



Art Multi-disciplines

P R E S E N T S

# "OF LOWER HEAVENS, VAPOROUS SCARS"

S A U M I K C H A K R A B O R T Y





SA  
VW  
118

10  
16



Art Multi-disciplines

P R E S E N T S

**"OF LOWER HEAVENS,  
VAPOROUS SCARS"**

**S A U M I K   C H A K R A B O R T Y**





**Untitled(2019)**

Ink, Charcoal, Colour Dust, Photocopy Transfer on Paper  
8.5x11.8 inch

## "OF LOWER HEAVENS, VAPOROUS SCARS"

"I am writing with my burnt hand about the nature of fire."

– Ingeborg Bachmann

The ensemble here is invested with a portentous ceremonial spirit, one that generates emotions which can easily be recognized but easily be signified. It is this tenor that suggests that the ensemble may be devoted to beliefs, ideology, and instinctual mysteries; an aftermath. Saumik Chakraborty's pen and ink or mixed media on board is compelling. Only in the dissolution of the subject, that comes as a reward; in his theatre is a stimulus to call into doubt both reason, ideology and reports of the senses. Do we know that consciousness is the ecstatic discovery of human destiny. Given the vitality of the inexhaustible force that combines his works, its mode is contemplative, a mean to experiencing presence. Not an author, but a rupture, an opening where you would like to grasp your timeless substance, your ideological tenets and struggle, the encounters only slipping, only the poorly coordinated act of your perishable elements. It is associated with living, living more ascertaining to life unto the point of death than act. In these entire works, one can see a subversion and joyfulness as means of revolt, not an exercise of power but a tumultuous upheaval of limitation which may be called 'sovereignty'. And when we come to it .To the day of peacemaking. When we release our fingers. From fists of hostility And allow the pure air to cool our palms(-Angelou). Of late, fearing that he might become too adept at this language and he sacrificed that sense of unlaboured freshness which has characterized his work so far to the questions of refinement as if he doesn't believe in this materialism, in this consumer society, in this capitalism, in this outrageous horror that happens and takes place. Starkness reinforces this effect for it establishes a context for beings, with larger than historical dimensions that alludes obliquely, to the markers, materials, and processes that not only surround us, but in their inexhaustible and often futile proliferation that threatens to overwhelm us. He effaces out the paint, and then transforms photographic images and draws - unconstrained by necessity yet no less connected to material realm of natural demonstrating an element of disdain and sardonic charm; schematically his imagery seen with a linear gaze acts as a map of elegant fantasies, – an attempt to set up a dialogue between our ideologies and private associations and can be read as an allegory. And this is all the more true where ones concerns is neither local and literal, nor subsequent or applied, but rather, part of the whole emotional integrity and being of the practice, of its total transmitted consciousness.

I step outside myself, out of my eyes, hands, mouth, outside  
of myself I step, a bundle of goodness and godliness that must make good this  
devilry that has happened. (Ingeborg Bachmann)

He builds up experience of a system that failed us through the shape and weight of lines, the exploration of materials, and paradoxes. Here the rhythms of composition are eloquent-the silken skilled transmemberment of a song. All the works derive from ideas worked out in sketches, the sketch book acting as a reservoir of images to be pursued. One senses a working out of pictorial conventions that presume no carnage, of attitudes and of free associations that swivel between failed promises and reality- the mind is churned to spittle, whispering hell. The works have an exhilarated narrative streak, as markers, both wraiths like a spectre and sinewy, take on symbolic weight as they get filtered through liquid swells and flows of ink. "The embers of the cross/ Climbed by aslant and huddling aromatically/it is blood to remember; it is fire to stammer back. It is God-your namelessness. And the wash" (-Hart Crane). One gets a sense of extension, of constriction, of vulnerability, or tentativeness, of generosity, or meanness, or defeat or trepidation. They depict a meaningless loss- transcending the development of means upon the steep floor flung from dawn to dawn - an escape in his inexhaustible world. However, escape is toward the impossible world whose extreme limit assumes laughter, irony, ecstasy, terrified approach towards the end. "milk of daybreak we drink it at nightfall/we drink it at noon in the morning we drink it at night/we drink it and drink it/we are digging a grave in the sky it is ample to lie there" (Paul Celan). Does he belong to urban vernacular culture?

