



EMAMI ART

DAWN TO DUSK:
A SILENT
SYMPHONY

A SOLO EXHIBITION
BY UJJAL DEY



Watch Artist's Portfolio Video

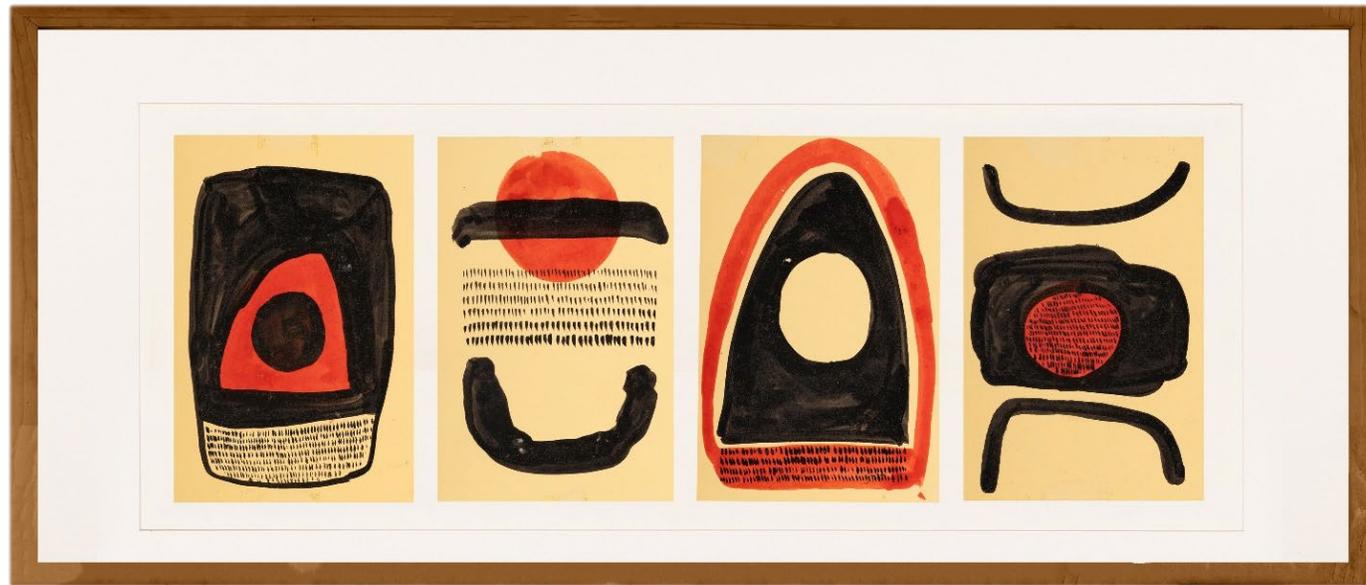
DAWN TO DUSK: A SILENT SYMPHONY
A Solo Exhibition by Ujjal Dey
Gallery 3 | Emami Art
June 28 – August 20, 2024

Ujjal Dey's approach to textile art is informed by extensive research on the textile histories of India, a nuanced examination of pre-industrial age traditional dyes, socio-ecological considerations, and keen observations of everyday knowledge. Through this distinctive outlook, Dey is set to uncover the silent symphony of ritualistic women-led presence in the confines of bustling Indian hyper-local kitchens, inviting viewers to savour the nuances of everyday life transformed into narrative textiles.

The exhibition features artworks, ranging from smaller textile panels to substantial hanging pieces which remind one of the hand-painted, printed and dyed calicoes, alongside referential mould-as-block swatches by the artist. For context, on display are some everyday implements and culinary moulds that Dey uses most eloquently as printmaking blocks to underscore his conceptual framework.

Dey is a contemporary textile-based artist and researcher born in a Bengali family living in Ranchi, Bihar and is currently based in Santiniketan, India.

