1 | 2023

Pen on Paper  
40 × 30 cm





### Ruplal House 2 | 2023

Pen on Paper  
45 × 35 cm

### Dubolhati Rajbari | 2024

Pen on Paper  
62 × 62 cm





Renaissance | 2019

Acrylic on Canvas  
92 × 122 cm



Woman & Society | 2019

Acrylic on Canvas  
92 × 122 cm

Sadatuddin Ahmed Amil

6



## ***Fluid paintings that preserve fleeting moments, from personal memory to global transformation.***

Sadatuddin Ahmed Amil (b. 1985) paints with an immediacy that mirrors life itself — fluid, intuitive, and unconfined by stylistic rules. Working primarily in acrylic on canvas and paper, his practice is guided less by formal constraint than by responsiveness to the moment, allowing color and form to emerge organically.

Amil's subjects span the intimate and the global: memories of family, fleeting personal experiences, and the subtle transformations of society. His canvases also absorb the impact of broader currents — globalization, technological shifts, and collective uncertainty. Works such as *The Paradoxes of Globalization* confront the contradictions of a connected yet divided world, while *Five Minutes of Myself* offers an unfiltered glimpse into personal reflection. In *Floating Between Words and Dreams*, experience dissolves into abstraction, where language, memory, and desire intermingle.

For Amil, painting is both record and release. His art preserves the present moment, while at the same time opening it to interpretation and reflection. The viewer is invited not only to witness the joys and sorrows he captures but also to inhabit them — to see their own lives mirrored in the fluid textures of his work.