Play a lot to aesthetics, his position is not singular, they are not devoid of political import. As has been pointed out his work is presented without irony, and he is uninterested in the fashionable play of images in mediation, or the unraveling of the simulacra. He says "I think that any work that tries to deal with the condition of man is implicitly political, however the work is the response of trying to deal with those things and doesn't stem from the reading of any political ideology. Chakraborty is the analyst of his own identity that must arrest all distance otherwise.. Neither Chakraborty's aspirations are to make a meditated simulacrum of the politics of 'other' but to approach as near to the reality of that 'other' as possible, to be in a complex and full way, realistic not to be restricted by any debased modernism as we lift ourselves; reliquary hands. There are many constants in these works, wherever its site or performance, those are indicative of



their structural concerns and their expressive concerns. Its structure is made visible by lines and notational markings. "War is no longer declared, only continued. The monstrous has become everyday. The hero stays away from battle. The weak have gone to the front. The uniform of the day is patience, its medal the pitiful star of hope above the heart" (-Bachmann). There is no longer a separate realm capable of acting as a container for the ideal solutions to real problems, no longer a safe distance between the dirt of day to day actions and the purity which surrounds ones hopes and aspirations. The two spheres have merged into one complex hyperspace which is as yet incompletely mapped onto our consciousness. "They dug and heard nothing more; they did not grow wise, invented song, thought up for themselves no language. They dug."

