EMAMI ART

Sibaprasad Karchaudhuri

Portfolio





Sibaprasad Karchaudhuri is a painter, designer, printmaker and weaver, and in his work, the different qualities of the disciplines intermesh. Since a student of the art school, Sibaprasad has shown his attraction to abstract art, exploring the fundamental geometric forms and the dynamics of positive and negative space. Rich in colours and bold in the planer and linear constructions, his works are by no means an avant-gardist search for the pure form, cutting off everything that connects art with life or society. On the contrary, they are closely linked to the environs of different places he lived in his long career that spans over fifty years.

Painting is Sibaprasad's preferred medium. However, in the late 1980s, as he joined Kala Bhavana in Santiniketan as a faculty member, he started his well-known tapestry works, which he calls "drawings on the loom." Given his long experience working with professional designers and weavers in Calico Mills or NID, Ahmedabad, he knew the craft of textiles and tapestry very well. Still, he explored it as a medium of creative expression in Santiniketan.

Regarding his tapestry works, KG Subramanyan comments on the ambivalence at the heart of his artistic imagination. The broken lines, abstract geometric forms, and colour fields faintly suggest a landscape or a scene with atmospheric nuances.

Sensitive to the country's multicultural heritage, he draws inspiration from diverse sources, from American Abstract Art to local folk pottery. In his recent works, the diamond appears as the central motif, which he found painted on a local earthen pot and was deeply inspired by its unique shape. For him, it is a remarkable discovery of a new and abstract form, modern and primitive.

Watch the artist discuss his practice





Untitled
Acrylic on canvas
Overall dimension variable
12 1/8 x 12 1/8 in. each
Set of 6 works
2026, Santiniketan



Untitled
Acrylic on canvas
36 x 36 in.
2026, Santiniketan



Untitled
Acrylic on canvas
36 x 36 in.
2026, Santiniketan



In 1990, Sibaprasad Karchaudhuri joined Kala Bhavana, Santiniketan, as a faculty member, where he navigated the challenge of being an abstract artist amidst a predominantly narrative and figurative artistic practice. However, Santiniketan's openness also inspired him to boldly innovate within abstraction. His textile works and paintings from this period showcase a remarkable evolution in his abstract language, distinct from his earlier Bhagalpur style. The arid landscape and vast skies of Santiniketan influenced the arrangement of space, figures, and colors in his work.

Untitled
Acrylic on canvas
12 1/8 x 12 1/8 in. each
Set of 4 works
2026, Santiniketan



Untitled
Acrylic on canvas
60 x 84 in. overall
2025, Santiniketan

A turning point came in the late 1990s when he discovered a traditional tringle motif on local folk pottery in Bolpur. This simple form captivated him, and he has since explored its possibilities, interacting it with color fields and patches to build abstract shapes and patterns. The triangle remains a key element that connects the primitive with the modern in his abstract imagination, undergoing continuous transformation as he adds and subtracts elements.



Untitled
Acrylic on canvas
60 1/4 x 84 1/4 in. overall
2025, Santiniketan



Untitled
Acrylic on canvas
60 1/4 x 84 3/8 in. overall
2025, Santiniketan





Installation view
The River in the Sky
Emami Art, Kolkata
2025



Untitled
Acrylic on canvas
60 x 84 in. overall
2025, Santiniketan



Mystic Doors
Acrylic on canvas
48 x 48 in.
2025, Santiniketan



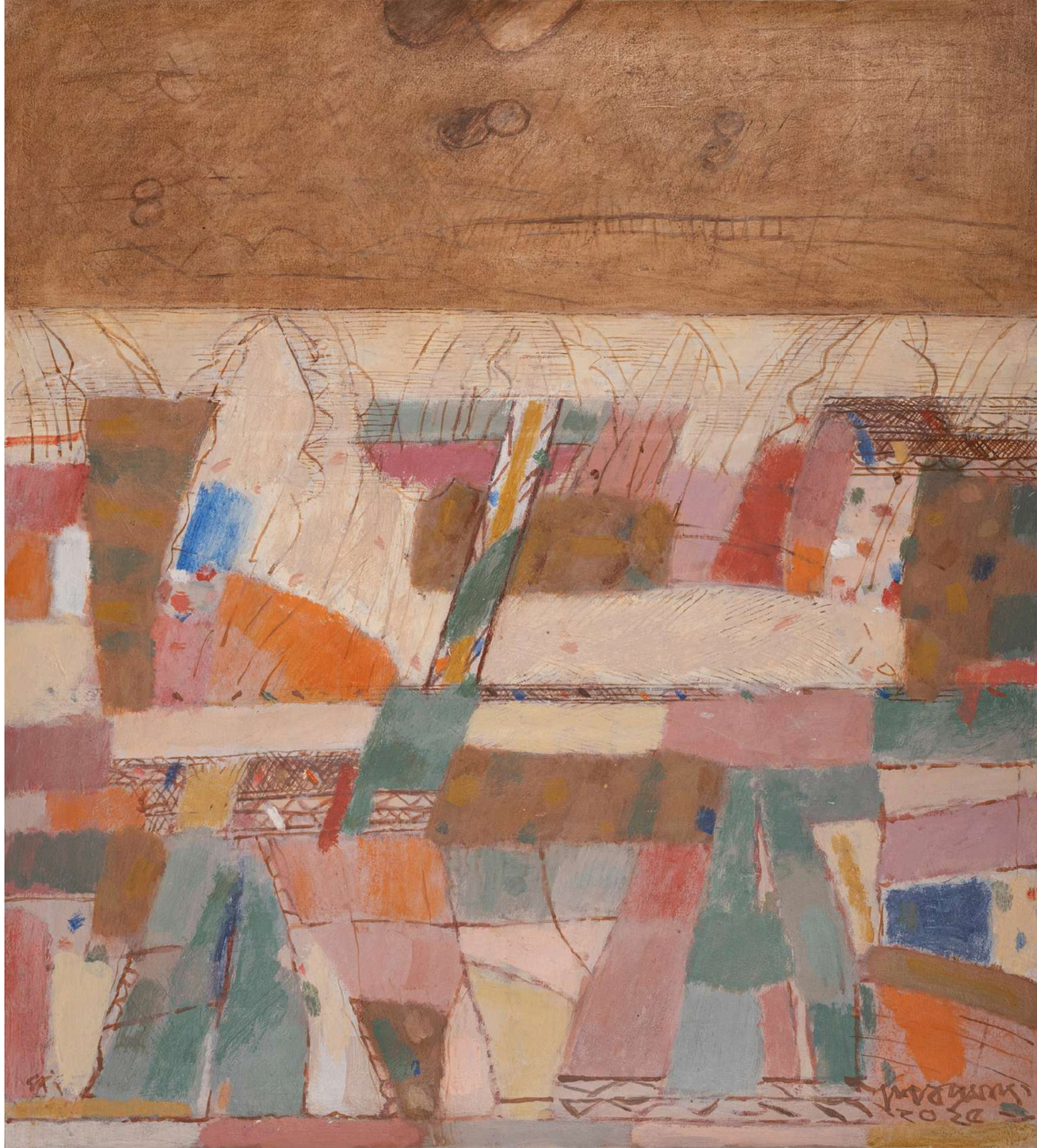
Installation view
The River in the Sky
Emami Art, Kolkata
2025



The series of colourful paintings on paper are his most recent creations, featuring planes divided in two, with a smaller section at the top. The sky is likely somewhere within these divisions, but there's certainly no river. These works showcase the artist's decades-long experiments with abstraction, influenced by the arid landscape and vast sky of Santiniketan. The title 'River' initially seemed apt, but as the works progressed, they transformed into something entirely different through a process of addition and subtraction. Yet, the river remains present, albeit invisibly. This could be seen as an intelligent strategy by the artist to challenge the viewer's expectations, highlighting the gap and disconnect between a painting's title and its actual representation in an abstract art.

