

# Portfolio

2018-2021

Arindam Manna

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# T ransience and Materiality: The Grand Trunk Road, In Dadri (2018-2020)

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Through the process of my research in Dadri, Uttar Pradesh, where Shiv Nadar University is located, 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. Time played an important role in these experiences and therefore observing the traces of time became central to my research. 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. Marks became important to me, but what about those marks, which we inherit within us through experience? My practice evolves through questioning the present where the line between personal and collective memory blurs.

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. 'Home' is not only for staying, or having food or just resting, it is something else, It is also about multiple experience ; multiple relations between body and a space. I am interested in the deeper implications of "Home". I hope that 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.

My processes develop through temporalities and through immersion within the worlds that they contain. The historical Grand Trunk Road, along which the university is situated, became an important mediator in experiencing simultaneity and flux through body. I try to explore image and body relationship through a process where the pen/pencil, camera/cell phone become intimate devices that go beyond drawing and photography. From the

multiple relationships that emerge, I try to expand my language through mark making process. Mobility becomes the core from where all these things evolve.



## INSTALLATION VIEW/ PROJECT I

Installation view (window pane)



Installation view (walls)



Installation view (walls)



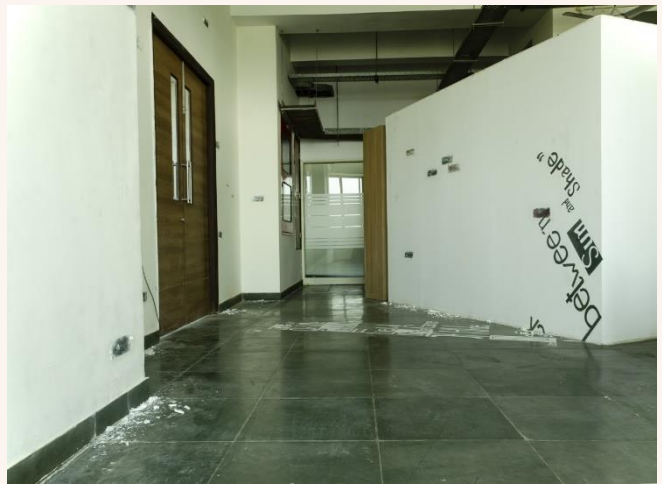
*Shadow tracing on walls (above)*

Installation view of project I (floor)



*Shadow tracing on floor (above)*

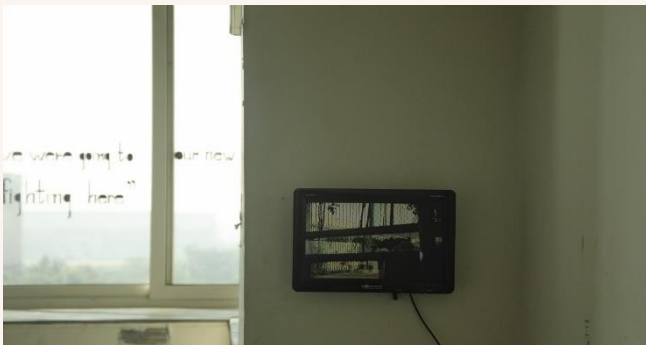
Installation view of the project I



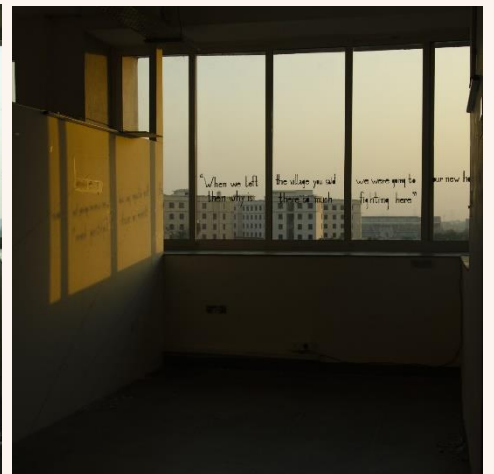
Installation view/video IV



Installation View/Video III (above)



Installation view/Video II (above)





## DETAILS of PROJECT I

### VIDEO I



[Video Link](#)

Still Image from video

Artist's Name-Arindam Manna

Untitled

Date - 2019

Duration- 2 Minutes 56 Seconds

I captured this image in front of our university in a shop. It is a place where I often visit, as a customer in the first instance and later to take pictures, make sketches and talk to the shopkeeper for several hours. He has a little girl child. One day I saw the child stepping into the shop and took a photograph of her. She was wearing shoes which reminded me of one of the photographs in my home, where my elder sister was wearing the same kind of shoes. It is actually this journey from reality to a certain memory or abstraction which I try to achieve in the video. It is 5 minutes and 52 seconds long. I found it interesting that the video starts with a warm, bright light and ends with the colours of night or evening.

## VIDEO II



### [Video Link](#)

Still Image from video

Title-In search of free space

Duration- 1 Minutes 57 Seconds

In the dhaba beside the second gate I found one more interesting story. The man who runs that place never closes it nor does he leave it. He is always haunted by the possibility that the shop will not be there anymore if he does not take care of it all the time. He told me that when the university started, the second gate was active but then due to some reasons it was closed. He talks about how the new flyover close by diverts the traffic so that his income is less than previously. There is another man who used to be there all the time, a jamdani sari maker. He had worked for several years in his hometown but out of necessity came here to live. In this video I focused on the flyover, boundaries, GT Road, the shops, inside/outside kind of spaces, temporality, reflection etc. These constructions also question permanence or a settled existence, as the nature of the land itself is constantly shifting.

### VIDEO III



[Video Link](#)

Still Image from video

Title-In search of free space

Duration- 1 Minutes 57 Seconds

This I shot from a dhaba beside the road. There is a tub nearby where the passers-by drink water or sometimes use for cleaning the utensils. A motor pump beside it pumps the water to the nearby field. When the pump starts the water surface vibrates and creates a strange illusion. I tried to capture this movement and the movement of the colours that were reflected in it. Initially it looks like an upside down image and then the colour, light etc. give rise to a kind of immersive experience. Sometimes even the camera gets confused as to where to focus and that is how the image becomes blurred as well. The entire image is dispersed by the water and then it settles down, creating the same situation. Towards the end, I zoom into an abstraction of the image and try to destroy any obvious resemblance to what it actually depicts. I think I am also interested in creating a video, beginning from the point where it represents something in a depictive manner to where it loses its reference to it. Still one can always remember from where this abstraction emerged, which triggers memory and has a sense of recalling.



## VIDEO IV



[Video Link](#)

Still Image from video

Title-In search of free space

Duration- 1 Minutes 57 Seconds

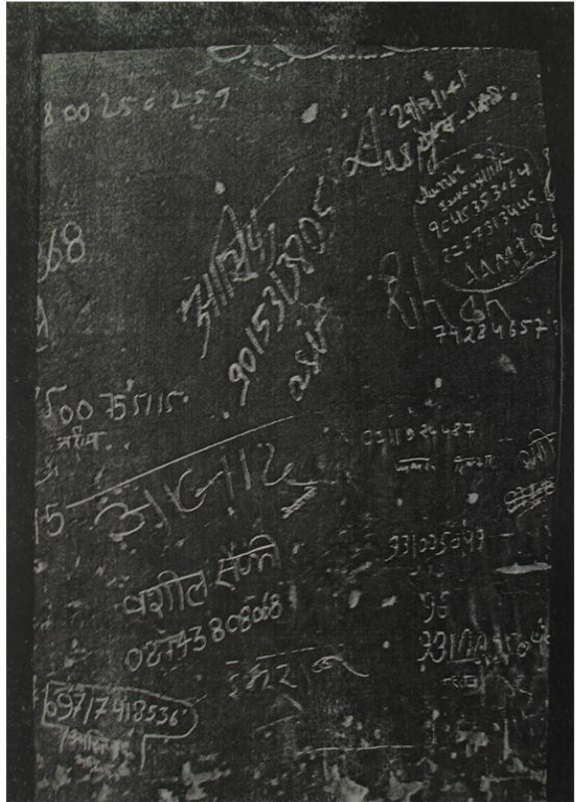
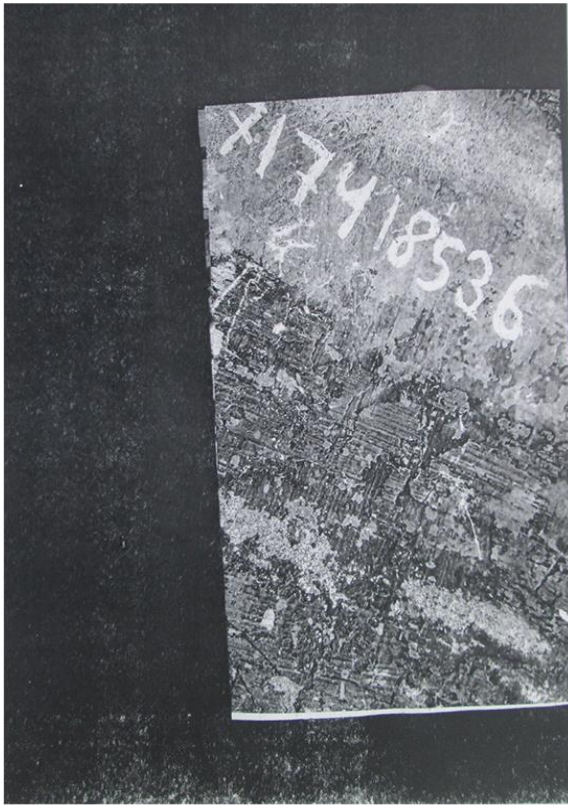
In my previous phone I have some default settings which enables it to auto focus while video recording. Now I use it as a strategy because it blurs the image every time when it shifts its focus from one point to another. That interested me and later I tried to extend this possibility in other videos because it has a quality which challenges perception.

This is also a single shot video. I took it in front of a shop beside the road where the trucks and drivers are allowed to take rest. There was also a new construction that was coming up. All over the ground, there was a coating of cement, which looked like some kind of residue. The shot moves in a way that conveys a search – starting with the ground, then the road and then the sky as an openness. Finally, the image is turned upside down. I think the ground plays an important part in my work. I have in the past taken multiple photographs of different marks on the ground, and continue to do so. In a way, again I am looking at a landscape, the road and the free space. In this video, for the first time I shot as I was moving while holding the device. It is also about these movements.

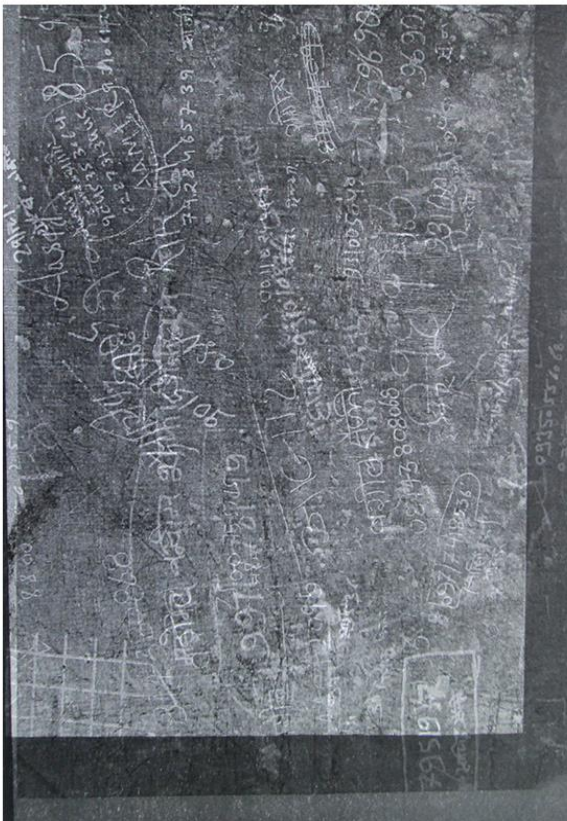
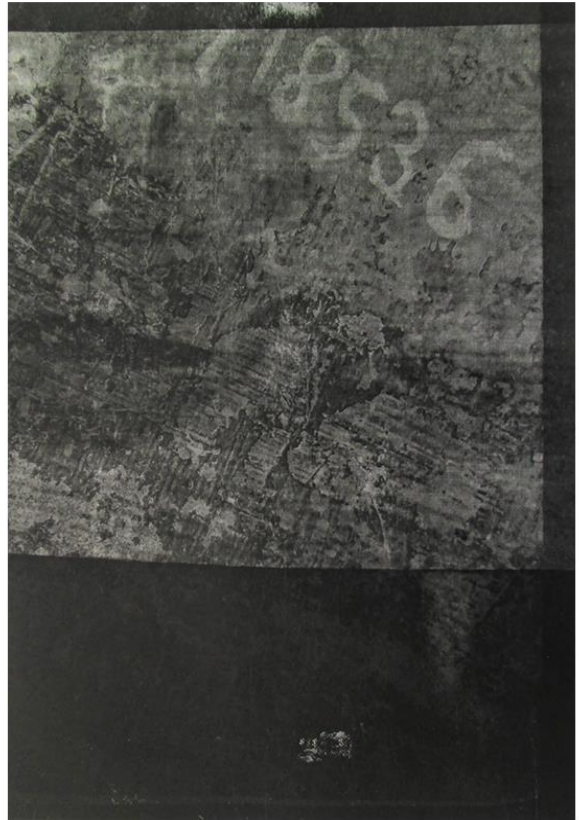


I also understand how a space works when a viewer is part of that space. I placed the video in different positions as well as the photographs, like different thoughts creating an overall abstraction.

