

EMAMI ART

In collaboration with
Falguni Bhatt



BHŪ / भू / ভূ
The act of becoming

Devesh Upadhyay | Falguni Bhatt | Indrani Singh Cassime | Kavita Pandya Ganguly |
Keshari Nandan Prasad | Partha Dasgupta | Saraswati | Shalini Dam | Shilpi Sharma |
Shweta Mansingka | Vinod Daroz

November 13 - December 12, 2021

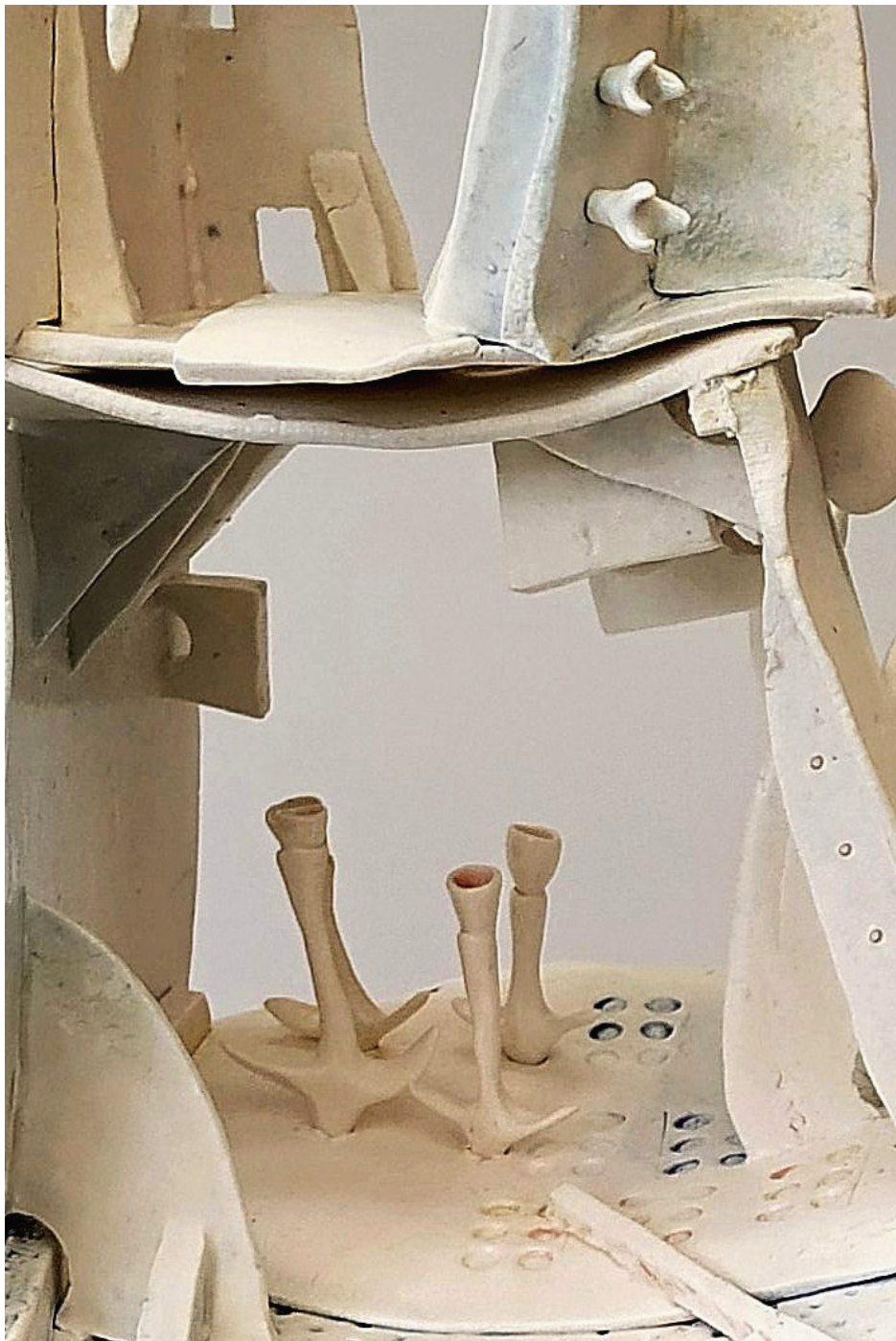


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**An ensemble exhibition of
contemporary ceramics.**

November 13 - December 12, 2021

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Keshari Nandan Prasad | Partha Dasgupta | Saraswati | Shalini Dam | Shilpi Sharma |
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1. Foreword

It brings me great joy to present Bhū, an ensemble of contemporary ceramic art from established and emerging artists across India.

Ceramic as a medium has now become a metaphor for artists' personal or political concerns, and contemporary ceramic artists are pushing the boundaries of its historical context. By adopting new approaches and techniques, they create their own visual language of unique aesthetics. Moulding ideas into objects, the artists of Bhū offer a fresh, contemporary perspective to the ancient craft. It is exciting to see such a dynamic and diverse range of creative voices coming together, creating a confluence of visions.

As a contemporary art gallery, Emami Art commits to bringing these practices into mainstream artistic discourse and facilitating debates and dialogues around ceramic art as a contemporary medium.

I want to thank Falguni Bhatt for collaborating with us. Her kind support, paired with the synergy of the artists, have made this project a reality.