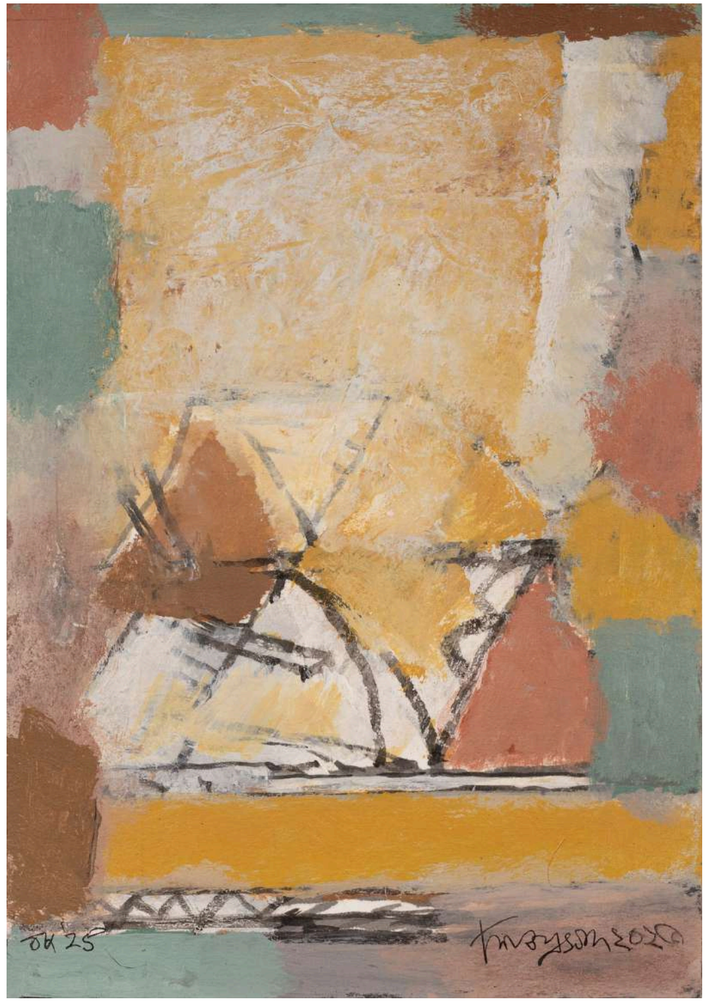
River in the Sky I
Acrylic and pastel on paper
33 3/8 x 29 5/8 in.
2025, Santiniketan

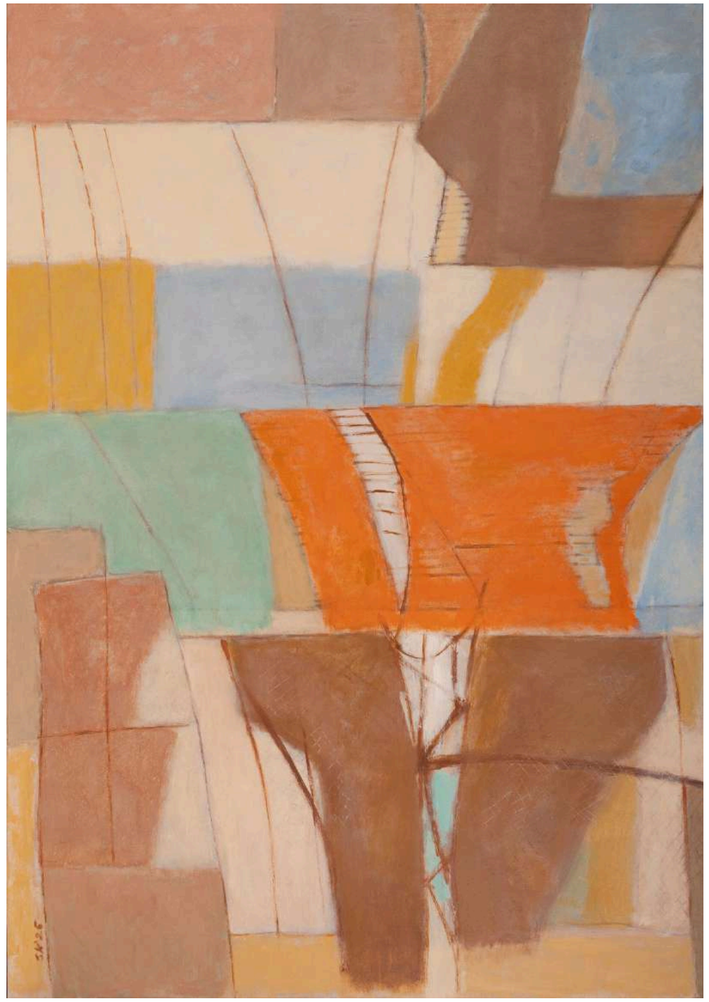
River in the Sky II
Acrylic on paper
32 7/8 x 29 1/2 in.
2025, Santiniketan





Untitled
Acrylic and ink on paper
A, C, D, E, F- 8 1/4 x 5 7/8 in. each
B- 5 3/4 x 8 1/4 in.
2025, Santiniketan