PHOTOGRAPH I







Title – The Horrifying Numbers

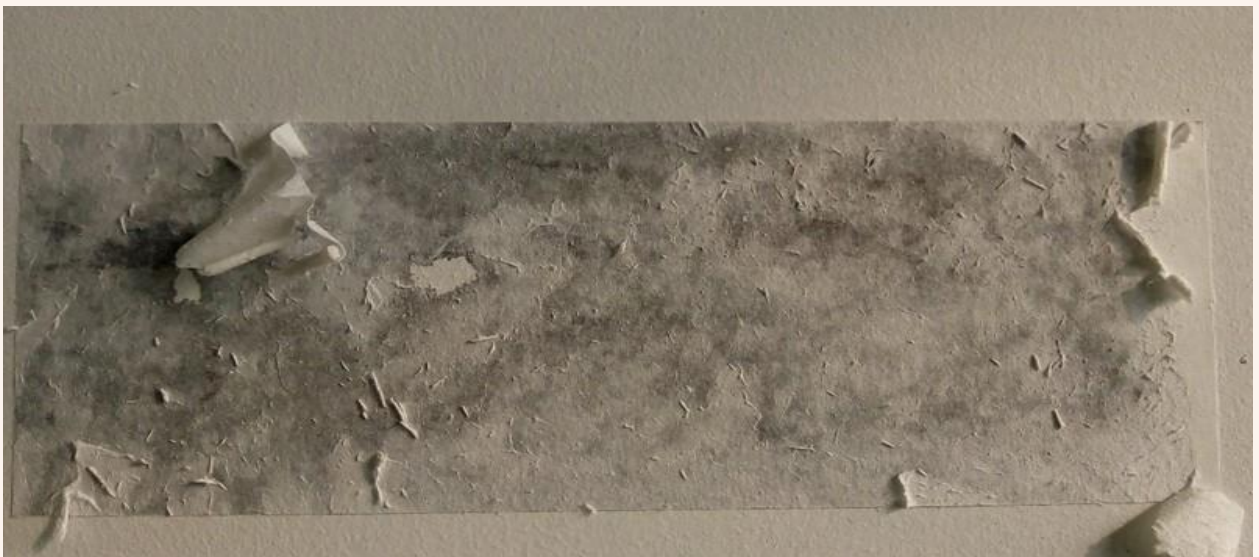
Dimension – 22 cm X 30 cm. (each)

Medium – Archival Print on Paper

Nur is one of the carpenters who works in Dadri. He once talked about his home 20 km away. Though there were a good number of shops there who hired workers, there were no vacancies and he had to find work in Dadri. In Nur's place, I found a shop covered with numerous cell phone numbers on the wall, which seems to me like a phonebook, walls become a sheet of paper with marks on it. 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 multiple things that are being addressed simultaneously - mobility, education, hand-made objects, products, land, numbers, religion - I am looking at all these things through the space where I find myself.



## PHOTOGRAPH II



Photograph after transferred on wall

[Photograph Series Link](#)

Title - Remanence

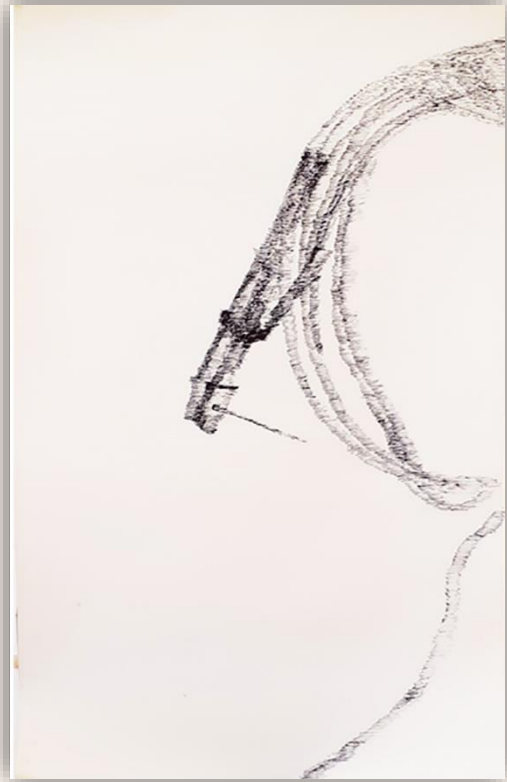
Dimension – 9 cm. X 17 cm. (each)

Medium – Archival Print On paper, transferred on the wall

The images are from the factories and the shops of the migrants. I printed them in the size of a brick. I want to place these images on the wall in different places. In order to transfer the image. As the paper is peeled off, part of the image is transferred, sometimes as a faint trace. Some of it remains on the wall, while the shreds

that were removed were left on the ground below it. This conveyed the feeling of something being revealed. It also talks about the time taken, as the shreds and paper pile up on the ground.

### DRAWING I



Title -Instance

Dimension –52 cm X 74 cm (each)

Medium – Pen & Ink on Paper

I made drawings of machines, which I had often sketched or noticed in the shops. These drawings have a quality of scribbling as they are done with a broken Rotring pen. I try to create a space through broken lines. It is also something that is moving constantly, a kind of impression. Temporality is something which loses solidity, where different or multiple times and spaces are involved, so that one cannot easily recognize the subtle changes or focus on one in particular. Then comes the question whether it is visibly changing or not, knowing that it is changing at every point.



## DRAWING II



Dimension – 21 cm X 29 cm. (each)  
Medium – Mixed Media

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 also tried to expand/ to broden the the idea of recalling and perception.

### DRAWING III









Title - Trails  
Dimension – 18 cm. X 26 cm. (each)  
Medium – Rust on Paper

In these drawings, 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.

### DRAWING IV





Dimension –76 cm X 56 cm

Medium – pen,ink, graphite on paper

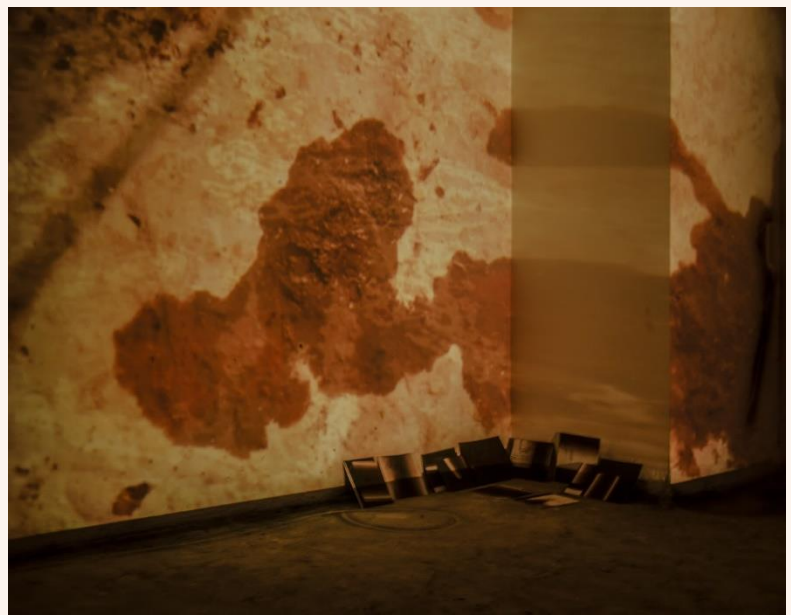
At the same time, I was making drawings similar to the one above. They are about different kinds of residues and relate broadly to the video that I was shooting.





## INSTALLATION VIEW /PROJECT II

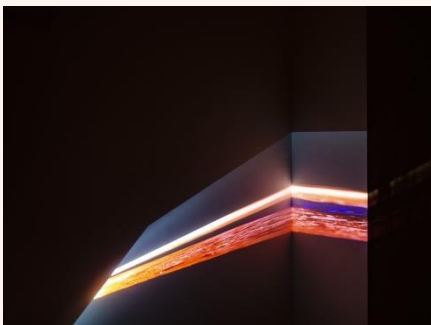
INSTALLATION VIEW OF PROJECT II (VIDEO I/ PROJECTION ON WALL)



INSTALLATION VIEW OF PROJECT II (SCANNED IMAGES)



INSTALLATION VIEW OF PROJECT II (VIDEO II/ PROJECTION ON WALL)



## INSTALLATION VIEW OF PROJECT II (FLOOR)



## DETAILS/ PROJECT II

### VIDEO I



[Video Link](#)

Still Image from video

Duration- 2 Minutes 56 Seconds

I captured this image in front of our university in a shop. It is a place where I often visit, as a customer in the first instance and later to take pictures, make sketches and talk to the shopkeeper for several hours. He has a little girl child. One day I saw the child stepping into the shop and took a photograph of her. She was wearing shoes which reminded me of one of the photographs in my home, where my elder sister was wearing the same kind of shoes. It is actually this journey from reality to a certain memory or abstraction which I try to achieve in the video. It is 5 minutes and 52 seconds long. I found it interesting that the video starts with a warm, bright light and ends with the colours of night or evening.



