

Tapas Biswas

Portfolio





Through sculptures composed of countless chip-like wooden fragments and bright metal lines that follow the curves of undulating forms, Tapas Biswas reimagines traditional sculptural techniques—modelling and carving—through a contemporary, constructionist lens. His innovative methods enable the creation of large, yet lightweight figurative works that evoke the elegance of natural forms. While his materials and processes are experimental, Biswas remains rooted in conventional themes and classical sculptural idioms, prioritising visual communication and aesthetic resonance over conceptual complexity.

Born in 1972 into a family of artisans—his father a jewellery designer—Biswas is a prominent sculptor from Bengal. He studied sculpture in Kolkata and Varanasi, developing a mastery of metal casting. For much of his early career, bronze remained his primary medium. His early bronzes of the Banaras Ghats are particularly notable, capturing his deep fascination with the city’s rich cultural and spiritual landscape through refined modelling and casting.

In recent years, Biswas has added to his oeuvre by developing large-scale, visually compelling yet lightweight sculptures, expanding beyond bronze to experiment with unconventional materials and techniques. His newer works, particularly those inspired by floral forms, reflect a meticulous and architectural approach—akin to that of a mason building with precision and intentionality. These sculptures stem from years of experimentation with the forms of fallen flowers and foliage, thematically anchored in the transience of time and ideas of decay, impermanence, and mortality.



The flower shows Tapas Biswas's innovative and experimental approach to using wood as the medium of sculpture. It reflects his powerful sculptural imagination to see the shape of the flower as not just beautiful and elegant but also protective of the future that lies in it.

Shielded
Brass, wood and epoxy adhesive
58 1/4 x 40 1/8 x 20 7/8 in.
2025, Kolkata

Tapas Biswas's fallen flower sculpture stands out for its unique form, curves and hollows and its innovative use of medium, reflecting his ongoing experimentation with sculptural expression and lightness.

A Flower I
Pine wood, brass, epoxy as an adhesive
14 5/8 x 19 1/2 x 18 1/8 in.
2025, Kolkata



A Flower III
Pine wood, brass, and epoxy adhesive
15 3/8 x 14 1/8 x 17 1/8 in.
2025, Kolkata





This beautifully crafted sculpture – all brown with flickering brass – shows fallen dry leaves on the ground. Tapas Biswas captures the convoluted forms, representing not the death but the afterlife of a living being: an image of absolute renunciation, recoiling back to where everything starts.

Dry Foliage
Merbau wood, brass, epoxy adhesive
44 7/8 x 44 1/8 x 39 in. approx.
2024-2025, Kolkata



Installation view
An Ancient Ballad
Emami Art, Kolkata
2026

Tapas Biswas is fascinated by flowers and foliage, detached from the tree and lie on the ground. Their forms, with complex patterns of petals and leaves, attract him. In this sculpture, the calculated use of curves and bright brass lines along the edges of oversized flower captures their magnificent organic beauty.

A Pumpkin Flower
Wood, brass, and epoxy resin
36 5/8 x 55 7/8 x 46 1/2 in.
2025, Kolkata





Tapas Biswas has pioneered a unique sculptural approach, moving beyond traditional materials like clay or bronze. He employs a mosaic method, arranging wood and carbon pieces in a calculated manner to achieve the forms. As a sculptor, Biswas breaks away from direct mimesis, instead dissecting forms into fragments with an engineer's precision. *The Whirlwind* is a wall sculpture depicting turbulent clouds, beautifully capturing the changing, dynamic phenomenon.

The Whirlwind
Wood, brass, and epoxy resin
56 3/4 x 54 3/8 x 16 3/4 in.
2025, Kolkata

Tapas Biswas's sculptures showcase his innovative approach to medium experimentation and playful imagination. Through a meticulous, additive process of assembling small wooden pieces and welding them with metal, he creates dynamic forms. This work, combining a shape of conch and a vulture in a playful manner, exemplifies his unique artistic imagination.

Morphosis
Wood, brass, stoneware, and epoxy resin
38 5/8 x 56 1/4 x 35 7/8 in.
2025, Kolkata





Detail
Morphosis
Wood, brass, stoneware, and epoxy resin
38 5/8 x 56 1/4 x 35 7/8 in.
2025, Kolkata





Many of Tapas Biswas's works are about flowers and foliage, as he is always fascinated by the beauty, complexity, and patterns of their forms. He tries to recreate these elements in sculpture. This bough, detached from the tree and lying on the ground, is a complex sculptural experiment that brilliantly captures the characteristics of dried leaves.

A Fallen Bough
Wood, brass, and epoxy resin
26 3/8 x 55 1/8 x 31 1/2 in.
2025, Kolkata



Detail
A Fallen Bough
Wood, brass, and epoxy resin
26 3/8 x 55 1/8 x 31 1/2 in.
2025, Kolkata

Tapas Biswas's sculpture shows his unique handling of medium and the beauty of natural form. Although it looks elegant and rhythmic, it is not created by any direct method of modelling or casting, but a combination of small copper pieces as units. The wholeness based on fragmentation is achieved through careful calculation and craftsmanship, which the elegant form of the shrub hides.

