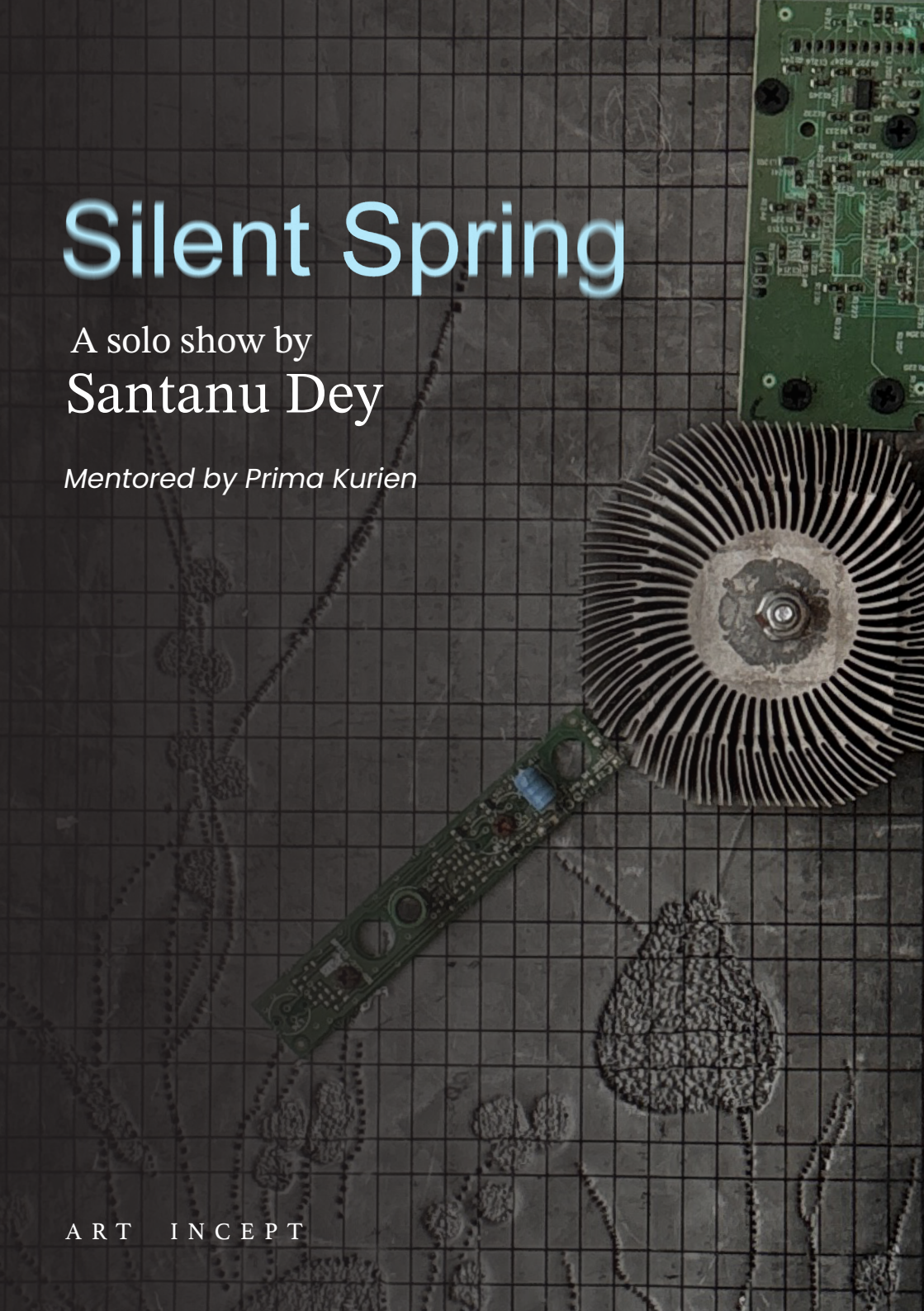


Silent Spring



A solo show by
Santanu Dey

Mentored by Prima Kurien

ART INCEPT



Born in 1981 (Kolkata), Santanu studied sculpture at the Government College of Art & Craft, in Kolkata followed by a Masters at MSU Baroda.

Environmental issues that face humanity are the core concern for Santanu that he hopes to communicate through his work.

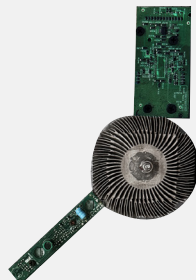
The unscrupulous use of natural resources, the impact of consumerism, and the mindless exploiting of resources for minor comforts are some of the emotions that he expresses through his practice. He works with a host of materials—paper, e-waste wood, aluminum litho-plate, graphite, steel pins, amongst others.

