



JAGANNATH UNIVERSITY

Faculty of Fine Arts • Department of 3D Art and Design

ACADEMIC PORTFOLIO

Comprehensive Record of Studio Practice, Anatomical Life Studies & Sculptural
Fabrication (2023 – 2026)

SUBMITTED TO

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BFA candidate in 3D Art and Design at Jagannath University with an advanced studio practice bridging figurative sculpture, kinetic-illusion installations, and craft-rooted object making. Specialises in material research, structural armature fabrication, anatomical modelling, and spatial narrative. Experienced in full-cycle project execution—from preparatory analytical drawing and scaled maquette testing to heavy-gauge metal armature construction, resin casting, and exhibition curation. Featured degree installations: The Weave of Memory and the Inner Cage (reclaimed textiles & helical armatures) and The Frozen Liquidity (kinetic suspended acrylic pour).

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My work begins with ordinary studio actions — a pour, a stitch, a fold — and asks what happens when that action is enlarged, suspended, and made permanent. Liquid motion is among the fastest signals we read visually; I borrow that instant and refuse to return it, turning flow into form.

The current degree project, *The Frozen Liquidity*, reconstructs a paint can pouring red and blue acrylic onto a canvas. Wire armature, adhesive compounds, and layered acrylic build a stream and splash that should be

impossible to hold. The viewer should feel, for a moment, that time has stopped — and then notice the engineering that makes the stop possible.

I am trained across painting, craft, and construction. The work sits at the intersection of material experiment and spatial narrative: not a replica of a photograph, but a constructed scene where craft skill and sculptural thinking transform a familiar image into an uncanny physical presence.

What I am after is a specific feeling: recognition that arrives a half-second before the objection. I want the viewer to believe the object first, and only then discover that motion has been held open for them to measure.

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2026

The Weave of Memory and the Inner Cage

The Weave of Memory and the Inner Cage (স্মৃতির বুনন ও অন্তরের খাঁচা) investigates the human subconscious mind, personal and shared recollection, and the instinctive architectures of emotional self-preservation. Anchored by an ascending five-foot helical spiral hand-wrapped in discarded post-consumer textiles, the sculpture transforms discarded garments—impregnated with unvoiced human histories—into an embodied spatial monument. The vibrant, tightly bound exterior operates as a protective cage shielding a vulnerable, cavernous interior void, entering into dynamic dialogue with a suspended geometric wall hanging titled The Arch of Transitions (রূপান্তরের তোরণ).

MEDIUM

Mixed-media sculpture & spatial installation — reclaimed textiles, wire armatures, canvas backdrop

SCALE

Approx. 5 ft (152 cm) height; wall panel 48"×60"

ROLE

Concept design, structural wire armature engineering, textile reclamation & binding, spatial installation

TOOLS

8mm mild steel core rod, Annealed 14-gauge GI wire, Pliable aluminum craft wire, Post-consumer reclaimed textiles, Vintage saris and denim strips, Coarse jute burlap sackings, Multi-colored wool yarn, Black velvet and gabardine, Stretched canvas backdrop, Reinforced display plinth

01

The Spiraling Form & Memory Archive

The primary sculpture ascends from the gallery plinth in an organic, expanding spiral, physically embodying the concept that memory does not move in a straight chronological line. Rather, psychic life recurs, twists, loops upon itself, and accumulates weight through lived experience.

The helical skeleton acts as an open, three-dimensional physical archive. As the viewer circles the plinth, the shifting perspectives reveal overlapping strata of color, density, and negative space, reflecting the fluid, non-linear architecture of human recollection.

02

Textile Wounds, Tensile Binding & Healing

Every scrap of fabric incorporated into the sculpture was reclaimed from post-consumer domestic sources across Dhaka—worn denim, printed cottons, frayed jute sackings, and vintage silk saris. Each remnant carries the intimate, somatic imprint of human touch, sweat, and emotion.

The physical action of tightly twisting, stretching, and knotting these rags across the metal armature represents the painful friction, psychological wounds, and strain endured throughout life. Simultaneously, the communal act of binding these discarded fragments into a resolute, unified structure serves as a tangible monument to human resilience, endurance, and psychic healing.