Shrub
Copper
74 3/4 x 48 x 22 7/8 in.
2025, Kolkata



The image shows a sculpture titled 'Shrub' made of copper. It consists of several dark, textured, branch-like forms that are arranged in a dense, overlapping cluster. The forms are dark grey or black with a rough, weathered texture, resembling natural tree branches. They are set against a solid black background, which makes the sculpture stand out. The lighting highlights the intricate details of the copper's surface, showing various ridges, grooves, and small protrusions. The overall composition is vertical, with the branches extending from the bottom towards the top of the frame.

Detail
Shrub
Copper
74 3/4 x 48 x 22 7/8 in.
2025, Kolkata

This is a sculpture composed of numerous fragments of used carbon, presenting a tragic and unsettling condition of life. The absence of anatomical detail causes the form to appear as a dense, indistinct mass of flesh and feathers, denying the viewer any sense of individuality or narrative closure.



The Bird
Used carbon, brass, and epoxy adhesive
9 1/2 x 15 3/8 x 4 3/4 in.
2025, Kolkata



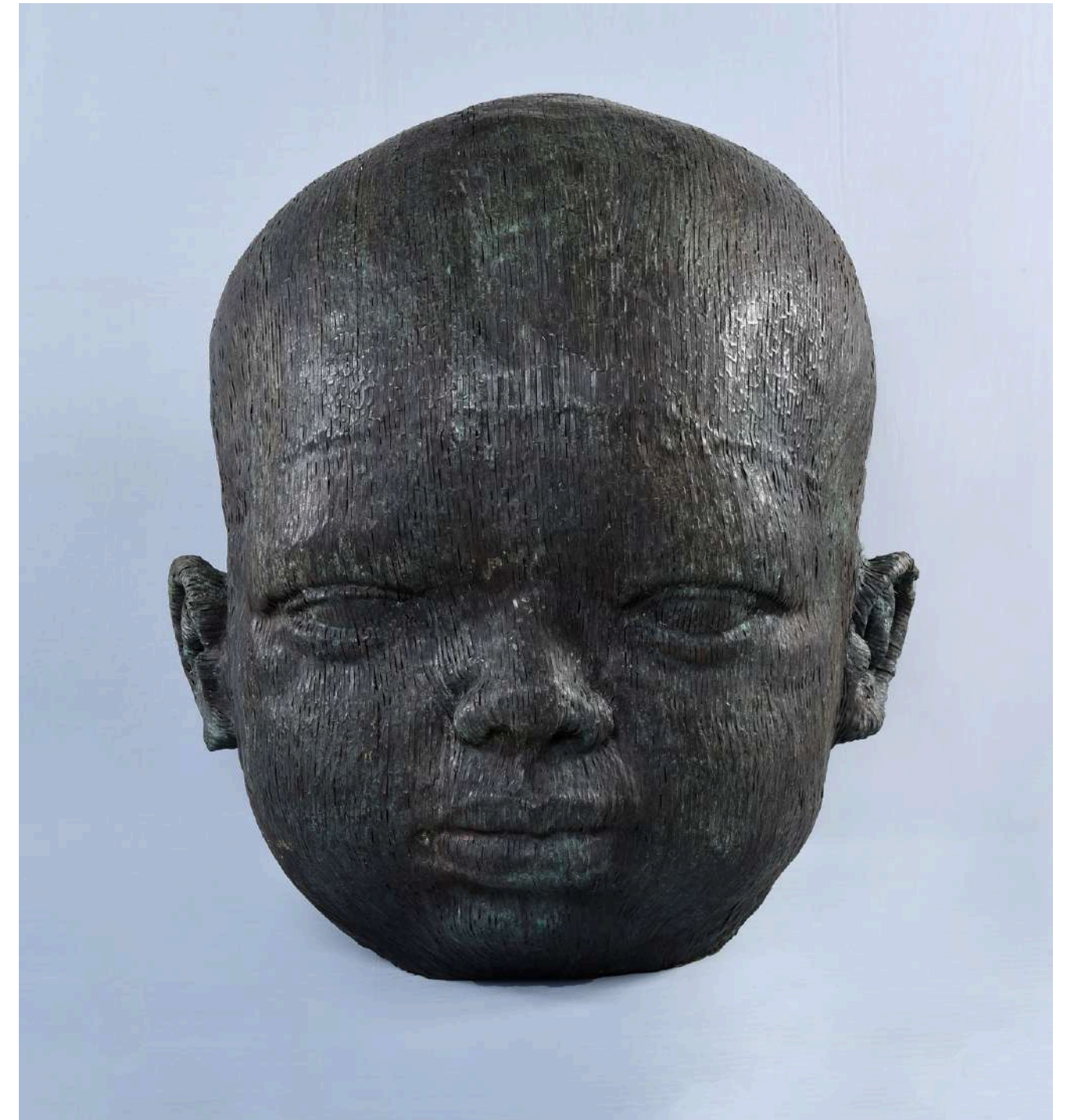
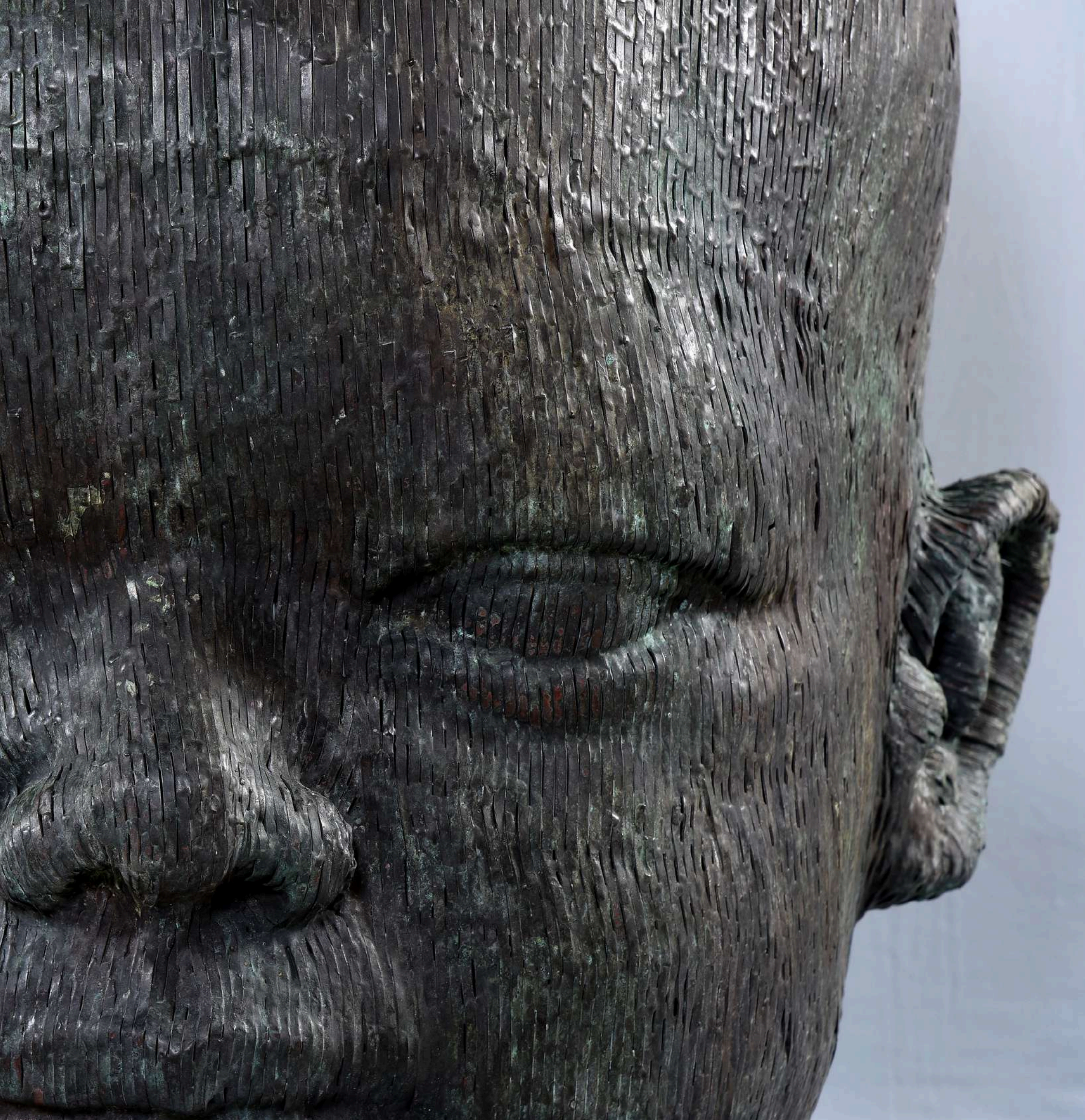
The giant child head, crafted from thin strips of welded copper, exemplifies the artist's exceptional skill in medium-handling. Despite the medium's limitations, Tapas Biswas masterfully captures the subject's expression through nuanced physiognomic details. As an artist known for experimenting with sculptural mediums, Biswas employs unconventional and industrial approaches to create large-scale, lightweight pieces. In this work, the child's face takes on profound significance in today's war-torn world. Biswas's rendition of the child's somber, sorrowful look powerfully conveys the brutal reality of conflict.

Head of a Child

Copper

35 5/8 x 29 1/8 x 32 1/2 in.

