



# LIVING A DARK NIGHT

Curated by Paula Sengupta  
in collaboration with The Kala Chaupal Trust

*Let us harken back today to the original role of printmaking,  
the most democratic of all art making processes.*

[www.livinginadarknight.in](http://www.livinginadarknight.in)



**Dear viewers, participants and well wishers,**

These last few years we have seen the pandemic wreak havoc in myriad ways.

The first wave of the pandemic got buried in the catastrophe of the lockdown. None of us were certain which was the bigger tragedy - the pandemic or the livelihoods that got devastated in the wake of it's management leaving people and animals unable to fend for themselves.

As an organisation that works towards an arts and cultural ecosystem we were left floundering with the sheer magnitude that an already beleaguered system would need to overcome. In the first wave we did two things - crowdfunding to support 37 artists left marooned during the lockdown, and then we launched a multi-layered documentation with the support of our curator Helen Frederick - newsletters, webinars and an open instagram handle called 'The Environmental Situation Room' to host contextual artworks from across genres of arts and artists.

And then came the brutal second wave. This is when Dr. Paula Sengupta and we spoke on how printmaking should participate in creating a reflection of the time - a virtual and physical archive that could reflect the anguish of humanity and the systemic breakdown of structures we all depend on. By this time digital fatigue had become all consuming and artists needed something purposeful and physical to engage in so they could participate and express their sensitivity to the world around them.

The campaign was planned and launched on 12th May 2021 amidst a raging pandemic. The submission date was extended multiple times due to practical challenges that artists were facing - access to paper, tools, printing facilities. We have finally been able to sift through works with Paula at the helm to create a story telling narrative.

This exhibition is now available on a dedicated portal [www.livinginadarknight.in](http://www.livinginadarknight.in) to honour a time where humanity rose to the occasion despite a larger structural collapse. The physical works from this collection will be available as folios for purchase by keen collectors and the funds collected will then be placed at the disposal of young printmakers for support in their practices.

We remain ever grateful to artists, art educators and art students in India and globally who strove to submit their works despite many constraints, and to a supportive team made up of Dr. Paula Sengupta, Helen Frederick, Nilanjan Das, Avni Bansal and students of O.P. Jindal University. Without their hard work and perseverance this project would not be possible.

We hope you enjoy the exhibition in the spirit of collective sharing and healing as it was envisioned.

**Leenika Jacob**

**Managing Trustee for The Kala Chaupal Trust**

**[www.kalachaupal.org](http://www.kalachaupal.org)**



[www.livinginadarknight.in](http://www.livinginadarknight.in)



“The private confiding disclosing character of a print makes it especially appropriate to shadowed and urgent subjects. Strong black and white marks, whether in shaped abstraction or with figures in cross-hatching of a relief print, provide movement and empathy for subjects of social misery and calls for justice. Considering the medium lends itself well to depicting public events with personal interpretation, the many prints in this exhibition draw their inspiration from themes related to the dramatic suffering of personal and communal loss.

A surprising bit of information about the origin of printing itself, came to me while researching relief printing in particular. The idea of printing was set in a brand by which shepherds branded their horses or cows. From that relief in the flesh, fast forward to today, when relief printing has become popular across so many cultures as it presents an opportunity to make a print without heavy duty equipment. It can communicate social and political ideas rather immediately. Posters and broadsides with political messages, billboards, and large-scale relief printed images glued and mounted to buildings act as protagonists across the world. Thus “branding” has moved on to become a much more democratic print concept, an actualized outcry emblazoned often in the economy of black and white. Herein lies our LIVING A DARK NIGHT, a world-wide call for artists to contribute expressions in relief printed images drawn from the pandemic disasters.

*May these expressions reveal the torment of lives disrupted  
and a world struggling to find a new dawn.”*

**Helen Frederick**

**Organizational Curator for the Kala Chaupal**







The Covid-19 pandemic first arrived at India's doorstep in January 2020, with the country going into a sudden, unplanned and draconian lockdown by 25 March the same year. Amongst other disasters, in the blazing summer of 2020, the country witnessed the exodus of millions who form the backbone of the nation's economy, making journeys of the scale that India had not seen since her borders were drawn. Journeys to find shelter and escape starvation, away from the big cities that shunned so many overnight.

On 10 June, India's recoveries exceeded active cases. Daily cases peaked mid-September with over 90,000 cases reported per day, dropping to below 15,000 in January 2021. The country grew complacent, imagining that India had beaten Covid. Governments turned their attentions from managing the pandemic to winning elections and hosting mammoth religious congregations, throwing caution to the winds.

Even as the first rays of the sun shone dimly through the dark, a black night descended in the spring of 2021. While some made hay, a dreaded, unbridled beast unleashed its fury on an unsuspecting people. With unspeakable stealth, the beast gained ground, now striking young and old alike. Its victims gasped for breath, thirsting for the very air that every living creature on this planet is entitled to breathe. And when they gasped no more, their pyres burnt on sidewalks, in parking lots, and in crematoriums where flames did not die down in weeks. Even in death, there was no dignity. The night only got darker ... dawn never broke.

And through this, there were those that provided succour to the suffering ... medical facilities, of course, but also places of worship, citadels of education, civic buildings, and citizens. All struggling to rise to the occasion and help India heal.

Living a Dark Night was born in the wake of the deadly second wave of the pandemic. We sent out a call to students, fellow educators and artists to rise and raise their voices, harkening back to the original role of Printmaking, the most democratic of all art-making processes. Since the 18th century, European artists such as William Hogarth, Francisco Goya, Honore Daumier, William Blake, and later the German Expressionists invoked the medium of printmaking to register human anguish. Similar histories exist in the backdrop of the Chinese Communist Revolution or in protest movements in Latin America. But I will cite closer to home the inimitable artist quartet Zainul Abedin, Qamrul Hasan, Chittaprosad Bhattacharya and Somnath Hore as our points of reference. This quartet, realising the potential of printmaking as a medium for the masses, fiercely used the burin and the bully to depict the wounds of Hungry Bengal and arouse the patriotic fervour of an enslaved people. Agitating against the British 'scorched earth' policy implemented in the Chittagong countryside during the Second World War, these artists moved from village to village as volunteer workers, sharing the suffering and poverty of famine-stricken Bengal. Led by Chittaprosad, printmaking assumed a new role as an instrument of protest.

For twenty months now, India is living a dark night, from which we are yet to awake. It would not be incorrect to say that the anguish that India is suffering today has not been seen since the Bengal Famine of 1943 or the Partition of 1947. Along with every other sector, artists too have suffered an existential crisis, with avenues and livelihoods wearing thin with every passing day.

As creators, Living a Dark Night invited artists to come together to hear this anguish and register it for posterity, lest history forgets. The works in this initiative encapsulate a time of despair and anxiety, when artists withdrew into the studio as the only space of refuge. Executed in a space of isolation, these prints look from deep within to the spectre without ... but also from darkness to light.

Artists responded in large numbers, some expressing solidarity even from overseas. Submission deadlines were extended many times, with artists facing paucity of materials, lack of mobility, erratic courier schedules, all brought on by interminable lockdowns, yet keen to join hands with us. Even as we prepare to launch the initiative virtually, prints continuing to trickle in.

Living a Dark Night is about the power of the print, the bare brutality of black against white referenced again and again by artists since time immemorial, about standing together as only printmakers can, about returning printmaking to its original democratic role. Even as we in India await a possible third wave, Living a Dark Night stands as a stark reminder of our folly.

## Dr. Paula Sengupta

Curator for Living a Dark Night

Dr. Paula Sengupta is an artist, academic, curator, and art writer. She is Professor at the Department of Graphics-Printmaking at the Faculty of Visual Arts, Rabindra Bharati University, Kolkata. She is author of *The Printed Picture: Four Centuries of Indian Printmaking* published by the Delhi Art Gallery, New Delhi in 2012 and *Foreign & Indigenous Influences in Indian Printmaking* published by LAP Lambert Academic Publishing, Saarbrücken, Germany in 2013.



# THE ONSLAUGHT

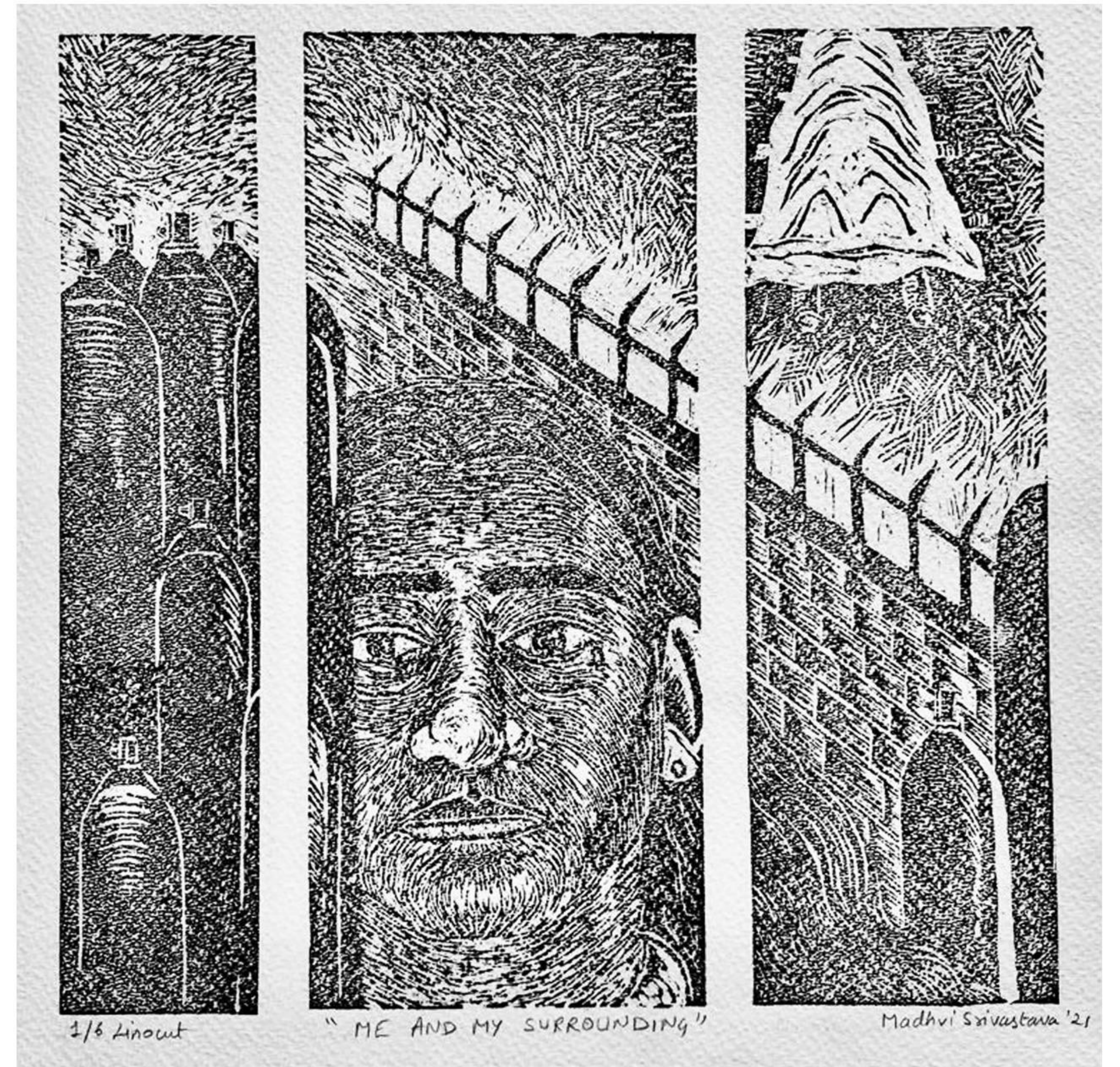
In the spring of 2021, a black night descended on India. A dreaded, unbridled beast unleashed its fury on an unsuspecting people. With unspeakable stealth, the beast gained ground, striking young and old alike. Its victims gasped for breath, thirsting for the very air that every living creature on this planet is entitled to breathe. Not a home, not a family remained untouched.





## Madhavi Srivastava

As an art student, we have an ability to absorb and manifest our environment through our work. These past two years, India has been living a dark night. This year, its victims gasp for breath. Many of us have lost our beloved ones and were unable to attend their last rites. This situation has ignited me the most. Yes, I have lost people I love and was unable to attend their last ceremony and get closure. I cried, I panicked, but was helpless and could do nothing. Through this work, I just want to show the agony we all have collectively undergone.



'Me and My Surroundings' 12" x 12"





## Shuvra Biswas

Through my art work, I wanted to highlight an unpleasant situation in the country and in the whole world. Every moment people around us are being dragged away by the deadly disease, but we can't do anything. Our health system is like a nightmare for us today, which is a shadow companion with whom we survive in this dark night at every moment.



'Scary Dreams' 12" x 12"





## Nabamita Majumdar

Here I want to show the moment after destruction. I am inspired by THE RUE TRANSNONAIN by Honore Daumier. I want to express the silence as well as the violence of the fight, the fight for survival and the fight with Covid . The human being is now in eternal sleep.



'Violence' 12" x 12"

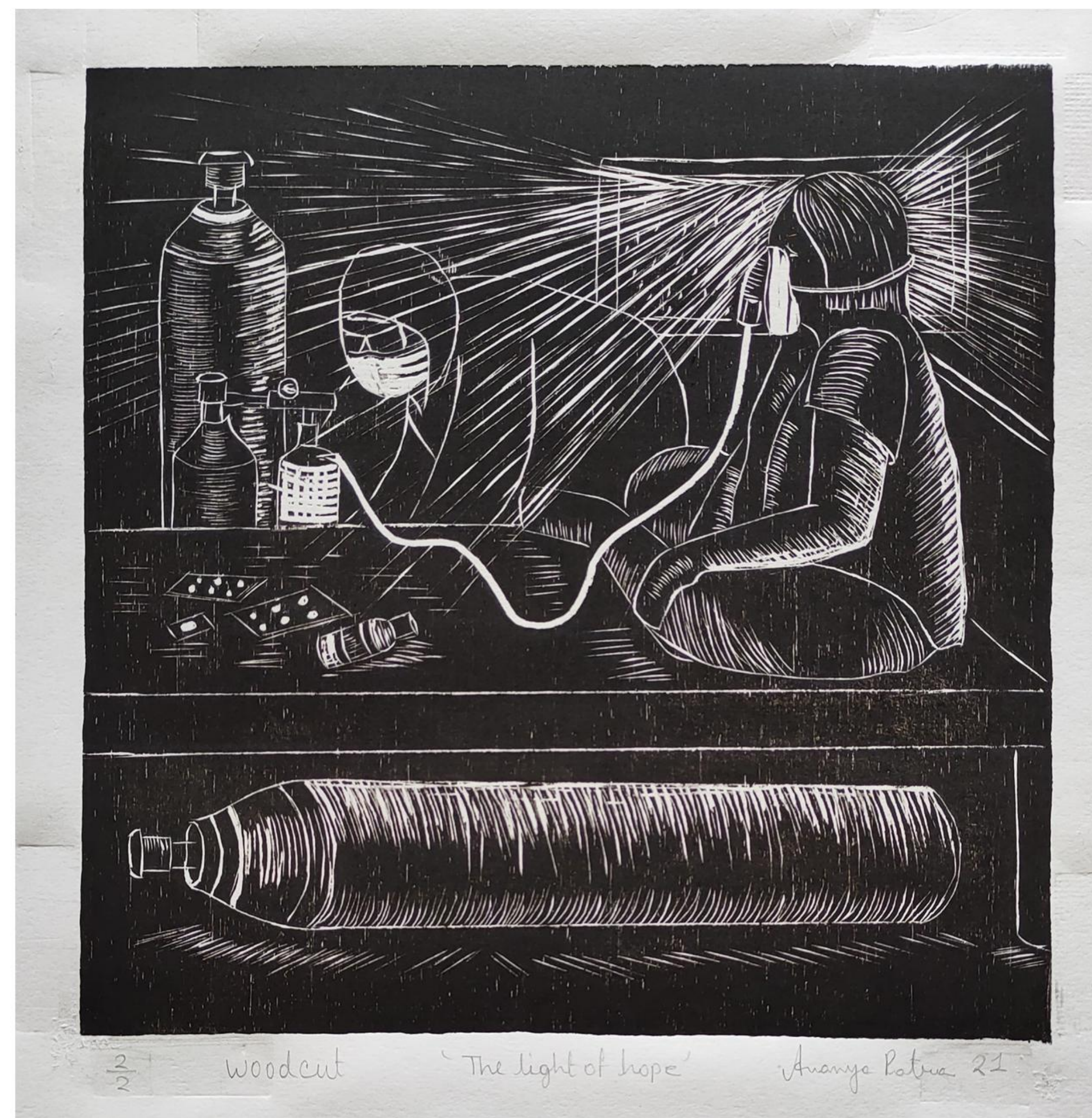




## Ananya Patra

Hopefully through this collaborative exhibition the artist entity will develop and light will be found in the dark life. I participated in this with this hope. I wanted to highlight the hopeful aspect of the current modern medical system through my art. The whole world is looking at medical science at the moment in the midst of this epidemic situation.

I would like to say this at the end - everyone stay well, stay healthy.



'The Light of Hope' 12" x 12"





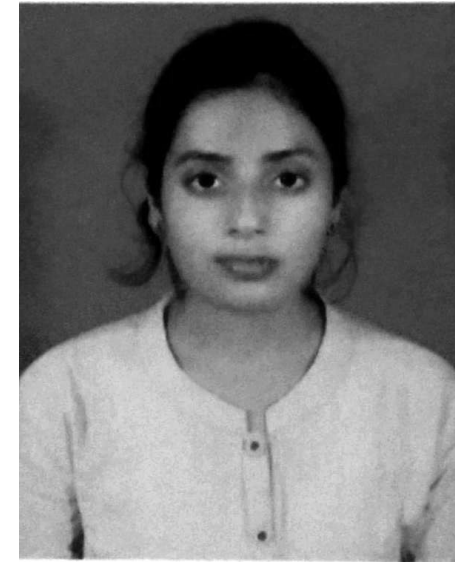
## Soham Chakraborty

The work I produced here portrays the gruesomeness of the horribly repugnant circumstances in the present pandemic-ridden world. The living are threatened under the abhorrent gloom of devastation. We are vexed by an existential incertitude and ambiguity. The vivacity of our daily life is now obstructed by the panic of desolation and demise. This hectic aura that surrounds us highlights not only the instability in society, but also our lack of mental well being. The situation is compounded by fraud politics and mass media. Hence this portrayal of the human race striving to extricate itself from this hostile atmosphere becomes my sole objective.



'The Embrace' 12" x 12"





## Purabi Jana

We continue living in the pandemic situation of 'Covid-19'. This situation can be called as 'living in a dark night ' as these days have been really dark. I lost my father on 7th July 2021 due to the same disease. The theme of my artwork is based on 'Death' after the shortage of oxygen level in the blood.



1/6

'Woodcut'

'Death'

10''X10''

Purabi Jana 2021

'Death' 12'' x 12''





## Sagnik Samanta

As the second wave of Covid was ripping through us, millions suffered and died due to the lack of oxygen cylinders. From the very beginning, it has been a total collapse, a governmental failure to provide us with essential services. Since then, we have been waiting for the sun to shine upon us once more, when this darkness of the bleakest night shall pass. But till then, we must endure; endure it together.



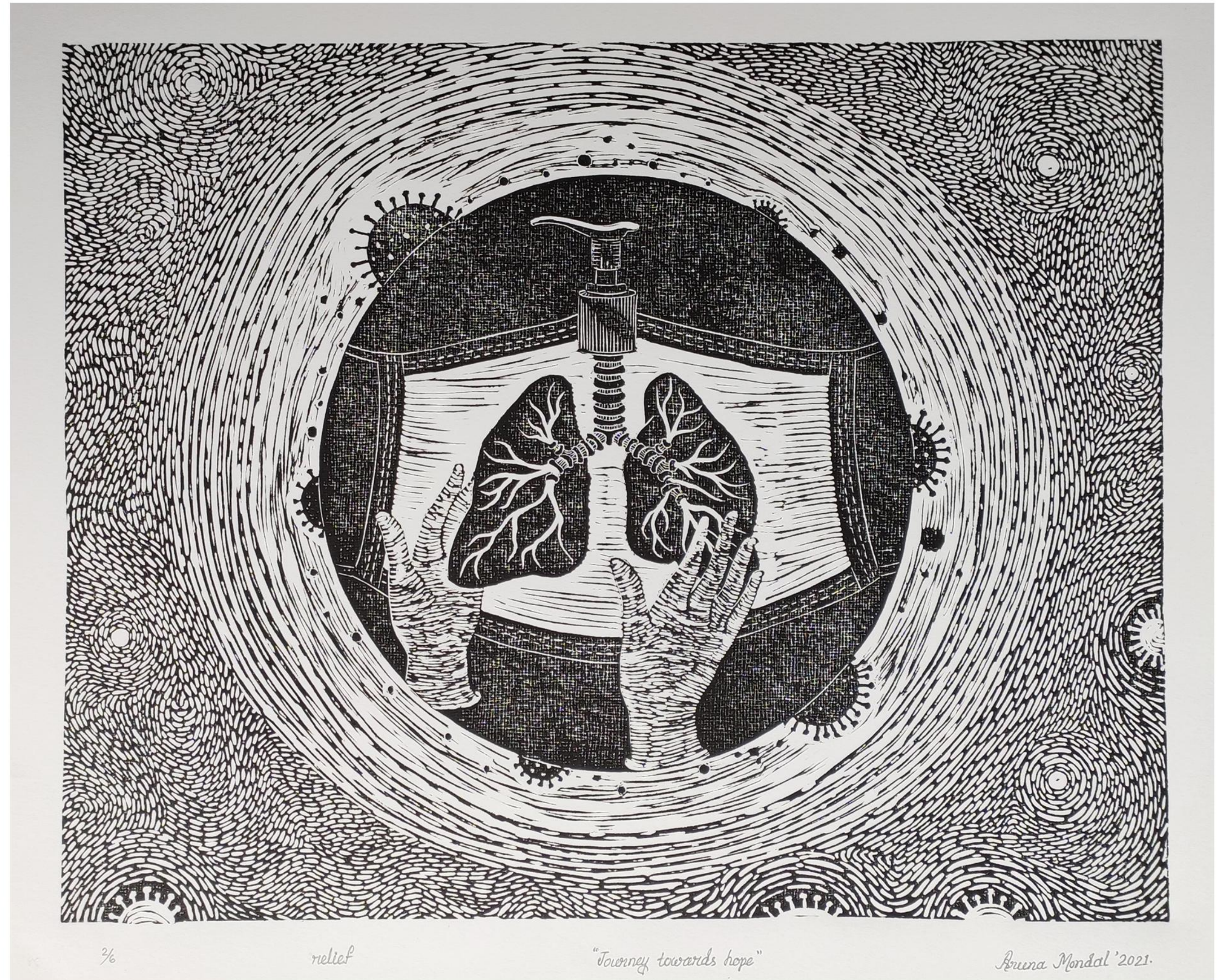
'The Endless Wait' 12" x 12"





## Aruna Mondal

All of a sudden Covid became co-passenger in our lives. We are still trying to figure out how to deal with it at the expense of a few lakh lives. It has forced us to lock ourselves in rooms where life comes to a standstill. We are trying to protect ourselves, especially our lungs with the help of masks, sanitizer, hand gloves and vaccines. Depending on these, we have somehow been able to bring our life back to its old rhythm.



'Journey towards hope' 15" x 12"





## Saibal Karmakar

The name of the print is "Void". Which means zero or empty. I think right now we are really living in a black night. Where all around is constantly empty and the relatives are becoming fewer. Around us we see the black market of oxygen, deaths due to lack of oxygen, the violence of mucormycosis due to medical negligence. We have a complicated life under the domination of Corona. Two mannequins have been used here for this purpose. They are victims of the situation and are a symbol of dumb people. They also have oxygen masks on their faces, and one of them cuts oxygen pipes, which indicates a situation where oxygen is needed but despite the need, unpredictable location of the pipes, use of unavailable sign in the oxygen cylinder, the presence of mucormycosis in the water bottle adjacent to the oxygen cylinder is noticeable. The Coronavirus' tremendous effect on the plot requires a review of the virus' sign in the background of this image. Due to the influence of social media, this news is so predominant in our homes today, so the symbols like social distance, quarantine are present in the social bar. This is a small attempt to break the image into a black and white division to make it look like a weird game.



'Void' 15" x 12"





## Hemavathy Guha

The Covid-19 pandemic which is raging since the beginning of 2020 has really brought a drastic change in our lives and the way we look at things. Man was playing with nature and destroying the fragile balance. This was bound to happen. Nature claimed back its space. In

early 2021, we witnessed a surge in the number of Covid-19 cases in India almost collapsing the medical infrastructure. Many patients were isolated in Covid wards and the only contact they had were the doctors and paramedical staff. The doctors played a crucial role in providing moral support to the patients and their families.

We should not forget it in the years to come.



'Lest we forgot' 15" x 12"





## Khokan Giri

We are going through the current Covid-19 pandemic which is very painful to me. It has taken the lives of many people all over the world, not just those of my loved ones. It has made many lives miserable. We are all emotionally and financially devastated by being under house arrest for so long, as well as many Covid warriors - doctors and nurses who have risked their lives to save the lives of many people. These situations are very grievous for me, so I tried to express them through my art work.



'Pain of Heart' 12" x 15"



# DEATH & SUCCOUR

The dark night engulfed all in its long shadow. When victims gasped no more, their pyres burnt on sidewalks, in parking lots, and in crematoriums where flames did not die down in weeks. Even in death, there was no dignity. The teeming metropolises of India were now citadels of death and decay.

As quarantine became the order of the day, suffering and dying became a solitary act. Yet succour was not shortcoming. Medics, civic workers, social and religious groups, citizens forums, and neighbourhood initiatives rallied forth. All struggling to rise to the occasion and help India heal.





## Jyotsana Mandapaka

My work is about the pain which I myself went through, when I got Covid. The ribcage is about the pain in the chest which would persist all the night. Night is shown as a silhouette of a tree, the tree being also about growth. The pain in the chest and breathlessness was like a dozen cigarettes smoked one after another. But yet there is a hope, the moon is the only light in the dark night. The birds on the ribcage speak about peace which will come back and the pain will leave, not only for me, but also for those millions who suffered across the globe.



'Even the darkest night will end' 12" x 15"





## Mishika Gupta

Trying to seek identity, humans became numbers suddenly. Amidst the fading identities, nature tried to breath. The rest of the 'numbers' could breathe better too. Will this give the rest of us 'numbers', a future to build identities? Or will we be the demons we've always been?



'Pile of Flies' 12" x 12"





## Anubhab Paul

The whole human race today is facing a terrible crisis. The cries of the people around for a little oxygen can be heard. Many fresh souls are being dusted in the blink of an eye. Although poverty, hunger and unemployment have crossed the line, people are fighting hard to get rid of this epidemic. The idea of this work has been formed by thinking about this fierce struggle.

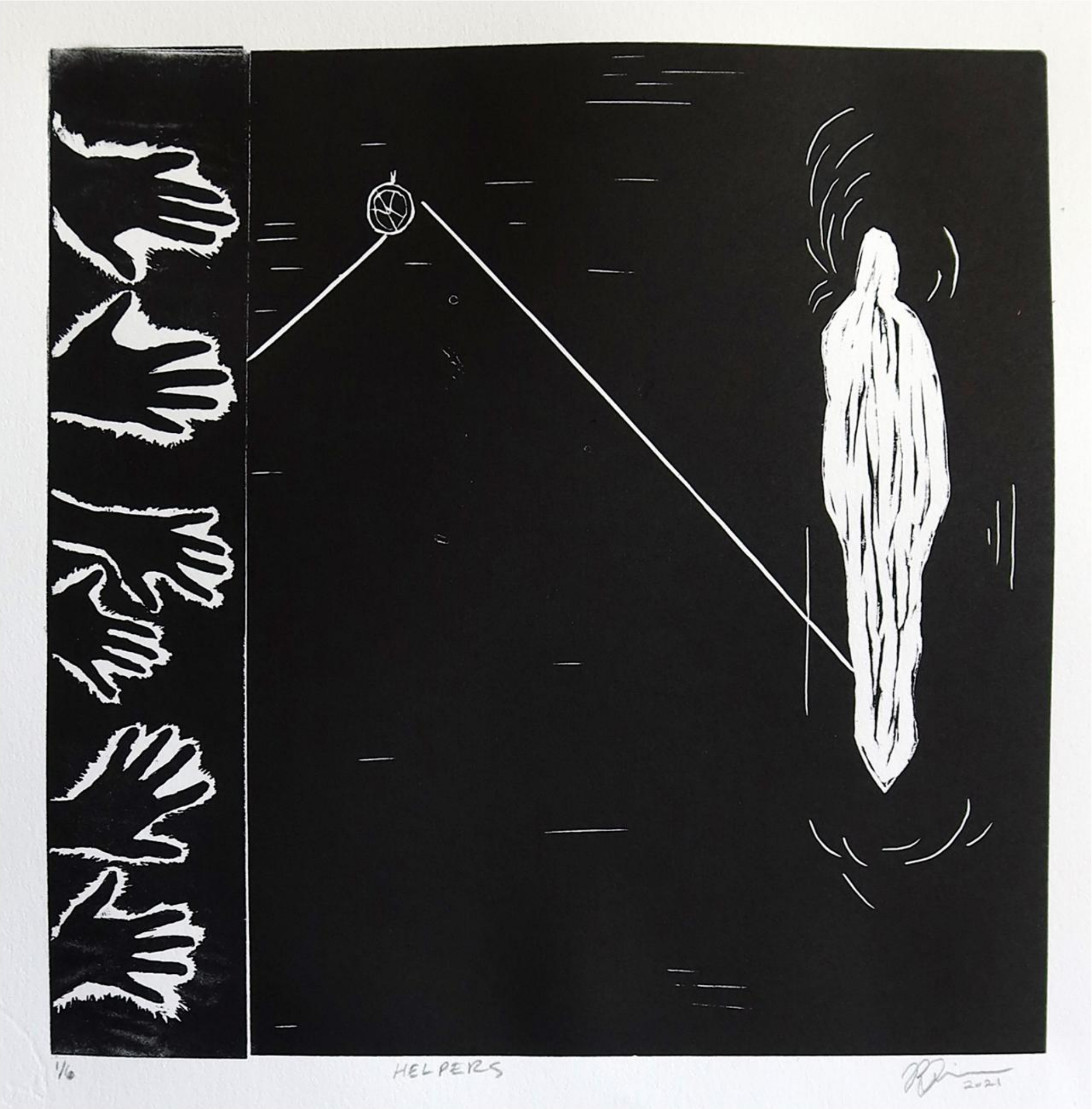


'Victim' 12" x 12"



# Rachel Quinn

There is so much pressure on doctors, nurses and health workers to support life in the eye of this death storm. This collective effort of humanity to save each other has left some exceptional stories and irreplaceable losses.



