

Arunima Choudhury

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Portfolio



Arunima Choudhury is one of the celebrated woman artists in India who works with a wide range of mediums, combining nature with femininity. Growing up in the abundance of nature in the hills of Dooars and Darjeeling, nature has become her lifelong source of inspiration. However, the relationship between nature and the world of her feminine sensibilities is complex, and she explores it in connection to human desire, society and ecological crises of our times.

A graduate of the Indian College of Arts and Draftsmanship, Kolkata, where she was trained in academic realism under the guidance of Bikash Bhattacharya, Arunima Choudhury, however, was inspired by the Santiniketan artists – their love for nature and experiments with indigenous mediums and styles. She follows their alternative artistic philosophy, in which art and craft, tradition and modernity are closely integrated. Her recent eco-prints and enamel paintings show her interest in exploring medium-specific crafts in mainstream modern art practices.



Watch the artist discuss her last solo





Woman recurs in her paintings throughout her career. It is connected to the feminist discourse, the recognition and celebration of femininity beyond the patriarchal imagination, and the artist's psychic life marked by trauma, memory and desire. There is the boldness of expression and, simultaneously, an effort to conceal the wounds beneath the grace of beauty, which makes the meaning of her paintings layered and complex. She has long been working with botanic colours on handmade papers. She makes the colours from flowers, vegetables and seeds, giving her work freshness and a rare organic feel. Many of her works show her intimate association with the rich literary culture of Bengal.

Watch the artist discuss her practice





"The long history of forests all over the world being uprooted, mountains being blown apart to make way for civilisation, and rivers being fed toxic waste to fulfil the selfish needs of capitalist forces drives my work.

My most recent body of works deliberately moves away from what I displayed at my last solo in 2025, where the humans were at one with the forest – enveloped, cradled, and empowered by the forces of nature. Back then, the question that drove my work was: এই অরণ্যের অধিকার কার? – who does this forest belong to?

This time, my paintings and textile works focus only on the lush, often all-consuming, expanse of Nature, with practically no human figures in sight. Here, the question is: what happens when Nature has had enough? When private enterprises destroy biodiversity to extract profit, how do the skies, forests, and rivers answer? My view is that they are swift in reminding us of our place and their unfathomable strength."

Arunima Choudhury

*Untitled*

Eco print of frangipani leaves and natural colours on Lokta paper pasted on handmade paper with alum as a mordant  
2026, Kolkata



Detail  
*Untitled*  
Eco print of frangipani flowers and  
leaves with natural colours on Lokta  
paper pasted on acid-free paper with  
alum as a mordant  
2026, Kolkata



"I take inspiration from the title of Rabindranath Tagore's verse drama প্রকৃতির প্রতিশোধ – *Nature's Revenge* (1884). My works on paper portray natural forms growing without limits, leaving no negative space. With eco prints of leaves of guava, white and pink frangipani, fern, rose, and marigold, I create the dense foliage in natural colours."

Arunima Choudhury

*Untitled*  
Eco print of frangipani leaves and  
natural colours on Lokta paper pasted  
on handmade paper with alum as a  
mordant  
2026, Kolkata

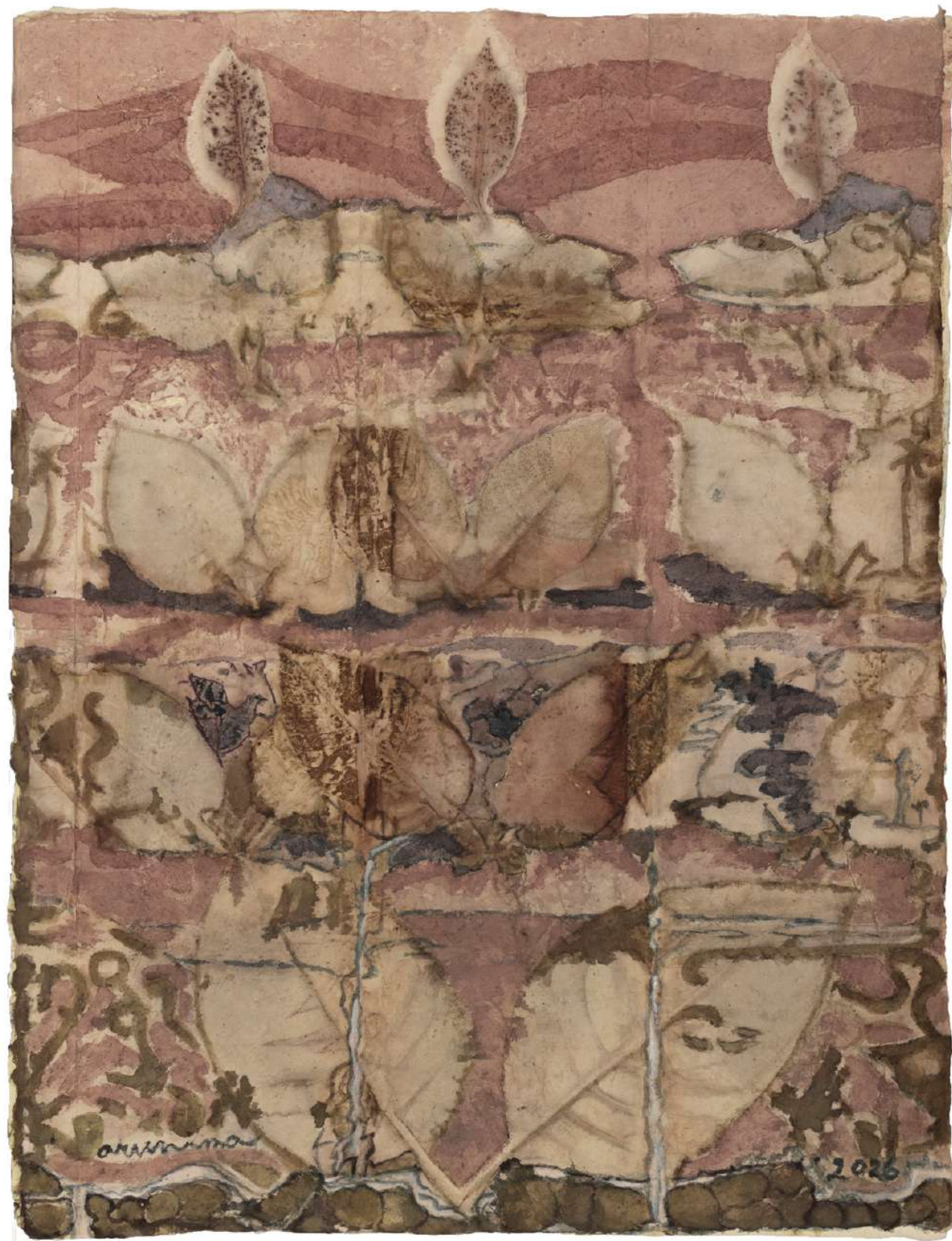


Detail  
*Untitled*  
Eco print of frangipani flowers and  
leaves with natural colours on Lokta  
paper pasted on acid-free paper with  
alum as a mordant  
2026, Kolkata