03

Negative Space & The Arch of Transitions

Crucial to the sculpture's poetic resonance is its cavernous interior void. The space within the ascending spiral is left hollow, representing the quiet, vulnerable, and often isolated center of the human spirit. The dense, colorful exterior forms an "inner cage"—a protective fortress that shields this delicate interiority from external trauma.

Directly behind the pedestal, a suspended 4×5 ft woven wall hanging features black velvet and gabardine squares arranged in an ascending parabolic arch. Titled *The Arch of Transitions* (রূপান্তরের তোরণ), this monochrome portal creates a serene threshold between the chromatic chaos of present reality and the tranquil depths of the subconscious, guiding the viewer toward transcendence.



2025 – 2026

The Frozen Liquidity

The Frozen Liquidity reconstructs the transient instant when paint leaves a suspended can and impacts a canvas below. Staged as an illusion of fluid kinetics, a weathered metal can hovers unsupported above an easel, pouring an interwoven stream of saturated crimson and cobalt blue pigment that culminates in an explosive, three-dimensional splash. Built around a hidden internal steel cantilever armature, the work explores the threshold between fluid dynamics and sculptural permanence—inviting the viewer to marvel at the engineered impossibility of frozen motion.

MEDIUM

Mixed-media sculpture & installation — acrylic, wire armature, adhesive compounds, canvas

ROLE

Concept design, 3D modelling, structural armature engineering, fabrication

TOOLS

8mm mild steel rod, Annealed GI wire matrix, High-density epoxy putty (M-Seal), Multi-viscosity acrylic resins, High-gloss polymer glaze, Stretched cotton canvas, Reinforced wood base

01

Concept & Temporal Suspension

Liquid motion is among the fastest physical signals human vision interprets. In this project, that fleeting instant is captured and held permanently in three dimensions—transforming an everyday studio occurrence into an arresting sculptural event. The title embodies this paradox: liquidity stabilized, kinetic energy crystallized into physical mass.

The chromatic tension between deep cadmium red and ultramarine blue generates an optical velocity that guides the eye from the tilted rim of the vessel down through the twisting vortex and outward into the dynamic crown splash across the white canvas surface.

02

Structural Engineering & Hidden Cantilever

Achieving the illusion of a vessel floating unsupported required rigorous structural engineering. The entire upper assembly is anchored by an 8mm high-tensile mild steel rod concealed inside the central stream of paint. This rod is welded to an internal bracket beneath the reinforced MDF baseboard and rises through the canvas to rigidly anchor the interior of the paint can.

An intricate secondary skeleton of 16-gauge and 22-gauge annealed GI wire branches outward from the central rod to support the complex geometry of trailing paint ribbons, turbulent ripples, and suspended splash droplets without external wire bracing or visible supports.

03

Material Synthesis & Surface Glaze

Building fluid mass over the metal armature involved applying successive layers of two-part epoxy compound (M-Seal) and high-viscosity polymer adhesives, hand-sculpted while curing to replicate the organic viscosity of flowing paint.

The sculpture was primed and finished with high-pigment acrylics applied through airbrush gradients and fine glazing brushes. Multiple topcoats of crystal-clear polyurethane gloss glaze produce authentic specular highlights and light refraction, giving the cured composite the tactile appearance of freshly poured liquid.

2025

Academic Life Studies on Toned Paper

A suite of monumental academic life drawings executed on heavy toned kraft paper, investigating the human figure through dramatic chiaroscuro, structural foreshortening, and classical anatomical massing. Drawn from direct studio observation of live models, the studies exploit the mid-tone brown substrate as an active anatomical value, pushing deep compressed charcoal into deep recesses while pulling forward muscular planes with bold white chalk highlights.