'Helpers' 12" x 12"





## Anushka Mahapatra

Living through the day in dreadful ways only to come up against the night to realize that this will happen again. And then there is this adjective “Another” that keeps adding to our collective loss and grief. With this print, I am addressing that adjective and at the same time blurring the difference that comes with contrasting nuances of life, like what it is to be alive or dead.



'Another' 12" x 12"





## Ritwika Ganguly

I am interested in the movement of time and the memory it leaves behind. I have been experimenting with drawings, trying to put them in motion, by making the play of natural and artificial light a part of my artistic process. The process, other than materials, includes self-exploration through responses to the current situation, mostly a dream-like existence of reality. My interest in folk music, mysticism and love for travelling, results in a strong yet silent undercurrent in my work.



'Smoke and Flame' 12" x 12"





## Leticia Alvarez

In the field of visual arts, printmaking occupies a unique position as a medium of expression. As my environment changed so did my expression, and a sense of longing and hope started to develop. The print reveals lonely melancholy through its approach and we cannot help but feel empathetic. Historically, graphic art is associated with accessibility and populism. My work instead speaks of a slowness.

Parallely, they are reflections of my everyday surroundings which are being interpreted with the forms, patterns and gestures that I embody in my work. They speak of multiple human relationships, and a autobiographical and cultural reality. My work examines the relationship between art and emotion, and the aesthetic of the two. Woodblock has been my primary choice of medium. The coarse textures and the grains that are characteristic of woodblock help me to bring out Kāruṇya or sorrow in my protagonist. As one cannot grasp the concept of hope without the concept of sorrow. I explore the lines, textures, forms, and work with a muted palette of primarily black and white, and the different shades of gray they produce to create humanistic narratives of people and the spaces they inhabit. I combine the real with the imaginary, and the mundane with the fantastic, providing viewers with an intense view into the way I see and experience life.



'Dark Night, He said it's Time'- 15" x 12"





## Sunil Darji

My effort is to portray the present traumatic situation. Humanity stands shaken. The acts of life witnessed as human are actually superficial. The invisible became the visible demon for humankind. Inner feelings urge one to ask the self whether to “believe it or not ? “



'Believe it or not..?' 15" x 12"



# Anjali Shekhawat

So many souls have escaped from this dark night during the pandemic that the sky has been lit up with veritable explosions of light. We have looked up skywards for help and deliverance from the pandemic and sometimes with pure helplessness while we wait for what is yet to unfold.



'Untitled' 12" x 15"





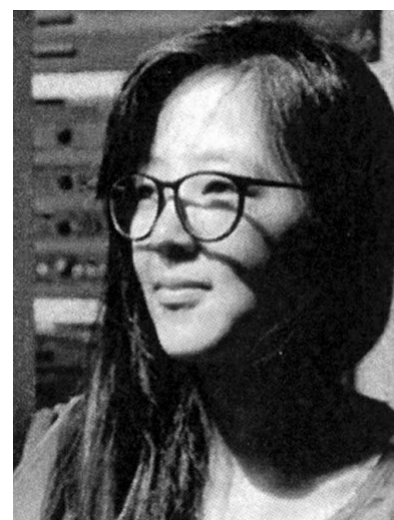
## Silvia Lissa

'Noche Larga' or the 'Long Night' that we shared across the entire world during this pandemic.



'Noche Larga' 15" x 12"





## Purnima Ngangom

Death is like stepping into an unknown realm. In the pandemic we have all dealt with the fear of death and it's reality in losses of near and dear ones. This realisation also brings home the poignancy of how small we are in the larger scheme of life and living. And how easily this house of cards we spend a lifetime building can fall.



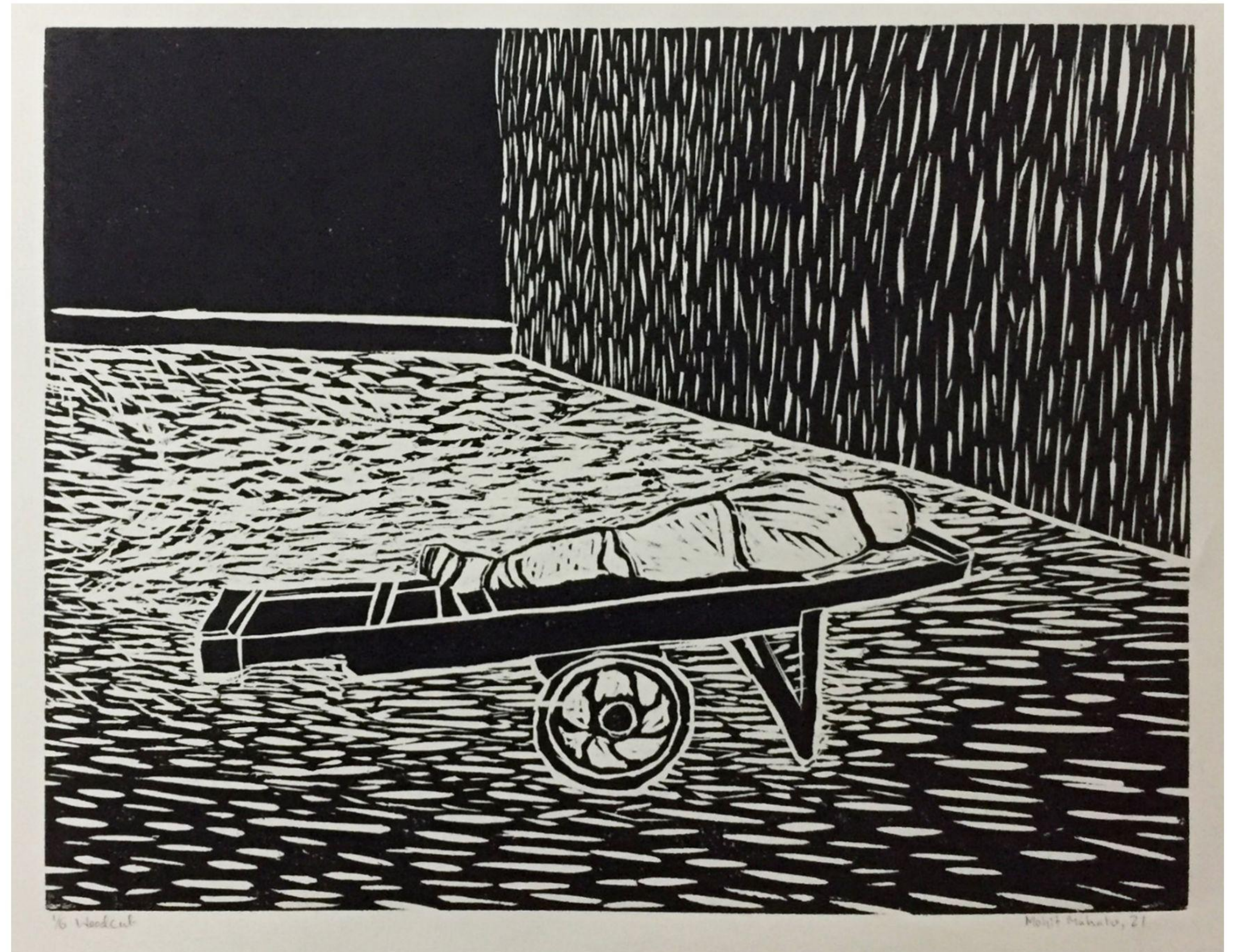
'Unknown -1' 15" x 12"





## Mohit Mahato

The second wave of Covid turned the whole country into a cemetery; no discrimination between the rich and the poor, everyone was helpless, every other person was dying. My ears were buzzing with the sound of ambulances, people rushing to hospitals trying to save their loved ones. Like the pain to my ears was not enough, my social media feed was filled with pleas for oxygen cylinders and hospital beds, that made me cry and question our existence.



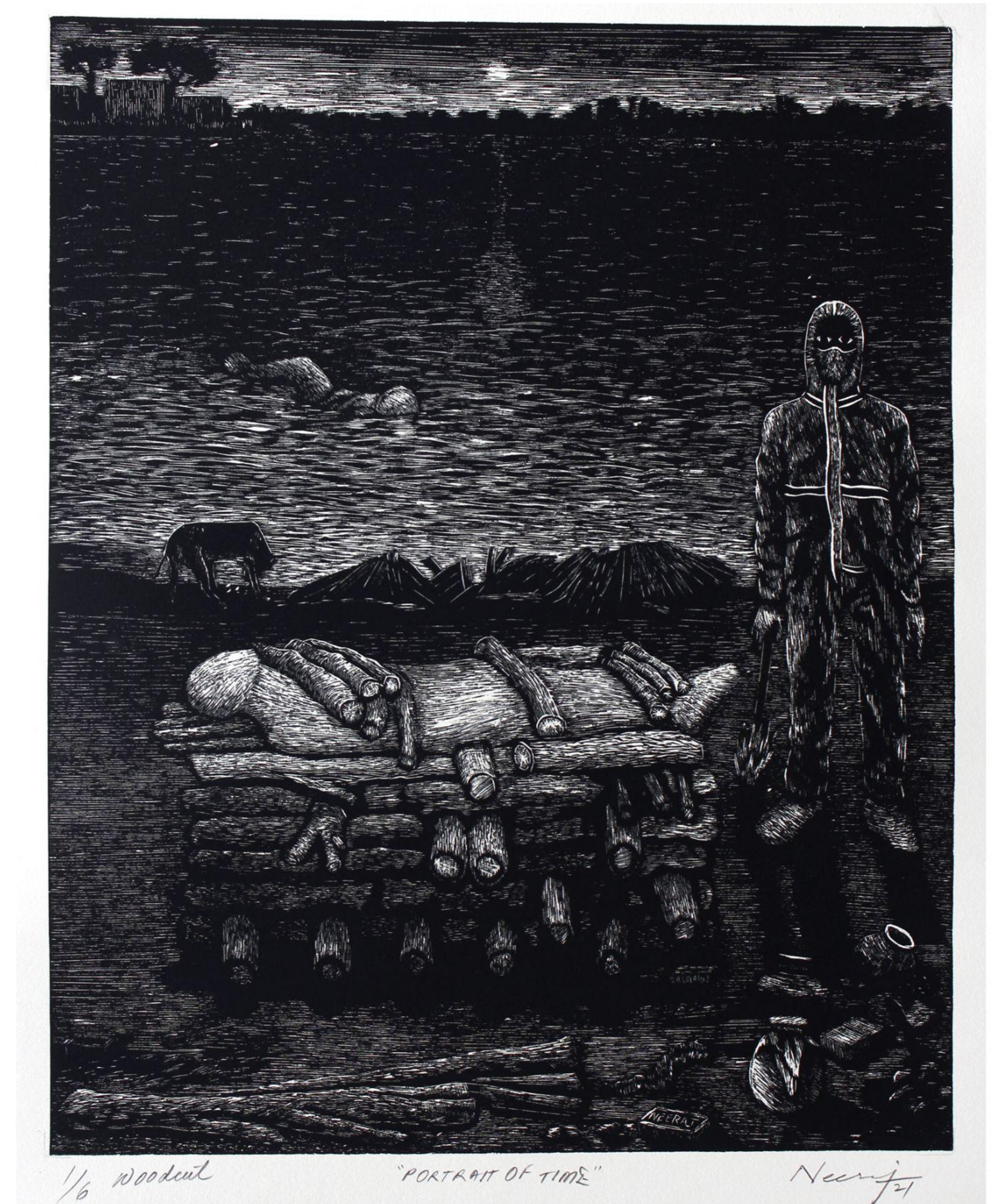
'Atmosphere' 15" x 12"





## Neeraj Singh Kandka

The work reflects the current pandemic crisis continues to leave the most devastating impacts on mankind. The virus changed the whole social structure of society and forced us to live in unwanted psychological fear. The image shown here is of a cremation, which is generally attended by a gathering of people to say a final goodbye. This is now performed by an isolated man in a PPE kit. A floating body on the river in the backdrop is one of the common images seen on news channels and social media, which itself demonstrates the worst conditions of the recent past. The dry eyes of the person wearing the PPE kit are quite confusing filled with fear and satisfaction.



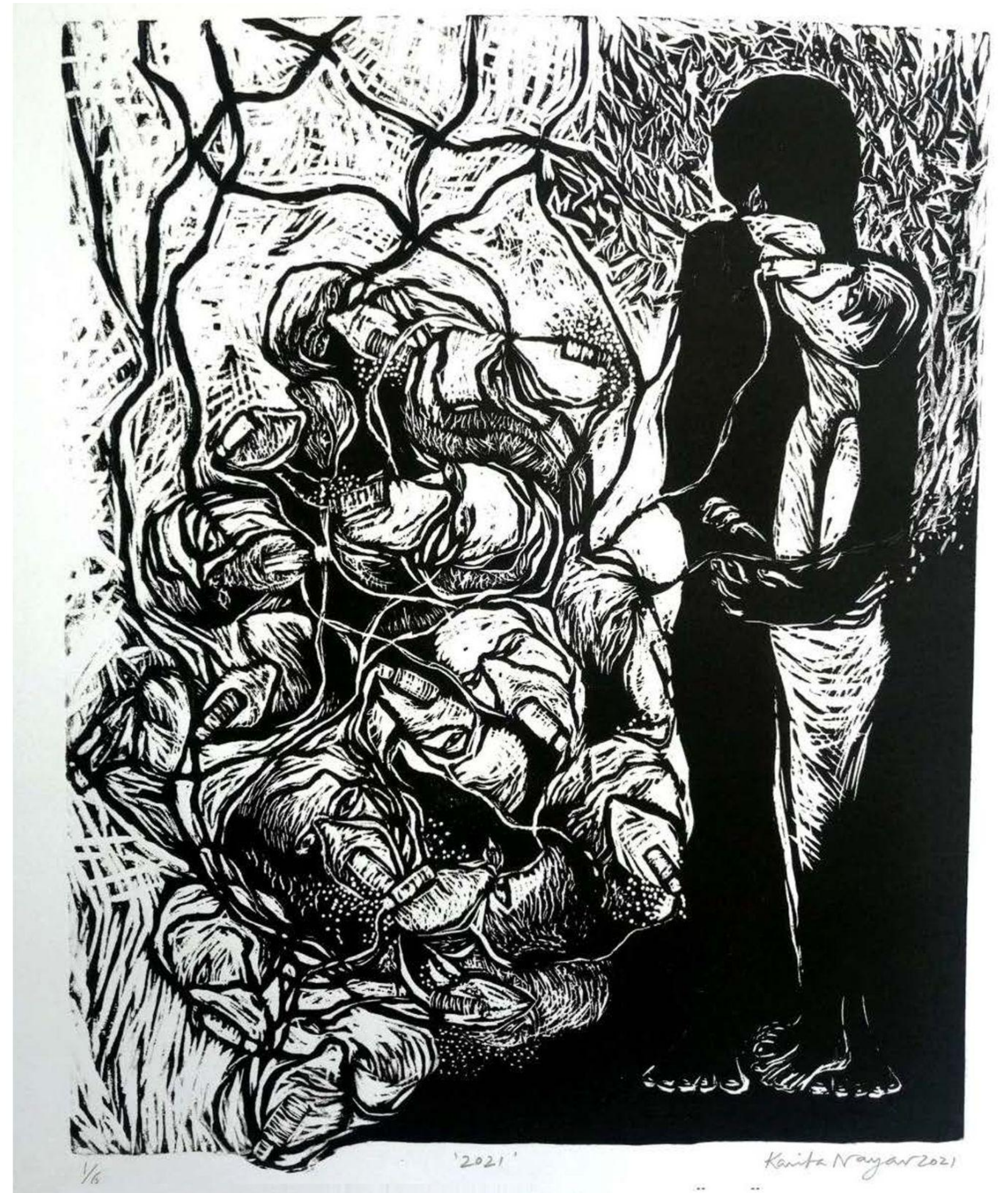
'Portrait of Time' 12" x 15"





## Kavita Nayar

My work is a direct reflection of the difficult moments of breathlessness experienced during the pandemic, especially in 2021. We lived and died almost simultaneously ....



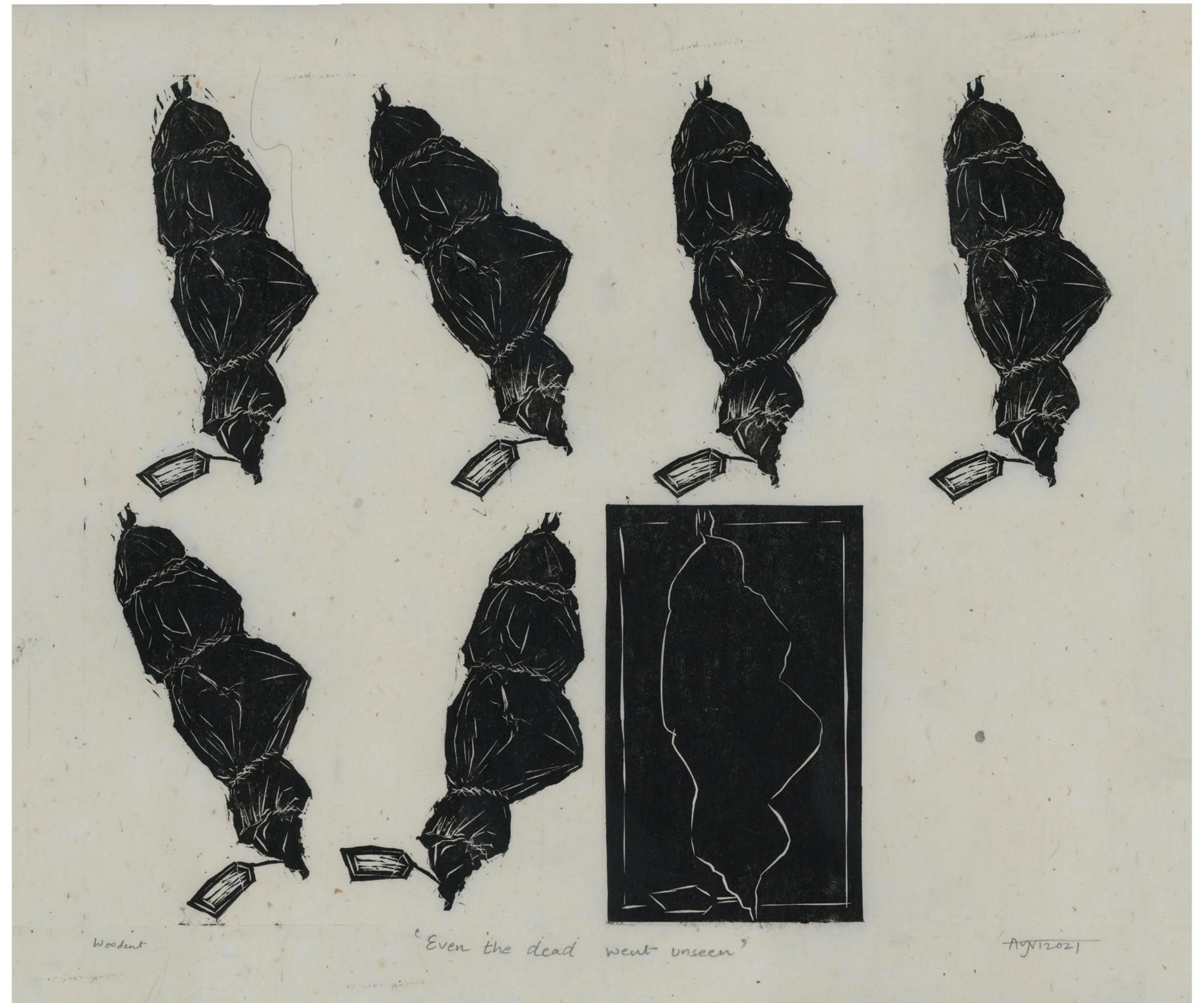
'2021' 12" x 15"





## Avni Bansal

My work speaks about the creation and interpretation of form, how a structure evolves its existence through artistic vision and subsequent interpretation by viewers based on one's own subjective worldview and knowledge. The very initiation for my visuals is my immediate surroundings but I manage to break the semblances well enough to raise a question about the identity of the object, thus capturing the sense of the known within the unknown.



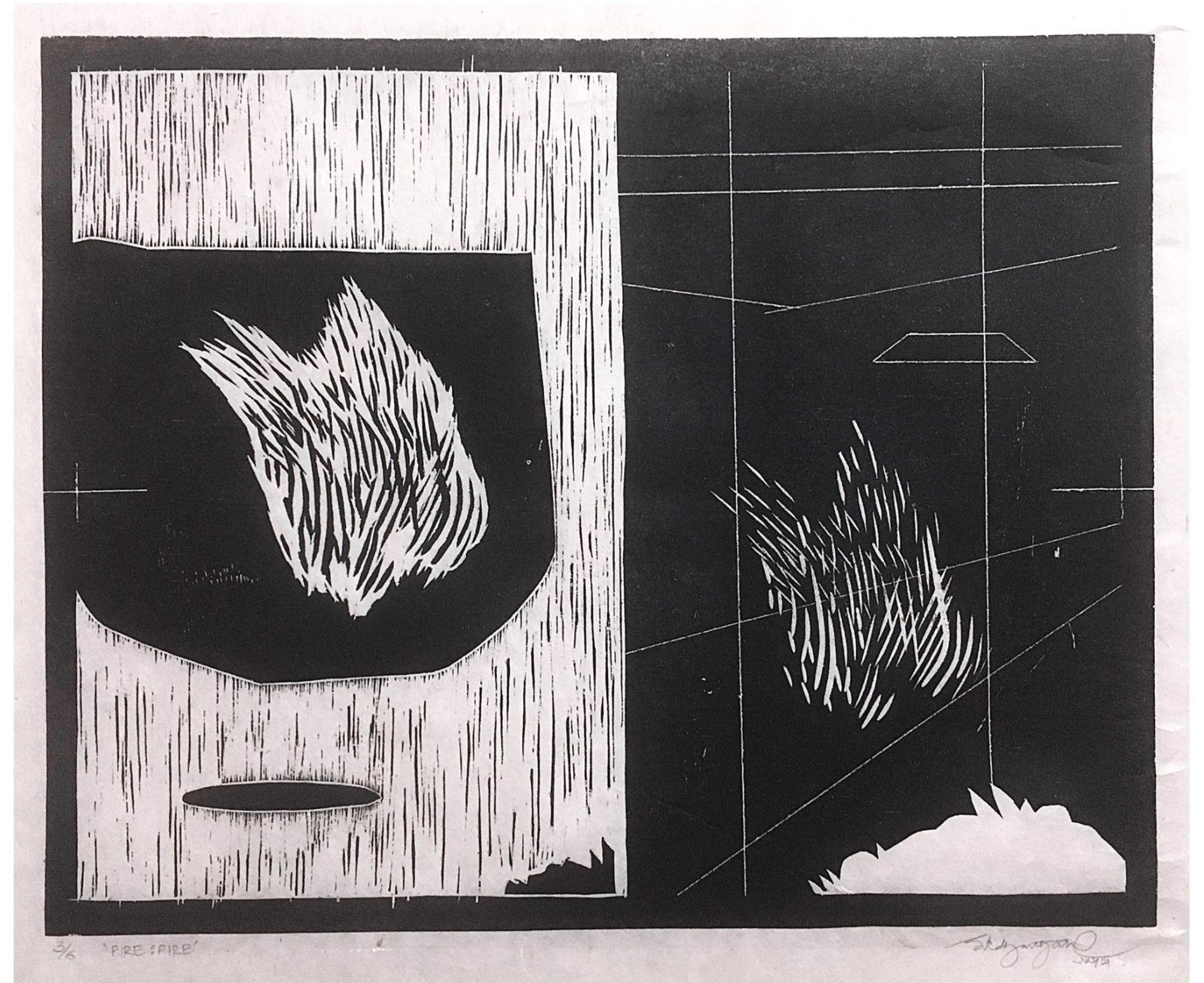
'Even the dead went unseen' 15" x 12"





## Siddhartha SN

During the days of lockdown, I was sitting watching news on television and wondering how the meaning of the form of fire is changing when it is being simulated. There is certainly a breakdown between reality and the representation. It is now very easy to imagine that the fire that lights my cigarette and the wood block that I carve could have burnt bodies.



'Fire:Fire' 15" x 12"





## Sanjib Roy Pakhadhara

I always prefer to depict the simple and normal life instead of modern existence. Daily life issues are my concern. Folklore, family life and affection are my subjects. These narratives stand disturbed during the pandemic.



'Gloomy Life-I' 12" x 15"

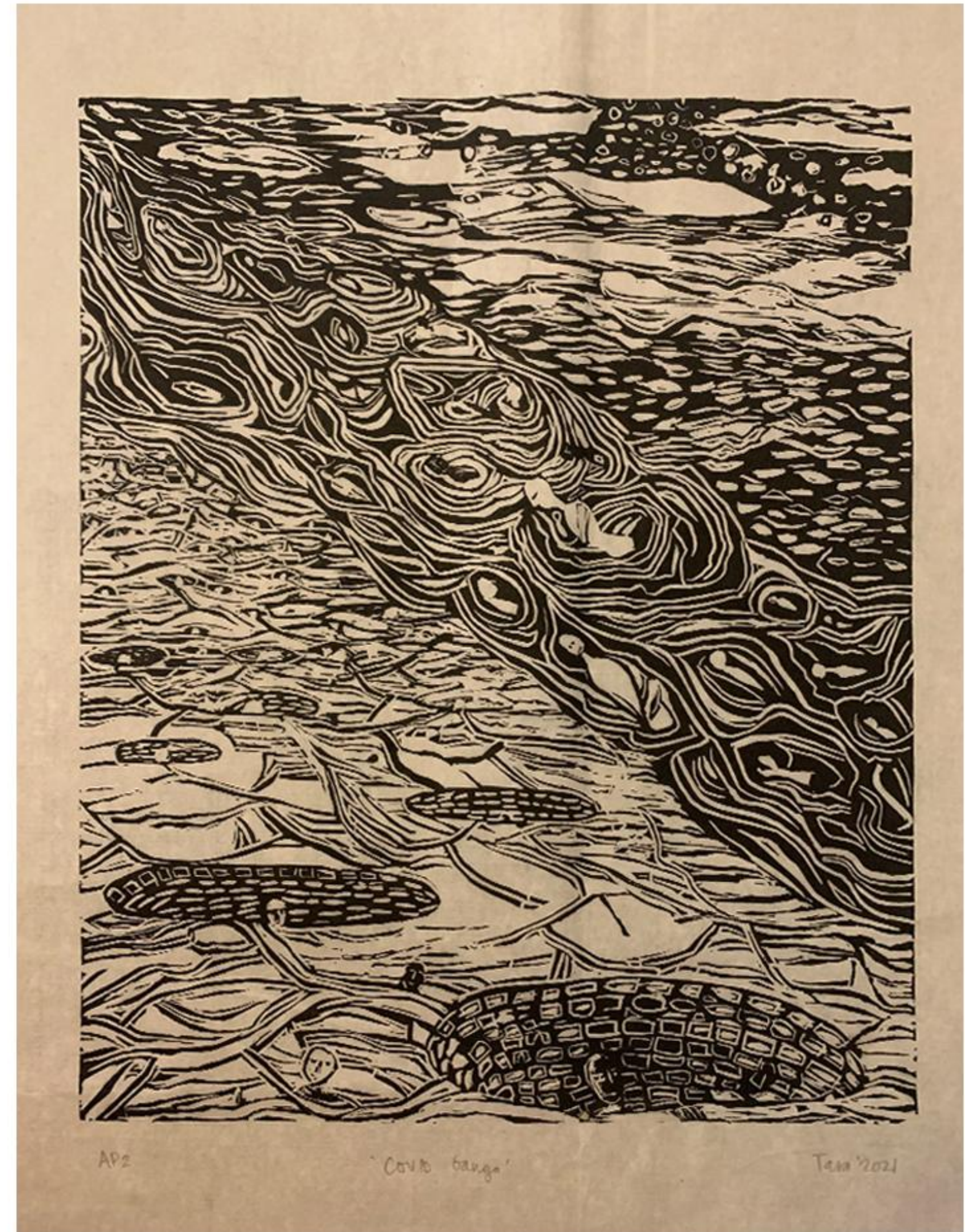




## Tara Sabarwal

'Covid Ganga' portrays dead bodies in the flowing Ganges. Here, dismembered, discarded bodies of people who have died of Covid float in a devastated landscape with people alone in pits, living in fear and isolation. Experiencing the second wave in Delhi in April felt like this.

