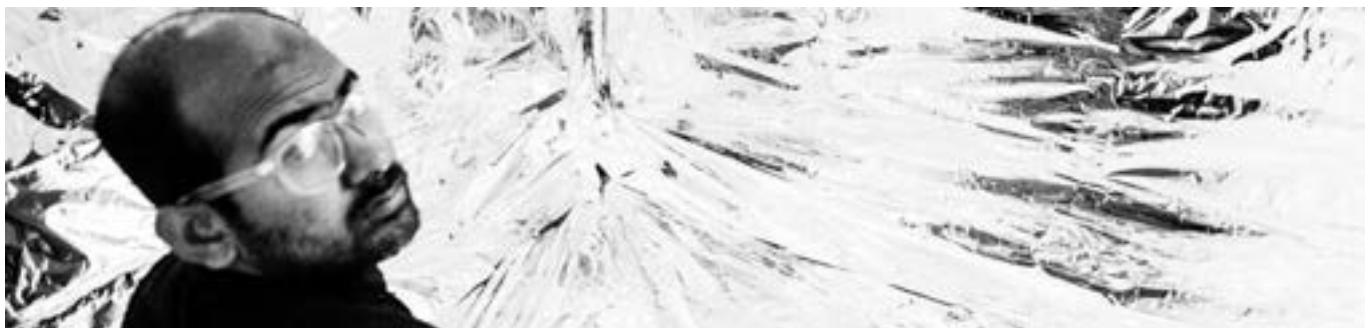


*Portfolio of
Sanad Kumar Biswas*

Title: Ultimate Shape, Medium: Digital work, 2023.

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Artist in a Gift Box, day-long performance, 2016

Artist Bio

Sanad Kumar Biswas (b. 1986, Faridpur, Bangladesh) is a multidisciplinary visual artist based in Dhaka. His practice spans sculpture, installation, live art, multimedia, and site-specific projects. Sanad grew up as a member of a minority community in his country, where he encountered the underlying realities of isolation and alienation from an early age. These lived experiences inform his artistic practice. His work examines the blurred boundary between philosophical and political understandings of isolation and alienation. Moving from the personal to the communal, and ultimately to the social, his work traces how alienation is felt internally, shaped through collective experience, and produced by broader social and political structures. His artistic aesthetic often explores the language of satire, employing a range of mediums to investigate, critique, and reflect on these themes.

Sanad is a founding member of Daagi Art Garage, a prominent Dhaka-based art collective established in 2013. His work has been presented in solo exhibitions including Resonance (2025) and The Liminal Horizon (2024), and at major platforms such as Dhaka Art Summit, Britto Art Trust, Bengal Foundation, and Bangladesh Shilpakala Academy. He has participated extensively in public and site-specific art projects across Bangladesh and is a recipient of the Media Best Award in Sculpture (2016) and the Sohid Nona Miya Memorial Award (2010). Sanad has attended workshops and mentorship programs with artists and educators including Nikhil Chopra, John Aiken, Hamiduzzaman Khan and Janak Jhankar Narzary.

His current practice builds on Resonance (2025), exploring the interplay of political, social, and psychological forces on human existence through immersive installation, material experimentation, and visual metaphor.

Portfolio (selected listing)

Psyche's Blueprint

This is an undeciphered endless poem... made of taste, smell, touch and feelings... Within the controversy of trembling obscurities, I am seeking for another me, who is gradually metamorphosing in endless ways.....

This artwork explores the biomechanical nature of the psyche, depicting human organs as personified actors in the theater of the mind. Sexuality is represented by the visceral, pulsating forms, while the inner resonance of thought is symbolized by the spiraling, connective tubes. The organic and the technological merge, reflecting the complex interplay between our physical and mental states. The illustration delves into the subconscious, visualizing the often unseen and unspoken aspects of human experience through a surreal, anatomical lens. It's a journey into the depths of self.



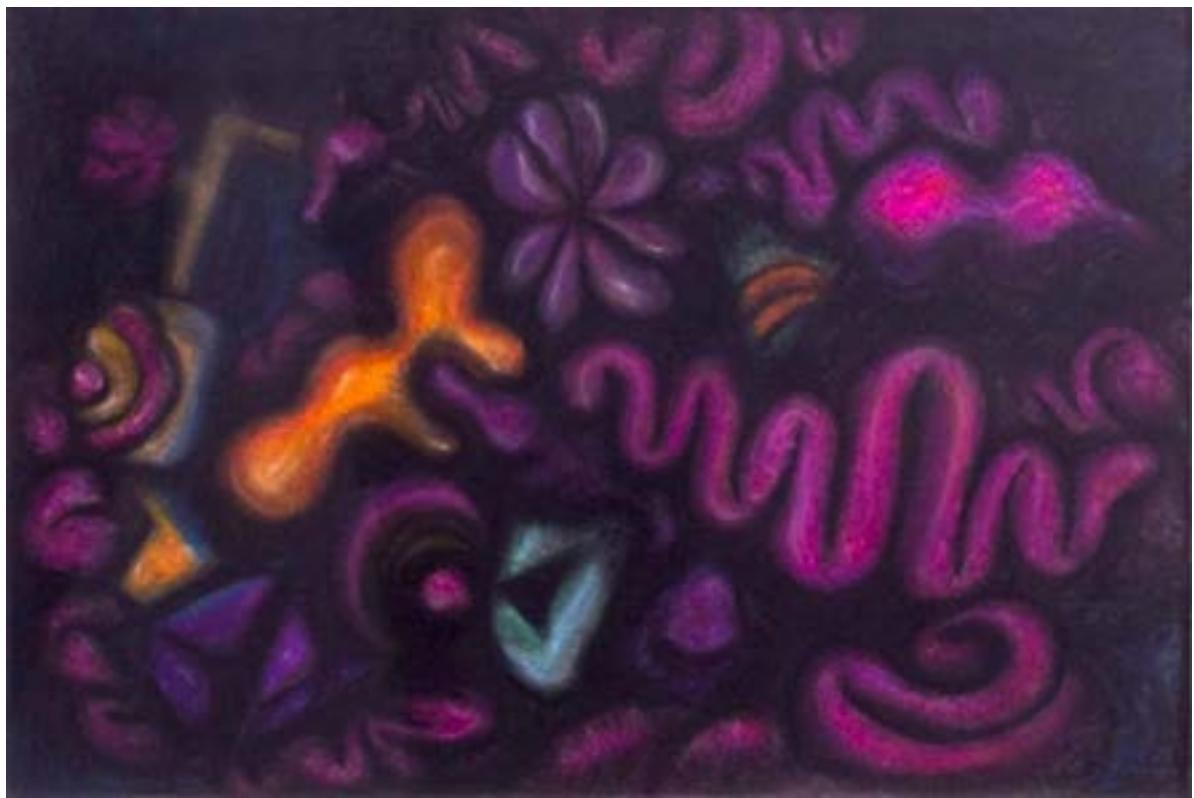
Psyche's Blueprint-2, Mixed medium, Size- 46x20x18 cm, 2024.



