

BRITISH TEXTILE BIENNIAL

Fragments of Our Time

29 September to 10 December 2023 The Whitaker Museum and Art Gallery

Major contemporary textile art exhibition brings together 17 South Asian artists from across the world for the first time at British Textile Biennial 2023.

Fragments of Our Time is a contemporary textile art exhibition featuring South Asian artists brought together for the first time from the UK, USA, Pakistan, India, and Bangladesh. Curated by Uthra Rajgopal for British Textile Biennial, these artworks consider sustainability in the context of the environment, economics, and society. The materials, techniques and concepts highlight themes of labour, networks, migration, spiritual and emotional connections to textiles. From natural fibres and natural dyes to found objects, discarded clothing and debris, this exhibition presents an extraordinary display of woven, stitched, dyed, collaged, and felted artworks, ranging from the immersive to the delicate.

Bhasha Chakrabarti critically examines practices of global garment production and the 'aesthetics' of distressed clothing. Based in New Haven, USA, the artist engaged in a playful yet intensive exercise of buying, mending, and returning designer jeans, positioning herself as consumer, interlocutor, and activist. Her work explores the marketing of "distress", the visibility and invisibility of work, the limits of the marketplace, and the unexpectedly fine line between damage and repair.

Boshudhara Mukherjee based in Bangalore, India cuts strips of fabrics, garments and painted canvases to weave, stitch, and crochet them into gargantuan nets. Through the silent processes of meditatively deconstructing and reconstructing layers of fabrics, her sculptural installations immerse the viewer in complex webs of the wardrobe as archive.

Dhara Mehrotra based in Bangalore, India explores the resilient and sprawling networks of mycelium. Drawing inspiration from scientific research and observation, her work unlocks a meditative, multi-coloured mesh of embedded fibres and fine lines, meticulously presented on circular canvases.

Gurjeet Singh creates joyful and monstrously exuberant, soft sculptural heads. Based in Chandigarh, India, he repurposes remnants of brightly coloured Indian clothing embellishing them with decorative beading and stitching to celebrate the LGBTQ+ South Asian community.

Kajal Nisha Patel presents a holistic and politically charged work of deconstructed South Asian garments and offcuts, collected from tailors in India and charity shops in Leicester. Collaged onto flat panels and subverting the British patriotic colours of red, white, and blue, her work offers the viewer a dislocated version of the Union Jack.

Liaqat Rasul is a Gay, Welsh, Pakistani dyslexic artist based in London. His specially commissioned mobile face sculpture, made from mixed media materials, remnants of yarn and textiles references the fragility and vulnerability surrounding issues of mental health and multiculturalism. Their bold, odd colours and real-world experiences create unique, buoyant collage tableaux.

Madi Acharya-Baskerville, based in London, UK, delightfully repurposes, and combines vintage textiles, discarded junk items and floating debris found along the shorelines of Britain's rivers and seas, where she frequently undertakes mud-larking expeditions to seek out washed-up, found objects, collecting and treasuring them for long periods of time, reflecting on their previous lives before transforming them into tongue-in-cheek works of art, referencing her diasporic journey and the environmental chaos we are contributing to and living in.

Melissa Joseph presents needle felted artworks combined with found architectural objects to consider themes of memory, family history, and the politics of how we occupy spaces. She intentionally alludes to the labours of women as well as experiences as a second generation American based in New York and the unique juxtapositions of diasporic life.

Rehana Mangi is a visual practitioner and contemporary miniaturist based in Lahore, Pakistan. Using human hair to embroider extraordinary cross stitch miniatures, her works also relate to cultural references of black magic, emotional pain, loss, and resilience.

Robina Akhter Ullah is a multidisciplinary artist based in Manchester. Her large-scale, brightly coloured iridescent work draws on techniques of piecing, stitch, and embroidery and combined with her printed upholstery fabrics the artist's work draws on her experiences of her British-Pakistani heritage, identity, memory, and journeys.

Sagarika Sundaram creates large-scale felted installations using raw natural fibre and dyes. Based in New York, her work observes and abstracts natural phenomena in the form of handmade textiles that generate power and presence. Through intricately patterned, shredded surfaces that express chaos and control the work employs abstraction to reinterpret textile as mutant, botanical, and psychedelic forms.

Sayan Chanda based in London, UK, works intuitively with dyes and strips of old kantha quilts to hand weave tapestries. As such they reimagine votive objects, folk narratives and indigenous rituals as hybrid ambiguous forms that function as totems, portals, and talismans.

Sibaprasad Karchaudhuri, based in Santiniketan, India explores abstract form in tapestry, using hemp and brightly coloured fibres such as wool and cotton. His works draw inspiration from thinking about the holistic way we live in and with the earth, sky, and seas.

Shrujan Living and Learning Design Centre, situated in Gujarat, India is a unique, dedicated museum to the living crafts of Kutch, holding an extensive archive of regional textiles. Founded in 1969 the team continues to work tirelessly with a vast range of communities and artisans - often spread across miles of open land - to ensure they keep alive their traditional way of life and earn a dignified living.

