

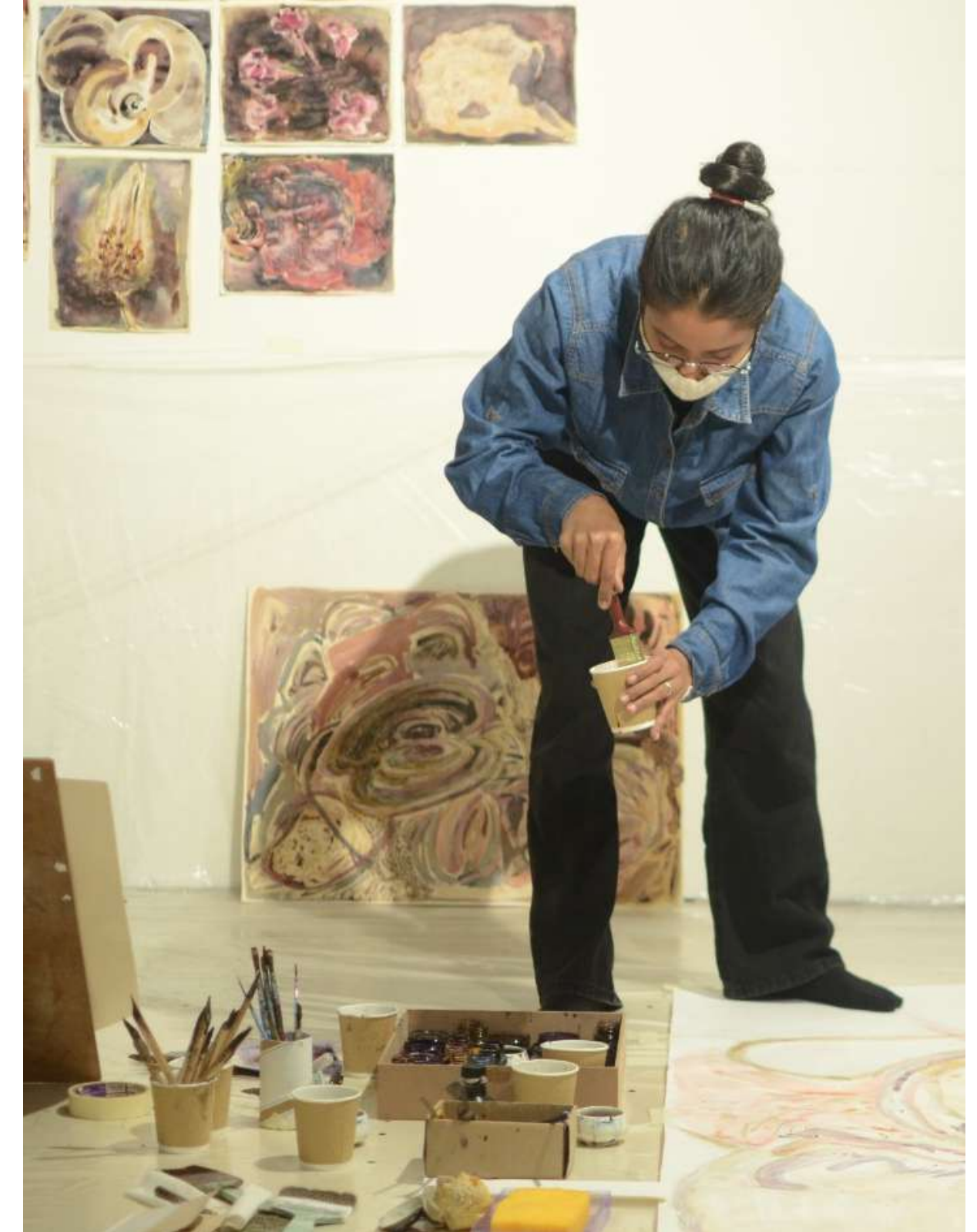
Manmita Ray

Portfolio



Born and brought up in the hilly tropics of Assam, Manmita Ray's practice emerges from a sustained engagement with nature and organic forms. Collecting twigs, seeds, shells, and vegetal fragments, which she draws back to her childhood, is an integral methodology of her practice. Beyond merely representing nature, her work depicts the significantly entangled plant and animal kingdoms. Ray's childhood habit of collecting twigs, seeds, shells, and vegetal fragments becomes, in her mature practice of attunement – a method of an archaeological and palaeontological nature. This approach makes her artistic practice where the boundaries between biological memory, ecological loss, and human intervention blur.