## VIDEO II



### [Video Link](#)

Still Image from video

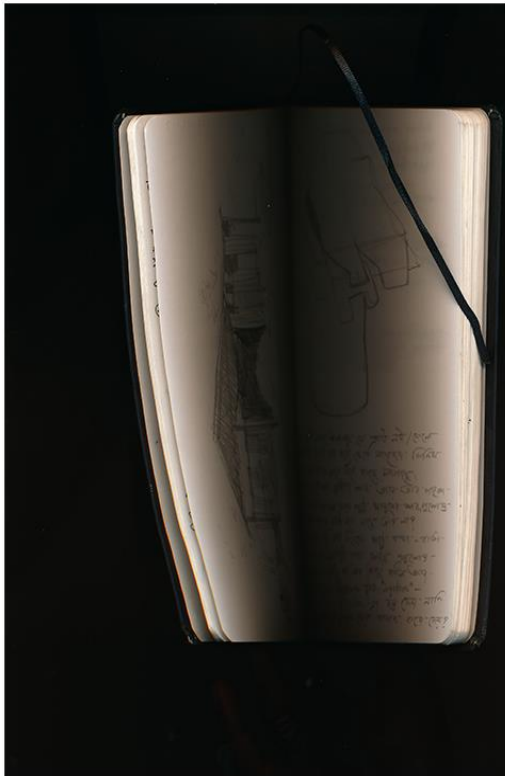
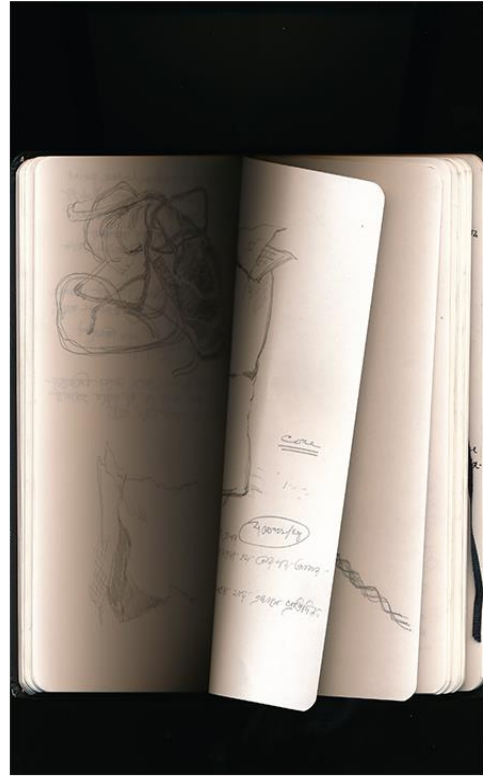
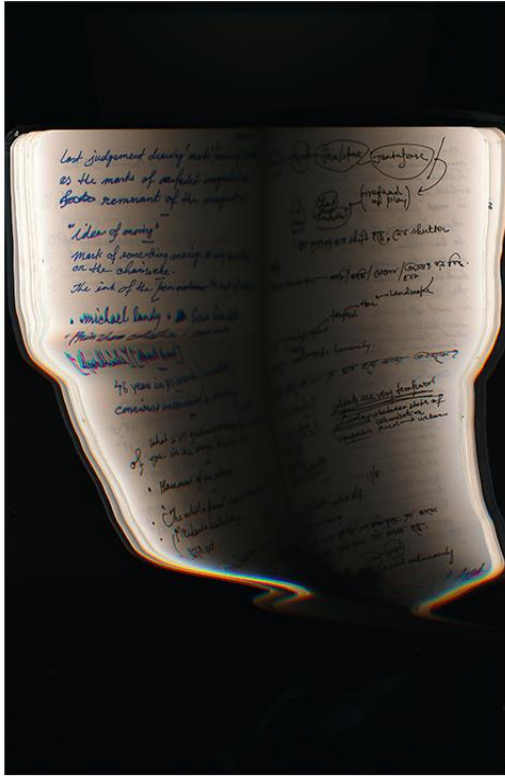
Title- Too fast for those who wait..

Date - 2019

Duration – 8 Minutes 7 Seconds

I took this video in front of our university in a shop. It is a place where I often visit, as a customer in the first instance and later to take pictures, make sketches and talk to the shopkeeper for several hours. It is a single or static shot and I just reverse the video. The first impression is that of real time – until at some point one realizes that the video is reversed.

PHOTOGRAPH I





Title- Scanned images From Diary

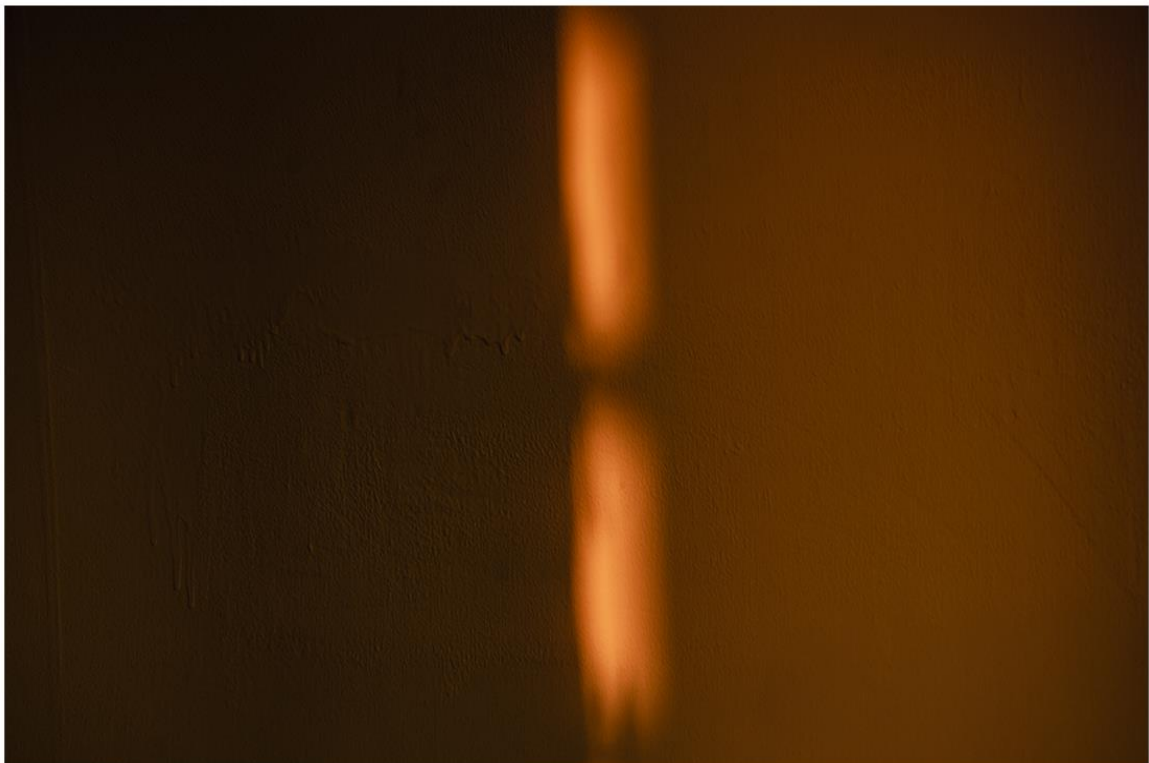
Dimension – 23 cm X 29 cm. (each)

Medium – Archival print on Paper

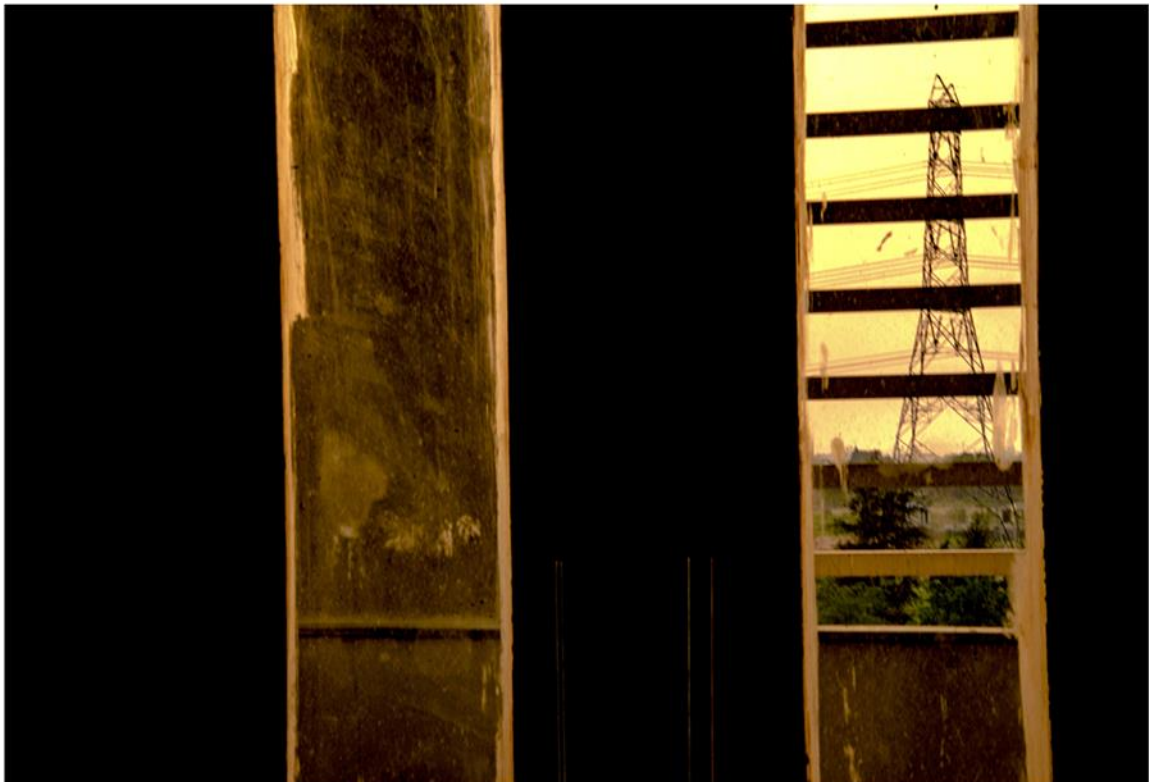
These images and writings are from my diary, which I carry always with me. I find another kind of intimacy, another kind of relationship building with the notes I take. Later I find it interesting as a memory but it is also a document. As I spend so much time there, they are more than just notes. I wonder sometimes if I can place the diary along with my work, instead of the scanned images, but I think that I am looking at it as an image, with its play of light and duration. In addition, the scanner distorted the images; they did not carry the original sense any more.

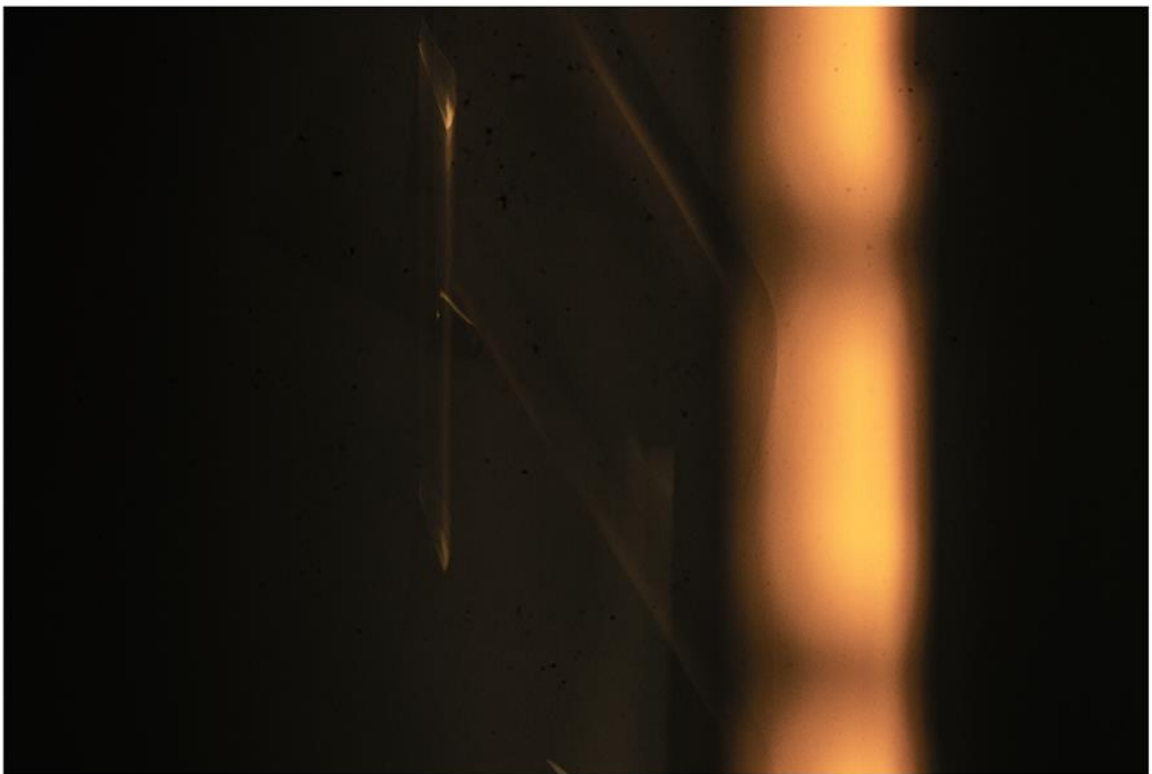
I found those images already contained that notion of passing time in the junk yard. I had written down the conversations I had and later found subtle details, which said a lot about the place at different levels. I scanned those pages. At that time I was looking at transition, a space is changing, a landscape is changing but later I realized that it was also I, who was actually mobilizing and experiencing those changes in terms of my perception. I understood that those experiences are important to me and were manifested at a material level.

