



**BIG I ART FOUNDATION SILIGURI**

EST. 2017

GOVT. REGD. NON PROFIT ORGANISATION

📍 Baghajatin Park, Baghajatin Road, near SBI Bank, Court More,  
Siliguri - 734001, West bengal, India

✉ Contact : +91 98326-88135 / 86173-30359

bigiartfoundationslg@gmail.com

www.bigiart.com



# ARTICLE · 13

A Journal on Contemporary Art Practices

We expressed our Gratitude

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# Rajib Bhattacharjee



## Living with Abstraction – Narrative of Uncharted Imagination

"Abstraction allows man to see with his mind what he cannot see physically with his eyes... Abstract art enables the artist to perceive beyond the tangible, to extract the infinite out of the finite. It is the emancipation of the mind. It is an exploration into unknown areas." – Arshile Gorky

"Anything which we imagine and created is real" – Picasso

"Abstract" meaning - existing in thought or as an idea but not having a physical or concrete existence.... Oxford

"Real" meaning - actually existing as a thing or occurring in fact; not imagined or supposed....Oxford

Now getting back to real space is really a new experience what we have been desperately looking for. The present socio-political, economical, historical, cultural narratives are being overlapped, juxtaposed, are jumbling up in the human psyche and creating an abstraction of multi-layered expression. In this socio-spatial condition, this is absolutely favourable to write something different about abstract art.

Here I would try to establish a counter definition of Abstraction as the term used to define a particular schooling. We would rather focus on the reality derived from spirituality, tradition, culture of different diaspora within the continent. Thus try to establish that abstraction is our inherent tradition with which we define our reality.

The split between abstraction and figuration is a false, but helpful, dichotomy. Creative practitioners who are fundamentally apprehensive with the reciprocity between color, line, and form also make marks and forms that may suggest body parts, landscapes, and objects traditionally relegated to still life or anything tangible. Even monochrome work can conjure familiar settings: A grey canvas might evoke a rock / barren, while a blue one may suggest the sea or sky. Here we confront an important acknowledgment of the impossibility of capturing experience and possibility of delivering experience. Whether it's abstract or figurative—is to express feeling and the more humane side of human existence. Art is much about getting away from measurement, quantity and bytes of information and instead giving us ways to grasp the otherwise ineffable whole of things. Keep in mind that abstract modern art—defined for our purposes as art without recognizable subject matter—has been around for well over a century. Understanding abstract art is fairly easy – all you need is an open mind and a wandering imagination. The first step is to prepare you to look beyond the things you already know or recognize. Abstraction finds its roots in 'intuition' (of the artist) and 'freedom' (for the artist as well as for the viewer). It is the capability of the artist to use their imagination to look beyond what we can physically see and translate intangible emotions onto the canvas. It is also the ability of the audience to then try to connect to the artist's intention and free their own mind of visual restrictions. Historically, the abstract art movement emerged in the nineteenth century post war as a reaction to academic painting or realism.


Understanding abstract in a non linier perspective is an attempt to push the limitations of perception and that of our understanding of form and real space and what is outside the field of view. To understand abstract art, an introspection is necessary of our roots and traditions of our spiritual culture, folk and artisan works that are highly abstract.



## BIG I ART FOUNDATION SILIGURI

EST. 2017

GOVT. REGD. NON PROFIT ORGANISATION 2022

 On 9th December 2017, Big I Art Foundation Siliguri, started walking on its way. The name of the foundation was coined after a spiritual epiphany. When humans reflect upon a self-centred narrative it becomes a projection of a bigot and thus a narrow mind. But when the concept of the self transcends into the spirit of social collective and consciousness there comes the fundamental theme of the foundation. Big I Art Foundation Siliguri has been named and founded to consider art and art practices as its focal area of work. At the same time, the foundation recognises its social responsibility to present assorted expressions of art and artists to the society. At present, the Foundation has been able to focus on its prominence locally and to a larger extent, nationally. We are sincerely interested in connecting and coordinating artists from different parts of the country. Big I Art Foundation Siliguri seeks to draw the attention of the intelligentsia of the society by emphasizing on art from its illuminating and generous point of view. The foundation, besides creating an environment for growth of both art and artists, aims to create a Modern Art Center in Siliguri, North Bengal in future. The art centre, will consists of a permanent art and craft museum along with an art exhibition room(s) where artists from across the world will be able to conduct residency programs and/or art workshops. Having such a set up will be beneficial in two ways: first, in providing a platform for artists to uphold their form of art; and the second, in providing innumerable learning opportunities for the generations to come. Besides having a museum and exhibition rooms, the art centre may also have an art library, an art projector room, an art café, and an art store.

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# Editor's Letter

Dipayaan Ghhosh

I recall my first art show that took place back in 1995 at the Ramkinkar Exhibition Hall in Siliguri. It featured a host of new aspiring artists from all around the state but chosen by prominent painters of Kolkata. The show astounded me as the diversity of paintings, sculptures, and their mediums flooded my mind and planted the seeds of myriad ideas. Standing here now, I can confidently state that my childhood was spent amid the North Bengal tide; for example, the Siliguri Art movement, or that particular day. Time has also flown like a river, and the ribs are now popping out as a result of the sluggish flow of low tide. Because, while the search may reveal valuable knowledge, the revitalization of these voids has now become a necessity. I've devoted my life to the practice and support of the arts, yet discussing globalization in such marginalised places is akin to talks about inhabiting the moon. This is true regardless of location, time, or characters; nonetheless, despite all argument and discussion, globalization now is a fact, and as a believer in this present reality, I would want to witness the rise of a new marginal or regional art movement. There are no art colleges in the hills and plains of the north of West Bengal. In such a setting, inaugurating the milestone of contemporary philosophy and its reflection in the practice of art may not be completed in my lifetime, but its beginnings may exemplify future inquiries.

'Article 13' is one of such projects aiming at spreading the spark of the invention to fill the existing void by overcoming regional stagnation and emphasizing the value, innovation, and originality of the art piece.

Dipayaan Ghhosh  
Founder & Secretary  
Big I Art Foundation  
Siliguri

*Dipayaan Ghhosh..*



Andy Warhol did lot of experimentation with rust which is actually oxidation of metallic surface or metal. In real we would find natural metallic oxidation where metal is exposed to air.



Andy Warhol oxidation painting

Now let's imagine the Pyramid of Egypt or Sudan, highly abstract composition as per academic explanation but intensely real in the time and space. On the other hand Raza's abstract art work with similar shapes and form.



