

Portfolio 2018-2023

Arindam Manna

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[Online Portfolio Link](#)

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Artist statement

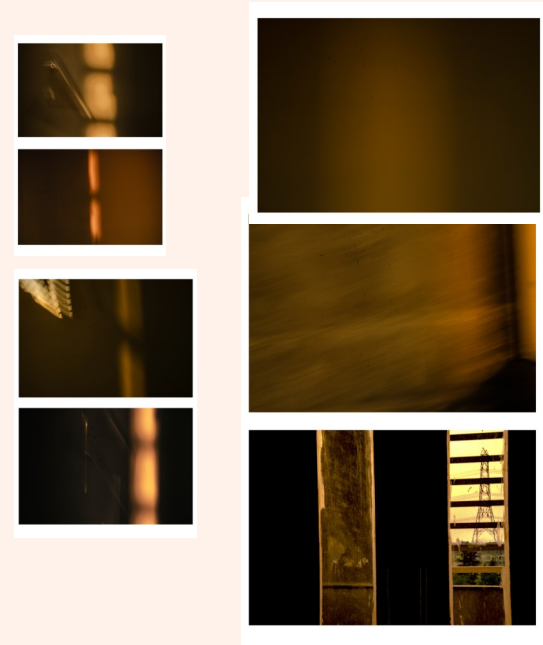
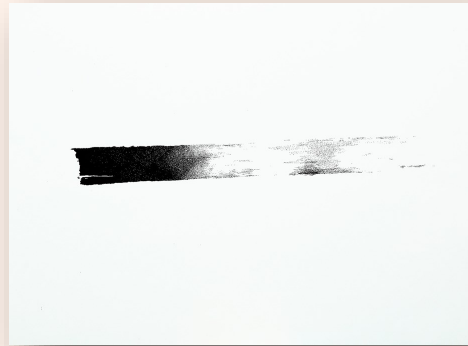
Arindam Manna (born 1994) is an artist born in Suri, West Bengal, India. He graduated with a BFA in painting from Kala Bhavana, Santiniketan, in 2014-2018. After that he did his MFA from Shiv Nadar University, Uttar Pradesh in 2020. After graduation (PG) he got opportunity to work in several platforms (KHOJ Support Network, CONA Projects Bombay). In 2021, he was selected for the Kochi Muziris Bienalle/Students Bienalle. His work has been published in Hakara bilingual Journal, Postscript Magazine etc.. Last year he participated in a group exhibition organized by Raza Foundation/ Yuva Sambhuva and Also Got selected For “Hundai Art For Hope (A CSR initiative) “ He also initiated an open studio to showcase his practice. Arindam is also part of an alternative research platform, SFRA (Society For Research Alternative)

Arindam is currently continuing his work in Delhi. The projects revolve around complex concerns and are an extension and continuation of his main project that he started in 2018. Arindam's project, "Transience and Materiality," was initiated during his research in Dadri, Uttar Pradesh, on Grand Trunk Road. He came across several migration stories and witnessed spaces and lives in flux, a phenomenon that is amplified in small mufassil towns and villages like Dadri and Chithera. This same road transforms into National Highway 19, which traverses the Birbhum region of Bengal and the town of Suri (old NH 19), where he lives. His processes evolve from temporality and immersion in the worlds that the road and its traversal of the subcontinent contain. Time plays an important role in these experiences, and therefore the observation of the traces of time became a central theme of his research. He seeks to explore the relationship between image and body through a process in which pen and cell phone become intimate instruments/ devices that transcend drawing, video, and photography. From the multiple relationships that emerge, he seeks to collect and explore his language through the process of mark-making, performativity, video, photography, and the nature of installation. Mobility is the core from which all these things develop. His practice evolves through questioning the present, where the boundaries between personal and collective memory blur.

Transience and Materiality: The Grand Trunk Road in Dadri (2018-2020)

This project came through the process of my research in Dadri, Uttar Pradesh. I came across several stories of different spaces and lives. Those experiences shaped my mind and changed the course of my practice. It was a constant engagement between a body and its surroundings. Surroundings, which due to drastic differences and rapid change in culture and socio-economic status, consist of multiple parallel experiences. I started to look at how time became a method for creating marks not only on surfaces, but like a touch, which I always feel, through its absence, by the residue, by the marks.

For my research, I studied small shops and dhabas beside the Grand Trunk Road, which is one of Asia's oldest and longest roads. It dates back to the Mauryan empire and earlier, some say to the Iron Age. It was rebuilt by Sher Shah Suri in the 16th century A.D and later by the British. It extends from Kabul through Lahore and Delhi to Kolkata in West Bengal and Chittagong in Bangladesh. It is currently included in the network of national highways, and forms a vital link for trade and communication. Many of the shops and dhabas belong to migrants from different areas of the country, looking for work or sometimes for a better lifestyle. I am interested about the notion of home. It is also about multiple experience ; multiple relations between body and a space. I am interested in the deeper implications of "Home". I hope through this research process I can understand the complexities, patterns of migration and how this notion of home carries a thousand meanings and its present situation. Most importantly, every home has a different kind of comfort and consequently carries a different kind of compulsion to stay there. The families are also very different from each other because they come from different states, regions, localities and cultures and for me this experience is new each time I visit, which is often. The historical Grand Trunk Road, along which the university is situated, became an important mediator in experiencing simultaneity and flux through body.



Title – Transience & Materiality: The Grand Trunk Road in Dadri, Project-I

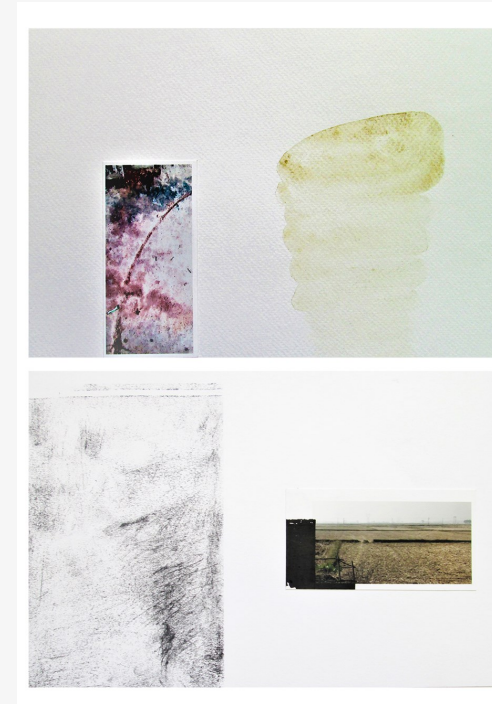
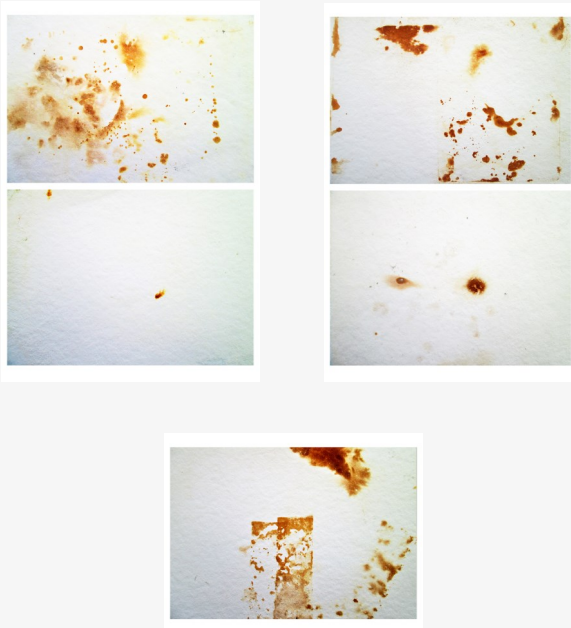
Year-2018-2020

Details of installation: (Left) video (Duration:2 Minutes 56 Seconds) [VIDEO LINK](#),

(Middle) Pen on Fabriano paper (size-76cm X 76cm.),

(Right) Archival Print on paper (size-variable)

I try to explore the gap between a tool and what it produces. The process is one of finding relationships between space, time and light. A journey from reality to a certain memory or abstraction.