With Covid, bringing even the most developed countries to their knees, the fragility of our world and its unsustainable systems has become only more apparent. As such, my work is a personal reflection on this impending disaster.



'Covid Ganga' 12" x 15"





## Saheli Podder

The work depicts turmoil that humanity went through during Covid19. Many lost their loved ones, the stress levels were at peak, health care facilities became inefficient. The lack of sure shot treatment of Covid19 made us all wait patiently for our fate to come.



'Untitled' 12" x 12"





## Swarup Basak

The widespread disease of this ongoing time is taking quite a toll on the lives of people.

In my work, I have portrayed one such person, who is the only survivor in his family. He is shattered with the unbearable, intense pain of losing his kith and kin and at the same time his life has become disoriented and exhausted. The time shrouded with agony and anguish is shown in my work with the warp and weft of light and dark shades.



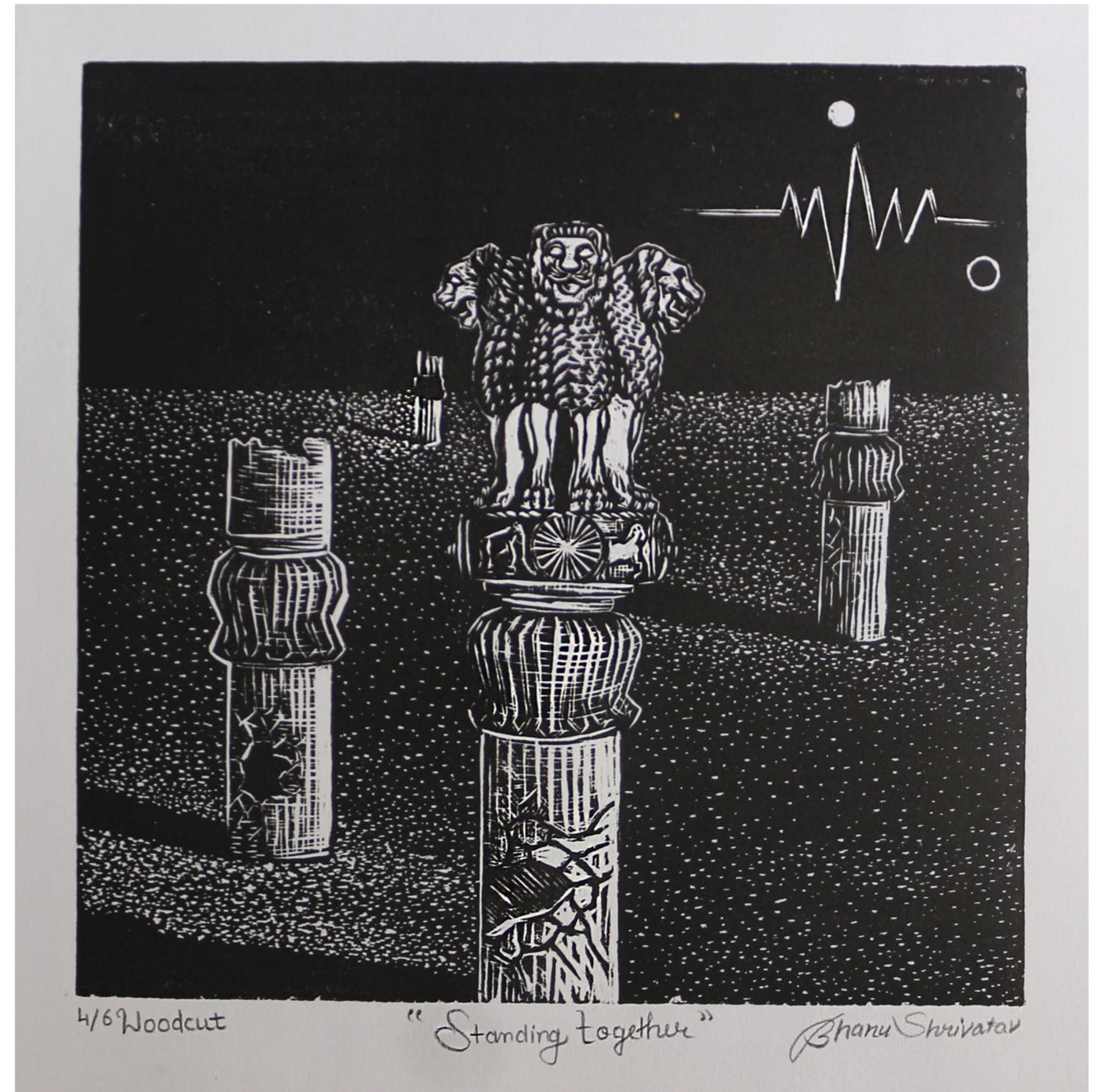
'The Only Survivor' 12" x 15"





## Bhanu Srivastav

Being an artist, I get attached emotionally with the critical aspects of my life and look towards excellence. I mostly make woodcuts, a relief medium of printmaking in black and white, which show the psychology and conflicts of an aspiring man. I try and propose it in my way. My works thus reflect the essence of hope.



'Standing together' 12" x 12"



In the shadow of night, cities that never slept, came to a grinding halt. Skyscrapers that trembled as commuter trains screeched past, froze in mid-air. Neighbours ceased to meet as neighbourhoods became “contained”.

## LOCKED AND DOWN

Chimneys spewed their last cloud of smoke as factories shut shop across the country. Human beings retreated into contained capsules in an attempt to “stay safe”, leading surreal virtual lives, looking outside with anxiety, fear and distrust.





## Vinay Gusain

My interests in the forms of objects, oriented me more towards drawing-based practices, which later channelized me to the printmaking mediums. I have mostly worked in a very detailed manner using the possibilities which printmaking helps me to acquire.

In this work, I relished the technical play of negative-positive layers. In the foreground, one figure is seated on the sofa facing upwards. He is experiencing pain and his mouth is open in hunger for oxygen. The bright light coming from the outside signifies hope.



'OUT OF BREATH' 10" X 10" LINOCUT VINAY GUSAIN 2021

'Death' 12" x 12"





## Spruha Maurya

My print reflects the current scenario of Covid-19 in India. In this second wave of Covid, thousands of people lost their family members due to the lack of proper medical facilities and oxygen. In this work, a girl with a sparrow peeps out from a window in search of hope, and waits for the right time to go back to our old days. But in the background of this work, the ghat shows the reality and darkness of this pandemic, where the multiple funeral pyres of those who died of Covid-19 burn. It portrays how the virus is swallowing us.



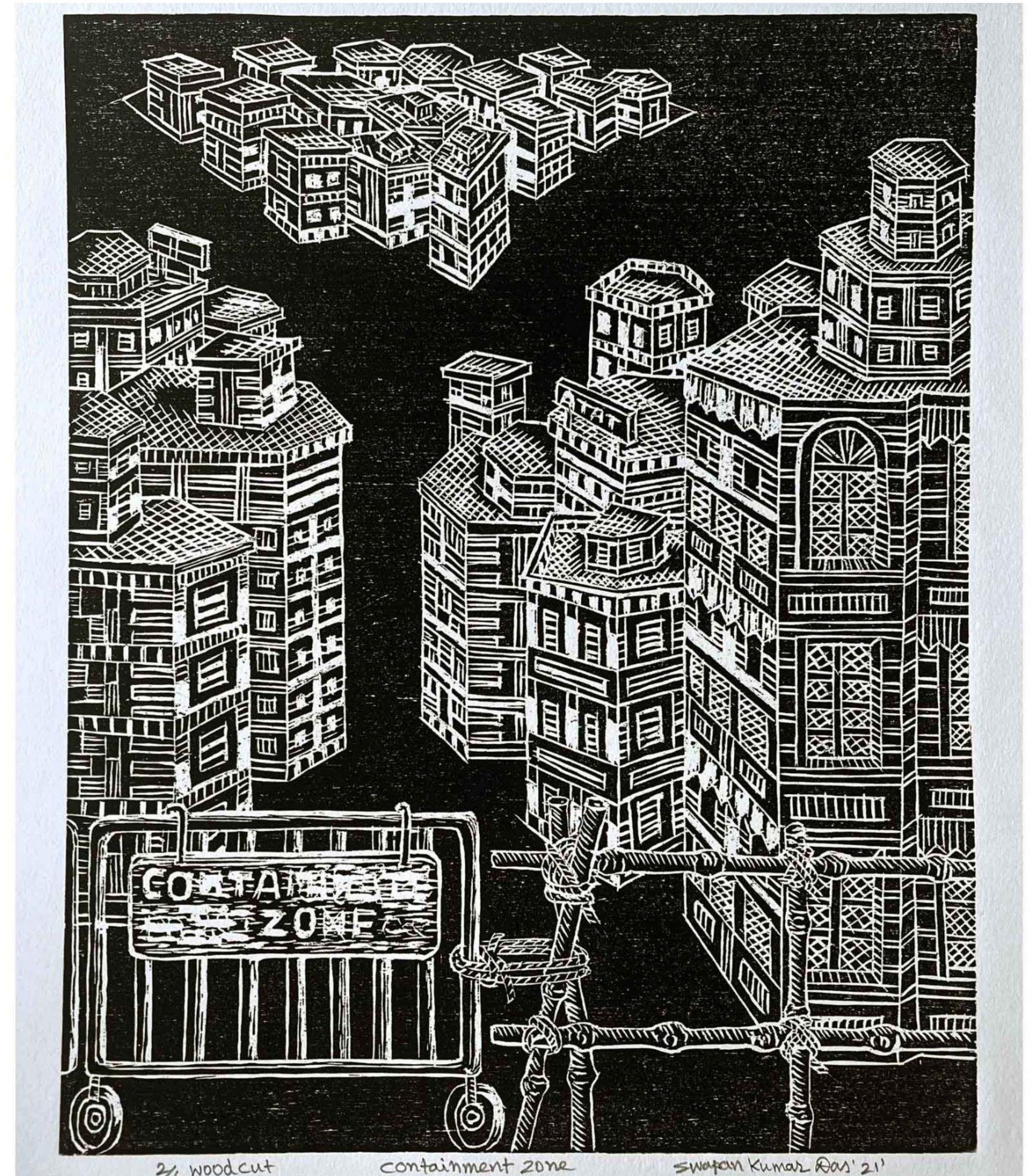
'Waiting for sunrise' 12" x 12"





## Swapan Kumar Das

The reason why I have named the picture 'Containment Zone' is because I have been thinking about the Covid-19 situation for sometime and I have come to realize how dangerous it is . So I wanted to show in this picture how housebound people can stop the infection from entering the house.



'Containment Zone' 12" x 15"

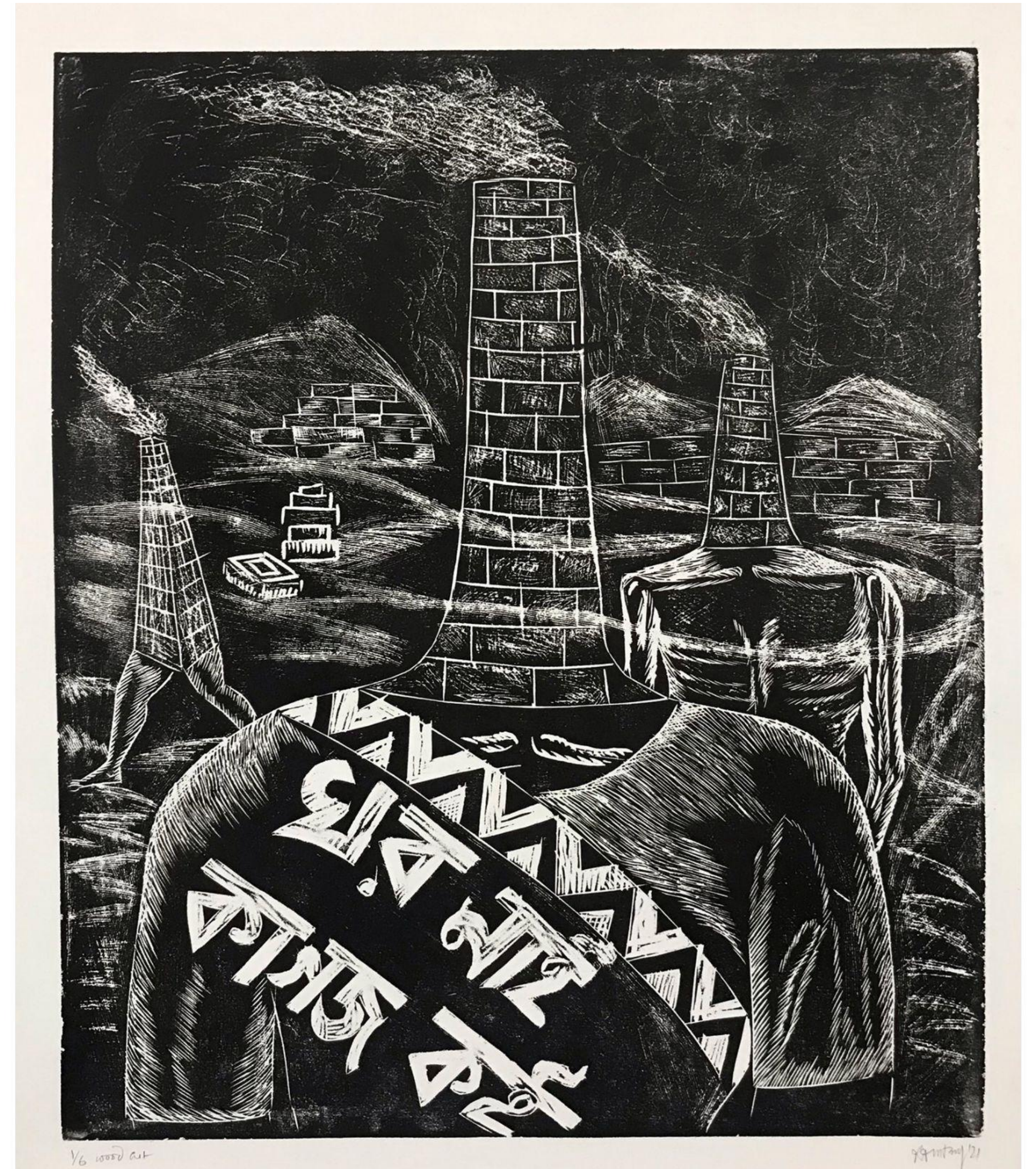




## Koustav Nag

My works revolve around the multi-faceted and somewhat conflicting relationships between human beings and objects. Through my work I am tracing the trajectory of an invisible thread that ties humans with their surroundings. I investigate through my art, the socio-political issues in the environment. That's the reason I feel text/word and language is an important tool to communicate with the public. I believe art must reflect social and political presence. The virtual as well as the real world are both present in my work. I intend to represent a 'social fusion'.

My art practice involves a multidisciplinary trajectory. I do community oriented and project based installation. I should like to research/experiment in the methodological possibilities of practice incorporating different mediums not just as the means to produce an art object but to elaborate conceptually too.



'Labour II' 12" x 15"





## Bharatesh GD

The entire pandemic and the arraignment of systemic management disasters perpetuated by the government became pain points in themselves. The collective pain caused by the failure of machinery that we all would have liked to rely on may be referred as the Pain Corporation of India.



'Pain Corporation of India' 12" x 15"





## Sabeena Dewan

Raven in folklore is a creature of metamorphosis and also symbolises transformation. The spirit of the raven tells us that with innovation and creative thinking you can influence outcomes that affect the course of your life.



'Raven'- 15" x 12"





## Arjun Das

My practice is based on stories of labourers from villages who have migrated to the cities to earn a livelihood. My experience of working in a small dhaba (street side eatery) helped me closely examine the behaviour and sociology of a section of the poor labourers. There is always a reason behind any migration. It could be natural, political, economic or socio-cultural. Leaving everything behind in search of a livelihood is an aspirational journey. Because I was a part of them for a long time I connected with them easily and understood their stories both as an outsider and a insider. In this work "STAGNATION" I have tried to narrate the story of daily wage workers who suddenly became jobless during the COVID pandemic and how their lives turned dark.



2/3

Relief print

Stagnation

12" x 15" inches

Arjun Das

2021

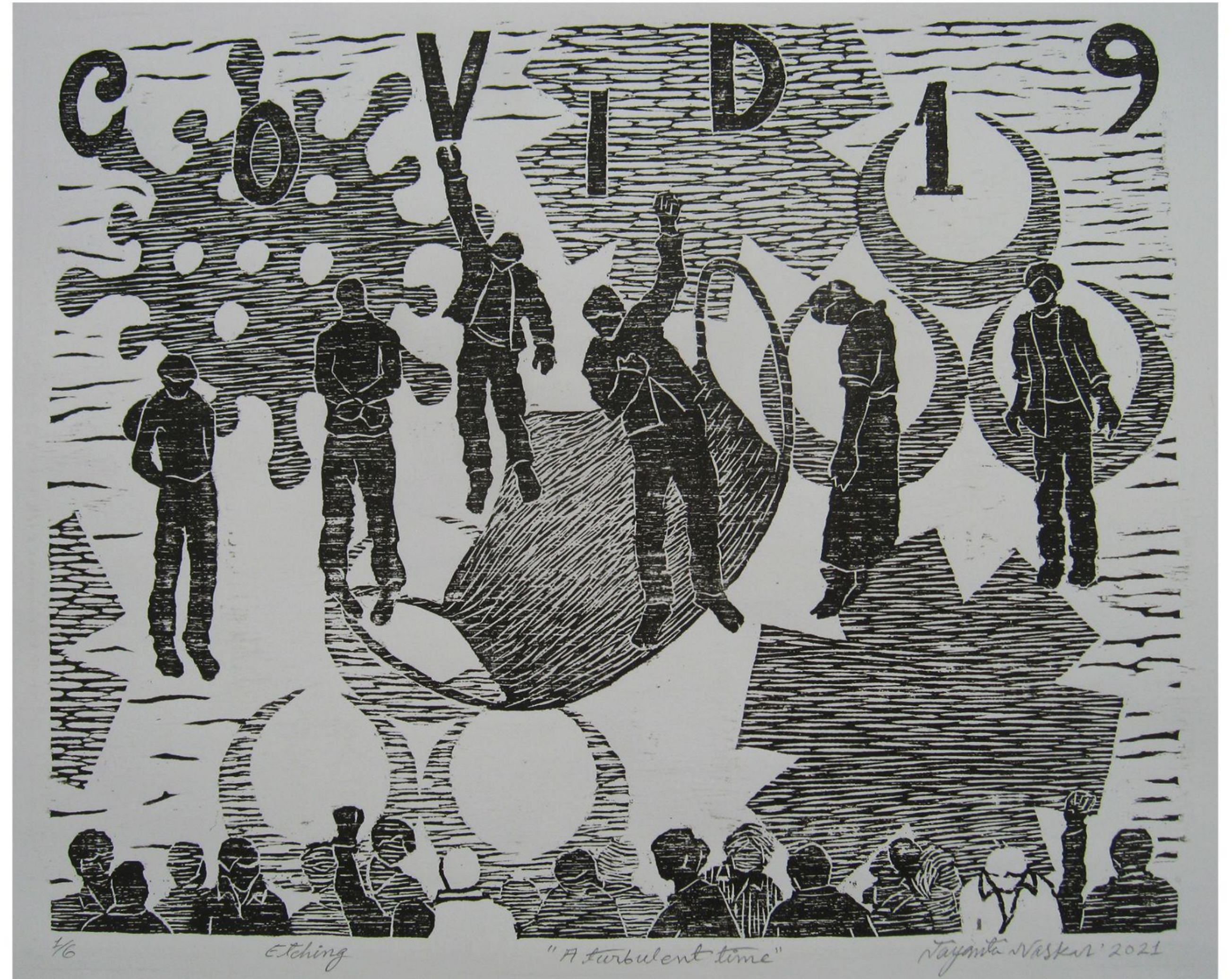
'Stagnation' 15" x 12"





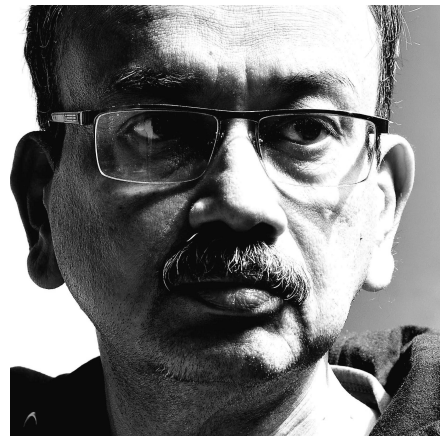
## Jayanta Naskar

We are now living in a situation which seems like living a restless life in a house somewhere outside the world. We have defeated all the people of the world by fighting a virus; we have lost many of our loved ones. Every one of us is counting the days, hoping that tomorrow I will not be a victim of the virus. It is unbearable. I don't know when and how we will get back to our old world.



'A Turbulent Time' 15" x 12"





## Parag Roy

People are confined at home; no one is allowed to move out. An invisible shadow of a dark spirit has shrouded civilization. A sense of death and insecurity is spreading everywhere. It is a monologue of a lonely person passing through a mysterious tunnel. Our very own world is becoming unapproachable for all of us. Is there any ray of hope existing at all?



'Tale of the Forbidden City' 15" x 12"





## Anil Kumar H.A.

My graphic print is a carved attempt to meander through an absent pathway, which is like a peculiar but true nature of the 'now'. The worldly image 'tilts', social intricacies are viewed in black and white; and the difference between actual and the reality is contrived by a politically conscious mediatic-representation. I propose a cultural representation which evades the clutches of such a media which is hell bent on tapping specific meanings and nothing beyond.



'Even human touch maintains a distance' - 15" x 12"

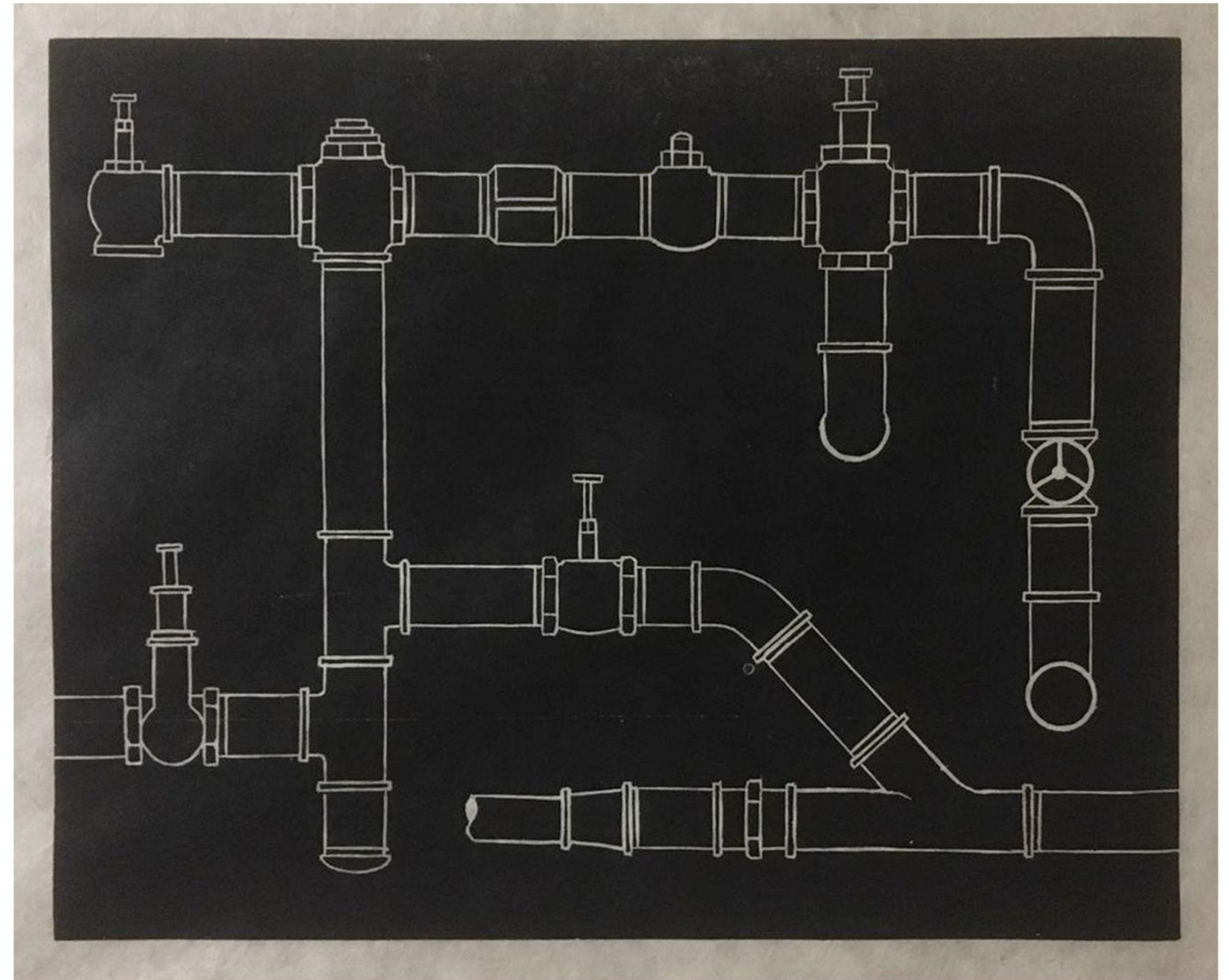




Karagowni

Nageshbabu Reddy

WATER, along with its multiple uses to keep COVID19 at bay, like regular drinking of hot water and frequent washing of hands. The lockdown has aided me to ponder and eventually investigate intricate details of functioning of the tiny room where I live. Water although being physically formless, is always contained. Water takes the shape of pipes, taps, tanks and makes me comprehend the essentials and their significance as a form of life.