Psyche's Blueprint-3, Mixed medium, Size- 61x25x10 cm, 2024.



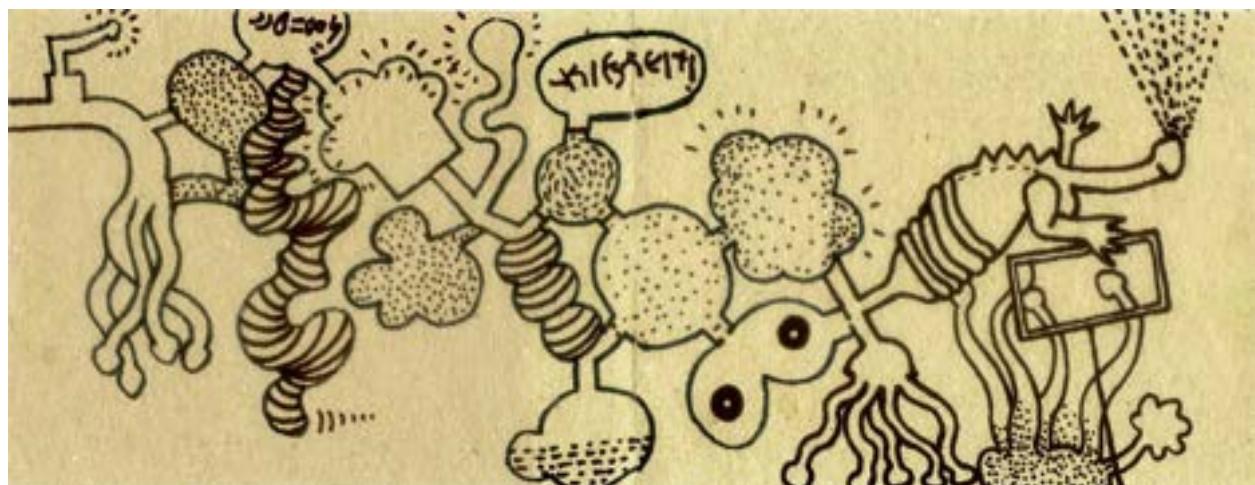
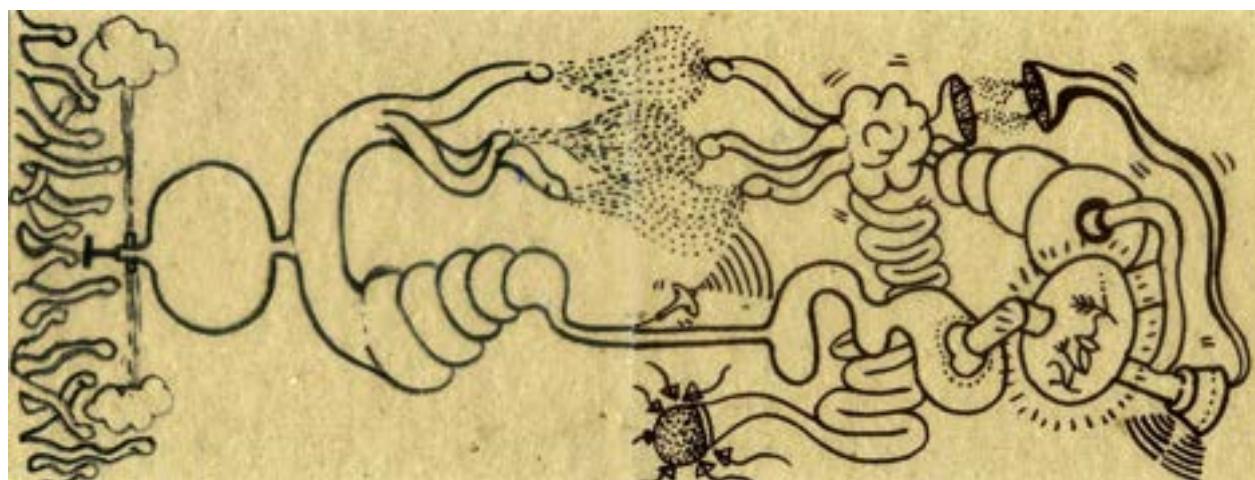
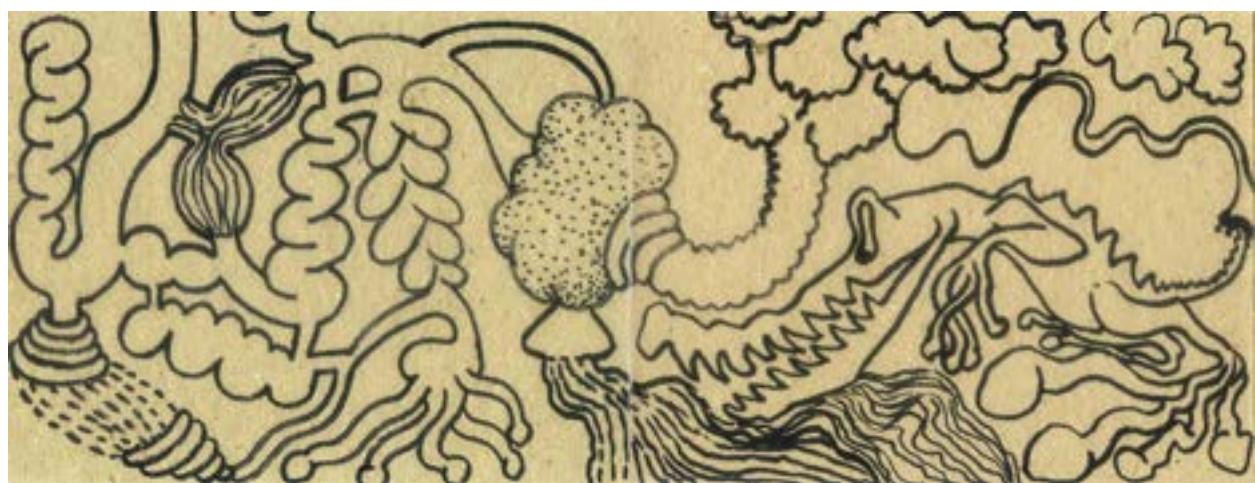
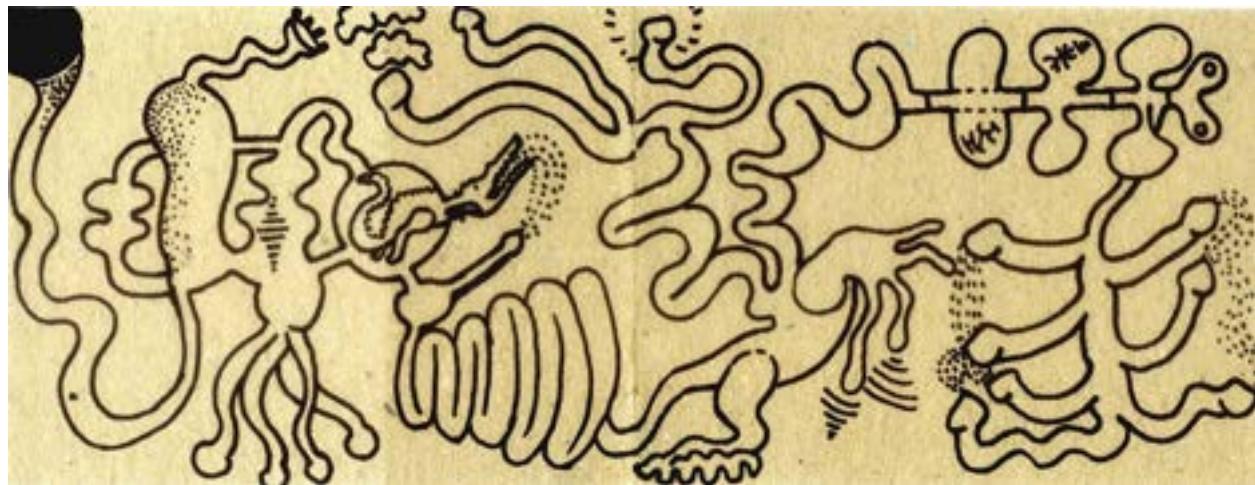
Psyche's Blueprint-1, Mixed medium, Size- 61x25x10 cm, 2018.



