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DESIGN PERSPECTIVES

Department of Textile Design,
Kala Bhavana, Visva-Bharati
in collaboration with
KHOSRA KHATA

DESIGN PERSPECTIVES

Issue I | March 2025

Editors

Banatanwi Dasmahapatra
Pinaki Gayen

Design Perspectives brings different ideas, insights, meanings, engagements and practices together to think beyond the conventional peripheries of design understanding, and creates a space for the final year students of B.F.A and M.F.A programs in textile design, Department of Textile Design, Kala Bhavana, Visva-Bharati, to get seriously engaged into design thinking and realize its profundity by narrating their journeys along with some images of best textile art & design practices. Many creative minds have contributed towards the effort of publishing the first volume of *Design Perspectives* which includes designers, poets, scientists, social scientists, sculptors, painters, art historians, printmakers, architects, doctors, musicians, scholars and educators.

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Dedicated to K.G. Subramanyan (Mani Da)





Editors' Note

Design imbibes different meanings of the notion of dexterity in every existential realm of the reality and allows us to re-create the reality in subjective, objective and subjective-objective ways. Design plays a very important role in the academic, aesthetic, creative and social ethos of Santiniketan. The functional and expressional qualities of design dig deep into the quest of knowledge.

The idea behind this publication is to foster upon varied design perspectives from multiple areas of practice and disciplines which would be helpful in thinking, enquiring and analyzing multi-dimensional qualities of design. This is also an attempt to make a design archive of the B.F.A and M.F.A final year students which will be helpful for an empirical study on textile art & design in future, to analyze the growth of the department over the period of time and to create a broader platform in sharing ideas, experience, understanding and knowledge. Having an in-depth exercise on various design perspectives will open-up many more windows for explorations.

We are extremely thankful to the contributors who have spontaneously responded to our proposition and the publisher for agreeing to be a collaborative partner for the publication of the first issue of "Design Perspectives".

March 2025
Department of
Textile Design

Kala Bhavana, Visva-Bharati, Santiniketan

Banatanwi Dasmahapatra
Pinaki Gayen

“An awareness of the limitations and possibilities of the production methods by which it will be effected is necessary for each design. Each type of craftsmanship works within a limited set of values. Jāmdāni weaving has certain qualities that cannot be achieved in Ikat (yarn tie and dye); Ikat has possibilities different from that of brocade. A designer has to make imaginative use of these possibilities and exploit them to the full. If he works contrary to these values, not only will he not achieve a good design, but he will be doing violence to the craft itself.”

K.G. Subramanyan

Marg Vol. 73, No 4, June-September 2022

“Designing is planning of something, a building, a ship, furniture or a township or designing of someone’s future life or even a criminal act”.

Jogen Chowdhury, Artist, Professor Emeritus, Visva-Bharati

“The artist is usually convinced that there is a design in life and she/he is motivated to transfer this design to his art. Michel Angelo’s David is an example of this. It is however not always so.

An abstract art holds sway in contemporary art and its relation to life is not at first evident. Be it renaissance or abstract, in either case his art is not a simple imitation of life. His vision and design is changed by the artist’s specific individual perception.

Design stamps the art of an age. Compare the Ajanta painting with Tibetan frescos, and Tibetan frescos with Byzantine – or compare both with modern/abstract art.

I hope you will see the truth of this”.

Rajat Kanta Ray, Professor,
Historian, Former Vice-Chancellor, Visva-Bharati

“The appellation ‘design’ has multiple connotations – layout, plan, sketch, etc. The vast canvas of design embraces not just textile, evidenced by enchanting weaving of Indian sārīs and ‘satranjīs’ and Persian carpets, but also building walls, floor tiles, architecture and art-forms in general.

Symmetry is ubiquitous in design, as we witness in nature – in flower petals, tree leaves, striped zebras, and so on. It also has a crucial presence in physical sciences in numerous instances, one being the antiparticle to electron, called positron, eloquently discussed by Tagore in 'Viśvapariḥay'. Closer to daily experience is the freezing of fully symmetric water into ice that loses its rotational symmetry.

Interestingly, 'symmetry-breaking' does occur in art too, which we discern in Subramanyan's mural design of asymmetric peacock tails in Santiniketan. Long before Penrose received the Nobel Prize (2020) for his work on cosmology, he designed in 1970's what adorns the epithet of 'Penrose tiles' – devoid of translational symmetry but in possession of five-fold rotational symmetry. A decade later, Schechtman discovered quasicrystals that deviate from the crystalline symmetry of solids but are endowed with the five-fold symmetry of Penrose tiles. Schechtman was honored with the Nobel Prize in chemistry (2011). Finally, symmetry – breaking is the hallmark of the recently uncovered missing link of the 'standard model' of particle physics: the Higgs boson – facetiously known as the 'God particle' – for which Higgs was awarded the Nobel Prize in physics (2013)."

Sushanta Duttagupta, Professor, Honorary Scientist of the INSA,
Former Vice-Chancellor, Visva-Bharati

"Any genuine art-work is a product of the process of a creative expedient investigation of human-self which makes the artist and the receiver go through some unknown or unfamiliar aspect of human consciousness and this process, in turn, transforms his self as well. In this creative process the medium of the art-work also acquires a new design".

Nand Kishore Acharya, Playwright and Poet

"Design is not for philosophy, it's for life."

Paresh Chatterjee, Professor, United World Institute
of Design, Karnavati University, Ahmedabad

“Design is a sensory reflection of a thought or an idea to me, groomed over a period of time, around a theme/subject, resulting in a visually emotive structure.”

Prayag Sukla, Poet, Writer, Art Critic, Curator, New Delhi

“Everything has a design. Grand design is the universe itself.”

Prof. Dipak Ghosh, Physicist, Emeritus Professor,
Jadavpur University, Kolkata

Human nature is ever anxious to bond with other life forms. Communication through design bonds humans to humans instantly through emotions, compassion, convenience, and humour. Such is the power of 2D/3D design that touches the heart of the viewer/user. Ergonomics is an integral part of good product design, so are current social norms.

Competition is given a left-handed compliment. Objectivity though rules supreme in achieving and result, sometimes mere juxtapositioning, melts heart of the recipient instantly. He/she falls in love with it. We call it a good design. It is expected to fulfill a desire/need/want/dream. Functionality rules supreme in product and service designs. Market feedback is critical in shaping any design campaign. Branding and positioning the brand is yet another aspect of good design practice.

Art when intelligently applied to modify behavior, achieve results, is called good design. I must admit that design serves a purpose, and is far from the unselfish innocence of pure fine art or sculpture. Psychology is smoothly integrated here. Test of the pudding is in its eating.”

