

Sayanee Sarkar

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Selected works



Sayanee Sarkar's practice, as a visual artist based in Vadodara, India, explores the tension between figuration and abstraction, often drawing from gestures of the body in private, intimate spaces. Working primarily with painting and drawing, Sarkar uses repetition, stain, and spontaneous mark-making on raw canvas and wood to investigate how visual cues can reveal as well as obscure meaning.



Watch the artist discuss her practice 

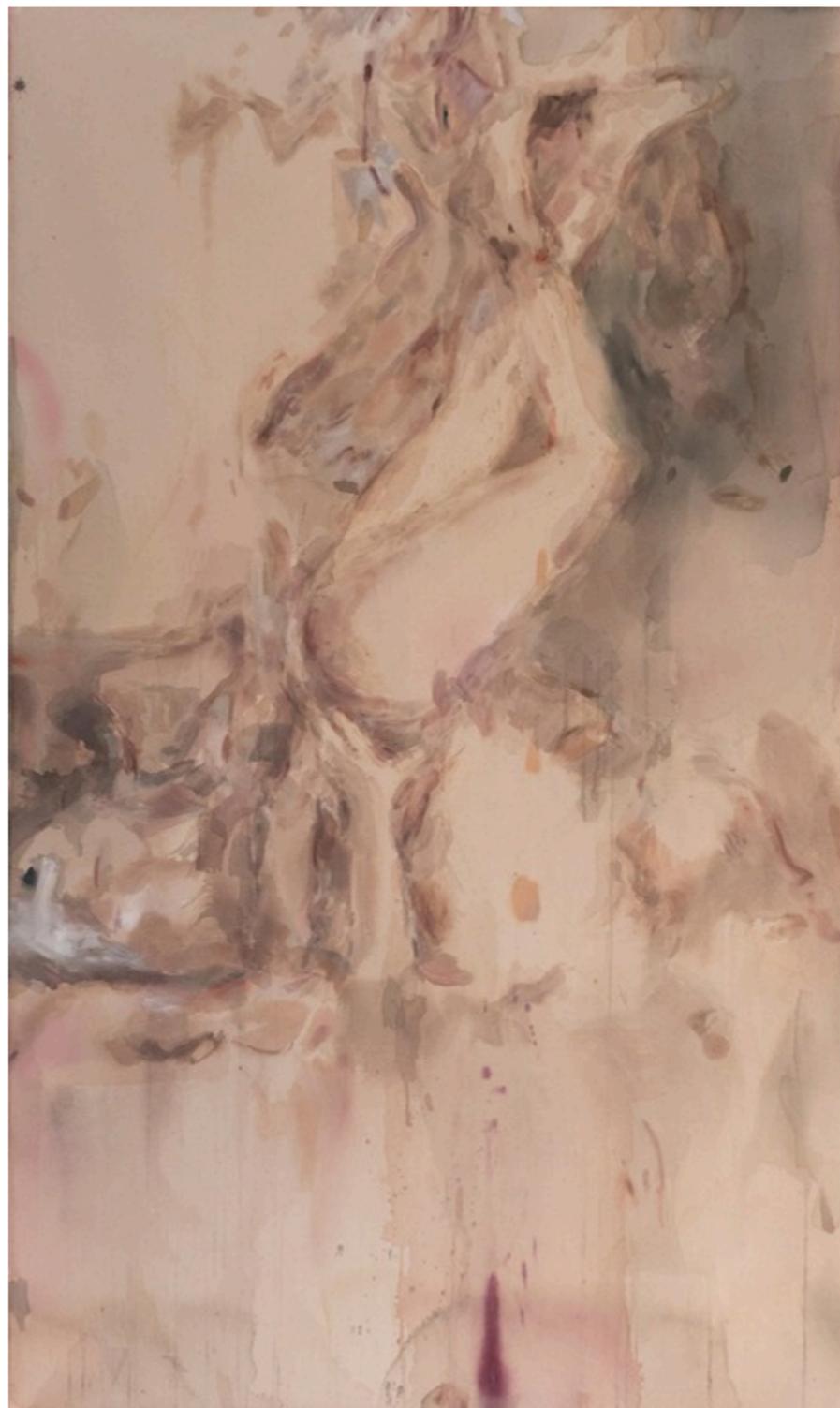
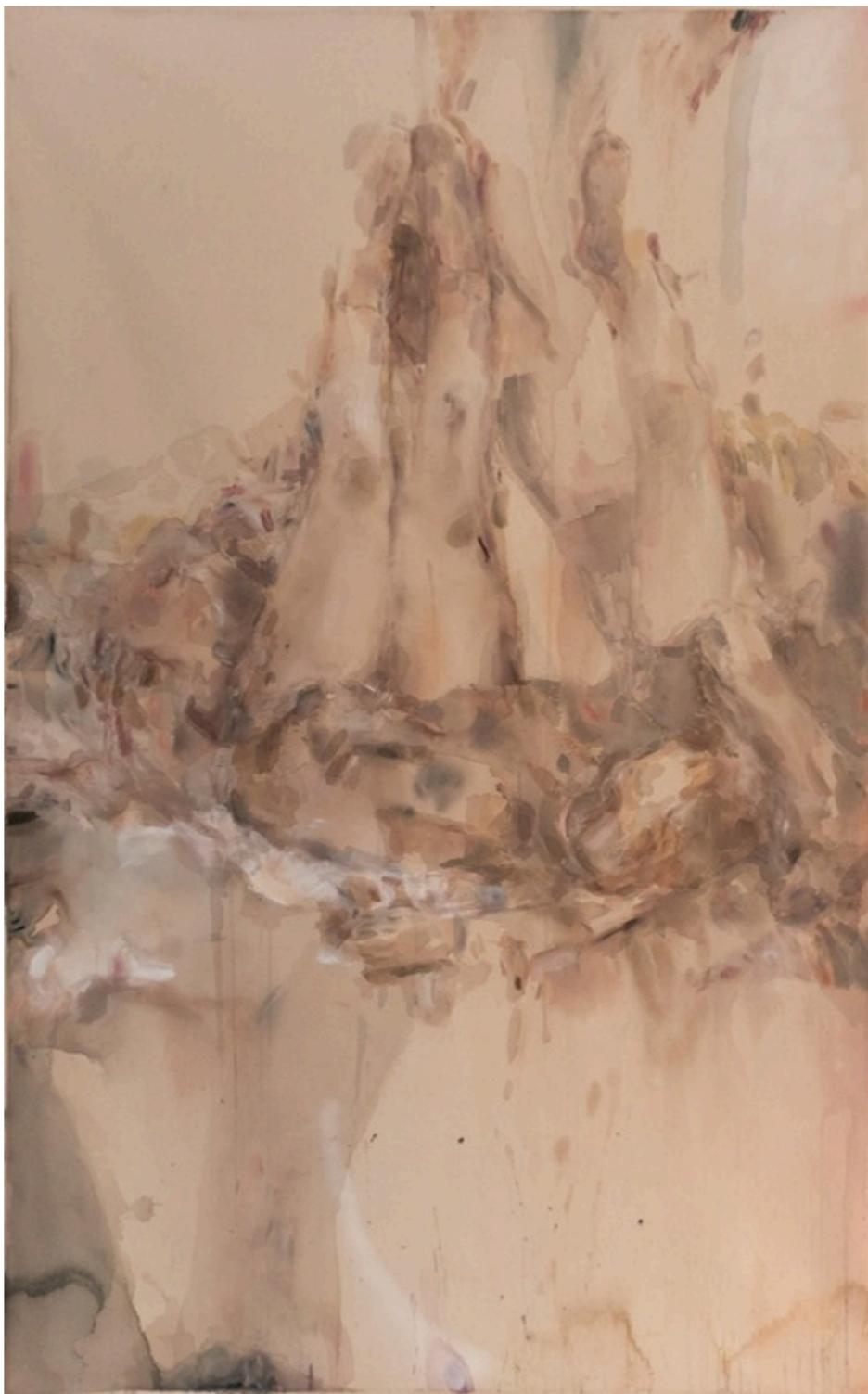


Watch the artist discuss her practice



Her practice sits at the edge of representation, where the body dissolves into space and perception becomes unstable. Each painting begins in a kind of collapse — of form, of thought, of process — and slowly rebuilds itself through instinct. She keeps returning to questions about the material presence of painting and the viewer's perception, how private gestures can be misread as something erotic, and how ambiguity shapes the way we interpret the body and its surrounding space.