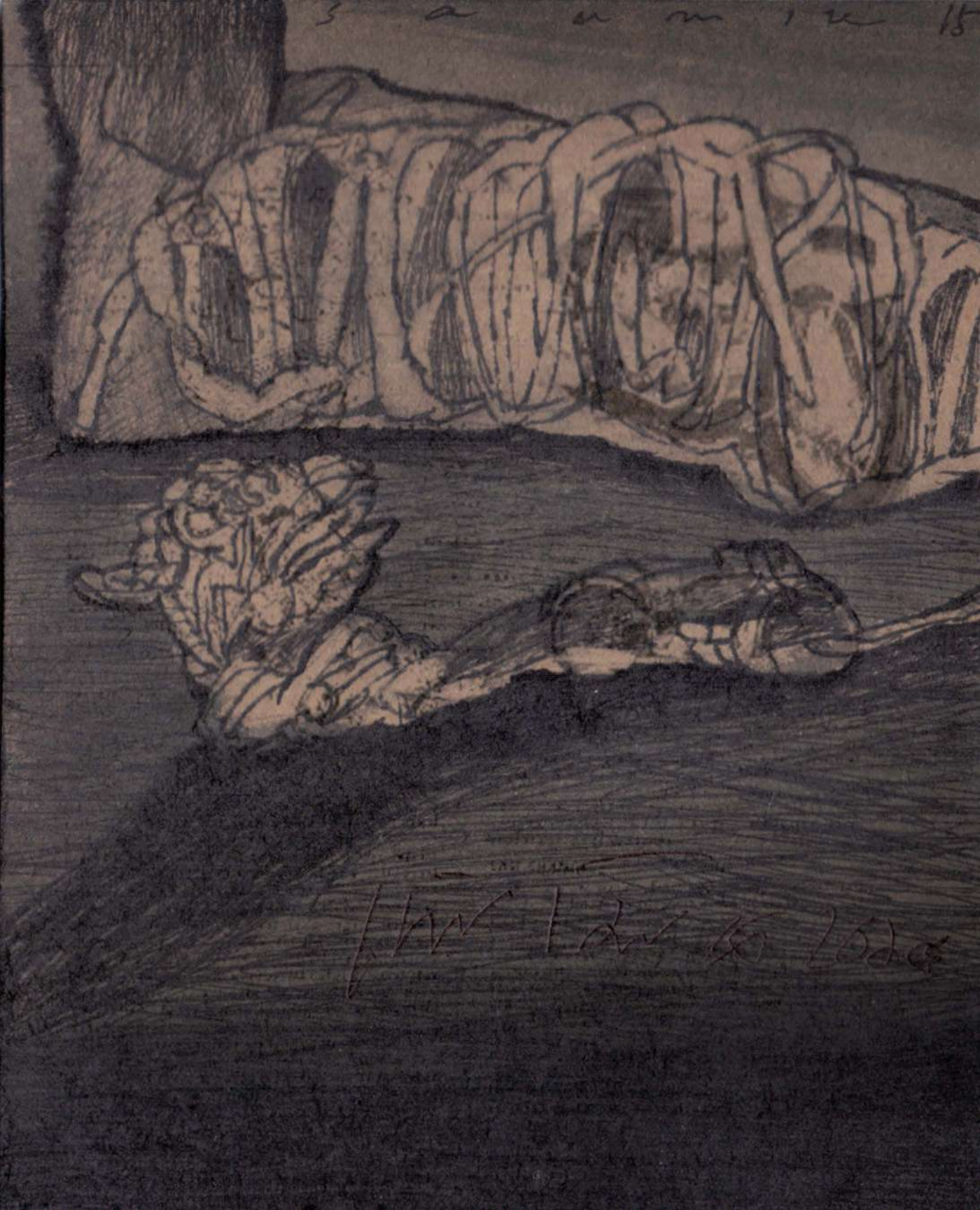
Nanak Ganguly



**HORIZON 3(2019)**

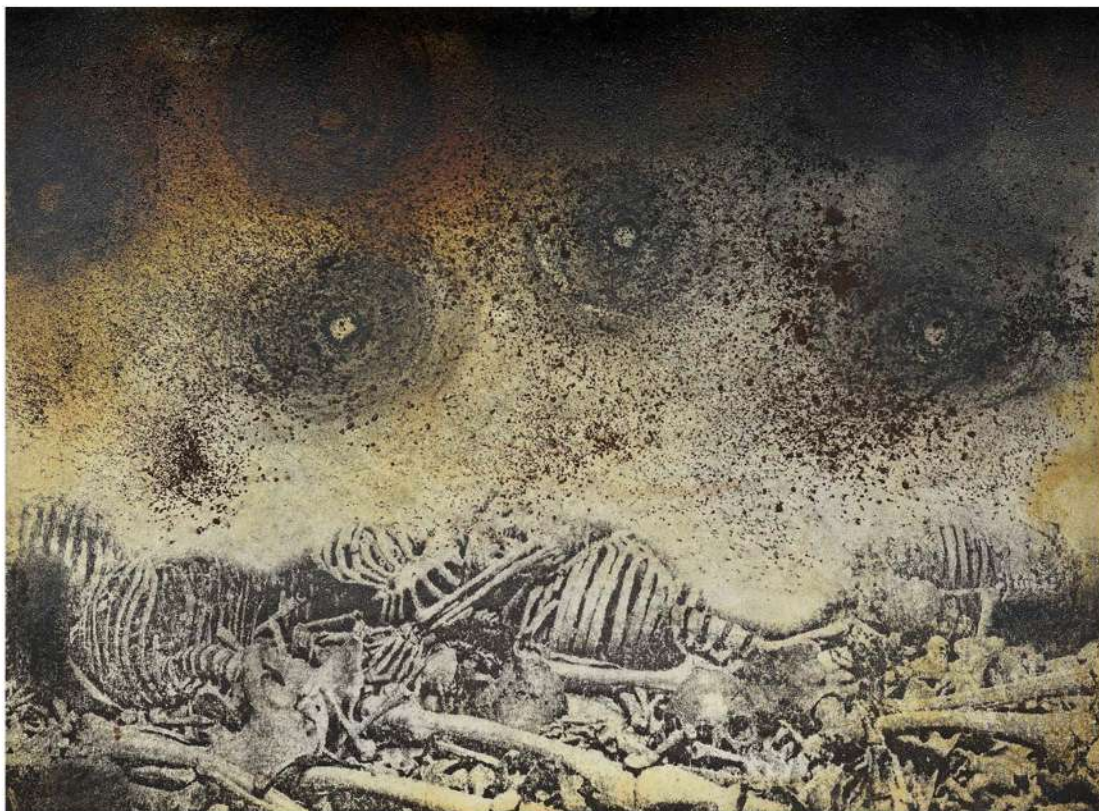
Ink, Charcoal, Dry Pastel, Photocopy Transfer, Acrylic, on Paper  
8x5 inch