Vijay Chaudhari, Director – Development,
HiMedia Laboratories Pvt Ltd. India

“Design is ever-present, changing through geography and time. It shapes our concepts of public and private spaces. It communicates ideas about urban and rural places. It is the endless source for inspiration and invention. It is the container that contextualizes form and content into meta-language.”

Jon Jica, Professor Emeritus, School of Art and Design,
Western Carolina University, USA

“Design is a realization of an idea. It’s primarily an idealistic act but a good design breaks this idealism in certain moments of its process and thus comes close to art which actually is a search of truth.”

Udayan Vajpeyi, Poet, Author, Translator,
Retd. Doctor, Gandhi Medical College, Bhopal

“Design is where imagination and reality meet”

Avinash Jha, Centre for the Study of Developing Societies (CSDS), Delhi

“Design is the creation of a product or a utensil in small size or huge size like a residence to be beautiful, unique, chic and functional to enable consumers to lead lives that are full of quality and taste.

In the field of fine art, design aims at creating mental or emotional values. Design is the tremendously significant foundation for the creation of art works so that such art works are created with interesting perspectives, have uniqueness and build multi-dimensional feelings including the fixation to aesthetic beauty, great emotions or miraculous features of the works. Therefore, each artist has to learn and accumulate experiences, and has insights in the designing so that the design will be powerful under the concept that the artist desires.”

Rossalin Garst, Former Professor, Dept. of Printmaking,
Chiang Mai University, Thailand

“Finding the solution to a problem or developing an idea using the principles of design; balance, contrast, proportion, emphasis, etc. and the elements, color, shape, space etc.”

Richard Garst, Print Maker, Thailand

“Design is a way of human being’s living and reflection of our society and culture.”

Tejendra Singh Baoni, Professor, Former Principal,
Chitrakala Parishath, Bangalore

“Design as a process is the communication of the inner thoughts of an individual as a response or reaction to situations of the real world. The situations are perceived, sometimes an emergent need may be realized and the solution is formed within and then expressed in tangible or intangible forms. Design is the byproduct of these forms. Thus, design is omnipresent and is a reflection of self and society.”

Prof. Mainak Ghosh, Jt. Director, School of Cultural Texts and Records,
Jadavpur University, Kolkata

“In all art forms, any improvised pattern is a design – an inscription – on the fluid surfaces of time, space, materials, perception and life itself. Design is manifested by nature’s elements, by tiny organisms, and by humans. In music it appears as rhythms that are marks on time, as are seasons. Music is also transient patterns of notes – that produce harmony, counterpoints, and in Indian classical, the whole sonic aesthetic body and soul of the rāga.”

Ruchira Panda, North Indian Classical Vocalist, Kolkata

“Design for me is a thoughtful response to a set of parameters or conditions in order to achieve some new point of understanding or experience. This applies across a spectrum of disciplines; for me, as a performance artist, my body and consciousness are the foundational designs from which I approach the world around me and create through time, which is extremely layered and complex. All designs are interactive; I find non-human systems of design to be the deepest to interact within.”

Nancy Popp, Artist/Educator, Los Angeles, USA

“When an idea or intention finds a physical body, a form that to be interactive or of an use or beyond – I say it’s design. Design is development; a design is a move of an imagination to be and becoming.”

Swapan Bhandary, Assistant Professor, Amity University, Delhi

“Vision frozen in lines and colors”

Priyadarshi Patnaik, Professor, Humanities and Social Sciences,
IIT Kharagpur

“Design is a result of people applying creativity to deal with challenges while considering aesthetic, functional, contextual, cultural, and societal factors. Design is significant because it can improve people’s lives, solve problems and create a pleasant impression.”

As an architect, I agree with the comment from renowned Mexican architect Luis Barragan: “Any design without serenity is a great mistake, and when serenity possesses joy, it is the ultimate.”

Milon Dutta, Architect, Santiniketan

“We are surrounded by Design – it’s everywhere, in everything we do and every object we create. I think three words explain Design for me: ‘Creating sense’, ‘Shaping up a form’, and ‘Share universally’. Design helps me to comprehend the context. It’s a way to articulate ourselves and create something greater than who we are.”

Ritwij Bhowmik, Associate Professor, Dept. of Humanities and
Social Sciences & Design Program, IIT Kanpur

“Design in the 21st century is a fundamental domain that requires serious investment and critical reflection as it interweaves the boundaries of arts, humanities, social sciences, sciences and technology. By maintaining a human-centered approach, design enhances the efficiency and evolution of human lives.”

Subir Dey, Assistant Professor, Dept. of Design, IIT Delhi

“Design is a utilitarian craft, with the ability to categorize the fundamental units and cast them into mental formations, catering to the needs of the user. The formations are realized into a physical product, with definitive repeatable methods, executed with aesthetics.”

S. Jaychandran, Lecturer & Research Scholar, IIIT-Hyderabad

*“Good design inspires people. Good people also inspire design.
Good design needs good skill. Good skill also needs good design.”*

Sitthichai Smachat, Associate Professor,
Ubon Ratchathani University, Thailand

“Designs touch our everyday lives in countless ways, often without making us realize it. But if we think about it intensely, I feel any design is somehow evolved from an individual element to a collective identity. For an instance, let us think about the motifs of rice sheaves embossed on the walls of the houses in Santiniketan. A design which was once created by an individual is now a symbol that motif quintessentially belongs to Santiniketan. This is the essence of design’s reach.”

Deepanjan Mitra, Doctor of Nuclear Medicine,
Manipal Hospitals, Kolkata

“Design is the pattern of instinct”

Choi Myeong, Textile Artist & Designer, South Korea

“Design is a field as vast as art, with huge swaths of overlap. Design marries materials with human dexterity and functions with aesthetics and melds order with the economy; in other words, design brings art to life.”

R. Sivakumar, Art Historian, Former Professor,
Dept. of Art History, Kala Bhavana, Visva-Bharati

“Good design is the backbone of anything successful, big or small. From cosmic constellation to molecular structure, from Picasso’s Guernica to Ramkinkar’s Sānthāl family! Balance, rhythm, proportion and aesthetic are the consequences of this ever evolving process.”

Pankaj Panwar, Professor, Dept. of Sculpture,
Kala Bhavana, Visva-Bharati

The sense of beauty which is visible and euphonious to us by precise arrangement of certain specific objects like color, line, shape, tone and rhythm in a specific horizon or place either naturally or by a person is called design.

Dilip Mitra, Professor, Dept. of Painting, Kala Bhavana, Visva Bharati

“I wonder about how design came to a tangible and intangible part of the universe. In it, a small plant can grow following incredible design principles, accounting for sustainability; from above, we can see an insect atop a tender leaf, searching for shelter. It makes us carefully created ever-changing evolutionary system that integrates beauty, the contrasts of light and dark, engineering, pattern, and distribution of space, sound, and silence, by conceptualizing design as a guide of living.”

