ECHOES OF THE HAND

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FOREWORD

Gaurab Das' sculpture practice is rooted in touch — in the tactile intelligence of bronze, wood and stone. Distilling the human, animal and elemental into fluid, hybrid forms, his works inhabit a space where figuration dissolves into abstraction and gesture becomes meaning. Themes of connection, animal presence and coexistence with nature recur across his practice, echoing the humanist modernism of Santiniketan, where he trained in the lineage of material-driven, form-centred sculpture. Das's work is a quiet but vital counterpoint: grounded, intuitive, and deeply attentive to life's shared rhythms. His sculptures invite viewers into a space of reflection, where form becomes emotion and abstraction becomes a language of empathy.

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FROM CLAY TO CONTINUUM

Gaurab Das' sculptural world emerges from touch - from the first feel of clay under a child's fingers, to the dense weight of bronze, the warmth of carved wood, or the silent gravity of carved stone. His choice of materiality is not incidental, but foundational: each medium carries its own language of texture, memory and transformation. In bronze, his forms glint with patinated ambiguity and subtle weight; in wood, the grain and carving marks allow the hand's history to remain visible, a trace of making; in stone, he channels solidity, permanence, and an affinity with the primal. Through these materials he realizes works that inhabit a liminal space between figuration and abstraction, where human or animal form is never literal, but evoked through gesture, line, void and mass.

Das's themes are rooted in connection - between humans, animals and nature; between past and present; between memory, identity and myth. Works like Mother and Child, Buffalo, Reflection, and numerous stylised portraits and abstractions reveal a consistent preoccupation: the continuum that binds beings; maternal and familial closeness, animal instinct, co-existence with environment. His figures are rarely static: they lean, stretch, merge - limbs dissolving into curves, bodies melting into organic abstraction. This fluid hybrid of figure and nature suggests a world where boundaries blur; mirroring his absorption of the visuals of idol makers in his village as a child. Even in the smallest bronze or wooden sculptures, there is a sense of ritual, totem, or myth-seed - a compressing of life's larger forces into intimate forms.

This sensibility resonates powerfully with Santiniketan's enduring legacy. Kala Bhavana, founded in 1919 under the aegis of Rabindranath Tagore and guided early on by stalwarts such as Ramkinkar Baij and other pioneers of modern Indian sculpture, ushered in a modernism rooted not in colonial mimicry, but in indigenous traditions, folk material languages and a deeply humanist vision. As Tagore envisioned a "nest where the world meets," the artists of Santiniketan moved beyond historicist revivalism to create art that was contemporary, contextual, and alive to nature, craft, and community. By training at Kala Bhavana, Das inherits this lineage that does not demand imitation, but encourages re-engagement with foundational aspects of form, material and meaning in a changed world. His sculptures, therefore, are vital continuations: the hand that first felt clay in a Bengal village, now shaping bronze and wood in 21st-century Santiniketan.

For the viewer, Gaurab Das's works function as meditative thresholds between body and void, animate and abstract, memory and myth. One might sense a buffalo's slow breath, a mother's protective curve, a tree's stillness in human form. These are not stories but suggestions that are open to multiple readings. The abstraction does not obscure, but invites: an encounter with the essential rhythms of life, connection and transformation.

In the current Indian art landscape, Das' sculpture stands out for its quiet insistence on material, form, and rootedness. His practice reminds us that deep contemporary relevance comes from re-engaging tradition with integrity, tenderness, and formal invention. At a time when identities and ecologies are being reconfigured, his hybrid forms both human and natural - suggest a future of empathy, where separation gives way to synthesis.

Ultimately, Gaurab Das's work matters because it bridges: between past and present, craft and contemporary art, memory and imagination. Through bronze, wood, and stone he crafts a new vocabulary, one where form is fluid, gesture is alive, and sculpture becomes a living archive of being. Echoes Of The Hand invites you to enter that archive: to feel, reflect, and recognize in abstract form the profound continuities of life.