Title – Transience & Materiality: The Grand Trunk Road in Dadri, Project-I

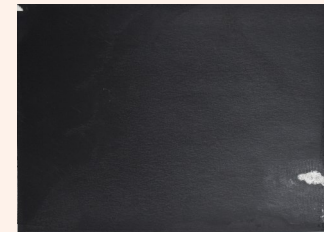
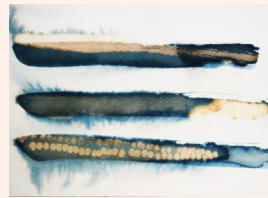
Year-2018-2020

Details of work- (Left) Rust on Paper (Size-18 cm. X 26 cm. (each) ,

(Right) Mixed Media (Size-21 cm X 29 cm. (each)

(Left) I used old fragments of iron collected from different places. I dipped them in water and placed a paper beneath. In time, they slowly rusted. The rust settled and created marks on the paper. Each day I placed the objects in different positions. The marks created by this movement through time sometimes overlapped, and created a visual quality of movement. I had noticed several times how marks created by moving these objects indicated temporality and a sense of absence, a sense of something which is not there, but the memory of the act remains.

(Right) In above drawings I try to incorporate different methods like photography, drawing, image transfer which will create a sense of simultaneity and ambiguity. here I have tried to expand/ to broaden the the idea of recalling and perception.



Title – Transience & Materiality: The Grand Trunk Road in Dadri , Project-II

Year-2018-2020

Work details: (Left, Middle) Cyanotype on Fabriano paper ,Size-21 cm. X 29 cm. (each)

(Right) Treated photocopy on paper, Size-18cm X 26 cm (each)

In these drawings I used cyanotype method (blue drawings) along with process of photocopy which later manually manipulated (black drawings), as I am interested in different possibilities for light and exposure. The tonality fascinated me. The process is also connected to the past, as it is an alternative photography method. And also the process of photocopy where I tried to accumulate entanglement between, body and repetition. Time plays a vital role.



Title – Transience & Materiality: The Grand Trunk Road in Dadri , Project-III

Year-2018-2020

Work details: Video I (upper left /duration:8 Minutes 31 Seconds) [Video Link](#),

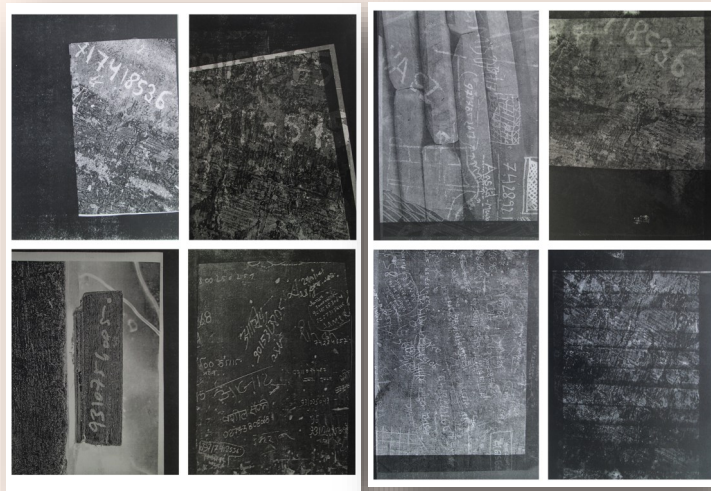
Video II (lower left/Duration:3 Minutes 53 Seconds) [Video Link](#),

Video III (right middle/Duration:14 minutes 24 seconds) [Video link](#)

Video I : I am looking at one of the photos that I took in Hyderabad during a visit there. It was taken on a large construction site occupied by machines and tractors; they were like huge monsters roaming around the field. There were new colonies coming up, and many buildings. I saw this fence and took photographs of it.

Video II : I shot this on the way to Surajpur, a place that I visited often. I always find it interesting to look through the window when a vehicle moves. It has a sense of space in movement and I try to capture this. In this particular video, I try to understand what space means when it contains such movement. One can only sense that something is passing by, and it is about impermanence.

Video III : I collected plants from there over a long period and later the collection felt like a still life, with its own narrative of ‘being’, added to mine I played around with the image and the intensity of light .



Title – Transience & Materiality: The Grand Trunk Road in Dadri , Project-I

Year-2018-2020

Work details: (Left) Print on paper (Size-22 cm X 30 cm. each),

(Right) pen on fabriano paper (52 cm X 74 cm (each)

In Nur's place (Nur is one of the carpenters who works in Dadri.) , I found a shop covered with numerous cell phone numbers on the wall, which seems to me like a phonebook. It makes one realize that the people are connected to technologies. The numbers flatten them as they do not talk about personal experience, but they talk about connectedness within those spaces. They also talk about the journey of that room which contains evidence in itself of the past. Most of them have a small room just like a home where they keep all their necessities. I think there are



Title – Transience & Materiality: The Grand Trunk Road in Dadri , Project-I

Year-2018-2020

Medium– Pen, Graphite pencil on Canson paper

Size– 76 cm. X 56 cm. each

I am trying to incorporate different movements and tonalities. This is creating a space within a space, a sense of flux, which also flows through one mark to another. In digital printing technique, which I am also interested in, inkjet creates tonalities with a dust pigment, which allows for such subtle variations. A journey between black and white pigment, a journey between extreme light and extreme dark. Light and Dark are a constant interaction between our eyes and the surface where light falls .The mechanism of the camera is an extension of the function of the human retina, and that is the most interesting part of working with the medium.

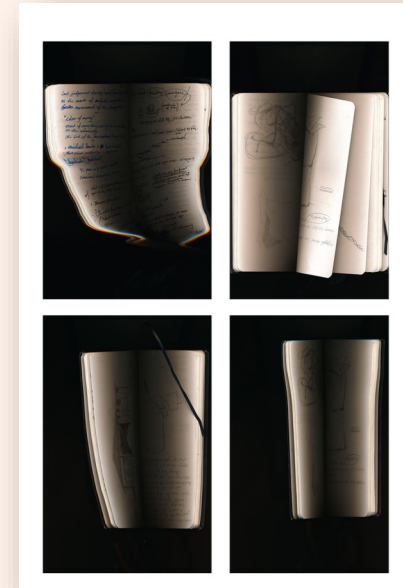
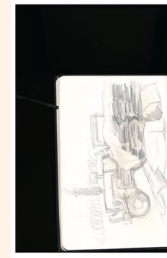
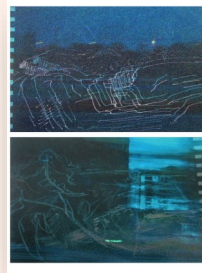


