

EMAMI ART

Debashish Paul

Portfolio of selected works

2020-2022

-
- Durational Performance : Videos & Photographs
 - Drawings
 - Wearable Sculpture
 - Performative/Staged photography
 - Observational Photography



Me with My Pet
Still from the performance

Brief Description

Debashish Paul is a contemporary Indian artist known for his unique performance style with elaborately designed attire. Alluring and haunting at the same time, his performance revolves around gender and identity, following a multi-expressionist methodology that involves various mediums: drawing, sculpture, craft and, even, dance. Made of paper pasted on cloth and filled with drawings intimately connected to personal memories, the enormous sculptural attire he wears during his performance reveals and conceals the body's movements inside it, addressing the multiplicity of form and meaning beyond the standard codes of social behaviour. Although his performances have no connection to any rituals, there is a distinctive "ritual quality or effect;" the onlookers have an elevated experience of time that separates them, for a moment, from the mundane everydayness in which they live.

Debashish works in various mediums, from performance and video to painting and independent drawing. Besides performances and videos, for which he is best known, his paintings and drawings also explore the dialogue between the body, attire and society, stressing the indeterminacy and ambiguity of the relation. Finding it elusive, Paul situates personal freedom at the heart of the dialogue, making it an excess for the sectarian, hierarchical and heteronormative society.



Me with My Pets

Sculptural Dress, Sculptural Pet

Durational performance, video, and photographs

Project time : 2 months

Performance time: 2 days

Video Duration – Video editing in progress

Sculptural Dress human- - Nepali handmade paper, cloth, acrylic, charcoal, thread, synthetic hair.

Sculptural Dress non-human- Nepali handmade paper, cloth, charcoal, Ink, thread, wood

2022 November

Courtesy: Saurabh Singh, Suraj Gupta, Anil Kushwaha and Kumar Ashwani

for videography and photography

Details of Photographs

Me with My Pet

Photograph of performance still

Size: Variable

Edition: 1/10

Artists Proof : 5

Year: 2022-23

Copyright with artist



Durational Performance : Videos & Photography

Me with My Pets

About the performance

Metaphorically a pet or Imaginary friend is my memory whom I always carrying with me. In my lonely fantastic world, I am continually having conversations with them. In a way, pets are my other internal self. This Idea arises from the distance that is created in personal relationships. In this work, I want to understand how someone's memories internally create a form and love it like a pet, and a new story of life is created.

In this project, the sculptural dresses as well as free-standing sculptures, represent my internal body and various imagined non-human forms. The dresses were made in Varanasi and the durational live performance was executed in Khanta village in Sonbhadra district and Jargo village near Varanasi in Uttar Pradesh, India. In the resulting video, I wished to create a cinematic and dramatic which represents the dreamlike imaginative space.



Details of Photo performance

Me with My Pets

Sculptural Dress, Sculptural Pet

Durational performance

India Art Fair 2023

Feb 2023

Copyright with artist



Details of Photo performance

Me with My Pets

Sculptural Dress, Sculptural Pet

Durational performance

French Institute of India, Delhi

Feb 2023

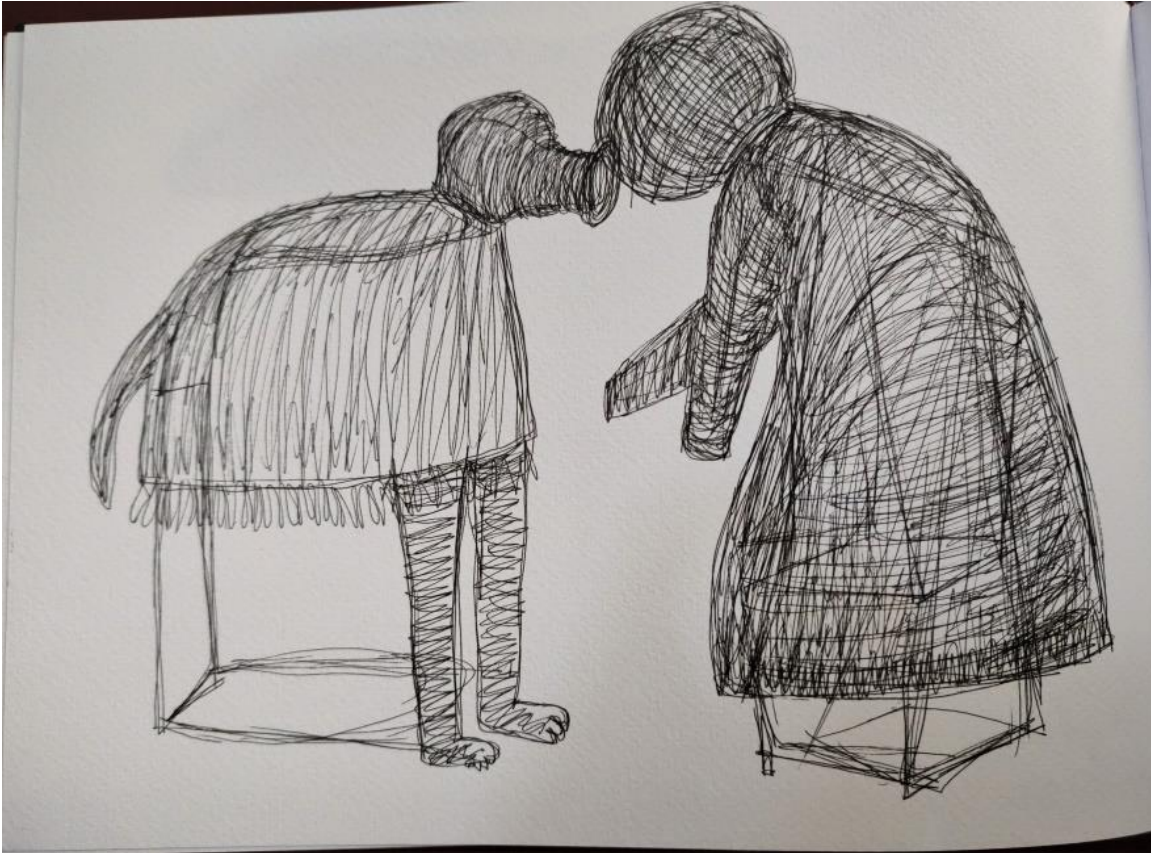
Copyright with artist



Proposal drawing

Me with my Pets (Me with my imaginary friends)

Performance Based Video; Photographs; Sculptural Dress, Drawings:



Durational Performance : Videos & Photography

Me with My Pet



Durational Performance : Videos & Photography

The River Meets the Sea

Sculptural dress, durational performance, video and photographs

Project duration: 25 days (26th Nov – 15th Dec 2022)

Performance Duration – Total 2 hours

(One hour each on 13th December + 15th December)

Sculptural dress – Rice paper, cloth, charcoal
2022

Sound design in collaboration with Sara Naqvi

Photo Courtesy: Saurabh Singh, Sayanth RS and Emami Art

This project was realised as part of the Residency & Performance Programme curated by Nikhil Chopra and HH Art Space Foundation in collaboration with Kochi-Muziris Biennale 2022-23, at the Dutch Warehouse, Kochi, India

Video excerpt

https://www.instagram.com/tv/CmHGfKnpZUR/?utm_source=ig_web_copy_link

Day 1 (13th December 2022), Dutch Warehouse, Kochi



The River Meets the Sea

Through his work, Debashish Paul navigates landscapes as he perceives them as queer ecologies. What he finds in himself around nature reflects the complexities that lie within, he describes them as conversational exchanges. The river has been his companion since childhood, always forming the periphery of his home. Now based in Varanasi, the cultural significance and knowledge of the river Ganga has become very closely tied to his practice. The artist believes that his body is not separate from this river and is carried within him on every journey he's undertaken.