PHOTOGRAPH II











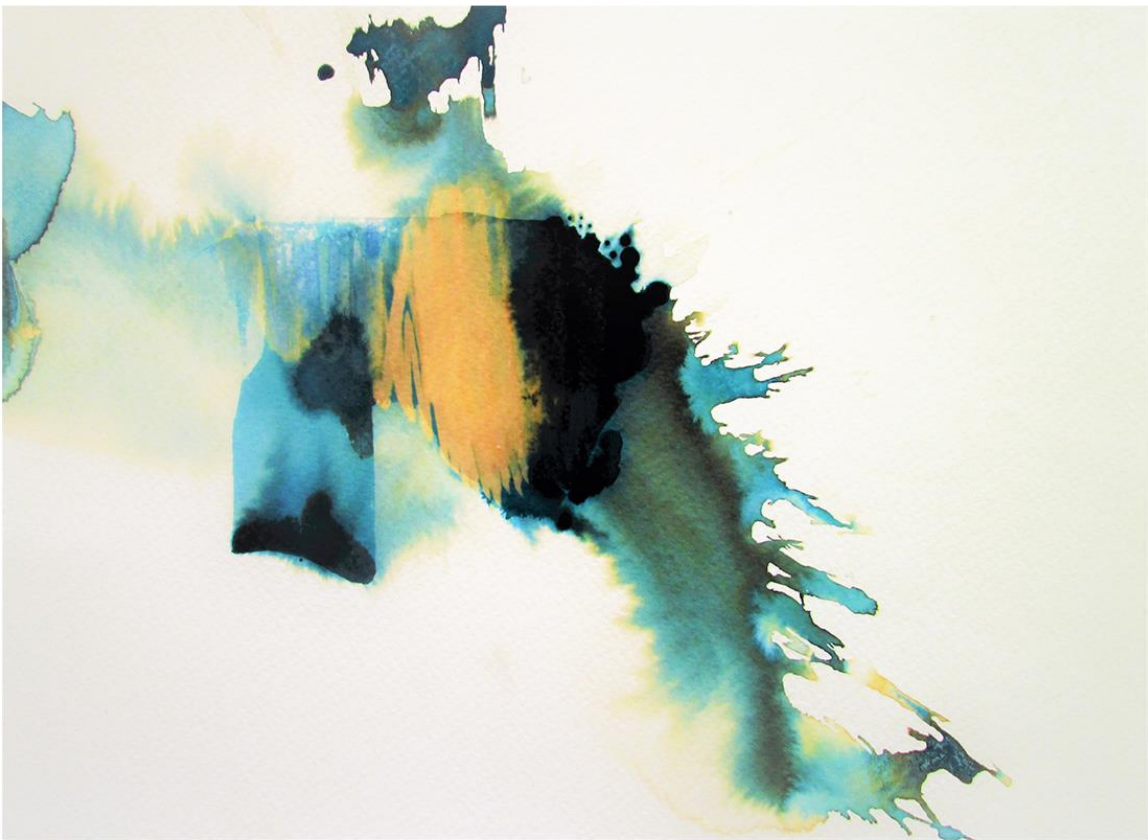
Title – slip through

Dimension – variable

Medium – Archival print on paper

Whenever I use the camera, 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.

## DRAWING I







Title – Wave away

Dimension – 21 cm. X 29 cm. (each)

Medium – Cyanotype on Paper

In this drawings I used cyanotype as I was interested in different possibilities for light and exposure. Time also plays a vital role. In the final year of my B.FA there were several methods which I developed as a process related to the concerns with light and space. The tonality of the blue fascinated me. The process is also connected to the past, as it is an alternative photography method.

## DRAWING II

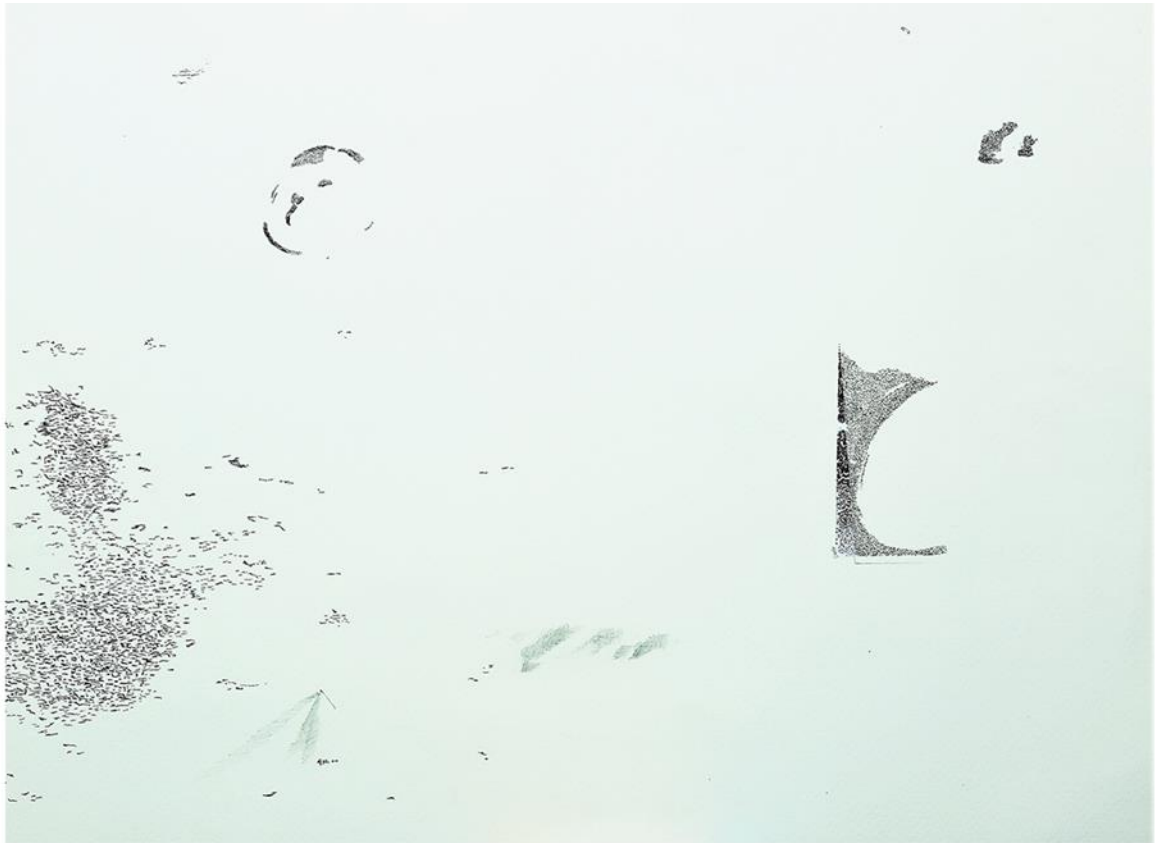


Dimension –72 cm. X 52 cm.

Medium – pen and ink on paper

This drawing is related to the concerns I have with light and space and it is also connected to time as well.

### DRAWING III



Dimension – 76 cm. X 56 cm. (each)  
Medium – Pen & Ink on Paper

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 the 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.

I am trying to capture different types of temporality in a single frame using movement as a process. I will also say that it is not only a document; it is also the outcome of different experiences, which I gather in my practice. It is not about linearity. Through the camera and with light one can create a sense of time, not by mere depiction of the time of day but through the time that one spends in a place or engaging in certain acts – durations can sometimes be expressed through under or overexposed images. White itself is like the presence of light. 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.





## INSTALLATION VIEW/ PROJECT III

Installation view (Overview)

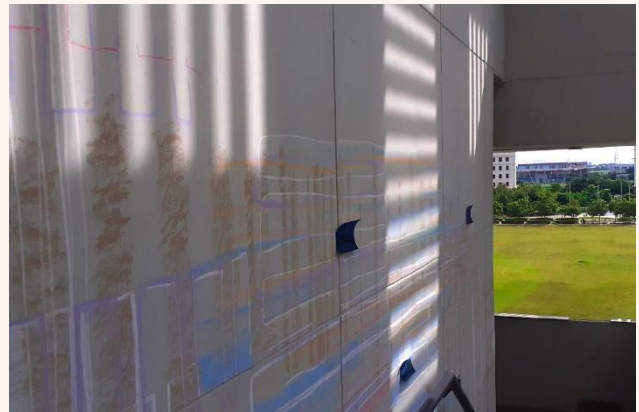
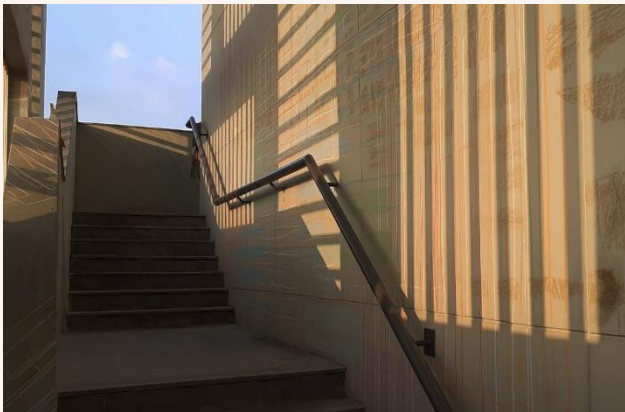


Installation view (Photographs)

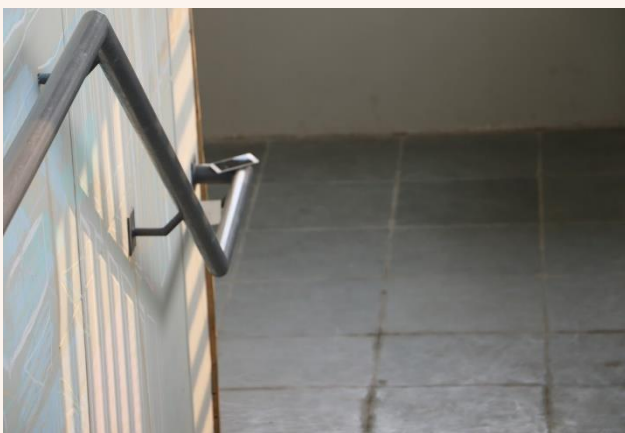




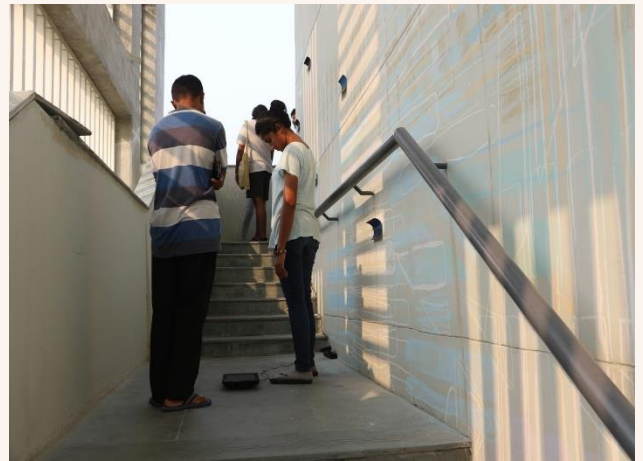
Installation view (Drawing)



Installation view of Project III (sound piece)









