

EMAMI ART

Prasanta Sahu

The Geometry of Ordinary Lives

a solo exhibition

April 25 – June 21, 2025

Gallery 1, Ground Floor, Emami Art

*Logistics costs encompass storage expenses, packaging expenses, handling charges, and transportation fees

*The dimensions below are for artwork only

Photography courtesy – Riz Rishi Sahu

© Prasanta Sahu, The Intersection, Acrylic and glass on canvas, 2024

EXHIBITION NOTE

The solo exhibition *The Geometry of Ordinary Lives* presents Prasanta Sahu's decade-long inquiry into the intersection of art, research, and lived experience. This exhibition encapsulates the evolution of his interdisciplinary practice, characterised by a synthesis of diverse media and epistemologies to explore the subtleties of rural and suburban life through traditional knowledge, pre-industrial practices, and inherited wisdom

At the core of his work is a critical engagement with generational knowledge and its transmission. He considers the workshops of blacksmiths, carpenters, potters, and craftsmen as dynamic repositories where techniques, philosophies, and stories are orally shared and safeguarded. Sahu's work examines how these traditions persist despite the homogenization of economic and socio-political forces. His research-driven approach incorporates textual documentation, diagrammatic studies, object casting, interviews, and audio recordings of artisans engaged in generational occupations. The numerical, statistical, and diagrammatic elements in his work function as representational devices and indices of traditions, offering a methodological framework for understanding the fluidity of knowledge as it is practised, adapted, and transferred.

Sahu's artistic vocabulary is shaped by his engineering background and early experiences with survey mapping and technical drafting. The principles of cartography profoundly influence his visual lexicon, where spatial logic and geometric structuring serve as conceptual frameworks to illustrate the interconnectedness of craft, oral traditions, and embodied knowledge. Beyond this systematic approach, poetry plays a crucial role in his practice, offering both a conceptual and emotional foundation. He often perceives the inherent logic of certain acts as poetic, situating them within an abstract, almost metaphysical realm. The interplay of absence and presence, along with the non-linearity of narratives, resonates with poetic sensibilities, transforming his work into a site of cultural continuity where practice and memory intertwine.

Ultimately, *The Geometry of Ordinary Lives* reimagines artistic practice as a means of epistemological preservation. By integrating cartographic logic, archival inquiry, and poetic sensibility, Sahu constructs a visual repository that interrogates the resilience of ancient wisdom amid rapid transformations.

Sayanth R S

PRASANTA SAHU

Prasanta Sahu, born in 1968 in Odisha, India, completed his diploma in Electrical Engineering (1987) before enrolling to study art at Kala Bhavana, Visva Bharati University, Santiniketan. There, he earned his BFA in painting (1998), followed by a Master's degree in painting from M.S. University, Baroda (2000), graduating summa cum laude from both universities.

Sahu's solo shows include *Anatomy of a Vegetable: Ruminations on Fragile Ecosystems* as part of the Kochi Muziris Biennale 2022-23 Invited Satellite Programme at Mocha Art Café, Kochi; *Suburban Shadows* at Emami Art, Kolkata, in 2020, and *Blueprint of a City* at Kalakriti Art Gallery, Hyderabad in 2016.

Sahu has shown widely both within and outside the country and participated in numerous workshops and residencies. Some select participations are *All That is Hidden: Mapping Departures in Landscape, Terrains and Geographies*, Emami Art, Kolkata, 2024; *The Politics of Paper*, Emami Art, Kolkata, 2022; Hub India-Maximum Minimum, Artissima International Art Fair of Contemporary Art, Torino, Italy, 2021; *Disruptive Confluences* at Palazzo Madama, Museo Civico d'Arte Antica, Torino and *Multitudes and Assemblages* at Accademia Albertina di Belle Arti di Torino, a three-part museum show jointly curated by Davide Quadrio and Myna Mukherjee, 2021; Asian Higher Fine Arts Education, hosted by Yunnan Provincial Department of Education, Organized by ASEAN-China Arts Colleges Alliance, Yunnan Artists Association, and Yunnan Arts University, 2020; Lockdown Diaries, CIMA art gallery, Kolkata, 2020; *Art: Bengal Now*, Bengal Contemporary artists, curated by Pranab Ranjan Ray, jointly organised by Gandhara art Gallery, Kolkata and Dhoomimal art Gallery, New Delhi, New Delhi, 2020; *Anthology of Anecdotes*, Ganges Art Gallery, Kolkata, 2019; Kursi, a group show of sculptures, paintings and installations, Sarjan art Gallery, Baroda, 2019; Blue India Art Asia Art Fair, Korea, 2018; Constellations, Bihar Museum, Patna, 2018; Response, a new-media and installation show at Gem Cinema CIMA art gallery, Kolkata, 2018; *Postcards*, Busan International art Fair, Korea, 2017; 16 young contemporary artists, Karnataka Chithrakala Parisath, Bangalore, 2017; Daegu-India Korean Fine Arts Association South Korea, 2015-2017; 7th Biennial of contemporary Indian art, Bharat Bhavan, Bhopal, 2017; among many others.

Sahu has been invited as visiting faculty by several universities, including the Faculty of Fine and Applied Arts, Burapha University, Thailand; University of Dhaka, Bangladesh; University of Hyderabad, Sarojini Naidu School of Fine Arts and Communication, Hyderabad.

Since 2001, Sahu has been teaching in the Department of Painting at his alma mater, Kala Bhavana (Faculty of Fine Art), Visva Bharati University.

Prasanta Sahu is the head of the Department of Painting at Kala-Bhavana, Santiniketan, India, where he lives and works.

Between the Earth And Space

The work depicts fragments of a person's limbs transferred onto the canvas and superimposed with line drawings of various objects. Like Prasanta Sahu's other works, this is based on an individual case study. The approach is minimal and suggestive, with the cut-out-like sky, which gives an impression of a landscape beneath it. The imaginary line between the sky and earth replicates an architectural drawing, adding depth and complexity to the work.



Prasanta Sahu (b.1968)

Between the Earth And Space

Acrylic on raw canvas coated with gesso

84 1/8 x 60 x 1 3/4 in. (213.6 x 152.5 x 4.5 cm.)

2024, Santiniketan

Signed and dated in English (on the reverse)

AB3745





Detail of Between the Earth And Space



Sitting Man in an Ancient Landscape

Sitting Man in an Ancient Landscape features maze-like linear drawings of objects on a massive human back, inspired by the artist's childhood memories of people carrying various objects on their shoulders and backs. The ancient way of human-powered transportation has not been replaced by trolleys and other modern machinery even today.

Prasanta Sahu (b.1968)

Sitting Man in an Ancient Landscape

Acrylic on raw canvas coated with gesso

84 1/8 x 60 x 1 3/8 in. (213.6 x 152.5 x 3.5 cm.)

2025, Santiniketan

Signed and dated in English (on the reverse)

AB3747





Detail of Sitting Man in an Ancient Landscape

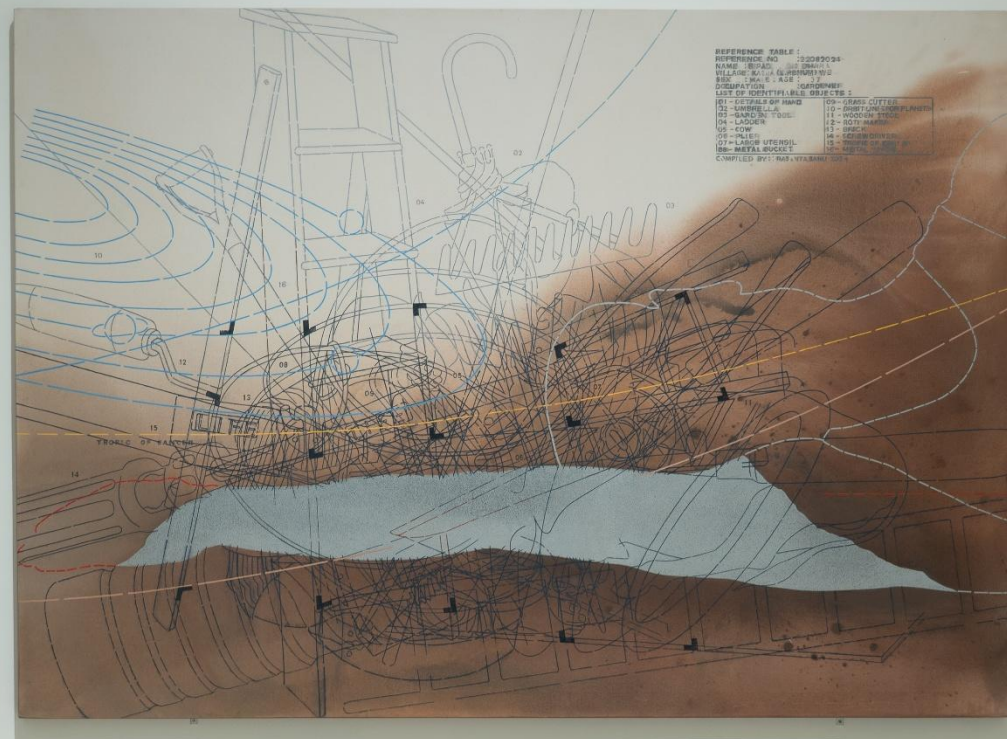
CROSS-SECTIONS OF OBJECTS



Detail of *Sitting Man in an Ancient Landscape*

The Resting Hand

The work developed from interacting with a gardener, exploring the age-old bond between the human body and nature. Prasanta Sahu has used planetary orbit lines, diagrams of our solar system, and the Tropic of Cancer to highlight the nature-human connection, a space silently present there. The bold dark patches in the diagrammatic line drawings are the junction points, creating abstract patterns on the canvas. The objects in the painting are from a list developed through the interaction with the gardener.



Installation of *The Resting Hand*

Prasanta Sahu (b.1968)

The Resting Hand

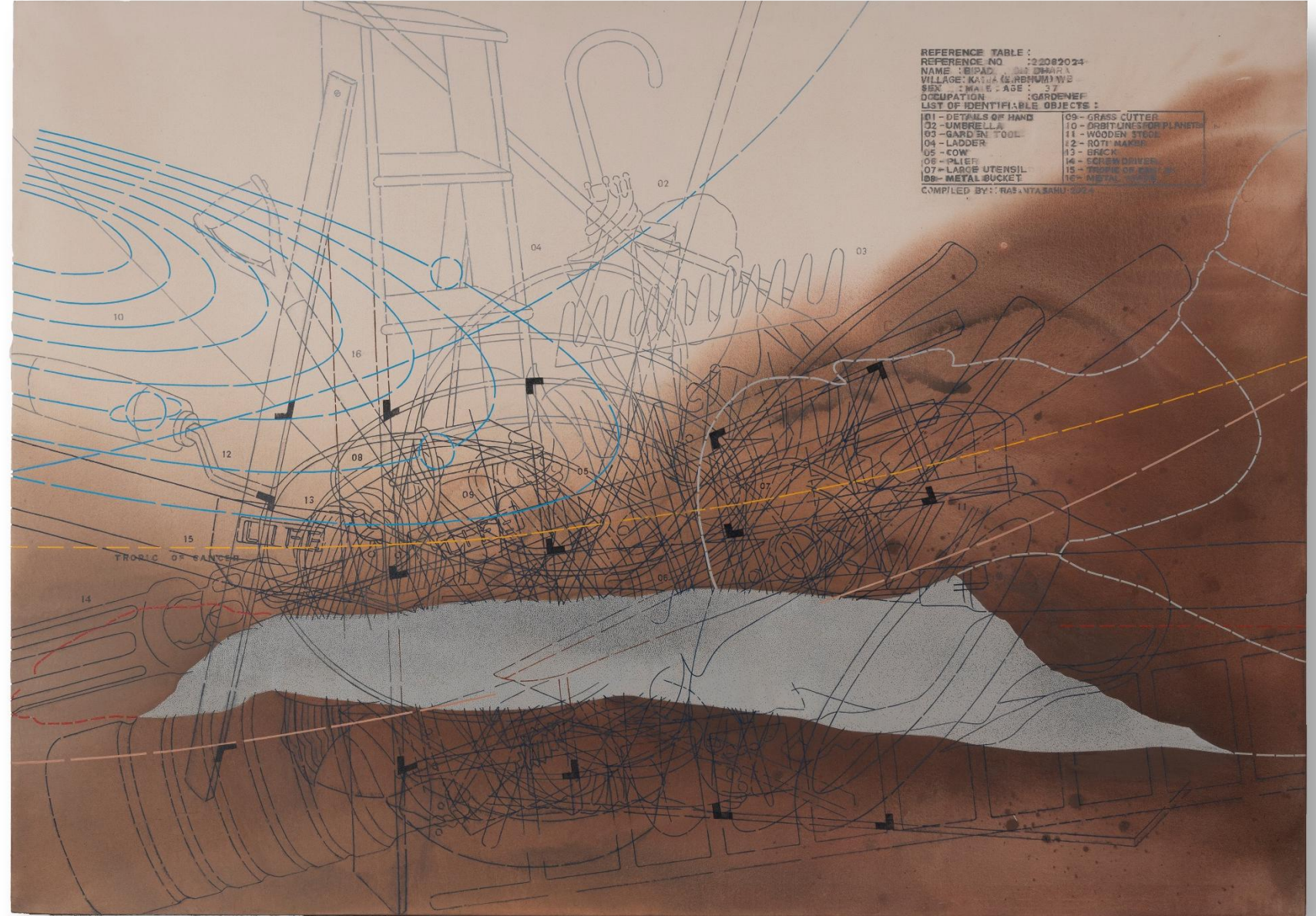
Acrylic on raw canvas coated with gesso

59 5/8 x 84 1/8 x 1 3/8 in. (151.4 x 213.7 x 3.5 cm.)

2024, Santiniketan

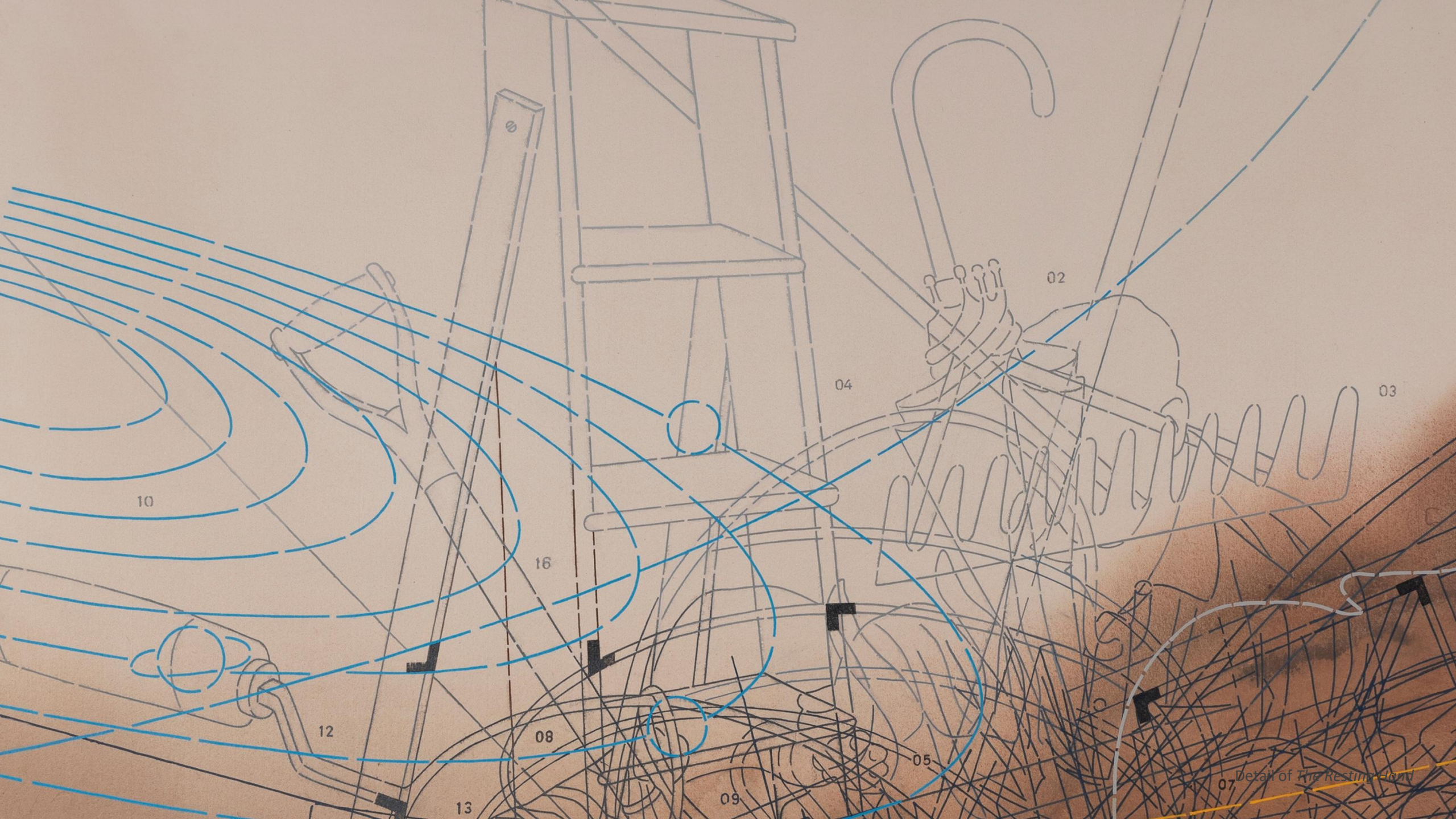
Signed and dated in English (on the reverse)

AB3746





Detail of *The Resting Hand*



Erased Lines

Erased Lines is inspired by the artist's recent visit to his ancestral homeland, where he was born, raised, and spent the first 12 years before moving to the city. The landscape has transformed dramatically within a few decades after his departure, almost unrecognizable.

Prasanta Sahu (b.1968)

Erased Lines

Laser-cut Mild Steel and enamel paint

79 1/2 x 41 7/8 x 4 in. (201.8 x 106.3 x 10 cm.)

