



# WAVES of Art... Series 7

## SMALL-SCALE FISHERIES

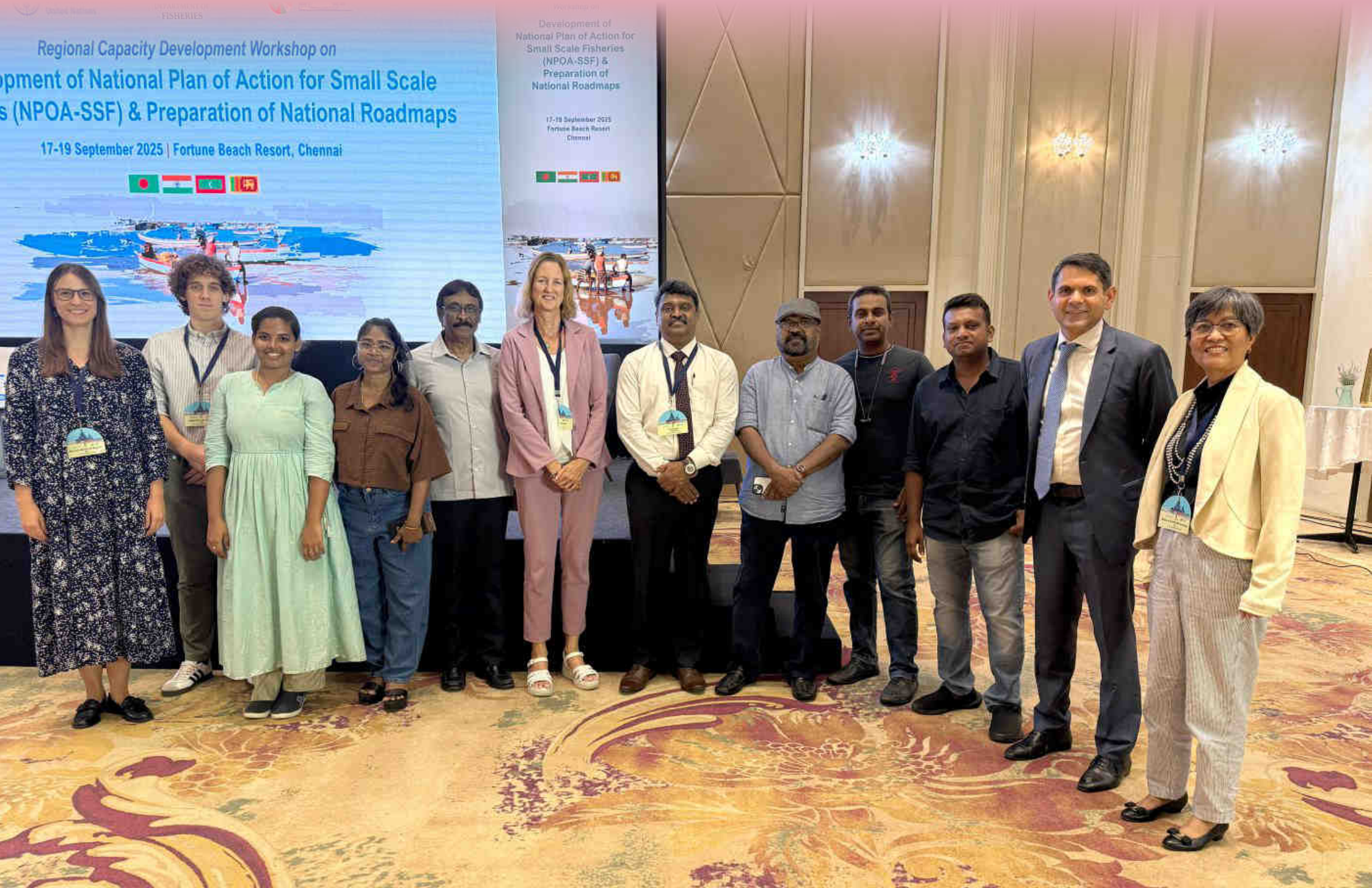
Through the Eyes of Artists

*In association with*



Food and Agriculture Organization of the United Nations





Artists with delegates from BOBP-IGO and FAO



**BOBP**



**WAVES** of Art... Series 7

# SMALL-SCALE FISHERIES

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**Dr. S Jayaraj**  
Co-ordinator  
Waves of Art Programme



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The sketches and paintings in this series included those drawn during the 'Regional capacity Development Workshop on Development of National plan of Action for Small-scale Fisheries (NPOA-SSF) & Preparation of Roadmaps 17-19 September 2025, Fortune Beach Resort, Chennai; MECOS-4 International Symposium, 4-6 November, ICAR-CMFRI, Kochi and Regional Inception Workshop on NPOA-SSF, 20-22 November 2025, Lotus Tower, Colombo, Sri Lanka. The events were organised by BOBP-IGO in collaboration with Dept. of Fisheries, Govt. of India; The Department of Fisheries and Aquatic Resources (DFAR), Govt. of Sri Lanka; FAO and ICAR-CMFRI.

We thank Ms. Smrithi. B and Dr. Ahana Lakshmi for their assistance in drafting, editing and finalizing the descriptions for the art works.

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**Dr. Grinson George**

Director, ICAR-Central  
Marine Fisheries Research  
Institute (ICAR-CMFRI),  
Kochi, Kerala, India

## Message

Small-scale fisheries (SSF) remain the backbone of coastal and inland communities across India and much of South Asia. They are not merely an economic activity but a way of life, deeply interwoven with culture, tradition, and local food security. Characterized by low capital investment, simple gear, and limited mechanization, these fisheries provide employment to millions while ensuring a steady supply of affordable protein to rural and urban populations alike.

The significance of SSF lies in their diversity and adaptability. From non-motorized canoes in estuaries and rivers to small motorized craft operating in nearshore waters, these fisheries reflect a spectrum of practices shaped by ecological conditions and socio-economic realities. Their contribution extends beyond catch volumes; they sustain household incomes, empower women in post-harvest roles, and maintain community resilience in the face of climate variability.

Yet, small-scale fisheries face mounting challenges. Competition from mechanized fleets, insecure tenure in common water bodies, weak market linkages, and inadequate infrastructure erode their viability. Climate change compounds these pressures through erratic monsoons, flooding, and coastal degradation. Policy frameworks often overlook their welfare orientation, focusing instead on trade and export potential. This marginalization risks sidelining SSF in national development agendas.

The way forward demands a nuanced approach. Recognizing the heterogeneity within SSF who range from subsistence fishers to semi-commercial operators, is essential for designing equitable interventions. Secure access rights, investment in local infrastructure, and gender-sensitive policies can strengthen their role as custodians of aquatic ecosystems. Above all, SSF must be integrated into broader strategies for sustainable fisheries management, ensuring that conservation and livelihoods go hand in hand.

Small-scale fisheries are not relics of the past; they are dynamic systems that continue to anchor food security, cultural identity, and ecological stewardship. Safeguarding them is imperative for a just and sustainable future.

In this collection of vivid picturing of small-scale fishers, I am impressed to see how the artists have managed to capture the essence of the fishers' long relationship with the ocean. I watched some of the artists at work in Kochi during MECOS4 and extend once again my sincere admiration to all the artists who have contributed to this volume to give a different perspective to the world of small-scale fisheries.