Through visual cues, Santanu repeatedly emphasizes the idea of urban dystopia. Colour is his biggest tool—he barely uses any, stripping the landscape of all important details.

He often incorporates architectural pieces of the city into several pieces by using civil printmaking and industrial printing in black and white. His application of such stylistic possibilities creates a replication of his surroundings, applicable to any metropolis. By repeatedly using the minimal monochrome, he imagines his imagery for manufacturing grids or a punchy re-think of drudgery and toil.

He has been part of remarkable exhibitions including the **India Art Fair**, and his works are installed at the **German Embassy, New Delhi**, and **Plaksha University, Mohali**.

He also participated in the **India Art, architecture and Design Biennale** (2023), **'Hum Sab Sahmat' SAHMAT** (2022), **18th and 19th Asian Art Biennale, Bangladesh Shilpakala Academy, Bangladesh** (2018, 2022), **Brief Parables of Dystopia at MOMus – Museum of Contemporary Art, Greece** (2019), **Gurugram Interactive Public Art Project** (2019) and was selected for the **Khoj Peers Share Program** (2015).



Curatorial Note

by Shankar Tripathi

With an unnerving, ominous sense of calm, *'Silent Spring'*—Santanu Dey's second solo exhibition with Art Incept—begins, and ends, with an all-too-deserving accusation: *humne saari hadein paar kardi hai*; we have crossed all limits.

If *'Unseen City'*, Dey's debut show in 2023, introduced an introspective hand that remained plaintively sober over monumental works of paper, canvas, and other ephemeral media, here, the artist is remade, reborn. We are now made aware of an absence, an anger, a violent silence, of all that is green, natural, and nourishing. There is no 'mother' here; this is Nature that has become tense, brutal, and unwelcoming. It is here, in this *unnatural* quietude of daily life, that Dey's artistic practice emerges: a numbing engagement with environment and ecology, shaped by his personal experience of witnessing the slow violence of urbanisation in his hometown of Kolkata, studying at Vadodara, and living in Delhi.

This is his world, his ruinous Earth where human suffering and ecological crisis have become inseparable. *Yamuna* (2025), with its phantasmic and grotesque forms of offal and intestines, raises a river of irrevocable loss, a flood of hunger, starvation, as well as gluttony, leeching on the very land that gave it birth. In such wreckage, the artist scavenges his truest expression in drawing and painting. "Whenever a thought comes to my mind, I have to draw". Dey's artistic impulse is urgent and compulsive, where remnants of brick dust, concrete, and weathered canvases—silent witnesses of human intervention, fragments of a world being incessantly torn apart and remade—become painterly mediums.

His recent works make one thing glaringly obvious: there is no hopeful antidote waiting to be synthesised in these works.

The wood-and-iron sculpture *Earth Goddess* (2025), or the oil painting *Let me Fly* (2025) make this painfully literal.

Dey does not walk us into an avian sanctuary, an enclosure with doors open, but ushers, pushes us inside a catacomb with no exit. We are buried, suddenly thrust inside a twilight zone that amplifies the contradictions inherent in human progress. Invoking both industry and ruin, his skies are darkened, his thunderstorms painted in bloody hues, his landscapes etched with the relentless march of destruction. This is a world on the precipice, a world of headless birds, heedless voices, where cyclones and tempests echo our relentless pursuit of dominance over nature. With works such as *Dark Night* (2025), Dey, using discarded waste and lost flora, presents us with an effigy, a lightning rod of devastation. Were you able to shelter yourself from the rain, before you came in?

Santanu Dey's artworks force us to confront a remarkably simple irony of artificial care, a veneer of development that barely masks the deeper scars of our exploitation; a scar which remains damningly present in *Impression* (2025), with its violence gashing against the surface of the canvas. It is here, in such fissures where humanity's war against nature inevitably becomes a war with itself, that his art unsettles us the most. In Dey's barren landscapes, we are not merely observers; we are implicated, guilty, criminal. He leaves us at the threshold of an uncomfortable reality, one that demands saving but may already be beyond salvation, and asks for the ultimate test of our conscience: our willingness to sacrifice today for a generation whose gratitude will not be heard.

