



SUBLIME TRANSFERENCES

Curated by Nanak Ganguly

July 10 – August 31, 2021

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JULY 10 – AUG 31, 2021



ARTISTS

ANINDITA CHAKRABORTY

APU DASGUPTA

GARGEE GHOSH

MANI MURUGESAN

PUSPEN ROY

PROMITI HOSSAIN

RIMA KUNDU

SOGHRA KHURASANI

SRIKANTA PAUL

VISHWA SHROFF



CURATOR'S NOTE

This exhibition has been based on the desire to give expression to a number of directions and an attempt to stimulate a greater awareness that visual phenomena still exists and that those phenomena often concerns space to play on the paradox of permanence and transience. It engages the contemporary through constant experience of radical disjunctions, the precariousness of positioning, questioning the stability of spatial and temporal realities. Stretching the line of chronology the exhibition titled- 'Sublime Transferences' to create room for imaginary conversations and unexpected togetherness across artists of diverse and disparate genres/styles in the present moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion that centers around the notion of displacement, migration, identity and particularly living a reality in the middle of a global pandemic. As a curator, I have always felt an artist's life and images are responses to some pressing cultural and historical needs of the time one lives in and the artistic motivation drives the mind into a journey of discovery, exploration and learning. Images reveal themselves in the works creating tropes of awareness, accelerating the assimilation of what environmental experiences have to offer in concentrated form. A selection of works that would be a moving act of emotional archaeology and memory and show the enormous depth of work across mediums to create successful interdisciplinary dialogues. What become the directives to the birth of an image are thoughts and emotions, the readings and observations, beliefs and values and the vast compilations of present experiences. I do believe that it is possible for a visible artist to observe, cogitate and ponder over numerous ideas and themes in one's work using different means, just as writer's oeuvre may span poetry, play-writing and even criticism.

Throughout these works in these trying times there is challenge, both in its formal construction and in the themes these artists tackle. The attempt here has been to turn, bending the conventions of practices, blurring the line between self and the imaginary, infusing art language with literary and visual allusions, and calling attention to the art of visual language itself, not with cool, intellectual remove, but rather with wonder, gratitude, daring, and sly humor. The trope of awareness is rife with cosmic riddles and rich in emotional complexity. These practitioners abide by the characters, messages, and vicissitudes of physical and emotional reality inherent in New Media installations in the very interpretation of real is; that of which it is possible to give an equivalent reproduction.

“...The vowel, effective, with the one formant, constant thrusts,
filtered by clarity

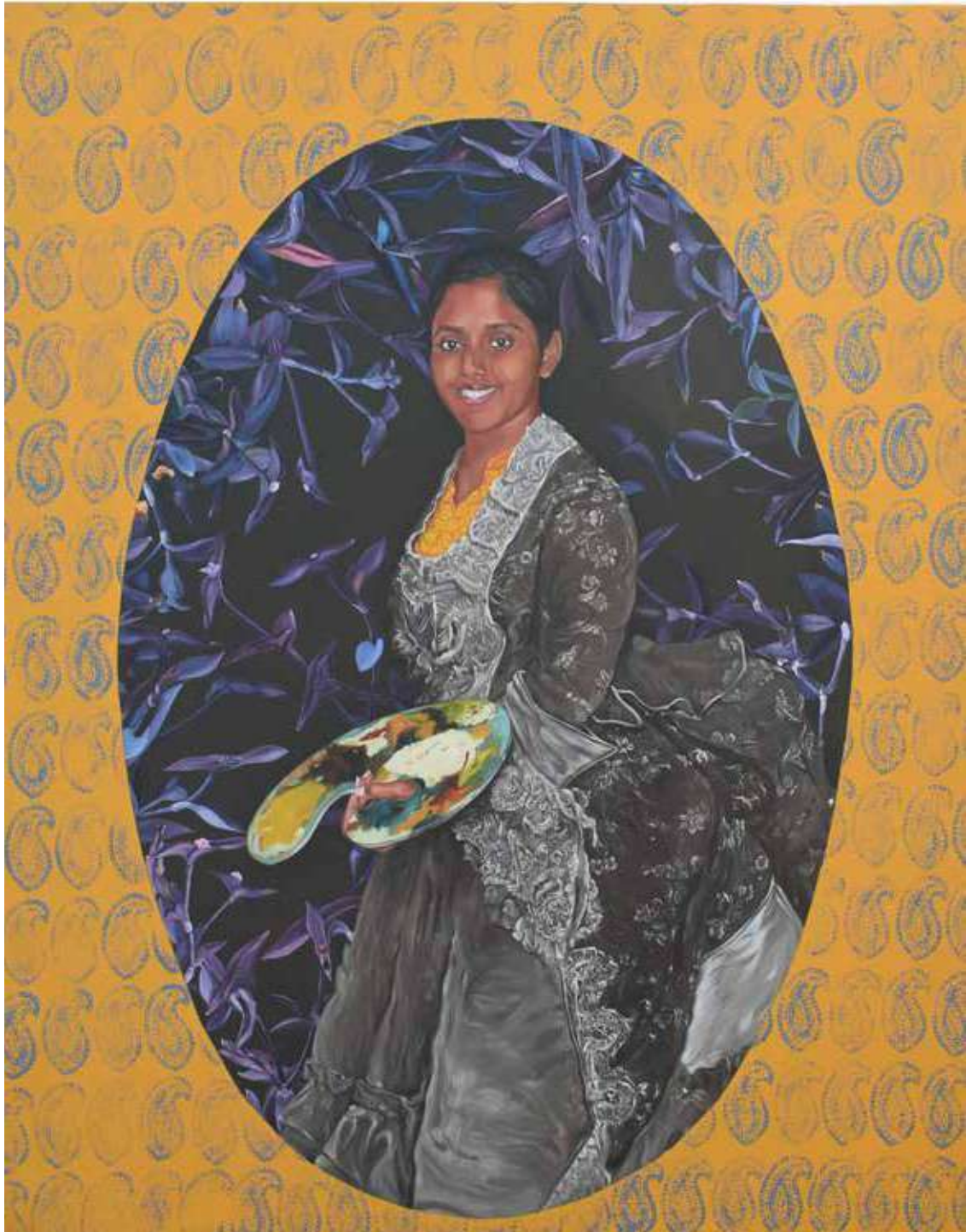
Clear from afar, protection shield: consciousness uncathectable”
-Paul Celan (tr. Pierre Joris)

They now present their most capacious, demanding, eventful, suspenseful, erotic, structurally audacious, and soulful works to date, conducting a grand experiment, not only in practices, but also in the endless nature-versus-nurture debate, the perpetual dance between inheritance and free will, intention and chance, dreams and fate.

Nanak Ganguly
Curator



ANINDITA CHAKRABORTY



Anindita Chakraborty
*Purple Heart (After Mrs. Bischoffsheim by
Sir John Everett, 1873)*
Oil on canvas
58.26 x 42.91 in.
(148 x 109 cm.)
2018, Hyderabad
Unsigned
Stable condition, framed



Detail of 'Purple Heart' (After Mrs. Bischoffsheim by Sir John Everett, 1873)

Gallery View





Anindita Chakraborty
Aparajita (After Madame Barbe De Rimsky-Korsakov by Franz Xavier Winterhalter, 1864)
Oil on canvas
58.66 x 43.11 in.
(149 x 109.5 cm.)
2018, Hyderabad
Unsigned
Stable condition, framed



Detail of 'Aparajita' (After Madame Barbe De Rimsky-Korskov by Franz Xavier Winterhalter, 1864)



Anindita Chakraborty
*Untitled (After Mrs Luke Ionides by William
Blake Richmond 1882)*
Oil on canvas
48.03 x 57.67 in.
(122 x 146.5 cm.)
2017, Hyderabad
Lower right in English
Stable condition, framed



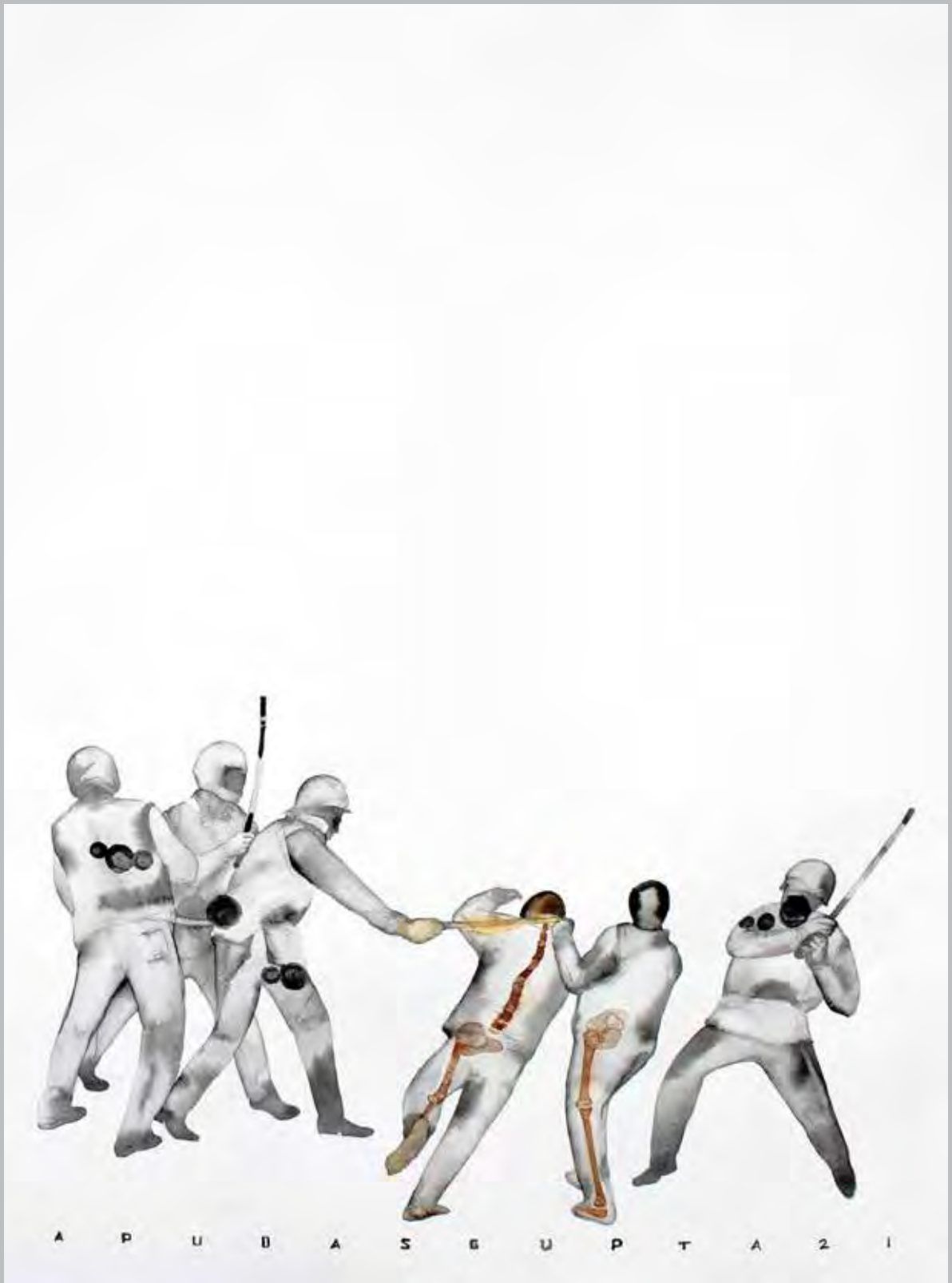
Detail of 'Unruffled' After Mrs Luke Ionides by William Blake Richmond 1882'





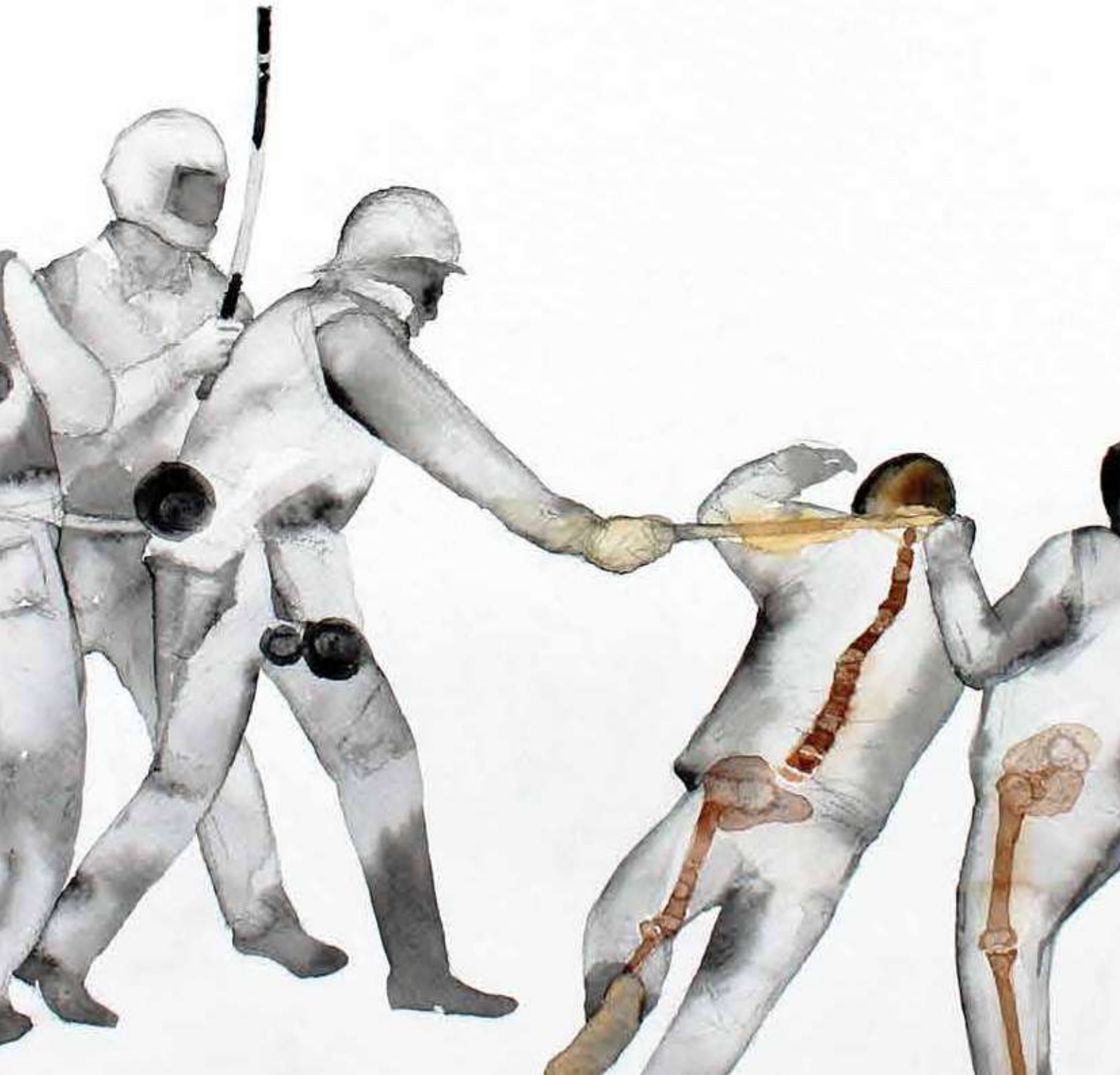
Anindita Chakraborty
Indistinct Portraits 1, 2, 3, 4
Oil on canvas
10.03 x 10.03 in. (25.5 x 25.5 cm.) U/L
10.03 x 10.03 in. (25.5 x 25.5 cm.) U/R
9.84 x 9.84 in. (25 x 25 cm.) L/L
10.03 x 10.03 in. (25 x 25.5 cm.) L/R
Suit of 4
2016, Hyderabad
Reverse in English
Stable condition, framed

APU DASGUPTA



Apu Dasgupta
Spine - 1
Watercolour on paper
29.92 x 22.04 in.
(76 x 56 cm.)
2021, Kolkata
Lower in English
Stable condition, framed

Detail of 'Spine - 1'