**(Grinson George)**



Sketch by Dr. S Jayaraj

# Message

The Bay of Bengal Programme Inter-Governmental Organisation (BOBP-IGO) proudly presents "**Waves of Art**," an innovative and vibrant initiative that celebrates the intersectionality of art and the rich themes of fish and fisheries. This unique endeavor aims to inspire creativity and raise awareness about the vital role of fisheries and marine life in our ecosystem.

"**Waves of Art Series - 7**," is a mesmerizing showcase of art images on Small-scale Fisheries from artists from India, and Sri Lanka.

These artworks explore the beauty of small-scale fisheries through the eyes of the artists. These pieces not only celebrate the ocean's profound beauty and the creativity and cultural diversity of artists worldwide, but also raise awareness of the hazardous nature of marine fishing, declining and degrading resources.

I extend my heartfelt appreciation to all those who have contributed to the monumental success of this initiative. Let us come together to appreciate the enchanting world of "Waves of Art Series - 7" and be inspired by the powerful messages conveyed in these beautiful works of art.



**Dr. P. Krishnan**  
Director, BOBP-IGO  
Chennai

Warm regards,

**(P. Krishnan)**



**WAVES** of Art...  
Series 7



## Portraits of Resilience

*'Come, let us gather our nets from the shore and set our catamarans free,*

*To capture the leaping wealth of the tide, for we are the sons of the sea.'*



**Dr. Ahana**  
Senior Scientist

Thus wrote Sarojini Naidu, the nightingale of India. For one who grew up close to the shore, this is something easily resonated with. During early morning walks along the shore, with the 'kiss of the spray' and seeing 'the dance of the wild foam's glee', there was also a deep delight in being able to collect shells – occasional large discards from fishing nets – around where the craft had been parked, of seeing basket-laden women squat in the front half of the bus as they travelled from the shore to the customers. Sunburnt, sinewy, graceful by turn, they were truly children of the sea.

It is in the last twenty-five years that I have had a chance to understand more about their lives and the ocean with which their lives are so closely intertwined. They have their own customs and traditions that are followed meticulously. Yet, they remain a kind of mysterious people because they are prepared to go far into the deep beyond, with 'eyes on their fingertips', as it is said.

Fish as a motif has been long prevalent in Indian culture. In traditional Madhubani art, fish is an important symbol of wealth and abundance. Down south, the Pandya Kingdom had a fish emblem, perhaps linked to Meenakshi, the fish-eyed goddess of Madurai. In many temples in south India, apart from carvings of the matsyavatara that can be seen on many pillars, I have looked up at the ceiling to see carved fish of various shapes and sizes suddenly appearing amidst plain beams.

In this volume focusing on small-scale fishers, you can see how artists have portrayed the visual tableau of human connection with the sea. The sight of fishing craft, big and small, lined up along the shore, battling the surf and returning home is a living canvas. Each gesture from the casting of a net to the hauling of a catch to arranging fish in small lots ready to be sold, from the proud fisherwoman walking upright with a basket on her head to haggling for the best price - becomes a brushstroke in a larger portrait of resilience. The play of colours as visualized by the artist, the fine drawings and the intricate patterns of traditional art tell stories that statistics alone cannot capture. Visualizing fisheries through art allows us to see the dignity of labour and the beauty of community woven into everyday practice.

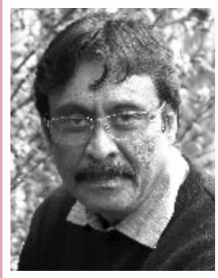












**Dr. S Jayaraj**  
Publication Officer  
BOBP-IGO

## The Unseen Anchors: Art, Advocacy, and the Small-Scale Fisheries

In the vast expanse of our global blue economy, it is almost always the largest vessels – the massive industrial trawlers and commercial fleets – that capture the headlines and dominate the policy discussions. Yet, as I explore through the lens of my own creative practice, the true backbone of maritime culture and global food security lies in the world's small-scale fisheries. Artisanal fishers, operating from weathered wooden skiffs or wading through the tangled roots of coastal mangroves, represent a profound and ancient intersection of human resilience, cultural heritage, and ecological stewardship.

Small-scale fisheries are far from a marginal or "primitive" sector; they are a demographic powerhouse that sustains the world. They account for over 90% of the people employed in global capture fisheries. This staggering figure includes not just the harvesters battling the swell at sea, but the millions of women and men involved in the pre and post-harvest chain: processing, distribution, and the rhythmic, meditative labour of net mending. For many developing nations, these fisheries are the primary engine of local economies and the most reliable source of animal protein, providing essential micronutrients that are often absent from industrialized, globalized food chains.

Even though these communities are very important, they are now facing a very difficult and uncertain time. They are the first to feel the effects of the climate crisis. They see fish moving to different areas and have to deal with more dangerous storms that destroy their homes and boats. On top of this, they are often pushed out of their own territory by "blue grabbing." This happens when big industrial companies, tourism

resorts, or energy projects take over the coast. This takes away their right to use the waters that they have looked after for many generations.

The path toward a sustainable ocean must therefore be human-centred. Effective marine governance is not merely a technical exercise in setting catch limits; it is a moral obligation to recognize the sovereignty and traditional knowledge of local communities. When fishers are granted secure tenure rights and a seat at the policy-making table, the results are overwhelmingly positive, proving that local oversight leads to far better conservation outcomes than top-down, distant regulations.

In Waves of Art – Series 7, we use the canvas to bring these stories to light. These artworks serve a dual purpose: to celebrate the ocean's profound, untamed beauty and to bear witness to the harsh reality of the small-scale fishers. Fishing pressure has been growing continuously, stemming from the hazardous nature of marine fishing, declining and degrading resources, coastal pollution, and the weakening of community organizations.

Our artists have focused on these marine fishers with a keen, empathetic eye, translating their hard labour into a visual treat of oil, acrylic, watercolour, and sketches. We aim to capture the salt on their skin and the strength in their hands. We believe that art is a powerful tool for advocacy—a bridge between data and emotion. It serves as a reminder that the preservation of the ocean and the protection of tenure rights are not just abstract policy goals, but a collective human imperative for our shared survival.





**Mr. Ajesh K.A**  
KOCHI



A luminous watercolour capturing the golden hour on a fishing shore. A large traditional wooden boat dominates the foreground, its prow curving elegantly skyward. Fishermen haul a heavy net across sun-bleached sand while a stray dog wanders nearby — an intimate witness to the daily ritual.