3 a n m 1 n 15



HW 125 1020





left

**Untitled(2015)**

Pen & Ink, Charcoal, Colour Dust, Digital Print on Board  
4.5x5.8 inch

right

**Untitled(2019)**

Pen & Ink, Charcoal, Colour Dust, Photocopy Transfer, on Paper  
8.2x6 inch





**Untitled(2019)**

Pen & Ink, Charcoal, Colour Dust, Photocopy Transfer, Acrylic, on Paper  
8.5x11.8 inch





top

**Horizon I (2019)**

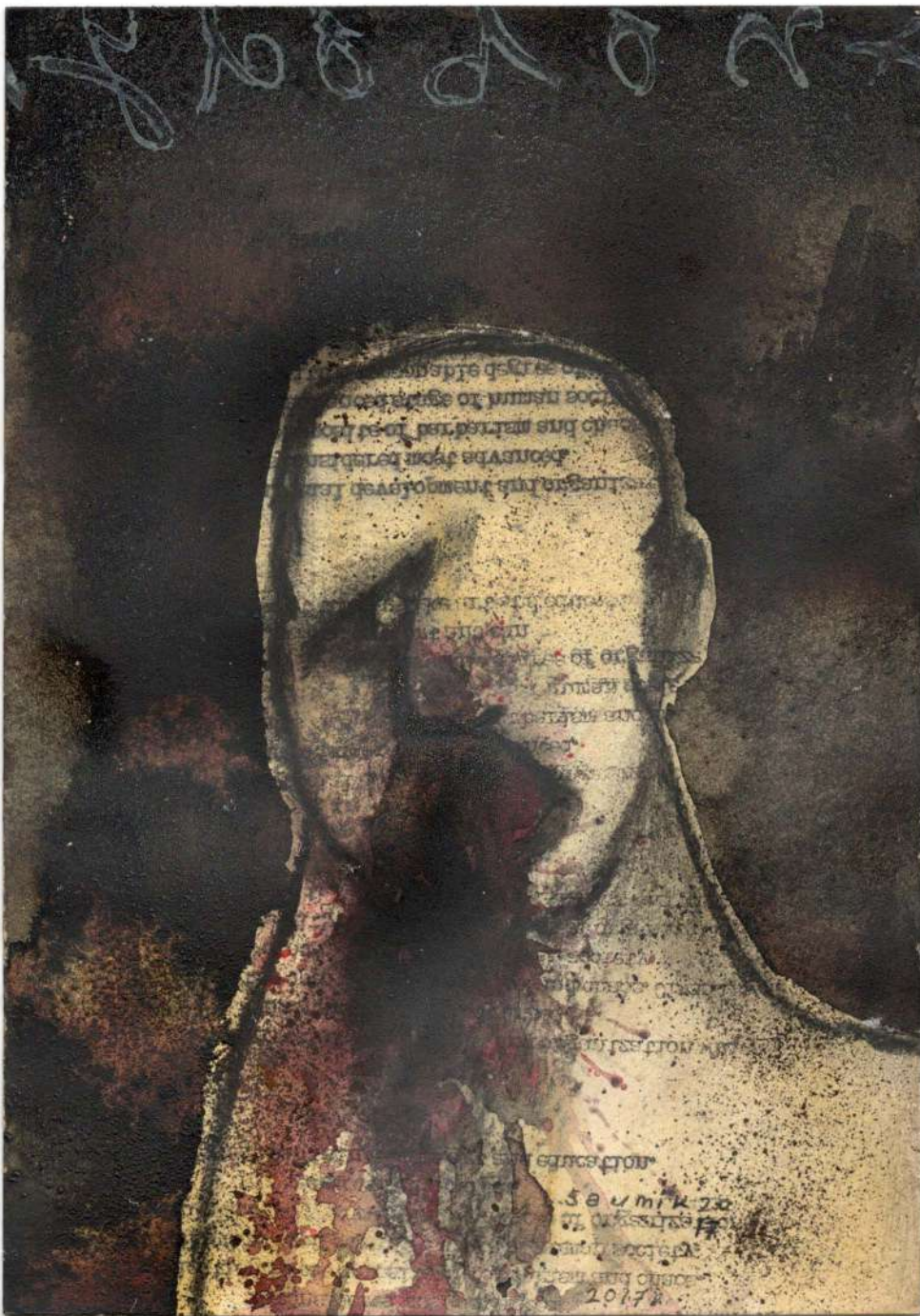
Ink, Charcoal, Colour Dust, Photocopy Transfer, on Paper  
8x5 inch