Gallery View



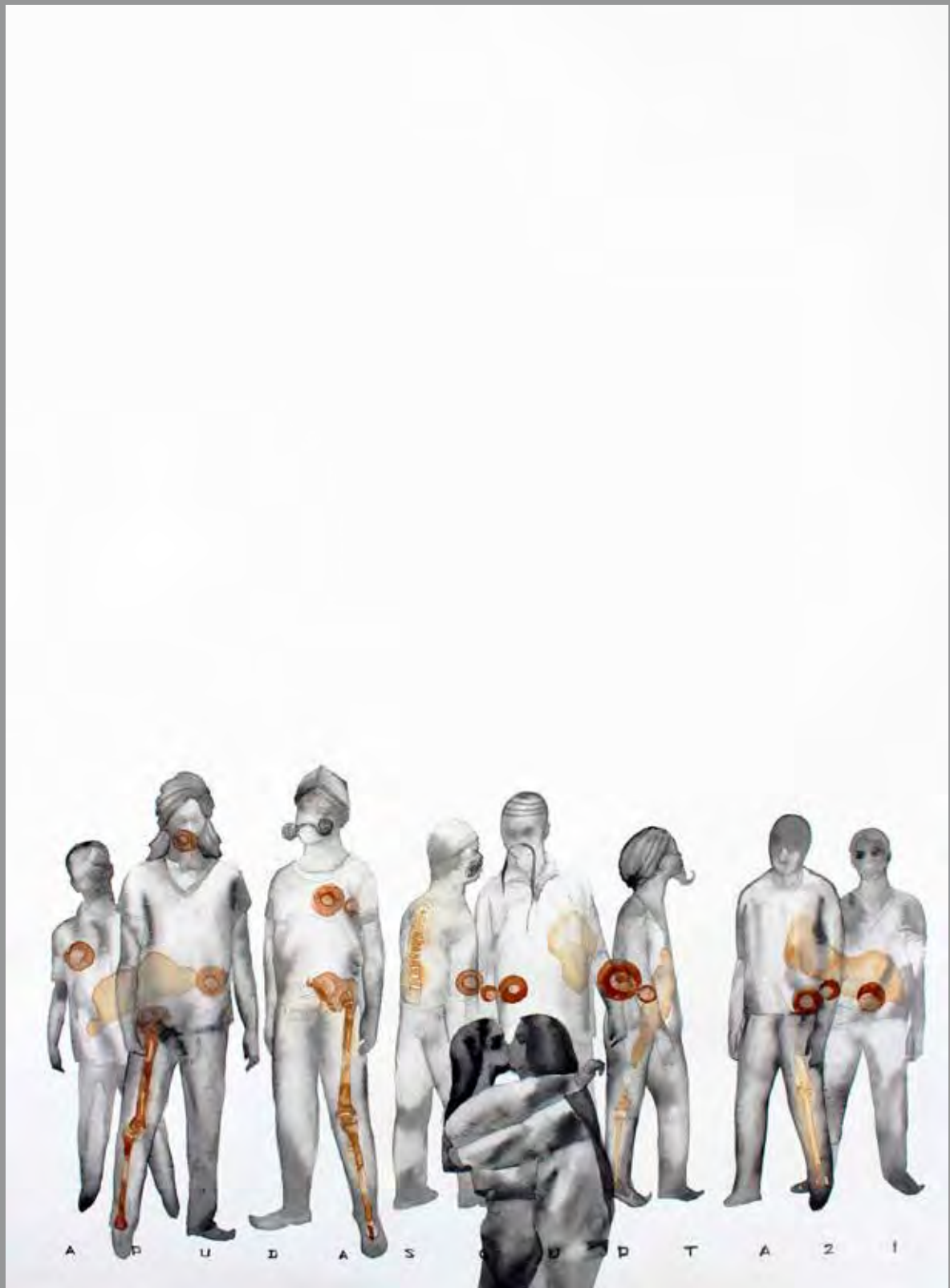
Small vertical text or labels on the left wall, likely providing information about the artworks.



Apu Dasgupta
Spine - 2
Watercolour on paper
29.92 x 22.04 in.
(76 x 56 cm.)
2021, Kolkata
Lower in English
Stable condition, framed

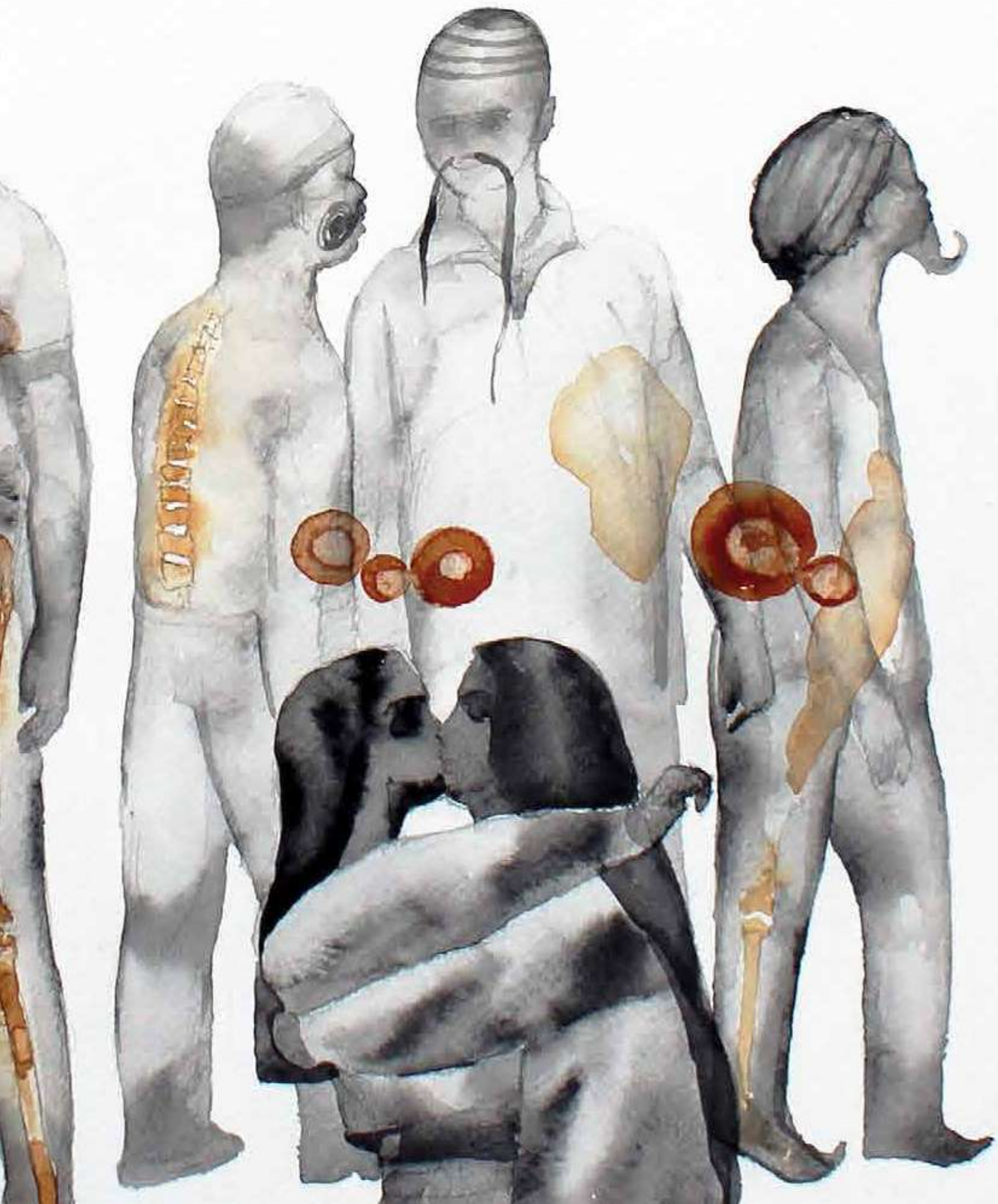
Detail of 'Spine - 2'





Apu Dasgupta
Spine - 3
Watercolour on paper
29.92 x 22.04 in.
(76 x 56 cm.)
2021, Kolkata
Lower in English
Stable condition, framed

Detail of 'Spine - 3'





Apu Dasgupta
Spine - 4
Watercolour on paper
29.92 x 22.04 in.
(76 x 56 cm.)
2021, Kolkata
Lower in English
Stable condition, framed

C6484

Detail of 'Spine - 4'





Apu Dasgupta
Spine - 5
Watercolour on paper
29.92 x 22.04 in.
(76 x 56 cm.)
2021, Kolkata
Lower in English
Stable condition, framed

Detail of 'Spine - 5'



GARGEE GHOSH



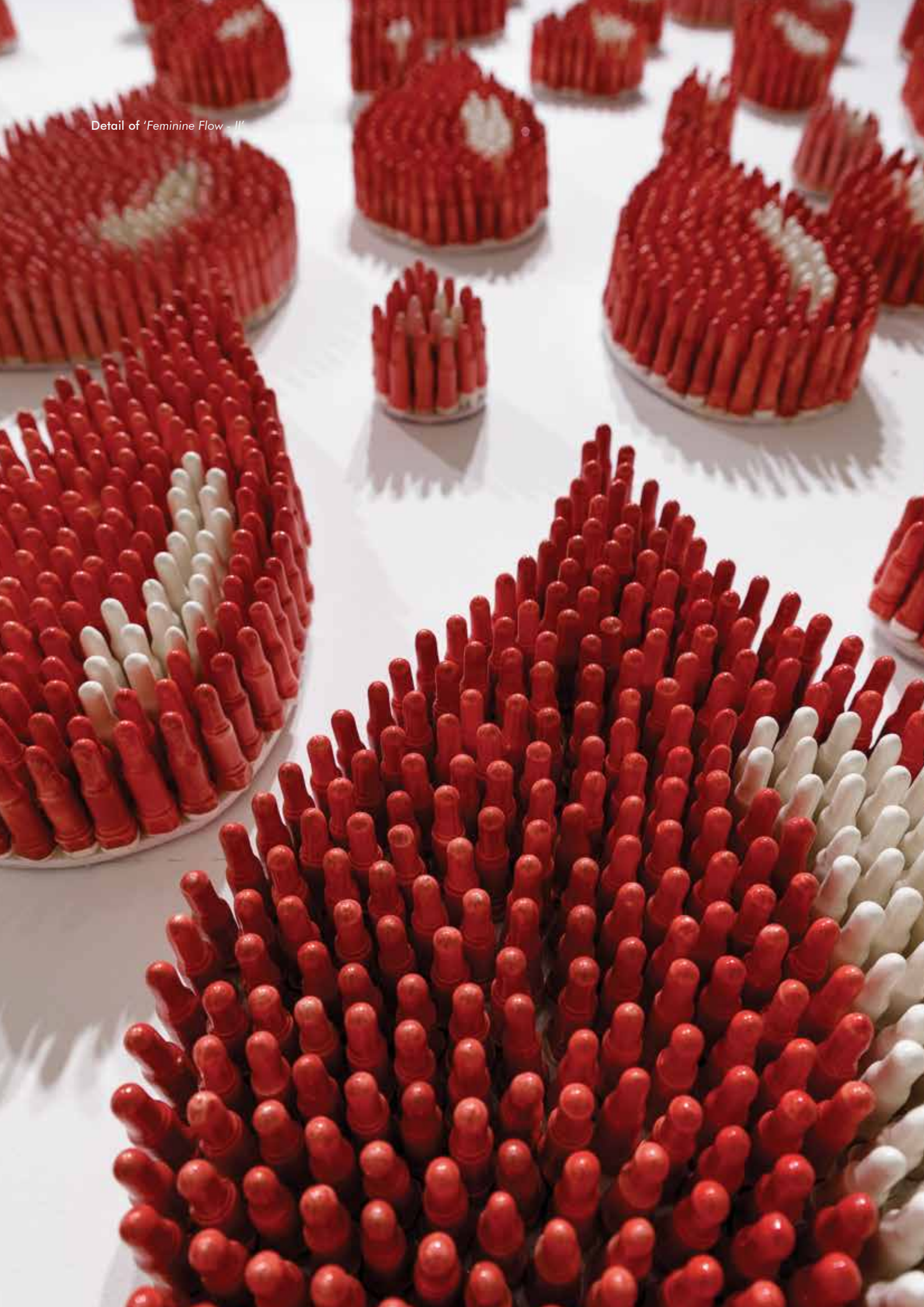
Gargee Ghosh
Feminine Flow - II
Ceramic
Variable
2021, Kolkata
Stable condition

C6464

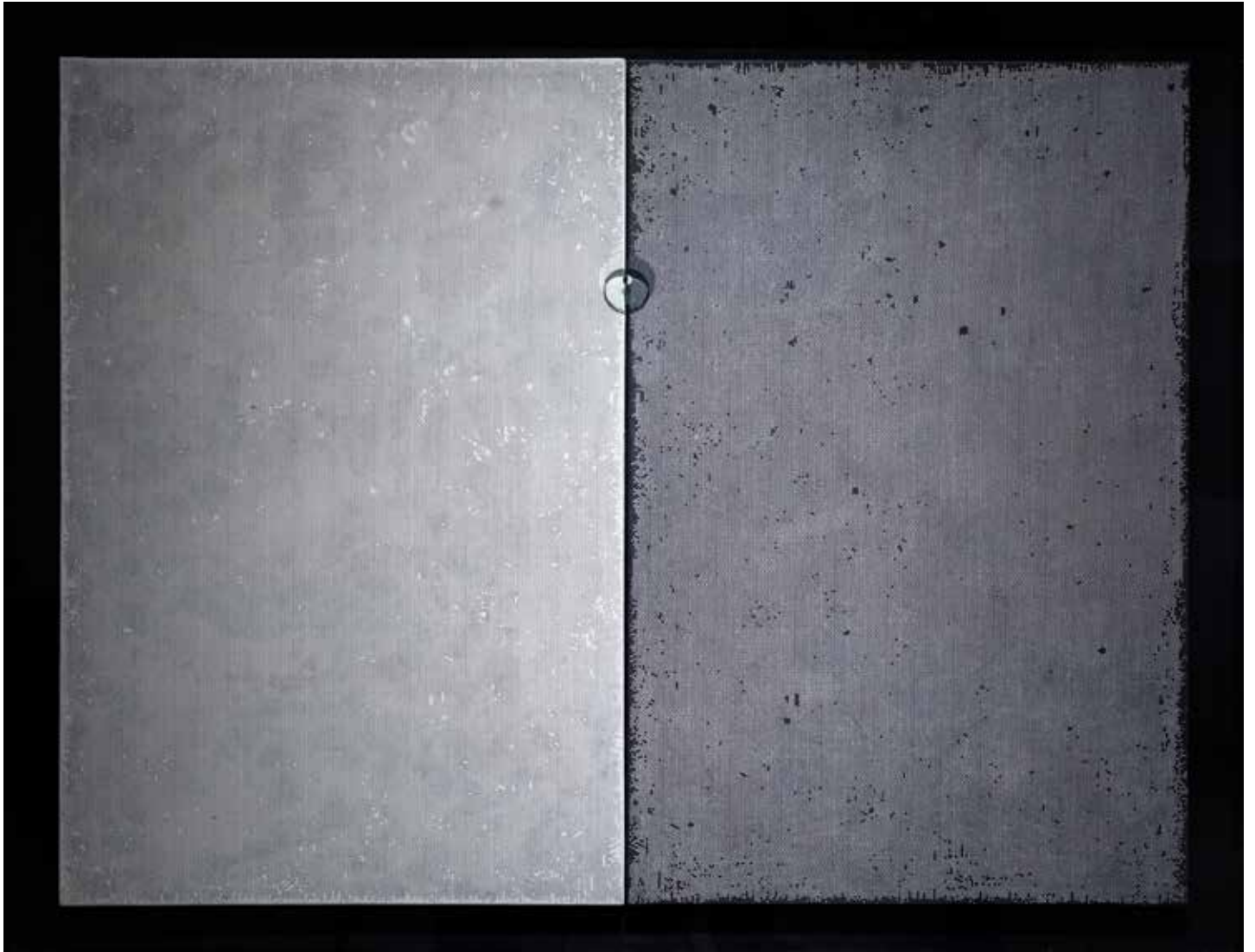
Detail of 'Feminine Flow - II'



Detail of 'Feminine Flow - II'