## DETAILS/PROJECT III

### Video I



#### [Video Link](#)

Still Image from the video

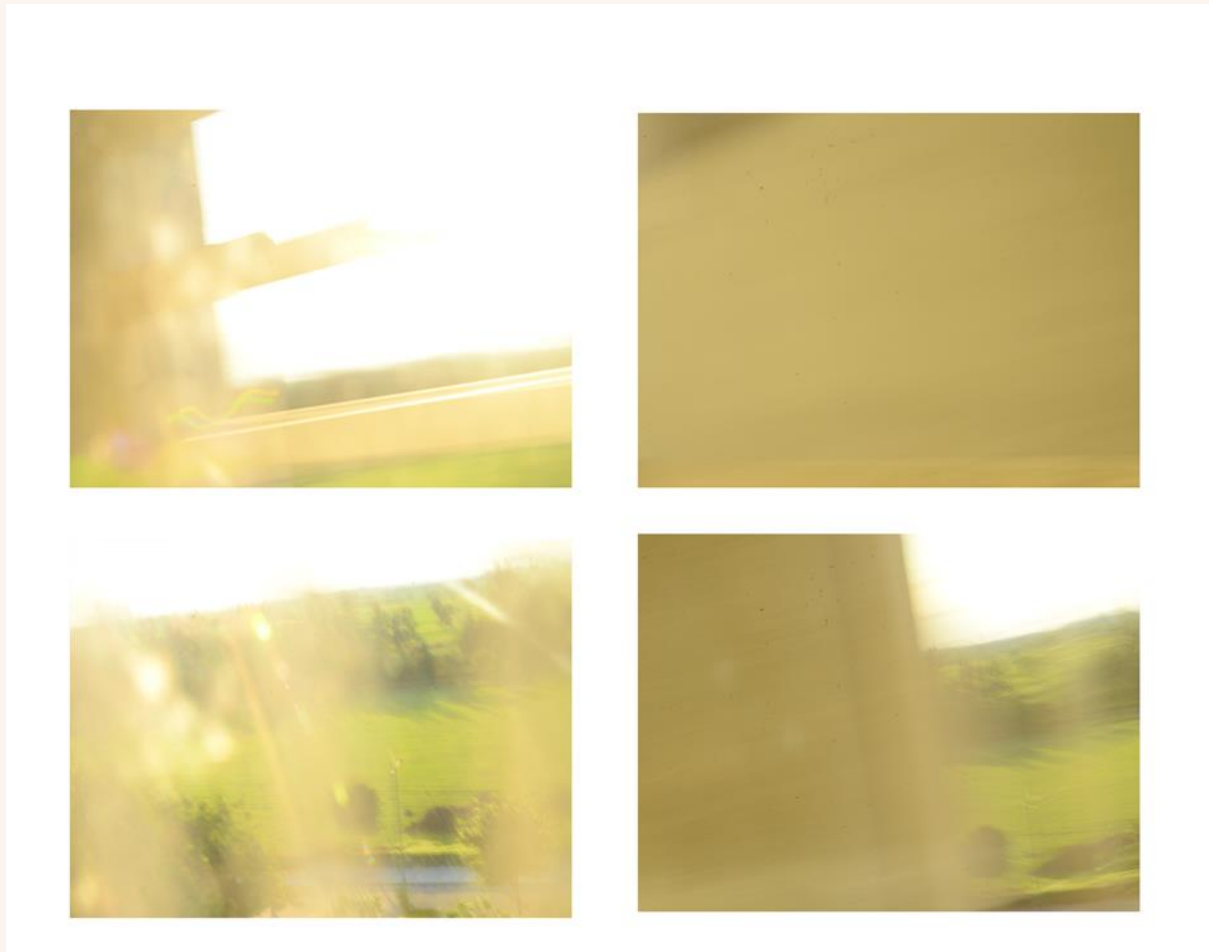
Title- line

Duration- 3 Minutes 53 Seconds

I shot this on the way on a trip to Surajpur, a place that we 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.

## PHOTOGRAPH I





[Photograph Series Link](#)

Title- The footsteps kept replaying in my mind..

Dimension – 5 cm. X 7 cm.

Medium – Archival Print on Paper

I used the camera as a tool to capture subtle movements of the body while walking in that space. I held the camera and walked in that space, while walking I clicked images continuously Therefore the image is not solid in nature, it is a little blurred. Most interestingly, the images are not too clear to read visually but one can imagine or get an idea of what is shown. One can find very few objects that one can identify, and it is intentionally left that way. It is more about engaging with a visual and experiencing it than as something pre-defined..

## VIDEO II



[Video Link](#)

Still Image from the video

Duration – 8 Minutes 31 Seconds

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. After two years, I printed and then treated it with ink several times. Each time I left it to soak, until it looked like an old and rusted something. When someone looks at it, do they see the surface of the paper or the many narratives of the process? The image was taken in 2018. I blurred it for about one hour, so it has a sense of connecting the retina with something that does not quite focus. At the same time, in the effort to focus, one feels a strain to the eyes. I want to include this 3 videos as a group as they are related to a similar concerns.



## VIDEO III



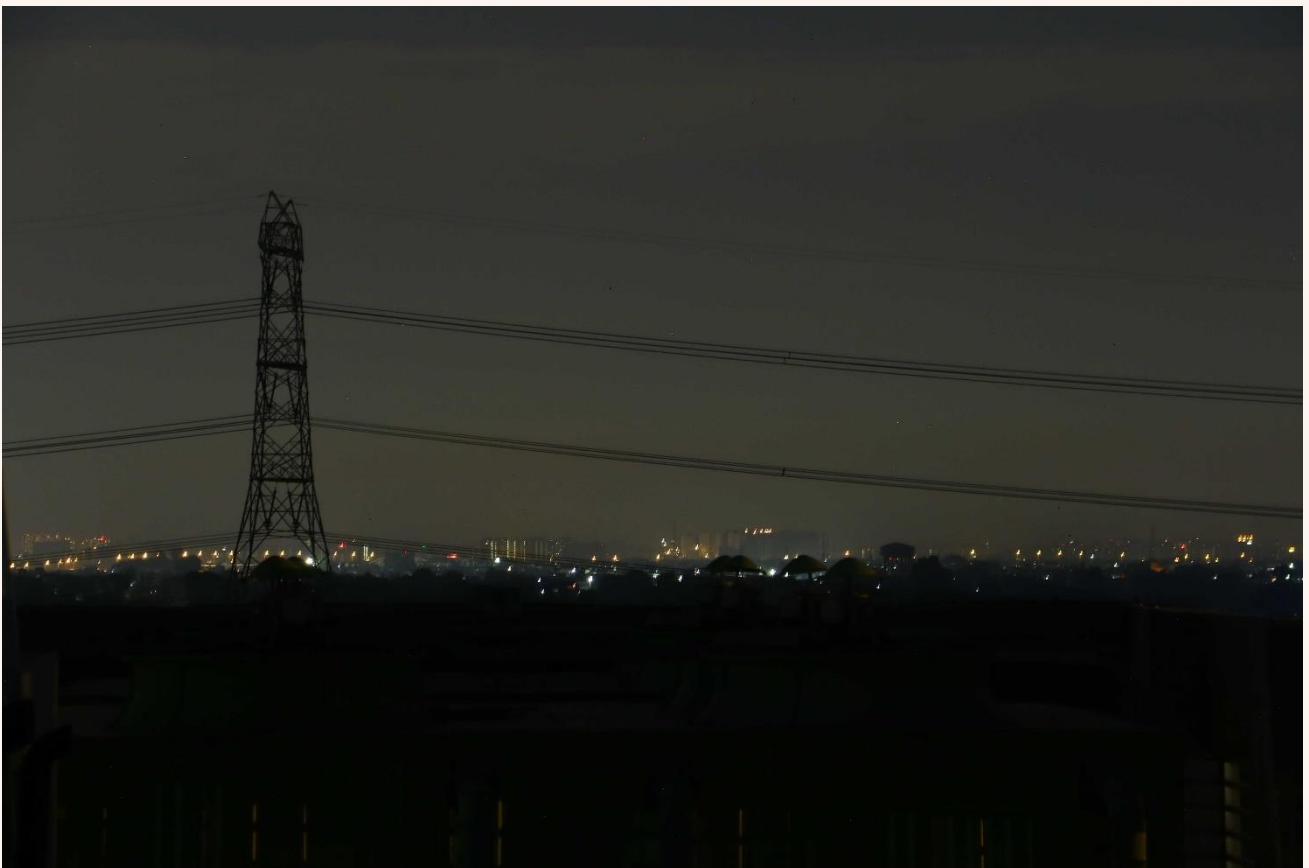
[Video Link](#)

Still Image from video

Duration – 14 minutes 24 seconds

I know some of the gardeners who work in the university as I visited their colony and their working place. I am fascinated by this huge nursery. There are multiple species there but there is a kind of sameness in huge amounts, nature itself becomes artificial. Sometimes I think of this university as a metaphor for a kind of imposition of rules, which always try to shape and systematize things in a particular way. 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 and I found that the image disappears when I maximize or minimize it, I also played with the aspect of time as the whole image changes very slowly. particular way. 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 and I found that the image disappears when I maximize or minimize it also played with the aspect of time as the whole image changes very slowly.

PHOTOGRAPH II











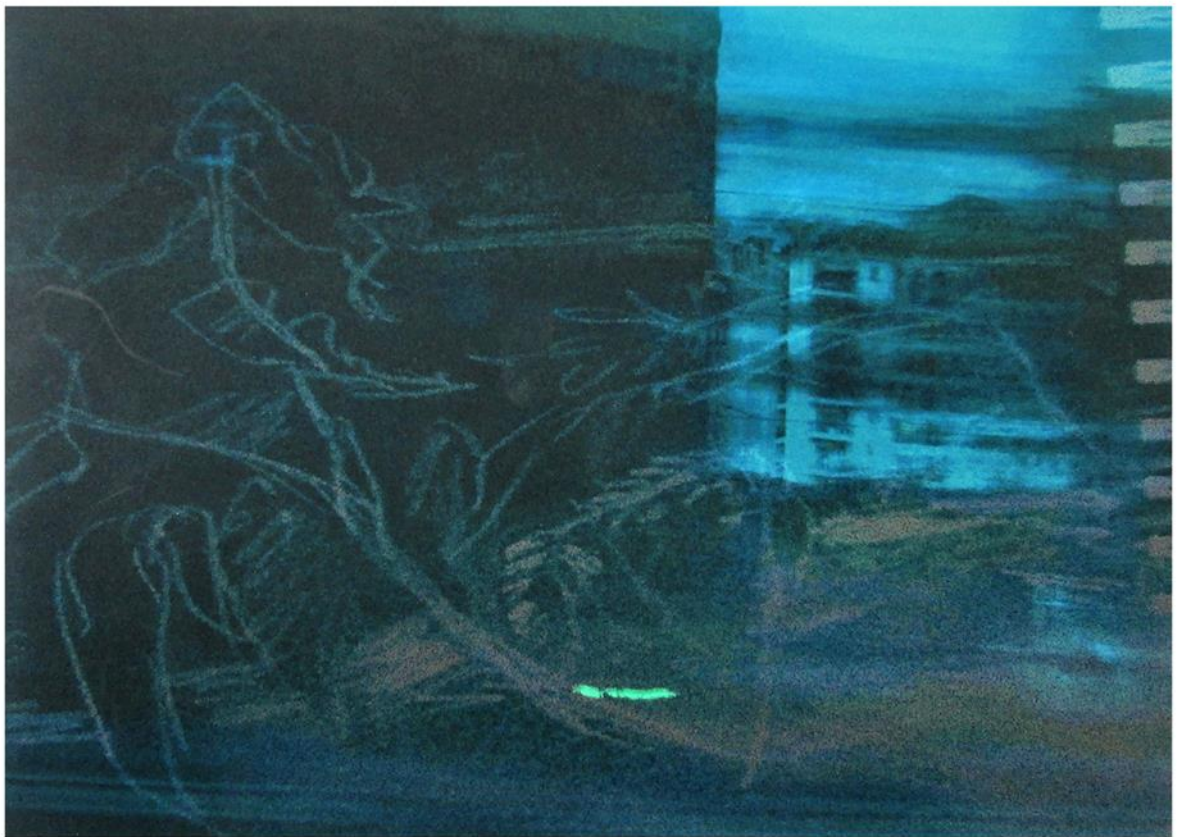
Dimension – 21 cm. X 29 cm. (each)

Medium – archival print on paper

### PHOTOGRAPHS III











Dimension – – 24 cm X 30 cm. (each)  
Medium – Archival print on Paper

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.