Ray's artistic world is one of surreal abundance, where foraged organic forms, primarily botanical, tangle into ecosystems that are strange and familiar at the same time. The visual world often evokes a sense of paleo botanical strata, where organic forms exceed evolutionary time and appear to be on the brink of disappearance or surfacing from the epochs. The compositions, tangled and iridescent, hover between the familiar and the alien, echoing the surreal botanical imaginaries. The faint animality that haunts the forms underscores the interpenetration of species and the time trajectories that bind them. Through this, Ray's practice subtly addresses the ecological collapse, extinction, and the fragility of sensitive ecosystems at the cusp of disappearance. The botanical image, once instrumentalised for colonial classification and scientific extraction, is reconfigured here as a gesture of care and reclamation. Ray's practice resists the taxonomic impulse of historical botanical illustration and instead proposes a reparative, imaginative ecology that reconstructs worlds that have receded or mutated under the ecological shifts and climate change.





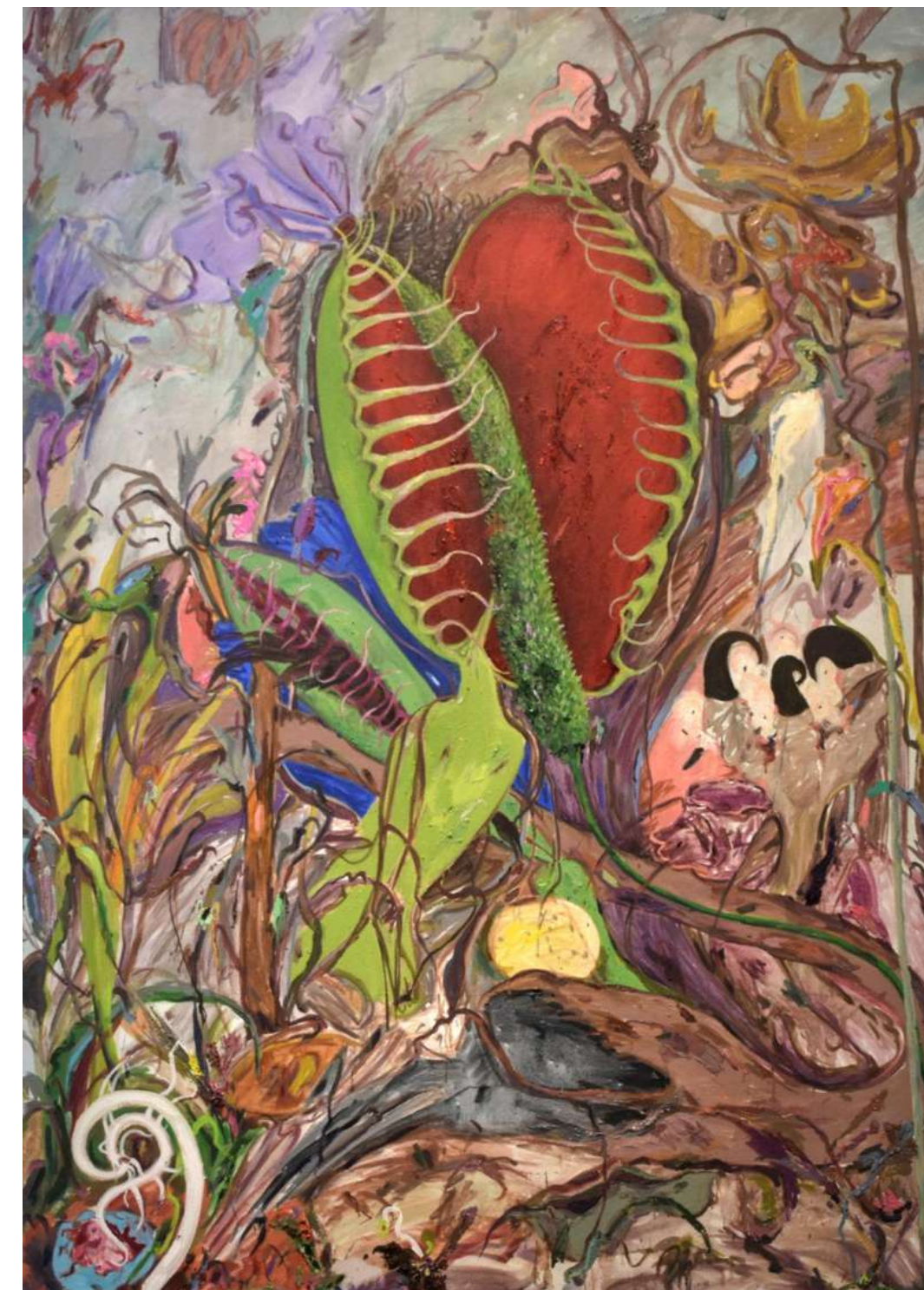
Manmita Ray uses beeswax, ink, oil, and clay as her primary mediums. Her fascination with encaustic painting began during her formative years at Kala Bhavana, Visva-Bharati, Santiniketan. The fragrant presence of beeswax generates a subtle haptic presence around the work. The viscosity and translucence of wax amplify the luminosity of her forms, creating a depth that mirrors the layered and embedded realms in them. In bringing together sensory tactility, ecological consciousness, and speculative natural history, Ray's practice positions itself within contemporary conversations on the aesthetic and ethical dimensions of the Anthropocene. They operate in the dual space of mourning the loss of ecologies and imagining the new and complex organic worlds that continue to shape and haunt our collective imagination.