Finally, I extend my gratitude to Ushmita Sahu, the Director of Emami Art, and my team for their dedication and support.

Richa Agarwal
CEO, Emami Art

2. Bhū: The Act of Becoming

A mystical word in Sanskrit, Bhū has an array of meanings. It refers to the earth, but also alludes to the nuanced sense of soil, land, region or matter as such. It also means “to be” or “to become” that brings Bhū closer to the realm of ceramic art. In clay-based art practices, the element of touch is essential. In kneading and moulding the clay, in shaping and glazing the work, the artist’s touch breathes life into form. As the work is finally placed in the kiln, the artist must wait, not knowing how the objet d’art will appear. After the firing, it acquires a quality of its own, yet retains the tactile immediacy. The unique position of the artist in the discourse of contemporary ceramic art depends on a series of aesthetic and technical decisions made during the process.

This exhibition comprises the works of prolific and promising artists, showing a diverse range of visual languages within ceramic art. Falguni Bhatt’s practice responds to the idea of space, both architectural and a psychological. Her abstract aesthetics resonates with the meditative works of Shweta Mansingka. Minimal in form and rich in colour, Vinod Daroz’s oeuvre critically deals with the notion of ceramic as a functional

art. Partha Dasgupta and Keshari Nandan Prasad explore mythology in tandem with discourse of history and of nature. Comic and poetic, Devesh Upadhyay’s figurative sculptures complement the playful idiom of Saraswati, which reveals a sense of innocence. Inspiration of nature manifests in myriad ways in the works of the following artists. Shilpi Sharma blends organic material like natural fibre, or paper pulp with clay to create lightweight ceramic sculptures resembling aquatic forms. Indrani Singh Cassime uses clay from a native lake, fires her work in her handcrafted kiln using ash from the firewood as glaze which give a rustic and sublime quality to her work. Kavita Pandya Ganguly’s organic forms show geometric simplicity, creating a meditative rhythm. Using surface to create optical illusions, Shalini Dam’s conceptual works bring in the environmental concerns within the discourse of nature.

Clay has inspired the human civilization since the time immemorial. In the current epoch, where the future of the earth is uncertain, clay stirs profound, primordial emotions in us, as residual desire for existence.

3. The Works



DEVESH UPADHYAY (b. 1986)

Mirror

Stoneware

48.03 x 48.03 in.

(122 x 122 cm.)

2021, Vadodara

Unsigned

C7046





DEVESH UPADHYAY (b. 1986)
Celebration
Stoneware
13.78 x 48.03 x 48.03 in. overall
(35 x 122 x 122 cm.) overall
Suite of 9 works
2021, Vadodara
Signed in English (on the base)
C7047



DEVESH UPADHYAY (b. 1986)
The Introverts
Stoneware
20.07 x 10.6 x 5.9 in. (51 x 27 x 15 cm.)
2021, Vadodara
Signed in English (on the base)
C7091



DEVESH UPADHYAY (b. 1986)
The Introverts
Stoneware
19.6 x 7.08 x 9.4 in. (50 x 18 x 24 cm.)
2021, Vadodara
Signed in English (on the base)
C7092



DEVESH UPADHYAY (b. 1986)
The Introverts
Stoneware
21.2 x 7.8 x 7.08 in. (54 x 20 x 18 cm.)
2021, Vadodara
Signed in English (on the base)
C7093



DEVESH UPADHYAY (b. 1986)
The Introverts
Stoneware
14.8 x 7 x 5.9 in. (48 x 18 x 15 cm.)
2021, Vadodara
Signed in English (on the base)
C7094



DEVESH UPADHYAY (b. 1986)
The Introverts
Stoneware
14.8 x 14.8 x 7 in. (48 x 48 x 18 cm.)
2021, Vadodara
Signed in English (on the base)
C7095