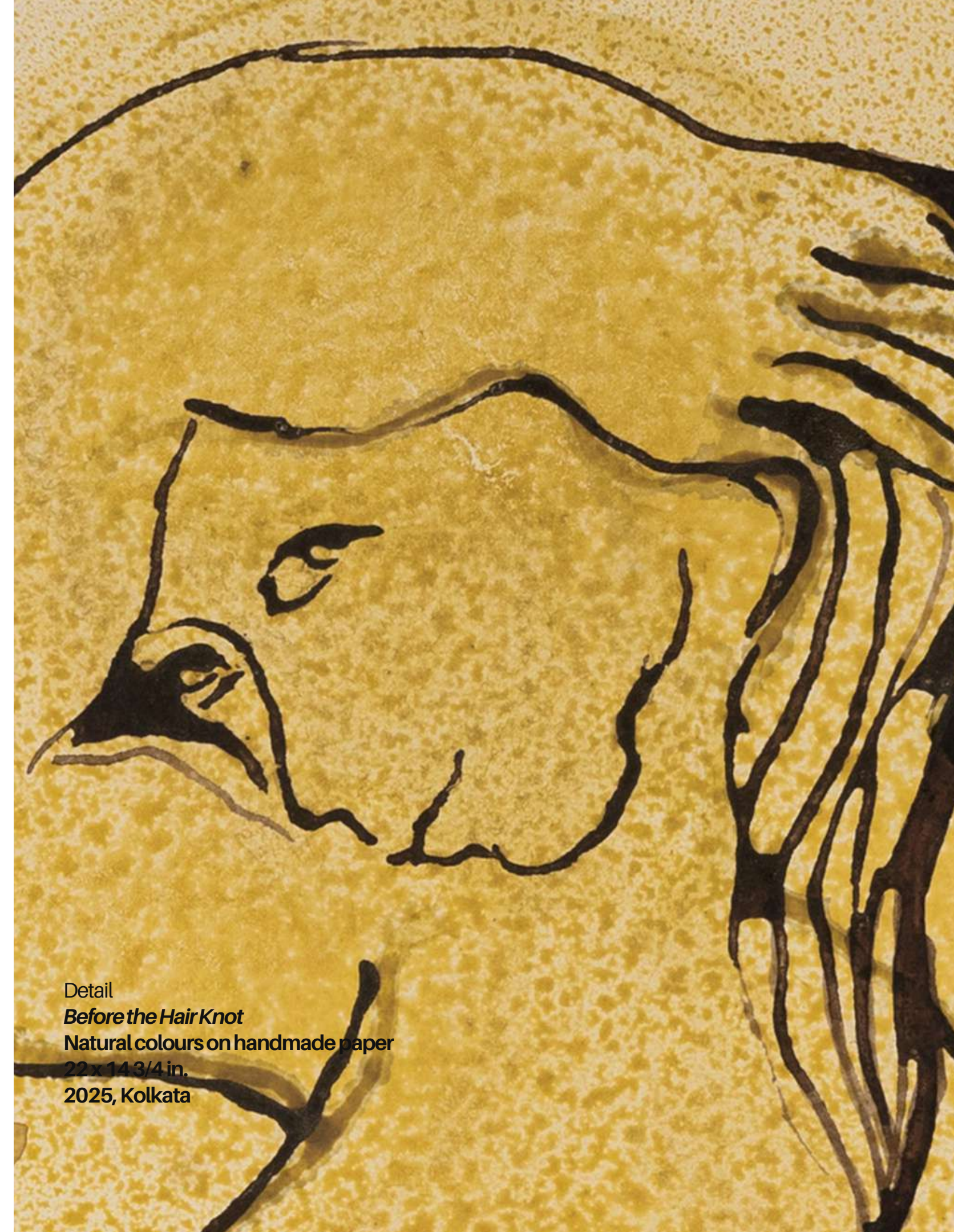


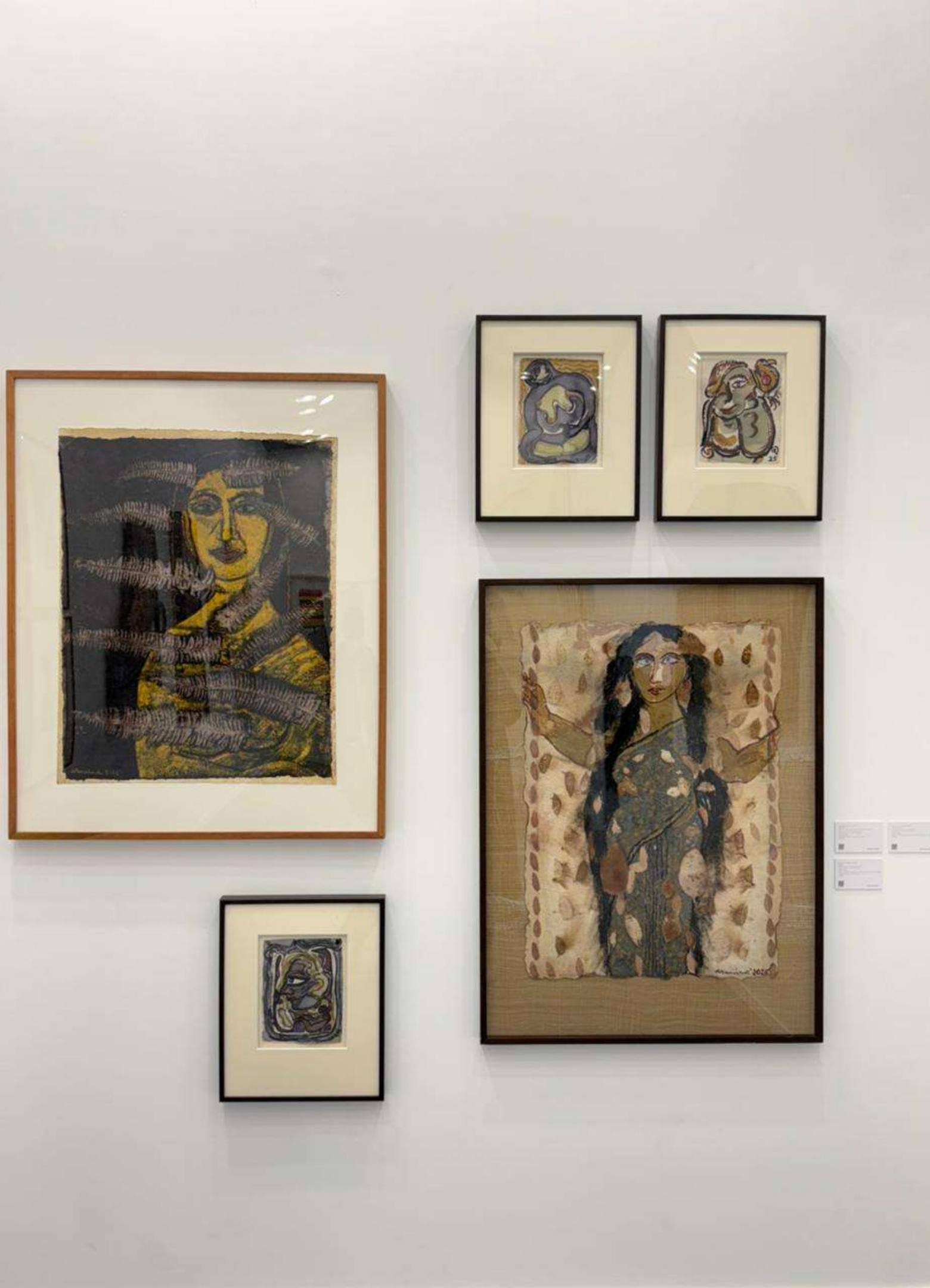


*Untitled*  
Eco print of frangipani leaves with  
natural colours on Lokta paper pasted  
on handmade paper with alum as a  
mordant  
2026, Kolkata



*Untitled*  
Eco print of frangipani leaves and  
natural colours on Lokta paper pasted  
on handmade paper with alum as a  
mordant  
2026, Kolkata





*I Refuse to Tie My Hair*  
 Eco print with natural colours and gouache on  
 rice paper pasted on handmade paper  
 29 1/2 x 21 in.  
 2025, Kolkata



A noted figurative painter, Arunima Chowdhury works with natural colours, which play a constituent role in her painting, giving her work a unique organic feel and freshness. Here she explores the intimate relationship between woman and the natural world. The synthesis of fluid brushstrokes and figures in ink imbues her paintings with a distinctive visual charm, rhythmic quality, and organic texture, marking an innovative direction in her long-standing exploration of natural colours.

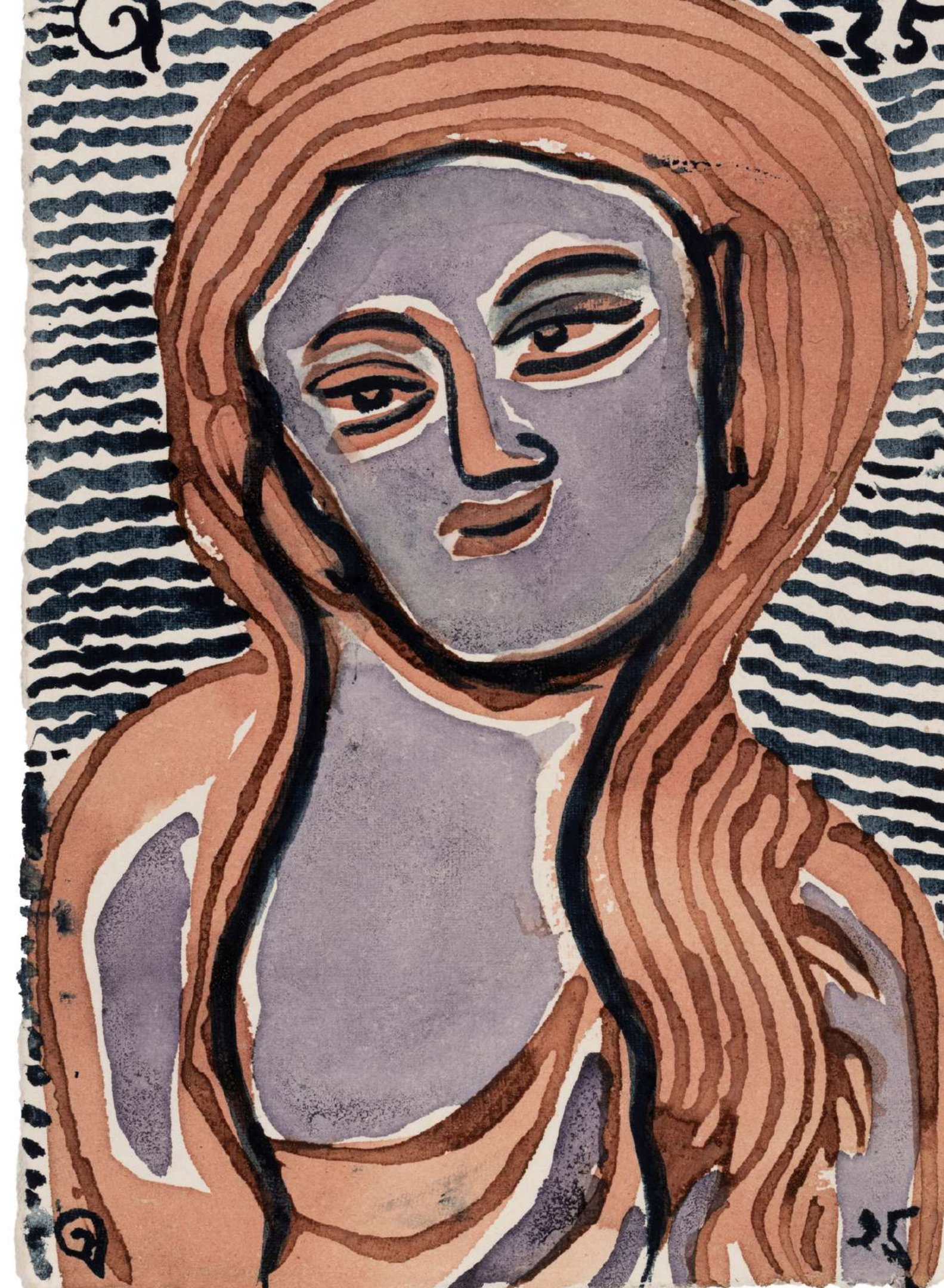
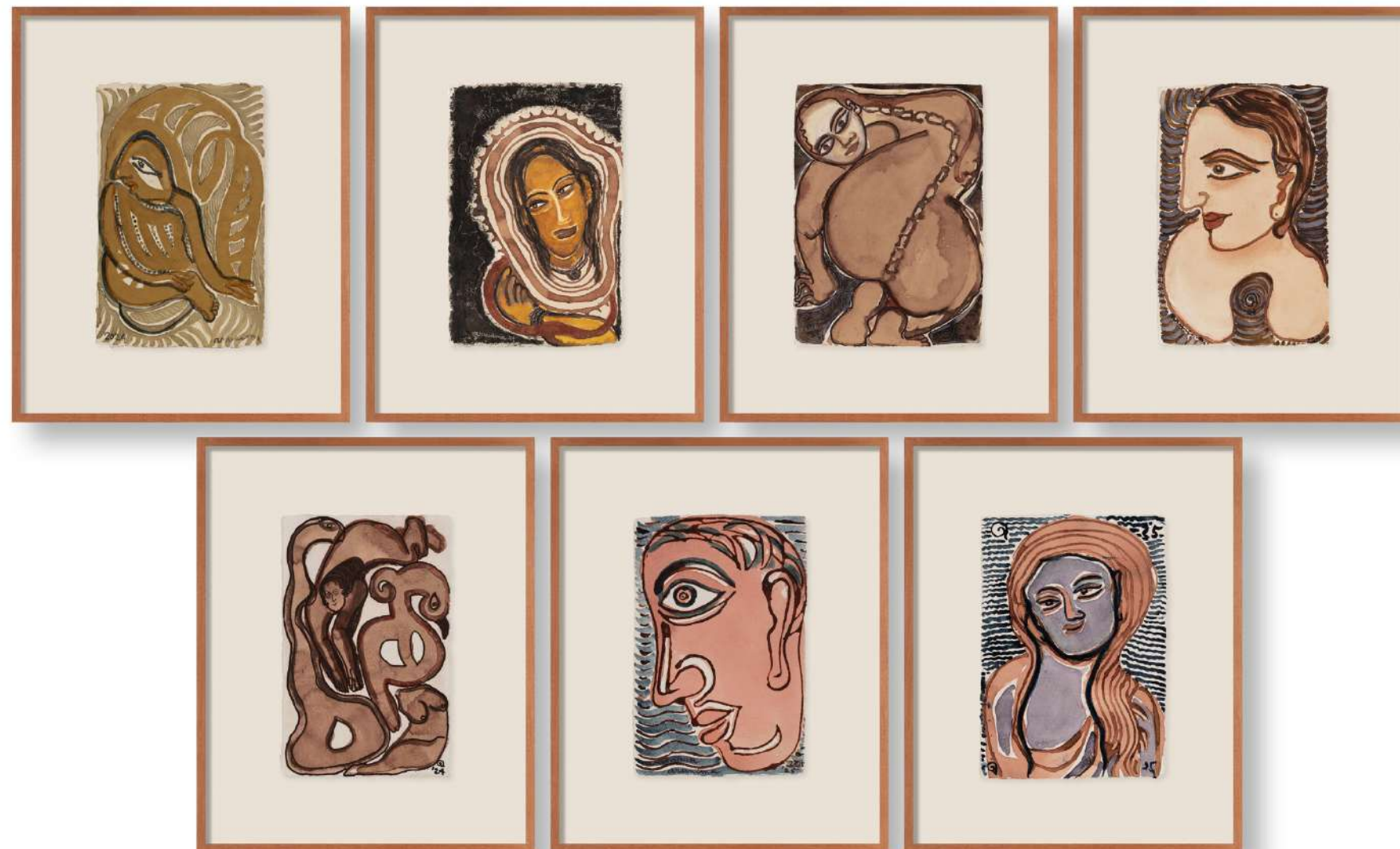
*Body and Soul*  
Natural colours on handmade paper  
27 1/2 x 22 in.  
2017-2025, Kolkata