Sanya Malik
Curator and Director, Black Cube Gallery





PARAPAR | BRONZE | 4" X 2" X 2" EACH (SET OF 15)



EXPRESSION | BRONZE | 18" X 7" X 7"

BONDING | BRONZE | 7" X 10" X 10"







TRIBAL QUEEN | BRONZE | 14" X 7" X 4"



DREAM | BRONZE | 10" X 10" X 4"

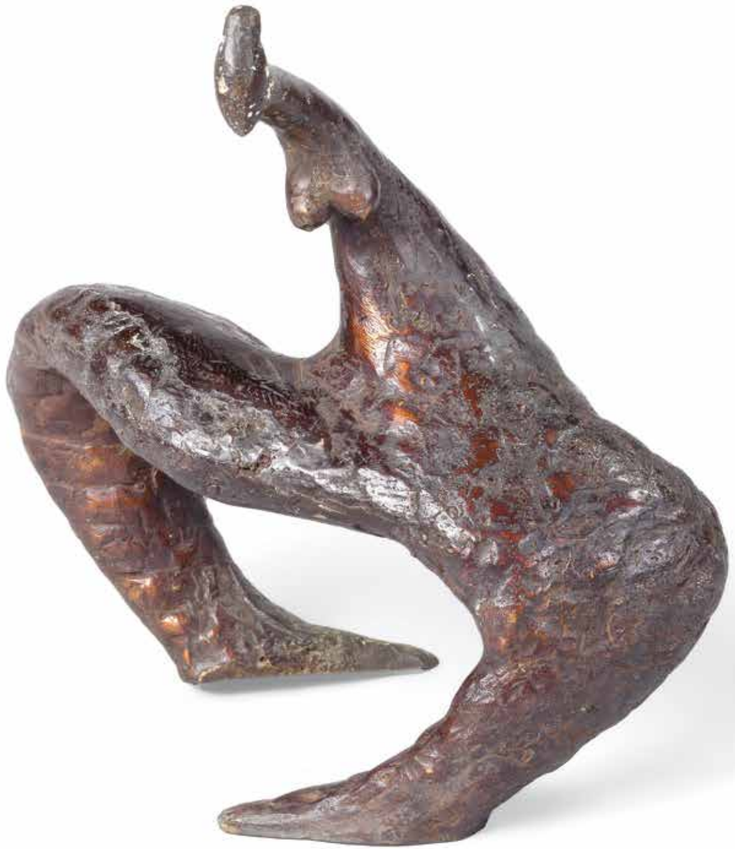




NATURE | BRONZE | 10" X 7" X 6"







ROOT | BRONZE | 7" X 6" X 4"





DEPENDENCE | BRONZE | 10" X 8" X 3"





PORTRAIT 1 | BRONZE | 6" X 3" X 3"





PORTRAIT 2 | BRONZE | 12" X 4" X 3"





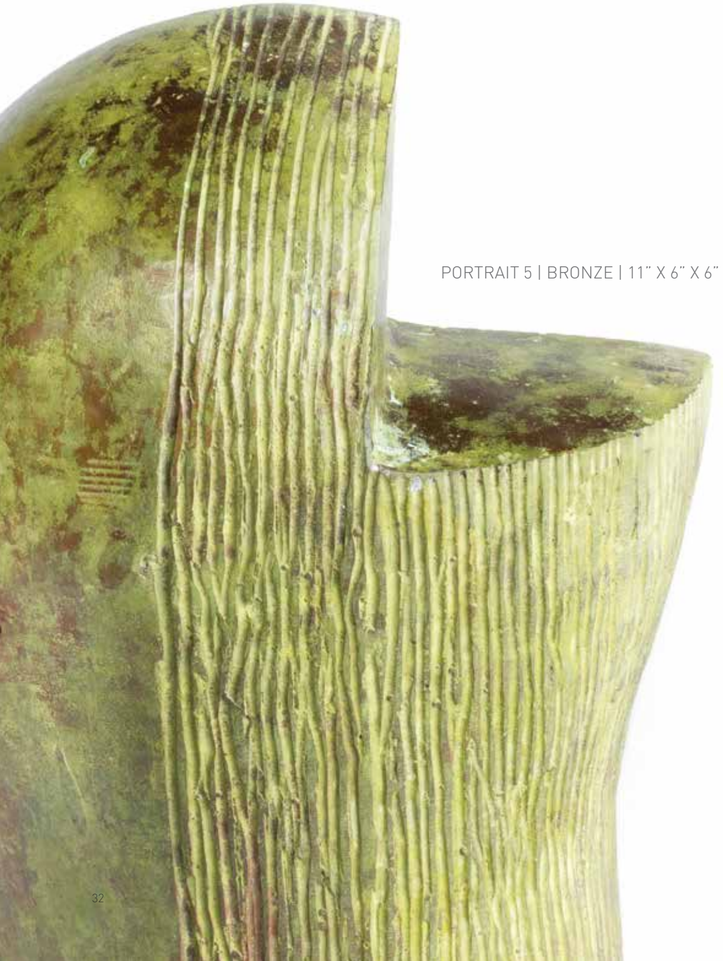
PORTRAIT 3 | BRONZE | 12" X 4" X 4"