The Secret Rhythm of Nature I (Series: The Secret Rhythm of Nature)
Oil impasto on canvas
78 x 52 1/2 in. (198 x 133.2 cm.)
2025, Vadodara, Gujarat



The Secret Rhythm of Nature II (Series: The Secret Rhythm of Nature)
Oil impasto on canvas
78 x 52 1/2 in. (198 x 133.2 cm.)
2025, Vadodara, Gujarat



The Secret Rhythm of Nature III (Series: The Secret Rhythm of Nature)
Oil impasto on canvas
78 x 52 1/2 in. (198 x 133.2 cm.)
2025, Vadodara, Gujarat



The works in the *The Secret Rhythm of Nature* series depict the complex, sensory-bound emotions that shape the human experience—dilemma, confusion, recovery, growth, maturity, and an innate attraction to uncertainty. These panes transform emotional states into visual metaphors drawn from the natural world, using symbolic elements of trees, plants, and animals to convey feelings that are often difficult to express in words.

Detail

The Secret Rhythm of Nature I
(Series: The Secret Rhythm of Nature)
Oil impasto on canvas
78 x 52 1/2 in.
2025, Vadodara

Through these organic forms, internal psychological states become external and visible. The changes in nature that influence this work can be dramatic or almost imperceptible: shifting seasons, the cycle of decay and renewal, the way light moves across a landscape, or the subtle behaviours of animals and plants responding to their surroundings. Some of these changes we consciously notice; others we overlook. This work is a dialogue between the human mind and the natural world.

Detail

The Secret Rhythm of Nature III
(Series: The Secret Rhythm of Nature)
Oil impasto on canvas
78 x 52 1/2 in. (198 x 133.2 cm.)
2025, Vadodara, Gujarat





These paintings by Manmita Ray feature natural, dry objects—like seed pods, fungi, or dense organic matter—presented as striking portraits against deep, dark backgrounds that sharply isolate each subject. No longer fresh and vibrant, these forms reveal a unique phase in nature's cycle: delicate, complex textures evoking flexibility, transformation, and the passage of time. Their fibrous, rough surfaces feel abstract yet powerfully anthropomorphic, almost mythological, like dark-shelled figures emerging from the shadow, imbued with human-like character.

