# PORTFOLIO

ANUSHKA CHATTERJEE

Email - anushkachatterjee974@gmail.com Contact - 8800564042

# **Mentor** – Prof. Rajan Shripad Fulari

# **ARTIST BIO**

Anushka Chatterjee is an art practitioner with a background in Visual Arts. Born in West Bengal, she has lived in various states due to her father's work, which exposed her to diverse cultures and environments. She completed her Bachelor of Fine Arts, specializing in painting, at Amity University, Kolkata, in 2023. Currently, she is pursuing her Master's in Visual Arts at the World University of Design in Sonipat, Haryana. She began her artistic journey with dry mediums, primarily charcoal and soft pastels, and later developed an interest in acrylics and oil paints. She enjoys experimenting with various mediums and presentations, consistently remaining open to exploring new materials. Additionally, she interned for two months at an art studio in Gurugram, New Delhi, where she gained experience in mural painting and graffiti. She prefers to capture emotions in her work, using drawings and paintings as a means to express them.

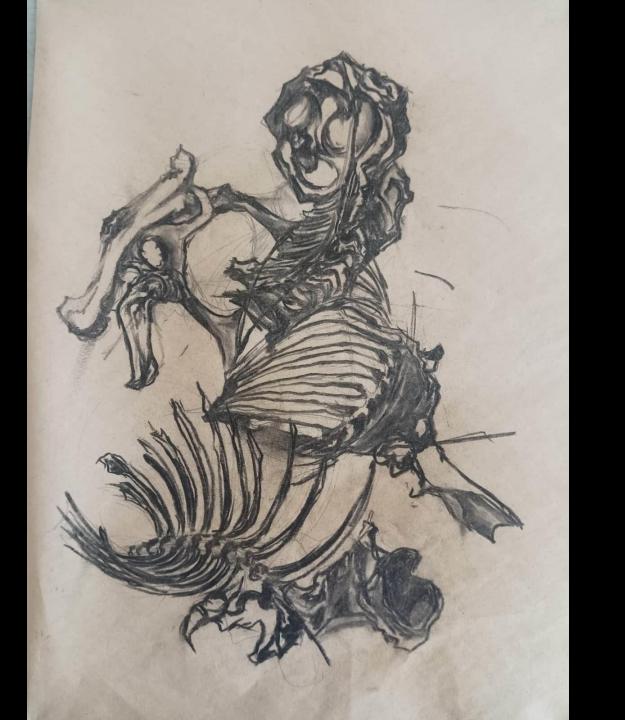
# **ARTIST STATEMENT**

Capturing emotion is central to my work, whether it pertains to external struggles or personal battles—those things that trouble me or where my mind becomes fixated. These are the subjects I focus on, as they often relate to issues that are overlooked or normalized when they should not be. I find it compelling to portray these emotions in whatever form resonates with my perception and feelings. Initially, my work revolved around portraits, then evolved to include portraits in composition. Over time, my focus shifted to figurative subjects, raw expressions, and transparency. It was at this point I realized that my pieces required a stronger visual language and representation. I enjoy exploring and experimenting with various surfaces, mediums, and techniques. To date, I have worked on canvases, cotton cloth, plywood, acrylic sheets, and walls. My preferred mediums include oil paint, acrylic paint, charcoal, soft pastels, and pigment strainers, and I am always eager to learn new ones. Additionally, I have developed an interest in other mediums such as installation, performance art, and sound art. My process often begins with sketches and drawings to establish a basic concept, followed by planning, spacing, and a step-by-step progression.

