

Artist Name: Puja Sarkar

Contemporary Multidisciplinary Artist, Curator & Cultural Practitioner
Discipline: Contemporary Visual Arts | Painting | Mixed Media

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Professional Training / Education:

Master of Visual Arts (MVA) | Rabindra Bharati University, Kolkata | Specialization in Painting
Bachelor of Fine Arts (BFA – Painting) | Rabindra Bharati University | Kolkata | India

Artist Statement:

My practice explores autobiographical narratives through the language of symbolic objects and feminist visual forms. Drawing from lived experience, memory, and emotional states, I transform everyday objects into carriers of psychological and cultural meaning. These forms operate as metaphors—reflecting vulnerability, resilience, identity, and the complexities of human relationships.

Rooted in feminist symbolism, my work examines the inner and outer realities of womanhood, where personal histories intersect with broader socio-cultural conditions. Through painting and mixed media, I construct visual spaces that hold tension, intimacy, and transformation. The process becomes an act of translation—where emotion is materialized, and the ordinary acquires symbolic presence. In this way, my work engages with transformation not only as a theme, but as a method, allowing personal experience to evolve into shared visual language.

Profile:

- Contemporary Multidisciplinary Artist, Curator & Cultural Practitioner
- 20+ Years of Professional Artistic Practice
- 4+ Solo Exhibitions (National & International)
- 100+ Exhibitions (National & International)
- Founder - 'SMS'- Artistic & Socio-Cultural Organization
- Founder - 'Bhalobasa Welfare Society' (Non-Profit Organization)
- Jury Member — Governmental, Private & Institutional Platforms
- State Cultural Secretary — AIRA International Reporter Association
- National Painting Camps and National Art Residency

Image 1:



The Umbrella
Acrylic on Canvas
42x36 Inches

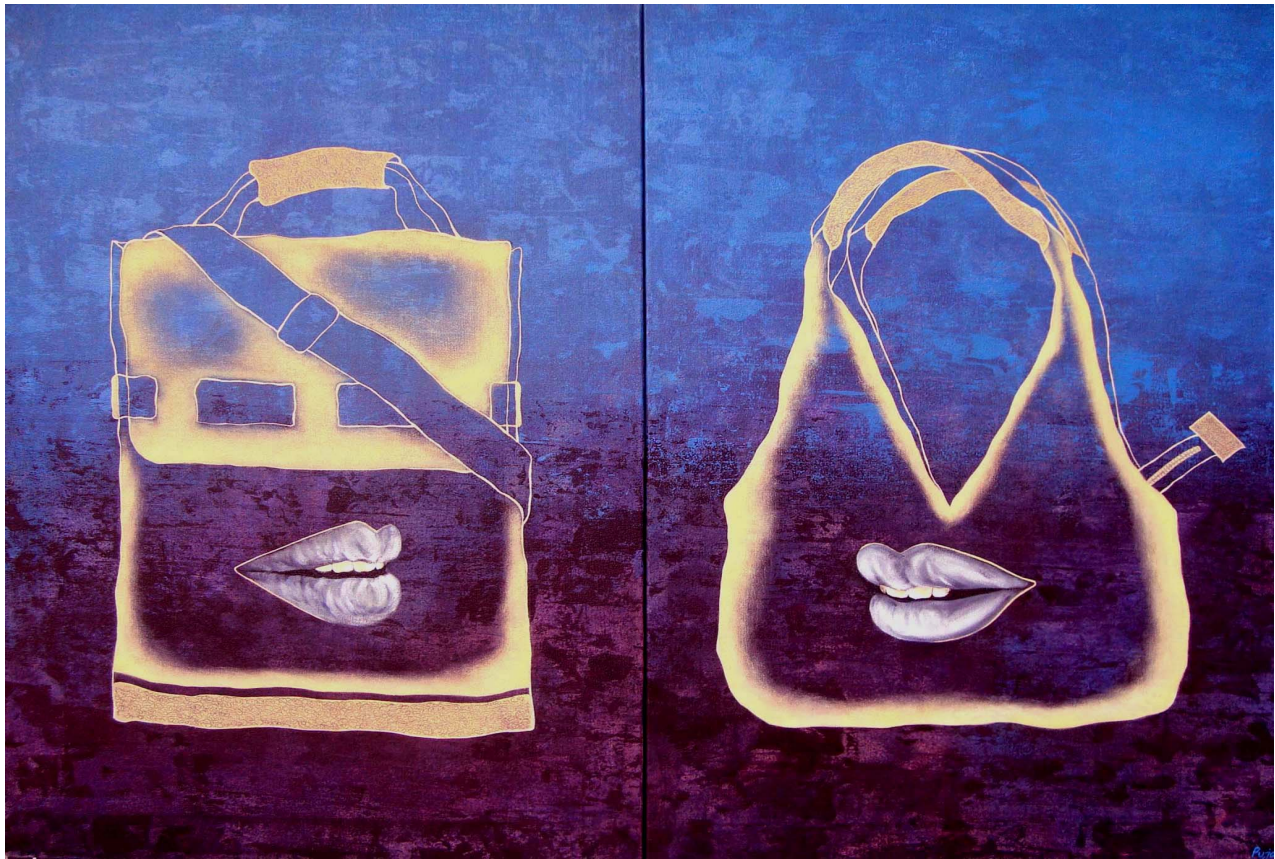
The Umbrella reconfigures a familiar, utilitarian object into a symbolic threshold between protection and exposure. Suspended between interior emotion and external reality, the form operates as a psychological shelter—at once fragile and necessary. Within my practice, the umbrella becomes a quiet yet charged metaphor, carrying traces of vulnerability, memory, and resilience. The piece situates itself within a broader inquiry into how ordinary forms can embody unseen psychological and social forces. The form carries a sense of solitude, vulnerability, and resilience, suggesting that even the simplest objects can become companions in moments of uncertainty. Its presence suggests not only physical covering but an intimate, almost ritual act of self-preservation in the face of uncertain environments.