Title – Transience & Materiality: The Grand Trunk Road in Dadri, Project -III

Year-2018-2020

Medium– Pen, graphite on Canson paper

Size– 76 cm. X 56 cm. each



Title – Transience & Materiality: The Grand Trunk Road in Dadri ,Project-II

Year-2018-2020

Medium– (Left) Archival print on paper,

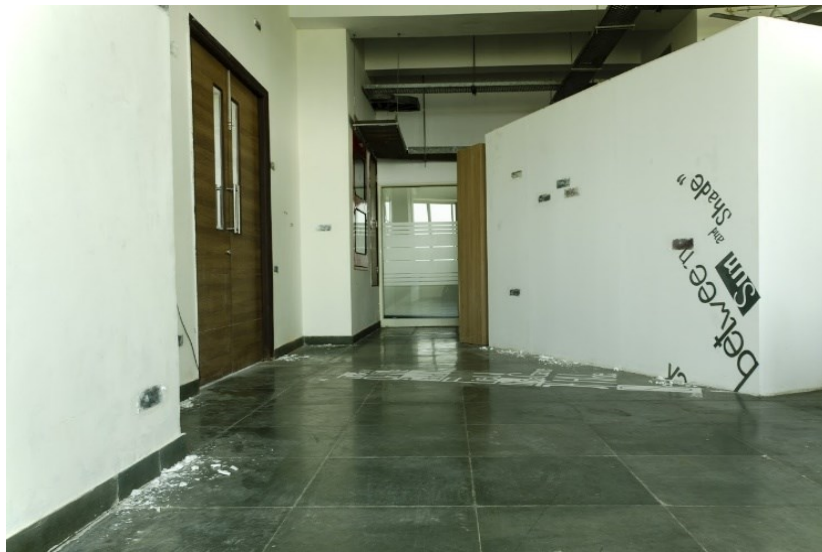
(Right) Scanned images of diary printed on paper

Size– Variable

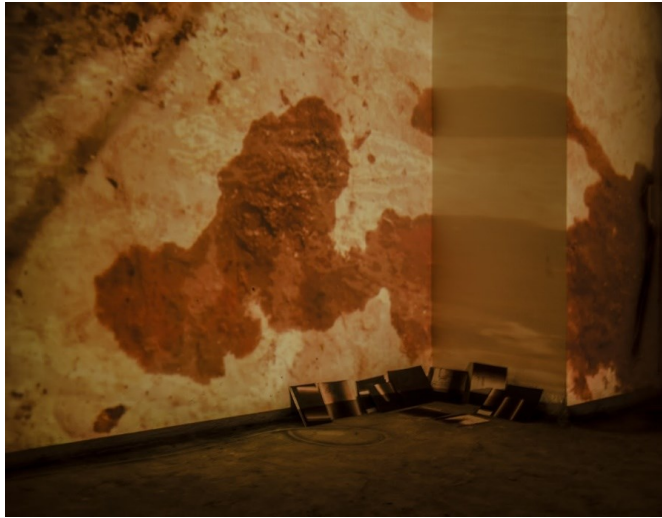
Left- I took several photograph on the way to Okhla bird Sanctuary during a field trip. I made several sketches there in my diary, later I combined the drawings and the scanned images of my sketches. These images are the outcome of that process .

Right- These images and writings are from my diary, which I carry always with me. I find another kind of intimacy, another kind of relationship building with the notes I take. Later I find it interesting as a memory but it is also a document. As I spend so much time there, they are more than just notes. In addition, the scanner distorted the images; they did not carry the original sense any more I found those images already contained that notion of passing time in the junk yard.

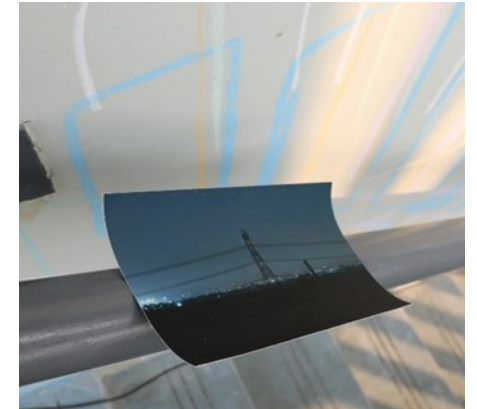
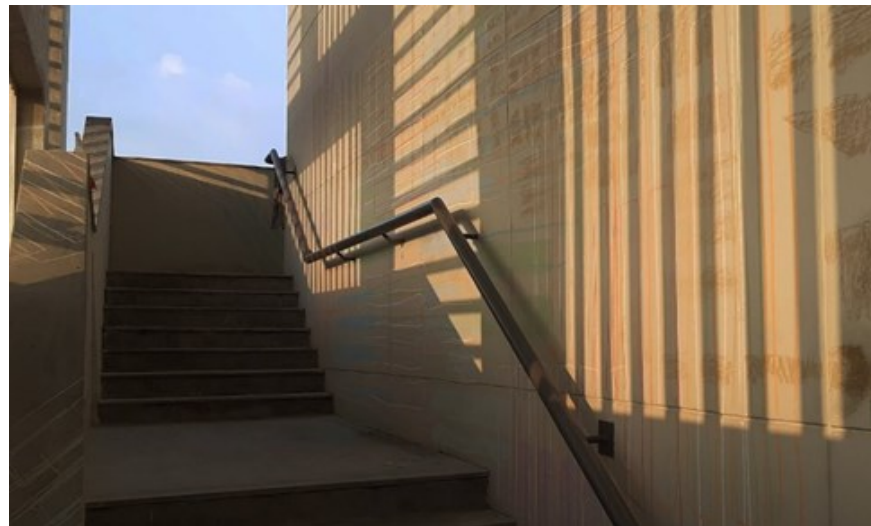
Installation view /Project I



Installation View/Project II



Installation View / Project III



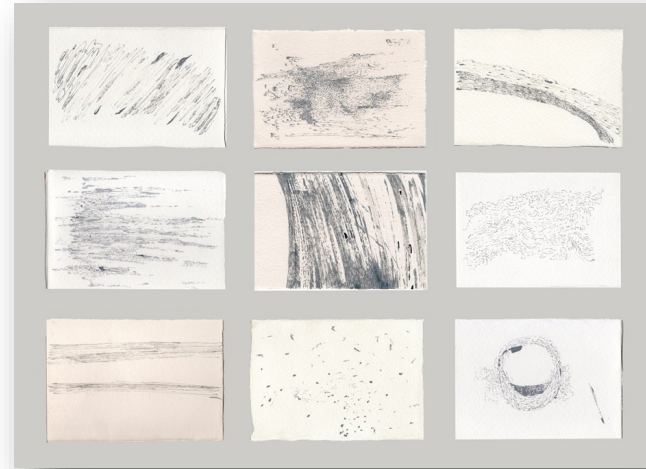
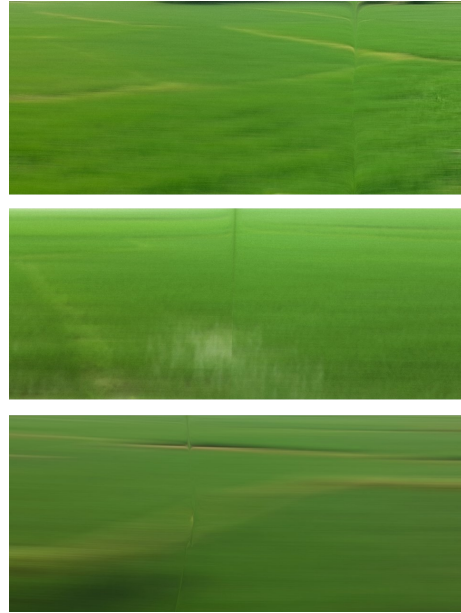
Binocular Rivalry: Suri's Transformation from a Colony to a Post-Colony; Reflection on National Highway 19 (2020-2021)