Detail | ***Untitled,*** **Acrylic and ink on paper, 2025, Santiniketan**



Shapes and Colours 2
Acrylic on canvas
48.1 x 48.1 in.
2024, Santiniketan



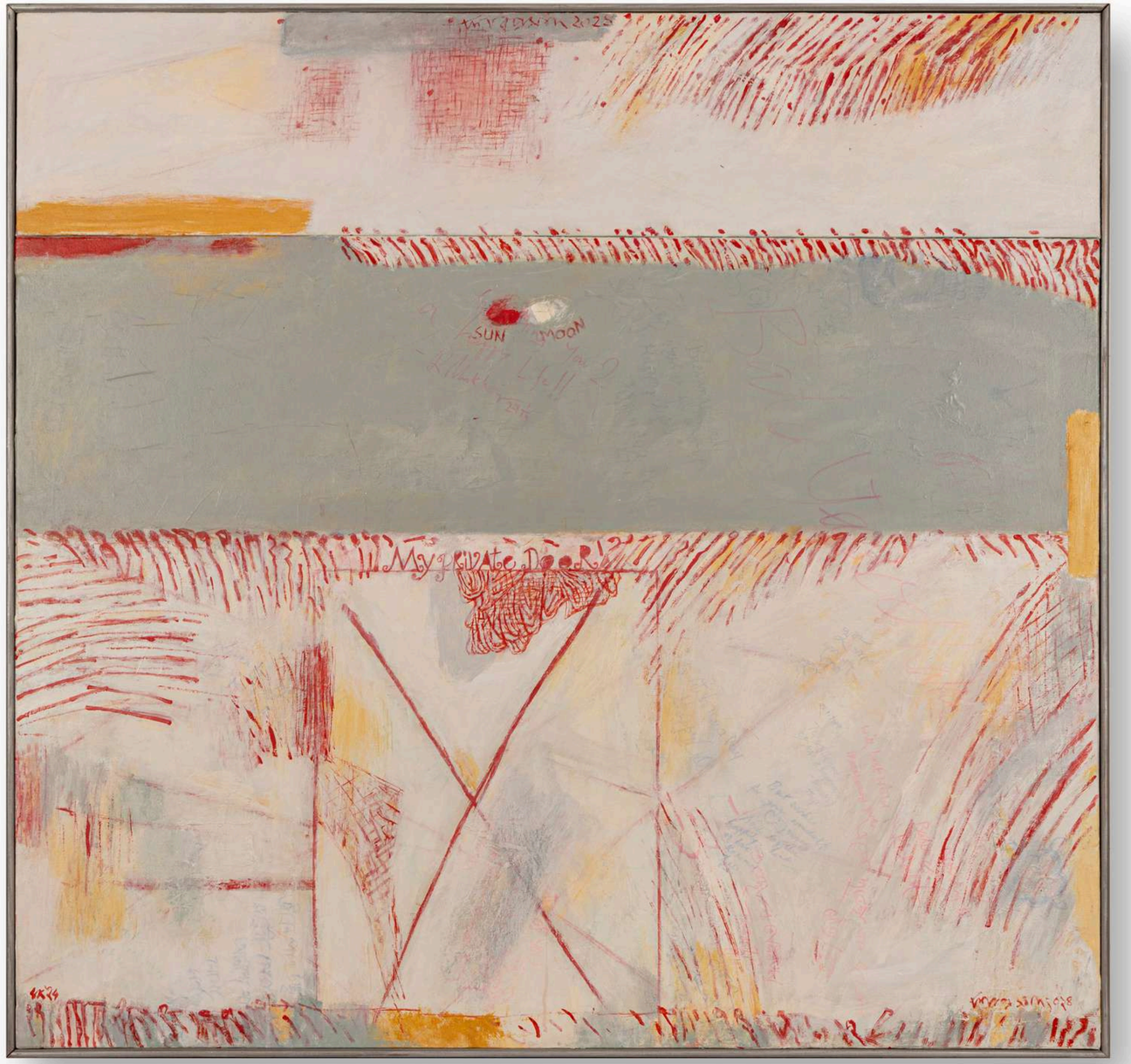
Sun and Moon and Other Elements
Acrylic on canvas
42 x 41.9 in.
2024, Santiniketan



Untitled
Acrylic on paper
21.06 x 28.9 in.
2024, Santiniketan



Untitled
Acrylic on canvas
41.9 x 41.9 in.
2024, Santiniketan



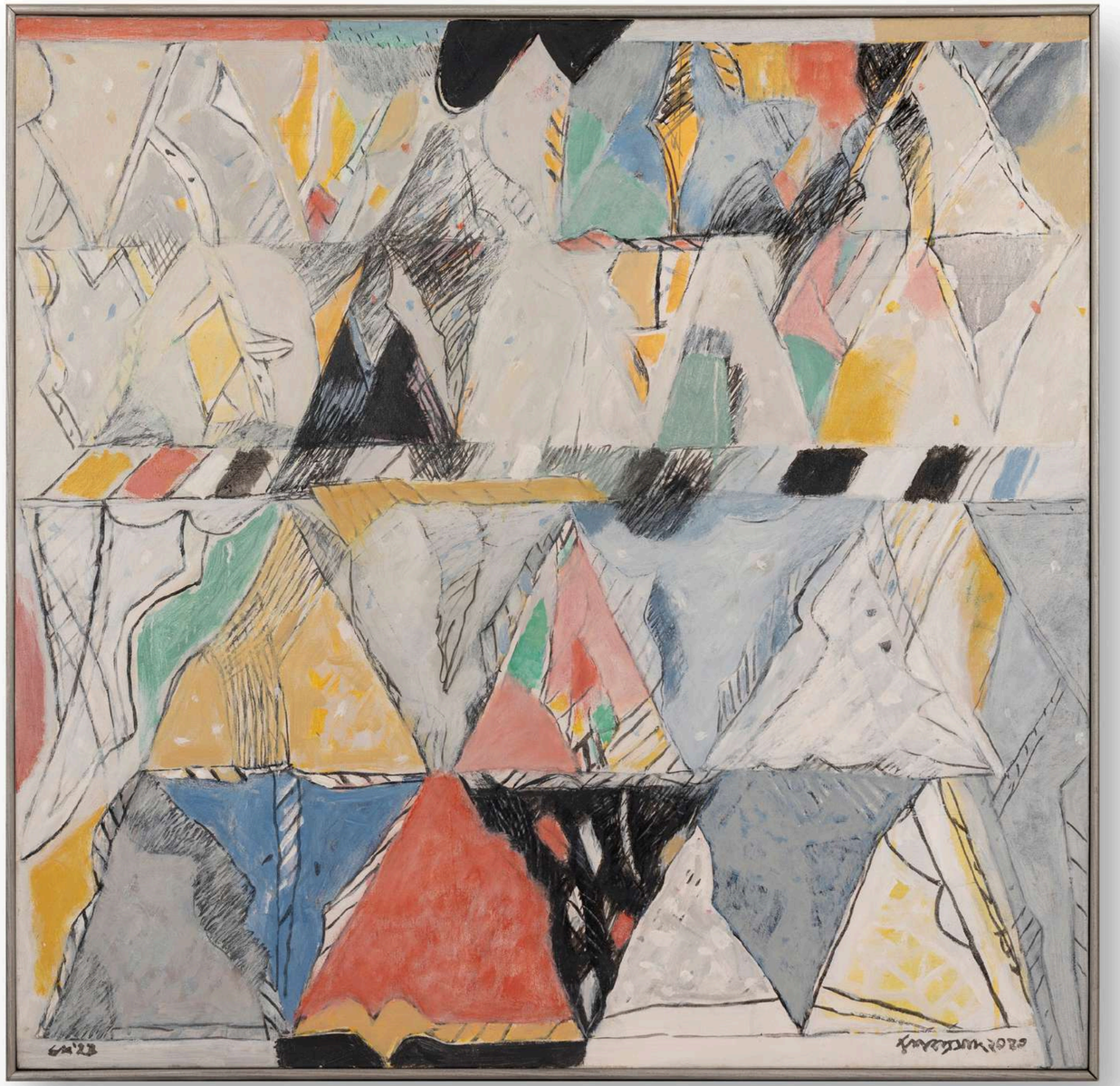
My Private Door with Sun & Moon
Acrylic on canvas
45.9 x 48 in.
2024, Santiniketan