Image 2:

Gossip

Acrylic on Canvas

30x42 Inches



Gossip emerges from my continuous movement through different places and social environments, where I observe how people carry not only objects but also unspoken stories. I am particularly drawn to bags—objects that differ across gender, class, and identity—yet all function as intimate containers of personal worlds. These bags, much like individuals, hold things that are often concealed, controlled, or resisted in expression.

In this work, the act of “gossip” is not reduced to casual conversation but expanded into a symbolic exchange of emotions, memories, and social narratives. It reflects how invisible dialogues circulate between people, shaping perception and relationships. What is carried, hidden, or revealed becomes part of a collective psychological space. Through this lens, *Gossip* explores the tension between expression and restraint, where communication exists simultaneously as connection and concealment. In *Gossip*, unseen voices and social exchanges are translated into symbolic form, reflecting the intangible yet powerful presence of collective perception. Here, communication becomes both connective and disruptive, revealing the subtle tensions between intimacy, judgment, and social consciousness.

Image 3:

Night In Red

Acrylic on Canvas

54x42 Inches



This 'Night in Red' presents a solitary garment suspended within an intense field of red, evoking both presence and absence. The robe-like form, delicately rendered yet unoccupied, becomes a metaphor for the body, identity, and memory—suggesting a silent trace of human existence without direct representation. The surrounding red space amplifies emotional intensity, oscillating between warmth, vulnerability, and latent tension. The garment appears both protective and exposed, its soft folds contrasting with the charged background, creating a dialogue between intimacy and unease. It holds the aura of something once inhabited, now left behind, inviting reflection on absence, longing, and the passage of time. Through this quiet yet powerful imagery, the work transforms clothing into a vessel of emotional and psychological presence.

Image 4:

When We Met

Mixed Media on Paper
12x10 Inches



Jab We Met explores the intensity of human encounter as a moment where personal histories, emotions, and unspoken narratives converge. The combs become metaphoric representations of lovers, reflecting how a single encounter can carry layers of memory, anticipation, and subconscious recognition, creating a space that feels both immediate and deeply familiar. Rather than depicting a literal interaction, the piece approaches encounter as a psychological and emotional event—one that reshapes perception and leaves a lasting imprint on the self. It suggests that meetings are rarely accidental; they are shaped by time, experience, and inner longing, often unfolding with a sense of inevitability. Through this lens, *Jab We Met* becomes a reflection on connection and transformation, where the presence of another can alter one's emotional landscape, turning a fleeting moment into a significant and enduring experience.

Image 5:

He and She

Acrylic on Canvas
48x36 Inches



He and She explore duality through the interplay of presence and contrast, engaging with the complexities of gendered identity and relational dynamics. The composition reflects both connection and distance, suggesting an ongoing negotiation between individuality and interdependence. Rather than presenting fixed roles, the work examines how identities are shaped, performed, and continuously redefined within emotional and social frameworks.