Arindam Manna In collaboration with Subhadeep Mondal (Resource Person, Doctoral Candidate, CSRD, Jawaharlal Nehru University, New Delhi and also associated with Society for Research Alternatives, Suri, Birbhum, West Bengal)

This project is about exploring binocular rivalry, a phenomenon where two different images are presented to the viewer's eyes simultaneously and the viewer perceives a third image that is a combination of the two. This is an attempt to observe how the Grand Trunk Road has created a rivalry between the urban and rural parts of the Birbhum region, thus creating a third image. It is an attempt to understand how the Grand Trunk Road has affected the region while also creating a unique identity of its own. The Grand Trunk Road road morphs into National Highway 19 as it traverses the Birbhum region in Bengal, and the town of Suri where I live. For this project, I have collaborated with Subhadeep Mondal and "SOCIETY FOR RESEARCH ALTERNATIVES" Collective. We have together researched the impact of the road, also improved during British colonial rule, which further created the divisions and buffers between the urban and the rural.

Suri as a 'Zilla Sadar': From Colony to the Post-Colony

PDF: <https://drive.google.com/file/d/1VRSlfser9rC2xePrvr5-li7c2G9YpDse/view>



Title – Binocular Rivalry/ Site revisit-I

Year-2021-2022

Details of work:– (Left) Archival print on Paper ,

(Right) Pen on Rosapina paper (Size-21 cm. X 29 cm. (each))

This place is called Purandarpur, from where I took the images. It is situated in between [Suri](#) and [Bolpur](#) and approximately 8 km from Suri and 28 km from Bolpur Shantiniketan. on journeys, I encounter the peoples from the nearby village who are going towards the main city area/ markets or somewhere else for selling crops and goods. I often observed these daily small movements. Throughout the process, I was also exploring the relationship between a moving body and what residue remains in a body while revisiting and experiencing the traces of time.it's an engagement and embodiment which I carried forward. Based on recognizability, the material acted as memorial vehicles, ways of remembering the past in the present of artistic creation.The drawings came from different places while observing and the amalgamation of sensorial experiences. They convey a precise record of some of its most important features. It is to search, relocate and rediscovering a space.



Title – Binocular Rivalry/ Site Revisit-I I

Year-2021-2022

Details of work:– (Left) Ink on Paper (21 cm. X 29 cm. (each) ,

(Right) Archival print on Paper

These drawings are the outcome to encounter the difficulties and trying to expand the sense of obviousness and chaosness. Those are the outcome of that immersive experience, it reminds me of the fields, paths, roads from different parts in and outside Suri.. Those re-present the experience of deep immersion, also about the possibility and the meaning of relocation from a natural to a cultural habitat..The photographs I took in Dhagram. Dhagram village is located in Dubrajpur Tehsil of Birbhum district in West Bengal, India. It is situated 10.8km away from sub-district headquarter Dubrajpur and 27.9km away from district headquarter Suri. This time I tried to (re)search the expansion of visibility and non-visibility using the camera as a tool, questioning the stillness, the subtle marks which replicate the idea of the residue. In this particular work, I tried to look at what kind of image a camera can produce while moving in a mode of transport. The act of looking/immersion itself became the process of this particular outcome. The circumstance, in which mapping happens as the spontaneous interaction of (commemorating) mind and (remembered) matter, gave rise to a new situation. It is not just landscape viewed (as through transparent glass) but landscape seen—at a glance in a single brilliant and condensed image.



Title – Binocular Rivalry/ Push & Pull-I

Year-2021-2022

Medium– Pen on Canson paper

Size– (Left) 21 cm. X 29 cm. (each)

(Right)76 cm. X 56 cm. (each)



Title – Binocular Rivalry/ Push & Pull-III

Year-2021-2022

Medium– Pen on Canson paper (Size– 76 cm. X 56 cm. each), Archival print on Paper



Title – Binocular Rivalry/ Push & Pull-III

Year-2021-2022

Medium– Pen on Canson paper

Size– 76 cm. X 56 cm. each

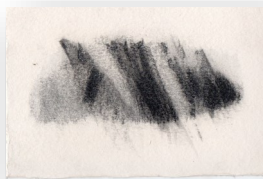
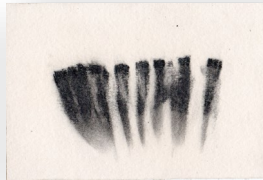
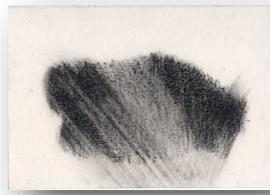
আবর্তন (Rotation): Exploring Spatial Ability and Spatial Knowledge in Suri, West Bengal: A Journey through its Mobility

The idea of this project revolves around the intention to explore and observe the mobility of a particular space / place/location (Suri, West Bengal) and how spatial ability and spatial knowledge is interconnected and if they are, then what kind of relationship it could produce through a passage of time.

As per James E. Snead, Clark L. Erickson, J. Andrew Darling, trails, paths, and roads are essential structures of the human landscape. . They provide a means of traversing barriers, making life easier for us. In this project, I explore the relationship between man and space through the use of an apparatus, which is a motorcycle. My objective is to explore if it enlarges man's sense of space and spaciousness. The project is divided into multiple layers that try to configure and question the given . James Weiner's description of the paths captures the complex relationships between space, place, and movement. For the project, I visited this particular road and the places besides. This road (image 1,2,3) crosses lambordarpur, chhora, husnabad, amgacha, tasarkata, pathra these 7 villages. It expands towards [Jharkhand](#) at the northern and the western border of Birbhum. This project is devised into multiple layers. Each layer tried to configure and question the given context through finding criticalities, observing and exploring their expansion through the materiality of drawing, video, photography.

B Details of the project “আবর্তন (Aborton/rotation) ”

- Alongside the phenomenology of Martin Heidegger and Maurice Merleau-Ponty study in the social construction of landscape by small-scale. The idea of landscape as a set of relational places linked by pathways, movements and narratives is to explore and understand different sites.
- Movement is a central component of many of the influential landscape studies of the past two decades (e.g., Barrett 1999a, 1999b; Thomas 1996), although the topic is seldom treated in detail. Most of my research/ works came out with visiting, experiencing, and exploring the transience and its relation to the body.
- Often my projects include a set of exercises in drawings, video, photography (as per the project's need). This set of exercises helps to understand the context in depth. This understanding is built by experiencing from reality and extending by exploring philosophically and psychologically.
- I'm including some of my exercises/drawings/videos that are still in progress. As it is an ongoing Project few works need to complete and some of them are already complete. I'm giving a detailed description of the works with the visualization to get an idea about the context and content and the interrelations between them.



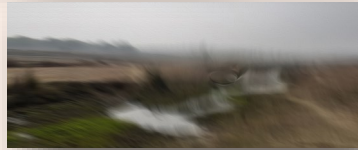
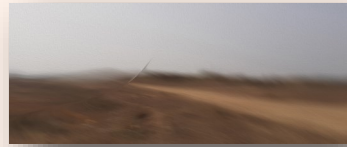
Title – আবর্তন (Aborton/Rotation)-III

Year-2021-2022

Medium– Graphite on Canson paper, pen on Canson paper, Archival print on paper

Size– (Left) Graphite on paper (9.6 cm. X 14 cm. each), / (Middle) pen on paper (9.6 cm. X 14 cm. each), / (Right) Archival print on paper (18 cm X 30 cm each)

Here I am focusing on the Kinesthetic and visual approach through out the road. Jacobs (2006) divides the landscape into three separate realities: Matterscape, Powerscape, and Mindscape. Matterscape is the physical reality, Powerscape the social reality and Mindscape is the inner reality.