Arunima Choudhury's smaller works on paper are distinguished by flowing lines, uncomplicated figurations, and the vibrant freshness of natural colours, effectively capturing the essence of gestures, expressions, and moods.

*Lady Unmindful*  
Natural colours on handmade paper  
8 1/2 x 6 1/2 in.  
2025, Kolkata

*Nandini*  
Natural colours on handmade paper  
8 5/8 x 6 5/8 in.  
2025, Kolkata





*Female Portraits*  
 Natural colours on handmade paper  
 Overall dimension variable  
 2024-2025, Kolkata



***Forms and Figures in Nature***

Natural colours, ink and gum acacia on paper and

naturals colours on handmade paper

Overall dimension variable

2018-2025, Kolkata



Detail | *Forms and Figures in Nature*, Natural colours, ink and gum acacia on paper and natural colours on handmade paper, 2018-2025, Kolkata

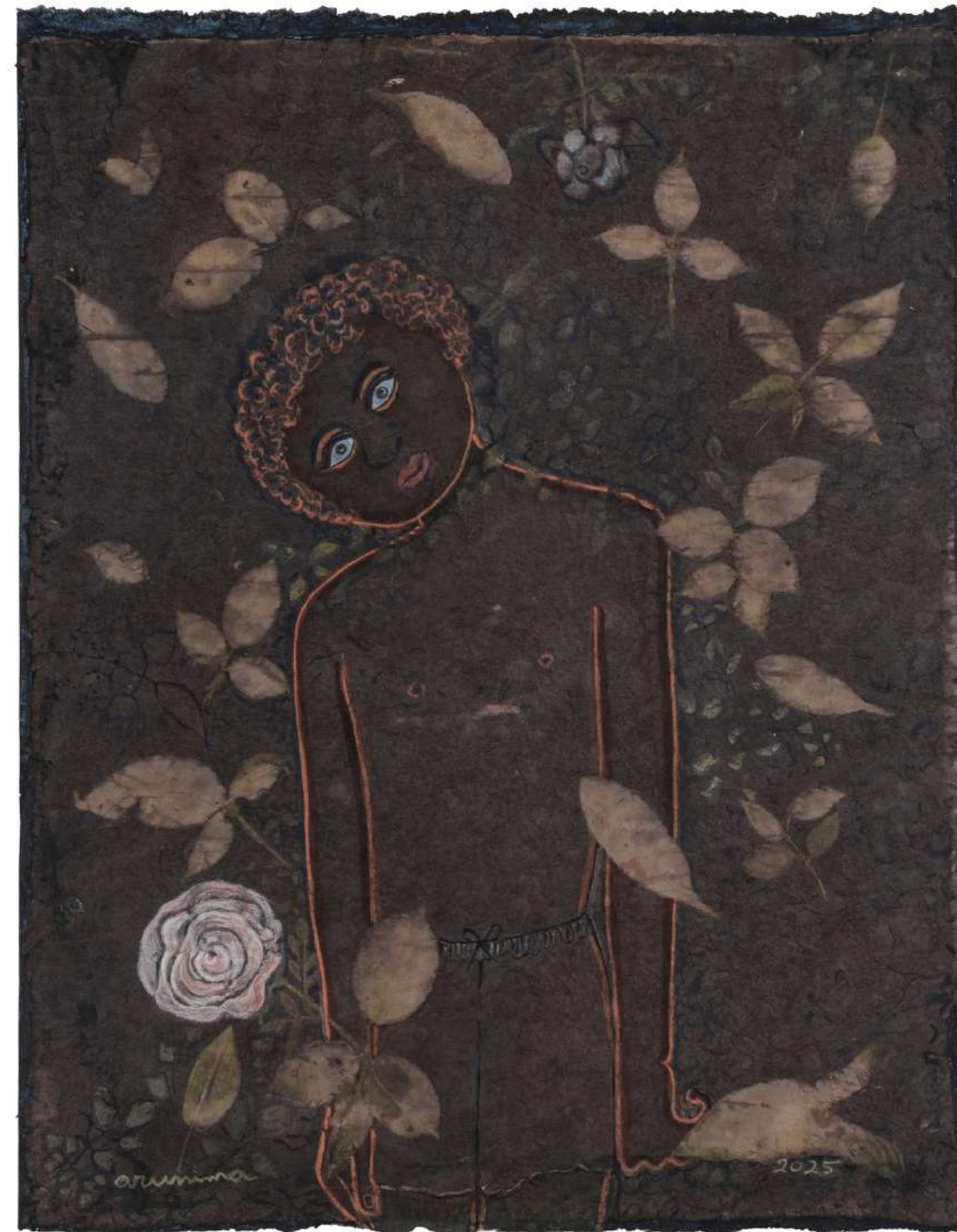
"Working across mediums, from eco-printing to hand embroidery, and in various formats such as long hanging scrolls and paintings, Arunima Choudhury prefers to call herself a storyteller. She utilises her work to tell stories, which encompass both personal thoughts and memories and widely familiar narratives, such as the decay of ecological sensibilities, the unquiet woods, and the rapid growth and expansion of techno-economic modernity, which results in the unprecedented destruction of natural habitats – including rivers, forests, and mountains – and the indigenous people who live there. Choudhury always takes sides with the victims, evoking a primal sympathy that builds a more profound kinship, holding us together. Having said so, in spirit, Choudhury is no environmental activist, and her paintings are by no means protest messages. They are profound in meaning, like poetry, in which form and content are inextricably intertwined."

[an excerpt from the curatorial note, *Āranyaka*, 2025]



Installation view  
*Āranyaka: Arunima Choudhury's  
Recent Works on Nature*  
Emami Art, Kolkata  
2025

*Odd Man of the Jungle III, I, II*, Eco print with natural colours and gouache on rice paper pasted on handmade paper, 2025, Kolkata



The forest is a recurrent motif in Arunima Choudhury's recent work. The artist's sympathies lie with all the indigenous populations that are forcibly displaced from their homeland and the forests that are uprooted all over the world due to corporate greed and demands of "civilization". *Odd Men of the Jungle* is a profound depiction of the original inhabitants made to feel out of place in their own land.

Detail  
*Odd Man of the Jungle III*  
Eco print with natural colours and gouache  
on rice paper pasted on handmade paper  
29 x 22 in.  
2025, Kolkata



In this painting on rice paper – the fourth work in Choudhury's *Odd Men of the Jungle* series, Choudhury depicts two figures – one standing behind the other, holding the former from behind. A host of impressions of various leaves surround and overlap into their bodies.

*Odd Men of the Jungle*  
Eco print with natural colours on rice  
paper pasted on handmade paper  
30 1/8 x 22 1/2 in.  
2025, Kolkata





In Arunima Choudhury's work, the woman-nature relationship is complex and multifaceted. Rather than a simplistic equation, her paintings reveal a nuanced psychic site of intersection between desire, image, trauma, and womanhood. The innovative eco-printing technique lends the work remarkable depth and visual allure. The beautiful fern imprints symbolize a primal bond between humanity and nature, embodying themes of resilience, vitality, and renewal.

