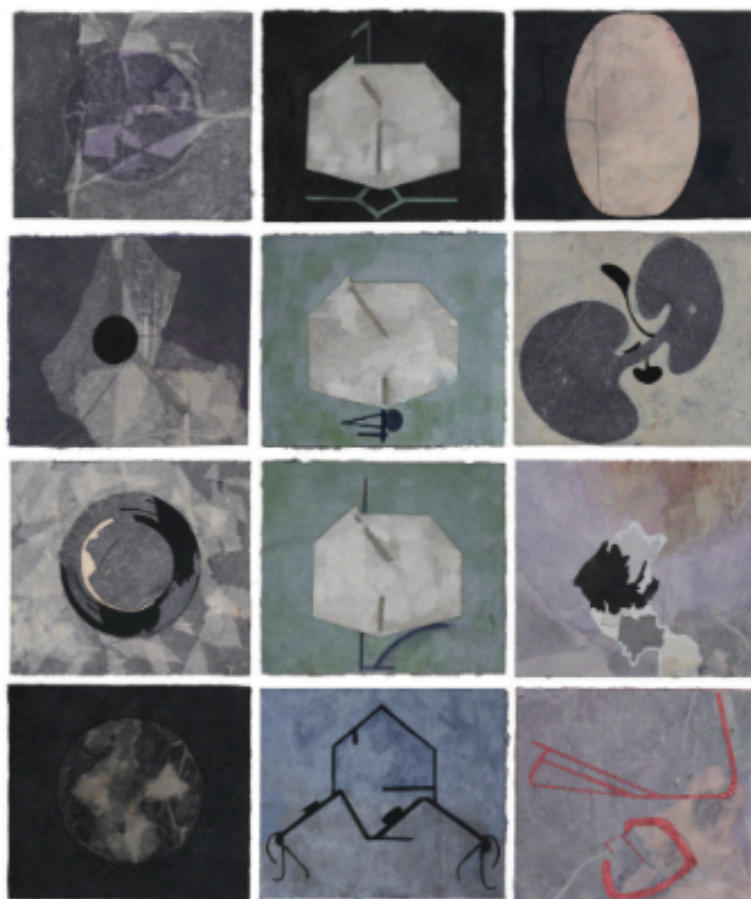


Sites of Anchorage

Tanmoy Samanta's homes are built and destroyed at the same time, feels **Azra Bhagat**.



Tanmoy Samanta. *Memory Homes.* Pigment on rice paper. Set of 12. 7" x 9" each. 2020. Image courtesy of the artist and TARQ. © the artist.

The Shape of Home at TARQ, Mumbai, from the 11th of November to the 30th of December, features the work Tanmoy Samanta has produced during the two years of the pandemic. Samanta often uses images emblematically to refer to larger forces of nature which have spun out of control. The months spent confined in a domestic setting seem to have led to the realization that home is an idea one carries in one's heart but also that home can well be elsewhere.

Samanta explores images of homes we find in nature – the cocoon, the seed, globes, houseforms and even the waxing and waning moon. Outlines of shapes that are easily recognizable (the houseform, for instance) are used

by Samanta with shadowy maps, geometrical diagrams, object silhouettes, among other images, to create a context where the idea of a safe haven meshes with that of an abode left behind. The condition of being a refugee, one that thousands over the last few years have experienced, is referred to often by the artist. In the 12-square painting *Memory Homes*, you find assembled an egg-like oval, kidney shapes, circles within a circle, clouded and disintegrating orbs, a geographical map, and house drawings against changing floor designs, among other images. Samanta's homes, you realise, are both abstract and concrete. And you often feel they are being created and destroyed at the same time. /