bottom

**Horizon II (2019)**

Ink, Charcoal, Colour Dust, Photocopy Transfer, Acrylic on Paper  
8x5 inch

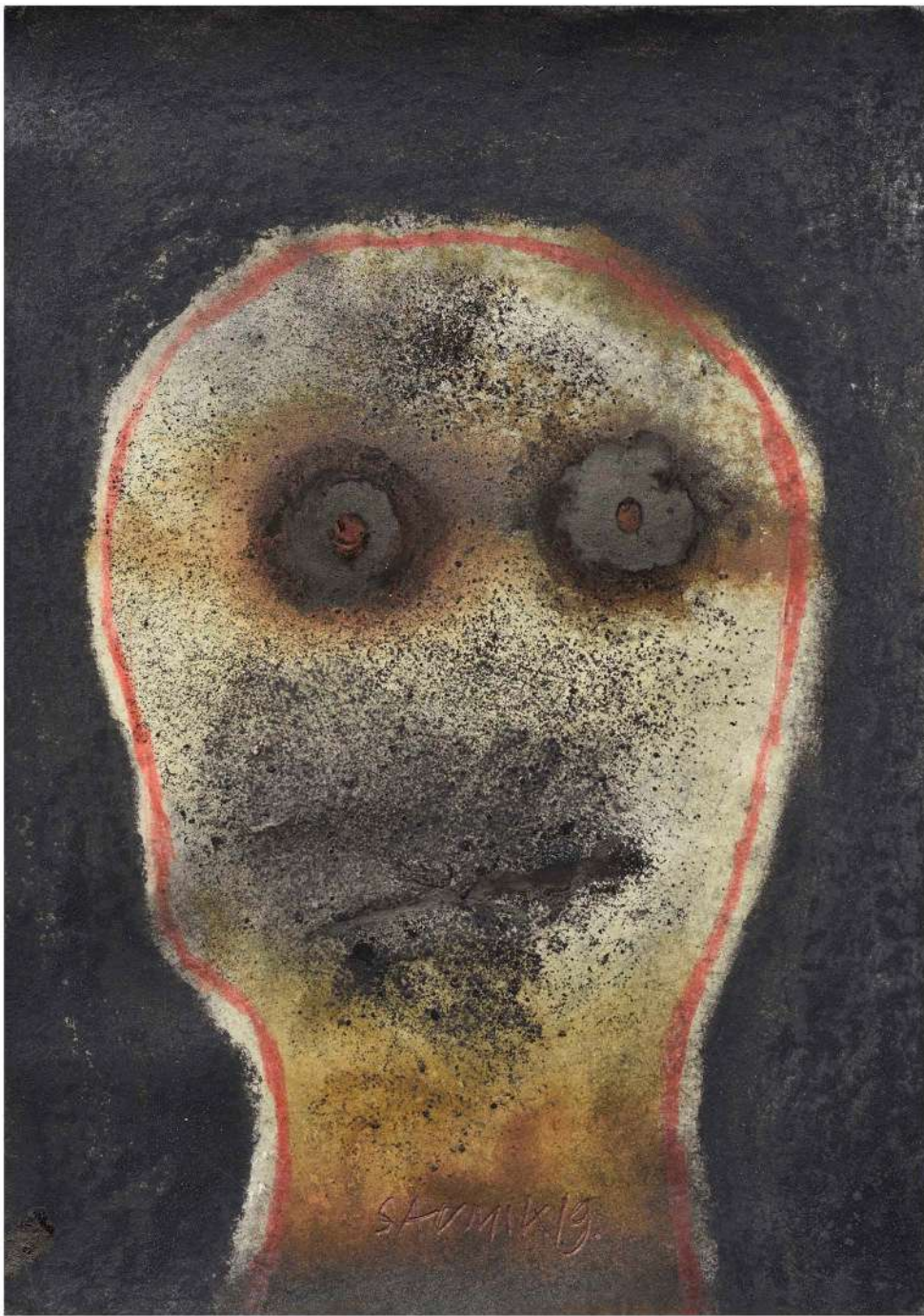




**Untitled(2017)**

Ink, Charcoal, Colour Dust, Photocopy Transfer, Acrylic, Paper  
5.8x8.2 inch





**Untitled(2019)**

Ink, Charcoal, Dry Pastel, Colour Dust, on Paper  
5.8x8.2 inch









left

**Untitled(2016)**

Monoprint and Oil Pastel on Board

5.5x7.5 inch

right

**Untitled(2015)**

Pen & Ink, Charcoal on Board

5.8x4.2 inch



**Untitled(2015)**  
Pen & Ink, Digital Print on Board  
4.2x4.8 inch

**Untitled(2015)**  
Pen & Ink, Acrylic on Paper  
4.8x4.8 inch





**Untitled(2016)**

Pen & Ink, Charcoal, Colour Dust, Photocopy Transfer, Acrylic, on Paper  
5.2x7.5 inch