Sarkar's work is often driven by the use of found and personal imagery, be it from social media, film stills, or photographs taken by herself. Evolving through a chaotic painterly process invested with mark-making, these second-hand references blur figure and space into a single mass with resonant edges and exposed canvas, inviting myriad readings.



The artist is often drawn to the ambiguity that people and places can hold – the moments between directed action and rest, when the figures are on their own, self-involved, performing only for themselves or one another. Her paintings are built from diverse images collected from personal photographs, various media, and, above all, art history.

***Split***  
**Acrylic, pigment, and matte medium on raw canvas**  
**Overall dimension variable**  
**66 7/8 x 40 3/8 in. each**  
**Diptych**  
**2024, Vadodara**



Detail

***Split***

**Acrylic, pigment, and matte medium on raw canvas**

**Overall dimension variable**

**66 7/8 x 40 3/8 in. each**

**Diptych**

**2024, Vadodara**

Detail

***Split***

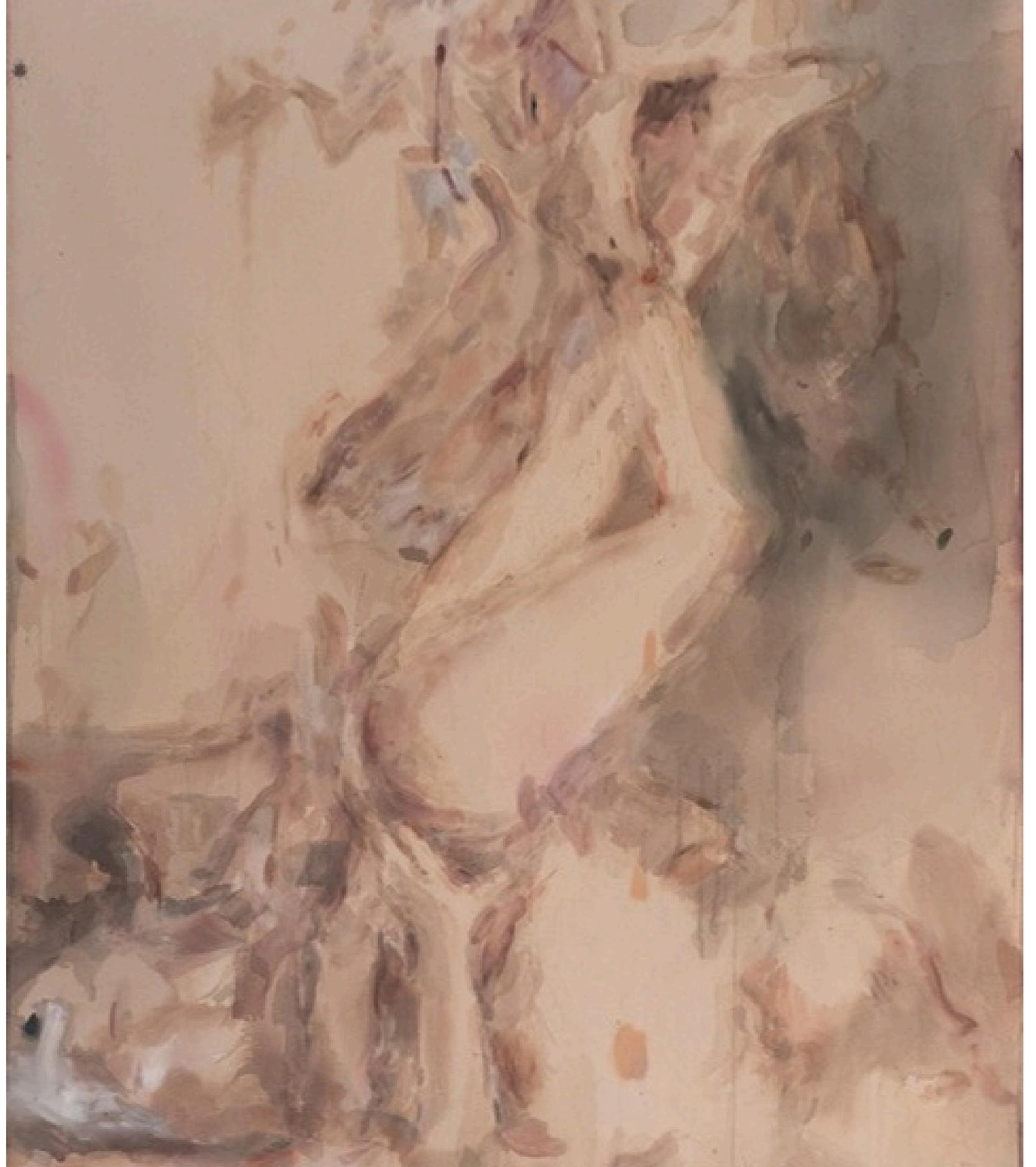
**Acrylic, pigment, and matte medium on raw canvas**

**Overall dimension variable**

**66 7/8 x 40 3/8 in. each**

**Dptych**

**2024, Vadodara**





Installation view  
India Art Fair 2026  
Emami Art Gallery Booth

These works are a blend of figuration and abstraction, playing with the idea of things that look alike yet are never quite the same. Sarkar searches for that ambiguity – the almost-same, but not. In the process, texture and chance slip in, changing everything.



***Plane of Body***  
**Acrylic, pigment, and matte medium on raw canvas**  
**10 3/8 x 18 1/8 in. each**  
**2025, Vadodara**