Untitled
 Acrylic ink on acid free paper
 Overall dimension variable
 11 3/4 x 8 1/8 in. (29.7 x 20.6 cm.) each
 Set of 6 works
 2025, Vadodara

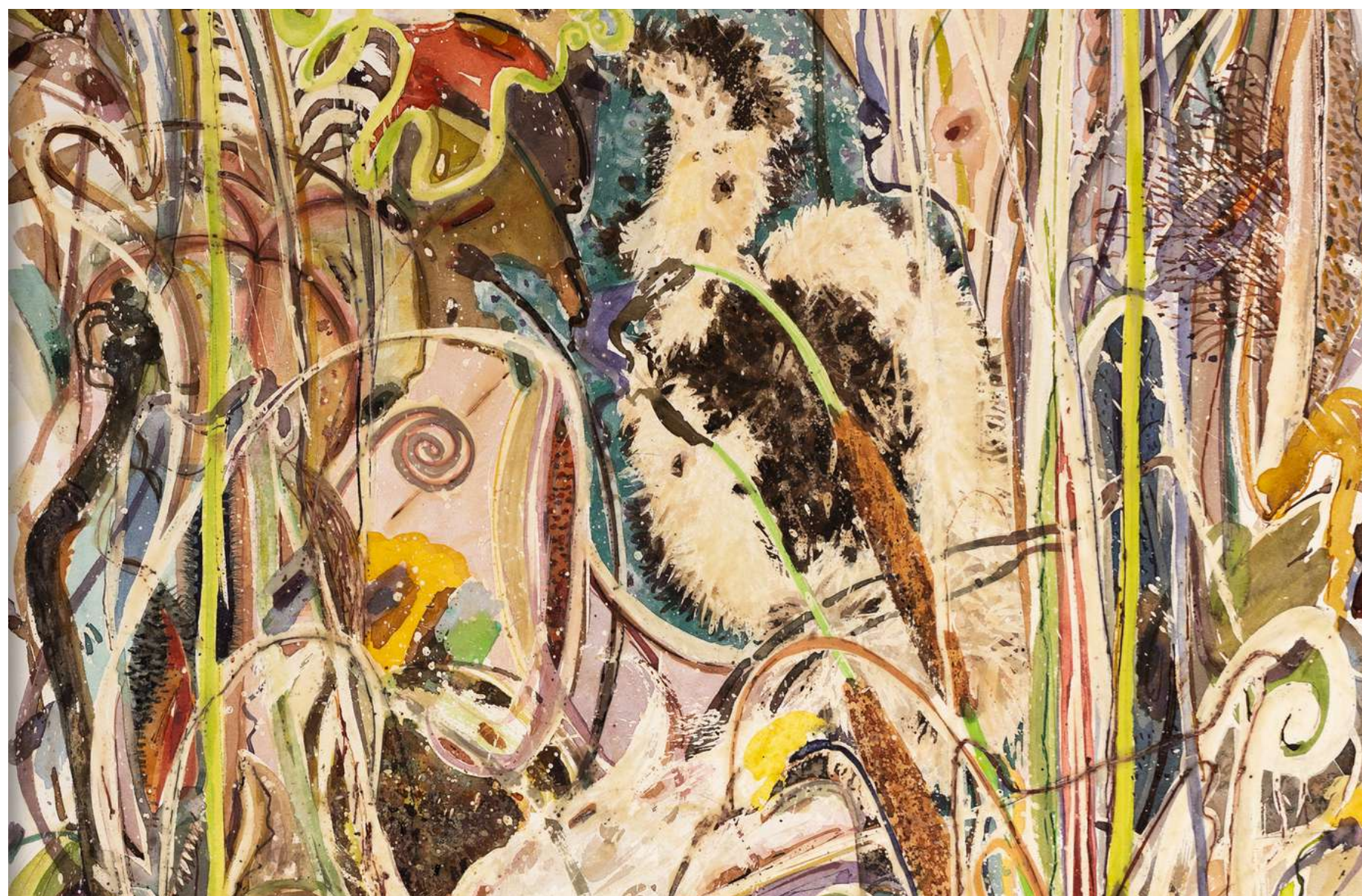
Untitled
Acrylic ink on acid free paper
Overall dimension variable
11 3/4 x 8 1/8 in. each
Set of 6 works
2025, Vadodara





This painting tries to recollect the connecting movements of monsoon. Here, Manmita Ray has portrayed an elemental growth by capturing a bird structuring her nest, while the other natural activities surrounding the bird seek to unite the work in natural harmony.