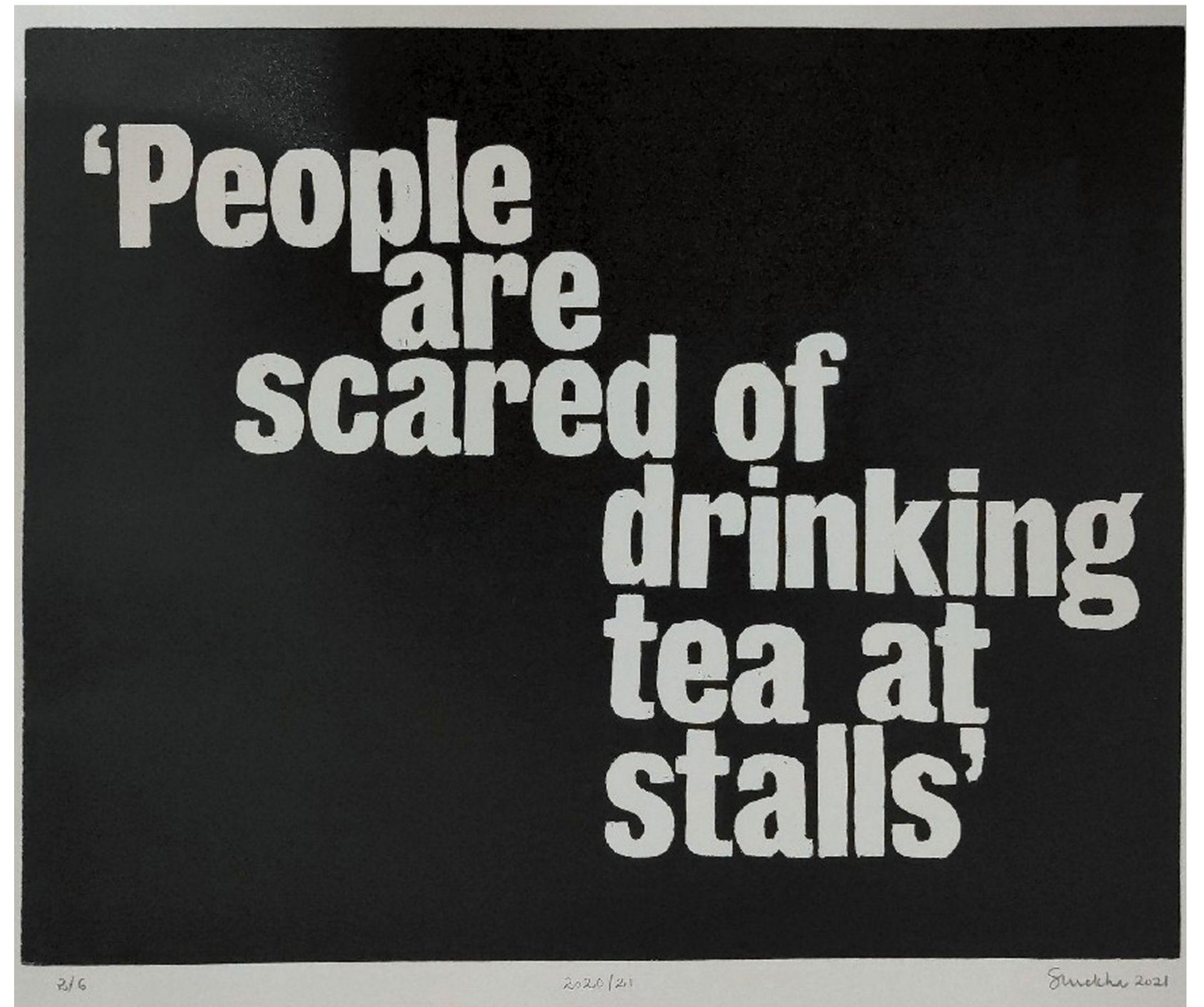
'Pipe Layout' 15" x 12"





Surekha

I met a woman who ran a road side tea stall and she told me that due to the pandemic lockdown "People are scared to drink tea at stalls". Tea stalls without people is almost an impossible scene, which became possible since 2020 untill recently. People had to maintain social distance and the tea woman had to shut down her petty business. This led her to poverty without any money for daily subsistence. We have lived and are continuing to live a surreal life in 2020/21.



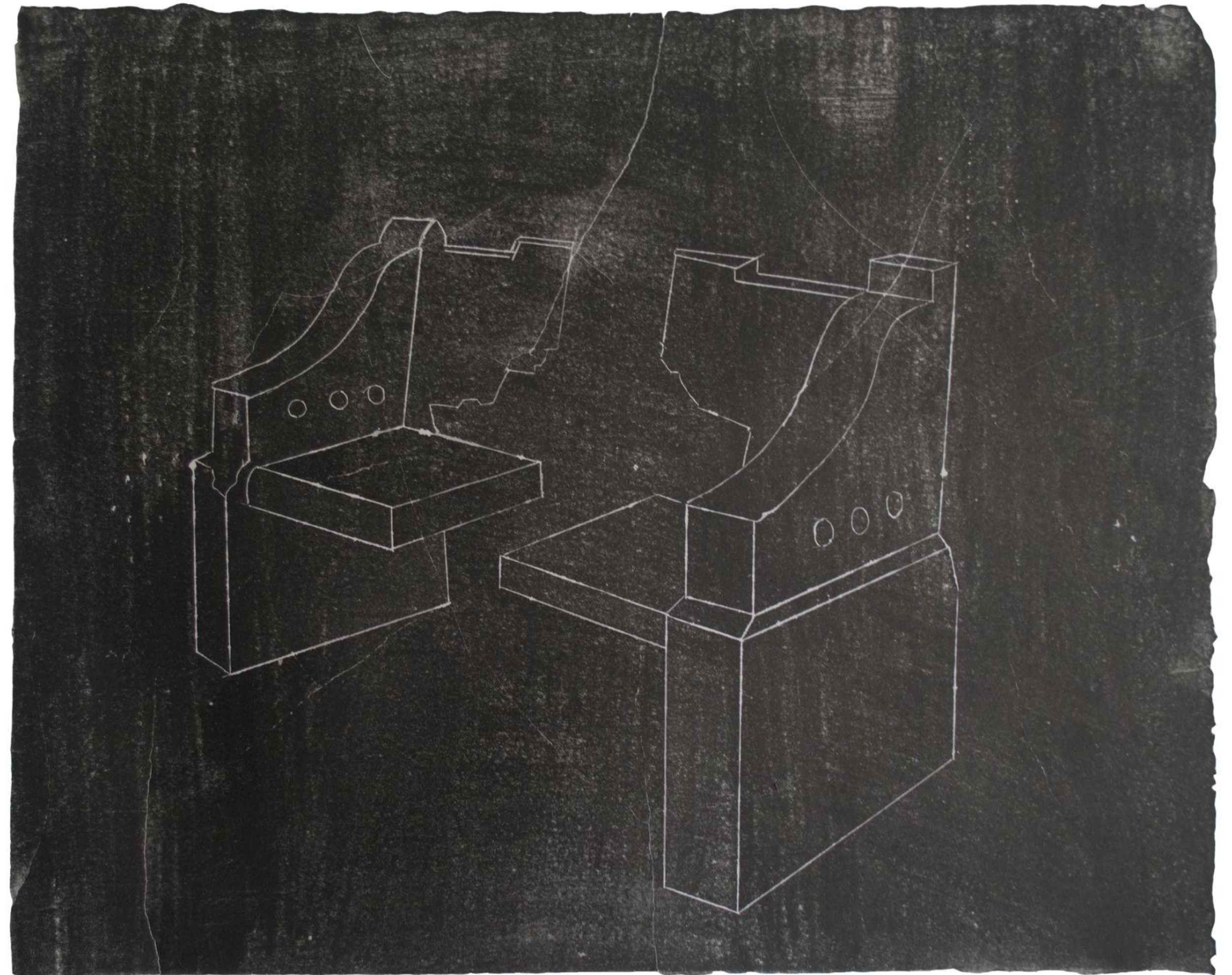
'2020/21' 15" x 12"





## Nilanjan Das

'In search of a comfort zone' is an ongoing project that explores gender interactions in the public domain. Most Indian cities do not have places for couples, so they use public spaces such as gardens, parks etc. to meet. The public authorities have devised defensive measures to discourage physical intimacy of loving couples, such as removing armrests on benches. This allows me to re-imagine these spaces with or without the defensive measures that disallow or allow specific physical interactions based on how bodies exist in public space and can access intimacy.



'In Search For a Comfort Zone' 15" x 12"



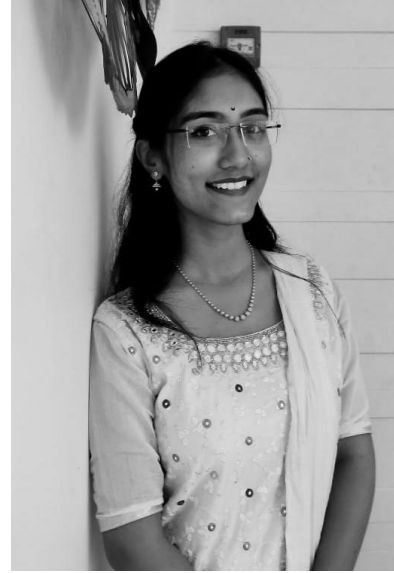
As India locked down, livelihoods dried up. In the blazing summer of 2020, the country witnessed the exodus of millions who form the backbone of the nation's economy, making journeys of the scale that India had not seen since her borders were drawn. Journeys to find shelter and escape starvation, away from the big cities that shunned so many overnight.

It was a march of migrants that shook the world.

It was also the march that took the pandemic to the remotest corners of India and beyond even her borders.

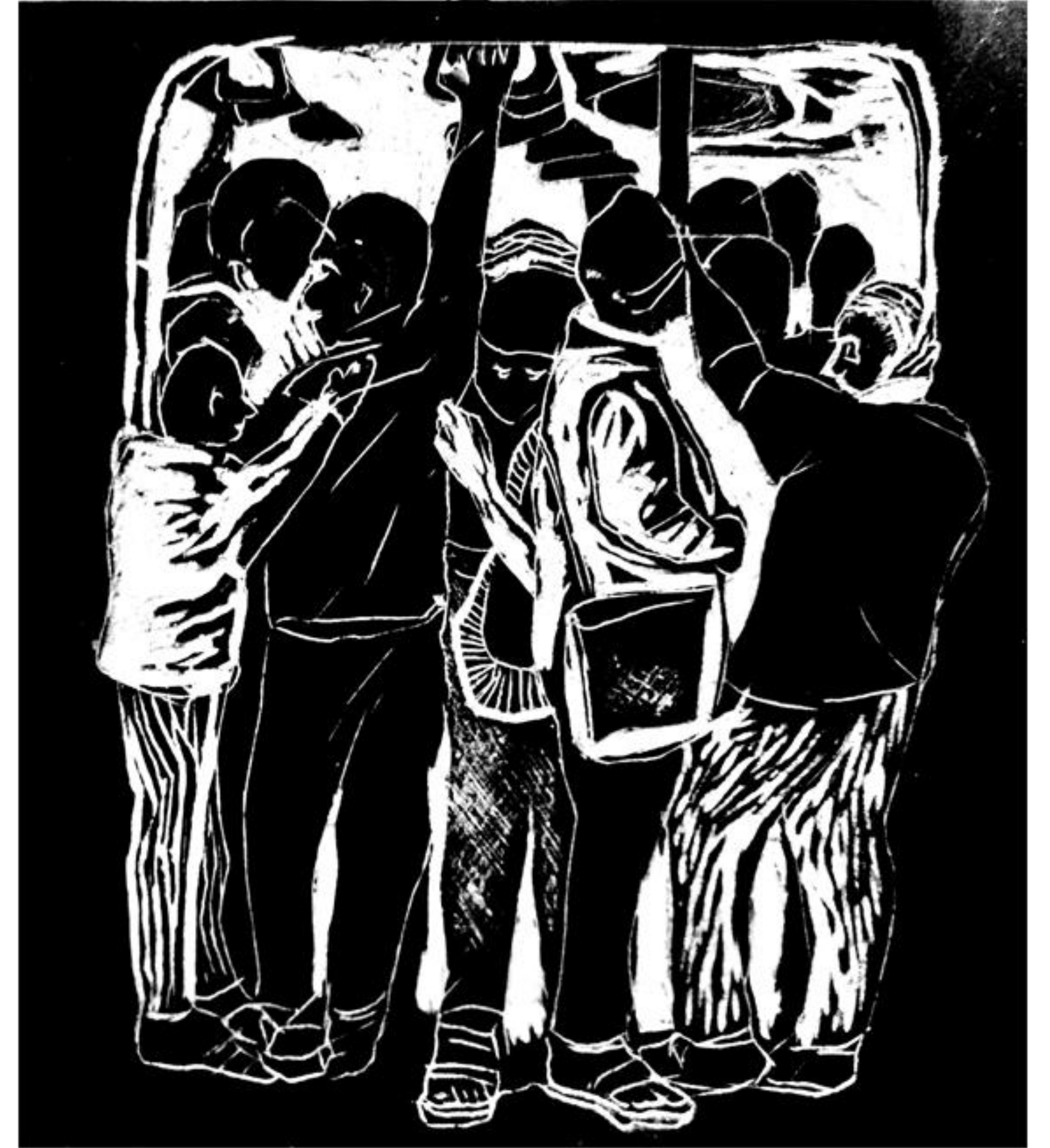
# THE EXODUS





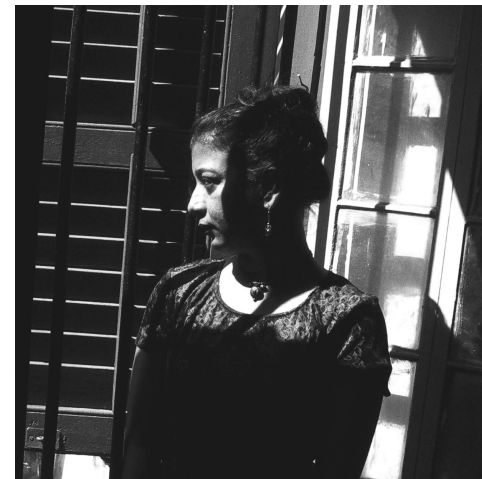
## Mayuri Joshi

It is the darkness that people in society are facing in a continuous struggle with nature; the darkness is caused by components present in the surroundings; there is also the involvement of the time cycle along with managing a dire situation; this need to fight the darkness creates a unity that is represented as a local train compartment which unites people from various walks of life.



'Engaged' 12" x 12"





# Archana Hande

Lockdown:1.0 to Lockdown:5.0, the management of the year calendar stops or goes blank. Has the clock stopped or is it still invisibly clicking- it is that absolutley perfect 'static movement' of the 21st century. It is a flash back of the 'past', over 100 years of the major plague of 1898, and a fast forward to the 'present'.

All the above are approved with no further discussion or debate.

ARCHANA HANDE

**SECOND CLASS**      **SLEEPER CLASS**

**OVER DUE**

**SANCTIONED**

**DELAYED**

		JANUARY		FEBRUARY		MARCH		APRIL		-2019-	
		2020		2021							
MON	6-13-20-27	3-10-17-24	31-8-10-17-24	7-14-2-28	Netaji Birthday Jan 23						
TUE	7-14-21-28	4-11-18-25	4-11-25	8-15-22-29	Republic Day Jan 26						
WED	1-8-15-22-29	5-12-19-26	5-12-19-26	9-16-23-30	Saraswati Puja Feb 6						
THU	2-9-16-23-30	6-13-20-27	6-13-20-27	10-17-24	Id-Uz-Zuha Feb 12						
FRI	3-10-17-24-31	7-14-21-28	7-14-21-28	11-18-25	Moharram Mar 14						
SAT	4-11-18-25	8-15-22	8-15-22-29	12-19-26	Doljatra Mar 18						
		MAY		JUNE		JULY		AUGUST			
MON	5-12-19-26	2-9-16-23-30	7-14-21-28	4-11-18-25	Yearly Bank Closing Apr 1						
TUE	6-13-20-27	3-10-17-24	8-15-22-29	5-12-19-26	Bengali New Year Apr 15						
WED	7-14-21-28	4-11-18-25	9-16-23-30	6-13-20-27	Good Friday Apr 18						
THU	8-15-22-29	5-12-19-26	10-17-24-31	7-14-21-28	May Day May 1						
FRI	9-16-23-30	6-13-20-27	11-18-25	8-15-22-29	Fateha Duaz Daham May 14						
SAT	10-17-24-31	7-14-21-28	12-19-26	9-16-23-30	Independence Day Aug 15						
		SEPTEMBER		OCTOBER		NOVEMBER		DECEMBER			
MON	1-8-5-22-29	4-13-20-27	9-10-17-24	1-8-15-22-29	Mahalaya Sep 25						
TUE	2-9-16-23	5-14-21-28	10-17-24	2-9-16-23-30	Half Yearly Bank Closing Sep 30						
WED	3-10-17-24	6-15-22-29	11-18-25	3-10-17-24-31	Gandhi Jayanti Oct 2						
THU	4-11-18	7-16-23-30	12-19-26	4-11-18-25	Durgapuja Oct 2-5						
FRI	5-12-19-26	8-17-24-31	1-14-21-28	5-12-19-26	Laxmi Puja Oct 9						
SAT	6-13-20-27	9-18-25	15-22-29	6-13-20-27	Kali Puja Oct 24						

**APPROVED**

2/6 Archana Co.

'Approved 2020-21' 15" x 12"





## Sanskriti Awasthi

Humanity is facing crisis of loss of compassion and sensitivity towards one another. The relationship between man and nature inspires me. It is both divine and devastating. I try to speak through my works, to evoke a feeling that there's still a part of us which wants to return home . Through my works I try to touch the untold, unspoken & forbidden stories of my landscape.



'Hunger-III' 12" x 12"





## Prakruti Maitri

The work is made in response to the unprecedented atrocities that took place in India due to the global pandemic. The work reflects the poor planning of the government that failed to safeguard the lives of the most vulnerable sections of our country. This is an attempt to document the extent of systemic violence and ignorance inflicted by the privileged and powerful of our society towards the underprivileged. Art plays an important role to chronicle and reflect the present. We exist in an environment where our collective memory is short and our outrage over events of brutality is momentary due to the frequency of its occurrence. Art provides the desperate reminder that all the lives that were/are affected are important and none of the lives lost, were in vain.



'India Shining' 12" x 12"





## Krittika Maji

The print 'The Darkest Tomorrow' provides a future mirror image of the country. We are looking at these past few months, and then looking towards the future. This pandemic has broken the education system and stopped this generation from learning. The children who were ready to go to school first time in their lives, could not even carry their back packs. Everything is at a standstill.. May be one day, the bags, the uniforms, the shocks, the I-cards of school will get place in a store room where spiders and rats can nest in them. The digitisation of the learning system is more intense than a closed dark room. This thought is reflected in this print that looks towards a dark future.



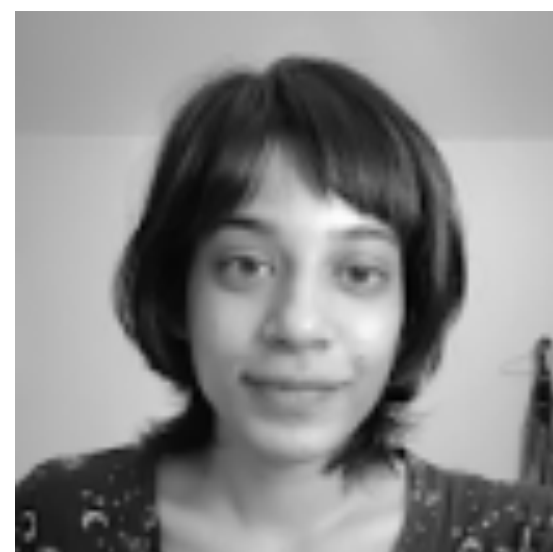
Woodcut 1/6

10" x 10"

Krittika Maji '21

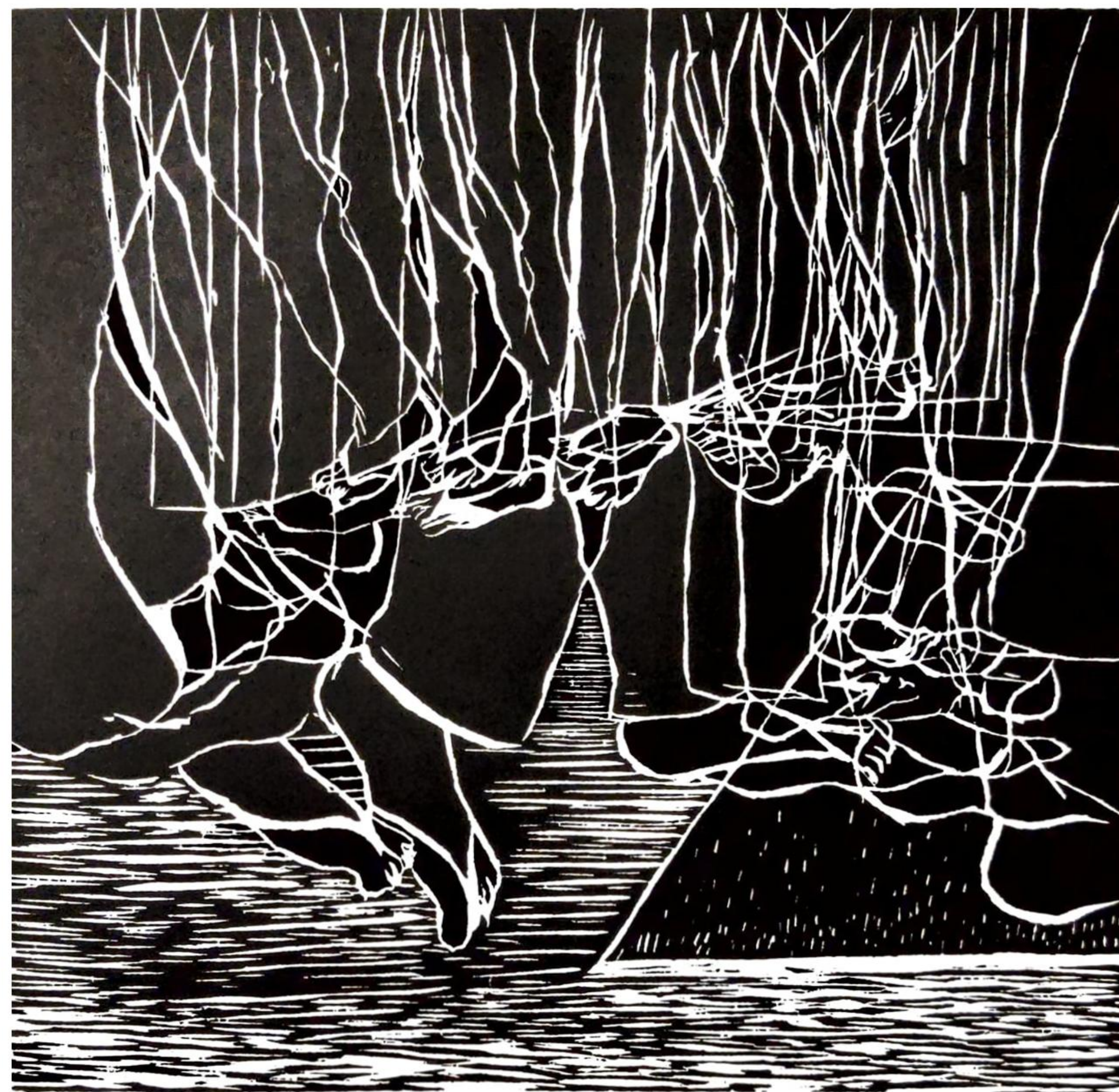
'The Darkest Tomorrow' 12" x 12"





## Snigdha Rana

Be it either confining in our homes or losing homes, we find ourselves lost in different degrees. The pandemic has displaced and distorted our livelihood and our ways of living. 'Bhatkan' within or without those four walls has left us to revolve around the questions on fundamental aspects of being.



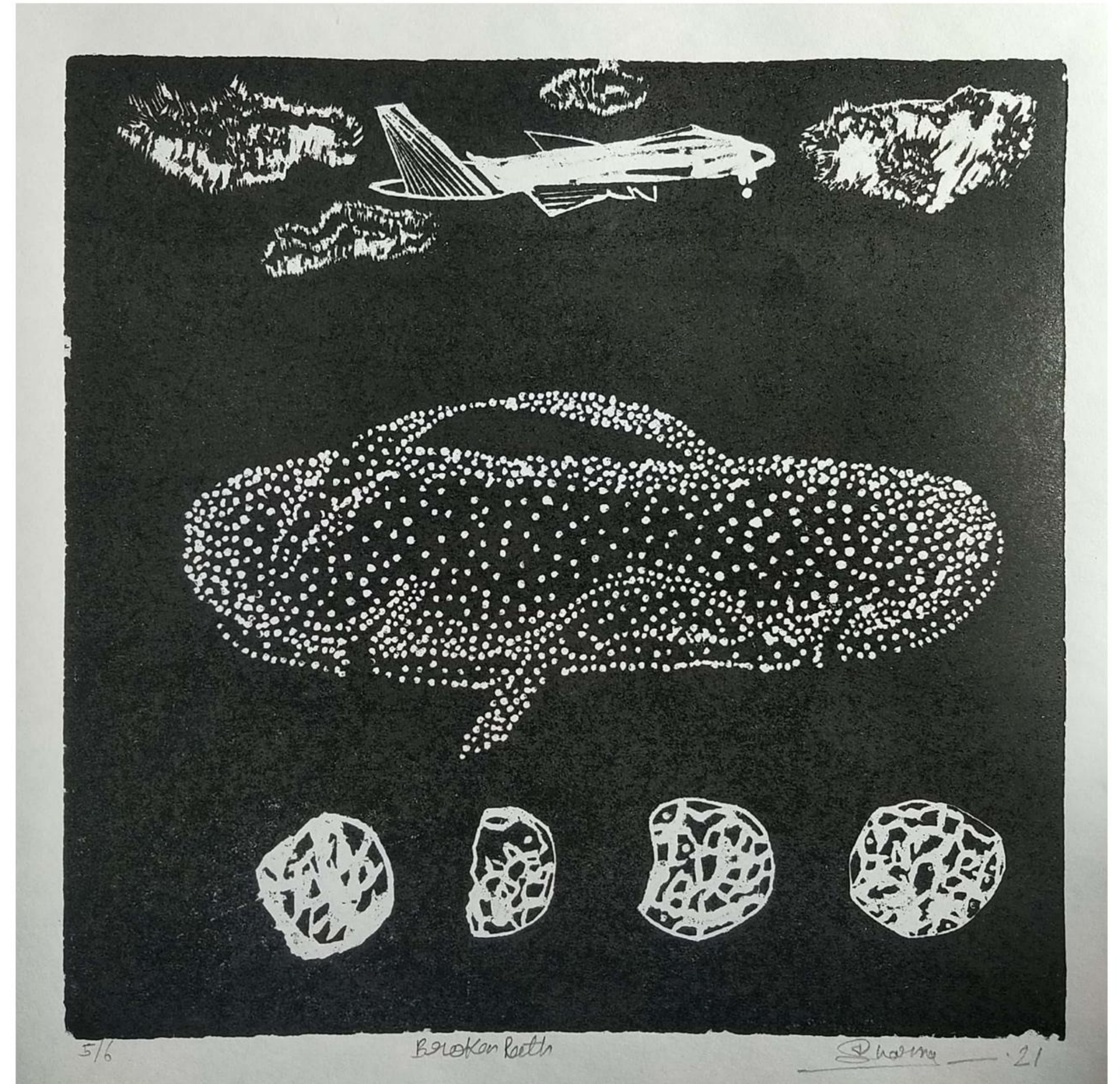
'Bhatkan' 12" x 12"





## Jayant Sharma

Due to the devastating situation of the Covid-19 pandemic, the workers of the country walked bare foot. Along with men and women, children also became part of this devastating procession. They faced hindrances like hot weather, lack of food and toilets, along with emotional disturbance and breakdown. But there is positivity to be found in the spirit of the migrants in confronting their situation. It sets an example for all that any battle can be won if one sets ones mind to it.



'Broken Path' 12" x 12"





## Pathik Sahoo

I left my home in 2014. The situation during the pandemic became so chaotic that I could no longer return to my home. In this lockdown I was thinking about old days. This work depicts one of my old memories.



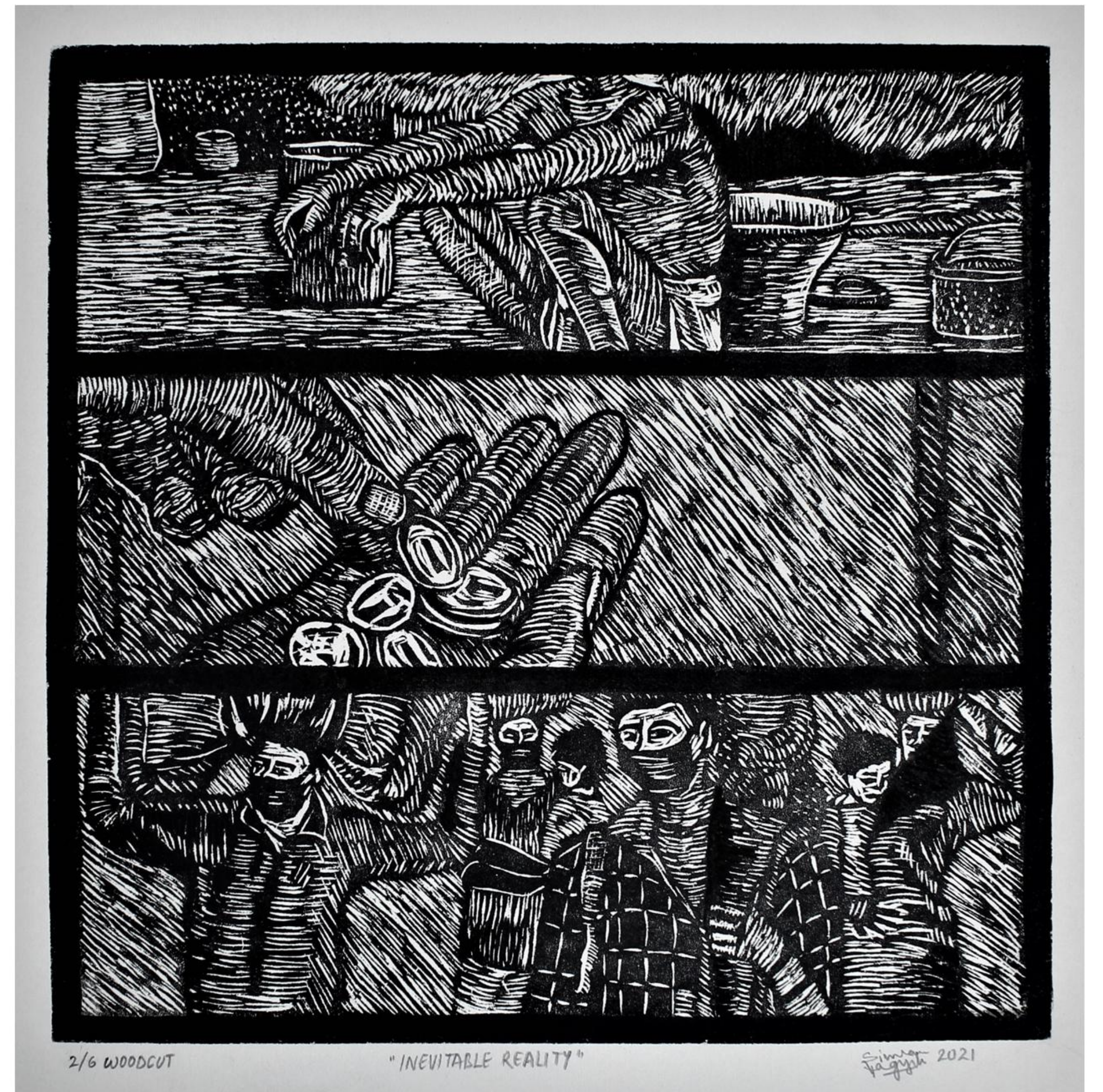
'Noon-Sun' 12" x 12"





## Simran Yagyik

I explore the possibility of multiple textures and patterns in my monochromatic works, woodcut being my most preferred medium to work in. Through my prints, I display the raw emotions and the stimuli they emanate from. Similarly, in "Inevitable Reality", I've depicted the struggles of a migrant labourer. This narrative is a representation of the submerged thoughts and emotions that crop up inside a distressed mind. The body language displays the ongoing melancholia within his mind. With the emergence of the pandemic and decreasing work opportunities, there is no choice left for him to leave for his native place along with other people like him. With such drastic turn of events and little to no proper management, what else can one do?