# Following are the exhibitions she participated in -

- 2 Works got selected in Oblivion Group Art Exhibition at Artizen Art Gallery, Merakii Art House, New Delhi in 2022.
- INTERNATIONAL EXHIBITION COMPETITION "ARTIST'S VIEW OF THE WORLD" RUSSIA, ART WITHOUT BORDERS 2022, RECEIVED 1ST DEGREE DIPLOMA.
- #5 MULTI FRAME Multi Expression
- International Hybrid Art Exhibition, 2023, Jakarta (Indonesia).
- Stood 2nd in painting and portrait category in the international festival Salianoy City of Masters Exhibition 2021, representing India.
- "Something Happened, Everything Changed" Istanbul Aydin University International Student Biennial 2021 Istanbul (2<sup>nd</sup> place in Portrait)
- The World Through the Eyes Of An Artist" International Exhibition- Competition 2022 Russia (1st place in Painting Portrait, 3rd place in Composition)

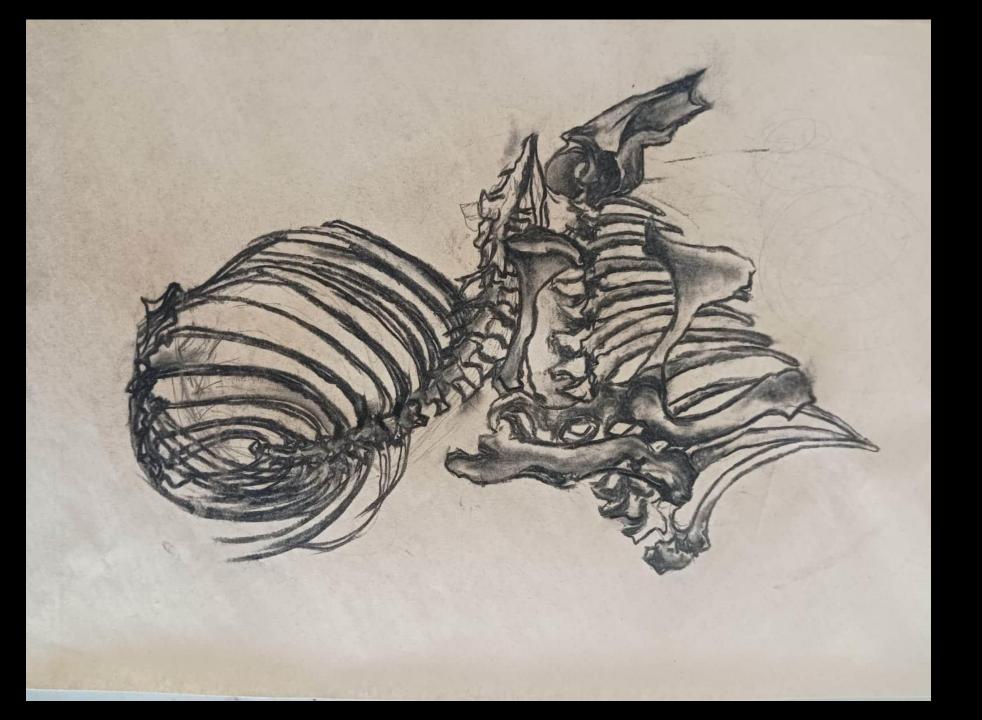




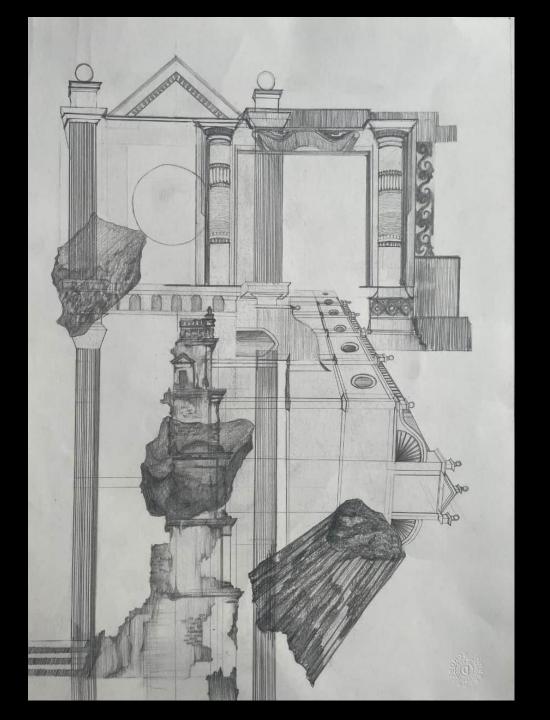
DRAWING COMPOSITION | 2024 Charcoal stick on paper



