

ARPITA AKHANDA

Selected works
2019 - 22

Drawings
Installations
Performance
Paper-weaving
Photography

Whispering memories
Detail
2023



Brief Description

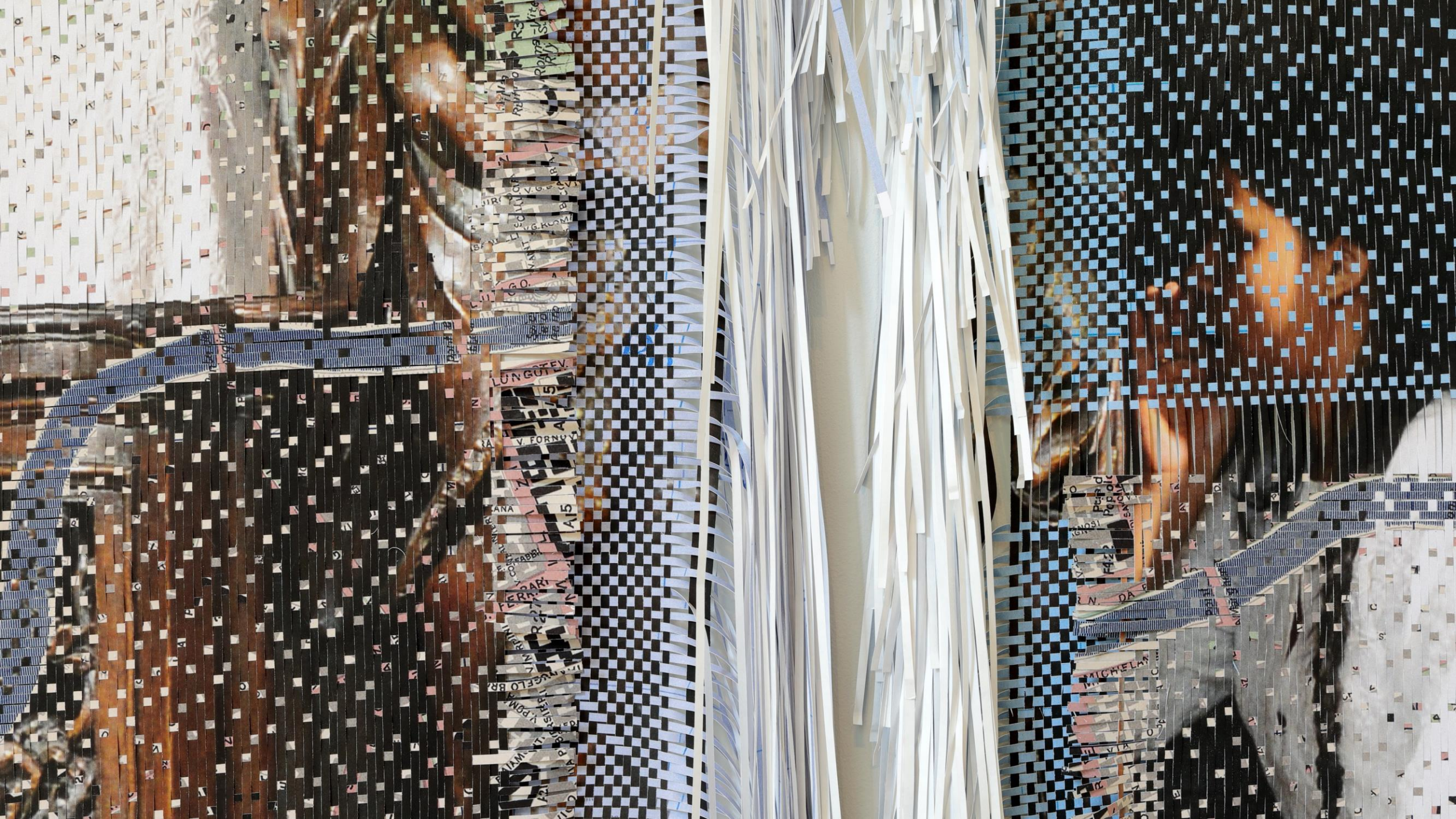
Arpita Akhanda's works are concerned with the problems of memory, history and migration. Born into a family with the traumatic memory of displacement and forced migration during the Partition of 1947, she creates works describing the relationship between our present and the past trauma of the older, different generation, inherited only as stories, poems, documents, images, crafts and even silence. According to Akhanda, her body is a "memory collector" or post-memorial site of the past mediated not by recall but by recreation, imaginative investment, and projection. In her paper weaving work, where she uses archival photographs and maps, she constructs the relationship between time and place, movement and settlement, and self and the geo-body of the nations.

However, recurring self-presence/ self-representation in her work does not give her any centrality or stability to her position. To grow up with overwhelming inherited memories of instability and insecurity, to be dominated by narratives of events that took place before her birth and preceded her consciousness, is to risk having her own life stories displaced and evacuated by her grandparents. The tension is vivid in her work, which is not a simple re-enactment of the memory. It is more about how the effect of past traumatic events continues to shape our present.



Whispering memories
Paper weaving, Archival ink on Tyvek
177 in x 150 inches approximate
2023

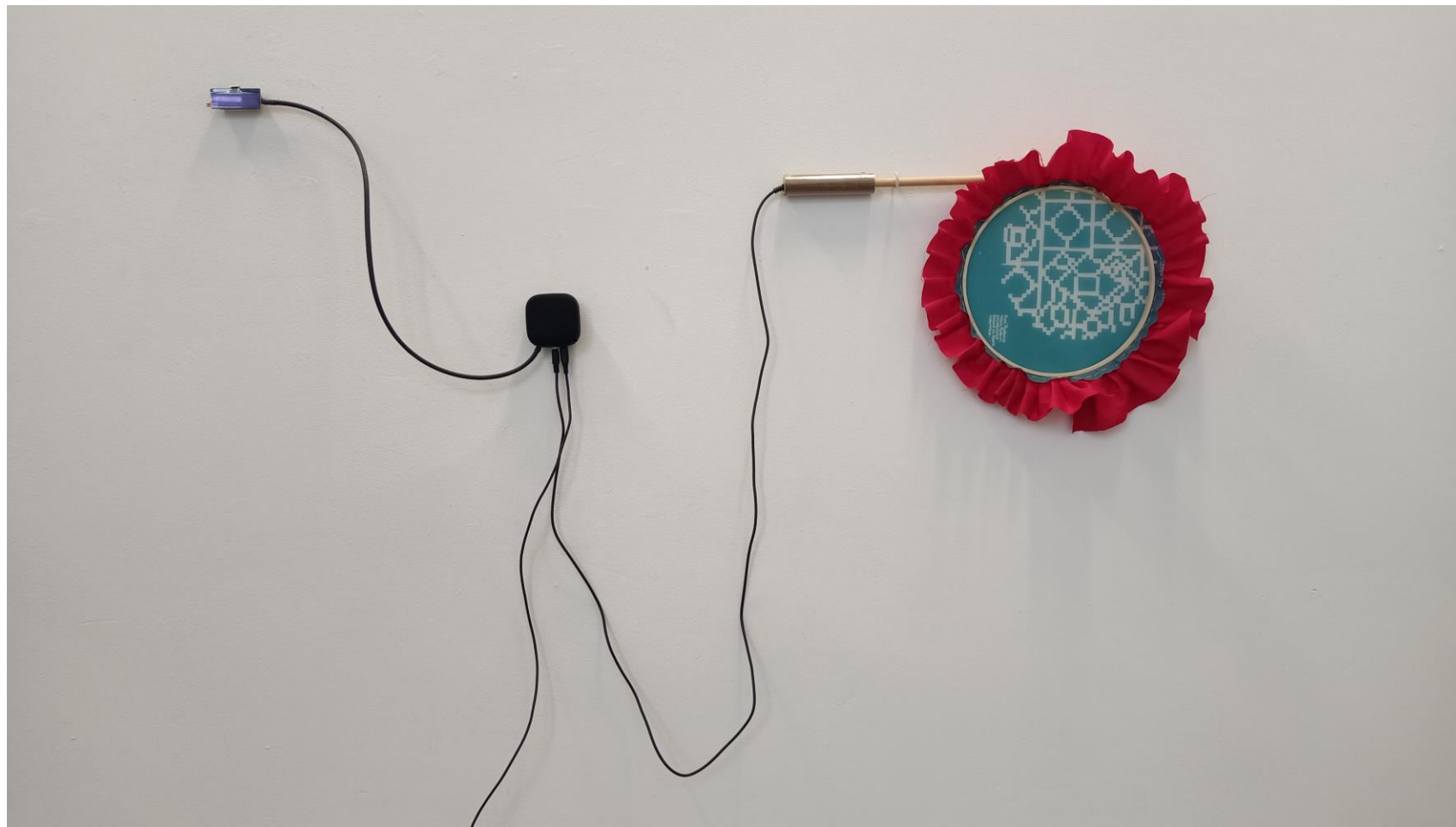




Dearest thakuma,

Do you remember the sultry, sleepless power-cut nights, when I would sleep next to you, the breeze of the rotating hath-pakha, (hand-fan) in your hand creating a cool background rhythm to the stories of partition you would tell us. As we travelled with the night into a deeper darkness, your stories wove themselves through my sense of being. These are the indelible memories of home, memories of belonging and of my childhood.

Rotate the hath-pakha (hand-fan) to listen to Bani thakuma's memories (Bani was my paternal grandmother). As Bani passed away in..... this work is a documentation of the memories of our home through the memories of the existing women in the family who came to India during the partition



আমি উদ্বাস্তু নই

(I am not a refugee)

Paper weaving with archival print on Innova smooth cotton,
high white 100% cotton 315 gsm Fourdrinier acid free,
archival museum quality paper

63.7 x 57.4 in. (162 x 146 cm.) approx.

2023,

Made in Maastricht, Netherlands

Unsigned

***Ami Utvastu Noi**, which means I am not a refugee in my mother tongue, Bengali, revisits the space of language, longing and anxiety of a person haunted by the history of displacement and migration. My process involves staged photography and mise-en-scène that revisit undocumented moments from her familial past. And then adopting paper weaving as a medium to explore the theme in this work.*





আমি উদ্ভাস্ত নই





আমি উদ্বাস্তু নই
(I am not a refugee) II

Paper weaving with archival print on Innova smooth cotton
high white 100% cotton 315 gsm Fourdrinier acid free,
archival museum quality paper
63.7 x 57.4 in. (162 x 146 cm.) approx.
2023,
Made in Maastricht, Netherlands
Unsigned

This work is in the permanent collection of the
K21 Kunstsammlung Nordrhein-Westfalen Düsseldorf



About the Work

In this work, **Arpita Akhanda** explores the relationship between partition, memory and migration. *Ami Utvastu Noi*, which means ‘**I am not a refugee**’, in her mother tongue Bengali, revisits the space of language, longing and anxiety of a person haunted by the history of displacement and migration. Her process involves staged photography and mise-en-scène that revisit undocumented moments from her familial past. Paper weaving as a medium is integral to the theme she explores in this work.