Floating Between Words and Dreams | 2025

Acrylic on Canvas  
92 x 108 cm



Award of Silence | 2023

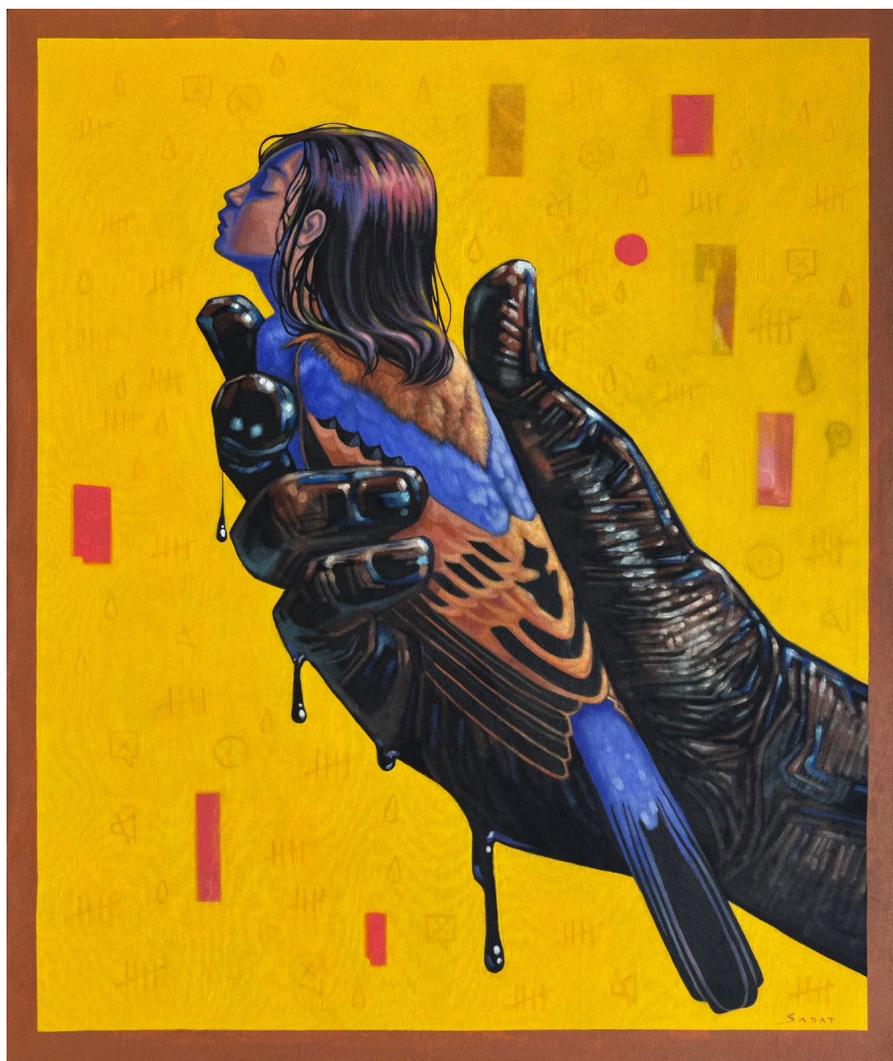
Acrylic on Canvas  
112 x 133 cm



*Paradox in hue,  
Borders blur on canvas skin,  
Futures intertwine.*

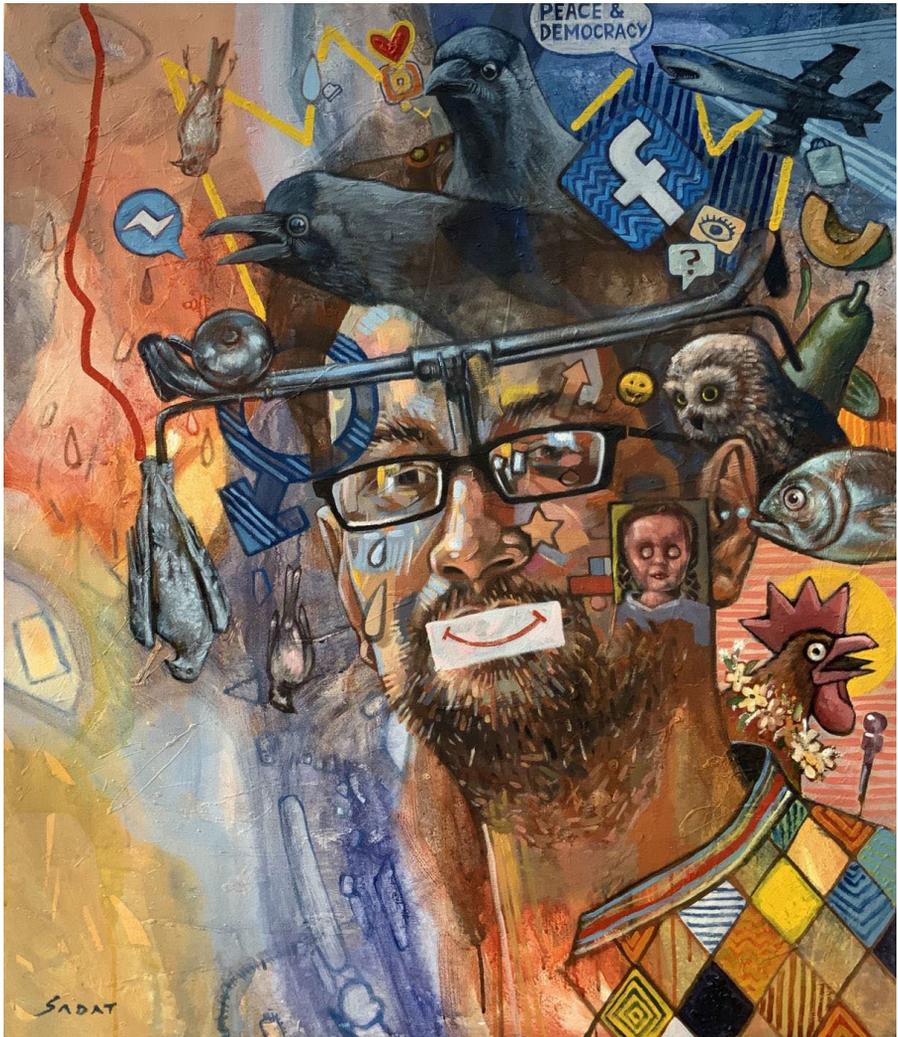
Paradox of Globalization | 2023

Acrylic on Canvas  
122 x 168 cm



Caged Flight | 2025

Acrylic on Canvas  
102 × 122 cm



Five Minutes of Myself | 2022

Acrylic on Canvas  
90 x 106 cm



Innocent Toys | 2024

Acrylic on Canvas  
76 × 92 cm

# Tariqul Islam Herok



## ***Surreal narratives where mythology, memory, and modern life converge in layered reflection.***

Tariqul Islam Herok (b. 1994) creates paintings that weave together mythology, history, and contemporary reflection in surreal, layered narratives. Working in acrylic on canvas, his style blends the intricacy of Indo-Persian miniature aesthetics with the expansiveness of modern painting. The result is a visual language that feels both timeless and urgent – rooted in tradition yet open to the complexities of the present.