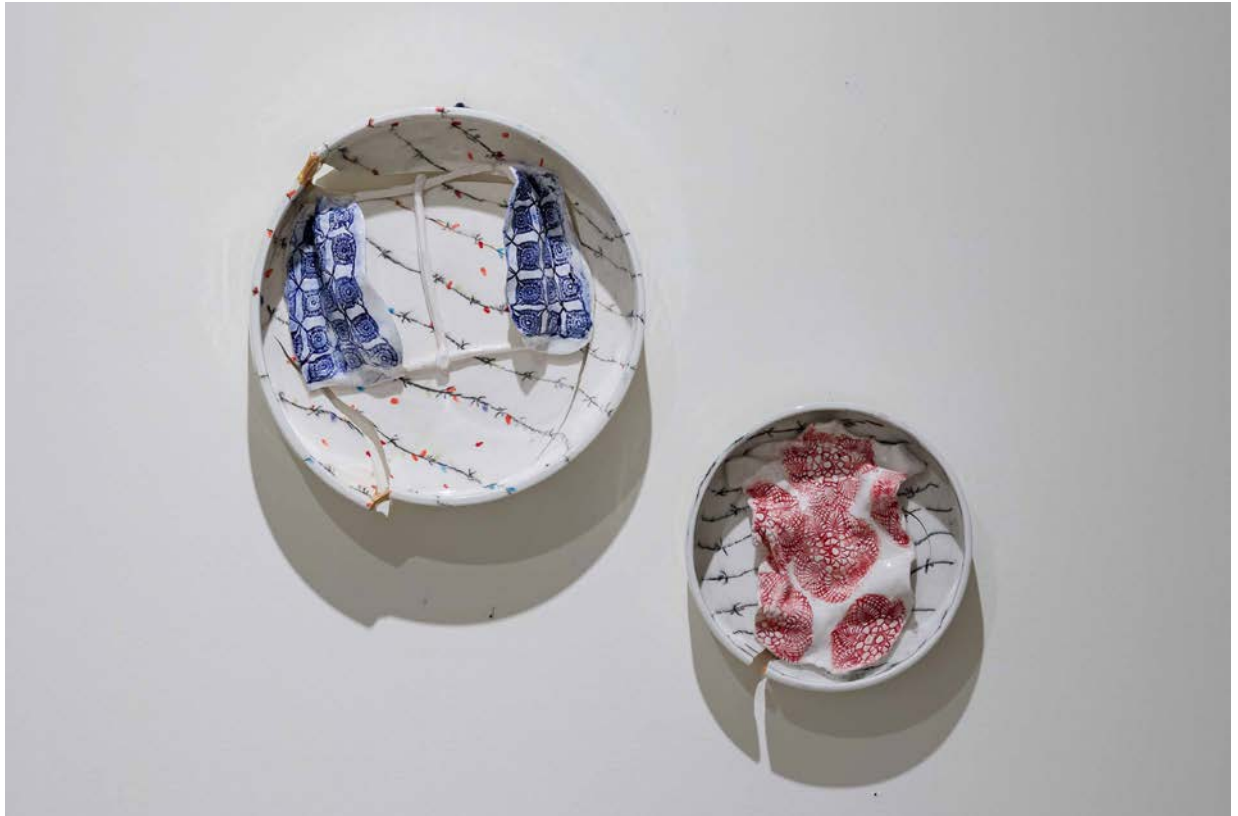
FALGUNI BHATT (b. 1973)
Where is That Wonderland ? I
Stoneware
18.89 x 8.66 in. (48 x 22 cm.)
2021, Kolkata
Unsigned
C7065



FALGUNI BHATT (b. 1973)
Where is that Wonderland? II
Stoneware
22.83 x 9.05 in.
(58 x 23 cm.)
2021, Kolkata
Unsigned
C7068



FALGUNI BHATT (b. 1973)
Where is That Wonderland ? III
Stoneware
19.68 x 12.20 in.
(50 x 31 cm.)
2021, Kolkata
Unsigned
C7067



FALGUNI BHATT (b. 1973)
Where is That Wonderland ? IV
Porcelain
13.3 dia x 2.9 in. (34 dia. X 7.5 cm.) large
wall plate
9.4 x 2.4 in. (24 dia x 6 cm.) small wall plate
2021, Kolkata
Unsigned
C7066



INDRANI SINGH CASSIME (b. 1977)
Tracking the Tibos - I
Anagama fired clay
18.89 in. dia
(48 cm.) dia
2021, Auroville
Signature etched in Hindi (on the reverse)
C7069



INDRANI SINGH CASSIME (b. 1977)
Tracking the Tibos - II
Anagama fired clay
18.11 in. dia
(46 cm.) dia
2021, Auroville
Signed in English (on the reverse)
C7070



INDRANI SINGH CASSIME (b. 1977)

Indomitable

Anagama fired clay

20.47 x 11.61 x 7.48 in.

(52 x 29.5 x 19 cm)

2021, Auroville

Signature etched in English (on the right edge)

C7071



KAVITA PANDYA GANGULY (b. 1968)
Athena Brama
Stoneware
12.40 in. dia each
(31.5 cm.) dia each
2021, Gujarat
C7049



KAVITA PANDYA GANGULY (b. 1968)
Jungle of Emotions
Stoneware
Variable
Suite of 28 works
2021, Gujarat
Unsigned
C7050



KAVITA PANDYA GANGULY (b. 1968)
Halcyon
Stoneware
33.8 x 46 in. overall
(86 x 117 cm.) overall
2021, Gujarat
Unsigned
C7051



KAVITA PANDYA GANGULY (b. 1968)

Bhu

Stoneware

13.58 x 6.29 in. (34.5 x 16 cm.)

14.76 x 6.10 in. (37.5 x 15.5 cm.)

14.56 x 5.90 in. (37 x 15 cm.)

Suite of 3 works

2021, Gujarat

Unsigned

C7052



KESHARI NANDAN PRASAD (b. 1975)
Reincarnation-2
Glazed stoneware
13.77 x 14.96 x 7.48 in.
(35 x 38 x 19 cm.)
2021, Rajasthan
Signed in English (on the base)
C7053



KESHARI NANDAN PRASAD (b. 1975)
Reincarnation-1
Glazed stoneware
15.74 x 15.74 x 7.87 in.
(40 x 40 x 20 cm.)
2021, Rajasthan
Signed in English (on the base)
C7054



KESHARI NANDAN PRASAD (b. 1975)
Kaal Chakra
Stoneware
14.56 x 14.96 x 9.05 in.
(37 x 38 x 23 cm.)
2021, Rajasthan
Signed in English (on the base)
C7055



PARTHA DASGUPTA (b. 1966)
Mark on Clay (I)
Earthenware and mild steel
25.78 x 23.22 x 8.07 in. only artwork
(65.5 x 59 x 20.5 cm.) only artwork
2015, Kolkata
Unsigned
C7079