'Inevitable Reality'- 12" x 12"





## Srishti Gupta

"In the middle of" depicts the current situation of humans in this pandemic. Where some stay, some leave, and some are in between. I made legs where one is caved in, one is partially turned inwards, while another is walking on the grave. It represents a cycle of life where we have to move forward no matter what the magnitude of the problem on hand. The lines portray my perturbed state of mind.



'In the Middle of' 12" x 12"





## Arpan Sadhukhan

This "BRAVE NEW WORLD" leads us to confusion, where you cannot define your position, even though you are pleased enough with your surroundings. The endless questions of one's physical self-identity arise again and again, but the result stands still & bright in our virtual reality. In my perception, we are living in an era, where WE are none but a consumer. And our every emotion is dependent on this transactional relationship. Here, the colours of love are covered under the neon lights of advertisements. In a third world country like ours, the spirit of modernism lingers as a ghost often falling back to Colonial orthodoxy. Maybe the fictional fear of society keeps us forcefully bowed.



'Pilgrim of death' 12" x 12"



# Priyojit Senapati

There's no pity or mercy. The labourers are shattered and penniless with no work due to the lockdowns. Many migrated to their hometowns for survival. The work is an illustrative depiction of situations that humanity went through during the Covid 19 crisis.



'Misery for situation' 12" x 12"

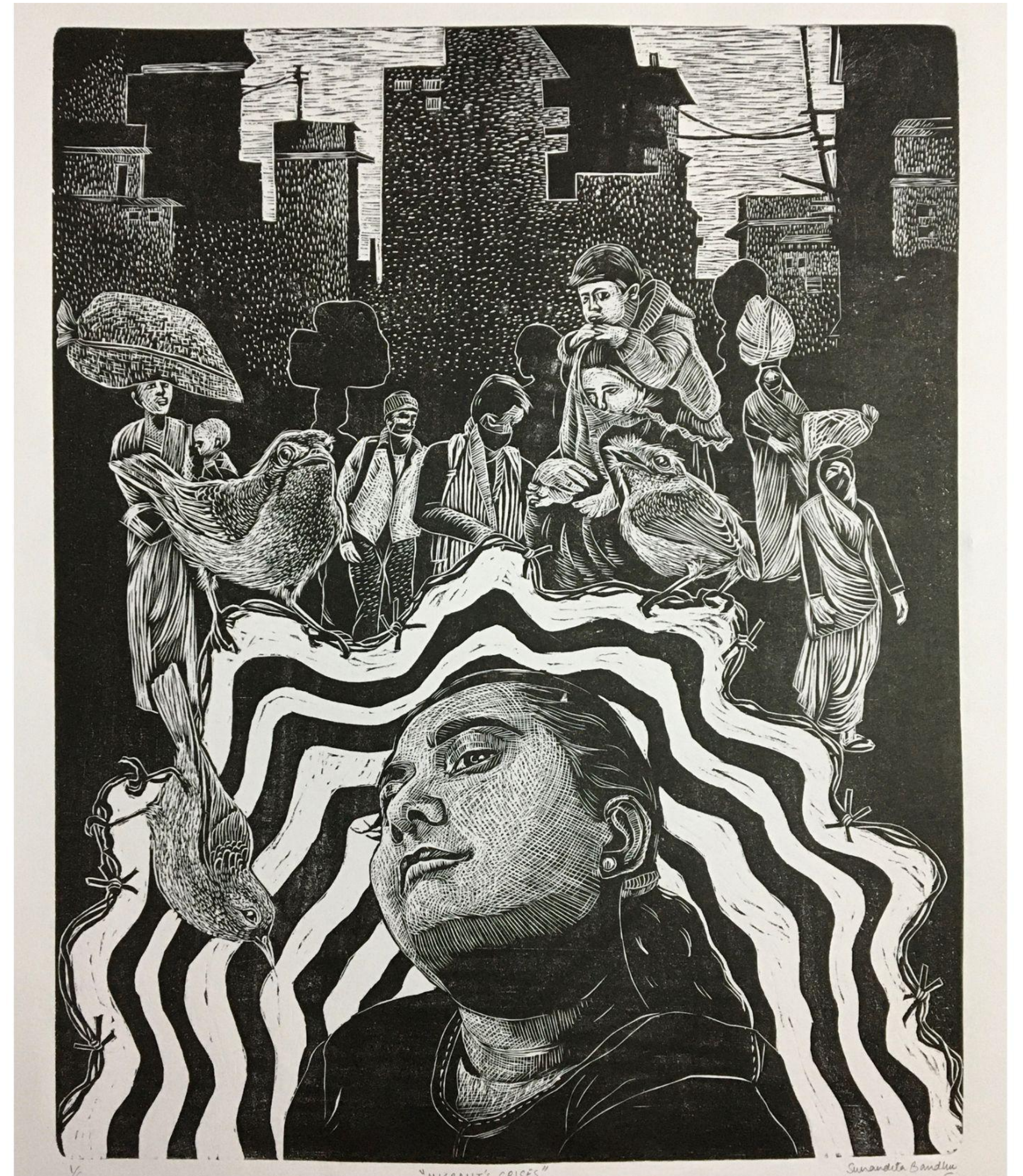




## Sunandita Bandhu

My work is based on memories. The identity of each person is generated from their experiences. These are transformed into memories, that in a way end up interpreting reality.

I chose my subjects inspired by the events that have happened in my life. Memory is a collective result of past experiences which we see or hear in our day to day life, that then remain in our sub-conscious mind. I have used elements from my previous work in creating this new work, the past work being inspirational for me.



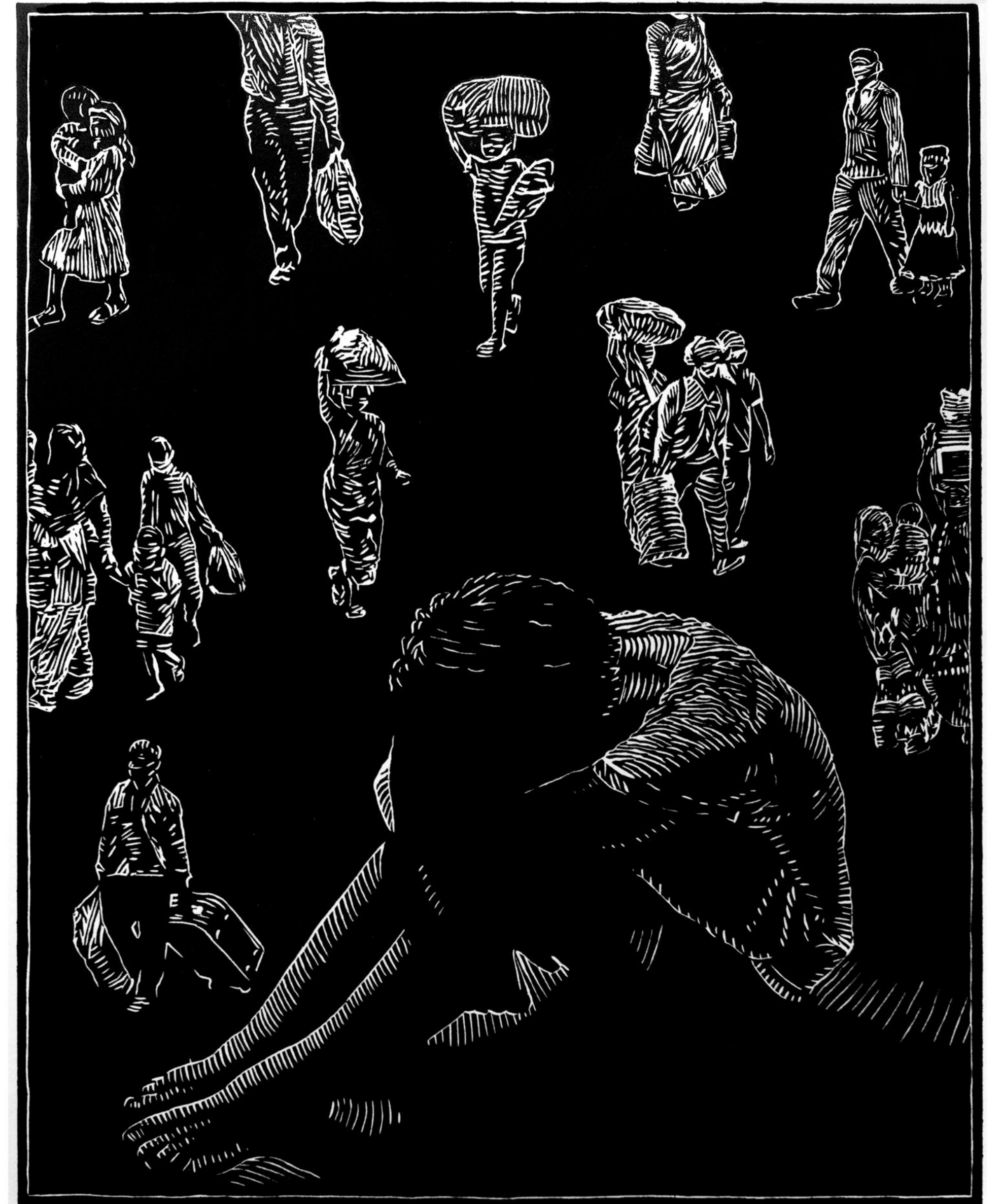
'Migrant's Crisis'- 12" x 15"





## Conrad Pinto

Society is full of inequalities on various levels, be it financial, health security, opportunities for education, jobs, and so on. As part of our coping mechanism, we tend to ignore these facts and bury them under a veil of mundane materialistic existence. When the Covid19 pandemic hit India, this veil was partially removed, exposing the horrors of inequality, poverty, exploitation, and corruption, all leading to extreme suffering for the underprivileged. The impact of this exposé will have a great impact on the minds of our children... the future of our nation.



'Ruthless reality' 12" x 15"





## Vijay Bagodi

My works are based on my observations of life around me, both personal and social. I internalize what I see and represent these as metaphors or visual comments. These may be from a sense of loss and displacement or a need to relook at the memories; they could be related to socio-political issues, deprivation, disasters, violence, disharmony, inequality, and of late, related to the pandemic. My works represent lived experiences.



Woodcut

Migrants

Vijay Bagodi





## Pritam Mudhukar Deuskar

In printmaking the material that we use and how we use it often falls at the risk of being left unseen. Experiments that we do often are left known to us rather than being apparent to all but those who are looking for them. Here I use rice paper which is very delicate. The colour may transfer to the other side of the paper, the engraving might lose the details, too little pressure might transfer the colour in an intensity that is not desired, and so on and so forth.

A woman is walking with a child on her back. There are others in the background. It matters less where such images are seen and every time they make us feel similar things. We have to imagine a world where we won't see them again.



'Apply Pressure' 12" x 15"





## Susanta Pal

We are going through a difficult time of which we have no previous experience. In a life that has been paralysed by an epidemic, the body and mind are constantly in fear of death.

In this dark time we have seen the tragic procession of workers losing their jobs and returning home and have witnessed their lack of money and food. They are being deprived of the basics necessary for human survival. The medical professionals are struggling to stop the spread of the epidemic and we cannot appreciate them more. I have tried to do two works focussed on these two issues.



'Procession'- 12" x 15"





## Preeti Singh

My home place Himachal Pradesh inspires me: the sublime nature, the simplicity of life, and the trueness that has an impression on my mind that can be observed in my overall artwork. I prefer my subject generally from the natural environment. And some of my artworks show the problems of increasing population. The aesthetic experience which I feel in my hometown is hard to capture. My mind contemplates Himalayan beauty who is reflected in my art.



'Discontinuous Continuity'- 15" x 12"





## Nirmalendu Saha

In the city of death a temporary questions arises. Unemployment, homeless, lack of medicine,, lack of patients care space, lack of oxygen lack of vacancies, lack of essential commodities with black market rises temporary questions will come in people mind, what will happen next? Every Day statistics of people in different part of the world, getting sick, recovering from diseases, death,qutestion the structure of feature society. The policy of maintaining distance , between mass Cheethas,mas Graves and relatives not been seen after death , calls into question human emotions. These daily life events,TV, News paper,inter net social sites create a help less state in my mind which has helped me to take printed picture.



'Buffering Memory' 15" x 12"





## Obayya Manjalpadupu

The Coronavirus' arrival in India has changed people's lives. Isolated and with no inspiration to make art, I started to maintain a diary of drawings on social media sites. The troubled working class, with no means to find a meal or work, had started to migrate on foot homewards. This image is one of those images which went viral during the lockdown in 2020. A child sleeping on a suitcase.



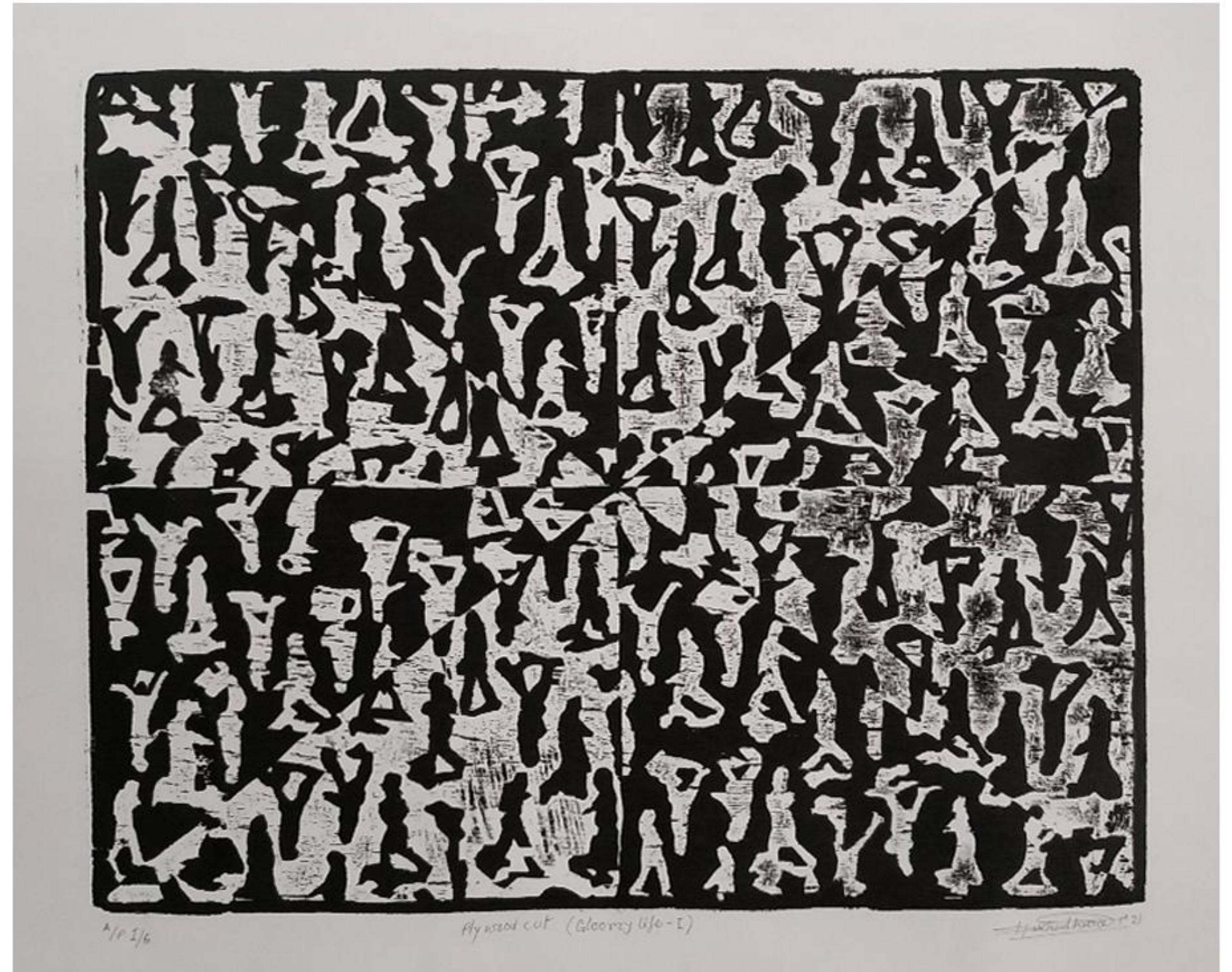
'The Sleeping Child' 15" x 12"





## Sanjib Roy Pakhadhara

I always prefer to depict the simple and normal life instead of modern existence. Daily life issues are my concern. Folklore, family life and affection are my subjects. These narratives stand disturbed during the pandemic.



'Gloomy Life-II' 15" x 12"





## Deepika Chatterjee

During the pandemic many women and children are silent victims of this situation. They have had to flee there homes or live in unacceptable conditions. They wait silently looking towards the future in hope to see the light.They wait in the darkness not knowing how long it will take. Hoping for a better tomorrow.



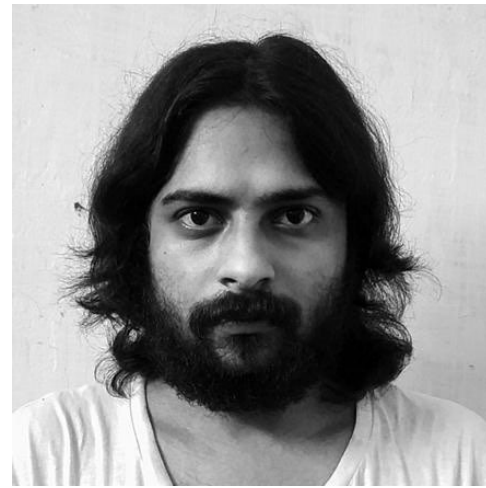
'Silent Victims' 15" x 12"



# THE DOMESTIC SPACE

The home now became the primary space of occupancy, out of which people both lived and worked. This created new equations, anxieties and tensions within the domestic space, as people packed in like sardines. The brunt of this was borne by women, who's traditional role as homemaker emerged as doubly challenging. Even as the lives of children, office-goers, and the elderly became increasingly dysfunctional in the pandemic, women performed with enhanced efficiency, keeping home and hearth together through a time that is both endless and trying.





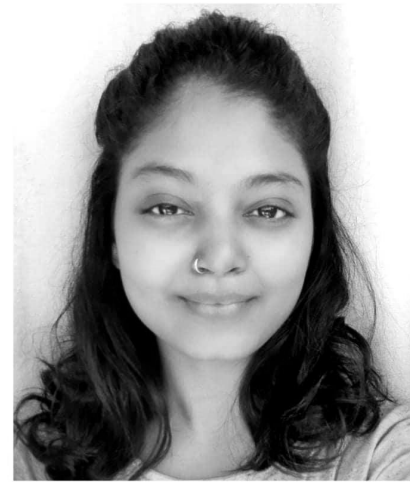
## Aranya Sengupta

The work features a contemporary interpretation of Francisco Goya's 'Saturn Devouring His Son'. It revolves around the socio-political realm of the pandemic-ravaged environment, where the 'mom' denotes an icon of oppression, struggling for fundamentals. In further interpretations, the 'mom' can represent nature engulfing her own offspring. It can also be viewed in terms of class-conflicts, with subtle underlayers of morbid satire.



'Mom Devouring her Embryo'- 12" x 12"





## Bhagyashri C Dange

The series of portraits are a window into my experiences as a woman and a person in this milieu. A self-reflection of sorts perhaps, as we cannot lie to ourselves, even though we may try to hide ourselves and our truths from the world. This series of self portraits looks out of the frame directly at the viewer, meeting their gaze in an almost confrontational manner, nudging them into a dialogue with the image. These traumatic memories often manifest themselves in the images I create as cactii, as a typical death-in-life archetypal form.



'Isolation from Within'- 12" x 12"





## Kartika Bagodi

My work mostly talks about the feeling of being confined in a space, both mentally and physically, with no escape from the situation. It's already more than a year since we have been restricted to a place, waiting for the pandemic to pass and a sense of normalcy to resume. And with every day that passes, our wait seems unending. My work depicts this situation of being together without any choice.



'Confined'- 12" x 12"





## Priyanka Batra

The Covid-19 pandemic has forced us into “lockdowns”, a new word that has been added to our vocabulary. We are now confined to our homes, packed in like fish in a frying pan, with the domestic space becoming both the live-and-work space.



'Dark Night'- 15" x 12"





Heena Pari

I draw inspiration from my home and kitchen for my art. During the pandemic year, it was no different. The pakkad (kitchen tongs) became a personification for my wish to get a hold on the virus and put an end to the pandemic. Using the linocut medium allowed me to enhance the idea and visually depict the chaos that persists.



'Pakkad' 12" x 15"





## Jayati Mukherjee

My work is related to the circumstances and situation I find myself in. This pandemic has had a devastating effect on almost everyone I know. Personally, it has changed my perspective of life. I can no longer think of the future, immediate or long-term, as before. The anxiety is overwhelming and unending. This work is a metaphoric representation. Ultimately, we are mute spectators and at the mercy of situations we cannot control.



1/6

"1st wave, 2nd wave --- 3rd wave?"

Jayati Mukherjee 2021

'1st wave, 2nd wave....3rd wave?'- 15" x 12"





## Dimple B Shah

This woodcut work is about the silent anguish, agony, and misery that we experienced and encountered during the period, and the woodcut. It is about unregistered deaths and unclaimed bodies. The deep thought towards the lost soul was a silent protest to make every death count. I stand tied up cut tree branches on my head holding doll wrapped in hand and bodies on flour metaphorically representing several unclaimed bodies. The branches have been lit into fire and I stand still in protest mode in the image. This work is to bring unsettled state of mind and loss of the people.



'Silence of the fury' 15" x 12"





## Sreyashi Saha

I live in Kolkata, and thus my works are based on my surroundings and my city. Usually when I looked outside my window, I could observe a lot of things - my neighbourhood, my objects and my city. This journey is the inspiration behind my works, so I tried to create my own vision through my own language. In this pandemic, we are all stuck in our homes for the last two years. The only place where we are not stuck is in our dreams and in our breathing. Apart from this, each and every thing is stuck inside four walls. Through my work I tried to represent the unfolding of my dreams. I am trying to manage my long hair ... I may fail, but I must try, because I am fighting for hope.



'Unfolding my Dreams'- 12" x 15"





## Moumita Paul

In the arena of Visual Arts, the printmaking medium is really unique in that artists can express themselves using several techniques in their own idiosyncratic ways. My work titled 'The Scream' Again' is done in the woodcut medium. Every stroke or mark on the wood seems to me like a deep scar. The ubiquitous troubled time of these present dark days reminds me of the traumatized face in the Expressionist Artist Edvard Munch's painting 'The Scream'. The scream in my work is an outburst of intense agonizing pain. Here the scream is reverberating only within four walls, as people have to be confined and isolated in their abode only, for fear of the dreadful disease.



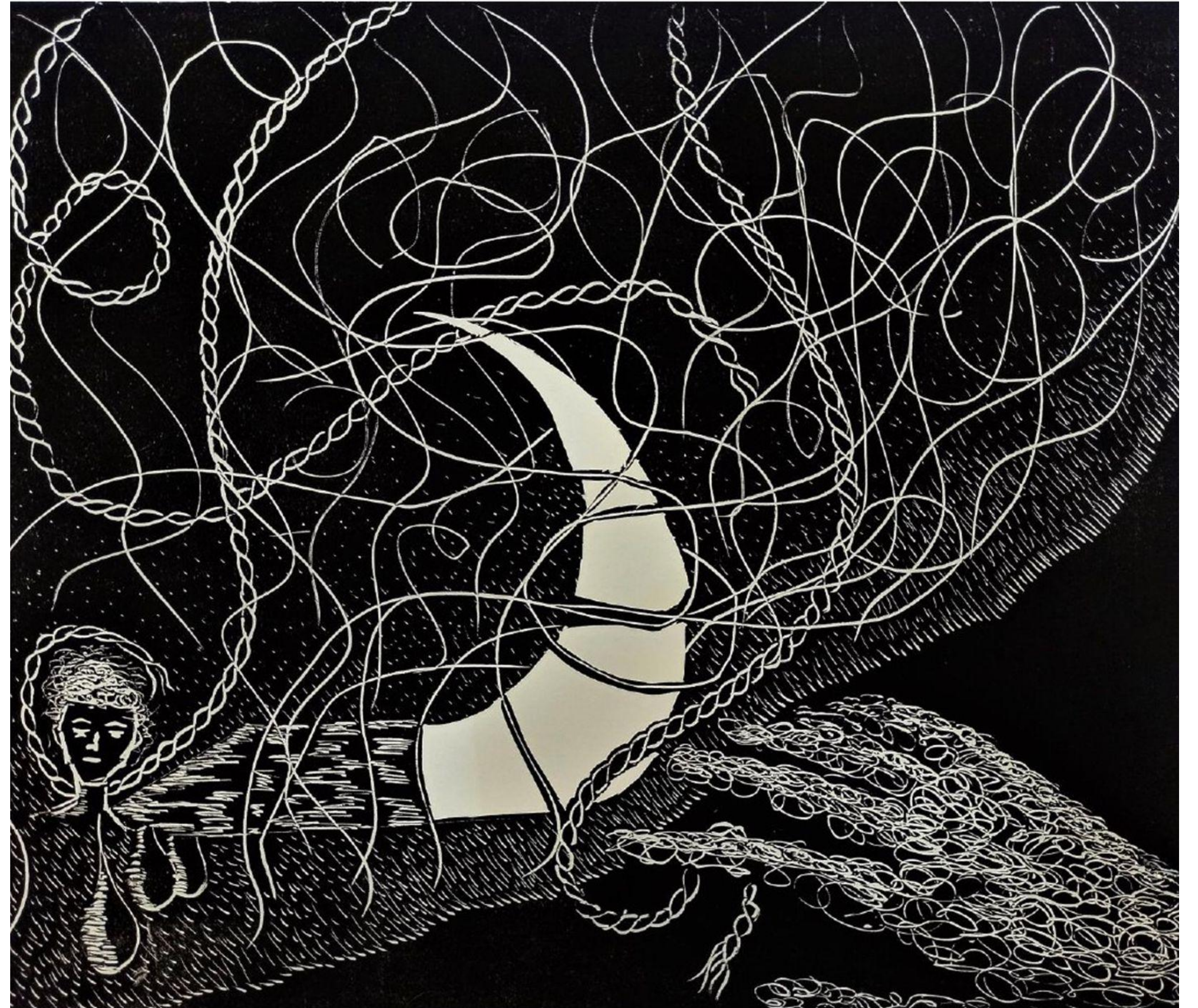
'THE SCREAM' AGAIN'- 12" x 15"





## Susmita Barua

Today, people are in dire straits due to the economic crisis and the reversal of life. Poverty is all around, like a knife to the throat. Unable to overcome the limits of compassion, people are choosing the path of suicide. It is as if the ropes are coming forward day after day to surround people and human lives. Throwing them in the ropes, they seemed to be overjoyed. Despite all the darkness and nightmares, people dream. Hoping to live anew. He wants to see light even with the last energy of the body. The hand in my work is directing her. Amid the darkness, there is a light, a hand that has touched the rope. But the hand still could not swallow the rope.



'Trying to.....'- 15" x 12"





## Shanthi Kasiviswanathan

The visuals of migrant labor walking hundreds of kilometers home in March - April 2020 is an indelible memory of the pandemic. In my work, the chappal is symbolic. The stitches inside the chappal an S.O.S (Morse code of three dots, three dashes and three dots: a call for help). The hands represent those who reached out and helped.

