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plastic-free world and pollution-free world... It took years but people listen to my voice now. It's a huge thing for me that the Earth Day Network India heard my voice, and decided to acknowledge it with an award. I'm humbled — **Narayan**



A FEW OF SINHA'S RECENT WORKS THAT WERE ON DISPLAY AT RAASMANCHI I



→ FROM P6

and philosophies of an artist who cares for the planet?

I am pleased that people are appreciating my work. It's not just about the art connoisseurs who know the complex language of art at an intellectual level who are liking it but people from all fields are appreciating my art in their own way. Being an Indian and Asian artist, any award is special but this is by far the biggest and the most special award. I am not a person who does marketing or promotes his art in a strategic manner. I'm a very quiet person in my practice. This award is extremely important in my life because of the cause that I champion, my practice that is based on a humble principle of sustainability, a plastic-free world and pollution-free world. People at large never talk about all these things. I grew up in an industrial area, a very dusty one with a

deafening cacophony, where I felt things needed to be changed. It took years but people listen to my voice now. It's a huge thing for me that the Earth Day Network India heard my voice, and decided to acknowledge it with an award. I'm humbled.

How important is the accessibility of art among the common people, for you, apart from art aficionados?

To be honest, in today's world, art has been highly commercialised. I am not absolutely against it but if art is made only for a handful of people who have economic power, and exhibited in galleries frequented by the affluent, then that is not pure

→ CONTD ON P10



The one that Warner Bros. bought is 99 faces of human beings and is called Mask. With it, I depicted the many layers of a human's identity. We have so many layers that go beyond our name and gender. There are unreal identities, unreal emotions and every day we're decoding them, still, we are confused and we don't even know who we are.... That was my idea of the Mask. I hope they (Warner Bros.) understood the complexity in my art. Delta Airlines bought a collective palate with mostly recycled and upcycled objects. I used water purifiers, radiators used in trucks and cars, and in air conditioners etc. I used the yellow filter paper and together they became a mark of celebration. With this I drew an analogy with life and how our struggles and conflicts purify us — **Narayan**



→ FROM P8

art for me and that is not going to work for me. I am not doing what I am doing for anybody; I am doing it for myself. When I started working on my projects with metal scraps in front of our factory, people would often stand for hours and watch me; they would be curious to know what I was making. So, there has always been some sort of interaction with the common man. From my base level, I am really connected with people. I am a people's person. I am an artist who works at the ground level.

When I decided to go beyond the gallery and started doing interior designing or space development as I would rightly call it, I wanted individuals to come and interact with it. I wanted people to have a connection with it, feel it, experience it and derive joy from it. I strongly feel that art should be in everybody's life.

While you want your art to reach the common man, we learnt that your installations have been picked up by globally renowned brands like Warner Bros. and Delta Airlines. How do these achievements make you feel?

Yes, and I believe it's a big achievement for Indian art. Warner Bros. bought my installation from a show that we had in Miami, US. I have information that they have put it in front of their creative room. Generally, we are not informed who the collectors are, but we got to know that Beverly Hills people are collecting my things. Delta Airlines has put my piece in one of their VIP lounges.

Tell us more about these installations.

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layers that go beyond our name and gender. There are unreal identities, unreal emotions and every day we're decoding them. Still, we are confused and we don't even know who we are. You and I were very different people 10 years ago; the way you present and understand your existence now is very different, it's a continuous process of growth. Also, when I came to Calcutta or went to big cities like Delhi or Mumbai, I discovered that people carry a façade. I am not saying it's bad or good, but I found many layers in people. I am a very direct person, so being a newcomer to the other world, it was very confusing for me. It made life more complex. That was my idea of the Mask. I hope they (Warner Bros.) understood the complexity in my art.

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While we all know that you work mostly with industrial scraps, we have also seen you dabbling with different mediums. Some of the works displayed here also show your interests in painting. Tell us about your mediums and how you have evolved with them. Initially, I started with metal scraps and worked with iron casting and aluminium casting. Later, I started exploring new mediums and, now, I also do painting with watercolours, wood carving and bronze casting. I am also practising acrylic and oil colour. I am exploring photography in a larger way.

ARCHIVE PICTURES OF NARAYAN SINHA'S EXHIBIT FIRELIGHT IN 2021