MEDIUM

Charcoal & white chalk on kraft paper

SCALE

Approx. 5 ft × 3.5 ft (150 cm × 105 cm)

ROLE

Life draughtsman, anatomical research, chiaroscuro study

TOOLS

Heavy brown kraft paper (toned ground), Vine & willow charcoal, Compressed charcoal pencils (2B–6B), White calcium carbonate chalk, Kneaded rubber erasers, Blending tortillons & chamois cloth, Aerosol fixative



Academic Life Studies on Toned Paper — seated chiaroscuro life study on wooden chair, 2025 (4 studio views)

2025

01

Chiaroscuro Modeling & Anatomical Massing

The primary study analyzes a seated female model positioned in an asymmetrical, crossed-limb posture atop a wooden studio chair. By treating the human body as an interlocking architecture of skeletal wedges and muscular volumes, the drawing avoids superficial contour tracing in favor of decisive volumetric massing.

Deep charcoal values sculpt the torso and deep pelvis recesses, while dramatic raking illumination carves out the sharp planar edges of the clavicle, thigh, and contracted forearm, establishing immediate sculptural presence on a monumental two-dimensional plane.

02

Toned Kraft Ground & Specular White Chalk

Working on mid-tone industrial kraft paper fundamentally reorients the draughtsman's tonal hierarchy: rather than building shadows on white paper, the toned ground provides the true anatomical half-tone. Dark values are pushed downward into deep shadow using compressed charcoal, while light is constructed additively with pure white chalk.

White chalk is deployed selectively across high-projection anatomical landmarks—the forehead plane, zygomatic ridge, crest of the knee, and shin bone—creating intense specular radiance that makes the seated figure advance dramatically toward the viewer.

03

Seated Contrapposto & Planar Foreshortening

The complex crossed-leg posture introduces severe foreshortening challenges where the lower limb projects directly toward the viewer's eye. Precise tonal calibration of overlapping edge contours prevents spatial collapse, using aerial perspective and progressive contrast shifts to establish undeniable depth.

The companion study of a standing peasant woman carrying a harvest basket explores dynamic physical exertion and textile drapery folds, demonstrating versatility across static meditative repose and active agrarian posture.



2025

Standing Figure Life Study

An academic observational life study executed in watercolor, gouache, and graphite on drawing board, exploring full-figure human anatomy, contrapposto balance, and daylight color temperature. Rendered from direct model observation supplemented by natural-environment reference photography pinned directly to the working easel, the study translates real-world volume, relaxed weight distribution, and fabric drapery into nuanced chromatic planes.

MEDIUM

Watercolor, gouache & graphite on paper

SCALE

Approx. 22" x 30" (56 cm x 76 cm)

ROLE

Life painter, observational anatomical study, color mixing

TOOLS

Studio drawing board & binder clips, Heavyweight cartridge paper (300 gsm), Graphite pencils (HB, 2B, 4B), Transparent artist watercolors, Opaque gouache, Round sable & flat wash brushes, Photographic reference documentation

01

Observational Translation & Photographic Reference

The studio process paired live observational blocking with a working reference photograph pinned to the drawing board easel. This dual-reference method allowed precise verification of anatomical contours, subtle skin undertones, and outdoor daylight reflections while retaining the spontaneous expressive vitality of direct studio painting.

Graphite preliminary construction lines established the foundational plumb line and proportional grid, ensuring the head-to-body eight-head canon was accurately anchored before wet media application.

02

Contrapposto Posture & Weight Distribution

The model adopts a natural standing posture with weight planted firmly on the right leg while the left leg relaxes forward with bent knee. This classic contrapposto posture shifts the pelvic axis diagonally, countered by the angled resting placement of the left arm on the waist.

The anatomical rendering articulates the subtle shift in muscular tension between the taut supporting thigh and the softened calf, capturing organic bodily equilibrium and relaxed modern carriage with convincing physical gravity.

03

Layered Glazes & Pigment Temperature Modulation

Flesh tones were developed through layered transparent watercolor glazes, transitioning from warm raw sienna and cadmium red undertones in illuminated planes to cool viridian and cobalt-infused neutral shadows in recessed areas.

Opaque gouache was selectively applied to render the dense fabric texture of the dark tank top and khaki shorts, using dry-brush passes to define fabric folds, waistband tension, and crisp cast shadows across the thighs and footwear.