I chose the linocut method for this work as the emotions associated are raw and coarse.



'S.O.S' 12" x 15"



# ANGUISH & ANXIETY

In this long, dark night, portraits of anguish and anxiety stand testimony to the nightmare that we are living. Our masked visage no longer allows us to smile. Our isolation gives us no cause to smile. A glance in the mirror tells us that nearly two years have passed us by. Our desolate homes are mirrors of our desolate lives. Our screams of despair echo within the four walls that we inhabit or through ghosts towns that may never rise again from the ashes.





## Soura Chatterjee

My works, on the face of it, keep on shifting from one subject to another without any seeming formal continuation. I operate on a reactive mode when I witness the increasingly repressive politics of the world we live in, that gags free speech and unleashes tyranny and terror on people. How long should we remain deaf and mute witnesses? The newspapers, the social media and belief system, and rumour mills are the three basic sources that I rely on for current affairs. Moreover, literature is a big help.



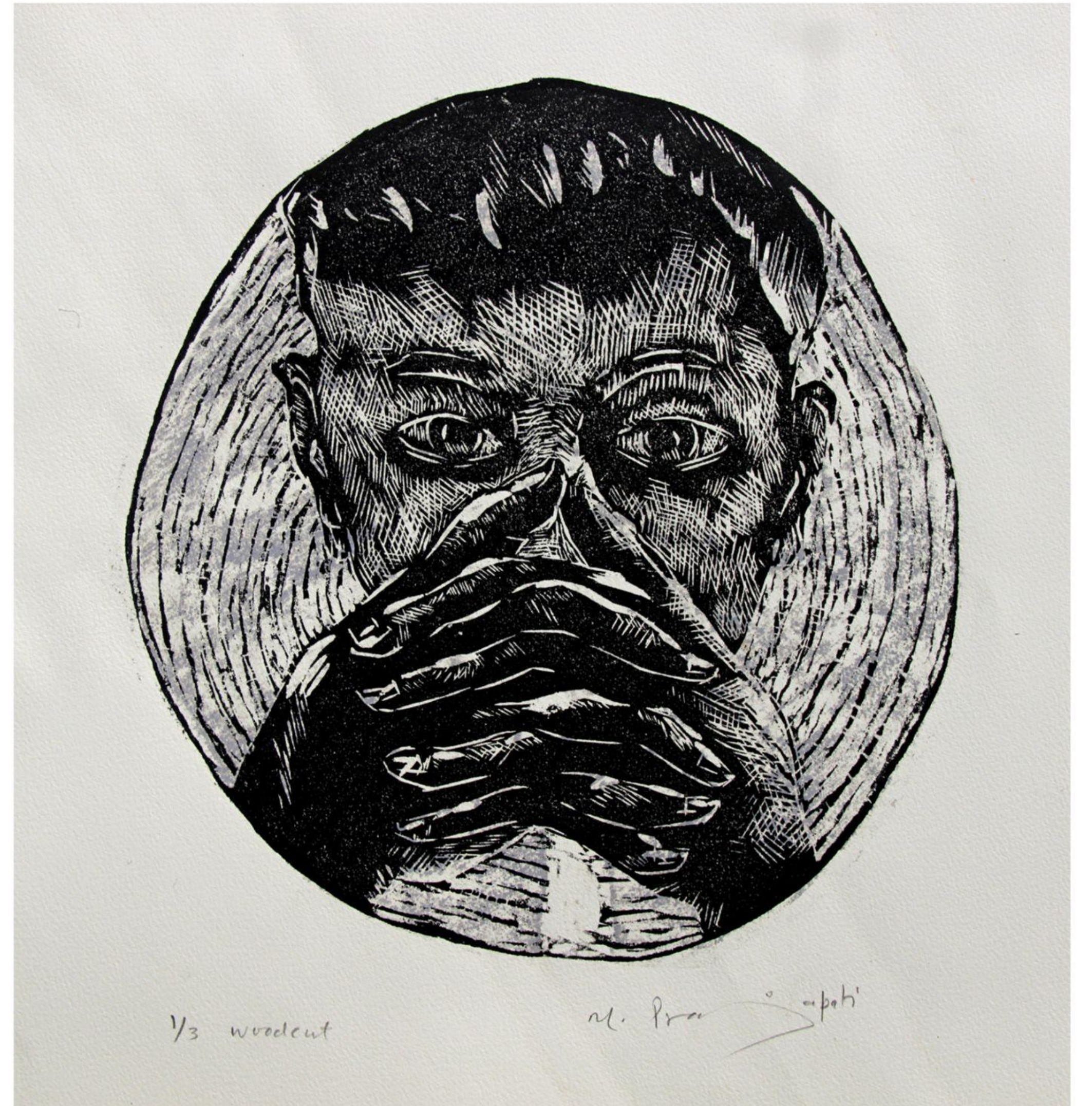
'Wear a mask to save your identity'- 12" x 12"





## Mahesh Chand Rai Prajapati

This black and white woodcut print conveys the underlying emotion of rejection of life's monotony, whilst still living in a closed societal circle. Living in an organised framework as in a society, we tend to live our lives bound under unspoken rules. Only a few are able to break out from these systemic ties. In this print, we see the victim tied into this circle of life and yet striving to expand and broaden the circle. But alas, he ends up only expanding the cyclical dark inner void.



'Chakravayuh' 12" x 15"





## Santanu Maity

At present, modern society is developing rapidly with the help of machines. People of the modern civilization are enjoying luxurious lives and happiness by using this mechanical medium. Modern society is growing by destroying the ecological balance. It is a hindrance to moral development. We are being mentally entangled by it. Heaps of used machines are grimacing at us. Social life has become fragile. Harsh real experiences, perplexing moments are creating complexity and mental dilemma. It is tremendously affecting my ego and id. And this feeling is being expressed through my work



'Fire Man'- 12" x 12"





## Tarun Sharma

I am working on discarded pieces of plywood and carton boxes by treating them further to make a surface fit for printmaking. I am also working towards non-toxic printmaking and a more sustainable practice where the wastage of paper can be reduced. My new body of work will be around co-existence with the environment and I will be drawing, painting, sketching, clasp and growing plants in my recent works.



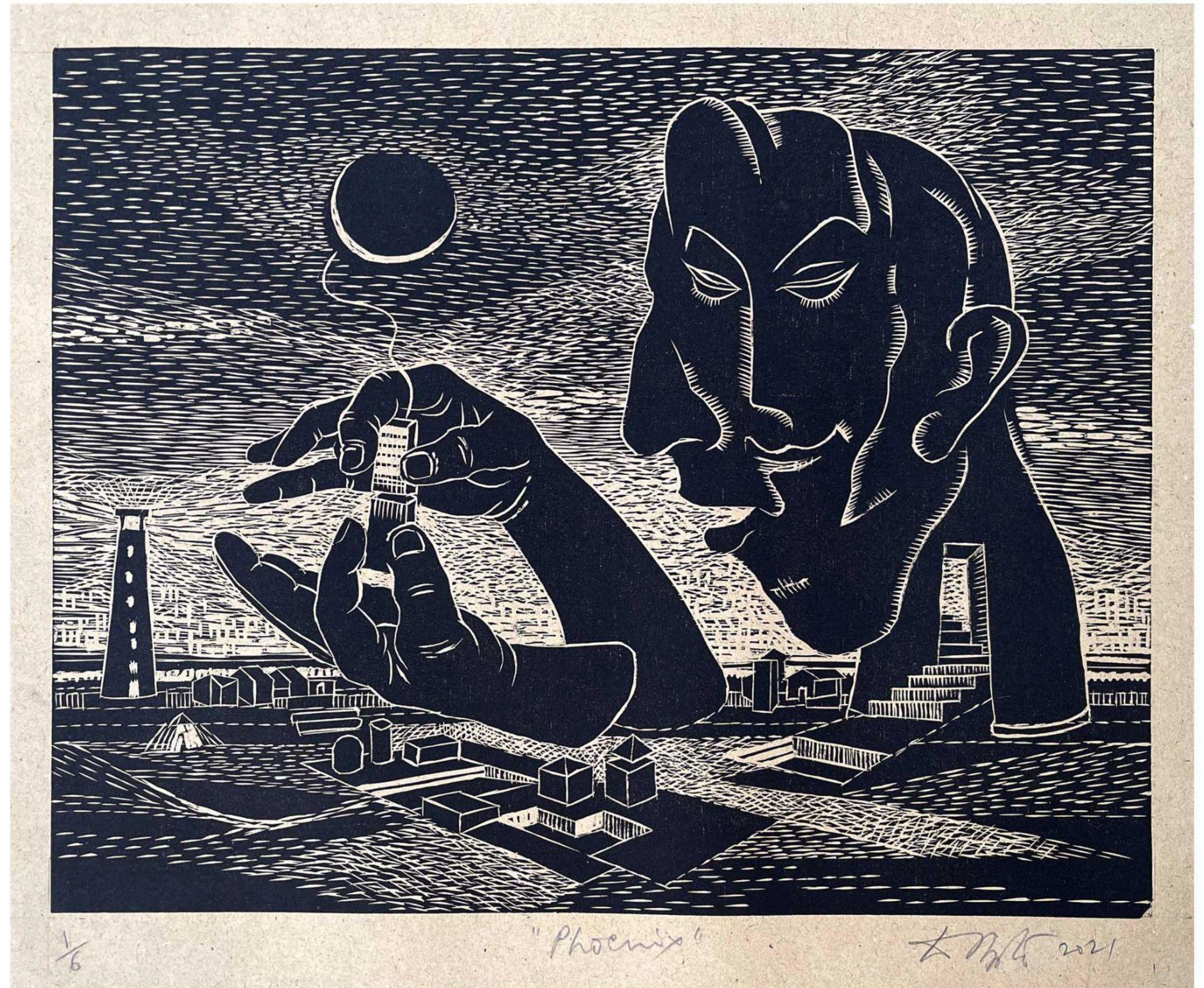
'Selaginella bryopteris of year 2021' 12" x 15"





## Dattatreya Apte

The title " Phoenix " Is a metaphor to suggest the indomitable human spirit to survive, going forward and striving for a better life. A split face is looking ahead and backwards with desperation and hope. Though dislocated from the place of work, the broken shattered dreams, the human spirit is looking for a ray of hope and again building a dream home.



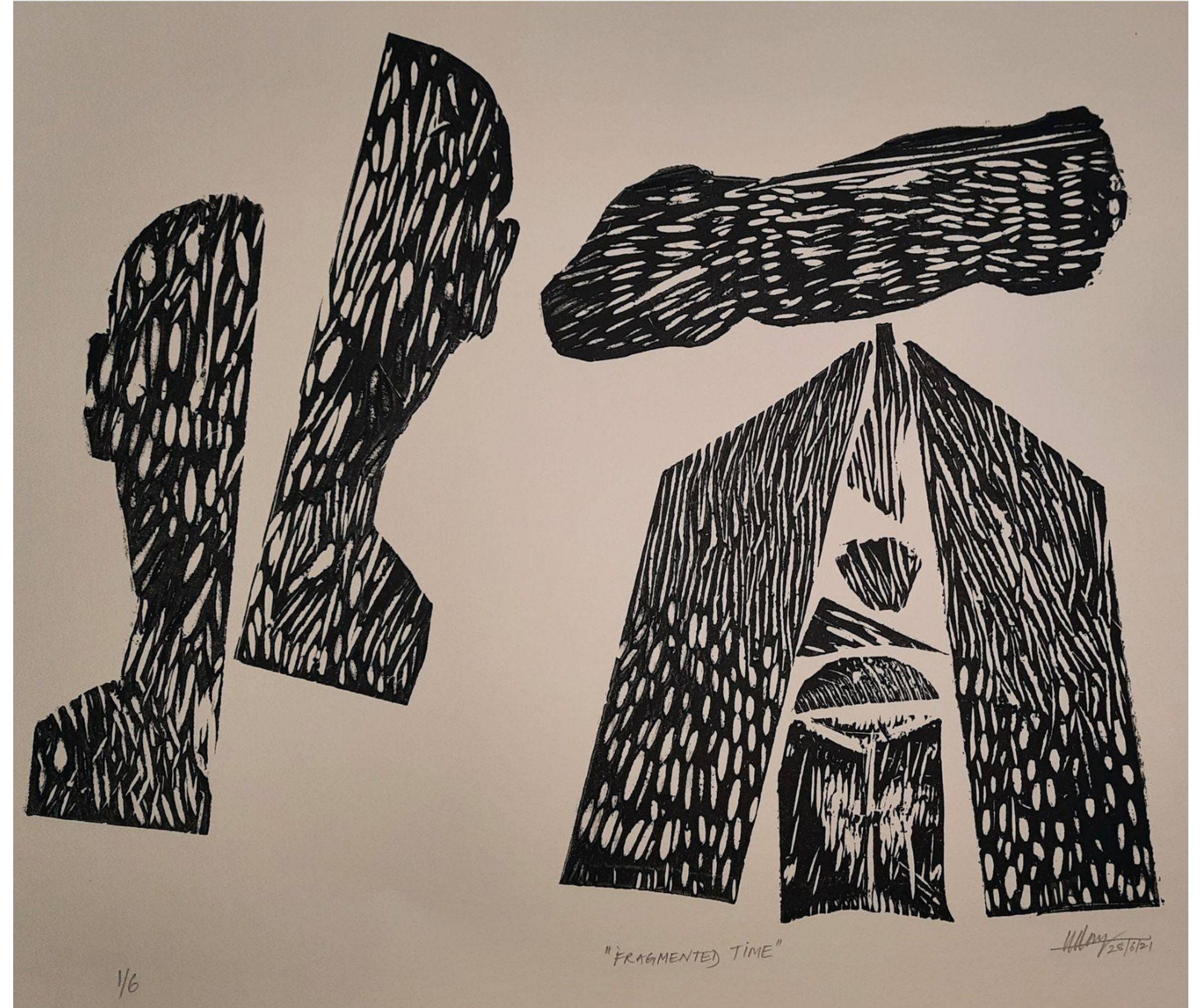
'Pheonix' 12" x 15"





## Uday Panchal

In this moment of time, the lockdown has affected everyone. Life and man who thought that nothing could stop life's momentum or man, now has come down to a complete and sudden halt. Staying confined within four walls, the aspiration of man peeks out, life not giving up, wanting to move..To some, this moment has shattered many dreams and hopes of people. Through my work, I have tried to reflect this.



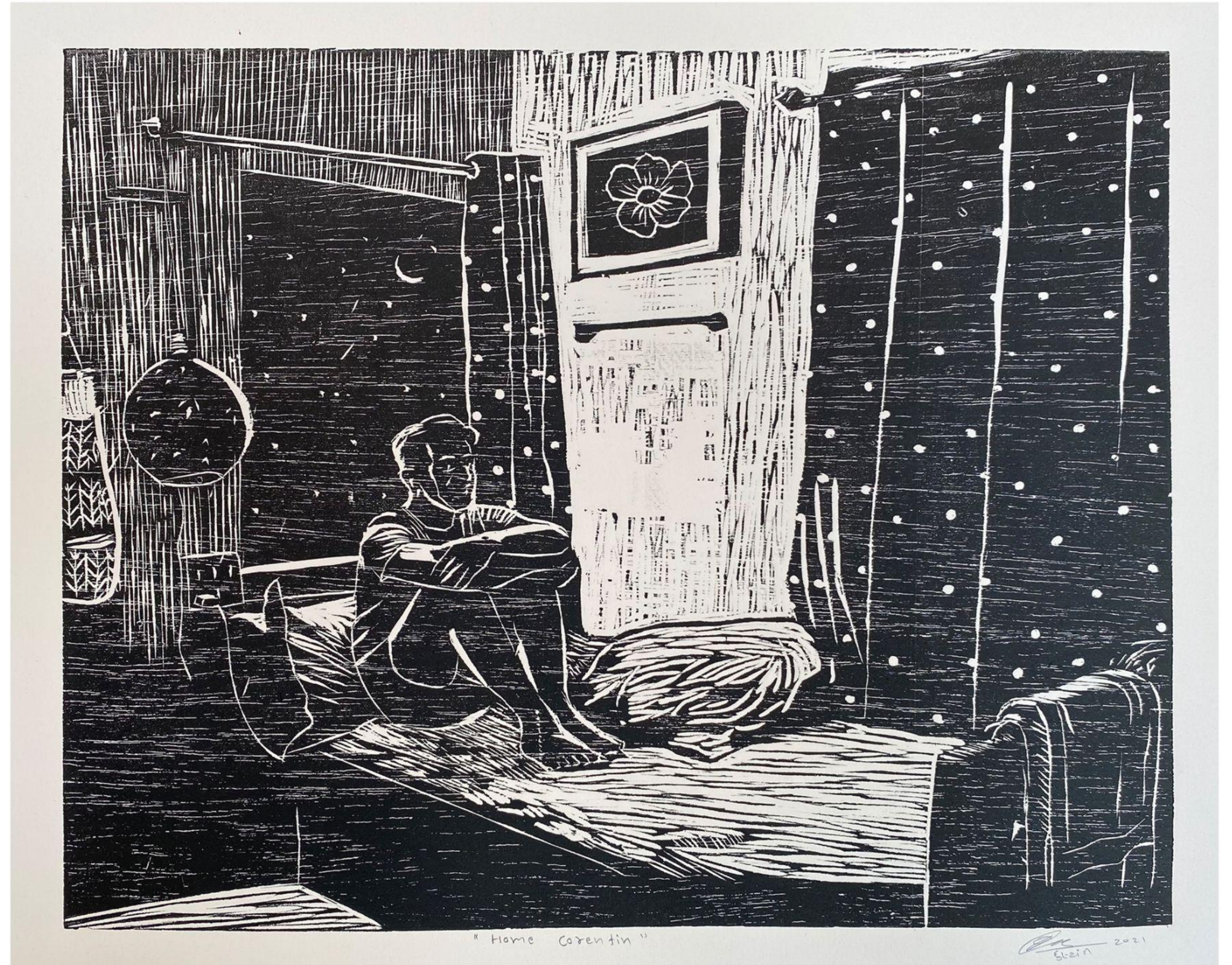
'Fragmented Time' 12" x 15"





## Dushyant Patel

Home Quarantine was a blessing in disguise. Staying alone for those fifteen days, made me feel bored, yet it acted like a catalyst, helping me energize my creative thoughts again. I think this pandemic has made us all think beyond our usual selves so we can increasingly become more self-aware.



'Home Quarantine' 12" x 15"





## Menka Jain

Scared of the news that I would receive with every phone call, yet thankful for being able to remain in contact through social networking. At the least I was not feeling lonely in those stressful times. The work is a representation of what we went through during the pandemic.



'Quarantine' 12" x 15"





## Dr. Raj Kumar Mazinder

My present works in both painting and printmaking are an amalgamation of various mediums that extend to my teaching at the Dept. of Visual Arts, Assam

University, Silchar. As a resident in a land of depleting rich and diverse resources, I experience man-made or natural grief in my native land every year.

I think my images come from day-to-day experiences, affected by recent decadence and a downward trend in human values. At present I don't want to talk about richness or glorification. I would rather speak in a specific and real sense of the core issues in the recent pandemic, which have threatened the human race, most affecting the downtrodden and the poor.



'During the Covid-19 Pandemic' 12" x 15"





## Ravikumar Kashi

When I look into the mirror I can't believe myself. Covid has taken its toll. I'm not the same person anymore. I can say that it has made me relook at all the things that I take for granted. Personally, first wave was manageable, but the second wave was brutal. It took away many dear ones. The invisible scars it has left run very deep and perhaps will remain forever. I just want to turn back the clock and make it go away.

'Aaina pehli si surat mange', but alas...



'Aaina pehli si surat mange' 15" x 12"





## Portia Roy

The aim of this artwork is not to adorn a living room or a bedroom. I use my work to instigate consciousness that would manifest into care for the uncared in this world. I

have never been out of this country, but I have realized that those who would need care are the same everywhere in this world. The cruelty, hatred and inequality they are subjected to is universal in its action. My art is always a reaction. Images and incidents

that disturb me have always been the subject of my work. I have never tried to visualize an image. They are always in front of my eyes and they compel me to give them a body. The ideas are often derived from the sadness and helplessness that I feel

in my heart for what the world is turning into.



'The Mourning'- 12" x 15"





## Danish Khan

My work expresses emotions and reflections of living in the present moment.



'Never come back'- 22" x 14"

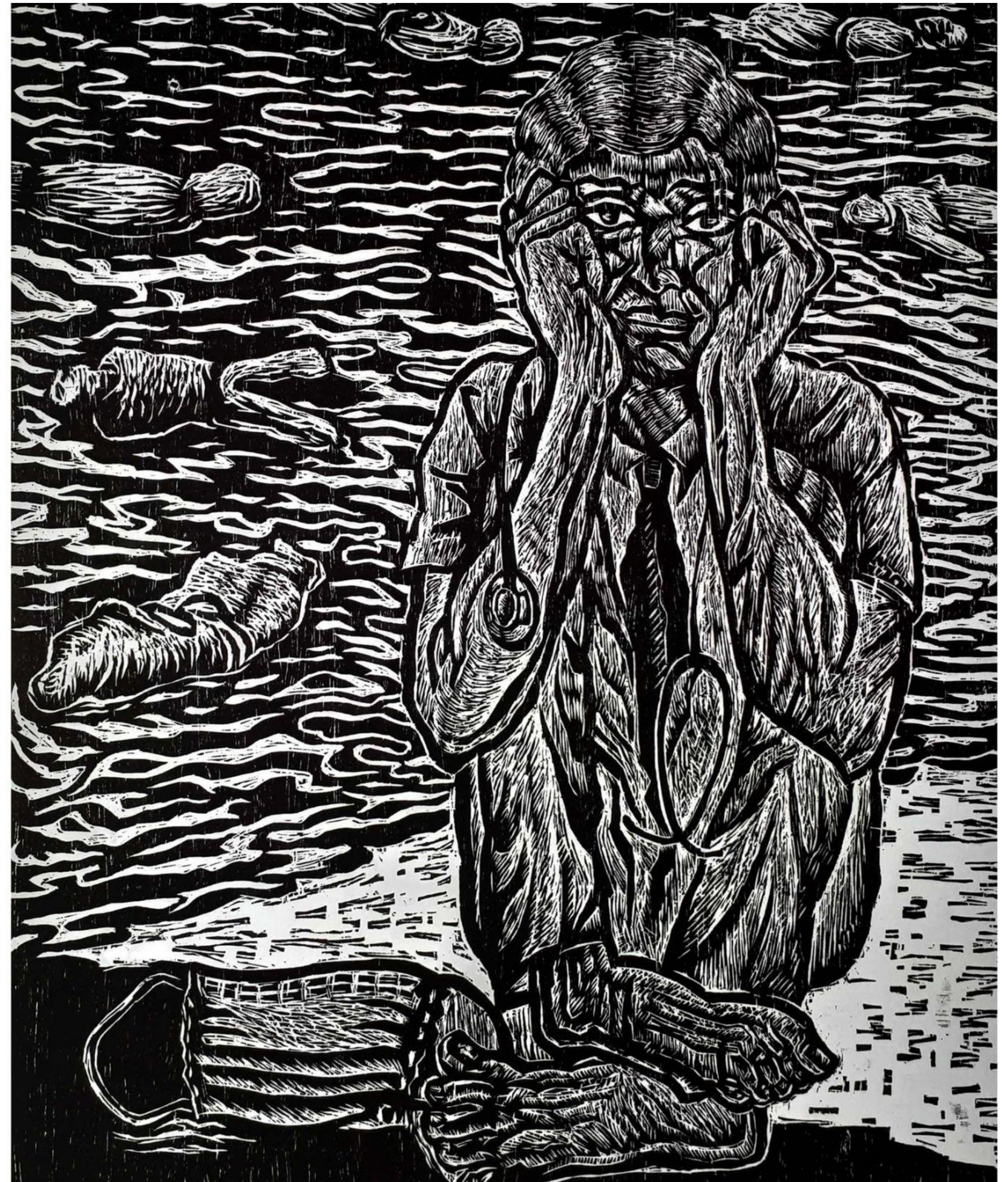




## Susanta Pal

We are going through a difficult time of which we have no previous experience. In a life that has been paralyzed by an epidemic, the body and mind are constantly in fear of death.

In this dark time we have seen the tragic procession of workers losing their jobs and returning home and have witnessed their lack of money and food. They are being deprived of the basics necessary for human survival. The medical professionals are struggling to stop the spread of the epidemic and we cannot appreciate them more. I have tried to do two works focussed on these two issues.



'Melancholy' 15" x 12"





## Anand Moy Bannerji

Anything stands clear when placed alongside its opposite. To me, the dark side is only clear when we stand strong with notes of hope and light. My works represent these two values and tones together. The expressions do talk about fear, whereas the other constructions and source of light talk about HOPE.



'The dark night' 2020-2021/B





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'The dark night' 2020-2021/A





## Soela Bose

We know Bani Thani is a significant character in Rajasthani miniature art. The character that I have seen in this print is to me, the epitome of art. We are amazed to see Bani Thani in the original painting with her face turned to the left. But here she is facing in the opposite direction while wearing a face mask. In this case, I feel that under the pressure of the situation, my art world is deflected in the opposite direction. Today, therefore, the independent study of art colleges, the exhibition of paintings and sculptures of artists, the expression of the whole art world, is a prisoner of the internet. So today, I think the traditional art forms are turning their backs on us in the Coronavirus pandemic.



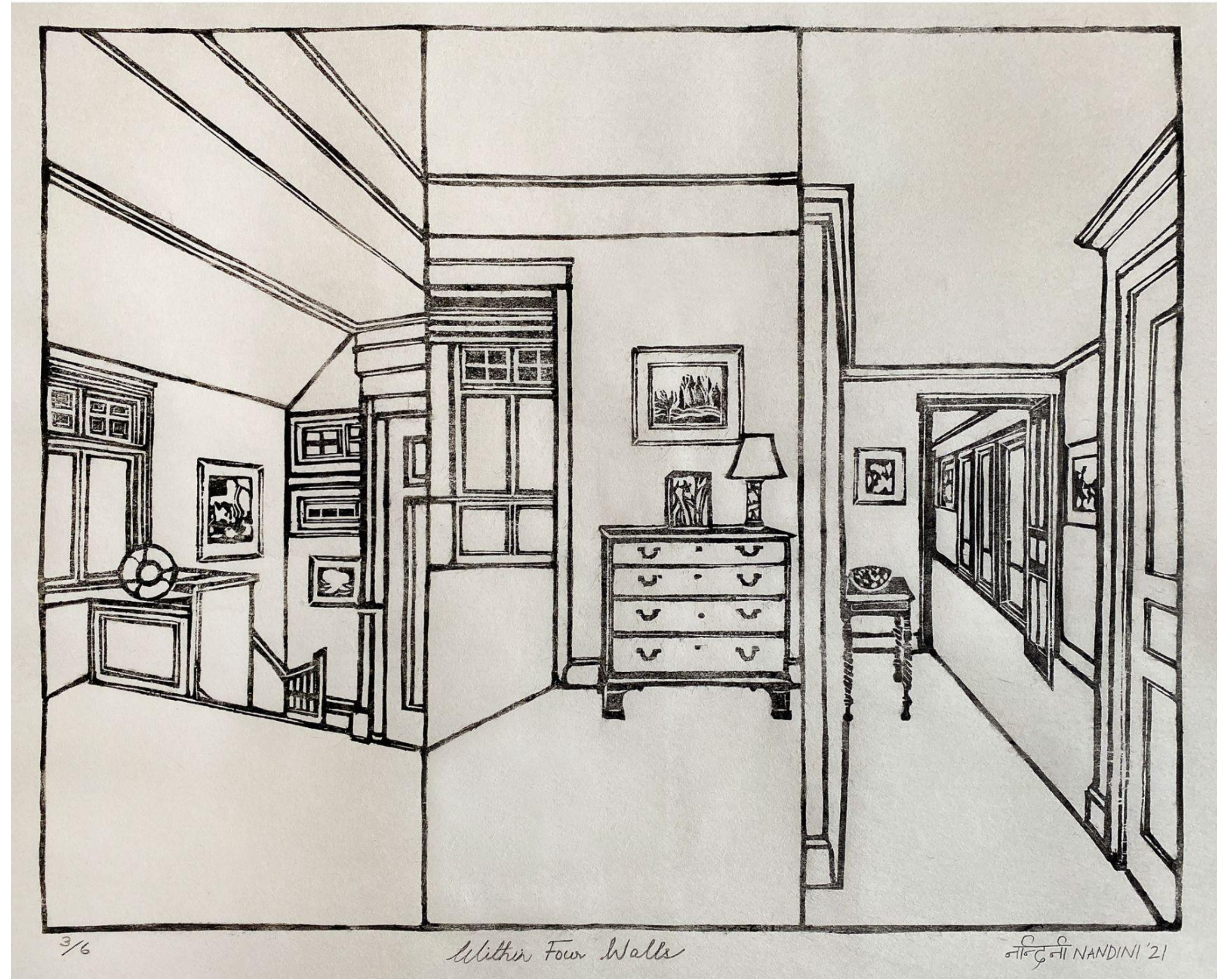
'The Past at the Present Risk' 12" x 15"





## Nandini Bagla Chirimar

'Within Four Walls' conveys a stark reality we experienced during the pandemic - of being confined within the four walls of our homes. Much as I was grateful for the safety of my space, every wall and line made me acutely aware of the isolation and surreality of the situation we were facing. Dark as they were, the austere lines combined with light, warm surroundings also contained a calm strength and hope which provided sustenance to get through this time with grit and fortitude.