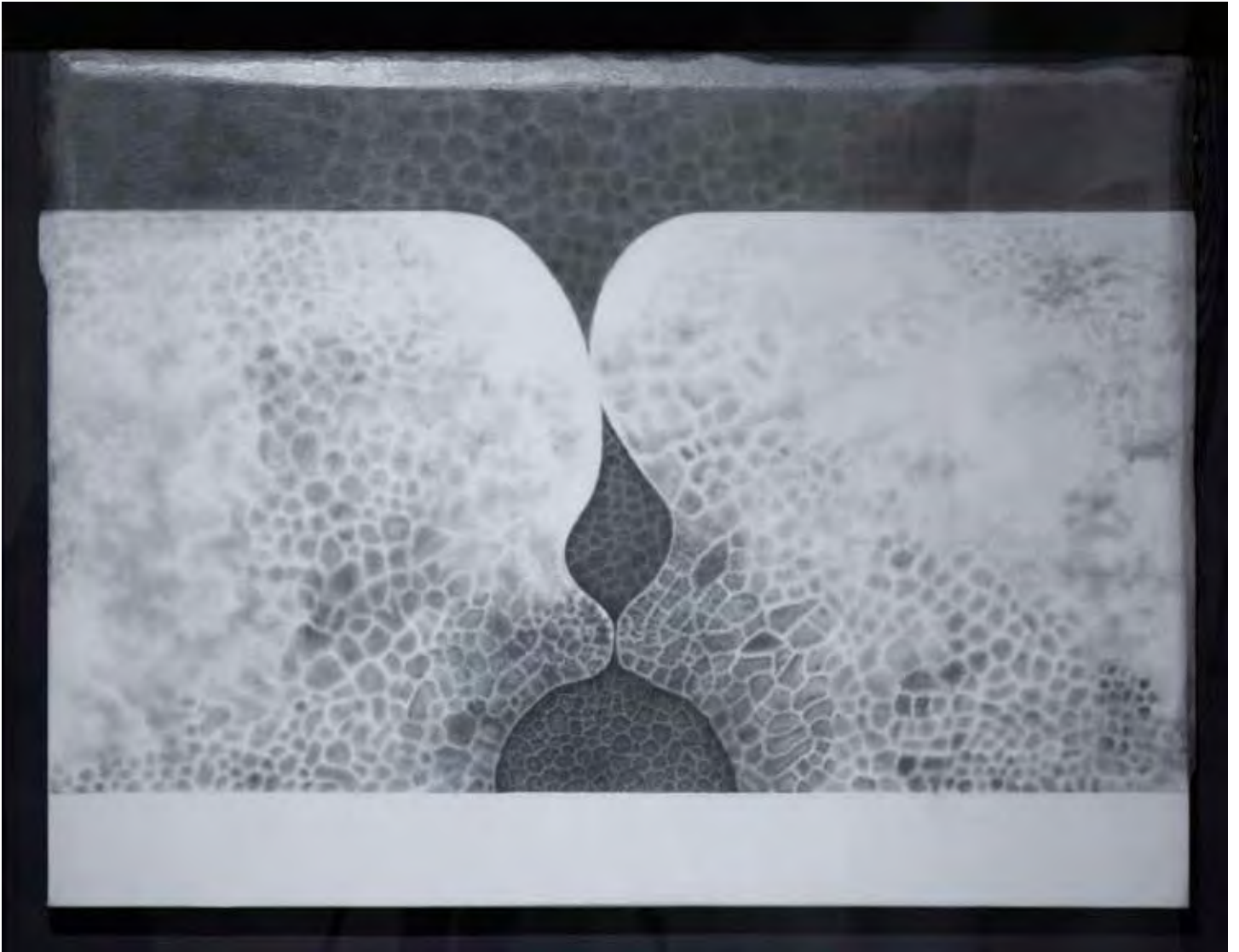
MANI MURUGESAN



Mani Murugesan
Inner + Outer = Infinite
Mixed media on canvas
43.30 x 55.51 x 3.14 in.
(110 x 141 x 8 cm.)
2019, Chennai
Reverse in English
Stable condition, framed

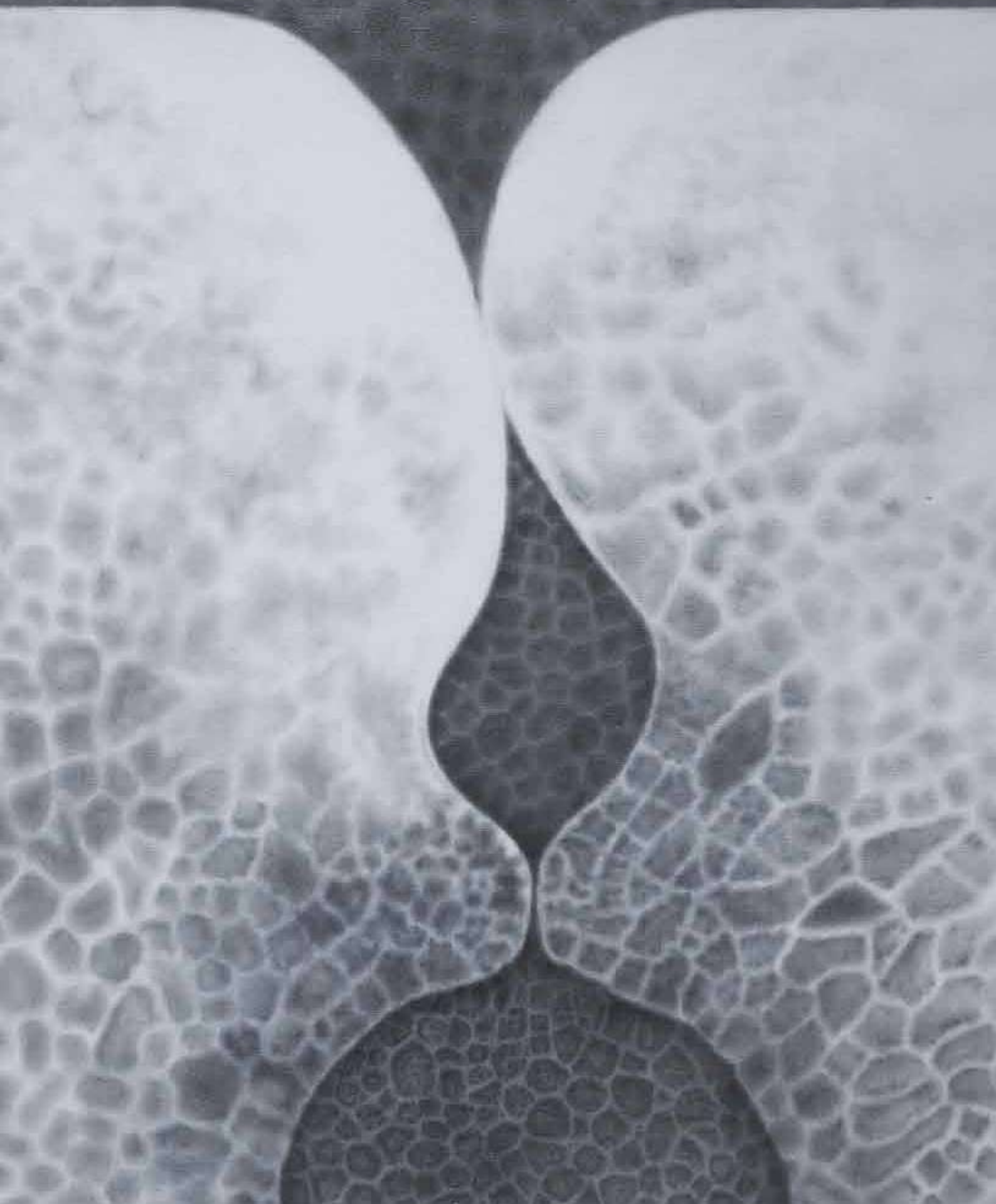
Detail of Inner + Outer = Infinite



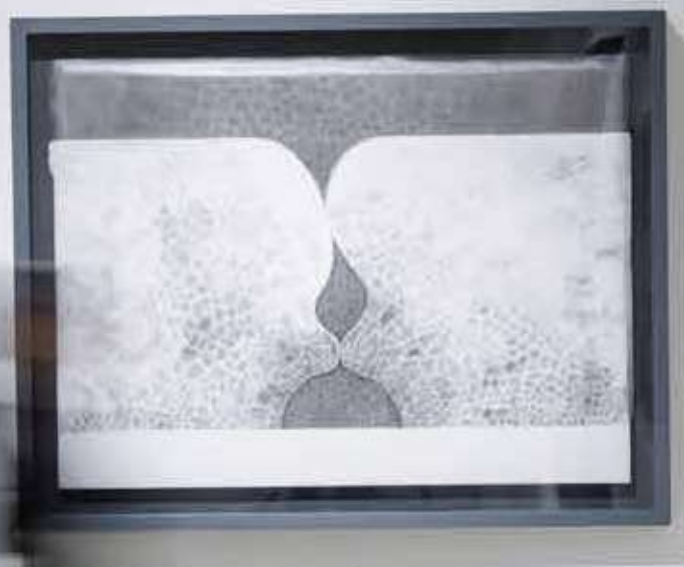
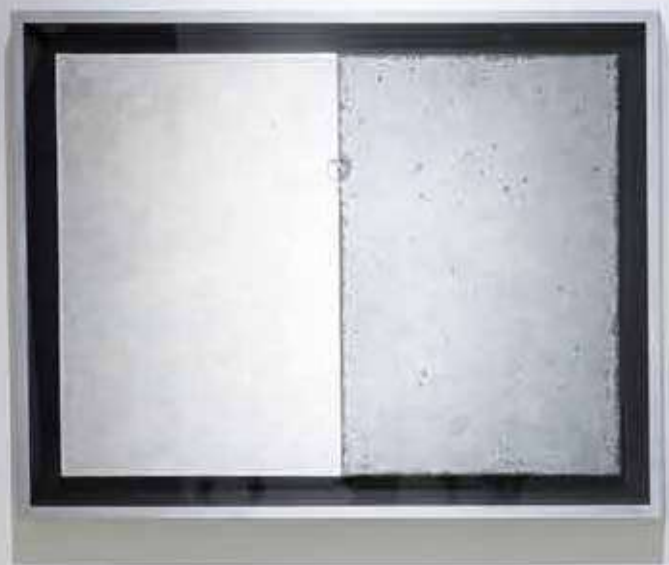


Mani Murugesan
Primary Energy
Graphite on canvas
44.09 x 55.90 x 2.75 in.
(112 x 142 x 7 cm.)
2019, Chennai
Reverse in English
Stable condition, framed

Detail of 'Primary Energy'



Gallery View





Mani Murugesan
Concrete - IV
Mixed media on plywood
60.62 x 25.59 x 4.72 in.
(154 x 65 x 12 cm.)
2021, Chennai
Reverse in English
Stable condition, framed

C6458

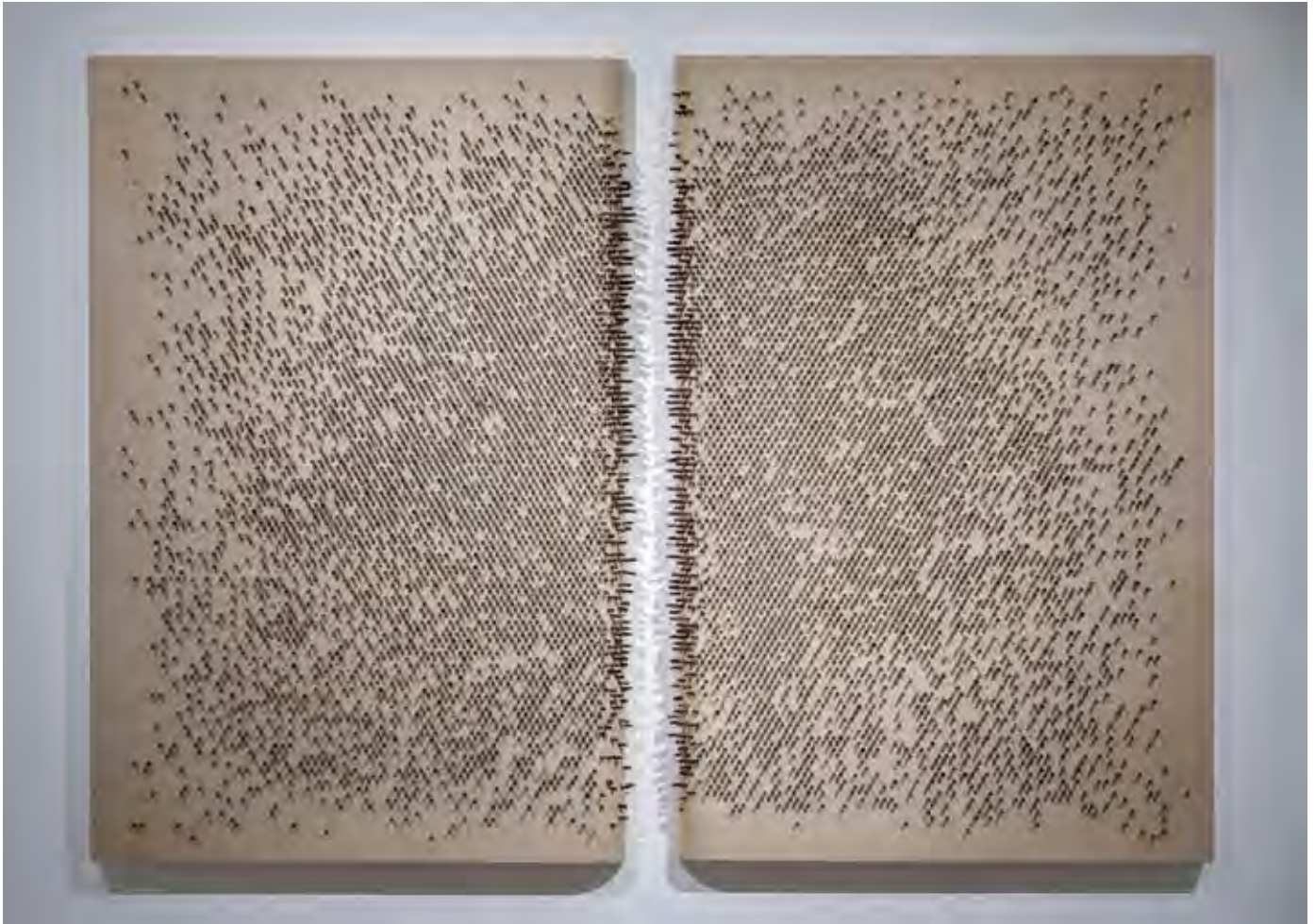
Detail of Concrete - IV





Small text labels or descriptions, possibly artist names or titles, located to the left of the artwork.





Mani Murugesan

Extraction

Iron tubes on plywood

36.22 x 24.40 x 2.75 in. (92 x 62 x 7 cm) each

36.22 x 50 x 2.95 in. (92 x 127 x 7.5 cm.) overall

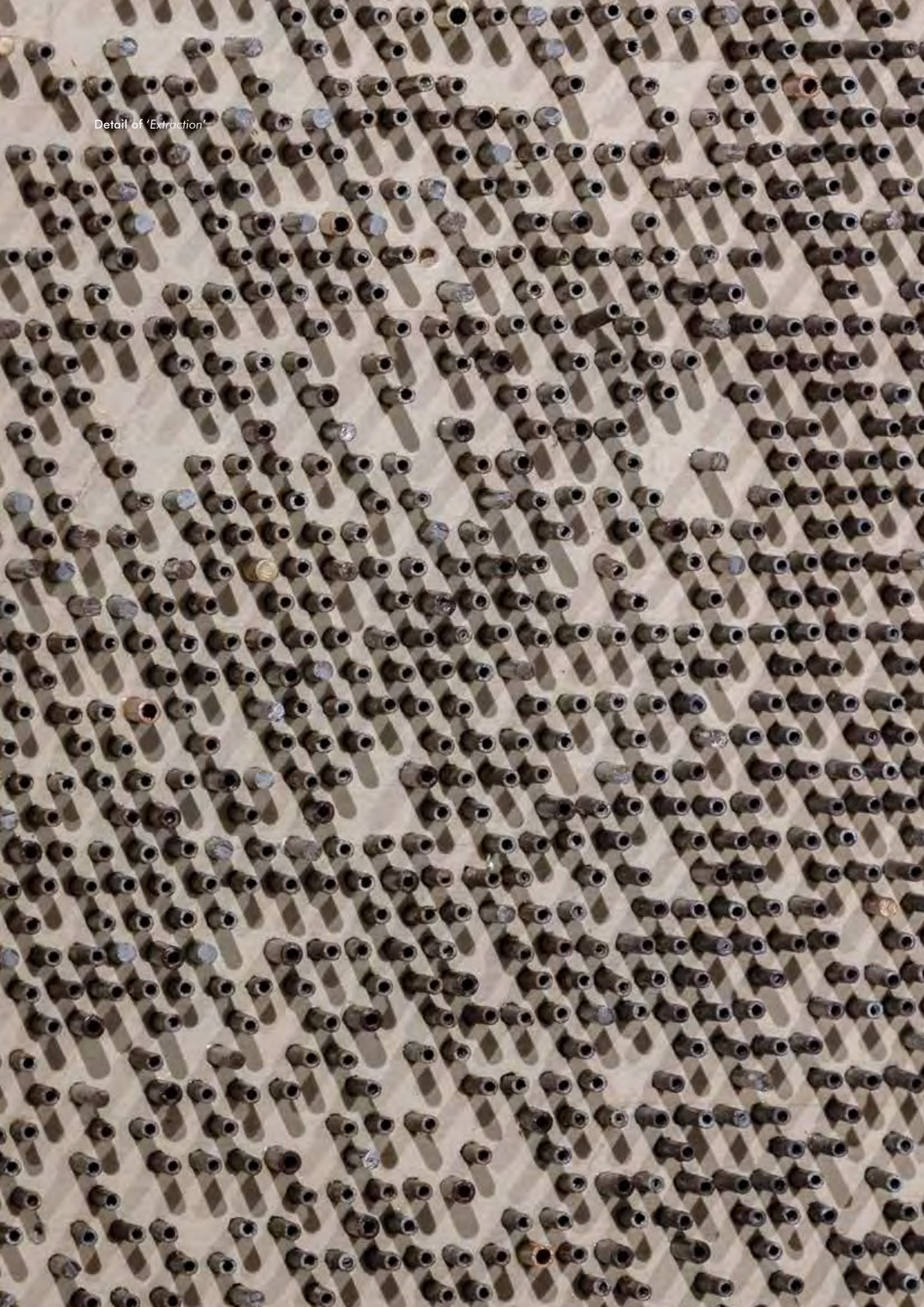
2021, Chennai

Reverse in English

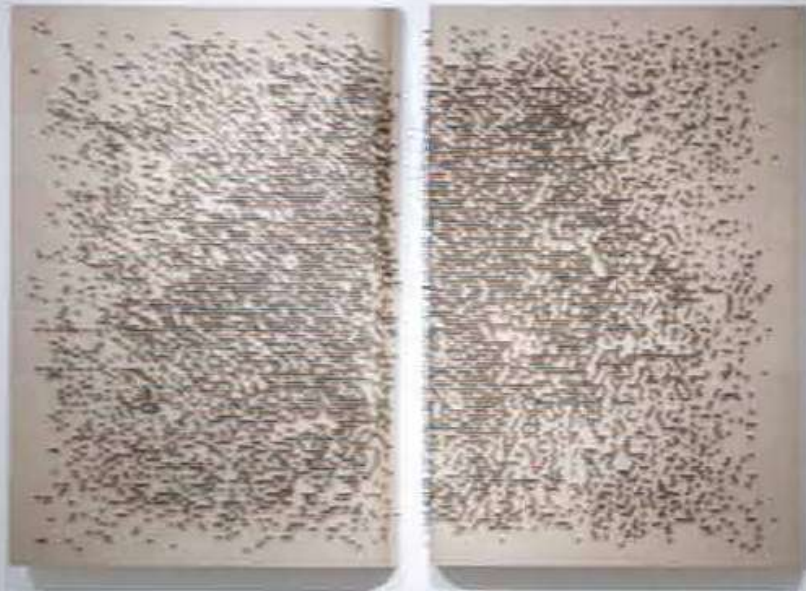
Stable condition, framed

C6459

Detail of 'Extraction'