আমি উদ্ভাস্তু নই (I Am Not a Refugee) II is one of two works where the central image and story revolves around the artist's grandparents. In this particular work, the artist enacts the character of her paternal grandmother Sabita Rani. This work represents a promise Akhanda has made to visit Bangladesh crossing the river Padma to look for her grandmother's house.

The artist dresses up in her grandmother's white saree in the traditional *āāt poure* (eightfold) style, posing in front of barbed wire mimicking fenced border landscapes. She uses this photographic image as the primary warp thread, wefting it with the map of river Padma that her grandmother had crossed as a refugee fleeing from Barishal (present-day Bangladesh) to Kolkata, West Bengal, during the partition of India.

The title of the work is woven in Bengali text in the top centre border of this large paper tapestry, which also shows motifs taken from Akhanda's grandmother's sarees. The central image is framed by a weaving of river maps of Odisha that demarcate the region where Sabita Rani finally settled after years of travelling in search of a place to call home. This frame or border also resembles *chatai* or reed mats traditionally used for the floor. Further referencing Sabita Rani's interest in stitching and signing her textile pieces with place and date, Akhanda weaves in Barishal in Bengali and Cuttack in Oriya at the base of the work, marking the cities where Sabita Rani was born and passed away.

Akhanda, in recent years, has retraced her paternal grandfather's journey back to his native village following an entry in his diary and also visited the house where Asim Akhanda was born in nineteen hundred twenty-five. His story forms the basis for the work known as **I Am Not a Refugee I** where the artist enacts his character.

Detail



May 25, 2023 K21 Encounter
At K21, Salon 21, Kunstsammlung NRW,
Dusseldorf, Germany

Arpita Akhanda performed at **K21 Encounters**,
presented by Kunstsammlung, Germany.

The performance titled, *The Transitory Body* was
followed by a lecture by the artist and interaction
with the viewers.



Image Source: <https://www.instagram.com/p/CsgSCT6tLHt/>



Image Courtesy: Linda Inconi

Arpita Akhanda's Lecture Performance at K21



Image Courtesy: Linda Inconi



You cannot step into the same river twice, Performance by Arpita Akhanda, Cristina Flores Pescorán, and Rehema Chachage, part of *Murmuring Matter: On the Cosmopolitics of Materials*, Museum Night Maastricht, Jan Van Eyck Academie, Netherlands, 2023.

Photo courtesy: Jan Van Eyck Academie



Performance
Installations
Photography

Akhanda is presently an artists in residence at the Jan Van Eyck Academie in Maastricht where was part of **Murmuring Matter, On the Cosmopolitics of Materials**
April 21–23, 2023.
Prelude to Museum Night Maastricht.





Transitory Body

2022

Interactive performance

AAIE Center for Contemporary Arts,

& Accademia di Belle Arti di Roma,

Rome



Instruction for the viewers:

1. Think of a date that reminds you of a memory related to partition-separation-division- dissection- detachment-displacement.
2. Form the date on the stamps provided.
3. Stamp the selected date on my body.
4. Whisper the reason for the date you stamped on my skin in my ears, in return I will whisper one of my memory in your ear.

When we share our memories with each other metaphorical migration of memories occurs.

Self Portrait

Paper weaving with archival print on Innova
smooth cotton high white 100% cotton 315
gsm Fourdrinier acid free, archival museum
quality paper

57 x 25 in. (119.3 x 55.8 cm.) approx.

2023,

Made in Maastricht, Netherlands

Unsigned





Detail of *Self Portrait*

**Perhaps We Are All
Immigrants Trading One
Home for Another**

Paper weaving
36 x 102 in. (91 x 259 cm.) 2022,
Santiniketan
Unsigned



Berunda

Paper weaving

47 x 61 in (120 x 155 cm)

2022, Bangalore

Unsigned



Tree of Life

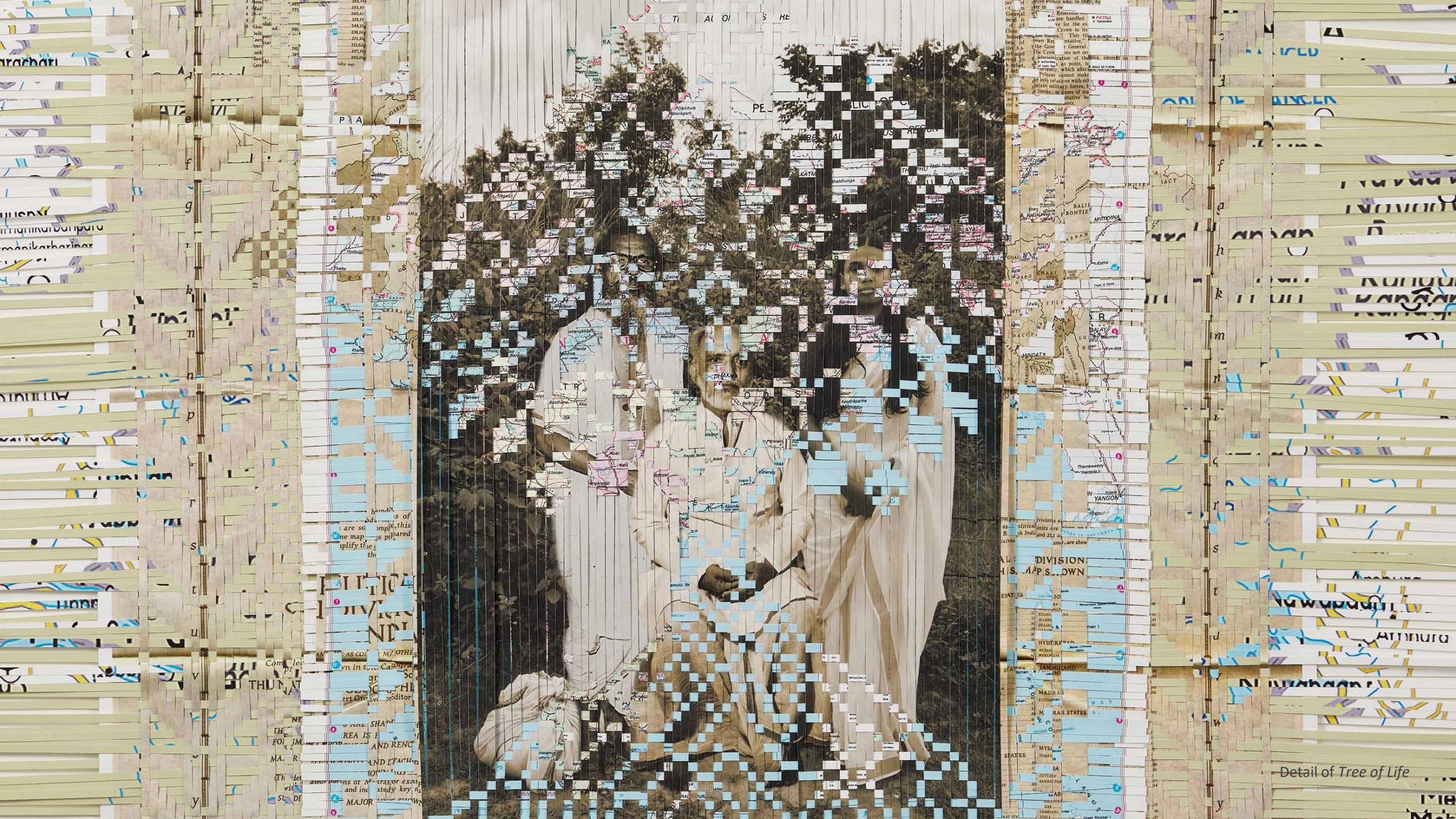
Paper weaving

23.5 x 47.5 in. (59 x 120.5 cm.) 2022,

Santiniketan

Unsigned





In Memory of I & II

Paper weaving on Archival Print

16" X 26" each

2022

This series, is part of a larger ongoing work, and it responds to a collection of unknown, unremembered characters getting lost within the annals of history and the political decisions that give shape to destiny. Methodologically, I dissect images and then weaved them back together, with each 'cut mark' evoking the pain of partition. The resultant "new" image is ambiguous. The shredded paper falling at the sides like stilled wings, evoke a psychological passage of time.



Paper-weaving

In Memory of I & II

Installation view

In memory of (I & II) is a set of two paper-weaving works developed in the memory of the portraits I grew up looking at in my family's photo albums. These unknown persons were part of the family before the partition and now no one recognises them. Memories fade, stories are forgotten but the people remain frozen in these photographic remnants.



Performance

360 minutes of requiem

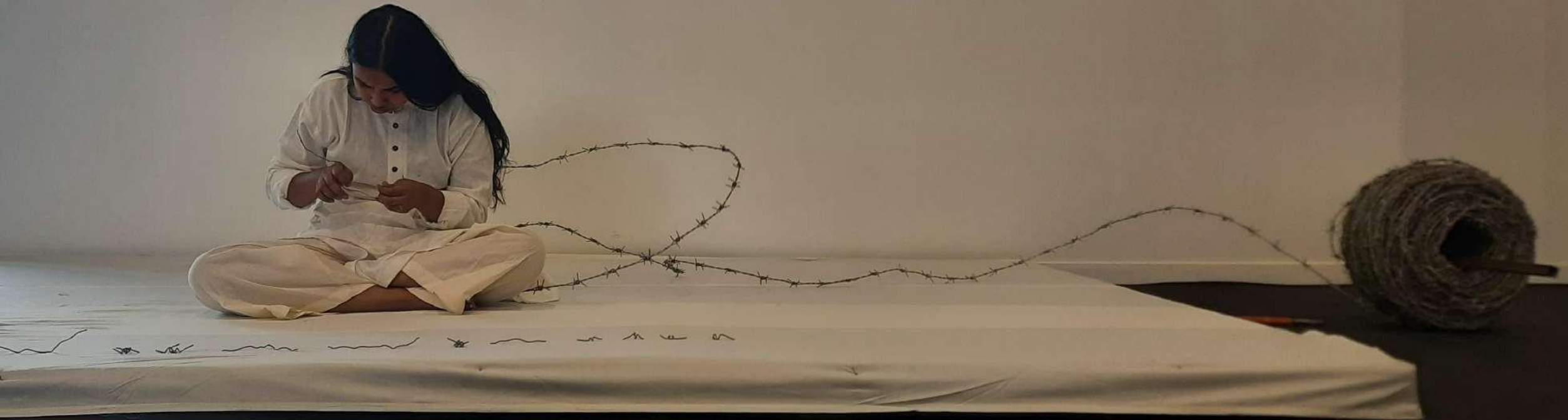
2022

3 hours, 2 days

Performed at Thestudio, India Art Fair Ground



360 minutes of requiem explored the notions of nationalism, borders and partitions by deconstructing 360 feet of barbed wire fence over a 360-minute-long immersive performance staged over two days, allowing viewers to witness the hard work and labour involved in undoing historical and psychological barriers that have divided us for centuries.