On his arrival to Kochi, he found himself drawn to the water bodies surrounding the small island. A meeting of the river he holds within and the sea that has called for his presence. The vastness of this meeting, of river and sea, has spiritual ties. The artist draws parallels to the nature of our bodies, what we are capable of feeling, to the subliminal nature of the sea.

In this performance, Paul created two costumes representing the river and the sea. On each panel of these garments, he has intricately drawn out narratives that describe his personal experiences against the landscapes they are presented in. Debashish's stylistic visual language is influenced by his past and present, bound by his care for nature.



Durational Performance : Videos & Photography

The River Meets the Sea

Day 1 (13th December 2022), Dutch Warehouse, Kochi



Durational Performance : Videos & Photography

The River Meets the Sea

Day 1 (13th December 2022), Dutch Warehouse, Kochi



The River Meets the Sea

Day 1 (13th December 2022), Dutch Warehouse, Kochi



Durational Performance : Videos & Photography

The River Meets the Sea

Day 2 (15th December 2022), Dutch Warehouse, Kochi



Durational Performance : Videos & Photography

The River Meets the Sea

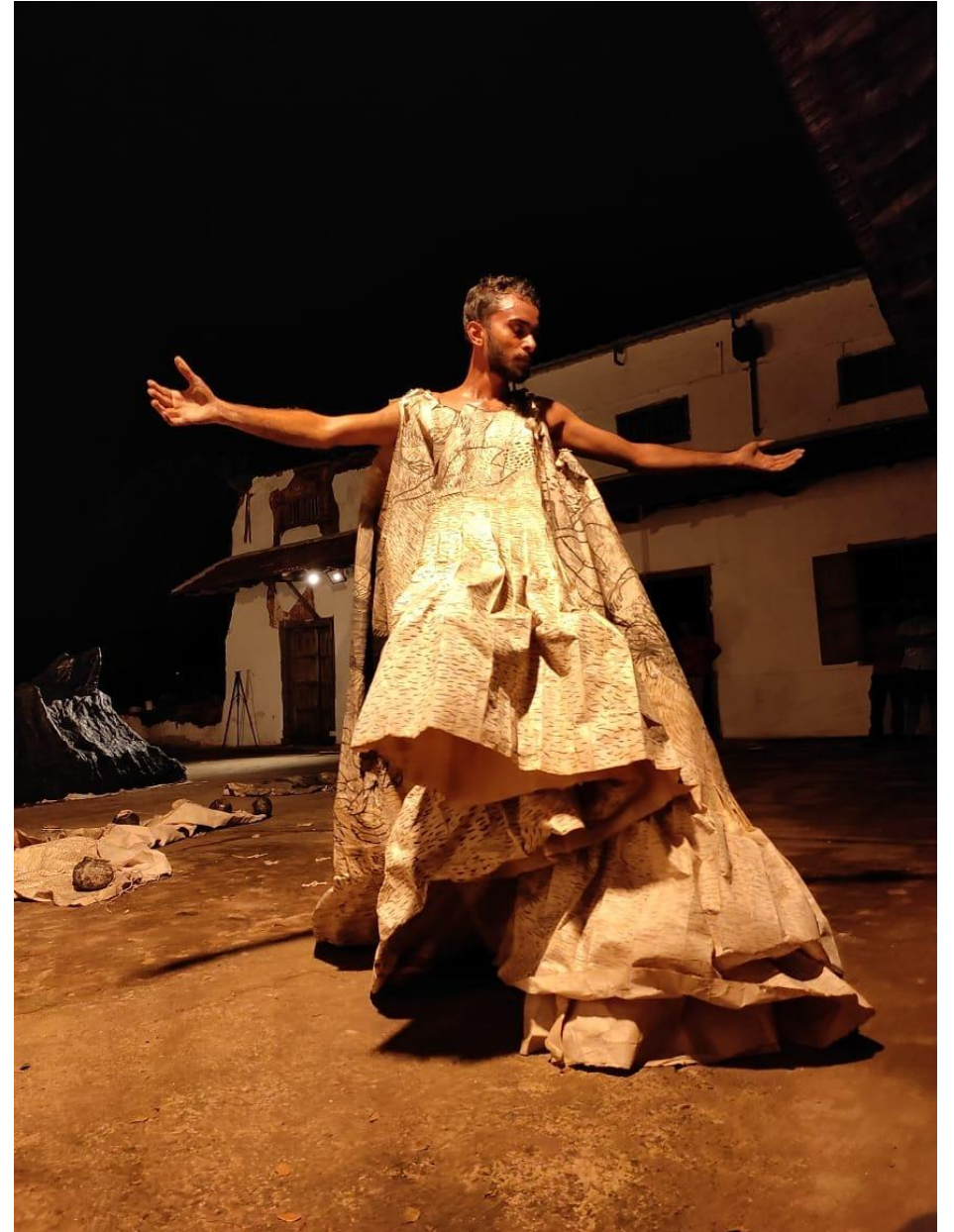
Day 2 (15th December 2022), Dutch Warehouse, Kochi