Gallery View



PUSPEN ROY



Puspun Roy
Transfiguration I
Acrylic on canvas
48.03 x 71.85 in.
(122 x 182.5 cm.)
2021, Kolkata
Lower right English and reverse in English
Stable condition, framed

Detail of 'Transfiguration I'



Gallery View





Puspun Roy
Transfiguration II
Acrylic on canvas
48.03 x 71.85 in.
(122 x 182.5 cm.)
2021, Kolkata
Lower left in English and reverse in English
Stable condition, framed

Detail of 'Transfiguration II'





Puspen Roy
Transfiguration III
Acrylic on canvas
48.03 x 71.85 in.
(122 x 182.5 cm.)
2021, Kolkata
Lower right in English and reverse in English
Stable condition, framed

Detail of 'Transfiguration III'





Puspen Roy
Transfiguration IV
Acrylic on canvas
48.03 x 71.85 in.
(122 x 182.5 cm.)
2021, Kolkata
Lower right in English and reverse in English
Stable condition, framed

Detail of 'Transfiguration IV'



Gallery View



PROMITI HOSSAIN



Promiti Hossain
Dream - Reflection of Reality I
Coffee, ink, pen, watercolour on acid free
paper and etching on acrylic sheet
34.25 x 45.27 x 0.98 in.
(87 x 115 x 2.5 cm.)
2021, Santiniketan
Lower right in English
Stable condition, framed

Detail of 'Dream - Reflection of Reality I'





Promiti Hossain
Dream - Reflection of Reality II
Coffee, ink, pen, watercolour on acid free
paper and etching on acrylic sheet
34.25 x 45.27 x 0.98 in.
(87 x 115 x 2.5 cm.)
2021, Santiniketan
Lower right in English
Stable condition, framed

Detail of 'Dream - Reflection of Reality II'





Promiti Hossain
Dream - Reflection of Reality III
Coffee, ink, pen, watercolour on acid
free paper and etching on acrylic sheet
34.25 x 45.27 x 0.98 in.
(87 x 115 x 2.5 cm.)
2021, Santiniketan
Lower right in English
Stable condition, framed

Detail of 'Dream - Reflection of Reality III'





Promiti Hossain
Dream - Reflection of Reality IV
Coffee, ink, pen, watercolour on acid free
paper and etching on acrylic sheet
34.25 x 45.27 x 0.98 in.
(87 x 115 x 2.5 cm.)
2021, Santiniketan
Lower right in English
Stable condition, framed

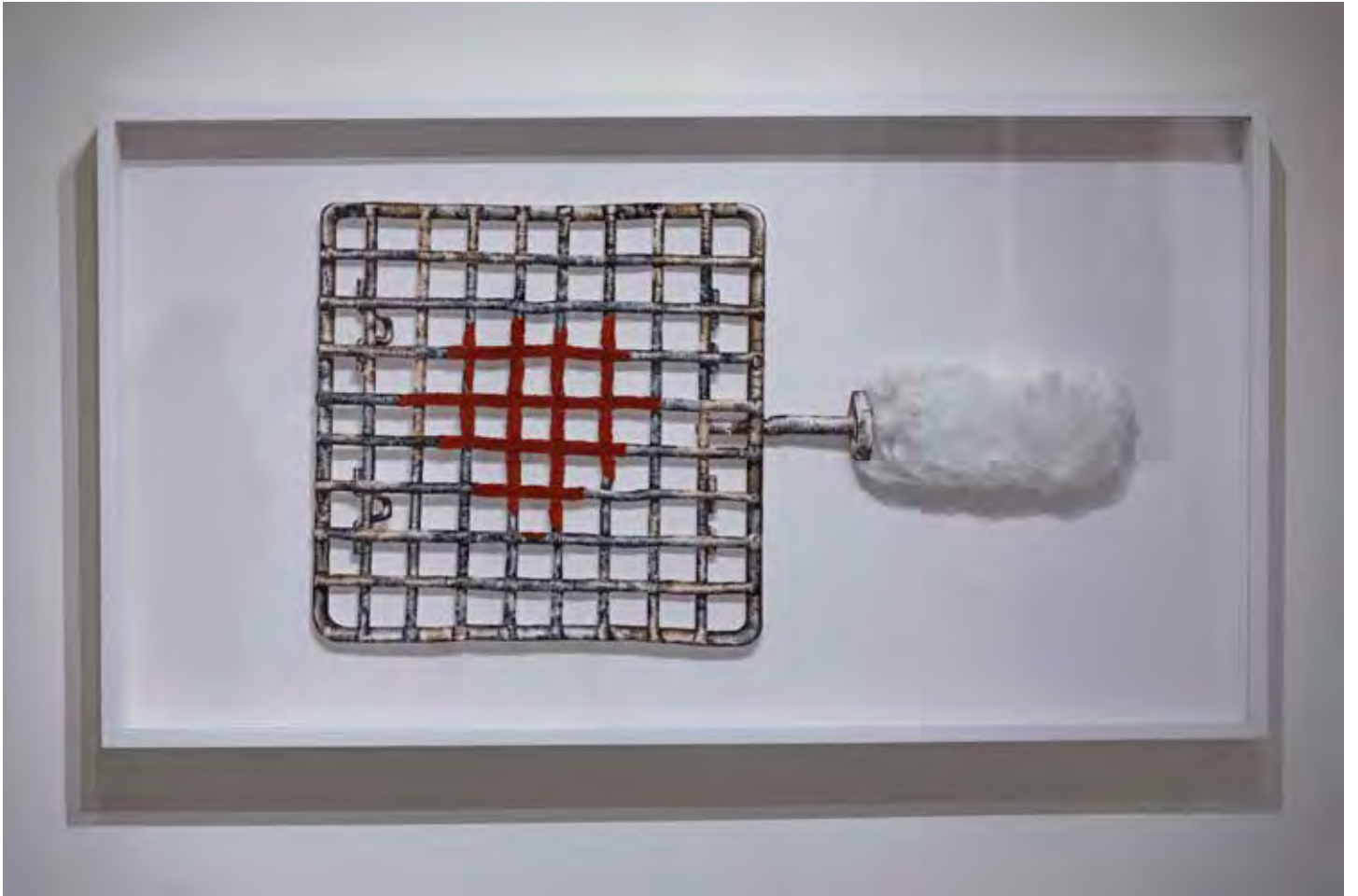
Detail of 'Dream - Reflection of Reality IV'



Gallery View

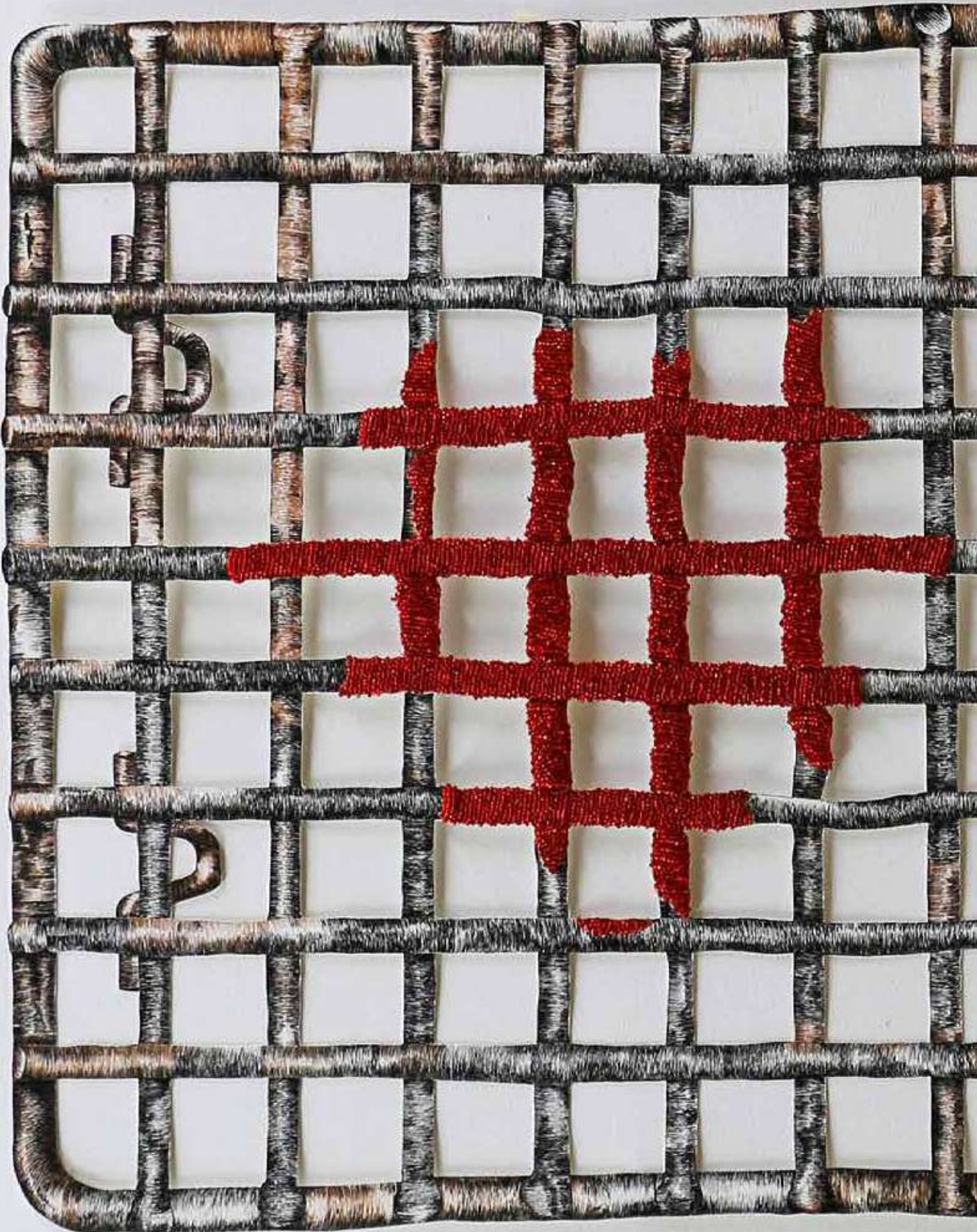


RIMA KUNDU



Rima Kundu
Kitchen Diaries - I
Pen, ink on paper, beads and fur
39.76 x 21.45 in.
(101 x 54.5 cm.)
2021, Santiniketan
Middle right in English
Stable condition, framed

Detail of 'Kitchen Diaries - I'





Rima Kundu
Kitchen Diaries - II
Beads and lace on cloth
17.91 x 15.74 in.
(45.5 x 40 cm.)
2021, Santiniketan
Stitched, upper right in English
Stable condition, framed

Detail of 'Kitchen Diaries - II'





Rima Kundu
Kitchen Diaries - III
Metal bells and stitch on cloth
9.84 x 48.03 in.
(25 x 122 cm.)
2021, Santiniketan
Stitched, Lower right in English
Stable condition, framed

Detail of 'Kitchen Diaries - III'



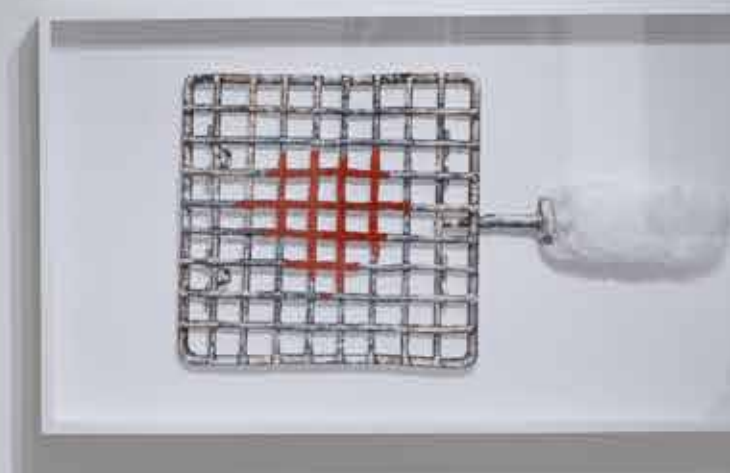


Rima Kundu
Kitchen Diaries - IV
Beads and stitch on cloth
20.27 x 10.62 in.
(51.5 x 27 cm.)
2021, Santiniketan
Stitched, middle in English
Stable condition, framed

Detail of 'Kitchen Diaries - IV'



Gallery View



SOGHRA KHURASANI



Soghra Khurasani

Nightfalls

Etching in black and white on fabriano paper

10.23 x 7.67 in.

(26 x 19.5 cm.) image

13.38 x 10.62 in.