'Within four walls' 15" x 12"





## Manoj Baidya

Urbanization affects the physical environment through the impacts of the number of people, their activities and increased demands on resources which leads to negative consequences on health due to mainly pollution and overcrowded living conditions. As an artist this often hurts me which leads to the representation of the darker side of our society.



'Untitled' 15" x 12"





## Rajat Subhar Halder

The present situation, not only the pandemic but also a social and political turmoil has harmed everyone irrespective of race, religion and caste. Here I have tried to express my feeling through an animal that has no race, religion or caste and represents us all and our misery.



'Screaming' 15" x 12"





## Ramendra Nath Kastha

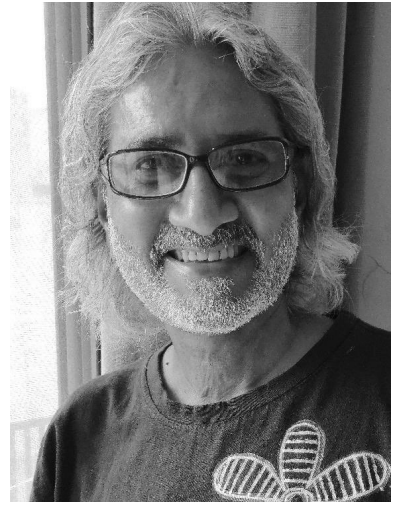
I have always been interested in Indian philosophy and our ancient texts. But the present pandemic situation, directly and indirectly, has affected my work like it has that of others. I

have tried to express my feelings through a portrait. Here, I have tried to present an interaction of symbols and a complex mixture of the image. I have centralized the portrait, whose head is surrounded by a bright white colour which indicates positivity for the future.



'Cloudy-19' 15" x 12"





## Santosh Kumar Verma

Existence is intertwined with time, and continually pulsates between the actual and the potential. Just when our collective consciousness forgets, it reappears after a whimsical interlude. Kālachakra embraces forms and figures from the natural world, constituted through a process of creative mimesis. Conspicuous among these is one form that terrifies us today as we live through this unprecedented lockdown. The use of deep black outlines and scratches reflects the uneasiness that infuses this human crisis.



'Kalchakra' 12" x 15"





## Lynn Sures

Nothing in our world stays unchanging. My thoughts on the struggle in our time, because it encompasses both love and death, lead my print to depict an environment of activity, growth, and even lushness surrounding the image of death. My questions: imagine the scale of loss? Imagine your own and your loved ones' mortality? Imagine every leader working selflessly for others? Imagine a future of safety and security in coexistence?



'Can you Imagine?' 12" x 15"



# THE HEALER

Yet, while mankind suffered, nature prospered. For the green grass, the fruit on the tree, the flowers in the meadow, the butterflies that drink their nectar, the birds that sing in the open sky, and the animals that call in the forest, the night has been neither dark nor long. While we have remained confined, nature has healed not only herself, but healed us too. Through this endless night, it is she who has provided us, who thought ourselves invincible, succour and hope. We have learnt that we must nurture rather than destroy, take cognisance of the earth that harbours us in her breast, understand that it is she who will endure - not us.





## Anavi Mullick

Standing in my porch, I could see the clouds gathering, the sky turning deep grey, and the trees being thrown from side to side in the wind. As it began to rain, I suddenly felt a deep sense of hope. It was as if the clouds had been holding on, and as they let go, I did too. In the midst of a second lockdown, I felt just a little bit of relief that the darkness will pass.



A Moment- 15" x 12"





## Debojyoty Dhara

Art to me is a language to express my inner self. My thinking and my imagination gets impacted by my surroundings, i.e. people, places and their implications. In this pandemic situation, we are all stuck in our homes. We need fresh air, fresh oxygen and nature to provide it to us. But we don't take care of Mother Nature. So through my art work, I have tried to represent that we are all following the ray of hope and need to reconstruct our Mother Nature for our future.



2/6 "Wood cut" "Being Optimist" Debo, 2020

'Being Optimist' 15" x 12"





## B. Karuna

The work is woodcut print. It is a visual diary which reveals the lockdown situation. The visual elements are symbolically placed.







## Debraj Goswami

It is an autobiographical depiction of an unproductive time, when every day experiences hits my mind nonstop like a woodpecker and I remain confused and unresponsive.



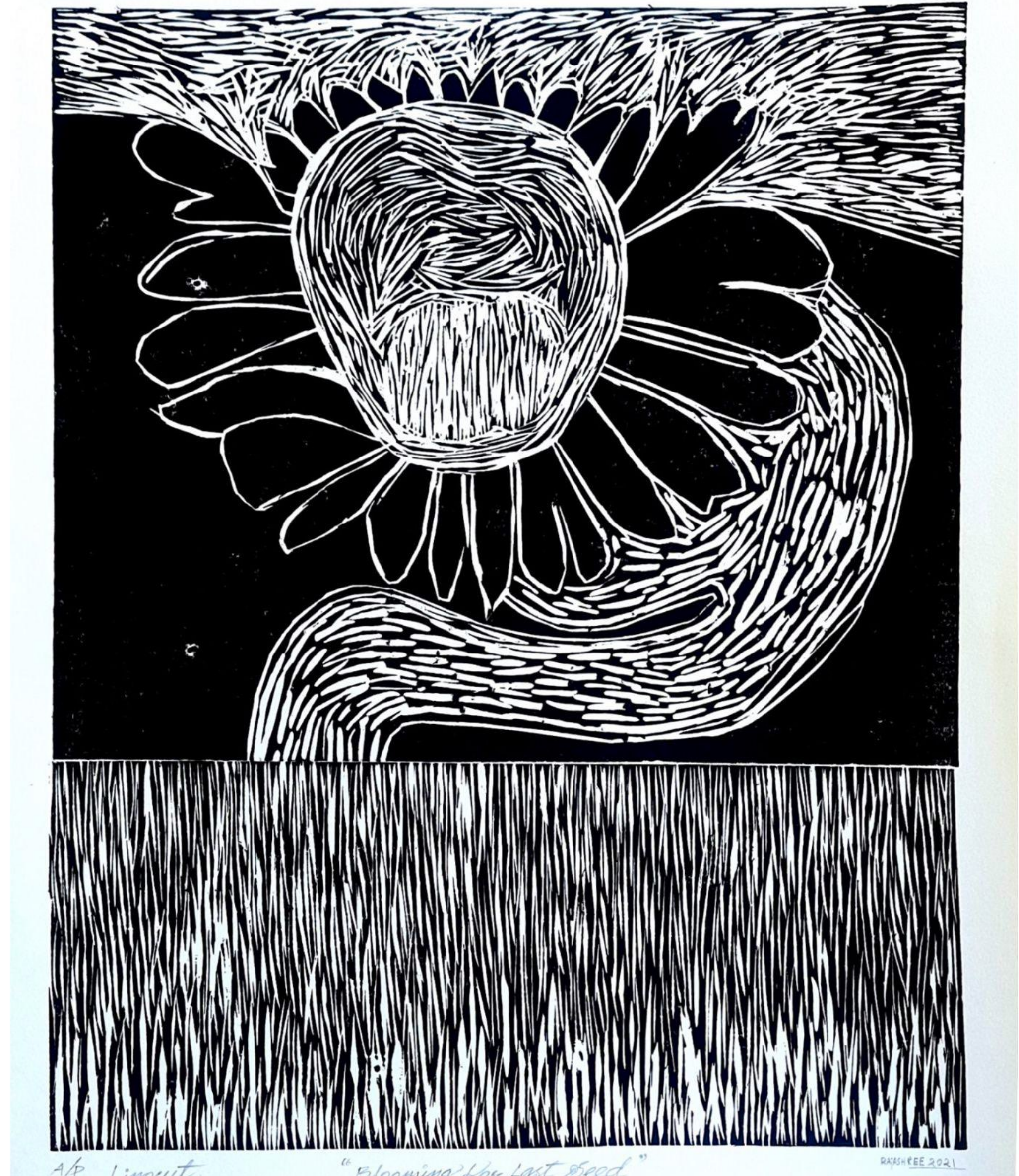
'A Mid Summer Nightmare' 15" x 12"





## Rajashree Dutta Choudhury

Through this work I tried to convey that there is always a positive vibe within the dark days also. Since last year we are passing through dark times through the tough days of pandemic. In this work which is submitted for "Living a Dark Night", the white spaces are the positive hopes of coming days. The black applied in the work are the dark times we have already crossed or we are going on. The work tries to portray positivity of hope for future days.

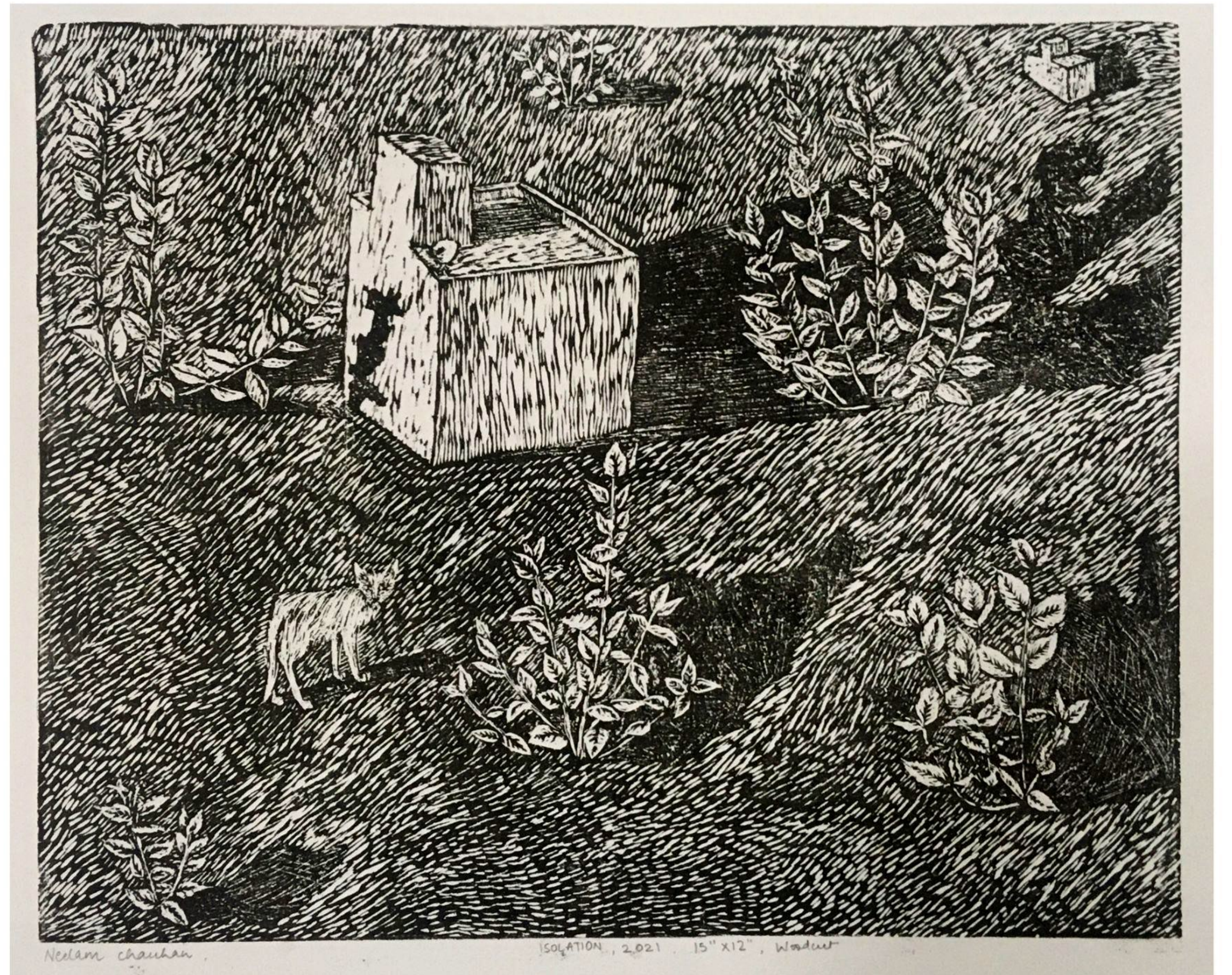


'Grooming for Last Seed' 15" x 12"



# Neelam

As the second wave of the covid was ripping through us, millions suffered and died due to the lack of oxygen cylinders. From the very beginning, it has been a total collapse, a governmental failure to provide us with essential errands. Since then, we have been waiting for the sun to be shined upon us once more where this darkness of the bleakest night shall pass away, but till then, we must endure; endure it together.



'Isolation' 12" x 15"





## Manjeet Dhankhar

My work shows human feelings towards nature. I have tried to capture happiness in one moment and sorrow in the other. I have tried to show human and nature as one closely knitted relationship. I have used buildings to show power and stability.



Two Faces" 15" x 12"





## S. Basavachar

According to Hindu legend, Mohini was an enchantress, capable of seducing gods and demons alike. Here, Mohini is seen as a hybrid bird woman yogini, balancing precariously aloft a bed of thorns. She balances an urn in her raised right hand, while her left hand supports her entire body in mid-air. The air is taut, the background animated, as Mohini awaits the promised “second dose” - the secret elixir to life and liberty.



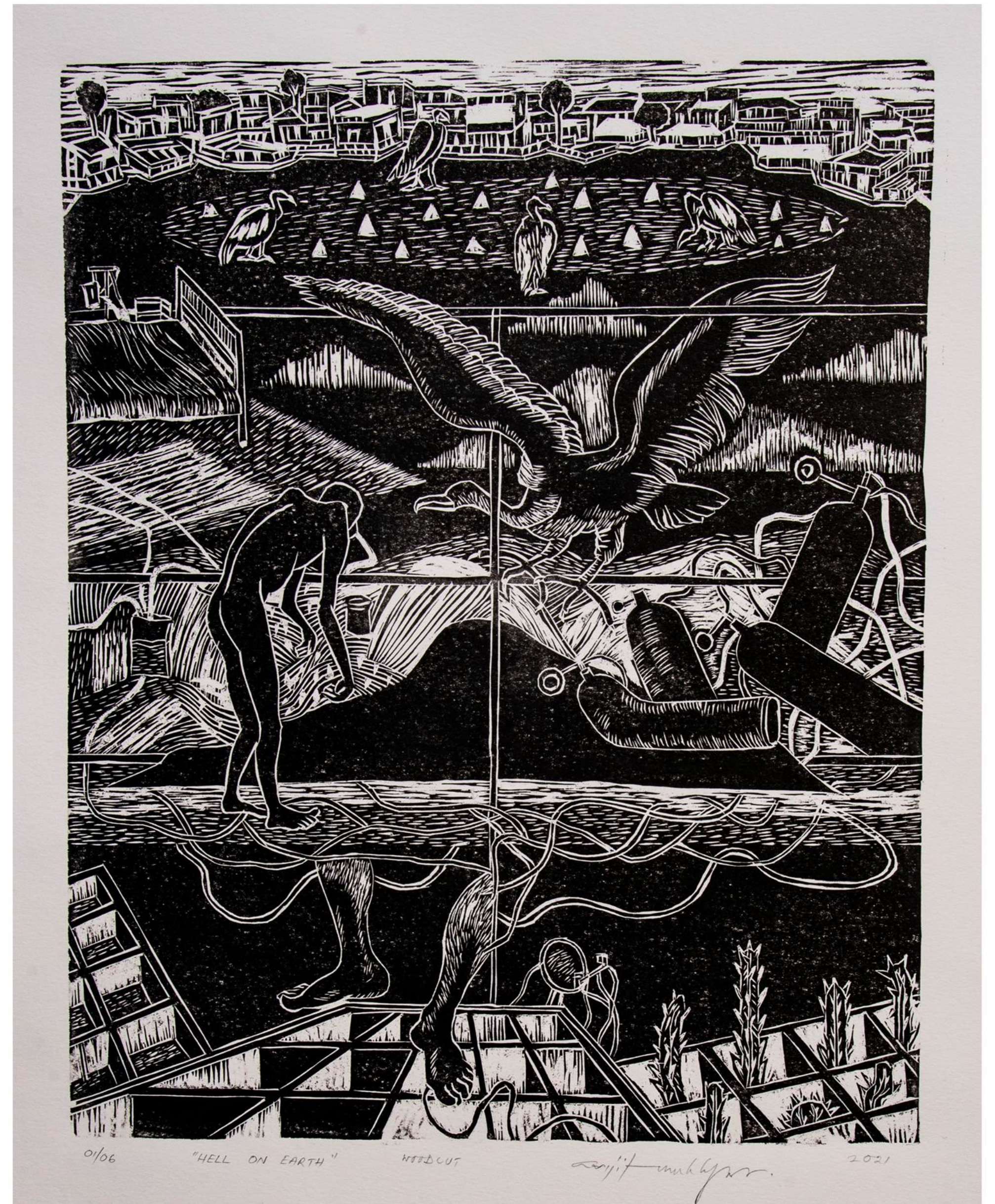
'Mohini waiting for second dose' 15" x 12"





## Avijit Mukherji

In the last two years, human civilization has entered a vicious cycle of hope and despair, life and death, light and darkness. The struggle to fight against bleak and deadly times instils courage in the heart of mankind, but a consistent descent into the abyss of loss – of life and of the will to fight – brings all of us back to square one. We are left asking the same question we did at the start of the pandemic – Are we ever going to emerge victorious in the end? These aspects of existence have pervaded my consciousness for a long time. Furthermore, I feel that it is an artist's prerogative to use the graphic medium to communicate this narrative of hope and despair. Much like Eliot's narrator in *The Love Song of J. Alfred Prufrock*, I begin this story from the cityscape and gradually descend deep into the sea where "human voices drown". Yet the overwhelming message of the composition is one of hope – the hope that becomes mankind's weapon in their fight to achieve everlasting glory.



Hell on Earth 12" x 15"





Satyajit Roy

'The Savior' shows nature, who expresses its sympathy for those in distress and often becomes over-involved in the lives of others. When the night is darkened, when the flies become 'blind flies', humans cannot value each other. Then, suddenly one day nature wears a 'mask' and keeps distance from the civilized world.



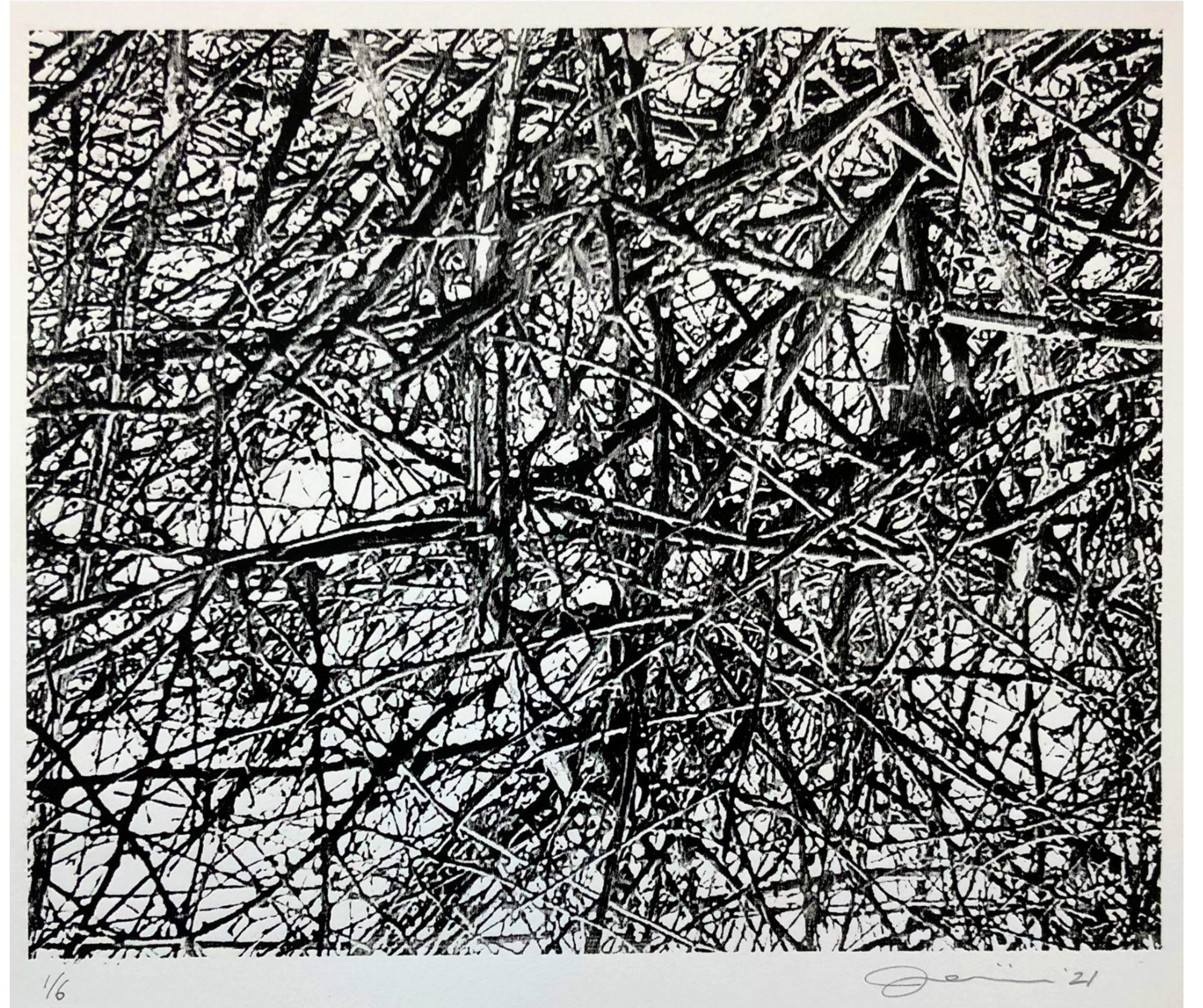
'The Savior' 12" x 15"





## Jimin lee

Realized through my pioneering methods of laser-cut woodblock printing, digital drawing and other digital/photomechanical processes, and drawing from my own memories and other outside world events, "Cold Spring" conveys a sense of vulnerability, loss, grace and the reflection of the relentless march of time that has become very apparent in this stage of my life.



'Cold Spring' 12" x 15"





## R. S. Sham Sunder

There is a famous saying, 'boredom strikes ideas'. This was truly experienced by so many creative souls universally during the pandemic. And the same happened with me. The mundane became fascinating. The sole tree I looked upon became an inspiration to bloom my artistry. The work here is a representation of the same.



Artist proof 1/6 woodcut 'TRANSFIX'

R. S. Sunder  
2021

'Transfix' 15" x 12"





## Srikant Paul

Born in a goldsmith family, I grew up seeing gold engraving and various jewellery catalogues from Garanhata, a historic neighbourhood in North Kolkata. Later during my training in printmaking, I rediscovered the connection between jewellery designs and Bat-tala reliefs. These 19th-century relief prints often contain Images of deities, mythological pictures, social pictures, and other popular imagery in an admixture of Bengali folk and British academic style. Taking inspiration from Bat-tala reliefs and various folk customs, my practice contextualises the cross-pollination of wood-engraving and woodcut techniques, juxtaposing iconography from Indian mythology and contemporary socio-politics.



'Hold my Hand' 12" x 15"





## Seema Kachroo

I am a contemporary visual artist a MFA Painting graduate from Delhi University, India who lives and works in Edmonton, Alberta in Canada. The artwork here created for “Living the dark night” is a lino cut print titled the solemn seasons and reflects contemplations in the four seasons during the Covid 19 pandemic. This was a dark and lonely time in the history of mankind where all of us had to confront lockdowns, isolation, disease, death and depression. At this time on a personal level I derived lot of comfort on my solitary walks during the changing seasons. My walk route was almost the same every day; I saw new things and made small sketches. These studies later translated in the studio into drawings, painting or prints. I invite you to join me on my walks and view this linocut.



'The Solemn Seasons' 12" x 15"





## Kashyap Parikh

My work is not only aesthetically pleasing, but also provides the viewer with infinite opportunities to imagine and explore. I use flawless brushwork, dynamic gestural lines, and bold forms to convey energy from nature and a sense of depth, dimension and expansiveness, also achieving harmony and balance by effectively managing positive and negative space. Nature is my key influence. So far, I have created lots of work based on objects or seasons in Nature. I hope to continue to draw inspiration from it and produce more exciting and unique artworks in the future. For me life has been full of sentiments, emotions & excitements. And I have shared my experiences with others through the created visual world & will continue to do it further.



'New Morning' 12" x 15"





## Ayisha Abraham

The first paragraph on Page 7 in an old edition of George Orwell's '1984' are ominous words that bounce off the yellowing page ... "You had to live – did live, from habit that became instinct – in the assumption that every sound you made was overhead, and, except in darkness, every movement scrutinized."

A strange black growth forms threateningly on a stump of a tree fallen in a storm and then as a ray of sun emerges from behind the grey-silver cloud, a new seed, invisible to the naked eye, gradually finds support to regenerate and live.



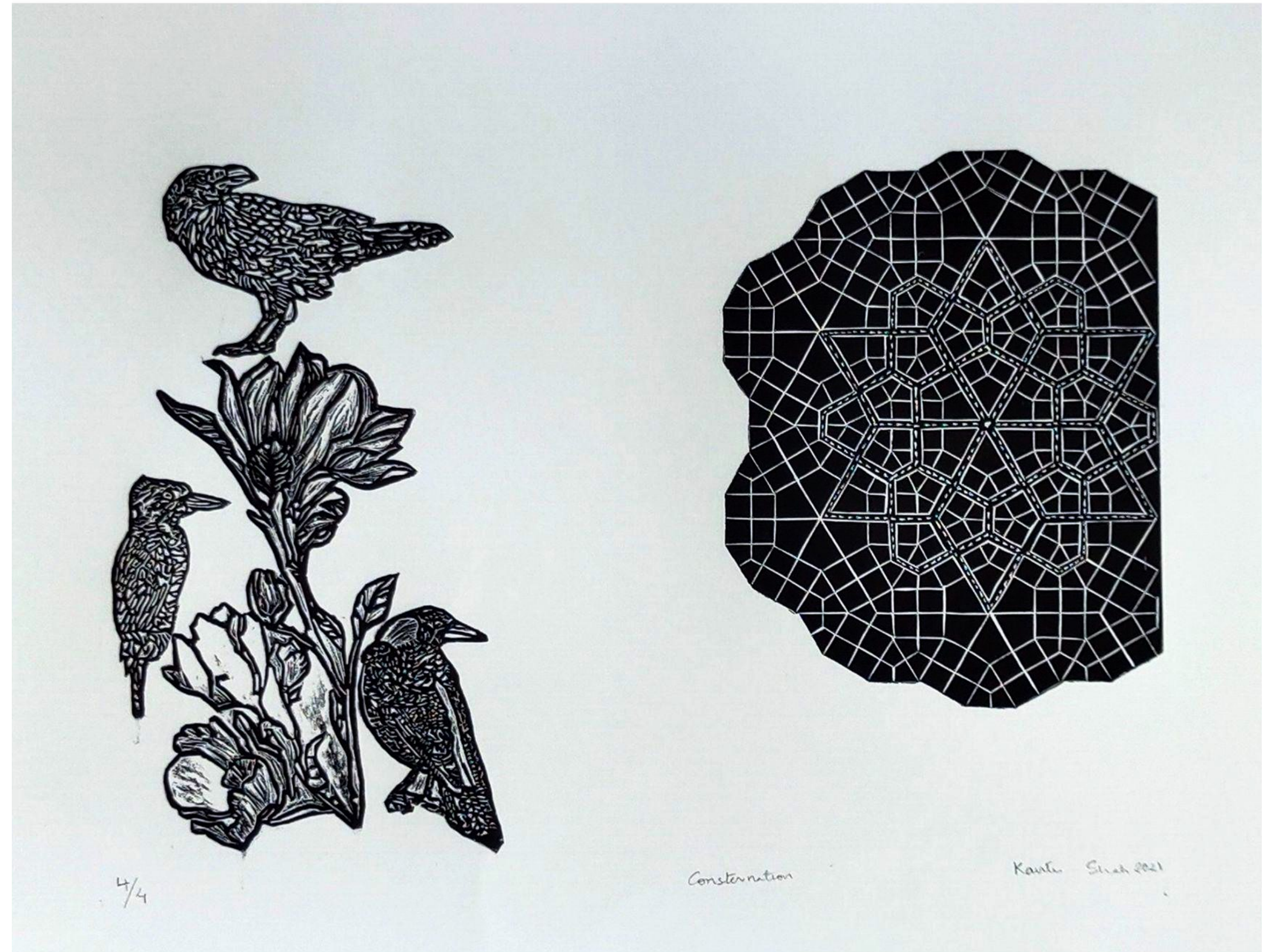
"...and except in darkness every movement scrutinized" 12" x 15"





## Kavita Shah

My work reflects the isolation and constant fear that we lived in during pandemic times.



