

EMAMI ART



Collaborative Exhibition between **Bihar Museum** and **Emami Art** and **Kolkata Centre for Creativity**

विचित्र Vichitra

Anjan Modak
Arindam Chatterjee
Arunima Choudhury
Kartick Chandra Pyne
Kushal Ray
Lalit Mohan Sen
Partha Pratim Deb

Pradip Das
Prasanta Sahu
Sibaprasad Karchaudhuri
Soma Das
Suman Dey
Tapas Biswas
Ujjal Dey

1 – 21 July 2026

Patna Museum, Bihar

EXHIBITION TEXT

Vichitra, an ensemble exhibition of artists from Bengal, takes its title from the Sanskrit word for the varied, the wondrous, the manifold. The exhibition honours a centuries-old dialogue between the lands we now call Bihar and Bengal, two regions watered by the same river and bound by a shared inheritance of language, art, and song. Long before borders became lines on a map, poets, pilgrims, painters, and wanderers moved freely between these plains, carrying forms and ideas from one bank to the other. *Vichitra* takes that exchange as its starting point and asks what it still means today.

Presented at the Temporary Gallery, Patna Museum, the exhibition brings together fourteen of our artists working across painting, sculpture, photography, textile, and installation. Their concerns range widely: history, migration, and the texture of memory in the work of Pradip Das; the lives of working people and the labour of the land in Prasanta Sahu, Anjan Modak, and Soma Das; the natural-colour paintings of Arunima Choudhury; abstraction and formal exploration in Sibaprasad Karchaudhuri and Suman Dey; the disciplined spontaneity of Partha Pratim Deb's ink and colour; the tactile language of Ujjal Dey; the painterly urgency of Arindam Chatterjee; the patient, critical lens of Kushal Ray's photography; and the structural intelligence of natural forms in Tapas Biswas's sculpture. The exhibition also includes Lalit Mohan Sen and Kartick Chandra Pyne, two historically significant artists whose eclectic practices, spanning the pre- and post-Independence decades, combined local and regional elements with the international currents of their time.

What holds these artists together is a still-breathing weave of people, practice, language, and land. *Vichitra* is imagined as a gesture of hospitality, bringing fourteen artistic worlds to Patna and inviting the public to spend time with each of them.

The exhibition is presented by the Bihar Museum, organised in collaboration with Kolkata Centre for Creativity and Emami Art.

[Know more](#)

Anjan Modak

The Clenching Life

Watercolour and graphite on acid free paper

60 x 48 in. (152.4 x 121.92 cm.)

2020

Signed in English (lower right)

EA1483

Anjan Modak was born in Kolkata in 1982. He has completed his bachelor's and Master's from Rabindra Bharati University, Kolkata, in 2009. As an artist, his practice includes observing various human situations from an absurdist perspective, magnifying and processing the social data by visual means. His paintings, which often have voluptuous human figures with eerie muscular details, evoke a sense of grotesque, addressing the psychological complexity of the individual and the collective. The nuances of the labouring life have been a recurring theme for Modak. He explores human life and living in everyday circumstances. Modak often brings surrealism as a tool to reflect upon the subtler, psychological nuances of his subjects. The painting here filled with personal symbols and metaphors juxtapose the human interior dimensions with the exterior reality.

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Detail of *The Clenching Life*



Anjan Modak

Exile in the City

Watercolour and graphite on paper

60 x 36 in. (152.4 x 91.44 cm.)

2020

Signed in English (lower left)

EA1485

Anjan Modak was born in Kolkata in 1982. He has completed his bachelor's and Master's from Rabindra Bharati University, Kolkata, in 2009. As an artist, his practice includes observing various human situations from an absurdist perspective, magnifying and processing the social data by visual means. His paintings, which often have voluptuous human figures with eerie muscular details, evoke a sense of grotesque, addressing the psychological complexity of the individual and the collective. The nuances of the labouring life have been a recurring theme for Modak. He explores human life and living in everyday circumstances. Modak often brings surrealism as a tool to reflect upon the subtler, psychological nuances of his subjects. The painting here filled with personal symbols and metaphors juxtapose the human interior dimensions with the exterior reality.

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Arindam Chatterjee (b. 1972)

Jijñāsā I (Series: Jijñāsā)

Dry pastel, charcoal, and oil on rice paper pasted on board

32 x 44 in. (81.3 x 111.8 cm.)

2019, Kolkata

Signed and dated in English (lower right)

AB4512

The *Jijñāsā* (the desire to know) series by Arindam Chatterjee features massive birds standing upright, their wings anchoring them to the ground instead of assisting them in flight, looming large over the human-alien-animal hybrid forms who are standing or seated or even lying supine. The birds often look quizzical, their gaze quiet and direct, as if standing witness to the state of the world and posing a question to its inhabitants at the same time.

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Detail of *Jijñāsā I* (Series: *Jijñāsā*)

Arunima Choudhury (b. 1950)

She I

Vegetable colour on acid free handmade paper

28 x 22 in. (71.12 x 55.88 cm.)

2014, Kolkata

Signed in Bengali and English (lower right and left)

C6334

Arunima Choudhury's painting evinces a deep familiarity with the natural world, which appears both as a theme and a medium and also as a position informed by the long and troubled history of environmental change. For an avid gardener who spent her childhood in the lush green hill town of Darjeeling and other places in North Bengal, her love for nature comes innately. The interplay of fluid brushstrokes and colour patches lends her paintings a distinctive visual charm, rhythmic quality, and organic texture, marking a new direction in her decades-long exploration of natural colours.

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Arunima Choudhury (b. 1950)

Lady with birds

Vegetable colour on acid free handmade paper

27.7 x 22 in. (70.36 x 55.88 cm.)

2007, Kolkata

Signed in English (lower right)

C5211

Arunima Choudhury's painting evinces a deep familiarity with the natural world, which appears both as a theme and a medium and also as a position informed by the long and troubled history of environmental change. For an avid gardener who spent her childhood in the lush green hill town of Darjeeling and other places in North Bengal, her love for nature comes innately. The interplay of fluid brushstrokes and colour patches lends her paintings a distinctive visual charm, rhythmic quality, and organic texture, marking a new direction in her decades-long exploration of natural colours.

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Detail of *Lady with birds*



Kartick Chandra Pyne

Village View

Oil on canvas

42 x 36 in. (106.68 x 91.44 cm.)

2008

Signed in Bengali (lower right and on the reverse)

C6377

Kartick Chandra Pyne was prompt to recognize the spirit of the age and the new direction modern Indian art was taking. Moving away from academic realism, he drew upon the styles and idioms of the principal modern artists of the West. Local, national, and foreign influences were received and assimilated, making his vibrant work exemplary of Indian Modernism. This painting depicts a scene from an Indian village.

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Kartick Chandra Pyne

Dare Journey

Oil on canvas

24.4 x 42.1 in. (61.98 x 106.93 cm.)

2009

Signed in English (lower right) and in Bengali (on the reverse)

C6382

Kartick Chandra Pyne was prompt to recognize the spirit of the age and the new direction modern Indian art was taking. Moving away from academic realism, he drew upon the styles and idioms of the principal modern artists of the West. Local, national, and foreign influences were received and assimilated, making his vibrant work exemplary of Indian Modernism. This painting depicts a boat journey.

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Detail of *Dare Journey*



Kafne '09

Kushal Ray (b. 1960)

Korzok Landscape

[Series, Ladakh: A Syncretic Living 1987-2017]

Archival pigment ink on Hahnemuhle Archival Photo Rag paper

31 ¼ x 48 in. (79.24 x 121.92 cm.)