*Afternoon*

Eco print with natural colours and  
gouache on rice paper pasted on  
handmade paper  
28 5/8 x 22 3/8 in.  
2025, Kolkata



Detail  
 হলদে গোলাপ (Yellow Rose)  
 Eco print with natural colours and  
 gouache on rice paper pasted on  
 handmade paper  
 28 x 21 1/2 in.  
 2025, Kolkata



Installation view  
**Āranyaka: Arunima Choudhury's**  
*Recent Works on Nature*  
Emami Art, Kolkata  
2025



Detail  
**The Couple**  
 Eco print with natural colours on rice  
 paper pasted on handmade paper  
 30 x 22 5/8 in.  
 2025, Kolkata



Arunima Choudhury's passion for gardening deeply informs her artistic vision, as seen in the painting, *Malini, the Gardener*. The painting features a dark-skinned female nude amidst lush foliage and flowers, symbolizing the profound, multifaceted connection between humanity and the natural world. The innovative eco-printing technique lends the work remarkable depth and visual allure.

মালিনী (*The Gardener*)  
Eco print with natural colours and  
gouache on rice paper pasted on  
handmade paper  
29 x 22 in.  
2025, Kolkata





"Arunima Choudhury is drawn to the method of directly transmitting the shapes of leaves or flowers onto the pictorial surface because it allows her to engage more closely with nature in her work as a trace of memory rather than a visual representation. In her 'eco-prints' in this show, the impressions of both ferns and roses convey a sense of aesthetic-botanical territoriality, encompassing weeds symbolising resilience, renewal, and endurance, as well as flowering plants that require special human care to grow. Leaves overwhelm Choudhury's work; the synthesis of eco-printed leaf patterns, fluid brushstrokes, and patches gives her paintings a unique visual charm, rhythm, and organic feel – pointing to a new direction in her decades-long practice with natural colours."

[an excerpt from the curatorial note, *Āranyaka*, 2025]

আত্মমগ্ন (*In Her Own World*)

Rose petals, eco print with natural colours,  
and gouache on rice paper pasted on  
handmade paper

30 x 22 in.

2025, Kolkata

Installation view  
*Āranyaka: Arunima Choudhury's  
Recent Works on Nature*  
Emami Art, Kolkata  
2025





For the last few years, Arunima Choudhury has been working on large cotton scrolls, exploring her ideas of nature in a new medium and format. The first large vertical scroll is a vibrant depiction of daytime as experienced in nature. With the cotton scroll eco-printed with various kinds of leaves as the background, Choudhury embroiders colourful insects, birds, reptiles, and tendrils weaving their way up towards the sun and the clouds at the top.

The second large vertical scroll is a pensive depiction of night-time as experienced in nature. With the cotton scroll printed with various kinds of leaves as the background, Choudhury embroiders a half moon, stars, a pond surrounded by dark silhouettes of trees, spider webs, night-blooming flowers, and nocturnal creatures – owl, bat, snake, and mongoose. Putting her experience-led wisdom to expression through eco-printing and embroidery, she narrates a story of harmony and coexistence between living creatures and ancient forces of nature.

*Day*  
Eco print with natural  
colours, hand embroidery,  
and applique on cotton cloth  
157 1/2 x 46 5/8 in.  
2025, Kolkata

*Night*  
Eco print with natural colours  
and hand embroidery on cotton  
156 1/4 x 46 7/8 in.  
2025, Kolkata



Detail

***Night***

Eco print with natural colours  
and hand embroidery on cotton

156 1/4 x 46 7/8 in.

2025, Kolkata



In this work, Arunima Choudhury uses vibrant botanical colours to depict the sky, land, and water – the boundaries of each sphere covered with vegetation, both terrestrial and aquatic. The painted eyes in the sky look down at the Earth below. Choudhury's subject and primary concern, as always, is Nature. This cotton scroll blends her deep fascination with the vastness of Nature with her decades-long experience in painting and printing with natural colours and elements.



Detail  
*Sky, Land, Water*  
 Eco print with natural  
 colours on cotton cloth  
 155 7/8 x 45 1/8 in.  
 2025, Kolkata

Installation view  
*Āranyaka: Arunima Choudhury's*  
*Recent Works on Nature*  
Emami Art, Kolkata  
2025





Detail  
 অরণ্যের অধিকারী  
*(Keepers of the Forest)*  
 Resist dyeing and  
 painting with natural  
 colours and hand  
 embroidery on cotton  
 cloth  
 153 x 45 1/4 in.  
 2025, Kolkata &  
 Sonarpur