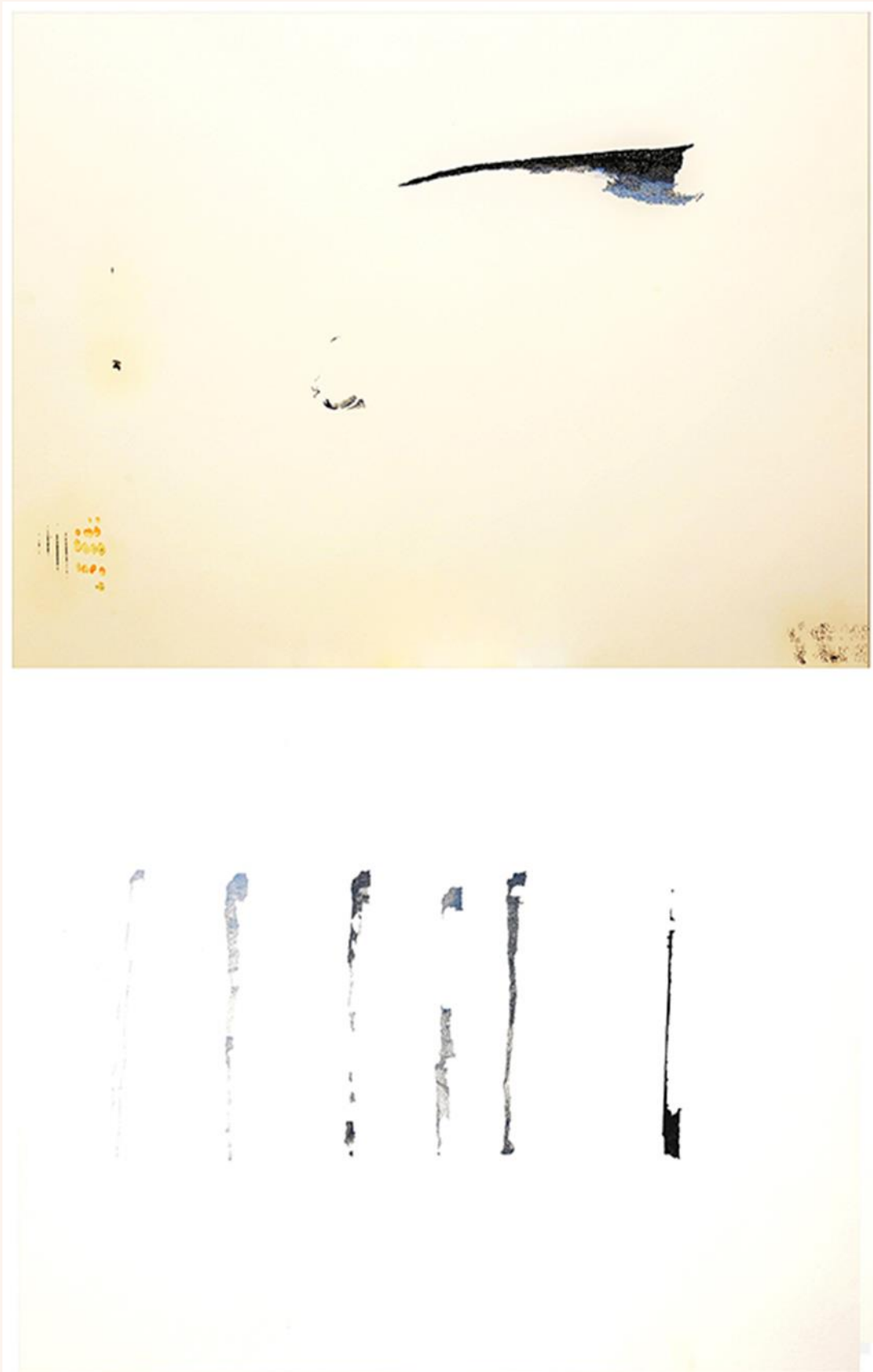


## DRAWING I





## DRAWING II



Dimension – 21 cm. X 29 cm. (each)

Medium – pen ,ink on Paper



# Binocular Rivalry (2020-2021)

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# B

*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)*

My graduate thesis "[Transience and Materiality: The Grand Trunk road, in Dadri](#)" evolved through the process of my research in Dadri, Uttar Pradesh beside the Grand Trunk Road, where the Shiv Nadar University campus is situated. I came across several stories of migration and witnessed spaces and lives in flux, a phenomenon that is amplified in small mufassil towns and villages such Dadri and Chithera. The same 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. These have given rise to undefined areas in between that reflect the disorientation thus produced. My processes develop through temporalities and through immersion within the worlds that this road and its passage across the subcontinent contain.

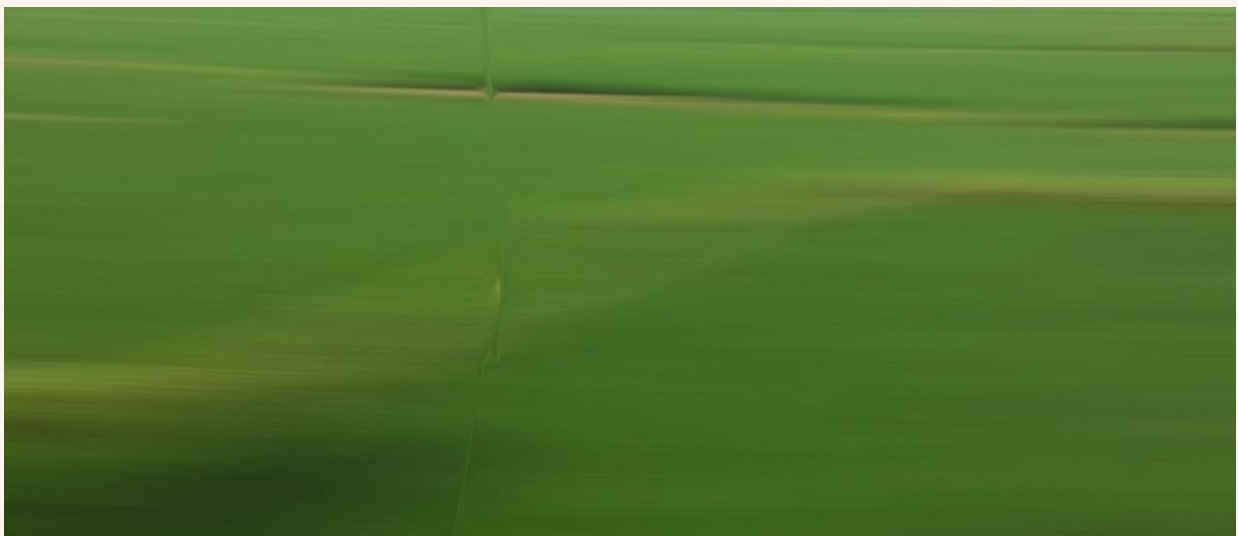
Time plays a vital role in these experiences and therefore observing the traces of time became central to my research. I try to explore the image and body relationship through a process where the pen, cell phone become intimate devices that go beyond drawing and photography. From the multiple relationships that emerge, I try to shape my language through a mark-making process. Mobility becomes the core from which all these things evolve.

## DETAILS/ BINOCULAR RIVALRY

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

PDF: <https://drive.google.com/file/d/1VRSIfser9rC2xePrvr5-li7c2G9YpDse/view>

**PHOTOGRAPH I**



Dimension – 21 cm. X 29 cm. (each)

Medium – archival print on paper

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.

Simultaneously I was also thinking about this pictorial space which is continuously triggering and questioning the real-time with its all sort of multiplicity but in a very subtle way. At the same time, I have gone through several readings/research papers on mobility and migration on Birbhum/Suri area and find how agriculture is a part of that process.

These photographs are engagement with matter: from the environment of the natural landscape. Rather than describing the situation, it's an engagement and embodiment which I carried forward. In other words, it is in the present a condensed and schematized map of the plot as it was.. Based on recognizability, the material acted as memorial vehicles, ways of remembering the past in the present of artistic creation.

**Photograph 2**





Dimension – 21 cm. X 29 cm. (each)

Medium – archival print on paper

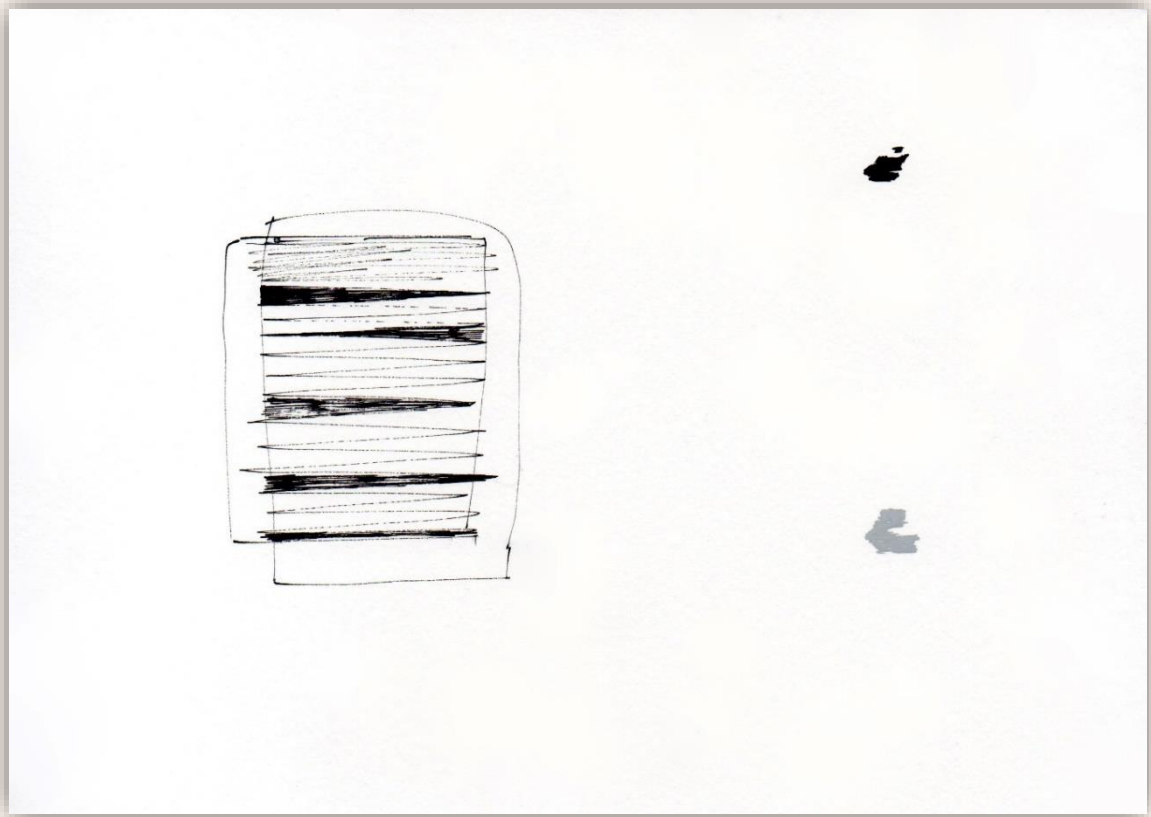
These photographs I took in Dhagram. Dhagram village is located in Dubrajpur Tehsil of Birbhum district in West Bengal, India. It is situated 10.8km away from sub-district headquarter Dubrajpur and 27.9km away from district headquarter Suri. This time I tried to (re)search the expansion of visibility 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 outcome of the process is also about looking outside the window glass .looking towards and got immersed in it. The act itself became the process of this particular outcome. Which again challenging the perception and creating a notion of temporality and movement

I try to challenge the perception and its relationship with what causes it. the criticality lies under vision, perception and the eye. It is also I was observing how landscape and psyche critically related to each other. Those images have a quality of two types of movement where one thing is moving very fast and another constantly remains unchanged, the body, which is continuously experiencing and its being what it was.

This complex 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.

# DRAWING I



Dimension – 21 cm. X 29 cm. (each)

Medium – Ink on Paper

These drawings are the outcome of several field trips around Suri where I go through different people, heard several stories and mostly visit and revisit different buffer zones around Suri.

These drawings are mapping beyond its customary cartographic conceptions. Trying to explore through mapping with/in... it connotes the witness of the

environing earth, which is to say the circumambient landscape in which we are stationed at all times. But it also signifies the "witness of the body" (in Whitehead's phrase, echoing Hume), that is, the fact that we encounter things by means of our body as a constant companion and effectuator of experience.