2024

Sleeping Dog Study

An intimate life-size anatomical study exploring animal physiology, skeletal alignment, and passive muscular relaxation in repose. Modelled from direct observation of a resting canine, the sculpture investigates how physical mass settles organically against a ground plane, translating canine softness and bone structure through tactile clay surface modulation.

MEDIUM

Clay figurative sculpture

SCALE

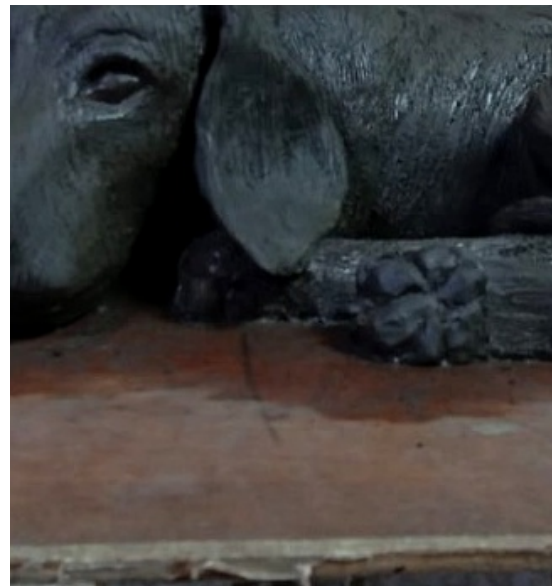
Approx. 24 in (61 cm)

ROLE

Life sculptor, anatomical study, surface texturing

TOOLS

Moist studio clay, Timber and wire armature, Serrated loop tools, Boxwood modelling ribs, Directional rakes, Sponge finishing



01

Anatomical Observation & Massing

The study began with extensive gestural observation analyzing the skeletal mechanics of a curled canine posture. Particular attention was given to the relationship between the ribcage, shoulder blades, and pelvis as they compress against the ground under natural gravity.

Clay was applied in volumetric blocks corresponding to major muscle groups, establishing anatomical landmarks before developing secondary surface forms. The neck fold and resting paws articulate the gradual transition from weight-bearing tension to complete muscular surrender.

02

Surface Texturing & Moisture Control

To render the tactile quality of canine fur without compromising anatomical mass, the surface was worked with custom serrated wooden ribs and directional wire rake tools. Sweeping tool marks follow the natural growth grain of the coat, contrasting coarse texturing along the flank with delicate smoothing around the snout and eyelids.

Maintaining moisture equilibrium across the moist clay body over a four-week studio period required calibrated damp-cloth wrapping and localized spraying, ensuring consistent plasticity for delicate facial sculpting and preventing structural cracking.

03

Ground Plane Equilibrium & Muscle Relaxation

The study specifically interrogated how gravitational pull acts upon passive animal mass when the skeletal framework is no longer engaged in load-bearing tension. By depressing the ribcage and flattening the flank against the wooden base, the clay body demonstrates physical weight rather than artificial volume.

Fine transitions between the collapsed skin folds beneath the flank and the sharp protrusion of the hip bone establish a tactile rhythm across the sleeping form, grounding the canine figure in a state of authentic organic stillness.



2024

Cape Buffalo Head

A commanding high-relief animal bust exploring the imposing cranial architecture, horn topology, and muscular mass of the African Cape buffalo. Constructed over an anchored internal armature, the sculpture investigates the dramatic lateral spread and heavy boss of the horns, capturing both brute structural weight and subtle subcutaneous tension.

MEDIUM

Clay bust — animal form

SCALE

Approx. 18 in (46 cm)

ROLE

Sculptor, structural armature engineering, anatomical modeling

TOOLS

Terracotta studio clay, Welded steel pipe and timber core, Annealed GI wire mesh, Heavy modeling spatulas, Toothed scrapers, Wire texturing brushes

01

Cranial Architecture & Horn Topology

The Cape buffalo presents one of the most formidable structural challenges in animal sculpture: the horn boss forms a continuous helmet of dense keratin across the forehead, with massive horns sweeping downward and outward before hooking upward. The sculpture articulates this continuous bone structure as an integrated architectural arch.