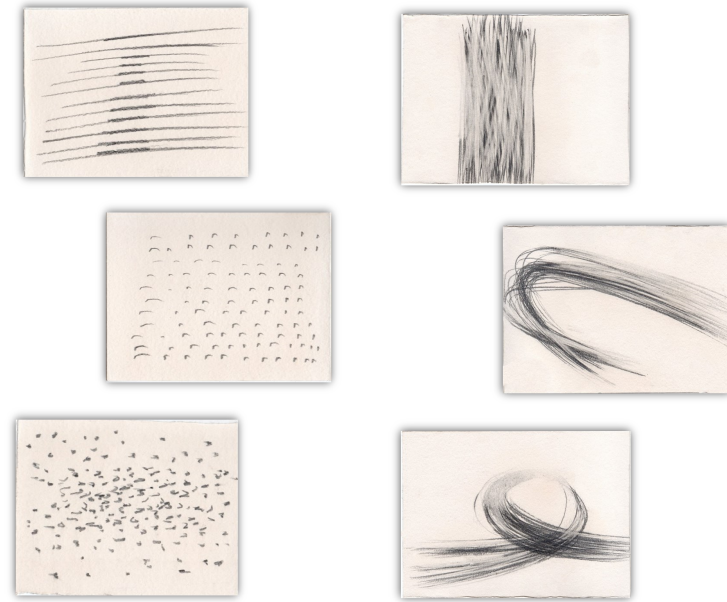
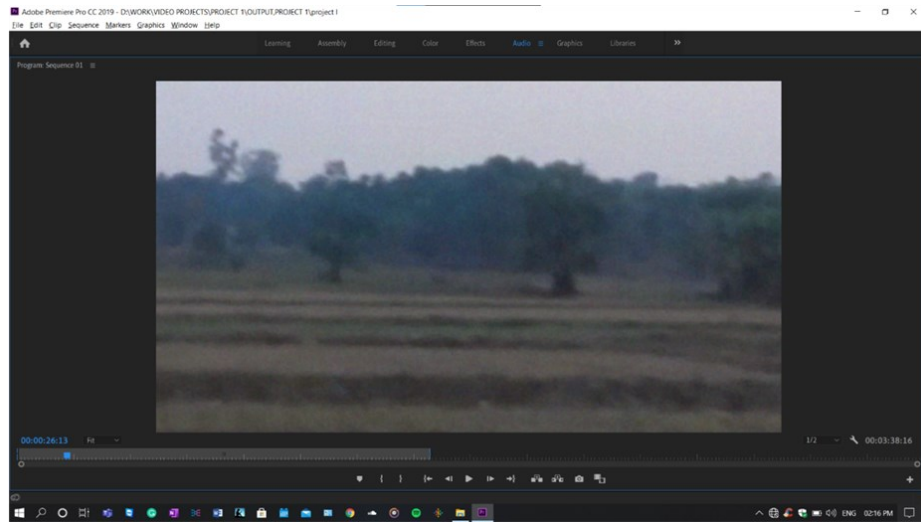
Title – আবর্তন (Aborton/Rotation)-II

Year-2021-2022

Medium– Oil pastel on Canson paper, Archival print on paper

Size– (Right) Oil pastel on paper (76 cm. X 56 cm. each), /(Left) archival print on paper (22 cm. X 10.3 cm. each)

Brain, by which we interpret what the senses receive. “It is not merely factual reporting but tends to be referenced to associations and expectations already in the mind of the beholder.” Here I try to explore the relation between schema that is producing through visiting and accumulating experiences from the different places besides the road. Mostly these are buffer zones. Journey and the affect that the place produces through recalling, exploring the relation between recognition non-recognizable. The act of performativity is triggered through mobility, body, bike, road, little shifts of the body, all these factors played an important part in experiencing the spaces.



Title – আবর্তন (Aborton/Rotation)-IV

Year-2021-2022

Details of installation: (Left) video (Duration:2 Minutes 56 Seconds) [VIDEO LINK/](#) (Middle) Graphite Pencil on Fabriano paper, Size-3.8” X 5.5” /(Right) Graphite Pencil on Fabriano paper, Size-3.8” X 5.5”

In these drawings I try to explore the relationships between spatial ability and spatial knowledge through that I try to explore the intertwined relationship between experience and what kind of visual it could produce. It is a qualitative aspect of consciousness and is probably described most correctly as feeling (Karmanov, 1999). The drawings became a residue of that particular movement. The act itself became an act of tracing back the journey .Whereas the video makes me think what happens to the human body which is the measure of direction, location, and distance in presence of tools and machines and how it enlarge man's sense of space and spaciousness.