Why should we tolerate a diet of weak poisons, a home in insipid surroundings, a circle of acquaintances who are not quite our enemies, the noise of motors with just enough relief to prevent insanity? Who would want to live in a world which is just not quite fatal? —Rachel Carson, Silent Spring



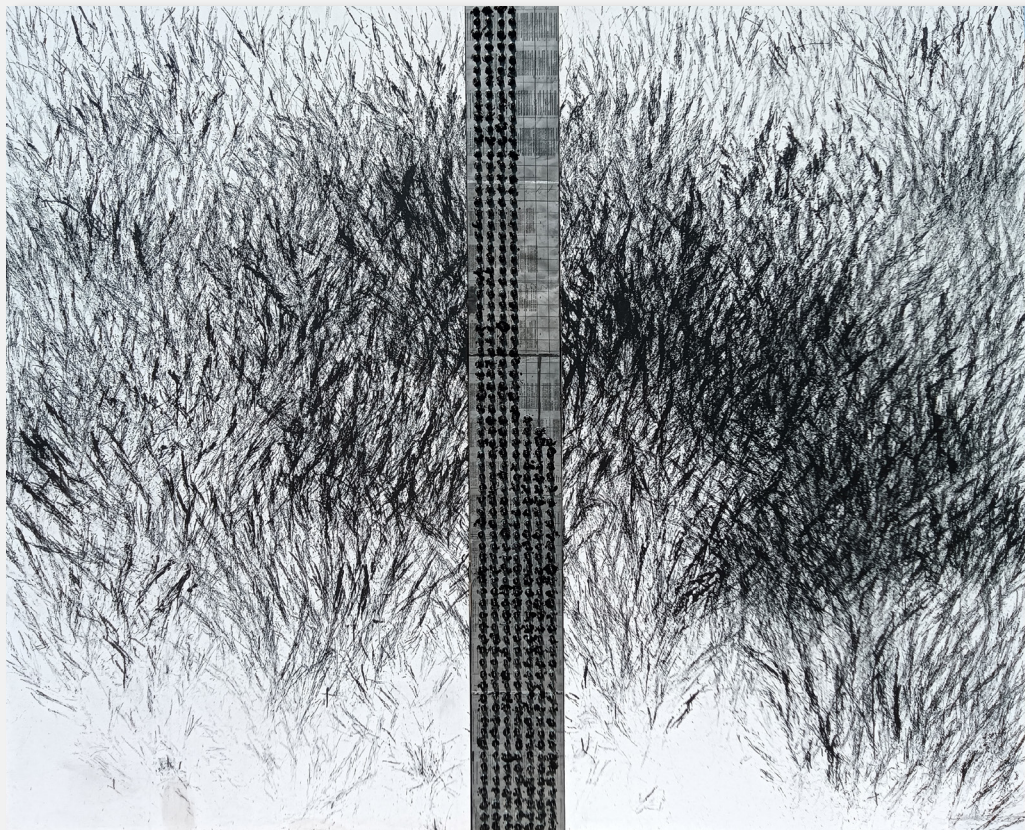
Earth Goddess, 2025 | Discarded wood, Iron and paint, 87 x 25.5 x 20"



