

Shilpi Sharma

Portfolio



Shilpi's ceramic works are inspired by various patterns and designs found in nature, like floral patterns, works of water on stone, weathering, lichens, and the structure of honeycombs. Though the free-flowing forms resemble the floras and fauna of the aquatic world, most often, there is ambiguity in form. They have a unique polymorphic figural quality evoking curiosity, fantasy and mystery. Some of the significant characteristics of her artworks are extensions of her rural upbringing and her close connection to nature. Residing in the rural environment of Santiniketan significantly shaped her thoughts and developed a new sensibility in understanding her surroundings. She brings the most unnoticeable things in delicate forms and colours in her ceramics.

Her ceramic works blend the fluidity and the mystery of terrestrial and aquatic worlds. They often have ontological curiosity and philosophical queries about natural forms of life. Ambiguity in form creates a particular dialogue between the visible and invisible. At a more generic level, her work is concerned with ecology and life, the fate of the earth in the time of global warming and climate change. She has spent the last few years observing and documenting nature patterns and using them in her work. There is anxiety about losing the subtle and sensitive organic forms due to collective indifference to nature and climatic disasters.



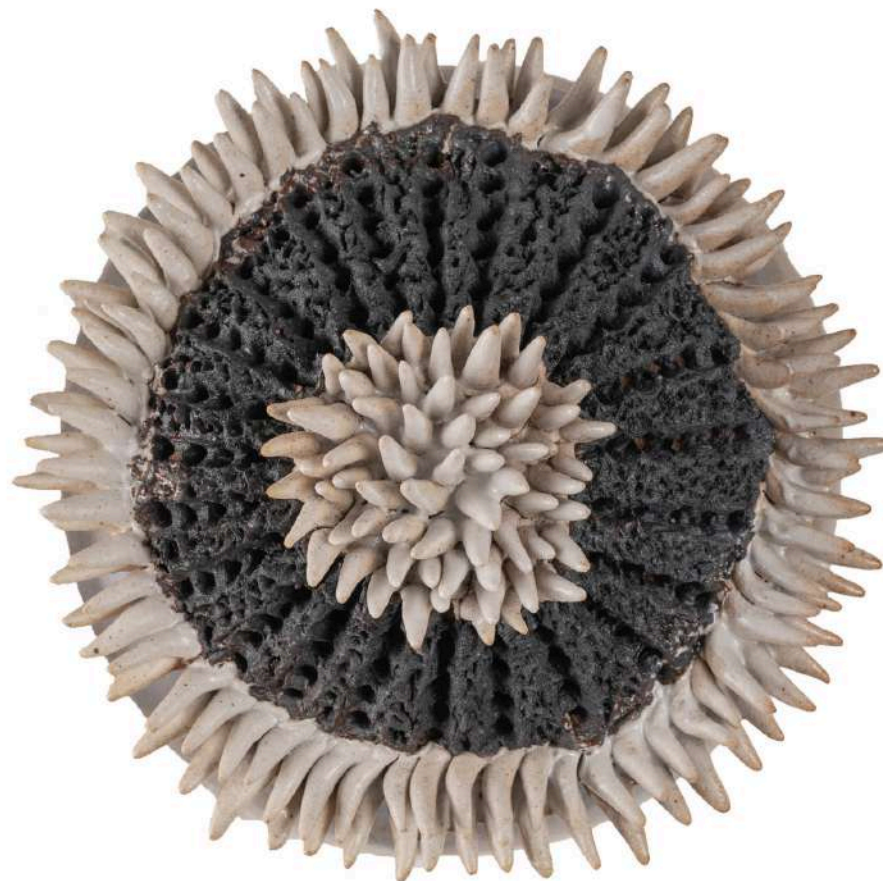
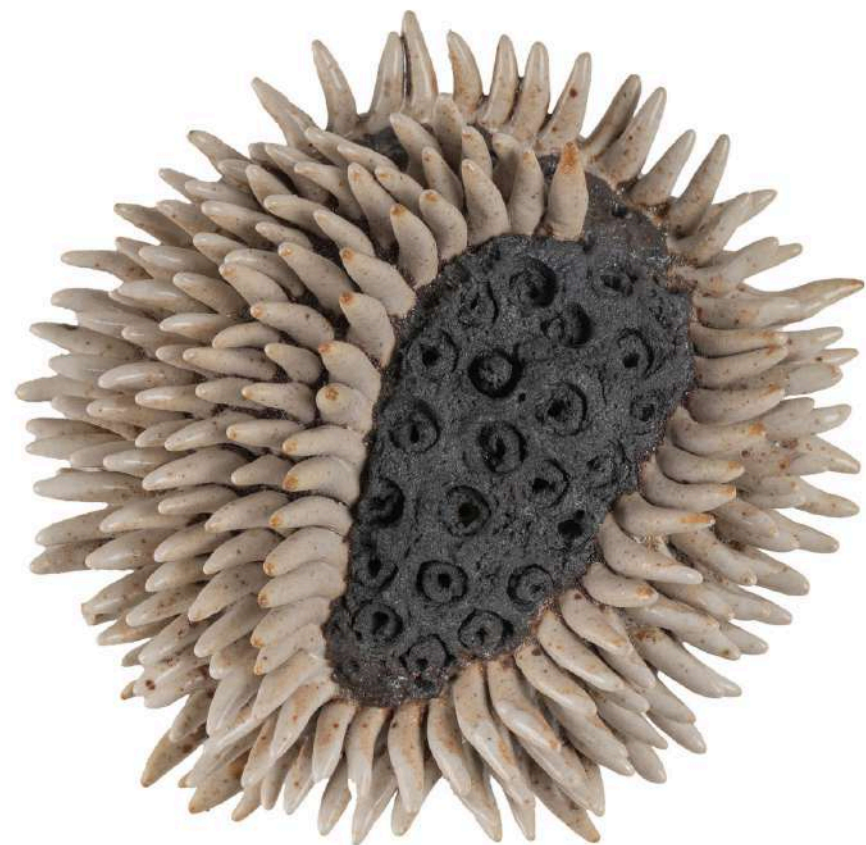
Watch the artist discuss her practice