Smriti Dixit has long been committed to processes of recycling in her art, incorporating fabric, found objects, plastic price tags and other elements of the detritus of everyday life. Based in Mumbai, India, her sculpture brings visibility to slow hand-made processes, labour, and women.

Ujjal Dey has a deep fascination with colour. Creating his own natural dyes and pigments from his home in Santiniketan, India, the artist produces large-scale wall-hangings using gestural techniques to paint and print onto the fabric, recalling vernacular architecture.

Yasmin Jahan Nupur is a visual and performance artist whose work is influenced by the ecological and community driven aspects of life. Based in Dhaka, Bangladesh, the artist explores class distinctions, and the social discrepancies people face, particularly women and migrants of South Asia, in an effort to increase understanding between people of different backgrounds.



Bhasha Chakrabarti has been based in Honolulu, New Delhi, New York, and now New Haven. She is interested in exploring how artwork, even when grounded in local materials and symbols, can speak to issues beyond the local by situating her practice within global conversations around race, gender, and power. By crossing many genres, she explores artmaking as a mode of discourse and her work generates dialogues between subaltern tropes and feminine forms of labour from the global South and the agendas of resistance movements of marginalized communities in the global North.

Bhasha Chakrabarti (b. 1991, Honolulu, HI) graduated with an MFA in Painting and Printmaking from the Yale School of Art in the Spring of 2022. The artist has exhibited in solo and group shows at Dhaka Art Summit (Bangladesh), Jeffery Deitch (New York & Los Angeles), Hales (New York), Experimenter (Kolkata), M+B (Los Angeles), and Museum of Art and Photography (Bangalore). Chakrabarti is the recipient of the 2023 South Asia Artist Prize (SAAI) awarded by University of California, Berkeley. She was a semi-finalist in the Smithsonian's 2022 Outwin-Boochever Portrait Competition and was awarded a Beinecke Research Fellowship in 2021 and the Fountainhead Residency in 2020. Her works have been written about in The New York Times, Hyperallergic, Artsy, Ocula, and The Art Newspaper.

Bhasha Chakrabarti currently lives and works in New Haven, USA and is represented by Experimenter, Kolkata.

Instagram: @bhashaalways

Image: **Marketing Distress** (detail), 2019
Receipts, photographs, and mended jeans
©Bhasha Chakrabarti



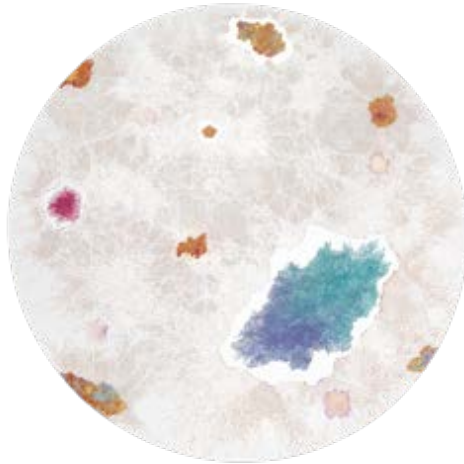
Boshudhara Mukherjee studied painting at the Maharaja Sayajirao University in Baroda and has been exhibiting actively since her graduation in 2008. She received the Pollock-Krasner Foundation Grant in 2013, the Inlaks Foundation Fine Art Award in 2010 as well as the Nasreen Mohammadi Foundation Scholarship in 2005-06.

Her last solo show 'The Familiars' was held at TARQ, Mumbai in 2021. She has had four other solo shows, in Mumbai at TARQ and at the Volte gallery and at the Gallery Sarah in Muscat, Oman. Some of her group shows include 'Emerging Canvas 5', Inko Center, Lalit Kala Akademi, Chennai (2018); 'Waste Land', curated by Birgid Uccia, TARQ, Mumbai (2018); 4th International Emerging Artist Award, Dubai, U.A.E (2015); Abu Dhabi Art Fair 2013 represented by the Bait Muzna Gallery, Muscat, Abu Dhabi (2013); Women's Art Symposium, Omani Society for Fine Arts, Muscat, Oman (2013) and 'Monsoon Show' Concern India Foundation Artist Centre Gallery, Mumbai, India (2010). Her Public Projects include 'Women's Art Symposium', Muscat, Oman 2013 and 'The Oryx Caravan': Muscat, Oman 2010. Her work was most recently shown at the 17th International Triennial of Tapestry in Lodz, Poland.

