

This article sheds light on how visual images have been contextualized in people’s living sphere by analyzing the “the Liberation War wall paintings.” Visual images bound up with the Liberation Movement and the War in East Pakistan (Bangladesh) from the late 1940s to the present have circulated through different media and have transcended temporal boundaries. Wall paintings created each year for Victory Day, the anniversary of independence, by youths in a certain area of old Dhaka have an unbroken history of more than 40 years since independence. They have interpreted the images of political posters and banners painted by artists for the Liberation Movement in the 1950–60s and documentary photographs of the War in 1971. Visual images have been the subjects of public monuments, illustrated textbooks, and street paintings by artists since independence. Because the vernacular images on walls fade away over time, the painters must remember scenes of the Liberation War each year and paint them repeatedly. The 48th layers of paintings on the walls of narrow streets will appear this year: 2019. By elucidating these processes, artists, and images, this article presents the assertion that the wall paintings here are not merely viewed as “painted objects,” but are valued for the dynamic physical movement: “paint-ing.”