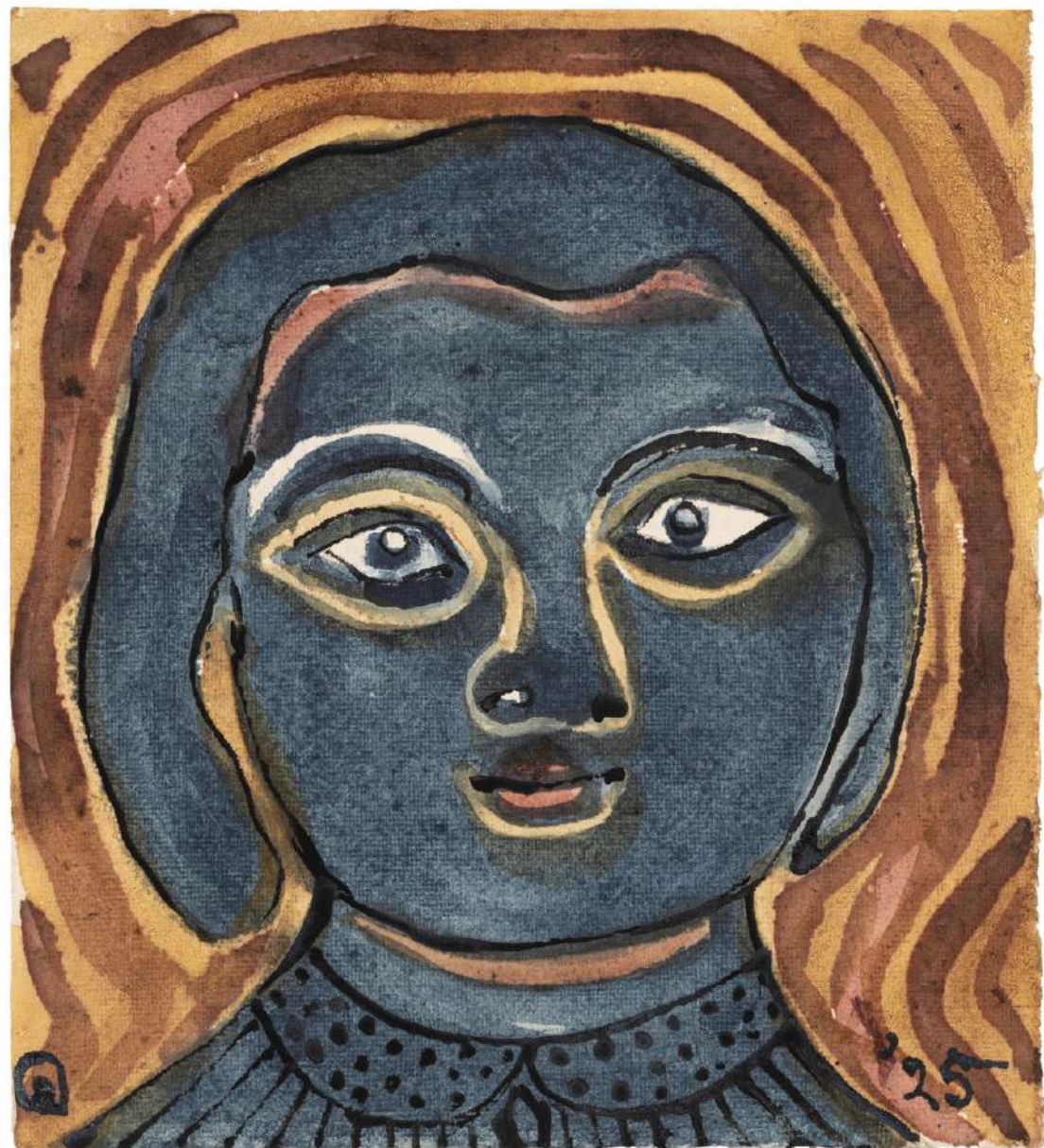
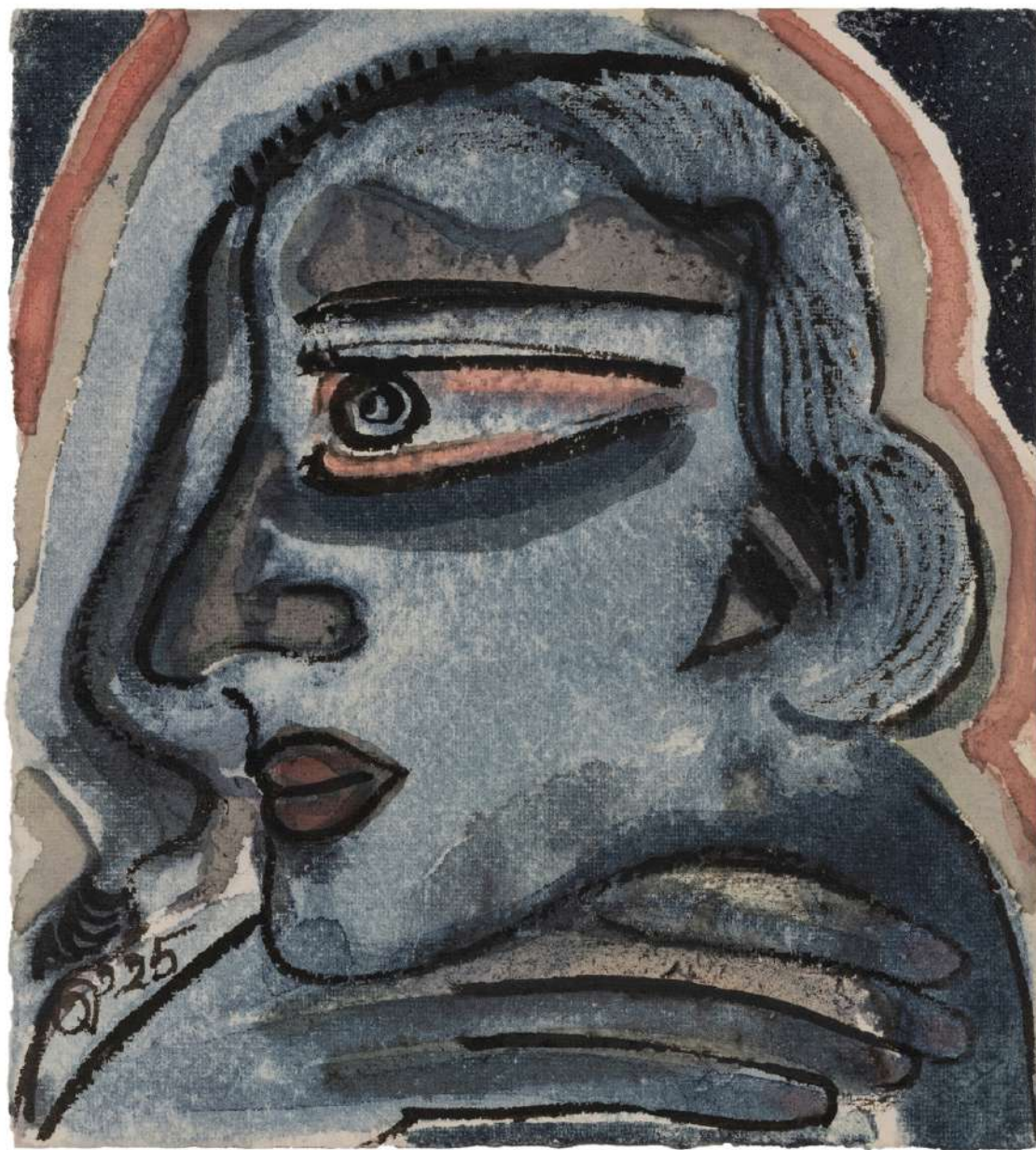
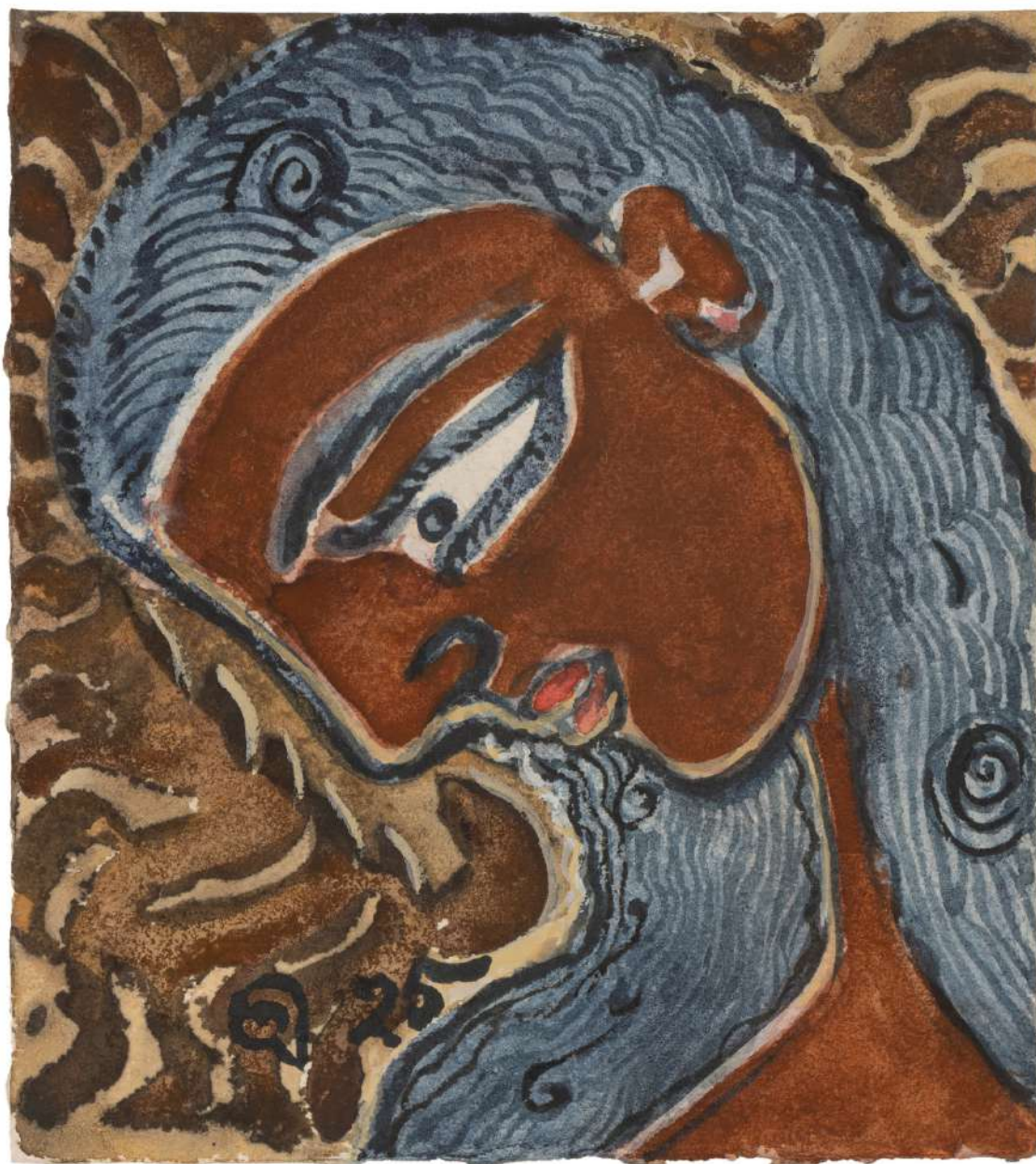


In this large vertical scroll, Arunima Choudhury paints with botanical colours around a circular resist-dyed pattern. At the centre of the circle is Choudhury's hand embroidery, from which dark tree branches emerge and spread outward. Human figures walk hand in hand in a line through the trees at the bottom. The form and content in Choudhury's work develop simultaneously – the brushstrokes and thread-work are intertwined with the story of the forest and its inhabitants.

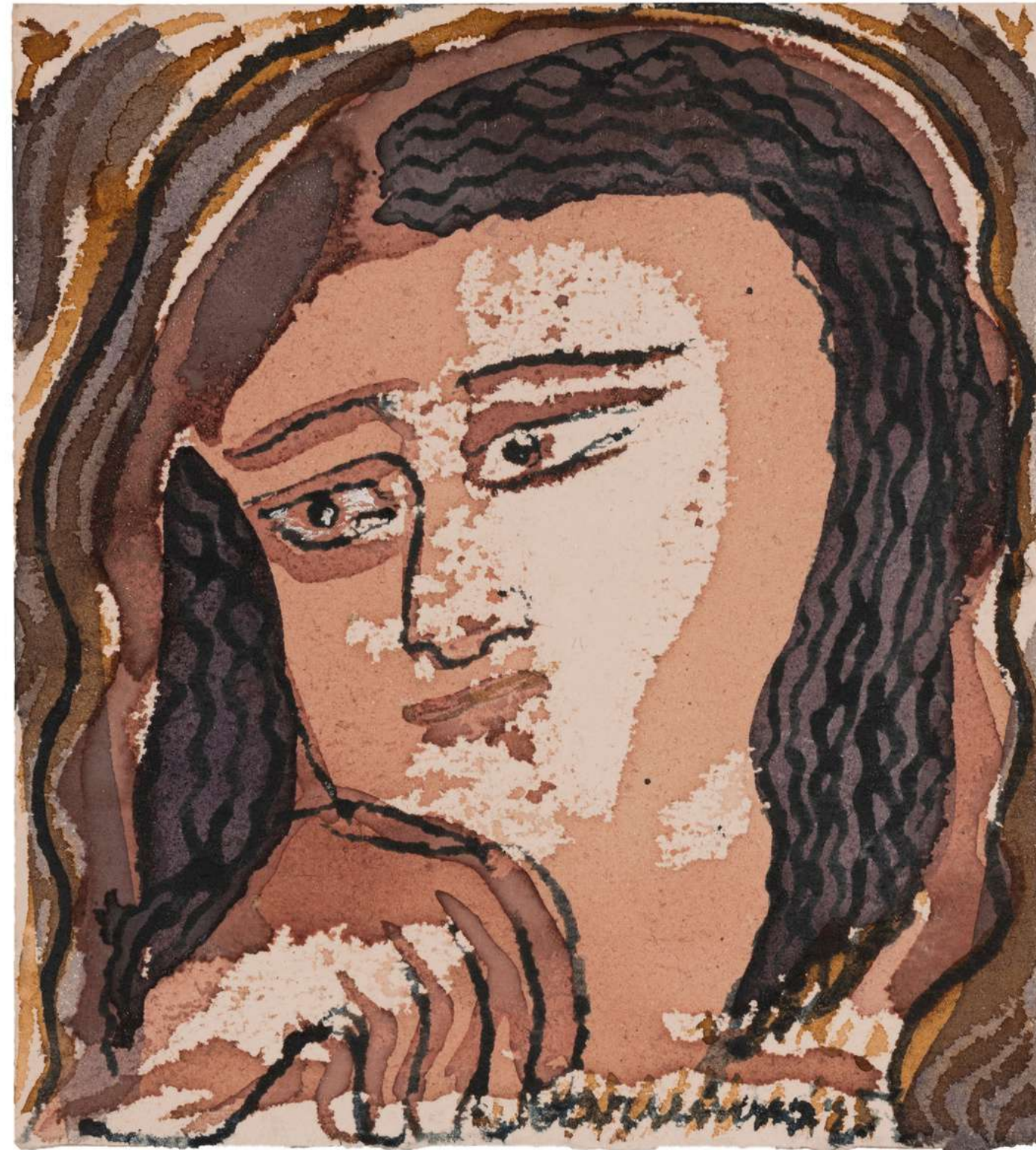


Arunima Choudhury is a prolific painter, with an extensive body of faces and gestural images in her sketchbooks, complementing her major pieces. These smaller works on paper are characterized by fluid lines, simple yet evocative figurations, and a palette of natural hues, effectively capturing the essence of human gestures, expressions, and emotions.