Deeply recessed eye sockets, flared nostrils, and textured skin folds around the heavy dewlap convey the wary alertness characteristic of the species, anchoring the animal's powerful presence.

02

Armature Construction & Surface Carving

Because of the dramatic 18-inch cantilevered horn span, a rigid central steel pipe and timber core was constructed and wrapped in wire mesh to provide essential structural purchase for the heavy clay.

The horn surfaces were deeply furrowed using toothed steel scrapers to replicate growth rings and weathered battle striations, while the facial plane was rendered through broad, muscular spatula strokes that catch directional raking light.

03

Keratin Striations & Raking Light Modulation

The massive sweeping horns required directional surface articulation to simulate dense, compacted layers of keratin accumulated over decades of physical combat and weathering. Serrated steel tools and fine wire combs were drawn along the horn curvature, engraving concentric growth rings.

Under focused single-source studio illumination, these micro-grooves cast fine shadow bands across the cantilevered horns, contrasting against the broad, planar bone planes of the central cranial shield and emphasizing the animal's defensive power.

2024

Female Torso Study

A rigorous classical life-modelling study executed from live studio observation, analyzing contrapposto posture, pelvic asymmetry, and subtle spinal torsion. Spanning from the clavicle to the upper thighs, the sculpture investigates the graceful distribution of body weight across load-bearing and relaxed limbs, translating human anatomy into harmonious sculptural form.

MEDIUM

Figurative clay

SCALE

Approx. 20 in (51 cm)

ROLE

Life sculptor, classical anatomical study, planar finishing

TOOLS

Water-based clay, Steel pipe back-iron armature, Plumb line, Anatomical calipers, Boxwood modeling tools, Natural sea sponge



Female Torso Study — frontal life-modelling study and contrapposto balance, 2024 (3 studio views)

01

Classical Contrapposto & Balance

The study focuses on the dynamic axis of contrapposto: as weight shifts onto the primary standing leg, the pelvic girdle tilts diagonally, countered by an opposing tilt of the shoulder axis to preserve equilibrium. This kinetic S-curve runs through the lumbar spine, activating the entire 20-inch torso.

Accurate placement of key skeletal landmarks—the sternal notch, anterior superior iliac spine, and thoracic cage perimeter—established the foundational proportion before softer fleshy tissues were applied.

02

Surface Modulation & Light Integration

Subtle transitions between convex muscular forms and concave planar depressions were continuously verified under single-source raking studio light. Graduated spatula passes and gentle damp-sponge smoothing unified the surface, capturing the soft, elastic tension of human skin.

The truncation of limbs and neck was deliberate, focusing the viewer's entire attention on the core torso mechanics and the organic interplay of ribcage expansion and abdominal posture.

03

Anatomical Proportion & Caliper Truing

Throughout the three-week life-modelling session, proportional accuracy was continuously cross-examined using proportional calipers and plumb lines aligned to the live model. The lateral displacement of the navel and the compression of the waist fold on the weight-bearing hip were calibrated to fraction-of-an-inch tolerances.

This mathematical verification prevented anatomical distortion while preserving the organic vitality of living tissue, establishing an authoritative classical foundation for subsequent contemporary sculptural investigations.

2024

Bird and Foliage Relief

A completed high-definition bas-relief panel depicting a native songbird perched among lush botanical foliage, reaching to feed on a cluster of wild berries. Hand-carved in moist studio clay within a square relief plaque, the composition balances deep spatial undercutting with delicate surface texturing across feather tracts and veined leaves.

MEDIUM

Clay relief panel

SCALE

Approx. 14 in square (36 cm)

ROLE

Sculptor, compositional bas-relief design, anatomical detailing

TOOLS

Moist terracotta studio clay, Rolling pin & depth guide rails, Boxwood carving chisels, Fine incising needles & styluses, Graduated wire loop tools, Damp sea sponge



Bird and Foliage Relief — completed clay relief panel, 2024

01

Spatial Depth & Tiered Composition

Working within a 50mm relief depth, the composition establishes three distinct spatial tiers: a textured background backplate, a middle register of intertwining leaf scrolls and berry stalks, and a high-relief foreground occupied by the arched songbird.