Durational Performance : Videos & Photography

The River Meets the Sea

Day 2 (15th December 2022), Dutch Warehouse, Kochi



Durational Performance : Videos & Photography

The River Meets the Sea

Process of making

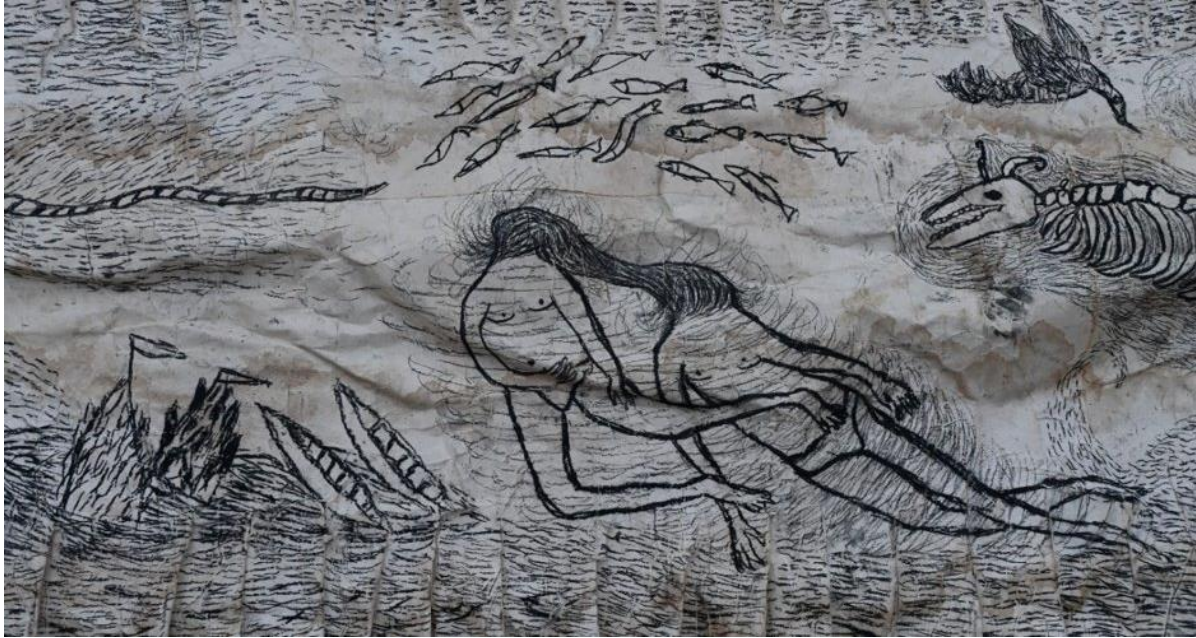


Debashish Paul Residency & Performance

The River Meets the Sea

Process of making





Durational Performance : Videos & Photography

The River Meets the Sea

Display at Dutch Warehouse, Kochi



Durational Performance : Videos & Photography

Beyond The Body and Gender I

Sculptural dress, durational performance, video and photographs

Performance time: 2 months

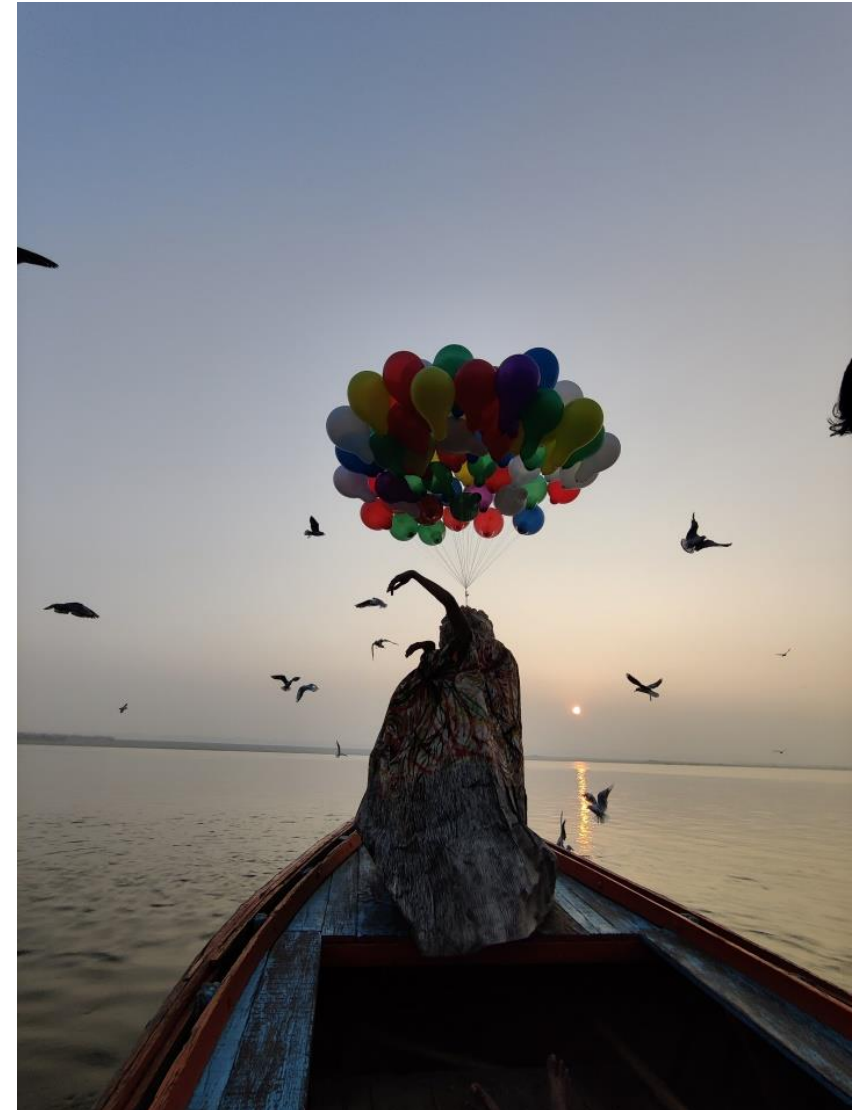
Video Duration – 6min 56sec

Sculptural dress - Nepali handmade paper, cloth, watercolor , charcoal
2021

Courtesy: Saurabh Singh and Suraj Gupta
for videography and photography

To view video https://www.youtube.com/watch?v=9sxcfPCzm_I

*The costume for **Beyond the Body and Gender I** is the transformation of my inner body after a six-month stay in Banaras. It contains silent love, personal relationship experiences, fragmented emotion and visual experiences of the place. On my first evening in Banaras, I went to see the evening Ganga Aarti at Banaras Ghat (Banaras is a sacred and one of the oldest cities of the world, located on the banks of the holy river Ganges, where Gange Aarti is performed every evening by a group of priests at the Ghat.) There were seven young priests there, one of whom I liked very much. They are considered God's messengers or sages, so I felt guilty imagining him as my lover. But I sat in front of him every day for six months. I watched the Aarti, but I was afraid to talk to him. His spirituality, his movements during the Aarti, affected and overwhelmed me I copied his movements and felt like I was mingling with him, like my body was slowly transforming into his. His body movements reflect on my performance. a*



Beyond The Body and Gender I

Performance still

My body is the core around which I weave alternate visions of the self, unbound by gender or identity. Varanasi, where I currently reside, its ghats, burning grounds, markets, sounds and smells of everyday life, and rituals that flow through me. This ancient city acts as a doorway to an ancient past and a speculative future