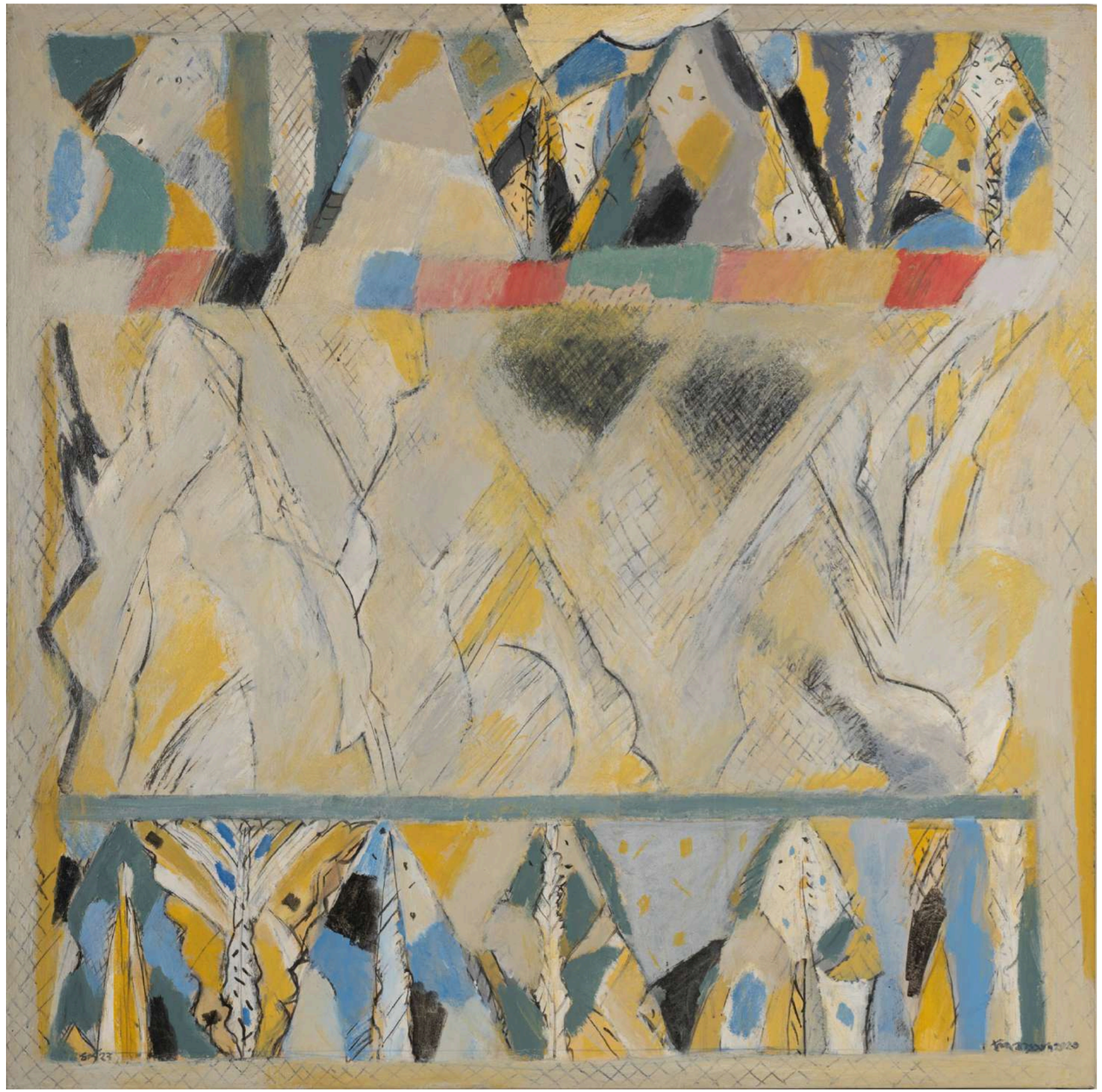
Untitled
Acrylic on paper
29.3 x 42.9 in.
2024, Santiniketan



Untitled
Acrylic on paper
29.5 x 43 in.
2024, Santiniketan



The Shapes and Colours
Acrylic on canvas
38.97 x 39.17 in.
2023, Santiniketan



Untitled
Acrylic on canvas
48 x 48 in.
2023, Santiniketan



Installation view
India Art Fair
2025

The Shapes and Colours
Acrylic on canvas
38.97 x 39.17 in.
2023, Santiniketan





Sibaprasad Karchaudhuri's abstract works are distinguished by vibrant colors and an innovative exploration of the triangle form, characterized by a dynamic process of addition, subtraction, and modification. His art reflects the influence of his surroundings and era. He favours acrylics for their bright hues and quick-drying properties, which enable him to complete works that undergo multiple revisions and subtle transformations within a shorter timeframe.