Decisive undercutting beneath the bird's breast, tail feathers, and major foliage clusters casts deep natural shadows, elevating the focal elements off the substrate and creating dynamic three-dimensional projection under studio light.

02

Botanical Modeling & Feather Texturing

The bird's plumage was articulated using fine-gauge incising tools, transitioning from delicate down on the throat to structured flight feathers along the wing and tail. The bird's beak is poised mid-action at the berry cluster, capturing an intimate moment of nature.

Fluted leaves with undulating margins frame the central avian figure, guiding the viewer's eye through rhythmic diagonals that unify the sculptural panel.

03

Spatial Undercutting & Relief Projection

Achieving an illusion of infinite atmospheric depth within a 2-inch relief slab required aggressive spatial undercutting behind the primary avian figure and foreground leaves. Beveled loop tools were worked backward beneath clay contours, creating deep pocket shadows that visually detach the songbird from the backplate.

To prevent thin cantilevered clay elements like the berry stems and beak tip from slumping during carving, localized moisture gradients were regulated with micro-dampening paper shields, preserving structural rigidity throughout the detailed incising process.



2024

Terracotta-Inlay Head Study

An experimental hybrid sculpture investigating material memory and tactile contrast by embedding fractured terracotta ceramic shards into a structural mineral matrix. Once cured, the head form was carved and wet-ground flush, creating a speckled mosaic surface where warm, earthy terracotta fragments interrupt cool composite stone planes.

MEDIUM

Carved composite with terracotta inlay

SCALE

Approx. 12 in (30 cm)

ROLE

Sculptor, composite inlay fabrication, flush grinding & polishing

TOOLS

Plaster composite matrix, Fired terracotta pottery shards, Diamond grinding pads, Hand rasps & rifflers, Wet-sanding abrasives

01

Material Dialogue & Ceramic Memory

Terracotta is deeply rooted in Bengali cultural history, representing the soil and heritage of rural craft. In this project, fractured shards of discarded terracotta pottery are gathered, selected for curvature and tone, and cast directly into a contemporary plaster-composite block.

The resulting head form acts as an archaeological synthesis: the historical, porous terracotta aggregate is suspended within a modern mineral binder, fusing memory with geometric figurative form.

02

Flush Grinding & Mosaic Polishing

Carving through composite materials of varying hardness requires careful chisel calibration to prevent the harder terracotta shards from chipping away from the softer matrix. Once blocked out, the surface was planed with coarse diamond rasps.

Progressive wet-sanding from 120 to 800 grit brought both materials to a uniform flush plane, revealing intricate cross-sections of the ceramic shards, speckled mineral aggregate, and smooth textural contrast.

03

Heterogeneous Matrix Fusion & Material Tension

Binding high-fired, porous terracotta shards with a dense stone-dust and gypsum matrix introduced complex material differential challenges during curing and abrasive finishing. The absorption rate of the clay shards was pre-treated with diluted acrylic resin to prevent premature water extraction from the surrounding wet matrix.

This chemical pre-treatment ensured an unbreakable structural bond across disparate material interfaces, allowing the rotating diamond abrasive pads to shear cleanly through both ceramic and stone aggregate without pit voids or shard dislodgement.



2023

Traditional Painted Wooden Panel (Alpana Pidi)

A traditional Bengali ceremonial wooden seating board (Alpana Pidi) transformed into a vibrant folk-art heirloom panel. Embellished with sacred white and yellow Alpana motifs on a rich crimson ground, the panel features a majestic central Mayur (peacock) and Kalka (paisley) mandala, framed by floating butterflies and multi-tiered botanical scrollwork borders.