Boshudhara lives and works in Bengaluru, India and is represented by TARQ, Mumbai.
Instagram: @boshudhara

Image: **Phoenix**, 2022-23
Woven fabric
11 x 16 feet

©Boshudhara Mukherjee



Dhara Mehrotra is a visual artist, based out of Bangalore in India. She has an M.F.A in Painting from College of Art, Delhi University, India. Currently Visiting Artist Fellow at LMSAI Harvard University, Spring 2023; Dhara is the recipient of Swapan Biswas award for academic excellence, The Junior Fellowship Award from the Ministry of Culture, Government of India, Artist-in-residence program, and exhibition titled 'Through Clusters and Networks' at Tata Institute of Fundamental Research (TIFR-NCBS) Bangalore 2018-19, Meta Artist In Residence (AIR) project titled 'Flux', Hyderabad 2021, India.

Selected exhibitions and installation projects include India Art Fair, New Delhi 2022, FMI Goethe Institut New Delhi and Kolkata in collaboration with Raqs Media Collective 2019, Aicon Contemporary New York 2020, The Anant Art New Delhi 2021-22. Showcased works at The Gulf Art Fair Dubai, 'Museum Of Sacred Arts' (MOSA) Belgium, Madrid (Spain) 'The China Art Museum' (Shanghai) and University of California, Savannah, Georgia, amongst others.

Dhara's work celebrates patterns in how things organize themselves. The ideas are around 'Cluster and Space' – to evoke a sense of fluidity and boundlessness of the natural world around us. Her recent works reflect upon the form, fabric, structure, and topology of mycelium networks under the soil. These are fine threads like fungal networks that spread over great lengths, connecting the trees with each other, belowground. These networks are a medium for a wider array of complex interactions between the trees, many of which we (scientifically) are just beginning to understand. Dhara observes, explores, and improvises upon some of these phenomena and its materiality. The purpose is to realize synergy and interrelation between space and things to outgrow the notion of isolated consciousness.

Dhara Mehrotra lives and works in Bengaluru, India and is represented by Anant Art, Delhi.

Instagram @dharamehrotra

Image: **Wired - XI**, 2021
Acrylic, fibre and inks on canvas 122 cm (diameter)

© Dhara Mehrotra



Gurjeet Singh (b.1994) makes weird and wonderful soft sculptures inspired by conversations with friends and strangers, in real life and online. The culmination of a process of sketching and working with his materials are three dimensional works made of a myriad of richly coloured and textured fabrics that come together to form witty, other-worldly, and sometimes melancholic creatures.

Gurjeet's first creative inspiration came from watching his elder sisters embroidering and sewing in the house. He also remembers being lost in the Sikh miniatures published in newspapers brought home by his father, wall murals and folk traditions of clay doll-making in Punjab. He would often assist his father with his work of scooter repairs, which gave him a deep understanding of machines and how they work.

He works across a range of media including sculpture, painting, drawing, sound, and performances. He often roams around the local markets and collects imperfect and discarded fabrics, buttons and found materials. He also reuses the scrap fabrics and embroidered borders which are left over from his sister's stitching business and gives them a new life as a work of art. Gurjeet is drawn to defected and discarded textiles that other people no longer see any use for but that's precisely what he prefers working with, giving it a completely new language and form. A recurring theme in his work is identity and how losses and love shape them, with a particular interest in LGBTQ+ stories.

ਸਮਾਂ ਲੰਘਦੇ ਦੌਰਾਨ ਸਮਾਜ ਵਿੱਚ ਅਕਸਰ ਮੈਨੂੰ ਇਹ ਜਤਾਇਆ ਜਾਂਦਾ ਰਿਹਾ ਹੈ ਕਿ ਕੁੱਝ ਕਮੀ ਹੈ ਮੇਰੇ ਵਿੱਚ ਸ਼ਾਇਦ ਇਸੇ ਕਰਕੇ ਨਿੱਕੀਆਂ ਗੱਲਾਂ ਵੀ ਚੁਭ ਜਾਂਦੀਆਂ ਨੇ, ਇਸ ਲਈ ਜਦੋਂ ਵੀ ਮੈਂ ਇਹਨਾਂ ਕੱਪੜਿਆਂ ਦੇ ਟੁਕੜਿਆਂ, ਬਟਨਾਂ ਆਦਿ ਚੀਜ਼ਾਂ ਨੂੰ ਦੇਖਦਾ ਹਾਂ ਜਿਨ੍ਹਾਂ ਵਿੱਚ ਕੋਈ ਨੁਕਸ ਕੱਢ ਕੇ ਉਹਨਾਂ ਨੂੰ ਅੱਡ ਕਰ ਦਿੱਤਾ ਜਾਂਦਾ ਏ,

ਮੈਨੂੰ ਮਹਿਸੂਸ ਹੁੰਦਾ ਹੈ ਜਿਵੇਂ ਸਾਡਾ ਦੁੱਖ ਸਾਂਝਾ ਹੋਵੇ।

Gurjeet Singh lives and works in Chandigarh, India. He is represented by Chemould CoLab Mumbai.
Instagram: @softgurjeet

Image: **JEEBH KATNA** (2023)
cotton, linen, polyester, button, beads, cotton thread, plastic, polyfill, glass.
20x22x11.5 inch.