Detail

***Plane of Body***

**Acrylic, pigment, and matte medium on raw canvas**

**10 3/8 x 18 1/8 in. each**

**2025, Vadodara**

Detail

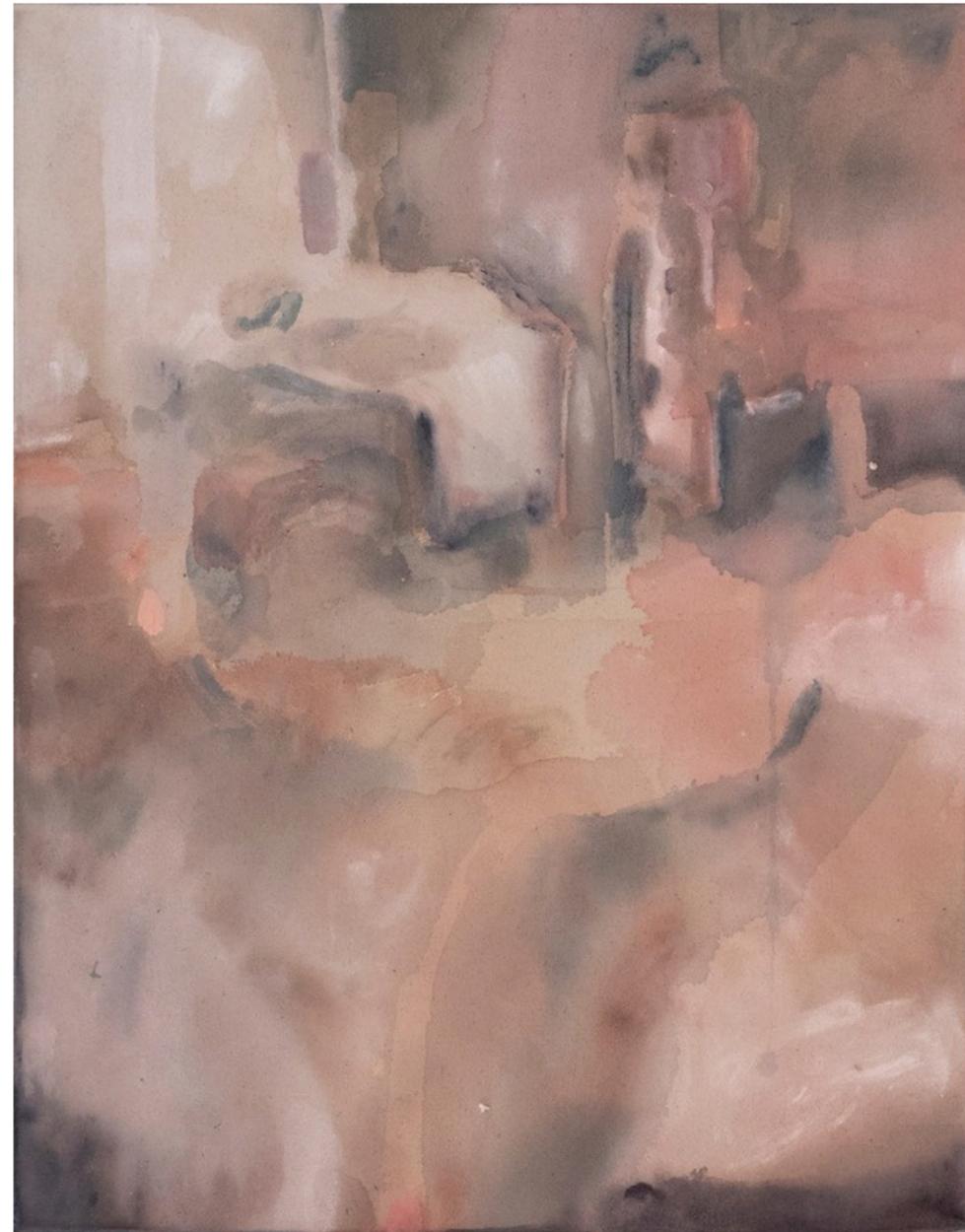
***Plane of Body***

**Acrylic, pigment, and matte medium on raw canvas**

**10 3/8 x 18 1/8 in. each**

**2025, Vadodara**





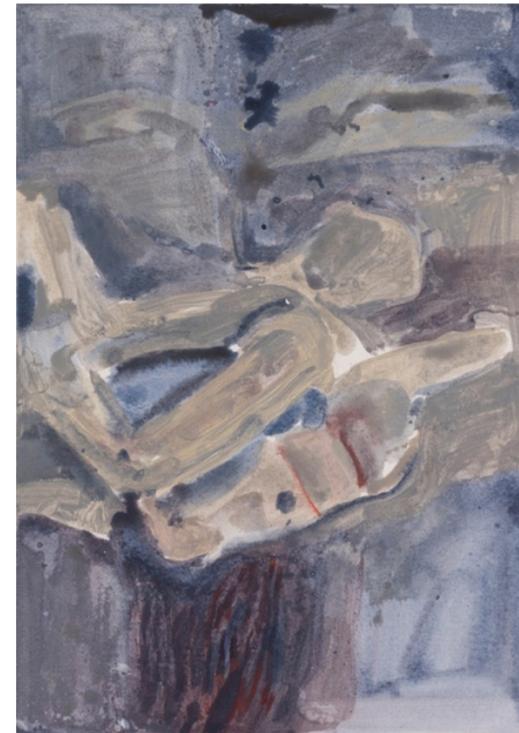
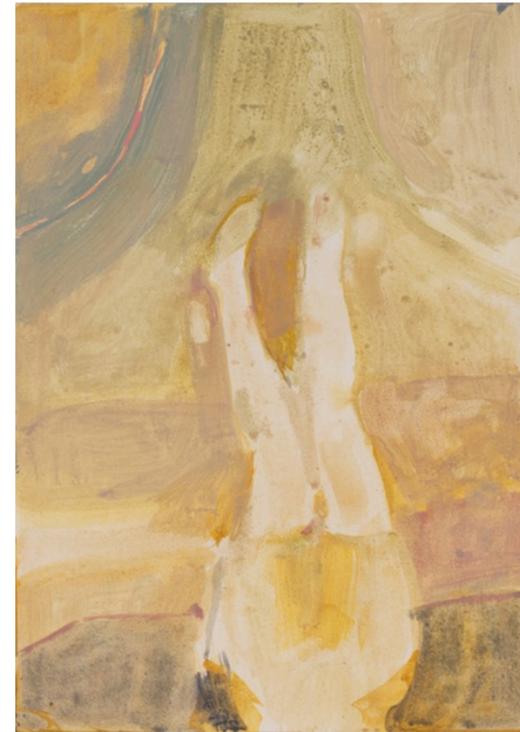
The artist often works directly on raw canvas, embracing its grain and texture, as though the painting were an event that simply landed there by chance—suspended between presence and absence. In this work, she lays down the feeling of the intimate, rather than paint a direct representation of it.

***Untitled***  
**Acrylic, matte medium, and pigment on raw canvas**  
**22 1/2 x 17 3/8 in. each**  
**2025, Vadodara**