MEDIUM

Folk-art surface painting on seasoned wood

SCALE

Approx. 18" x 12" x 1.5" (46 cm x 30 cm x 4 cm)

ROLE

Craftsperson, folk surface design, traditional ritual iconography

TOOLS

Seasoned hardwood panel (Pidi), Hand-ground mineral pigments, Acrylic emulsion & enamel paints, Traditional rice-paste (Pithali) Alpana brush, Fine synthetic rigger & script liner brushes, Clear polyurethane protective coat

01

Vernacular Iconography & Auspicious Kalka Symmetry

The Pidi holds deep ceremonial significance in Bengali cultural heritage, serving as the sacred seat for the bride and groom during Hindu weddings and festive pujas. The central composition features twin Mayur (peacocks) facing inward, their plumage seamlessly merging into ornate Kalka (paisley) forms radiating from a central lotus seedhead rosette.

Paired ceremonial butterflies hover symmetrically in the upper and lower quadrants, symbolizing marital transformation, joy, and the delicate beauty of agrarian natural ecosystems.

02

Hardwood Substrate Preparation & Ground Pigments

A seasoned hardwood plank was hand-planed and fine-sanded to eliminate wood grain irregularities while retaining structural density. The substrate was primed with a sealing coat before applying multiple uniform layers of deep vermilion-red enamel ground, creating a brilliant, high-contrast base for intricate surface illumination.

Fine-line Alpana motifs were hand-painted using opaque titanium white and chrome yellow pigments, formulated with balanced binders to ensure crisp edge definition without feathering or bleed into the red background.

03

Multi-Tiered Foliage Margins & Ornamental Rhythm

The perimeter of the panel is enclosed within an architectural border structure: an outer wave band of repeating yellow and white leaf scrolls flanked by corner lotuses, bounded by crisp dual white containment rules.

Executed freehand with microscopic brush control, the rhythmic cadence of the border mirrors traditional floor Alpana traditions while achieving the permanence and archival durability of fine decorative woodwork.



2023

Painted Winnowing Tray (Kula)

A traditional Bengali bamboo winnowing tray (kula) transformed into a vibrant cultural canvas. Featuring an ornamental bridal portrait framed by sacred Alpana floral patterns and symbolic geometric borders, the work celebrates indigenous agrarian craft while elevating vernacular decorative traditions into contemporary fine-art display.

MEDIUM

Folk-art surface painting on bamboo

SCALE

Approx. 16 in (41 cm)

ROLE

Craftsperson, folk surface design, traditional Alpana painting

TOOLS

Woven bamboo kula tray, Chalk and animal-glue gesso primer, Traditional natural pigments, Acrylic gouache, Fine sable brushes, Clear protective varnish

Painted Winnowing Tray (Kula), 2023

2023

01

Heritage Craft & Vernacular Identity

The kula is an indispensable object in rural Bengali households, used for threshing grain and honored in auspicious wedding rituals (Gaaye Holud). By adopting this agrarian tool as a painting support, the project pays homage to feminine domestic traditions and heritage folk visual language.

The central portrait depicts a radiant traditional bride adorned in vermillion and gold jewellery, rendered in bold contour lines and expressive stylized eyes evocative of classic Kalighat and Patachitra traditions.

02

Substrate Preparation & Alpana Detailing

Woven bamboo presents an irregular, textured surface requiring extensive priming. Multiple layers of chalk gesso mixed with binder were hand-applied and wet-sanded to create a flexible, smooth painting ground without obscuring the underlying bamboo weave.

The surrounding borders feature intricate hand-painted Alpana motifs—paisleys (kalka), lotus petals, and rhythmic geometric bands—executed with microscopic brush control in an authentic crimson, yellow-ochre, and titanium white palette.

03

Sacred Iconography & Protective Lacquer Layering

The ornamental motifs surrounding the bridal portrait draw upon centuries-old ritual symbols: the Kalka (paisley) representing fertility and life-force, the blooming lotus signifying spiritual purity, and serrated geometric border chevrons denoting domestic protection in traditional Bengali rites.

Upon completing the intricate gouache detailing, the porous surface was sealed beneath three successive coats of hand-rubbed clear satin lacquer. This protective treatment enhances color saturation—deepening the vermillion red and illuminating the titanium white linework—while shielding the fragile bamboo substrate from humidity.