Durational Performance : Videos & Photography

Beyond The Body and Gender I
Performance still



Durational Performance : Videos & Photography

Beyond The Body and Gender I

Exhibition view

Of Liminal Beings and Other Spaces

Curated by Ushmita Sahu

Aug 2021

@Emami Art Kolkata

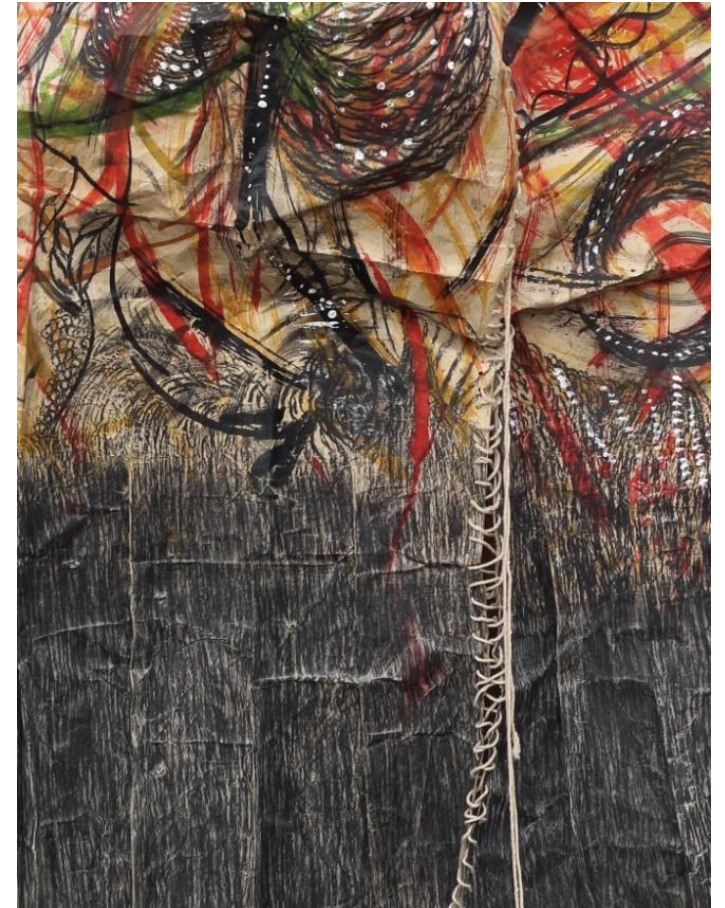


Image courtesy: Emami Art

Process

I made this costume using many layers of rice paper because it is like skin that can easily change into whatever shape we want. After making the surface, I drew and painted freely on it, without any prior planning, and stitched it to make a dress. This process of pasting, cutting and stitching is the conceptual and real transformation of the body. It's like unfolding it.



Process

Technique and process of performance and video editing: Storyboard, performance video documentation, motion graphics and sound collecting and editing

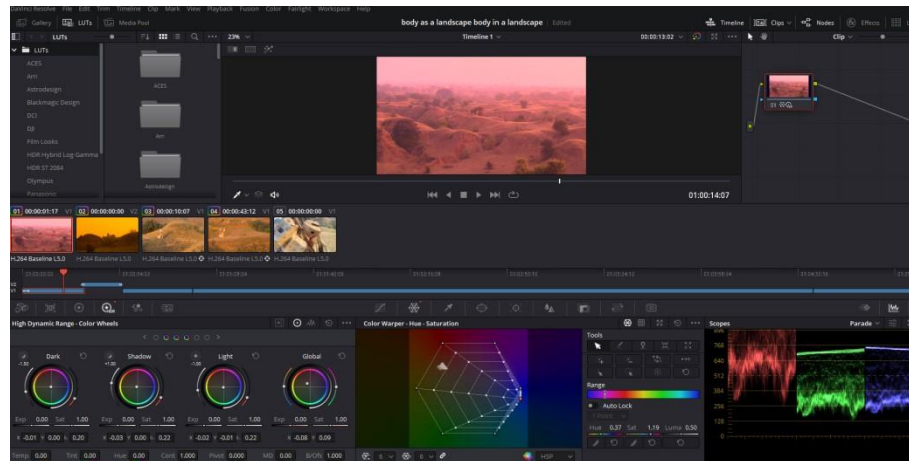
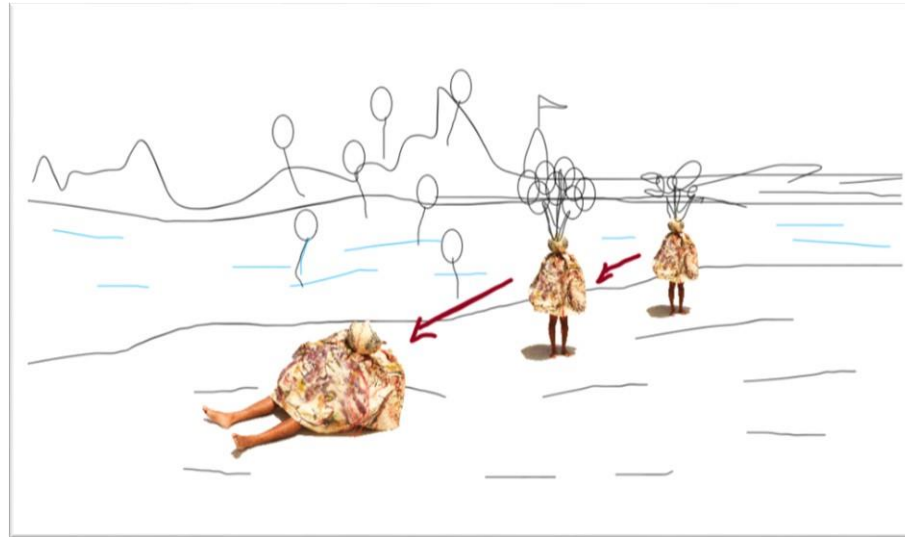


Photo credit: Ishita Nagar

Durational Performance : Videos & Photography

Beyond The Body and Gender II

Sculptural Dress, Performance Based Video

Performance time: 3 months

Video Duration-6min 58sec

Sculptural Dress Medium- Woven shells

Year-2021

Courtesy to Saurabh Singh ,Amit Verma ,
Srabani Naskar for videography and photography

To view video https://youtu.be/if9tJphd_E0

*The costumes for **Beyond the Body and Gender II** were made from shells. One day, while walking along the banks of the river Ganges with my friends, I started collecting shells, which inspired me for this project. Their main aim is to protect the body, so I used them as a medium to create my costume, to protect my body from discomfort. In this work, I shaved my head after bathing in the river Ganges. It was an act inspired by the Hindu practice of sanyāās or renunciation (I witnessed my brother taking sanyāās in the past). Once you take sanyāās, according to Hindu tradition, it's like you're reborn, and your old life is dead. I tried to capture that in my performance. I was reborn and let go of my past life.*



Beyond The Body and Gender II
Performance still

The pain of my own identity or lack thereof is a constant motivation. I am also inspired by landscapes, rituals and Indian mythology. Art and other artistic practices also inspire me to search for deeper ways of connecting with the self.