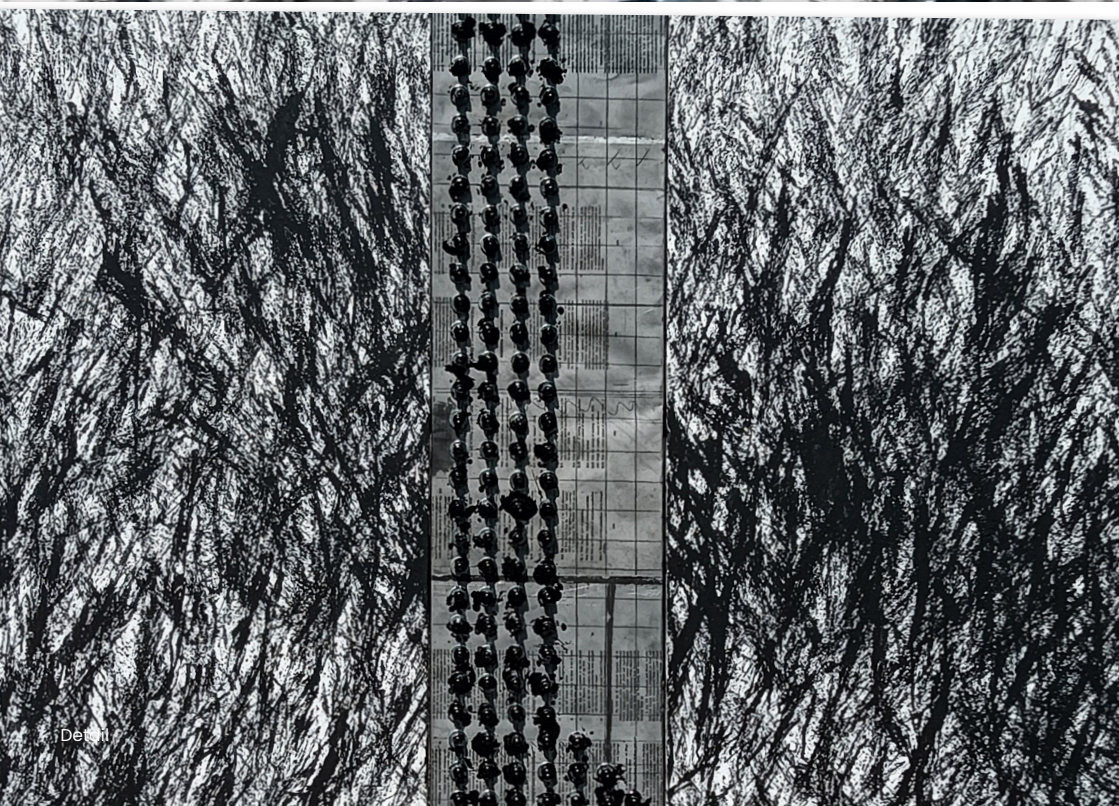
Side views



Detail



Impression, 2025 | Acrylic, ink and offset lithography discarded plate and iron, 108 x 132 x 3.5"





When fireflies make a bed under the neon light..., (diptych) 2025 | Charcoal, acrylic, pigment, ink and gold foil on canvas, 66 x 96"



Detail





Yamuna, 2025 | Charcoal, acrylic, and brick dust applied on canvas, 72 x 168 x 2"





Let me fly, 2025 | Oil on canvas and iron plate, 78 x 135 x 5"

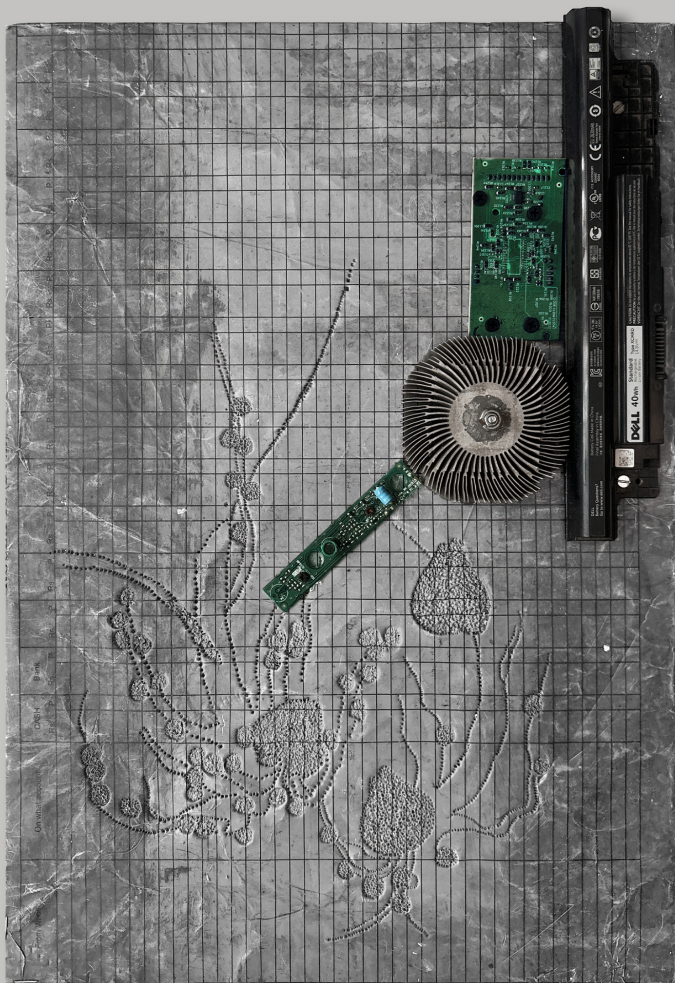


Detail



Witness, 2025 | Discarded Aluminium lithography plate, iron, cement cake, threads, charcoal and acrylic, 85 x 18.5 x 8"