The Pyramid of Egypt or Sudan



Photograph of rust on iron exposed to natural air

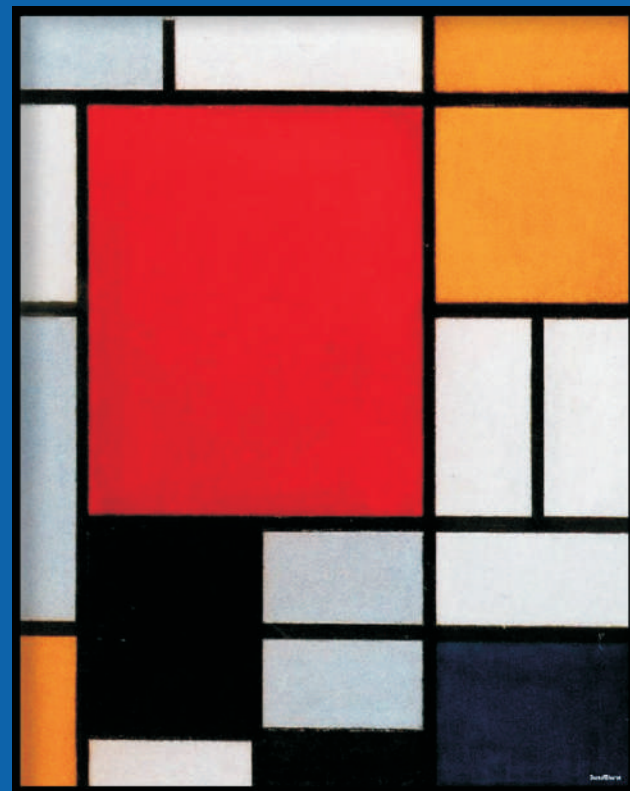
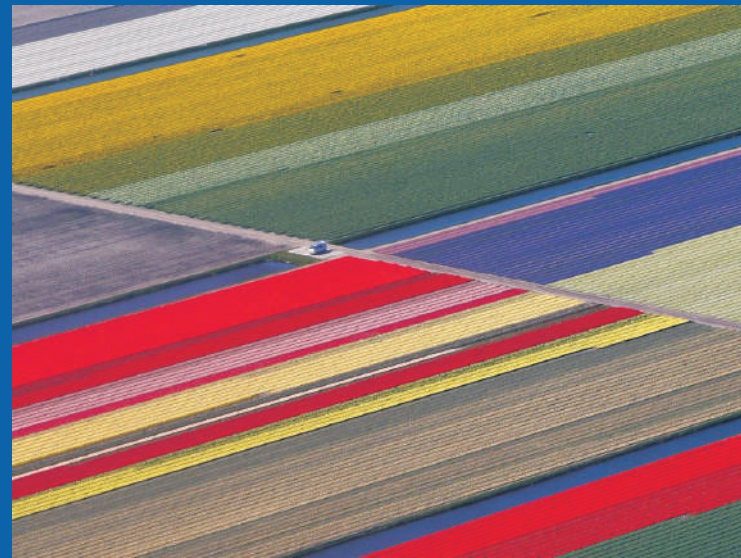


RAZA

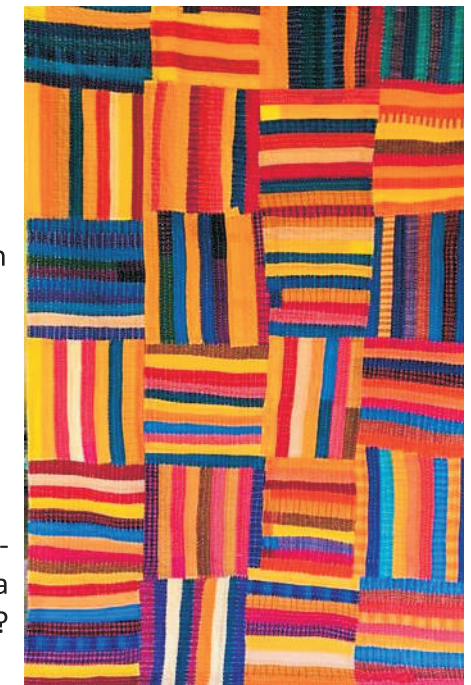


Raza, now how do you define this, Real or Abstract?

An aerial view of flower fields is seen near the Keukenhof park, also known as the Garden of Europe, in Lisse, The Netherlands. Keukenhof, employing some 30 gardeners, is considered to be the world's largest flower garden displaying millions of flowers every year. On the other hand the Quilts made by the Siddi an Afro-Indian community living in Karnataka in India or the works of Piet Mondrian.

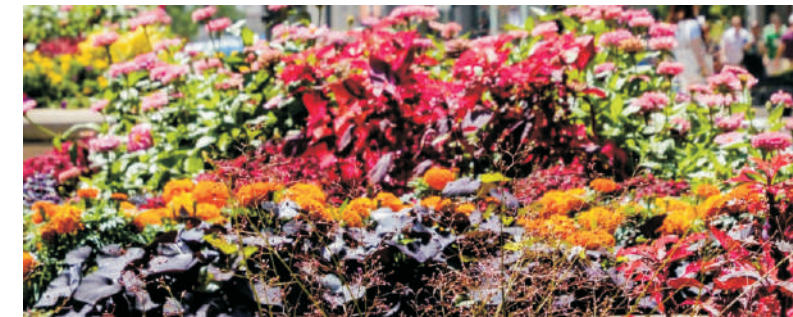


A work by Piet Mondrian



Siddi kavand - quilts made by African-Indians of Karnataka, India  
Then how do you consider this as abstract?

Compare a garden full of flowers and a Jackson Pollock action painting  
Then how do you define Pollock's work as abstract? .....Ha Ha



A garden full of flowers



Jackson Pollock - action painting



aesthetics, proposes celebratory, humorous and witty alternative narratives.

The dramatic beauty of the iconic, urban and pop culture figurations are accented by beams of color that look like digital glitches. This 'Glitch Aesthetics' create a surreal alchemy by transcending the figuration into the arena of modernist abstraction. The visually stunning glitch elements, reaching out of the pictorial space as extended fluid drips frozen in the air, render a surreal sculptural quality by materializing the postdigital. The glitched visual elements derive from my obsession with a contemporary refreshing visual style based on the stunning application of digital or analog errors for aesthetic purpose. In today's postdigital world 21st century creativity is driven by computer assisted digital fabrication that achieves unprecedented new levels of fantastical artistic expressions. I am interested in creating a conversation juxtaposing the digitality and the materiality in a way that reinvents the traditional in an unconventional manner.

The color bars in varying thickness also work as visual metaphors of 'Barcodes'. These bars expanding and dripping beyond the field also makes a statement about the new consumerism and surveillance - a sense of constant scanning.

The color bars almost rupture the iconic visual culture mashup further engendering a higher 'Abstract' quality to these powerful visuals. The drip as a visual metaphor operates on many layers. The concept of 'Drip' in contemporary popular urban language is associated with attractiveness or swag.

The 'Drip' can also reference a sense of 'Time' and 'Continuum' or a continuity of something from the past. It may reference a charm or an appeal that is still enlivened, evergreen or everlasting ; thus defying 'Time' itself. The visually stimulating and thought provoking Pop and Op elements consists of layers both conceptually and through materiality reflecting contemporary urban life and times.



Now the conceptual idea of the so called Sivalinga is abstract in form, structure, design and composition, though the idea derived from an organic structure which is very real. Now how do we define that, Abstract or Real?



The definition of **abstract art** given by the Tate in their official website narrates that, "Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect. Strictly speaking, the word abstract means to separate or withdraw something from something else. The term can be applied to art that is based on an object, figure or landscape, where forms have been simplified or schematised."

The definition of **abstract expressionism** given by the Tate in their official website narrates that, "Abstract expressionism is the term applied to new forms of abstract art developed by American painters such as Jackson Pollock, Mark Rothko and Willem de Kooning in the 1940s and 1950s. It is often characterised by gestural brush-strokes or mark-making, and the impression of spontaneity." As per Harold Rosenberg the action painters worked almost without regard for conventional standards of beauty: their achievement was an authentic expression of individuality and humanity. Expression of individuality and humanity is real. This is again a different approach which contradicts the term (Abstract) itself but justifies the term Abstract Expressionism.

There are lots and lots of examples which might be interesting and could be brought into discussion to create a different narrative to the pedagogy of abstraction. However abstraction is an important phase of post-war non-narrative art but to me it has the power to generate a tremendous potential narrative if we look at it in a different way and perspective considering the conceptual and visual framework.



## International Featured Artist

Atlanta (U.S.)

# Srinjoy Gangopadhyay



Today we'd like to introduce you to Leading Contemporary Artist Srinjoy Gangopadhyay

How did you get to where you are today?