DRAWING COMPOSITION | 2024 Charcoal stick on paper



DRAWING COMPOSITION | 2024 Charcoal stick on paper



**Timeless Ruins** I 2024 Graphite on paper I 11.7x16.5 inches

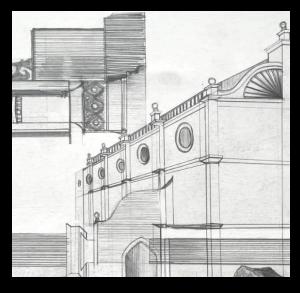
# **CONCEPT NOTE -**

This work was formed on the architectures of Goa and old ruins. My goal was to reflect a topic for the my work where I can bring out something that no much people highlights when talking about Goa.

Its always the sea, beaches, colourfull clothing's, relaxing times but rather I was more keen to dig on to things which are timeless and cannot be restored.

I approached it with simple layering, and lines to give it a different style of composition.

# DETAILS



# REFERENCES







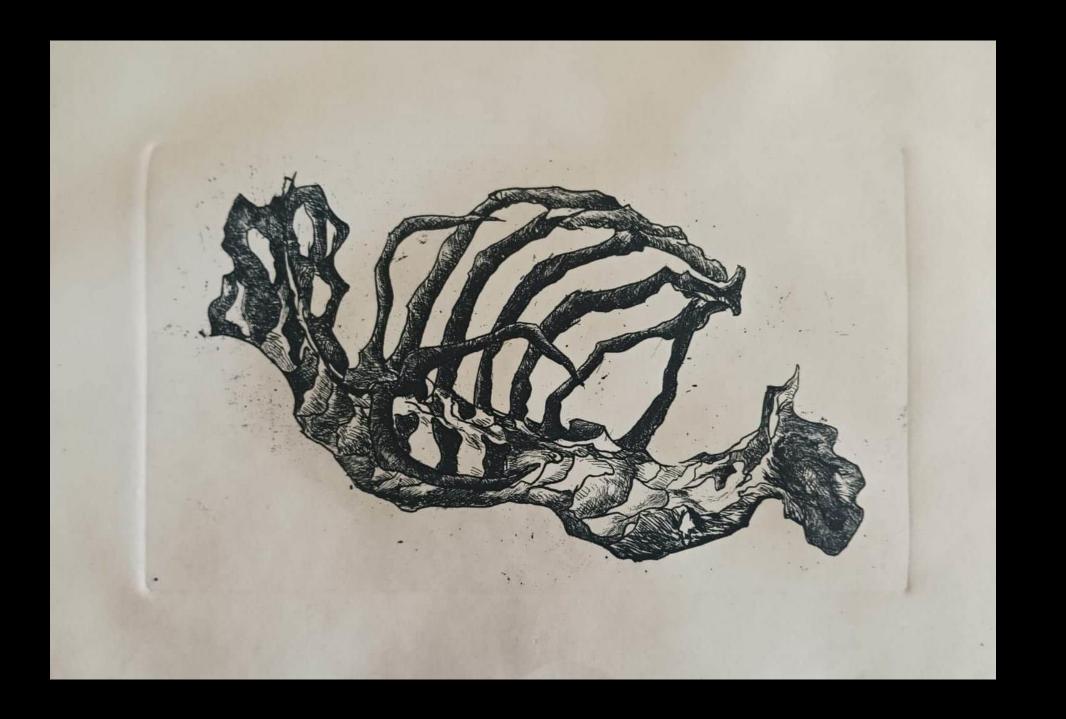




# **PRINTS**

# ETCHING ON ZINC PLATE





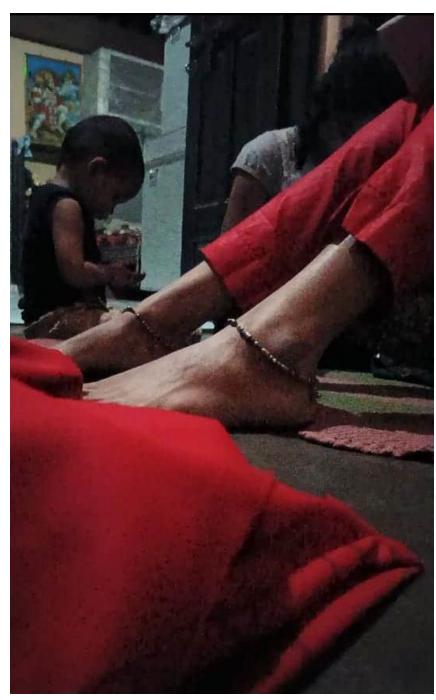
# ART INSTALLATION Community & Environmental Engagement

**Ghunghat** |2024

**Selective photographs** 



































Work documenting images