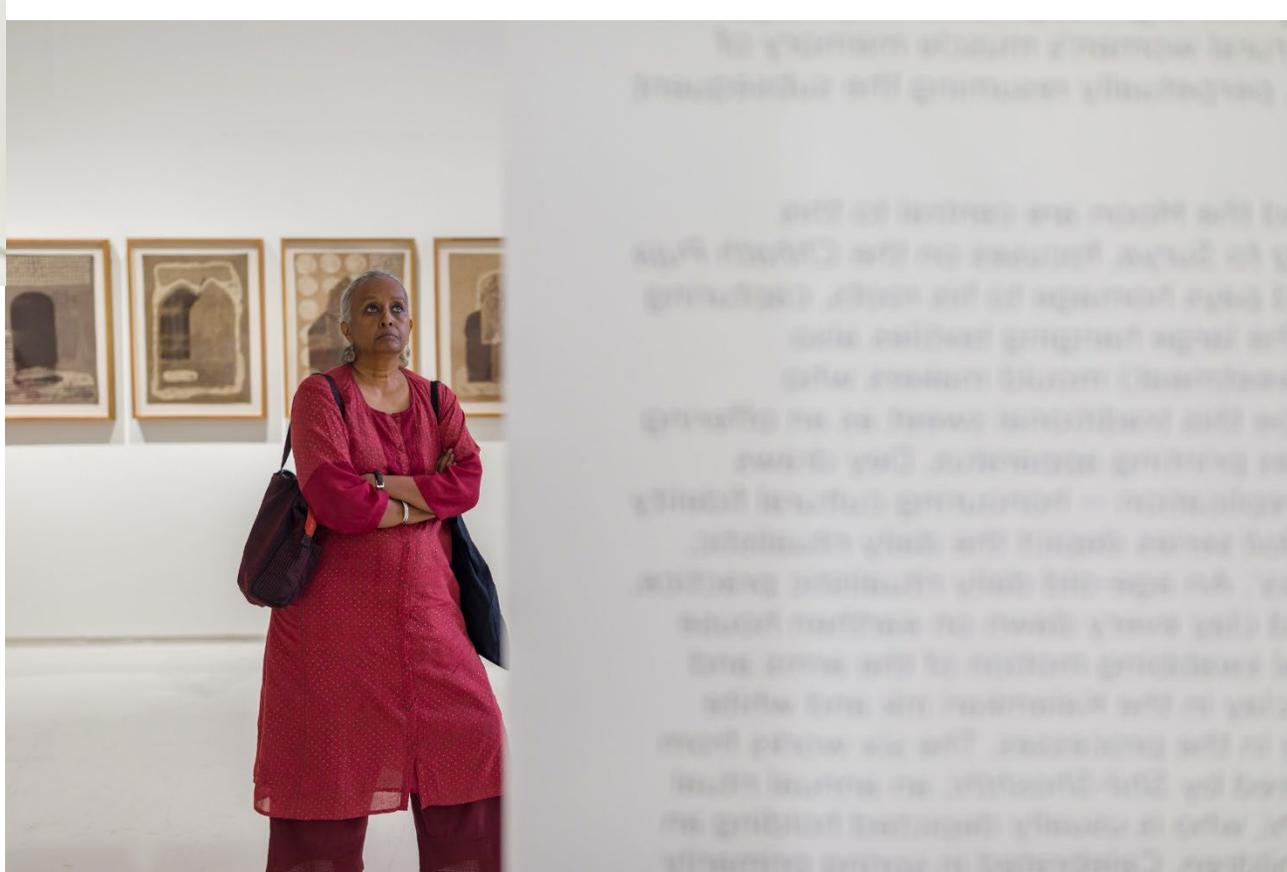
[Exhibition Note.](#)



Dawn to Dusk (Suit of four Postcard drawings)
Waterproof coloured ink on postcards
3.75 x 5.75 inch each, suit of 4 postcards
2023, Santiniketan



Preview Photographs: DAWN TO DUSK: A SILENT SYMPHONY



Preview
Photographs:
DAWN TO DUSK: A
SILENT SYMPHONY

DAWN TO DUSK: A SILENT SYMPHONY

Ujjal Deo's recent work on textiles, from the vibrant and colorful traditional Indian saris to the intricate and detailed contemporary art installations, has been a testament to his artistic versatility and his deep connection to his cultural roots. In this exhibition, he explores the rich history and contemporary relevance of Indian textiles, weaving a narrative that bridges the past and the present.