2025, Kolkata

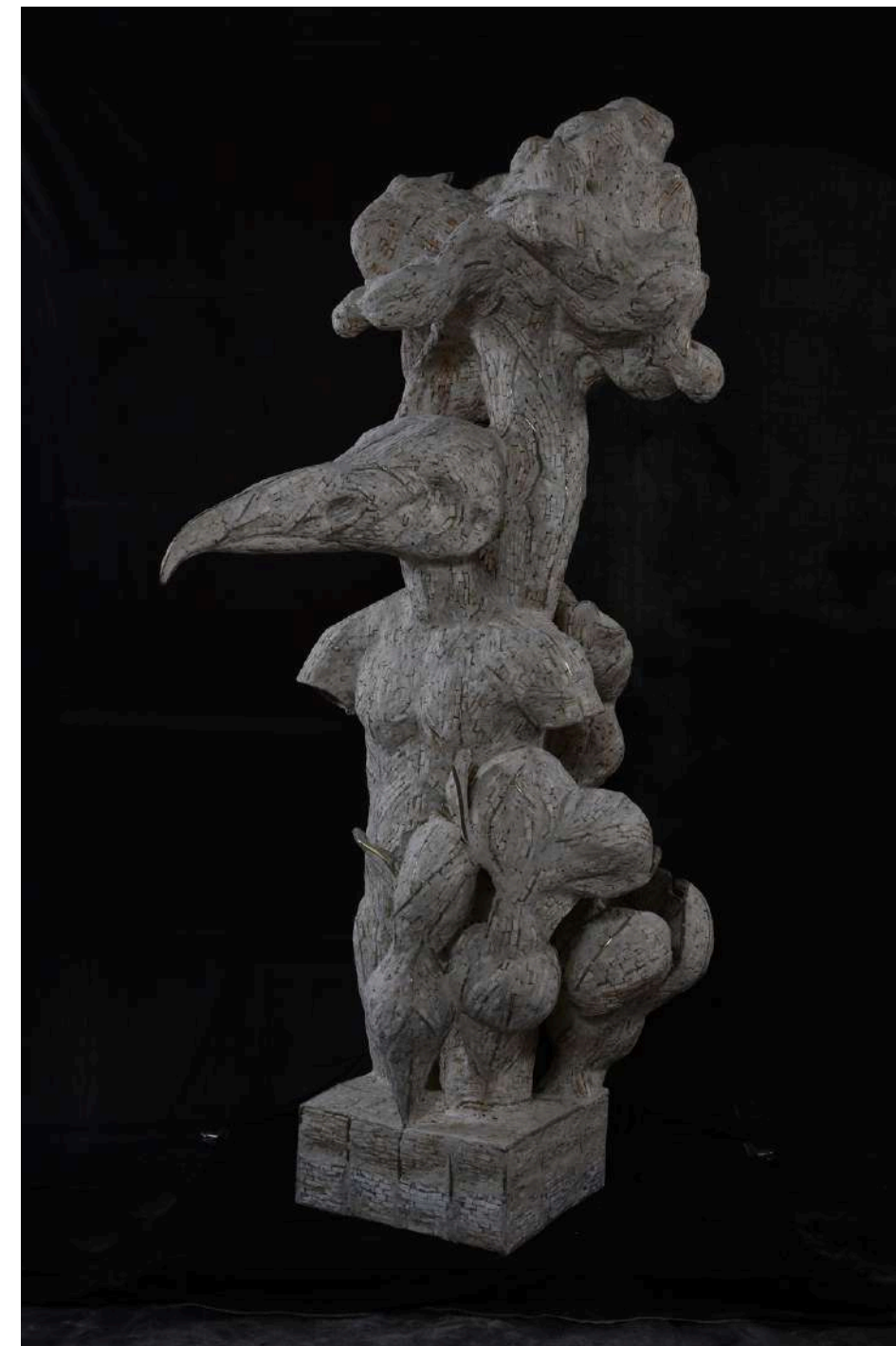


Detail
Head of a Child
Copper
35 5/8 x 29 1/8 x 32 1/2 in.
2025, Kolkata



The forms of flowers have been a recurring feature in Biswas's work over the past few years. He uses natural forms to express the universal truths of life and death, while simultaneously celebrating their formal beauty. In this work, the large beaked bird's head on a human body appears as a mythological creature, symbolizing nature's connection to ritual, myth, and magic. Using tiny pieces of wood as modular units, he achieves a sense of totality through careful calculation and planning.

Man, Myth and Flowers
Stoneware, brass, and epoxy adhesive
70 1/8 x 26 3/8 x 37 in.
2025, Kolkata



Detail
Man, Myth and Flowers
Stoneware, brass, and epoxy adhesive
70 1/8 x 26 3/8 x 37 in.
2025, Kolkata



Tapas Biswas's sculptures are often based on natural forms, exploring their structure, pattern and rhythm. The sculpture shows his innovative use of wood as a medium and his powerful imagination to create a form inspired by flowers and fossils, with which he was fascinated.

Slow Wind
Wood, brass and epoxy adhesive
52 3/8 x 53 3/4 x 16 1/8 in.
2024, Kolkata



This piece by Tapan Biswas is astonishingly rendered in the timeless materials of wood and brass. In this work, Biswas subtly balances the robust qualities of wood and the gleaming simplicity of brass, creating a dialogue between the natural and the manmade. The sculpture is a testament to Biswas's ability to express complex ideas without overt declarations, allowing the viewer to experience a quiet revelation, a surprise that unfolds gently through the work's intricacies. Despite the technical efforts involved in the creation process including electrical power and intricate casting techniques Biswas's approach pays homage to the simplicity inherent in the materials themselves.