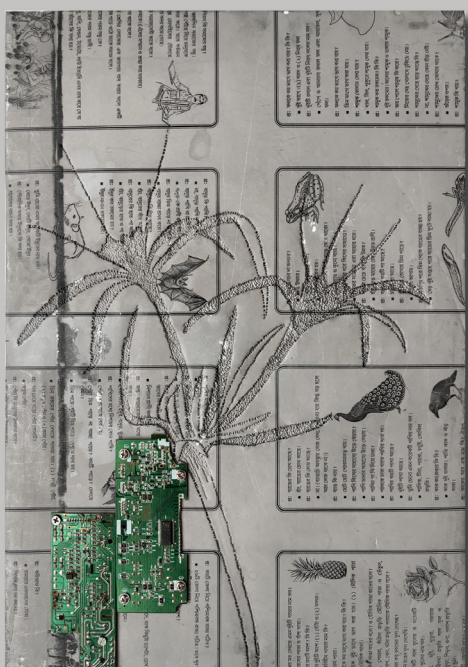




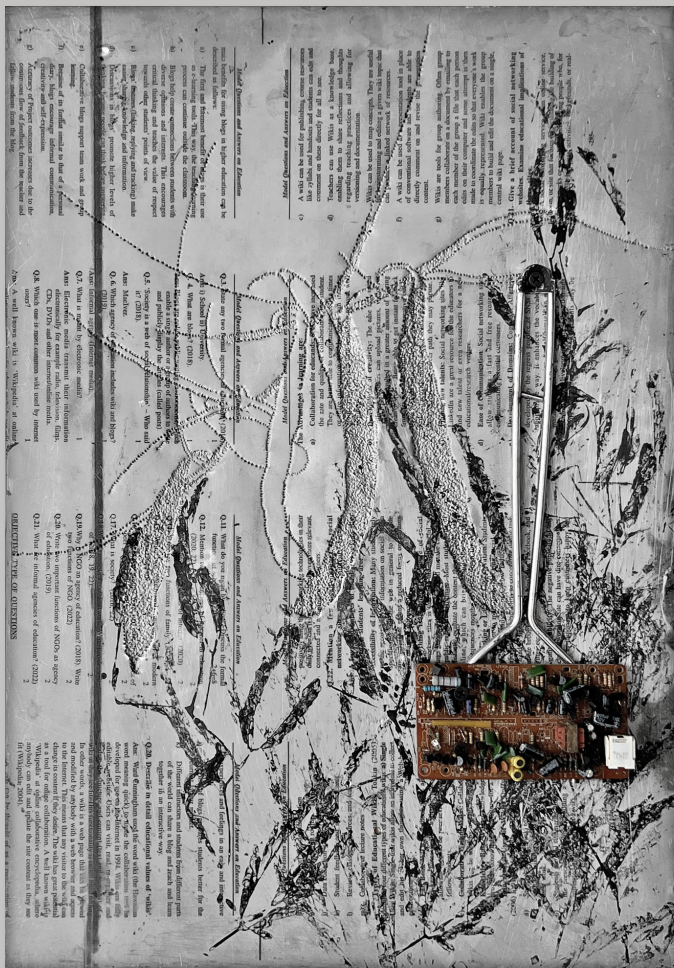
Dark Night VII, 2025 | Offset lithography, discarded plate embossed, e-waste, ink and iron, 20 x 14 x 3"



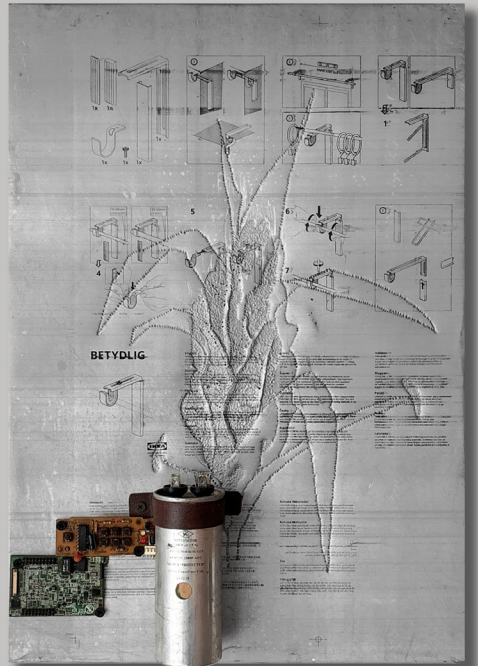
Dark Night I & II, 2025 | Offset lithography, discarded plate embossed, e-waste, ink and iron, 20 x 14 x 3"



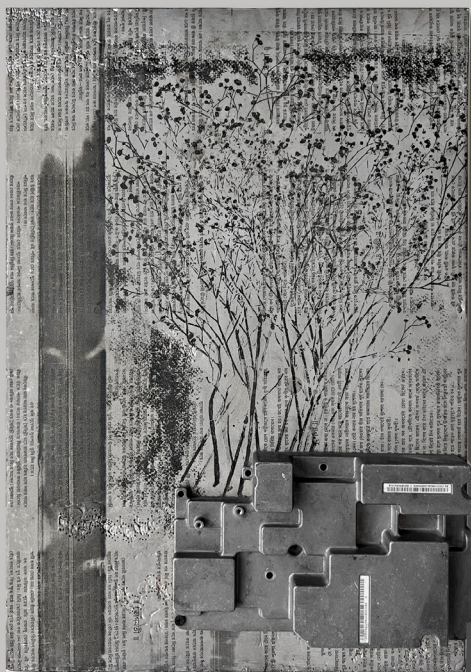
Dark Night III & IV, 2025 | Offset lithography, discarded plate embossed, e-waste, ink and iron, 20 x 14 x 3"