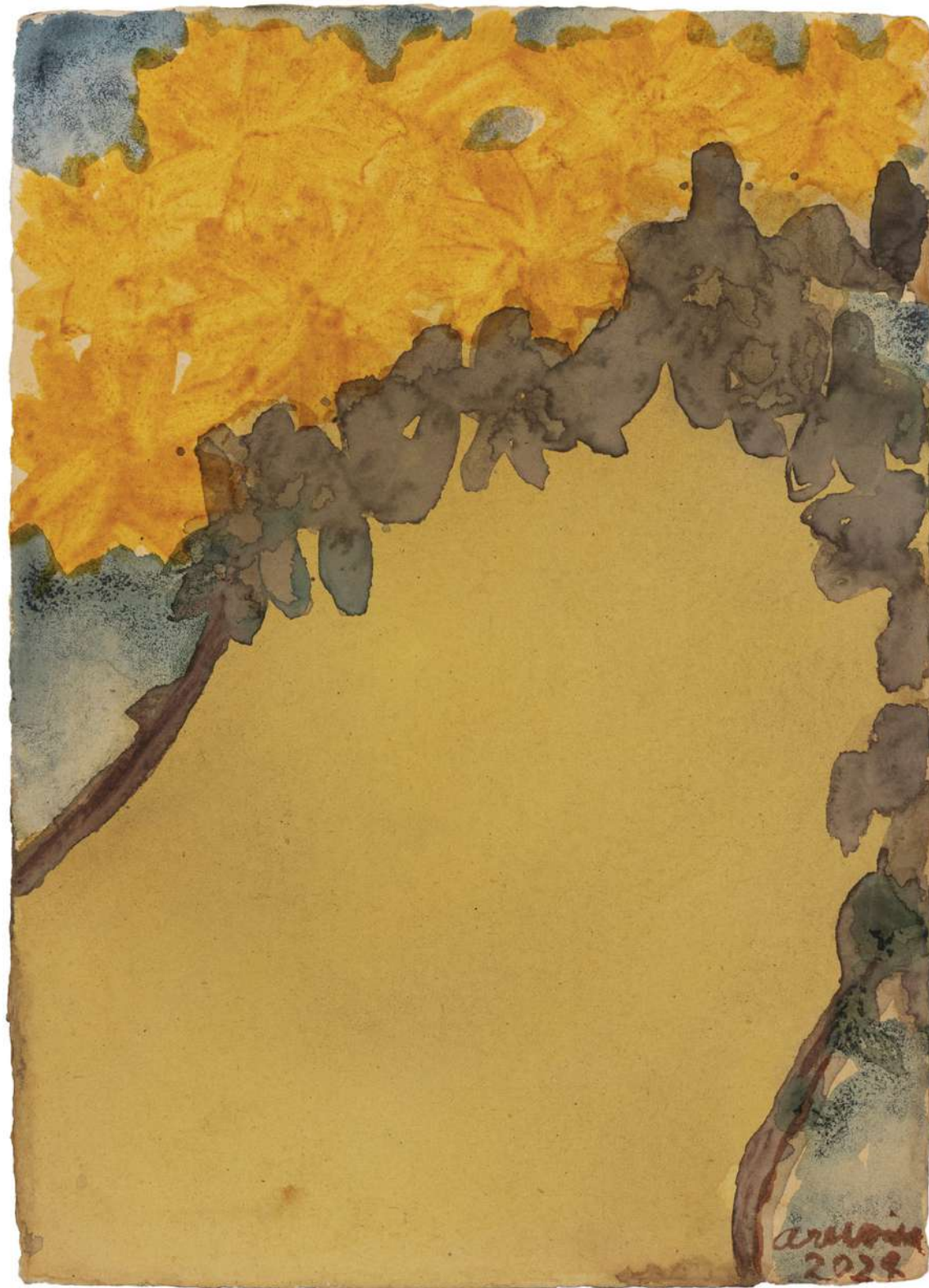
*Faces*  
 Natural colours on handmade paper  
 Overall dimension variable  
 5 3/8 x 4 7/8 in. each  
 2025, Kolkata



*Faces*  
 Natural colours on handmade paper  
 Overall dimension variable  
 5 3/8 x 4 7/8 in. each  
 2025, Kolkata



*Faces*  
Natural colours on  
handmade paper  
Overall dimension variable  
5 3/8 x 4 7/8 in. each  
2025, Kolkata



Tree, Natural colours on handmade paper, 3/4 x 8 1/2 in., 2024, Kolkata



*An Image in Stone*  
Natural colours on handmade paper  
43 1/8 x 29 1/2 in.  
2023, Kolkata





This beautiful group of parrots – common in Bengal – shows Arunima Choudhury's unique free-flowing style of figuration and her deep love for nature. She uses natural colours, which play a constituent role in her painting, giving her work a unique organic feels and freshness.

*Parrots*  
Natural colours on handmade paper  
24 x 24 in.  
2023, Kolkata

arunima 2023



Installation view  
*Āranyaka: Arunima Choudhury's  
Recent Works on Nature*  
Emami Art, Kolkata  
2025

This painting showcases Arunima Choudhury's ingenuity as a storyteller, weaving a narrative through an additive process that combines memories, desires, sights, and emotions. In this work, a young girl chases a bird through a serene pink-hued landscape, filled with trees, ponds, and flowers, capturing a moment of innocence and wonder.



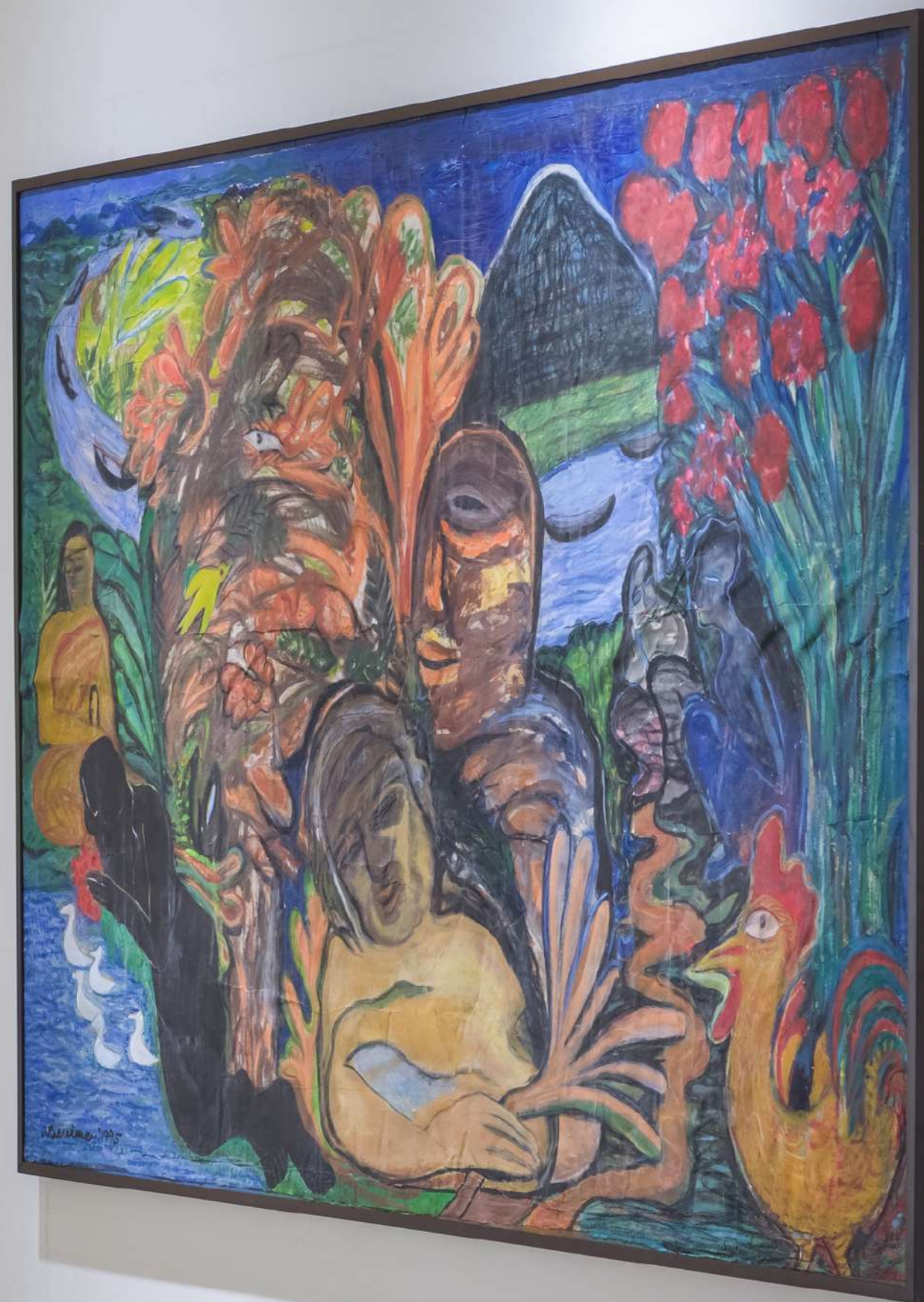
*The Girl and the Bird*  
Gouache on rice paper pasted on  
handmade paper  
24 1/8 x 24 3/8 in.  
2022, Kolkata