The Lost Fragrance
Wood and brass
34.6 x 45.6 x 27.9 in.
2024, Kolkata



Detail
The Lost Fragrance
Wood and brass
34.6 x 45.6 x 27.9 in.
2024, Kolkata



এক্খন ekkhan Situating the Present

A Group Exhibition of Artists from Bengal

Go, go, go, said the bird: humankind
Cannot bear very much reality.
Time past and time future
What might have been and what has been
Point to one end, which is always present.

- TS Eliot, *Burnt Norton*

The works in this exhibition are deeply involved in the recent cultural and political atmosphere- many of them the artists are showing here for the first time - are the work of such profound apprehension of the time we live. Through their experimental approaches across media, in painting, sculpture, print, photocollage and ceramics, the artists grapple with the mercurial essence of the present time: finding a language of expression that allows the work of art to explain the sense of feeling that exceeds its immediate meaning.

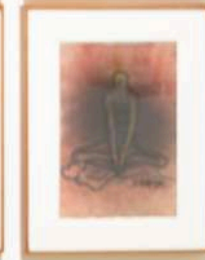
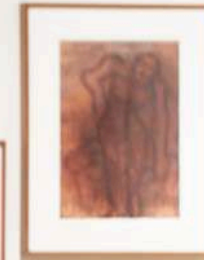
Meaning is probably not what the artists are primarily concerned with, but time: an anxious, layered, and discontinuous time. The present they depict is not sandwiched between a past and a future. Instead, it is characterized as a moment of recognition, a temporal knot in which the emotions, experiences and memories of the past are entangled with the hope and anxiety of the future, which is proleptic rather than linear. The rich, durational experience of time variously finds expression in the show's works- in Veena Vargava's montage of Ganesh Pyne's photographs, dense and fragmented brushstrokes in Chandra Bhattacharjee's figurative paintings, Chhatrapati Dutta's visual reading of Shaheen Bagh, patinated copper and hollows in Tapas Biswas's sculpture.

-Ankaprava Bose

overlapping imagery in Jayashree Chakravarty's work, rust and burn scars in Srikanta Paul's paper-cast of the human back or truncated ceramic foot created by Partha Dasgupta, which connects the veneration sculpture of antiquity to the physical pain of the body. Standing before a work of art is, therefore, standing before a time, and the time is apprehended not as a chronology - events in sequence, nor as the modernist triumph of the new, but as images of complex psychic, cultural and historical fluency.

Based in Kolkata, the artists show a deeper connection to Bengal and its vernacular cosmopolitanism. Far from being an effort to assert provincial identity, the artworks in the exhibition raise questions we associate with the whole of contemporary art: the new aesthetic imperatives for the world charred by violence, anti-eroticism and human indignities. Against classical modernism, which celebrates heightened subjectivity, autonomy and significant form, the artists want art to be a critical but fundamentally communicative medium that gives viewers access to reality and its meaning and feeling. In other words, the works show no shock of the new but slow maturation of the artists' decadeslong practices shaped by the hybrid cultural atmosphere surrounding them and the ideas from elsewhere. Bengal is not understood as a mere locative entity; it is diffused in their work as an operative force of images and sensibilities.

No central thematic concept binds the works together. They would instead appear in the curated space of the show in distinct positions with specific forms and attitudes, creating a constellation whose meaning is located in the experience of our times.



Installation view

এক্খন / *Ekkhan: Situating the Present*

Emami Art, Kolkata

2024



Tapas Biswas's bronze sculpture, *Co-existence*, masterfully encapsulates the delicate balance between contrasting elements within our shared spaces. In this piece, Biswas expresses his vision without imposing it, allowing the work to reveal its layers gradually to the observer. The bronze material, chosen for its enduring strength and timeless appeal, is treated with respect and simplicity, in line with Biswas's homage to the 'paved down simplicity' of metal. Despite the sophisticated processes involved in its creation, casting, shaping, and finishing, *Co-existence* maintains a sense of understated elegance and groundedness.

Co-existence
Bronze
25 x 30.3 x 16.5 in.
2024, Kolkata



Child has his Own Place
Slate stone, resin, iron and steel
38.78 X 14.96 X 21.65 in.
2023





Abandoned by Tapas Biswas is a patinated copper sculpture that exemplifies his mastery in casting and sculpting. While the artist primarily works with bronze and brass, this piece showcases his ability to extend his innovative techniques to other mediums. Over the years, Biswas has developed a distinct and challenging vocabulary in his practice, contributing a unique dimension to the history of casting and sculpting in the Indian subcontinent. His works often blur the boundaries between traditional and contemporary approaches, creating a discursive space that invites viewers to engage deeply with his creations. In *Abandoned*, Biswas captures themes of isolation and detachment, conveyed through the intricate textures and patinated surfaces of the copper.