2013, Ladakh

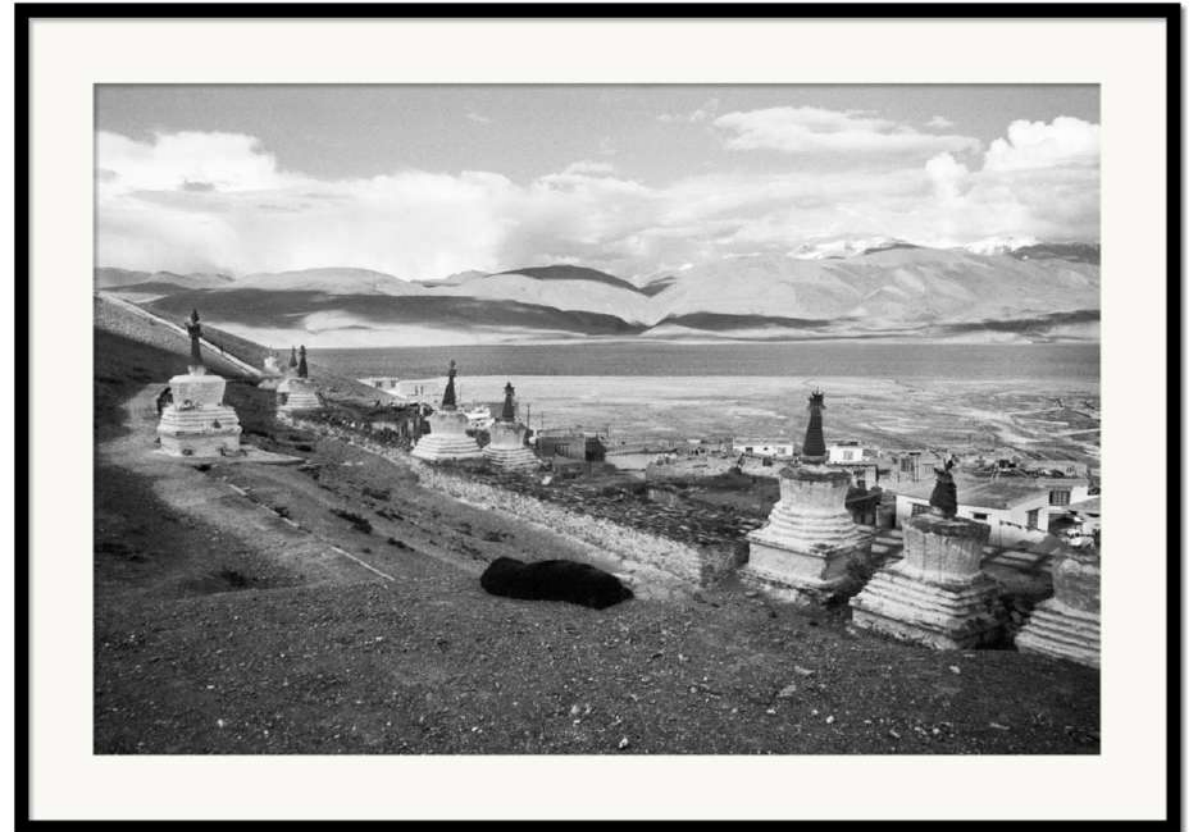
1 AP + 1/7

Signed and dated in English (on reverse)

ABP62

Influenced by Robert Frank's belief that black and white holds the twin conditions of hope and despair, Kushal Ray found in Ladakh a landscape where those opposites seemed permanently intertwined in its harsh terrain, layered faiths, and resilient communities. Over three decades, this series moves between monastery, village, road, people, mountains, celebrations, and interior life, revealing Ladakh as an ordinary world that is layered and complex. This photograph depicts the remote, ancient village of Korzok -- one of the highest permanent settlements in the world.

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Detail of Korzok Landscape



Kushal Ray (b. 1960)

Tashi Namgail with His Donkeys

[Series, Ladakh: A Syncretic Living 1987-2017]

Archival pigment ink on Hahnemuhle Archival Photo Rag paper

15 5/8 x 24 in. (39.62 x 60.96 cm.)

1994, Ladakh

1 AP + 1/7

Signed and dated in English (on reverse)

ABP45

Influenced by Robert Frank's belief that black and white holds the twin conditions of hope and despair, Kushal Ray found in Ladakh a landscape where those opposites seemed permanently intertwined in its harsh terrain, layered faiths, and resilient communities. Over three decades, this series moves between monastery, village, road, people, mountains, celebrations, and interior life, revealing Ladakh as an ordinary world that is layered and complex. This photograph portrays Tashi Namgail who used to run a modest guest house for budget travelers in Leh, and his donkeys that were employed to lug cans of drinking water.

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Kushal Ray (b. 1960)

Dolma with Grandsons Norod and Denzin, and Daughter Spalzin

[Series, Ladakh: A Syncretic Living 1987-2017]

Archival pigment ink on Hahnemuhle Archival Photo Rag paper

15 5/8 x 24 in. (39.62 x 60.96 cm.)

2011, Ladakh

1 AP + 1/7

Signed and dated in English (on reverse)

ABP64

Influenced by Robert Frank's belief that black and white holds the twin conditions of hope and despair, Kushal Ray found in Ladakh a landscape where those opposites seemed permanently intertwined in its harsh terrain, layered faiths, and resilient communities. Over three decades, this series moves between monastery, village, road, people, mountains, celebrations, and interior life, revealing Ladakh as an ordinary world that is layered and complex. This photograph portrays a Ladakhi woman, Dolma with her daughter and two grandsons.

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Lalit Mohan Sen (b.1898 - d.1954)

Woman with a Veil

Dry pastel on paper

11.7 x 10.2 in. (50.5 x 38 cm.)

1937

Signed in English (lower left)

AB1691

L.M. Sen has worked in various styles ranging from impressionistic to realistic pictorial languages. Also an expert in making woodcut and linocut prints, Sen documented scenes from his travel to various parts of India. This artwork is a portrait of a veiled woman, from one of his visits to North India. This work also hints towards travel being an integral part of the artist's ingenuity.

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Lalit Mohan Sen (b.1898 - d.1954)

Recto - Portrait of a Boy

Oil on canvas

15 x 13 in. (37.5 x 32 cm.)

1933

Signed in English (lower right)

Verso - Mountain Village

Oil on canvas

13 x 15 in. (32 x 37.5 cm.)

A double-sided painting

c.1930s

Unsigned

AB1666

Recto. L.M. Sen has worked in various styles ranging from impressionistic to realistic pictorial languages. Also an expert in making woodcut and linocut prints, Sen documented scenes from his travel to various parts of India. This artwork portrays the realistic portrait of a young boy, from one of the artist's visits to North India. This work also hints towards travel being an integral part of the artist's ingenuity.

Verso. L.M. Sen has worked in various styles ranging from impressionistic to realistic pictorial languages. Also an expert in making woodcut and linocut prints, Sen documented scenes from his travel to various parts of India. This artwork portrays the view of a village at the foot of a mountain, from one of the artist's visits to North India. This work also hints towards travel being an integral part of the artist's ingenuity.

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Recto



Verso

Detail of *Mountain Village*



Lalit Mohan Sen (b.1898 - d.1954)

Portrait of a Girl

Oil on canvas

14 x 12 in. (36 x 31 cm.)

c.1930s

Unsigned

AB1667

L.M. Sen has worked in various styles ranging from impressionistic to realistic pictorial languages. Also an expert in making woodcut and linocut prints, Sen documented scenes from his travel to various parts of India. This artwork is a portrait of a young girl, from one of his visits to North India. This work also hints towards travel being an integral part of the artist's ingenuity.

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Partha Pratim Deb

Untitled

Ink, acrylic ink, acrylic and graphite on paper

41 x 29.5 in. (105 x 75 cm.)