Sisir Sahana, Professor, Dept. of Ceramics & Glass Design,
Kala Bhavana, Visva-Bharati

“Design to me is, the art of intentional problem-solving – where function meets emotion, and form follows purpose. It’s about crafting experiences that are intuitive, meaningful, and human-centric, whether through visuals, products, or systems. At its core, design is storytelling with impact, shaping how we interact with the world.”

Goutam Das, Professor, Dept. of Ceramic & Glass Design,
Kala Bhavana, Visva-Bharati

“Design in its broader sense helps put small into larger perspective and brings larger into a graspable scale possible.”

Anshuman Dasgupta, Associate Professor,
Dept. of Art History, Kala-Bhavana, Visva-Bharati

“Designing an object or a physical space or surface is fundamentally rooted in our sense of design diversely evident in visual life in both formal and informal ways. From playful and spontaneous to preconceived – design activities cover the widest range of human actions from time immemorial. However, nature as a designer has a large range of variety and intricacy than any human endeavor. Unnecessary conflicts arise, individually or socially, and we end up succumbing to negative vibes only when we lose our sense of design. Design, in every sense of the term, has that immense power to propagate peace and harmony, no matter what.

Soumik Nandy Majumdar, Assistant Professor,
Dept. of Art History, Kala-Bhavana, Visva-Bharati

“Design is to de-sign a space. Any space has an inherent internal and external expression which is a sign that pre-exists, to de-sign is to participate in the existing conversations and engage with its sign to explore new relationships of time, space, memory and materiality.”

Sanchayan Ghosh, Associate Professor, Dept. of Painting,
Kala-Bhavana, Visva-Bharati

“Design is the aesthetic beauty of an art form. Design can create the basic formation of an art object. The sense of design of an artist is the primary understanding of art.”

Sutanu chatterjee, Associate Professor, Dept. of Sculpture,
Kala Bhavana, Visva-Bharati

“Design means to me is arrangement in the context of certain demand. The arrangements could be rational or irrational, linear or cyclic depending on the objectives one would like to achieve. Design is time bound and thus ever changing. People imagine the algorithym of arrangements depending on their past experience and it evolves through anticipation of future.”

Arpan Mukherjee, Associate Professor, Dept. of Graphic Art,
Kala Bhavana, Visva-Bharati

“Every human act which fulfils any purpose with a creative as well as aesthetic way by maintaining all important causes, that act may be termed as design. Need is the seed of a design.”

Prasun Kanti Bhattacharya, Former Professor,
Dept. of Design, Kala Bhavana, Visva-Bharati

“To define design is an endeavour to hold the universe within our too tiny palm. In spite of the petty limitation of our five sense organs which enable us to perceive; we within our carnal mind and mundane experience try to realize it that it must have a meaning and purpose, thus having a structure and obviously has a science behind it.”

Debashish Mahalanobish, Associate Professor,
Dept. of Textile Design, Kala Bhavana, Visva-Bharati

“Design is a process which designates every existential being and determines existence of the non-existent.”

Banatanwi Dasmahapatra, Associate Professor,
Dept. of Textile Design, Kala-Bhavana, Visva-Bharati

“Design is something that we can’t define with words. Its possibilities can only be compared to infinity. One can only experience it through imagination, implementation and practice.”

Pinaki Gayen, Assistant Professor,
Dept. of Textile Design, Kala-Bhavana, Visva-Bharati

“Design is a process of creating something which is aesthetically appealing and always fulfills a specific purpose. Functionality is a key element in design making where function meets specific needs. Design involves different factors such as form, shape, colour, texture, pattern, space, proportion, balance, along with the material, method and resources.”

Esha Mukherjee, Ph.D. Scholar,
Dept. of Textile Design, Kala-Bhavana, Visva-Bharati

“Design is an elegant and creative solution to a problem, which can be a product, service or a system. It should be inclusive, sustainable and user-centric in nature. Simplicity and humbleness is a core component of a design which can make life easier.”

Piu Sarkar, Ph.D. Scholar,
Dept. of Textile Design, Kala Bhavana, Visva-Bharati

“Design for me is a pattern in which things are worked out to understand certain relationships between them till the end use. It is an approach with proper application of ideas that serves the purpose and solves the problem. And in this process it sustains and balances the things which are in order or chaos.”

Ujjal Dey, Ph.D. Scholar,
Dept. of Textile Design, Kala Bhavana, Visva-Bharati



B.F.A 4th Year

2023-2024





Arpita Mondal, Untitled, 38cm × 29cm, Tangail Design, 2024

As a student of textile art and design, my creative journey has been deeply rooted in the natural world. Growing up in a village of Burdwan district, I was surrounded by the beauty of nature - the intricate textures of tree bark, the vibrant colors of flowers, and the ever-changing landscapes. These early experiences instilled in me with a profound appreciation for the organic and the ephemeral presences in life.

My time at Kala Bhavana further nurtured my design sensibilities, encouraged me to explore the intersections between nature, culture, and creativity. Through my work, I sought to capture the essence of the natural world, using natural dyes and textures to create pieces that were both visually striking and deeply personal. My art has become a way to preserve the memories of a fading world, while also celebrating the beauty that still surrounds us. The aim is not only to showcase the beauty of nature but also to highlight the importance of preserving the nature. As a student, I believe that my creative practice can be served as powerful tool for storytelling, environmental advocacy, and community engagement over the period of time.

—Arpita Mondal



Arpita Mondal, Untitled, 45cm × 29cm, Jamdani Design, 2024



Reeka Danda Nartiang, *Entity*, 175cm × 132cm, Screen Printing on Fabric , 2024

Rooted in Shantiniketan's vibrant artistic heritage, my fascination with Textile Design blossomed from a young age. As a student at Patha-Bhavana, I was immersed in an environment where every building showcased stunning designs, paintings, and murals crafted by master artists. This exposure ignited a desire to explore the creative possibilities of textile design, leading me to Kala-Bhavana.

I firmly believe that nature is a boundless source of inspiration, with inherent designs and patterns that refine our sensibilities in design and composition. The murals on our campus, created by master artists, exemplify the influence of nature on artistic expression. By embracing this synergy between art and nature, I aim to nurture my passion for textile design.

—Reeka Danda Nartiang



Reeka Danda Nartiang, Untitled, 45cm × 29cm, Quilt, 2024



Ritika Bhattacharya, Untitled, 14cm × 11cm, Quilt, 2023

As a multidimensional discipline, design plays an influential role in my artistic journey through learning and unlearning different aspects of design as well as creative thinking.