(34 x 27 cm.) sheet

2021, Vadodara

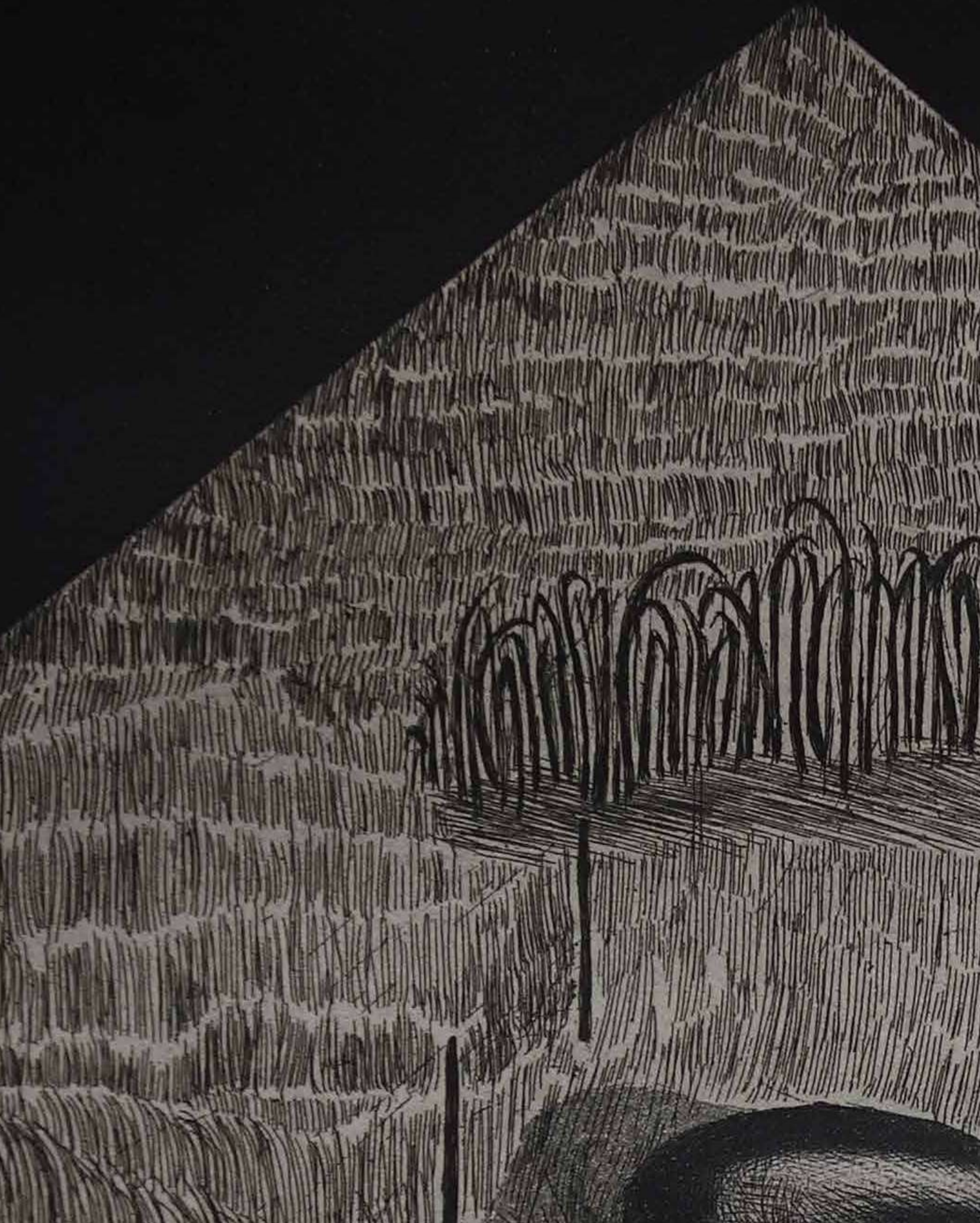
Lower right in English

Numbered 2/5 (there is only 1 artist proof)

Stable condition, framed

C6465

Detail of 'Nightfalls'

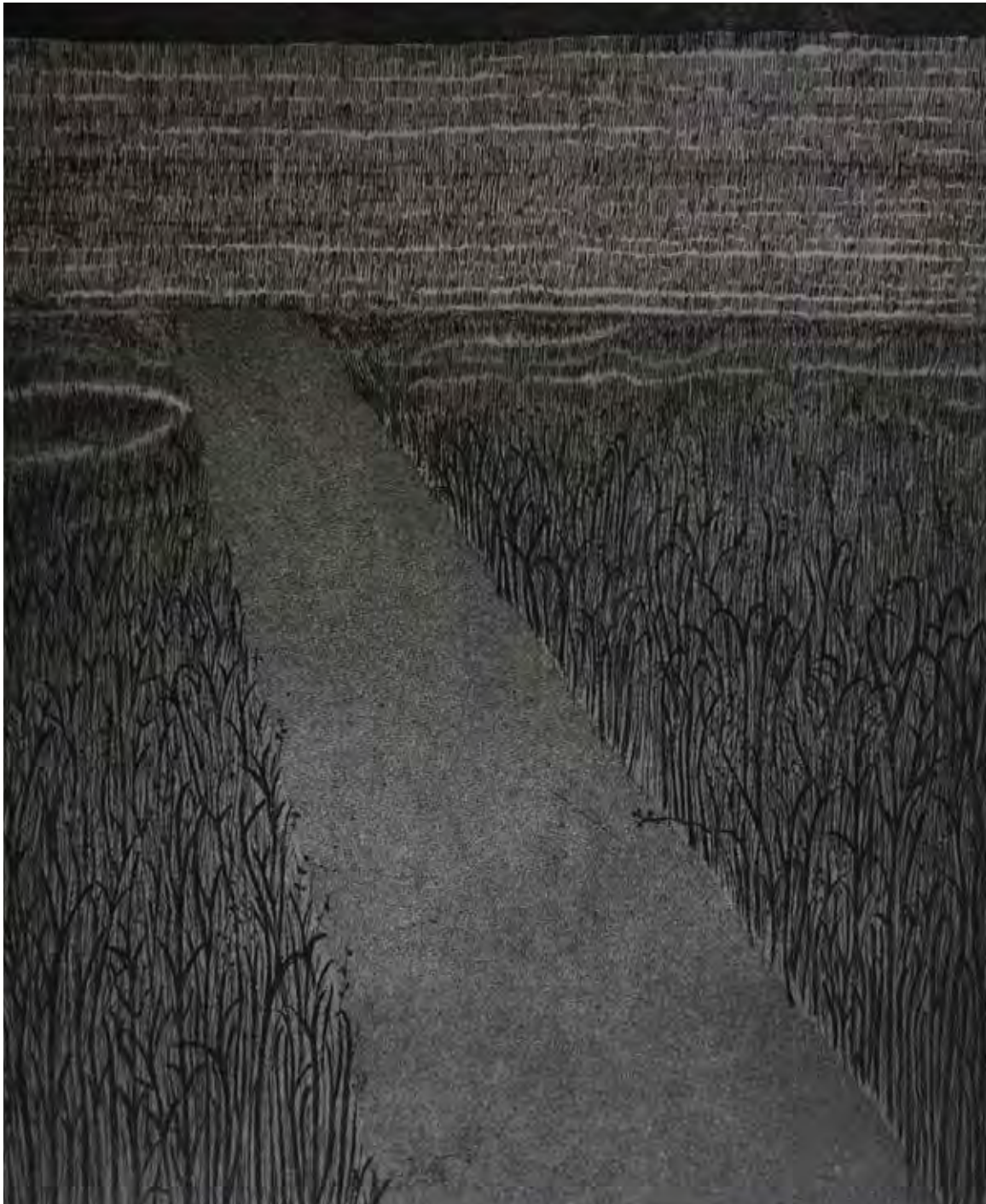




Soghra Khurasani
Nightfalls
Etching in black and white on fabriano paper
10 x 8 in.
(25.4 x 20.32 cm.) image
13 x 11 in.
(33.02 x 27.94 cm.) sheet
2021, Vadodara
Lower right in English
Numbered 2/5 (there is only 1 artist proof)
Stable condition, framed

Detail of 'Nightfalls'

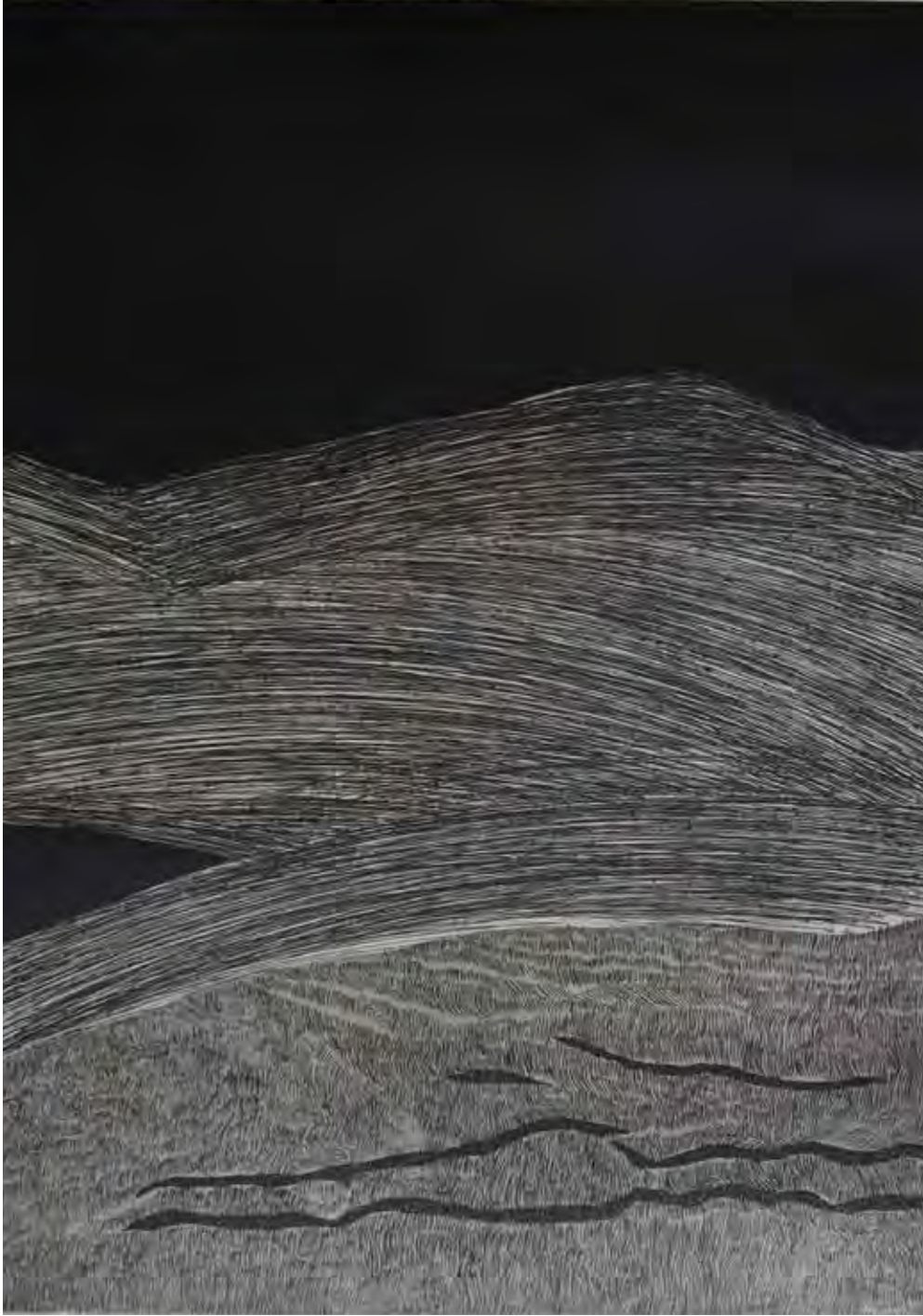




Soghra Khurasani
Nighffalls
Etching in black and white on fabriano paper
10.03 x 7.67 in.
(25.5 x 19.5 cm.) image
13.38 x 10.62 in.
(34 x 27 cm.) sheet
2021, Vadodara
Lower right in English
Numbered 2/5 (there is only 1 artist proof)
Stable condition, framed

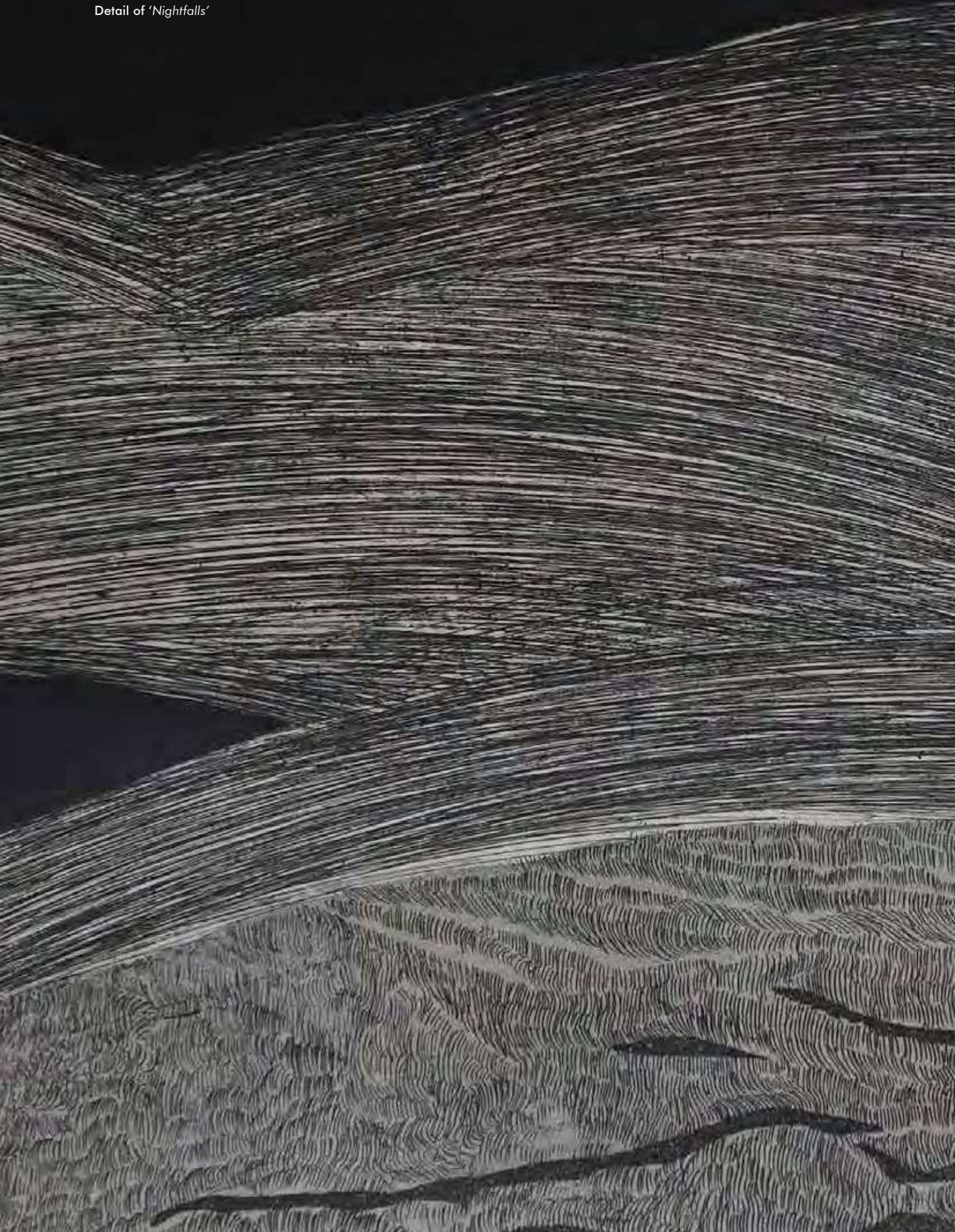
Detail of 'Nightfalls'





Soghra Khurasani
Nightfalls
Etching in black and white on fabriano paper
10.03 x 7.67 in.
(25.5 x 19.5 cm.) image
13.38 x 10.62 in.
(34 x 27 cm.) sheet
2021, Vadodara
Lower right in English
Numbered 2/5
Stable condition, framed

Detail of 'Nightfalls'





Soghra Khurasani
Nightfalls
Etching in black and white on fabriano paper
10.03 x 7.48 in.
(25.5 x 19 cm.) image
13.38 x 10.62 in.
(34 x 27 cm.) sheet
2021, Vadodara
Lower right in English
Numbered 2/5 (there is only 1 artist proof)
Stable condition, framed

Detail of 'Nightfalls'





Soghra Khurasani

Nightfalls

Etching in black and white on fabriano paper

10.03 x 7.48 in.

(25.5 x 19 cm.) image

13.38 x 10.62 in.

(34 x 27 cm.) sheet

2021, Vadodara

Lower right in English

Numbered 2/5 (there is only 1 artist proof)

Stable condition, framed

C6470

Detail of 'Nightfalls'





Soghra Khurasani
Nightfalls
Etching in black and white on fabriano paper
8.07 x 9.84 in.
(20.5 x 25 cm.) image
11.41 x 12.99 in.
(29 x 33 cm.) sheet
2021, Vadodara
Lower right in English
Numbered 2/5 (there is only 1 artist proof)
Stable condition, framed

Detail of 'Nightfalls'





Detail of 'N
Soghro Khurasani
Nightfalls
Etching in black and white on fabriano paper
8.07 x 9.64 in.
(20.5 x 24.5 cm.) image
11.41 x 12.99 in.
(29 x 33 cm.) sheet
2021, Vadodara
Lower right in English
Numbered 2/5 (there is only 1 artist proof)
Stable condition, framed

Detail of 'Nightfalls'





Soghra Khurasani

Nightfalls

Etching in black and white on fabriano paper

8.07 x 9.84 in.

(20.5 x 25 cm.) image

11.41 x 12.99 in.