PORTRAIT 4 | BRONZE | 14" X 4" X 4"





PORTRAIT 5 | BRONZE | 11" X 6" X 6"





PORTRAIT 6 | BRONZE | 7" X 4" X 4"





PORTRAIT 8 | BRONZE | 15" X 6" X 6"





PORTRAIT 9 | BRONZE | 8" X 4" X 4"





PORTRAIT 11 | BRONZE | 15" X 6" X 6"



COUPLE 1 | BRONZE | 14" X 11" X 6"







COUPLE 2 | BRONZE | 9" X 7" X 7"





COUPLE 3 | BRONZE | 10" X 10" X 7"





COUPLE 4 | BRONZE | 8" X 4" X 4"



COUPLE 5 | BRONZE | 12" X 7" X 6"







MOTHER AND CHILD 1 | BRONZE | 15" X 16" X 8"





MOTHER AND CHILD 2 | BRONZE | 16" X 14" X 14"





MOTHER AND CHILD 3 | BRONZE | 15" X 15" X 11"





MOTHER AND CHILD 4
BRONZE | 15" X 14" X 11"



MOTHER AND CHILD 5 | BRONZE | 8" X 14" X 9"



BRONZE | 11" X 9" X 4"





FIBRE RESIN WITH BRONZE DUST
36″ X 12″ X 10″





FIBRE RESIN WITH BRONZE DUST
36" X 12" X 10"





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36″ X 12″ X 10″





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FIBRE RESIN WITH BRONZE DUST
36" X 12" X 10"





FIBRE RESIN WITH BRONZE DUST
36" X 12" X 10" (SET OF 12)



WOODEN | 11" X 11" X 25"





WOODEN | 34" X 11" X 10"







WOODEN | 26" X 10" X 10"





WOODEN | 24" X 12" X 10"





REFLECTION | WOOD | 33" X 9" X 9"





BUFFALO 1 | WOOD | 29" X 12" X 10"

BUFFALO 2 | WOOD | 34" X 11" X 10"



BUFFALO AND BIRD | WOOD | 28" X 10" X 10"





FLOW | WOOD | 31" X 9" X 7"





ELEPHANT HEAD | WOOD | 32" X 11" X 11"



WOODEN | 26" X 12" X 12"





WOODEN | 12" X 28" X 13"



WOODEN | 26" X 12" X 12"







TRIBAL WOMAN | WOOD | 27" X 9" X 8"



WOMAN | WOOD | 47" X 14" X 15"