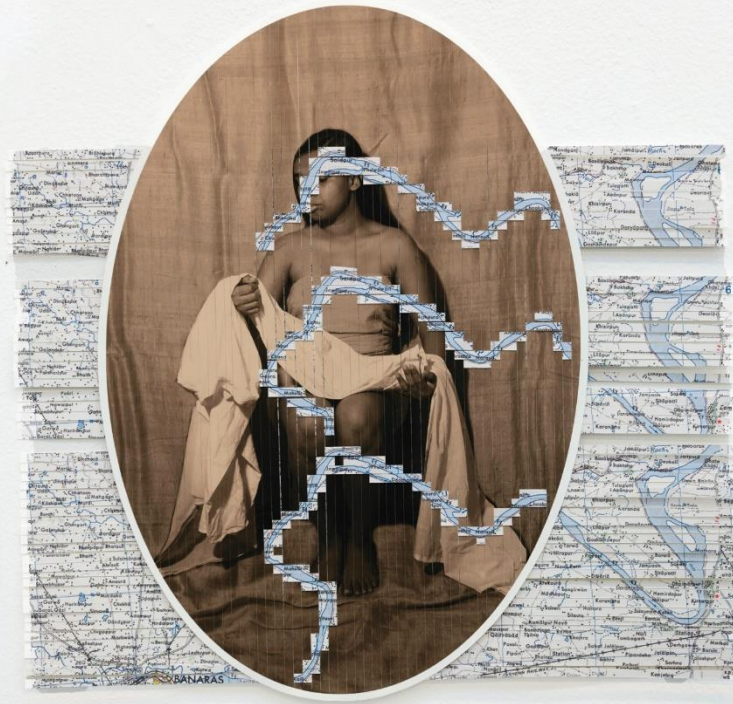
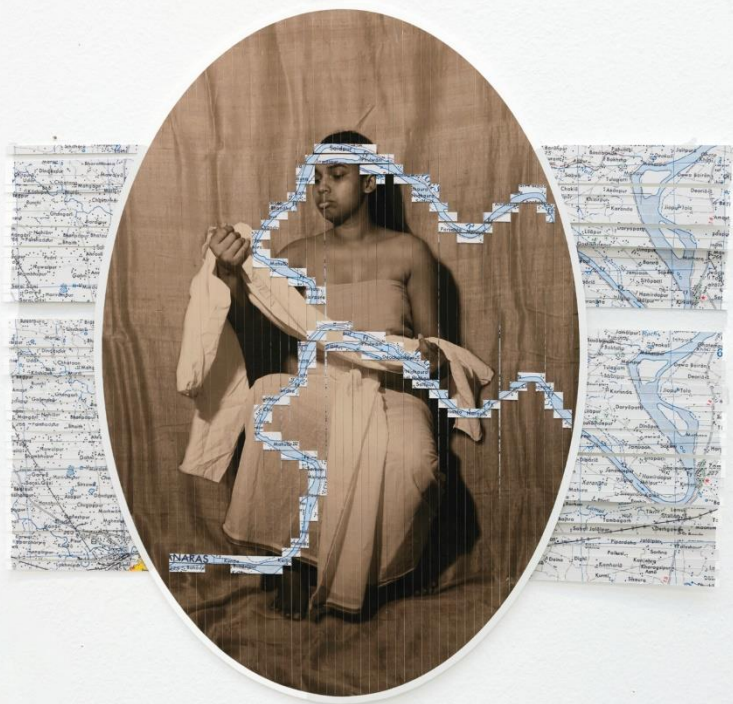
Stills from dayone

Collecting the residues of untied wires after the three-hours performance on day one





Presenting the residue to the witness as a token of remembrance



Pieta
2022
Paper weaving on Archival Print
15.6"x16.2" each
Suite of 3 works

Body of water (I & II)

Photoperformance and maps of rivers,

Paper weaving on archival print on

Hahnemühle Photo Rag archival paper

16.5 X12 inches each approx.

Part of শরীর

2021

Körper : The memory collector,

Kunstrum, Aarau, Switzerland

Installation view



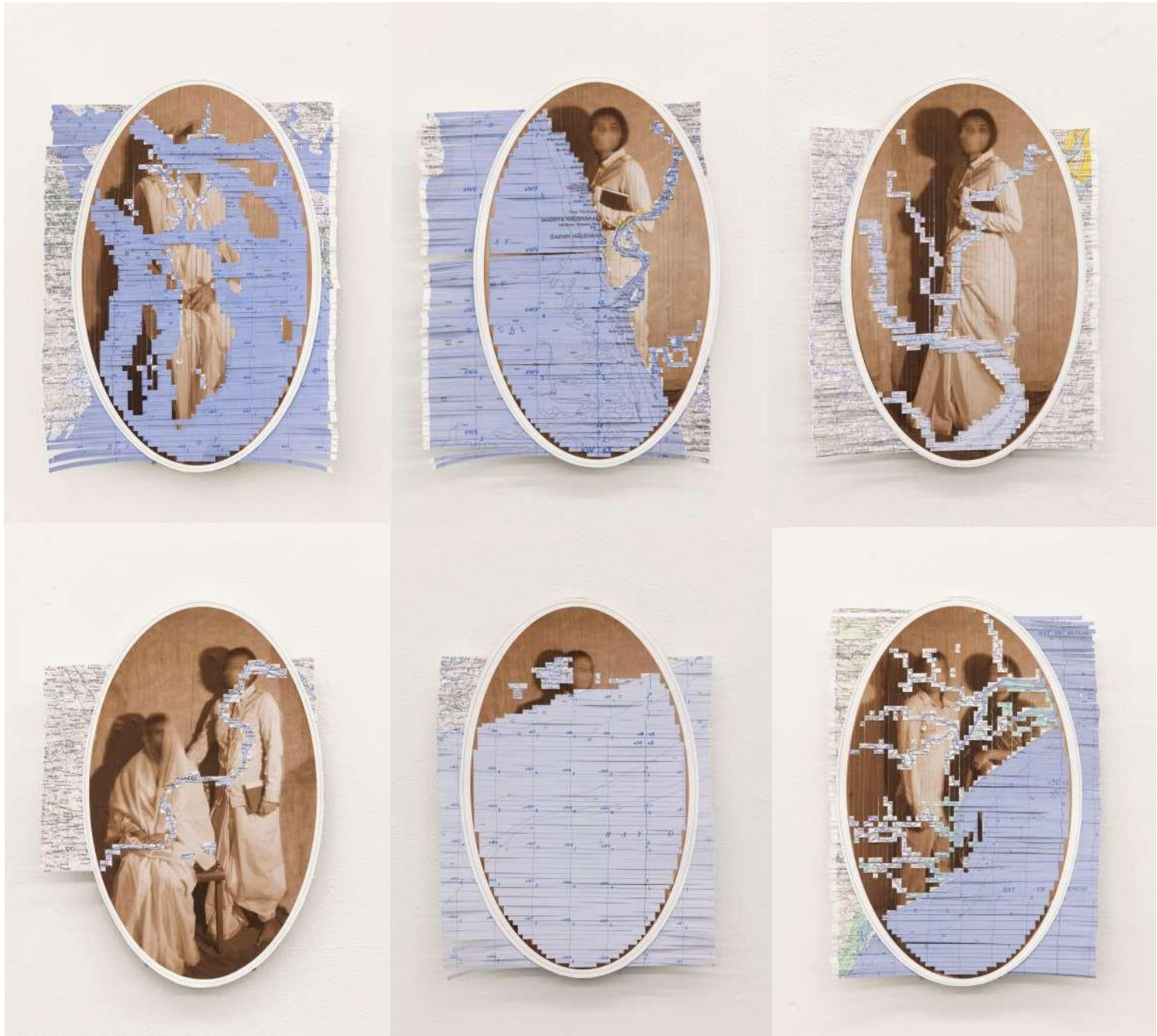
Paper-weaving

Body of water (I & II)

Detail

I am born in a city of rivers, I live in a city of rivers and my family crossed cities of rivers in search of a home. I got very attached to the river Aare during the four months of residency, I felt as if that was the only place I found a connection with the foreign land.

Here I tried to weave the biological, historical, mythological, and physiological bond between water and body. This work travels between the idea of the water body as a carrier of both migration flow and settlement.