2025, Santiniketan

12.160 kg.

Unsigned

AB3749

'ERASED LINES'
FIFTY YEARS LATER
I RETURNED TO MY ANCESTRAL HOME
SEARCHING FOR THE MARKS
I HAD LEFT BEHIND,
A CHILD CRAWLING ON THE GROUND,
A BOY DRAWING ON CLAY FLOORS,
A YOUNG MAN WALKING
BAREFOOT ON THE WET EARTH,
I SOUGHT THE LINES
MY FOREFATHERS DREW ON THE LAND,
DIVIDING FIELDS INTO SMALLER FIELDS,
DIGGING SOIL WITH SPADES,
PLOUGHS AND RAKES,
A TESTAMENT TO THEIR TOIL
IN THE GREEN,
GRASSY FIELDS BY THE RIVER,
THERE WERE WINDING
SERPENT-LIKE ROUTES,
SCRATCHED BARE
BY THE FEET OF DROWING ANIMALS,
PONDS ONCE DUG BY VILLAGE HANDS,
NOW FLAT TERRAINS WITH HABITATION,
MY GRANDFATHER'S HOUSE LAY DORMANT,
CONSUMED BY THE RIVERBED,
THE RIVER ROUGH AND UNPREDICTABLE,
EVERY PASSING YEAR IT CHANGES ITS CURVE,
IN MONSOON'S FURY, OVERFLOWING
ERASING LINES DRAWN WITH CARE,
CHANGING MAPS ETCHED
IN OUR MEMORIES.
I WENT SEARCHING FOR THE LINES
SCRATCHED ON MUD WALLS,
LINES THAT CONNECTED ME
TO AN UNDEFILED CHILDHOOD,
TO MY LAND, TO MY HERITAGE.
PRASANTA SAHU
24TH SEPTEMBER 2023

'ERASED LINES'
FIFTY YEARS LATER
I RETURNED TO MY ANCESTRAL HOME
SEARCHING FOR THE MARKS
I HAD LEFT BEHIND,
A CHILD CRAWLING ON THE GROUND,
A BOY DRAWING ON CLAY FLOORS,
A YOUNG MAN WALKING
BAREFOOT ON THE WET EARTH,
I SOUGHT THE LINES
MY FOREFATHERS DREW ON THE LAND,
DIVIDING FIELDS INTO SMALLER FIELDS-
RICCING CONTINUED

EVERY PASSING YEAR IT CHANGES ITS CURVE,
IN MONSOON'S FURY, OVERFLOWING
ERASING LINES DRAWN WITH CARE,
CHANGING MAPS ETCHED
IN OUR MEMORIES.
I WENT SEARCHING FOR THE LINES
SCRATCHED ON MUD WALLS,
LINES THAT CONNECTED ME
TO AN UNDEFILED CHILDHOOD,
TO MY LAND, TO MY HERITAGE.
PRASANTA SAHU
24TH SEPTEMBER 2023

Detail of *Erased Lines*

Pahali Pradhan's Dream

Pahali Pradhan's Dream draws inspiration from a character named 'Pahali' in the legendary Odia author Sachchidananda Routray's novel Andharua, written in the 1970s. The character Pahali is a farmer struggling with numerous social issues. This poem, however, speaks about a living person of the same name, and also a farmer from Prasanta Sahu's native land. When he compares them, he finds negligible or no difference between their times.

Prasanta Sahu (b.1968)

Pahali Pradhan's Dream

Laser-cut Mild Steel and enamel paint
73 1/4 x 36 3/8 x 4 in. (186 x 92.3 x 10 cm.)
2025, Santiniketan
9.930 kg.
Unsigned

AB3750

'PAHALI PRADHAN'S DREAM'
IN THE PRE-DAWN HOURS,
BEFORE SUNRISE CLAIMS
THIS CORNER OF THE EARTH,
PAHALI PRADHAN RISES
AND WALKS TO HIS FIELD,
WHERE CROPS STRETCH AND SWAY.
HE STANDS AMIDST THE GREEN,
BESIDE THE SCARECROW'S
WATCHFUL GAZE,
AND DREAMS OF ROOTS
BURSTING FORTH FROM HIS FEET,
DELVING DEEP INTO THE EARTH.
TENDRILS CREEP
AROUND HIS LIMBS,
AND STEMS OF VARIOUS CROPS
CONVERGE INTO HIS BLOODSTREAM,
NOURISHED BY HIS LIFE FORCE;
HIS WIFE, SON AND DAUGHTER
PLUCK FRESH VEGETABLES
FROM HIS BODY.
HIS FEET ANCHORED,
ROOTS DEEP IN THE LAND,
SEASONS COME AND GO—
SCORCHING SUMMERS,
HARSH WINTERS,
RELENTLESS MONSOONS.
YET HE STANDS STEADFAST,
AS BEES, INSECTS
AND BIRDS VISIT AND THRIVE
WHEN THE PLANTS BLOOM,
POLLINATION UNFOLDS,
HE FEELS ALIVE.
PRASANTA SAHU
5TH FEBRUARY 2024

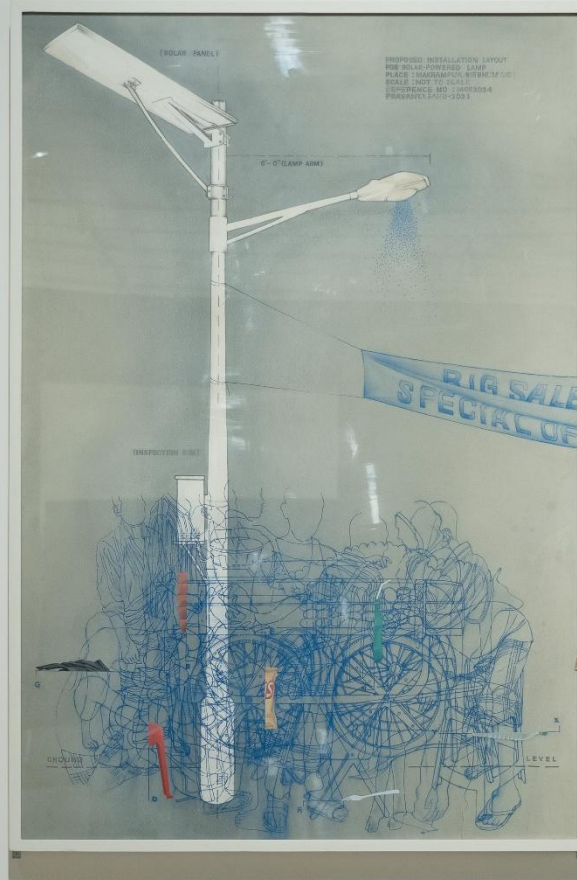
'PAHALI PRADHAN'S DREAM'
IN THE PRE-DAWN HOURS,
BEFORE SUNRISE CLAIMS
THIS CORNER OF THE EARTH,
PAHALI PRADHAN RISES
AND WALKS TO HIS FIELD,
WHERE CROPS STRETCH AND SWAY.
HE STANDS AMIDST THE GREEN,
BESIDE THE SCARECROW'S
WATCHFUL GAZE,
AND DREAMS OF ROOTS

Detail of *Pahali Pradhan's Dream*

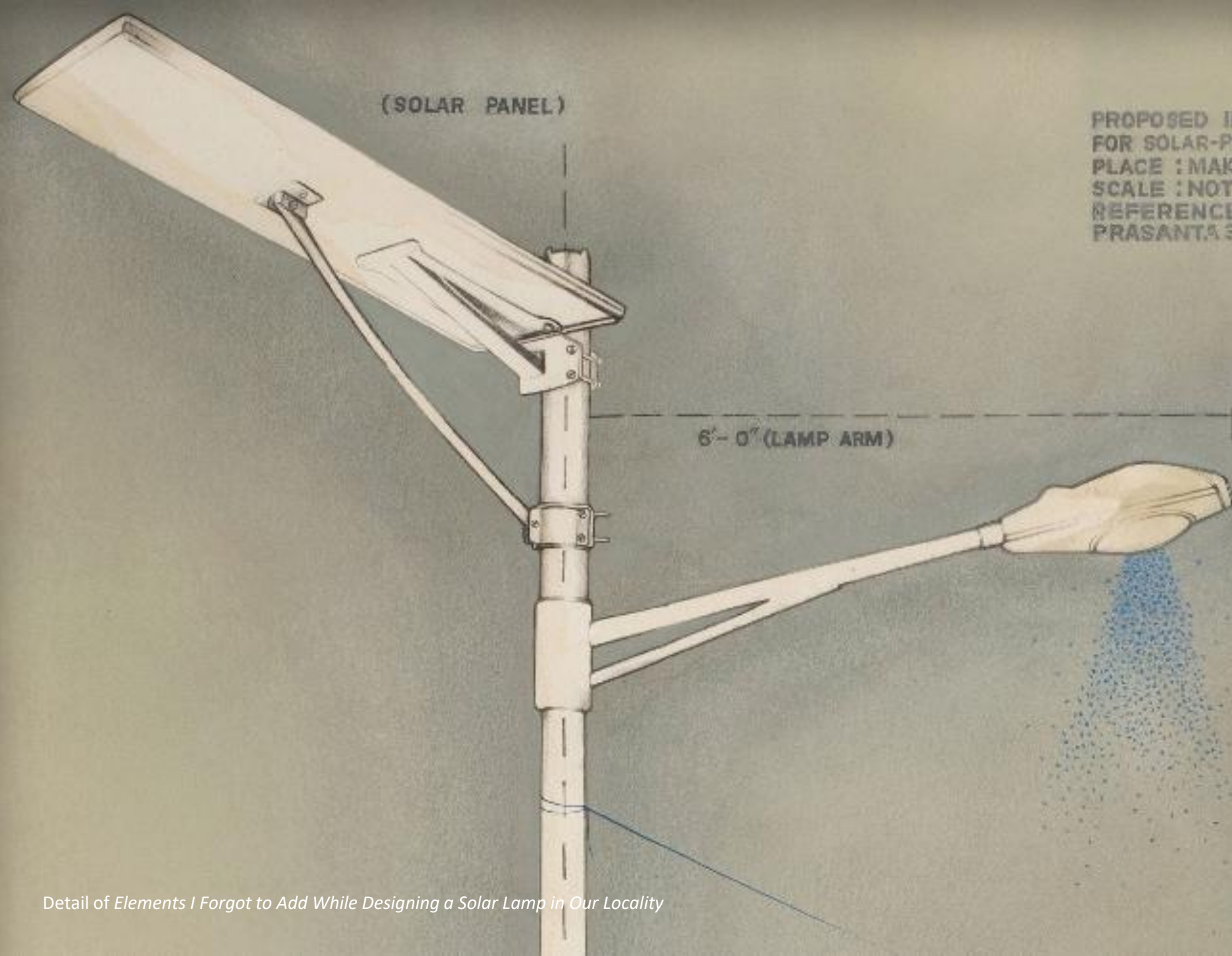
SCORCHING SUMMERS,
HARSH WINTERS,
RELENTLESS MONSOONS.
YET HE STANDS STEADFAST,
AS BEES, INSECTS
AND BIRDS VISIT AND THRIVE
WHEN THE PLANTS BLOOM,
POLLINATION UNFOLDS,
HE FEELS ALIVE.
PRASANTA SAHU
5TH FEBRUARY 2024

Elements I Forgot to Add While Designing a Solar Lamp in Our Locality

The work combines technical drawings of a proposed solar street lamp with scenes of evening activities in a rural area. The lamp post, a common gathering point, becomes a hub for small businesses and social interactions. The manually rendered technical drawing is from the artist's experience with engineering studies, and the discipline typically wouldn't allow the superimposed elements he has added here – people, objects, and events that reflect our socio-political and economic realities – the daily life of ordinary people.



Installation View of *Elements I Forgot to Add While Designing a Solar Lamp in Our Locality*



(SOLAR PANEL)

PROPOSED INSTALLATION LAYOUT
FOR SOLAR-POWERED LAMP
PLACE : MAKRAMPUR, BIRBHUM (WB)
SCALE : NOT TO SCALE
REFERENCE NO : 14052024
PRASANTA SAHU-2024

6'-0" (LAMP ARM)



Mapping My Neighbourhood

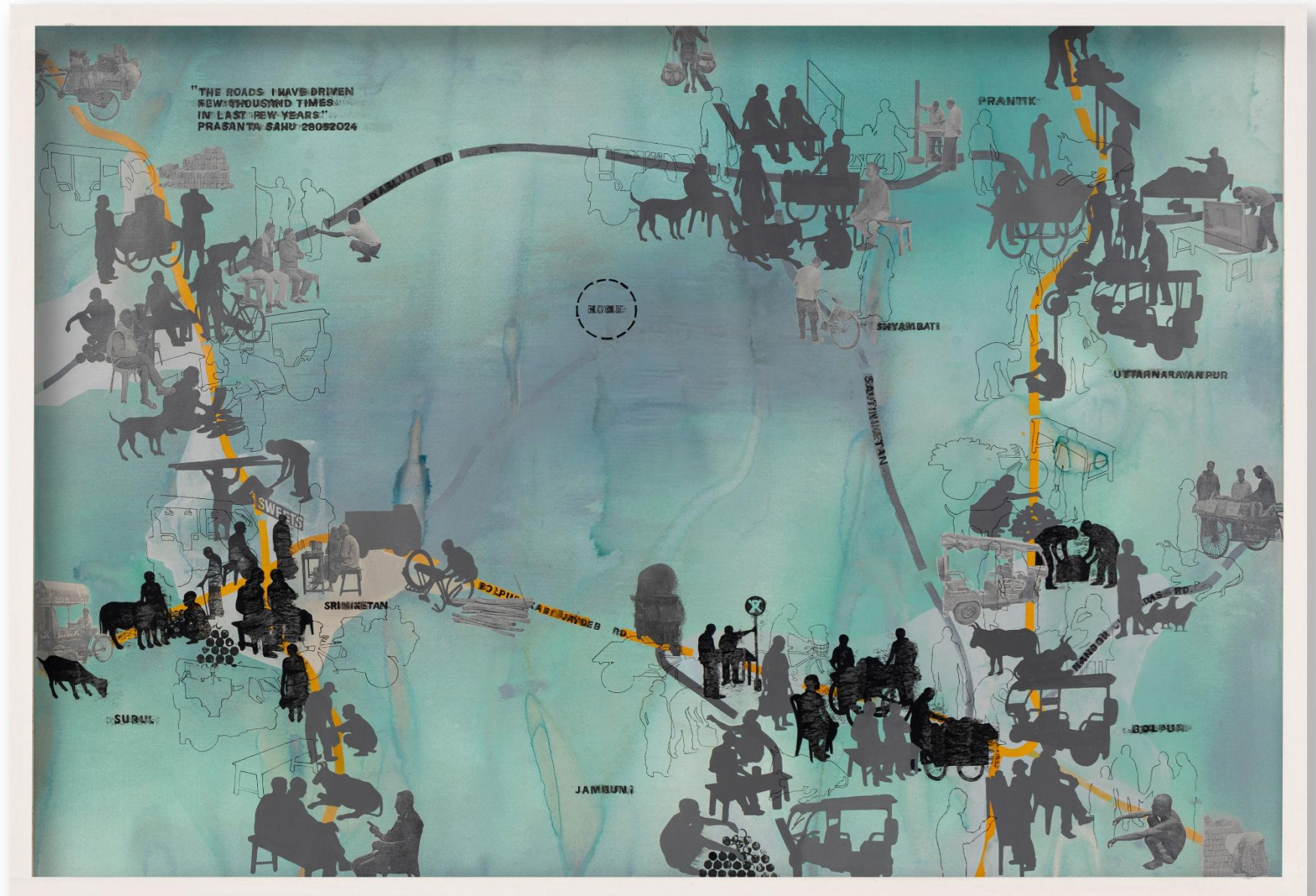
Mapping My Neighbourhood shows the artist's daily commute routes. To create this work, the artist has taken numerous photographs of people and their different activities and transferred them directly onto the painting's surface without distortion. Later, he developed it with line drawings from memory, depicting everyday street scenes he encountered. The map was from Google, and the studio was named 'home' in the circled area of the map.

"As I widen my perspective, the aperture expands, revealing a more intricate, multilayered tapestry. The complexity of our social ecosystem comes into focus, with interconnected threads of dependency that shape our lives. Some of these relationships are visible, while others remain hidden. Through my art, I attempt to decipher and diagram these dynamics, making the invisible visible."

Prasanta Sahu



Installation View Of *Mapping My Neighbourhood*



Prasanta Sahu (b.1968)

Mapping My Neighbourhood

Acrylic on acid-free paper

40 3/4 x 59 in. (103.5 x 150 cm.)