I was born into a family of artists. My father Subrata Gangopadhyay being a very popular illustrator and eminent Fine Artist, as a child, I was surrounded by paint, paper, canvas, and the smell of oil paint. I realized from a very young age that I was born to be an artist. I got the opportunity to travel the world from east to west from an early age. I have worked professionally in the design and animation industry for a short while. In the USA I have worked with many street/urban artists and also as an artist assistant under the tutelage of internationally famous contemporary pop art legend Craig Alan. All these experiences enriched me as an artist and contributed in finding my voice. After I graduated from SCAD Atlanta MFA program in 2014, I joined Deljou Art Group – the global leader in Fine Art Publishing. Currently, I am a Lead Artist in this company and making art in my studio at the Deljou Art Complex in West Midtown, Atlanta. As a curatorial assistant I have worked with renowned New York curators Raul Zamudio and Juan Puentes in the historical new media exhibition 'TIME:CODE' in White Box Art center, New York featuring many internationally famous contemporary artists including Ai Weiwei.

Tell Us about your recent artistic achievements:

In 2021 my work was successfully exhibited in the highly prestigious Art Miami Context Art Fair during the Art Basel Week when the creme de la creme of the entire art world visit Miami for this annual mega art event. At this high end art fair my work was exhibited along side Contemporary Art & Urban Art legends like Damien Hirst and Futura. I had a solo wall at Art Miami exhibiting my work by S16 Gallery the famous Canadian Urban Art Gallery.

In the last few years my works have been exhibited in multiple High End Art Fairs across the USA including Art Miami Context Art Fair, LA Art Show, Palm Beach Modern + Contemporary Art Wynwood, Art Expo New York, Affordable Art Fair New York. I currently have Gallery Representations in a number of prestigious Contemporary Pop and Urban Art galleries in USA, Europe and Canada including Whitewall Galleries, UK, Clarendon Fine Art, UK, The Lemongrove Gallery, UK, Artique Galleries, UK, demontfort Fine Art, UK,

Galerie Mensing, Germany, S16 Gallery, Canada, Deljou Art Group, USA, Connect Contemporary, USA, Scope Fine Art, USA, Offthewall Gallery, USA, Royal Street Fine Art, USA, Carousel Fine Art, USA, Fascination Street Fine Art, USA, The Art Source, USA, One Martin Gallery, USA, Art Leaders Gallery, USA, Dzian Gallery, USA, Alexander Fine Art, USA, Petris Fine Art, USA among many more. My work is in private collections of numerous collectors across the USA, Europe, Canada, United Arab Emirates and India including celebrity collectors such as the collection of American entrepreneur, author, and rapper & the co-founder of Marquis Jet - Jesse Itzler and his wife Sarah Blakely - founder of Spanx.

My work has been featured with the biggest names in Contemporary Urban/Street art in specific Urban Art themed exhibitions in USA, Europe, Canada and recognized as The most innovative, imaginative, brilliant new generation of inspirational contemporary Pop & Urban Art voices internationally. I have also been commissioned to create multiple large scale murals in Atlanta, USA including an entire historic building in Midtown Atlanta that is exclusively featured with multiple murals from my Icon Collection.

What is the central overarching pursuit of your work?

Creating Utopian models as critical/meditative tools in a Pop Surrealism language is the central overarching pursuit of my practice. My influences range from Pop culture to Deep Ecology. The works at times simply holds a mirror to reflect the contemporary experience, or it can completely take the viewer to an alternative world. The Utopian impulse explores the tension between the Utopian Idealistic Visions and the contemporary reality. My work consists of re-imagining Utopian pasts or imagining alternative realms.

Tell Us about your ICON Glamour collection:

The word 'Glamour' has an inherent reference to romanticism - an alluring, enchanting sense of attraction. Contemporary Popular culture, Urban culture, mass media visual culture and new consumerism for me alludes to collective utopias that attract. Iconic visual material from these sources are reinterpreted in a creative remix through unique visual sampling. My process rooted in collage







Sourav Shee's Last Night Barking Dog with a Piano player



Sayantan Samanta's Concrete Dinner

## Issue Based Pop Art:

I would also like to share some of my projects that were conceptualized around art-based research on specific issues.

*Oasis of Dreams:*

The 'Oasis of Dreams' project is woven with several references such as – Plantation Landscape Paintings in Deep South, Currency from Plantation Slave Economy, Company School Painting in Colonial India, Narratives from 1001 Arabian Nights, Magic (al) Realism as a postcolonial device, Visual Culture of Architectural Design & 3D Modelmaking, Currency Design and Mapmaking.

'Oasis of Dreams' project introduces the story of the fictional city 'Al Waha' and the community of construction workers based on archival research (sources such as Amnesty International) on the plight of the migrant workers in the Gulf Cities of Middle East Asia.

The project is a meditation on the construction boom with the formation of a Real-Estate bubble in specific economic zones and its ramifications. 'Oasis of Dreams' is a spectacle of Labor that examines the planning, construction, and consumption of 'ghost cities'. In the 'Oasis of Dreams' project 'visual spectacle of labor' is adopted as a utopian model.

The utopian strategy was intended to use 'dramatized and glamorized spectacle of commodified labor' as a critical tool of meditation on the 'flows of labor' in the global chain and its' ramifications that cause 'alienations of culture and individual lives'.

The economic subject of globalization deals with the temporary or permanent migrations of people in pursuit of diverse kinds of work in zones of rapid development, as well as the immaterial labor generated and carried through electronic and digital means. The representation of 'Labor' as the central motif in the project, exploited the exploitation in order to map and also complicate the 'specificities of labor in globalization.'





Wishing Well:

'Wishing Well' project is a meditation on the 'Politics of Water', 'Water Wars in Developing Economies' and the larger environmental issues of 'Climate Change' as well as issues of 'Globalization'. The installation consists of Corrugated cardboard boxes with 'Coca-Cola' logo screen printed in world languages resembling vintage Coca-Cola packaging forming an allusion to a village well in combination with the wooden structure and aluminum hardware.

Inside the well, there is a projection playing out myself dressed as an oriental magician performing the 'Water of India' magic trick. Popular in the sub-continent the 'Water of India' magic trick can also represent a utopian model that in turn references the issues of water shortage & climate change in the sub-continent as in the trick the magician flaunts a magical container that is emptied repeatedly but the water fills up infinitely.

The site of installation is Atlanta just a few blocks away from the global headquarter of Coca-Cola also adds to the significance of the piece. The viewer participation through peeping into the piece and occasionally throwing a dime adds to the interactive aspect of the work hence the title. The installation has a double-edged effect as many viewers perceive it as a celebration of the 'Coca-Cola' branding & it's global reach as well as the concept of beverage and happiness.

However, the piece also references the deeper issues of the geopolitics of water and economic globalization & its effects on communities.

How to make invisible garments:

'How to make invisible garments' was a project created during my residency at the Elizabeth Foundation for the Arts, New York. In 'How to make Invisible garments' I attempted to build 'Utopian' models in the context of displacement of the working class due to socio-economic forces. I appropriated vintage British illustrated cutting guides in the paintings, to make utopian instructional diagrams for garment making. The pattern cutting and sewing guides allude to the process and physical labor behind the garment construction.

The measurement and shapes of the parts are cartographic in nature as they reference a fragmented mapping of the body. The visual culture of consumer garment advertising is also manipulated through the works. The popular advertising of garment brands features fashion models sporting the marketed garments, in order to heighten these objects as the most desirable. Through sensual posturing and implied narratives of desire, the attention of the consumers are grabbed. I used the figures as cartographic elements in the work. The typographic fragments of the advertising visuals have been abstracted.

'Nakshi Katha' is a traditional textile made by working class rural communities in Bangladesh and India from used garments. The decorative elements and motifs in these textiles represent scenes of prosperity. The tales of love and nature – in a sense a map of a utopian world full of prosperity and happiness. My use of design elements from this traditional textile heightens the tension, in contrast to the modern advertising imagery. Materials collected from the New York garment district are directly used in the mixed media works.