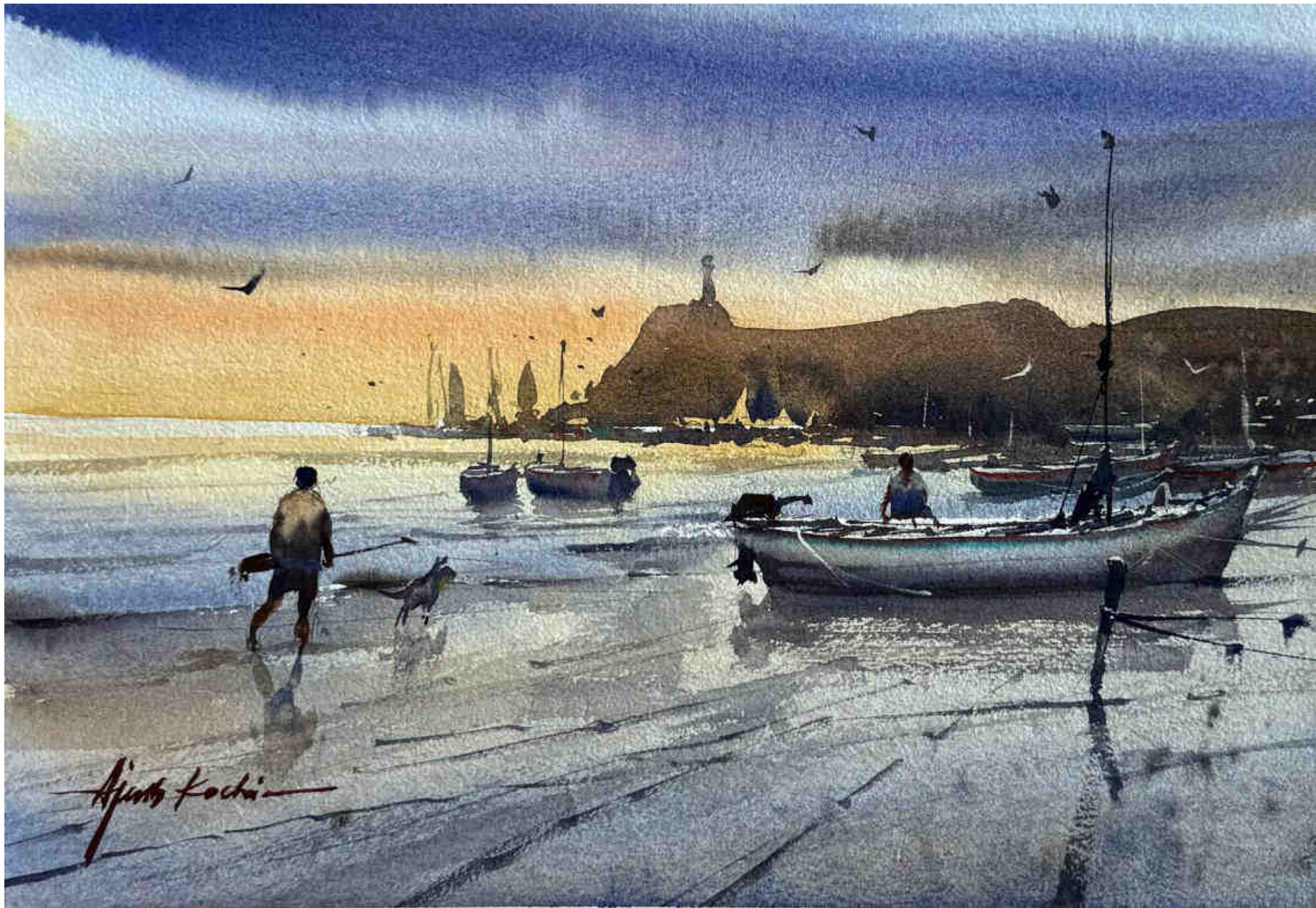
A moody, atmospheric harbour scene rendered in deep umbers and cool greys. Tall-masted wooden vessels rest against the shore at low tide, their reflections shimmering on the wet ground below. The figures move quietly between the boats capturing the unhurried rhythm of post-catch maintenance.



A magnificent blue-hulled fishing boat bearing the Indian tricolour flag stands prominently at the dock, flanked by smaller wooden crafts with striped gunwales. Their perfect reflections ripple in still, silver-toned water. Cranes and industrial silhouettes fade into the haze beyond. The palette is deliberately restrained: pearl whites, dusty blues, and muted earth tones evoking both pride and fragility.



A standing fisherman directs operations with an outstretched arm while two companions wrestle a billowing net from the churning turquoise water. The foreshortened perspective and energetic brushwork create an almost cinematic tension — the ocean is generous, but unforgiving.



Twilight descends on a fishing beach in one of the series' most quietly devastating images. Against a sky ablaze with amber, violet, and deep cobalt, solitary figures move across a mirrored, tide-washed shore. The entire scene is rendered in glowing washes of dusk colour, transforming an ordinary evening's end into something approaching the sacred.



A busy fishing harbour bathed in silver morning light. Industrial port cranes loom on the left horizon, while an old stone tower anchors the right — the ancient and the modern sharing the same waterway. A masterclass in compositional balance and atmospheric perspective.



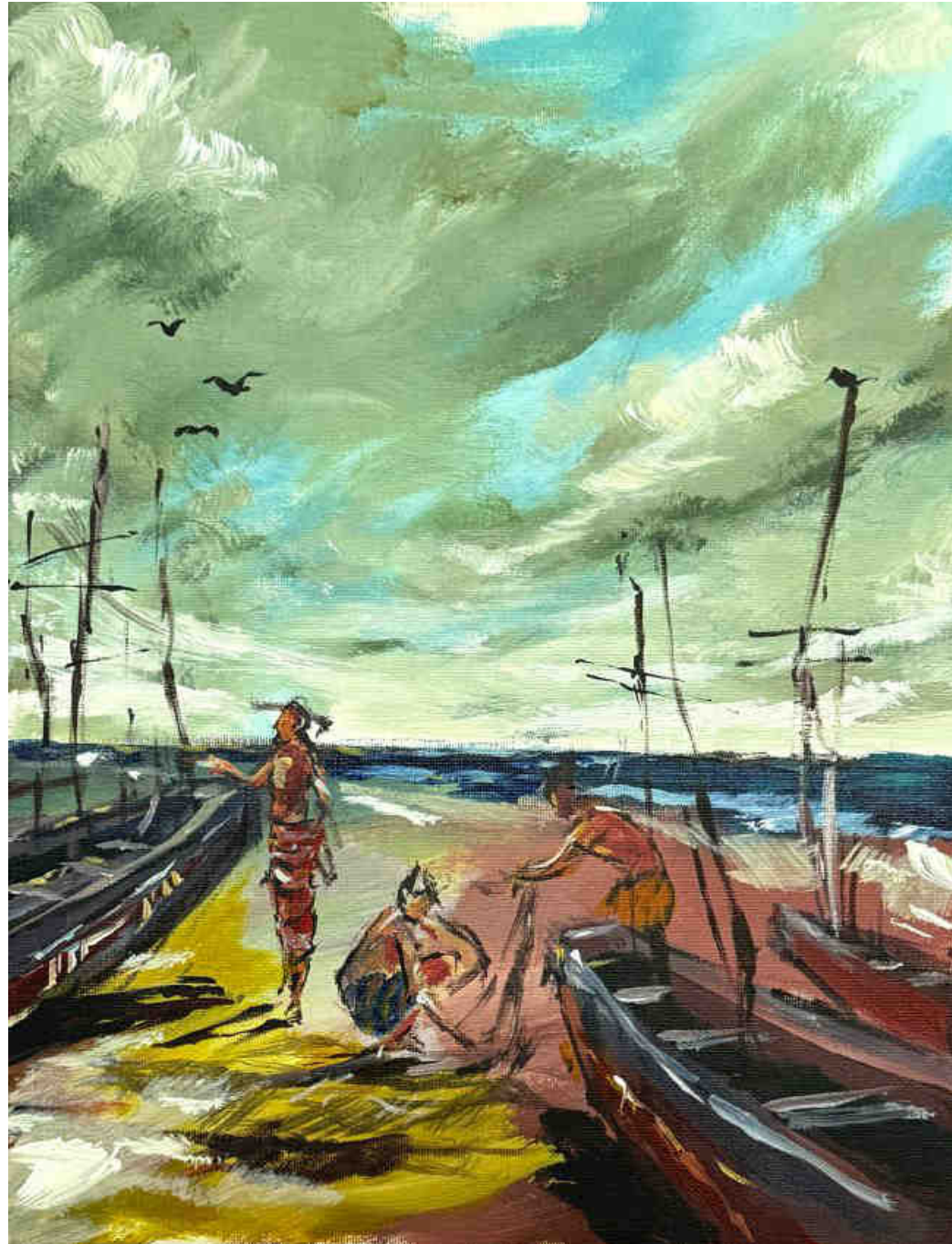
**Ms. Afshana Sharmeen**  
CHENNAI



A rich acrylic depicting a beach side fish stall at the height of a working day. Built with bold, textured strokes, the painting captures a vendor seated beneath a makeshift thatched shelter, surrounded by the organised chaos of her trade. The scene honours the woman at its centre as both merchant and anchor of her community's economy.