In works such as *Samudramanathan*, Herok reimagines mythological allegory, transforming it into a stage where human desire, conflict, and aspiration play out in ways that echo our current struggles. His *Silver City* series, by contrast, situates us in contemporary settings – dense, imagined urban landscapes that shimmer with possibility and peril, capturing both the allure and unease of modern life.

Herok's vision is to bridge past and present, merging memory with imagination. Each canvas becomes an immersive space where cultural heritage and contemporary reality converge, inviting viewers to read the stories hidden in motifs, characters, and textures. His work does not simply illustrate history or myth; it reactivates them, offering viewers a chance to reflect, feel, and reimagine the world anew.



Fall of A Nation | 2025

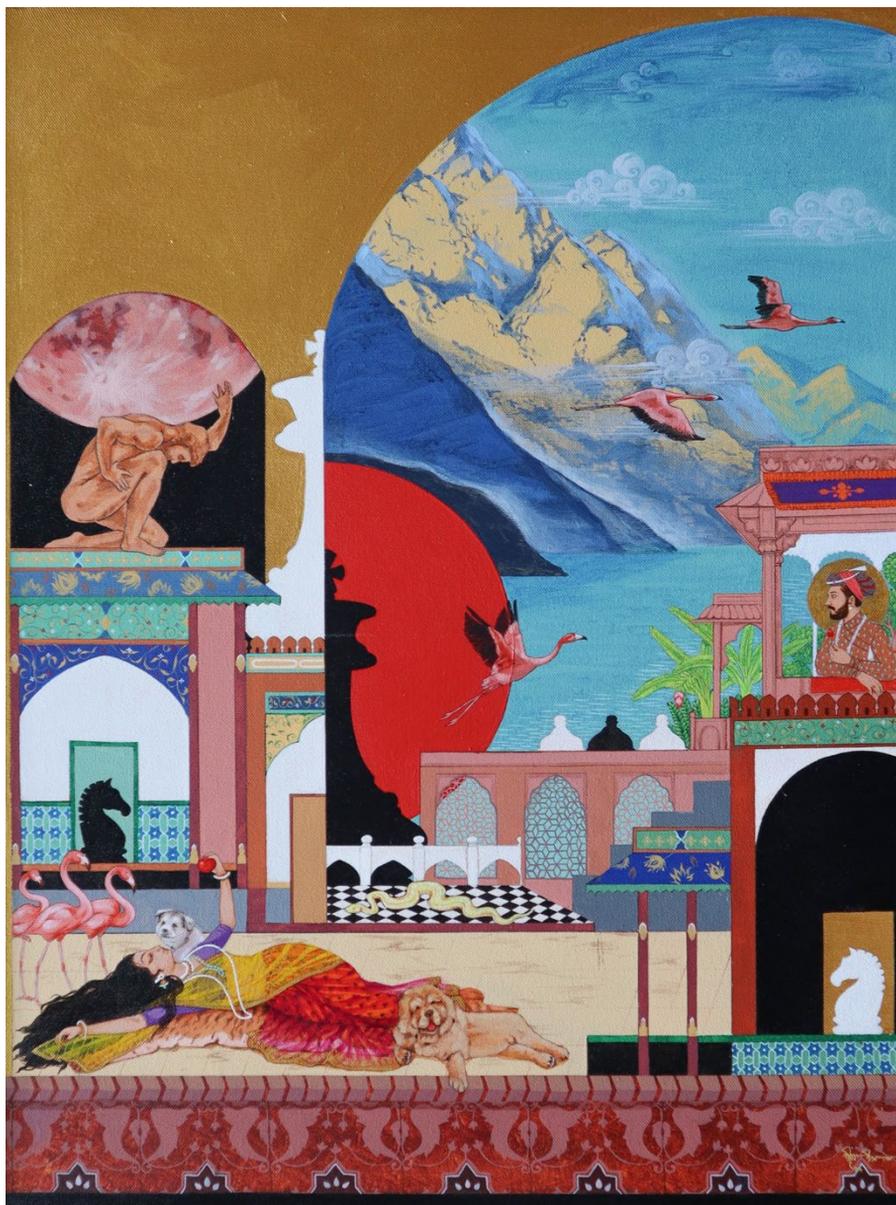
Acrylic on Canvas  
76 × 122 cm



*Silver churns the sea,  
Ancient tales redraw the world,  
Time's great wheel returns.*

