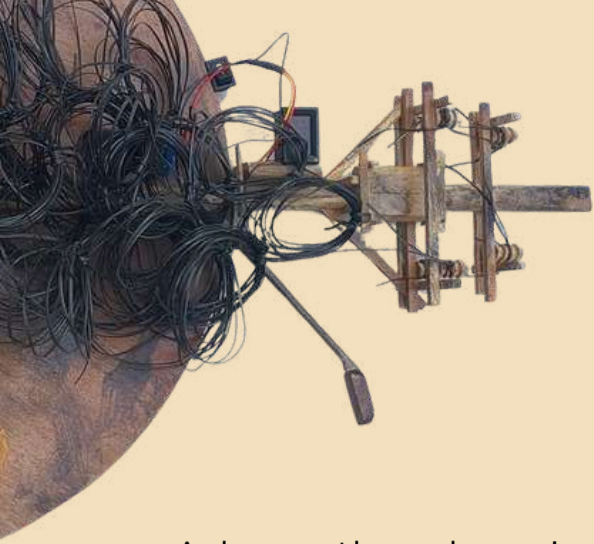




# TRI LOKA

WORKS BY  
MOUMITA BASAK  
NAYANJYOTI BARMAN  
NIRMAL MONDAL

SRISHTI



A loose thread, a piece of brick, a clot of wires. Three contemporary artists pick up ordinary materials in the 5th edition of Triloka, to give form to worlds usually smoothed over. Here, we are less interested in seamless construction, and more in unruly accumulations, vibrant snarls, and the discovery of interstitial, in-progress and abrasive processes. A proposal emerges - to feel for the rough grain of things, enter into the logics of porosity, breaking points, pressures and catalytic changes, from which a sensitive and tense texture of reality can surface.

**Moumita Basak** transforms the everyday realities of women in rural West Bengal through stitches and applique. In her new body of work, we see them in domestic and public spaces, in unusually mixed communities and assuming the ease of men. Without facial features, the figures express their particularity through posture. Basak does not want to make portraits of individuals - it is rather the social habitus that is at stake. What would a world be like, she wonders as she observes and collects scraps from her own life, that of neighbors, of intimates and strangers, in which an aunt can sit cross-legged in public, smoke as the boys do, meet with friends for 'chai pe charche'. The subtle re-order causes, at times, an undoing; the boundaries of figures and spaces become tangled - "things are in conflict, nothing is clean".

Also set in West Bengal, each of **Nirmal Mondal's** terracotta fragments holds the memory of its whole. Parts of temple architecture, designed for mythological and historical iconography, are re-inscribed with conversations with clay craftspeople, testifying to their contemporary precarities as a result of uncertain and low-paying work. We enter into a negotiation with history - Mondal layers preservative tinctures on these testimonies, knowing that the surrounding ceramic will degrade over time. A fragile and incomplete monument is erected to the present moment. In other works, tableaux of the hybrid cultural history of Bengal are painted in pigment mixed with mud, already fading, on garments belonging to his grandparents. His grandfather's voice and sandalwood fragrance are layered over a suitcase of "smudged" collaged images. Here is a tussle between the necessity to remember better, and the ceaseless erosion of the stuff of memory-keeping - brick, clay, pigment.

A piece only gains meaning in the context of a hyper-networked system in **Nayanjyoti Barman's** work. Sculptural drawings trace an intuition spanning the artist's childhood spent at electric power plants and the "tech-anxiety" of living with too many machine companions today. Here, quickly disappearing sparrows become enmeshed with the urban environments responsible for their decline, upon which vigorously branched trees and efflorescent fungi grow. Blueprints from his father's electrical practice grid the drawings, as if attempting to schematise the composites of biological and industrial density. A sculptural series shows the temporal spread of a changing historical structure; electrical poles bear the inordinate weight of industrialisation in another series. In Barman's world, "the sky is completely covered" with the material vestiges and detritus of waves of technological development, each quickly making the previous redundant.