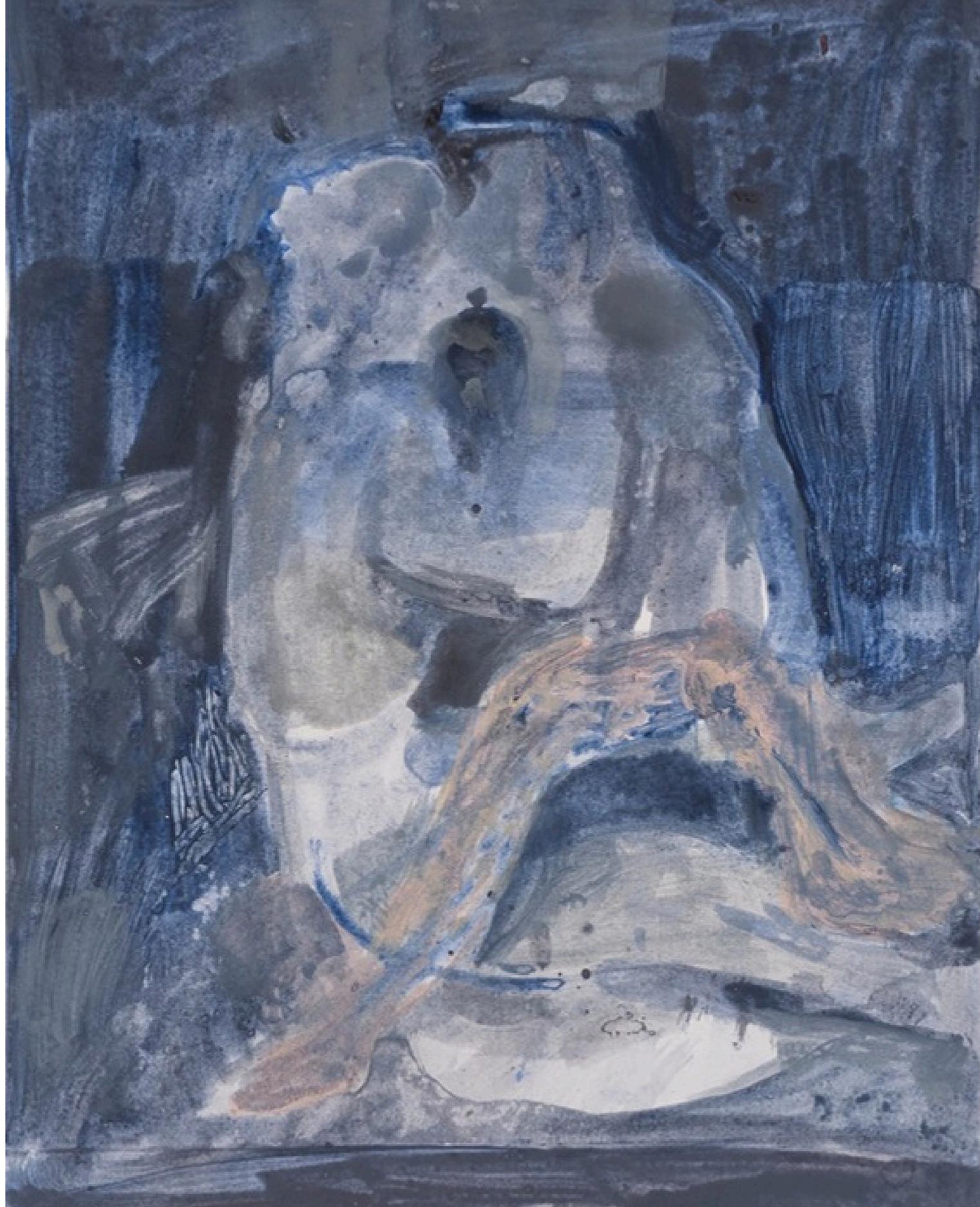


**“I tend to observe the people that I live with in their casual moments and how they behave in their intimate space. It gives me a feeling of ambiguity as if when you enter a room, you see everything and nothing, all at once.”**

This set of works operate as a sustained inquiry into the misrepresentation of candid situations, challenging how fleeting moments are read and reimagined.



***Studies of Fleeting***  
Acrylic, dry medium, and modeling paste on paper  
Overall dimension variable  
11 3/4 x 8 1/4 in. each  
Set of 8 works  
2025, Vadodara



Detail

***Studies of Fleeting***

**Acrylic, dry medium, and modeling paste on paper**

**Overall dimension variable**

**11 3/4 x 8 1/4 in. each**

**Set of 8 works**

**2025, Vadodara**

Detail

***Studies of Fleeting***

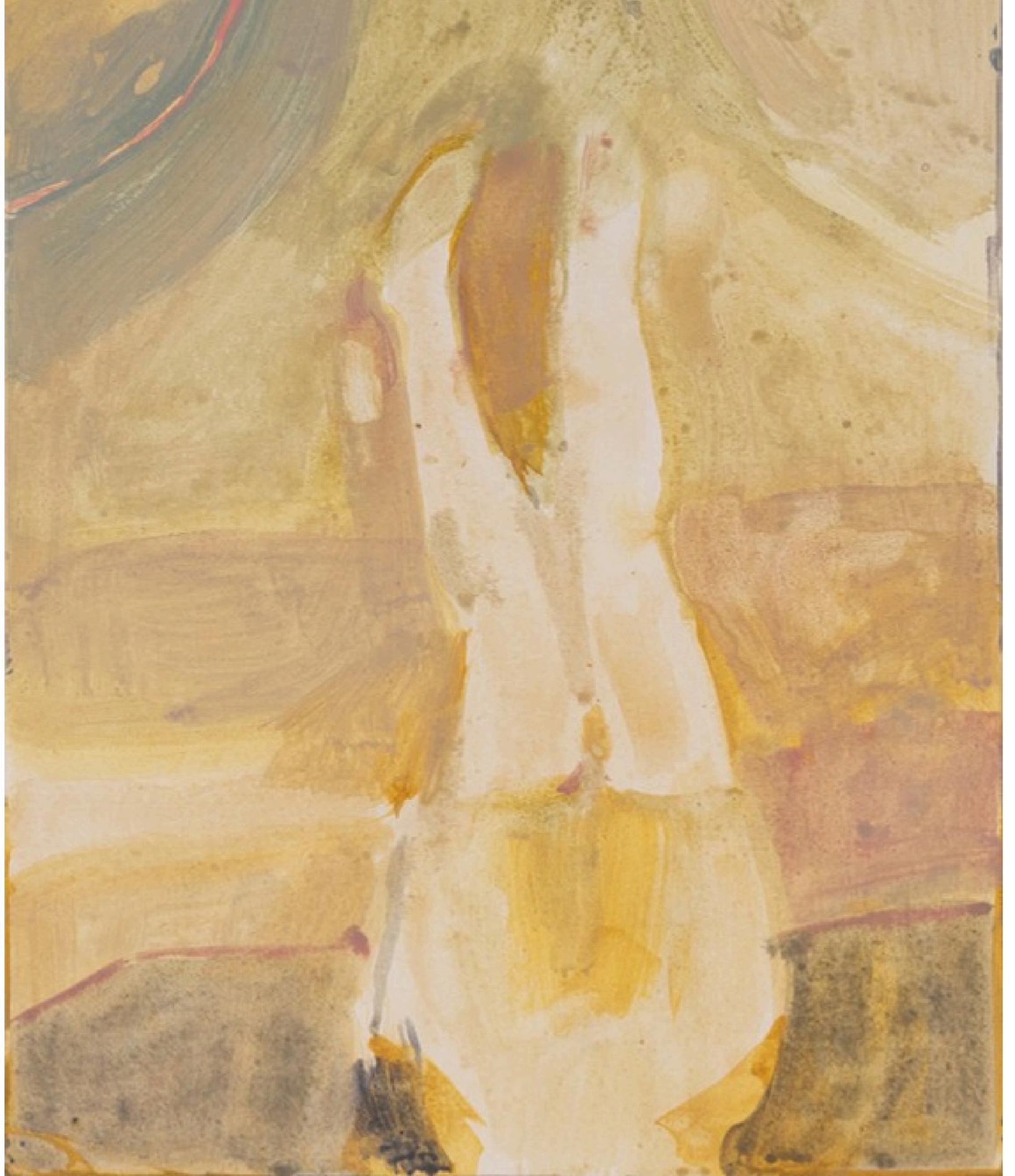
**Acrylic, dry medium, and modeling paste on paper**

**Overall dimension variable**

**11 3/4 x 8 1/4 in. each**

**Set of 8 works**

**2025, Vadodara**





Detail

***Studies of Fleeting***

**Acrylic, dry medium, and modeling paste on paper**

**Overall dimension variable**

**11 3/4 x 8 1/4 in. each**

**Set of 8 works**

**2025, Vadodara**

Detail

***Studies of Fleeting***

**Acrylic, dry medium, and modeling paste on paper**

**Overall dimension variable**

**11 3/4 x 8 1/4 in. each**

**Set of 8 works**

**2025, Vadodara**





*Untitled*  
Acrylic, pigments, and modeling paste on raw canvas  
69 7/8 x 44 7/8 in.  
2025, Vadodara