**Rev. Dammasiri**  
KANDY, SRI LANKA



This painting poignantly captures the arduous reality of a fisherman's life. Against a turbulent sky and churning sea, the figures toil with their boats, their strained postures reflecting the intense physical toll of daily survival. The somber palette and expressive brushstrokes emphasize their vulnerability, portraying a life of exhaustion and constant struggle against the relentless, unforgiving forces of nature.



**Mr. R. Dhiyaneshwaran**  
CHENNAI



*Two women fish vendors in vivid blue and red saris sit at the centre of a radiant, sun-drenched composition. The women sort fish into shallow baskets with practiced, unhurried hands, gold bangles catching the light. The signature palette of yellows, electric blues, burning oranges transforms a market scene into a near-abstract celebration of feminine industry and quiet economic power.*



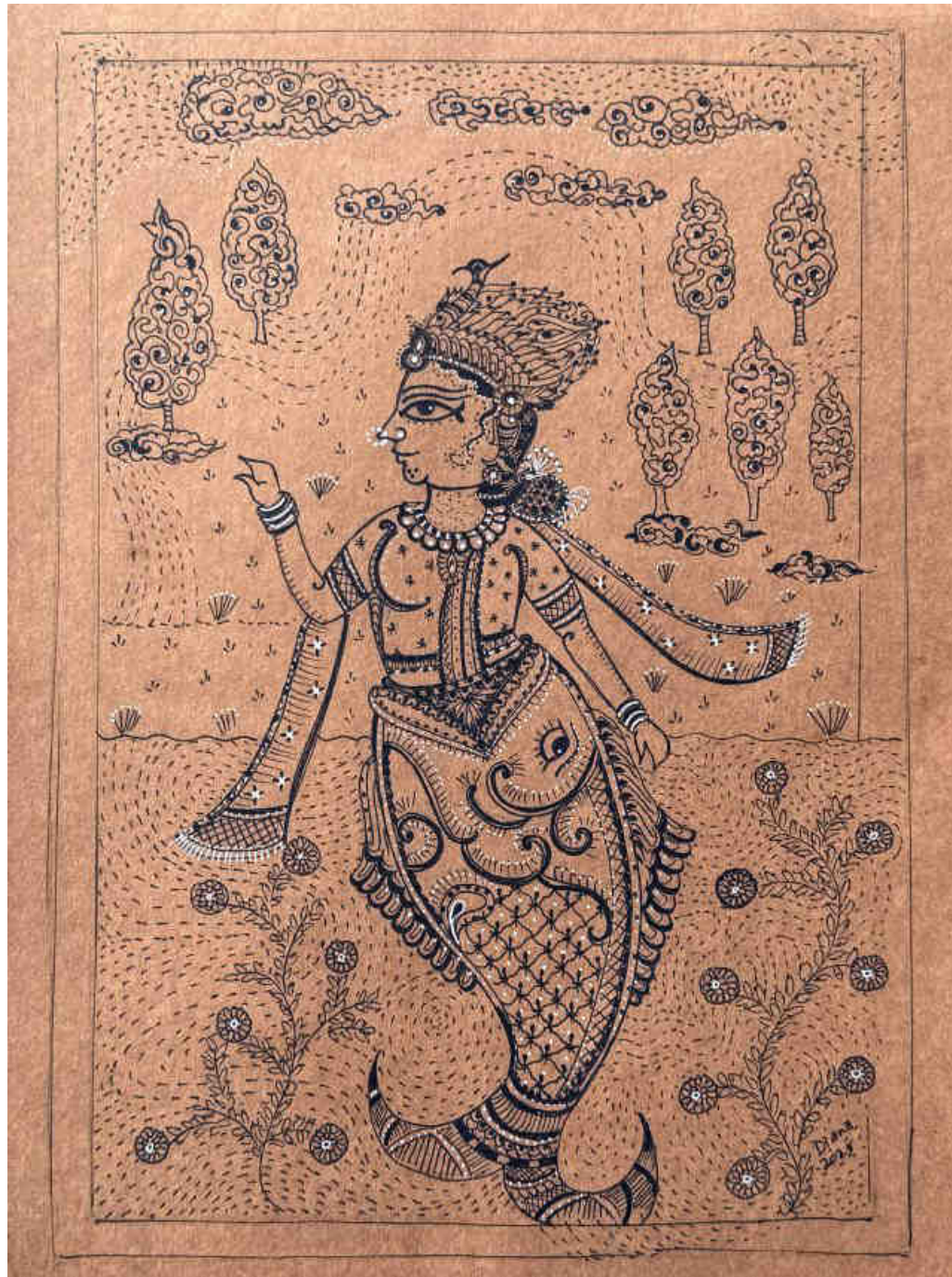
*A single fisherman, silhouetted and commanding, sits cross-legged in a boat, wielding a long oar as rays of blue and golden light radiate outward from behind him like a halo. The composition is boldly geometric – the circular boat, the diagonal oar, the starburst of light elevating a solitary man's daily labour to something almost mystical.*



*Two vertical canvases presented as a diptych, each featuring a close-up of a woman fish vendor in vibrant yellow-orange attire. In the left panel, she holds up a live crab with quiet confidence, a balance scale visible behind her – the tools of her trade framing her authority. In the right panel, another woman strides forward, a large flat basket balanced on her head. The colour planes shatter and reassemble the figures into something simultaneously ancient and utterly modern.*