left page; top

**Untitled(2018)**

Pen & Ink, Charcoal, Colour Dust,  
Photocopy Transfer, on Paper  
8.2x6 inch

left page; bottom

**Untitled(2015)**

Pen & Ink and Digital Print on Board  
4x3 inch

right page; top

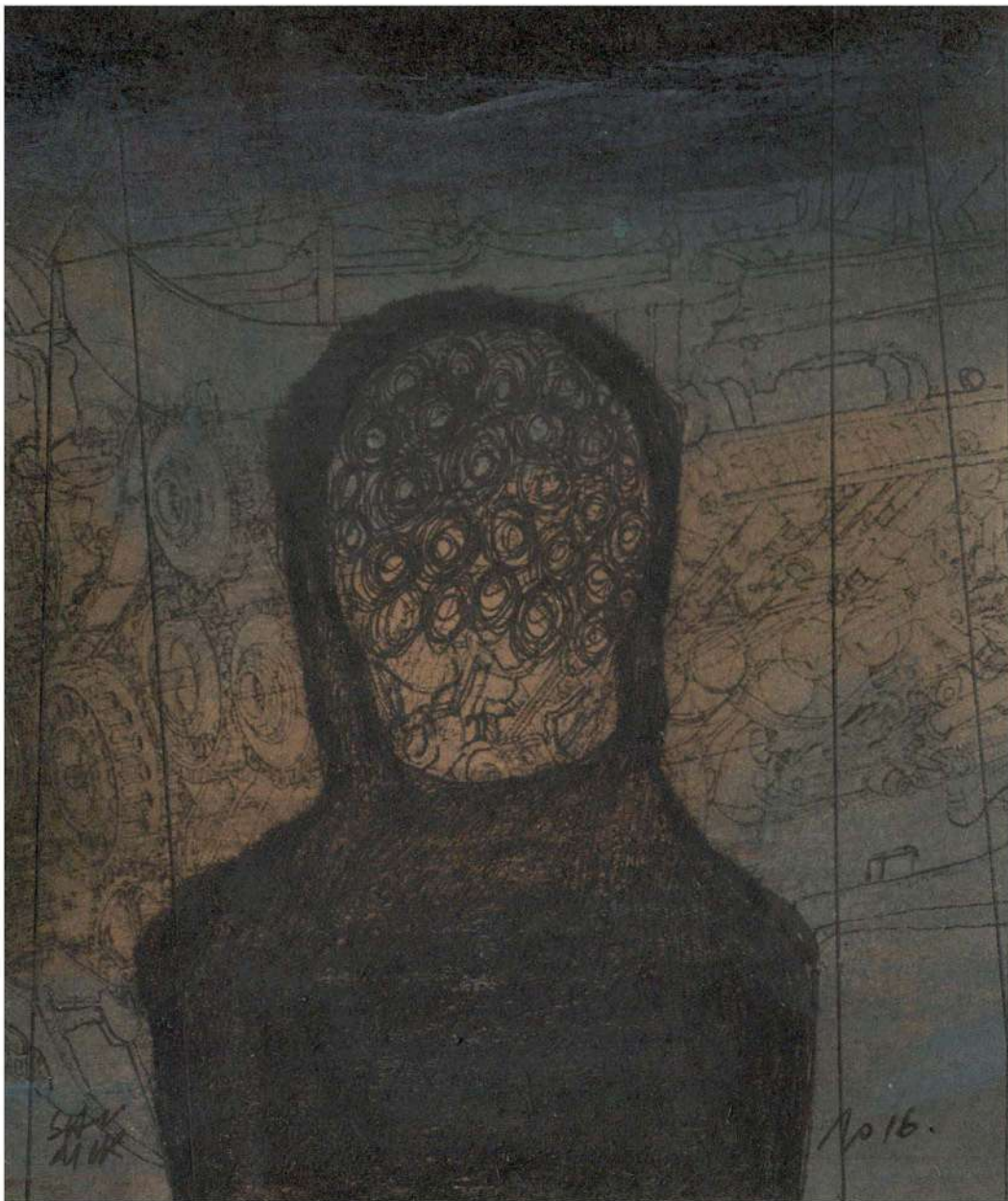
**Untitled(2015)**

Pen & Ink, Dry Pastel, Digital Print on Board  
6x5.8 inch

right page; bottom

**Untitled(2015)**

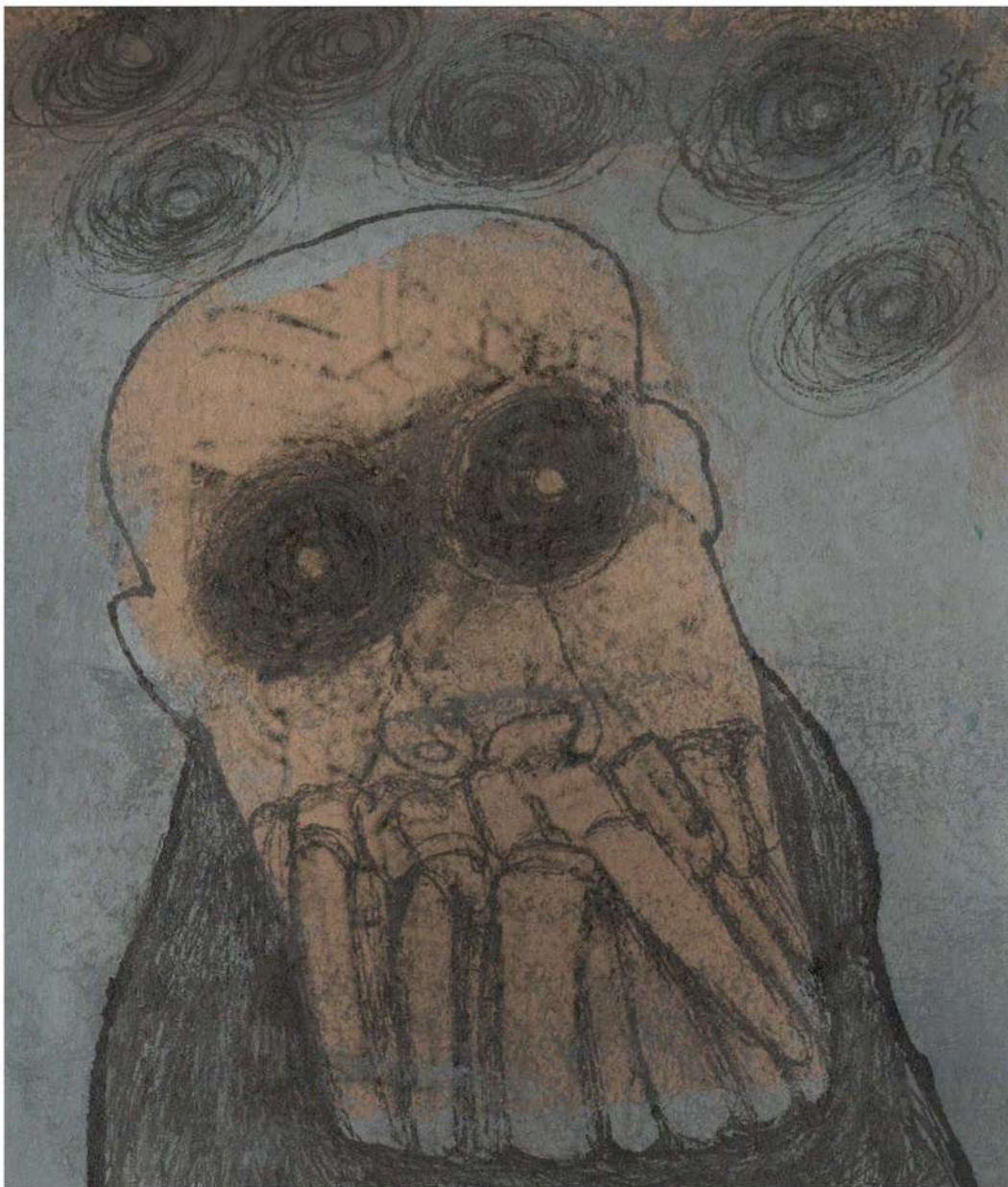
Ink, Acrylic, Digital Print on Board  
6x5 inch