Abandoned
Patinated copper
27.95 x 66.9 x 37 in.
2024, Kolkata



Installation view
একখন/*Ekkhan: Situating the Present*
Emami Art, Kolkata
2024



Installation view
একখন/*Ekkhan: Situating the Present*
Emami Art, Kolkata
2024

EMAMI ART



an ancient ballad

Ajit Kumar Das
Alakananda Sengupta
Arunima Choudhury
Chandra Bhattacharjee
K. C. Pyne
L. M. Sen
Partha Dasgupta
Rahul Sarkar
Raja Boro
Sayandeep Kangsabanik
Subrata Biswas
Tapas Biswas

Gallery 1

May 22 - July 10, 2026

Alchemy of Absolute Intimacy

SAYANEE SARKAR

Gallery 2 & 3



Installation view
An Ancient Ballad
Emami Art, Kolkata
2026



Tapas Biswas is concerned with the process and technique of making a large-scale, lightweight sculpture, showing his extraordinary skill and sound knowledge of material use. The themes of his work are always taken from ordinary life but presented in a potent form, using hollows as an essential structural component, which gives his work a conceptual specificity – hollow as a negative space and an absence.

Men Produce Men
Bronze
17.7 x 12.5 x 9.4 in.
2024, Kolkata



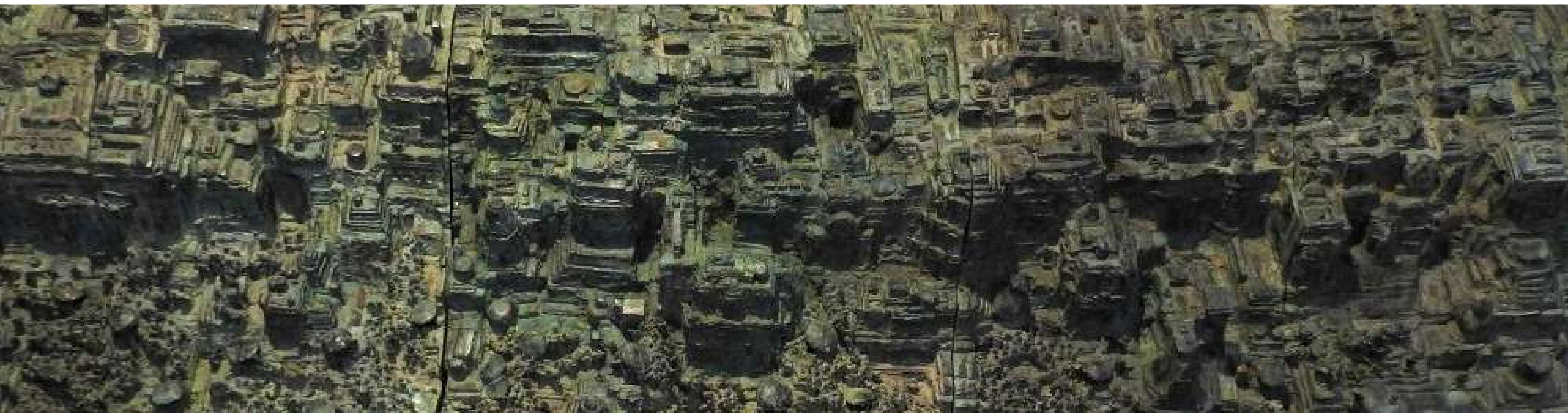
Installation view
Re: Figuring
Emami Art, Kolkata
2025



Untitled
Used carbon and brass
51.18 X 2.76 X 25.20 in.
2023



Ghaat II
Brass
2023



Present Invites Future
Wood and brass
19.00 X 79.00 X 0.00 in.
2020





Ghaat I
Bronze
2020

This work shows how he combines many figures in a single sculptural mass, valuing collectivity over distinction and identity. The sculpture also demonstrates Biswas's mastery over metal casting.



Lunch Time
Bronze
5 x 16 x 9.5 in.
2019, Kolkata



This work shows Tapas Biswas's dexterity in modelling and capturing human gestures in action. It reminds us of numerous photographs of the rescue camps, where a man is depicted as carrying the body of a wounded man, upholding the value of life above everything. He holds not a body that needs urgent help but the burden of humanity itself.