'Consternation'- 12" x 15"





## Paula Sengupta

“... we had encountered a zebra with a broken leg, fallen in a ditch by the trail. It sat there patiently, awaiting its inevitable end. Other members of the herd passed it by. Upon enquiry, we were told that the rangers would not rescue it. They rescue only endangered species. Juda said the injured zebra would not survive the night. It would likely be scavenged by the hyenas, as is the law of Nature. And no one would intervene to upset this balance.

Harsh as it seemed, the eternal wisdom of what Juda was saying was not wasted on me. I learnt a lesson from the forest that afternoon.”

From the artist's Tanzania diary - Monday, 13 January 2020



'The Dark Night' 12" x 15"





## Anne Burton

This piece is about enduring the illness of a family member, and the difficult patience that so many of us have had to experience waiting and hoping for recovery – for us and our loved ones, and for the world.



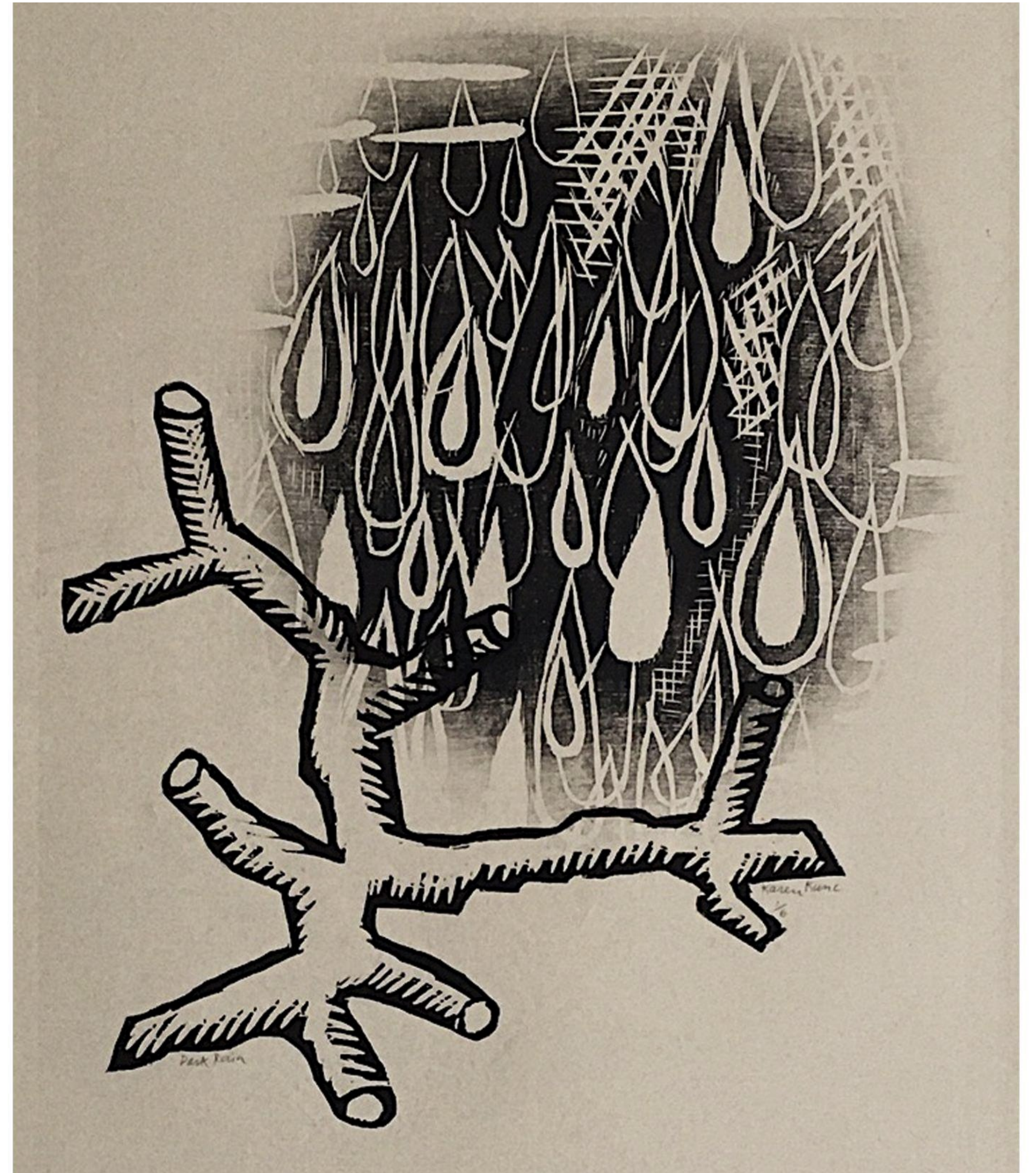
'A Long Wait' 15" x 12"





## Karen Kunc

I have combined layers of black ink from two woodblocks to create a desolate landscape that means to commemorate the sorrows and losses in India today. A cloud of rain or tears falls above a broken tree branch, symbolizing the lives cut short from the pandemic. Branches have been used metaphorically throughout art history for growth, for sacrifice, for nature personified. I continue this legacy to stand for myself, and to offer a universal identity for others.



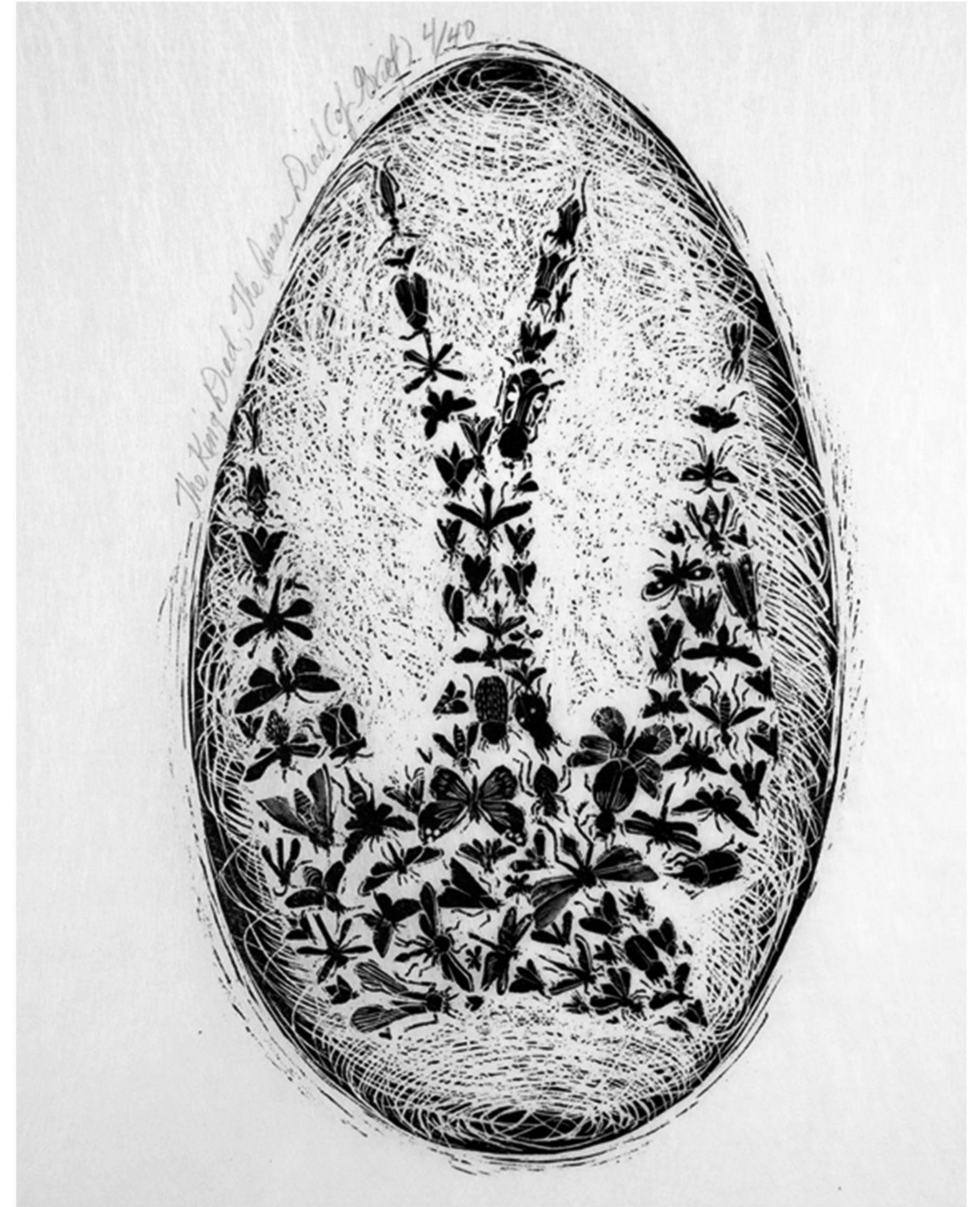
'Dark Rain' 12" x 15"





## Laura Pharis

It is entitled "The King Died, the Queen Died of Grief". The title is from a quote from writer E. M. Forester. "The king died and then the queen died" is a story.' But "the king died and then the queen died of grief" is a plot.



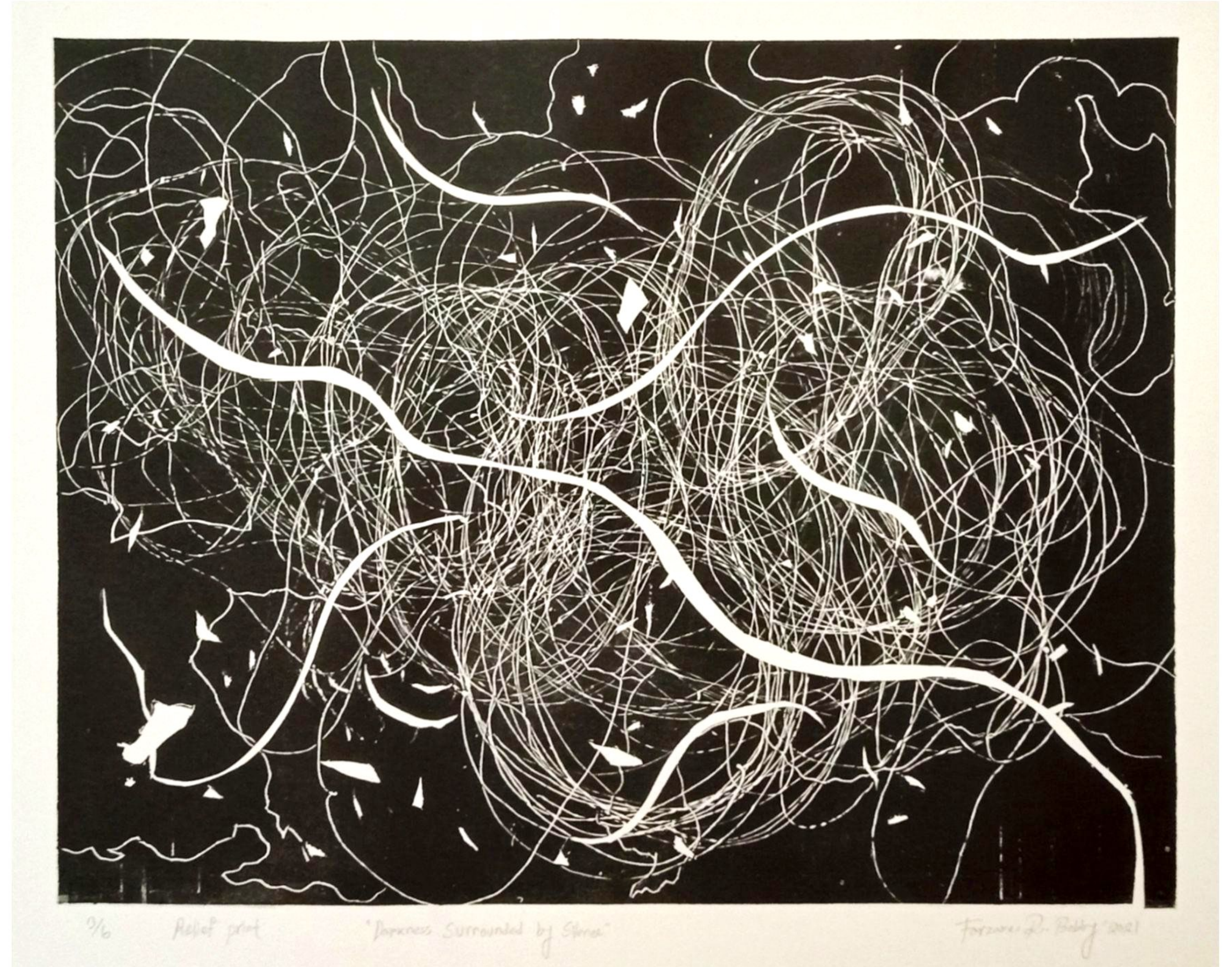
'The King Died, the Queen Died of Grief' 6" h. x 4"w





## Farzana Rahman Bobby

Nature has been our keeper, protector and mentor. Yet modern man has been waging a war against it. Our wanton destruction of natural habitats has given way to disease & destruction. Look at what our uncaring attitude has brought on - the invisible killer. Life springs from the black & white of the cosmos, morphing and multiplying, connecting through neural networks and spiraling tendrils.



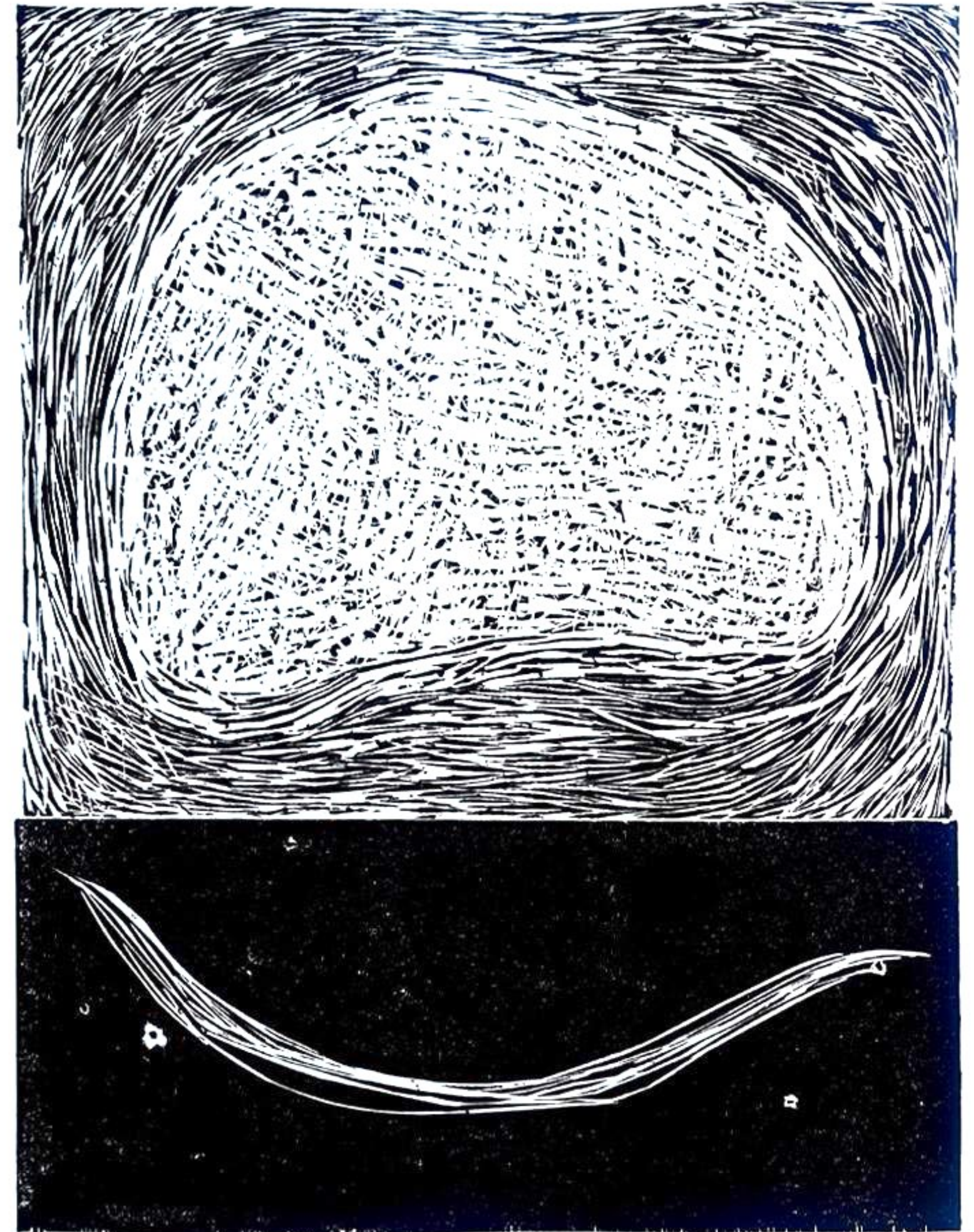
'Darkness surrounded by Silence' 15" x 12"





## Anirban Dhar

Through the work “Ultimate Light”, I tried to reveal that the white areas of the print represent the ultimate positivity of hope and black areas are the darkness of the tough times we are going through in the pandemic situation since last year. The white swift lines in the lower portion of the work where black is also applied in the surrounding, are the ultimate light of hope, which the work specifically tries to reveal.



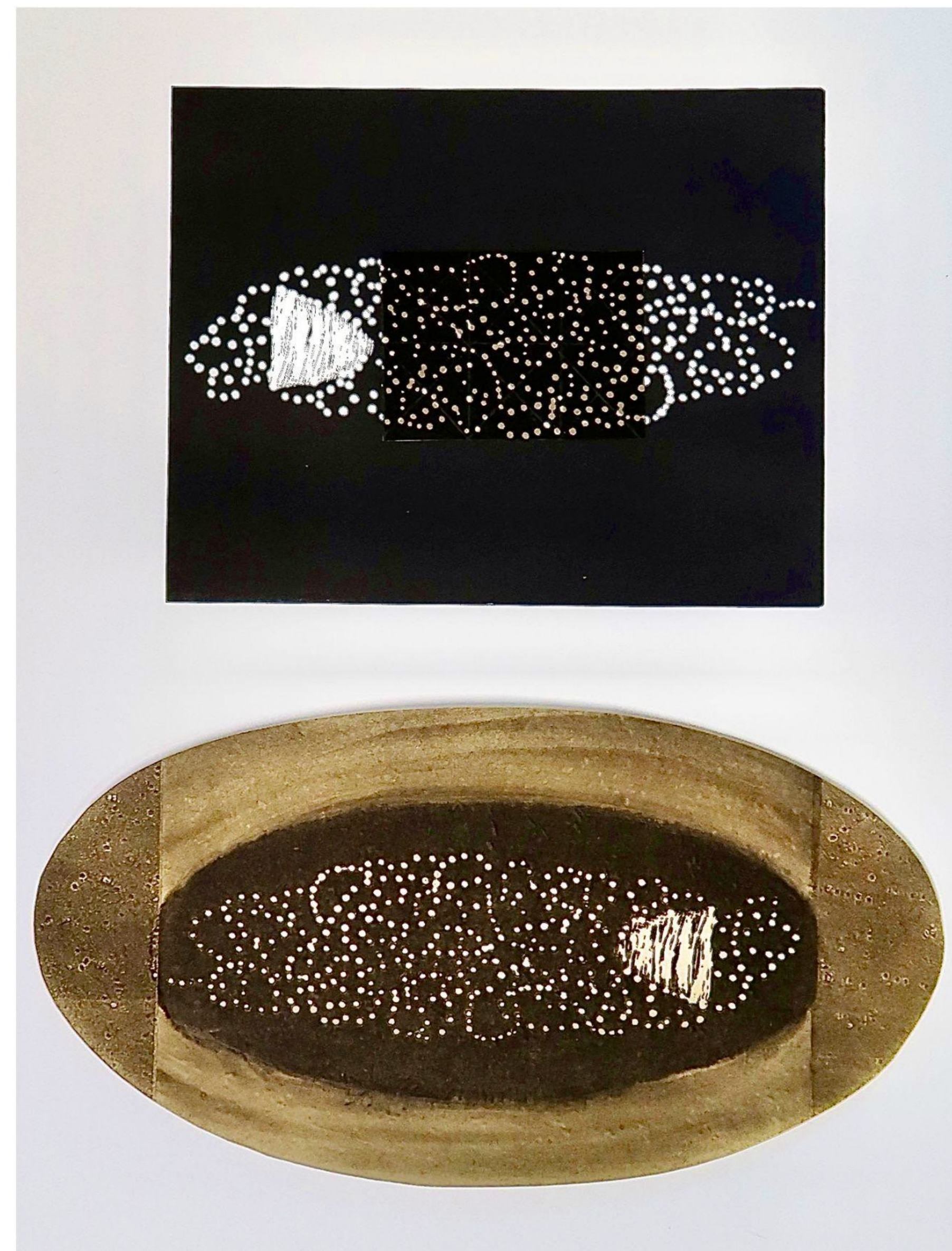
'Ultimate light' 15" x 12"





## Helen Frederick

NO MORE SHROUDS is a reflection on the vast number of lives lost to Covid 19. Wrapped and waiting in hospital beds, homes, doorways, streets, and lovingly carried by beloved ones to a final fire, and prayed over, so their journey may continue into more blessed spheres. As a witness my prayer is no more shrouds.



'No More Shrouds' 12" x 15"



# ART EDUCATORS

Anil Kumar H.A  
Anirban Dhar  
Anne Burton  
Debraj Goswami  
Dr. Raj Kumar Mazinder  
Jayanta Naskar  
Jimin Lee  
Kashyap Parikh  
Mahesh Chand Rai Prajapati  
Parag Roy  
Paula Sengupta  
Sanjib Roy Pakhadhara  
Srikanta Paul  
Sunil Darji  
Swarup Basak  
Tara Sabarwal  
Vijay Bagodi

# ART STUDENTS

## Participants

Ananya Patra  
Anshuka Mahapatra  
Anubhab Paul  
Aranya Sengupta  
Arpan Sadhukhan  
Bhagyashri C Dange  
Bhanu Shrivastav  
Jayant Sharma  
Jyotsana Mandapaka  
Kartika Bagodi  
Krittika Maji  
Madhvi Srivastava  
Mayuri Joshi  
Mishika gupta  
Nabamita Majumdar  
Pathik Sahoo  
Prakruti Maitri  
Priyojit Senapati  
Purabi Jana  
Rachel Quinn  
Ritwika Ganguly  
Sagnik Samanta  
Saheli Podder  
Sanskriti Awasthi  
Santanu Maity  
Shuvra Biswas  
Simran Yagyik  
Snigdha Rana  
Soham Chakraborty  
Soura Chatterjee  
Spriha Maurya  
Srishti Gupta  
Sudipta Sikdar  
Vinay Gusain

# ARTISTS

Anand Moy Banerjee  
Anavi Mullick  
Anjali Shekhawat  
Archana Hande  
Arjun Das  
Aruna Mondal  
Avijit Mukherjee  
Avni Bansal  
Ayisha Abraham  
B. Karuna  
Basavachar S  
Bharatesh GD  
Conrad Pinto  
Danish Khan  
Dattatreya Apte  
Debojyoty Dhara  
Deepika Chatterjee  
Dimple B Shah  
Dushyant Patel  
Farzana Rahman Bobby

Heena Pari  
Helen Frederick  
Hemavathy Guha  
Jayati Mukherjee  
Karagowni Nagesh  
Karen Kunc  
Kavita Nayar  
Kavita Shah  
Khokan Giri  
Koustav Nag  
Laura Pharis  
Leticia Alvarez  
Lynn Sures  
Manjeet Dhankhar  
Menka jain  
Mohit Mahato  
Monoj Baidya  
Moumita Paul  
Nandini Bagla Chirimar  
Neelam

Neeraj Singh Kandka  
Nilanjan Das  
Nirmalendu Saha  
Obayya  
Portia Roy  
Preeti Singh  
Pritam Mudhukar Deuskar  
Priyanka Batra  
Purnima Ngangom  
R S Sham Sunder  
Rajashree Dutta  
Choudhury  
Rajat Subhar Halder  
Ramendra Nath Kastha  
Ravikumar Kashi  
Sabeena Dewan  
Saibal Karmakar  
Santosh Kumar Verma  
Satyajit Roy  
Seema Kachroo  
Shanthy Kasiviswanathan  
Shuvra Biswal Jumal  
Sidhartha SN  
Silvia Lissa  
Soela Bose  
Sreyashi Saha  
Sunandita Bandhu  
Surekha  
Susanta Pal  
Susmita Barua  
Swapam Kumar Das  
Tarun Sharma  
Uday Panchal



**Nilanjan Das** completed his BFA and MFA in Printmaking from Rabindra Bharati University, Kolkata. He is presently a PhD scholar under Dr. Paula Sengupta's supervision at the same University. He is a trustee and artist of the Hamdasti Artist Collective, Kolkata. Nilanjan is a printmaker and installation artist based in Kolkata. He is interested in the role of printmaking in the public domain and has initiated several public art projects. His art practice explores the idea of gender interaction and intimacy in the public space. Nilanjan has received awards and participated in artist residencies and exhibitions in India and abroad. Worthy of mention are the Manorama Young Printmaker Award 2021 from India Printmaker House; Pulp Society Artist in Residency, First Edition, Delhi, 2020; the Sponsored Coursework Program Award at Give me space, New Prints 2020 at International Print Center, New York; Socially Engaged Art Practice Grant, Khoj International Artists' Association, Delhi, 2019; Megalo Artist in Residence Award, Canberra, Australia, 2018.



# CURATORIAL ASSISTANTS

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**Avni Bansal** completed an MFA from Maharaja Sayaji Rao University in 2016, securing a gold medal, after a BFA from College of Art, New Delhi. She is an independent visual artist and printmaker, resident in Delhi and Chandigarh.

Her practice portrays an awareness of the self being constantly gazed upon and derived by the environment around us. She is currently focused on a project named 'The Keech Indian' which satirizes Indian ways of life by recognizing and taking out inspiration from the subconscious moments, beliefs and follies of life persistent in Indian culture, rituals, habits, behaviour and memories.

She has exhibited in several important shows in India and abroad like the International Biennale of Small Graphics, Inter-Art Foundation, Romania in 2016; Stree Drishti - Contemporary Women Printmakers of India at Eugeniusz Geppert Academy of Fine Art and Design, Poland and Regional Museum Guadalajara, Mexico in 2019; 8th Sofia Print Triennale, Bulgaria in 2020; and IPCNY NewYork New Prints Show in 2020. She won the National Award at the 56th National Exhibition of Art, Lalit Kala Akademi, India in 2015. Avni has participated in multiple workshops and residencies, including at the Pulp Society, Delhi for their Screenprinting Residency in 2021. As a professional, she has worked as a textile designer and as a Program Coordinator for Lalit Kala Akademi, New Delhi and RISD Alumni Exhibitions.



**Namrata Menon**, an undergraduate architecture student from the Jindal School of Art and Architecture, Sonipat was interning with The Kala Chaupal Trust. She worked on the logistics, communication and compilation of submissions for the Living a Dark Night project.

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**Varnika Dalmia**, an undergraduate architecture student from Jindal School of Art and Architecture, Sonipat was interning with The Kala Chaupal Trust. She assisted on designing the website of the Living a Dark Night project, along with running its social media handles.

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**Divyansh Jain**, an undergraduate architecture student from Jindal School of Art and Architecture, Sonipat was interning with The Kala Chaupal Trust. He assisted in managing the archives and the execution of the exhibition on the digital platform Kunstmatrix, including the uploading and arranging of all the artworks.



**Nithin Reddy**, an undergraduate architecture student from Jindal School of Arts and Architecture, Sonipat was interning with The Kala Chaupal Trust. He assisted in managing and compilation of the virtual submissions from the archives, uploading of the artists details, and communication.

# INTERNS



# PARTICIPATE IN THE PROJECT

## READ HISTORIES OF PRINTMAKING

<https://livingadarknight.in/histories-of-printmaking/>

## LEARN THE JOURNEY OF THE PROJECT

<https://livingadarknight.in/making-of-living-a-dark-night/>

## THE VIEWING ROOM

<https://livingadarknight.in/viewing-room/>

## BEHIND THE SCENES

<https://livingadarknight.in/team/>

## SUPPORT THE PROJECT

<https://livingadarknight.in/collaborative-matrix/>

Host an Exhibition

Purchase a folio of artworks

Share the exhibition link on your social media handles

**WRITE TO US-** [livingadarknight@kalachaupal.org](mailto:livingadarknight@kalachaupal.org)



# LIVING A DARK NIGHT

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