This work by Shilpi Sharma signifies the growth of 14 individuals in their unique manners where they all grow up unshackled by the norms and constructs of the society. It signifies that they have all surpassed their obstructions and ascended to a position where they are individually firm without the need for any support from enclosures. It celebrates their freedom and the ability to independently live in their natural space. Notably, Sharma has used glaze and clay body made from experimental raw materials to uphold these ideas in this artwork. This is a culmination of the various facets of the natural forms she has come across in 14 different places.



The 14 stories of how they grow!
Ceramics with metallic glaze on plywood base (wall sculpture)
5 1/8 x 79 1/8 x 3 1/8 in. approx. overall
2026, Santiniketan



Detail

The 14 stories of how they grow!

Ceramics with metallic glaze on plywood base (wall sculpture)

5 1/8 x 79 1/8 x 3 1/8 in. approx. overall

2026, Santiniketan



installation view
Nothing Twice
Curated by Ushmita Sahu
Emami Art, Kolkata
2026

Detail

The 14 stories of how they grow!

Ceramics with metallic glaze on plywood base (wall sculpture)

5 1/8 x 7 1/8 x 3 1/8 in. approx. overall

2026, Santiniketan





Detail

The 14 stories of how they grow!

Ceramics with metallic glaze on plywood base (wall sculpture)

5 1/8 x 79 1/8 x 3 1/8 in. approx. overall

2026, Santiniketan

This work by Shilpi Sharma takes inspiration from an experience she had – while reaching out for an old glass with some solution in it, she found it to be infected by fungus, and was struck by the realisation that fungus too is life, and that it wants to live and grow. What we think of an infection is merely an act of preservation in the most subtle and beautiful manner. Sharma was inspired by its form and tactility which she has tried to capture within this artwork, to exhibit the naissance of the second breath.



The Second Breath
Ceramics with matte glaze (wall sculpture)
16 x 20 1/8 x 4 3/8 in. approx.
2025, Santiniketan



installation view
Nothing Twice
Curated by Ushmita Sahu
Emami Art, Kolkata
2026



When a tree falls in a forest, does it make a sound? Is its absence felt? When a sapling breaks the concrete with its utter might does it get applauded or does it remain calmly hidden away from our daily world? These are the questions Shilpi Sharma had when she took her magnifying glass to peer at a certain structure forcing its way out of old walls. Her observation of the old walls giving way to new life, inspired her to use a black shade with a matte teal textured body.