Durational Performance : Videos & Photography

Beyond The Body and Gender II
Performance still



Durational Performance : Videos & Photography

Beyond The Body and Gender II
Performance still



Durational Performance : Videos & Photography

Beyond The Body and Gender II
Performance still



Durational Performance : Videos & Photography

Beyond The Body and Gender II

Exhibition view

Of Liminal Beings and Other Spaces

Curated by Ushmita Sahu

Aug 2021

@Emami Art Kolkata



Image courtesy Emami Art

Process

Over the period of a month or so, I collected thousands of shells and strung them together to make the dress. Collecting the shells from the riverbanks felt like gathering the fragmented parts of my own body together, and the process of weaving them felt like I was weaving my dreams to make my desired body.



Body as a landscape;

Body in a Landscape

Medium- Sculptural dress, performance, photo documentation,
video Sculptural dress medium- Nepali handmade paper, charcoal, collected natural material

Performance duration: 45 days

Video duration- Video editing in progress

Courtesy to Saurabh Singh for videography and photography

To view excerpt <https://youtu.be/Cvisw5b2DEM>

Supported by Indian Artist Relief Fund-2021
(MAP in partnership with 1Shanthiroad Studio/Gallery)

“This project was a 45-day durational performance in Jārgo, a sparsely populated hilly area, isolated from the urban world located near Banaras. I went there to create a performance piece as a soliloquy with the self. To understand and relate to the space, I documented it every day through photos, videos, drawings, and collecting objects and materials that surrounded me in the landscape. Since I lived alone and nature was only my companion, I felt the landscape become a part of my body. I practiced performing to the sound of nature, my body reflecting and responding to its surroundings. I worked on the sculptural dress for about 40 days, I did not follow any fixed ideas or patterns while making the dress, rather it was a spontaneous interaction with the lived present and its everyday scenes and old memories. I wanted the dress to reflect the landscape and my personal hidden stories. My drawings on the sheets of paper encompassed the landscape around me, its flora & fauna, rivers, mountains, etc. I also added natural materials like flowers, roots, dry grass, and leaves that I collected from around me. This process is my way of negotiating with an understanding of how the human body tends to be molded by and within a space and its transformation into a new body. Most of the time my body, I felt, reacted like a fluid form and I did not wish to fix its shape. As the landscape changes with each season, the body also changes like a landscape with different emotions and feelings.

After making the dress, I performed with the dress for three days in the hilly landscape of Jārgo. The Video and photo documentation which is an intrinsic part of my process are done by my long-time collaborator Sourabh Singh. When I wear the dress like a second skin and perform with it, I become part of the landscape and I feel that I enfold the landscape within me. Having been alone here for 45 days and through my performances, I have realized that the body is always looking for proof of its existence or asserting its existence and always looking for a safe place (home) and its mate according to the laws of nature. As part of the work, I also made some house-like forms using Nepali handmade paper and hung them on a stick, and carried them around with me, like an itinerant mendicant, for the whole duration of the performance. Some of these houses fell down in the open at different points of the landscape. I did not retrieve them. In the end, I floated the remaining houses in the Jargo River. This act expresses the fragile emotion of distance in a relationship, shattered dreams, and the need to migrate again and again to build anew a home that one calls one’s own.”

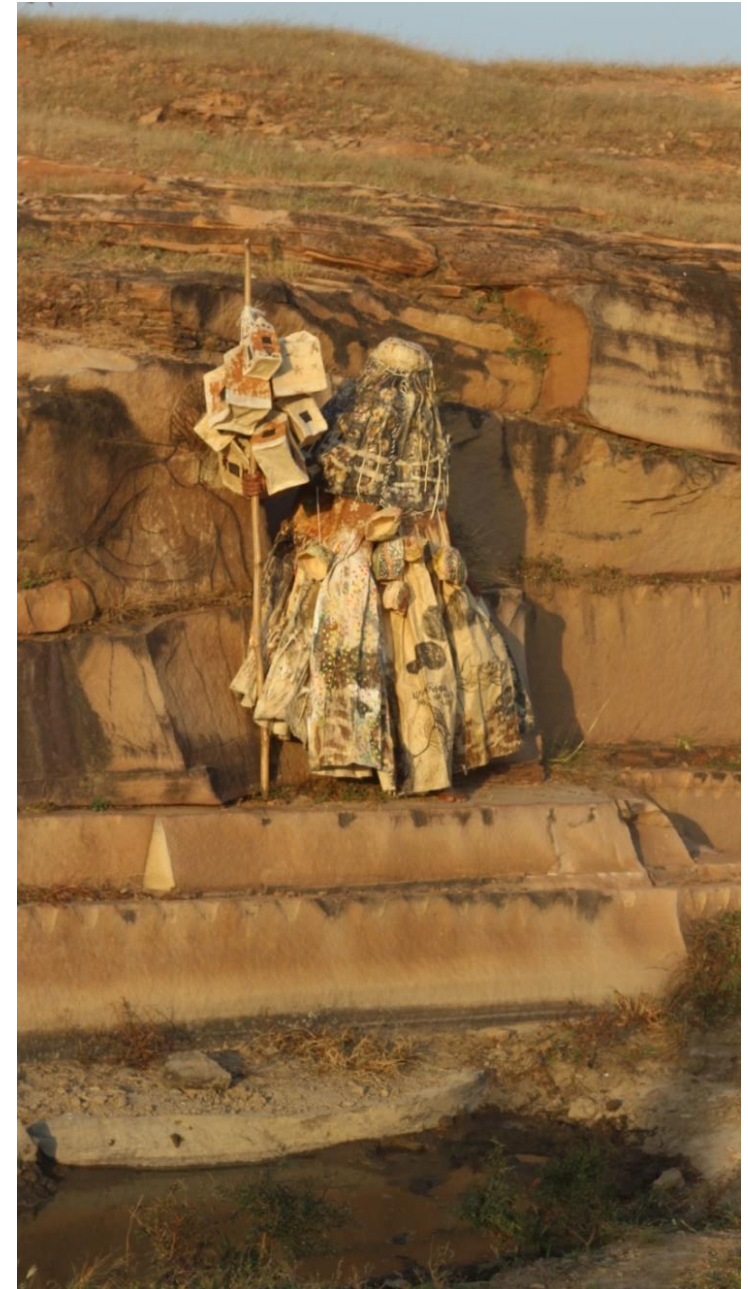
**Body as a landscape;
Body in a Landscape**
Performance still

*My speculative, genderless figures
are in always in flux, undergoing
emotional transformation within a
given time and space. For me a work
is never really finished, it simply
undergoes a change of being.*



Durational Performance : Videos & Photography

Body as a landscape;
Body in a Landscape
Performance stills



Durational Performance : Videos & Photography

Body as a landscape;
Body in a Landscape
Performance stills



Process

I collect materials physically and also visually which adding or pasting in my work. Visual materials add to my works sometimes consciously and sometimes unconsciously.

This process of collecting , pasting, cutting, and making many layers is the concept of the transforming process of the body. I treat it like an unfolding body, like landscape mood , the landscape makes curiosity I feel body also like this. And processing is like a big conversation , where I want to understand my body through this process.



Process

I collected sphere-shaped stones from the land, pasted rice paper on the stones, and made molds, which I would use in the sculptural dress.

