

IQBAL HOSSION

VISUAL ARTIST | CURATOR | ART RESEARCHER

Exhibition Designer | Organiser | Exhibition Manager



PROFESSIONAL ARTIST PROFILE + CURRICULUM VITAE + SELECTED WORKS

Dhaka, Bangladesh

CURRENT POSITION

Exhibition Manager
National Sculpture Gallery
Bangladesh

Practice, Research & Exhibition-Making



PROFILE

Iqbal Hossion is a Bangladeshi visual artist, curator, art researcher, exhibition designer, organiser and exhibition manager at the National Sculpture Gallery, Bangladesh. Trained in Drawing & Painting at the Faculty of Fine Art, University of Dhaka, he holds BFA and MFA degrees and is currently pursuing a PhD in Fine Arts (Art Management & Curatorial Practice) at the same institution.

His practice moves across watercolour, painting, sculpture, ceramics, mixed media, installation, photography and community-based art. The selected works in this dossier foreground a sustained engagement with maritime industry, ship-breaking yards, ports, vernacular boats, rural settlements, historic architecture and botanical forms. Across these subjects, Hossion combines close observation with expressive washes, structural drawing and bold fields of colour.

Alongside studio practice, he works across curatorial research, exhibition design, artist coordination, cultural programming, workshop facilitation and project management. His professional approach connects artistic production with exhibition-making, public engagement and cross-cultural exchange.

BASED

Dhaka, Bangladesh

RESEARCH

Art Management & Curatorial Practice

PRIMARY FIELDS

Visual Art, Curatorial Practice, Exhibition Design

INSTITUTION

National Sculpture Gallery, Bangladesh

Material, Place & Memory

My work begins with observation of places where material, labour, memory and landscape meet. Ports, shipyards, boats, village architecture, historic structures and plant forms are not treated simply as subjects; they become records of human movement, resilience and time. In watercolour, I use fluid washes, abrupt edges, exposed paper and saturated colour to balance documentary specificity with atmosphere and abstraction.

In sculpture and ceramic practice, I am drawn to the physical intelligence of clay, metal and mixed materials. Across studio, curatorial and community contexts, I seek to create work that is visually immediate while remaining attentive to social memory, local knowledge and the changing environments of Bangladesh and the wider region.

EDUCATION

- PhD in Fine Arts (Art Management & Curatorial Practice) - ongoing, Faculty of Fine Art, University of Dhaka, Bangladesh
- Master of Fine Arts (MFA), Drawing & Painting - 2018, Faculty/Institute of Fine Arts, University of Dhaka, Bangladesh
- Bachelor of Fine Arts (BFA), Drawing & Painting - 2016, Faculty/Institute of Fine Arts, University of Dhaka, Bangladesh

CURRENT PRACTICE

- Exhibition Manager, National Sculpture Gallery, Bangladesh
- Independent artist, curator, art researcher, exhibition designer and organiser
- Ongoing research and community-based artistic engagement
- Focus on material experimentation, ceramic sculpture, painting, watercolour and large-scale installation

Selected Professional Record

SOLO & SPECIAL EXHIBITIONS

- 2018 - Bongo, Solo Art Exhibition - Nat Mondir, Gazipur, Bangladesh
- 2019 - Grammo Shilpy, Solo Art Exhibition - Lal Baul Pathshala, Narail, Bangladesh
- Special exhibition - In the Scent of Earth, Drawn by Nature - Bangladesh

SELECTED INTERNATIONAL EXHIBITIONS

- 2018 - Nepal Art Fair - Nepal
- 2020 - Blossom 2020 International Art Exposition - Nazrul Tirtha Gallery, Kolkata, India
- 2021 - Stay Art Home - Kapalloerk Art Space, Malaysia
- 2022 - The Dream Come True - Academy of Fine Arts, Central Gallery, Kolkata, India
- 2023 - Bali Art Expo - Sika Art Gallery, Bali, Indonesia
- 2023 - International Art Exhibition in Memory of S. M. Sultan - Mithila Yain Art Gallery, Kathmandu, Nepal
- 2024 - Japan International Art Expo - Tokyo Metropolitan Art Museum, Tokyo, Japan
- 2024 - Colombo Art Expo - JDA Gallery, Colombo, Sri Lanka
- 2024 - Ceramic Sculpture International Art Camp - JDA Gallery, Colombo, Sri Lanka
- 2025 - Nepal Art Expo 2025 - Kathmandu, Nepal
- 2025 - Pink Jambu 2.0 / Malaysia International Art Exhibition - Malaysia