**Ms. Diana Sathish**  
CHENNAI



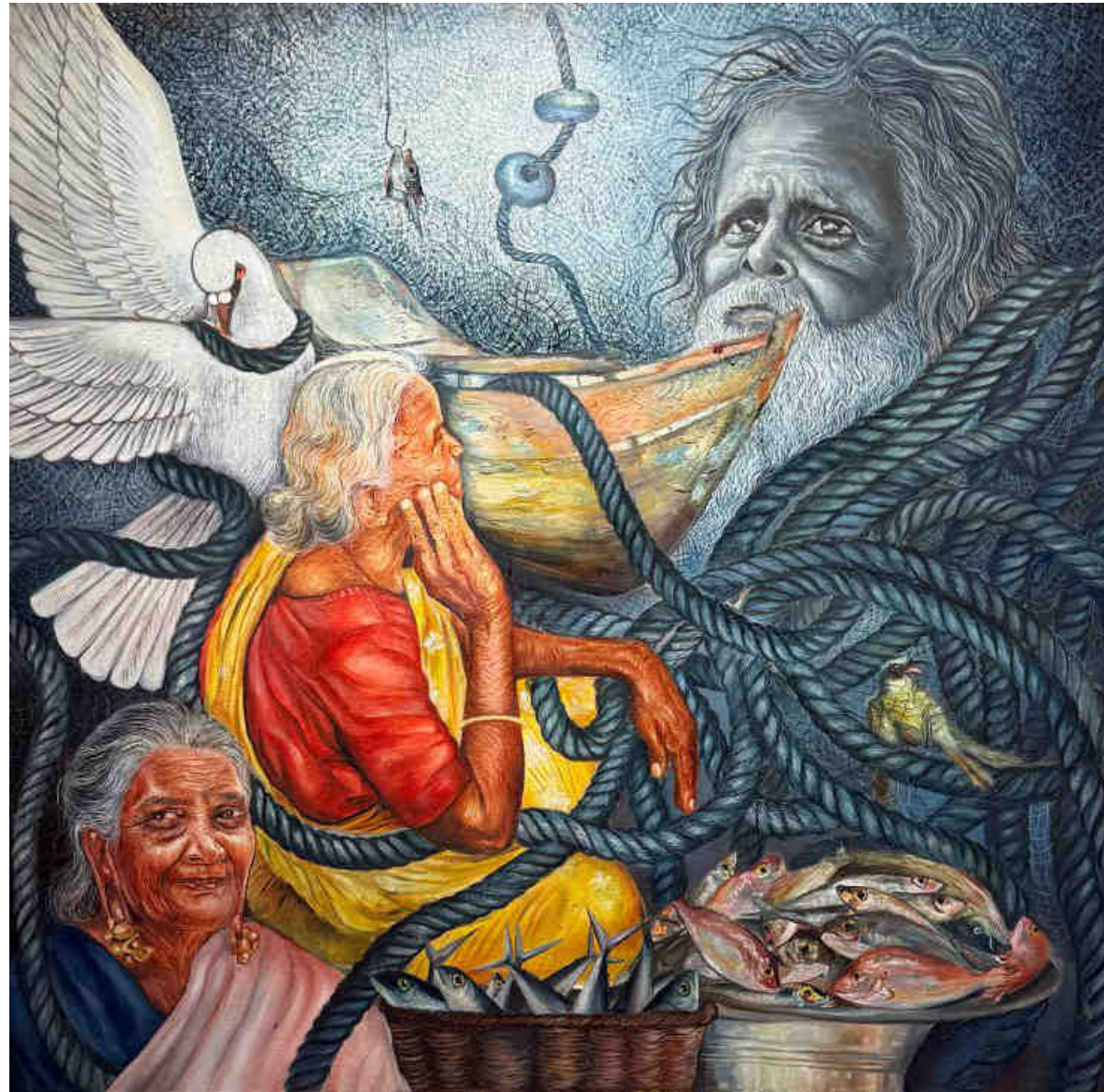
*A Telangana cheriyal painting symbolises Indian mythology. The work explores emotional and spiritual connections to the sea.*



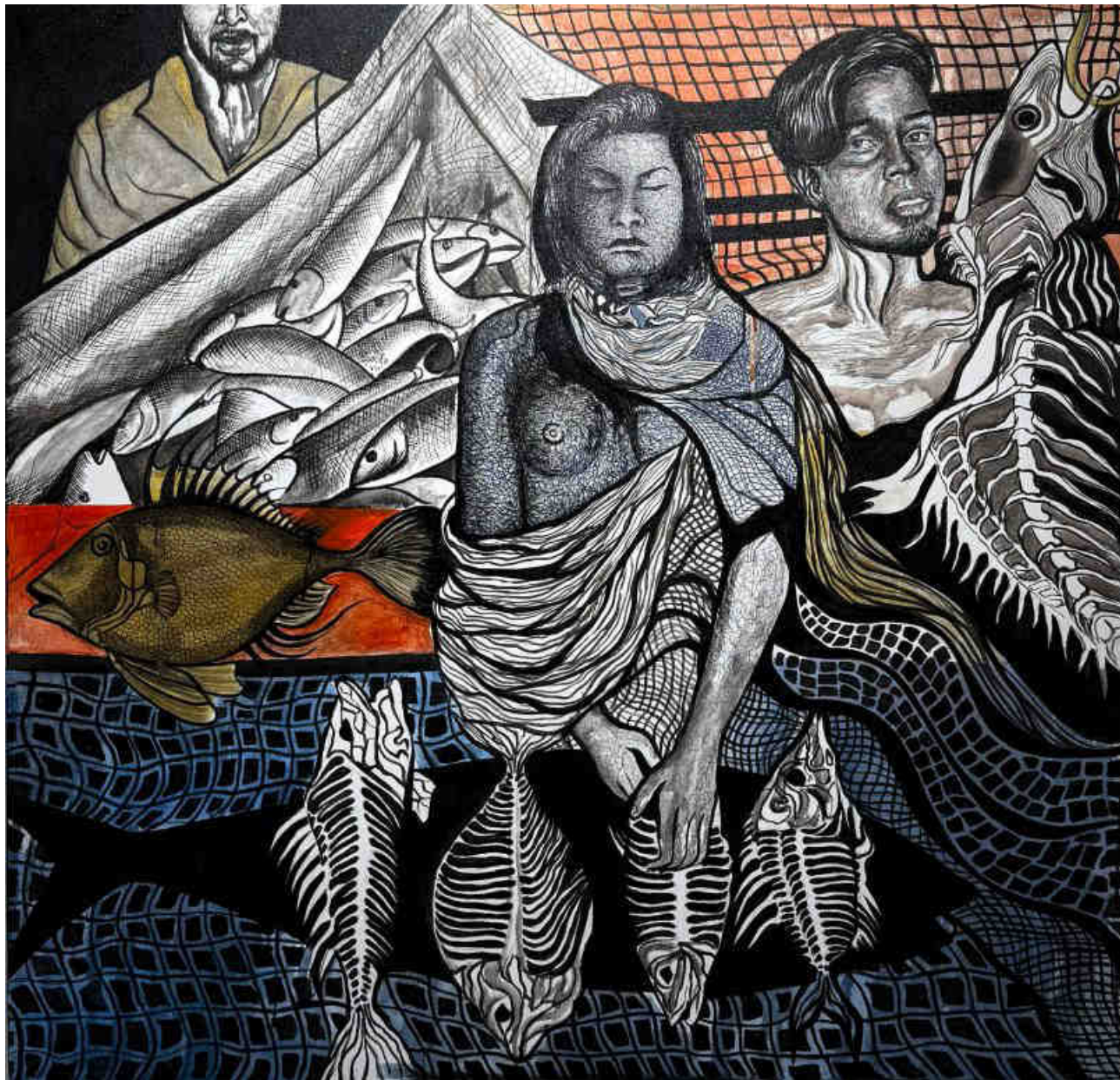
A vivid, folk-narrative painting on a brilliant red ground. A colossal golden fish — its body composed of dozens of smaller individual fish rendered in intricate detail. On the left, a small boat carries three figures amid flowering trees. The image draws from cheriyal traditions to construct a powerful allegory: the ocean as a vast living ecosystem, its abundance celebrated and its mystery revered.