I feel like the body is being molded in space.



Drawings

Me and My Pets

Watercolor on paper

23.2 x 87.2 in. (59 x 221.5 cm.) overall

A - 23.2 x 16.5 in. (59 x 42 cm.)

B to G - 8.2 x 11.7 in. (21 x 29.5 cm.) each

A suite of 7 works

2022

Varanasi



Detail



Drawings

Soul Colors Reflects on the Body

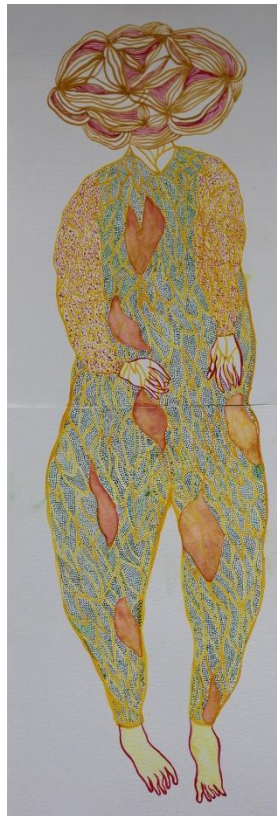
Water Color on Canson Paper

8.3" x 11.7 x 9 works

8.3" x 23.4 x 2 works

2021

*I wanted to call this watercolour series 'The Soul Color Reflected on the Body.'
I made them after being inspired by Indian miniature painting. The paper surface, I feel, is very personal. I made those very colourful works, incorporating lines, dots and various types of texture to explore and rejoice in both my pain and my identity. Drawing it was like reflecting on my personal relationship experiences, my sexual desire and my anxiety.*



Drawings

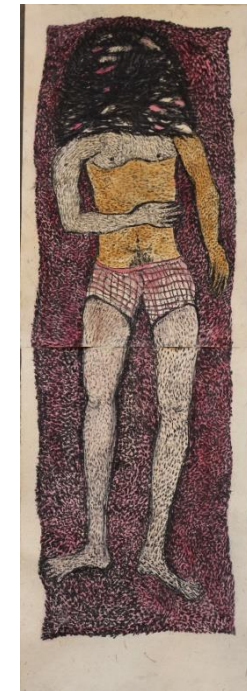
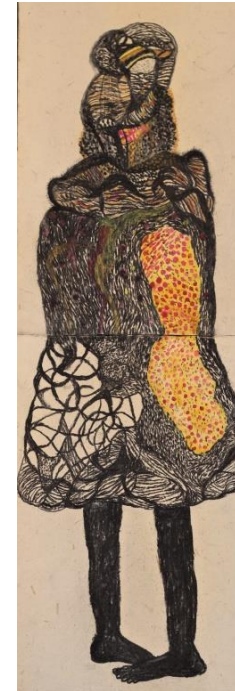
The mind full of desire

Watercolor, Charcoal, Dry pastel on
handmade paper

8"x12"

2021

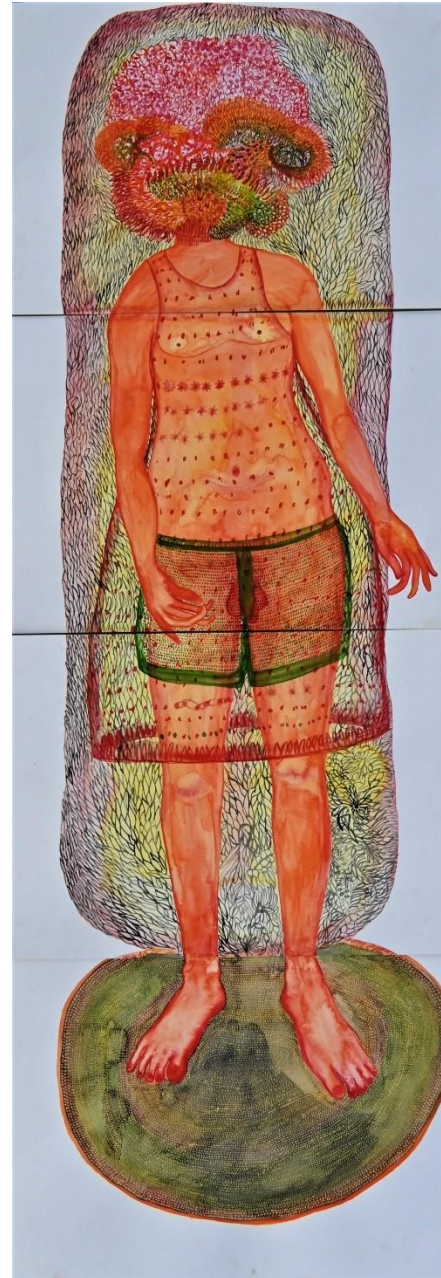
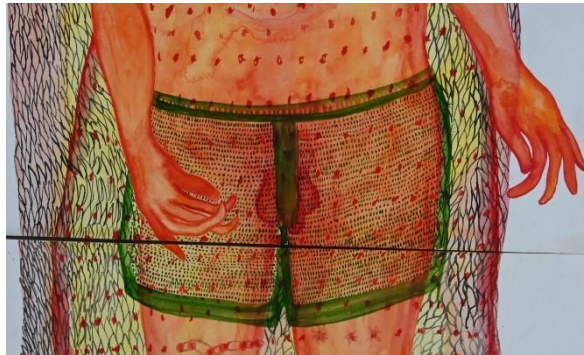
Drawing is a very meditative process. When I draw, I listen to Indian folk spiritual songs, it brings relief to my psychic pain and emotional hurt. I draw figures like they're boneless, it feels more spontaneous and shows the internal fragments and softness of hard bodies. And yes, those are half hidden because I feel very uncomfortable revealing my emotions, desires and personal story. I must say I enjoy it, it's like playing hide and seek



Drawings

Untitled

Watercolour on Fabriano Paper
2022



Wearable sculpture

Eyes I dare not meet in dreams - 2

Performative photograph and sculptural dress

Sculptural dress Medium – Nepali handmade

paper , cloth, watercolor, ink, charcoal

Size – 3.8' x 3' x 2.5'

2020

I made this during the first lockdown when I returned home from Banaras. In my village there is a Radha Krishna temple where an unmarried handicapped woman sat every day wearing a frock. Every day I saw her, she was sitting very meditatively in front of Radha Krishna. I saw her every day and felt empathy for her, and could relate my internal loneliness with hers. This inspired me to create the form of a woman where my body transforms to feel another's pain.



Wearable sculpture

**Let me be no nearer in death's dream
kingdom Let me also wear such deliberate
disguises. Rat's coat**

Performative photograph and sculptural dress
Sculptural dress – Tissue paper, Ink, twine
5.5 x 2 x 1 ft
2020

I made a sculptural dress of a male figure using many layers of tissue papers. The resulting dress is very lightweight and fragile. In the medical lab of Banaras Hindu University I had seen a dead, nude male figure. It was a horrible and traumatic experience. To me it appeared to be an empty shell.