Rupturing Enclosures
Ceramics with matte glaze (wall sculpture)
Overall dimension variable
2025, Santiniketan



Detail
Rupturing Enclosures
Ceramics with matte glaze (wall sculpture)
Overall dimension variable
2025, Santiniketan



Gallery 2, 3

Nothing Twice

Curated by **Ushmita Sahu**



Arieno Kera
Krisha Bhuva
Manmita Ray
Mitali Das
Moumita Basak
Priti Roy
Riti Sengupta
Ritwika Ganguly
Shilpi Sharma

installation view
Nothing Twice
Curated by Ushmita Sahu
Emami Art, Kolkata
2026

During the visits to her home in Jharkhand, Shilpi Sharma got to observe the quiet resilience of fungal mycorrhizal networks and moss. As the hills cracked and the solid ground was dug up, they kept enduring it all amidst the adversity. Through the stone chips and rubble, when the dust settled, it remained. These life forms are small, fragile, yet stoic and unyielding as they cope with the changes around them. The artist has used off-white shades and metallic brown to show the resilience amidst adversity in subtle shades.



A Sombre Resilience
Ceramics and stoneware with glaze (wall sculpture)
Overall dimension variable
2025, Santiniketan



Curling Blues
Natural pulp clay
Overall dimension variable
2024, Santiniketan