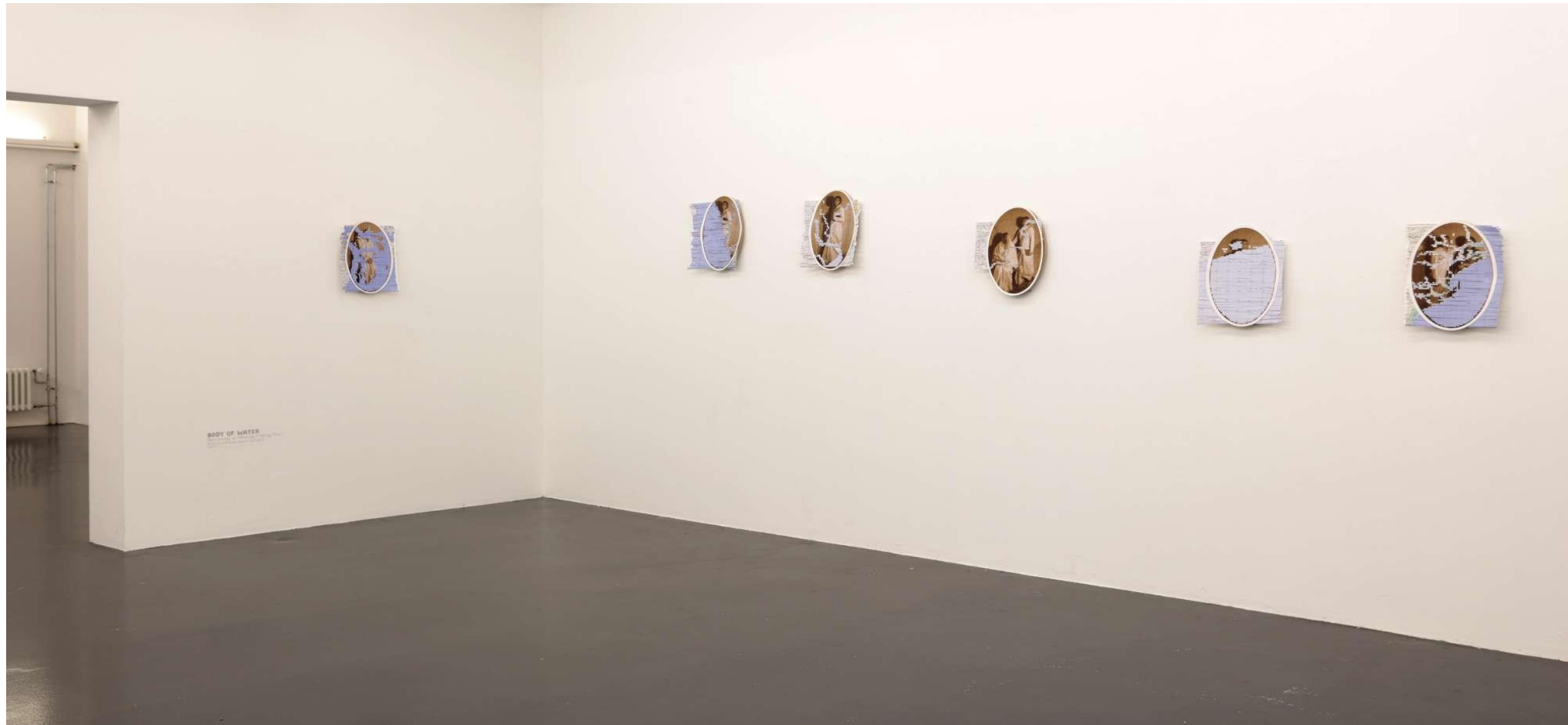


Paper-weaving

Body of water (I & II)

Installation

Body of water I is a series of photo-performance and paper weavings developed from a poem I wrote during my regular visit to the river Aare at Aarau, Switzerland as a resident artist. It attempts to generate a relationship between recreated characters from past/memory and the water bodies these characters had to cross in search of the home, inspired from my family history of transit during and post-partition and my own experiences of migration and exploring the unknown city in an unknown country through river/water body.



Body is Home
2021
Paper weaving on archival print on
epson enhanced matte paper
75 X56 inches
Part of শরী র | Körper : The
memory collector, Kunstrum, Aarau,
Switzerland.



Paper-weaving

Body is Home
Detail

Body is home is a larger-than-life-size weaving of my self-portrait taken in the landscape of Aarau along with the maps of Aarau which I used to locate my positions and travel through the city/country trying to understand the idea of home in temporary settlements.



Paper-weaving

Body is Home
Installation view



The living scar
2021

Performance video
and text from artistdiary 04:54 minutes
Part of শরীর
Körper : The memory collector
Kunstrum, Aarau, Switzerland.

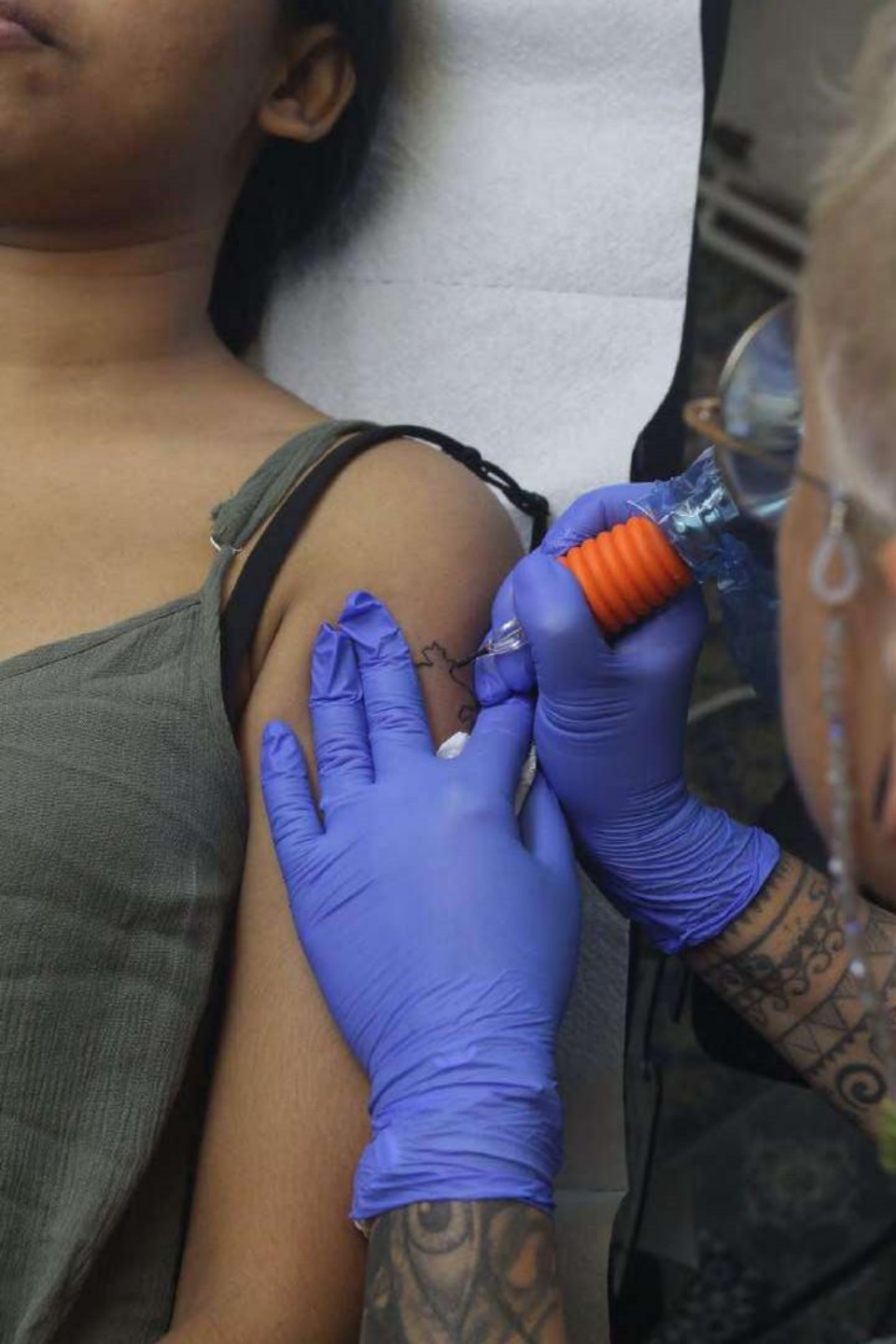
Video link- <https://youtu.be/wlR4xsjh5EY>



Performance

The living scar
Installation view
Still from video





The video contains the making of the scar superimposed with the two letters I wrote to myself in memory of the scar.

The living scar is a video of two scars that I tattooed on my body in response to the date 17th August, living far from my motherland. Through this performance, I identify my body with the dissected lands and the marks as a continuity of scars of living history in my country.

My body not only carries these two historical marks/scars, but now I live inside these two scars both physically and conceptually.

Documentation of the process



Installation view



Display of documentation of the performance process

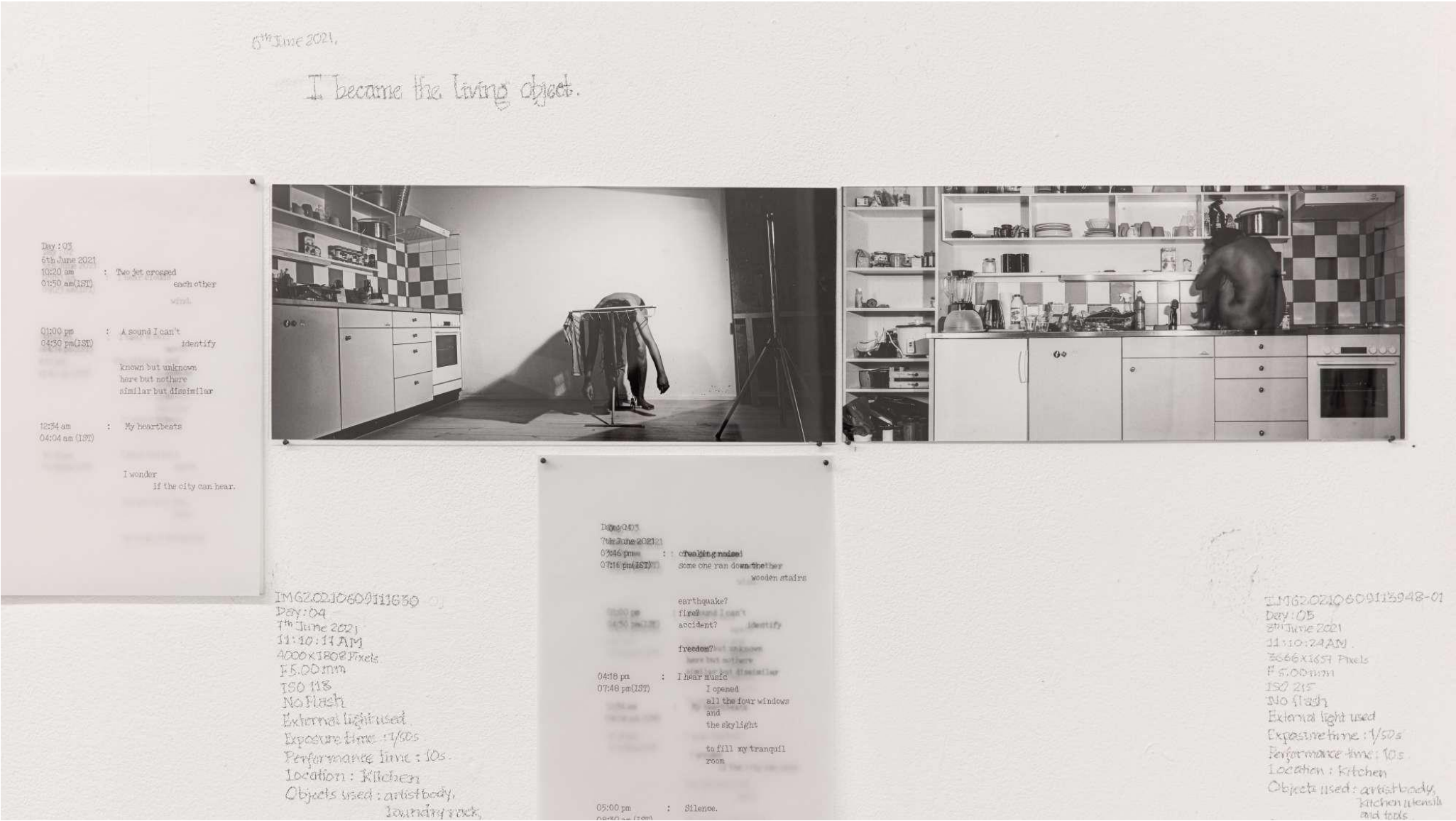
240 hours

2021

Photographs, Site specific photo-
performance and text Part of শরীর
Körper : The memory collector,
Kunstrum, Aarau, Switzerland.