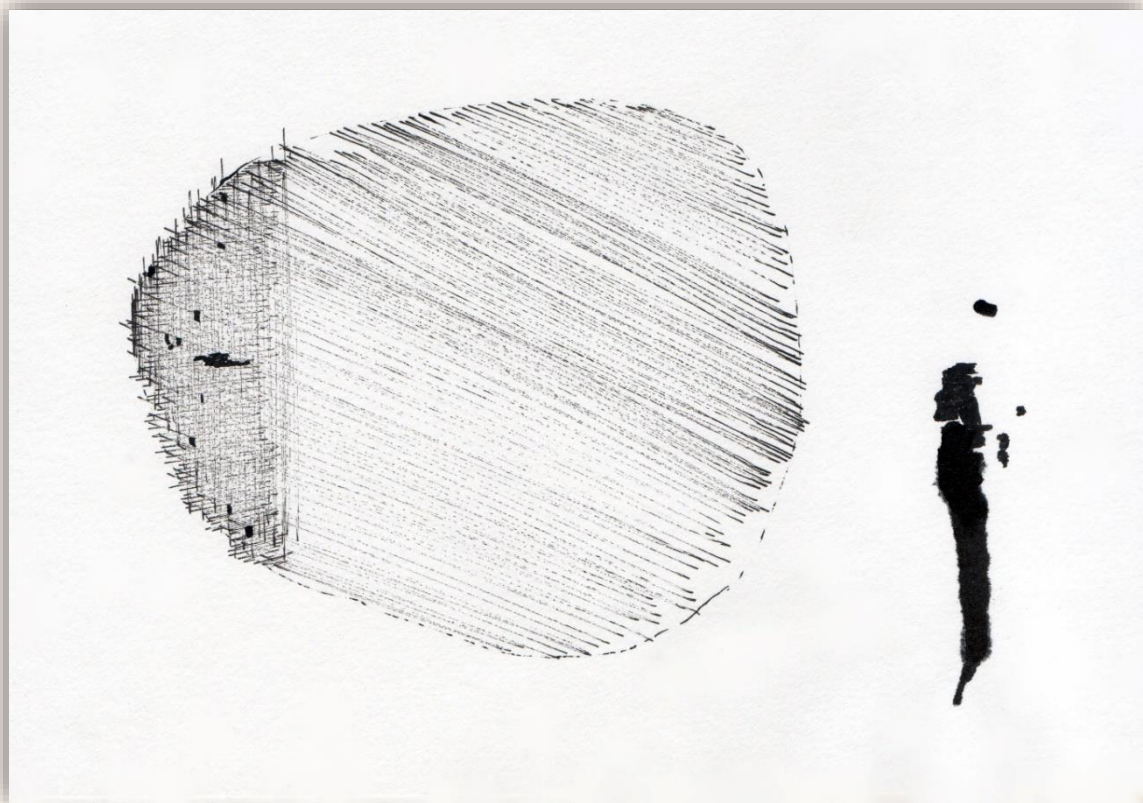
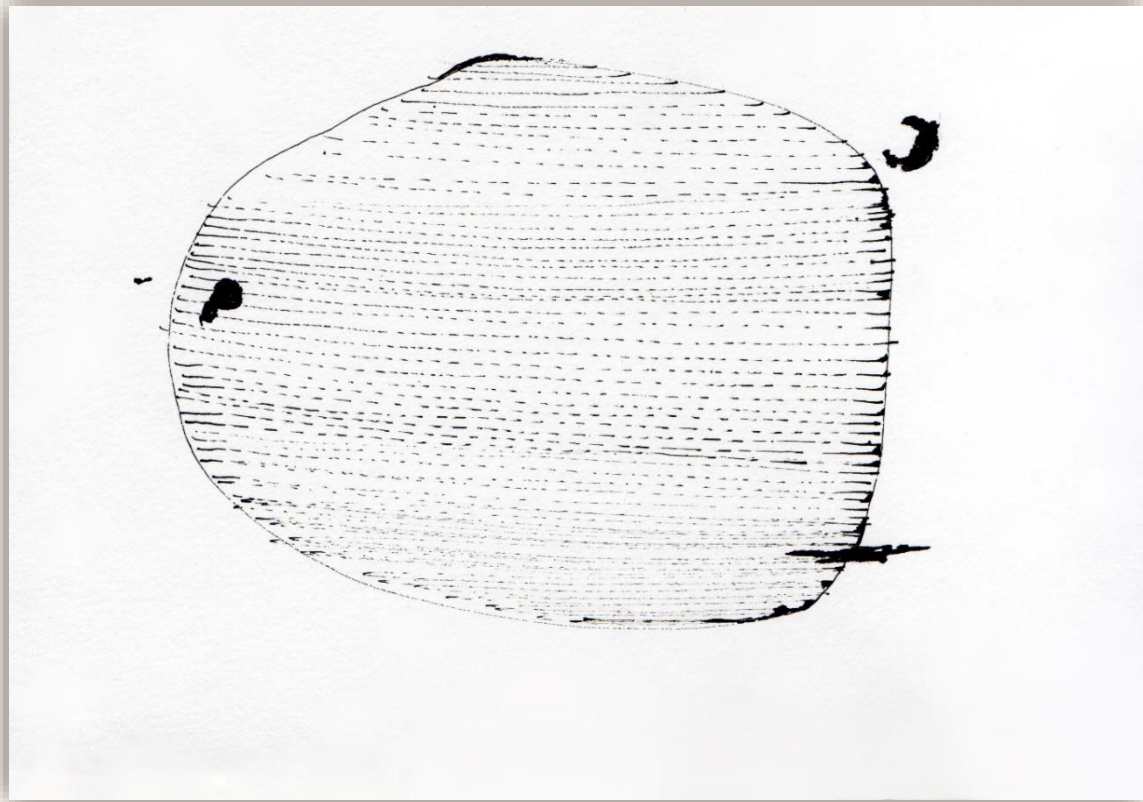
As Merleau-Ponty puts it thus:

"Space always precedes itself. . . . being is synonymous with being situated. . . . since the perceived world is grasped only in terms of direction, we cannot dissociate being from orientated being."

different paradox involving the same time. The first paradox involves an unexpected interchange between distance and intimacy, a second paradox has to do with the dematerialization between representation and embodiment.

in This case, ink, paper and their constant interaction with the body, embodies and reflect the effort to observe what is most valid and valuable from the past once. It's like memorial mapping, the painter paints not from memory, but in memory of that past, inhabiting that memory and then responding to it even as one lives on its basis. By the placing of rhis 2 images I am also enquiring 'the rôle of memories in perception' It is very interesting which I observe throughout the process that the material understanding of these drawings constantly building through these observation of surroundings

DRAWING II





Dimension – 21 cm. X 29 cm. (each)

Medium – Ink on Paper

An earth-map consists in laying bare what Heidegger calls the "self-secludingness" of the earth—its penchant for self-enclosed obscurity: for taking itself underground and then turning itself inside out, putting itself on display, as it were.

these drawings are the outcome when I try to expand the expansion between recalling and recalled through the body. which is an instance, an impression

trough macro to micro, micro to macro.

"The spaces in my drawings aren't completely visible. Parts of their bodies fade from visibility and they seem to look into the spaces retains their existence into a nonfigurative distance.

At the same time a study in-depth, a depth that calls for the body to map it out: the lived body, spurred on by an elemental landscape, maps out the place in which it finds itself. it's a constant relationship between body and space and time. that dematerialization of gaze, sometimes the stories, a conversation took place and those recall certain relation with those places.

## DRAWING III



Dimension – 21 cm. X 29 cm. (each)

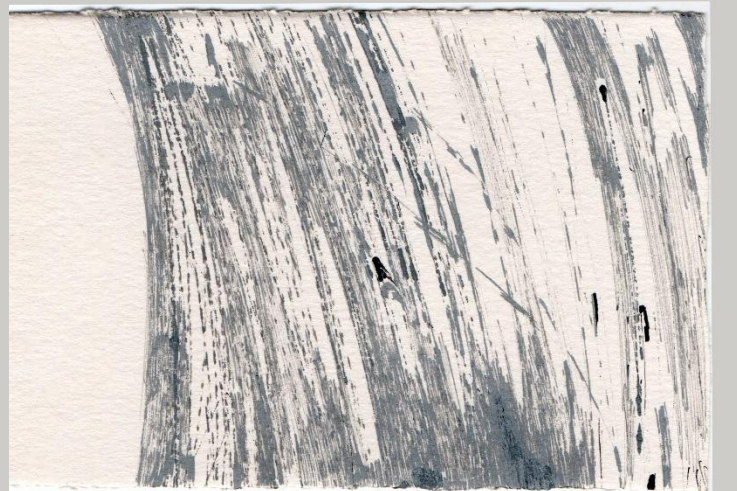
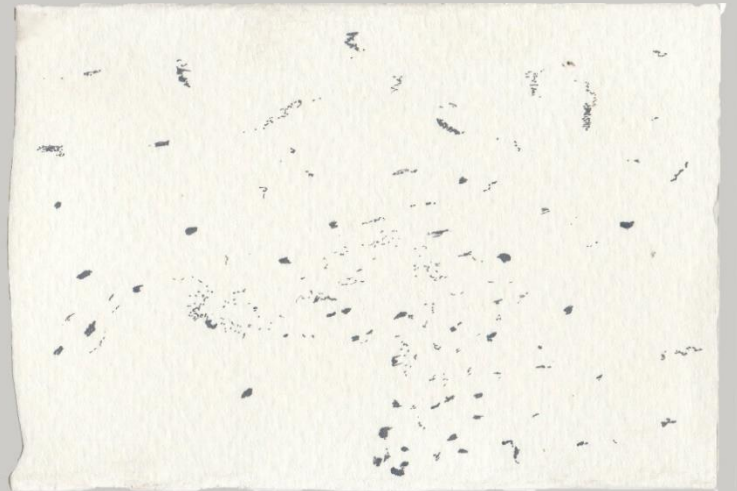
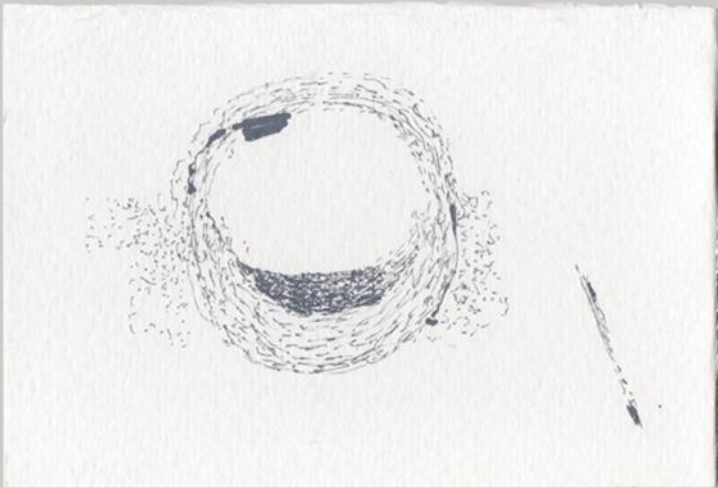
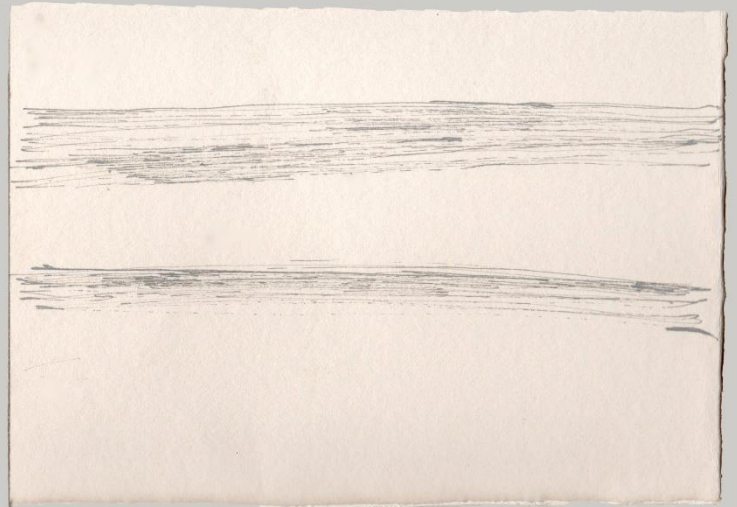
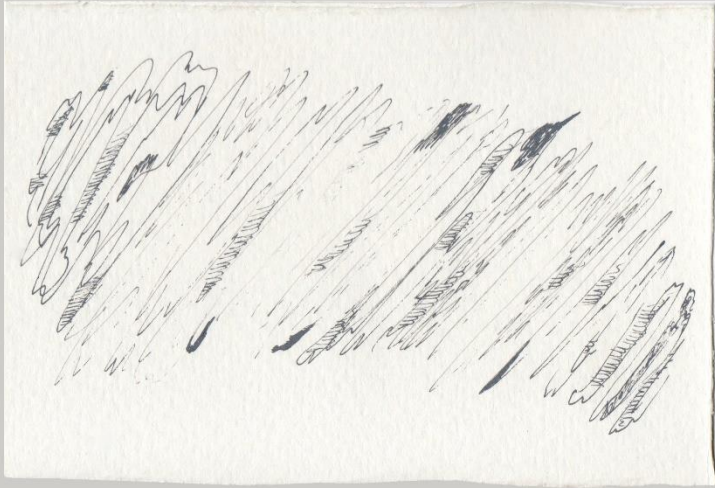
Medium – Ink on Paper

What it would be like to revisit? What happens to a body when the body revisits in a place? What it could be in a space? ...Is there any limitation to a journey? Is it possible that one can be lost in a known space? what it could be to visit and came back with certain residue? This drawing came of while inquiring and exploring through experiences and suddenly one could realize a kind of psychological space where one tries to accumulate those experiences by rethinking... not just making obvious binaries of now and then but through very complex specs where body, place creating that ground of thoughts. This drawing accumulates that small inquiries/thought that contents the essence of a certain space..which is activated through its absence and creates their nexus...