In the hands of the three artists, the world is sensed and questioned with the breath of clay, the weight of cloth, and the traffic of lines. Here the life-force of materials is not subsumed within any greater order. We come close, and start our experience from within their cracks and contours.

**Maanav Jalan**



## MOUMITA BASAK

Born 1996, West Bengal | Lives and works in West Bengal

Moumita Basak is an eco-feminist artist from West Bengal whose practice engages with discarded textiles, embroidery threads, and waste cloth-materials traditionally associated with domestic spaces and women's labor. Through her work, she reclaims these humble materials, transforming them into potent visual forms that speak to gender inequality and ecological urgency.

Her use of recycled fabrics serves both as a critique of fast fashion and a call for sustainability. By incorporating slow, tactile processes such as hand-stitching and layering, Basak creates intimate works that act as quiet yet powerful protests. Each piece reflects a deep commitment to material storytelling, where softness and resilience co-exist.

Her practice challenges the undervaluing of women's work while offering a nuanced perspective on care, memory, and resistance. The resulting works are at once personal and political-introspective gestures that resonate with broader conversations around gender and environmental justice.

In recent years, Moumita's work has been widely exhibited in galleries and institutions across the country and internationally, including presentations at Emami Gallery, Sakshi Gallery, SRISHTI ART and TAO Mumbai, as well as international platforms such as the Central Museum of Textiles in Łódź, Poland and Richard Saltoun Gallery, London. Her growing recognition is reflected in several notable honours, including the Inlaks Fine Art Award (2026), Forbes India's 30 Under 30 (2026), and the FICA 'In Focus' Grant (2024-25). She has also participated in residencies such as the Textile Industry Museum residency in Norway and the Khoj Peers Residency in New Delhi.

Moumita holds a BFA and MFA in Painting from the Government College of Art & Craft, Calcutta University.



*Bridge, Tea, and Snacks*

Hand stitching, machine embroidery, waste cloth & yarn on cloth

34.0" x 54.0"

2026



*By the curtain*

Hand stitching, machine embroidery, waste cloth & yarn on cloth  
36.0" x 22.0"

2026



*Kitty-party*

Hand stitching, machine embroidery, waste cloth & yarn on cloth  
26.0" x 36.0"

2025



अवसर का समय (*Time of Leisure*)

Hand stitching, machine embroidery, waste cloth & yarn on cloth  
28.0" x 21.5"

2026



चाय पे चर्चा (*Discussion Over Tea*)  
Hand stitching, machine embroidery, waste cloth & yarn on cloth  
26.0" x 36.0"  
2025



*A walk within*

Hand stitching, machine embroidery, waste cloth and yarn on cloth  
38.0" x 22.0"

2026



## NAYANJYOTI BARMAN

Born 1994, Assam | Lives and works in Bangalore

Nayanjyoti Barman's practice explores the expressive potential of paper and cardboard, transforming a material commonly associated with packaging and waste into a medium of conceptual and spatial inquiry. Working with discarded cardboard boxes, Barman investigates the structural qualities of paper - its rigidity, flexibility, and capacity to be folded, layered, and reconstructed - using these properties to create installations and drawings that extend beyond conventional material limits.

His visual language is also informed by disciplines such as mathematics and engineering. Influenced by his father's profession as an electrical engineer, he was exposed early to technical diagrams, mechanical systems, and construction blueprints. These elements continue to shape his approach to drawing and installation, where geometric structures and diagrammatic forms intersect with philosophical and social concerns.

Growing up in Laltari, a small village in Assam, Nayanjyoti's engagement with cardboard began during his student years, when financial constraints led him to seek affordable and accessible materials. Over time, this necessity evolved into a sustained artistic investigation. For nearly a decade, he has explored cardboard as a fragile yet resilient medium capable of carrying layered meanings and narratives.