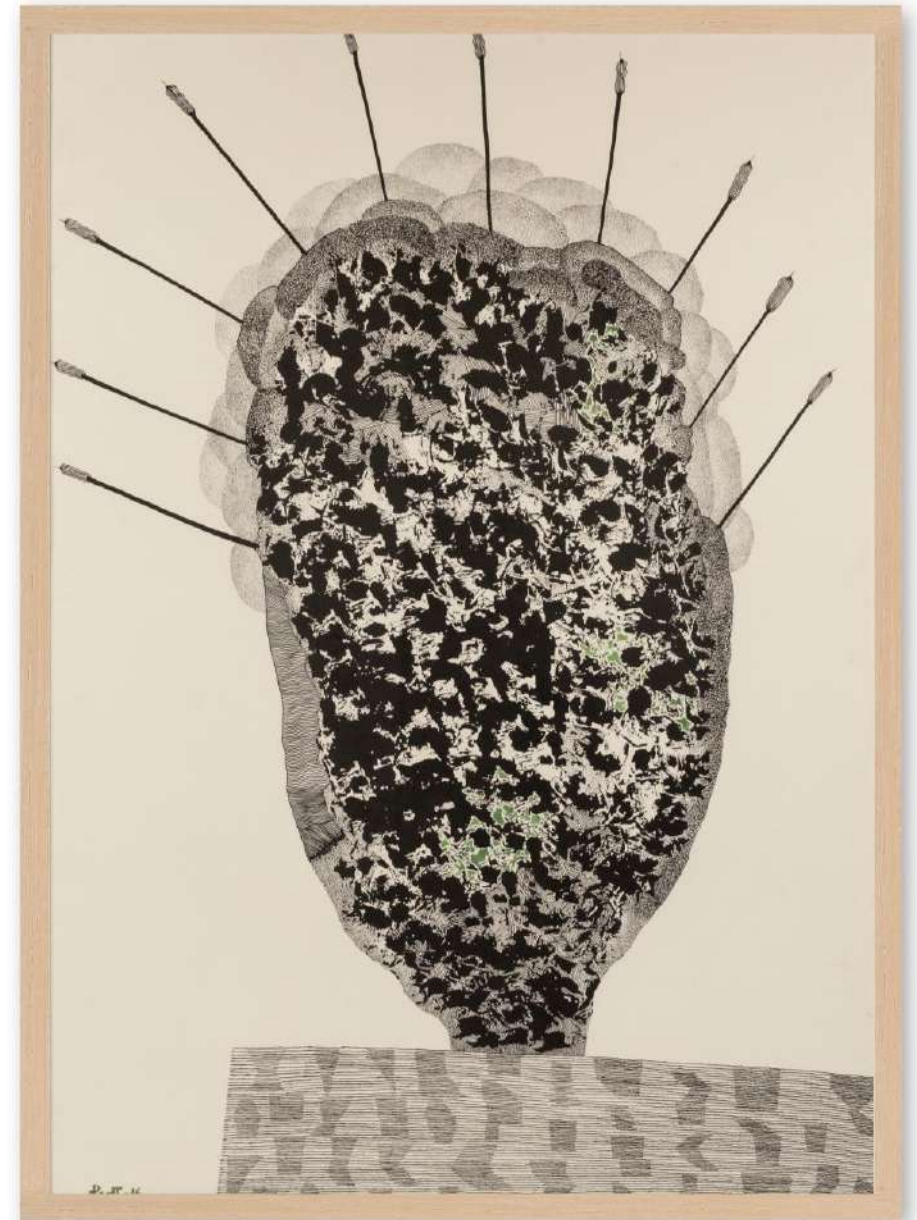
2016

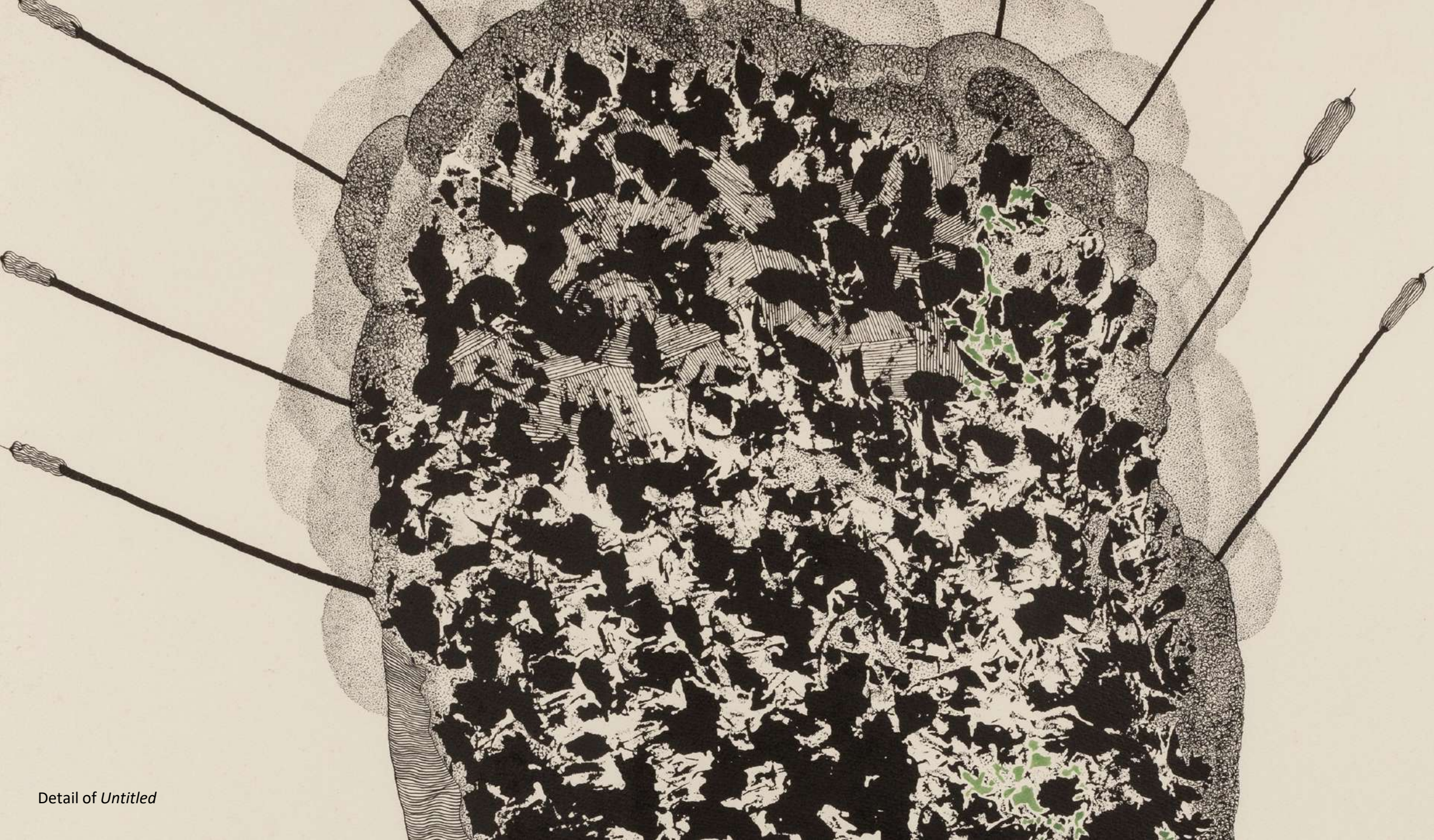
Signed in English (lower left)

AB366

Partha Pratim Deb's work showing a rich association of dots, patches, and ink splatters and colours is characterized by a playful style and unconventional approach, evoking a sense of freedom. Without pre-planning or adhering to specific themes, he lets his mind and hand act freely, allowing the artwork to unfold organically.

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Detail of *Untitled*

Partha Pratim Deb

Untitled

Ink, acrylic ink, acrylic, graphite and watercolour on paper

41 x 29.5 in. (105 x 75 cm.)

2019

Signed in English (lower right)

AB368

Partha Pratim Deb's work showing a rich association of dots, patches, and ink splatters and colours is characterized by a playful style and unconventional approach, evoking a sense of freedom. Without pre-planning or adhering to specific themes, he lets his mind and hand act freely, allowing the artwork to unfold organically.

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Pradip Das (b. 1980)

Untitled

Acid-etched iron plate, wood and oil, acrylic and pigment paint

46 1/4 in. (117.5 cm.) in dia.

2024, Kolkata

Unsigned

19.450 kg.

AB4111

Pradip Das is an Indian contemporary artist known for critically engaging works that showcase his innovative use of mediums, profound historical consciousness, and thoughtful material choices, revealing an archaeology of our cultural present. This work using an excerpt from Atin Bandopadhyay's renowned novel *Neelkatha* Pakhir Khonje speaks of memory and partition and the problem of identity in the post-colonial nation.

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গোপ। এখন সেই মাহুদ নিলেও চলে যাচ্ছেন।
বজরীর মাঝে হতে লাগল।
তেনি বকসে এককর নিলে যাওয়া, এই শেষ
সময়ে শিখর খেঁচা পীড়ের কাছে
সুদিয়ে রাখা। সে কোমর কাটা কারা গন্যে বতন,
ভেঁমার এতটুকু বসায় নেই।
তিনি কোমরে কিভাবে চরণাশে
হাফে হাফে মুকুতনে
গাধা মাহুদ দেখে তখন এত
বড় মর্মে বীড় মাঝে বসে যাঁড়,
কোনোতে। করিন মাঝে
মান পুরে কোমরে মাঝে জা মেই কতদিন।
হয় মাঝে।
মাঝে মাঝে একে যেন মাঝে মাঝে
মাঝে মাঝে মাঝে মাঝে মাঝে। এখন কি
সেই এই পুরুত্বের উঠে আসতে পারে।



Detail of Untitled

Pradip Das (b. 1980)

Untitled

Acid-etched iron plate, enamel paint, brick, iron, wood, and found object

47 5/8 in. (121.1 cm.) in dia

2021, Kolkata

14.910 kg.