Creation of Life: Symphony in Green
Acrylic ink and beeswax on acid-free paper
44x30 1/8 in.
2025, Vadodara





Untitled [Series: The Monsoon Symphony]
Acrylic ink and beeswax on acid-free paper
30 x 44 1/8 in. (76.3 x 112 cm.)
2025, Vadodara

This series of paintings portray elements representing the mundane senses derived from experiences, documenting every intimate detail and observing the intertwined relationship between nature and its material movements. The spherical figure – a fetus – is protected in the warmth of nature, the elements surrounding the figure coming together to celebrate motherhood.

Untitled [Series: The Monsoon Symphony]
Acrylic ink and beeswax on acid-free paper
30 1/4 x 22 in. (77 x 56 cm.)
2025, Vadodara





Untitled [Series: The Monsoon Symphony]
Acrylic ink and beeswax on acid-free paper
30 1/4 x 22 in. (77 x 56 cm.)
2025, Vadodara



The Unfolding
Acrylic ink on acid-free paper
Overall dimension variable
11 x 8 1/2 in. (27.8 x 21.7 cm.) each
Set of 10 works
2025, Vadodara

The elements in this series are inspired by the surroundings of the artist. Manmita Ray captures minute moments and creates an integrated compositional scale by the arranging and rearranging of the visual components.