Detail | *Curling Blues*, Natural pulp clay, Overall dimension variable, 2024, Santiniketan



Terra's Sprout
Natural pulp clay
Overall dimension variable
2024, Santiniketan



Installation view
Art Mumbai
2024



Detail | *Terra's Sprout*, Natural pulp clay, Overall dimension variable, 2024, Santiniketan

Installation view
Art Mumbai
2024





Darkening Mould
Natural pulp clay
4.25 x 7.87 x 9.05 in. approx.
2024, Santiniketan



Final Carcass
Natural pulp clay
3.54 x 9.84 x 11.22 in. approx.
2024, Santiniketan



Nocturnal Bloom
Natural pulp clay
3.07 x 12.59 x 12.59 in. approx.
2024, Santiniketan

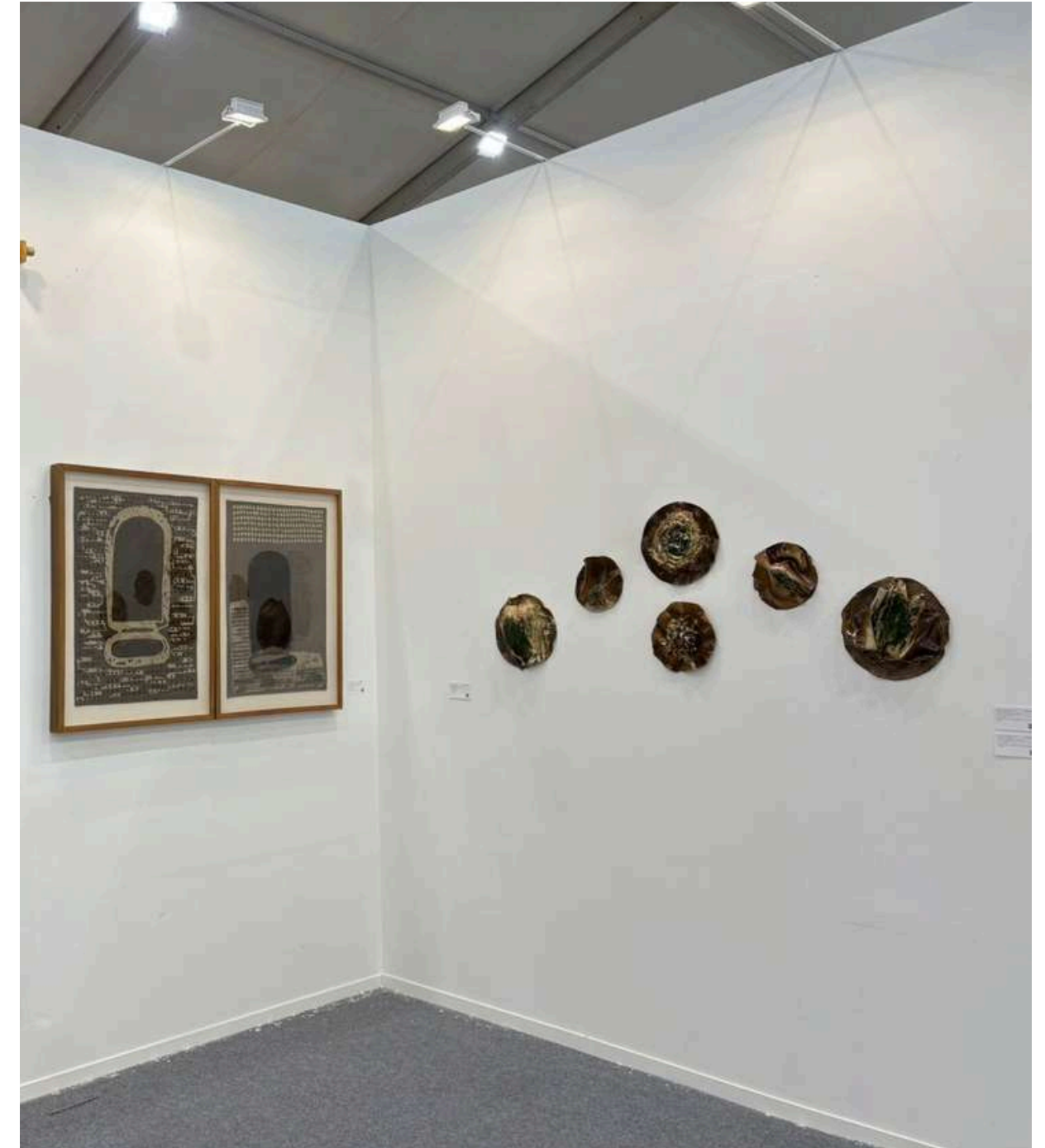
Shilpi Sharma's ceramic works blend the fluidity and the mystery of terrestrial and aquatic worlds. Ambiguity in form creates a particular dialogue between the visible and invisible. Her work is concerned with the fate of the earth in times of climate change. She brings the most unnoticeable things in delicate forms and colours in her ceramics. She has spent the last few years observing and documenting nature patterns and using them in her work. There is anxiety about losing the subtle and sensitive organic forms due to collective indifference to nature.