Unsigned

AB4109

Pradip Das is an Indian contemporary artist known for critically engaging works that showcase his innovative use of mediums, profound historical consciousness, and thoughtful material choices, revealing an archaeology of our cultural present. In this work, he employs an arch-shaped iron structure resembling a pressing machine, accompanied by a wall, text, a doll, an image of a donkey, and textual elements that signify the legacy of colonialism, oppressive state mechanisms, division, and exploitation.

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Prasanta Sahu (b. 1968)

Elements I Forgot to Add While Designing a Solar Lamp in Our Locality

Acrylic on acid-free paper

59 3/4 x 40 1/4 in. (151.6 x 102.2 cm.)

2024, Santiniketan

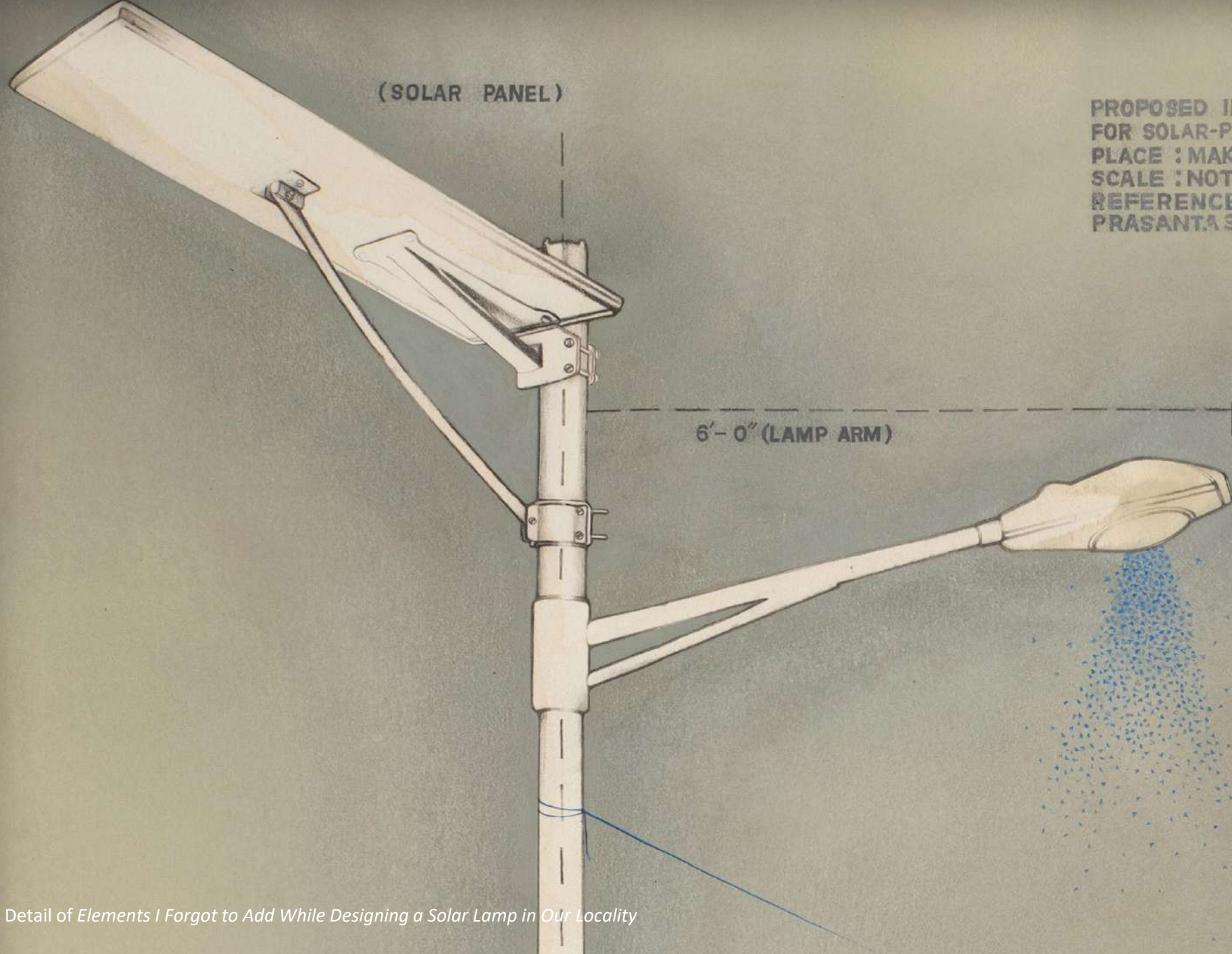
Signed and dated in English (on the reverse)

AB3726

The work combines technical drawings of a proposed solar street lamp with scenes of evening activities in a rural area. The lamp post, a common gathering point, becomes a hub for small businesses and social interactions. The manually rendered technical drawing is from the artist's experience with engineering studies, and the discipline typically wouldn't allow the superimposed elements he has added here – people, objects, and events that reflect our socio-political and economic realities – the daily life of ordinary people.

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(SOLAR PANEL)

PROPOSED INSTALLATION LAYOUT
FOR SOLAR-POWERED LAMP
PLACE : MAKRAMPUR, BIRBHUM (WB)
SCALE : NOT TO SCALE
REFERENCE NO : 14052024
PRASANTA SAHU-2024

6'-0" (LAMP ARM)

Detail of Elements I Forgot to Add While Designing a Solar Lamp in Our Locality

BIG SALE
SPECIAL OF

(INSPECTION BOX)



Detail of Elements I Forgot to Add While Designing a Solar Lamp in Our Locality

Prasanta Sahu (b.1968)

Diagram of a Sleep-II

Acrylic and graphite on acid-free paper

44 x 60 in. (111.7 x 152.4 cm.) overall

22 x 30 in. (55.8 x 76.2 cm.) each

Quadriptych

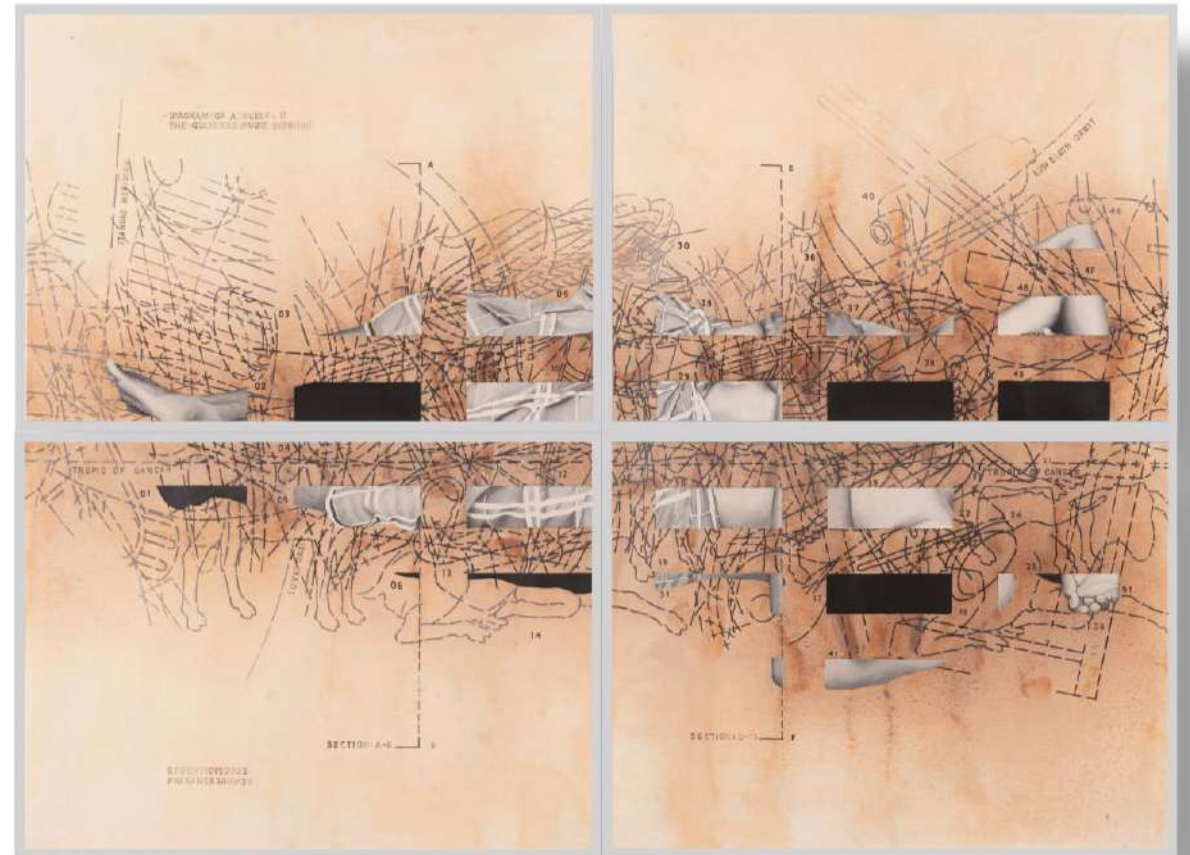
2023, Santiniketan

Signed in English (on the reverse)

AB2372

In this work, Prasanta Sahu positions himself as an observer while actively participating in a larger dialogue with social and cultural practices. He deliberately engages as a surveyor, collecting data from situations encountered in his everyday life. This process involves gathering photographs and observational notes derived from interactions with people, places, and objects. These materials are then translated into data sheets composed of drawings, text, numbers, and other references. The visual language of the works draws closely from architectural drawings, data sheets, diagrams, and practices of mapping.