2024, Santiniketan

Signed and dated in English (on the reverse)

AB3722

"THE ROADS I HAVE DRIVEN
FEW THOUSAND TIMES
IN LAST FEW YEARS."
PRASANTA SAHU 28052024

HOME

SHYAMBATI

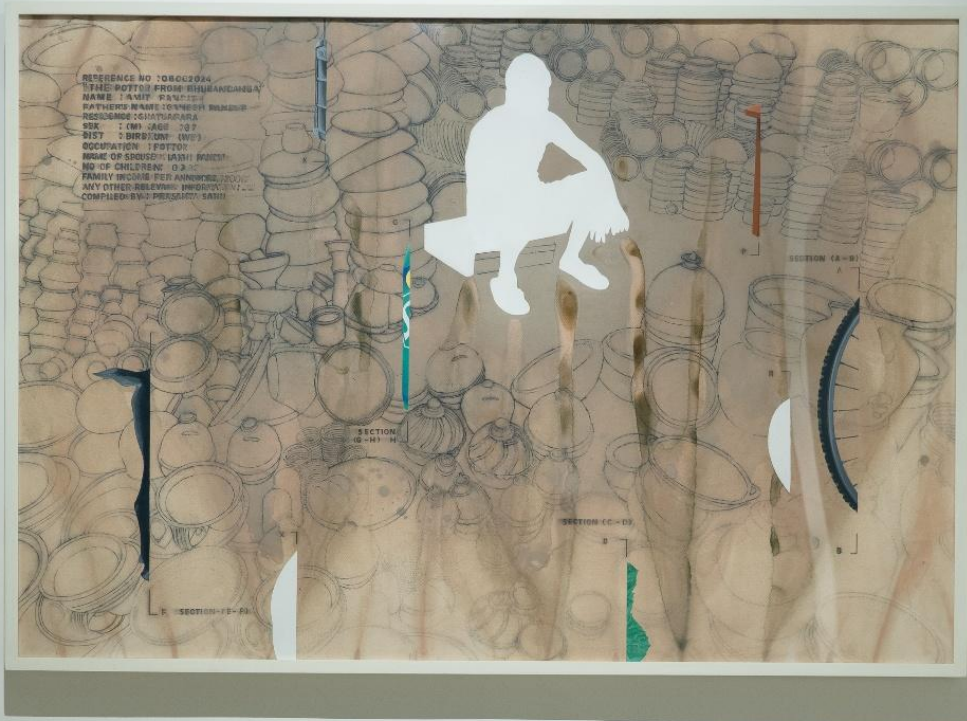
SAHINURATAN



Detail of *Mapping My Neighbourhood*

Vessels of Memory

Vessels of Memory explores engineering related to traditional occupations in ancient times and their survival over centuries. In this century of artificial intelligence and robotics, we can also see potters, blacksmiths, and cobblers in their tiny workshops. The touch of the human hand gives shape to an object; the manual fabrication of a tool, hand-woven fabrics, and intricate and complex patterns attract the artist. The workshops are vital institutions that impart traditional craft knowledge to future generations.



Installation of *Vessels of Memory*

Prasanta Sahu (b.1968)

Vessels of Memory

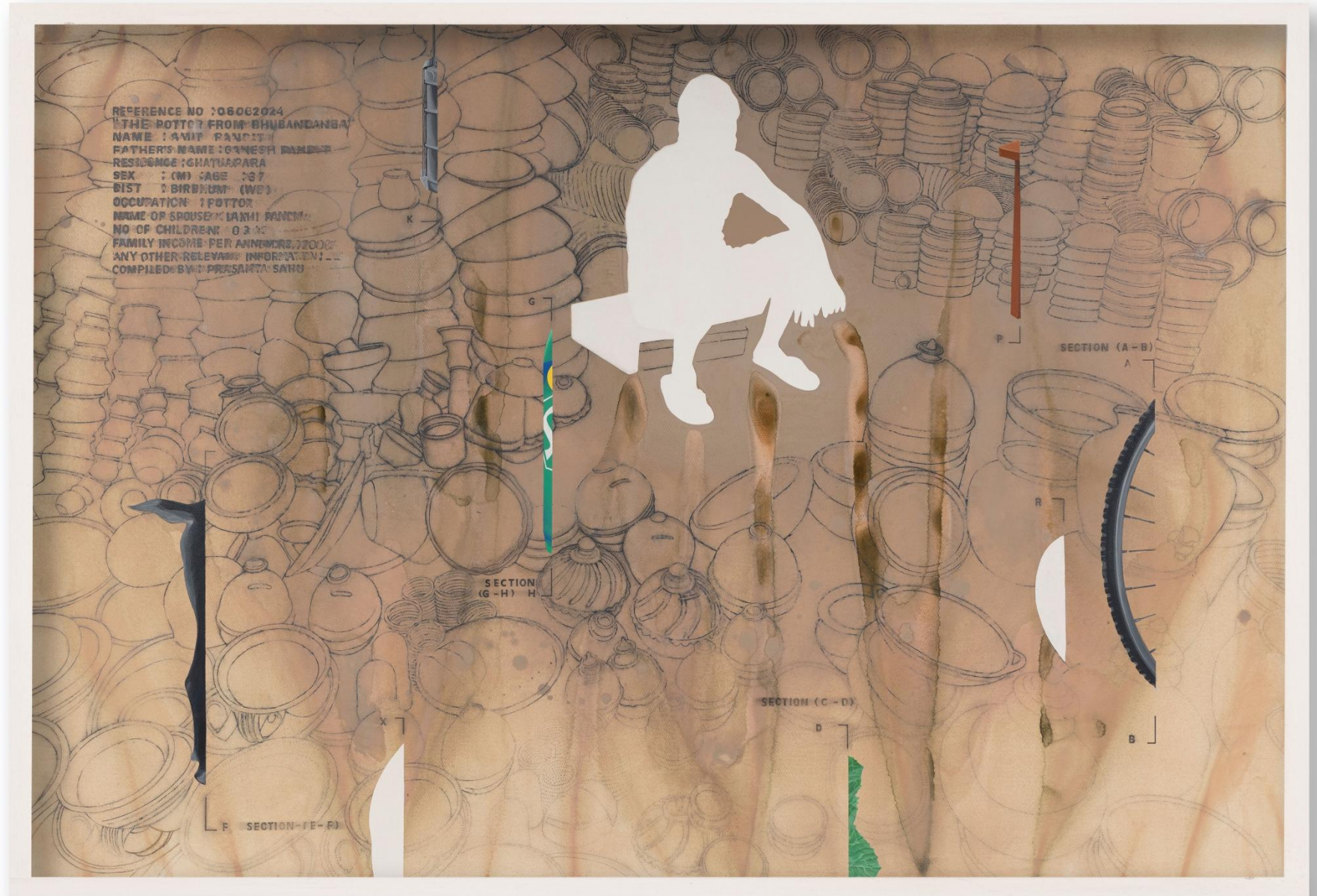
Acrylic on acid-free paper

41 x 59 in. (104 x 150 cm.)

2024, Santiniketan

Signed and dated in English (on the reverse)

AB3723



062024
BHUBANDANGA
RITH
ANESH RANDE
PARA
37
(WE)
OR
KHI RANDE
3:37
ANIMATED: 11000
INFORMATION: ...
MATA SAKU

K

G

P

SE



SECTION
(G-H) H

SECTION (C-D)

D

R

x

SECTION (E-F)

An Inquiry into the Smoke

An Inquiry into the Smoke explores engineering related to traditional occupations in ancient times and their survival over centuries. In this century of artificial intelligence and robotics, we can also see potters, blacksmiths, and cobblers in their tiny workshops. The touch of the human hand gives shape to an object; the manual fabrication of a tool, hand-woven fabrics, and intricate and complex patterns attract the artist. The workshops are vital institutions that impart traditional craft knowledge to future generations.



Installation of *An Inquiry into the Smoke*

Prasanta Sahu (b.1968)

An Inquiry into the Smoke

Acrylic on acid-free paper

40 3/4 x 59 in. (103.5 x 150 cm.)

2024, Santiniketan

Signed and dated in English (on the reverse)

AB3724





OF LONG SICKLE

10-6 CM

SECTION (G-H)

G

Detail of *An Inquiry into the Smoke*



SECTION (G-H)

G

SECTION (E-F)

E

F

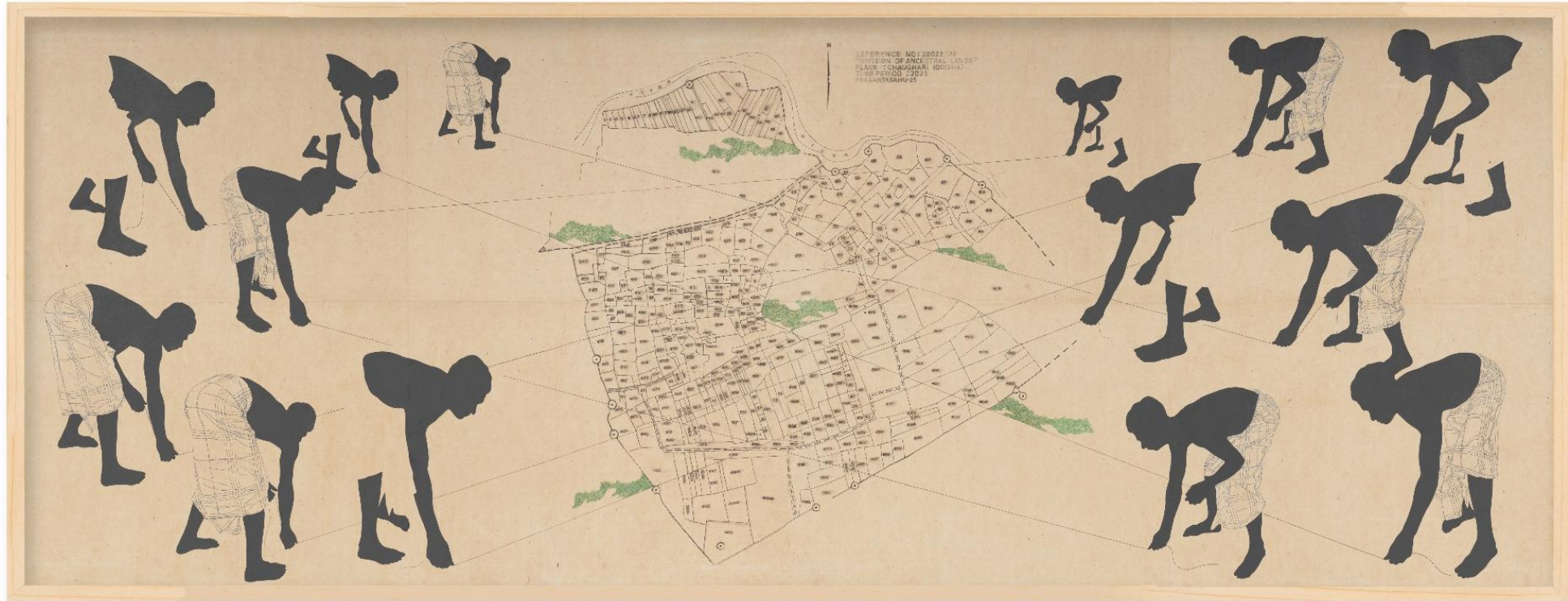
SECTION (A-B)

Ancestral Fragments or The Division of Ancestral Lands

Ancestral Fragments is inspired by the artist's memory of his hometown in Odisha, showing how a single land is divided into many with time. The hand-rendered map of his village, Chaughari, includes details like plot numbers to serve as the backdrop of the narrative. The map shows family members from both sides measuring the land using a rope, an ancient practice. While inspired by personal experiences, the work connects the narratives to the broader themes of land division, conversion, and the complexities that come afterwards.



Installation view of *Ancestral Fragments or The Division of Ancestral Lands*



Prasanta Sahu (b.1968)

Ancestral Fragments or The Division of Ancestral Lands

Acrylic and graphite on Lokta paper pasted on acid-free paper

41 x 109 1/2 in. (104 x 278 cm.) overall

Diptych

2025, Santiniketan

Signed and dated in English (on the reverse)

AB3725

REFERENCE NO: 28022025
"DIVISION OF ANCESTRAL LANDS"
PLACE : CHAUGHARI (ODISHA)
TIME PERIOD : 2025
PRASANTASAHU-25



Detail of Ancestral Fragments or The Division of Ancestral Lands



REFERENCE NO: 28022025
"DIVISION OF ANCESTRAL LANDS"
PLACE : CHAUGHARI (ODISHA)
TIME PERIOD : 2025
PRASANTASAHU-25

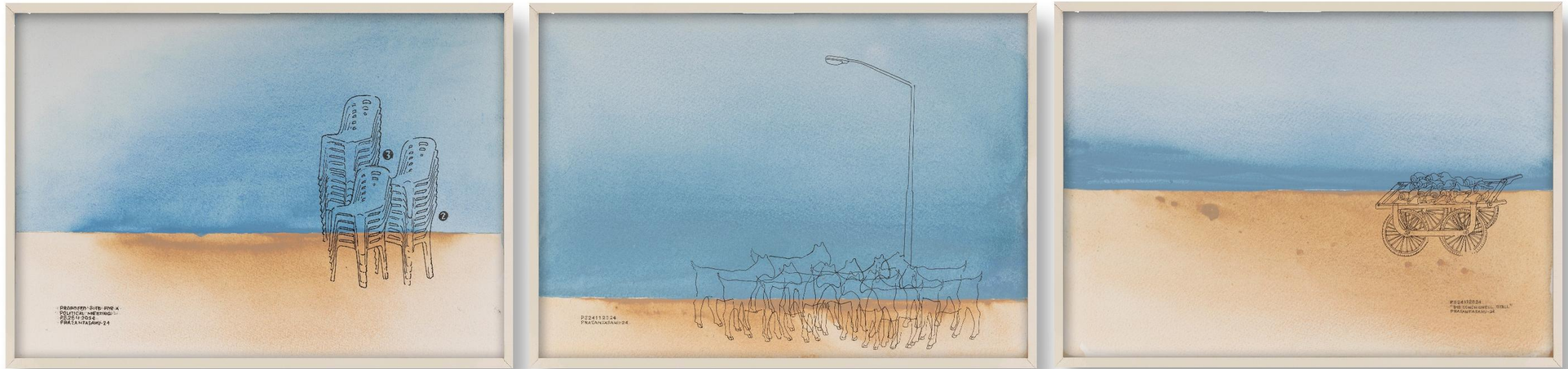
Detail of Ancestral Fragments or The Division of Ancestral Lands



Installation view of the drawings
Photography courtesy – Riz Rishi Sahu

Different Horizons

The work originates in the artist's daily encounters with people, places, objects and situations that spark connections. Most of his recent small-format works are done in one sitting, preserving a genuine snapshot in the mind. These works often reflect unique perspectives, combining descriptive and open spaces.



Prasanta Sahu (b.1968)

Different Horizons

Acrylic and ink on acid-free paper

Overall dimension variable

A,B,C- 8 1/4 x 11 5/8 in. (20.9 x 29.6 cm.) each

In three parts

2024, Santiniketan

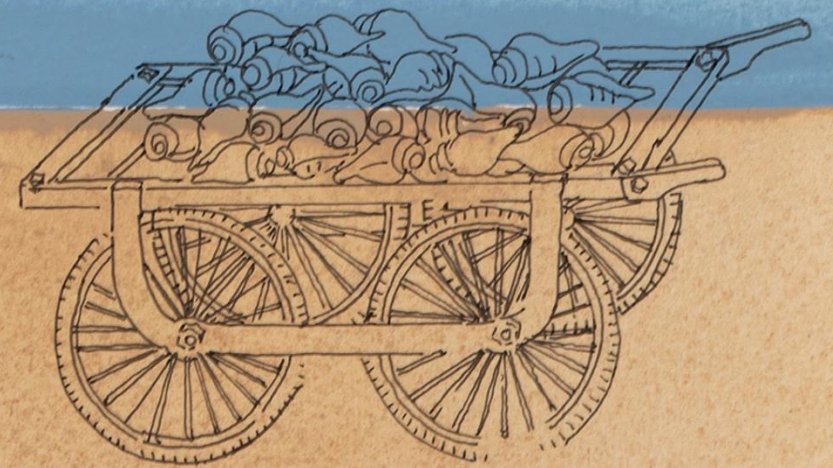
Signed and dated in English (on the reverse)

AB3736

Detail of *Different Horizons*



PS24112024
PRASANTASAHU-24



Detail of *Under the Floodlight*

P524112024
"THE CONCH SHELL STALL"
PRASANTASAHU-24

Behind the Walls

Behind the Walls depicts a construction site's elevation plan, showcasing fragments of workers' bodies in various activities.