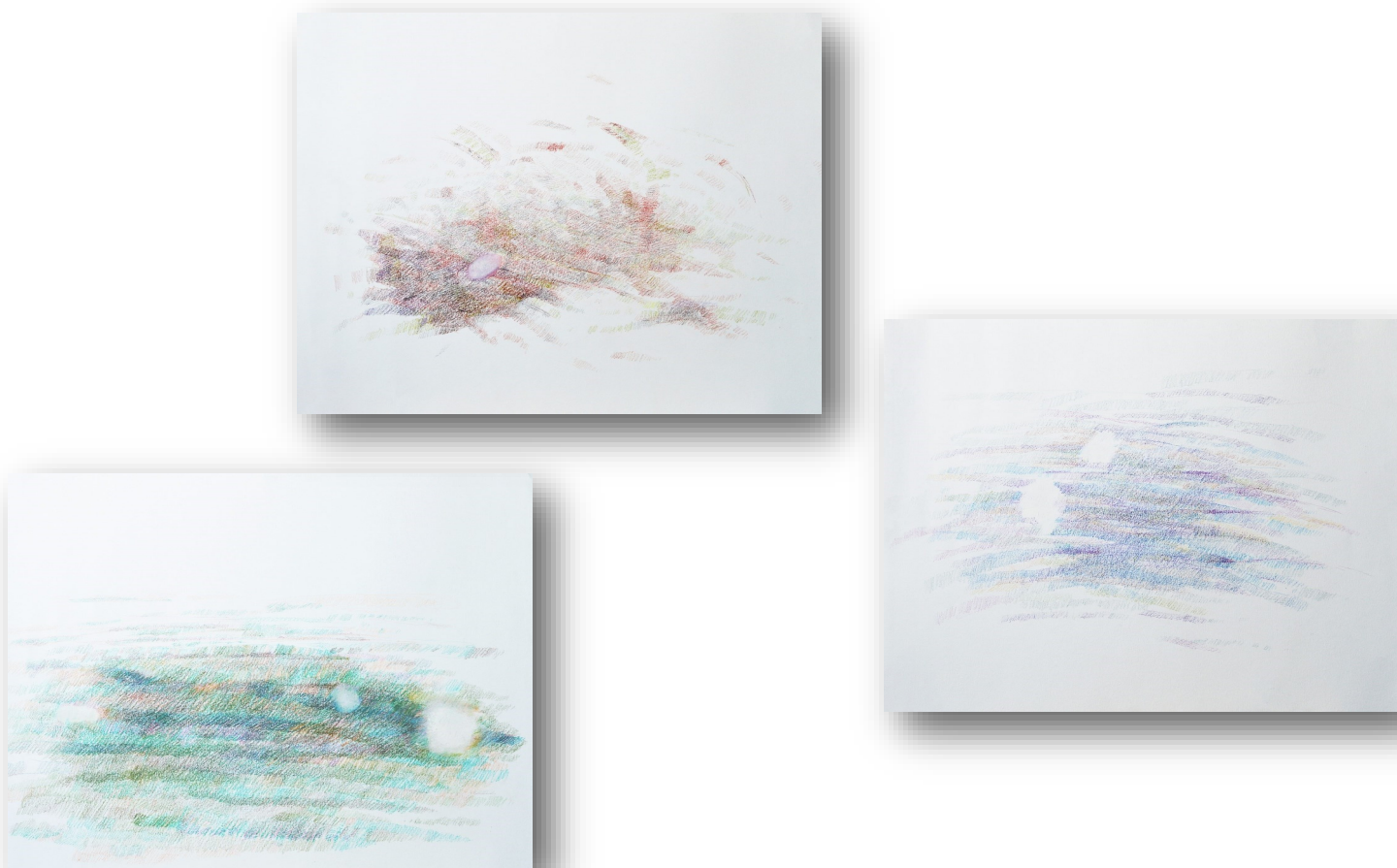
Title – আবর্তন (Aborton/Rotation)-III

Year-2021-2022

Medium– Graphite on Canson paper,pen on Canson paper

Size- 11” X 14” each

These drawings came out while visiting Tasarkata, Bataspur. these are approx. 8-10 km. away from Suri. There was a point where the in-between space that it's a long road only with a piece of forest and then starts another village. I find those places very interesting, as it is perceived through bodily experience that is more clearly linked to an understanding of landscape as an area of activity. Bodily involvement and the surroundings constantly creating and recreating tertiary situation. The objective and material reality are the starting point for perception.



Title –আবর্তন (Aborton/Rotation)-III

Year-2021-2022

Medium– Oil pastel on Canson paper

Size– 76 cm. X 56 cm. each

Deceiving Time : The Ambiguity of Interconnectedness; Reflecting on the Role of Human Perception in Ecological and Personal Resilience (Ongoing Project)

Here I explore the ways in which our perception of time affects our resilience in both the ecological and personal realm. I examine how interconnectedness and ambiguity are intertwined with our perception of the world, the way we interact with it, and how we ultimately shape our resilience. This project is to provide an in-depth look at how human perception shapes our understanding of the world, and how we can use this knowledge to build a more resilient and sustainable future. Each iteration of the project – in Photography, video, Drawing or installation form – is a different way of exploring project's core questions and finding possible relationships between the gestures, objects, materials, and meanings involved. Where interconnectedness is both depicted and experienced through materiality. Here through this project, I reflect upon the process of transience and its connection with materiality. In the process, places act like agents of recovery. Resilience is related to change. And given the rapid change happening in the environment, technology and society, such extensive use of the term reflects this need. Pain and resilience are simultaneously intertwined entities and disparate, isolated processes that are part of larger networks of relationships. But what happens when resilience which is as personal as in the larger context became a collective concern. what about the bounce forwardness which happens while going through the transformation? What kind of shape does it take? What about that truthness of landscape that is in flux? This whole new culture of today's hyper-tech culturally diverse creates small pockets of resilience to be grown. These points trigger, lead and stays with me throughout this project. This project "Deceiving Time" is a continuation and an extension of my previous project which leads me to search and research the notion of "Resilience" and the multi-layered relationship that it produces.



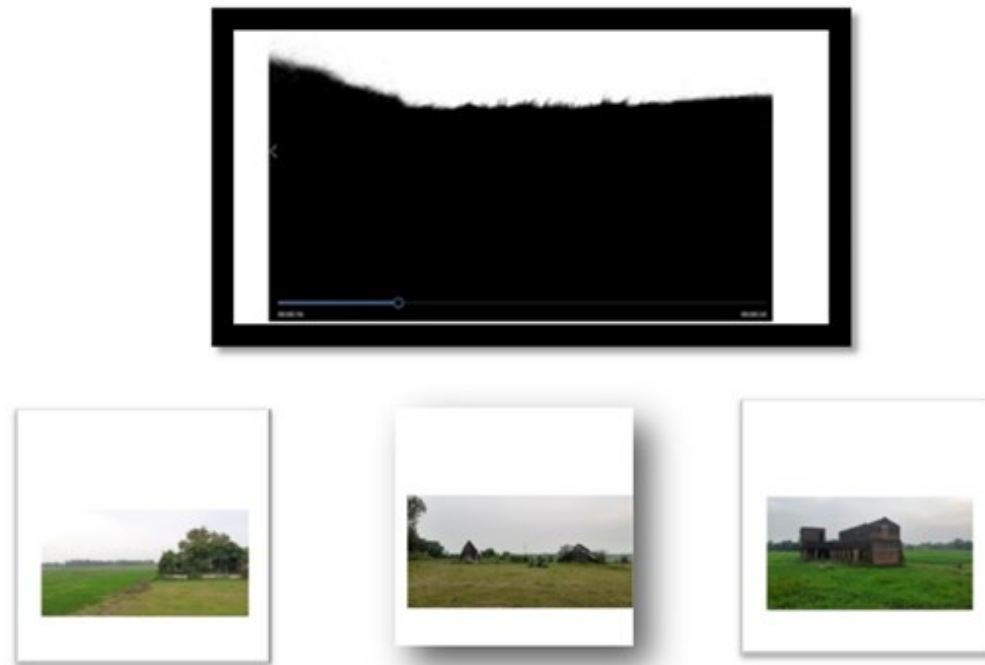
(Work in Progress)

[Video I link](#)

[Video II Link](#)

Archival Print on Paper

This body of work deals with the idea of taking through the journey as a means to trigger the notion of homeland and belonging... between longing and knowing. A profound attachment to the homeland appears to be a worldwide phenomenon. The city or land is viewed as a mother, and it nourishes; the place is an archive of fond memories and splendid achievements that inspire the present; the place is permanent and hence reassuring to man, who sees frailty in himself and chance and flux everywhere. In time the sense of place extends beyond the individual to a region defined by localities. Attachment to the homeland can be intense. What is the character of this sentiment? How experiences and conditions promote it?