**Mr. Dravida Cheliyan**  
CHENNAI



*An aged fisherman's weathered face fills the upper right of the canvas, his wild white hair and beard rendered with meticulous realism against a cool blue-grey background of nets and sky. Below, a woman gazes out with a sorrowful, knowing expression, surrounded by a basket of fresh fish. Between them, a magnificent white bird spreads its wings in flight, and thick rope coils frame the composition. It is a portrait of endurance, love, and the inescapable weight of a life lived at sea.*



*A bold, multi-layered mixed-media work that collides realism with graphic intensity. At the centre, a young woman sits with eyes closed in an expression of quiet resignation, her body merging with a net-like textile pattern. The dark palette and complex layering speak to the extractive pressures on small-scale fishing communities.*



**Ms. Geetha Shankar**  
CHENNAI, INDIA



*A delicate, masterfully composed pencil drawing of three wooden fishing boats moored at a quiet jetty. The vessels are rendered with careful attention to the texture of worn timber and rigging, their masts rising gently against a soft, cloud-scattered sky. Seabirds drift above.*



*A panoramic charcoal scene of collective effort on the water's edge. A group of fishermen work in unison on a large wooden boat. The figures are rendered with confident, gestural marks that capture weight, motion, and the bodily knowledge of men who have performed this task a thousand times.*



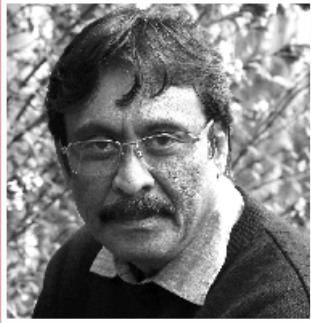
**Mr. Hasitha Kelum**  
COLOMBO, SRI LANKA



*A sun-soaked watercolour beach scene of vivid warmth. A bright red and white fishing boat is hauled ashore, its hull glowing against the rich golden sand. The upper sky is rendered in soft lavender and pearl, creating a striking contrast with the saturated golden foreground.*



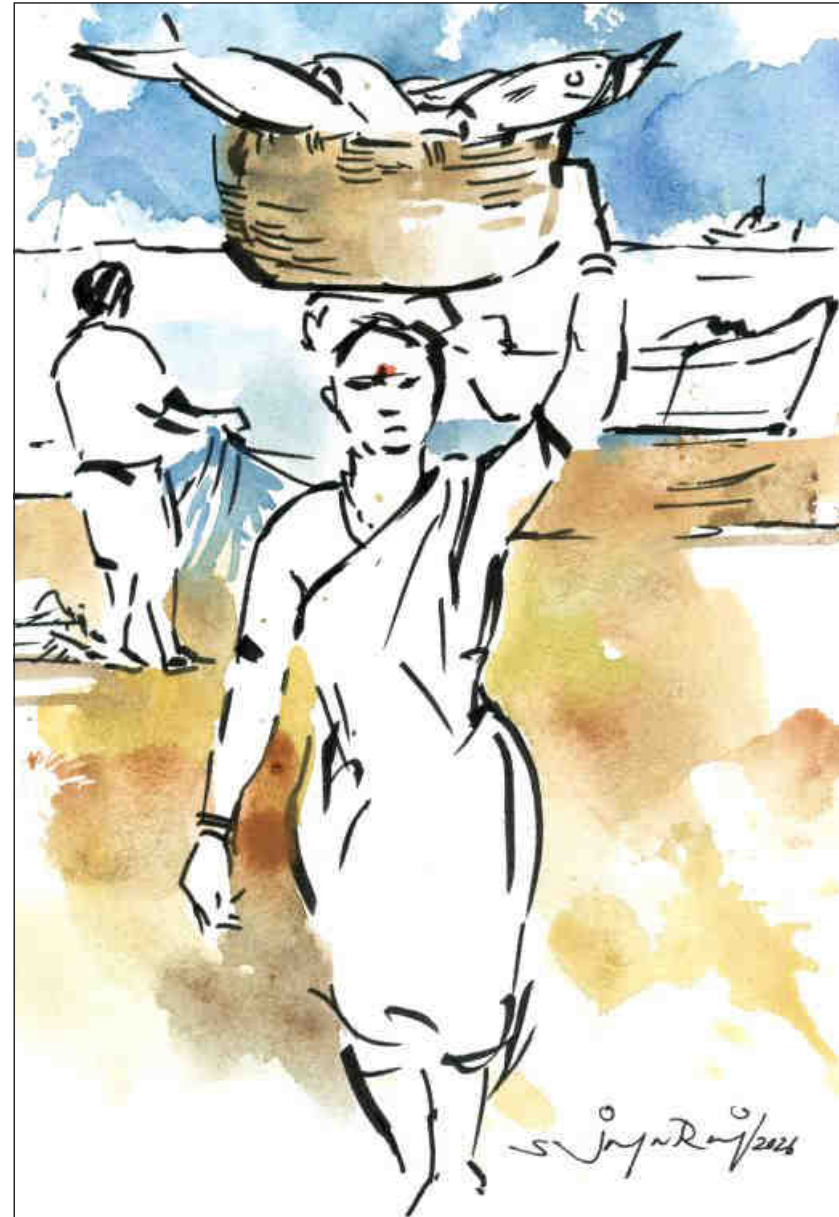
*Two traditional outrigger sailing vessels navigate an open, restless sea. The dominant boat occupies the left foreground, its rust and cream sail billowing against a turbulent sky of pewter and grey-blue. A second, smaller vessel follows at a distance on the right. The sea itself is rendered in bold horizontal strokes of teal and steel-blue, communicating both the expanse and the unpredictability of the ocean these fishers navigate daily.*



**Dr. S Jayaraj**  
CHENNAI, INDIA



*Perched on slender wooden poles anchored in the shallow surf, stilt fishers of Sri Lanka embody the precarious, enduring spirit of small-scale artisanal fishing. This traditional, low-impact method demands immense physical balance and patience. Lacking modern gear, these fishers rely entirely on seasonal tides, vulnerable to both climate disruptions and economic marginalization.*



*Women vendors are the post-harvest driving force of small-scale fisheries. After buying catch at dawn, they carry heavy baskets on their heads, walking miles to reach markets. There, they endure long hours sitting under a punishing sun without shade, clean water, or cold storage, bravely racing against heat and spoilage to secure their family's survival.*



Even after landing, the work never stops for small-scale fishers. Men quickly shift into high gear on the bustling shores, meticulously sorting the day's catch by size and species. Baskets are filled and carried off instantly, driving the high-stakes, fast-paced auctioning process that determines their daily survival.



While men handle the heavy lifting – hauling, gathering, and preparing the catch at the shoreline –the women take charge of the vital next step. Sitting directly on the sand, they carefully sort the fish by size and variety, immediately prepping them for the long, hot journey to local markets.