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Sibaprasad Karchaudhuri (b.1944)

Composition with Triangle

Acrylic on canvas

41.8 x 47.5 in. (106 x 120.6 cm.)

2010, Santiniketan

Signed in Bengali and English (lower right and lower left)

AB1586

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 favors 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.

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Detail of Composition with Triangle

Sibaprasad Karchaudhuri (b.1944)

Sibaprasad '25 - I

Acrylic on canvas

18 x 18 in. (45.7 x 45.7 cm.)

2025, Santiniketan

Signed and dated in Bengali (lower right, upper right),
signed and dated in English (lower left)

AB4367

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. The arid landscape and vast skies of Santiniketan influenced the arrangement of space, figures, and colors in his work. 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.

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Sibaprasad Karchaudhuri (b.1944)

Sibaprasad '25 - II

Acrylic on canvas

18 1/8 x 17 7/8 in. (46 x 45.5 cm.)

2025, Santiniketan

Signed and dated in Bengali (lower right, upper middle),

signed and dated in English (lower left)

AB4368

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. The arid landscape and vast skies of Santiniketan influenced the arrangement of space, figures, and colors in his work. 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.

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Soma Das (b.1979)

Home Sweet Home

Gouache on Nepalese paper pasted on canvas

24.40 x 29.84 in. (62 x 75.8 cm.)