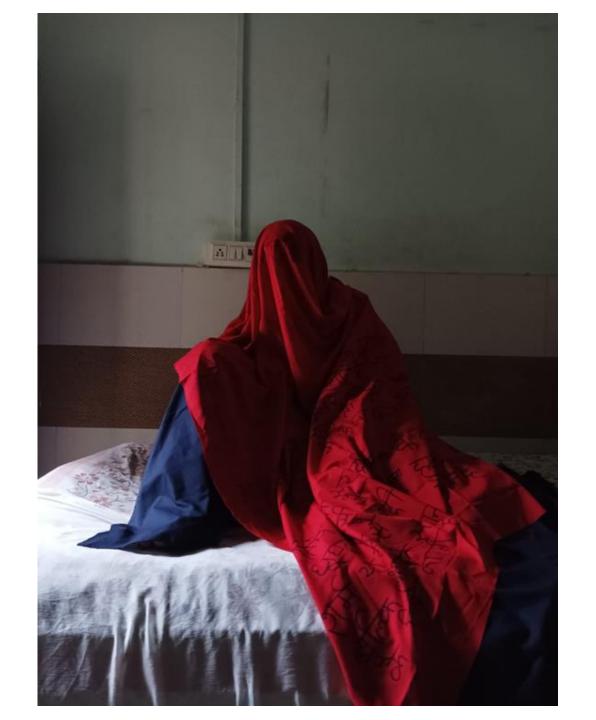


**Ghunghat** | 2024 Installation

Self life cast with Fabric and Adhesive, Newspapers, Plaster wipes, Khatla

# **CONCEPT NOTE -**

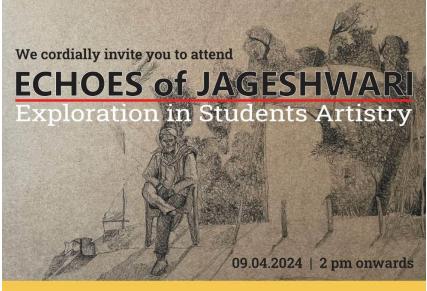
A token of respect made Culturally and socially has now become a boundation for them. Historically this a Mughal tradition which affected here when male's gazing was experienced. The stability they pursued with is tradition of Ghunghat to show "respect "regardless of when and where outside or inside which became a compulsion for women now. The more I delve into this my perspective becomes stronger - sort of boundaries, separation, restriction, but these believes are some times contradictory. Currently working on bringing out those contradictory realities to understand the depth of how community works not just the way world knows but beyond.