Unfolding Crater
Natural pulp clay, stoneware,
and glossy brown metallic glaze
Overall size variable
2023, Santiniketan





Installation view | *All That is Hidden: Mapping
Departures in Landscape, Terrains and Geographies*,
Emami Art, Kolkata, 2024

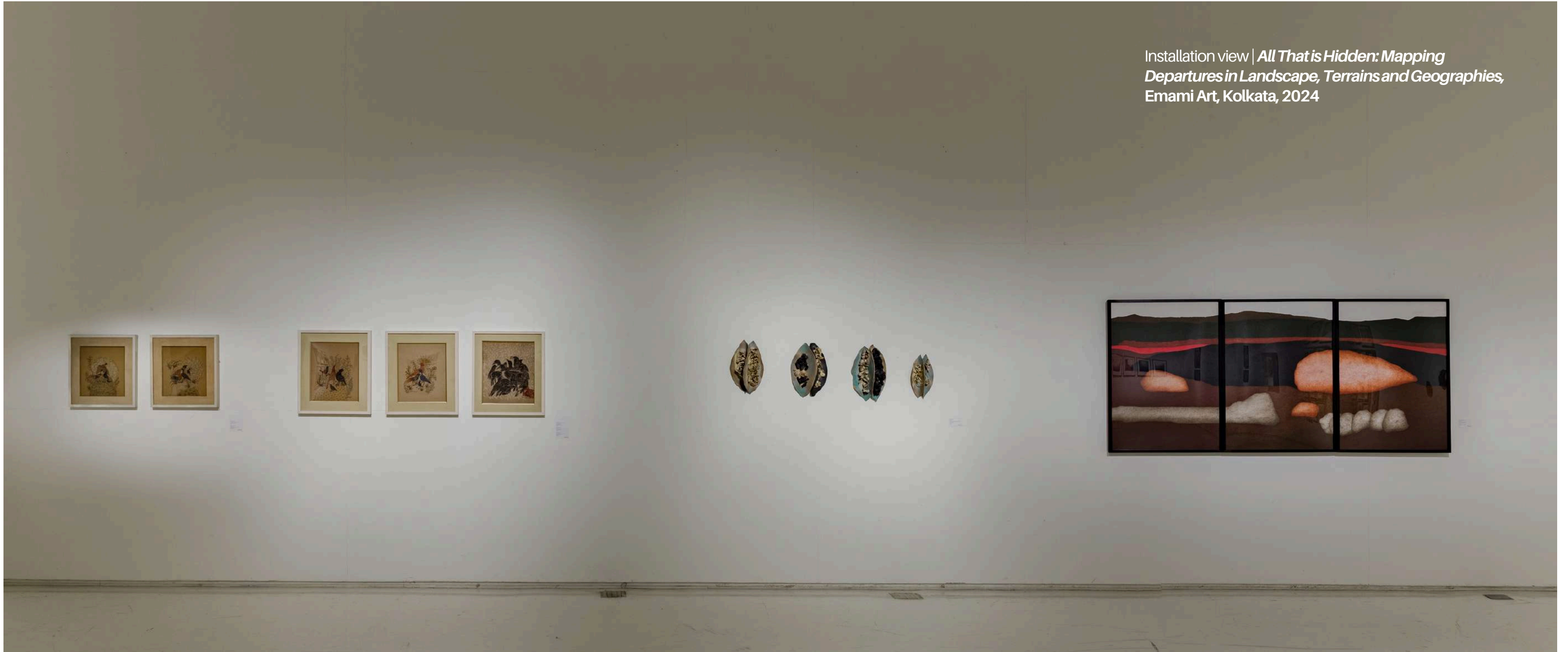


Installation view
Art Mumbai
2024



Dark Creeping
Natural pulp clay, stoneware
and matte green glaze
Overall size variable
2023, Santiniketan

Installation view | *All That is Hidden: Mapping Departures in Landscape, Terrains and Geographies*, Emami Art, Kolkata, 2024



"In an oppressed society, land is often manipulated as a tool to procure social control and power, making it a plat of exclusion and conflict. The ecological concerns arising from the alarming rate of transformation and eco-insensitive interventions pose an urgency for introspection to foresee what is yet to come. Emerging from an emancipated realm of consciousness and concern, these critical endeavours undertake an investigatory documentary impulse to delve into the lacunae of radical entanglements and submerged stories. All that is absent is hidden or obscure."

[an excerpt from the curatorial note, *All That is Hidden: Mapping Departures in Landscape, Terrains and Geographies*, 2024]

Installation view
India Art Fair
2023





The Nurturing World
 Natural pulp clay, stoneware and metal glaze
 19 in. dia. X 2.7 in. depth
 2023, Santiniketan



I Am Creation
 Natural pulp clay, stoneware and metal glaze
 17.2 in. dia. X 5.5 in. depth
 2023, Santiniketan



And Yet I Am
Natural pulp clay,
stoneware and metal glaze
16 X 15 X 4.4 in.
2023, Santiniketan

The Remains
Natural pulp clay, stoneware and metal
glaze and silk thread
22 x 14.5 x 3.5 in.
2023, Santiniketan



Secluded Beauty
Natural pulp clay, stoneware
body, metal effect glaze
20 in. dia., 6 in. depth
2022, Santiniketan





Detail
Secluded Beauty
Natural pulp clay, stoneware
body, metal effect glaze
20 in. dia., 6 in. depth
2022, Santiniketan