Installation view  
Art Mumbai 2025  
Emami Art Gallery Booth

*Untitled*  
Acrylic, pigments, and modeling paste on raw canvas  
69 7/8 x 44 7/8 in.  
2025, Vadodara





Detail

***Untitled***

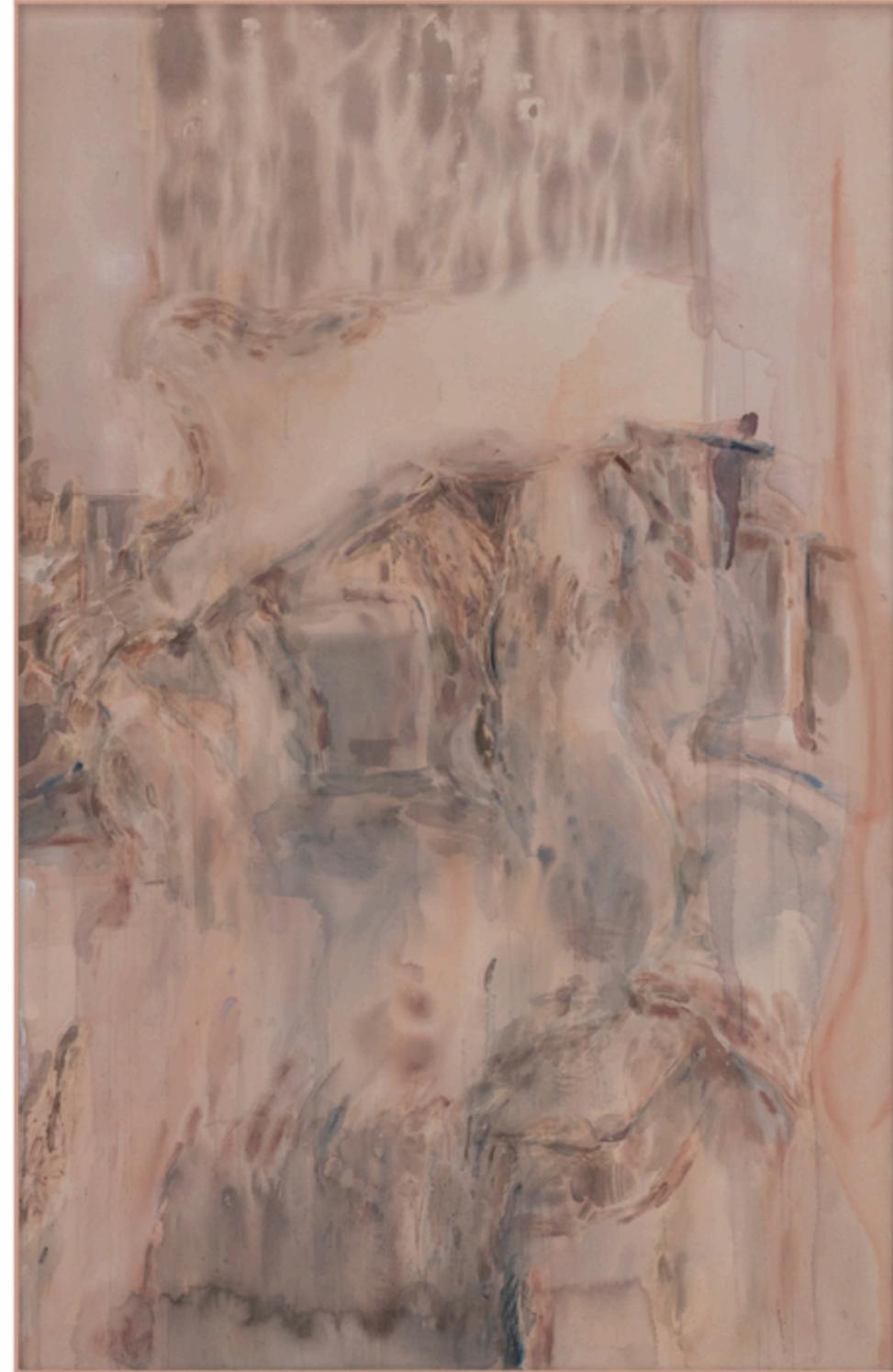
**Acrylic, pigments, and modeling paste on raw canvas**

**69 7/8 x 44 7/8 in.**

**2025, Vadodara**



*Untitled*  
Acrylic, pigments, and modeling  
paste on raw canvas  
70 1/8 x 45 1/8 in.  
2025, Kolkata



*Untitled*  
Acrylic, pigments, and modeling  
paste on raw canvas  
70 1/8 x 45 1/8 in.  
2025, Kolkata



**“The medium that I tend to use is very diluted acrylic paint along with some dry mediums, and I work on large and smaller scales. As I shift between scales, I also use two kinds of surfaces i.e. raw canvas and wooden surfaces -- with both of them having very opposite porosities.”**



***About Symmetry; Reclining Study (After Sickert); Hold; Contours in Yellow; In Between; Finishing Up (Series: Finishing Up); Finishing Up II (Series: Finishing Up); Skin of Light; Traces; Before the Scene***

**Acrylic, pigment, matte medium on wood panel**

**11 7/8 x 8 7/8 in. each**

**Set of 10 works**

**2025, Vadodara**



*Untitled*  
Acrylic, matte medium, and pigment on raw canvas  
29 7/8 x 22 in. overall  
15 x 22 in. each  
Diptych  
2025, Kolkata