© Gurjeet Singh



Kajal Nisha Patel (b.1979) intersects art with race, yoga, and social practice. She works with visual media, within personal and participatory contexts. Shifting between representation and abstraction, a patchwork of archival memory is represented through personal ephemera and industrial materials. Much of her practice focuses on the intersectional lives of South Asian women, as they negotiate the politics of power.

Yogic philosophy merges with the Russian avant-garde, while hierarchies of artisanal production, craftsmanship, urban-industrialisation, and the ongoing exploitation of feminised labour, recur as themes. She disassembles and reassembles Indian garments and offcuts, including cotton, silk, calico, polyester, and other synthetic materials, to symbolise such binary distinctions as race, class, gender, and caste. Issues surrounding poverty, rural to urban migration and the forced displacement of indigenous people concern the artist.

Kajal holds an MA in Social Practice, with Distinction and a special award, for her thesis on yoga in museums and galleries. In 2016 she was awarded the prestigious Leverhulme Artist Residency within the department of Sociology, Media, and Communication at The University of Leicester. Following an artist residency in Wilson, North Carolina, USA, 'White Mirror', was published in 'The Image of Whiteness'. Her work has been exhibited in venues across the UK and internationally, including the 2017 Venice Biennale.

કાજલ એક કલાકાર છે, જે યુકેમાં રહે છે. તે કાપડ, ફોટોગ્રાફી, ફિલ્મ, શિલ્પ અને યોગ સહિત વિવિધ સામગ્રી અને પ્રક્રિયાઓ સાથે કામ કરે છે.

તેણીએ મ્યુઝિયમો અને ગેલેરીઓમાં યોગ પરની તેણીની થીસીસ માટે, વિશિષ્ટતા અને વિશિષ્ટ પુરસ્કાર સાથે, સામાજિક પ્રેક્ટિસમાં માસ્ટર્સ કર્યું છે. તે હાલમાં યુનિવર્સિટી ઓફ લિસેસ્ટરમાં સાયકોલોજી વિભાગમાં સંશોધન સહયોગી તરીકે કામ કરે છે.

Kajal currently works as a Research Associate within the department of Psychology at The University of Leicester, and lives in Leicester, England.

Instagram @kajalnp

Image: **Work, Rest and Play, sub-series I**

Found Indian textile garments. Polyester, cotton, chiffon, steel hooks & embroidered thread on calico.

©Kajal Nisha Patel



Liaqat Rasul is a Gay, Welsh, dyslexic Pakistani man based in London.

Liaqat studied fashion. He spent a year in industry, working and studying in New Delhi, India. Liberty's in Regent Street, London, bought his graduate collection, and he ran the business Ghulam Sakina for ten years, creating women's clothing before diversifying into 2D and 3D collage and sculpture. In particular, his mobile faces have become a signature series in his art practice.

The collage works are mental health stories, a visual thought process inspired by multiculturalism. They're inspired by people watching, the tough challenges of mental health and embracing the positives that come with vulnerability - the openness that makes us kind and considerate. They have a cartographic stance on initial viewing; made from old envelopes, stamped tickets, wood, misplaced printing, leftover yarn, swing tags, an old t-shirt chopped up, tatty found papers, packaging, marked with biro and felt-tip pens PVA glue, Sellotape, card inserts, cardboard boxes left out in the street. Their bold, odd colours and real-world experiences create unique, buoyant collage tableaux. We are all perched in a multicultural landscape of peoples, religions, and ideas. Think tactile. Think analogue. Embrace your support network; we all need each other.

Nazakat نزاكت means delicate.

Jalal جلال means glory.

Khud daar خود دار means pride.

Munfarid منفرد means unique.

Chanchal چنچل means playful.

Andaaz انداز means a 'way of doing'.

Khaas خاص means special.

Pur-Fikar پرفکر means thoughtful.

Instagram @liaqatrasulart

Image: **Attract**, Jan 2022

commissioned by Mental Fight Club Charity @mentalfightclub_art

Coat hanger, cable ties, cardboard packaging, treasury tags, staples, hole punch stickers, nylon thread, string, stickers, foam pads, receipts, tags, straws, card, tissue paper, wire, wood, permanent marker, biro, wool, plastic, masking tape
130cm x 70cm x 3cm

©Liaqat Rasul



shrujan **LLDC**
SINCE 1969 Living & Learning
Design Centre

The **Shrujan Living and Learning Design Centre** is situated in Kutch, Gujarat, India and is a unique, dedicated museum and studio space to the living crafts of the region, holding an extensive archive of textiles. Founded in 1969 by Chanda Shroff, the organisation works with a vast range of communities and artisans - often spread across miles of open land - so that they are able to keep alive their traditional way of life and earn a dignified living. Their infinite hand-embroidered creations designed by the traditional craftswomen of Kutch are passed down from hand to eye through generations. The work of Shrujan LLDC combines the unique cultures, arts, and lives of the people of Kutch and they continue to work tirelessly to support them through their living traditions.