Prasanta Sahu (b.1968)

Behind the Walls

Acrylic and graphite on Lokta paper pasted on acid-free paper

Overall dimension variable

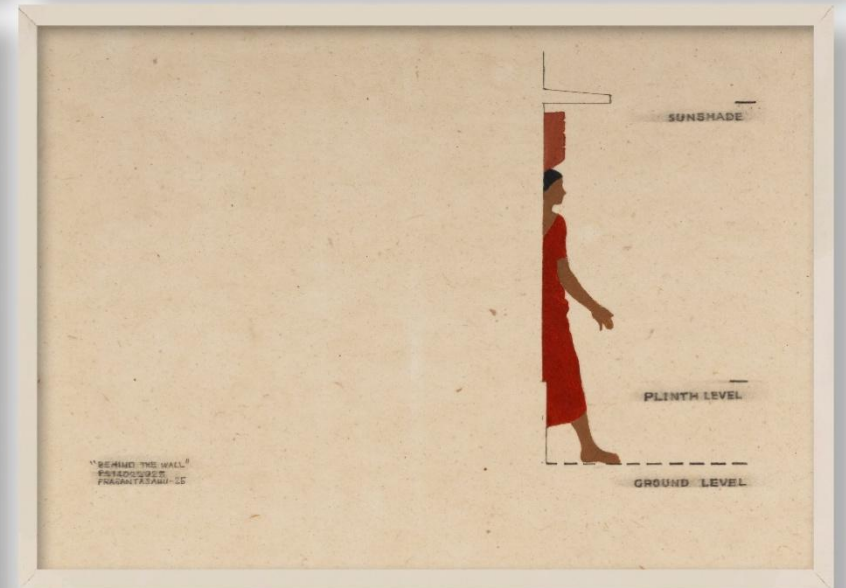
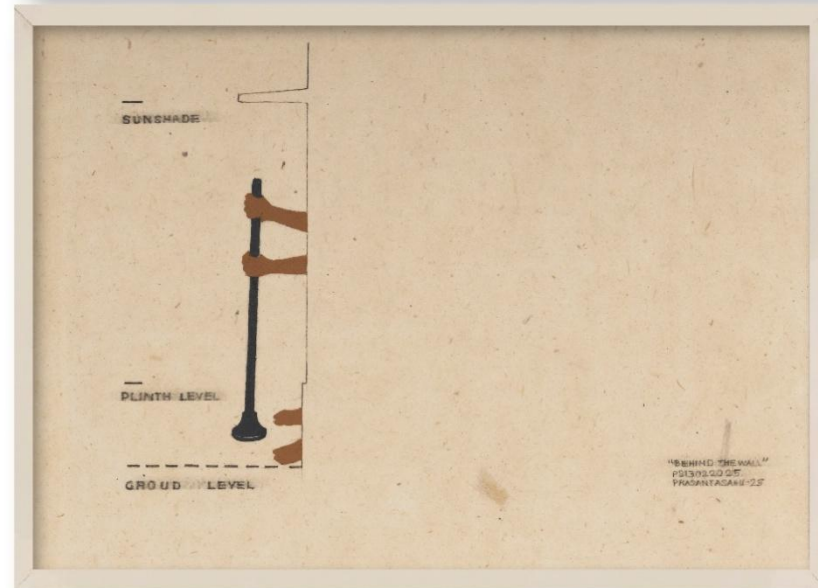
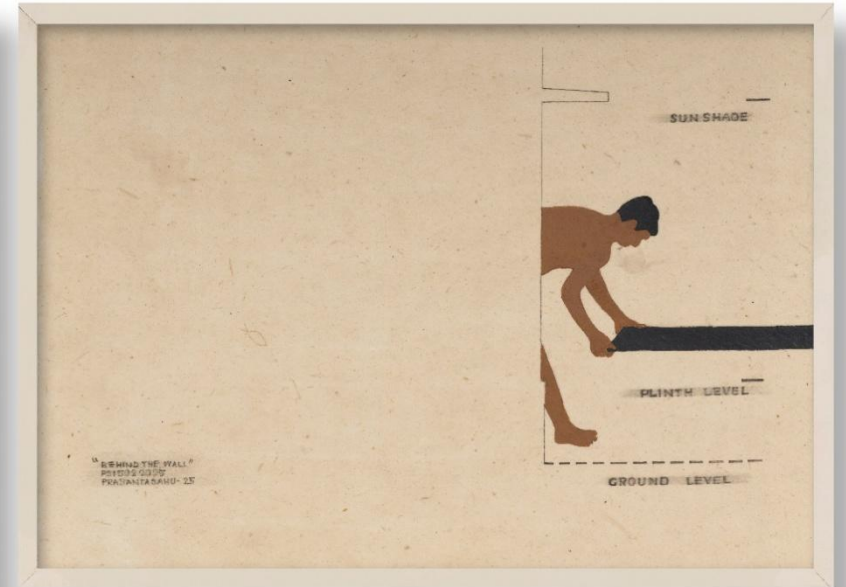
A, B, C, D- 8 1/4 x 11 3/4 in. (20.8 x 29.8 cm.) each

In four parts

2025, Santiniketan

Signed and dated in English (on the reverse)

AB3727



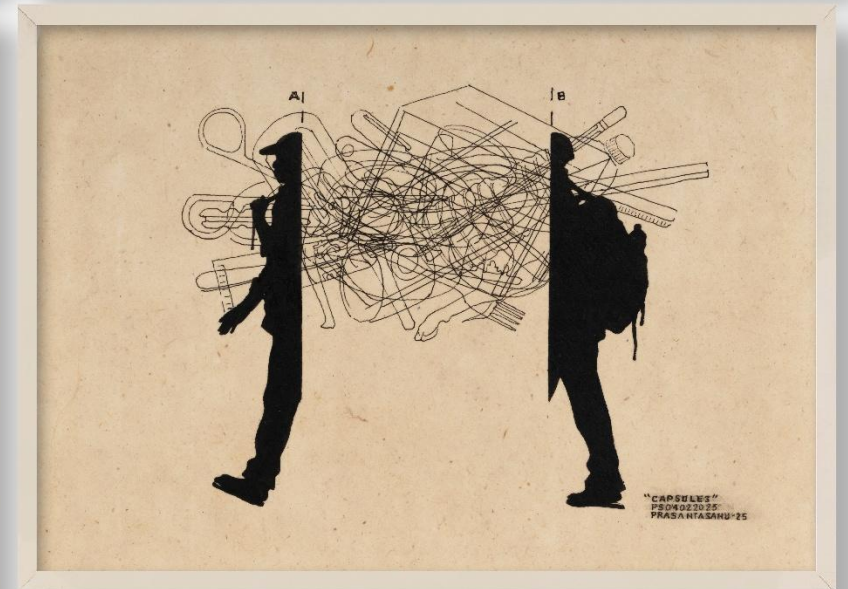
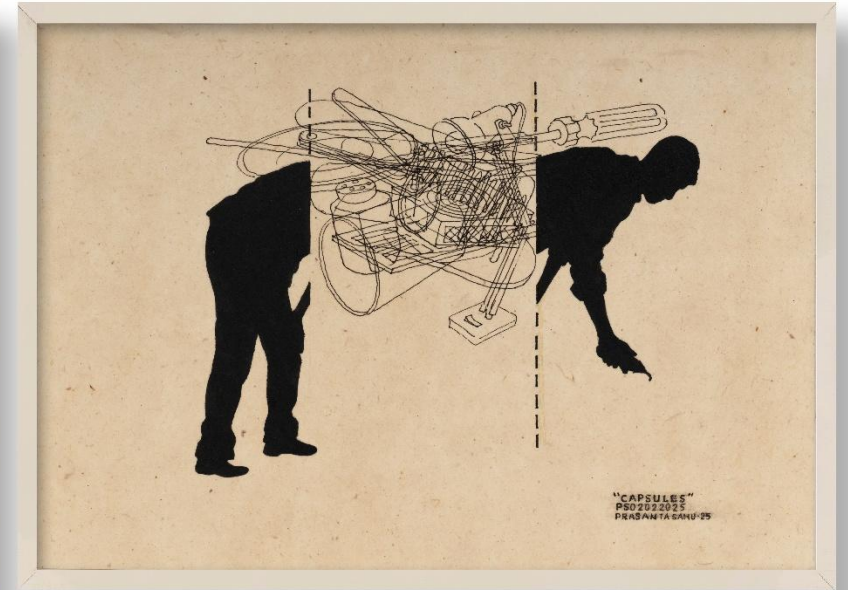
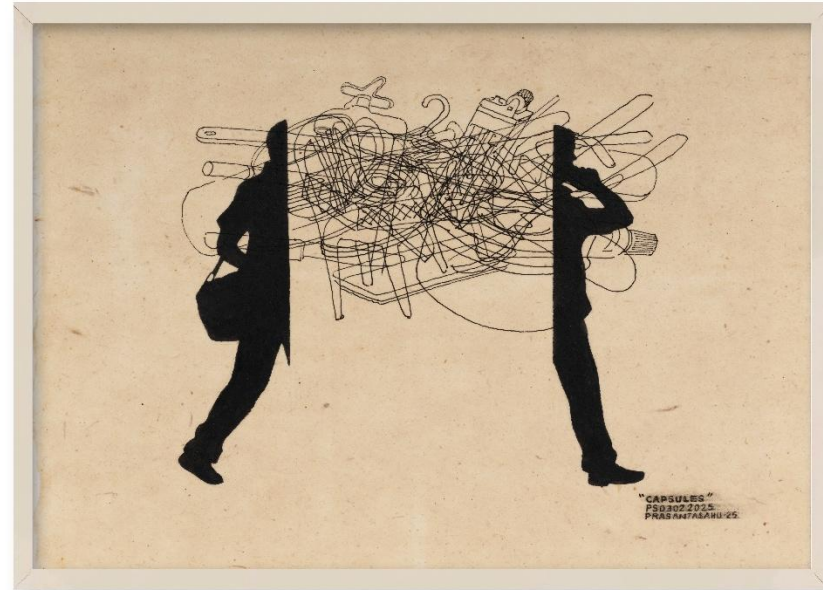


"BEHIND THE WALL"
PS12022025
PRASANTA SAHU-25



Capsules

People's loud conversations reveal their mental preoccupations in public spaces, repeating familiar themes. It inspired Capsules, where complex line drawings of objects overlap with the human body.



Prasanta Sahu (b.1968)

Capsules

Acrylic and ink on Lokta paper pasted on acid-free paper

Overall dimension variable

A, B, C, D- 8 1/4 x 11 3/4 in. (21 x 29.8 cm.) each

In four parts

2025, Santiniketan

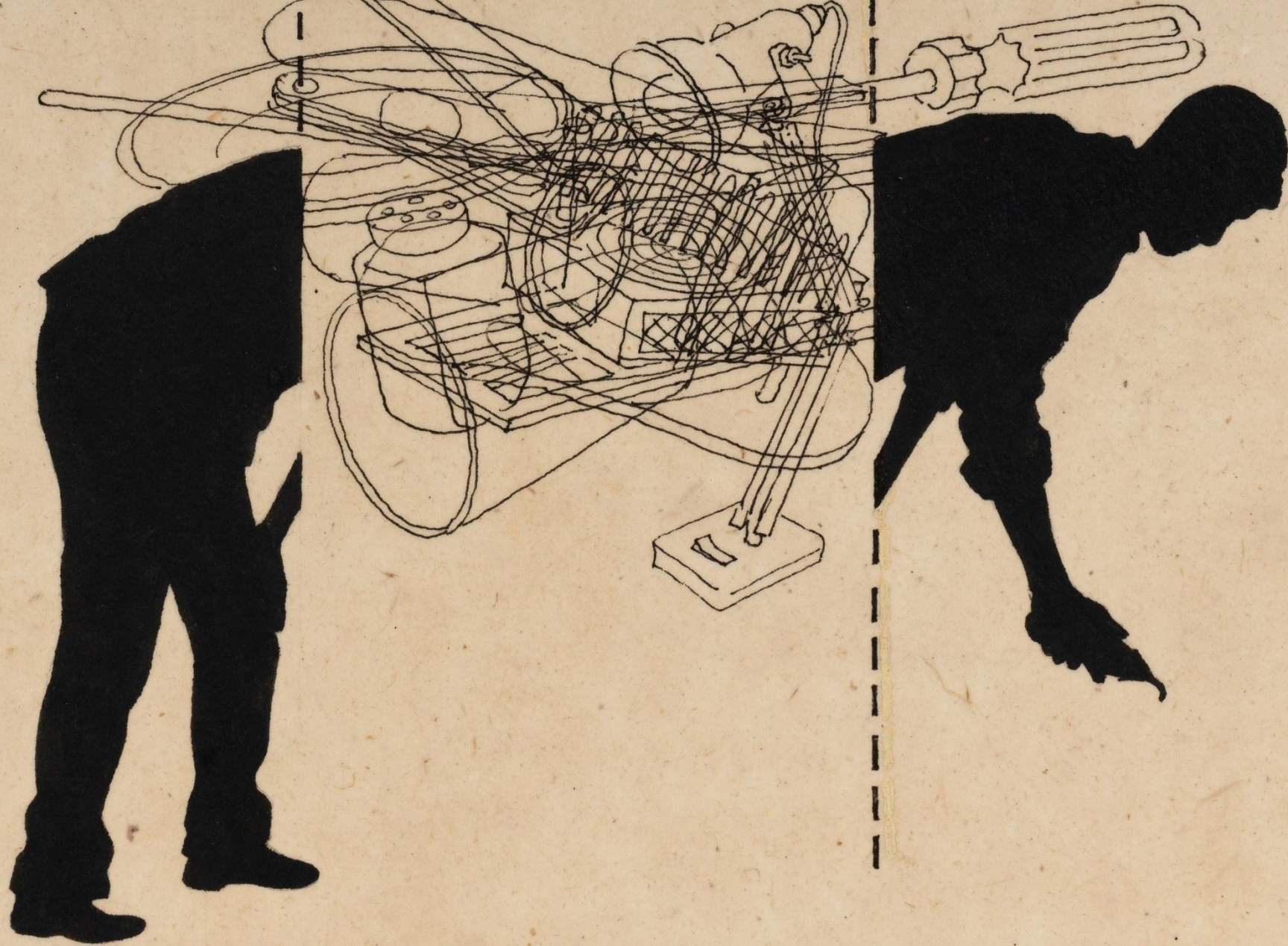
Signed and dated in English (on the reverse)

AB3728



Detail of *Capsules*

"CAPSULES"
PS03022025
PRASANTASAHU-25



Tools That Hold Memories

The work in five parts weaves stories about various livelihoods connected to specific occupations and tools, highlighting their social and cultural importance.

Prasanta Sahu (b.1968)

Tools That Hold Memories

Ink, graphite and watercolour on acid-free paper

Overall dimension variable

A, B, C, D, E- 8 1/4 x 11 3/4 in. (21 x 29.8 cm.) each

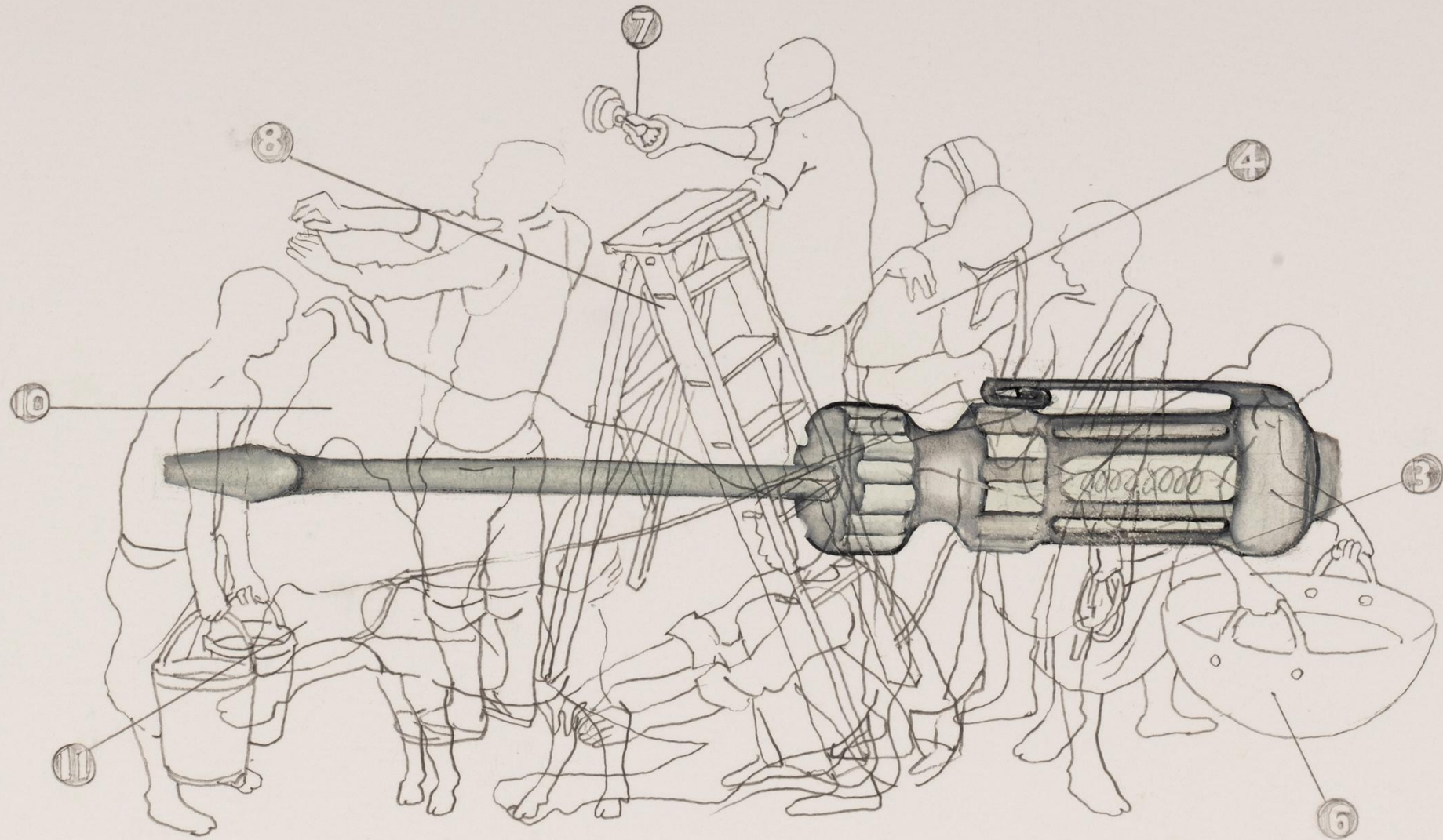
In five parts

2024, Santiniketan

Signed and dated in English (on the reverse)

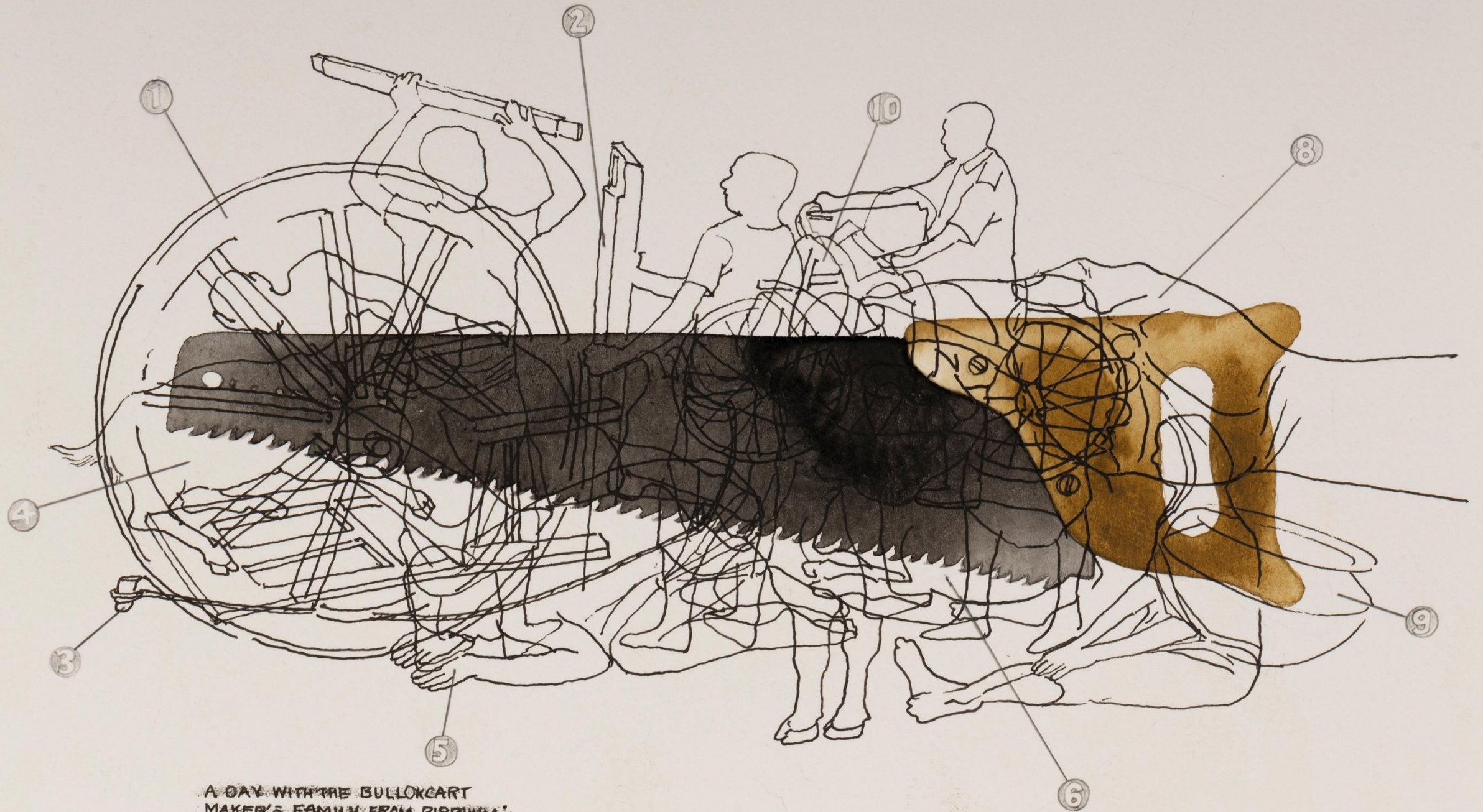
AB3729





Detail of Tools That Hold Memories

THE ELECTRICIAN
FROM BHUBANDANGA
STUDY: 17022024
PRASANTASAHU24



A DAY WITH THE BULLOCKART
MAKER'S FAMILY FROM BIRBHUM;
STUDY: 17022024
PRASANTASAHU-24
GANTINIKETAN

The Unseen Shell

The work originates in the artist's daily encounters with people, places, and situations that spark connections. Most of his recent small-format works are done in one sitting, preserving a genuine snapshot in the mind. These works often reflect unique perspectives, combining the visible with the invisible.