Through symbolic forms, the piece reveals the subtle tensions between closeness and separation, highlighting how relationships exist within shifting balances of power, vulnerability, and mutual dependence. It suggests that identity is not singular or stable, but constructed through interaction, perception, and lived experience, where the self is constantly informed by the presence of the other.

Image 6:

Reserved Happiness

Acrylic on Canvas

12x18 Inches



Reserved Happiness reflects a state where emotion is quietly contained, and joy exists in a restrained, inward form rather than as outward expression. The work explores the internalization of feeling, suggesting a psychological space shaped by control, hesitation, and social conditioning.

The bag functions as a central metaphor—representing life itself as a vessel that carries both positive and negative emotions, experiences, and memories. Like the contents of a bag that remain hidden from view, much of what we carry within remains unexpressed, protected, or consciously concealed.

Through this symbolic language, the work invites reflection on emotional balance and self-awareness. It proposes that while life holds complexity, true well-being emerges from nurturing an authentic inner happiness—one that exists quietly, yet remains resilient and sustaining.

Image 7:

21st Century

Mixed Media on Canvas
42x36 inches

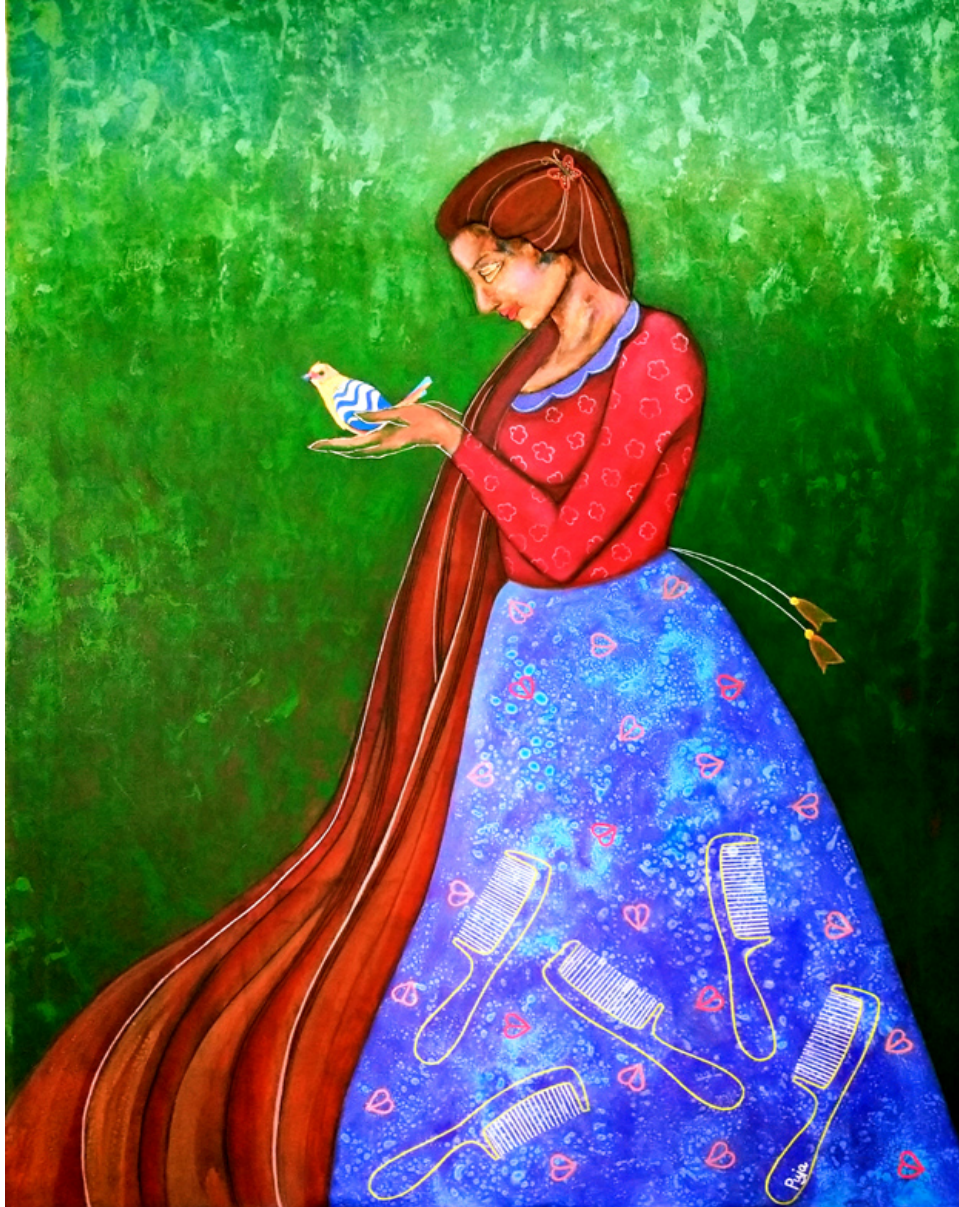


21st Century situates the symbolic within a contemporary context, reflecting on the complexities of modern existence. The work engages with shifting social values, identity, and the accelerated pace of contemporary life. Through its imagery, it suggests both connection and fragmentation, capturing the contradictions that define present-day experience.