I purchased Fabrics produced in the garment district, from some of the remaining stores that are still struggling to fuel the dying garment manufacturing system. The materiality of the fabrics directly refers to a production process that links the present with the glorious past as components of the garment construction process in New York. In the pictorial space, these fabrics have been used as cartographic elements alluding to geographic markers such as dots, grids, and lines. The allegorical narrative of 'the king and the invisible garment' has been recontextualized with the intentionally complex global garment trade.

As discussed, my body of work is very dynamic and often pursue diverse ideas and processes. However, this has been beneficial for me as my different projects complement & inform each other as well. Working on multiple projects simultaneously helps as whenever I get stuck in one area, I can draw from the other strategies. Formal and art historical elements from South-Asian and Ethnic sources come in my language naturally.

## Exhibition Review

## Glancing at the Possibilities and Limitations - CIMA Awards Show 2022

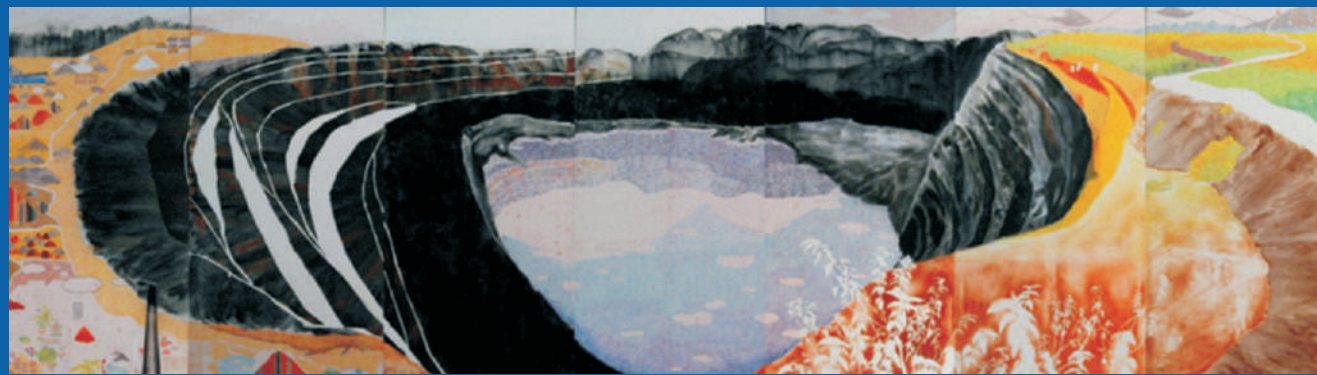


Sabyasachi Mullick

The event that has occupied the centre of attention of most art enthusiasts, professionals, and artists in less than a decade is no doubt the CIMA awards show. Held in every two years since 2015 the show has become one of the most prestigious and largest platforms for young and emergent artists from across the country. This year CIMA brought the much anticipated fourth edition of the show in two venues, CIMA gallery Kolkata and an abandoned cinema hall, namely Gem Cinema in central Kolkata. The venues together showcased over 180 works. Though given their pioneering role in bringing international and Indian contemporary art to the city, the gallery requires little introduction, the other venue, Gem Cinema calls for a special mention. The abandoned hall which once used to present cheesy Hindi films to the town-folks has been given a new meaning through a radical shift in purpose. The site, in stark contrast to conventional white-cube, along with all the scars of time and neglect carries an air of the haunting. Mr. Manas Acharya's intelligent curatorial design has optimally made use of every nook and corner of the ramshackle building for the pieces of art on display. However, many of the roughly textured works have lost their poignancy to some extent against the equally textured worn out surfaces of the building. An immaculate white space would probably have done better justice to them in providing the required contrast. The often melodramatic up facing lights too have been a problem for a number of pieces.

Suman Chanda's top award winning gigantic painting *Black Grave 2* seems to have replaced the screen of cinema with an allegorical scene of coal mining map. But the seven-piece mixed media work looks weak in execution and forced in juxtaposition of imaginary elements. Second runner up Sonal Varshneya's etching *Kissa Goi* is a cluster of small frames loaded as much with skill and indigenous surrealist idiom as clichéd imagery and platitudinous figuration. Sayantan Samanta's sculptural installation *Concrete Dinner* deserves the award that it received. The meticulously casted tables, chairs, crockery, and edible items in bare concrete seem to attenuate not only the sense of alienated urbanization but speak of the petrification of human emotions through the tension between indifference and ravenous materialistic appetite. A great many artists have enriched the exhibition even more than the award winners. Sharmistha Bose has shown the courage to present nothing more than an amorphous hole in a bare handmade paper. It seems to articulate the intrinsic nature of organic vulnerability, though the work might also allude to the ontology of holes or the metaphysics of vagueness. Srikanta Roy's *Archive of Mortality* is a powerful installation comprising various dead and inorganic elements assembled against real living grass. The work succeeds to capture the mystery of the event called death, and the brut materiality that constitutes the ultimate fate everything mortal. Owanka Bhattacharjee's spherical ceramic piece *Wholeness* makes the viewer wonder whether there exists any such thing as wholeness in the universe and if it does then why we can't