Lending Hands
Bronze
17.6 x 8.8 x 9.3 in.
2018, Kolkata

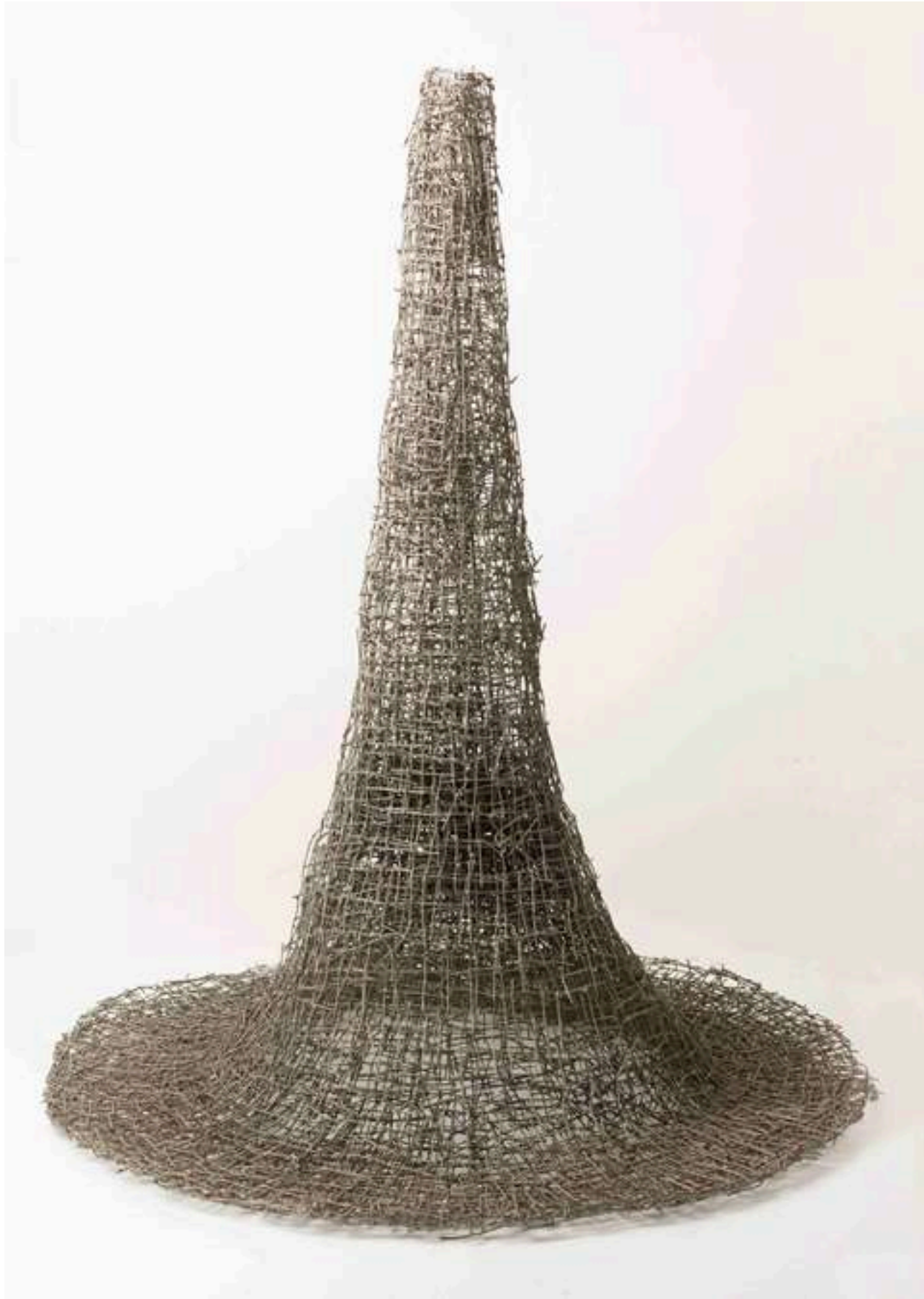


Detail
Three Girls
Brass
2018

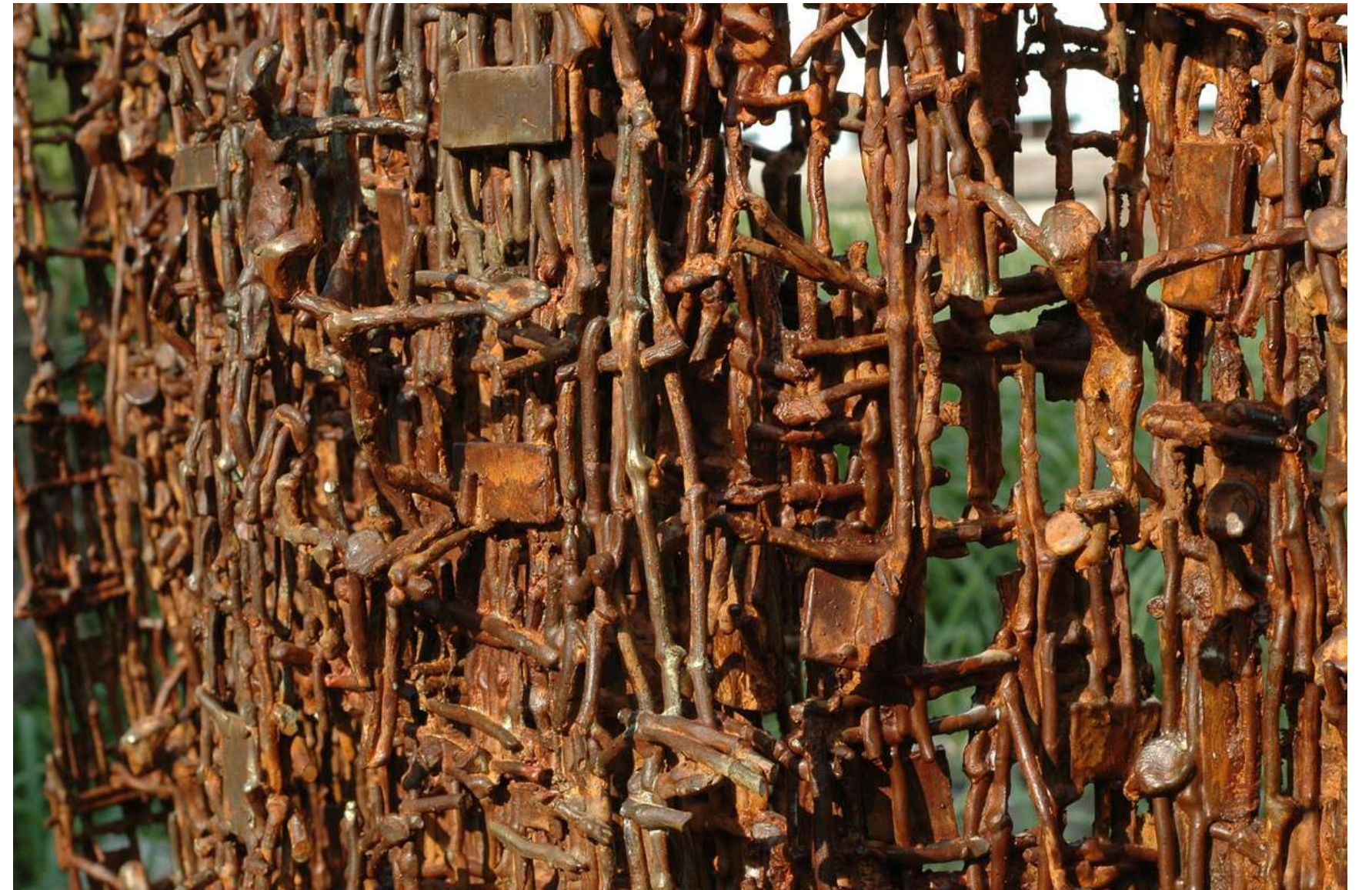


Child in vision
Brass
2014





Untitled
Electroplated brass wire
33.47 X 27.16 X 27.16 in.
2014



Urban Struggle
Bronze
55x62x20 in.
2012



Born in 1972 in West Bengal, India, Tapas Biswas is a noted contemporary sculptor with a Bachelor's in Visual Arts from the Government College of Art and Craft (GCAC), Kolkata (1998) and a Master's in Fine Arts from Banaras Hindu University, Varanasi (2000).

Biswas has been the subject of solo shows at Kalakriti Art Gallery, Hyderabad, 2012 and Aakriti Art Gallery, Kolkata, 2010. His works have been featured in significant group exhibitions in India, France in 2011, and Sweden in 2010. Notable shows include *Vichitra*/विचित्र organised by Emami Art and Kolkata Centre for Creativity in collaboration with Bihar Museum, Patna, 2026; *An Ancient Ballad*, Emami Art, Kolkata, 2026; *Vivartan: Fragments of Tradition and Continuity*, National Gallery of Modern Art, Kolkata, 2026; the 5th Edition of The Sculpture Park, Jaigarh Fort, Jaipur, 2025; *Re: Figuring*, Emami Art, Kolkata, 2025; *Ekkhan*, Emami Art, Kolkata, 2024; *Fluid Boundaries*, Emami Art, Kolkata, 2020; and International Art Summit, Singapore, 2007; among others. His works were presented by Emami Art, Kolkata at Art Mumbai 2025 and 2024; India Art Fair EDI+IONS, Hyderabad, 2025; and India Art Fair 2026 and 2025.