2023

Ceremonial Painted Vessel

A hand-turned wooden ceremonial vessel embellished with intricate folk-art portraiture, gold leaf accents, and continuous geometric rhythmic registers. Exploring cylindrical narrative composition, the vessel unites traditional lathe craftsmanship with ceremonial decorative painting, evoking the heirloom spiritual vessels of South Asian folk culture.

MEDIUM

Wood craft with ornamental painting

SCALE

Approx. 8 in (20 cm)

ROLE

Craftsperson, wood turnery, ceremonial decorative painting

TOOLS

Turned hardwood vessel, Wood turning lathe, Shellac sealer, Mineral acrylic pigments, Burnished gold leaf, Micro-liner brushes, Hand-rubbed lacquer

01

Cylindrical Narrative & Turnery

Unlike flat panels, a cylindrical vessel demands a continuous 360-degree narrative composition. As the vessel is rotated, panoramic decorative registers unfold, featuring stylized folk figures, protective eye motifs, and interlocking botanical tendrils.

The wooden vessel was turned on a studio lathe to achieve balanced, classical proportions—featuring a weighted base, graceful swelling waist, and flared collar suited for ceremonial rituals.

02

Pigment Application & Gilding

The sanded hardwood was sealed with bleached shellac to prevent grain raising before applying saturated mineral pigments. A traditional palette of deep crimson, Indian yellow, and carbon black establishes bold cultural resonance.

Select ornamental highlights were gilded with fine burnished gold leaf, sealed under multiple coats of hand-rubbed protective lacquer to produce a warm, heirloom tactile sheen.

03

Rotational Symmetry & Continuous Border Iconography

Maintaining visual balance across a curved, tapering wooden circumference required calculating proportional division lines prior to brushwork. The vessel was indexed on a rotary turntable, establishing equidistant vertical registers that subdivide the surface into rhythmic visual chapters.

Fine-line border bands featuring stylized lotus bud repeats and running wave motifs anchor the upper lip and pedestal base, visually framing the central ceremonial figures and establishing harmonious unity between the lathe-turned vessel profile and its painted narrative.

01 — METHODOLOGICAL SYNTHESIS

Material Memory & Kinetic Form

This portfolio compiles four academic years (2023–2026) of focused studio practice in the Department of 3D Art and Design at Jagannath University. The research moves through a deliberate pedagogical trajectory: beginning with vernacular Bengali craft heritage (folk gesso on winnowing fans, ritual painted wooden pidi panels, and ceremonial vessels), advancing through rigorous classical and monumental life observation (academic chiaroscuro on toned kraft, full-figure watercolor studies, skeletal alignment, planar facial carving, and canine/bovine muscle studies), and culminating in contemporary spatial installation.

Across all works, the central investigation remains constant: testing how physical weight, material resistance, and temporal motion can be resolved into static three-dimensional form. In *The Frozen Liquidity*, this culminates in an engineered paradox where fluid velocity is arrested permanently through cantilevered steel and composite resin synthesis; while in *The Weave of Memory and the Inner Cage*, post-consumer textile fragments and helical wire armatures externalize the psychic architecture of emotional resilience and protective inner space.

02 — FORWARD TRAJECTORY

Expanded Practice & Digital Synthesis

Looking beyond undergraduate study, my practice expands toward architectural-scale kinetic sculpture and hybrid digital-physical fabrication. Ongoing investigations integrate parametric 3D modeling and computational topology optimization with traditional foundry casting, forged metal armatures, and specialized polymer finishes.

The objective is to realize public, site-specific sculptural installations that challenge viewer spatial perception and extend the narrative traditions of South Asian visual culture into contemporary global contexts.

ACADEMIC RECORD & DECLARATION

This portfolio of selected studio works is submitted in partial fulfilment of the academic requirements for the Bachelor of Fine Arts (BFA) degree in the Department of 3D Art and Design, Faculty of Fine Arts, Jagannath University, Dhaka.

All sculptural studies, terracotta works, carved reliefs, and mixed-media installations documented herein represent original research, manual armature construction, and material execution completed under academic studio supervision.

CANDIDATE

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