From my childhood people in my village teased me calling me 'girlish', this made me copy masculine characteristics. So, when I made and wore the shell of a male body on my own living, warm and fluid body, it was a very painful experience for me. I felt my body's fragility and realised that this is not my own Identity.

The title for both the works are taken from lines of T S Eliot's poem The Hollow Men. The despair and hopelessness of the lines have always spoken to me.



Performative Photography

Untitled

Performative Photography

Digital prints

Size Variable

2022

Everyday life is like a performance and the process of the struggle for survival is art to me. Every day I try to understand, by involving this space, how the body connects with space and transforms according to the space. And how new elements are attached to the body and old memories are slowly merging. Sometimes we allow transforming the body, and sometimes it's happening spontaneously.



Performative Photography

Untitled

Performative Photography

Digital prints

Size Variable

2022



I perform to understand myself; I document these with my cell phone and tripod. It's rooted in questioning myself, the fantasy of body, desire, and anxiety. I am fascinated to understand how my own body wants to transform as my sexual partner or according to desired body.



Performative Photography

Untitled

Performative Photography

Digital prints

Size Variable

2022



Performative Photography

Photography Series II

Performative Photography

Digital prints

Size Variable

2022

In this photography series, I photographed two young boys wearing handmade goods like bags, door mats, woollen hand-fan, and fabric that I collect from local markets.

The images represent my portrait. This is guided by my life experience and interrogation of my perspective, as well as wider questions around the representation of race, class, sexuality, gender, and intimacy.



Untitled Series

Performative Photography, Drawings,
Objects, Wearable sculpture, Ephemera,
Digital Prints
Size Variable
Works developed during Inlaks Fine Art
Award Residency 1 Shanti Road, Bangalore,
Studio/Gallery
02/05/2022 - 03/05/2022



During the residency, I wished to understand how the fluid body transforms with space. I realised how the body is in a conflict between collecting new memories and culture and leaving older ones behind. I became conscious of how memories always disrupt the transformation process of the body. I documented the large flower markets of Bangalore. Different types of flowers of various colours and the process of making jewellery with them in different patterns inspired me the most and helped me to reflect on my works and drawings. When I saw the process of making flower jewellery, I noticed that the movement of the male hand was very feminine. Here, the masculine hand controls the soft flowers very beautifully and delicately, folding flower petals with a finger and making garlands with a needle. It's very sensual and reminds one of the pains of the soft body. All these processes were like making a new body.

I collected different materials from the market, which I used for my wearable sculptures and photo performance. This included false hair, different types of cloth, and a variety of flowers. All these were collected, keeping the fluidity of gender in mind. I captured the photo performances on my camera with a self-timer. The playfulness that emerged through the camera and materials was very surprising. The unexpected images explore hidden desires and personal stories and play a different role. It was very theatrical and curious I did not know what would happen next. The moment I press the shutter the moment is decided through the timer, but the result for me is unexpected, as the body moves in and out of the frame opening new possibilities to encounter /experience different notions of identity.



Untitled Series



Observational Photography

Untitled Series

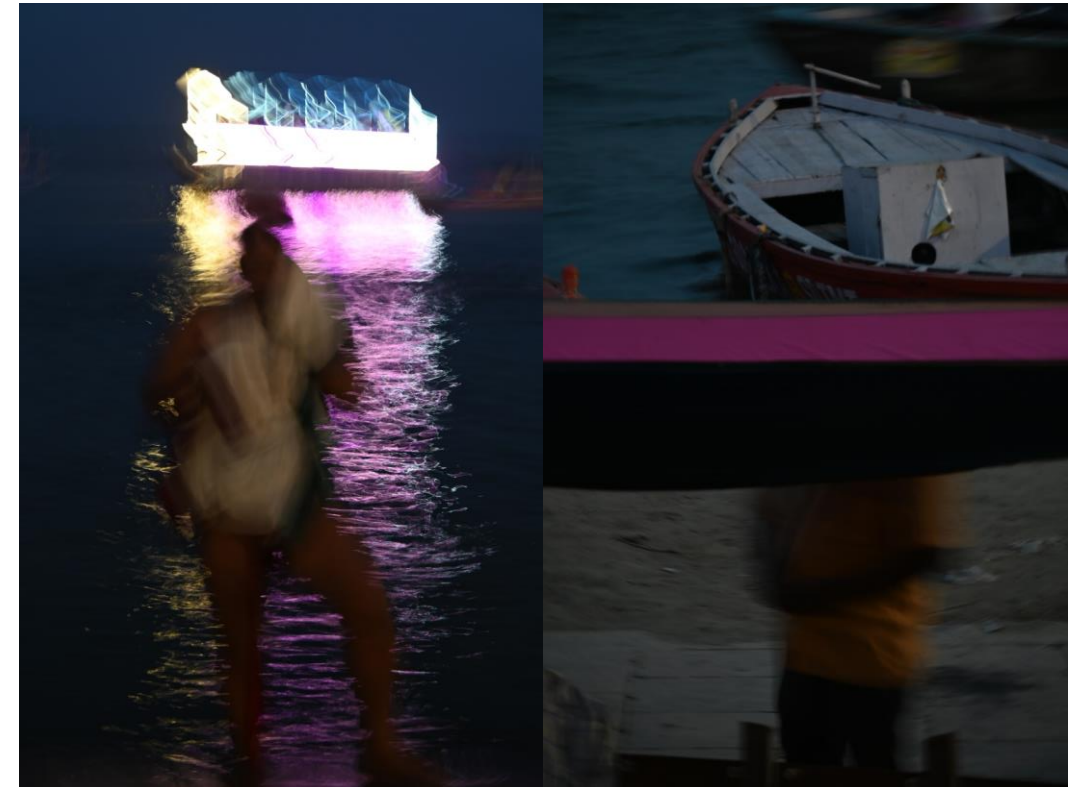
Digital Photography

Size Variable

2022

Earlier this year, I bought a camera with my grant money. This has helped me expand my area of practice. I have always been fascinated by photography and the process of self-documentation, and this mirrorless camera helps me to create dreamlike scenes. This series of photography represents the life of Banaras through my rainbow eyes. Here, I assemble two or three photographs for a work that portrays a narrative that is both cinematic and dramatic. The photographs express desire, love, care, and fragmentation; in short, the varied experiences within a relationship. Every moment of life is very dramatic and holds the promise of curiosity, a space where we don't know what might happen next and where we all enact roles.

This series is inspired by mundane moments of observation of my surroundings, objects, people, and relationships. These become relational perspectives to develop my story, helping me raise questions about my life. The focusing and zooming of the camera is a parallel of focusing and zooming, both in and out, on myself, my inner self, my external body and the desires and knowledge it hides within. My practice is an examination of the purpose of my life. To reflect on reasons why this body always wants to find love. Why it feels insecure without a mate? Or to reflect on the purpose of relationships. On the living body and the change wrought by death.