Selected Professional Record

NATIONAL EXHIBITIONS 2007-2019

- 2007 - Annual Art Exhibition - Institute of Fine Arts, University of Dhaka, Bangladesh
- 2008 - Annual Art Exhibition - Institute of Fine Arts, University of Dhaka, Bangladesh
- 2009 - National Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2016 - Rashed Memorial Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2017 - 9th Kahal Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2017 - Rashed Memorial Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2018 - Young Artist Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2018 - 21st Young Artists' Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2018 - S. M. Sultan Art Exhibition - Bangladesh
- 2018 - Beauty in Wreckage - Group Art Exhibition - Bangladesh
- 2019 - Rashed Memorial Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2019 - Dhaka Art Week - Group Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2019 - Sharang 4th International Art Exhibition - Shilpakala Academy, Dhaka
- 2019 - 4th Tune of Art International Art Festival - Shilpakala Academy, Dhaka

NATIONAL EXHIBITIONS 2020-2025

- 2020 - 22nd Young Artists' Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2020 - Art Against Corona - Bangladesh Shilpakala Academy, Dhaka
- 2021 - 24th National Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2021 - Painting Exhibition - Alumni Association, Dhaka
- 2022 - 19th Asian Art Biennale Bangladesh - Bangladesh Shilpakala Academy, Dhaka
- 2022 - The Great Leader Bangabandhu Sheikh Mujibur Rahman - Shilpakala Academy, Bangladesh
- 2022 - Sheikh Hasina Bishwo Joyee Nandito Neta - Art Camp/Exhibition, Shilpakala Academy, Dhaka
- 2022 - International Art Exhibition - District Shilpakala Academy, Khulna
- 2023 - 25th National Art Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2024 - Inherent Bond - Shafiuddin Shilpalay, Dhaka
- 2025 - Memories 71 - Gallery Hamiduzzaman, Dhaka
- 2025 - 4th International Khulna Art Exhibition - Bangladesh Shilpakala Academy, Khulna
- 2025 - 6th National Sculpture Exhibition - Bangladesh Shilpakala Academy, Dhaka
- 2025 - Chattagram Art Exhibition - Chittagong, Bangladesh
- 2025 - Third Eye Group Art Exhibition - Drik Gallery, Dhaka
- 2025 - Group Art Exhibition - Shafiuddin Shilpalay, Dhaka
- 2025 - Group Art Exhibition - Flame Art Open Gallery, Dhaka

Selected Professional Record

AWARDS & RECOGNITION

- 2008 - Ceramic Media Best Award - Annual Art Exhibition, Institute of Fine Arts, University of Dhaka
- 2018 - Shorong Award, Best Photography - Shorong Art Group, Bangladesh
- 2019 - Honourable Award - Dhaka Art College, Dhaka
- 2021 - Best Art Work Award - District Shilpakala Academy, Shariatpur
- 2022 - Honourable Mention Award - 19th Asian Art Biennale, Bangladesh Shilpakala Academy
- 2022 - Honours Award - Boypoka Pathagar, Bangladesh
- 2023 - Meritorious Artist Award - Prothom Alo Bondhusoba, Bangladesh
- 2023 - Honorary Award - Young Art Exhibition, Bangladesh
- 2024 - Excellence Award - Shilpo Bari, Bangladesh
- 2025 - Best Award - 4th International Khulna Art Exhibition, Bangladesh Shilpakala Academy
- 2025 - Novera Ahmed Award - Nepal Art Expo 2025, Kathmandu, Nepal