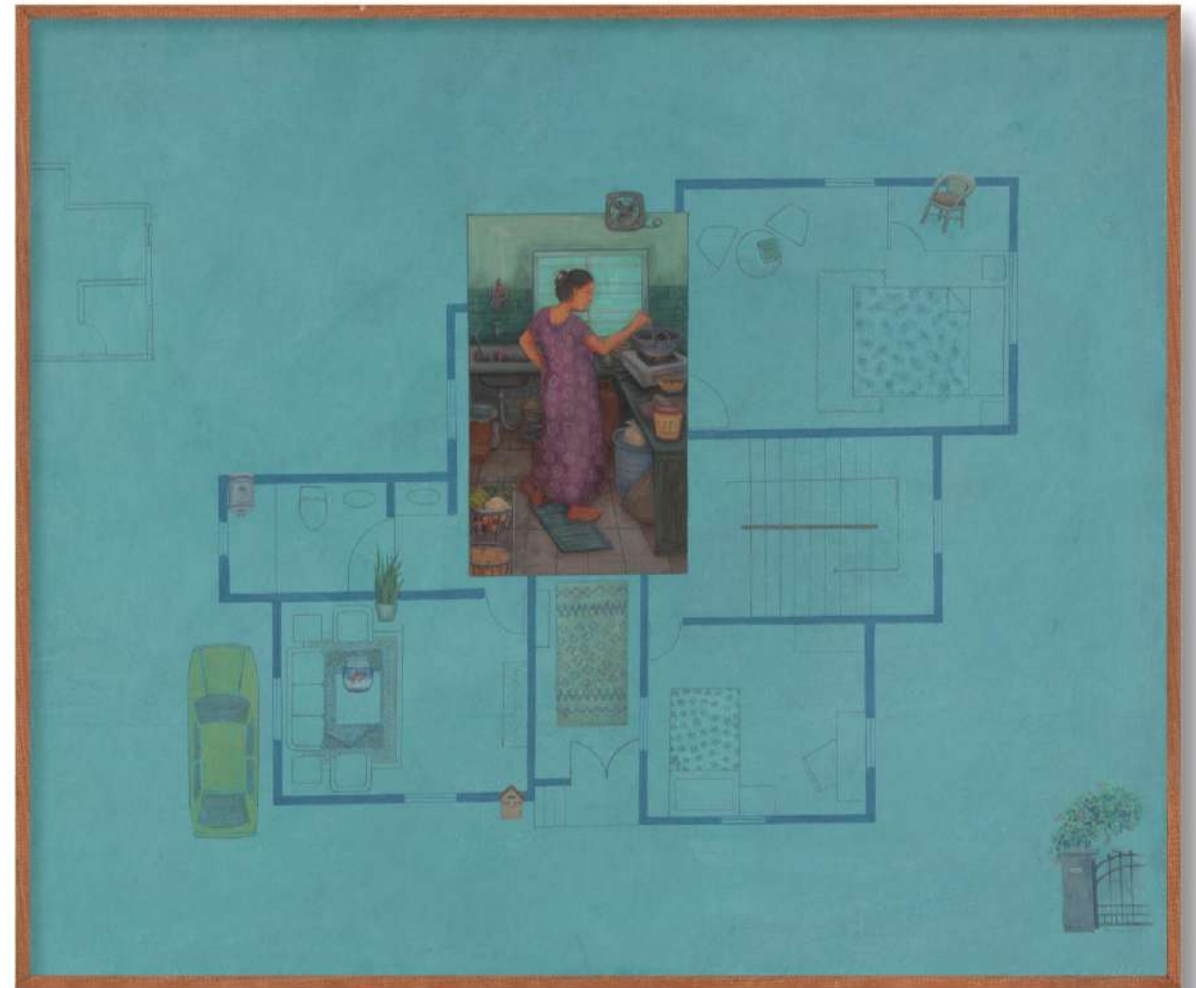
2024, Kolkata

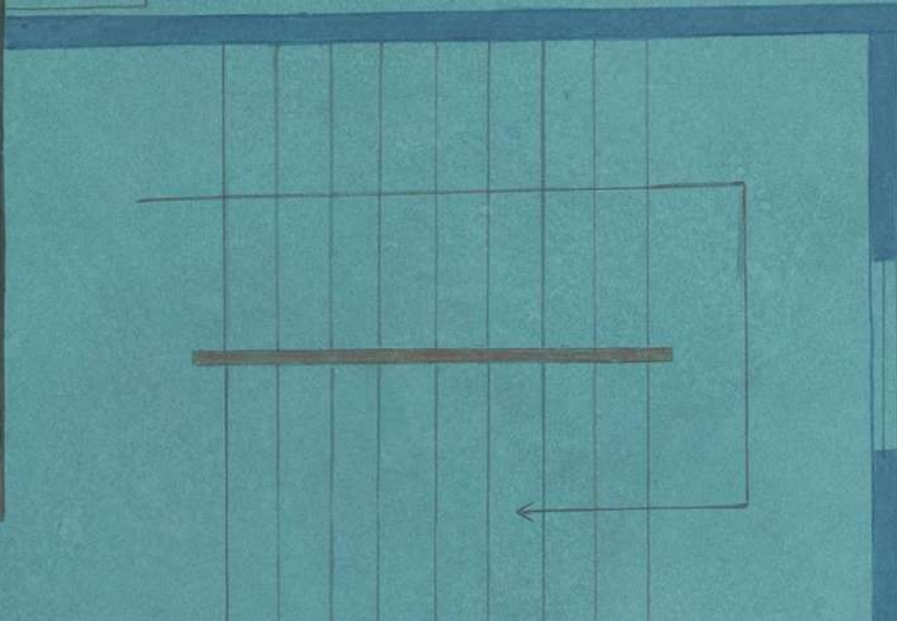
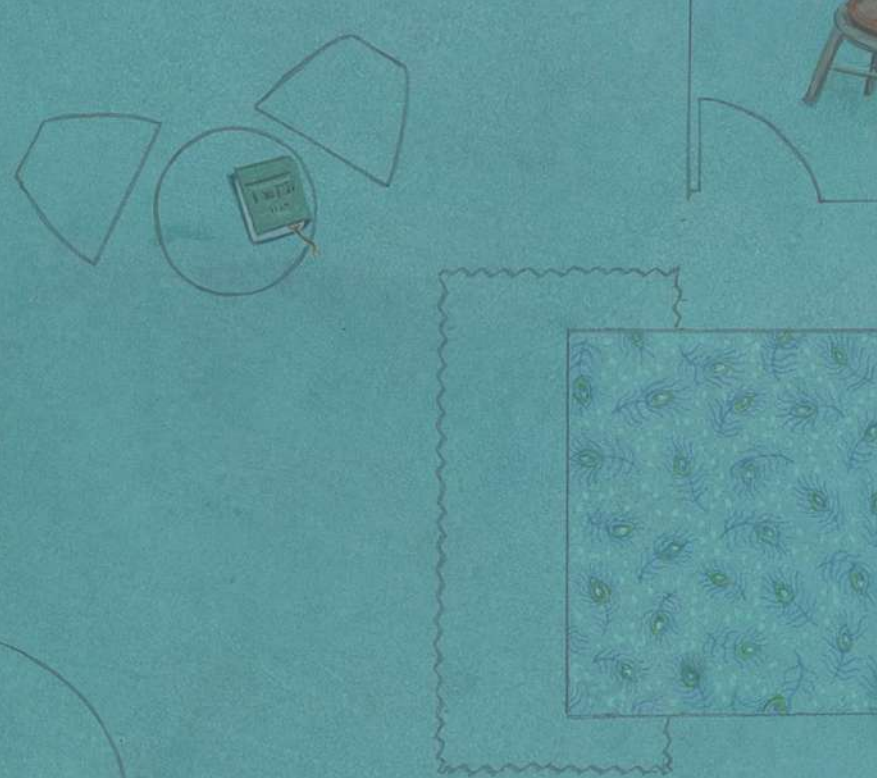
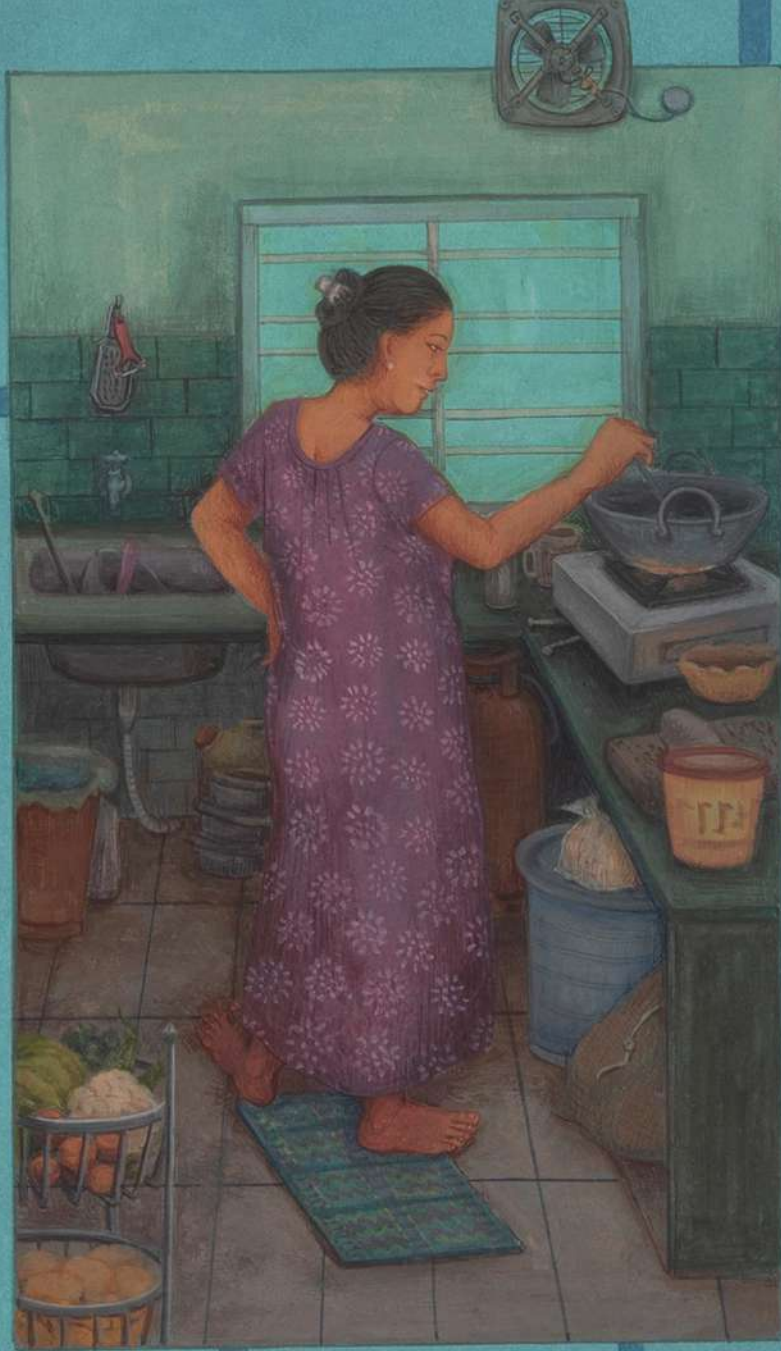
Signed and dated in English (lower right)

AB3004

Soma Das is known for her unique perspective on depicting women from ordinary low-income families. Instead of offering them to our male gaze, she represents them in various daily activities deeply embedded in the domestic context and context of the painting. The decorative impulse, delicacy, detailing and minute observation give her painting a smell of an intimate world of sights and emotions.

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Detail of Home Sweet Home

Soma Das (b.1979)

রাতের রান্নাঘর II (The Kitchen at Night II) [Series: রাতের রান্নাঘর (The Kitchen at Night)]

Applique and hand embroidery on cotton cloth

27 1/2 x 24 in. (70 x 61 cm.)