Deo's process involves extensive research and collaboration with weavers, often spending months in the villages of West Bengal, India, where he immerses himself in the traditional craft. He works closely with the weavers, learning their techniques and understanding the cultural significance of their work. This hands-on approach allows him to create pieces that are not only visually stunning but also deeply rooted in the traditions of the region.

Focusing on the intricate patterns and vibrant colors of traditional Indian textiles, Deo's work is a celebration of the craft and the people who create it. He explores the rich history and contemporary relevance of Indian textiles, weaving a narrative that bridges the past and the present. His work is a testament to the resilience and creativity of the Indian textile industry, which has thrived for centuries and continues to evolve in the modern world.

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MORE INSTALLATION SHOTS



DAWN TO DUSK: A SILENT SYMPHONY

Ujjal Dey's recent works on paper and paper are abstract and contemplative meditations on themes of time's passage, rhythm, and the human condition. His works are a blend of traditional Indian art forms and contemporary techniques, creating a unique visual language that resonates with the viewer's inner world.

Dey's process is a delicate dance of light and shadow, often involving the use of natural pigments and traditional Indian techniques. His works are a testament to his deep understanding of the human condition and his ability to translate complex emotions into a visual form that is both beautiful and thought-provoking.

Focusing on and exploring the human condition, Dey's works are a testament to his deep understanding of the human condition and his ability to translate complex emotions into a visual form that is both beautiful and thought-provoking.

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MORE INSTALLATION SHOTS





Ujjal Dey (b.1992)
Offering to Surya II (Offering to Surya series)
Myrobalan, Kalamkari ink, lime resist, alum, turmeric, and madder on cotton cloth
91.3 x 47.24 in. (232 x 120 cm.)
2024,
Santiniketan



Washing and Drying works from *Offering to Surya Series*.



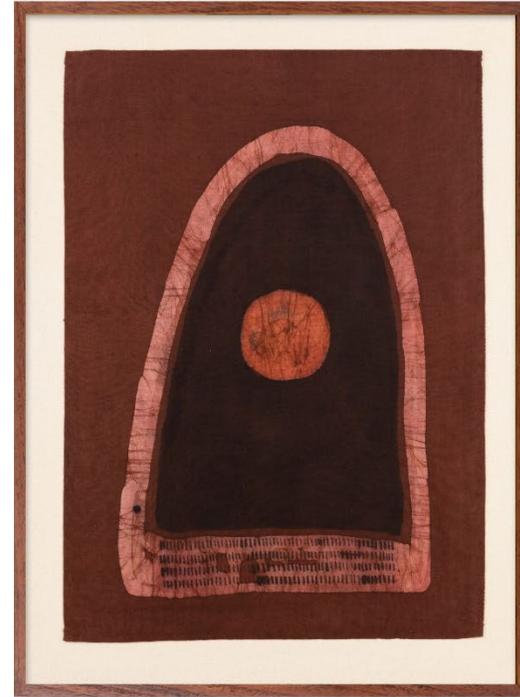
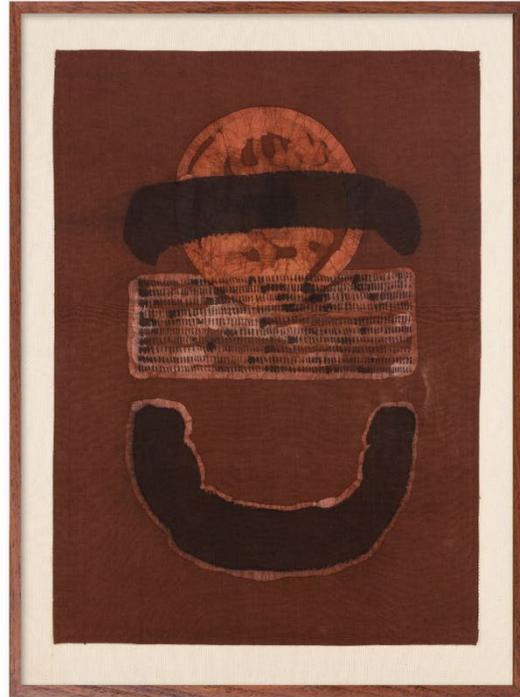
Wooden *Thekua* Moulds turned into wood blocks



Chhath Puja – Image from Wikimedia Commons



Offering to Surya III (Offering to Surya series)
Myrobalan, Kalamkari ink, Wax and lime resist, Alum, Madder and Catechu on cotton cloth
82.67 x 46.06 in. (210 x 117 cm.)
2024, Santiniketan



Dawn to Dusk I (Dawn to Dusk series)

A - Myrobalan, Kalamkari ink, Wax resist, Indigo, Alum, and Madder on cotton cloth.