Suman Chanda's Black Grave-2



Shivi Yadav's Untitled

Srikanta Roy's Archive of Death

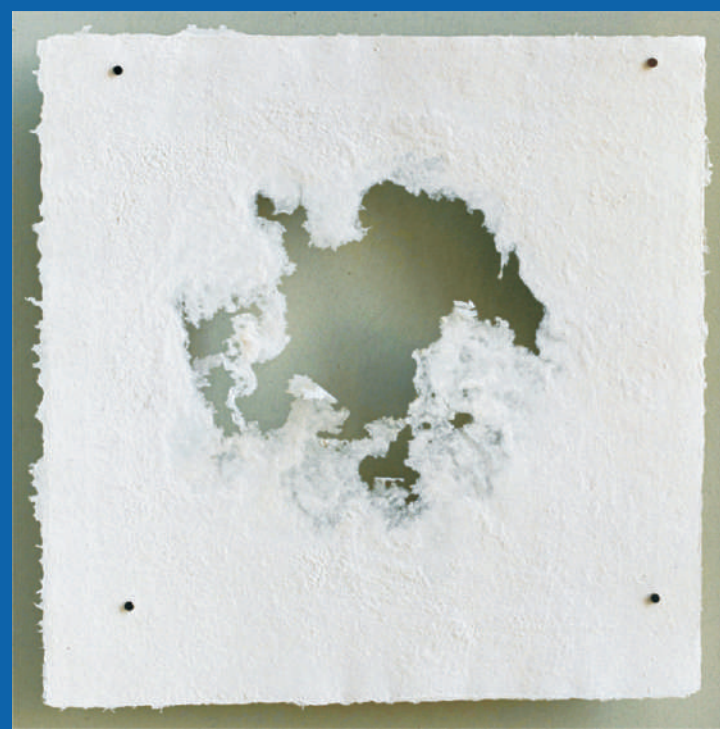


Mahesh Viswakarma's Identity





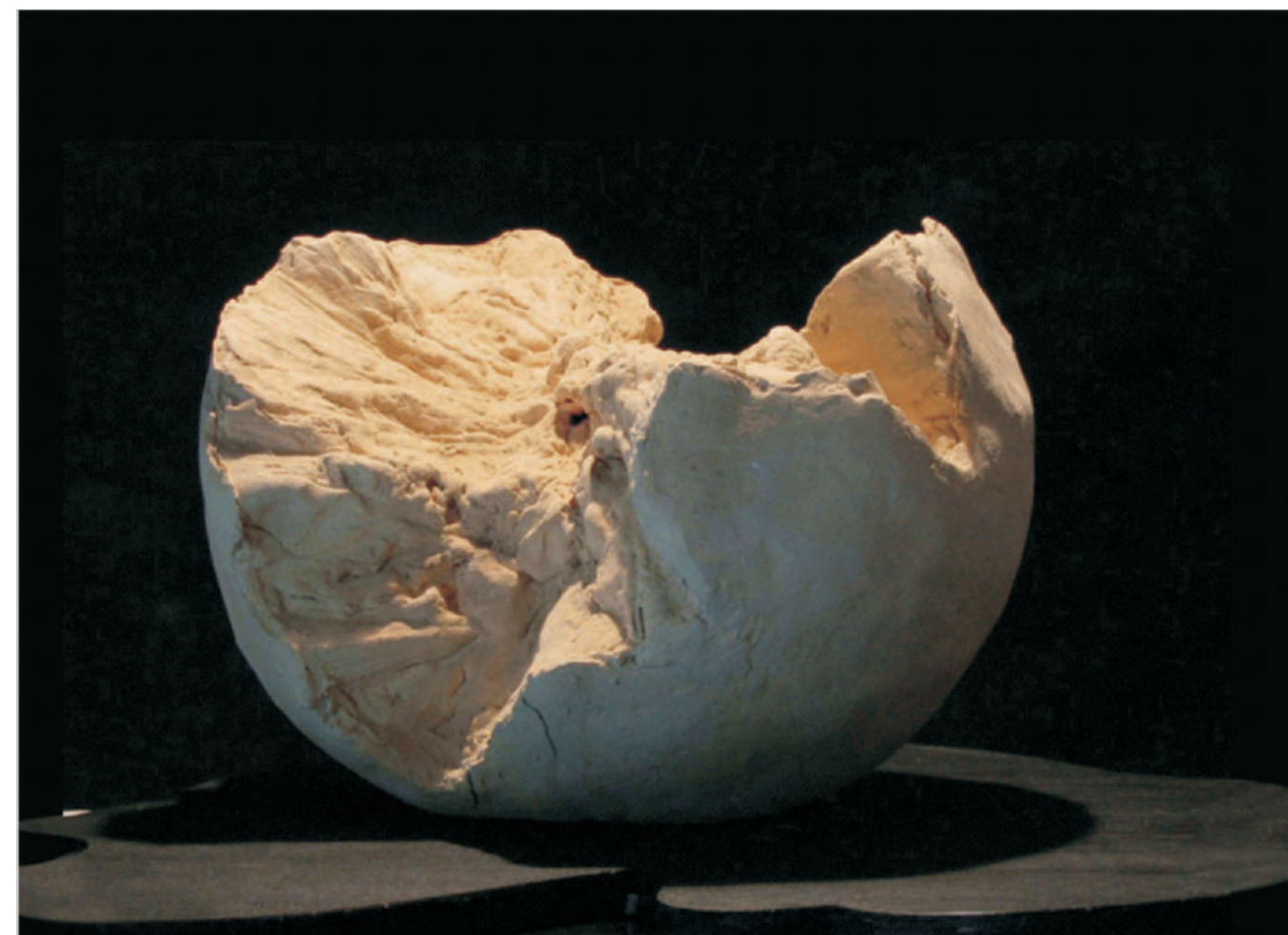
Chandratap Panjre's element of villag-IV



Sharmistha Bose's Hole



Preksha Tater's Mastitis



Wanka Bhattacharjee's Wholeness



# 'Short-lived'

Artists Residency Siliguri (W.B.)

BIG I ART FOUNDATION SILIGURI

Big I Art Foundation Siliguri beside so many other activities to promote Art and Cultural in Siliguri has initiated an Artist Residency program. The program that started in December, 2021 has hosted invited guests from through Bengal as of yet and has made our very own Siliguri a destination for Art tourism in the heart of Bengal. The artists who have participated in the residency have different genre and medium on different style. The foundation has taken the initiative to provide all the materials required by the artists to express themselves during their stay. It is our pleasure as residents of Siliguri that such an initiative has been taken in our hometown making Siliguri as a destination for Art Tourism. The artist participating in the residency are selected by the foundation needs to have either of the three qualities skill, qualification or experienced and strong philosophical view point. Big I Art Foundation is on a mission to strive and retrieve art and creativity and the residency is just one in our journey of wiles.



comprehend it through our senses. In Souvik Das's earthenware Quarantine-2 we see a cracked house standing on four iron nails. It is one of the very few pieces that have been able to transpose the experience of isolation and ordeal from the personal plane to the universal. Mahesh Viswakarma has curved a thumb impression on coal in his piece *Identity*. Despite being fairly small in scale the work strikes the viewer with a sense of enormity while referring to the identity of the human race left in the traces of carbon emission, perhaps after its extinction. Shivi Yadav's untitled sculpture reminisces some unidentified internal organ which engages the viewer in the aesthetic play of the repulsive. Sourav Shee's mixed media painting *Last Night Barking Dog with a Piano* hits the perfect balance between mystical romanticism and the harshness of mundane reality. Yashbant Singh's large monochromatic mixed media painting *Found Body in Landscape* reverberates with poetic mood under the shadow of death. Khandakar Ohida's video work *Observation* beautifully brings out abstraction in the essentially representational medium of video photography. Chandra Panjre's abstract kantha-work *Element of Villag-IV* excels in composition, brilliance of harmonized colours, and handling of material. Preksha Tater's tiny installation *Mastitis* made of epoxy clay, feather and bell jar deserves a special mention. The figure enclosed in the jar encapsulates a wide range of representations of women in art starting from the prehistoric *Willendorf Venus* to the *Dancing Girl* of Harappa to the *Crouching Venus* of the Romans or *The Winged Victory of Samothrace*; yet the pair of feathers placed like wings adds something inexplicable to the works. These were only some of the most notable pieces of art the exhibition had to feature.

CIMA award show has become an opportunity not only for the art-school degree holders but the ones having no such background as well. Beside providing the largest platform to exhibit art, the monetary value of the bunch of its awards has been much of a help for aspiring artists. The show this year has concentrated on experimentation with materials more than its previous editions. But that approach to materials has consequently weighed heavy on thematic understanding and conceptual depth in many instances. As far as the artists are concerned two central themes, namely environmental crises and the current Covid-19 phenomenon, have preoccupied the concern of the majority. Needless to say both issues are serious enough to influence art while art too cannot disengage itself from its social and historical context; but reducing the context into a skin-deep fashionable content is a dangerous trend. Like all other collective exhibitions in recent times, here too most of the participants appear to have been more interested in trendy art-making than rigorously purifying their thoughts and emotions to achieve the expression of a broader vision after carrying out a sincere examination of the situation. Most content themselves with following a trend set by some and imitating one another. It should be remembered that art, like philosophy, ultimately aims at questioning and revealing the very nature of truth regardless of the artist's starting point, be it Covid-19 or environmental degeneration. Art is meant to transcend the particular rather than being its beast of burden.