SELECTED WORKSHOPS & ART CAMPS

- 2009 - Raku & Pit-Fire Ceramics Workshop - U.S. Embassy, Dhaka
- Bonggobondhu Art Camp - Bangladesh Shilpakala Academy, Dhaka
- 2019 - Painting Workshop - Kahal Gallery, Kawaguchi, Japan
- 2019 - Sharang Art Workshop - Shilpakala Academy, Dhaka
- 2020 - Terracotta Workshop under Jayanta Kumar Talukder - Flame Arts Open Studio, Dhaka
- 2020 - Art Against Corona Art Camp - Shilpakala Academy, Dhaka
- 2022 - Ceramic Workshop, Trainer & Facilitator - Bangladesh Scout Academy, Dhaka
- 2023 - Pabna Art Camp - Pabna, Bangladesh
- 2023 - Bhola Art Camp / Water & Life - community-focused artistic programme, Bangladesh
- 2023 - Shahid Buddhijibi Art Camp - Bangladesh Shilpakala Academy, Dhaka
- 2023 - Texture Use in Painting, under Prof. Mohammad Younus - Bangladesh
- 2023 - Wall Painting Workshop, Trainer & Facilitator - Gazipur Zila Shilpakala Academy
- 2024 - Gozni Art Camp - Sherpur Zila Shilpakala Academy
- 2024 - Drawing Workshop under Artist Jamal Ahmed - Flame Arts Open Studio, Dhaka
- 2024 - Guest Artist, International Art Camp - Sundarban Art Academy, Kakdip Island, West Bengal, India
- 2025 - Metal Carving International Art Camp - Kathmandu, Nepal
- 2025 - Sthan Kal Patro Art Camp - Bogura Zila Shilpakala Academy

Research, Education & Technical Expertise

ARTIST TALKS & ACADEMIC ENGAGEMENT

- 2024 - Artist Talk - Visva-Bharati University, Santiniketan, West Bengal, India
- PhD research in Fine Arts focused on Art Management & Curatorial Practice
- Active participation in national and international cultural exchange programmes

PROFESSIONAL MEMBERSHIPS

- Bangladesh Charushilpi Sangsad
- University of Dhaka Alumni Association - Drawing and Painting Department
- Shomokal Shilpogushti

SELECTED REMARKABLE WORKS

- Shoshosro Protirud
- Heritage Point
- Bariya Baddabhum
- Golden Cloud
- Boxed
- Meditation
- Fight
- Mother & Child
- Merit Based Product
- Fearless Shelter
- Beauty of Clay - Terracotta, 2026

TECHNICAL SKILLS & DISCIPLINES

- Watercolour, oil painting, acrylic, mixed media, texture art, abstract art, charcoal, pastel and drawing
- Sculpture in clay, metal and mixed materials; ceramic art; terracotta; Raku and pit-fire techniques
- Installation art, set design, exhibition design and spatial presentation
- Photography - documentary, artistic and technical; photograph preservation and archival practice
- Printmaking, puppet making and mask making
- 2D design, 3D design and animation; wall painting and fashion design
- Community art facilitation, art space management, workshop design and organisation
- Exhibition coordination, artist liaison, project management and public engagement

PRACTICE SCALE

- More than 30 art camps completed at national and international venues
- Participation in 15+ multidisciplinary workshops across visual arts fields
- Experience as trainer/facilitator in ceramic and wall-painting workshops



Selected Works

WATERCOLOUR, PLACE, LABOUR, HERITAGE & NATURAL FORM

This selection reveals a watercolour practice grounded in observation but driven by atmosphere. Industrial sites are treated as living landscapes; boats become vessels of memory and vernacular knowledge; rural and historic architecture register the continuity of place; lotus studies shift the same concern with structure and light toward a more intimate natural scale. The works move between descriptive drawing and expansive colour, using negative space, staining, line and tonal contrast to create both immediacy and reflection.

SELECTED ARTWORKS - technical dimensions and dates can be appended when confirmed by the artist.



Ship Breaking Yard III

WATERCOLOUR ON PAPER

A panoramic study of industrial scale and material weathering, balancing the massive hull with cranes, cables and scattered fragments. The restrained sky and open paper give the rusted structures a monumental, almost archaeological presence.



Ship Breaking Yard I

WATERCOLOUR ON PAPER

Compressed between towering hulls, small human figures intensify the sense of scale. Saturated orange and brown washes transform the ship-breaking environment into a study of labour, heat, weight and the passage of industrial time.



Ship Breaking Yard II

WATERCOLOUR ON PAPER

The underside of a vessel, its propeller and anchoring lines create an abstracted geometry of force and suspension. Green and red-orange colour fields are held together by precise linear marks and passages of softened atmosphere.