Design is personal and instinctive. As a student of textile design in Kala-Bhavana, I explore different kinds of textile mediums and learn traditional textile methods. This learning process enables me to incorporate the knowledge of different quality of textile material with the help of craftsmen. It enhances my knowledge of understanding the language of design. By exploring new ideas, experimenting with contemporary innovation, methodologies with the help of analytical approach to materials, my work has been developed on different pillars which build a strong sense of colors, shapes sensitivity to cultural narratives, responsive to nature or surroundings.

Thus, Study of design encourages me every time to proceed with new ideas, by going beyond conventional boundaries. Design, for me, is not just aesthetic. it shapes my mind, perception and thoughts. It also strengthens my ways of seeing and enriches others facts of visual components like lines, shapes, values, textures and forms. Moreover, by exploring more ideas, adapting new concepts through reading and learning process, my practice has been pursued form or the possibility in the field of textile art and design.

—Ritika Bhattacharya



Ritika Bhattacharya, Landscape, 104cm × 114cm, Stitch and Dye, 2022



Sanandita Chakraborty, Untitled, 91cm × 40cm, Quilt, 2024

Design is dynamic and iterative process that involves creativity, critical thinking, and effective communication. It has the power to shape experience, influence behaviour and create value for individuals, organizations and society as a whole. Textile design is art of applying design and aesthetic concept to fabrics.

Design plays an important role since the inception of Kala Bhavana in 1919. Kala Bhavana is committed to give



complete artistic freedom to the students. The university's campus environment is dynamic, combining educational rigor with cultural richness and natural beauty. The campus is set in a lush green environment with gardens, trees, and open spaces, promoting a peaceful atmosphere conducive to study and relaxation.

It is always said that nature is the best designer, which is why great designs always come from nature. The idea of being inspired by nature and incorporating it into my designs is also appealing to me, but I always find it confusing how to do it. As



Sanandita Chakraborty, Untitled, 44cm × 29cm, Quilt, 2024

a visual designer, I have learned how to get inspiration from nature in a variety of ways after reading many articles and experiencing practices. Its academic program is comprehensive and introduces students to a vast collection of techniques and art forms with the knowledge in art history. Studio exercises, lectures, discussions and exhibitions provide a comprehensive curriculum for the students.

—Sanandita Chakraborty

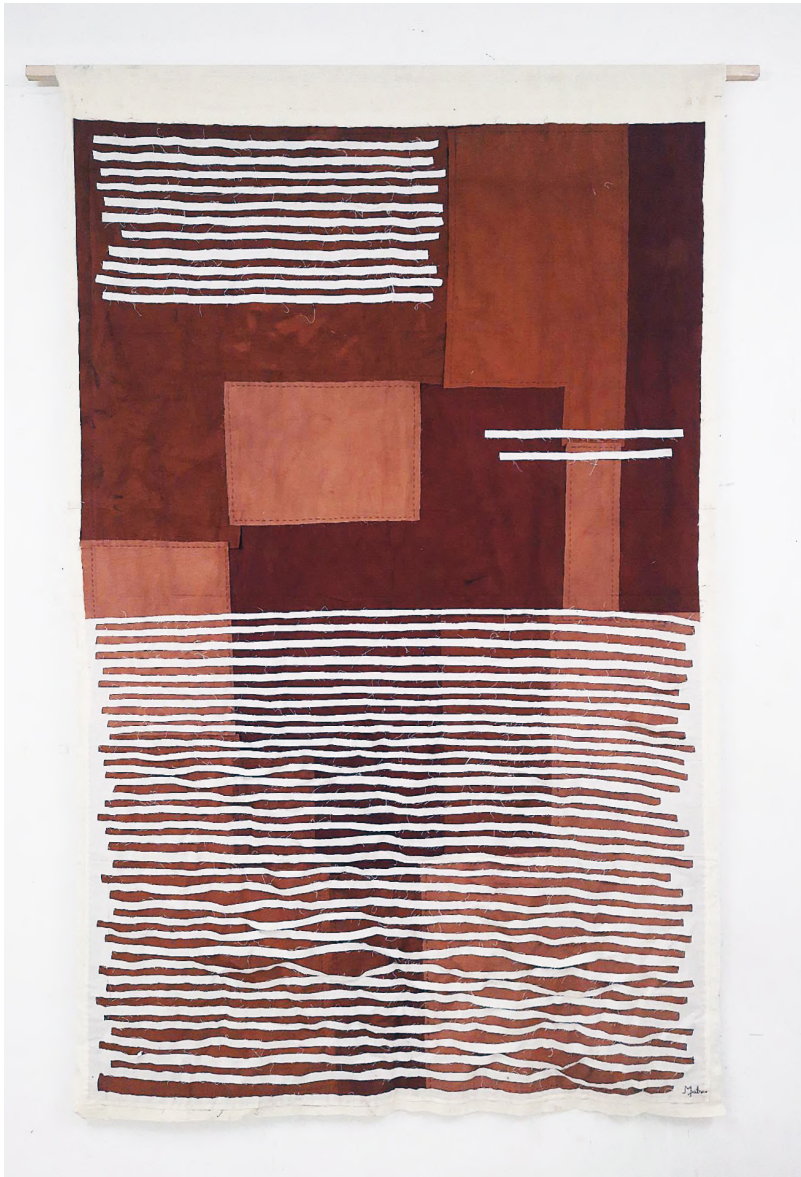


Honey Angel .N. Sangma, Untitled, 167cm × 137cm, Quilt, 2022

My journey in design has been shaped by an evolving sensibility that merges tradition, materiality, and contemporary expression. Studying at Kala-Bhavana, I was immersed in an environment where art and design were deeply intertwined with cultural narratives and hands-on exploration. The emphasis on indigenous practices, alongside modern techniques, nurtured my understanding of textiles as a dynamic medium, both functional and expressive.

Textile art, for me, is an interactive space where materials, techniques, and concepts converge. Through screen printing, eco-dyeing, and stencil work, I discovered how design is not merely about aesthetics but about storytelling, sustainability, and engagement. Post-Kala-Bhavana, my practice has continued to evolve, influenced by nature, diverse cultures, and a commitment to representing underrepresented identities. Design, in its essence, is a process of constant learning each experiment, challenge, and inspiration refining my perspective and deepening my creative voice.

—Honey Angel .N. Sangma



Mouli Patra, *Enemy of Forest*, 190cm × 122cm, Appliqué and Textile-Relief Work, 2022

Design, in its broadcast sense, is a problem-solving process that merges creativity with functionality. It involves intentional decision-making to create objects, spaces, systems, and experiences that enhance human interaction and efficiency.