International Visual Artist

Marseille (France)

# Sourav Chatterjee

Sourav Chatterjee is an Indian painter born in 1970 in Kolkata. He has lived and worked in Marseille since 2017. After studying at The School of Fine Arts in Kolkata, Sourav Chatterjee engages in a painting that is resolutely out of the current trends, an introspective work that relentlessly questions the condition of man in today's world. He has exhibited in several galleries in New Delhi and Kolkata. *Genèse*, genesis, is Sourav Chatterjee's second solo exhibition at the gallery Le Cabinet d'Ulysse, after *Elégie*, presented in 2019. Genesis, the story of a birth, of a beginning. The history of the creation of the world, of the appearance of life. The story of a work that gives thought to the contemporary world in which "the paradox of human omnipotence and human weakness comes to a climax" (Edgar Morin, 2021 *Le Monde*) the poetic and melancholy work of Sourav Chatterjee holds up to us the mirror of our own existence. What do we see? solitary, distant, lost, almost absent beings. Ghosts of ourselves? Or allegories of an uncertain future? The painting of Sourav Chatterjee does not provide an answer, it initiates a reflection, an introspection, it positions us in front of ourselves and the society in which we live, it invites us to question ourselves. Beyond that, the artist also seems to reveal to us touches of a secret, far off autobiography, somewhere between India and Europe, like a wound. One work particularly catches our attention, the one representing two young children, from the back, whose presence seems to dissolve slowly into a mineral and pale material. On the formal level, the work of Sourav Chatterjee summons a painting in which the random drawing of the first brushstrokes triggers the "figurative" image that will appear gradually, like a world born from the shapeless, emerging from nothingness. Most often made up of acrylic and pigments on canvas laminated on wood, Sourav's painting more particularly shows in small formats, such as icons, next to a few large formats, as it is the case in the exhibition *Genèse*



Sourav Chatterjee

## In front of us, a paper structure with an evocative form:

Fragments of reinforced concrete constructions. In the background, the remains of a lost civilization. For the "collapsologists", the thesis is clear: the ecosystems are collapsing, the catastrophe has begun for humanity. It will speed up. Can we then make connections between the hypothetical collapse of our current civilization and that of the Roman Empire? By an ephemeral simultaneity between what is represented by the drawing and the place - Roman ruins - the artist Annabel Schenck confronts us through her project with this possibility that the world as it is built today could change and change as the Roman Empire changed. By creating a relation between what is represented by its huge image and the Roman aqueduct in front of which it is installed, this project encourages reflection and puts into perspective the events of History with those of our contemporary era. This work is situated in the continuation of the artist's research around a plastic reflection on current ecological and social disorders, at the heart of an approach that can be described as "visual collapsology", from the name of this new type discourse that imagines and anticipates a coming collapse. His many years spent living and working in India have fueled a questioning of the notion of chaos. Struck by the disorder of the Indian megacities, the starting point of her questions were the states of "disarticulation of the system", the degradation of the urban environment and the life that animates it. In order to make visible the weaknesses of a faltering world, she has exploited the instability of architectural constructions because they are for her the symbol of the growing fragility of the human systems that organize them. Through original engravings and often installed in space, she tries to put man back in front of his responsibilities, without ever moving away from a demanding visual and aesthetic research, which makes her an authentic and committed visual artist. Through printmaking and formal research, his work shows us how art can sublimate such an idea of collapse and the visions that drive it to go beyond what they say.



Curator Kolkata

# Moumita Sarkar



Never having any political threads, my work has always weaved a story of social and personal intimation of being a visual artist & Curator. -Moumita Sarkar

Moumita Sarkar is an exclusively creative and conceptualized painter with more than fourteen years of experience with exhibitions and studio practices. She has an academic background in Masters in Visual Art from Government College of Art and craft, West Bengal with specialization in Printmaking, Bachelors in Fine Arts from Kala Bhavan Santiniketan. She has done shows at Jehangir Art Gallery, Lalit Kala academy at Bhubaneswar and Delhi and attended National camp kala Kumba at Bhubaneswar in 2021. She was born and brought up in West Bengal and currently practising as visual artist and curator at Nippon Gallery. Moumita Sarkar's art always has played a modest character in about living in whole. It did not only render a way to express but also to exemplify the universe revolving in my unuttered thoughts. Not always searching for answers, my works sometimes raise questions too. Getting fascinated and inspired by what Moumita Sarkar visualizes around, her works are amalgamation of reality, expressions, reactions, void thoughts and visions which are then laid consciously onto the canvases. Bold and vibrant colors unfailingly have scoured to express my moods and responses. Moumita Sarkar's expressions and emotions are fluid and art is a vessel, holding them firmly while giving them a unique configuration. In 2021 at The Kolkata New- Next Breed Curated by Moumita Sarkar. As humans evolved from stone to wheel and from wheel to digital browsing. Similar way artists are also exploring the idea from wall to paper and paper to canvas. Today's artists are beyond the canvas, I try to explore artists from city of kolkata and West Bengal I call them next breed, the following are artists' name Tusar Kanti Pradhan, Jaladhar Naskar, Arnab Ghosal, Asif Imran, Arjun Das, Shantinath Patra, Sudeshna Saha, Debjyoti Saha, Somava Dutta, Pushpal Deb, Priyanka Saha, Pathik Sahoo, Subhadip Bhattacharya, Jayosmita De, Souvik Roy, Archisman Roy. Nippon presents 16 Artists, more than 70 Artworks, exploration new ways of artworks. I am sure you will enjoy a phenomenal experience of the new media. Moumita has curated a show call Womenism at Nippon Gallery with 19 artists around the world who participated in the show. It was our pleasure to work with all artists. We appreciate your contribution and artwork. Pooja Kukadiya, Debosmita Samanta, Prachi Sahasrabudhe Aarushi Zarthoshtimanesh, Akshita Monga, Rucha Kulkarni, Malavika Reddy, Devki Modi, Preeti Sethi Rajani Arya, Yamini Mohan, Nidhi Garg, Lajja Shah Nandita Basak, Pallavi Aseri, Dipali Deshpande, Dipa Mahbuba Yasmin, Moumita Das, Spriha Maurya. Art has consistently succeeded in deciphering the internal sentiments, insights for the happenings around and the unspoken thoughts, summing it with classical approaches, makes it pleasing to consider and delightful to acquire. Featuring fourteen virtuosos and artists from different regions of India, the show beholds meritorious skills infused with new ideas and classical modus operandi. Despite the pandemic situations, several Lockdowns and worldwide agony, these artists remain associated with their underlying foundations and commemorated their thoughts on canvases and sheets. The exhibition celebrates their zeal for art and artistic mores, while unveiling their drawings, paintings, compositions and prints.

'Collaborative Art Project (CAP)'

Big I Art Foundation Siliguri  
with A.M Art Multidisciplinary Studio, Kolkata

# 'Long and Short of it'



Curated by : Ayan Mukherjee

An assemblage of thoughts, characters, perspectives and insights along with creating a milieu of various practices of visual art was elemental and an authoritative catalyst behind setting up this Exhibition. The last couple of years have been a stumbling block and bewildering times that our civilization attended to and underwent. People of every hierarchy in our society have encountered their share of complications and undertaken challenges. We have a job in hand now in adapting ourselves with this situation, shielding one and all thus trying to protect the society from this deadly Virus and assuring the durability of our existence.. On a different doctrine and dogma this entire occurrence of the sudden intruding of COVID 19 in our lives and settling down with ease and comfort may have been a bone; a blessing in disguise for human beings and the society as it undoubtedly has compelled us to evaluate, introspect and realize our ways of seeing and defining life along with our philosophical search and outlook towards life, renouncing the discrete threads of inequalities which intensely exists in our Society.. Times such as these advocates re-ignition and reassessment of our conventionalities. It demands a rehabilitation of the demeanour and characters of our practical, social, political and intellectual thought spaces and recommends us to realise and retrospect on various facets of life when interrogating our existence holistically becomes mandatory. As a curator and conceptualizer my mind was intensely integrated to discover the psychology and receptions of visual artists regarding the current circumstances; how they counter and reciprocate but more importantly the kind of dialogue various dialects of practices of different Visual Artists generates with times now. I have been under the spell of working and collaborating with art practitioners of various generations for the least ten years curating exhibitions and art projects throughout India. Just like time and experience propels one to learn and unlearn his or her independent notion and opinion about both their personal and professional lives, I too have my share of journey of the same. While conceptualizing / planning projects my automatic choice of venue had been the popular and metropolitan cities of India as I was naively following the conventional path which I had learnt from the time I had started my journey. This dogmatic biasness in selection of art audience gave birth to a feeling of consistent dissatisfaction and incompleteness in my mind and I was definitely not ready to walk with it.