Prasanta Sahu (b.1968)

The Unseen Shell

Acrylic, ink and graphite on acid-free paper

Overall dimension variable

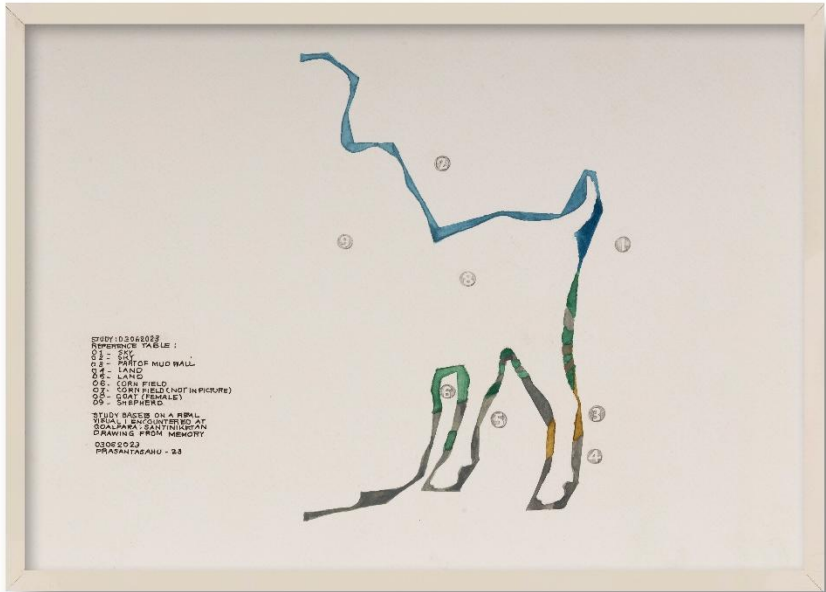
A, B, C-8 1/4 x 11 3/4 in. (21 x 29.8 cm.) each

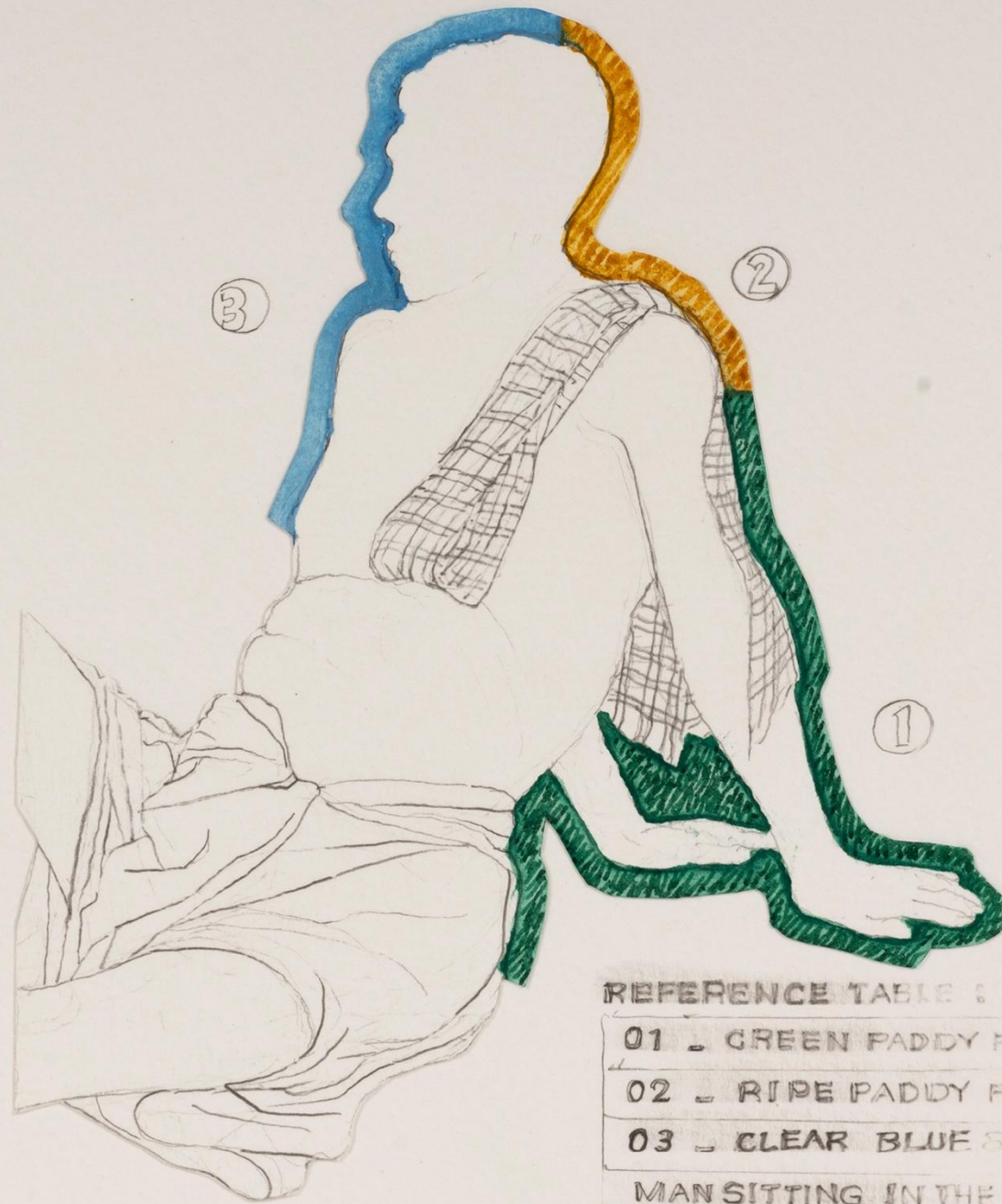
In three parts

2023, Santiniketan

Signed and dated in English (on the reverse)

AB3730





REFERENCE TABLE :

- | | |
|----|---------------------|
| 01 | - GREEN PADDY FIELD |
| 02 | - RIPE PADDY FIELD |
| 03 | - CLEAR BLUE SKY |

MAN SITTING IN THE PADDYFIELD
STUDY: 20052023
PRASANTA SAHU-23

STUDY: 03062023
 REFERENCE TABLE :
 01 - SKY
 02 - SKY
 03 - PART OF MUD WALL
 04 - LAND
 05 - LAND
 06 - CORN FIELD
 07 - CORN FIELD (NOT IN PICTURE)
 08 - GOAT (FEMALE)
 09 - SHEPHERD

STUDY BASED ON A REAL
 VISUAL I ENCOUNTERED AT
 GOALPARA, SANTINIKETAN
 DRAWING FROM MEMORY

03062023
 PRASANTASAHU - 23



Tale of the Wind

The work is three parts is based on the artist's childhood memories of playing with a handmade palm-leaf fan or a person blowing a conch shell, illustrating the physics of sound production and its cultural significance. In one piece of work, a farmer protecting crops from a cyclone speaks of the bond between people, their traditional occupations and vulnerability.

Prasanta Sahu (b.1968)

Tale of the Wind

Acrylic, graphite and ink on acid-free paper

Overall dimension variable

A- 8 1/4 x 11 3/4 in. (21 x 29.7 cm.)

B- 11 3/4 x 8 5/8 in. (29.8 x 22 cm.)

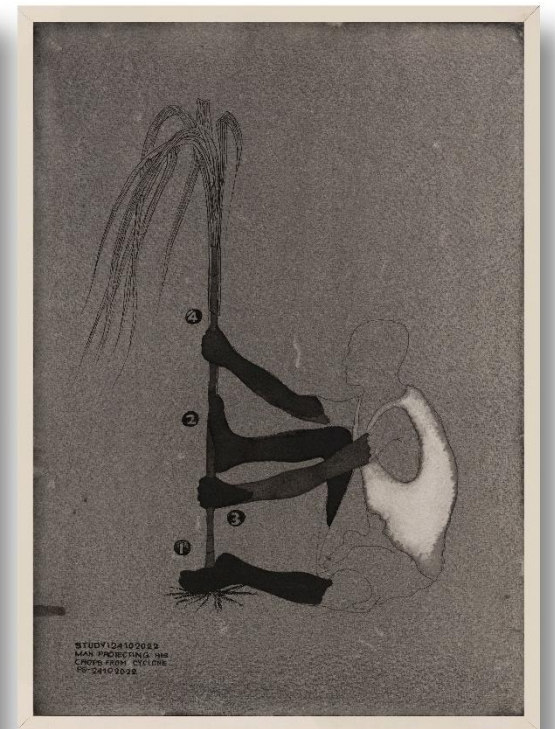
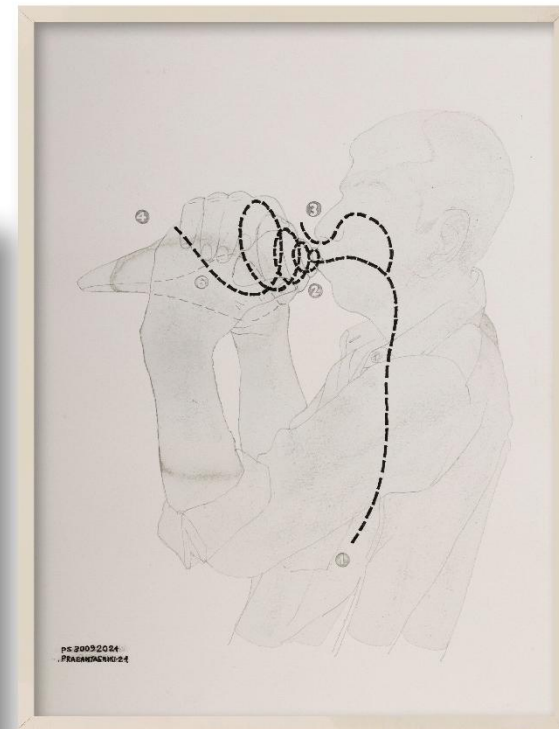
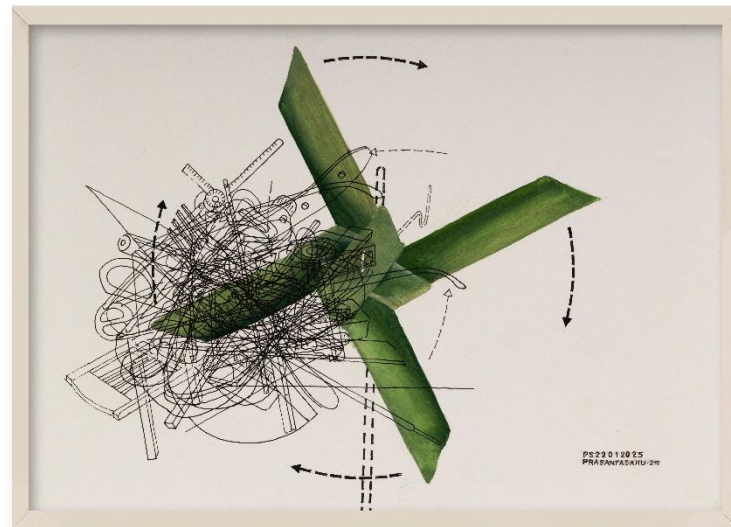
C- 11 3/4 x 8 1/4 in. (29.8 x 20.8 cm.)

In three parts

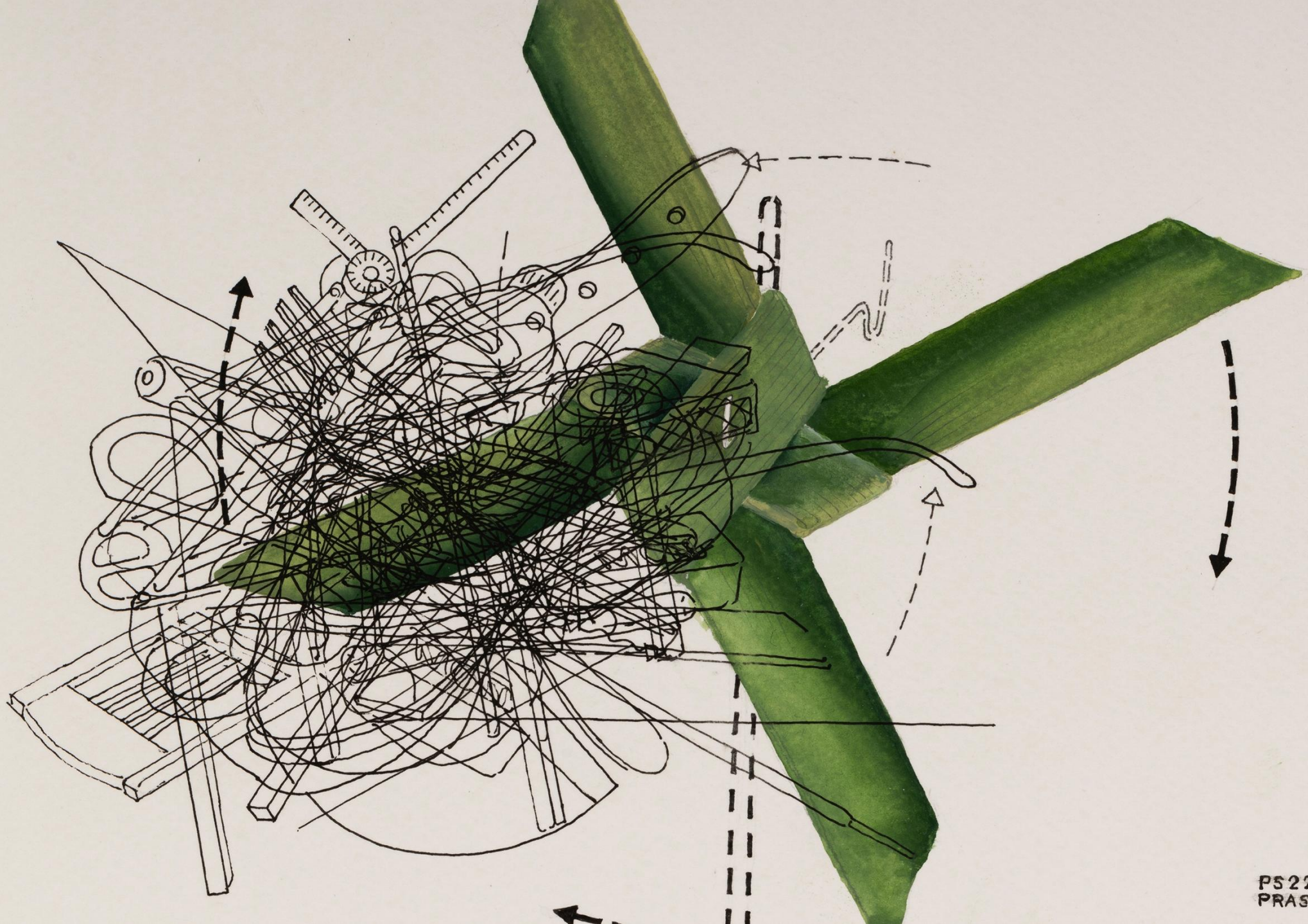
2022-2025, Santiniketan

Signed and dated in English (on the reverse)