Image 8:

Ready to Fly High

Acrylic on Canvas
48x36 Inches



'Ready to Fly High' captures a quiet yet transformative moment of introspection and release. The central figure, gently holding a bird, becomes a metaphor for nurturing aspiration and the delicate act of letting go. Her elongated hair flows like a continuum of memory and identity, grounding her even as the gesture suggests movement beyond. The patterned garment, adorned with comb-like motifs, reflects self-care, inner order, and the intimate rituals that shape one's emotional world. Set against a luminous green field, the composition evokes growth, renewal, and possibility. The relationship between the figure and the bird suggests trust, tenderness, and the courage to embrace change. The work ultimately speaks of inner readiness—where holding and releasing coexist as essential acts of becoming.

Image 9:

Bonding

Acrylic on Canvas
18x24 Inches



Bonding transforms the everyday form of safety pins into a poetic metaphor for human relationships, where each pin subtly embodies a feminine presence. Arranged in rhythmic continuity, the forms suggest connection, alignment, and quiet interdependence—reflecting how individuals exist within shared emotional and social frameworks.

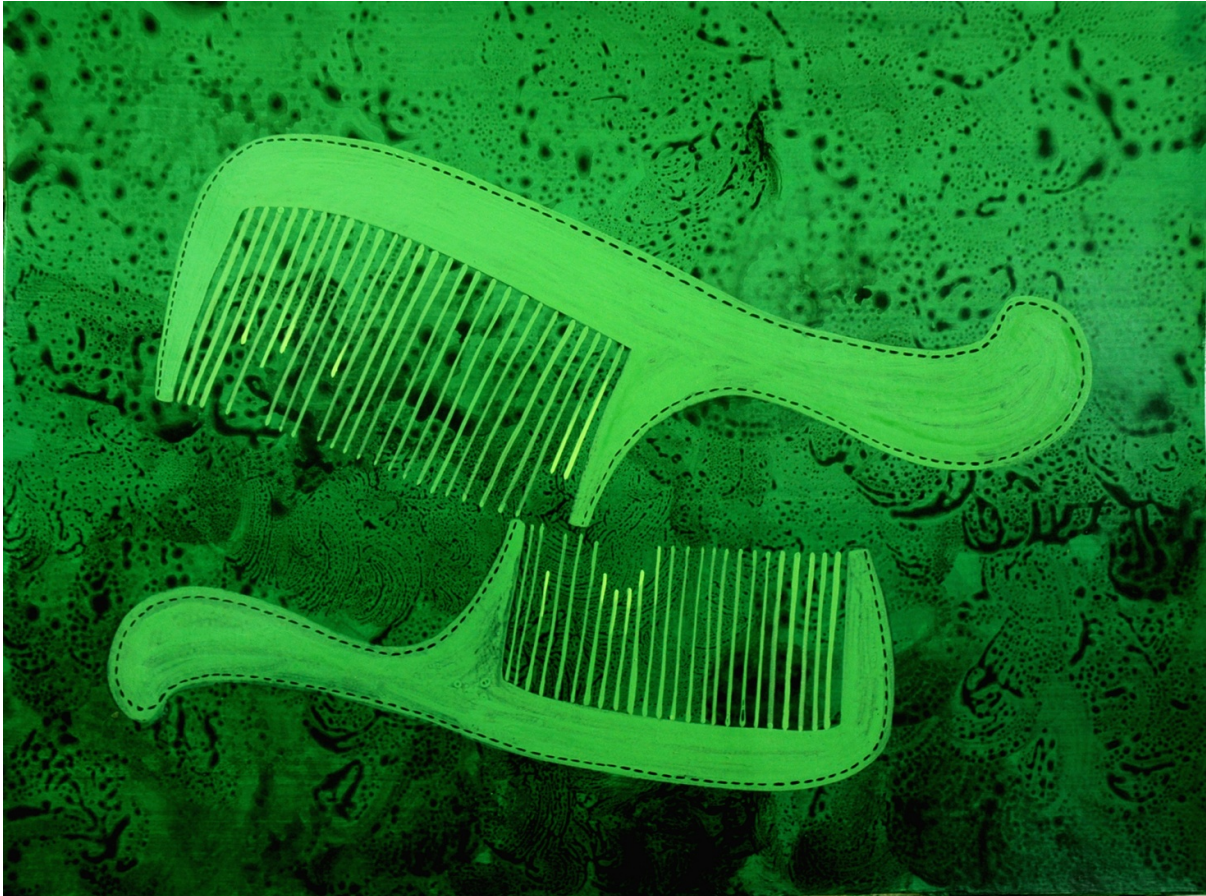
The pins traditionally associated with fastening and holding together, becomes a symbolic representation of care, resilience, and the unseen labor of maintaining bonds. Each form, though similar in structure, carries delicate variations, hinting at individuality within collective belonging.