As a Textile Art practitioner, I believe that the connection between colours and memory is a deeply personal and evocative aspect of human participation. Colours have the power to trigger vivid emotions and associations, acting as a bridge between past and present experiences. Colours serve as storytellers, preserving moments that shape our lives. This interplay between colour and memory not only enriches our personal narratives but also influences how we engage with the world around us.

In contrast, rapid urbanization threatens forest as one of the most vital storytellers of our planet. As cities expand, forests are sacrificed for infrastructure and resource extraction, disrupting the delicate balance of nature. Through my work, “THE ENEMY OF FOREST” (Surface design using natural dyed cotton fabrics) – I wanted to capture the current reality of deforestation, using colour as a means to evoke memory, loss and transformation. By dyeing, layering and stitching together the emotional power of colour with the stark consequences of urban expansion, my practice aims to create a visual dialogue that urges reflection, awareness, and a deeper connection to the natural world.

—Mouli Patra



Trisha Basak, Untitled, 104cm × 119cm, Tapestry, 2023

With every seasonal change in Santiniketan, new natural elements come into sight. I began my textile practice by collecting these materials, creating natural dyes, and experimenting with eco-prints. At Kala Bhavana, I have been learning various techniques and mediums on textiles but I am particularly passionate about various kinds of structural weaving and tapestry. My work is based on what I see in my surroundings, my personal experience, observation of everyday life, and I am deeply influenced by the transformation of seasons. To engage myself in this practice allows me to explore a multitude of innovative ideas and creative possibilities.

—Trisha Basak



Trisha Basak, Untitled, 56cm × 40cm, Mix Media, 2024



Tista Shaw, Untitled, 56cm × 40cm, Mix Media, 2024

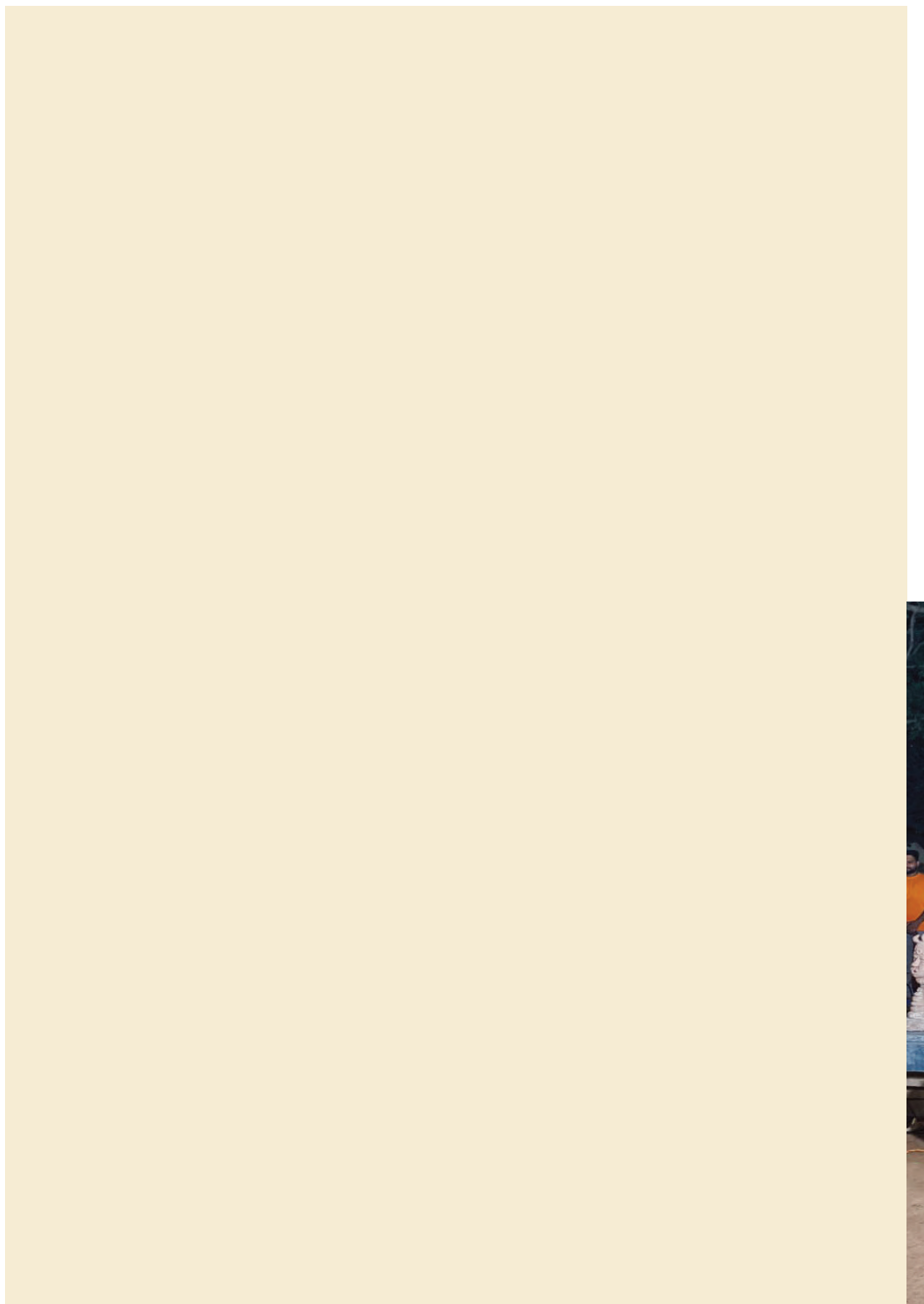


Tista Shaw, Untitled, 56cm × 40cm, Mix Media, 2024

Quilted Echoes: The Pain of Unheard Cries is a vibrant and intricate quilting piece that explores themes of emotional turmoil and resilience. The quilt features a dynamic composition of bold reds, yellows, and oranges, interwoven with abstract patterns and textured stitching. The interplay of these colors and textures creates a powerful visual narrative that invites viewers to reflect on the complex layers of human experience and the silent struggles many endure. The hands, faces, and expressive forms within the quilt symbolize the unspoken stories and the strength found in vulnerability.

Throughout my journey in Kala-Bhavana and beyond, I have witnessed significant creative growth in design sensibilities. My initial fascination with textile art and design gradually evolved into a deeper understanding of the intricate relationships between color, texture, and pattern. As I explored various design principles and elements; I began to appreciate the nuances of visual language and its impact on human perception. My experimentation with diverse materials, techniques, and mediums expanded my design vocabulary which allowed me to communicate ideas more effectively. The convergence of traditional craftsmanship and contemporary design thinking has been a significant catalyst in my creative growth. I strive to push boundaries, challenge conventions, and innovate within the realm of textile art and design. This ongoing journey has not only refined my design sensibilities but also instilled in me a passion for lifelong learning by creative explorations.