B - Myrobalan, Kalamkari ink, Wax resist, Catechu, Alum, and Madder are on cotton cloth.

22.91 x 16.73 in. Suite of 2 works

2024, Santiniketan

Dawn to Dusk II (Dawn to Dusk series)

A - Myrobalan, Kalamkari ink, Wax resist, Catechu, Alum, and Madder on cotton cloth.

B - Myrobalan, Kalamkari ink, Wax resist, Indigo, Alum, and Madder on cotton cloth.
22.91 x 16.92 in. (58.2 x 43 cm.) each approx.

Suite of 2 works

2024, Santiniketan



MORE INSTALLATION SHOTS

Emami Art | DAWN TO DUSK: A SILENT SYMPHONY – A SOLO EXHIBITION BY UJJAL DEY – Installation Shots
June 28 – August 20, 2024, Gallery 3, Ground Floor



Material Memory I (Material Memory series)
Myrobalan, Kalamkari ink, Wax, lime resist, Alum, and Indigo
on Khadi Cotton Cloth
49.21 x 35.03 in. (125 x 89 cm.)
2024, Santiniketan

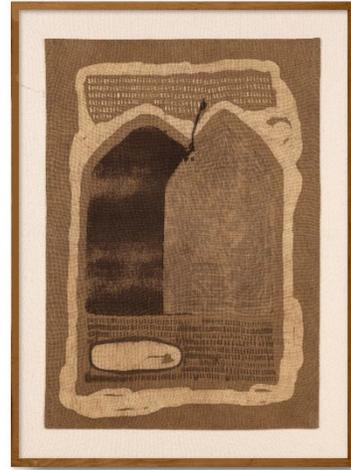


Ujjal Dey (b.1992)
Material Memory II (Material Memory series)
Myrobalan, Kalamkari ink, Wax, resist, on Khadi Cotton Cloth
44.48 x 35.03 in. (113 x 89 cm.)
2024, Santiniketan



MORE INSTALLATION SHOTS

Emami Art | DAWN TO DUSK: A SILENT SYMPHONY – A SOLO EXHIBITION BY UJJAL DEY – Installation Shots
June 28 – August 20, 2024, Gallery 3, Ground Floor



Mother and Child I – VI

Myrobalan, Kalamkari ink, wax-resistant, Turmeric, Neem, Onion skin, Marigold, and Aluminum on Khadi Cotton Cloth | 28 x 19.5 in. (71.12 x 49.53 cm.) | 2024, Santiniketan