Set against a vivid red field, the composition evokes both warmth and intensity, suggesting that relationships are sustained through both tenderness and tension. The grounded lower plane further anchors these connections in lived reality. Through minimal yet evocative imagery, *Bonding* reflects on the fragile yet enduring nature of human connection, where holding together becomes an act of emotional strength.

Image 10:

Playmates

Ink & Acrylic on Mount board
17x22 Inches



Playmates transform the familiar form of combs into a poetic reflection on companionship, intimacy, and relational harmony. Positioned in gentle opposition yet subtle alignment, the two forms suggest a dialogue—an interaction that is playful, balanced, and quietly charged with emotional resonance. Their mirrored presence evokes the idea of equals, where connection is shaped through proximity, rhythm, and shared existence.

The comb, an object associated with care, grooming, and daily ritual, becomes a metaphor for touch and attention—gestures that sustain relationships over time. The luminous green field enveloping the forms creates an immersive atmosphere of growth, renewal, and vitality, reinforcing the sense of organic connection.

Through minimal yet evocative imagery, *Play Mates* reflects on the simplicity of togetherness, where relationships are not defined by complexity, but by subtle exchanges, mutual presence, and the quiet joy of being in sync.

Invited | National Painting Art Camp, 2025
ISB, Indian School of Business, Mohali Campas, Chandigarh, India
9th Feb to 15th Feb, 2025.



Wings of Hope | Acrylic on Canvas | 36x36 Inches

Wings of Hope was created during my time at the ISB Painting National Camp. This painting is now part art collection of the ISB, Indian School of Business, Mohali. It presents a poetic transformation of an everyday object into a vessel of aspiration and inner renewal. The handbag, often associated with containment and personal identity, becomes a symbolic space where a butterfly emerges—its wings unfolding as an emblem of hope, freedom, and quiet resilience.

The contrast between the structured form of the bag and the delicate, organic presence of the butterfly suggests a tension between limitation and possibility. Within this contained space, transformation becomes both intimate and profound.

Set against an expansive field with drifting cloud-like forms, the composition evokes openness and imagination, suggesting that hope is not external, but carried within. The work reflects on the potential for growth and liberation, even within the boundaries we inhabit.

Invited | National Painting Camp 2017
Lalit Kala Akademi, Regional Centre Kolkata (National Government Art Academy of India)
Pobitora, Guwahati, Assam, India



Magic in Nature | Acrylic on Canvas | 60x72 Inches | 2017

Practice Overview:

My practice centers on the transformation of everyday objects into symbolic carriers of lived experience. I am drawn to familiar forms—bags, combs, garments, pins—because they exist quietly within daily life, yet hold intimate associations with memory, identity, gender, and emotional states. These objects function not merely as representations, but as extensions of the human condition, embodying what is often unspoken or concealed. Symbolism allows me to move beyond literal narration and enter a more layered visual language, where forms operate as metaphors for psychological and social realities. Through this approach, objects become animated with presence, holding traces of vulnerability, resilience, care, and tension.