Untitled
Acrylic on canvas
48 x 42 in.
2008, Santiniketan

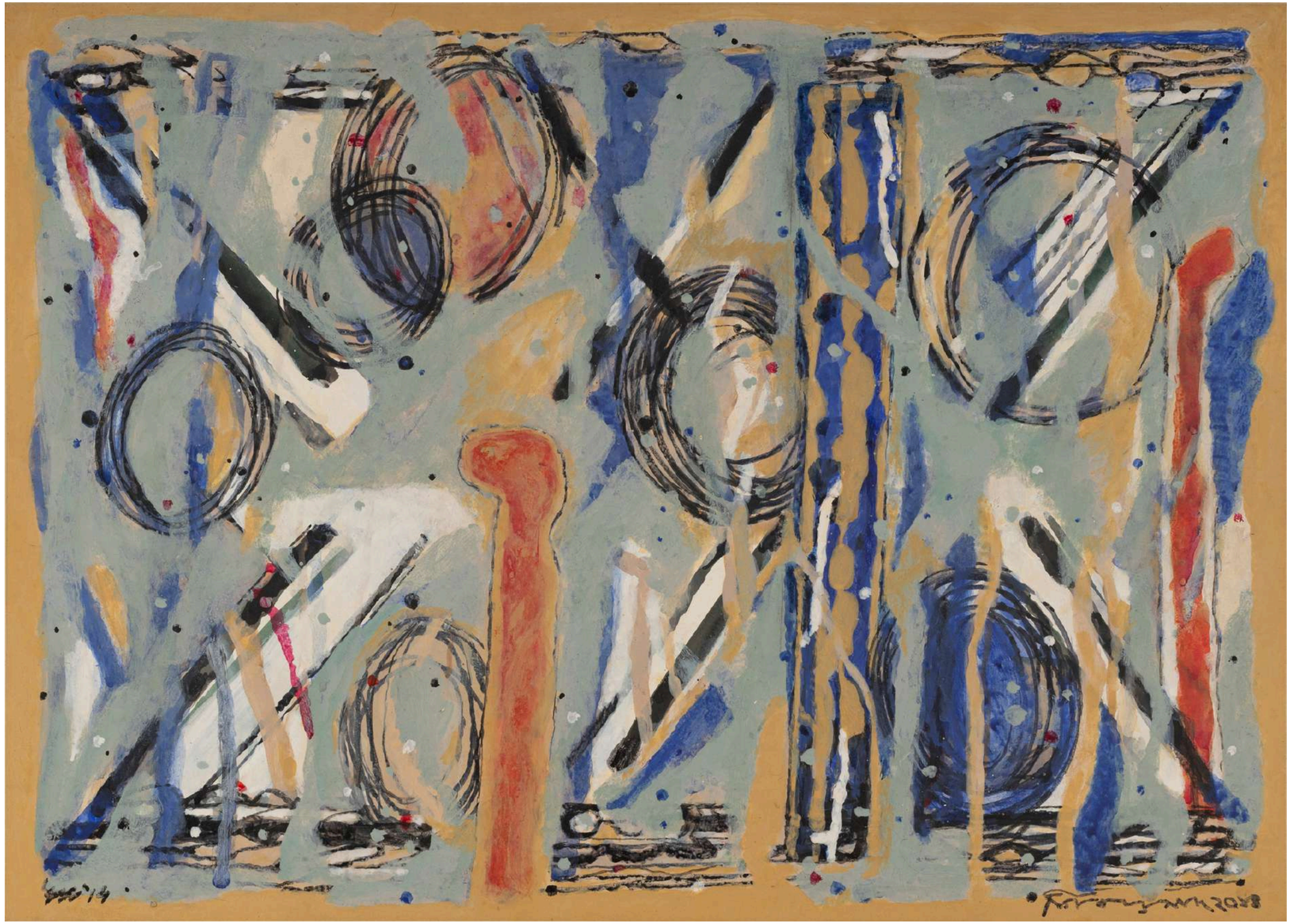




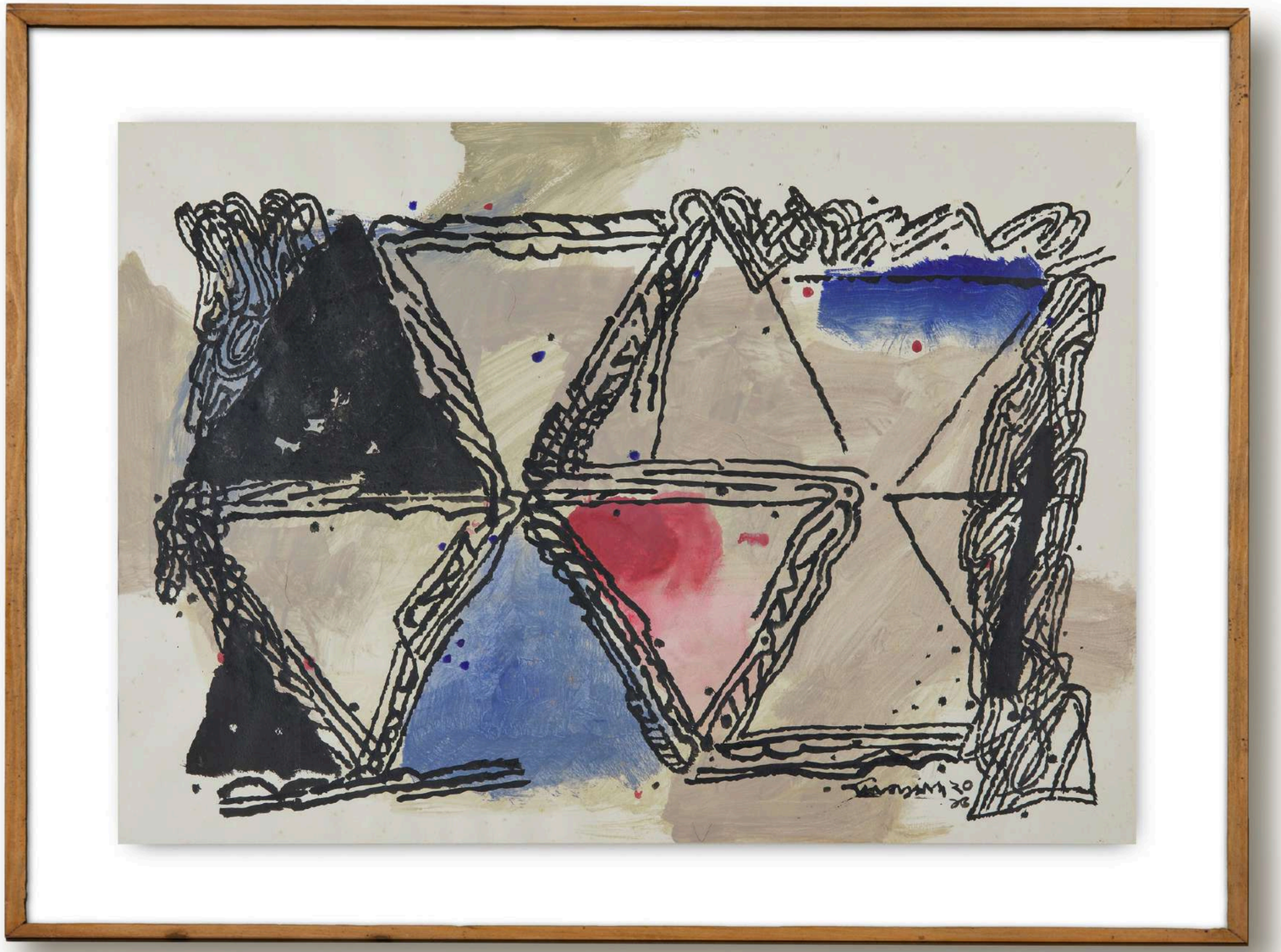
Detail | ***Untitled,*** **Acrylic on canvas, 17 5/8 x 17 5/8 in. each, 2016, Santiniketan**



Installation view
The River in the Sky
Emami Art, Kolkata
2025



Untitled
Acrylic on paper
20.8 x 28.85 in.
2014, Santiniketan



Untitled
Acrylic on paper
21 x 29 in.
2015, Santiniketan



Installation view
The Dream of an Idiot
Emami Art, Kolkata
2023



Untitled
Acrylic on paper
21.5 x 29.5 in.
2011, Santiniketan



Untitled
Acrylic on canvas
42 x 48 in.
2008, Santiniketan



Installation view | ***The Dream of an Idiot,*** **Emami Art, Kolkata, 2023**



Basic Elements
Acrylic on canvas
12 x 12 in.
2002, Santiniketan



Untitled
Acrylic on canvas
42 x 48 in.
2009, Santiniketan



The Dream of an Idiot
Acrylic on canvas
60 x 84 in. (152.4 x 213.3 cm.) overall
2009, Santiniketan



Detail
Untitled
Acrylic on canvas
16 x 13 in.
2002, Santiniketan





Sun and Moon with Dotted Space
Cotton, wool and hemp fibre
39.5 x 33.5 in.
Circa late 1990s to early 2000s,
Santiniketan



Installation view
The Dream of an Idiot
Emami Art, Kolkata
2023



The Diamonds - I
Cotton, wool and hemp fiber
39 x 32.8 in.
Circa late 1990s to early 2000s, Santiniketan