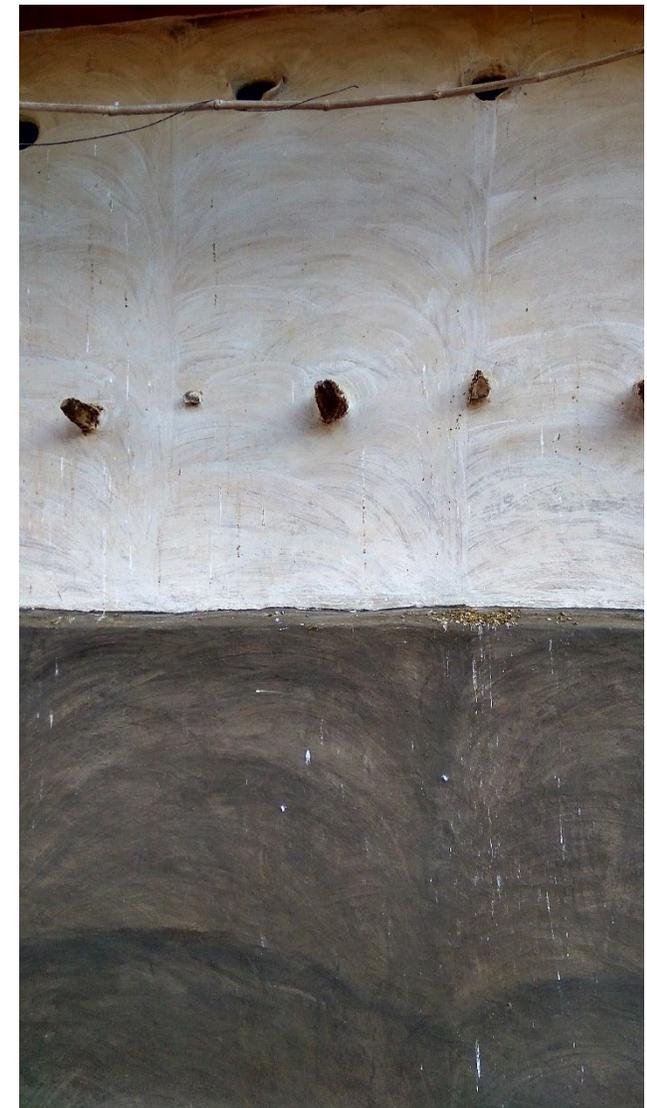
Focusing on and integrating household cooking rituals such as grinding, washing, soaking, and cutting with his methodological framework of foraging, dye-making, and mordanting, Dey's practice underscores the physicality of mundane domestic tasks. His artworks often bear imprints of common kitchen tools like the Shil-Nora (flat slab mortar & pestle) and Bonthi (traditional chopper), using pigments that he derives from these tools. This blend of culinary implements (historically crafted by men but primarily used by women) serving as both symbolic motif and technical medium, reflects ancestral knowledge of pigment extraction from South Asian bionetworks, while also demystifying societal oversight of unpaid household labour and celebrating women's contributions in conventional, rural social structures.

Excerpt from *Dawn to Dusk: A Silent Symphony*, Exhibition Note.

Shil – Shoshthi Puja, a day after Saraswati Puja
A traditional ceremony in North/ Eastern Belts of India to seek blessings from Shoshthi Goddess to protect children's health.



Lepa - 4
Kalamkari ink, mud resist, catechu, myrobalan, natural dyed with indigo on acid-free paper; Mounted on *Lokta* Paper
16.54 X 11.61 inches each (suit of 12)
2020, Santiniketan



Dey's processes and concepts highlight a profound and empathetic engagement with domesticity's physical, material, and symbolic dimensions while revealing a deep respect for preserving traditional practices within a contemporary artistic framework.



Emami Art | DAWN TO DUSK: A SILENT SYMPHONY – A SOLO EXHIBITION BY UJJAL DEY
Installation Shots

Medoli-1
Myrobalan, mud resist hand painted with indigo, madder and turmeric on cotton cloth
76.61 X 56.50 inches
2022
Unsigned






A **B**




C **D**

1. Title: "The Art of the Shelf"
 The artist has created a series of shelves that are both functional and decorative. The shelves are made of light-colored wood and are mounted on a white wall. They are arranged in a way that creates a sense of depth and perspective. The shelves are used to display a variety of objects, including jars of spices, a large curved metal object, and a small wooden tray. The overall effect is one of simplicity and elegance.

2. Materials: Wood, Metal, Glass, Paper.
 The artist has used a variety of materials to create the shelves. The shelves are made of light-colored wood, which gives them a warm and natural feel. The metal object is made of dark metal, which provides a strong contrast to the wood. The jars are made of clear glass, which allows the contents to be seen. The paper is used for the labels and the tray.

3. Color: White, Light Wood, Dark Metal, Clear Glass.
 The color palette is simple and clean. The white wall provides a neutral background for the shelves. The light wood of the shelves adds a touch of warmth. The dark metal of the curved object provides a focal point. The clear glass of the jars allows the contents to be the main focus.

4. Form: Simple, Functional, Decorative.
 The shelves are simple in form, but they are also functional. They are designed to hold a variety of objects, and they do so in a way that is both practical and aesthetically pleasing. The curved metal object is a unique addition to the shelves, and it adds a sense of movement and dynamism to the overall composition.

5. Space: Open, Bright, Clean.
 The shelves are placed in a bright and open space, which makes them stand out. The white wall and the light wood of the shelves create a sense of airiness and openness. The objects on the shelves are arranged in a way that is both organized and visually appealing.