At the same time, these drawings came from different places while observing and the amalgamation of sensorial experiences. the spaces I have created are also from that

perspective. but I am also looking at how can our observation can be extended and how far it challenges our perception. They are not maps in any readily recognizable sense, since they do not cover the entirety of the space of the place; but they do convey a precise record of some of its most important features. It is to search, relocate and rediscovering a space.

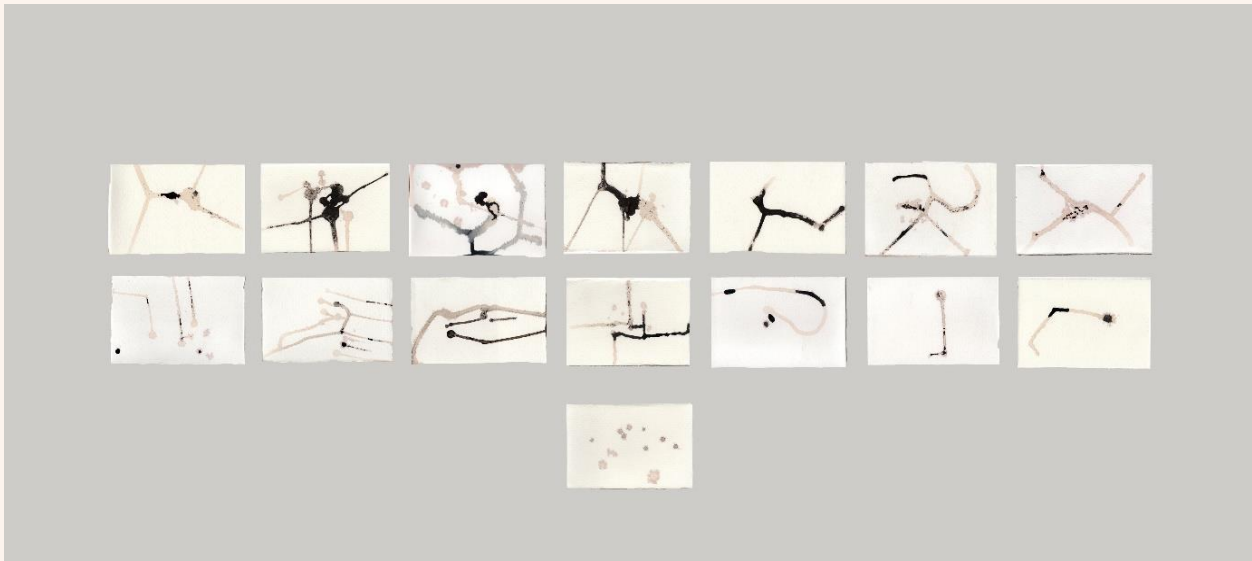
Details/drawing III







## DRAWING IV



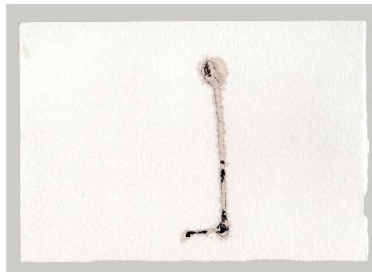
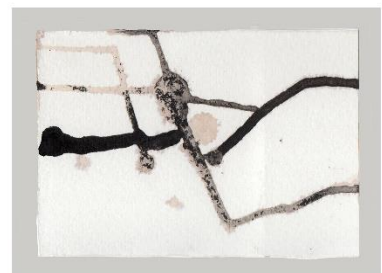
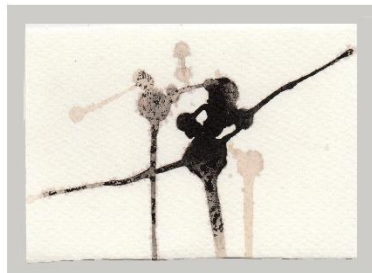
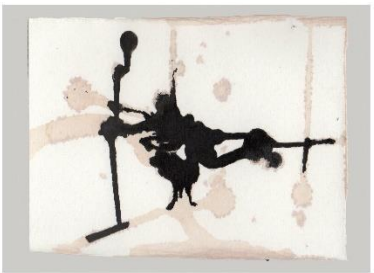
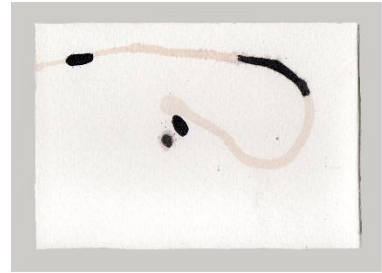
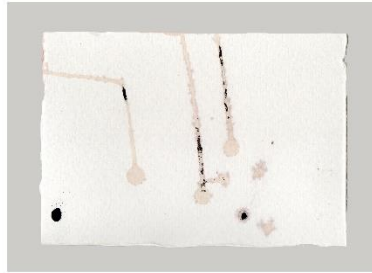
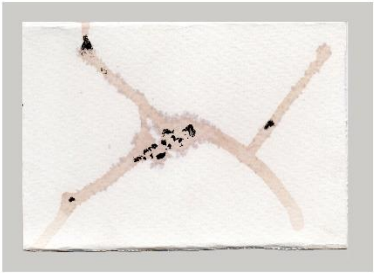
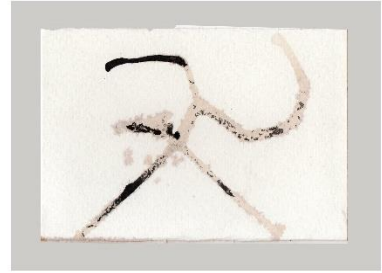
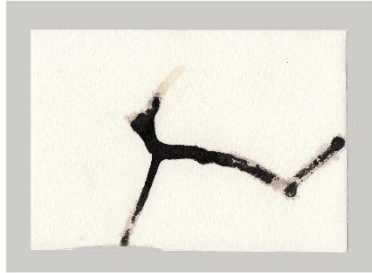
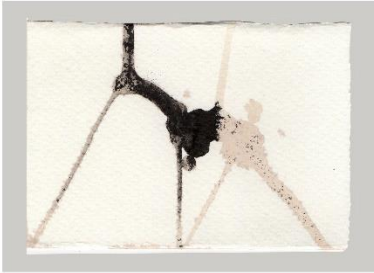
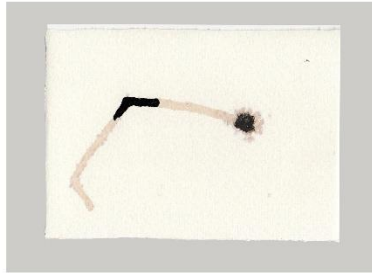
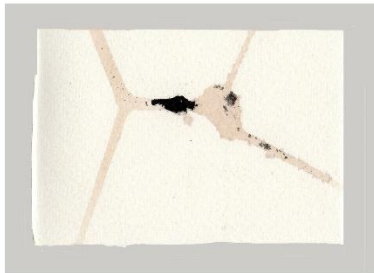
Dimension – 21 cm. X 29 cm. (each)

Medium – ink on Paper

These drawings are the outcome to encounter the difficulties and trying to expand the sense of obviousness and chaos ness. Those are the outcome of that immersive experience, it reminds me of the fields, paths, roads from different parts in and outside Suri. it is also about the journey/movement/time spent in those places. Continuous involvement in an act of immersion in time, when the obviousness becomes something else. Those re-present the experience of deep immersion, also about the possibility and the meaning of relocation from a natural to a cultural habitat. This is the past of a place that calls out to be remembered—in mind and body.

I dropped ink at let that flow and at the end of the process I got these drawings. The marks are not Intentionally made. The depths in the drawing not a depth detached from the surface, but a depth that clings to the surface itself. here is not a persuasive presentation of an actual map but the laying down of a level that acts as an arena for mapping.

### Detail / drawing IV







## Curriculum vitae

### Personal Details

Name-Arindam manna

Date of Birth-16 August 1994

Nationality-Indian

Website- <https://sites.google.com/snu.edu.in/arindammanna/>

### Organisation

Member of "SOCIETY FOR RESEARCH ALTERNATIVE" (SFRA)

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

### Education

#### P G 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- "TRANSCIENCE AND MATERIALITY: THE GRAND TRUNK ROAD, IN DADRI"

<https://drive.google.com/drive/folders/1H9Fi6lKzTWtn4QUi1kqS7AJZG-j2G-nD?usp=sharing>

#### U G Degree

2014-2018

- Bachelors of Fine Arts (in Painting) (BFA)

Kala Bhavana, Viswa Bharati University

Santiniketan, West Bengal-731235

Cumulative Grade Point Average (CGPA) of **7.34** on a scale of 10.

### Higher Secondary (XII)

#### 2012

- Bio- Science  
Birbhum Zilla School  
Suri, Birbhum  
Marks-350 out of 500  
Marks in Percentage -**70%**

### Secondary (X)

#### 2010

- Birbhum Zilla School  
Suri, Birbhum  
Marks-691 out of 800  
Marks in Percentage - **86.3%**

### Achievements, Awards and Exhibitions

#### 2021

- Kochi Muziris Biennale/ Students Biennale

#### 2020

- Art In-Betweeners, CONA Projects Bombay
- KHOJ SUPPORT NETWORK

#### 2019

- CRITICAL CONSTELLATIONS, The Reading Room Artists Projects /Listening Post, FICA

#### 2018

- Faber Castell, Certificate of Excellence
- Kala Ghoda Arts Festival
- 'PLOSSION': Kala Bhavana Annual Art Exhibition

## Book Illustration

- “KOBITA LIKHTE BHOY KORE” BY BIPUL DAS, LYRICAL BOOKS, S.P. COMMUNICATION, 2018

### 2017

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

### 2015

- Intra University Youth Festival, Viswa Bharati

### 2014

- National Service Scheme, Viswa-Bharati

## PROJECTS

### 2018-2020

- Transience and Materiality: The Grand Trunk Road In Dadri: <https://drive.google.com/drive/folders/1H9Fi6IKzTWtn4QUi1kgS7AJZG-j2G-nD?usp=sharing>

### 2020-2021

- Binocular Rivalry: <https://drive.google.com/drive/folders/1NCr9asfvRZW4TN6mJ4g6ut9zZUv-ROSpS?usp=sharing>

Online view: <https://studentsbiennale.online/arindam-manna/>

## WORKSHOPS

### 2021

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

[https://drive.google.com/drive/folders/1aApOCtyTMv7KQLw2rdBN\\_qUYLXmS5GhX?usp=sharing](https://drive.google.com/drive/folders/1aApOCtyTMv7KQLw2rdBN_qUYLXmS5GhX?usp=sharing)

### 2020

- Workshop in Graphic Narratives and artist’s Book, conducted by Anpu Varkey, 2020 (AS PARTICIPANTS)

## 2019

- Video Workshop conducted by Gigimon Scaria,2019 (AS PARTICIPANTS)

## 2015

- Workshop conducted by Tanmoy Samanta,2015 (AS PARTICIPANTS)

### **Strengths**

- Painting, Drawing, Photography, performance, Photo editing, Image processing, Video Editing, product design

### **Language**

- English, Hindi, Bengali

### **Software Skills**

- Adobe Photoshop, Adobe premier, MS Office

## CONTACT DETAILS

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