Through his works, Nayanjyoti reflects on themes of displacement, technological networks, political structures, and ecological balance. His site-responsive installations often connect rural and local contexts with wider urban and global realities, creating a visual dialogue between personal history and broader socio-political environments.

Nayanjyoti has participated in numerous accolades and exhibitions, including the Student's Kochi Muzris Biennale twice (2018 & 2020). He also received the In Transit Emerging Artist Award 2021 in Ahmedabad and was awarded the Mrinalini Mukherjee Grant (2021). Received the National body of Lalit Kala Academy Garhi Research Scholarship 2021-22, Ministry of Culture National Young Scholarship 2021, Hyundai Motors Art for Hope Grant 2023, Space 118 Production Grant 2023, and , 新北市淡水區中正東路二段39號 TAMSUI 竹圍國際藝術村 ZHUWEI Artist Village (藝術竹圍站) district, new TAIPEI city | Taiwan 2024 and International Art residency Industra at Czech republic, 2025

He holds an MFA from M.S. University, Baroda, and a BFA from Kala Bhavana, Visva Bharati University.



*A NEST ONCE HERE*  
Micron pen and watercolor  
21.5" x 24.0"  
2026



*A NEST ONCE HERE - II*  
Micron pen and watercolor  
21.5" x 24.0"  
2025



*WHO OWNS MY SPACE? IV & I*  
Micron pen and watercolor  
17.0" x 29.0" each  
2026



*Installation image*



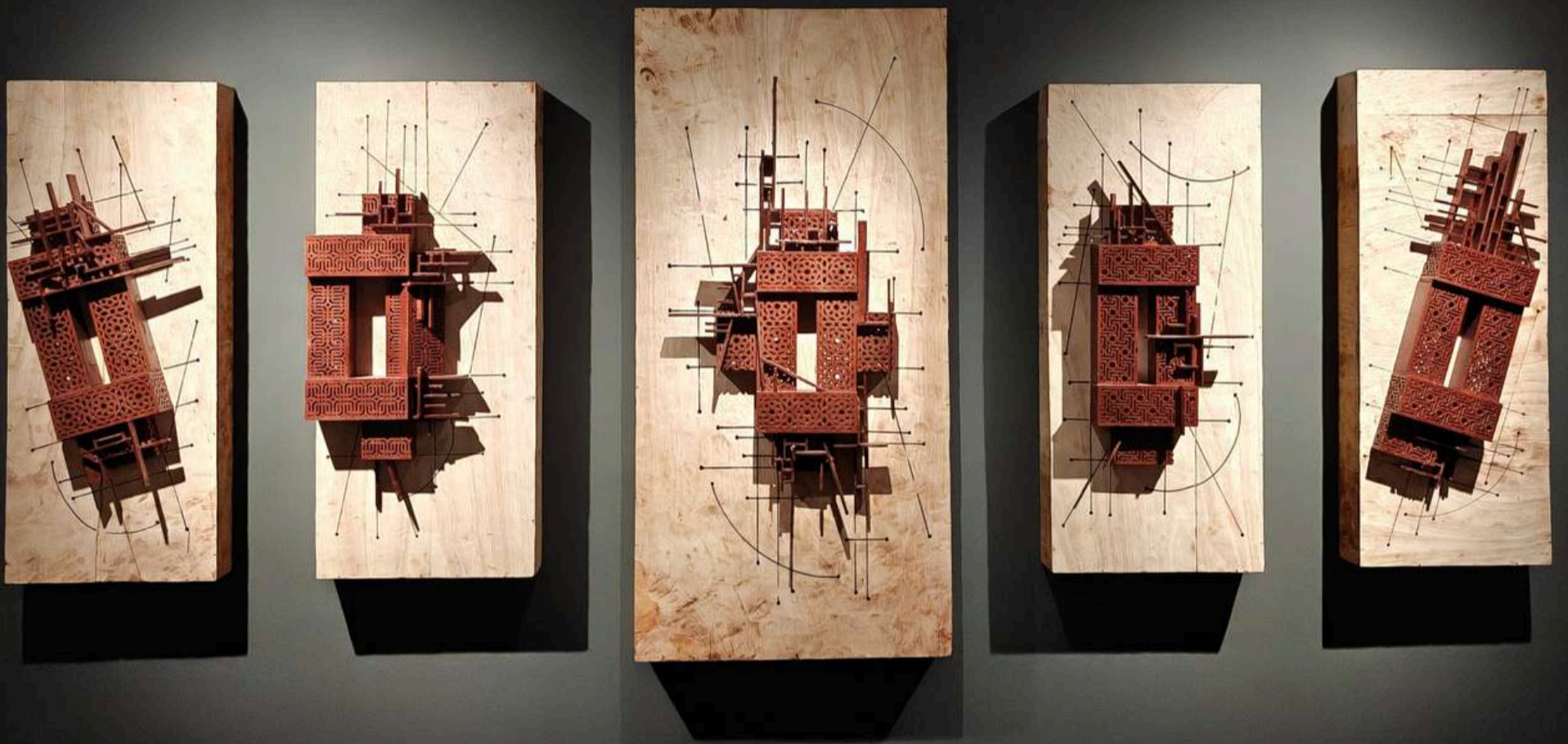
*A NEST ONCE HERE - IV & V*  
Micron pen and watercolor  
21.5" x 24.0" each  
2026