Instagram @lldcshrujan

Image: **Chanda Shroff, Founder** sitting with the Rabari community.

Photograph by Neela Kapadia

<https://shrujan.org>

<https://shrujanlldc.org>





Madi Acharya-Baskerville graduated with an MA in Fine Art at University of Wales Institute, Cardiff. Her South Asian heritage has a profound influence her practice. Her work explores cultural and gender issues in the context of climate change. The core of her work exists in the found element, matter that already exists around us, an enduring reflection of the human condition. Through joyous transformative processes, these objects and materials are reborn as part of something new.

Madi was selected for the 20/20 residency commission supported by University of the Arts London, Decolonizing Institute (2022). Her work entered the Whitworth permanent collection, University of Manchester through the Art Fund New Collecting Award (2021). She was awarded DYCP Grant from Arts Council England (2021-22).

Exhibitions include 'Creek Dreams' Seager Gallery, London (2022) 'My Life as a Bird', (Solo Exhibition), Darl-e and the Bear, Oxford, 'Absent Authors', APT Gallery, London 2021), 'Sanctuary, part 2', Brunei Gallery, London (2013), 'Sanctuary, part 1', National Museum of Kenya, Naibori, Kenya (2011).

Open submissions include, Exeter Contemporary Open (2022), Summer Exhibition, Royal Society of Sculptors, (2020-22), Royal West of England Academy Open, (2020) and Royal Academy Summer Exhibition (2016).

Madi Acharya-Baskerville lives and works in London, UK and is represented by Darl-e and the Bear, Oxfordshire.

Instagram @madiacharyabaskerville

Image: **I wish my hair was as long as yours** (ongoing)

Found fishing rope, vintage silk, textiles. Dimensions, variable.

©Madi Acharya-Baskerville



Melissa Joseph considers themes of memory, family history, and the politics of how we occupy spaces. She intentionally alludes to the labours of women as well as experiences as a second generation American and the unique juxtapositions of diasporic life.

Melissa Joseph's work has been shown at the Delaware Contemporary, Woodmere Art Museum, Utah Museum of Contemporary Art, Brattleboro Museum and Art Center, Jeffrey Deitch Projects, MOCA Arlington and List Gallery at Swarthmore College. She has been featured in Hyperallergic, Artnet, New American Paintings, Le Monde, CNN, and Architectural Digest and participated in residencies including Dieu Donn , Fountainhead, the Archie Bray Foundation for Ceramic Arts, the Museum of Arts and Design and upcoming at Greenwich House Pottery in 2023. She is a regular contributor to BOMB magazine.

My mother tongue (and my mother's) is American English. My late father's was Malayalam. He emigrated to the US alone, with no other family or community members. While he found other Indian residents where he landed in Washington DC, the closest language spoken among them was Tamil. Eventually he moved to rural Pennsylvania to start a family and his own practice. One way he found of assimilating was to marry an American and to speak English at home saying, "My kids are American. They speak English." This backlash was surely fueled by multiple things, from prejudice he experienced to lack of access. A consequence of English rule in India was that my family there all learned English in school, allowing us to communicate freely with them. It's a complicated relationship to reconcile, yet something I am grateful for.

In search of wholeness: My work exists in the quietude of nuance. There is much work to be done regarding representation of marginalized groups. However, the edges of these groups are often left out or lost. Many people exist as sums of various parts. Broad stroke measures to remediate ongoing erasures do not always include those in-between. My work and I exist between labels: textiles and painting, painting and sculpture, hard and soft, craft and art, South Asian and American. All of these dichotomies find language through the universality of material. I can also share stories of blended families, helping to redefine what families look like. I use material to bridge gaps and to make a complete whole from disparate parts.

Melissa Joseph lives and works in New York, USA and is an Independent Curator.

Instagram: @melissajoseph_art

Image: **Kadankavil Family** 1954, 2022
Needle felted wool on industrial felt with marbled inlaid stoneware
14 x 17 inches

© Melissa Joseph



Rehana Mangi is a visual practitioner and contemporary miniaturist. Her miniature based works involve drawing, painting, collage, needlework, embroidery, and most intriguingly human hair. Her art practice is notable for the high level of intricate work, which involves cross-stitch.

Born in 1986 in Larkana Sindh, Pakistan and graduated from the National College of Arts (NCA) Lahore with a Bachelor of Fine Arts, receiving a Distinction, in 2008. Rehana completed her MA in Art and Design at Beacon-House National University, Lahore.

Rehana has taken part in various solo, and group shows around the globe. Her works are part of many private collections across three continents. Rehana has exhibited her work at Alexis Renard Gallery, Paris, Green Cardamom, London, Lahore Biennial 01, the Summer Palace, Lahore Fort. Her work was acquired by the Whitworth, the University of Manchester under the Art fund New Collecting Award in 2021. Rehana has been nominated for the Sovereign Asia Art Prize in 2014-15 and Jameel Prize in 2011. She has also taken part in numerous group exhibitions including Rehang at Bikaner House, Delhi, MEWO Kunsthalle, Memmingen, Germany in 2014, Pacific Asia Museum, Pasadena, CA, 2010, Aicon Gallery, New York, 2010 and 2012 and has been exhibited at international art fairs in Italy, Paris and Hong Kong.