Mongla

WATERCOLOUR ON PAPER

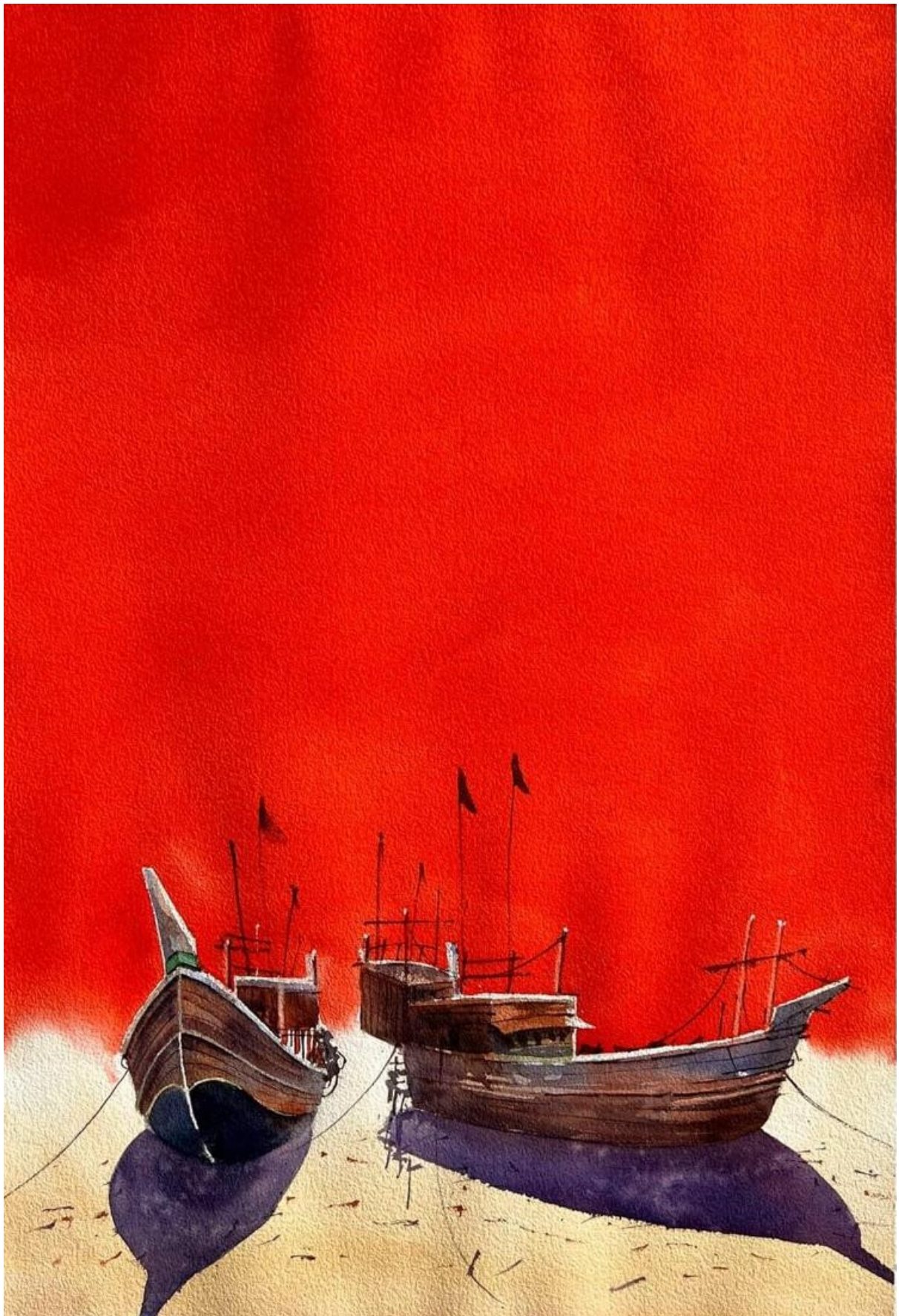
A dockside vessel is embedded within a dense network of cranes, cables and port infrastructure. Broad transparent washes and active linework capture the visual energy of a working harbour while preserving the luminosity of watercolour.



Mongla II

WATERCOLOUR ON PAPER

A frontal stern view turns the working ship into a near-monumental form. Electric blue washes expand around the vessel, allowing negative space and shadow to heighten its weight, symmetry and mechanical complexity.