Observational Photography

Untitled Series

Digital Photography

Size Variable

2022



Observational Photography

Untitled Series

Digital Photography

Size Variable

2022



Observational Photography

Untitled Series

Digital Photography

Size Variable

2022



Brief Bio

Debashish Paul, born in 1994 in Nadia district in West Bengal, explores the problems of queer identity in a society dominated by heterosexual norms. Paul has done his BFA from The Indian college of Art and Draftsmanship in sculpture, Kolkata, and he completed his master's degree in sculpture from Banaras Hindu University, Varanasi in 2021.

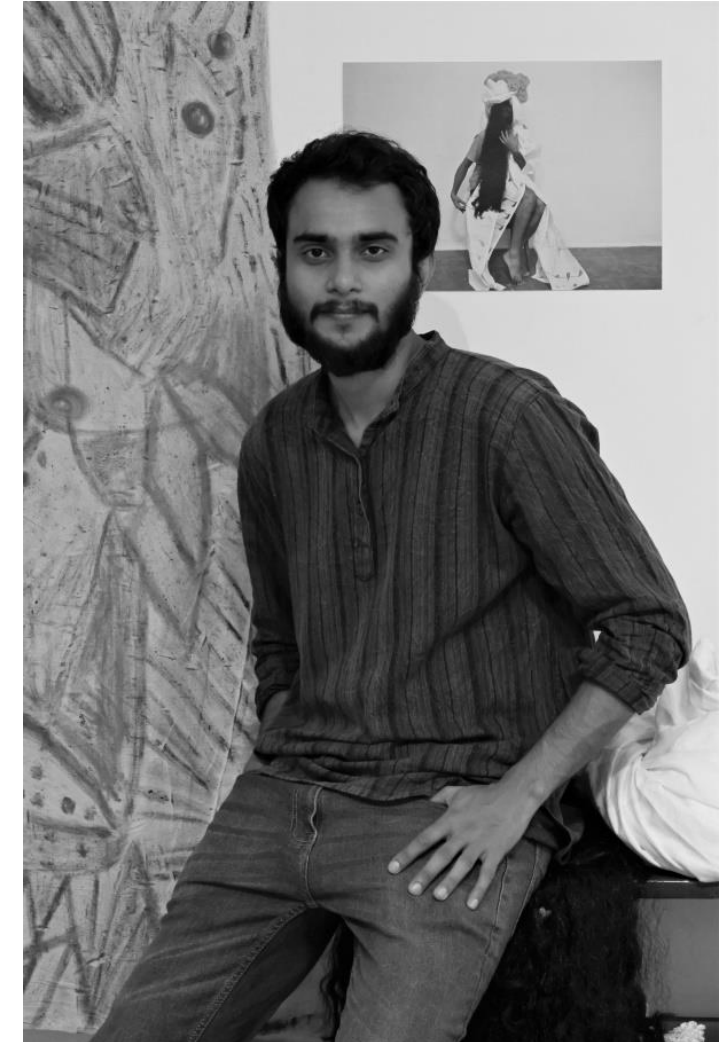
Debashish Paul was part of Art Dusseldorf 2023. He was one of the artists in residence at the India Art Fair 2023 and has performed at the fairgrounds and the French Institute Delhi.

Paul performed live at the Residency and Performance Art Programme curated by HH Art Space Foundation and Nikhil Chopra, in collaboration with Kochi-Muziris Biennale 2022-23, Kochi, India (Residency 26th November – 12th December & Performance 13th – 18th December 2022). Paul is also a recipient of the 2022-23- Prince Claus Seed Fund. He was the first award winner of the: Allegro 1st prize 2021, Contemporary LYNX, UK. He has also received the 2022 Inlaks Fine Art Award, Inlaks Shivdasani Foundation, and The India Artist Relief Fund-2021 (MAP in partnership with 1Shanthiroad Studio/Gallery). He has participated in Beyond Binaries: Sensing Art through Queer Lensing-2021 at KCC, Kolkata; the Student's Biennale -2021, Kochi, Kala Sakshi Workshop-2021, Emami Art Open Call Exhibition -2020, Kolkata. Of Liminal Beings and Other Spaces curated by Ushmita Sahu -2021, Emami Art, Kolkata

Debashish Paul has been selected for a residency program at **Cité Internationale des Arts** in Paris in 2023. His work will be shown for the museum show, ***The Magic of the Silver Swan***, at the **Bowes Museum, UK** in 2023-24.

Debashish's works were appreciated in the annual exhibitions of Indian Art College of Art and Draftsmanship, and he has also shown in The Spring at Academy of Fine Arts, Kolkata in 2019. He recently won the Allegro Main Prize in 2021, India Artist Relief Fund 2021 (MAP in partnership with 1Shanthiroad Studio/Gallery) and the Inlaks Fine Art Award in 2022. He recently received the Kalanad Scholarship 2022 – 23 from the Prafulla Dahanukar Art Foundation, Seed Award from the Prince Claus Fund, 2022.

Debashish Paul lives and works in Varanasi and Nadia, West Bengal.



CV & Personal Details

Emami Art Website: <https://www.emamiart.com/artists/41-debashish-paul/overview/>

Education

2015-2019

BFA from The Indian College of Art and Draftsmanship in Sculpture, Rabindra Bharati University, Kolkata

2019-2021

MFA in sculpture from Banaras Hindu University, Faculty of Visual Arts, Department of Plastic Arts, Varanasi.

Ongoing Show

2023-24

Museum show, *The Magic of the Silver Swan* at the Bowes Museum, Bernard Castle, UK in 2023-24, curated by Kinnari Sariya.

Awards:

2022-23 Kalanad Scholarship from the Prafulla Dahanukar Art Foundation

2022 Seed Award from the Prince Claus Fund

2022 Inlaks Fine Art Award, Inlaks Shivdasani Foundation

2021 Allegro 1st prize 2021, Contemporary LYNX, London;

2021 Indian Artist Relief Fund-2021 (MAP in partnership with 1Shanthiroad Studio/Gallery)

Exhibition:

2023 Art Dusseldorf, Dusseldorf, Germany

2023 India Art Fair 2023, New Delhi

2021 Of Liminal Beings and Other Spaces -2021, Emami Art, Kolkata

2021 Student's Biennale -2021, Kochi

2021 Beyond Binaries: Sensing Art through Queer Lensing-2021 at KCC, Kolkata

2020 Emami Art Open Call Exhibition -2020, Kolkata.

Residency:

2023 Selected for a residency program at **Cité Internationale des Arts**, Paris

2023 India Art Fair 2023 Artist in Residence, New Delhi

2022-23 Kochi-Muziris Biennale Performance Residency in collaboration with HH Art Space and Nikhil Chopra, 2022

2022 Inlaks Fine Art Awards 2022 Residency at 1 Shanti Road Studio/ Gallery, Bengaluru

Workshop:

2021 Kala Sakshi Workshop-2021.

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.