(29 x 33 cm.) sheet

2021, Vadodara

Lower right in English

Numbered 2/5 (there is only 1 artist proof)

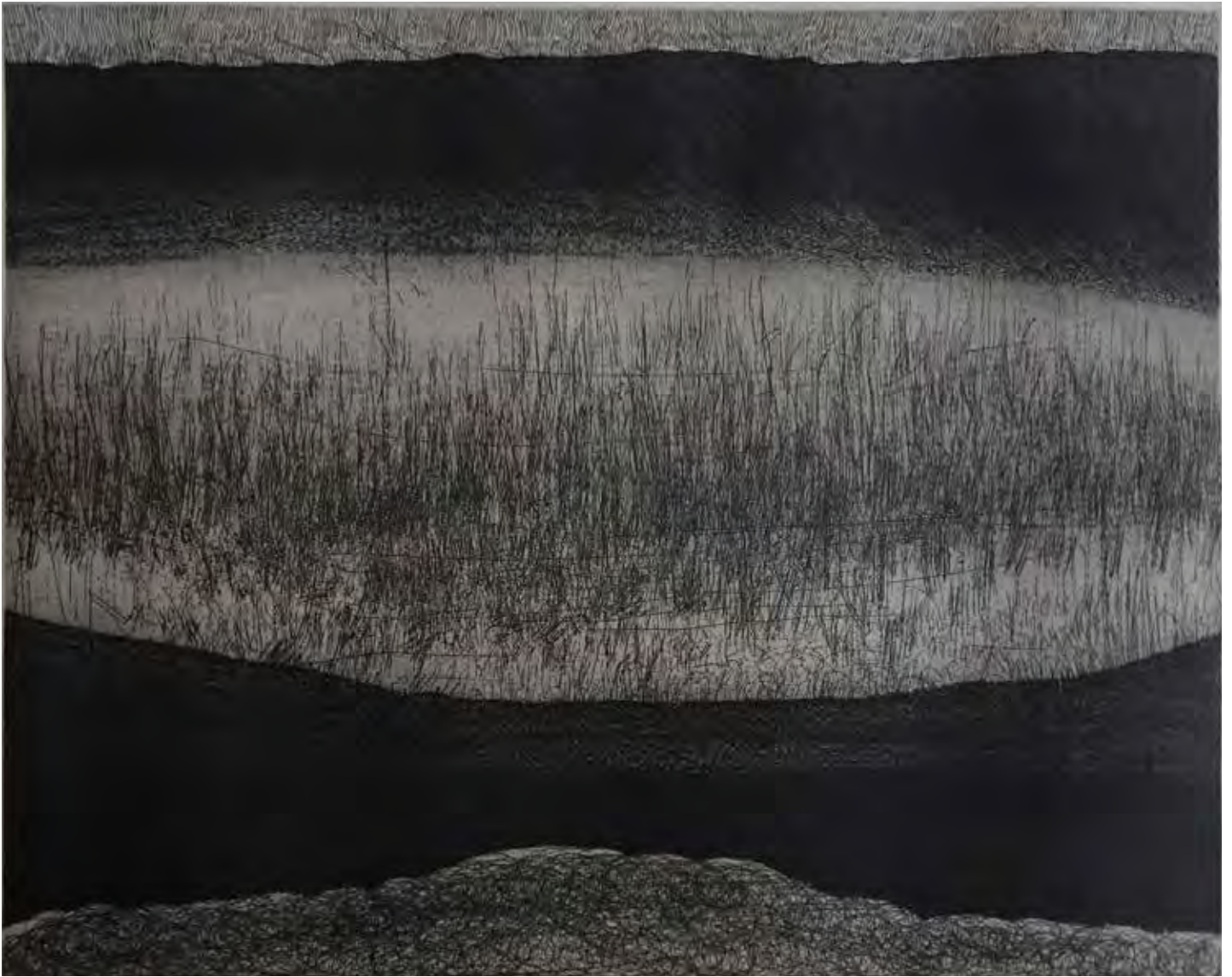
Stable condition, framed



C6473

Detail of 'Nightfalls'





Soghra Khurasani

Nightfalls

Etching in black and white on fabriano paper

7.87 x 9.64 in.

(20 x 24.5 cm.) image

11.41 x 12.99 in.

(29 x 33 cm.) sheet

2021, Vadodara

Lower right in English

Numbered 2/5 (there is only 1 artist proof)

Stable condition, framed



C6474

Detail of 'Nightfalls'





Soghra Khurasani

Nightfalls

Etching in black and white on fabriano paper

8.07 x 9.64 in.

(20.5 x 24.5 cm.) image

11.41 x 12.99 in.

(29 x 33 cm.) sheet

2021, Vadodara

Lower right in English

Numbered 2/5 (there is only 1 artist proof)

Stable condition, framed



C6475

Detail of 'Nightfalls'





Soghra Khusrani

Nightfalls

Etching in black and white on fabriano paper

8.07 x 9.84 in.

(20.5 x 25 cm.) image

11.41 x 12.99 in.

(29 x 33 cm.) sheet

2021, Vadodara

Lower right in English

Numbered 2/5 (there is only 1 artist proof)

Stable condition, framed



C6476

Detail of 'Nightfalls'



Gallery View



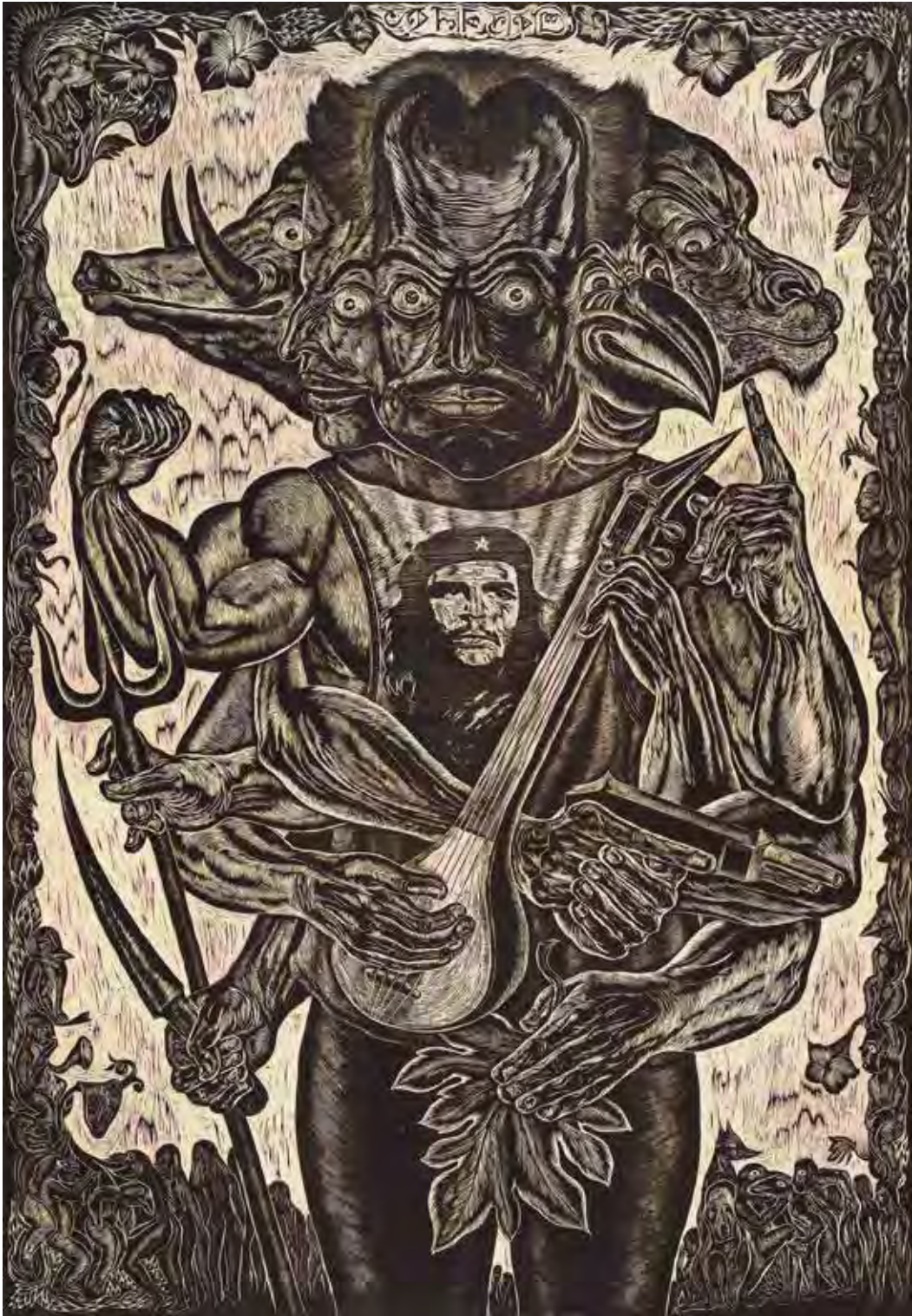
SRIKANTA PAUL



Srikanta Paul
The Vortex Within
Acrylic and woodcut on canvas
72.24 x 48.03 in.
(183.5 x 122 cm.)
2021, Kolkata
Upper middle in Bengali and Lower right in English
and reverse in English
Unique work
Stable condition, framed

Detail of 'The Vortex Within'





Srikanta Paul
The Vortex Within
Woodblock and letterpress ink
72.04 x 48.03 in.
(183 x 122 cm.)
2021, Kolkata
Upper middle in Bengali and reverse in English
Unique block
Stable condition



Srikanta Paul
Trapped Within I
Acrylic and woodcut on canvas
48.22 x 24.01 in.
(122.5 x 61 cm.)
2021, Kolkata
Lower right in English and reverse in English
Unique work
Stable condition, framed

Detail of "Trapped Within I"





Srikanta Paul
Trapped Within I
Woodblock and letterpress ink
48.03 x 24.01 in.
(122 x 61 cm.)
2021, Kolkata
Reverse in English
Unique block
Stable condition



Srikanta Paul
Trapped Within II
Woodcut on block printed nepali handmade
paper pasted on canvas
71.65 x 24.01 in
(182 x 61 cm.)
2021, Kolkata
Lower right in English and reverse in English
Unique work
Stable condition, framed

C6506

Detail of 'Trapped Within II'





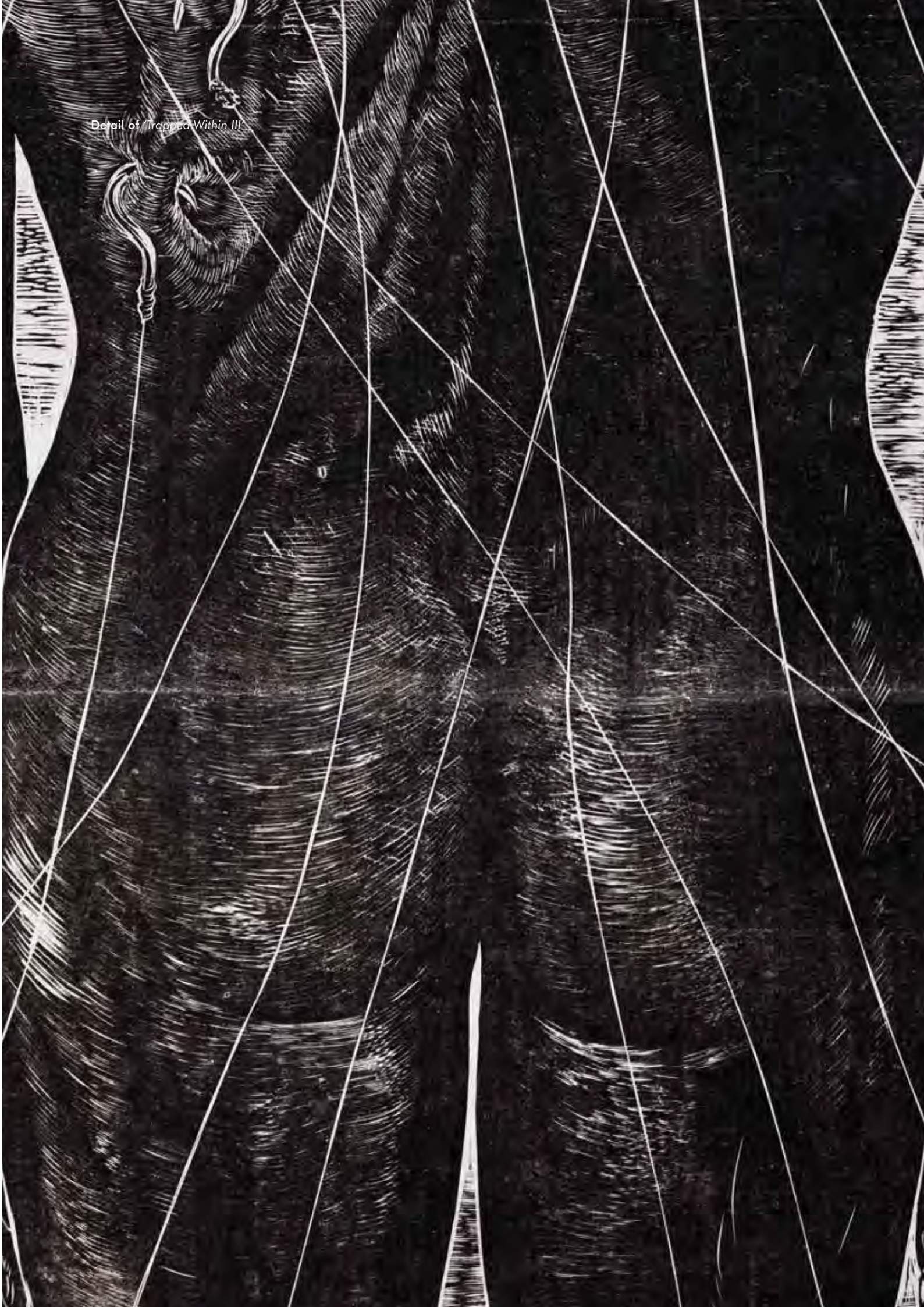
Srikanta Paul
Trapped Within II
Woodblock, acrylic and letterpress ink
68.89 x 24.01 in.
(175 x 61 cm.)
2021, Kolkata
Reverse in English
Unique block
Stable condition

C6507



Srikanta Paul
Trapped Within III
Woodcut on nepali handmade paper pasted on canvas
48.03 x 24.01 in.
(122 x 61 cm.)
2021, Kolkata
Lower right in English and reverse in English
Unique work
Stable condition, framed

Detail of 'Trapped Within III'



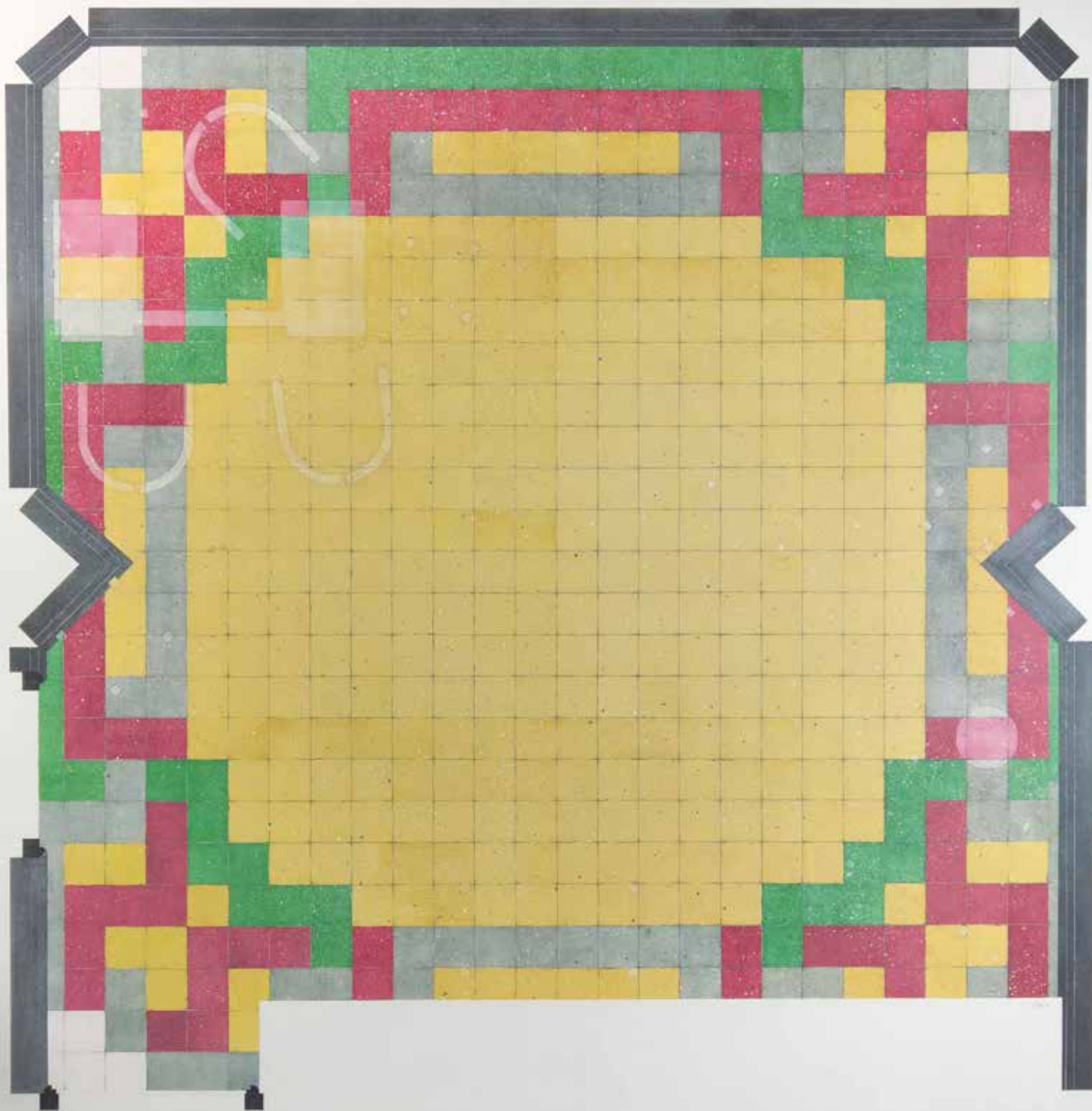


Srikanta Paul
Trapped Within III
Woodblock and letterpress ink
48.03 x 24.01 in.
(122 x 61 cm.)
2021, Kolkata
Reverse in English
Unique block
Stable condition