Shampan II

WATERCOLOUR ON PAPER

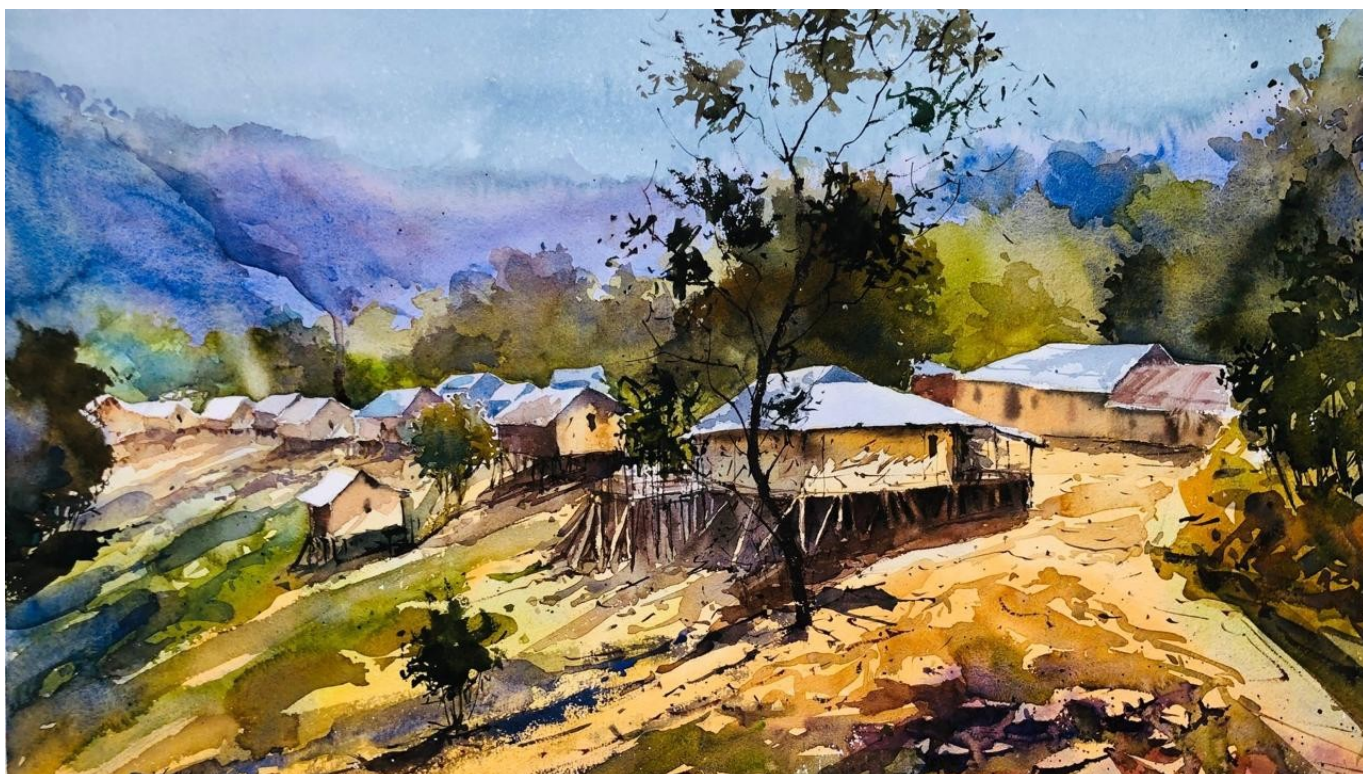
Two traditional wooden boats rest beneath an intense red field. The reduced composition shifts attention toward silhouette, hand-built structure and elongated shadow, giving the familiar riverine vessel a quiet, iconic presence.



Shampan

WATERCOLOUR ON PAPER

A cluster of vernacular boats sits against a vivid yellow ground. Repeated masts, hull curves and shadows create a rhythmic arrangement that celebrates local boat-building knowledge through an economical, contemporary composition.