PARTHA DASGUPTA (b. 1966)
On Their Mark
Stoneware
69.2 x 67.3 x 25.5 in. overall
(176 x 171 x 65 cm.) overall
2019, Kolkata
Artists's seal
C7078



PARTHA DASGUPTA (b. 1966)
Mark on Clay (2)
Stoneware and ceramic enamel painting
13.77 x 39.76 in. artwork with box
(35 x 101cm.) artwork with box
2015, Kolkata
Unsigned
C7080



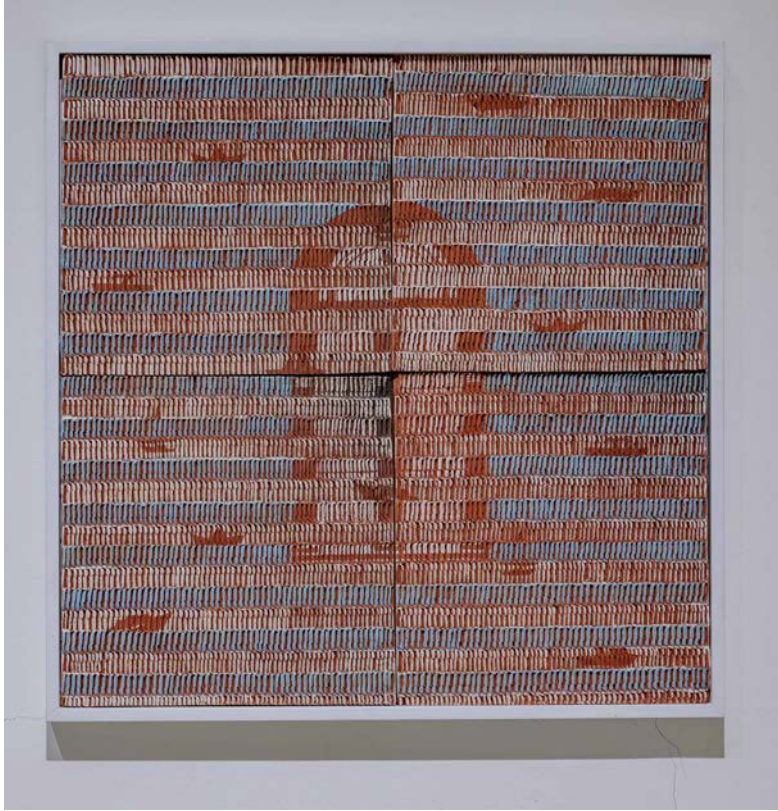
SARASWATI (b. 1973)
Hanging Gardens of Semiramis
Glazed porcelain
15.55 x 5.70 x 6.69 in.
(39.5 x 14.5 x 17 cm.)
2021, Auroville
Unsigned
C7056



SARASWATI (b. 1973)
Balance
Anagama fired glazed stoneware
14.37 x 6.10 x 5.11 in.
(36.5 x 15.5 x 13 cm.)
2021, Auroville
Unsigned
C7058



SARASWATI (b. 1973)
We Two
Glazed stoneware
7.87 x 5.90 x 3.54 in. (20 x 15 x 9 cm.)
8.46 x 4.13 x 7.08 in. (21.5 x 10.5 x 18 cm.)
2021, Auroville
Unsigned
C7057



SHALINI DAM (b. 1970)
How Did You Keep Afloat?
Terracotta
21.85 x 21.85 in.
(55.5 x 55.5 cm.)
2021, Himachal Pradesh
Unsigned
C7073



SHALINI DAM (b. 1970)
A Prayer For All Times
Terracotta
22.24 x 22.24 in.
(56.5 x 56.5 cm.)
2021, Himachal Pradesh
Unsigned
C7072



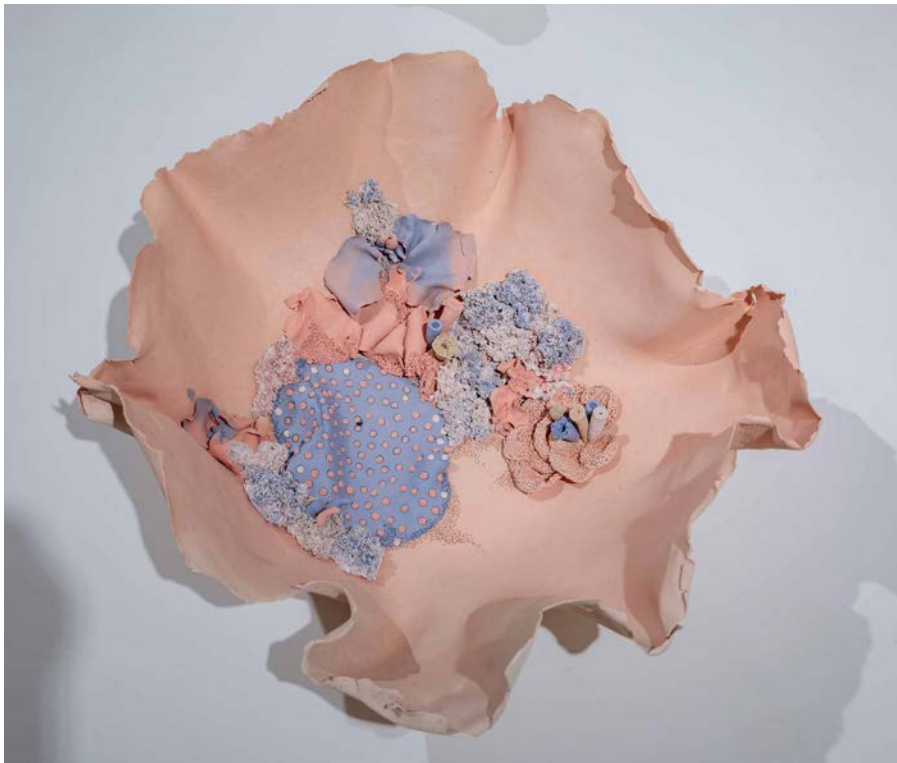
SHALINI DAM (b. 1970)
What Goes Up, Must Come Down
Terracotta
21.65 x 21.65 in.
(55 x 55 cm.)
2021, Himachal Pradesh
Unsigned
C7074