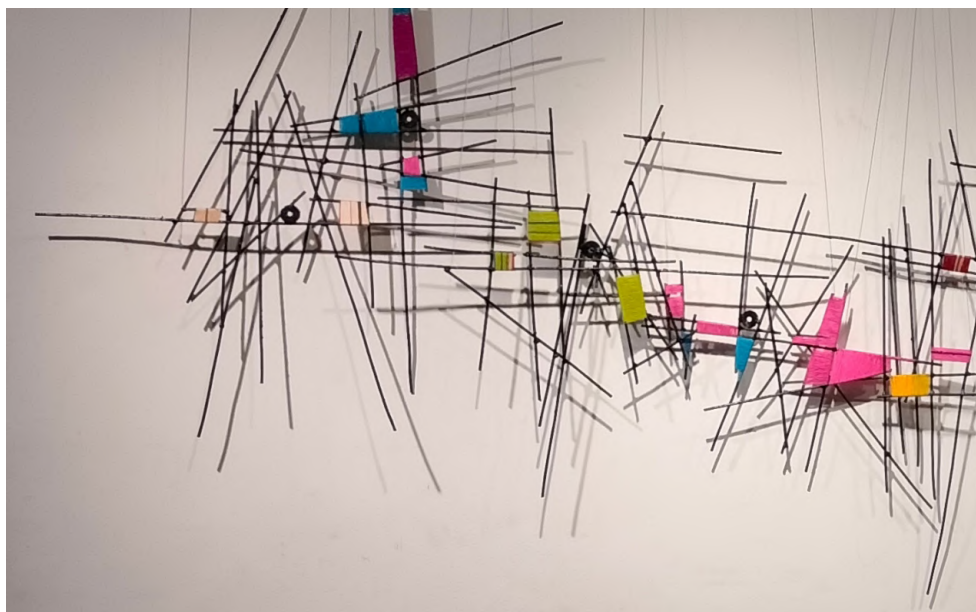
—Tista Shaw



M.F.A 2nd Year

2023-2024

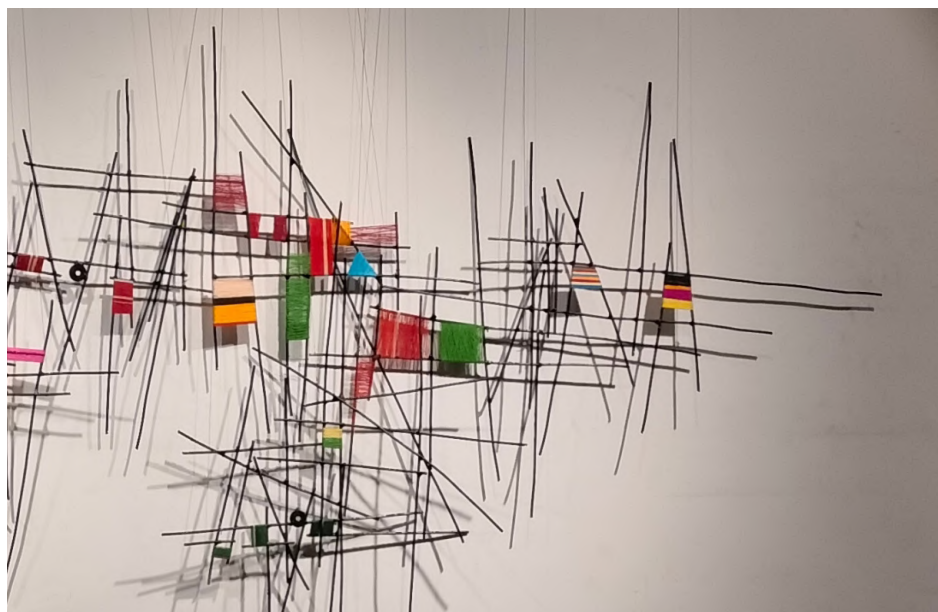




My work explores the intricacies of identity, using clothes and threads as symbolic elements. It all began with a profound encounter – a collection of colorful clothes strewn across a desolate field, evoking an inexplicable fear within me. Upon reflection, I realized that this fear stemmed from the recognition that these clothes, over time, had transcended their material form to embody aspects of human identity.

I use clothes and threads as metaphors for identity, illustrating how they evolve and intertwine over time. By welding iron rods into intricate structures, I create spaces where some parts are identifiable while others are obscured, symbolizing the dual nature of identity – revealed yet concealed.

The act of wrapping threads around these structures is a form of visual mimicry, representing my attempt to recreate something I perceived elsewhere. This visual



Adarsh Upadhyay, *Roz-Roz*, 213cm × 91cm, Mix Media, 2024

mimicry underscores the complex nature of identity, which is often influenced by external factors and our attempts to understand and interpret them.

I believe that creation doesn't always involve physical construction; it can also entail altering existing entities to create a space that feels simultaneously constructed and unconstructed. In my work, I use threads to cover small spaces, symbolizing the creation of this 'left space.'

Through my art, I aim to challenge the notion that creation requires physical manifestation, highlighting the power of transformation within pre-existing entities instead. I seek to spark a dialogue about the fluidity of identity and the ways in which we perceive and construct it.