Rehana Mangi lives and works in Lahore and is an Assistant Professor at the National College of Arts, Lahore, Pakistan. Rehana is represented by Anant Art, Delhi.

Instagram @official.rehanamangi

Image: **Memory Lane**, 2021.
Human hair on archival paper
29.5 x 20.8 cm

© Rehana Mangi



Robina Akhter Ullah is a Multidisciplinary Artist. In 2022 she completed an MA in Fine Art at Manchester Metropolitan University, receiving a Distinction. Her work takes a critical view of social, political, and cultural issues through mixed media and textiles. Often referencing British colonial history, Robina's work explores the varying relationships between Partition, popular culture and memory making. Space, loss, borders, connections, and fractured memory are integral themes.

Robina's body of work is an exploration of patchwork and paper piecing; a technique associated with memory as it reuses leftover materials that have emotional significance.

As a Muslim, Robina has always felt an affinity and connection to the sky. In Islam, the sky is an integral part of religious practice. Her observations of the sky led her to think about how it does not discriminate in terms of borders or ownership of space. Her colour palette is informed through the process of photographing the sky at different times capturing these fragile moments. Through her installations, Robina uses geometric abstraction as a tool for exploring light, sound, and movement.

"I work with fragmented memories, an exploration of loss, borders and belonging"

بکھری یادیں، نقصان، سرحدوں اور تعلق کی تلاش

Robina's work **Salah** was acquired by the Whitworth the University of Manchester in 2022.

Robina Akhter Ullah lives and works in Manchester.

Instagram @robinaakhterullah

Image: ©Robina Akhter Ullah



Sagarika Sundaram creates textile tapestry, sculpture and installation using raw natural fibre and dyes. The work observes and abstracts natural phenomena in the form of handmade textiles that generate power and presence.

Sagarika is currently exhibiting outdoor sculptures at the Al Held Foundation in Upstate New York. She has so exhibited at the Moody Centre for the Arts at Rice University, with Nature Morte gallery, Delhi, India and at Frestonian Gallery, London, UK. In 2022 she was awarded The Hopper Prize, a Bronx Museum AIM Fellowship and a residency at Art Omi. In 2020 she received the Tishman Award for Excellence in Climate, Environmental Justice & Sustainability, and the Michael Kalil Endowment for Smart Design. Sundaram graduated with an MFA in Textiles from Parsons The New School, NY. She studied at the National Institute of Design, Ahmedabad and at MICA in Baltimore.

Sagarika Sundaram lives and works in New York, USA and is Visiting Assistant Professor at Pratt University.

Instagram @ohsagarika

Image: **Primavera**, 2022.

Felted wool, viscose, bamboo.

195 × 221 cm

©Sagarika Sundaram



Sayan Chanda (b. 1989, India) reimagines votive objects, folk narratives and indigenous rituals as hybrid ambiguous forms that function as totems, portals, and talismans. Deploying tapestry weaving, stitching, dyeing, and hand-building, he works intuitively with fibre and clay giving physical forms to his anxieties, mythologies, and individual and collective memory. His works exist as relics; vestiges of working through inner monologues, that sit outside of place, culture, and period. He lives and works in London.

Sayan studied Textile Design at the National Institute of Design, India, and Fine Art at Camberwell College of Arts (UK).

Sayan's work has been shown internationally at Jhaveri Contemporary, (2022), South London, Gallery (2021); Saatchi Gallery (2021); Nature Morte (2021); Frieze, London (2022); Art Dubai (2023) and Commonage Projects, London (2022). His works are part of an upcoming travelling exhibition with Independent Curators International, New York. In 2023 he will be attending the Thread artist residency run by the Josef and Anni Albers Foundation in Senegal. More recently he was awarded the Cove Park Funded Residency, UK for Summer 2024.

Sayan Chanda lives and works in London and is represented by Jhaveri Contemporary, Mumbai.

Instagram: @sayanchanda

Image: **Nirrti 1**, 2023, 197 cm x 150 cm, Cotton cord, vintage quilt, Gamchha (traditional towel), dyed cotton

© Sayan Chanda



Sibaprasad Karchaudhuri (b. 1944) is a painter, designer, and weaver. He explores abstract form in tapestry, using hemp and brightly coloured fibres such as wool and cotton.

A graduate from the Govt. college of Art And Craft, Kolkata in 1966. He studied Textile Design at The National Institute of Design, Ahmedabad under the guidance of Scandinavian designer Helena Perheentupa in 1968- 69 and studied graphic art under the guidance of Prof. Geoffrey Bowman in San-Jose State University California, 1983-84 and worked as an Art Designer from 1969 – 90 at the reputed Design Centre, Govt. of India organization which had the motto to rejuvenate the handloom industries of India. From 1990 to 2009 he worked as a Professor in Design in Kala Bhavan of Visva Bharati University, founded by Rabindranath Tagore.