Bandarban

WATERCOLOUR ON PAPER

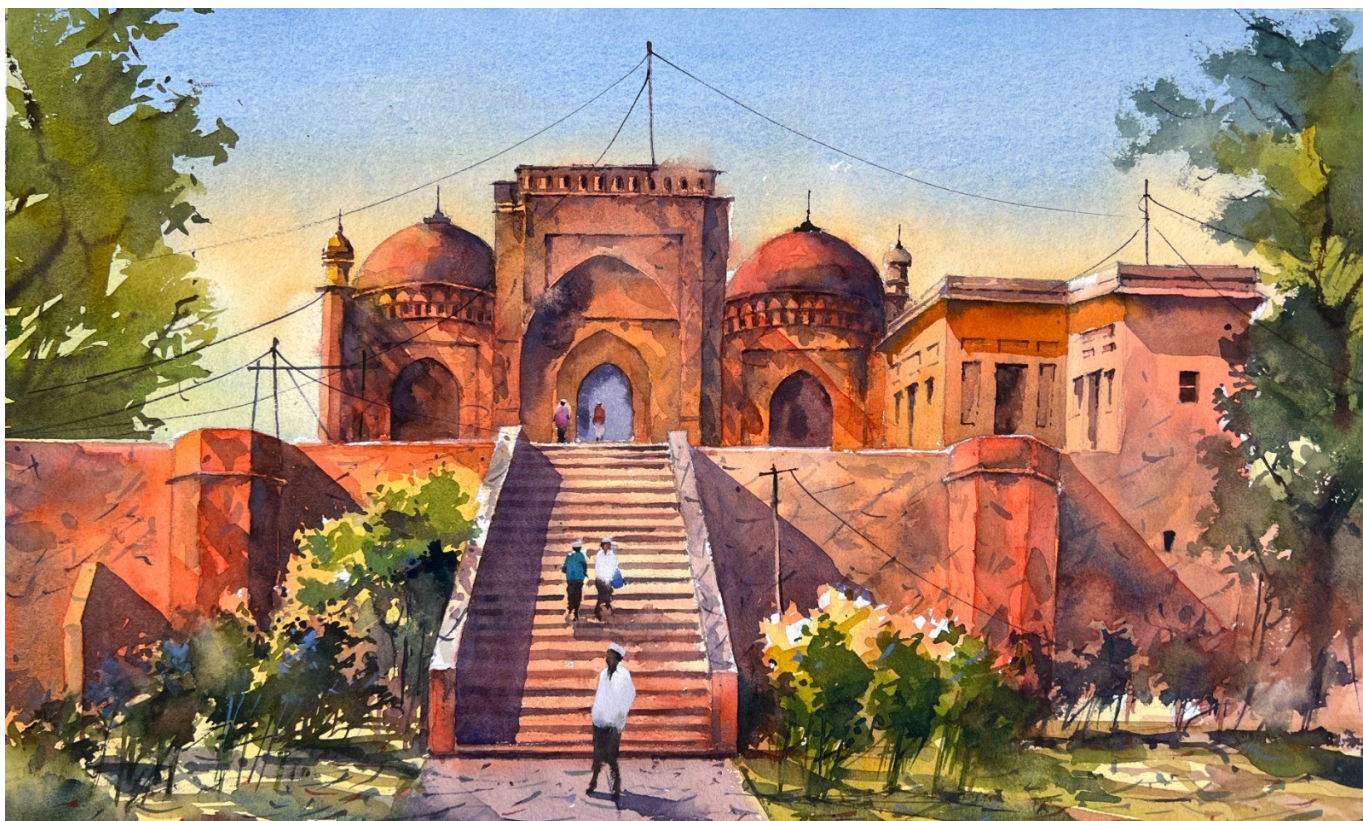
The hillside settlement is rendered through layered washes that connect houses, pathways, trees and distant slopes. Loose mark-making preserves the vitality of on-site observation while emphasizing the relationship between community and terrain.



Roma Bazar

WATERCOLOUR ON PAPER

A village path leads through modest homes and cultivated ground, framed by dense vegetation and open sky. The work records everyday architecture without sentimentality, using fluid greens and earth tones to suggest lived continuity.