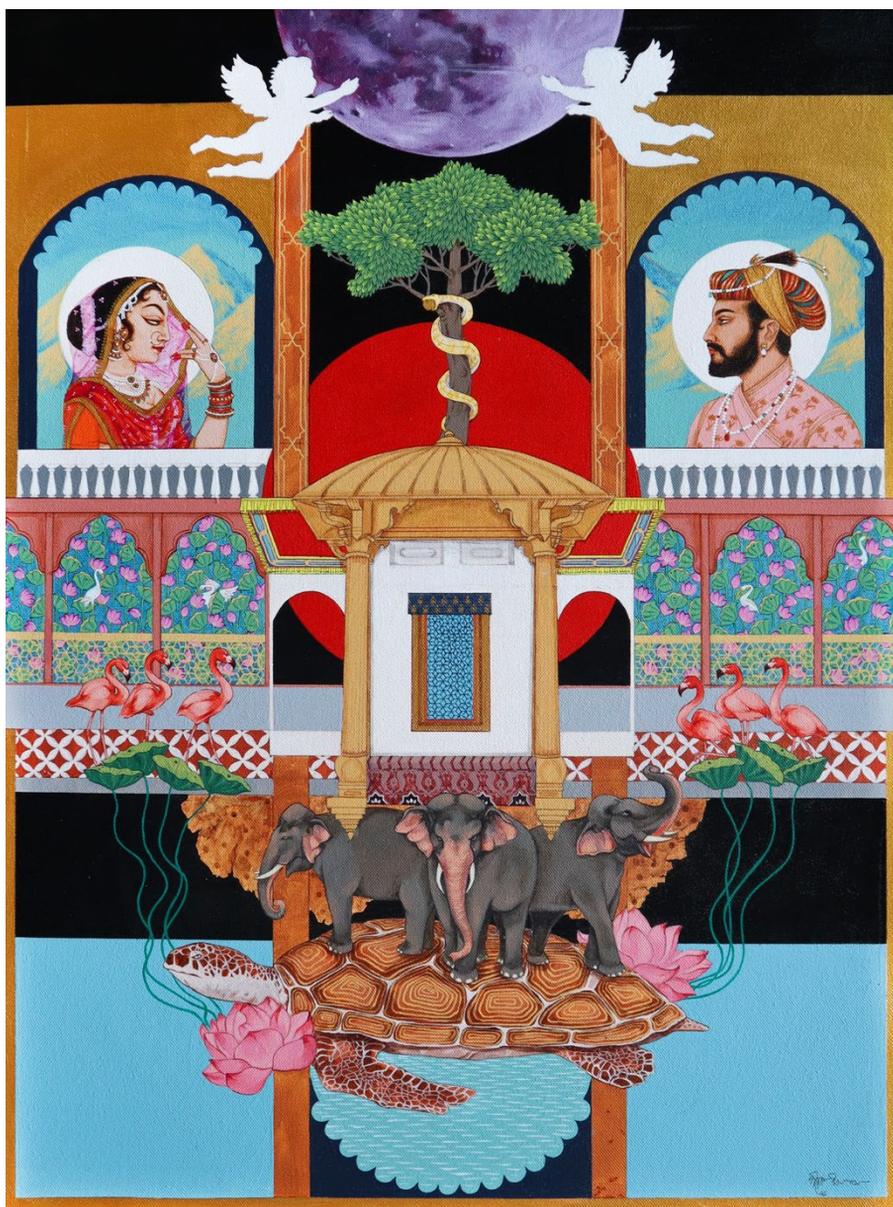
Samudramanathan | 2025

Acrylic on Canvas  
123 × 153 cm



Silver City 6 | 2025

Acrylic on Canvas  
76 × 107 cm



Silver City 7 | 2025

Acrylic on Canvas  
76 × 107 cm



All About Dreams 2 | 2025

Acrylic on Canvas  
61 × 61 cm

8

Tulsi Rani Das



## ***Textiles transformed into vivid metaphors of identity, resilience, and women's lived experience.***

Tulsi Rani Das (b. 1997) creates contemporary acrylic paintings deeply rooted in the traditions of fabric and textile. Drawing inspiration from saris, traditional patterns, and the textures of cloth, her work transforms clothing from ornament into symbol — a bearer of history, identity, and resilience.