He has participated in various symposiums and camps that includes Penza, Russia, 2015; International Sculpture Symposium in Baroda, 2010; and Thimpu, Bhutan, 2009. Some of his commissioned works include *Anandadhara I*, a sculpture in bronze at the Delhi Airport Link Metro Station, 2010 and *Anandadhara II* in Mumbai, 2013 commissioned by Reliance Communications; a 16 ft brass sculpture of Bir Chilarai in Cooch Behar and a sculpture in iron at Rajarhat, Kolkata commissioned by the Govt. of West Bengal.

Biswas was awarded a scholarship in the state level exhibition, Post Independence Era, All India Fine Arts and Crafts Society (AIFACS), 1997; a Junior Research Fellowship, Ministry of Human Resource Development, Government of India, 1998-2000; the Governor's Award for the best exhibit at the GCAC annual exhibition, Kolkata, 1998; the Dhoomimal Memorial Award 2001; and the Young Emerging Artist in Sculpture Award, Harmony Show, Mumbai, 2006, among several others.

He lives and works in Kolkata.

EMAMI ART

Emami Art is a prominent contemporary art gallery and cultural production space located on the ground floor of the Kolkata Centre for Creativity's Green Building. Established in 2017, it adopts a forward-looking, multi-dimensional approach that reflects South Asia's history, socio-cultural, and geo-political narratives. Emami Art operates within an inclusive framework where profitability supports sustainable resource regeneration and public service.

Committed to promoting a regional, national, and international agenda, Emami Art emphasizes community engagement, socially relevant initiatives, and institutional partnerships. With a multi-year vision for the future, it continues to be a catalyst for change, research, innovation, and inclusivity.