Detail

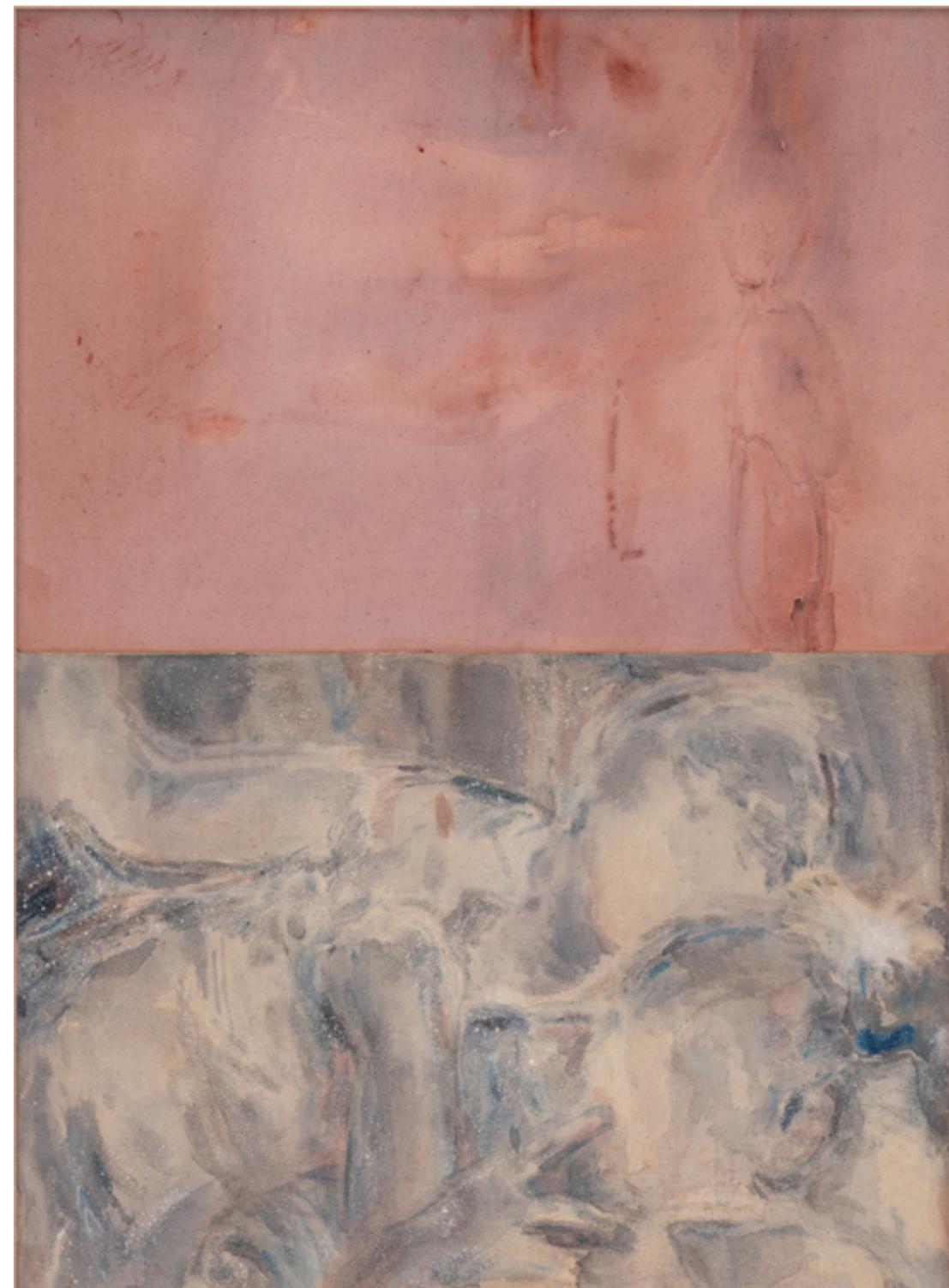
***Untitled***

**Acrylic, pigments, and modeling  
paste on raw canvas**

**70 1/8 x 45 1/8 in.**

**2025, Kolkata**

*Untitled*  
Acrylic, matte medium, and pigment on raw canvas  
29 7/8 x 22 in. overall  
15 x 22 in. each  
Diptych  
2025, Kolkata



Detail

***Untitled***

**Acrylic, matte medium, and pigment on  
raw canvas**

**29 7/8 x 22 in. overall**

**15 x 22 in. each**

**Dptych**

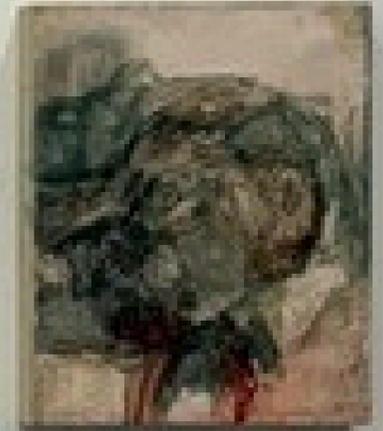
**2025, Kolkata**



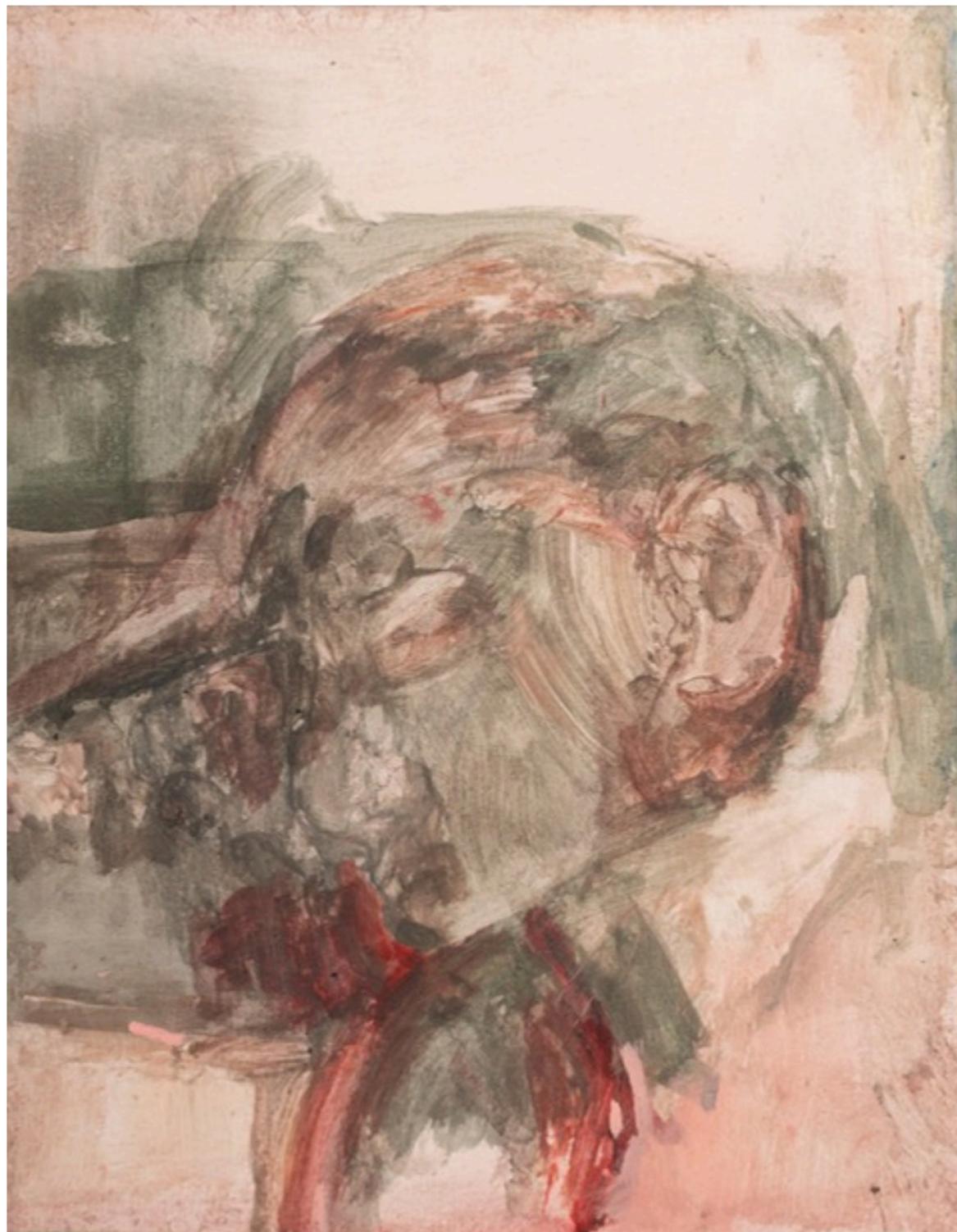
This work captures the fleeting impression of a confined space. It shows how we get an idea of the atmosphere, presence and intimacy in a room through a glance, with or without figures. The particular treatment of mark-making and colouring engages the viewer to discover if anything more is there than what is visible.



***Untitled***  
**Acrylic, matte medium, and pigment on raw canvas**  
**29 7/8 x 22 in. overall**  
**15 x 22 in. each**  
**Diptych**  
**2025, Kolkata**



Installation view  
India Art Fair Edi+tions Hyderabad 2025  
Emami Art Gallery Booth



This painting represents a portrait bordering on abstraction. The artist is as concerned with how the eyes see as with the emotional situation in which the objects are seen.