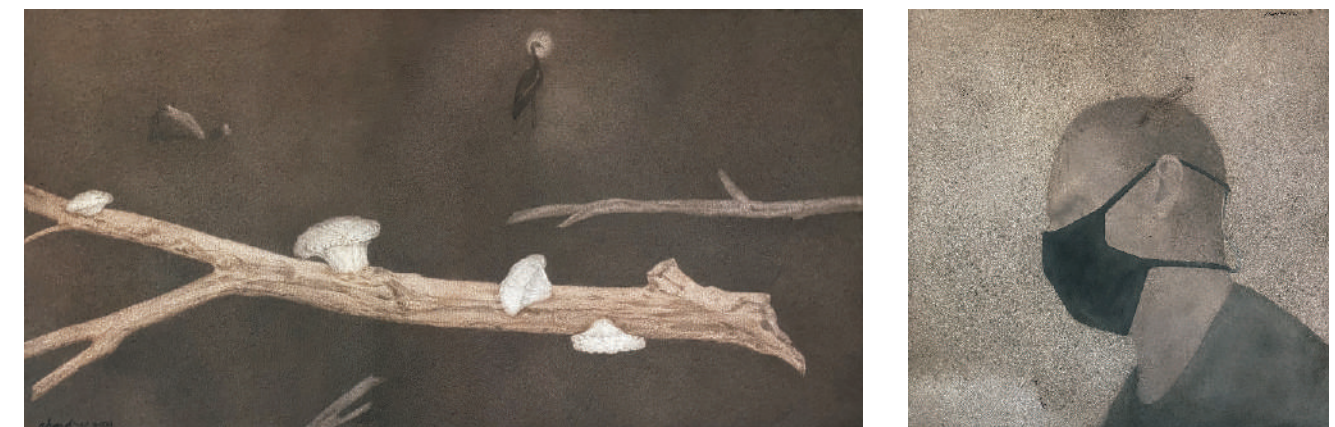


ARINDAM CHATTERJEE

Thus I started making categorical plans to show and curate my projects in subaltern cities in search of an extended audience. I wanted to stretch the boundary of art viewers as I felt it was severely needed for a progressive future. I genuinely believe that we need to involve and engage people with Visual Arts from diversified walk of life negating the creation of a psychologically driven 'Caucasian Chalk Circle' of discrimination in art audience and be more dynamic and open towards making a place in lives of people who may not prevail in their lives as creative pundits. With time visual arts have heedlessly distanced itself from the society of people who could have been persistent art audience. I believe the art practitioners would get an opportunity to engage and create dialogues with a much larger community and I unconditionally wanted to do something about it. Constructing Visual art projects like exhibitions and workshops for people living in the subaltern cities and towns who are outside that 'Caucasian Chalk Circle' we have made with persisting metropolitan snobbery which in turn gives birth to precariously formulated Ego can jolly well be a positive step towards it. It may take time but we would be on the high way towards building an extended visual arts community. In this exhibition which I believe is my first of many such attempts I have selected seven contemporary art practitioners who are involved in adopting visual arts as a vehicle of engagement and narration of their individual mental spaces using diverse mediums of their preferences such as painting, drawings, graphics, multimedia etc and the 'LONG AND SHORT OF IT' is that I was inclined towards creating an ambience of Visual Arts which would hook up and interconnect with each other to visually interpret the times we are living in and the repercussions of the same on our lives through collaboration with visual artists embraced with receptive minds and responsive characters namely ADITYA BASAK, ATIN BASAK, ARINDAM CHATTERJEE, CHHATRAPATI DUTTA, CHANDRA BHATTACHARJEE, JAYASHREE CHAKRAVARTY and SRIKANTA PAUL...



ARINDAM CHATTERJEE



CHANDRA BHATTACHARJEE



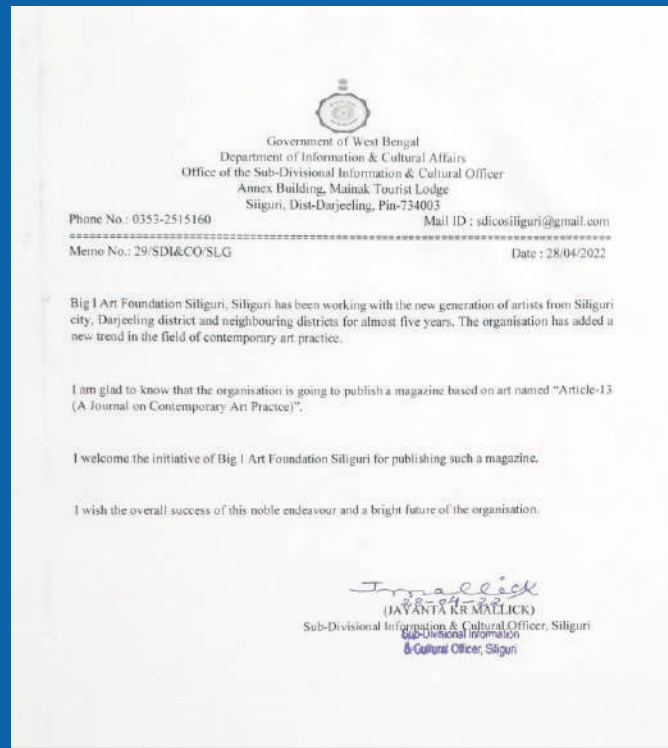
# Gratitude



'BIG I ART FOUNDATION SILIGURI' received best wishes and Compliments from Shri Shrinivas Vyankatrao Patil, I.A.S., Sub Divisional Officer (SDO), Siliguri, Government of West Bengal.



'BIG I ART FOUNDATION SILIGURI' received a well wishing greeting from Shri Jayanta KR.Mallick, Sub divisional information and cultural officer Siliguri, Government of West Bengal, Department of Information and cultural affairs.



The participating artists, Dr Somava Dutta from Assam, Pallavi Saxena and Dibakar Das from Mumbai, Aparajita Gopal from Hyderabad, Sudipta Swarnaker from Bangladesh, Tanushree Das, Arup Roy, Priyanka Sinha, Deepsikha Das, Debjyoti Saha, Priti Shaw, Nupur Mitra, Ipsit Roy, Ishita Dasgupta, Souvik Roy, Aparajita Gopal and Moumita Mosan from West Bengal has adeptly shown their contemplations and validated that whatever may the circumstance be, art can't be disaffiliated from the artist. I am coming with new idea, associated with Big I Art Foundation, siliguri, west Bengal behalf of Nippon Gallery Mumbai. They are announced All India Patron Art Award 2022-2023,so I am looking forward to work with Big I Art Foundation. And planning with an Art camp in Kolkata and Goa.