AB3731

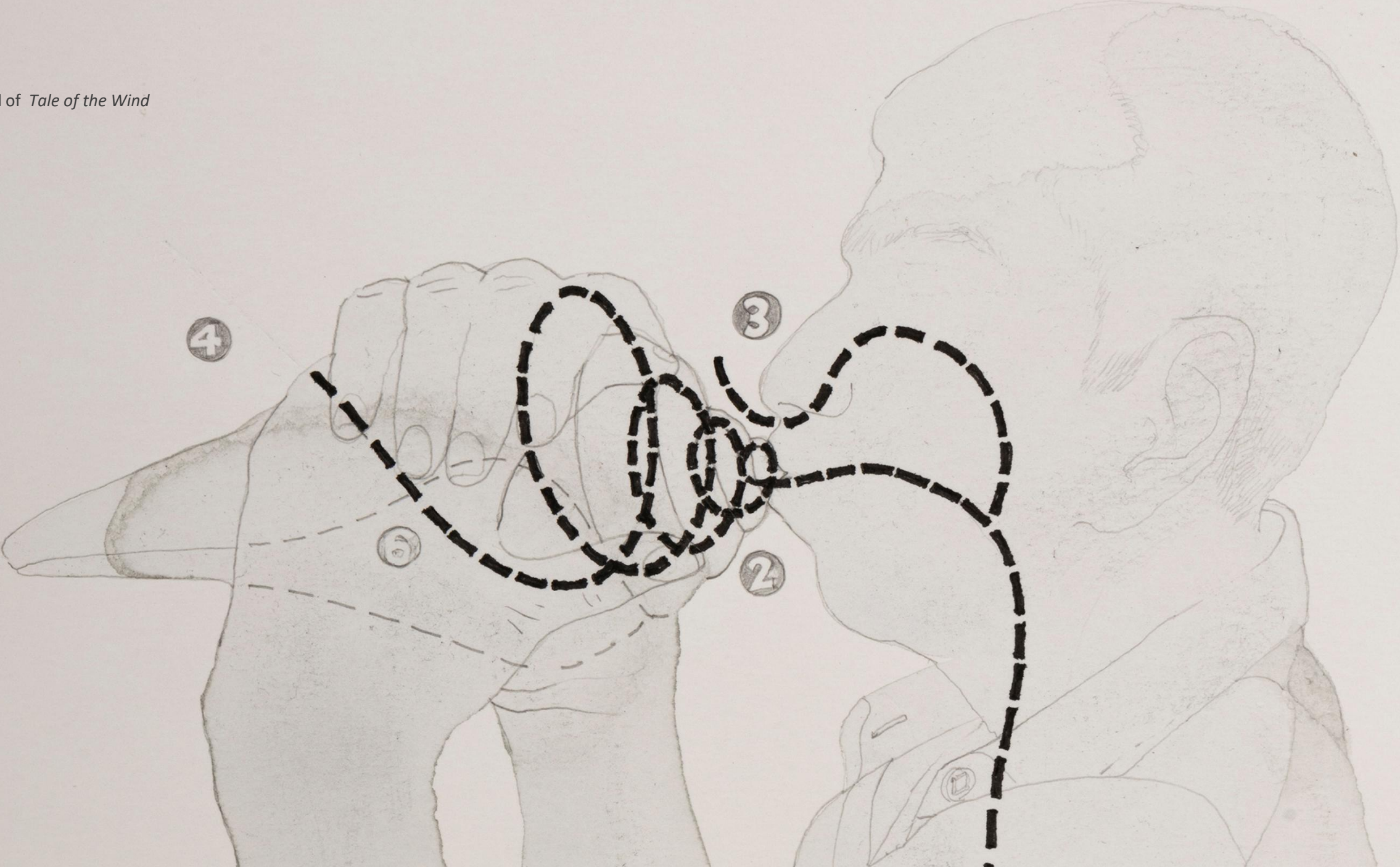


Detail of *Tale of the Wind*



PS22012025
PRASANTASAHU-25

Detail of *Tale of the Wind*



Slices of the Skies

The work shows Prasanta Sahu's trademark artistic approach, combining the characteristics of technical drawing and poetic sensibilities in observing people and nature. The work speaks of the daily life of ordinary people, their occupations, and relationships with modern societies.

Prasanta Sahu (b.1968)

Slices of the Skies

Acrylic and ink on acid-free paper

Overall dimension variable

A- 11 3/4 x 8 1/4 in. (29.7 x 20.9 cm.)

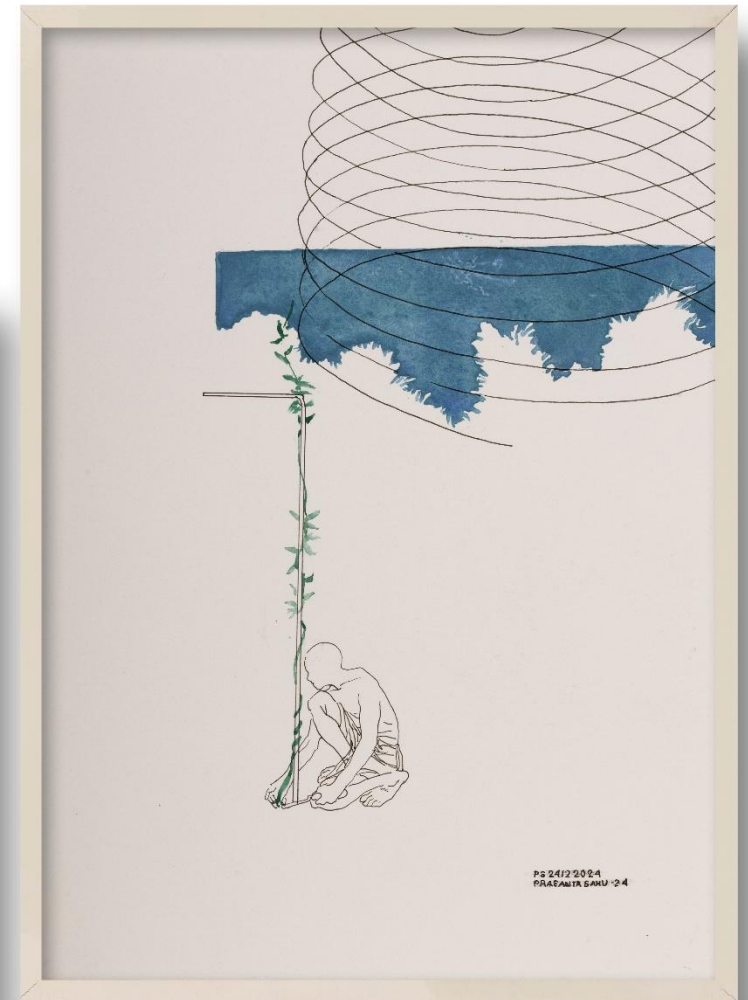
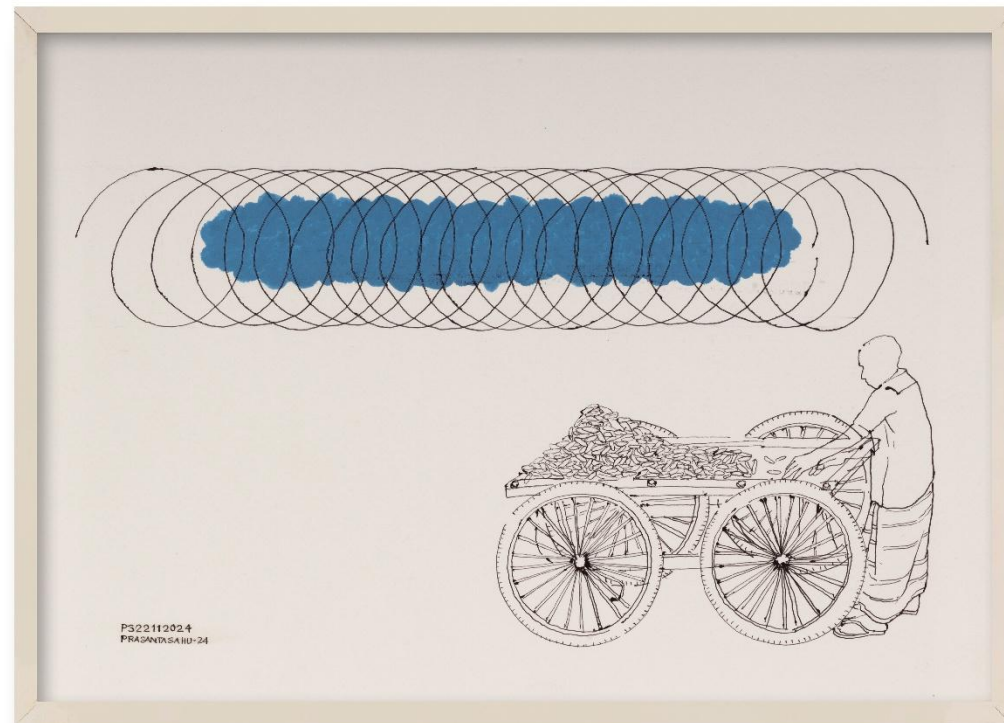
B- 8 1/4 x 11 3/4 in. (21 x 29.7 cm.)

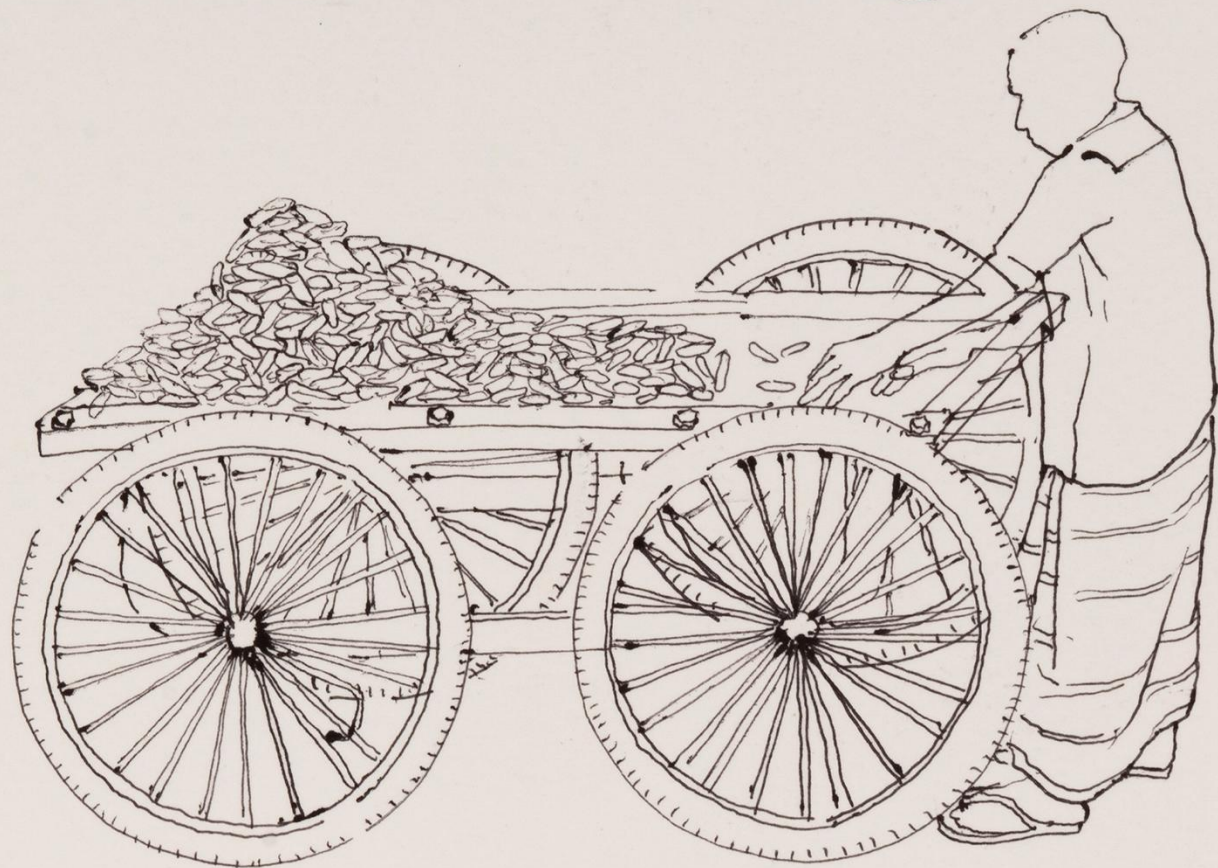
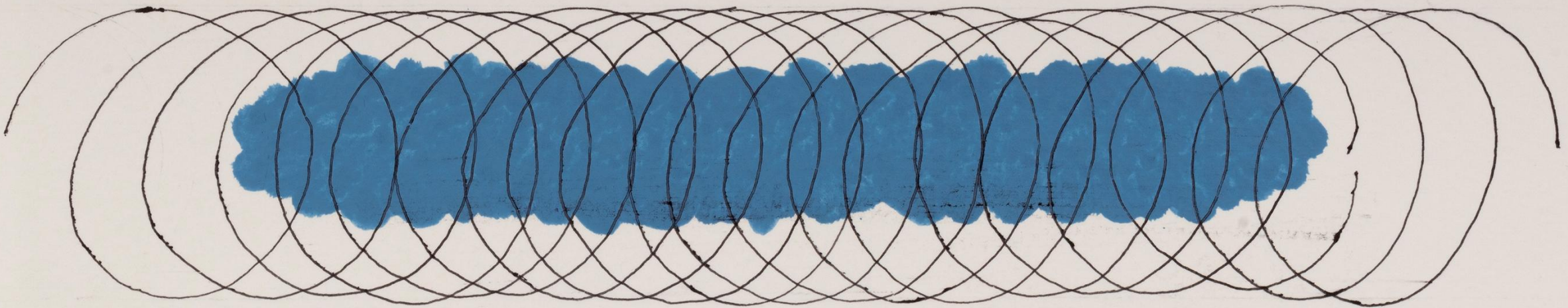
In two parts

2024, Santiniketan

Signed and dated in English (on the reverse)

AB3732





P322112024
PRASANTASAHU-24

Detail of *Slices of the Skies*



PS 24/2/2024
PRAEANTA SAHU -24

The Muddy Hands

The Muddy Hands are about the artist's memory of his village. The work in two parts shows hands cleaning rice and kneading clay dough, highlighting the connection between hands and labour.

Prasanta Sahu (b.1968)

The Muddy Hands

Acrylic, graphite and ink on acid-free paper

Overall dimension variable

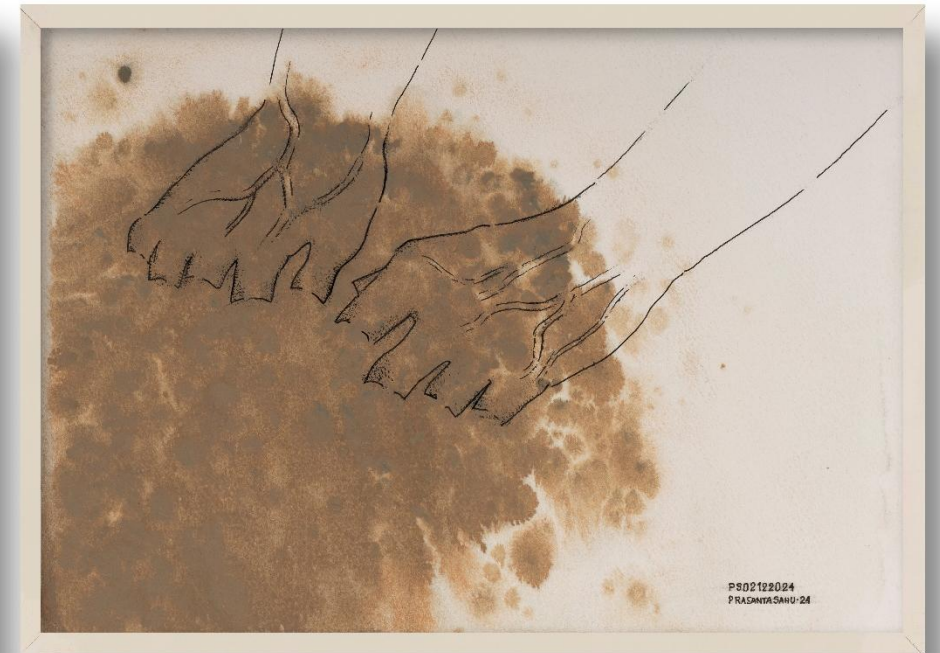
A,B- 8 1/4 x 11 3/4 in. (21 x 29.7 cm.) each

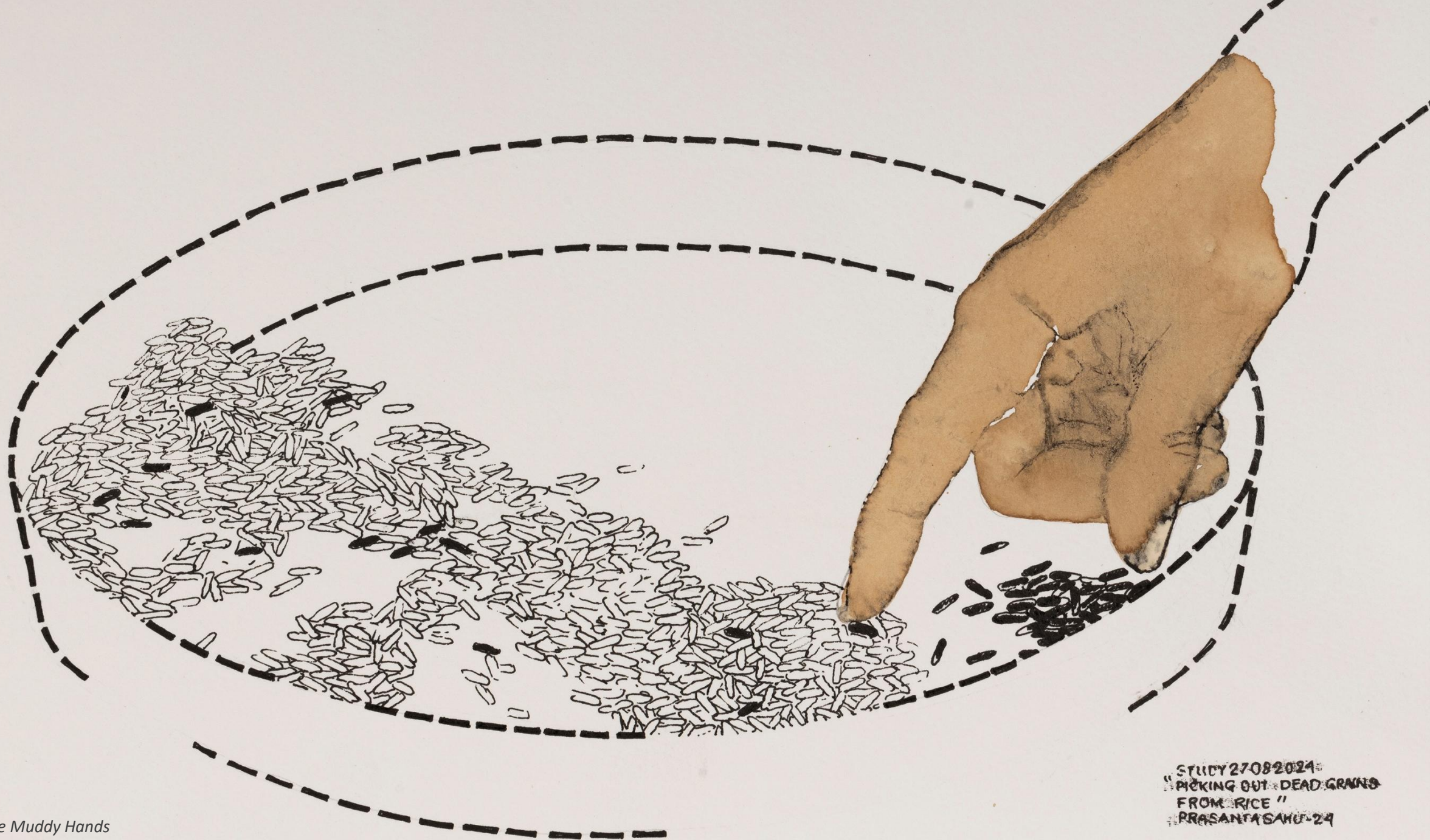
In two parts

2024, Santiniketan

Signed and dated in English (on the reverse)