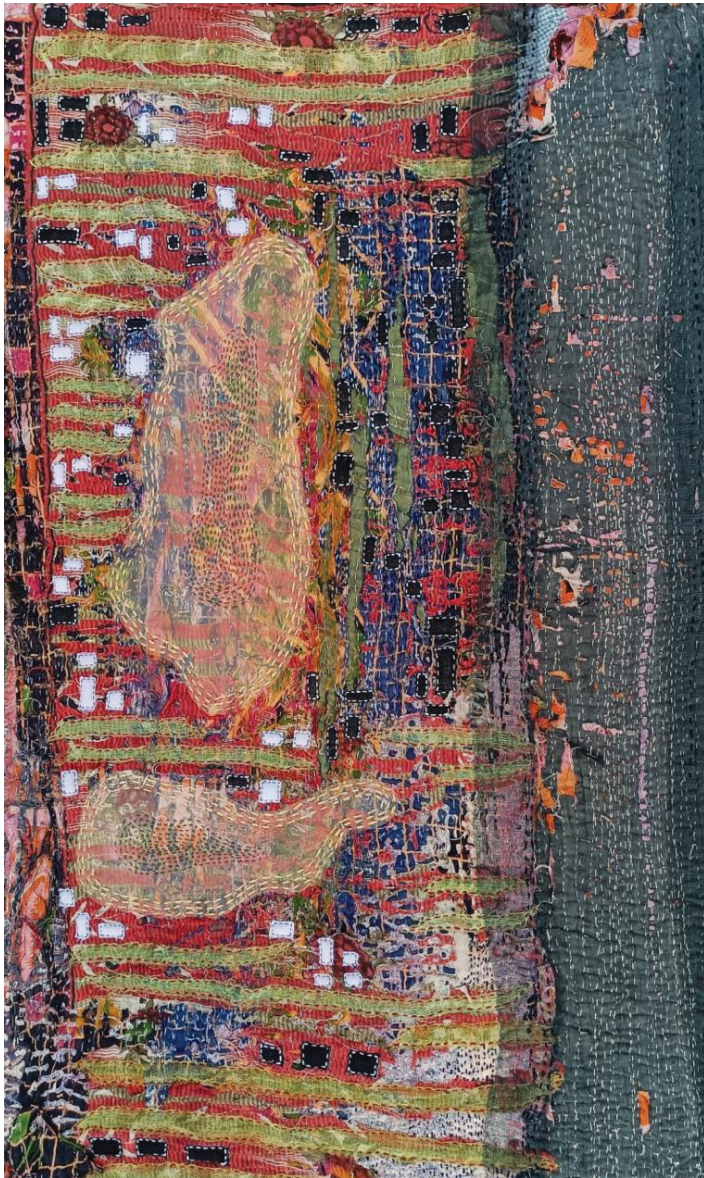
—Adarsh Upadhyay



Ankit Bhakar, Untitled, Tapestry, 144cm × 244cm , 2024

Design, for me, has always been a way of making sense of the world – an interplay of materials, stories, and emotions. At Kala Bhavana, my relationship with textiles deepened as I discovered the meditative rhythm of weaving, turning discarded fabrics into something new. Dyeing with natural pigments, tearing old sarees into threads, and weaving them together became more than just a process – it felt like stitching together memories, labor, and a quiet understanding of sustainability. With its open skies, red earth, and shifting seasons, Shantiniketan taught me to slow down and pay attention. I found myself drawn to the textures of the land, the way light moved through the trees, and the way colors changed with time. In that space, nature became my collaborator, shaping my intuition and deepening my connection to my work and myself. I learned to trust the process – to embrace imperfections, listen, and let things unfold. This journey has shaped my design sensibilities and my way of being. Beyond Kala Bhavana, I continue to explore ways to bring traditional weaving into contemporary conversations, finding meaning in the act of creating. For me, design isn't just about making- it's about preserving, evolving, and weaving together past, present, and future in a way that feels honest and alive.

—Ankit Bhakar



Anshu Kumari, *The Fractured Ground*, Quilting, Stitching and Patchwork on Cloth. 213cm × 122cm, 2024

Design, to me, is more than just structured concepts – it is a medium to convey stories, emotions, and experiences. Initially, I believed anything constructed with intent was design, but my time at Kala Bhavana reshaped this understanding. Design is not just about form or function but about evoking interaction and conversation through patterns, depictions, and narratives.

As a design student, I focus on capturing intangible memories and emotions – like the scent of new books, the sound of breaking threads, or the aroma of boiling milk. These sensory experiences remind me of my connection to the world and inspire my creative process. My education at Kala Bhavana has allowed me to observe nature closely, appreciate its beauty, and reflect on the fast-paced changes in modern times. These sensory experiences heighten my awareness of the world and inspire my creative process.

As a student at Kala Bhavana, I am encouraged to observe the natural world meticulously and incorporate these observations into my work. This practice involves translating the rhythms, patterns, and textures of nature into design elements, fostering a harmonious blend of traditional techniques and contemporary aesthetics. By doing so, I aim to create designs that not only tell a story but also provoke thought and dialogue about our relationship with the environment and society.

—Anshu Kumari



My understanding of design was good composition, color aesthetics and balance. I see design in every bit of my being, starting from waking up in the morning to a dream in sleep – I observe a pattern in my existence. Be it arranging the mundane items associated with my daily life or cooking a great meal and tea in the kitchen, every attachment appears to me like a design. The origin and genesis of everything in its purest form, nature, is the ultimate form of design to me. Before I got admission to Kala Bhavana, design, to me, was all about perfection and precision. The only aspect I appreciated then was the objective beauty of things and other shallow characteristics.



Hrithik Chakraborty
The Death Land 1, Natural Dye,
Kalamkari and Mud on Cotton Canvas,
355cm × 182cm, 2024

However, as I started going to Kala Bhavana and stayed there, worked, and absorbed the essence of Shantiniketan as a whole, I developed a sense of understanding design beyond its objectivity, Rabindranath Tagore’s sense of inclusivity of varied cultures, such as the eastern manipulation, made me more sensitive towards every detail of my ideas as a textile designer and textile art practitioner. Be it the music of birds or waves of the red soil roads – I felt everything, I sensed everything, and I have tried to recreate the design that is felt within me.

—Hrithik Chakraborty



Kankana Kolay, Untitled, Silk Screen Print, 70cm × 106cm, 2024

Design, for me, is an ever-evolving dialogue between tradition, nature, and innovation. My journey at Kala-Bhavana laid the foundation for this understanding, where I explored the emotional depth of design during my graduation, navigating themes of depression, anxiety, and the healing essence of nature. Textile art became a medium to express these emotions, allowing me to connect deeply with materials, textures, and colors.

During post-graduation, my creative practice expanded into landscapes, animals, and the intricate connections between nature and human expression. Exploring traditional techniques like Kalamkari and Haritaki dye, I embraced natural fibers such as jute, combining them with hot dye processes and screen painting. Stitching, bird and flower motifs and skeletal forms became recurring elements, reflecting my fascination with organic structures and life cycles.

With time, digital collages and contemporary interpretations of old hunting narratives in landscapes became part of my exploration, bridging historical themes with modern sensibilities. Each project has reinforced my belief that design is more than aesthetics – it is a reflection of our culture, memory, and evolution. My journey continues to be a balance between tradition and innovation, where every creation carries a story rooted in heritage yet open to endless reinterpretation.