For Das, textiles are more than material; they are living archives of civilization. In her canvases, folds of fabric become metaphors for migration, cultural diversity, and the socio-political realities of women in Bangladesh. Her practice honors the country's rich textile heritage while placing it firmly within a modern, global dialogue.

Works such as *Age of the Warriors*, *Inner Connection with Red*, and *Yellow Saree* reimagine garments as powerful storytellers. They speak of strength and vulnerability, continuity and change, and the layered complexities of identity. Through bold use of color and form, Das bridges tradition and contemporary life, evoking both memory and present struggle.

Her art is at once personal and collective, turning fabric into a language that holds the weight of heritage while voicing the evolving role of women in today's society.



Garniture 1 | 2021

Acrylic on Canvas  
122 x 186 cm



Yellow Saree | 2024

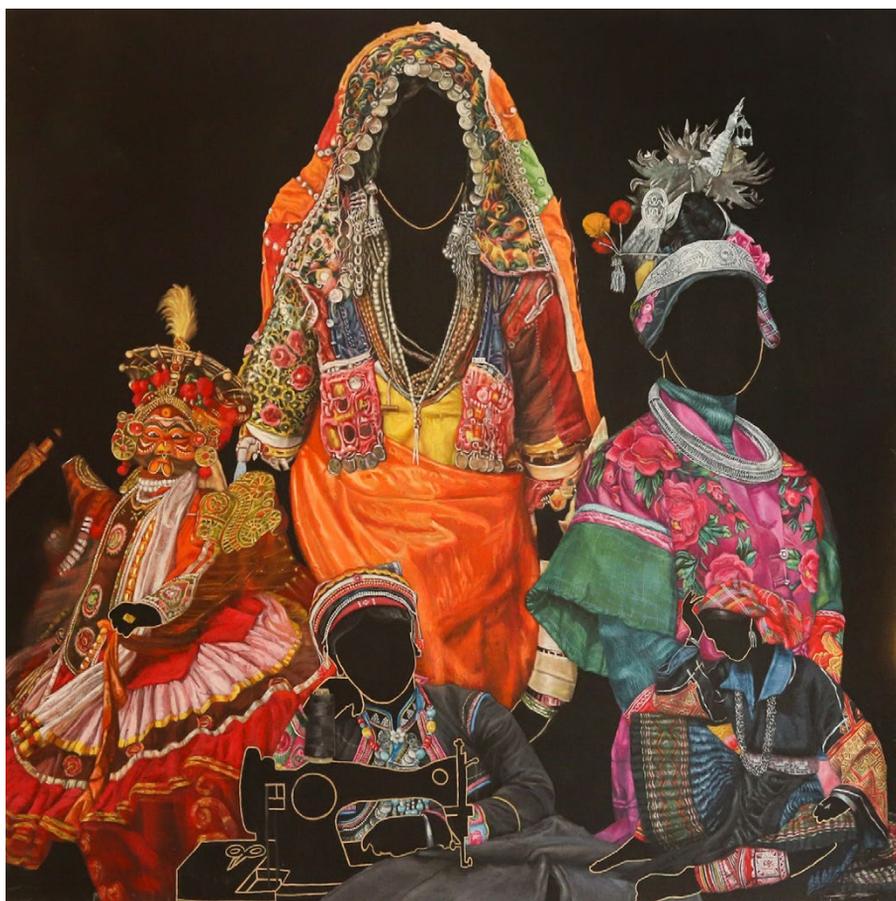
Acrylic on Canvas  
183 x 138 cm

*Red threads intertwine,  
Cloth becomes a living heart,  
Inner bonds revealed.*