Khan Mohammad

WATERCOLOUR ON PAPER

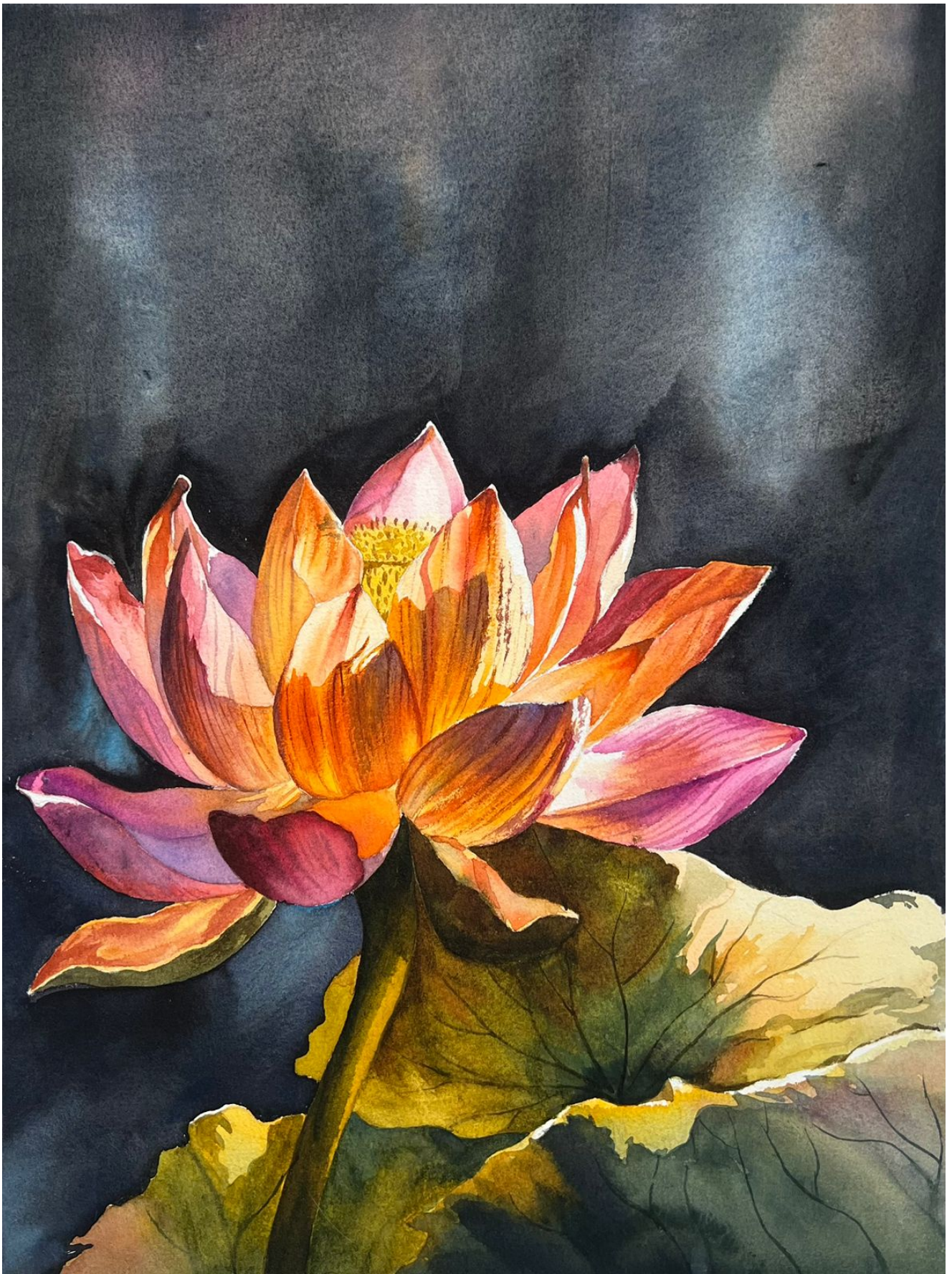
Warm terracotta architecture, domes and a central stairway organize this heritage study. Strong perspective and selective detail give the site clarity, while softened foliage and atmospheric washes keep the image rooted in lived place rather than pure documentation.



Shapla II

WATERCOLOUR ON PAPER

Luminous pink lotus blossoms emerge from deep foliage and a dark atmospheric ground. The contrast between delicate petals and dense surrounding colour turns the floral subject into a meditation on light, growth and visual stillness.



Lotus

WATERCOLOUR ON PAPER

A single lotus dominates the composition, its orange, pink and violet petals unfolding against a charcoal-blue field. The close framing and layered washes emphasize fragility, structure and the quiet drama of transformation.



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Organiser | Exhibition Manager, National Sculpture Gallery, Bangladesh

Hossion's professional practice brings together studio production, curatorial thinking, exhibition management and public-facing cultural work. His current direction positions material experimentation and watercolour observation within a broader commitment to research, heritage, community and international artistic exchange.

STUDIO: DHAKA, BANGLADESH

Professional dossier prepared from artist-supplied biographical, CV and artwork materials.