**Untitled(2016)**

Pen & Ink, Acrylic, Digital Print on Board  
5x6 inch





**Untitled(2016)**

Pen & Ink, Acrylic, Digital Print on Board  
4.5x5.5 inch

Saumik Chakraborty, born on 13th July, 1975, is a 'self-taught' art practitioner and an acclaimed stage craft designer. He has been associated with the theatre industry for the last 20 years with an experience of designing over 150 productions on stage.

My first viewing of his art works took place rather informally, in fact I would like to call it an uninitiated accident, the reason I call it so is purely because of the sudden discovery of his work which I realized later with time. His work to me is pure allegory, an image of the contemporary social situation. His work appeals and narrates not only to a restricted society but on a much larger scale; the landscape stretches out to reflect the communities and its history throughout the world. His selection of colours and tones along with the way he tackles various mediums only recites the metaphorical situation which he chronicles through the melancholic nature and sensitivity of his compositions. He laments, screams, and cries in anxiety and despair, gets frustrated with the mental trauma he experiences due to the socio political events triggering thoughts that gets reflected in his work. Saumik's work also displays a deep feeling of re-visiting his past struggles, hope, memories, remembrances which he records with utter honesty and reality that again demonstrates the despair, pathos of the times gone by.

Saumik explores different mediums like charcoal, conte, dry pastel, Ink, graphite and acrylic along with the usage of techniques like photo copy transfer. Most of his works come with a dominant surface (self-made) which also acts as a fantastic background and then we see the enactment of a subtle dialogue between the background and foreground. There's an unrealised play of megalographical images used as a ropographical study in his works.

In a society with detrimental outlook, destructive motives where peace cries and strives for existence and falls flat every time, human beings try persistently to erase and contradict the fact of being God's greatest creation. In depressing times and hopeless situations such as these Saumik's work acts as a vehicle which we may use to explore the harsh reality of our present-day society, accept the substantial definition and existential reality of human beings with a hope of raging war against this state of psychedelia where war, oppression inhumanity, dishonesty are incarcerating us more and more as the time progresses.

I being the director of A.M (Art Multi-disciplines) feel elated and stimulated to showcase the works of Saumik Chakraborty and hope that people will soak in and acknowledge the visual journey of Saumik which will transcend us.

Ayan Mukherjee  
Director  
A.M (Art Multi-disciplines)









**Art Multi-disciplines**

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