**Mr. K.C. Appan**  
KOCHI



*A visually arresting watercolour of a catamaran (kattumaram: logs tied together) just landed on the shore - the individual logs of this resilient craft clearly portrayed. The nets have been divested of fish and are a mere heap by the side while birds excitedly head for the discards.*



*A small fishing boat crests an enormous, breaking wave – a wall of churning green and white water that fills the entire canvas. The fishermen aboard grip their oars and each other, their bodies braced against the overwhelming force of the sea. The sky above offers no comfort – grey, turbulent, indifferent.*



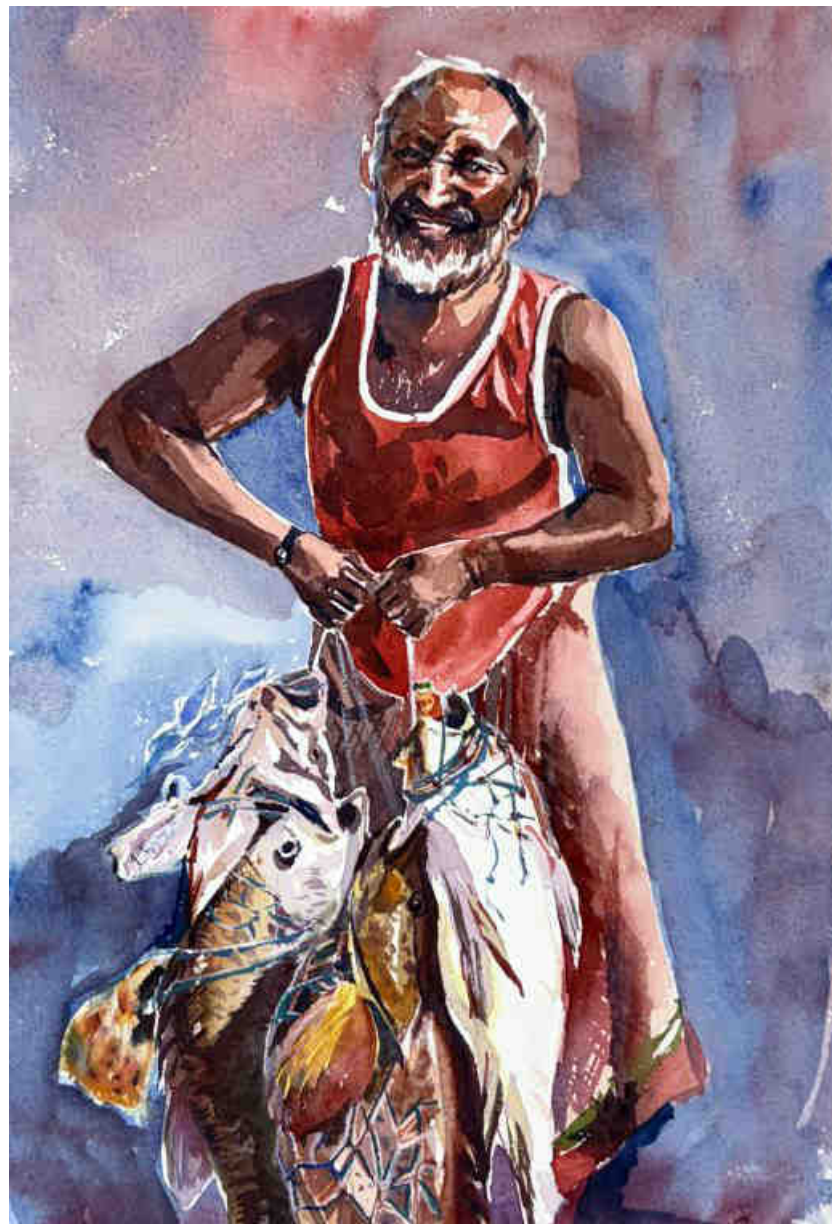
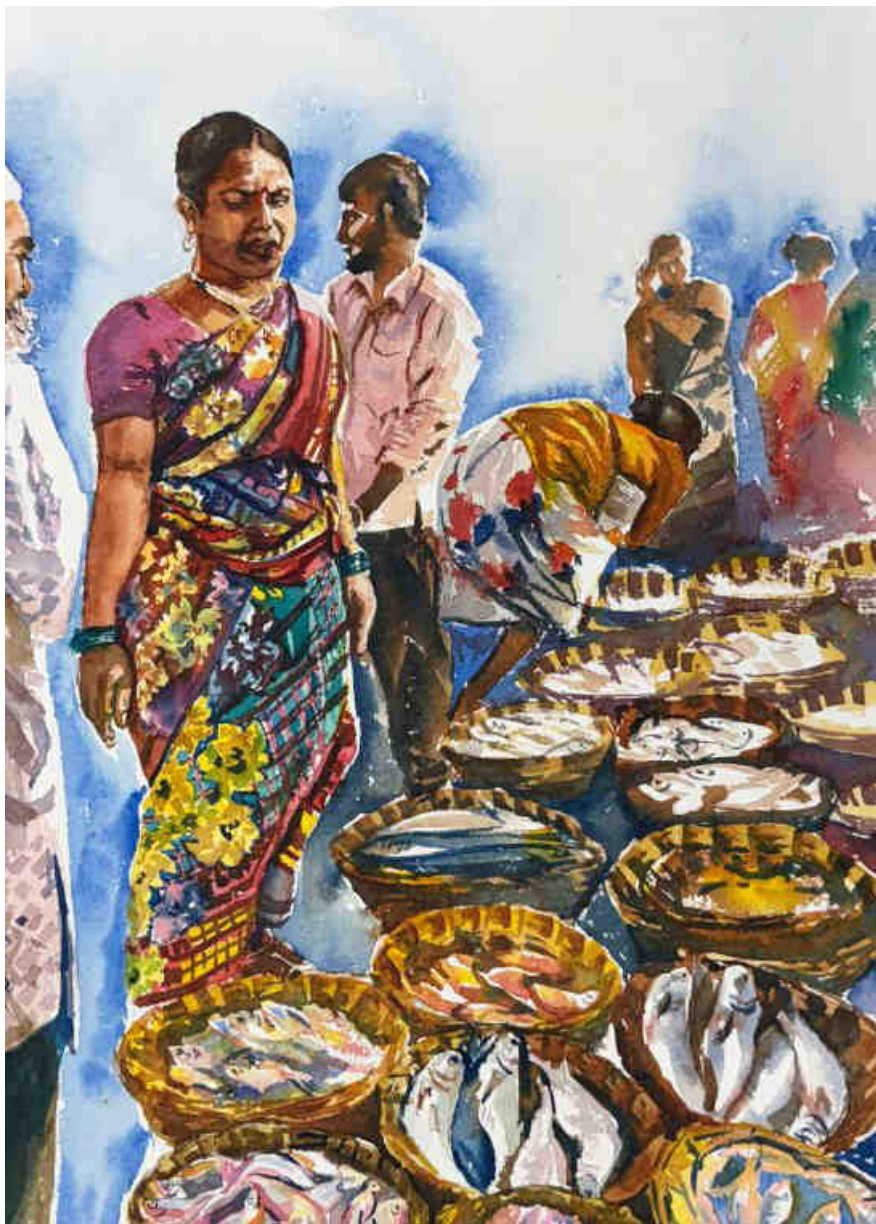
**Ms. Lavanya**  
CHENNAI, INDIA



*A brilliantly coloured watercolour of fishermen returning to shore. A large, white-hulled boat with red, blue, and green painted stripes dominates the centre, beached on wet, reflective sand. Around it, fishermen in bright clothing work the nets and lines, their coloured life vests. The wet sand mirrors the figures and boat in streaks of violet and amber, creating a luminous, almost impressionistic surface. A celebration of communal work and the beauty of the everyday.*



*A tender, luminous watercolour portrait of an elderly woman engaged in the patient art of drying fish. She leans forward, dark blue sari shot through with a gold border, carefully arranging small fish on a flat surface. The portrait is intimate and dignified, honouring a woman who is, in her quiet way, the backbone of her household economy and the keeper of ancestral food traditions.*



Two warm, vividly observed market watercolours. The dozens of shallow baskets filled with various species laid out across the ground. An older male fisherman stands alone with casual authority, two large fish slung over one arm, a quiet smile on his face — the satisfaction of a man with a good day's catch behind him.