Inner Connection with Red | 2024

Acrylic on Canvas  
138 × 138 cm



Untitled | 2023  
Acrylic on Canvas  
142 x 142 cm



The Age of the Warrior | 2023

Acrylic on Canvas  
152 × 96 cm

9

Zihan Karim



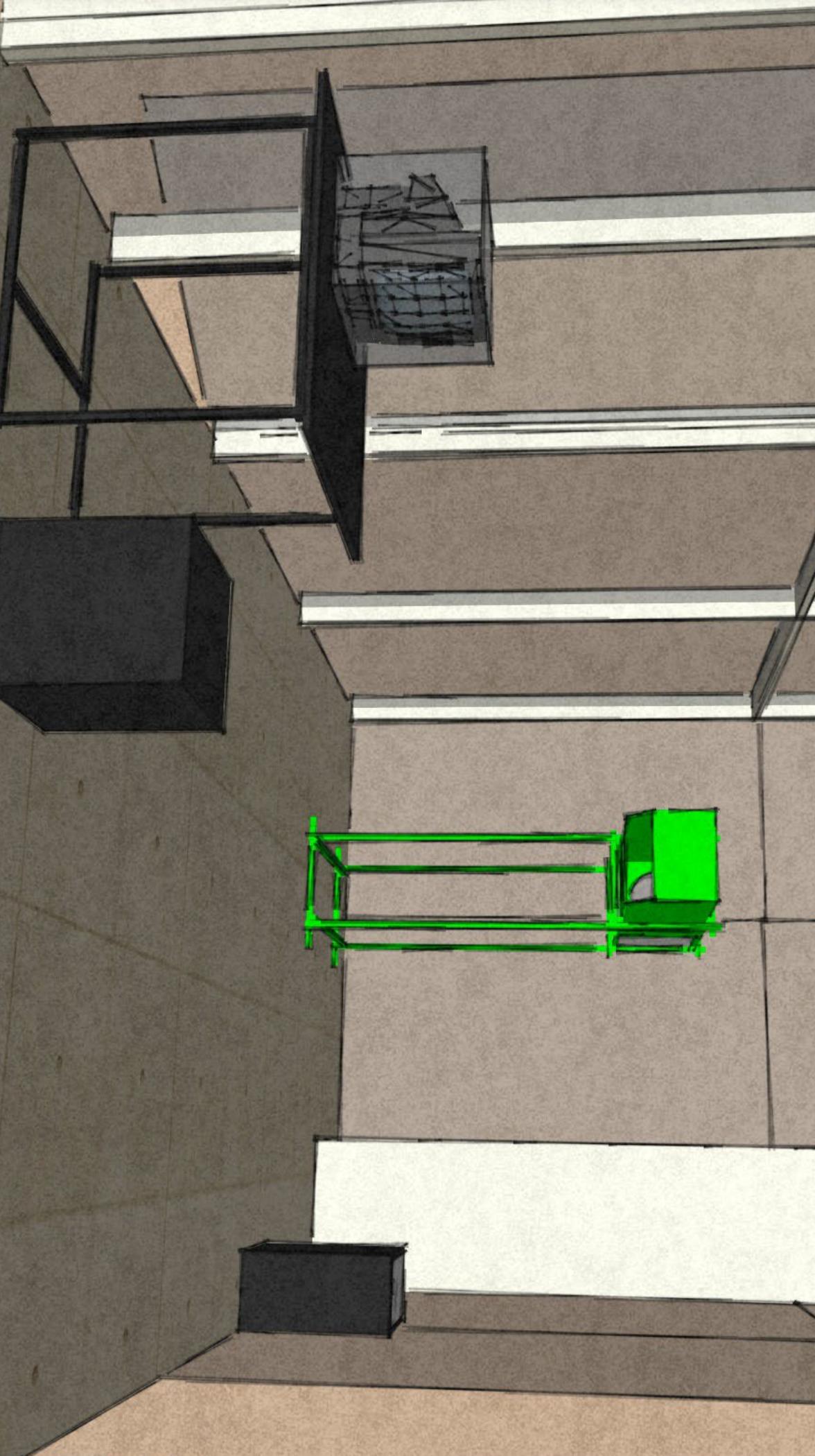
## ***Immersive landscapes where memory, light, and imagination converge in shifting perceptual worlds.***

Zihan Karim (b. 1984) is a moving image and installation artist whose practice explores memory, temporality, and human presence through immersive environments. Working with projections, video installations, and spatial interventions, he transforms familiar settings into perceptual landscapes where the physical and digital converge.