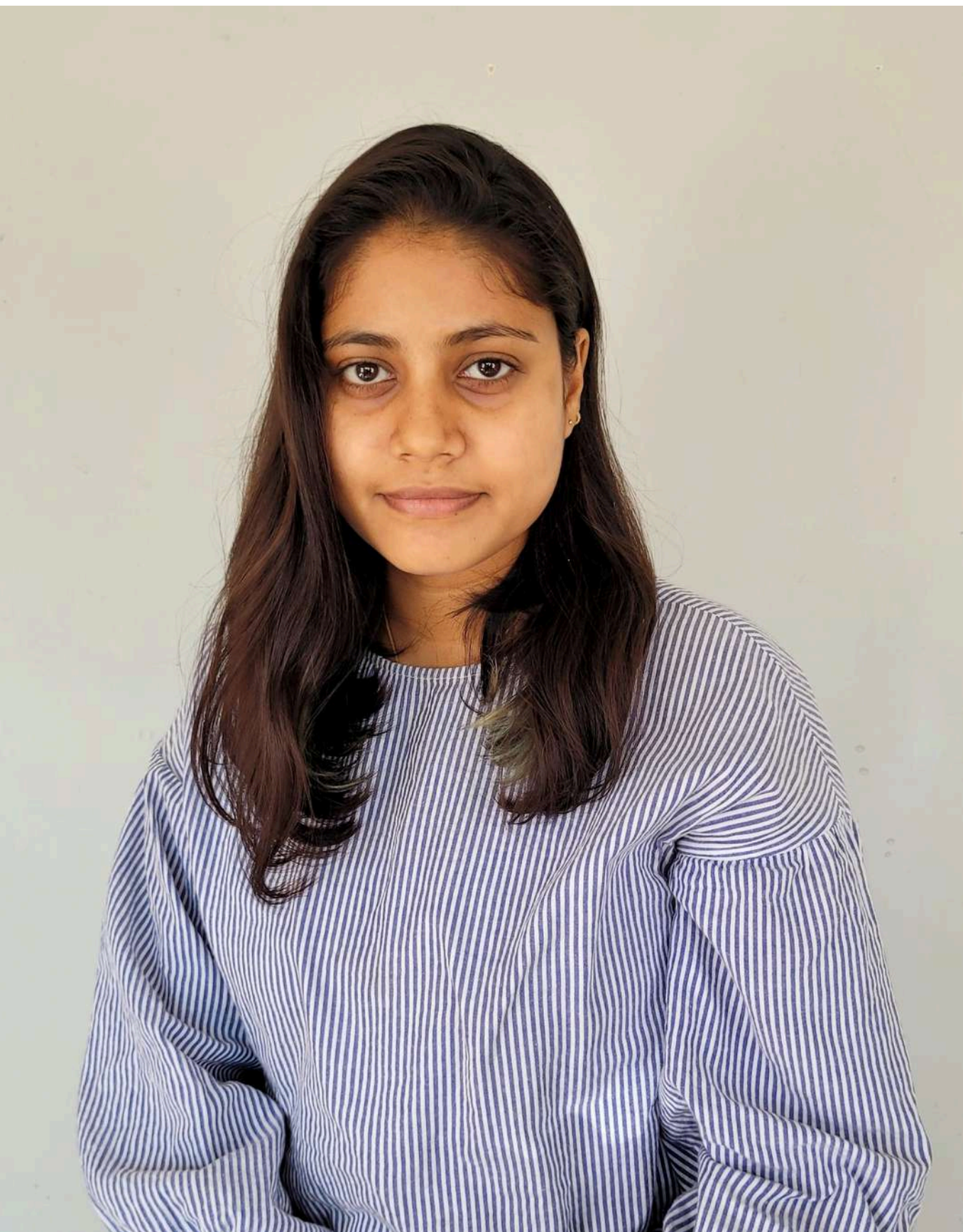
Lustrous Folds
Natural pulp clay, stoneware
body, metal effect glaze
28 x 35 x 5 in. overall
2022, Santiniketan



Small informational label on the wall.



Installation view
India Art Fair
2023



Shilpi Sharma (b. 1997) holds a B. Des. with a specialisation in ceramic and glass from Silpa Sadana, Visva-Bharati, Santiniketan (2020) and an MFA from Kala Bhavana, Visva-Bharati, Santiniketan (2021); and has been a PhD scholar at Visva-Bharati since 2020.

She has participated in many group exhibitions including *Potberry: The Blooming Language of Clay* under the Burapha International Ceramics Exhibition 2026, Burapha University, Thailand; *Nothing Twice*, Emami Art, Kolkata (2026); *All That is Hidden: Mapping Departures in Landscape, Terrains and Geographies*, Emami Art, Kolkata (2024); *Bhū - Tatva / भू – तत्व: Elements of Earth*, Emami Art in collaboration with Falguni Bhatt, Kolkata (2023); an exhibition at the Italian Consulate to commemorate Dante Alighieri's 700th death anniversary (2022); *Bhū / भू / ভূ: The Act of Becoming*, an ensemble exhibition of contemporary ceramics, Emami Art, Kolkata (2021); and the 1st International Ceramics Exhibition of Silpakorn Students and International University Students, Thailand (2021). Her works have been presented at India Art Fair 2023 and Art Mumbai 2024 by Emami Art, Kolkata.

In 2026, as part of an International Exchange Program at Burapha University, Thailand, Shilpi Sharma was invited as a guest lecturer at the university, where she conducted a workshop for the students.

Sharma received an award of Scholarship by the Ministry of Culture, Government of India (2023 to 2025); a Merit Scholarship at Kala Bhavana, Visva-Bharati (2020 and 2021); and a Merit Scholarship at Silpa Sadana, Visva-Bharati (2018 and 2019).

She lives and works in Santiniketan, 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.