Installation view





Day : 01
4th June 2021
9:12 pm : The silence
(12:42 pm (IST))
Inside my room
and the city
echoes



6th June 2021,

I found four alphabets H,O,M,E on the bed side table.
Now this is my HOME for 4 months.

IMG2021060712138-02

Day : 2

5th June 2021

5:21:38 PM

3910 x 1761 Pixels

F4.73mm

ISO 110

No Flash

External light used

Exposure time : 1/50s

Performance time : 10s

Location : Cupboard,

Bedroom

Objects used : artist body,
clothes, travel bags,
existing carpet,
and found cardboard
alphabets H.O.M.E.

Discarded images no : 82

Total time : 10s x 83 clicks

= 830s

Day : 02

5th June 2021

09:53 am

09:23 am (IST)

: I hear clouds

wind.

10:24 pm

04:14 pm (IST)

10:42 pm

10:42 pm (IST)

: I hear a bell

again

: The silence and

beginning

again

again

the city

It syncs time...

10:10pm

03:40pm (IST)

: I hear the bell

again

Its not dark yet

here.

My home is dreaming.



IMG20210609094800

Day : 3

6th June 2021

11:10:08 AM

4000 x 1808 Pixels

F5.60mm

ISO 100

No flash

External light used

Exposure time : 1/50s

Performance time : 10s

Location : Cloths basket,

Bed room

Objects used : artist body,
cloths basket,
travel bags,
existing carpet
and found cardboard
alphabets H.O.M.E.

Day : 03

6th June 2021

10:20 am

01:50 am (IST)

: Two jet crossed

each other

wind.

01:00 pm

04:30 pm (IST)

: A sound I can't

identify

known but unknown
here but nowhere
similar but dissimilar

12:54 am

04:04 am (IST)

: My heartbeats

I wonder

if the city can hear.

240 hours was developed during my 10 days quarantine period when I reached Aarau. Living on closed doors in an unknown city and house, I looked at my body as a living object surrounded by the objects that constituted the character of the house.

6th June 2021

I B

IMG20210609094800

Day : 04

7th June 2021

11:10:14 AM

4000 x 1808 Pixels

F5.60mm

ISO 110

No Flash

External

Exposure

Performance

Location

Objects

Discarded

Total time

"One can experience one's own body or body-parts either as-object or as-subject but cannot experience it as both at the same time"

Merleau Ponty
(French philosopher)

Day : 06
9th June 2021
10:28pm
1:42 pm (IST)

I hear conversations
through my skylight

of birds
of human
of city

I listen
I imagine
I dream

these sounds remind me

I am alive
I am here
I exist



Day : 07

10th June 2021

12:16 pm : I hear a bee

03:46 pm (IST) my doors

and

04:00 pm (IST) I hear conversations

through windows

04:00 pm (IST) are closed

12:35 pm : An aeroplane crossed

04:05 pm (IST) the clouds

of human

12:37 pm : Sound of stirring

04:07 pm (IST) spoon and glass

12:41 pm : I can still hear the bee

04:12 pm (IST) buzz

my doors

and

windows

are closed

these sounds remind me

12:43 pm : I opened my window

04:13 pm (IST)

12:47 pm : I can't hear the bee

04:17 pm (IST)

12:48 pm : I can hear my breathe

04:18 pm (IST) my doors

are closed

my window

is freedom



IMG20210612110602(1)

Day : 7

30th June 2021

6:06:41 PM

4000x1200 Pixels

F5.00mm

ISO 202

No flash

External lights used

Exposure time : 1/100s

Performance time : 10s

Location : Studio space (?)

Objects used : artist body,

existing objects

Discarded images : 02

Total time : 10s x 2 clicks

= 120s

Spending 240 hours inside the studio apartment in an unknown city/country, I generated a relationship with the city through the sounds from the windows and the skylight. Each day I began documenting the unfamiliar sounds in the form of text and documenting my presence in the space in the form of photographs.

IMG20210612110457

Day : 08

21th June 2021

4000x1200 Pixels

F4.75mm

ISO 138

No flash

Exposure time : 1/120s

Performance time : 10s

Location : Studio space

Objects used : artist body,

existing objects

Discarded images : 05

Total time : 10s x 6 clicks

= 180s



Detail view

The Fall
Paper weaving of pre and post partition
map
60 x 126 inches approx.
2021



Paper-weaving

The Fall
Detail



Paper-weaving

The Fall
Installation view

The work titled *The Fall*, highlights the drama around Partition as well as its summary and somewhat absurd enforcement, by situating the critical moment somewhere between the weft and warp of pre- and post-Partition realities. The 'fall' here could refer to a fall from grace or a setback to the possibility of a unified nation, as well as the unsettling feeling of free-falling, of drifting without an anchor, that is the legacy of any migrant.



The last leap: 101 ways of crossing
2020

Installation with video, photographs, dress
worn during performance.

Part of Of Liminal Beings and other spaces,
curated by Ushmita Sahu, Emami Art gallery,
Kolkata.

Video link- <https://youtu.be/1MxN6ApSsEY>





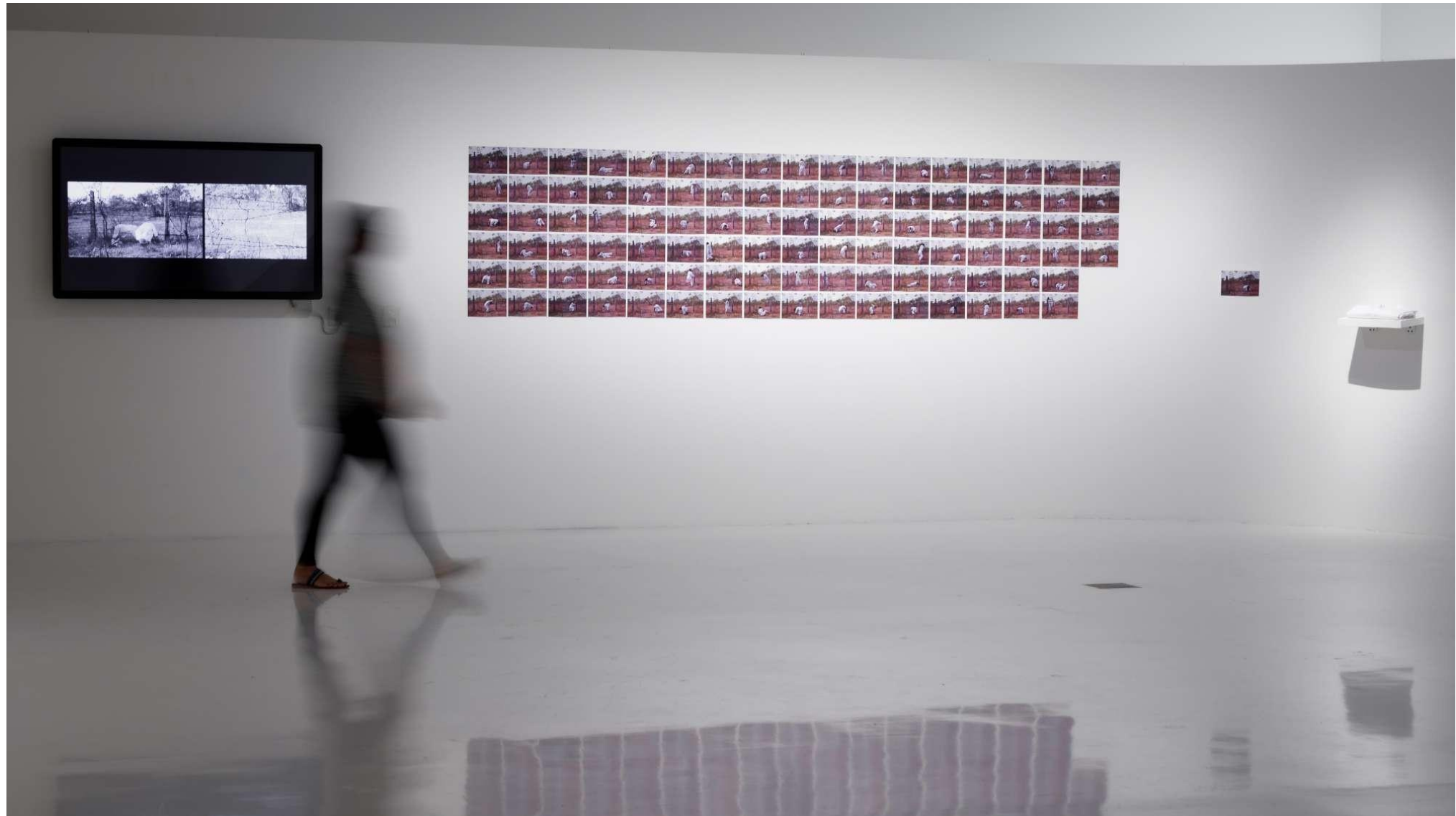
The Last Leap is a site-specific performance with reference to the stories (oral histories) shared by my grandfather of how he can never forget the last step he took to cross and choose between two lands during the India-Pakistan partition.