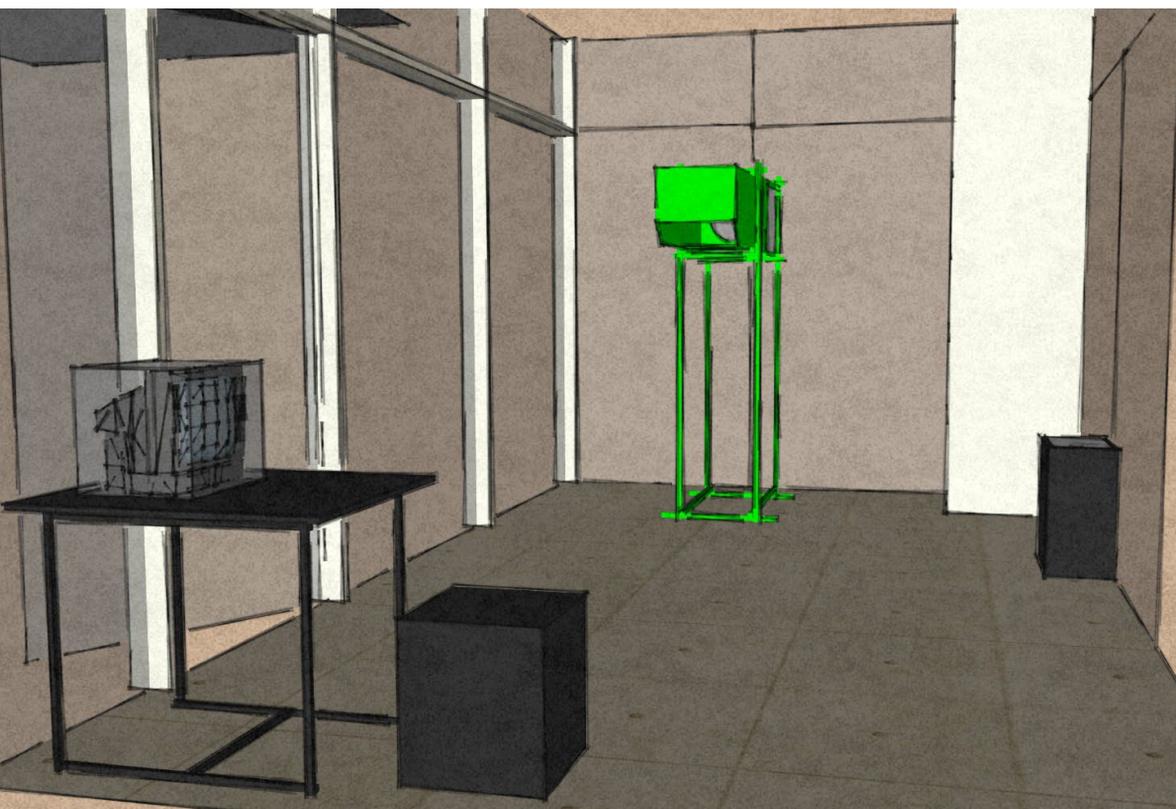
Karim's art often begins with fleeting gestures, ephemeral experiences, or fragments of architecture. From these elements, he constructs layered environments that invite viewers to step inside — not simply to watch, but to inhabit. His works blur boundaries between documentation and imagination, between lived reality and speculative possibility.

In installations such as *Stab in the Dark*, light, sound, and moving image combine to create spaces charged with ambiguity and reflection. Karim treats art as an unfolding archive: a record of the present moment that simultaneously hints at future possibilities.

By immersing audiences in shifting worlds of perception, his work evokes deeply personal responses while remaining open-ended. Each encounter becomes unique, shaped by the viewer's own memory and imagination. In bridging the digital and physical, Karim reminds us that the intangible — memory, sensation, emotion — can be as real as the tangible world around us.



*Whispers in the dark,  
Moving images dissolve walls,  
Vision breaks apart.*



Stab in the Dark | 2025

Installation  
Variable



**Mono Dialogue | 2025**  
One Channel Video with Sound, CRT TV and Headphone  
Variable



Four-Spined Book | 2025  
Stop Motion Animation (Loop) with Sound, LED TV, Acrylic Sheet  
Variable



## As If Chroma | 2025

Video Loop Installation with Sound, CRT TV, Metal, Wooden Box, Acrylic Sheet  
Variable

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JOURNEYS

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