SHILPI SHARMA (b. 1997)
Wave in Frame
Stoneware
9.05 x 9.05 in. (23 x 23 cm.) each artwork
14.96 x 14.96 in. (38 x 38 cm.) overall with
box
2020, Santiniketan
Unsigned
C7061



SHILPI SHARMA (b. 1997)
Coastline
Stoneware
17.32 x 9.84 in. (44 x 25 cm.)
2020, Santiniketan
Unsigned
C7059



SHILPI SHARMA (b. 1997)
Ocean Beauty 1
Stoneware
17.71 x 8.07 in.
(45 x 20.5 cm.)
2021, Santiniketan
Unsigned
C7060



SHILPI SHARMA (b. 1997)
Ocean Beauty 2
Stoneware
17.71 x 4.33 in.
(45 x 11 cm.)
2021, Santiniketan
Unsigned
C7083



SHILPI SHARMA (b. 1997)
Ocean Beauty 3
Glazed stoneware
14.17 x 3.14 in.
(36 x 8 cm.)
2021, Santiniketan
Unsigned
C7084



SHWETA MANSINGKA (b. 1973)
The Seeker
Stoneware and stainless steel on
sycamore veneer on wooden panel
45.66 x 45.66 in.
(116 x 116 cm.)
2021, New Delhi
Signature etched in English (on the edge)
C7064



SHWETA MANSINGKA (b. 1973)
*Circle with many centers and
no Circumference (Discs)*
Ceramic with 22 carat gold lustre
9.44 in. dia each
(24 cm.) dia each
2021, New Delhi
Signature etched in English (on the reverse)
C7063



SHWETA MANSINGKA (b. 1973)
*Circle with many centers and
no Circumference (Abstracts)*
Stoneware with 22 carat gold lustre
45.66 x 45.66 in.
(116 x 116 cm.)
2021, Delhi
Signature etched in English (on the right
edge)
C7062



VINOD DAROZ (b. 1972)
Samudra Manthan
Porcelain and gold on wood
68.5 x 105.1 x 5.51 in. overall
(174 x 267 x 14 cm.) overall
Suite of 25 works
2021, Baroda
Signed in English
C7075



VINOD DAROZ (b. 1972)

Sanctum

Porcelain and stoneware with gold and red thread

32.2 X 60.23 X 3.9 in.

(87 x 153 x 10 cm.)

Suite of 12 works

2021, Baroda

Unsigned

C7077



VINOD DAROZ (b. 1972)

Sanctum

Stoneware and porcelain with gold and red thread

13 x 142.9 x 4.33 in. overall

33 x 363 x 11 cm. overall

Suite of 9 works

2021, Baroda

Signed in English

C7076

4. The Artists



DEVESH UPADHYAY

Devesh Upadhyay (b. 1986) studied pottery and ceramic sculpture at the Benaras Hindu University. Hailing from Azamgarh, Uttar Pradesh, Upadhyay spent his childhood watching local artisans sculpting the idols of Gods. This experience, fused with his fascination for human emotions and behaviours, manifested in his oeuvre. His ceramic sculptures portray human figures in unique ways, turning them into 'characters'. Playful and poetic, his work explores the realm of innocence within the complex conditions of society.

Upadhyay has been the subject of the solo exhibition *Come to Clay with Me* presented by Gallery Art & Soul (Mumbai, 2017) and several group exhibitions presented by Shrishti Art Gallery, Hyderabad, 2021; Gallery Art Explore, Delhi, 2020; Alliance Francaise Delhi, 2019; Gallery Ruksaan Art, Mumbai, 2019; Gallery Art Renaissance, Pune, 2018; Lalit Kala Academy, Delhi, 2015-16; Red earth Gallery, Baroda, 2013; among others.

Devesh Upadhyay lives and works in Baroda, Gujrat.



FALGUNI BHATT

Falguni Bhatt (b. 1973) studied sculpture and ceramic sculpture at the MS University, Baroda. Hailing from Baroda, Gujrat, Bhatt found her passion for clay early on. Spontaneous and intuitive, her works respond to the notion of space as an architectural entity, a vast expanse of land, or an abstract, psychological space within. She works in a range of mediums, including sculpture, ceramic, and installation, seeking a quiet balance between the comfort of the familiar and the thrill of the unknown.

A founder member of Indian Ceramic Art Foundation and Afsa fired Art, Kolkata and a member of the International Academy of Ceramics, Bhatt has been the subject of solo exhibitions worldwide; including Taoxichuan Ceramic Art Avenue Museum, Jingdezhen (2019), Amigos del Nepal, Barcelona (2012) among others. She has received multiple scholarships from the Ministry of Culture, Government of India. Falguni Bhatt lives and Works in Kolkata, West Bengal.