Dark Night IX, 2025 | Offset lithography, discarded plate embossed, e-waste, ink and iron, 20 x 14 x 3"



Dark Night V & VI, 2025 | Offset lithography, discarded plate embossed, e-waste, ink and iron, 20 x 14 x 3"



Dark Night X & VIII, 2025 | Offset lithography, discarded plate embossed, e-waste, ink and iron, 20 x 14 x 3"

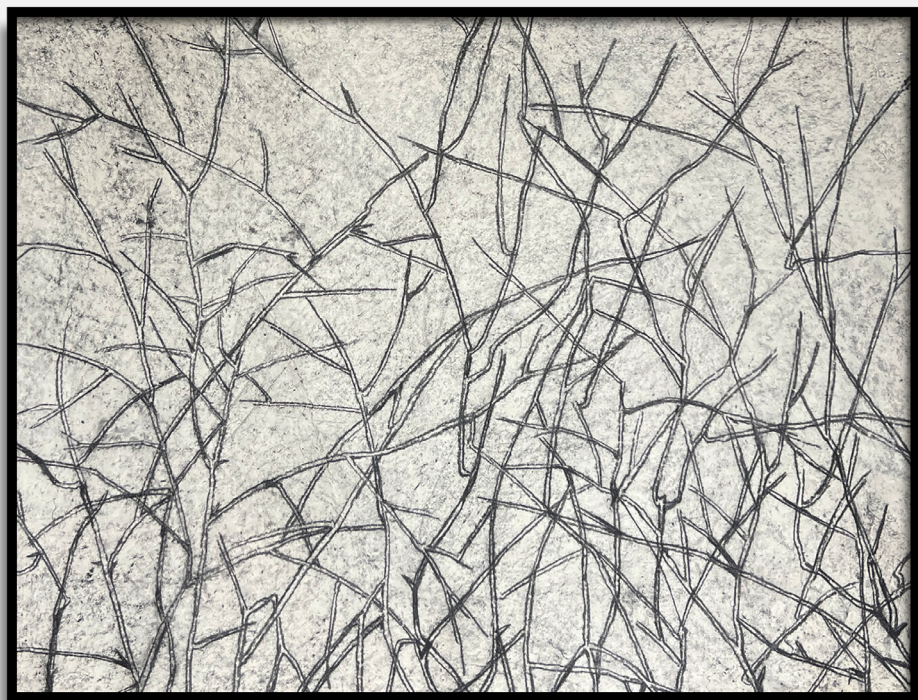


Untitled, 2025 | Dry leaves, synthetic glitter, rice paper, acrylic, wood, iron, polycarbonate sheet and natural twig
Painting dimension - 108 x 60", Sculpture dimension - 86 x 39 x 39"





Frozen Flower - I, 2025 | Mixed Media on Uncut (handmade) Paper, 22.5 x 32.5"



Frozen Flower - III, 2025 | Mixed Media on Uncut (handmade) Paper, 22.5 x 32.5"



Frozen Flower - IV, 2025 | Mixed Media on Uncut (handmade) Paper, 22.5 x 32.5"



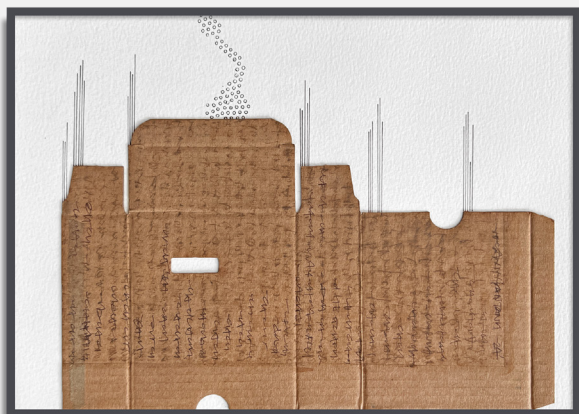
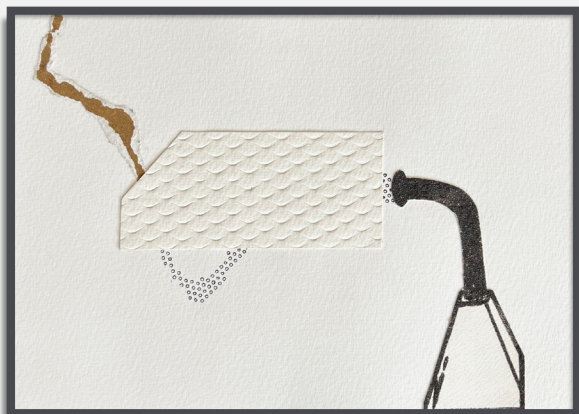
Frozen Flower - V, 2025 | Mixed Media on Uncut (handmade) Paper, 22.5 x 32.5"