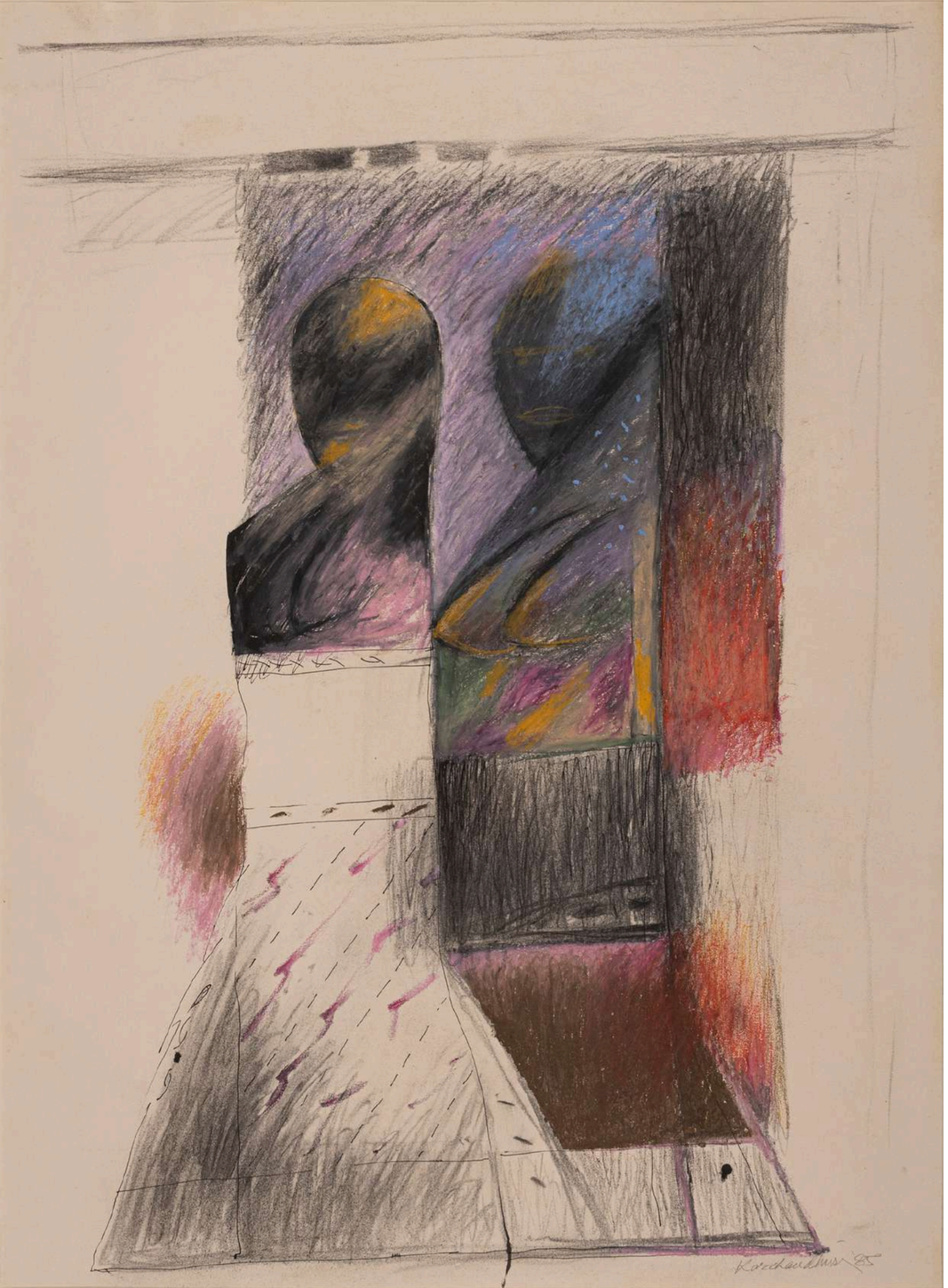




Detail
Rising Upward
Cotton, wool and hemp fiber
72 x 40 in.
Circa late 1990s to early 2000s, Santiniketan

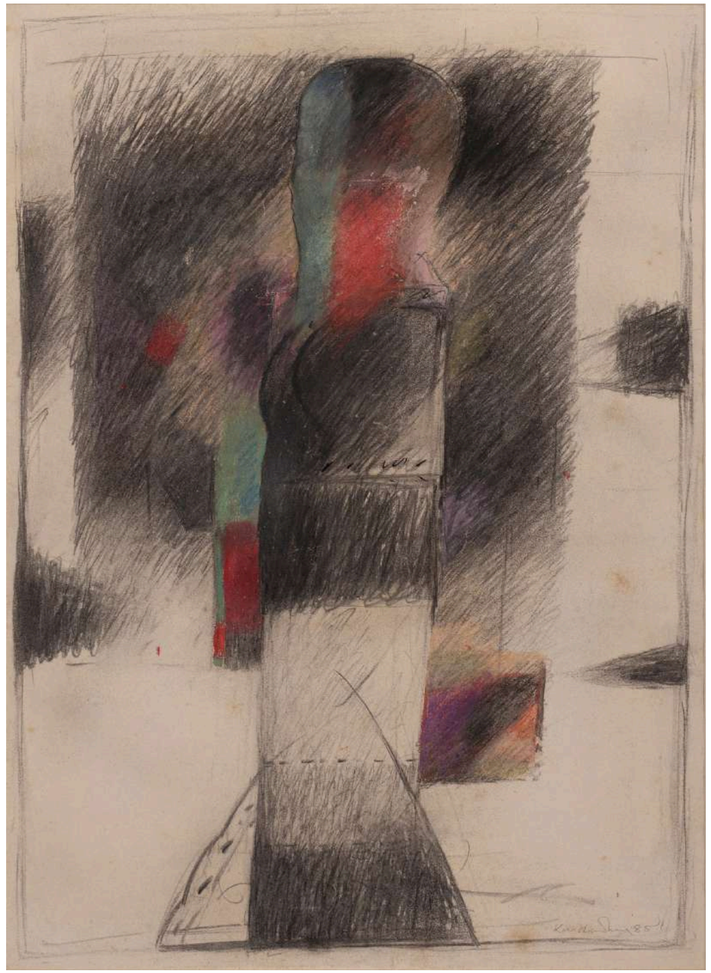


Steps in Colour
Cotton, wool and hemp fiber
52.5 x 39.5 in.
Circa late 1990s to early 2000s, Santiniketan



Sibaprasad Karchaudhuri's works were profoundly influenced by the places where he lived. His shifts from Kolkata to Bhagalpur to Santiniketan led to significant stylistic changes. It was his time at the Weavers' Service Centre in Bhagalpur, Bihar, around 1985, that inspired the "Barari Women" series. These works reflect his preference for vertical formats and shapes, influenced by the solitary date palm in the fields near his rural residence. The tribal women, along with a cart puller's old donkey, were among the few human figures he encountered, and their depiction is marked by a deep sense of loneliness and alienation. This experience informed his treatment of charcoal and pastel, as well as the style of his bust and elongated figures. While his Calcutta drawings from the early 1980s showed similar form-making tendencies, particularly in the bust figures, the Bhagalpur works introduced a new atmosphere – one of loneliness and boredom, contrasting with the gloomy post-Naxalite Calcutta period. The vibrant attire of the tribal people also impacted his palette, introducing bright colors to his previously monochromatic works. The near-abstract series showcases Karchaudhuri's experimentation with forms, oscillating between abstraction and representation.