INDRANI SINGH CASSIME

Born (1977) and brought up in New Delhi, Indrani Singh Cassime, a visual art Graduate, started working with clay in 2000. Since then, she practised in collaboration with Andretta Potteries, Himachal Pradesh; Kalakaar Potteries, Chennai; trained under Ed Brown, Telford, England in Raku and earthenware; and Golden Bridge Pottery, Pondicherry. Cassime Works in close connection with nature. Using clay from a native lake, firing in her Anagama kiln, using ash from the firewood as a glaze, she infuses her work with a rustic and sublime quality. Indrani Singh Cassime and her studio Pheonix Potteries are at the Forefront of the Anagama kiln firing in India. Fascinated by this ancient way of firing clay objects, she handcrafted her own kiln. She has participated in various National and International shows and symposiums held in India, the UK, Italy, Croatia, Japan, and China. Indrani Singh Cassime lives and Works in Pondicherry.



KAVITA PANDYA GANGULY

Kavita Pandya Ganguly (b. 1968), a ceramic artist known for the Nerikomi technique, brings art, craft, and design together in her practice. Her long engagement with the traditional craftsmen, formal training with the National Institute of Design, and a postgraduate degree in Fine Arts from MS University, informs her unique aesthetic. An avid admirer of nature, she creates a visual language fusing organic forms with geometric simplicity, embodying a meditative rhythm. Co-founder of Ochre Ceramics and Pottery, Ganguly has exhibited and demonstrated her Works widely, including the Serendipity Art Festival, Goa (2019), Architectural/Design exhibition by Raw Collaborative (2019-2020), International Ceramic Congress (2021), among others. In addition, she has collaborated with Rajasthan Small Scale Industries Corporation, Rural and Cottage Industries, Government of Gujrat for various developmental projects. Committed to supporting craft-based practices, she exhibits both individually and in collaboration with artisans alike.



KESHARI NANDAN PRASAD

Keshari Nandan Prasad (b. 1975) studied pottery and ceramics at the Banaras Hindu University. Hailing from Bihar, he now lives and works in Jaipur, Rajasthan. Fascinated by nature, history, and religion, Keshari Nandan's practice promises an interpretation of natural phenomena with reference to Hindu mythology. The votive, symbolic works are rich with textures and crevices, embracing an abstract, expressive style. Prasad is the recipient of various prestigious awards, including the National Lalit Kala Akademy Award (2020), All India Fine Arts and Crafts Society and the Delhi Blue Pottery Award (2019). In addition, he has been subject to solo exhibitions at Jehangir Art Gallery, Mumbai (2019), Jawahar Kala Kendra, Jaipur (2003), Bajaj Art Gallery, Mumbai (2002), ABC Art Gallery, Varanasi (2002), Regional Cultural Centre, Varanasi (2000) and group exhibitions at Lalit Kala Academy, New Delhi (2020), Gallery 1, Gurugram (2019), Bharat Bhavan, Bhopal (2019), Cymroza art gallery, Mumbai (2019) among others.



PARTHA DASGUPTA

Partha Dasgupta (b. 1966) studied at the Government College of Art and Craft, Kolkata and Kala Bhavana, Visva Bharati University. Hailing from Kolkata, Dasgupta is inspired by the sensory qualities of ceramic art. Diverse and dynamic, his practice moves between mediums, following a visual language that responds to space as a site. With a painterly bent, his ceramic work fuses into sculptures and installations. Dasgupta received the Lalit Kala Research Grant (1995), National Scholarship (1998), Junior Research Fellowship (2001) & Senior Research Fellowship (2010). In addition, he participated in various international exhibitions, including Indian Ceramics Triennale, Jaipur (2018), Raku exposition at Goseong, South Korea (2016), Aryan Art Gallery, Hong Kong (2008), A Ceramic & Painting show, Bahrain (2007). Many of the works emerging of his three-decade-long artistic career are in private collections in USA, South Korea, Bahrain, UK, and important institutions in India.

Partha Dasgupta lives and works in Kolkata.



SARASWATI

Born in Russia in 1973, Saraswati (Renata Sereda) grew up in an artistic family. She started regular ceramic classes at the age of 12 years, had her first solo show at the age of 12, and developed a unique, whimsical miniature style of ceramic art by 20. After graduating in Russian literature, working as a news reporter, and a content writer, she moved to Auroville, Pondicherry, where she rekindled her ceramic art practice. With a playful idiom, her recent works explore architectural themes with organic forms, reflecting the spontaneous personality of the artist. Saraswati has participated in several prestigious group exhibitions in India and abroad, including Auroville, Pondicherry (2021), NGMA, New Delhi (2021); Gallery Art&Soul, Mumbai (2020); International Ceramic Symposium at Bharat Bhavan, Bhopal (2020); Tsaritsino Palace Museum, Moscow, Russia (2019); LADICA in Zagreb, Croatia (2019); Minsk, Belarus (2019) among others. Saraswati lives and works in Auroville, Pondicherry.