Title: Psyche's Blueprint series, Medium: Pastel on paper, Year: 2024.



Title: Psyche's Blueprint series, Medium: Pastel on paper, Size: 102x71cm, Year: 2024.



Title: Psyche's Blueprint series, Medium: Ink drawing on paper, Size: 25x15cm, Year: 2020.

Contours of Inner Resonance

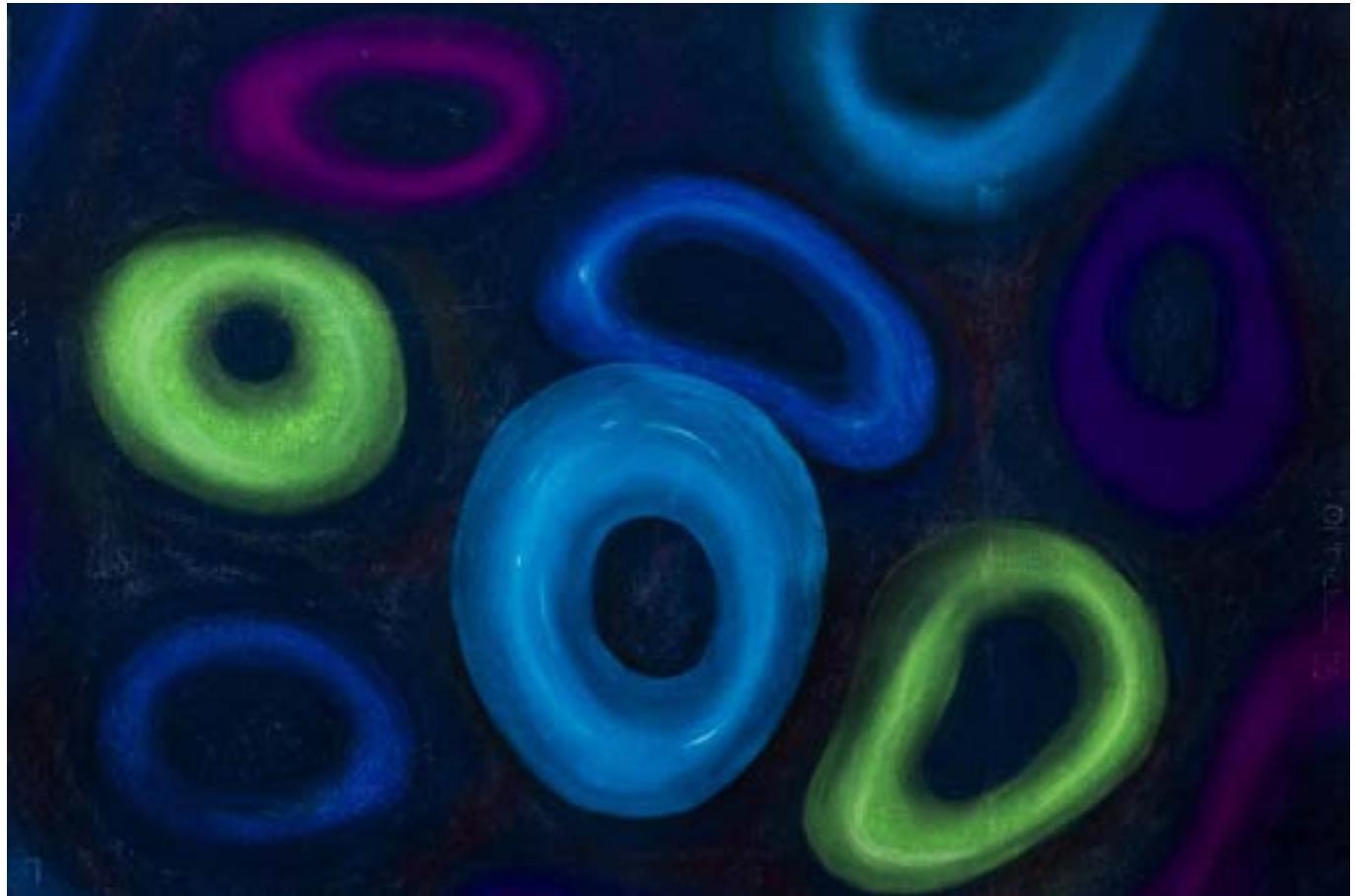
Flowing, tubular forms and vibrant shades of red, purple, and pink evoke an organic and visceral connection to nature. The fluid, intertwined shapes symbolize life's internal structures and movement, suggesting both physical and emotional tension. Luminous colors enhance the depth, portraying a sense of vitality and mystery.