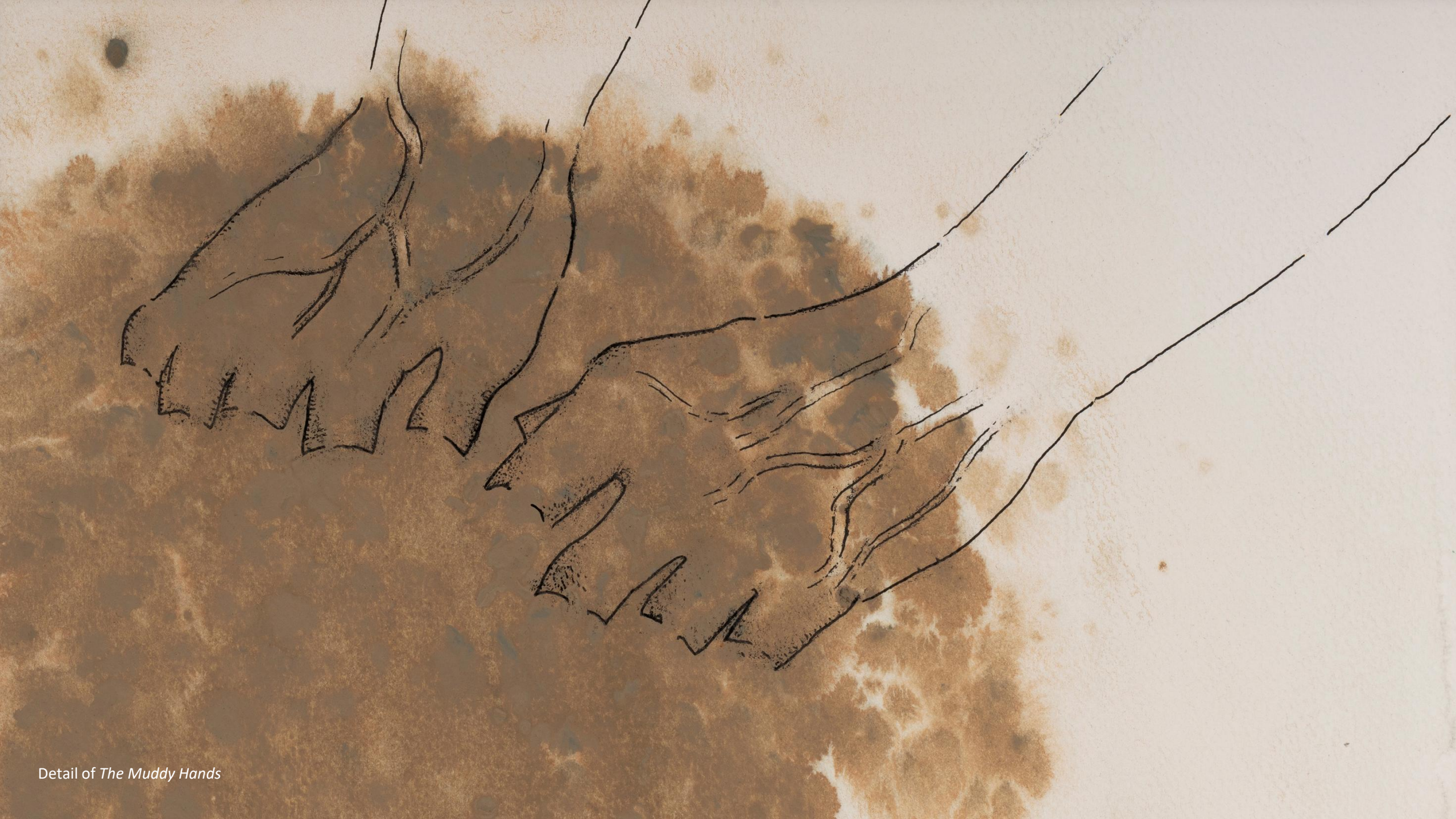
AB3733





Detail of *The Muddy Hands*

STUDY 27082024
"PICKING OUT DEAD GRAINS
FROM RICE"
PRASANTASAHU-29



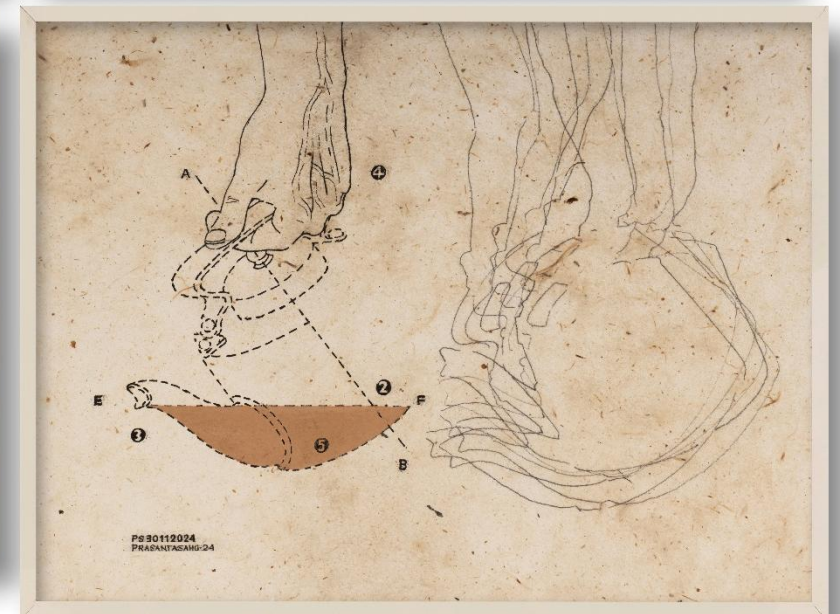
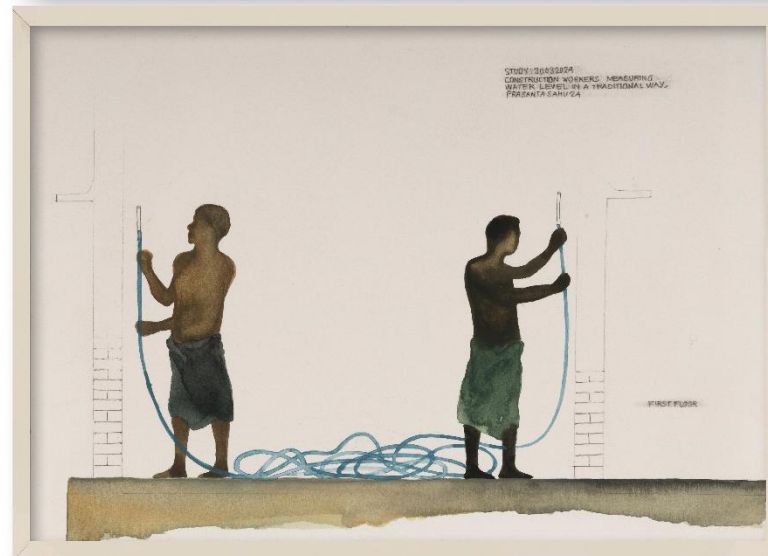
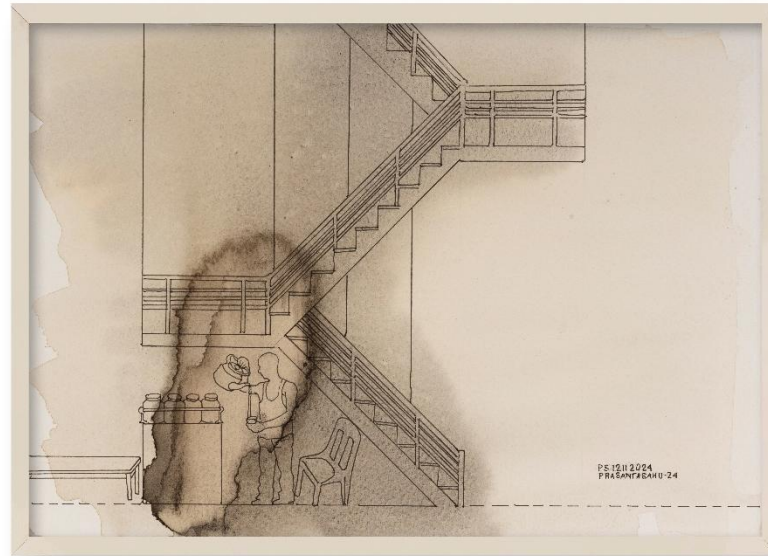
Detail of *The Muddy Hands*

Study of Four Situations

The work originates in the artist's daily encounters with people, places, and situations that spark connections.

Most of his recent small-format works are done in one sitting, preserving a genuine snapshot in the mind.

These works often reflect unique perspectives, combining the visible with the invisible.



Prasanta Sahu (b.1968)

Study of Four Situations

Acrylic, ink, graphite on acid-free paper and Lokta paper pasted on acid-free paper

Overall dimension variable

A,B,C- 8 1/4 x 11 3/4 in. (20.9 x 29.8 cm.) each

D- 9 3/8 x 12 1/2 in. (23.9 x 31.8 cm.)

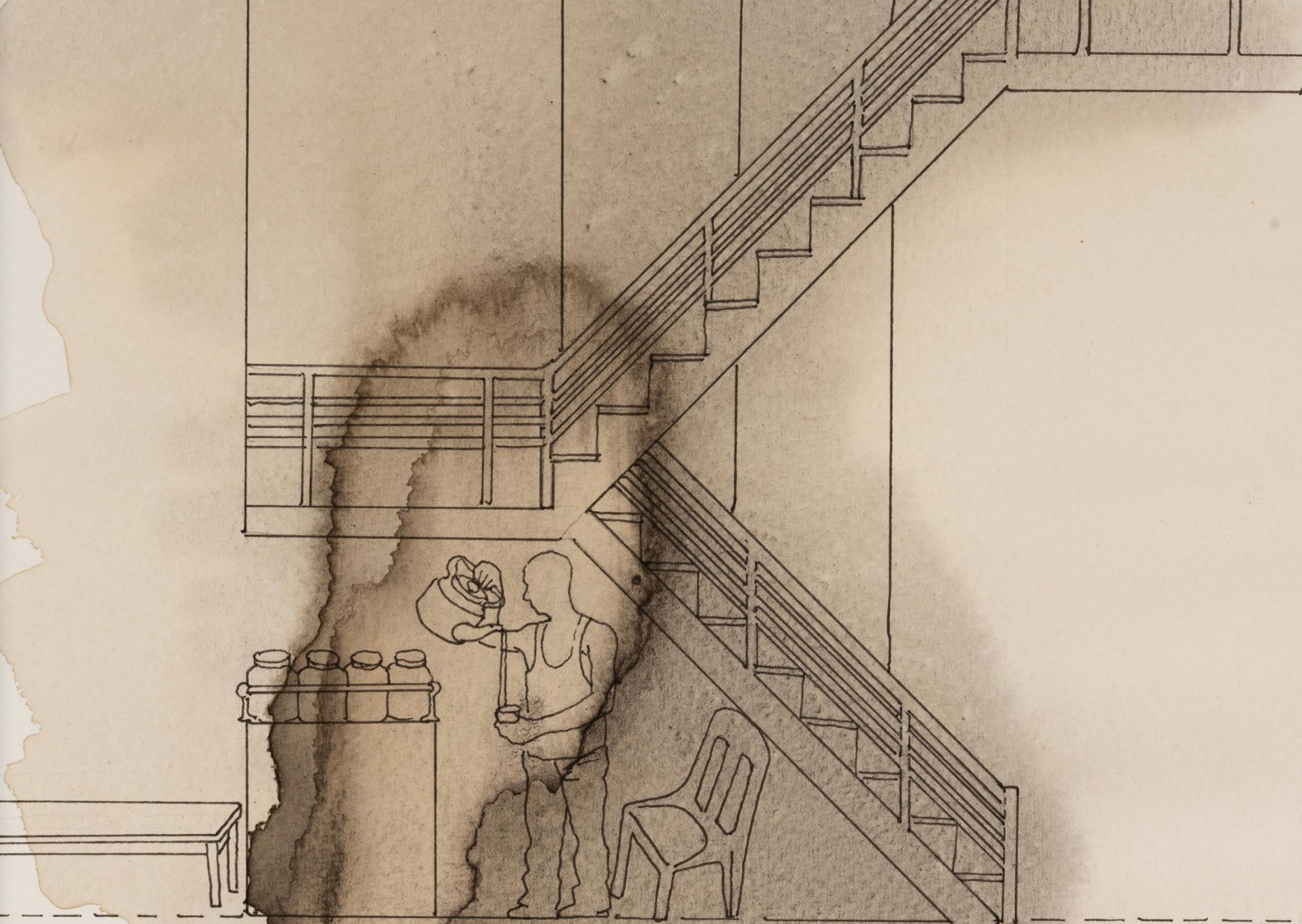
In four parts

2023-2024, Santiniketan

Signed and dated in English (on the reverse)

AB3734

Detail of *Study of Four Situations*



PS 12112024
PRASANTASAHU-24



Detail of *Study of Four Situations*

Under the Floodlight

Under the Floodlight uses a streetlight's multiple lamps as a metaphor for urban development, while a person or goat's shadows symbolize the darker aspects of it.

Prasanta Sahu (b.1968)

Under the Floodlight

Acrylic, ink and graphite on acid-free paper
Overall dimension variable

A- 11 5/8 x 8 1/4 in. (29.5 x 20.9 cm.)

B,C,D- 8 1/4 x 11 3/4 in. (20.9 x 29.7 cm.) each

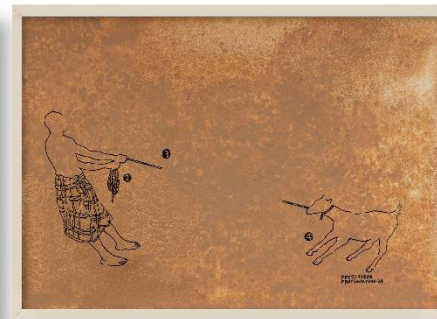
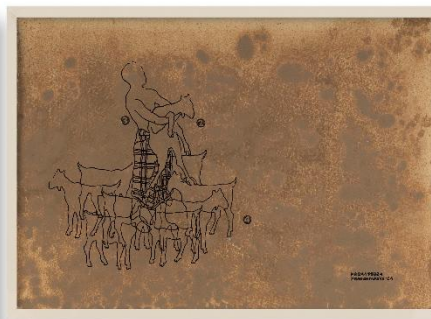
E- 9 1/4 x 12 1/2 in. (23.6 x 31.8 cm.)

In five parts

2024-2025, Santiniketan

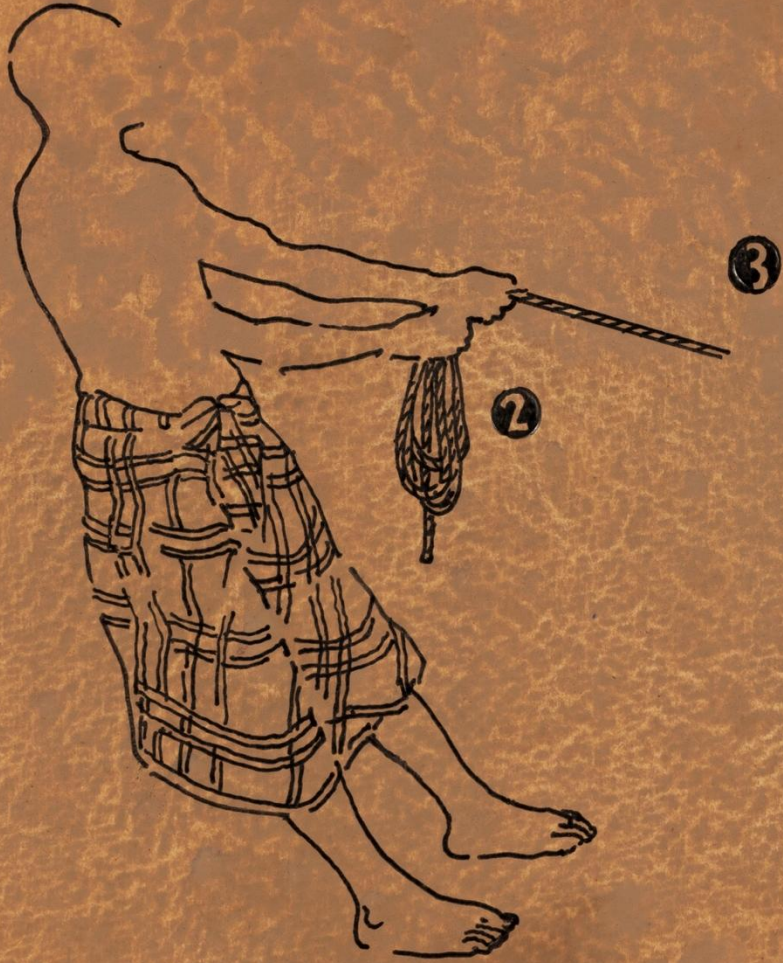
Signed and dated in English (on the reverse)

AB3735





Detail of *Under the Floodlight*



PS25112024
PRASANTASAMU-24

Hidden Patterns

Hidden Patterns is about the basic structure of geometry, which is present in almost any human act. These works demonstrate how everyday people understand fundamental scientific principles and properties of things.