Gallery View

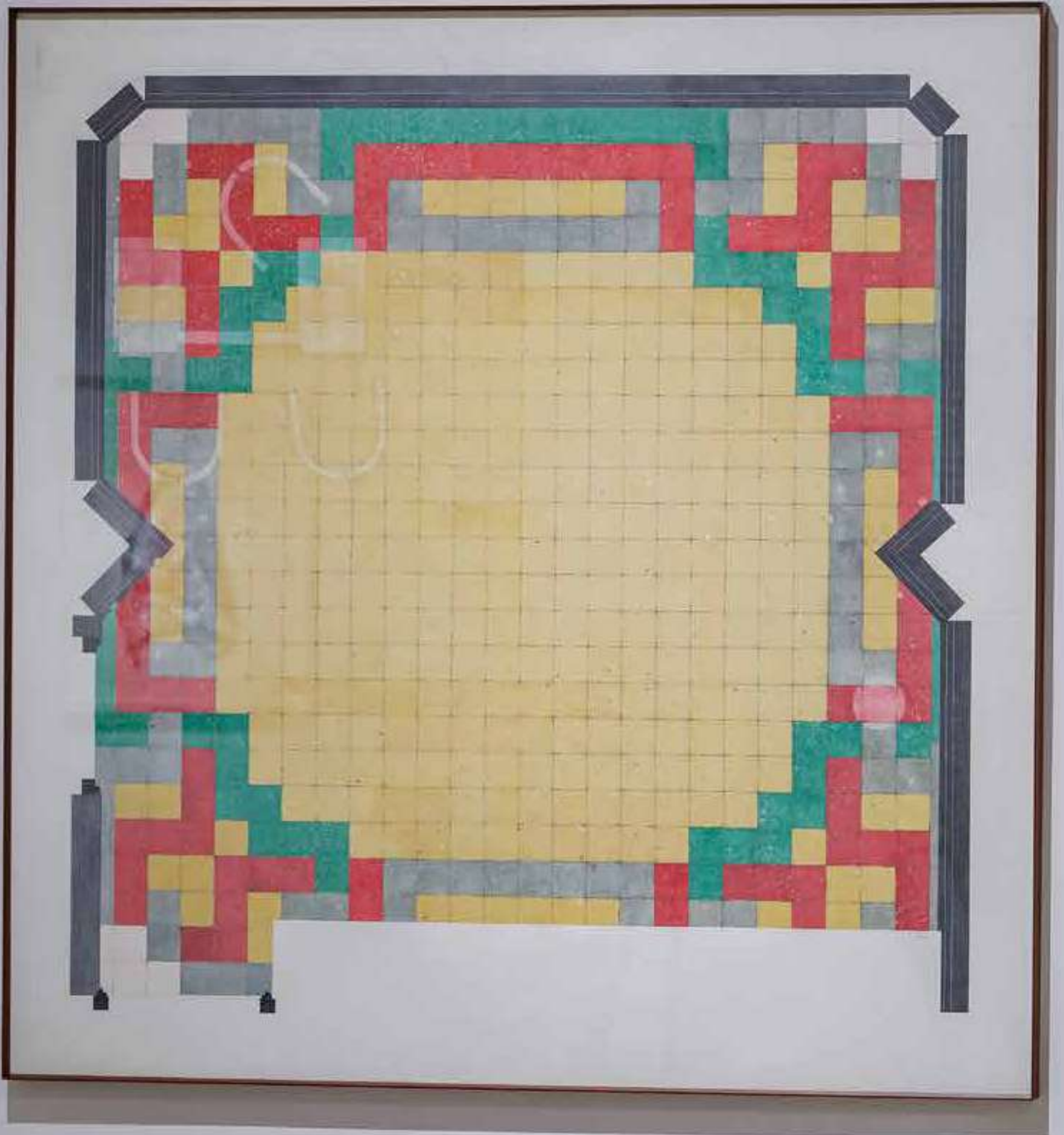


VISHWA SHROFF



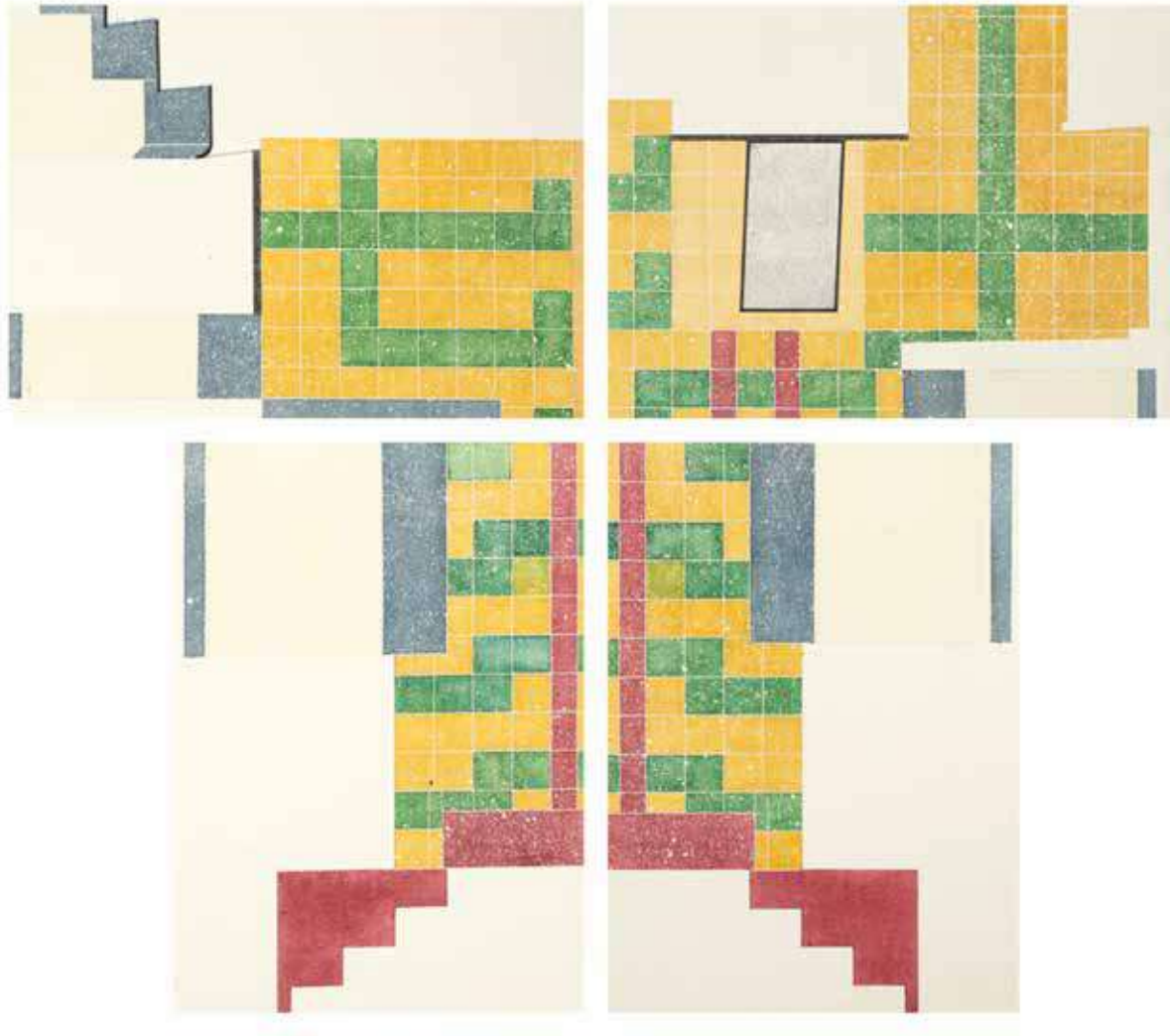
Vishwa Shroff
Memories of Room
Watercolour and graphite on paper
48.03 x 47.63 in.
(122 x 121 cm.)
2021, Mumbai
Lower right in Hindi
Stable condition, framed

Gallery View

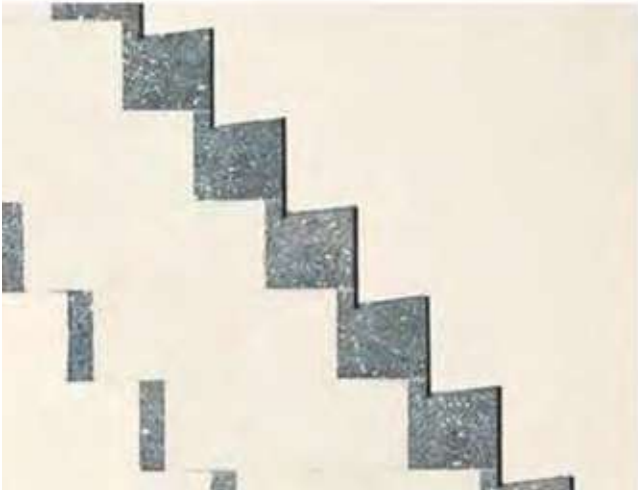
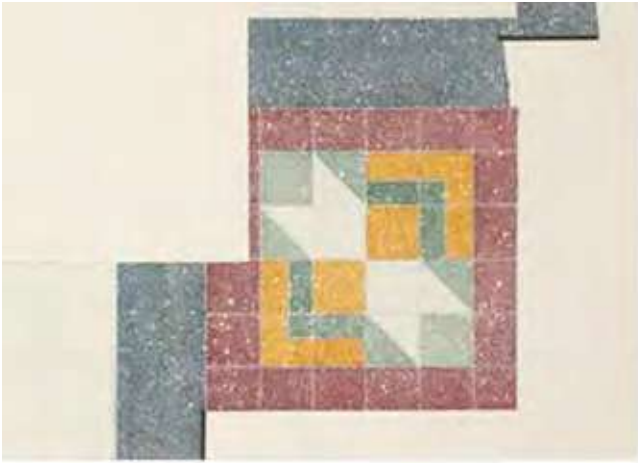


Gallery View

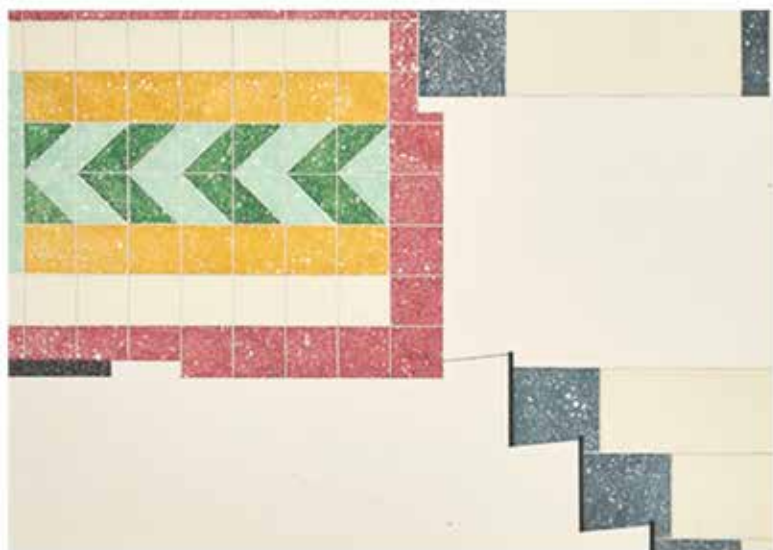
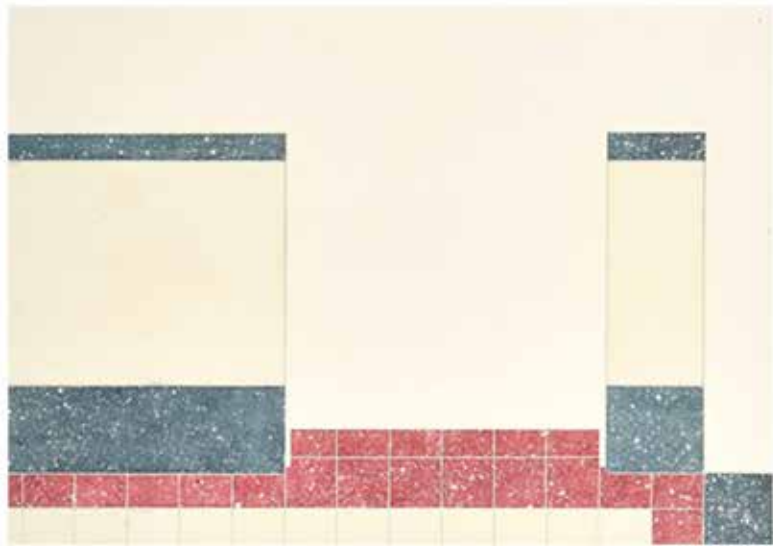
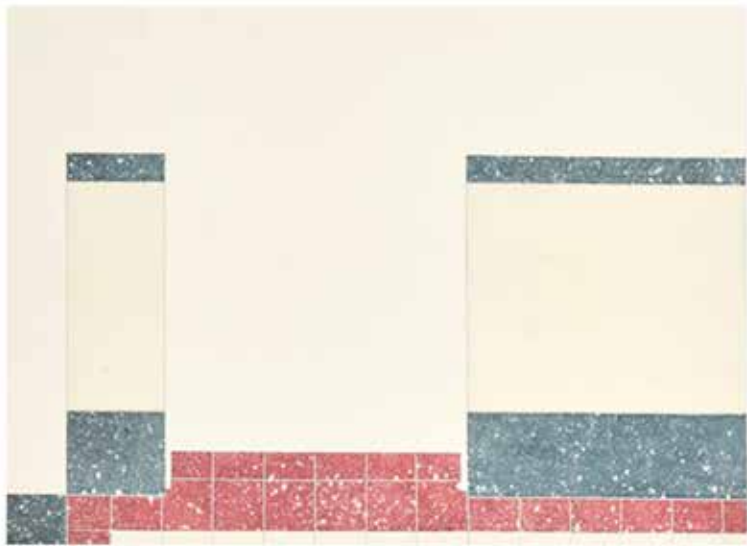




Vishwa Shroff
Sunshine #1
Watercolour on paper
6.49 x 9.05 in. (16.5 x 23 cm.) U/L
6.49 x 9.05 in. (16.5 x 23 cm.) U/R
9.05 x 6.49 in. (23 x 16.5 cm.) L/L
9.05 x 6.49 in. (23 x 16.5 cm.) L/R
2021, Mumbai
Reverse in Hindi
Stable condition, framed



Vishwa Shroff
Sunshine #2
Watercolour on paper
6.49 x 9.05 in. (16.5 x 23 cm.) U/L
6.49 x 9.05 in. (16.5 x 23 cm.) U/R
6.49 x 9.05 in. (16.5 x 23 cm.) L/L
6.49 x 9.05 in. (16.5 x 23 cm.) L/R
2021, Mumbai
Reverse in Hindi
Stable condition, framed