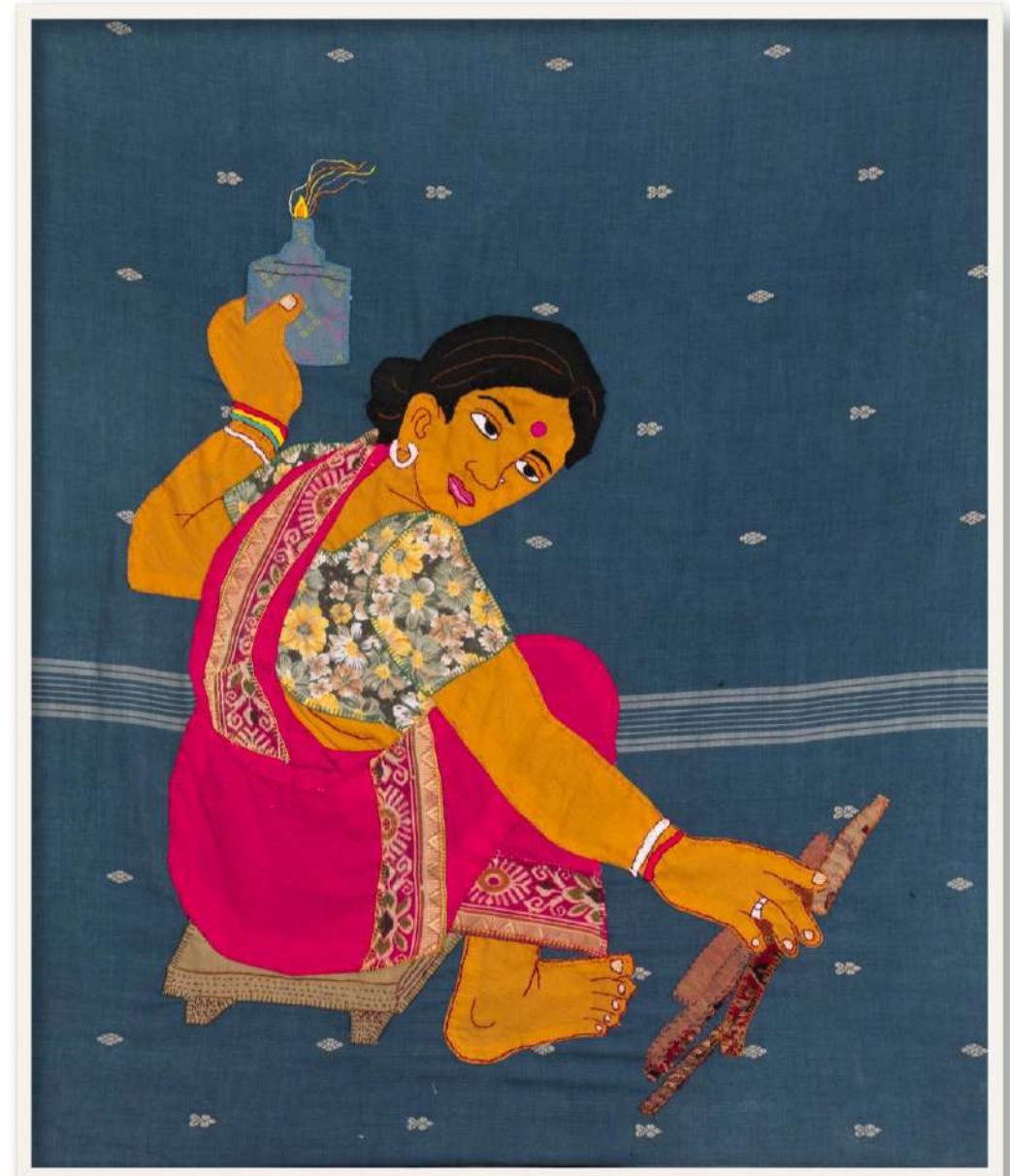
2026, Kolkata

Unsigned

AB5140

Soma Das often draws inspiration from the regular sights she witnessed growing up, translating fond memories into embroidered and applique works as part of her experimentation with a variety of mediums. This work depicts a woman sitting on a low stool in the dark of the kitchen at night, with an oil lamp in one hand and reaching out for firewood with the other.

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Suman Dey (b. 1981)

Fragment of Thought II

Acrylic, charcoal, and pencil on canvas

47 5/8 x 47 5/8 x 3/4 in. (121 x 121 x 1.8 cm.)

2025, Kolkata

Signed and dated in English (on the reverse)

AB4331

Suman Dey's artistic explorations blend form and format, delving into the realm of abstraction. His paintings unveil a mystical world where forms, distilled from observation and memories, evoke a sense of movement. Colors are carefully chosen to capture the prevailing mood, immersing the viewer in an emotive experience. This particular piece showcases Dey's experimentation with oval formats and kite-like forms set against a mystical darkness, a recurring theme in his work. Dey's distinctive style, honed over the years, is marked by evocative, intimate, and richly tonal artworks that capture life's sensual enjoyment and associated moods.

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Suman Dey (b. 1981)

Nature VII (Series: Nature)

Acrylic, charcoal, and pencil on board canvas

29 3/4 x 25 3/4 in. (75.5 x 65.5 cm.)

2025, Kolkata

Signed and dated in English (on the reverse)

AB4904

While working in abstraction, Suman Dey has played around with different forms and given new meaning to conventional structures. *Nature VII* is among his new body of polyptych works which signal a shift in his practice. By creating colorful compositions through the arrangement of smaller, separate frames, Dey foregrounds the quiet power of organic forms.

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Detail of *Nature VII* (Series: Nature)

Ujjal Dey (b. 1992)

Memory Scape II

Kalamkari ink, alum mordant painted, mud resist, catechu, madder and indigo dye on myrobalan dyed khadi cotton cloth

89.5 x 45 in. (227.5 x 114.5 cm.) approx.

2023, Santiniketan

Unsigned

AB1412

The Memory Scape series by Ujjal Dey explores certain kinds of indigenous techniques and ritualistic practices which the artist witnessed while growing up in his ancestral home in Jharkhand and continues to observe in Santiniketan. By revisiting these memories of mark-making and other ritualistic practices, Dey tries to connect the spots of memories with the current reality of disappearing land, water, air, and nature and the physical and spiritual connection with nature in a broader sense. Memory Scape is an ongoing extension of the other two series, Lepa and Daag.

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Detail of *Memory Scape II*

Ujjal Dey (b. 1992)

Zameen: The land in between 3

Kalamkari ink, alum mordant painted and madder dye on myrobalan dyed cotton cloth
68.5 x 43 in. (174 x 108.5 cm.) approx.

2023, Santiniketan

Unsigned

AB1414

Zameen: The land in between by Ujjal Dey developed from his abstract idea of landscape in today's time of climate, environmental, social and political changes. Experimenting with the positive and negative space, Dey tries to contextualize these prevailing situations in his work. The black dye obtained through fermented iron and jaggery and iron rust from part of different objects has been taken as print impressions to emphasize it as a piece of landscape affected/modified through the changes.

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Tapas Biswas (b. 1972)

Abandoned

Patinated copper

27.95 x 66.9 x 37 in. (71 x 170 x 94 cm.) approx.

2024, Kolkata

84.580 kg.

Unsigned

AB3044

Abandoned by Tapas Biswas is a patinated copper sculpture that exemplifies his mastery in casting and sculpting. While the artist primarily works with bronze and brass, this piece showcases his ability to extend his innovative techniques to other mediums. Over the years, Biswas has developed a distinct and challenging vocabulary in his practice, contributing a unique dimension to the history of casting and sculpting in the Indian subcontinent. His works often blur the boundaries between traditional and contemporary approaches, creating a discursive space that invites viewers to engage deeply with his creations. In *Abandoned*, Biswas captures themes of isolation and detachment, conveyed through the intricate textures and patinated surfaces of the copper.

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Detail of *Abandoned*

Anjan Modak

Anjan Modak (b. 1982) graduated with a B.V.A. and an M.F.A. in Painting from Rabindra Bharati University, Kolkata, in 2007 and 2009 respectively. Modak's solo shows include *Fragmented Life*, Emami Art, Kolkata, 2020 and *Black, White and More*, Emami Chisel Art, Kolkata, 2016. Group exhibitions include *Material as Metaphors: A Dialogue of Art Forms*, National Gallery of Modern Art, Kolkata, 2025; *Between the Self and Silhouettes*, 2022 (a duo show); *Constellation*, Emami Art, Kolkata, 2021; and *Fictive*, Gallery Range, Kolkata, 2016; among many others. Emami Art has presented Modak's work at multiple international art fairs. In 2009, he was awarded the Rabindra Bharati University Present Creative Award.

Arindam Chatterjee

Arindam Chatterjee (b. 1972) studied painting at the Government College of Art and Craft, Kolkata and Kala Bhavana, Visva-Bharati, Santiniketan. Solos include *অবমানব/ a v a m ā n a v a*, Emami Art, Kolkata, 2025; *Not a Dream, Not Peace, Not Love*, Emami Art, Kolkata, 2024; *The Lightning Should Have Struck Me*, Gandhara Art Gallery, Kolkata, 2015; *Recent Work by Arindam Chatterjee*, Akar Prakar, Kolkata, 2012; and *Monologues*, Tao Art Gallery, Mumbai, 2006. Group exhibitions include *All That is Hidden*, Emami Art, Kolkata, 2024 and *Constellations*, Emami Art, Kolkata, 2020; among others. He received the Navonmesha Puraskara 2003 and the H K Kejriwal Memorial Award 1997.

Arunima Choudhury

Arunima Choudhury (b. 1950) 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. Solos include *Āranyaka*, Emami Art, 2025; *The Dark Edge of Green*, Emami Art, Kolkata, 2022; *Khela*, Seagull Foundation of the Arts, Kolkata, 2007; and *Nature as I See*, Emami Art, Kolkata, 2020. Group exhibitions include *An Ancient Ballad*, Emami Art, Kolkata, 2026; *Vivartan*, NGMA, Kolkata, 2026; *Garden of Infinite Desires*, Emami Art, Kolkata, 2023; and *Kolkata: Run in the Alley*, Marres, Netherlands, 2022; among others. Choudhury was awarded the Shilpi Maha Samman by West Bengal Rajya Charukala Parshad in 2022.

Kartick Chandra Pyne

Kartick Chandra Pyne (1931 - 2017) studied painting at the Government College of Art and Craft, Calcutta, between 1950 and 1955. Since the 1960s, his work has been featured in numerous solo exhibitions at Jehangir Art Gallery, Mumbai; Academy of Fine Arts, Kolkata; Bajaj Art Gallery, Mumbai; Chitrakoot Art Gallery, Kolkata; Lalit Kala Akademi, New Delhi; Dhoomimal Art Gallery, New Delhi, among many others. His work was shown as one of the hundred exhibits representing modern Indian Art in the historic exhibition at Fukuoka Art Museum, Japan 1979. Pyne received the prestigious Shilpi Maha Samman and Abanindra Puraskar of the Government of West Bengal.