Installation view 5

1 video (Up) (16 inch X 11 Inch)

3 Photographs (below) -7 inch X 7 Inch each X 3 pcs (unframed)/will be placed on wall

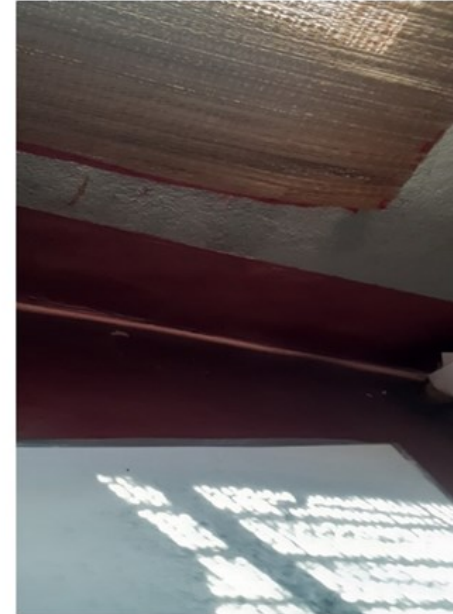
(Work in progress)

This body of work is an ongoing experiment where I revisit my archives of different places around Suri. Images taken from different places while field trip and treated in a manner where the idea of pause/ frozen time can be revisited and try to look beyond that/beyond the burden and erosion of time. In time the sense of place extends beyond the individual. Those images became an attachment to place as a function of time. Where place also as a memorial to times past. Here I also want to mention what Ingold suggested, ‘move beyond the division that has afflicted most inquiries up to now, between the “scientific” study of an atemporalized nature, and the “humanistic” study of a dematerialized history’



Medium-pencil on Canson paper

Size- 76 cm X 56 cm



For this particular work I placed a paper and throughout summer I tried to map the shadows through my window of studio. After a quite long time it becomes a residue of the act of resilience incorporating body and its surroundings. The image it produce became very temporal, fleeting and also layered in nature. In the process the act became repetitive and also question the idea of repetitiveness as each day the shadow keeps changing and over the period of time it became like a record of the time. 'immanent in the passage of events': experienced rather than measured, as 'each layer encompasses a pattern of retentions from the past and protentions for the future'



Medium-Pencil on Canson Paper

Size- 76 cm X 56 cm

Modern society has its nomads—hoboes, migrant workers and merchant seamen, among others. What are the consequences of rootlessness? Secondly, "how long does it take to know a place?" Modern man is so mobile that he has not the time to establish roots; his experience and appreciation of place are superficial.

For a long period, I try to observe /listen/hear different types of sounds from household utensils to the vehicle passing by the road. Gradually the act of listening transforms into a reflection. Along with finding a relation between duration and endurance, between listening and perceiving. As it is made up of experiences, mostly fleeting and undramatic, repeated day after day.



(Work in progress)

Many years in one place may leave few memory traces that we can or would wish to recall; which carry out as an act of remembrance, engaging perceptually with an environment that is itself overloaded with the past. This is an ongoing project where I collected soil from different brick bhattis during monsoon and placed and put paper into it. gradually wet soil left its marks. In relating the passage of time to the experience of place it is necessary to take the human life cycle into account and then it came as What can the past mean to us? People look back for various reasons, but shared by all is the need to acquire a sense of self and of identity beyond what thin present defines

Photobook/Sketchbook



There are series of images from a long time I have taken/drawn Initially, those works as sketches/part of journals/ places beside in Suri and later I found that the images/ photographic gesture becomes perception and it goes beyond their immediate meaning. Those images will bring multiple times and places together which I want in form of a photo journal/ Sketchbook. In the process, some of those photographs are rendered in a way that challenges the perception by triggering the visible and invisible through the image. There will be 6 different photobooks/Sketchbooks including those images, notes, texts etc.

Attaching link of the photobooks (work in progress)

https://drive.google.com/drive/folders/1wE2sb5vEYRtBAG_BIBi3EQrpHxwH7KtP?usp=share_link

Notes From the Road: Land, What and Sky; An Affective Artistic Research Intervention in The Groves of Suri, Beside Old NH 19

The search for identity both individual and collective has not only used elements of nature as a reference point but the nature–society borderline itself. The striking and rich materiality of trees and forest landscapes can become entangled in the creation of both individual and collective identities in many ways. This is often articulated through ideas of place and landscape and can operate on intermeshing scales which span from local to global. The differing ways identity is performed through trees and forest landscapes where Places act both as flows of materiality and relational agency.

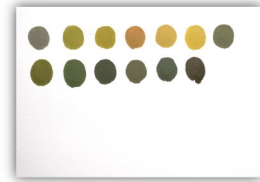
This project's Work/s might be about a single tree rather than a forest landscape, but its eloquence shows how trees become symbols of identity; representing place, belonging and loss of place. Trees may become powerful presences that articulate practices and memories of home and other forms of identity and belonging. Forests are of course made up of individual trees, yet they are not mere populations of trees, but whole formations of ecology, custom, politics, legal status and land use. Forests create powerful landscapes which can enclose the person, enclose whole communities, even nations. They become cultural symbols (Davis 1988) and become entangled in the construction of identity. Human and non-human life is read as an immediate yet also enduring, relational process of bodies in place and space which are mobile, sensing, engaging, responding, exchanging, making, using, remembering, knowing and revisiting. Here Identity is considered as being influenced by relational, material and temporal processes where materiality and agencies of trees (Jones and Cloke 2008) are entangled with ecological, cultural, political and economic processes in the formation of identity.

Photobook/Sketchbook/Journal



Sketchbook/photobook

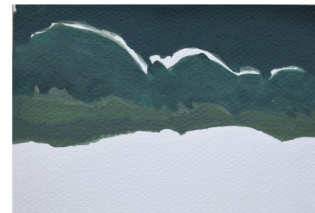




Notes from leaf



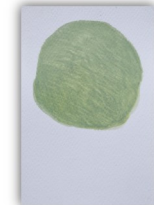
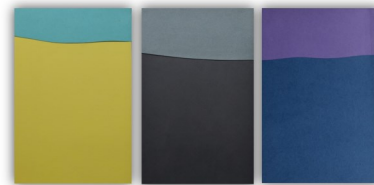
Notes from land I



Medium— Watercolour On Paper

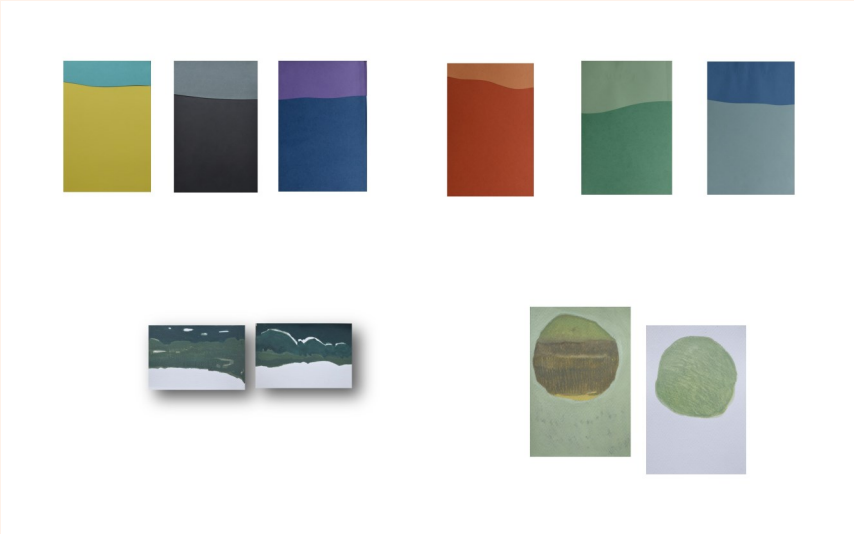


Notes from land

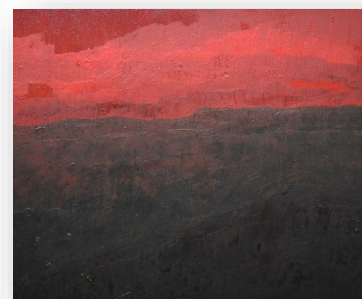
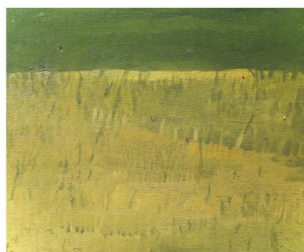
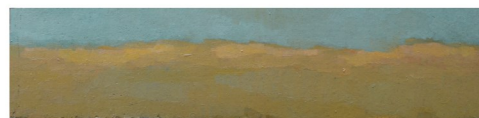