১৯৯০ থেকে ২০০৩ - এর মধ্যে আমি কিছু টেক্সটাইল ডিজাইন করি, যার একটা বিশেষত্ব হ'ল শগের ব্যবহার। শান্তিনিকেতনের বাজারে কাঁচা সোনালী শগ পাওয়া যেত - যা গ্রামের লোকেরা দড়ি তৈরিতে ব্যবহার করতেন। অন্যান্য তন্তু যেমন উল, সুতো, ও পাট অপেক্ষা শগ শক্ত, উজ্জ্বল ও রঙ ধারণের ক্ষমতাও ভাল। নিজের স্টুডিও-তে, তাঁতে বসে যখন কাজ করেছি, তাৎক্ষণিক আবেগের সঙ্গে সঙ্গে মূল ছকের পরিবর্তন ও পরিমার্জন করেছি। ফলে, কাজগুলি নিজস্ব ছন্দে গড়ে উঠেছে। কাজগুলি মূলত নিসর্গধর্মী। সেখানে জ্যামিতিক ও অন্য বিমূর্ত আকারের ব্যবহার অন্য স্বাদের আবেদন নিয়ে আসে। BTB 2023 - র কাজ দুটিতে চাঁদ ও সূর্যের সহাবস্থানের মধ্যে দিয়ে পার্থিব পরিমণ্ডলের আভাস দেবার প্রচেষ্টা হয়েছে।

Sibaprasad Karchaudhuri lives and works in Santiniketan, India and is represented by Emami Art, Kolkata

Instagram @karchaudhuri__

Image: **Sun and Moon and other elements** (1990s)

Cotton, wool and hemp fibre, 165.6 x 101.6 cm

© Sibaprasad Karchaudhuri



Smriti Dixit (b. 1971, Bhopal, India) has long been committed to processes of recycling in her art, incorporating fabric, found objects, plastic price tags and other elements of the detritus of everyday life. She insists on giving visibility to the techniques and processes of women's work, to labour that has long been rendered invisible in patriarchal systems of production, which remain premised on an artificial division between the home, regarded as domestic (female) space, and the workplace, sacralised as the proper context for (male) work. The cosmic drama of birth, dying and regeneration are performed through her artistic activity and its outcomes, and the space that it occupies and extends even as it extends itself. Smriti's practice emerges from a full-bodied and sensuous abstraction that extends itself into a variety of media and genres: paintings, ceramics, sculptures, assemblages, and installations. Smriti experiments constantly with her materials and her vocabulary and has the courage to confront a grand failure rather than producing works that shelter behind the safety cordon of mediocrity. Her works could aptly be described as memory traces: they encode the ripping-up of paper, the plucking of yarn from cloth, the chain-stitching of braids, the crossing of threads, the maintenance of knots, the intertwining of plastic price tags.

Smriti's solo shows include *Savage Flowers*, 2022, *Memory of Red*, 2015, *Feasting and Fasting*, 2012, and *Exile from Symmetry*, 2007, at Art Musings, Mumbai. Among her international exhibitions are a solo at the Galerie Stephan Witschi, Zürich (2014) and the St Moritz Art Master at the Andrea Robbi Museum (2014). She received the S H Raza Award for Art (2004) and the Pollock Krasner Grant (2013). She participated in the Bharat Bhavan Biennale (1994, 2016) and her installation, 'Hibiscus River' featured in the 2018 edition of the Serendipity Art Festival in Goa. Smriti Dixit has also been shown consistently at the India Art Fair.

बीज

इस काम के लिए मैंने industrial material price tag clips जो कि polypropylene से बना है चुना और method बुनाई जो कि सामान्यता औरतों परिवार के लिए स्वेटर शॉल या घर के लिए tablecloth वगैरह बनाने के लिए इस्तेमाल करती है जिसका संबंध consumerism से नहीं है मगर material consumerism का symbol है method बहुत ही slowed down और meditative है यह एक बीज से inspired है बीज जो आने वाली फसल के लिए जिम्मेदार होता है नीले रंग का भी अपना महत्व है मैंने अपने पूरे जीवन art practice बचाने की कोशिश करी इसलिए अपने कामों को बनाया तोड़ा फिर बनाया यहां तोड़ना अपने अहम को तोड़ना है फिर बनाना rebirth, recycle या upcycling हैं।

Smriti Dixit lives and works in Mumbai, India and is represented by Art Musings, Mumbai.