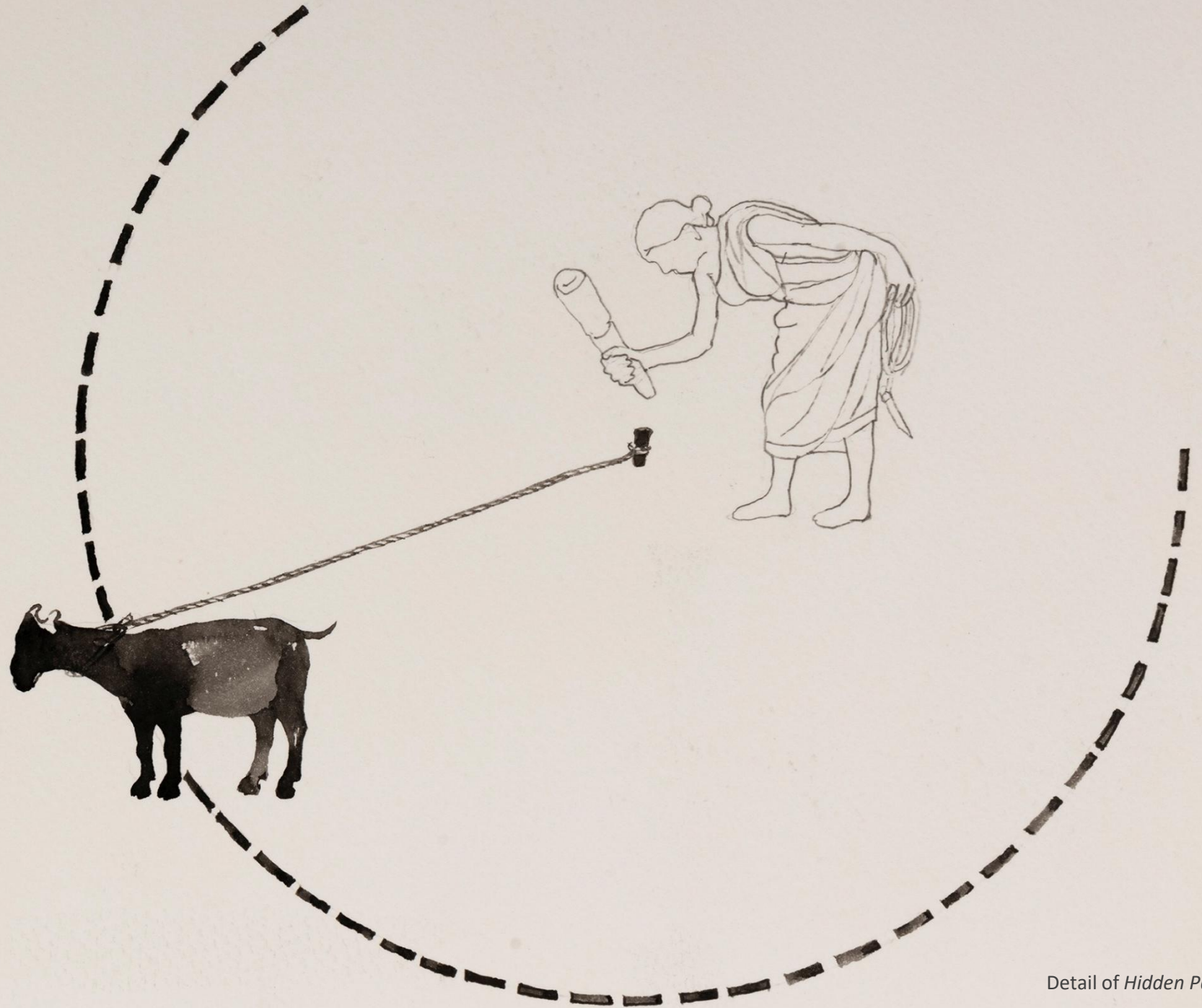
Prasanta Sahu (b.1968)

Hidden Patterns

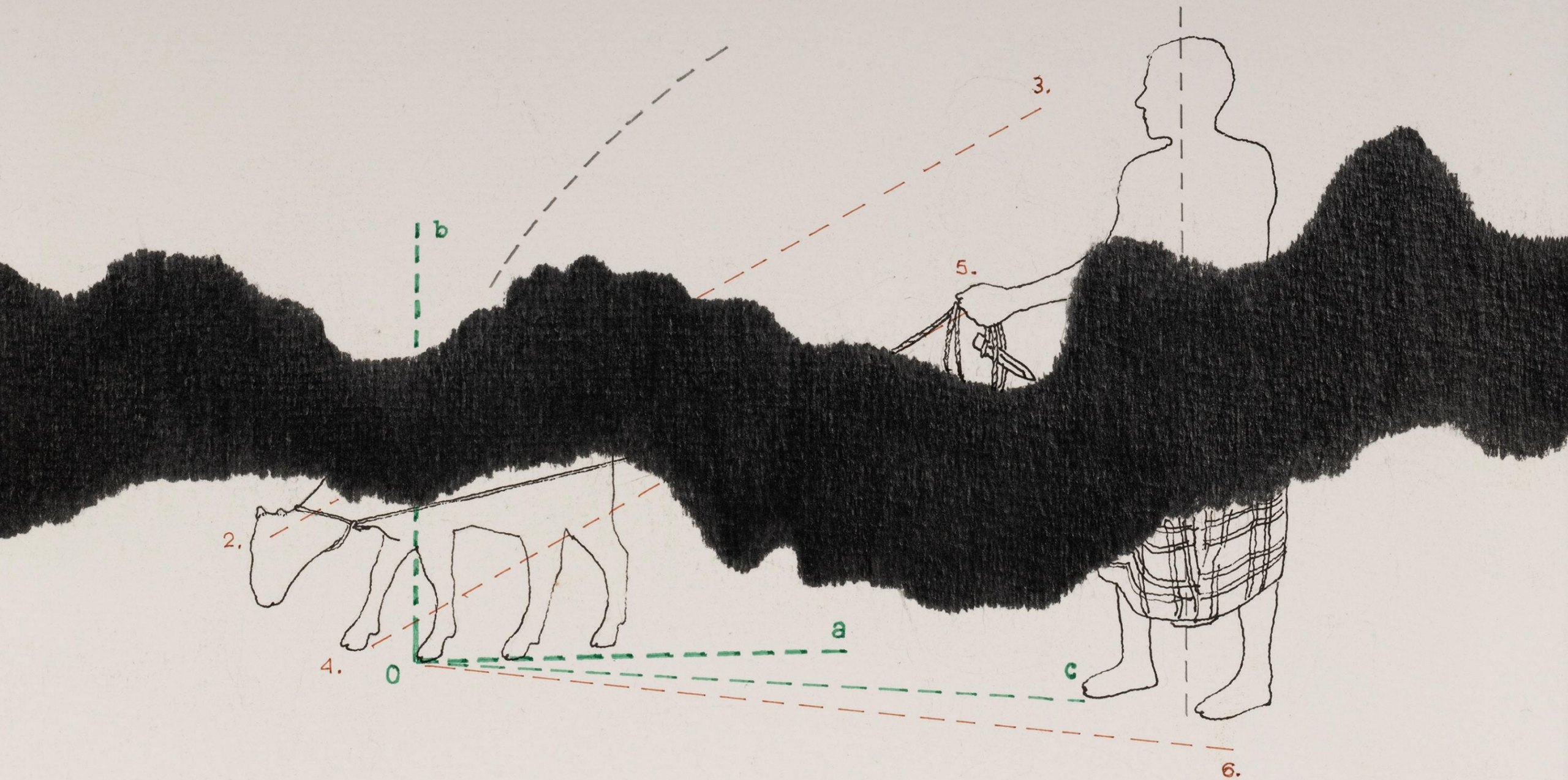
Acrylic, graphite and ink on acid-free paper
 Overall dimension variable
 A,B- 8 1/4 x 11 3/4 in. (20.9 x 29.8 cm.) each
 In two parts
 2024, Santiniketan
 Signed and dated in English (on the reverse)

AB3737





STUDY:18022024.
PRASANTASAHU.24



Too Close And Too Far

The work originates in the artist's daily encounters with people, places, and situations that spark connections. It uses signs and outlines of figures to capture the complex relationship that ordinary workers have with this growing urbanized society. Most of his recent small-format works are done in one sitting, preserving a genuine snapshot in the mind. These works often reflect unique perspectives, combining the visible with the invisible.

Prasanta Sahu (b.1968)

Too Close And Too Far

Acrylic and graphite on acid-free paper

Overall dimension variable

A,B- 8 1/4 x 11 3/4 in. (21 x 29.7 cm.) each

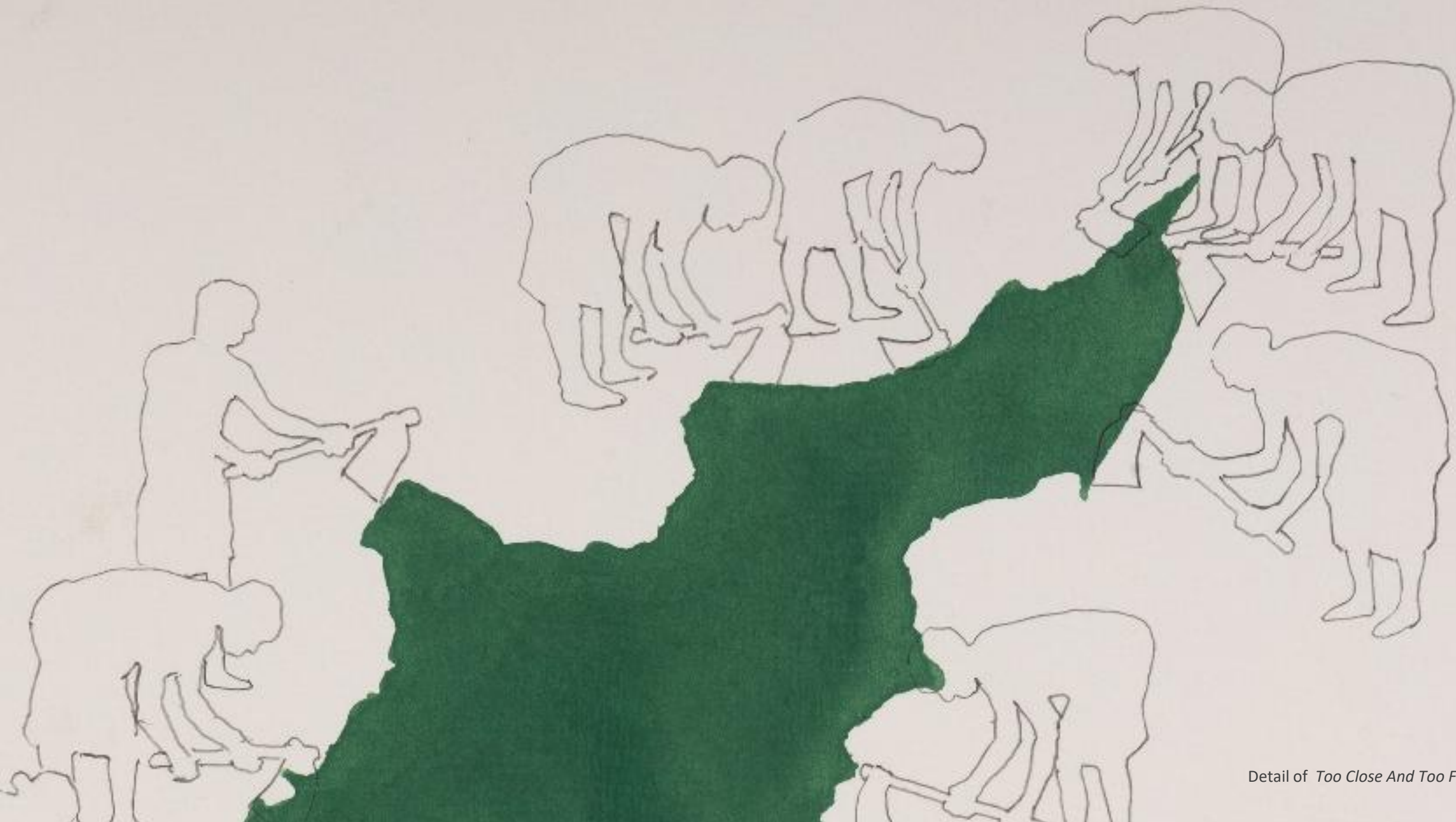
In two parts

2024, Santiniketan

Signed and dated in English (on the reverse)

AB3738





Detail of *Too Close And Too Far*



Detail of *Too Close And Too Far*

Untitled

This series of black-and-white photographs documents the lives of ordinary people, mostly workers, that the artist encounters in and around Santiniketan. The images highlight the presence of those who are often underrepresented and unacknowledged despite their significant contributions to society. Like his other works, these photographs reflect Prasanta Sahu's political stance as an artist, connecting documentary practice to social and political understanding and unmasking power dynamics in rural and suburban contexts.



Prasanta Sahu (b.1968)

Untitled

Archival print on archival paper

Overall dimension variable

A-H: 8 1/4 x 11 3/4 in. (21 x 29.7 cm.)

I: 11 3/4 x 8 1/4 in. (29.7 x 21 cm.)

Set of 9 unique photographs

2024-2025, Santiniketan

Signed and dated in English (on the reverse)

AB3744



Detail of Untitled



The Geometry of Ordinary Lives

The installation showcases everyday life scenes, edited to reveal intricate relationships between people, objects, and occupations. It highlights unrecognized institutions providing vocational training to young, unemployed individuals, equipping them with technical skills and livelihood opportunities. These institutions remain unnoticed despite their vital role in skill development.

The installation which include a video and set of eleven drawings showing Sahu's trademark approach and style focuses on young workers in a rural sweet factory, expertly crafting traditional Indian rasgollas. The footage captures their precise, mechanical movements, creating hundreds of identical rasgollas. The rasgollas float in utensils, forming mesmerizing patterns. As workers add rasgollas to the pot, captivating honeycomb-like patterns emerge. The artwork sheds light on the intersection of tradition, skill, and the unseen forces that shape our world.



Installation view of *The Geometry of Ordinary Lives* (set of 11 drawings)



Set of 11 drawings

Prasanta Sahu (b.1968)

The Geometry of Ordinary Lives

Single channel video (2:46 min; colour and sound, loop)

Paper works - Acrylic, ink, graphite, and photo transfer on

Lokta paper pasted on acid-free paper

Paper works - 8 1/4 x 11 3/4 in. (21 x 29.7 cm.) each

1 video with a set of 11 drawings

Overall dimension variable

2024-2025, Santiniketan

Video Edition: Unique

Signed and dated in English (on the reverse) of the 11 drawings



AB3751

Video still



Detail of *The Geometry of Ordinary Lives* Video Still

PS10042025



Detail of The Geometry of Ordinary Lives Video Still

DETAILS OF HANDS
PERSON - 1
PRASANTIA SAHU-2025



Detail of *The Geometry of Ordinary Lives* Video Still

Tea Table Talk

Discussions over a cup of tea are a common cultural practice. People spend hours at the tea stalls, engaging in conversations with friends. The collective chatter is often deafening and impossible to ignore. Despite the chaotic noise, the topics are fascinating and diverse, ranging from current politics, policy critiques, and religious discussions to films, fashion trends, weather, agriculture, economy, and personal matters. An enthusiast of these informal gatherings, Prasanta Sahu, conceived the idea of an installation showing a pile of terracotta tea cups on a table with audio clips of these discussions. He commissioned a local potter to create 3000 terracotta cups for this project. The cups with words written on them are cut in half, resembling waste.

Prasanta Sahu (b.1968)

Tea Table Talk

Acrylic, terracotta, and wood (installation)

44 x 84 x 54 in. (111.76 x 213.36 x 137.16 cm.) overall

2024 - 2025, Santiniketan

Overall weight variable

Unsigned

Courtesy -

Sitaram Pandit, the potter who made the 3000 terracotta tea cups for this project, has been making tea cups for the past three decades. He lives in Bolpur, Birbhum.

Project assistants: Saniya Malik, Mantu Bhandari

AB3748





Detail of *Tea Table Talk*

EMAMI ART

KOLKATA, INDIA

Emami Art, Kolkata, is a leading contemporary art gallery and space for cultural production. Based in Kolkata, India, the gallery focuses on a future-forward, complex, multi-dimensional approach. It is steadfast in advocating for emerging, mid-career and established artists and engaging with contemporary and historical material. The gallery also aims to create dynamic, wide-ranging registers of exhibition-making and viewing.

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.

Artists represented by Emami Art:

- Ali Akbar PN
- Anjan Modak
- Arindam Chatterjee
- Arpita Akhanda
- Arunima Choudhury
- Bholanath Rudra
- Debashish Paul
- Ghana Shyam Latua
- Janhavi Khemka
- Prasanta Sahu
- Santanu Debnath
- Shilpi Sharma
- Sibaprasad Karchaudhuri
- Soma Das
- Suman Dey
- Ujjal Dey

To know more about the artist, please click below:

<https://www.emamiart.com/artists/>