'Epar ba Opar' (In Bengali means either this side or the other) through the act of crossing I tried to develop a relationship with the fence which divides superficially the land into two parts, giving birth to the notion of -the other. From one land to the other- from one border to the other- from one identity to the other addressing the questions- why does one have to choose, how does one choose and whom does one choose.



Photography

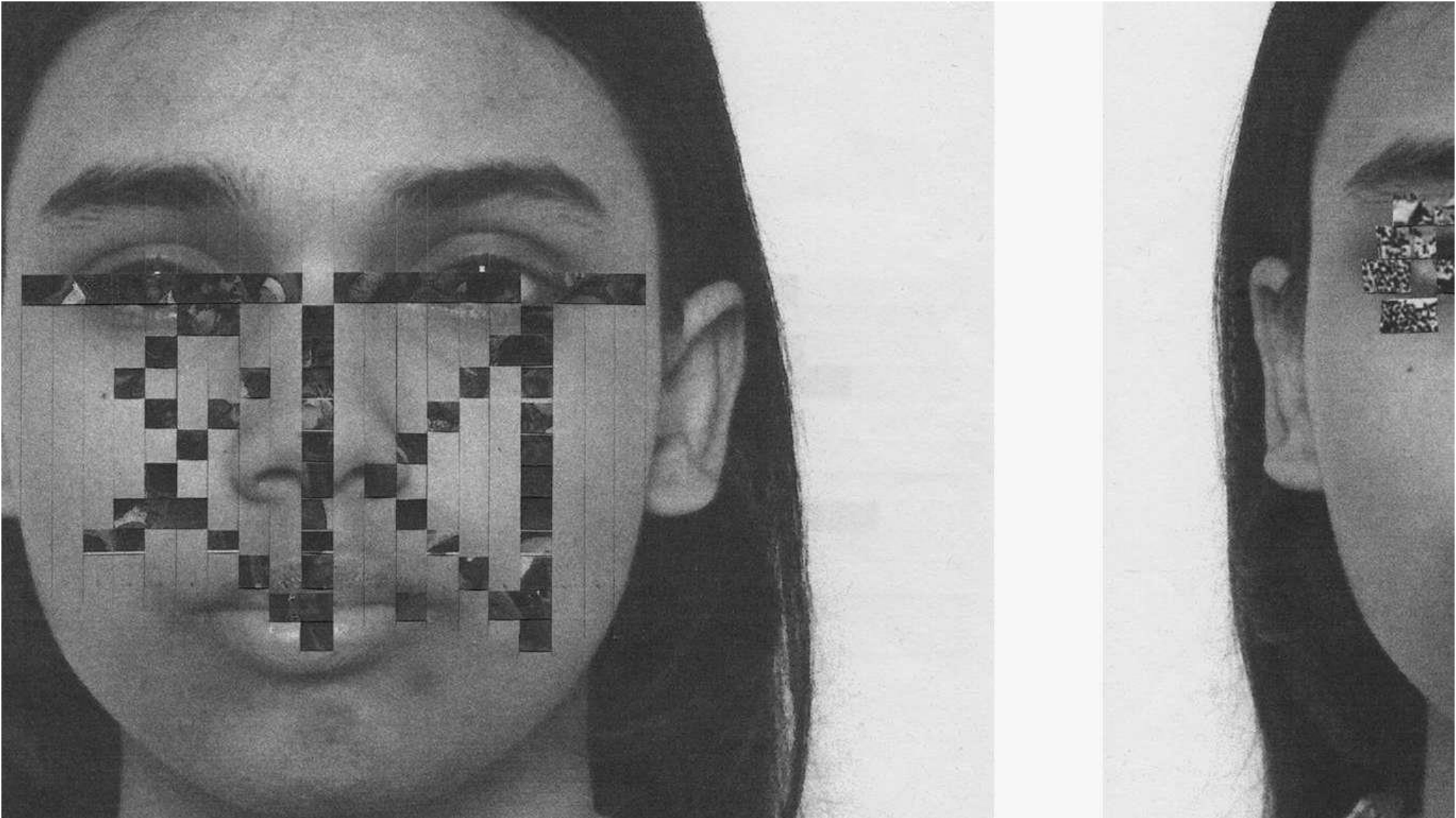
The last leap: 101 ways of crossing
Installation view

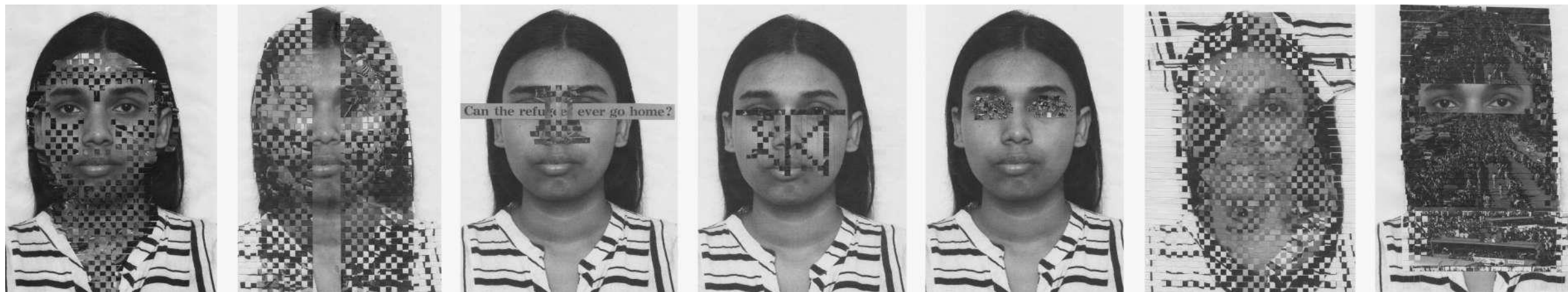




24/03/2020-14/04/2020
2020
Paper weave on xerography
11.5 x 8.25 inches each (Set of
24 works)







24/03/2020-14/04/2020
Detail

Every day waking up to images of masses walking crossing walls, roads, cities, borders simultaneously crossing poverty, hunger, discrimination, violence- people whom we never even realized existed until they stood up for themselves in search of home/shelter in this pandemic.

I find innumerable resemblances and contrast in the present walk we have witnessed and the past walk we have read. One was a walk leaving home(1947) and the other is towards home(2020).

Having a family background with a similar struggle for home, this piece draws references from both situations. By positioning myself as a witness to the ongoing situation around the country and carrying the memories of my family history of transit, I weaved together the collected images from online newspapers and articles of both the walks over my portrait.

Using the limitations of lockdown as the language, I explored xerography as my medium as it is the only printing source available during the pandemic. Contextualizing xerox (a medium used to make multiple copies of the same file) as a language of multiplicity/mass. Each piece is like a diary entry of each day from 24/03/2020 to 14/04/2020 arranged in calendar order. Each motif draws references from history-memory-politics and also explores the idea of home in multiple contexts.