Instagram @_smriti_dixit_

Image: '**Savage Flowers**', Installation view - 'Longing'. ©Smriti Dixit



Ujjal Dey (b.1992) in India is a contemporary textile artist who studied textile and design at Kala Bhavana, Santiniketan, graduating in 2017. Dey has participated in many international workshops, art camps and seminars on textiles. He was a part of many group exhibitions, including the ART Düsseldorf, India Art Fair 2023, GOONJ: An Abstract Continuum and the International Fiber Arts of Time Exhibition. In 2023 he had a solo exhibition at Cromwell Place, London. He is currently pursuing Ph.D. from Kala Bhavana, Visva Bharati University. He is represented by Emami Art, Kolkata.

His practice involves research and extraction of raw materials from locally available natural resources, developing dyes and pigments, using hand-paint, print, dyeing and resist techniques onto fabric. The process of making colour from his surroundings is an integral part of his practice, which translates and resonates as multiple layers of narrations and experiences of different situations and context. In his works basic forms/impressions of objects generate a dialogue with each other to re-evaluate the lost memories associated with personal objects, natural landscape, ritualistic practices of mark- making (Lepa /Alapana) having seen them since childhood till now.

আমার শিল্পকর্ম মূলত গবেষণা নির্ভর, এবং স্থানীয় প্রাকৃতিক উপকরণ থেকে রঙ তৈরি করে, নানা পদ্ধতিতে আমি কাপড়ের উপর কাজ করি। আমার কাজে তাই চারপাশের প্রাকৃতিক ও সাংস্কৃতিক পরিবেশের প্রভাব গুরুত্বপূর্ণ। বিষয় ও আঙ্গিকগত ভাবে আমার শৈশবের গ্রামীণ স্মৃতি - যেমন আমার মা - ঠাকুমা উঠোন নিকান দিতেন বা আলপনা আঁকতেন - প্রতিদিনের কাজকর্ম ও লোকায়ত সংস্কৃতি আমার কাজের সঙ্গে নিবিড় ভাবে যুক্ত।

শান্তিনিকেতনে পড়তে এসে, গ্রাম্য পরিবেশ ও প্রকৃতির সান্নিধ্যে নিজের স্মৃতি ও শিকড়কে আমি নতুন করে বুঝতে পারি। মাটি লেপা, নকশা কাটার মত দৈনন্দিন কাজকর্মের মধ্যে থেকে রেখা ও লেপনের ভাষা আমি নিজের কাজে নতুন ভাবে ব্যবহার করেছি। আমার কাজে তাই স্মৃতি, প্রকৃতি, ও সংস্কৃতির এক অচ্ছেদ্য অন্য় ধরা থাকে।

Ujjal Dey lives and works in Santiniketan, India and is represented by Emami Art, Kolkata.

Instagram: @ud140792

Image: **Medoli I**, 2022

Cotton, myrobalan, mud resist and hand painted with indigo, madder and turmeric

© Ujjal Dey



Yasmin Jahan Nupur (b.1979, Chittagong, Bangladesh) is a visual and performance artist whose work is influenced by the ecological and community driven aspects of life. Depicting human relationships from various points of view, her work explores class distinctions, and the social discrepancies people face, particularly women and migrants of South Asia, in an effort to increase understanding between people of different backgrounds. Her recent work has deeply engaged with architecture, landscape /displacement and textiles, especially focusing on Jamdani, creating soft sculptures and panels.

Her work has been featured in exhibitions internationally, including 2022, Tate Modern UK. 2021, Chobi Mela (The zero / শূন্য) [Off] Limits, Dhaka. 2021: A TRIFECTA of MOVEMENT", Exhibit320, Delhi. Dhaka Art Summit, Bangladesh. 2020 "Films Like No Other" Open air cinema, Croatia. 2019-2020 Homeland" at Kettle's Yard, Art gallery in Cambridge, UK, 2019 Lucas Artists residency at Montalvo Arts Center, (May-July) CA, USA, sponsored by Art Forum. 2019 Peabody Essex Museum residency and research, Boston, USA, 2019 Frieze London, performance. 2017 "Beyond Borders" group exhibition and performance, the Whitworth. In 2015 Yasmin was selected for a performance residency at the Delfina Foundation in London (Performance as a process). 2018-1019 Cosmopolis #1.5: Enlarged Intelligence, Mao Jihong Arts Foundation in collaboration with the Centre Pompidou. Yasmin has also exhibited at the Asia Society Museum, New York, The Serendipity Arts Festival, Goa, India, the Asian Art Biennale, Dhaka Bangladesh and in 2013 The Bangladesh Pavilion, 54th Venice Biennale.

Yasmin Jahan Nupur's work is in the permanent collections at Tate Modern, the Whitworth the University of Manchester, the Samdani Art Foundation, Durjoy Bangladesh Foundation, and at the Bengal Foundation.

Yasmin Jahan Nupur lives and works in Dhaka, Bangladesh and is represented by Exhibit320, Delhi.

Instagram: @yasminjahannupur

Image: **I dreamed about walking in the sky**, 2019. Installation photograph from Montalvo Arts Center, California, USA.

Muslin cotton with hand embroidered cotton text. 15ft x 3.5 ft approx.

©Yasmin Jahan Nupur