'All Bengal Patron Art Award 2020-2021'

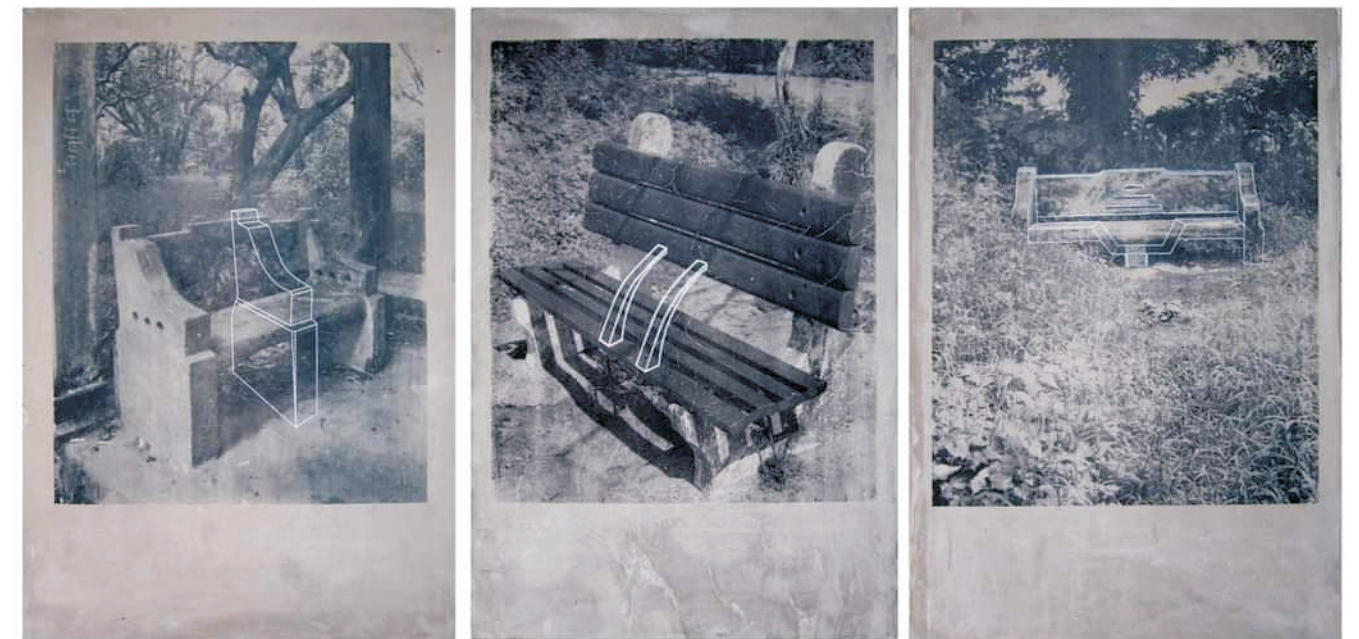
Big I Art Foundation Siliguri  
with A.M Art Multidisciplinary Studio, Kolkata

# Nilanjan Das (Winner)



'In search for a comfort zone' is an ongoing project that focused on gender interaction and intimacy in public domain and I am exploring this idea both through public art projects and studio practice. Therefore I examine public space and various components it composed of, such as social or legal rules, value systems, norms, functionalities, physical structure, even history of a place. Values, norms or rules, Henry Lefebvre, a French Marxist philosopher and sociologist, considered as one of the crucial components of the complex structure called social space. Who determine values and norms or set up the rules? Lefebvre held capitalism accountable for governing the social space, even everyday life by exploiting or bringing in value systems. Indian reality is far removed and complex from the west. Here it is capitalist forces in accordance with traditions, customs, norms of inequality, political institutions, state and religion, determine the value system that affects the formation of social space. Public space is a place to examine those values and social/legal norms that shape and control everyday public life. Public display of affection (PDA) is a political yet heavily contested idea in a society like in India. Most of the Indian cities do not have places for lovers, Couples. Those who do not have a place to go; often use Public Park, garden etc. to spend some intimate moments. PDA in India is just not a performative act to challenge the taboo and stricture of a conservative society; it also comes from the basic desire and unavailability of a place to go. I attended a residency program at 1shanthiroad studio and gallery, Bangalore. Which granted me the opportunity to observe how young people in the city use a public park called Cabbon Park as a place to make art and love. I collected imprints from the marks that couples who visit the place often purposefully or spontaneously leave on the tree trunks, rocks, concrete chairs in the park. These scribbles reveal, individuals, associations or memories of certain public spaces, which may not just be a geographical location for them. As they search for their comfort zone there is always a temporary transformation or shift from public to private. The method I used to collect the imprints from the Cubbon park, Bangalore is mainly direct tracing from the bamboo trunks. But imprints on other surfaces such as concrete can't be traced directly, hence I photographed them and later on transferred these photographs to the cast/found concerts through screen printing and polymer photo etching. Screen printing is one of the crucial medium in my practice as it gives freedom to print on any plane surface and can be used as a brilliant tool for public discourse. While printing photographic images in halftone is also possible. I started rediscovering these public spaces and closely observed the spatial structure, benches, architectures and collected scribbles, architectural design etc and try to collaborate with the couples and local stakeholders and further, reimagine these spaces both through studio practice and public art projects. Each of these spaces has specific typology that permits and shapes a typology of behaviour and space is in turn shaped

by these behaviours and allow or disallow specific gendered interactions. My recent projects at North Kolkata ghats (river bank) with collaboration to Khoj is the outcome of the above statement, where I tried to initiate a collaborative conversation to develop rules of occupying the ghats for both couples who visit the ghat to spend some intimate moments and the people who live in the settlements along the river. While my present project is also focused on the reimaging of Public Spaces. With this growing pandemic when social distancing or better to mention it as Physical distancing is the only key, the question comes forth how these spaces claim to be redundant in future. The present scenario edifying new codes of social behavior, legitimacy and our relationship towards the public sphere, a paradigm shift that leads us to a new way of physical behavior and movement in public space. In this context, I want to look at the public spaces, such as public parks which host pockets and corners of sub-places for couples looking for privacy, as - how it was in terms of codes of behavior related to spatial structure, further reimagine and redesign these existing structure "which are giving way to a radical restructuring of how bodies exist in public space and can access intimacy."



In search for a comfort zone | Screenprint on concrete | 19 x 13 x 1 | 2020



Gratitude



**Sri Jayanta Moulik**

President Governing body of Surya Sen Mahavidyalaya,  
Siliguri.

'The aim of art is not to represent the outward appearance, but their inward significance.' These words of Aristotle holds so much truth in what Big I Art Foundation is contributing to the world of Aesthetics and Art in North Bengal. It is indeed amazing to see the way your art organization is encouraging artists art and artisans and bringing them under one platform, organizing seminars, exhibitions and workshops. The awareness created by your efforts indeed needs applaud and appreciation. I wish you all the best for your upcoming creative endeavours.

Warm regards.

*Jayanta Moulik*

Sri Jayanta Moulik,  
President Governing body  
of Surya Sen Mahavidyalaya,  
Siliguri.

Gratitude



**Sri Pradip Agarwal**

Vice Chairman, North Bengal Zonal Council  
CII (Confederation of Indian Industry)

Warm greetings  
and best Wishes for  
BIG I ART FOUNDATION SILIGURI  
initiatives.



## Gratitude

Rtn Rabindra Jain  
 Mg. Partner  
 VARNI BUILDERS



Dear,  
 Mr. Dipayaan Ghosh  
 "Art speaks what words are unable to see."

These words find a striking example in what BIG I ART FOUNDATION Siliguri is contributing to the world of art in North Bengal. I am overwhelmed to see the way your organization is encouraging art, artists and artefacts on a much larger platform than ever before. The awareness created through your efforts have brought together many old and new names in the contemporary art scene on one platform. It is heartening to observe the impact created by your online and offline seminars, exhibitions and workshops. The art and culture scene in Siliguri and surrounding regions will undoubtedly grow from strength to strength with these endeavors. I thank you for considering me as a member of the Honorary Patron Committee. I humbly accept the offer and assure you of my support in whatever manner possible.

I take this opportunity to wish you the very best in all your forthcoming and future projects. May BIG I FOUNDATION Siliguri keep presenting art and art forms in a way that draws out their inner significance.

Thanking you,

*Ravindra Jain*

Rtn Ravindra Jain,  
 Mg. Partner  
 VARNI BUILDERS

## Gratitude

Shri Prabir Seal  
 Eminent Personality,  
 Philanthropist, Writer.



Dear,  
 Mr. Dipayaan Ghosh

North Bengal has not witnessed any major promotion of the artistic genre. It was high time a platform was created to promote contemporary art, literature, and culture of this region. My best wishes to you for this initiative, and for taking this forward.

Thanking you,

*Prabir Seal*

Shri Prabir Seal,  
 Eminent Personality, Philanthropist, Writer.