*WHO OWNS MY SPACE? III & II*  
Micron pen and watercolor  
17.0" x 29.0" each  
2026



*Installation image*



*THE BLUEPRINT THEORY*

MDF Board

~25.0" x 10.0" x 3.5" each / 33.0" x 16.0" x 3.5"

2025



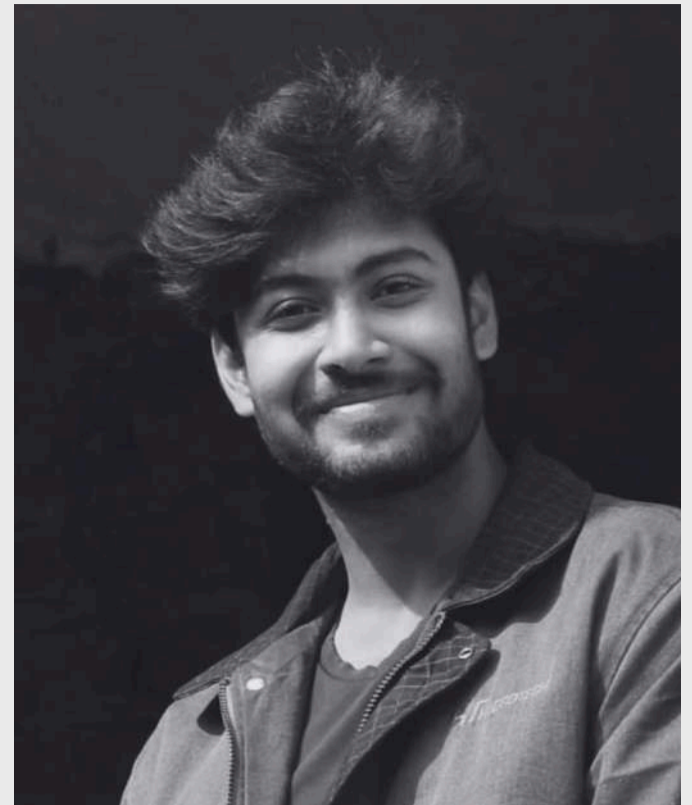
*STREET ANATOMY*  
Plywood, digital meter & wire  
29.0" x 20.0" / 33.0" x 18.0"  
2025



*A STORY OF COLLAPSE*  
Cardboard and pvc board  
~ 14.0" x 22.0" x 4.0" each  
2025



*Detail of - A STORY OF COLLAPSE*



## **NIRMAL MONDAL**

Born 2000, West Bengal | Lives and works in West Bengal

From childhood, stories shape our sense of morality, connect us to our roots, and help us understand where we come from. Passed down through generations, they carry the spirit of a community. For Nirmal Mondal, a ceramic artist based in Santiniketan, these stories are reflected in the terracotta architecture of Bengal, whose detailed surfaces hold memories of history, mythology, faith, conflict, and coexistence.