Title: Inner resonance-1, Medium: Fiberglass, Size: 25x25x62cm., Year: 2025



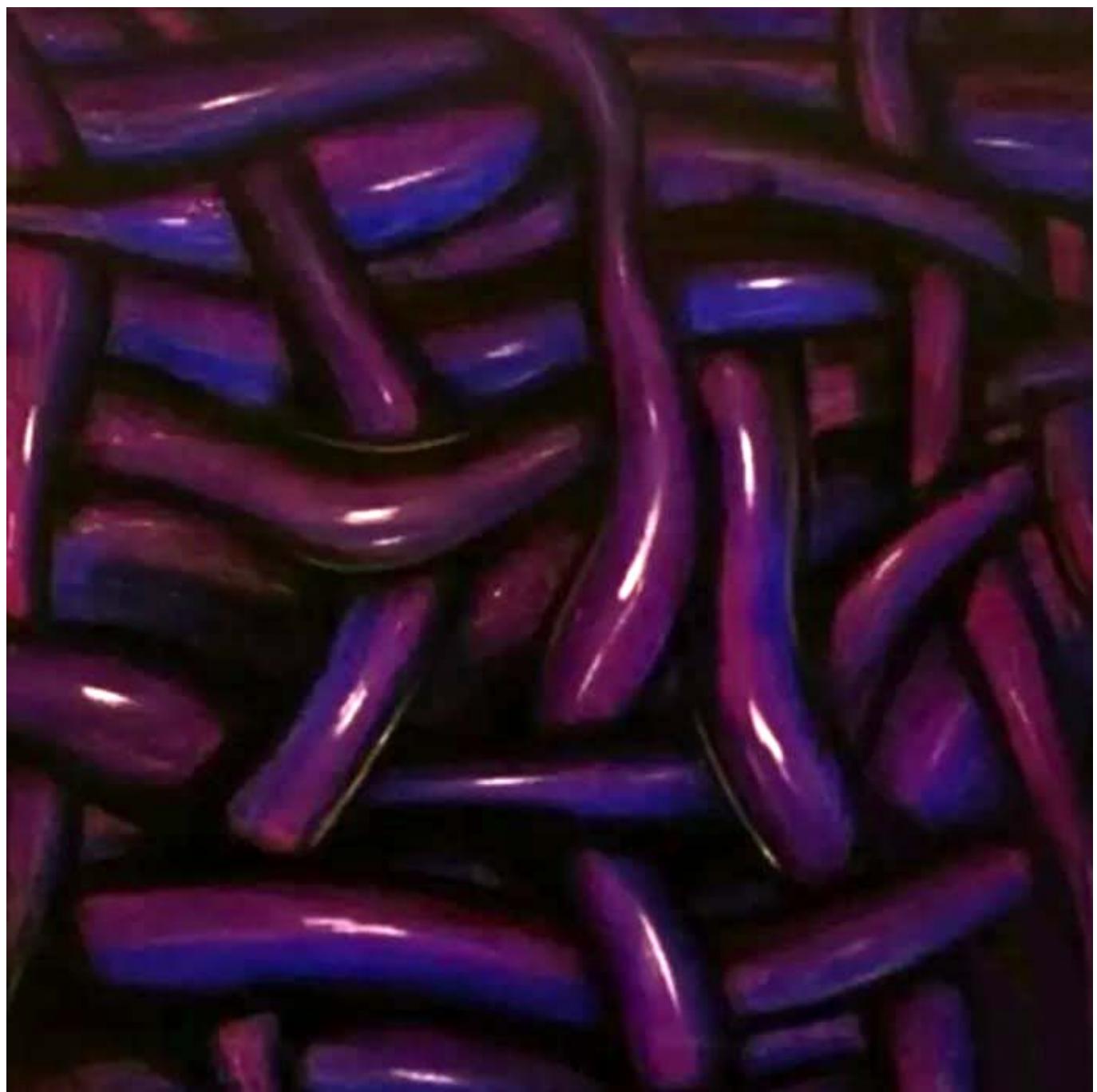
Title: Inner resonance-2, Medium: Fiberglass, Size: 38x14x23cm, Year: 2025.



Title: Contour of Inner resonance Series, Medium: Pastel on Paper, Year: 2024.



Title: Contour of Inner resonance Series, Medium: Pastel on Paper, Year: 2024.



Title: Contour of Inner resonance Series, Medium: Pastel on Canvas, Year: 2024.



Title: Contour of Inner resonance Series, Medium: Pastel on Canvas, Year: 2024.



Title: Contour of Inner resonance Series, Medium: Pastel on Paper, Year: 2024.



Title: Contour of Inner resonance Series, Medium: Pastel on Paper, Size: 46x46cm., Year: 2016.

Resonance,
Installation art, 2025.

Physical and mental existence is shaped by politics, economics, technology, and global forces—where creation and destruction coexist. Across history, shifting power, love, and hatred disperse like camphor into the environment. Our inherited culture and psyche carry the weight of fear, struggle, and transformation. Through material language, construction, and visual metaphor, I create an environment where the viewer becomes part of the artwork and encounters a hidden, unspoken reality.