Kushal Ray

Kushal Ray (b. 1960) is a journalist-turned-photographer-painter. His solo exhibitions include *No One is a Stranger* curated by Swastik Pal at Kolkata Centre for Creativity, Kolkata (2025) and *Everyday Life of an Exotic Land*, Piramal Gallery, Mumbai (1998). Group exhibitions include *Vivartan*, NGMA, Kolkata (2026); *Bengal Divided*, Dhaka and Singapore (2017); an exhibition at the British Museum, London under the aegis of the Royal Anthropological Institute (2014); *Where Three Dreams Cross: 150 Years of Photography from India, Pakistan and Bangladesh*, London (2009-10); and the 1st Singapore International Photography Festival (2008). He was feted with a Senior Fellowship by the Ministry of Culture in 2011.

Lalit Mohan Sen

Lalit Mohan Sen (1898 - 1954) graduated from the Government School of Arts and Crafts, Lucknow, and earned a Diploma in painting and a certificate in wood engraving from the Royal College of Art, London. A member of the Royal Photographic Society of Great Britain, he was commissioned to copy the Bagh Cave paintings and was one of the four artists the Government of India hired to decorate the newly built India House in London. His paintings, prints, posters and photographs were widely exhibited and praised in India and abroad. In the early 1920s, he was the only Indian artist whose woodcuts were displayed as permanent exhibits in the Victoria & Albert Museum's print room.

Partha Pratim Deb

Partha Pratim Deb (b. 1943) studied fine arts at Kala Bhavana, Visva-Bharati, Santiniketan, and MS University, Baroda. Solo exhibitions include *Play-Forms*, Emami Art, Kolkata (2025); *Gestures*, Emami Art Gallery, Kolkata (2020); and *Play for Joy of Seeing*, Aakriti Art Gallery, Kolkata (2006); among others. Notable duo and group exhibitions include *Leela*, Aakriti Art Gallery, Kolkata (2009), *Indian Surrealism, Diversified Fantasy, Endangered Earth*, Aakriti Art Gallery, Kolkata (2008); *Glimpses of Contemporary Bengal Art*, Birla Academy of Art and Culture, Kolkata (2006); *Folk in Modern*, Aakriti Art Gallery, Kolkata (2006), among others. Between 1972 and 2005, he taught painting at Rabindra Bharati University.

Pradip Das

Pradip Das (b. 1980) holds a BVA from the Government College of Art and Craft, Kolkata (2003) and an MVA from Rabindra Bharati University, Kolkata (2005). Notable group exhibitions include *PURVAI: Printmaking in Eastern India - Pedagogy to Practice*, Emami Art, Kolkata (2026); *Material as Metaphors*, NGMA, Kolkata (2025); *Dialogues Across Time*, Indian Museum, Kolkata (2025); Bengal Biennale, Kolkata (2024); and *Vielheit: Stories from the Post-Migrant Society*, Kunst Meran Merano Arte, Italy (2023); among many others. Known for his large-scale public installations for Durga Puja in Kolkata, Das is founding member of the art collective Chander Haat and is part of the curatorial team of Bengal Biennale 2026-27.

Prasanta Sahu

Prasanta Sahu (b. 1968) holds a diploma in Electrical Engineering (1987), and a BFA and an MFA in Painting from Kala Bhavana, Visva-Bharati, Santiniketan (1998) and M.S. University, Baroda (2000) respectively. Solos include *The Geometry of Ordinary Lives*; Emami Art, Kolkata, 2025; *Anatomy of a Vegetable*, Kochi-Muziris Biennale 2022-23; *Suburban Shadows*, Emami Art, Kolkata, 2020; and *Blueprint of a City*, Kalakriti Art Gallery, Hyderabad, 2016. Group exhibitions include *Drawing Biennial 2026*, The Drawing Room, London; *Obsessions, Possessions*, Coventry Biennial, UK, 2025; *No Words*, Egg Gallery, South Korea (2025 – 26); *Material as Metaphors*, NGMA, Kolkata, 2025; among others. Sahu is Assistant Professor at the Department of Painting, Kala Bhavana, Visva-Bharati.

Sibaprasad Karchaudhuri

Sibaprasad Karchaudhuri (b. 1944) graduated in Applied Arts from the Government College of Art and Craft, Kolkata in 1966, took training in design at NID, Ahmedabad (1968-69), and studied Graphic Art at San Jose State University, California (1984-85). Solos include *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); among several others. Group exhibitions include *Vivartan*, National Gallery of Modern Art, Kolkata, 2026; *Anthropomorphic*, Ganges Art Gallery, Kolkata (2025); the British Textile Biennial 2023; *The Art of Santiniketan*, Royal College of Art, London (2008).

Soma Das

Soma Das (b. 1979) holds a BVA and an MFA in Painting from Rabindra Bharati University, Kolkata. Notable exhibitions include a solo, *Different Facets of Life*, Gallery Nakshatra, Kolkata, 2010; *Between Selves and Silhouettes*, Emami Art, Kolkata, 2022; and *Bengal Nama*, Bikaner House, New Delhi, 2022. Her works were part of Art Mumbai 2025, 2024; IAF EDI+IONS Hyderabad 2025; India Art Fair 2025, 2024, 2023, 2022, and 2020; and Art Düsseldorf 2024. She participated in the International Artists Residency Exchange Program at Kira A. Princess of Prussia Foundation, 2022; and the Hampi Art Labs residency, 2024. She received a Certificate of Merit by the Academy of Fine Arts in 2009 and the State Academy Award 2008.

Suman Dey

Suman Dey (b. 1981) is a self-taught artist. Solo shows include *Chance Remains of Another Time*, Emami Art, Kolkata, 2026; *The Lost Fragrance of Memory*, Emami Art, Kolkata, 2023; and exhibitions at Taj Bengal, Academy of Fine Arts, and Chemould Art Gallery in Kolkata. Notable group exhibitions include *Fragments of Our Times*, Academy of Fine Arts, Kolkata, 2026; *Zero to Infinity*, Academy of Fine Arts, Kolkata, 2025; *There Are Tides in the Body: Indo-Swiss Group Exhibition* curated by Damian Christinger, Emami Art, Kolkata, 2024; among others. Dey received the Jury's Special Mention Award 2022 by the Birla Academy of Art and Culture, Kolkata, and the Certificate of Merit 2017 by Emami Chisel Art, Kolkata.

Tapas Biswas

Tapas Biswas (b. 1972) holds a BVA from the Government College of Art and Craft, Kolkata (1998) and an MFA in Sculpture from Banaras Hindu University, Varanasi (2000). Solo shows include those at Aakriti Art Gallery, Kolkata, 2010, and Kalakriti Art Gallery, Hyderabad, 2012. Notable group shows include *An Ancient Ballad*, Emami Art, Kolkata, 2026; *Vivartan*, NGMA, Kolkata, 2026; The Sculpture Park, Jaigarh Fort, Jaipur, 2025; *Re: Figuring*, Emami Art, Kolkata, 2025; and *Ekkhan*, Emami Art, Kolkata, 2024. He received a scholarship by AIFACS, 1997; a Junior Research Fellowship, HRD, Government of India, 1998-2000; the Governor's Award, GCAC, Kolkata, 1998; and the Dhoomimal Memorial Award 2001; among several others.

Ujjal Dey

Ujjal Dey (b. 1992), currently a PhD scholar, graduated from Kala Bhavana, Santiniketan, with a BFA and an MFA in textile and design in 2015 and 2017 respectively. Solo shows include *Dawn to Dusk: A Silent Symphony*, Emami Art, 2024 and a solo project held at the Cromwell Place, London, UK, in 2023. Group exhibitions include *Convergences*, Emami Art, Kolkata, 2026; *Material as Metaphors*, NGMA, Kolkata, 2025; *Transforming Traditions*, InKo Centre, Chennai 2024; *Fragments of Our Time*, British Textile Biennial 2023; *GOONJ: An Abstract Continuum*, CSMVS, Mumbai in 2022; among many others. He received the Certificate of Appreciation for Textile, SSVAD, 2019; the Junior Fellowship 2018-19; and the National Scholarship 2016.

EMAMI ART

KOLKATA, INDIA

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