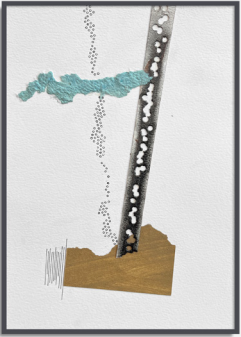
Barren land, 2025 | Oil on canvas, 78 x 120 x 2"



CITY 4, 2025 | Mixed media on paper, 12 x 8.5"



CITY 1 - 3, 2025 | Mixed media on paper, 8.5 x 12" each



CITY 5 - 12, 2025 | Mixed media on paper, 12 x 8.5" each



CITY 13 - 24, 2025 | Mixed media on paper, 12 x 8.5" each

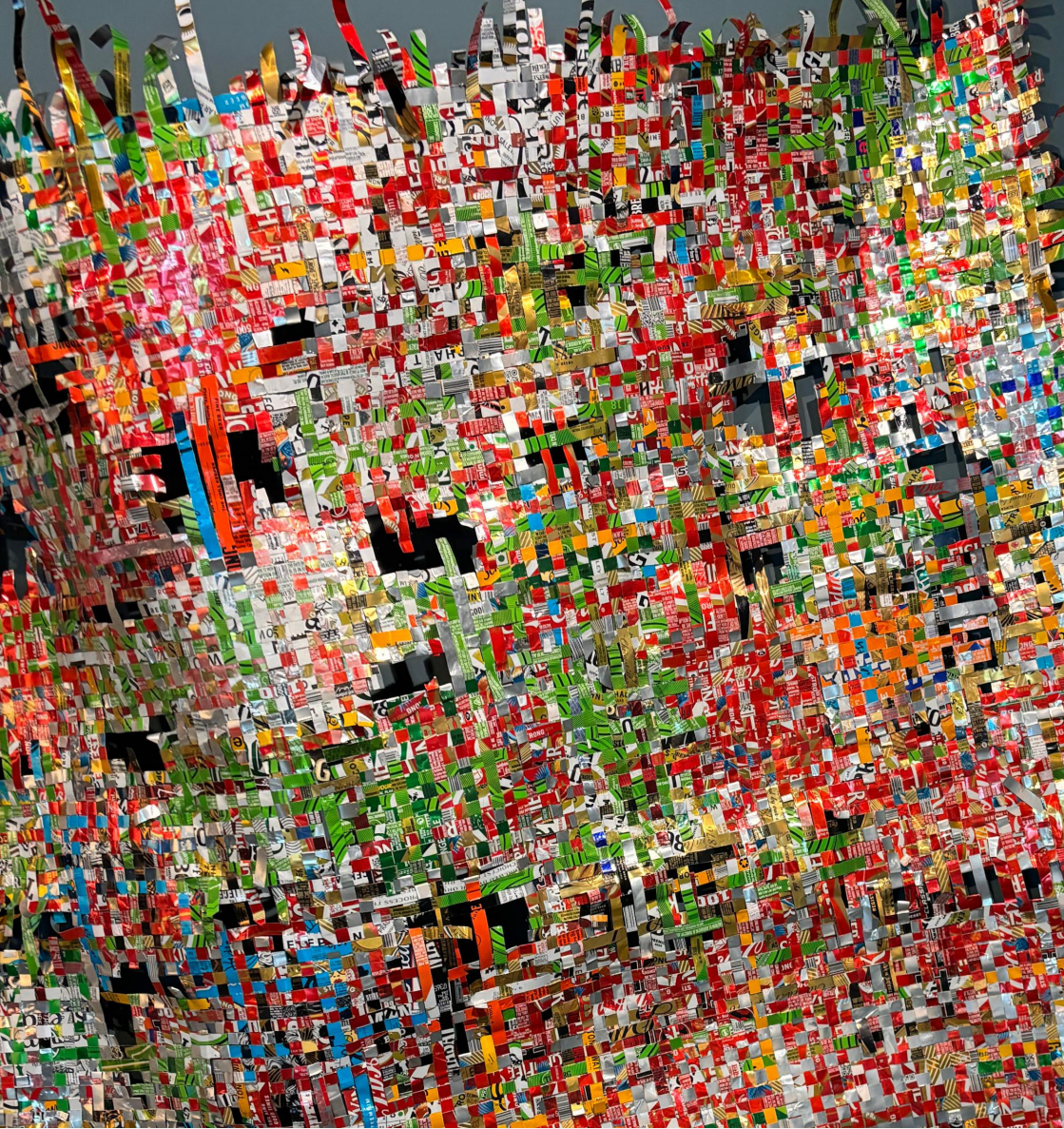


CITY 25 - 36, 2025 | Mixed media on paper, 12 x 8.5" each





3000 Cans, 2025 | Aluminium beverage cans, hand-cut and woven, 58 x 128"



Santanu Dey weaves 3,000 discarded aluminium cans into fragile, shimmering landscapes. What first appears beautiful reveals itself as the residue of what we mindlessly consume and cast away. Each strip becomes a trace of excess, each weave a reminder of how recklessness settles into the very fabric of our earth. This is not a garden in bloom but ashes in flight — a mirror to the fragile footprints we leave behind.