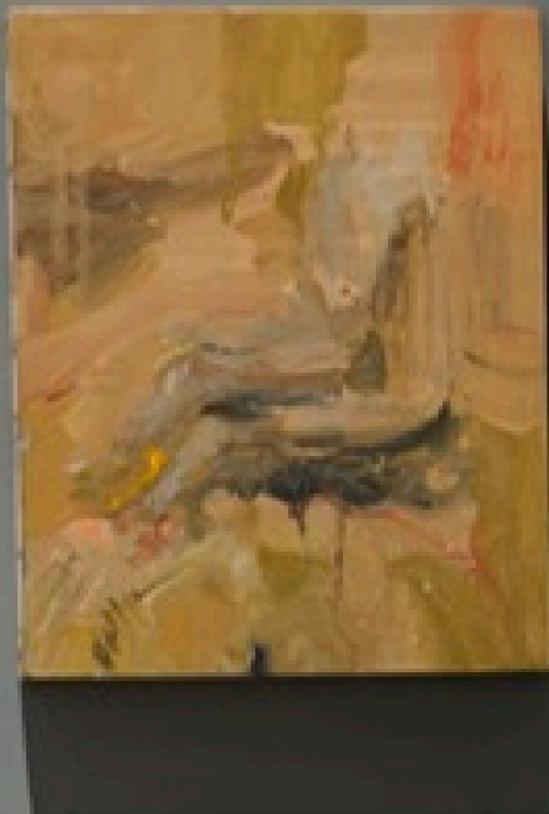
*Untitled*  
Acrylic, matte medium, and pigment on raw canvas  
29 7/8 x 22 in. overall  
15 x 22 in. each  
Dptych  
2025, Kolkata



*Kneel II* is ambiguous — suggesting submission, introspection and defiance. In showing the lower portion of a kneeling figure, the painting tells no straightforward narrative, leaving the viewer to question the scenario. It also explores the minimalist approach to colour and the flatness of a surface while working with subtle variations of the same hue.

***Kneel II***  
**Acrylic, pigment, and matte medium on wood panel**  
**9 7/8 x 7 7/8 in.**  
**2024, Vadodara**

Installation view  
*Re:Figuring*  
Group Exhibition  
Emami Art, 2025





This diptych explores the tension between figure and space, where the body is simultaneously present and dissolving. It creates an atmosphere where forms emerge and recede, resisting clear definition. The layered, gestural marks in the paintings obscure and reveal, heightening the scene's ambiguity, reflecting on solitude and a fleeting moment.

***Bend Over***  
**Acrylic, pigment, and matte medium on wood panel**  
**11 7/8 x 9 in. each**  
**Diptych**  
**2024, Vadodara**



The painting captures the images of the fleeing sight. It locates the transient in a more vague pictorial space, allowing ambiguity to define the essence of reality.

***Veil I***  
**Acrylic, matte medium and pigment on canvas**  
**70 1/8 x 44 3/4 in.**  
**2025, Vadodara**





Installation view  
*Re:Figuring*  
Group Exhibition  
Emami Art, 2025



This work unfolds through body traces, a presence, a moment slipping between form and formlessness. The figure, pressed into the space, reveals itself in uncertainty, indeterminacy and ambiguity.

*Untitled*  
Acrylic, matte medium and pigment on canvas  
18 1/8 x 19 3/4 in.  
2023, Vadodara



Detail

*Untitled*

Acrylic, matte medium and pigment on canvas

18 1/8 x 19 3/4 in.

2023, Vadodara

This work recaptures the medium's essence when translating a photographic image into a painting, emphasizing the patches and indeterminacy of form that defines and details. The tension between the painterly character of the coloured patches and the details of the photographic image as reference constitute the work's aesthetics.

***Untitled***  
**Acrylic, matte medium and pigment on canvas**  
**18 1/8 x 19 3/4 in.**  
**2023, Vadodara**



Detail

*Untitled*

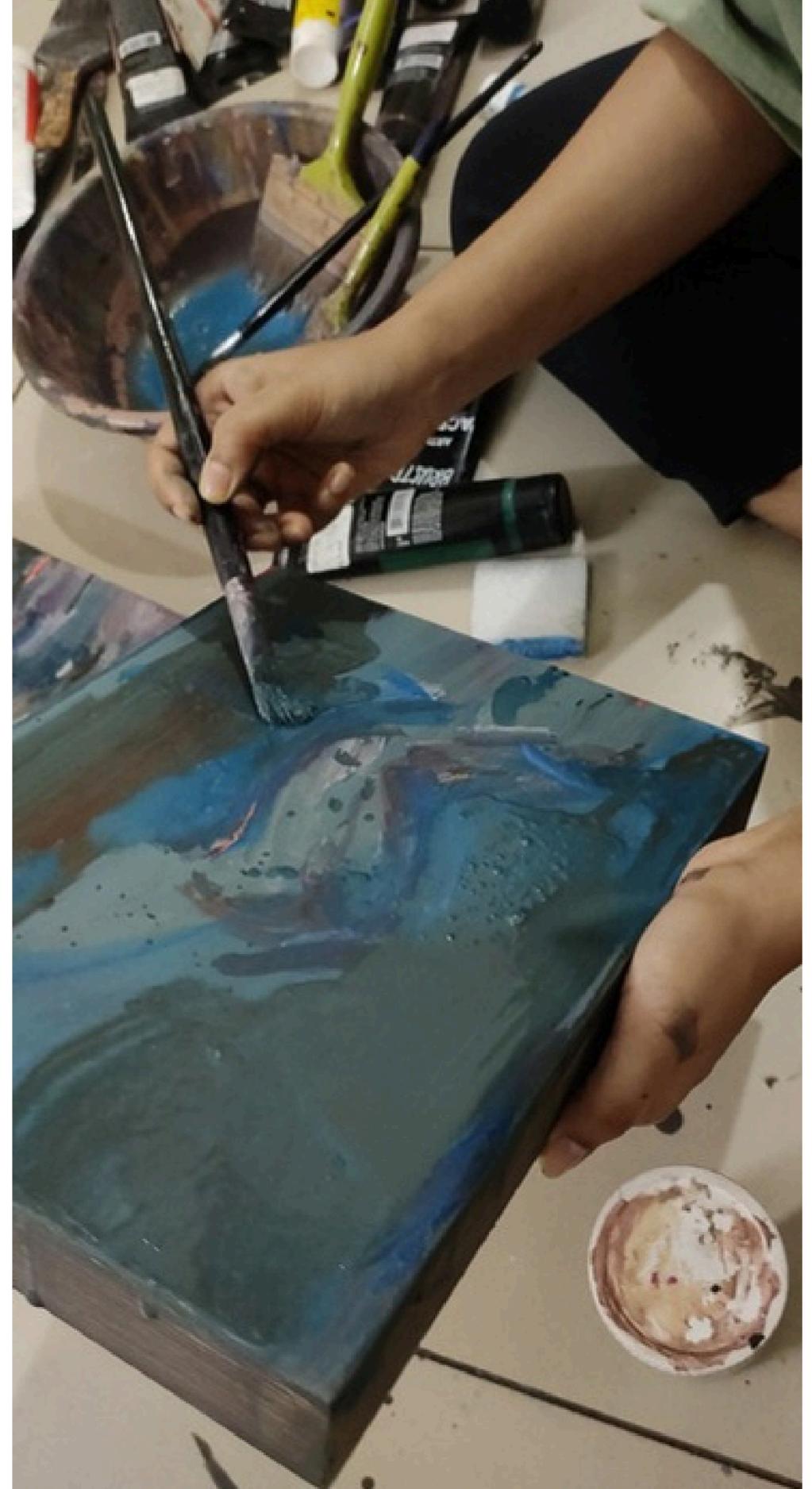
Acrylic, matte medium and pigment on canvas

18 1/8 x 19 3/4 in.

