# Portfolio.

## Ceramics And Glass

SHUBHANKAR KUMAR BISWAS

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## Professional Summary

I am Shubhankar Kumar Biswas, a final-year Bachelor of Fine Arts (BFA) student at Kala Bhavan, Visva-Bharati University, Santiniketan, specializing in Ceramics and Glass (Graduating 2026). My artistic practice engages deeply with pottery sculpture, glasswork, and interdisciplinary material exploration. I work extensively with slumping, fusing, casting, molding, and kiln firing processes, while also incorporating surface sensitivity influenced by my elective training in printmaking.

I have participated in multiple national and international workshops that expanded my technical vocabulary and collaborative skills, including in ceramics, installation, and glass art. These experiences inform my evolving approach to installation art, process-based making, and material. Through exhibitions, public projects, and hands-on experimentation, I aim to build a distinct yet adaptive visual language rooted in both tradition and contemporary inquiry.

## Education

• Bachelor of Fine Arts (BFA) – Kala Bhavan, Visva-Bharati University, Santiniketan
Specialization: Ceramics and Glass | Expected Graduation: 2026

• Printmaking (General Elective Course – Kala Bhavan)

## Workshops

• International Ceramic Workshop, Kala Bhavan, Santiniketan – 2025

• Sound Workshop, Kala Bhavan, Santiniketan – 2024

• Glass Workshop, Kala Bhavan, Santiniketan – 2024

• IAW International Workshop, Varanasi – 2023

## Group Exhibitions

• 2025 – Group Exhibition – Nandan Gallery – Santiniketan

• 2025 – Indian Art Contest Exhibition

## Installations

• 2024 – Sculpture Installation – Nandan Mela – Kala Bhavan, Santiniketan

## Achievements & Awards

• 2022 – 3rd Prize – Sand Art Group Competition – Organized by BHU, Banaras

• 2021 – 1st Prize – Art Exhibition-cum-Sale – Chopan Janmashtami Art Competition

• "Jury Award" at the Hues of Bengal – International Art Exhibition & Skill Development Workshop, organized by IAW in July 2025.

## Artistic Skills

• Pottery Sculpture and Functional Ceramics

• Advanced Glass Techniques: Slumping, Fusing, Casting, Molding, Pouring

• Kiln Handling, Multi-stage Firing, and Thermal Forming

• Glaze Formulation and Ceramic Material Chemistry

• Sound and Glass as Intermedia Practices

• Installation Art and Site-Specific Composition

• Printmaking (General Elective – Kala Bhavan)

• Sand Art, Relief Modeling, and Texture Development

• Surface Design and Cross-Material Experimentation

## Languages

• Hindi – Native

• English – Fluent

• Bengali – native

## Artist Statement

I was born in Varanasi, a city full of texture, rhythm, and quiet stories. Though I didn't come from an art background, I've always been drawn to making with my hands, through materials, and by observing the world around me. This instinct gradually shaped itself into a deeper practice when I joined the Ceramics and Glass department at Kala Bhavana, Visva-Bharati.

I work across ceramics, pottery, glass, and sculpture, each medium offering something different yet connected through process and transformation. In ceramics, I explore both sculptural and functional forms. I enjoy the physicality of clay, its softness, weight, and how it changes in the kiln. I spend time preparing clay bodies, developing glazes, and experimenting with surfaces to understand what the material wants to become.

Alongside this, I work with glass techniques like fusing, slumping, casting and mold making. Each process has taught me to balance precision with patience. Understanding how materials melt, flow, and react to heat has given me a new way to think about form and feeling.

What excites me most is that moment when something begins to take shape, not just physically but emotionally. My work is often influenced by small observations, daily life, and the quiet connections between people, places, and memories. A recent project based on Banaras allowed me to bring those experiences into my work, layering meaning through light, texture, and surface.

For me, making art is not about chasing perfection. It is about learning through the process, staying close to material, and letting each piece tell its own story.