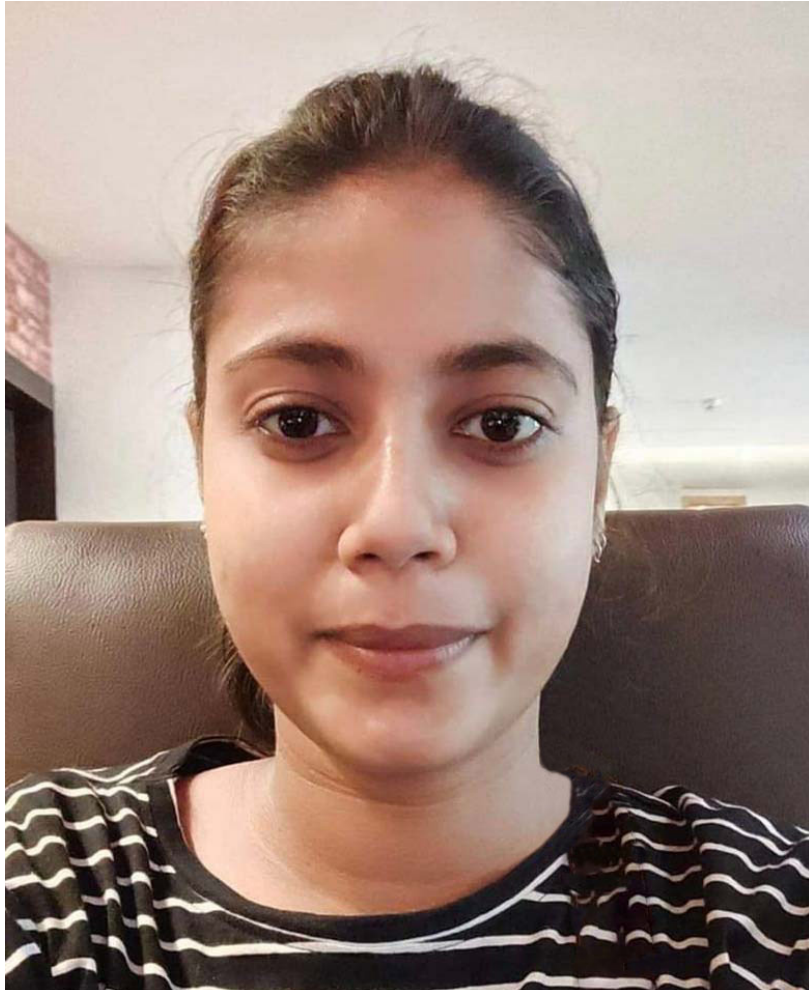
SHALINI DAM

Shalini Dam (b. 1970) studied at Cardiff School of Art and Design, Wales, UK. Hailing from Lucknow, she left behind her two-decade-long career in advertising to pursue ceramic art. She explores the idea of contradiction and duality using signs and symbols in a dichotomous manner. Her handling of the surface creates a kind of optical illusion, challenging the usual ways of seeing.

She has participated in several exhibitions in India and abroad, including Latitude 28, New Delhi (2021), Korean International Ceramic Biennale, Gyeonggi-do province, South Korea (2019), Indian Ceramic Triennale, Jaipur (2018), India Habitat Centre, New Delhi (2018), All India Fine Arts and Crafts Society, New Delhi (2017), Zagreb, Croatia (2016), Argilla, Faenza, Italy (2016), Bharat Bhavan, Bhopal (2015).

She has received the Diploma of Honour in the International Competition organised during the Korean International Ceramic Biennale (2019).

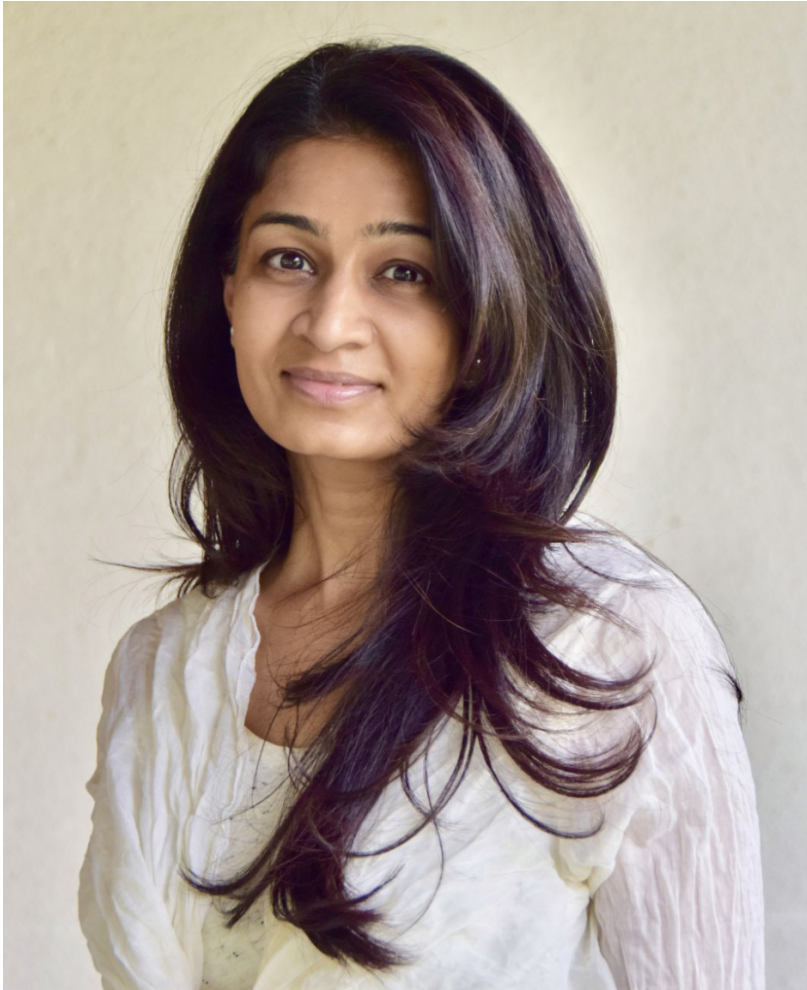
Shalini Dam lives and works in a remote village in Himachal Pradesh.