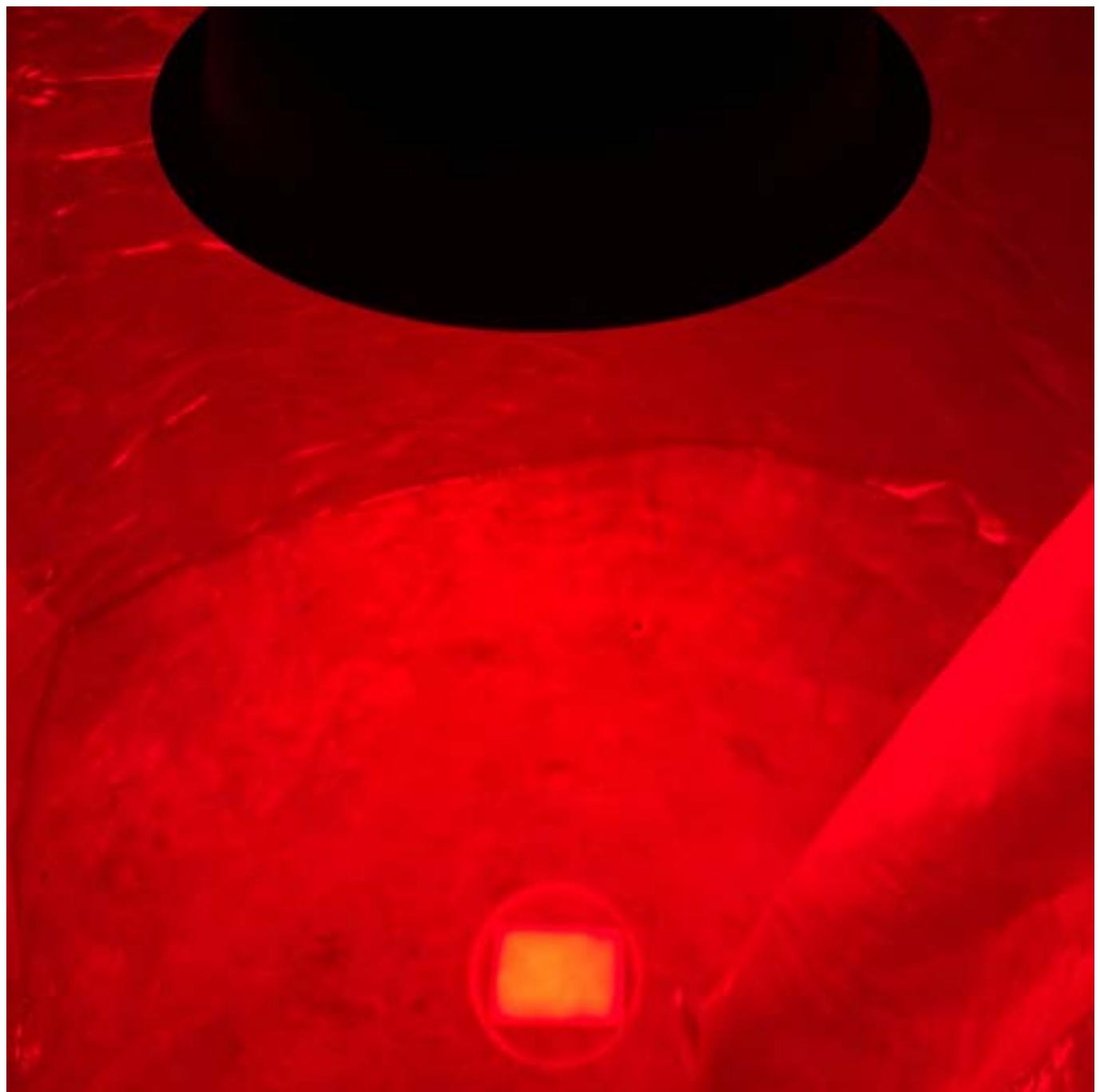
Resonance, Installation art, 2025.



Resonance, Installation art, 2025.



Resonance, Installation art, 2025.



Resonance, Installation art, 2025.



Resonance, Installation art, 2025.

Artist in a gift box, 2016

The artist visualized himself as an object wrapped inside of a gift box in a gallery. Artists create work to tickle the viewers' pleasure and excite their emotional and aesthetic senses. An artist has to struggle to understand society and himself first, and then learn ways to express his knowledge. Let us suppose that art is a gift from the artist to the viewers but what happens when the artist wraps himself inside a gift box and asks the audience to interact with him? How will the audience react to an artwork that talks back?



How do I shape my breath, 2015

“How Do I Shape My Breath” is a self-searching performance that explores the relationship between breath, existence, and spirituality. By collecting and storing my breath in a polybag, I create an intimate, meditative space where my breath becomes both a physical and symbolic presence. As I move slowly within this contained environment, I seek to connect with deeper emotional layers, engaging in a process of introspection and spiritual reflection.



me & ME, 2016

12 Hours, February , at DAS 2016

“Me & ME” is an un-deciphered, endless poem woven from taste, smell, touch, and emotions, exploring the paradoxical nature of existence. In this performance, I collect my breath within a large polybag, an intimate act that symbolizes the containment of life and self.