6. Light: Natural, Soft, Even.
 The lighting is soft and even, which highlights the textures and colors of the objects. The natural light from the window adds to the overall atmosphere of the space.

7. Sound: Quiet, Peaceful, Harmonious.
 The overall atmosphere is one of quiet peace and harmony. The simple design of the shelves and the natural materials used create a sense of calm and tranquility.

8. Smell: Fresh, Clean, Pleasant.
 The jars of spices and the small wooden tray add a pleasant smell to the space. The fresh wood of the shelves also contributes to the overall atmosphere.

9. Touch: Warm, Smooth, Comfortable.
 The shelves are made of smooth wood, which is warm to the touch. The metal object is also smooth and comfortable to the touch.

10. Sight: Clear, Bright, Beautiful.
 The shelves are a beautiful sight, and they are also a functional part of the space. They are a testament to the artist's skill and creativity.

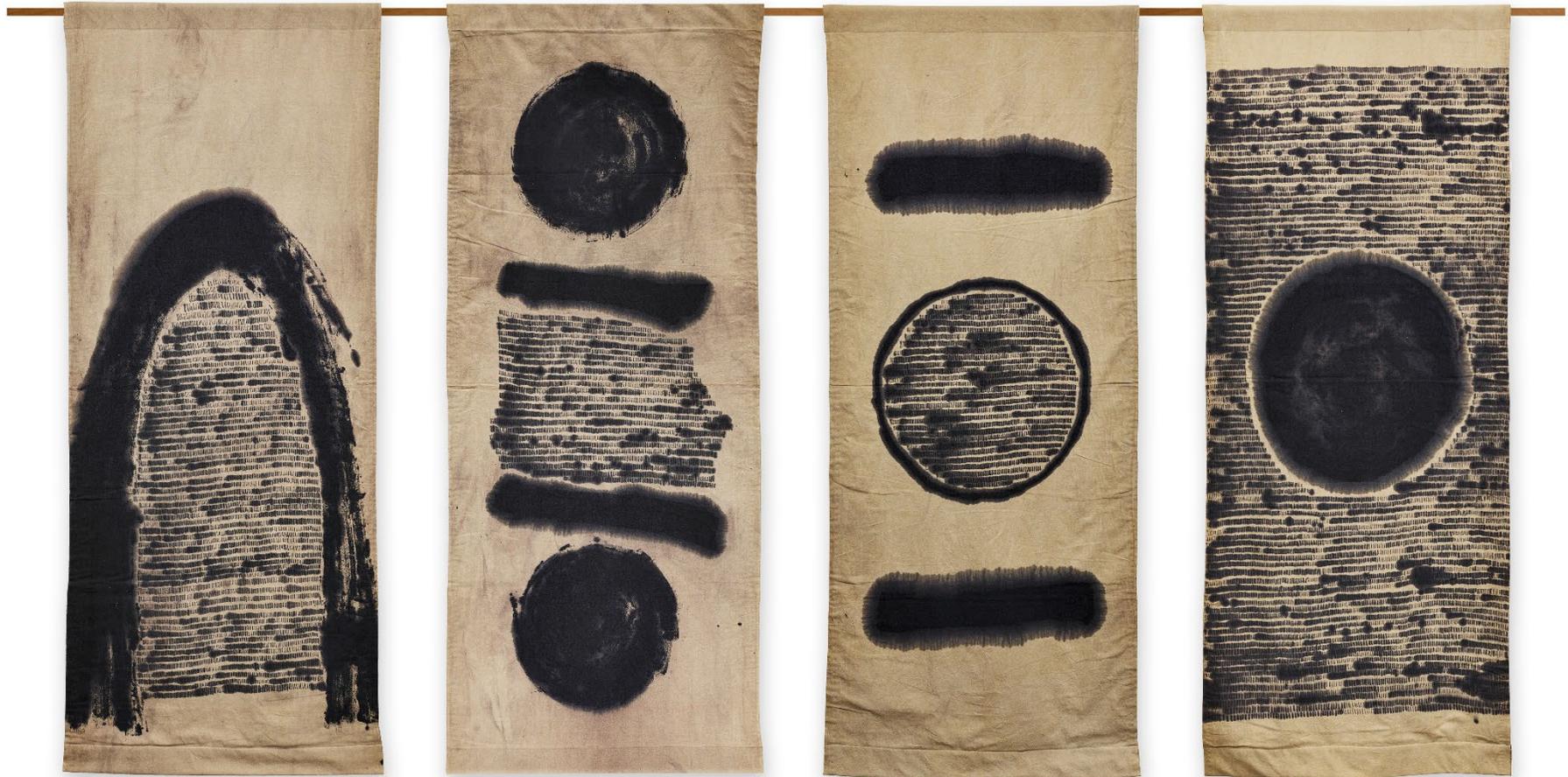
SHAH ART