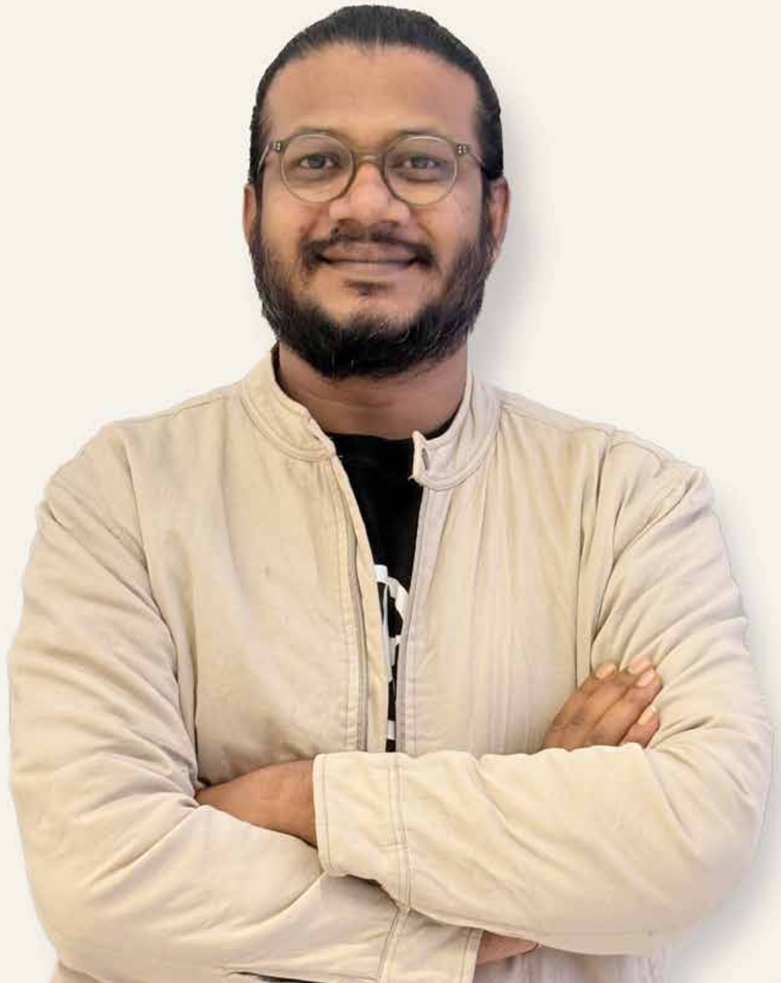
DIVERSITY | STONE | 25" X 12" X 12"





PEACE | PLASTER OF PARIS | 8" X 7" X 10"





GAURAB DAS

Born in Bangladesh in 1992, Gaurab Das grew up in an environment where art was inseparable from daily life. His earliest memories are of watching his father paint late into cold winter nights; moments that first stirred in him a desire to become an artist. The creative pulse of his village shaped his imagination; each day on his way to and from school, he was captivated by local idol makers whose steady, skillful hands brought form to tradition.

Gaurab graduated from Khulna Art College, where he spent countless hours in the library immersing himself in world art. The works of Vincent van Gogh, Pablo Picasso, Auguste Rodin, Henry Moore, and Jackson Pollock left deep impressions on him and sparked a growing fascination with sculpture, particularly within the context of Indian sculptural traditions.

In 2012, he moved to India to pursue formal training at Kala Bhavana, Santiniketan, in the Department of Sculpture. He completed his Diploma in Fine Arts (D.F.A) in 2016 and an Advanced Diploma in Fine Arts (A.D.F.A) in 2018, after which he chose to establish his practice in Santiniketan.

Gaurab's work has gained international recognition. In 2019, he received the prestigious Elizabeth Greenshields Foundation Grant. His first solo exhibition was held at the Academy of Fine Arts, Kolkata, and he has since participated in numerous group exhibitions across India and Bangladesh.

Working primarily in bronze, wood, and stone, Gaurab's practice continues to evolve as he experiments with mixed media, including fiber resin and bronze dust. He currently lives and works in Santiniketan.

ABOUT NAMTECH FINE ART

Namtech Fine Art is committed to fostering a wider appreciation for Indian Modern and Contemporary Art through thoughtfully curated publications. With a focus on producing high-quality books, catalogues, and critical writings, the initiative seeks to document, preserve, and illuminate the diverse practices and legacies of Indian artists. Through its publishing efforts, Namtech Fine Art cultivates a rich dialogue between artistic heritage and contemporary thought, offering a platform that connects scholars, collectors, and wider audiences to the evolving narrative of Indian art.

ABOUT BLACK CUBE

Black Cube Gallery is a modern and contemporary art space that challenges conventional hierarchies by bringing together established and emerging artists in a shared dialogue. Founded on the belief that art should exist beyond structured divisions, Black Cube creates a space where different artistic languages interact, where tradition and experimentation coexist, and where critical discourse is extended to all artists, not just the historically recognized. The gallery remains committed to fostering meaningful engagement with contemporary art, offering exhibitions that challenge, provoke, and expand the way we experience visual culture. At its core, Black Cube is more than a gallery—it is a space of exchange, experimentation, and new possibilities for artistic thought and presentation.