2023, Vadodara



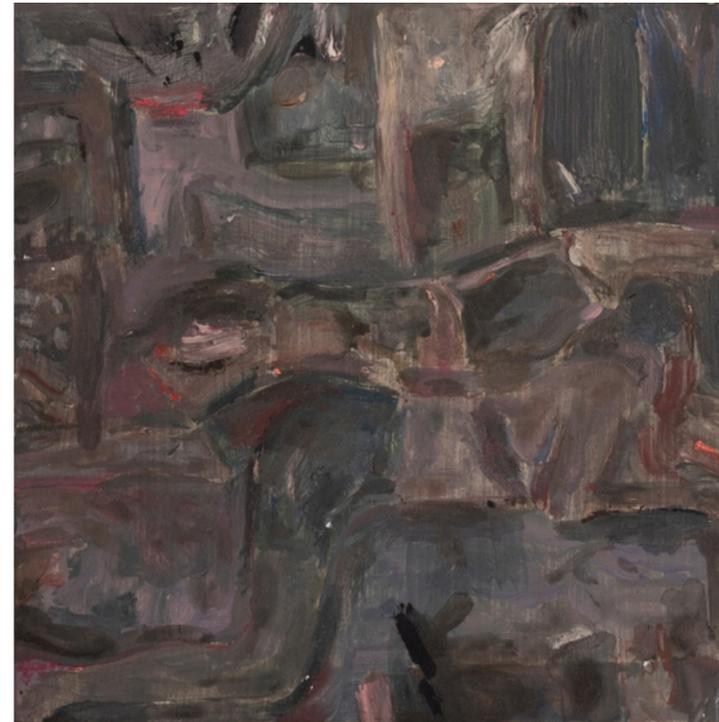
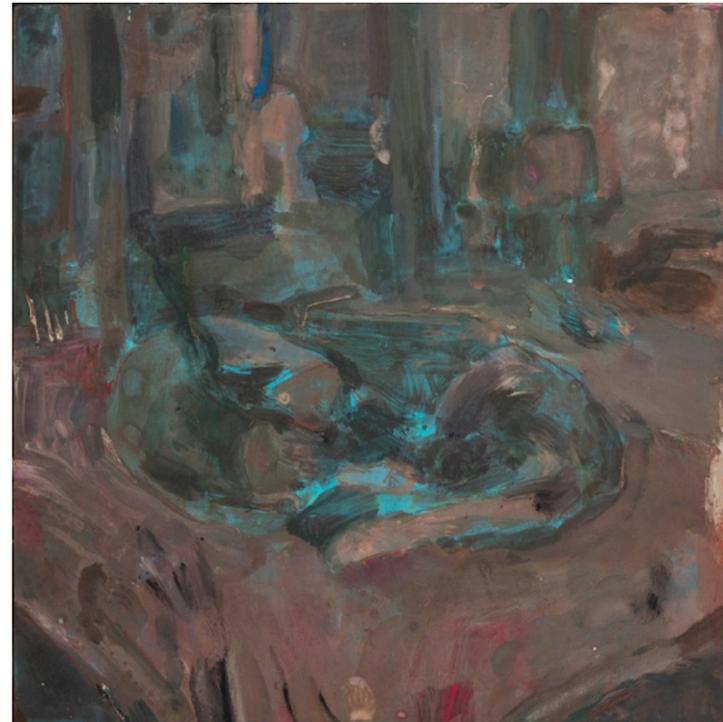
**“My early paintings were far more representational. I have been obsessed with a lot of gestural painters for a long time so since a year or two, my approach has evolved to become increasingly spontaneous. I make multiple drawings from a single reference until it distances itself from the original image.”**





This blend of figuration and abstraction creates a visual ambiguity that explores the idea of body in space and how it creates various perspectives with respect to the space they are occupying. It also explores colours and engages with the idea of visible and invisible.

*Kneel*  
Acrylic, pastel, and modeling paste on wooden panel  
7.95 x 7.95 in.  
2024, Vadodara



***Reclining Studies I, II, III, IV***

**Acrylic, pastel, and modeling paste on wooden panel**

**Overall dimension variable**

**A- 7.95 x 7.95 in.**

**B, C- 7.99 x 7.99 in. each**

**D- 7.99 x 7.99 in.**

**Set of 4 works**

**2024, Vadodara**



Installation view  
*IMAGINARIUM 4.0*  
Awards and Exhibition  
Emami Art, 2024



There is a blend of figuration and abstraction, creating a visual ambiguity that explores the idea of body in space and how it creates various perspectives with respect to the space they are occupying. It also explores colours and engages with the idea of visible and invisible.

***Untitled***  
**Acrylic, modeling paste, and varnish on laminated sheet**  
**Overall dimension variable**  
**A - 13.11 x 13.11 in.**  
**B - 13.11 x 13.11 in.**  
**C - 13.03 x 13.03 in.**  
**D - 13.18 x 13.18 in.**  
**Set of 4 works**  
**2024, Vadodara**

Detail

***Untitled***

**Acrylic, modeling paste, and varnish on laminated sheet**

**Overall dimension variable**

**A - 13.11 x 13.11 in.**

**B - 13.11 x 13.11 in.**

**C - 13.03 x 13.03 in.**

**D - 13.18 x 13.18 in.**

**Set of 4 works**

**2024, Vadodara**





Detail

*Untitled*

**Acrylic, modeling paste, and varnish on laminated sheet**

**Overall dimension variable**

**A - 13.11 x 13.11 in.**

**B - 13.11 x 13.11 in.**

**C - 13.03 x 13.03 in.**

**D - 13.18 x 13.18 in.**

**Set of 4 works**

**2024, Vadodara**



***Untitled***

**Acrylic, pastel, and modeling paste on wooden panel**

**Overall dimension variable**

**A - 8.93 x 11.92 in.**

**B - 8.97 x 11.92 in.**

**Set of 2 works**

**2024, Vadodara**



Sayanee Sarkar, born in Siliguri, West Bengal in 1999, holds a Bachelor's in Fine Arts from the Indian College of Arts and Draftsmanship, Kolkata, 2022; and graduated as a Master of Visual Arts in Painting from Maharaja Sayajirao University, Baroda, 2024.

Her work has been featured in several group exhibitions across India, including *Re: Figuring*, Emami Art, Kolkata, 2025; *The Baroda March*, Rukshaan Art, Mumbai, 2025; *Bodies* under India Art Fair's Young Collectors Programme, Delhi, 2025; *IMAGINARIUM 4.0*, Emami Art, 2024 – where she won the third Award of Excellence at the Open Call; *Without Cube*, MSU Fine Arts Faculty Gallery, Baroda, 2024; *Pushpabaug*, Anant Art Gallery, Noida, 2024; *Potluck*, MSU Baroda Fine Arts Faculty Gallery, Gujarat, 2023; *FIRST TAKE*, Abir India, Hutheesing Centre, Ahmedabad, 2023; the Nasreen Mohamedi Scholarship Exhibition, MSU Baroda, Gujarat, 2022; and the Annual Exhibitions 2020 and 2022, Indian College of Art and Craftsmanship, Kolkata.

Her works were presented by Emami Art, Kolkata at India Art Fair 2026; Art Mumbai 2025; and India Art Fair EDI+IONS 2025. She was also a part of the ceramics internship at Studio Calyx in Kolkata in 2023.

Sayanee Sarkar is based in Vadodara.

# 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.