Dey has been experimenting with indigenous, traditional dyeing processes for more than nine years, and this exhibition posits his eco-laboratory as an immersive experience, featuring moulded block swatches on cloth and paper, alongside culinary tools employed in printing. Handmade traditional kalam, inks, and foraged dye extracts offer a glimpse into the artist's conceptual framework. Through a process video, that merges his contemporary observations with childhood memories, Dey blurs temporal boundaries, inviting audiences into his artistic journey that traverses amid the personal and the collective.





Ujjal Dey

Daag: Where Past Meets Present

Kalamkari ink on cotton cloth dyed in Myrobalan

79.33 X 32 inches each x suite of four works

2021



Dey relentlessly performs synonymous patterns to symbolise daily monotony and psychological patterns, drawing attention to notions of lineal gendered labour.

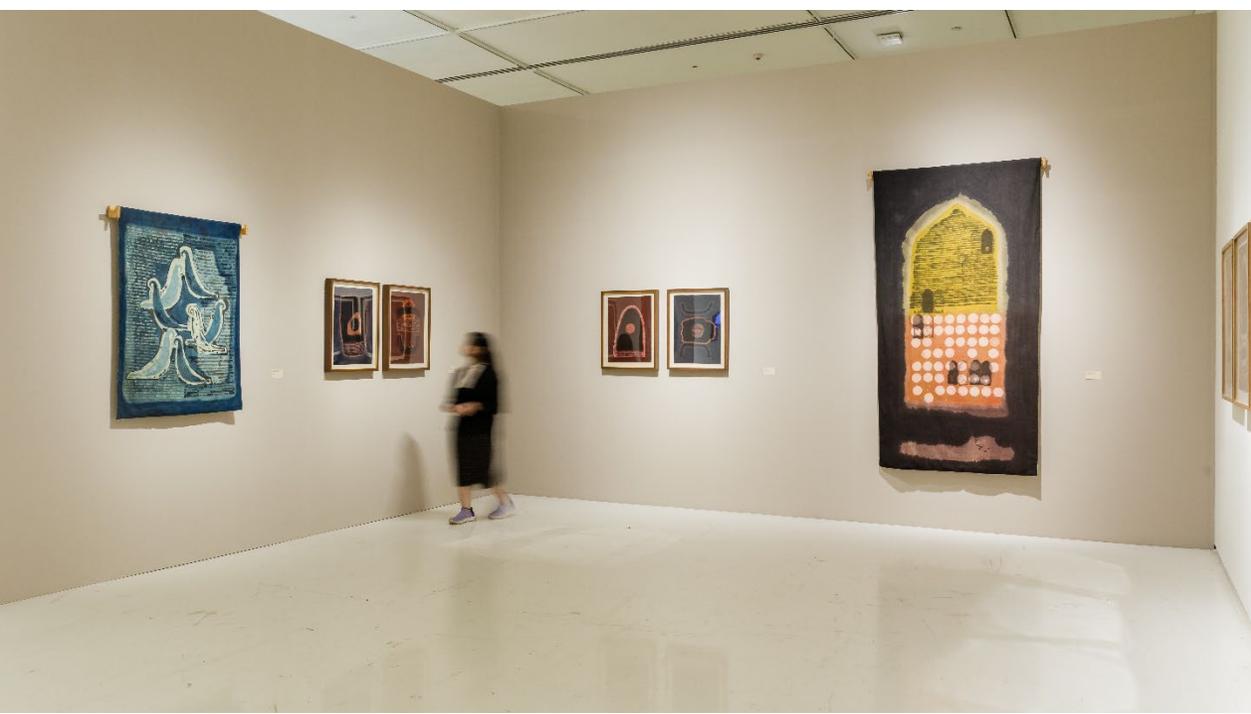
Embracing repetition and chance, these works draw parallels on one hand to indigenous motifs and ancient hand-painted textiles like Andhra Pradesh's medieval *Kalamkari* art, and on the other to his grandmother's rhythmic hand and needle movements while making *Kanthalas* (Bengal quilts made from repurposed soft cotton cloths).