Barari Women
Ink, charcoal, graphite, and pastel on paper
30 x 22 1/4 in.
1985, Barari, Bhagalpur, Bihar

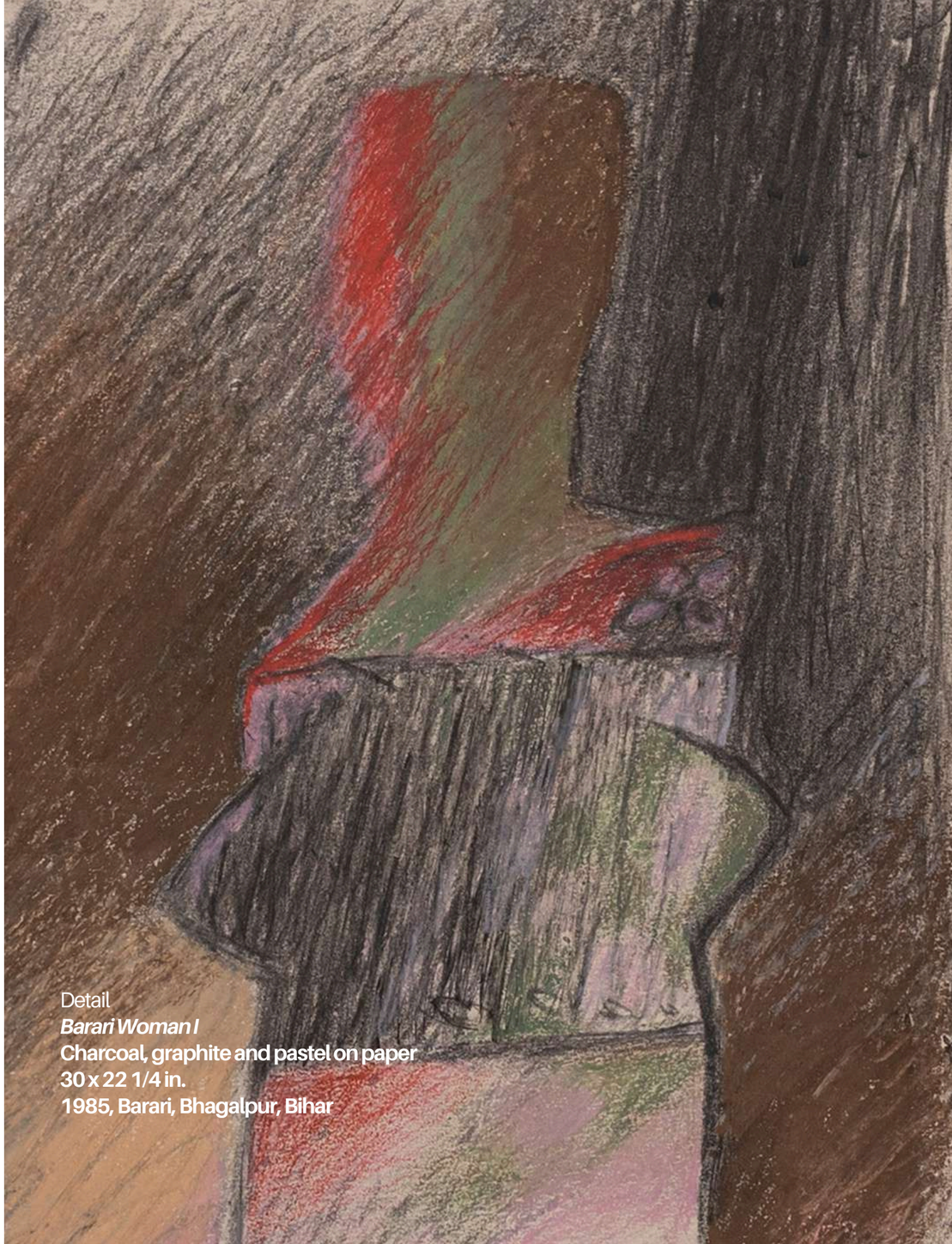




(L - R)
Barari Woman III, **Charcoal and graphite on paper, 30 x 22 1/4 in., 1985, Barari, Bhagalpur, Bihar**
Barari Woman II, **Charcoal, graphite, and pastel on paper, 30 x 22 1/4 in., 1985, Barari, Bhagalpur, Bihar**
Man Alone, **Charcoal, graphite and pastel on paper, 30 x 22 1/4 in., 1985, Barari, Bhagalpur, Bihar**