SHILPI SHARMA

Shilpi Sharma (b. 1997) studied Glass and Ceramic at Shilpa Sadana, Santiniketan. Hailing from Murarai, West Bengal, Sharma is pursuing her Masters in Ceramic from Kala Bhavana, Visva Bharati University. Her work is deeply inspired by the mystery of the oceanic world. Blending recycled and organic material like natural fibre, or paper pulp with clay, she creates lightweight, experimental pieces that resemble aquatic forms.

A promising young artist, Sharma has been awarded the Merit Scholarship by Shilpa Sadana, Visva Bharati University (2018, 2019), and Kala Bhavana, Visva Bharati University (2020, 2021). She has exhibited and demonstrated her ceramic works widely, including Eastern Zonal Cultural Centre, Kolkata (2021) and The 1st International Ceramics Exhibition of Silpakorn Students and International University Students, Thailand (2021).



SHWETA MANSINGKA

Shweta Mansingka (b. 1973) is fascinated by the silent strength of clay as a medium. Hailing from Kolkata, she started her journey with clay under the guidance of Shri Ramkumar Manna. She went on to learn various techniques with eminent artists like Rachna Parasher, Shri Devi Prasad, Antonella Cimatti, John Ferguson, Miguel Molet and studied Raku and Alternate Firing Techniques at the Miami University, Ohio, along the way. She continues to experiment with organic and geometric forms along with a range of firing and glazing techniques. Abstract and minimal, her meditative visual language aspires for a wordless expression of the artist's thoughts.

Mansingka has participated in several prestigious exhibitions in India and abroad, including the National Gallery of Modern Art, Delhi (2021); Apparao Galleries (2020); Birla Academy of Art and Culture, Kolkata (2019); International Exhibition of Ceramics and Glass MIKS 18, Croatia. Shweta Mansingka lives and works in New Delhi.



VINOD DAROZ

Vinod Daroz (b. 1972) studied sculpture and ceramic sculpture at the MS University, Baroda; and further trained under Ray Meeker and Deborah Smith at the Golden Bridge Pottery, Pondicherry. He utilises the conventional and functional aspects of ceramic as a metaphor for mythological stories. Rich in colour and minimal in form, his work subverts the traditional perception of ceramic as a utilitarian craft. A distinguished member of the International Academy Of Ceramics(IAC), Geneva, Daroz has been subject to numerous solo exhibitions globally, including the International Art & Design Exhibition, Kookmin University, Korea (2020); Hongguang Zigi international Ceramic art exchange week, Yixing China (2019); International Arctic Clay Symposium, Posio, Finland (2019); Taochichun Museum, Jingdezhen, China (2017). He is the recipient of the Charles Wallace India Trust Award, British Council, India (2004); Junior Fellowship, Government of India (2002), among others.

5. The Exhibition



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Devesh Upadhyay | Falguni Bhatt | Indrani Singh Cassime |
Kavita Pandya Ganguly | Keshari Nandan Prasad |
Partha Dasgupta | Saraswati | Shalini Dam | Shilpi Sharma |
Shweta Mansingka | Vinod Daroz

November 13 - December 12, 2021





6. ABOUT EMAMI ART



Emami Art, one of the most significant art institutions in the eastern part of India, is a key space for cultural production in the region. The organisation is focused on a future-forward, complex, multi-dimensional approach and steadfast in the advocacy of emerging, mid-career and established artists as well as an engagement with contemporary and historical material. The gallery aims to create dynamic, wide-ranging registers of exhibition-making and viewing.

In addition to hosting exhibitions, participating in art fairs and events of national and international import, Emami Art has a diverse parallel programming. With a focus on engagement with the region and beyond through continuous short and long-term projects, Emami Art has launched EA Locus in Focus, EA Co-labs (Collaborative Programme) EA Initiative (Public art endeavors) and EA Hybrid which integrates both the physical and virtual interfaces. Other programs include EA Incubator that comprises of mentorship programs, workshops, residency opportunities and innovative educational activities that facilitate artistic development, help build networks of collaboration

and provide a supportive environment for emerging talent. As a centre of excellence, Emami Art wishes to be identified as a platform rather than just a facility.

Critical discourses, interactions, documentation and exchange are also essential to our agenda. Under the umbrella of EA Discourse, we are committed to developing and producing original writing, artist's books, monographs, periodicals and catalogues that will focus on artistic, creative and pedagogical materials. Furthermore, the EA Communicator lineup of talks, seminars, panel discussions and conversations with artists, curators and key partners provides a space for critical engagement as part of our knowledge-making and archiving process.

Deeply committed to promoting a regional, national and international agenda through innovative and alternative programming, emphasis on community and socially relevant engagements, institutional partnerships and more via a multi-year vision for the future, Emami Art is resolute to be a catalyst of change, research, innovation and inclusivity.

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