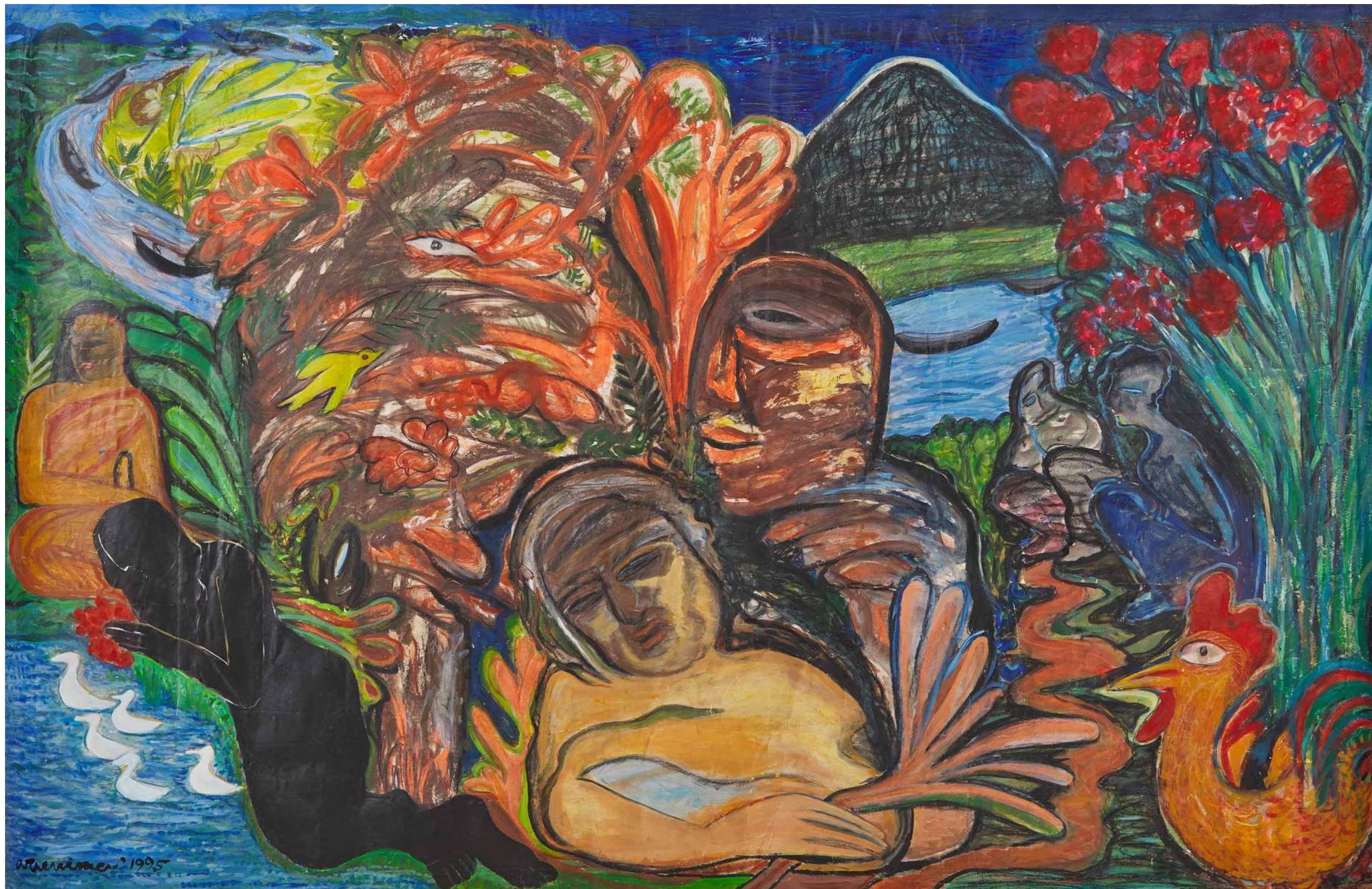
"*The Dark Edge of Green* embraces almost three decades of Arunima Choudhury's practice from 1995 to the present. This retrospective-like vista allows for an expansive engagement with her restless experimentation across various mediums including watercolour, acrylic, enamel painting, ceramics, as well as eco-prints on cotton and rice paper.

The earliest work in this exhibition dates back to 1995. I saw *The Death of a Poet* for the first time on Arunima-di's terrace as she and her husband Gautam-da valiantly fought the wind gods to hold this 8-foot-long painting up. The raktakarabi red from the painting rent the air even as a golden glow suffused the sky, filling my heart with melancholic what-ifs. The subjunctive tense has often haunted my curatorial practice, compelling me to retrieve moments of art history that have been lost, suppressed or left unacknowledged."

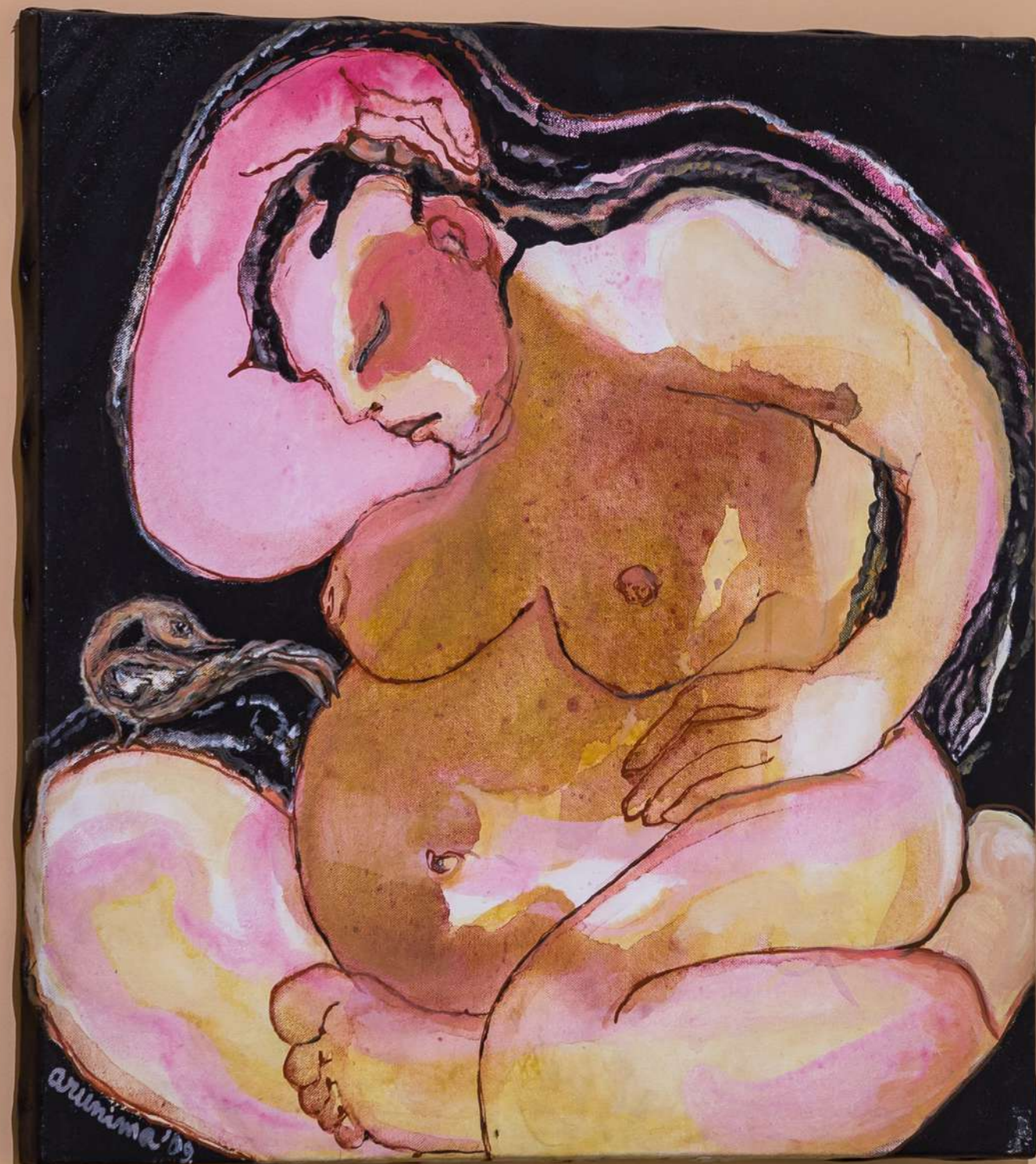
[an excerpt from the curatorial note by Nancy Adajania, *The Dark Edge of Green*, 2022]

Installation view  
*The Dark Edge of Green*  
Curated by Nancy Adajania  
Emami Art, Kolkata  
2022





*Death of a Poet*  
Acrylic, watercolour and  
dry pastel on paper  
64 x 99 in.  
1995, Kolkata



The Dreamer and the Bird II  
 Acrylic on canvas  
 24 x 24 in. (61 x 61 cm.)  
 2009, Kolkata  
 ADA



Installation view  
**The Dark Edge of Green**  
 Curated by Nancy Adajania  
 Emami Art, Kolkata  
 2022