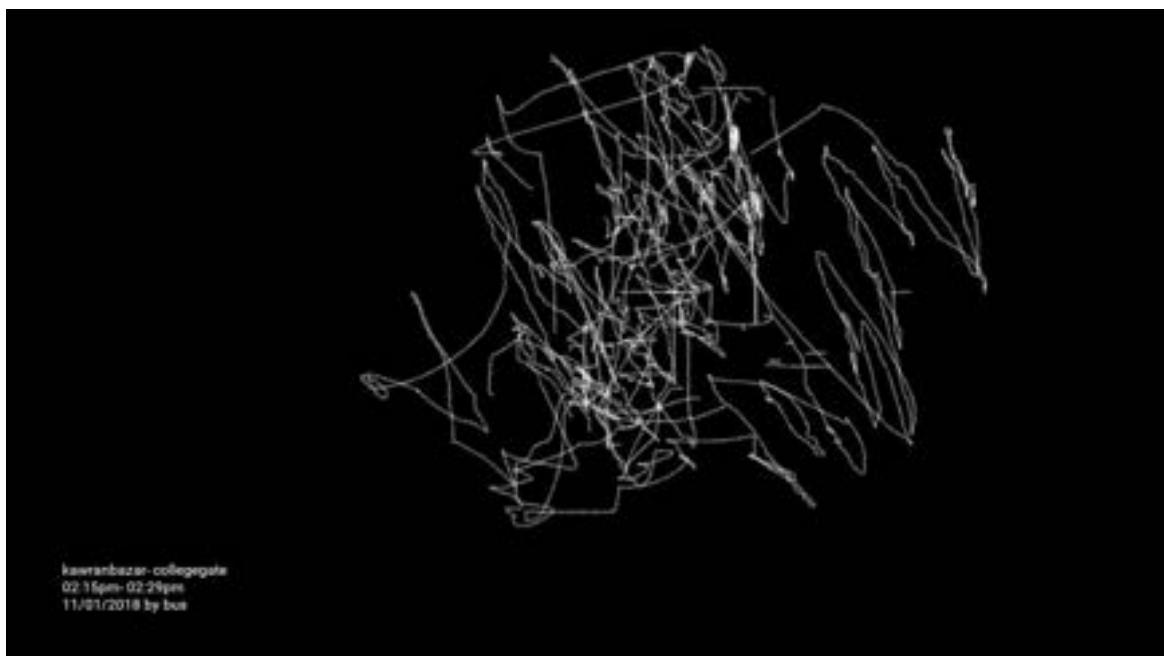
Ultimately, I enter the polybag, stripping and shaving my body to create a vivid yet contradictory state of being. The process becomes a confrontation with the body, the self, and the tension between life, transformation, and dissolution.

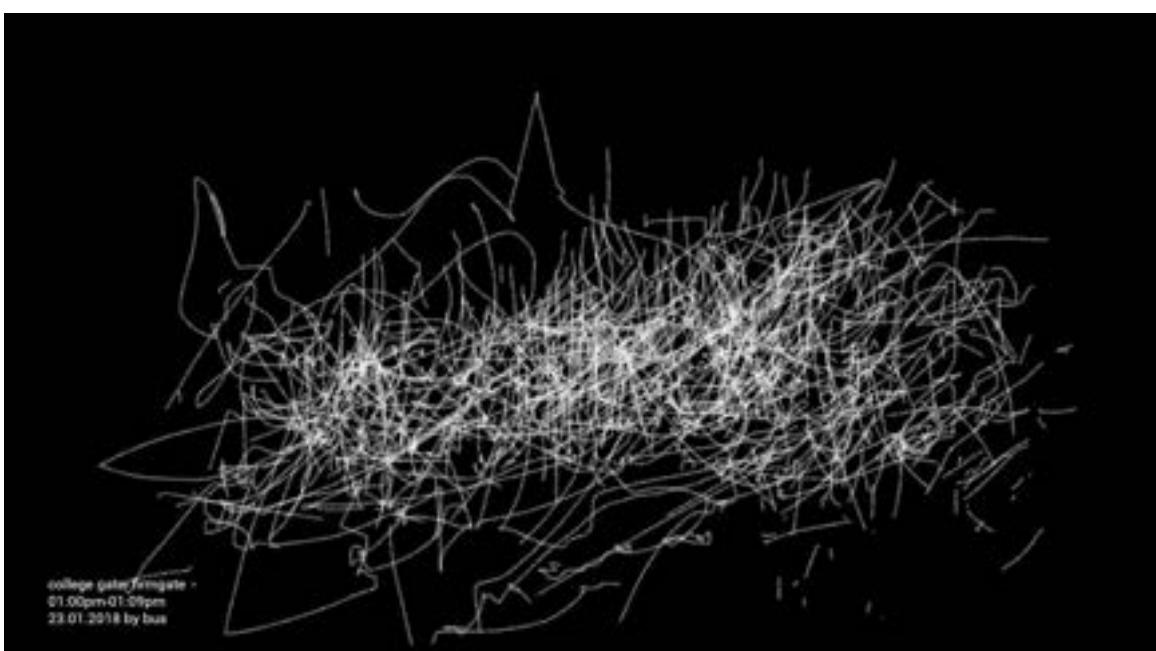


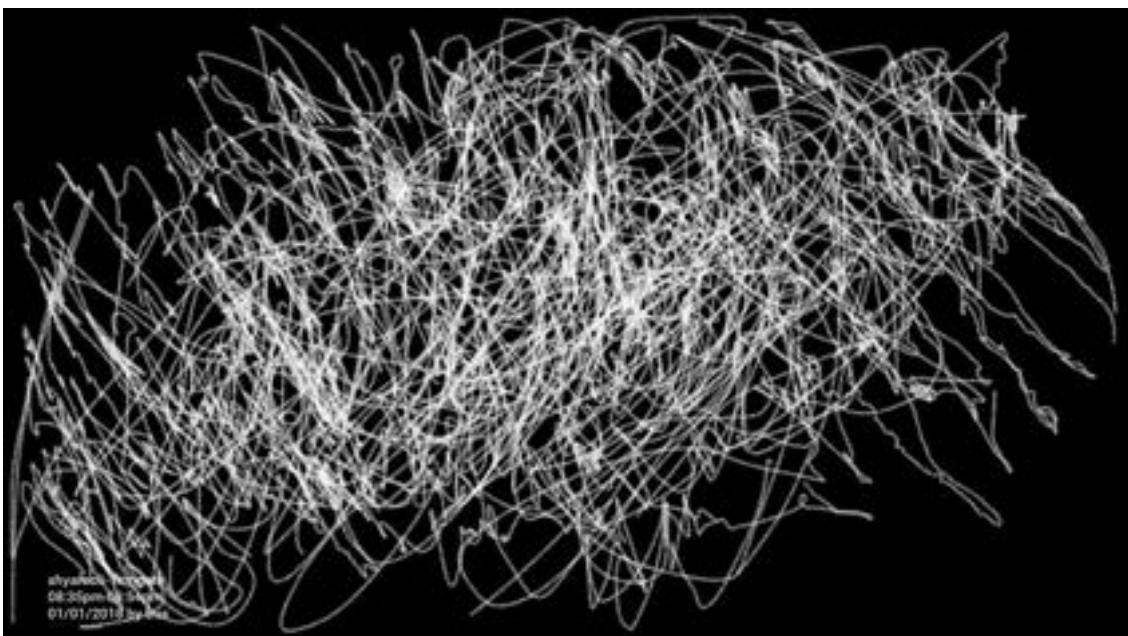
Existential Waves (2015/2016/2017/2018)