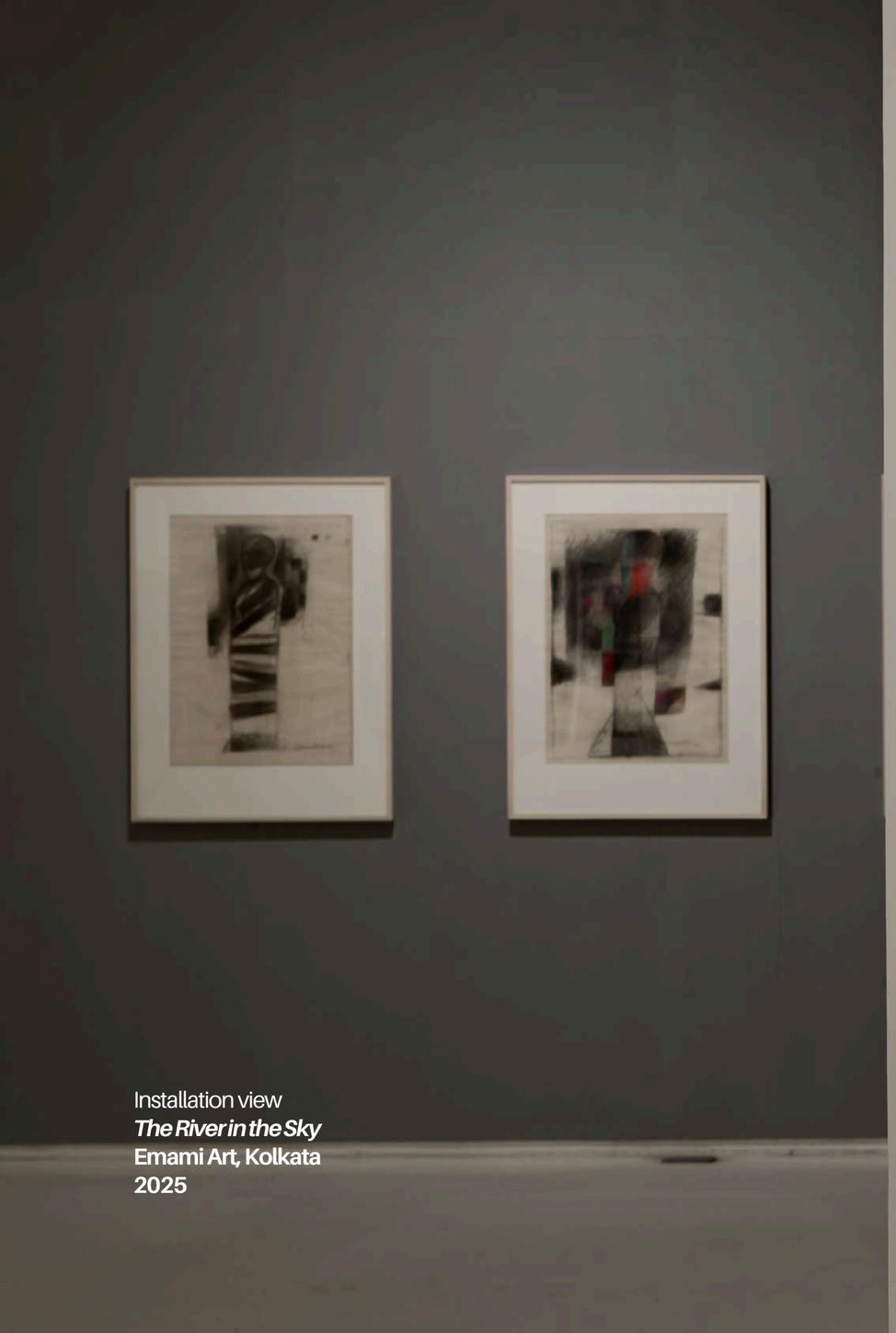


Installation view
The River in the Sky
Emami Art, Kolkata
2025

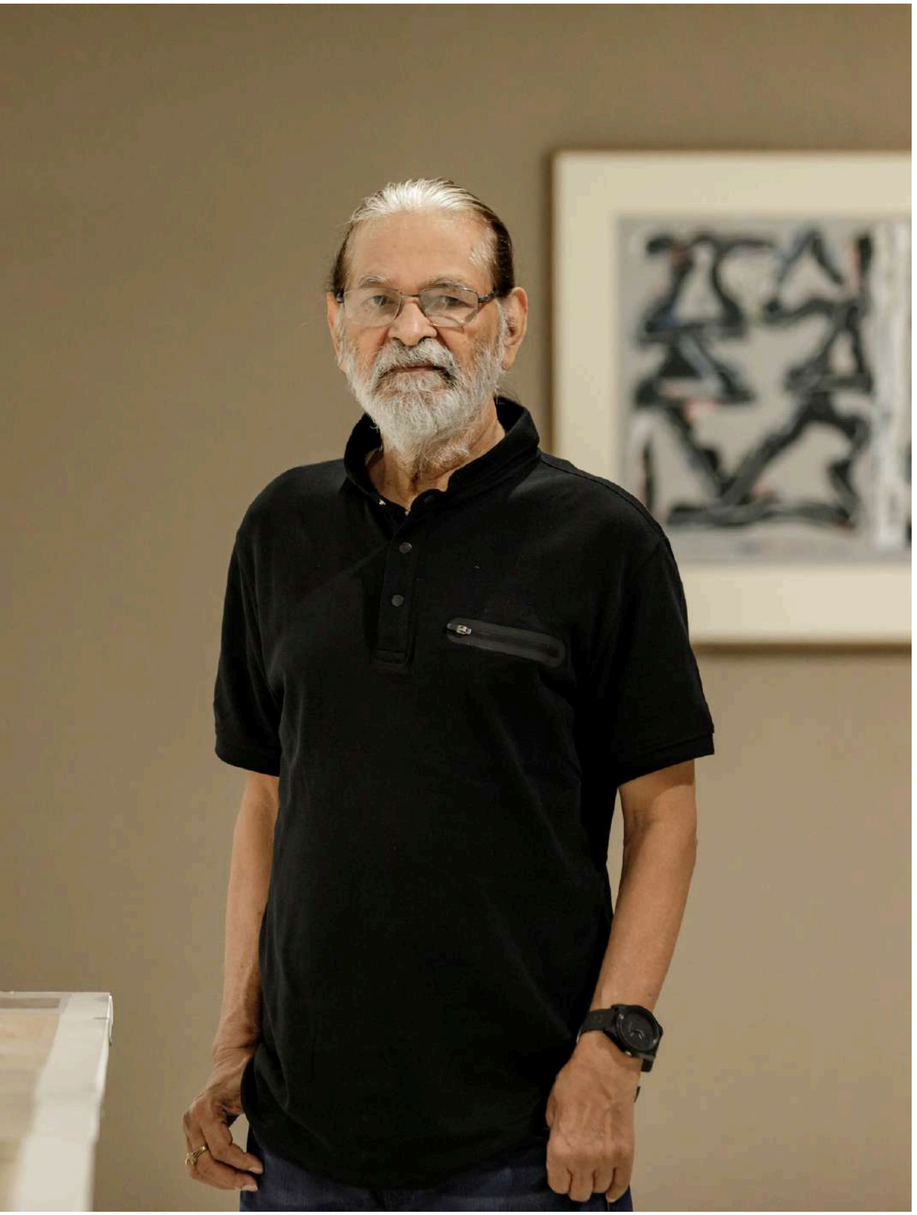




Detail
Barari Woman I
Charcoal, graphite and pastel on paper
30 x 22 1/4 in.
1985, Barari, Bhagalpur, Bihar



Installation view
The River in the Sky
Emami Art, Kolkata
2025



Born in 1944 in West Bengal, Sibaprasad Karchaudhuri studied Applied Arts at the Government College of Art & Craft, Kolkata, graduating in 1966. He took training in design under Helena Perheentupa, a Finnish designer at NID, Ahmedabad (1968-69) and studied Graphic Art under Geoffrey Bowman at San Jose State University, California (1984-85).

He has been the subject of several solo shows including *The River in the Sky*, Emami Art, Kolkata (2025); *The Dream of an Idiot*, Emami Art, Kolkata (2023); *Nymphs and Other Ethereal Images*, Gallery Charubasona, Kolkata (2023); *Tapestry, Drawing and Painting*, Nandan, Kala Bhavana, Santiniketan (2016); and solos at Shajahan Art Gallery, New Delhi (1998); Jehangir Art Gallery, Bombay (1998); San Jose State University Gallery, California, USA (1985); and the Academy of Fine Arts, Kolkata (1973, 1968).

Notable group exhibitions include *Vichitra/*विचित्र, organised by Emami Art and Kolkata Centre for Creativity in collaboration with Bihar Museum, Patna (2026); *Vivartan: Fragments of Tradition and Continuity*, National Gallery of Modern Art, Kolkata (2026); *Anthropomorphic: A Group Exhibition of Painting and Sculpture by Calcutta Painters*, Ganges Art Gallery, Kolkata (2025); British Textile Biennial 2023; Group Exhibition of Calcutta Painters, Bengal Gallery of Fine Arts, Dhaka (2010); the 43rd Annual Exhibition, Birla Academy of Art and Culture, Kolkata (2010); *The Art of Santiniketan: Masters and Emerging Artists* curated by Sangeeta Ahuja and J. Chowdhury, Royal College of Art, London (2008) and S.A. Fine Arts, London (2002); Sixth Bharat Bhavana Biennial of Contemporary Indian Art, Bhopal (1997); Selected Painters of Kolkata, TATA Centre, Kolkata (1979); Five Artists Group Show, Academy of Fine Arts, Kolkata (1978); Four Artists Group Show sponsored by American University Centre (1974); All India Exhibition, Birla Academy of Art & Culture, Kolkata (1970 – 2001); and All India Exhibition, Academy of Fine Art, Kolkata (1970 – 1980), among many others. His works have been presented by Emami Art at India Art Fair 2025; IAF EDI+IONS Hyderabad (2025); and Art Mumbai 2026, 2025, 2024, 2023.

Sibaprasad Karchaudhuri taught at the textile design department at NID (1981-82) and later at Kala Bhavana, Visva-Bharati, Santiniketan (1990-2009). He also worked for two decades at the Weavers Service Centres in Varanasi, Bhagalpur, and Kolkata between 1969 and 1989.

Karchaudhuri lives and works in Santiniketan.

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.