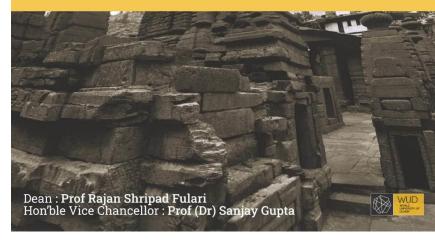






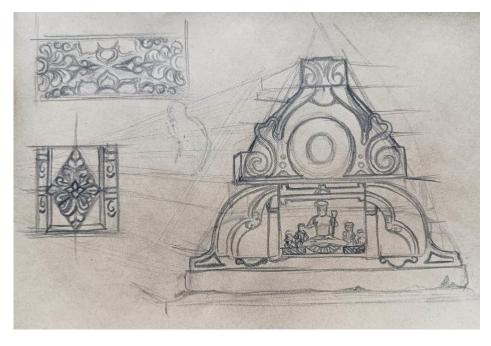


Mentors: Prof Sumit Sarkar & Prof Prashant Patil



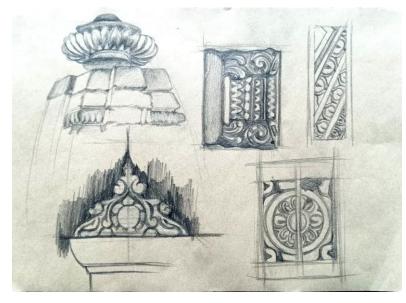












Studies on Jageshwar architecture | 2024

Charcoal drawing on brown paper





# Installation | 2024

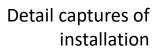
Wood stick forms, dry leaves & interpretations of shadows

# **CONCEPT NOTE -**

This work is inspired by our college trip to Jageshwar Dham, a town in Uttarakhand for a week in winters minus degree and the only thing that made my way to this work was a sound, which can only be heard when the whole town shuts before 9pm. It gives a different warmth of that place. A thin water stream right in between the people residing and the Jageshwar temples, that area used echo with that sound of water and silence.

The cold breeze, silence, tranquility, spiritual echoes, and dense greenery all over around there made it even more placid. The Jageshwar Temple is archaic and so are the denizen's houses few restored, forsook, broken as well as renewed. There are 200 structural temples built in the Jageshwar temple. Each of them somehow managed to stand straight, half rehabilitated or broken, or leaned. The sound of bells, chantings, water valley, birds, a serene esse of silence were all over the place. I was moved by the sounds of nature and intended to work on the visuals of it the way I perceive it. Concretely this piece juxtaposes the beauty of instability, uniformity, abstract state of nature. Especially the fact that the esse of silence was so loud which diverted my mind on the sound of water at night. I reached in this state heedfully perceiving my recordings of nature for about thousand times perhaps. The shapes and forms were engendered by the old abandoned houses or the temple structures were all synced so well with nature that it reflected serenity everywhere. My goal was to bring those echoes of nature here through shapes, forms, shadows and sounds.











# PAINTINGS SERIES WORK

# CONCEPT -

My portrayal revolves around the ongoing silent conflict that exists in everyday life, which individuals tend to observe from different perspectives and beliefs. These alarming visuals depict the harsh truth of living beings who are destined for death. In this anthropocentric world, the wars that hold significance are the Kashmiri genocide, Nazi genocide, and numerous other brutal historical events that humanity has endured. Therefore, it is crucial to consider the institutionalized exploitation of animals when discussing genocide. What is truly at stake in our decision to include or exclude this aspect from our understanding of genocide?

By highlighting this Edible Morgue through these visuals, we shed light on the grim reality of how this war has been "normalized", even as people cry out for an end to war in the pursuit of peace.