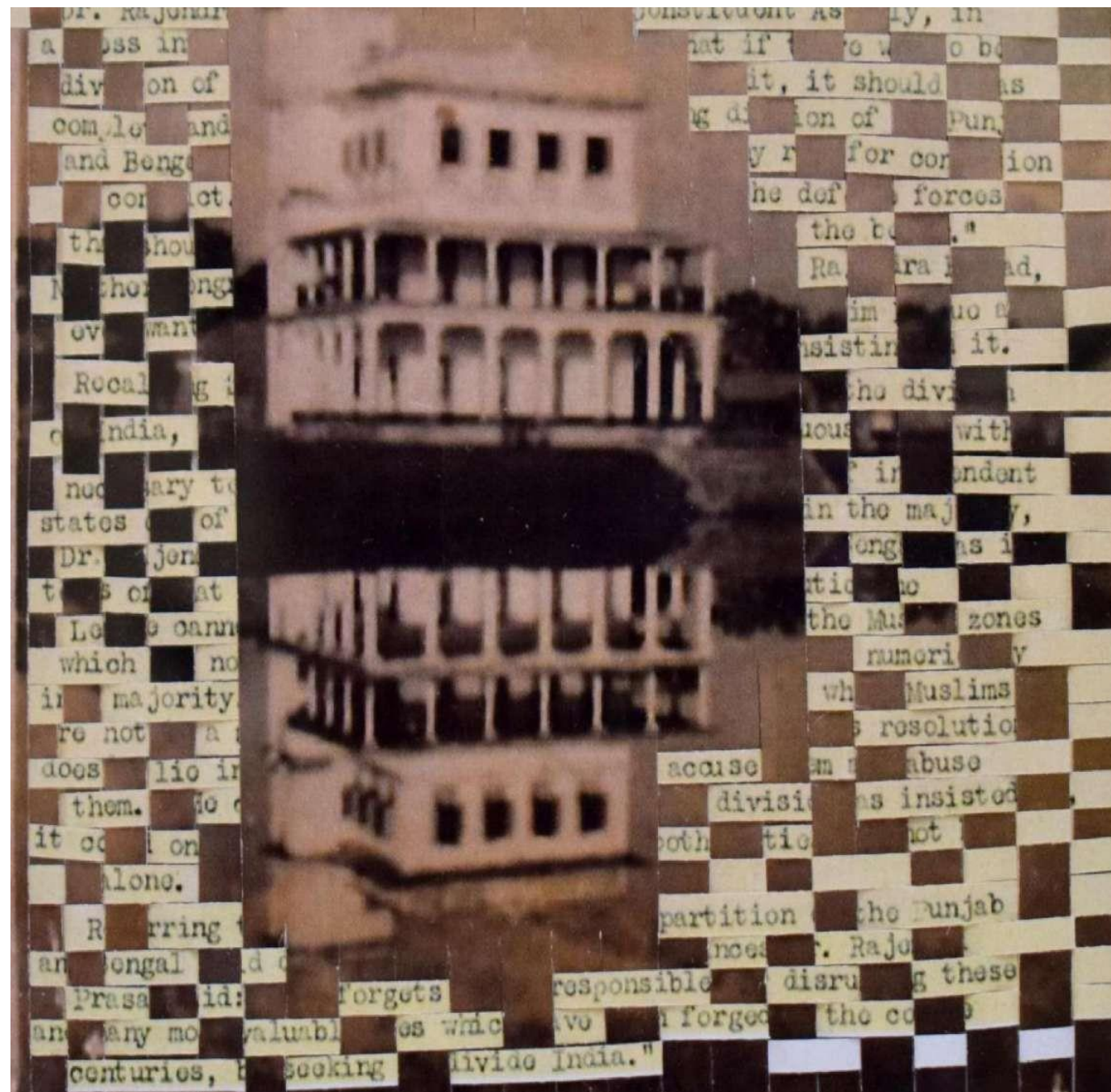
The Dissected Souvenir I

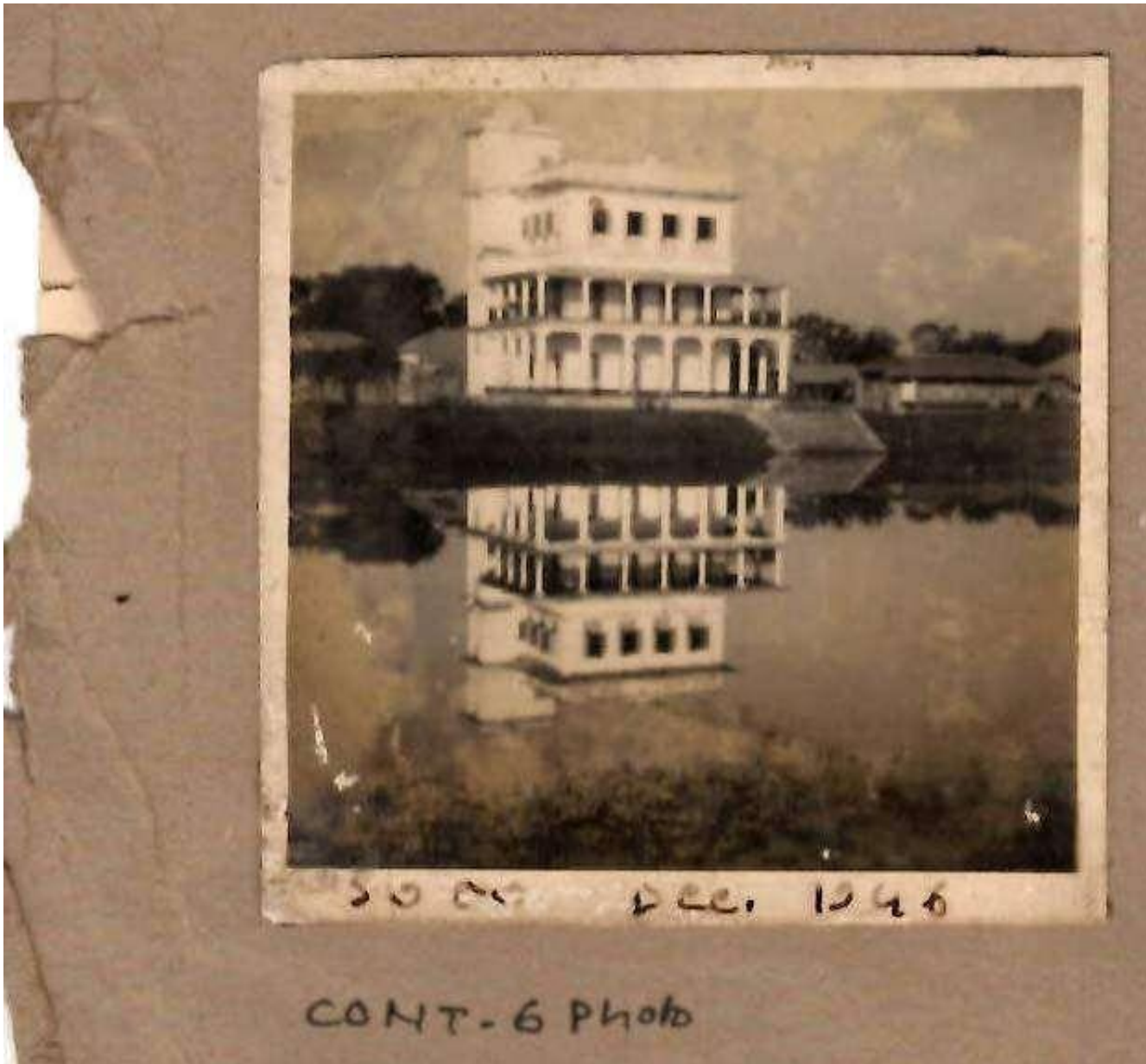
2019

Paper Weave, scanned digital print of family photographs taken during and after partition and texts collected from digital archives

Part of Inside the fiber, a group show curated by Soma Bhowmik, Artsacre Museum, Kolkata.

Detail from The Dissected Souvenir Series





A photograph of Sreekail College taken by my grandfather Asim Akhanda on December 1946, the last time he visited his home before partition. From Asim Akhanda's photograph album collection.

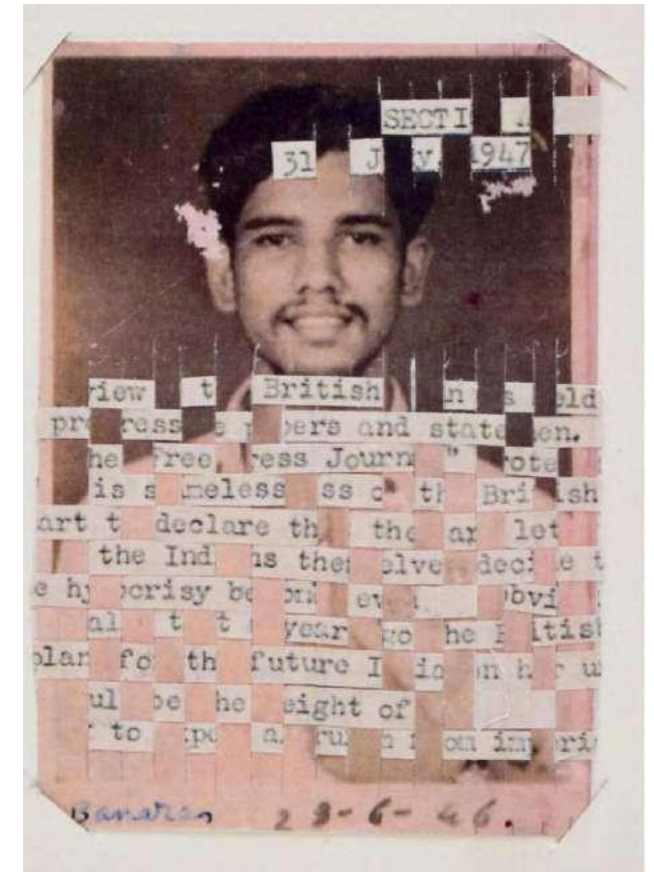


A photograph of the same Sreekail College taken by me on 1st January 2018, my 1st visit to the village where we belonged once after 72 years of partition. From Arpita Akhanda's photograph album collection.

On 1st January 2018 I along with my father with the help of my grandfathers dairy writings visited our then village called Sreekail now in Bangladesh. He had written an essay describing the map of the village and the position of our then home. With the help of local people we found out the land which was once our home. This weaving series is dedicated to the family album my grandfather created in memory of migration and separation from home.



Detail view



Self portrait of Asim Akhanda taken after partition during his stay at Banaras, India, 1946 from his collection.



Installation view

I believe personal is political. The way I looked at the family albums changed. I could not isolate my family album from the then socio-political situation my family had to face. Hence I began creating a parallel family album weaved with those political statements and divided borders which changed the living condition of many families like ours.

I weaved the family photographs along with the telegrams and letters (collected from digital national archives of UK) of the then British govt. containing information on how the partition will unfold.

Inspired from the life-changing experience of standing on the same spot as my grandfather after 72 years, stories became reality, memories became evidence.

Performance

Transitory Body: the memory collector
Site-specific interactive and durational
Performance
4 hours
2019-20
Part of Piramal Art Residency, Mumbai



Transitory Body: the memory collector
Performance stills

16 min. edited video clip link of the
performance-
<https://youtu.be/NVd7Lv51Kkg>

Transitory Body: the memory collector is a durational piece where I create a dialogue between body, land, trees, and memories. My performing body draws a resonance between replanted trees at the Piramal Art Residency site with numbers and my replanted family history with dates. Both bodies have gone through the process of displacement and replacement.

When we share our memories with each other -
metaphorical migration of memories occurs.



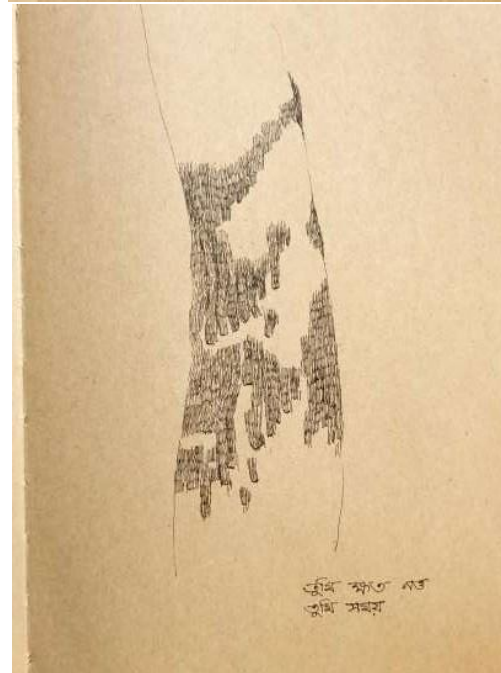
Post-performance display of objects
used during the performance.

My body carries within itself the memories of partition- separation- division- dissection- detachment in the form of dates. Dates are an important element of history. The use of certain dates or the combination of numbers can remind us of past events or occurrences. By revisiting my family history on the site, I adopt the action of stamping collected dates (relevant to both my family and the country) on my body resonating it with the action of stamping as an official procedure connected with the body in transit.

As the performance unfolds my body becomes a collection of memories. I equate myself with a memory collector inviting viewers to share their memories of loss involved in partition- separation- division- dissection- detachment with me by offering my body as a site to collect the lost narratives.



6 pen on paper drawings done 6 days before performance as a process to get engaged with the site looking at the trees as body of memories and writing a spontaneous two line poem for each tree exploring time, space and body relationship.



Brief Bio

Arpita Akhanda, born (1992) and brought up in a family of artists who migrated from Bangladesh during the partition and moved through many locations in India before settling in Cuttack, Odisha, she completed her B.F.A & M.F.A in painting from Kala Bhavana, Visva Bharati University, 2015 & 2017.