Detail

The Unfolding

Acrylic ink on acid-free paper

Overall dimension variable

11 x 8 1/2 in. (27.8 x 21.7 cm.) each

Set of 10 works

2025, Vadodara





Detail

The Unfolding

Acrylic ink on acid-free paper

Overall dimension variable

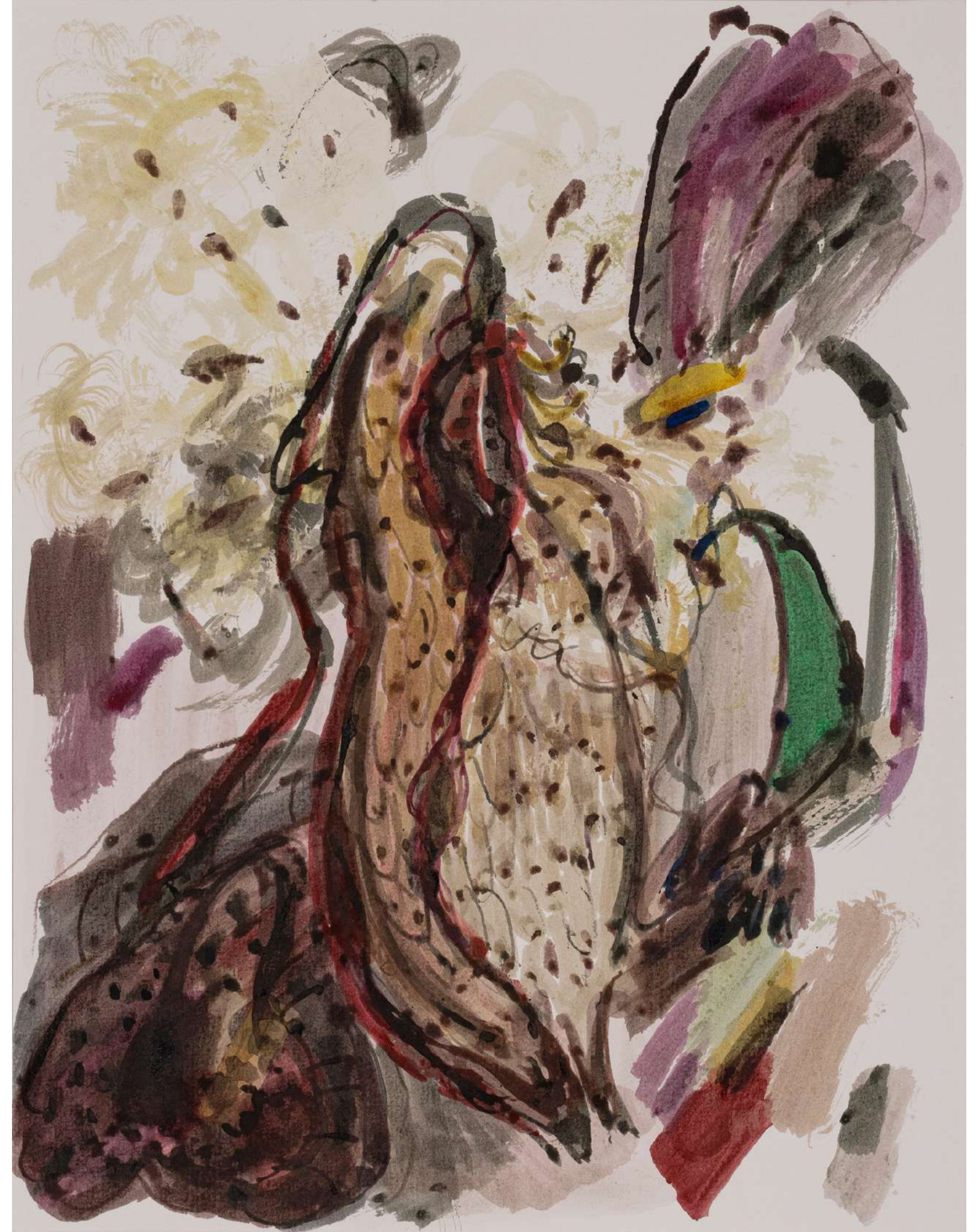
11 x 8 1/2 in. (27.8 x 21.7 cm.) each

Set of 10 works

2025, Vadodara

Detail

The Unfolding
Acrylic ink on acid-free paper
Overall dimension variable
11 x 8 1/2 in. (27.8 x 21.7 cm.) each
Set of 10 works
2025, Vadodara



This series by Manmita Ray embodies a synthesis of material fragments and moments. The work captures space, elements and transits of seasonal rhythms.



Shifting Lights I (Series: Shifting Lights)
Acrylic ink on acid-free paper
Overall dimension variable
4 1/8 x 5 7/8 in. (10.5 x 14.8 cm.) each
Set of 5 works
2025



Detail

Shifting Lights I (Series: Shifting Lights)
Acrylic ink on acid-free paper
Overall dimension variable
4 1/8 x 5 7/8 in. (10.5 x 14.8 cm.) each
Set of 5 works
2025

Shifting Lights I (Series: Shifting Lights)
Acrylic ink on acid-free paper
Overall dimension variable
4 1/8 x 5 7/8 in. (10.5 x 14.8 cm.) each
Set of 5 works
2025





Manmita Ray (b. 1996), a visual artist from Guwahati, Assam, completed her undergraduate and postgraduate studies at the Department of Painting at Kala Bhavana, Visva-Bharati, Santiniketan between 2017 and 2023.

Her works have been part of several group exhibitions including Edition 7 of *Abhivyakti – The City Arts Project*, an initiative by UNM Foundation, Gujarat University, Ahmedabad (2025); *100 Years of Kala Bhavana*, Lalit Kala Akademi, Kolkata (2023); the Kala Bhavana BFA Final Display, Santiniketan (2023); and the Kala Bhavana BFA Final Display, online (2021).

She has participated in multiple artist residency programmes including Monsoon Residency and Open Studio, Space Studio, Vadodara (2025) and *IMAGINARIUM 3.0* - Residency and Open Studio, Emami Art, Kolkata (2024) under EA Locus in Focus – a long-term project conceptualised to support artists specifically from the Eastern and Northeastern regions of India.

Manmita Ray lives and works in Vadodara, India.

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.