Medium-Coloured Paper, Watercolour on Paper

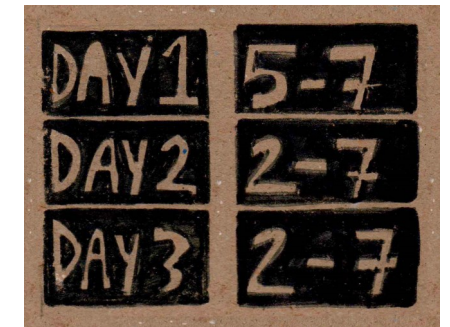
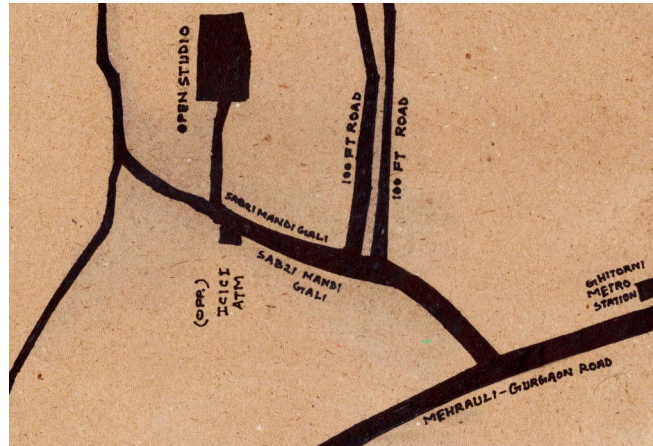
Installation View I/II



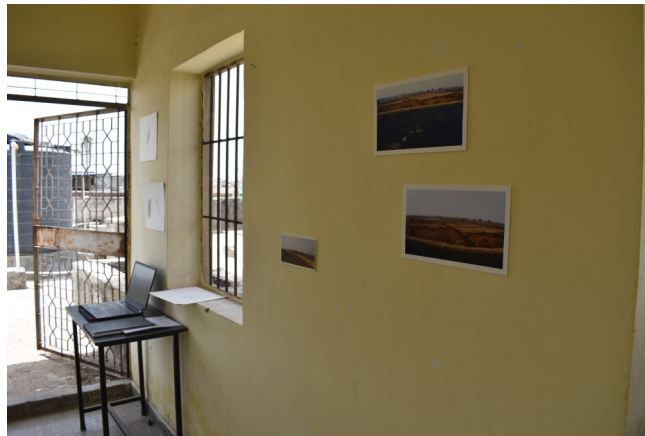
Medium- Oil paintings on Found Wood



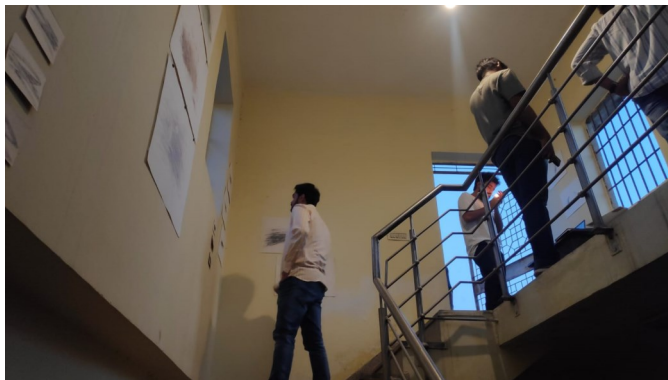
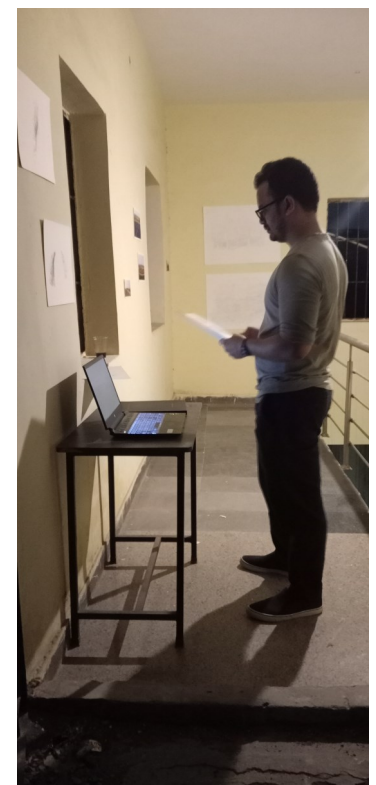
Open Studio



Posters



Open Studio/ Installation
View



Open Studio/ Installation View

Curriculum vitae

Personal Details

Name-Arindam Manna

Date of Birth-16 August 1994

Nationality-Indian

Online Portfolio - <https://arindammanna5.wixsite.com/online-portfolio>



Organisation

Member of “SOCIETY FOR RESEARCH ALTERNATIVE” (SFRA)

Website- <https://www.sfra.in/>

Education

PG Degree

2018-2020

Master Of Fine Arts (MFA)

Department Of Arts and Performing Arts (School Of Humanities & Social Science)

Shiv Nadar University

Tehsil Dadri, Greater Noida, Uttar Pradesh-201314

Cumulative Grade Point Average (CGPA) of **8.92** on a scale of 10.

[Thesis- “Transience and Materiality: The Grand Trunk Road, In Dadri”](#)

UG Degree

2014-2018

Bachelors of Fine Arts (in Painting) (BFA)

Kala Bhavana, Viswa Bharati University

Publication

2022

Hakara Journal/ Issue-17/ Repetition

2021

Kochi Biennale project,2021

[Postscript Magazine, Issue-39/Hiatus, 2021](#)

Achievements, Awards and Exhibitions

2023

Hyundai Motor India Foundation,(A CSR initiative) 'Art for Hope'

2022

C3: Codes, Creativity, Communities, initiated by Goethe-Institut / Max Mueller Bhavan Mumbai and the ZKM and delivered by BeFantastic

Self –initiated open studio

Group Show/ The Raza Foundation/100 Yuva Sumbhava/Curator (North Zone): Meera Menezes

2021

Kochi Muziris Biennale/ Students Biennale

2020

[Art In-Betweeners, CONA Projects Bombay](#)

KHOJ SUPPORT NETWORK

2019

CRITICAL CONSTILLATIONS, The Reading Room Artists Projects /Listening Post, FICA

2017

Indian Contemporary Artist's Guild,
Young Artists of Santiniketan, Annual Exhibition, SSVAD

2015

Intra University Youth Festival, Viswa Bharati

Projects

2018-2020

[Transience and Materiality: The Grand Trunk Road In Dadri](#)

2020-2021

[Binocular Rivalry](#)

2021-2022

[আবর্তন/ Rotation](#)

Ongoing

Deceiving Time

Notes From a Road

Workshops

2021

[Conducted workshop “BIKOLPO CHITRO” as a public art project in Suri \(As a leading team\) \(SOCIETY FOR RESEARCH ALTERNATIVE\)](#)

2020

Workshop in Graphic Narratives and artist's Book, conducted by Anpu Varkey,2020 (AS PARTICIPANT)

2019

Video Workshop conducted by Gigimon Scaria,2019 (AS PARTICIPANT)

2015

Workshop conducted by Tanmoy Samanta,2015 (AS PARTICIPANT)

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West Bengal

Pin -731101