Drawing from the architectural and spiritual heritage of Murshidabad, Mondal creates sculptural forms inspired by temples and mosques, structures that reflect layered religious identities and inherited belief systems in contemporary society. His works often resemble small monuments: simple in appearance but rich in meaning. Quiet and meditative, they invite reflection and hold the weight of shared cultural memories.

These architectural forms feel like ancient witnesses of the land, slowly wearing away with time. Yet even as they erode, their stories continue - retold through clay and carried into the present. Working mainly with clay, Mondal uses its natural simplicity and tactile quality to explore ideas of memory, belief, and belonging.

He holds a BFA (2022) and MFA (2024) from Kala Bhavana, Visva Bharati University. He participated in the Abhivyakti City Art Project (2025), the CRACK International Art Camp, Bangladesh (2025) and between July 2025 and February 2026 he is participating in the Takshila Fine Arts Fellowship (2025-2026),



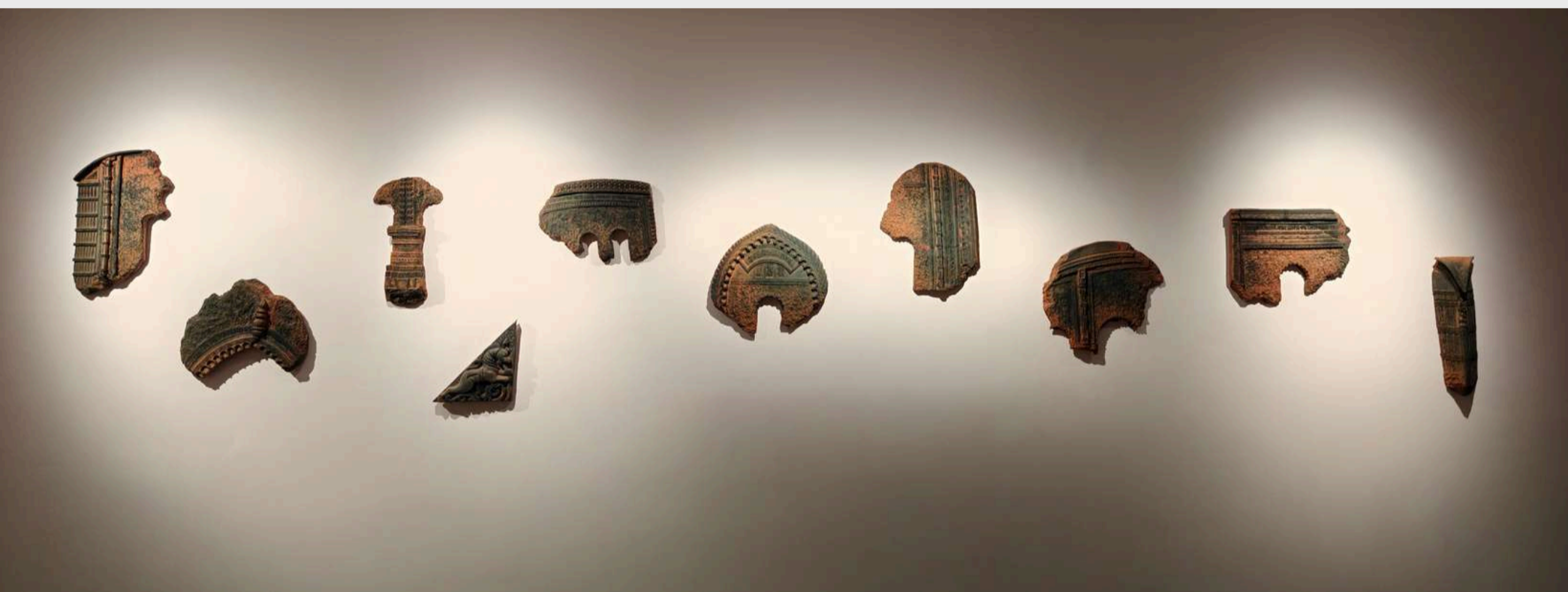
*Martyrdom*  
Terracotta  
15.0" x 8.0" x 2.0"  
2026