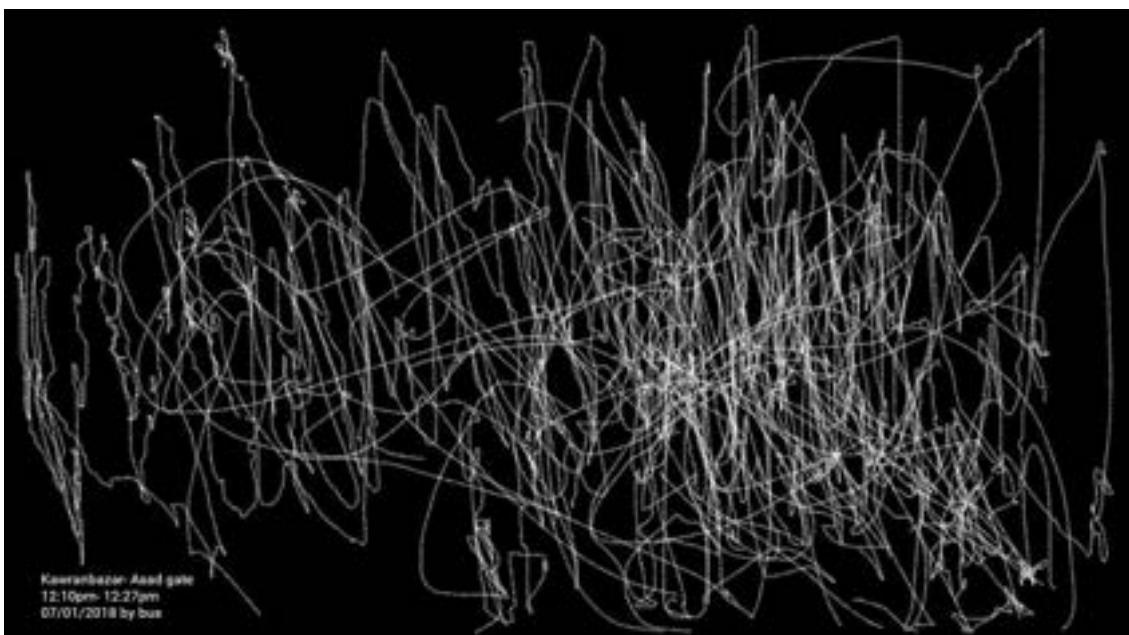
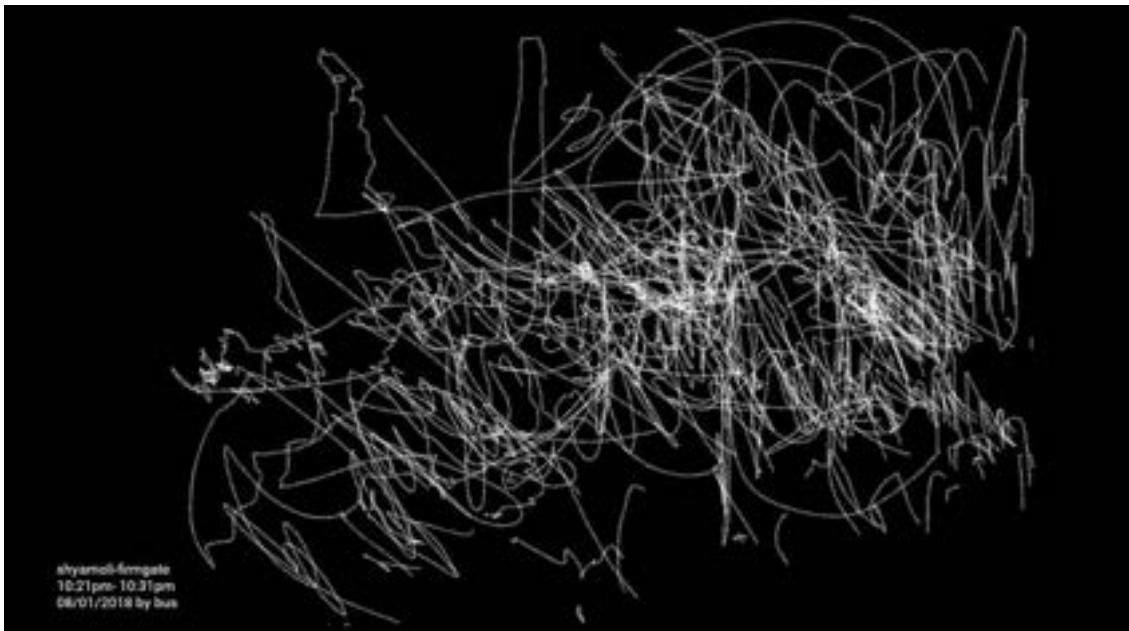
While traveling by transport, rickshaw, walking, or running, I placed a pen on a small card, allowing the movement of the vehicle to control the pen's motion. This resulted in wave-like or zigzag marks, which I termed "Existential Wave." Later, I experimented with a drawing app to explore similar effects. Through time and changing contexts, I perceived my surroundings through my body and senses. For about four years, I engaged in this form of spontaneous outdoor performance. This investigative, process-driven work has the potential to be presented in a more dimensional and detailed way.

Out of several hundred existential reports, a few were selected.









Existence of balloons

“Existence of Balloons” explores the fragility and malleability of the human condition in an assimilated society. Balloons, as metaphors for individuals, represent the tension between expansion and collapse, highlighting existential concerns of identity, transformation, and social conformity. The inflated form mirrors the pressures of sociocultural assimilation, while their delicate, easily burst nature reflects the precariousness of existence. The project emphasizes how societal forces shape and challenge personal integrity and resilience.



Existence of balloon-1, Fiberglass, Size: 50x33x38 cm, 2014.



Existence of balloon-2, Fiberglass, Size: 50x33x38 cm, 2014.



Existence of balloon-4, Fiberglass, Size: 36x32x46 cm, 2014.



Existence of ballon-3, Fiberglass, Size: 38x29x41 cm, 2014.