*Onlooker*  
Vegetable colour on handmade paper  
27.5 x 22 in.  
2020, Kolkata

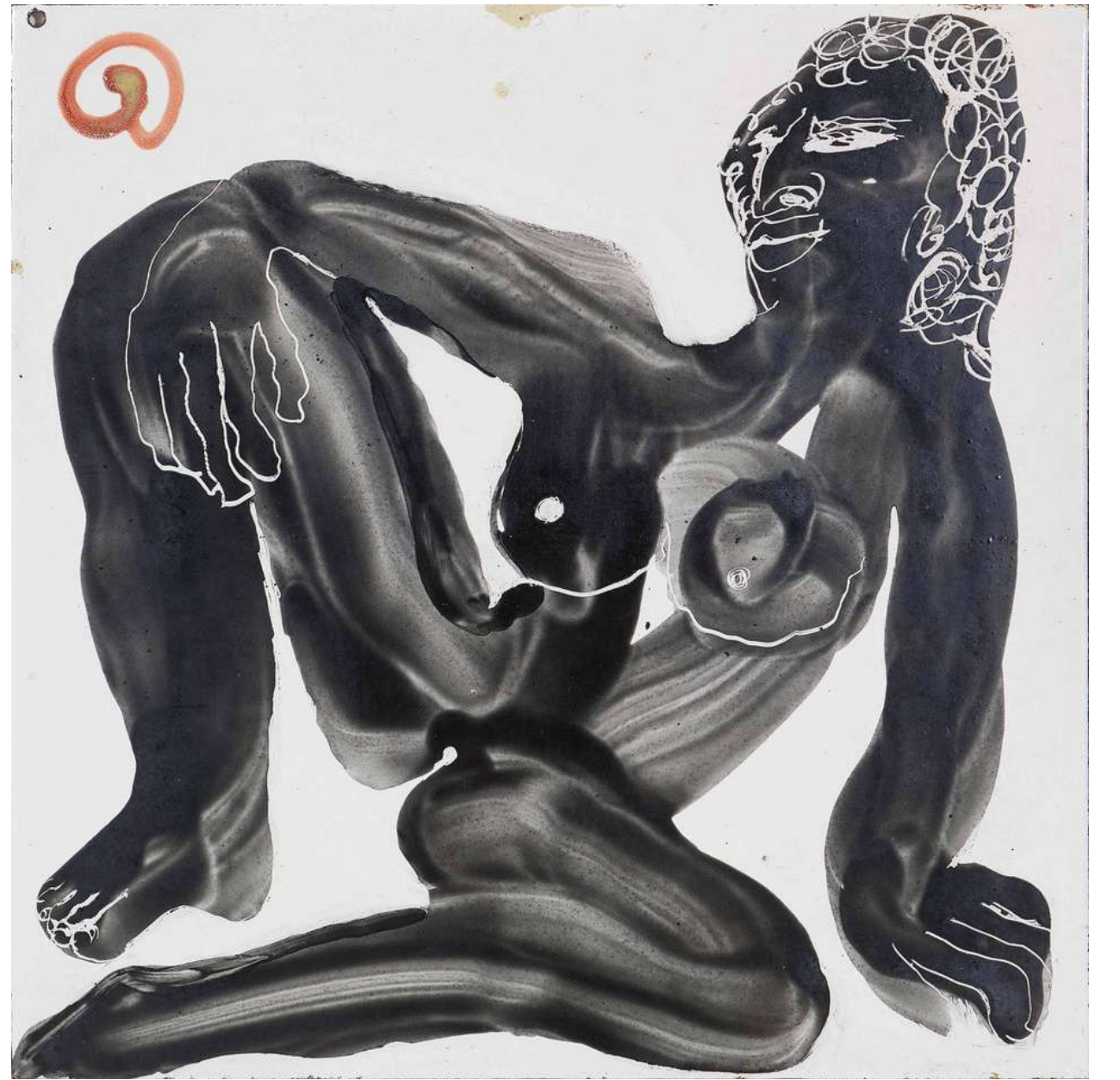
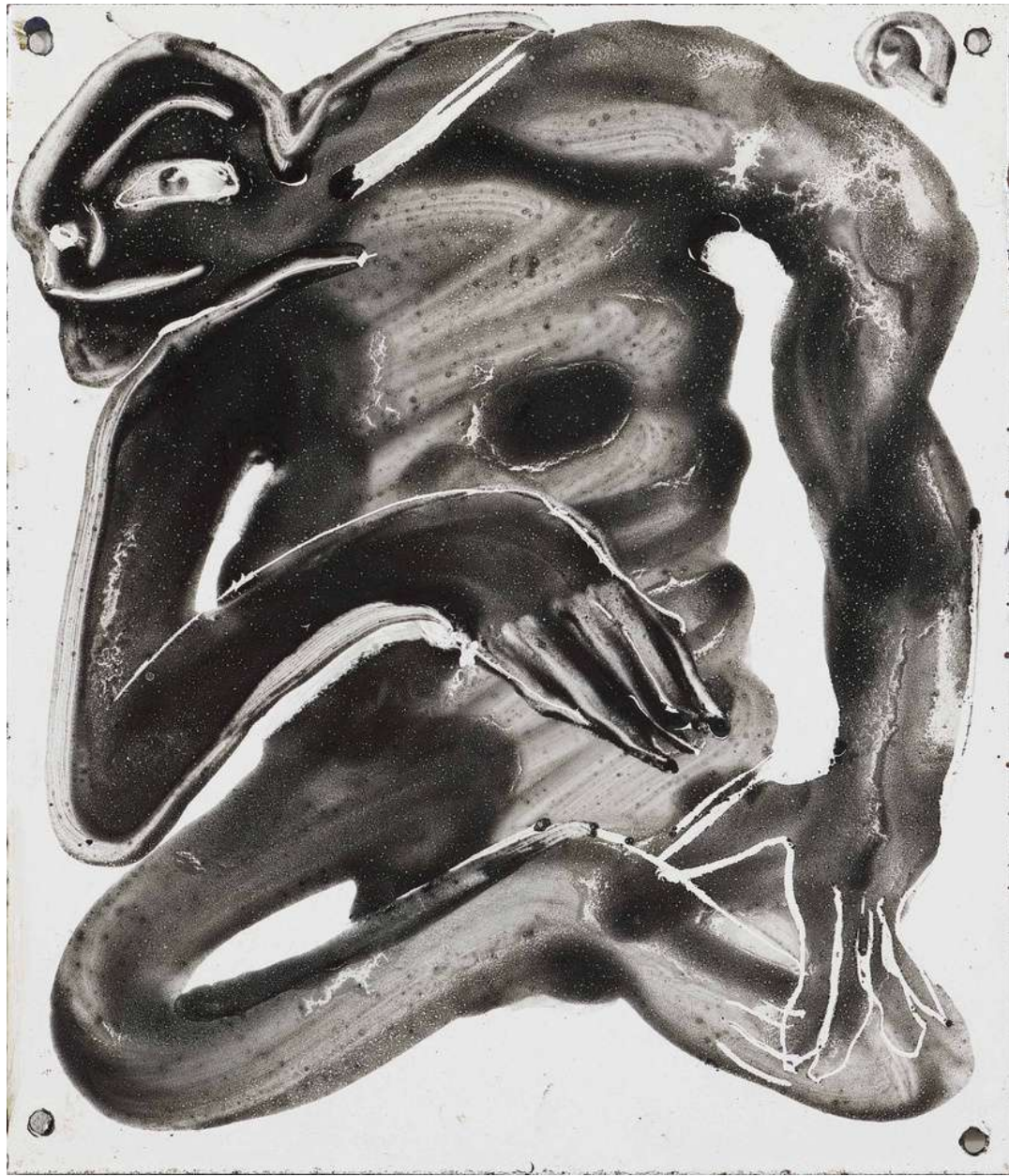




Installation view | *The Dark Edge of Green*, curated by Nancy Adajania, Emami Art, Kolkata, 2022



*Life on Earth*  
Vegetable colour on handmade paper  
29,5 x 43 in.  
2021, Kolkata



*Drawing VII, VIII, IV*  
Enamel painting on metal sheet  
8 x 8 in.  
2009, Kolkata



Installation view | *The Dark Edge of Green*, curated by Nancy Adajania, Emami Art, Kolkata, 2022



*The Gardener*  
 Enamel painting on metal sheet  
 16 in. (41.5 cm.) dia.  
 2002, Kolkata

Installation view  
*The Dark Edge of Green*  
Curated by Nancy Adajania  
Emami Art, Kolkata  
2022





Born in 1950 In Siliguri, West Bengal, Arunima Choudhury holds a Diploma in Fine Arts from Indian College of Arts & Draftsmanship, Kolkata, 1974, and a Certificate in Graphic Design & Mass Communication from Chitrabani, Kolkata, 1978. Working primarily with natural colours on handmade paper, she is known for her works depicting the languid world of nature and human being, their intimacy and coexistence.

Her solo shows include *Āranyaka: Arunima Choudhury's Recent Works on Nature*, Emami Art, Kolkata, 2025; *The Dark Edge of Green* curated by Nancy Adajania, Emami Art, Kolkata, 2022; *Nature as I See*, Emami Art, Kolkata, 2020; and *Khela*, Seagull Foundation of the Arts, Kolkata, 2007.

She has participated in several important group exhibitions including *Vichitra/विचित्र* organised by Emami Art and Kolkata Centre for Creativity in collaboration with Bihar Museum, Patna, 2026; *An Ancient Ballad*, Emami Art, Kolkata, 2026; *Vivartan: Fragments of Tradition and Continuity*, National Gallery of Modern Art, Kolkata, 2026; *Summer Dream: Edition 2*, Charubasona, Gallery Chittoprasad and Sunayani Chitrasala, Kolkata, 2025; *Freedom & Awakening: Phases I & II*, Kolkata Centre for Creativity in collaboration with Alipore Museum, Kolkata, 2023; *Unconnected Yet, Bengal Boston Bridge*, Academy of Fine Arts, Kolkata, 2023; *Garden of Infinite Desires*, Emami Art, Kolkata, 2023; *Kolkata: Run in the Alley* curated by Praneet Soi and Manuel Klappe, Marres, Netherlands, 2022; *Feminine Facets*, Emami Art, Kolkata, 2021; *Constellations*, Emami Art, Kolkata, 2021; *Seven Women Artists*, Birla Academy of Art & Culture, Kolkata, 1996, among others. Her works have been presented by Emami Art at various international art fairs including India Art Fair 2026, 2025, 2024, and 2022; Art Mumbai 2025 and 2024; and India Art Fair's IAF EDI+IONS, Hyderabad, 2025.

Arunima Choudhury founded Bihan, a centre for visual and performing arts for young boys and girls, in 1974 and Bihan Pathsala, a play school for pre-primary children in Naihati, West Bengal, India, in 1979. She worked as a music, art, and craft teacher at Patha Bhavan, Kolkata.

Choudhury was awarded the Shilpi Maha Samman by West Bengal Rajya Charukala Parshad in 2022. One of her paintings *Looking Back* (2023) is part of the Kiran Nadar Museum of Art collection in New Delhi.

She lives and works in Kolkata.

# 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.