*Martyrdom*  
Terracotta  
9.2" x 9.0" x 2.0"  
2026



*Martyrdom*  
Terracotta  
17.0" x 11.0" x 2.2"  
2026



*Martyrdom*  
Terracotta  
30.0" x 162.0" x 3.5" (10 pieces)  
2026

## Details of Martyrdom:



Terracotta  
15.0" x 8.0" x 2.2"  
2026



Terracotta  
11.0" x 14.5" x 1.2"  
2026



Terracotta  
17.0" x 11.0" x 2.2"  
2026



Terracotta  
~16.0" x 10.5" x 1.5"  
2026



Terracotta  
~15.0" x 4.5" x 3.5"  
2026



Terracotta  
13.0" x 14.0" x 1.5"  
2026



Terracotta  
11.0" x 14.5" x 2.0"  
2026



Terracotta  
12.5" x 13.8" x 1.8"  
2026



Terracotta  
10.0" x 14.0" x 2.2"  
2026



Terracotta  
9.2" x 9.0" x 2.0"  
2026



Terracotta  
15.0" x 11.0" x 1.5"  
2026



*Martyrdom*  
Terracotta  
4.7" x 12.0" x 1.8"  
2026



*Martyrdom*  
Terracotta  
6.0" x 6.5" x 2.0"  
2026



*Martyrdom*  
Terracotta  
30.0" x 74.5" x 2.0" (13 pieces)  
2026

## Details of Martyrdom:



Terracotta  
7.8" x 6.4" x 1.8"  
2026



Terracotta  
6.0" x 5.7" x 1.8"  
2026



Terracotta  
6.0" x 6.2" x 2.0"  
2026



Terracotta  
6.0" x 6.5" x 2.0"  
2026



Terracotta  
4.4" x 12.0" x 2.0"  
2026



Terracotta  
12.4" x 4.9" x 2.1"  
2026



Terracotta  
8.0" x 4.3" x 2.0"  
2026



Terracotta  
4.7" x 12.0" x 1.8"  
2026



Terracotta  
8.0" x 8.0" x 2.0"  
2026



Terracotta  
8.2" x 3.3" x 1.8"  
2026



Terracotta  
8.5" x 4.1" x 2.0"  
2026



Terracotta  
6.0" x 6.3" x 1.0"  
2026



*I Witness*  
Mixed media  
11.0" x 16.0" x 5.0"  
2026



*Ancestors of the land*  
Clay on cotton cloth  
160.0" x 43.0"  
2026

## **ABOUT SRISHTI ART**

Located in the heart of Hyderabad, Srishti Art Gallery has been a vibrant force in shaping India's contemporary and modern art landscape. Known for showcasing both emerging voices and established masters, we present diverse artistic expressions that range from evocative paintings and sculptures to experimental digital works. Each exhibition offers a curated experience, sparking meaningful dialogue and connection between art and its viewers.

As we marked our 25th anniversary in 2025, we remain rooted in our Sanskrit namesake, Srishti, meaning 'creation', with a mission to create spaces where art is not just admired but integrated into life. Our tailored services include bespoke art advisory and consultations for private collectors, architects, interior designers, and corporations, helping them curate collections that transform living and working spaces. Through artist talks, workshops, and collaborative events, we foster creative engagement, making art an immersive part of everyday experience.

# SRISHTI

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