Title: Shattered Reflection Banaras Then and Now
Medium: Glass
Size: 13.8 × 18 Inches
Year - 2025

This piece, made using the process of glass slumping, investigates the changing identity of Banaras one of the world's oldest living cities by

contrasting its historic spiritual nature with its current transformation under the pressure of tourism and modern consumer culture. Using layered textures and glass distortions, I try to reflect the gradual loss of the city's cultural and sacred core. My composition offers a simple yet heartfelt depiction of the older, more peaceful times along the ghats and temples when the air was filled with the melodious ringing of temple bells, the chanting of mantras, and the carefree laughter of children playing by the river, untouched by the gaze of the outside world.
The hollows within my composition represents the deterioration and erasure caused by the stresses of contemporary tourism and cultural commodification indicting how the flood of curated experiences and looks-driven travel has resulted in the distortion, and even demolition, of Banaras's oldest temples and sacred spaces.

Banaras was a city that had lived on simplicity, spiritual profundity, and natural human intimacy. But now, with the advent of packaged tourism, Instagrammable beauty, and "traveller culture," its cadences have altered. Ghats are increasingly about the photographer rather than the prayer, rituals are spectacles, and authenticity is being eroded by a performative tradition for the sake of outsiders.

The use of glass as a medium Is intentional it is breakable but long-lasting, like Banaras itself. The slumped shapes address the warping of time and space; old architectural silhouettes dissolve into newer shapes, symbolizing a city in transition. The piece does not just lament what is lost, but also asks questions: What do we save, and what do we allow to slip away for the sake of progress?

This work is both a lament and a mirror, challenging viewers to confront the uncomfortable interplay of preservation and rot, reverence and exploitation, at one of India's most recognizable spiritual sites.

Title: Carrying Life
Medium: Glass
Size: 12×12 Inches
Year - 2024

This glass fusing piece is inspired by the spirit of rural and tribal life, especially the Santhal people, who often travel with their belongings and family.

Here, I have shown a man walking with his dog, carrying something on his shoulder symbolising a journey, maybe for survival or maybe returning home. The dog represents loyalty and the quiet companionship that often goes unnoticed.

Title: Cat
Medium: Glass
Size: 3× 5 Inches
Year - 2024

I used strong, simple forms to show movement, and glass as a medium to reflect the fragile beauty of this life full of struggle but also togetherness.

Title: Echo Of Heart
Medium: Glass
Size: 9×6 Inches
Year - 2024

This sculpture comes from a place where I've often found myself led more by emotion than by thought.
The figure has no brain because there are moments in life when logic goes silent, and the heart becomes the only guide. That's why the heart is placed outside the body raw, exposed, impossible to ignore. It's about those times when feelings rise so strong, they shape our actions more than reason ever could.

Working with melted glass felt right for this idea. The material is soft, fluid, unpredictable just like emotions. It doesn't hold a fixed form, but it carries depth, weight, and presence. Through this piece, I wanted to give form to that fragile but powerful space where we feel more than we understand.

This is not just a sculpture it's a part of my journey, as a person and as an artist learning to trust what I feel.

Title: Architectural Tea Pot
Medium: Ceramics
Size: 13× 9.5 Inches
Year - 2025

Raku Pottery

Year - 2025

Raku Pottery

Year - 2025

Title: Hands That Carry
Medium: Ceramics
Size: 6×2 Inches (per hands)
Year - 2025

I made these hand sculptures using glove molds and finished them with crackle raku glaze. The cracks that appear during firing are not mistakes they are memories of heat, pressure, and time. Just like people, these hands have been through fire and came out changed, but still whole.
These hands represent not just me as a ceramic artist, but all those who work with their hands artists, labourers, caregivers, anyone who gives quietly, without recognition. We all carry something weight, emotions, responsibilities.Through this work, I wanted to honour that quiet strength. These hands may look simple, but they hold stories of effort, struggle, and care.

Tile: becoming machine
Medium: glass
Size: 12×12 inches
Year - 2024

This work uses the goat not just as an animal, but as a symbol of nature and life. Inside its body, mechanical parts are embedded  showing how slowly, even living beings seem to be taken over by machines.
The glass background reflects the fragility of our world, where humans now depend on machines for almost everything.
It is not just the goat, it is us.

Title : untitled
Medium : ceramics
Size : 7×2 inches
Year - 2025

# THANK YOU