[Click to watch the process film](#)







Dawn to Dusk: A Silent Symphony – A Solo Exhibition by Ujjal Dey

[Exhibition Note](#)

[Press Release](#)



[Artists' Monograph](#)

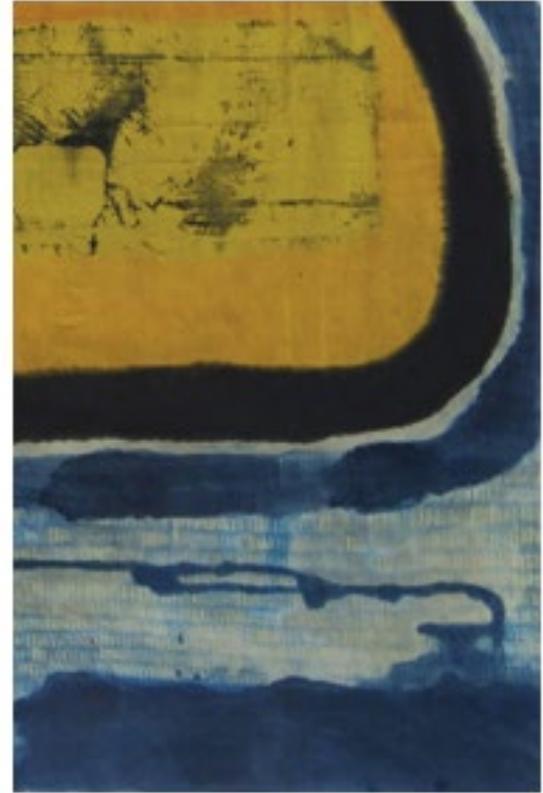
Published by Emami Art
2024

Born in 1992 in Ranchi, India, Ujjal Dey is a contemporary artist pursuing a doctorate from Visva-Bharati, Santiniketan. He studied textile and design at Kala Bhavana, Santiniketan, graduating in 2017. His semi-abstract works, which explore the ideas of tradition, rituals, ecology and landscape, are inspired by several traditional techniques and practices like Alpana (floor decoration), lepas (smear) and quilt or Kantha (stitched fabrics). His doctoral research focuses on the indigenous traditions and sustainable techniques of printing and dyeing.

His first Solo in India – Dawn To Dusk: A Silent Symphony opened at Emami Art, Kolkata in April 2024. He was part of a major Group show – All That is Hidden: Mapping Departures in Landscape, Terrains and Geographies, Emami Art 2024; Fragments of Our Time, British Textile Biennial 2023, UK; Solo exhibition at Silvia's Mother Gallery, Cromwell Palace, London, 2023. He has participated in many Art Fairs and Exhibitions, including Art Dusseldorf 2023; India Art Fair 2023, 2024; and GOONJ: An Abstract Continuum, curated by Jesal Thacker at CSMVS Museum, Mumbai. He is the recipient of the Junior Fellowship (2018-2019) and National Scholarship (2016) by the Ministry of Culture, Government of India.

Ujjal Dey lives and works in Santiniketan, West Bengal.

EMAMI ART



Ujjal Dey

THREE SOLOS

Exhibition Date: 28 June - 20 August 2024

THE SALTS
OF
MANY SEAS

A Solo Exhibition
by ALI AKBAR P N

PENSIVE
MOONS

Recent Watercolours
by BHOANATH RUDRA

DAWN TO
DUSK:
A SILENT
SYMPHONY

A Solo Exhibition
by UJJAL DEY

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EMAMI ART



THREE SOLOS

June 28 – August 20, 2024
Gallery 1,2,3, Ground Floor
Emami Art



Preview Video of the opening of THREE SOLOS
<https://youtu.be/y5W7QXTG8E8?t=130>