My work begins from autobiographical experiences—observations, emotions, and personal encounters—but it intentionally resists remaining private. By translating these into symbolic forms, the work opens itself to broader interpretation, allowing viewers to locate their own experiences within it. In this way, the personal expands into the collective, where individual memory becomes a shared space of reflection and connection.

Curatorial Practice — SMS Collective:

Since 2009, as the founder of **'SMS' - Artistic & Socio-Cultural Organization**, I have developed an independent platform dedicated to exhibitions, artist support, and cultural exchange. Through curated exhibitions, collaborative projects, and public programs, the collective fosters dialogue between emerging and established artists, creating spaces for meaningful artistic engagement. My curatorial approach emphasizes inclusivity, experimentation, and the development of critical discourse, encouraging artists to explore diverse narratives and practices.

Beyond exhibition-making, SMS Collective functions as a platform for mentorship, workshops, and community-oriented initiatives, supporting artists both creatively and professionally. This practice extends my artistic vision into a broader ecosystem—where curations become a form of cultural facilitation, and art operates as a shared, participatory experience.

["SMS" | Indian Contemporary Famous Artists | Kolkata | INDIA | www.smsgroupartist.com](#)

Social Engagement:

My engagement with community work began early, through teaching art to children and using my own earnings to support small acts of care for underprivileged communities. Over time, this personal commitment evolved into more structured initiatives through **'SMS' Collective** and my work with **Bhalobasa Welfare Society**, a nonprofit organization focused on community welfare.

I have been involved in outreach activities supporting underprivileged children, orphans, and senior citizens through art education, donations, and participation-based programs. These initiatives often align with cultural moments and local contexts, creating spaces for connection, dignity, and shared experience.

For me, social engagement is not separate from artistic practice—it reflects a sustained belief that creativity can foster empathy, responsibility, and meaningful human connection.

Selected Exhibitions:

2025 — *Collective We*, RevArt Gallery & Cobiz, Richmond, California, USA
2024 — *Subjective Art Festival*, Lume Studios, New York, USA
2024 — *Brushing Stigma Away*, ARTIT Artist Community, London, United Kingdom
2024 — *Blue Planet Grassroots Global Art Event*, Odyssey Global Media, London, UK
2024 — *The Sky / Pain and Sorrow*, Move in Colors, Rome, Italy
2023 — *Vibrant Hues, Spirited Forms* (Curated by Puja Sarkar), Smart Art Gallery, Newtown, IN
2022 – 5th PASA Festival (International Show), Korea & Vietnam
2021 — *International Art Show*, Daejeon International Arts Exchange Association, South Korea
2020 — *Empathy* (Curated by Puja Sarkar) 'SMS' Collective, International Online Exhibition.
2016 — *Creators Deserve to be Seen Project*, SeeMe Gallery, Times Square, New York, USA

Selected Awards:

- 2025 – Spotlight Interview Winner Artist, ARTIT, United Kingdom.
 - 2025 – Creative Excellence Award, Circle Foundation for the Arts, France.
 - 2024 – Best Artwork Award, ART INDIA Gallery, New Delhi, India.
 - 2024 – Silver Medal, 27 ART POINT, Jaipur, India.
 - **2022 – Junior Fellowship in Painting (2019–20), Ministry of Culture, Government of India, New Delhi.**
 - 2019 – Winner, “HER STORY”, SeeMe Gallery, Chelsea, New York, USA.
 - 2015 – The Voice of the Artist, SCOPE Art Fair, Miami, USA
 - 2010 – New Art International Publication Award, Book Art Press, New York, USA
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Publications / Features:

2026 — *WeDirectory* — '**Best Talents & Brands**' International Artist Feature, USA
2025 — *Artit — Curator's Picks (Colour//Archives)* International Curatorial Feature, UK
2025 — '**Artist Collectives Hold a Vital and Transformative Role in India Published**' by Artygance (Author / Founder Perspective)

Professional Roles:

Founder — 'SMS' Artistic & Socio-Cultural Organization
Founder — Bhalobasa Welfare Society, Non-Profit Organization
State Cultural Secretary — AIRA International Reporter Association
Jury Member — Governmental and Private Cultural Institutions (Selected Invitations)

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