Edible Morgue- II | 2024 Acrylic on canvas 36x48 inches







Edible Morgue- I | 2023 Acrylic on canvas 72 X 48 inches







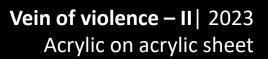




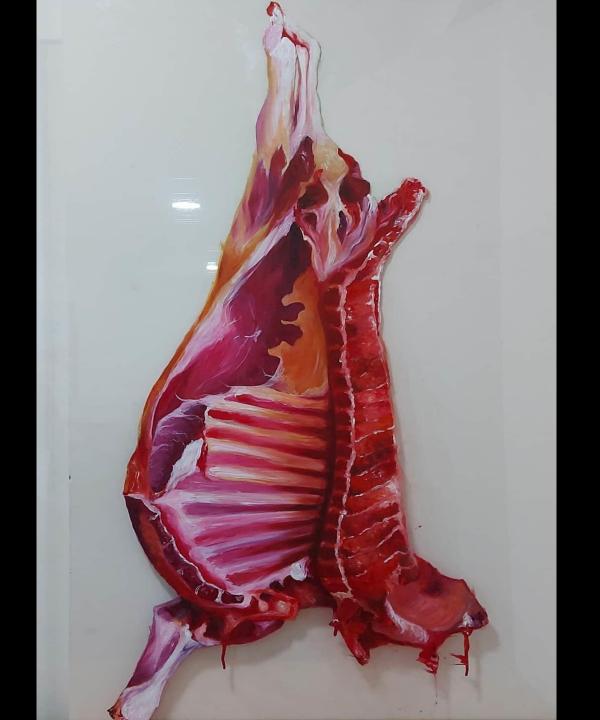
**Vein of violence – I** |2022 Acrylic on canvas

# DETAILS









**Vein of violence - III** | 2023 Acrylic on acrylic sheet







# **NEW MEDIA ART PRACTICE**

SITE SPECIFIC INSTALLATION AND VIDEO ART





AN UNSELLING BELIEF | 2024

SITE SPECIFIC INSTALLATION

## **CONCEPT NOTE -**

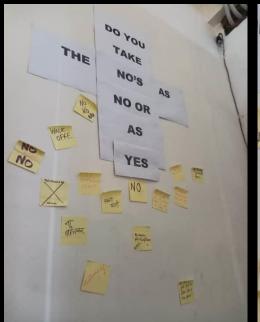
"An unsettling Belief" Site specific Installation

As we all learn from our surroundings, I had this curiosity behind my lack of confidence for quiet a long now, to speak NO and not YES when it's required. The lacking made me realize that no one likes to hear NO as smoothly as other things rather it pushes them to the edge! And started dealing with it being as straight as possible and perceives different angles through it.

This work is just a contrast way to make human realize their unsettling belief tendency to be more intrigued and curious to see what happens if we don't listen to a NO. The more we're told not to do something, the more we are drawn towards it. This thrill of the unknown, can lead us down paths that are detrimental, both to ourselves and others. Why Do We Ignore "No"?

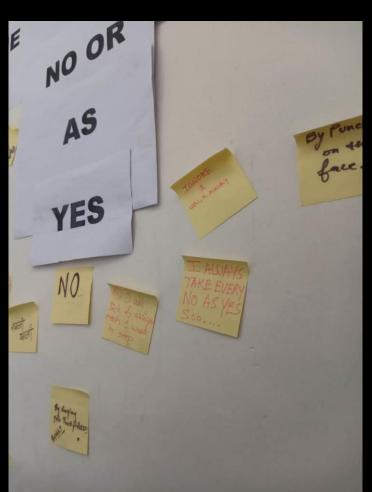
There's an undeniable allure to the forbidden. When something is off-limits, it can become more enticing, as it promises a sense of excitement and a craving to be done with it. When our freedom of choice is perceived to be threatened, we often react by doing the opposite of what we're told. Thus here I am wanting to hear NO as NO and the possibilities one can portray it. Quiet sure of how people had to come up with a polite and sober NO! So this was my approach to portray this reality thorough an public engaging installation where it will be recorded if people denies the warning and goes inside anyway they need to write their version of NO, how they were to feel and respond to that situation, in small note chits provided inside.













VIDEO ART
COLLABORATIVE WORK BY

SUMIT GREAGAN ANUSHKA

# CONCEPT NOTE -

This video art was inspired by three of us, on our individual intrusive conflicts if given a day without boundation.

Each of us chose two of our intrusive thoughts to portray, for example – my tendency to wash hands rigorously to satisfy my sanity throughout the day and secondly – the idea of hitting of someone right away because of some action against you.

Greagan 's (my fellow mate) – his idea of roaming outside of college road, with barefoot, lying around to denying the hostel 's restricted timings.

And Sumit's (my fellow mate) – his wish to play cricket all day long without any restrictions.

We recorded performing those ideas through video art.