Existence of balloon series, pastel on paper, Size: 102x71, Enlarge 2024



Existence of balloon series, pastel on paper, Size: 102x71, Enlarge 2024

In search of existence

In Search of Existence explores the fleeting nature of being through alienated figures lost in thought. Their meditative expressions and textured surroundings evoke a sense of displacement, as if caught between presence and absence. Layers of movement and stillness blur the boundary between the tangible and the invisible, capturing existence as an ever-shifting, ephemeral state.



Title: In search of existence Series, Medium: Paper mache, Year: 2012.



Title: In search of existence Series, Medium: Paper mache, Year: 2012.



me & ME, 2016, Mixed medium, 2016



Title: In search of existence Series, Medium: Paper mache, Year: 2013.



Title: In search of existence Series, Medium: Fiberglass, Size: 61x30x28 cm. Year: 2013.



Title: In search of existence Series, Medium: Paper mache, Size: 61x30x28 cm. Year: 2013.



Title: In search of existence Series, Medium: Paper mache, Size: 86x40x160 cm. Year: 2012.



Title: In search of existence Series, Medium: Paper mache, Size: 52x24x32 cm. Year: 2013.



Title: In search of existence Series, Medium: Paper mache, Year: 2012.



Title: In search of existence Series, Medium: Paper mache, Year: 2012.



Title: In search of existence Series, Medium: Fiberglass, Size: 61x30x28 cm. Year: 2013.

Professional Profile

Sanad Kumar Biswas

Date of Birth: 11th November 1986 Bangladesh

- ✉ art.sanad@gmail.com
- 📞 +8801685005549 (WhatsApp)
- 🌐 www.sanadbiswas.com
- 📷 <https://www.instagram.com/sanadkumarbiswas/>



Member of Daagi Art Garage: Daagi Art Garage is an artist group; Where 7 Bangladeshi artists work and dissect together for the expansion of so-called art and non-art.

RECOGNITION

- Media best Award in sculpture, 2016, Young art exhibition organized by Bangladesh Shilpkala Academy, Bangladesh.
- 'Sohid Nona Miya memorial Award' in annual exhibition-2010. Faculty of Fine Arts, Dhaka University.
- Finalist of the Subir Choudhury practice grant 2015-16, Bengal Foundation.

EXHIBITION

- Solo Exhibition 'RESONANCE', 2025.
- Solo Exhibition 'THE LIMINAL HORIZON', 2024.
- Show 'Zero Calori' by DAAGI ART GARAGE at Studio Vaskarmi, Hazaribug, 2023.
- Participated at 'Topography of mirror cities' groups show organized by Britto Art Trust, 2018.
- Group show 'Error' organized by Britto Art Trust, 2016.
- Bengal Foundation performance art week 'ephemeral: perennial', 2016.
- Participated at the debut show 'Weapon can't kill!' arranged by DAAGI ART GARAGE at South Asian media institute (Pathshala), 2016.
- Participated as a performance artist at performance pavilion, DHAKA ART SUMMIT, 2016.
- Participated in National Art Exhibition -2009, 2013, 2015 at Bangladesh Shilpkala Academy.
- Young Artist's Art Exhibition-2010, 2014, 2016 at Bangladesh Shilpkala Academy.
- Group Art Exhibition "DOWNRIVER" at "Institute of Asian Creative", 2014.

PUBLIC ART INSTALLATIONS:

- A three days site Specific Art Project- NATIVE MITH at Jholmolia village of Rampal Upazila, Bagerhat District, 2016.
- A three days site specific art project ishwardi- pakshi organized by Sandwich Dhaka and art lab, Dhaka, 2016.
- Urban Hours 2nd Season Project in Curzon Hall organized by Back Art Foundation, 2015.
- A three days site Specific Art Project- NATIVE MITH at a village of Daudkandi Upazila, Comilla, 2015.
- A three days site Specific Art Project- NATIVE MITH at a village of Daudkandi Upazila, Comilla, 2015.
- A Site Specific Art Project- LIVING SCRAPS organized by Daagi Art Garage, At a doc yard near the polluted river Burigangga, Sadarghat, Dhaka, 2014.

MENTORS AND WORKSHOP ATTENDED

- Five days 'SAMDANI A performance SEMINARS' performance workshop by Nikhil Chopra at Bangladesh Shilpokala Academy, 2015.
- A workshop 'Shaping the space between' conducted by Professor John Aiken organized by Sculpture D.U. , UCL Slade and BRITISH COUNCIL, 2011.
- The eleven days 'Metal Casting Sculpture Workshop' guided by Professor Janak Jhankar Narzary from Visva Bharati, Santiniketon, 2011.
- " Raku Workshop" organized by Britto Arts Trust in collaboration with Department of Sculpture, Faculty of Fine Arts, Dhaka University, 2009.
- A Workshop by Stephanie Quayle organized by Department of Sculpture, D.U. & BRITISH COUNCIL, 2008.

INTERVIEW LINK

- <https://www.youtube.com/shorts/Nh200Slc6b8?app=desktop>
- <https://www.youtube.com/watch?v=RdgHOay1TCg>
- <https://www.youtube.com/watch?v=9RopdphRmEc>
- <https://www.instagram.com/p/DR1xem4goQg/>

PRESS PUBLICATION LINK:

- <https://www.newagebd.net/post/photography-art-design/284202/sanad-biswass-installation-resonance-searches-inner-self-exploration>
- <https://ceramicbangladesh.com/liminal-horizon-body-existence-introspection/>
- <https://www.thedailystar.net/entertainment/theatre-arts/news/liminal-horizon-wandering-introspection-kala-kendra-3793216>
- https://www.kalerkantho.com/feature/silalip-i/2025/01/03/1464221?fbclid=IwY2xjawO9mHBleHRuA2FlbQlxMQBzcnRjBmFwcF9pZBAyMjlwMzkxNzg4MjAwODkyAAEeT77ToAbgkLuvGwquPIWYhHzqB6Pfwy_To_PUmv8W_sCznkEPxf-zP57sJS8_aem_apzahPGLM2wCKMmlupT0qA
- https://www.youtube.com/watch?v=EM1u8_vsS_o

ACADEMIC QUALIFICATION

- Master of Fine Arts (M.F.A), Department of Sculpture, Faculty of Fine Arts, University of Dhaka, 2011.
- Bachelor of Fine Arts (B.F.A), Department of Sculpture, Faculty of Fine Arts, University of Dhaka, 2009.