Akhanda has performed and lectured for the *K21 Encounter* at K21 Encounters, presented by Kunstsammlung, Germany, 2023; *You cannot step into the same river twice*, as part of *Murmuring Matter: On the Cosmopolitics of Materials*, Museum Night Maastricht, Jan Van Eyck Academie, Netherlands, 2023; *Transitory Body: The Memory Collector* at the opening ceremony of group exhibition *Rivers and Roads: Meandering Stories of India*, curated by Valeria Contarino, Pranitha Joseph and Zhu Yaning at AAIE Center for Contemporary Art, Rome (2022 – 23); *360 minutes of requiem* at India Art Fair 2022, New Delhi; *Transitory Body: the memory collector* at Piramal Art Residency 2019-20, Maharashtra. Some of her notable group exhibitions include Art Dusseldorf 2023; India Art Fair 2023; *Rivers and Roads: Meandering Stories of India*, at AAIE Center for Contemporary Art, Rome (2022 – 23); *AD Design show 2022* in Mumbai, *Hub India*, Artissima International Fair of Contemporary Art at Torino, Italy, in 2021; *Körper: The memory collector*, Kunstrum, Aarau, Switzerland; *Of Liminal Beings and other spaces*, curated by Ushmita Sahu, Emami Art gallery, Kolkata; *The Trifecta of Movement* at Exhibit 320, New Delhi; *The Lay of the Land*, Exhibit320, New Delhi.

She has recently performed live and lectured at K21, Dusseldorf, Germany as part of the monthly public program 'K21 Encounters'.

Arpita Akhanda is a recipient of the 2022-23- Prince Claus Seed Fund. She was part of the India Art Fair Artist in Residence program 2022, New Delhi; Inlaks Fine Art Award 2022; Artist in Residence program 2021 Gästetelier Krone, Aarau, Switzerland, in association with Khoj Kolkata; and Piramal Art Residency 2019-20, Mumbai; Emerging Artist Award 2020, FICA and Mrinalini Mukherjee Foundation 2021; State Award Fellowship in New Media from Prafulla Dahanukar Art Foundation, 2019 and is also a recipient of National Scholarship by CCRT Ministry of Culture, Govt. of India in 2016.

Akhanda has conducted several talks, presentations, workshops, and screenings, including the screening of *The Living Scar* as part of the Transitions, Special program: selected works from the Jan van Eyck Academie Lumière 4 (Lumière Cinéma, Maastricht), NL; *Understanding Body as Home*, Talk and Workshop at Central Saint Martin as part of Subcontinent Divided Bringing communities together, A critical reflection on Independence 75 years project led by steering group at University of the Arts London (UAL), UK; *Memory collector*, Talk and Workshop as a part of Skillz Week in the Illustration programme at Camberwell College of Arts, UK; *The Living Scar & The last leap* screened at Young Collectors Hub at Bikaner House, as a part of India Art Fair (IFA), Delhi.

Some of her works belong to major museums, private collections and art foundations, including Museum Kunstsammlung Nordrhein-Westfalen K21, Piramal Foundation and Emami Group.

She is currently residing and working in Netherland as part of the Jan Van Eyck Residency Program (2022-23).



CV

Arpita Akhanda

(DOB. 28/10/1992)

Emami Art : <https://www.emamiart.com/artists/30-arpita-akhanda/overview/>

Website: <https://www.arpitaakhanda.com/>

Email: akhanda.arpita@gmail.com

Educational Qualification :

- 2017 MFA, painting department, from Kala Bhavana Visva Bharati, Santiniketan.
- 2016 Student exchange program and Cultural exchange at Yunnan University, China.
- 2015 BFA, painting department from Kala Bhavana, Visva Bharati, Santiniketan.

Awards | Scholarships:

- 2022 Prince Claus Seed Award, Prince Claus Fund, Netherlands.
- 2022 Inlaks Fine Art Award, Inlaks Foundation.
- 2020-21 Emerging Artist award extended support platform from FICA & MMF (Mrinalini Mukherjee Foundation)
- 2019 State Award Fellowship in New Media, Prafulla Dhanukar Art Foundation.
- 2016 MOYTREE, an award from AIR.
- 2016 YOU Scholarship, from Telegraph.
- 2016 National Scholarship by CCRT Ministry of Culture, Govt. of India in Painting.
- 2016 Merit Scholarship, Kala Bhavana, Visva Bharati University.
- 2014 Merit Scholarship, Kala Bhavana, Visva Bharati University.
- 2013 BASUDHA 2013 award, Painting, BASUDHA Festival, Odisha.
- 2012 Merit Scholarship, Kala Bhavana, Visva Bharati University.

Residencies :

- 2022-23 **Jan Van Eyck Residency**, Maastricht, Netherlands.
- 2022 **Inlaks Fine Art Award Residency** at 1Shanthiroad, Bangalore.
- 2022 **India Art Fair** Artist in Residence.
- 2021 **Gästeatelier Krone** in association with Khoj Kolkata, at Aarau, Switzerland.
- 2020 **Piramal Art Residency**, cycle 24, Visualizing the text, Maharashtra.

Talks | Presentation | Workshop | Screenings :

- 2023 ***The Living Scar*** will be screened as part of the Transitions, Special program: selected works from the Jan van Eyck Academie Lumière 4 (Lumière Cinéma, Maastricht), NL.
- 2023 Understanding ***Body as Home***, Talk and Workshop at Central Saint Martin as part of Subcontinent Divided Bringing communities together, A critical reflection on Independence 75 years project led by steering group at University of the Arts London (UAL), UK.
- 2023 ***Memory collector***, Talk and Workshop as a part of Skillz Week in the Illustration programme at Camberwell College of Arts, UK.
- 2023 ***The Living Scar & The last leap*** screened at Young Collectors Hub at Bikaner House, as a part of India Art Fair (IFA), Delhi
- 2022 ***The Memory Collectors***, Intergenerational Creative Engagements with Partition Oral Histories and Archives, Speakers -Arpita Akhanda, Visual Artist; Aanchal Malhotra, Oral Historian; Bani Singh, Filmmaker & Space Designer; Moderator- Urvashi Butalia Writer, Publisher & Activist, By Bangalore International Centre (BIC).
- 2022 ***WARP, WEFT, AND MEMORIES***: Workshop at India Art Fair, curated by an art education organisation LAND (Learning through Arts, Narrative and Discourse), New Delhi.
- 2021 ***Transboundary Collaboration***, Online Talk on Digital Community with Arpita Akhanda and the artist duo Roger Wirz and Thomas Hüsler, moderated by Gitta Bertram curated by Kollektiv Kollektiv.

Exhibitions | Performances :

2023

K21 Encounter, Performed and lectured at K21 Encounters, presented by Kunstsammlung, Germany.

Art Düsseldorf, represented by Emami Art, Kolkata

India Art Fair, represented by Emami Art, Kolkata.

2022

RIVERS AND ROAD: meandering stories of India, curated by Valeria Contarino, Pranitha Joseph and Zhu Yaning, AAIE Center for Contemporary Art, Rome.

Transitory Body performed at RIVERS AND ROAD: meandering stories of India, curated by Valeria Contarino, Pranitha Joseph and Zhu Yaning, AAIE Center for Contemporary Art, Rome.

Transitory Body performed at Accademia di Belle Arti di Roma, Rome.

AD Design Show, represented by Emami Art, Kolkata.

360 minutes of requiem performed at The studio, India Art Fair, New Delhi.

India Art Fair, represented by Emami Art, Kolkata.

2021

ISHAH, An exhibition of works by women artists, Amdavad ni Gufa, Ahmedabad.

Framing Infections, Pandemic as Portal by Badam Tree in association with 1.Shanthiroad Studio/Gallery.

Hub India, Artissima International Fair of Contemporary Art at Torino, Italy, curated by Myna Mukherjee and Davide Quadrio, represented by Emami Art.

শরীর | Körper : The memory collector, Kunstrum, Aarau, Switzerland.

Of Liminal Beings and other spaces, curated by Ushmita Sahu, Emami Art gallery, Kolkata.

The Trifecta of Movement at Exhibit 320, New Delhi.

The absent presence, an online & onsite performance, conceptualized by Arpita Akhanda, Emami Art Gallery, Kolkata.

2020

The Lay of the Land, Exhibit320, Art and Design Week, New Delhi.

Aroh, Emami Art Open Call - Online Exhibition and Mentorship Programme 1.3 curated by Ushmita Sahu.

Departure, a group show conceptualized by Prasanta Sahu, at Ganges Art Gallery, Kolkata.

Freeing the Book A Group Show, Blueprint12, The Manor, New Delhi, India.

2019

Inside the fiber, a group show curated by Soma Bhowmik, Artsacre Museum, Kolkata. Kolkata Art Fair, group show, Kolkata Center for Creativity, Kolkata

Texting Being Theertha International Performance Platform, curated by Smitha Cariappa & Jeetin Rangar Colombo, Srilanka.

2018

A Walkover Senses, solo show at JANUS center for visual and performing art, Kolkata.

Pentamorous, group show at Art Exposure, Kolkata

2017

Human Ecology and Art, 3rd Multidisciplinary Art show, curated by Chhatrapati Dutta Chittagong, Bangladesh

Barbil Art Project (BAP-III), curated by Ushmita Sahu, Barbil, Odisha.

The Shape of Things, a group show curated by Ushmita Sahu, Ganges Gallery, Kolkata.

EMAMI ART

KOLKATA, INDIA

Emami Art, Kolkata, is one of India's most significant art galleries and a critical space for cultural production. 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.

In addition to hosting exhibitions and participating in national and international events and fairs, Emami Art has diverse parallel programming. Emami Art has launched the **EA Locus in Focus** to provide a voice to local and regional communities through ongoing short and long-term projects. **EA Incubator & Learning** integrates both the physical and virtual interfaces. It helps the arts community free access to regular mentorship programs, workshops, residency opportunities and innovative educational activities that facilitate artistic development, help build collaborative networks and provides a supportive environment for emerging talent. As a centre of excellence, Emami Art identifies as a platform rather than just a facility.

Critical discourses, interactions, documentation and exchange are also essential to our mandate. Under the umbrella of **EA Discourse**, we develop and produce original writing, periodicals and catalogues that focus on artistic, creative and pedagogical materials. As part of our knowledge-making and archiving process, our regular lineup of talks, seminars, panel discussions and conversations with artists, curators and key partners is helping to establish a safe space for critical engagement.

Emami Art has adopted the inclusive, symbiotic framework, where profitability supports sustainable resource regeneration and public service. The gallery is a green building and strictly maintains free access to all policy.

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 a catalyst of change, research, innovation and inclusivity.