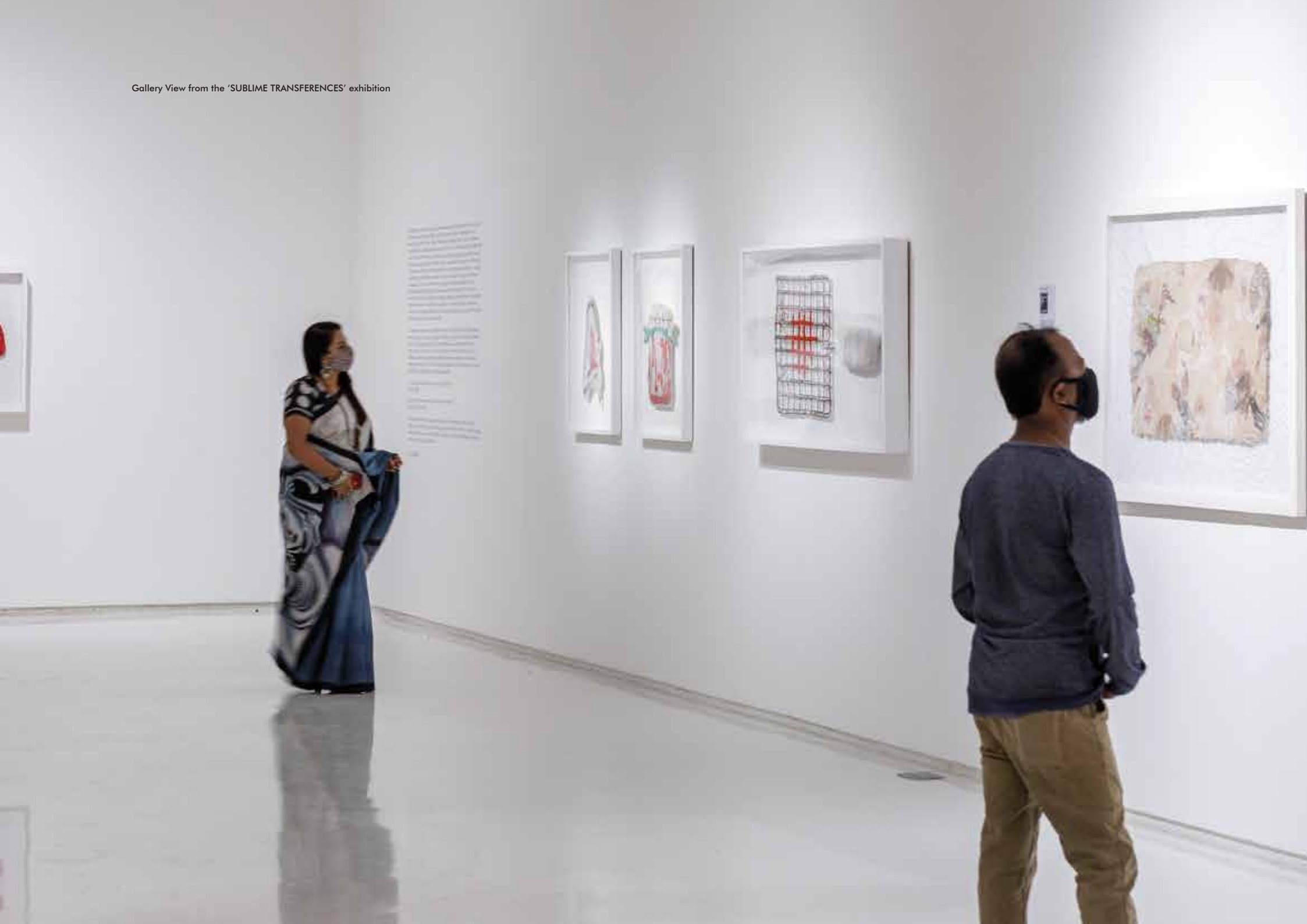
Vishwa Shroff
Sunshine #3
Watercolour on paper
6.49 x 9.05 in. (16.5 x 23 cm.) (U/L)
6.49 x 9.05 in. (16.5 x 23 cm.) (U/R)
6.49 x 9.05 in. (16.5 x 23 cm.) (L/L)
6.49 x 9.05 in. (16.5 x 23 cm.) (L/R)
2021, Mumbai
Reverse in Hindi
Stable condition, framed

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Gallery View



Gallery View from the 'SUBLIME TRANSFERENCES' exhibition



Gallery View from the 'SUBLIME TRANSPARENCES' exhibition

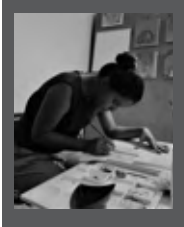


Gallery View from the 'SUBLIME TRANSFERENCES' exhibition



Gallery View from the 'SUBLIME TRANSFERENCES' exhibition



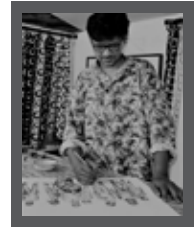


ANINDITA CHAKRABORTY

“ My work is autobiographical and encompassed with self-portraiture.

I think that ‘ Self’ doesn’t have an autonomous existence because it is always overshadowed by the other, or we may see the reflection of ourselves on others also. I believe most of all, our understanding of ourselves can be a projection of our psyche. ”

APU DASGUPTA



“ My works are always driven by my contemplation. I have always let my imagination to flow fluently. For that reason, I choose conventional medium and the new media like stop motion animation. Different medium helps to take shape of my artworks differently..... The changing pattern of the socio-economy and globalization and its effect on our socio political and cultural field are also influenced me to correlate my ideas on canvas, paper or video screen. My recent works are very much influenced by global and local politics. ”



GARGEE GHOSH

“ This work is an installation done in ceramics that consists of numerous lipsticks. Each and every piece is baked in kiln and arranged accordingly to represent a repressed femininity and abjectivity. I have used lipsticks as metaphorical and semiotic marker to represent my feminist position. I have viewed the position of women which is one of being exploited, repressed, subjected to inequalities- that of a second sex and subservient status in our societies despite the modernism; as if women are mere tools in continuous flow of production. The inequality of gender, sexual exploitation and female body as a subject of male gaze has remained central to my work.”

MANI MURUGESAN



“ What is the origin of Life?

Life (soul) doesn’t have forms. It is through the forms of the body that life gets a shape. Sometimes we know them as humans and sometimes we call them as animals...

On the other hand, Philosophical world questions scientists, “why this evolution process ceased after humans? ...I have tried to perceive this Leverage Force, this primary energy, as an art form through my creative process. With my works, I have exhibited my individual thoughts on this energy; within the principles of arts. It is an exploration on pure nature and artistic reflections of the same.

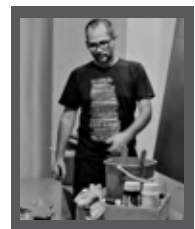
And the exploration process continues.”



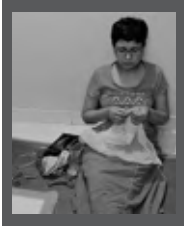
PROMITI HOSSAIN

“ In my compositions, I try to project the relationship between a woman and her personal space, which is her room. I feel that every object in a woman’s room tells a story about her. In many ways, defines her. A woman’s personal space also helps her to understand herself better. Apart from the inorganic objects, a living or a dead insect, leaves, flowers, seeds and all kinds of diminutive existence of life, lying at the floor of her room or near the window, is part of her life, which many of us usually find insignificant, can be related to womanhood. ”

PUSPEN ROY



“ My artworks recount a critical view of social, environmental, political and cultural issues. Today’s society is fast, dynamic, bright, enlightened and technologically improved though brutality, jealousy, rape, sexual abasement does exist profoundly in it. We are very busy and we tend to forget about our social responsibilities. Simultaneously we also have broken the backbone of our environment. ”

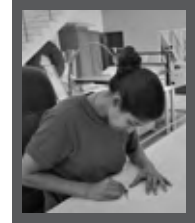


RIMA KUNDU

“ My present practice is more like a self-inward journey, I am weaving continuously the experiences and relationships through the act of stitching. Though I incorporate embroidery within my work-of-art, I simultaneously intend to work out of its traditional association with the feminine activity of quilt making (Kantha, a traditional Bengali technique of stitching). It is more like, stitching of personal memories, different objects, current and historical affairs, my space, other spaces, personal belongings, so on and so forth. Although it is not merely direct representations of things but defines a body of collective questioning and occurrences. ”

SOGHRA KHURASANI

“ My work deals in medium of Printmaking, mostly in techniques of woodcuts and etching prints. I also explore digital print, text, and videos, through which I express the ideologies on beauty and violence. The subject matter and political nature of my work centers around the human body and Mother-earth, where I aesthetically compose fictional landscapes in forms of skin, flesh, stains, cuts and scar and merge these with land, soil, valleys and mountains. I try to express these natural elements as a metaphor to the present situations in my country where every day we face sensitive issues on national identities, secularism, freedom of thought, violence and gender bias. ”



SRIKANTA PAUL

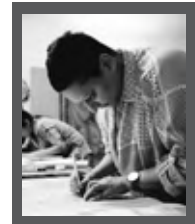
“ A metropolis often works as a blur between the starkness of new and old. It hides boundaries and unifies qualities with mere characteristics. The practices of tradition and contemporary run hand in hand in this city. The coexistence is not always merely philosophical but practical and lies sublimely as the living force behind this unified settlement. I consider myself as a single unit of this vibrant mass that makes up my city.

Trained as a printmaker I engaged in the mediums of lithography, etching, viscosity, serigraphy etc. ”

VISHWA SHROFF

“ This act of drawing the markings and physical manifestations of usage, the cracks and discolorations that appear as scars in these architectural spaces, are understood as durational dialogs between the building and those that have passed through them.

The attentions with which these objects are perceived generate a record of isolated artefacts that have developed in space and time. The shifting balance between permanence and transition is evocative of life that once existed, of neighbourhood anecdotes and landmarks, whilst the buildings become a repository of its own history. ”



About Artists

Anindita Chakraborty

Born in 1986, Anindita Chakraborty studied painting at Tripura Government College of Art and Craft, Tripura and Hyderabad Central University, Hyderabad, graduating in 2009.

A recipient of Junior Fellowship in Visual Arts from the Ministry of Culture, Government of India, she has participated in several exhibitions at Lalit Kala Akademi, Kerala (2020); in Residue at Anant Art Gallery, New Delhi (2016); Clipboard at Durbar Hall Art Centre, Kochi, Kerala (2016); Art for Young Collector at Galerie Mirchandani + Steinruecke, Mumbai and many others. She is the recipient of Shristi Art Gallery – American India Foundation Grant (2020); Telangana State Award for painting (2018); South Zone Silver Medal in Kalanand Art Contest (2017); among a few others.

Anindita Chakraborty lives and works in Hyderabad, India.

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Apu Dasgupta

Born in 1973, Apu Dasgupta did his Bachelor's from IKSU University, Khairagarh (2002) and Master's from Visva-Bharati, Santiniketan (2004)

He has been the subject of the solo show at Art World Gallery, Chennai (2007) and has participated in several group exhibitions, including CIMA Award Show, Kolkata (2015); Award Winner's Exhibition at Birla Academy of Art and Culture, Kolkata (2007); National Exhibition of Lalit Kala Akademi, Lucknow (2004); Art against Terrorism at Aakriti Art Gallery, Kolkata (2009); among others. He has taken part in many art camps and residencies and received several awards, including Birla Academy Award (2009) and Nirman Award (2005).

Apu Dasgupta lives and works in Kolkata, India.

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Gargee Ghosh

Born in 1980, Gargee Ghosh studied at Government College of Art and Craft, graduating in 2010.

She has participated in the 50th and 51st Annual Exhibition at Birla Academy of Art and Culture (Kolkata, 2010); Annual Art Fair at Ganges Art Gallery, Kolkata (2013); at Gallery Ragini, New Delhi (2010); in 9th International Print Biennial at Bharat Bhavan, Bhopal (2011); 76th Annual All India Art Exhibition at the Academy of Fine Arts, Kolkata (2011); among others. She has participated in many art workshops and received the prestigious Percy Browne Award (2004-05) and Sudhansu Pal Award (2006-07).

She lives and works in Kolkata, India.

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Mani Murugesan

Born in 1980, Mani Murugesan studied printmaking at the Government College of Fine Arts, Chennai, between 2002 and 2006.

Widely exhibited in India and abroad, his prints have been featured in Parikrama at Lalit Kala Akademi, Chennai (2021); Art Connect at Inko Centre, Chennai (2016); Busan Arts Festival, South Korea (2015); Tokyo International Mini-Print Triennial (2015); 17th Biennale internationale De La Gravure De Sarcelles, France (2015); 26th International Mini Print Exhibition, Spain (2005); among others. Mani has won several awards and fellowships, including the Prafulla Dhanukar Art Award (2017-2019), Tamilnadu State Award (2019) and South Zone Silver Medal Award (2018).

Mani Murugesan lives and works in Chennai, India.

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Promiti Hossain

Born in 1991, Promiti Hossain received her advanced diploma in painting from Visva-Bharati, Santiniketan, 2016.

She has been the subject of the solo show Inside Out, held at Kalakendra, Dhaka, Bangladesh (2016) and has participated in many important group exhibitions, including Thirteen Ways of Looking at a Black Bird at AM (Art-Multi Disciplines) Studio, Kolkata (2021); Material Metaphor, Astanzi Art Gallery, Baroda (2021); Inside the Fibre at ArtAcre Modern Art Centre, Kolkata (2020); Bodh at Chobi Mela, Dhaka, Bangladesh (2021); among others. She has participated in several national and international art residencies in Bangladesh, India, Finland and China and won the Special Jury Award of the Samdani Art Award, 2020, at the Dhaka Art Summit.

Pramiti Hossain lives and works in Santiniketan, India.

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Puspen Roy

Born in 1979, Puspen Roy studied painting at the Indian College of Art and Draftsmanship, Kolkata.

Widely exhibited in India and abroad, his paintings have been featured in many significant exhibitions at AM Studio, Kolkata (2020), Lalit Kala Akademi, New Delhi (2020); Academy of Fine Arts, Kolkata (2020); AIFACS, New Delhi (2017); Durbar Hall, Kochi (2017); Icon Art Gallery, Hyderabad (2012); among many others. He is the recipient of several awards, including the East Zone Award (2017), City Level Award of Prafulla Dhanukar Art Foundation (2016, 2019) and Asia Contemporary Young Artist Award in Gwanghwamun International Art Festival, Seoul, South Korea (2016).

Puspen Roy lives and works in Kolkata, India.

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Rima Kundu

Born in 1974, Rima Kundu received her formal training in printmaking at Rabindra Bharati University, Kolkata and later at MS University, Baroda.

She has been the subject of the solo show Conflicts Within at Akar Prakar, Kolkata (2010) and participated in several group exhibitions, including Thirteen Ways of Looking at a Blackbird at AM (Art Multi-disciplines) Studio, Kolkata (2021); Vison Art Asom at Gallery VAA, Jorhat (2018); A Room of Her Own at Ganges Art Gallery, Kolkata (2016); Land: Natural, Gendered at Nandan, Santiniketan (2015); and Virtual Expression, organized by NGMA, New Delhi (2020). She is the recipient of the prestigious Pollock Krasner Foundation Grant, USA and Elizabeth Green Sheild Award, Canada in Printmaking. She has participated in many art residencies and workshops and he artworks have been collected in the major art galleries and institution in India.

Rima Kundu lives and works in Santiniketan, India.

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Soghra Khurasani

Born in 1983, Soghra Khurasani received her training in printmaking at MS University, Baroda, graduating in 2010.

She has been the subject of the solo shows Skin, at Gitler & _____, in New York; Cratered Fiction at TARQ Gallery, Mumbai (2015); To Speak for the Mute, at Gitler & _____, New York (2018); Reclaiming Voices at Kalakriti Art Gallery, Hyderabad (2014); and has participated in several group exhibitions, including The Print: Matter in Matrix at Shridharani Gallery, New Delhi (2020); Body at Shanghumugham Art Museum, Kerela (2019); and many others. She has taken part in several major art residencies in India and abroad and was awarded National Academy Award at the 56th National Exhibition, Lalit Kala Akademi, New Delhi and Kala Shakshi Memorial Trust Award, New Delhi.

Sogra Khurasani lives and works in Baroda, India.

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Srikanta Paul

Born in 1971, Srikanta Paul studied painting at Rabindra Bharati University and printmaking at MS University, Baroda, graduating in 2001.

He has participated in several group exhibitions in India and abroad, including Hollow Times at Kolkata Centre for Creativity (KCC), Kolkata (2021); group exhibitions celebrating the 60 years of the Society of Contemporary Artists at Akar Prakar, Kolkata (2019) and Lalit Kala Akademi, New Delhi (2020); Transform at Throndeim International Festival, Norway (2019); Fraternity and Aesthetics in World Art in Istanbul, Turkey (2018); Black Hole at AM Studio, Kolkata (2018); Through the Looking Glass at Cymroza Art Gallery, Mumbai (2008); among others. He was one of the artists nominated for the prestigious Queen Sonja Print Award (QSPA), Norway. He has taken part in many art events, festivals and workshops.

Srikanta Paul lives and works in Kolkata.

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Viswa Shroff

Born in 1980, Viswa Shroff studied fine arts at MS University, Baroda (2002) and Birmingham Institute of Art & Design, UK (2003).

She has been the subject of several solo shows in India, the UK and the USA, including the most recent Folly Measures at TARQ Gallery, Mumbai (2020); In Residence at Swiss Cottage Gallery, London, UK (2018); Drawn Space at TARQ Gallery, Mumbai (2016); Memories of a Known Place at Trove Gallery, Birmingham, UK (2012). She has participated in several national and international group exhibitions, art residencies and workshops and is the recipient of the prestigious UNESCO- Aschberg for Artists (2011) and the Jusuken Housing Research Grant (2020). Represented by TARQ Gallery, her work has been featured at India Art Fair, New Delhi and Art Basel in Hong Kong.

The director of SQW:Lab, Viswa Shroff lives and works in Mumbai, India and Tokyo, Japan.

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Kolkata Centre for Creativity
777 Anandapur | E.M. Bypass | Kolkata 700107 | W. B. India
033 6623 2300 | contact@emamiart.com | www.emamiart.com

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