—Kankana Kolay

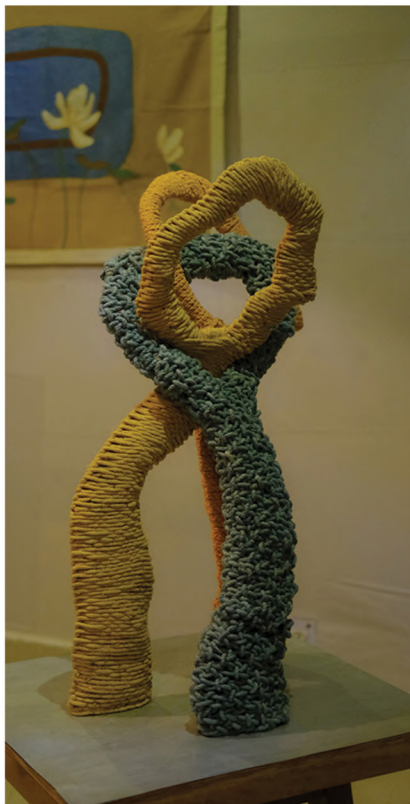


Majule Ganguly, *The Cosmic Dance*, Natural Dye on Cotton, 122cm × 152cm, 2023

During my initial years in the art college at Calcutta, we learned about textile-based designs in a very conventional and elementary way. But as I progressed, I questioned what design was about. My upbringing in art practice has been an amalgamation of both design and art (as I grew up in a family with artists and pursued design, literally); however, it is extremely difficult to differentiate the two, as both complemented and aided each other. I see my work not only in its physicality but materialistically too, which is also one kind of design for me – the design of creation.

Being in a liberal environment like Kala Bhavana has validated my practice and thoughts that it's not only about the availability of resources but also the environment itself, including my interactions with all the beings there – the road, the tea stall – I love the way how effortlessly and beautifully everything is existing claiming their own space, in perfect balance – that's design for me. I believe that it is evident in my work how various elements exist gracefully without creating noise and commotion. I extracted every color from nature through the design of my senses. Being in Kala Bhavana, I have developed a design of life and living as an artist.

—Majule Ganguly



Pampa Mandal, *Connection*, Fibre Sculpture, 61cm × 30cm, 2024

I focus on my own experience and emotions in my work, which complements a personal diary. Through my artworks, I have expressed my perceptions at different times, using different colors and shapes. At different times, I have realized myself in different ways, which sometimes create a picture of sadness, sometimes capture the complexity of time, and sometimes it is about keeping my mind locked within myself. All these perceptions feel like getting out of some barriers when I express myself through the works. And this is how I also try to get to know myself better through my work process. I use knotting and riving to create different textures in my works based on different types of ropes and colors.

—Pampa Mandal



Pritha Gangopadhyay, *Falling Eye*, Wool and Other Yarns, 61cm × 30cm, 2023

Drawing has been a constant part of my art practice throughout my life. Drawing lets me concentrate on my present state of mind. Red plays a very significant role in my practice because it allows me to express pain as I experience it, and black is the darkness in which my mind resides. I use yarns as my brush and color to create drawings that capture my state of mind spontaneously. The negotiation between my willingness to express myself and my working materials playing their own role lets me enjoy my process of creation. As I have delved more into my inner self, my drawings have become more spontaneous and expressionistic. Kala-Bhavana played a vital role in this shift because Kala-Bhavana exposed me to immense external silence that allowed me non-distracted access to my internal chaos. And I must mention that this silence has impacted my art practice to the core.

—Pritha Gangopadhyay



Sarama Tikader, *Air*, 198cm × 111cm, Mixed Media, 2023

Design, at its heart, is a journey of discovering meaning and connection with the world. During my time at Kala-Bhavana, I came to understand that design is much more than just creating visually pleasing objects – it's about crafting experiences, telling stories, and engaging with the deeper cultural layers of life. Textile art, in particular, became a powerful medium through which I could express my innermost thoughts through images.

In the realm of textiles, I learned to see fabric not merely as a material but as a language that speaks through texture, pattern, and color. Kala-Bhavana gave me the freedom to experiment, refine my sensibilities, and blend tradition with innovation. As I explored the techniques and crafts of textile design, I realized how deeply rooted they are in our tradition, yet how easily they can adapt to modern expression. Weaving, dyeing, and embroidery became more than just technical skills; they became a form of personal reflection. During my internship at Kala-Bhavana, I discovered the beauty of natural colors and got the chance to uncover the hidden designs of nature itself.

—Sarama Tikader



Sudipta Ghosh, *A Journey*, Tapestry, 144cm × 86cm, 2023

Design is a meaningful creation that ensures the process of envisioning and planning in any objects or systems. It is a balance of art and science, merging creativity with practical application to improve how we interact with the world. It is about understanding needs, aesthetics, and material possibilities to create solutions. During my BFA and MFA journey in Kala Bhavana, my study primarily focused on the visual and aesthetic sense of design and textile techniques. It requires a deep appreciation of form, shape, rhythm, color composition and cultural influences. In my textile design practice, I explore textures, patterns, and color interactions to create unique fabric compositions. Experimentation with different materials and weaving methods allows me to push my creative boundaries while maintaining a strong understanding of textile behavior. Just as the visuals of my work combine various natural elements to create a thoughtful interpretation of a landscape, my work process blends thoughts and feelings with different colored threads to form the facts of situations. In my landscape works the lines between reality and imagination are blurred. The interplay of light and shadow in works could symbolize the contrasts between my optimistic and



Sudipta Ghosh, *A Bad Weather*, 61cm × 51cm, Handloom Weaving, 2024

pessimistic thoughts. To breathe life into my vision, I employ hand-weaving techniques to evoke a different sensation of natural expression, which I developed through extra weft picks. Every work is created in natural fiber like cotton, wool, and jute. My innovative spirit and passion for ‘painting through weave’ are poised to contribute a unique perspective to the ever-evolving world of textile art. Whether working with prints, embroidery or surface works, I continuously seek to merge technical expertise with an artistic vision that is visually compelling and versatile, merging artistic heritage with visual design principles.

—Sudipta Ghosh



Suchita Mulgir, Untitled, 58cm × 45cm, Tapestry, 2023

My work primarily revolves around natural dyeing on cotton and jute yarn, with a strong emphasis on intricate handloom techniques. I find immense joy in the meticulous details of weaving, where every thread becomes a medium of expression, blending craftsmanship with deep personal meaning. Through my art, I explore symbolic and abstract forms, using weaving as a language to convey my state of mind and lived experiences. Spiritual books and the ascetic life of monks inspire me, shaping the themes of my work. Each piece reflects different states of mind experienced during meditation, with every weave and thread carrying an intimate imprint of my thoughts and emotions.

From a design perspective, my approach integrates traditional weaving techniques with a deep understanding of texture, composition, and color theory. The interplay of dyed yarns and hand-woven patterns creates a visual rhythm, where each form and hue serves as a deliberate expression of balance, harmony, and emotion. The structural integrity of the weave itself is an essential part of the design, reinforcing the connection between materiality and meaning. Each form, color, and yarn, or any material, expresses a dialogue between emotions and thoughts, transforming the craft of weaving into a profound act of storytelling and self-reflection.

—Suchita Mulgir