Under a Prussian Blue Sky ...

by Aditi Ghildiyal

The Silent Spring gushes across us, embodying traces of memory, residue and familial matters. It emerges as an archive and prophecy, both a lament and an invocation to the spectator. Vistas of layered landscapes open up, woven with disappearing or hidden stories as you walk from one work to another.

This exhibition brings together an artist's practice that has been steeped in ecological concerns from the beginning. His works become a means of witnessing, remembering, and reclaiming what is being lost as well as what once was.

It also echoes the gluttonous encroachment of humankind, veiled in the illusion we call progress. Silent Spring then becomes a pause that allows us to listen carefully to these evidences, scattered between shadow and light, and to the gilded survival within the ruins of modernity.

Santanu Dey's methodology and practice make us look beyond his artistic sensibilities and dive into the archaeology of time and an impulse to chronicle. Found and reclaimed objects become fragments of evidence. He subverts the very identity of these materials, transfiguring them into totems of survival and fragility. His own history of migrations and struggles to find a foothold in the capital of the country lends an undertow of resilience and hope.



At the heart of his practice lies an act of reclamation. He gathers brick dust, raw fragments, industrial debris, discarded wood, nails, used lithography plates and other leftovers of a restless civilization. Each bears its own past. Reassembled and reimagined, they open into a testimony of ecological disbalance, where creation and destruction coalesce into each other.

Layering and balancing, both literal and metaphorical, becomes the process and the end result for the artist. In *Yamuna*, we are drawn into the river's fiery depths. What first seems like waste and debris of a city turns out to be its mangled innards. *Earth Goddess*, a totemic sculpture, stands as a cubist fragmentation of a bird, its body carrying a charred pregnant belly of sorts. Other works take a jibe at our ambitious efforts to capture or replicate nature. A long tube with twigs encased in a frame becomes an entry point into a barren field with a falcon in a golden enclosure. The bird's replication, drawn from a Mughal miniature, represents themes such as confinement, power, and the fleeting nature of life. Some works unfold like riddles, while others, like the huge thumbprint next to the cold and lifeless shrubbery, are stark, in-your-face metaphors the artist has experimented with.

Santanu's practice has a tinge of dissent and resilience with a sprinkle of hope. He engages with the histories embedded in materials, as well as their hardness, by repurposing them into new forms, in a bid to offer new meanings. This practice transcends a linear narrative of urban expansion, instead foregrounding a cyclical understanding of survival, where decay and dissolution are acknowledged as integral rhythms within a larger, sustaining ecology.



Director's note

It gives me immense pride to present Silent Spring—the second solo exhibition of Santanu Dey. This is a special moment for us at Art Incept, as Santanu's show marks our very first second solo with any of our artists. Working with early-career artists, our journey is often about nurturing beginnings. To now witness one of our own artists grow, evolve, and return with a second body of work is both an achievement for the artist and a milestone for us as a gallery.

Santanu has remained deeply committed to his practice from the very start. His work explores the shifting relationship between nature and the urban landscape, often reimagining industrial remnants such as e-waste, steel, and paper into quiet, poetic forms. These materials—discarded, overlooked, yet deeply symbolic—become vehicles for reflection on ecological strain, consumer culture, and environmental loss.

What makes Santanu's practice truly compelling is the coherence between his message, his materials, and the way he lives his life. His language is minimal yet resonant, speaking softly but urgently of the fragility of our natural world and the quiet impacts of modern life.

It is with great pleasure and pride that we present Silent Spring, a powerful continuation of Santanu's artistic journey. We hope this exhibition not only reflects his evolution as an artist but also prompts us to pause, reflect, and reimagine the spaces we build—and the traces we leave behind.

Gayatri Singh

Director, Art Incept

Over the years, many of our artists have grown and thrived, building strong practices and becoming key voices in the region's contemporary art landscape. As a result, Art Incept now proudly represents both emerging and mid-career artists, staying true to our original purpose while expanding our impact.

ART INCEPT

CONTACT DETAILS

☎ +91 8178441084
✉ info@artincept.com
📷 @artincept
🌐 www.artincept.com

Address: 227, South Point Mall
Sector 53 | Gurugram



Cover artworks: *Dark Night VII & III (detail)*