TAYEBA BEGUM LIPI's sculptures of blades represent the pathos-filled stories of patriarchy in the world of Muslim women of northern Bangladesh, says UMA NAI.

Oh, to find my answer in a childhood memory of playing hopscotch on banana leaves, but I can never find the exact moment, or the way they were used. When I was younger, I remember playing hopscotch, and the leaves would crunch underfoot, giving a satisfying sound. It was a game that was enjoyed by children and adults alike.

The sculptures of blades by Lipi symbolise her own entry into the world, entanglements of feminine everyday objects: handbags, bathtubs and soaps. This is a reflection of the artist’s journey and the call for attention to the intangible cultural heritage of our country. Lipi's exhibition just opened at the Dhaka Photo Company in New York to rave reviews and a host of curious gallery-goers.

The sculptures are a compilation of objects we normally wear or sit on, but transformed into a symbol of the female body. The artist has taken over the art world with her sculptures that are created from hazardous materials, and her works are sold for £300 each. The sculptures are a reflection of the artist’s journey and the call for attention to the intangible cultural heritage of our country.

Lipi's exhibition has been widely praised in the art world, with many critics hailing her work as a masterpiece. The sculptures are a reflection of the artist’s journey and the call for attention to the intangible cultural heritage of our country.

BENGALI MUSLIMS

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