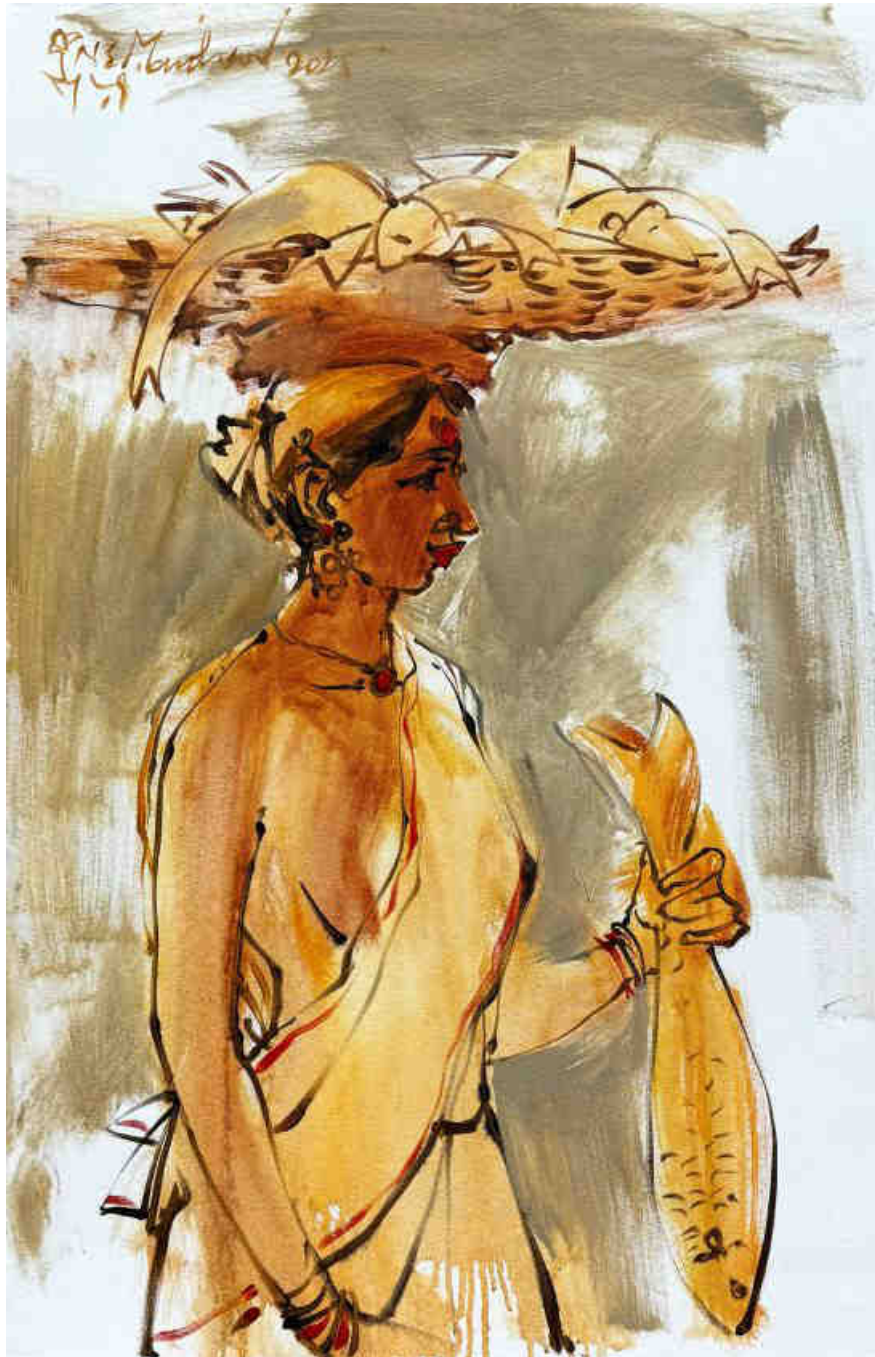
**Mr. N S Manohar**  
CHENNAI, INDIA



*A group of fishermen hauling the net on the shore rendered in warm ochres, deep browns, and blacks on a pale ground. Turbaned figures cluster together creating a sense of collective identity rather than individual portraiture. The mixed-media approach where the ink line over acrylic wash gives the image a spontaneity and heat that feels wholly authentic to the subject.*



Two charcoal and ochre sketches of women in the fishing community. In the left panel, three women stand in close huddle – a conversation, a negotiation, a moment of solidarity. In the right, a seated group works at the sorting and cleaning of fish, while a lone woman walks away in the upper distance, a basket carried on her head.



*A single, upright portrait of a fish vendor woman. She walks forward with tremendous poise, an overflowing basket balanced on her head, a single large fish held in her right hand. Her sari wraps loosely, suggested in warm golds and creamy whites. The background dissolves into grey-brown abstraction, throwing the figure into sharp relief. It is the image of a woman who carries the weight of her family's livelihood and carries it with extraordinary grace.*



**Mr. Pradeep Kanchagoda**  
COLOMBO, SRI LANKA



*A loose, breezy watercolour of three figures standing before a colourful fishing boat pulled up on a warm sandy shore. The boat – pink-red hull, blue bottom, propped with wooden supports dominates the centre ground. The sky is a gorgeous, soft wash of lilac and pearl. The painting has a lightness of touch that speaks of a coastal life that is ordinary, familiar, and deeply, quietly beautiful.*



*A traditional outrigger fishing canoe rests on a golden beach under a heavy, cloud-loaded sky. The vessel is painted with careful structural attention, its crossed masts and rigging silhouetted boldly against the overcast heavens. Two fishermen walk away across the sand in the right mid-ground, their figures small but purposeful. The vast sky and open shore dwarf the men and their boat, speaking eloquently to the scale of what small-scale fishers venture into each day.*



**Mr. Sajeev K S**  
KOCHI, INDIA



*A sweeping, panoramic watercolour of a bustling fishing beach at dawn. A large dark-hulled boat occupies the right foreground, while across the wide, wet shore, dozens of figures move — carrying nets, wading through the shallows. A turquoise fishing net spills across the foreground sand. Palm trees and a dark headland rise behind, and seabirds fill the luminous morning sky. The scene pulses with the organised energy of a community entirely in its element.*



*A quieter, more contemplative shore scene. Several fishing boats — their hulls covered with teal tarpaulins — are lined up on a dark, shadowed beach. Two or three figures work among them in the midground, partially obscured. Behind, a magnificent canopy of trees — painted in a rich tapestry of greens, golds, and bare winter branches — arches over the scene, diffusing a soft golden backlight.*



*A light-filled watercolour of a large blue-and-red fishing boat moored beneath a spreading tree, its hull casting cool reflections on dark water. On the dappled quayside, two or three fishermen manage a pale net, while a woman walks away with a basket balanced on her head. The interplay of tree shadow and golden evening light across the scene is handled with exceptional skill.*



*Clean, graphic watercolour in a bold sun-bleached palette. White-hulled fishing boats with red, yellow, and blue trim rest on ochre and rust-pink sand, the ocean a sharp brilliant blue behind them. Two small figures stand between the vessels – a scene captured with its alluring beauty.*



*A large blue-and-teal fishing boat, flying red and yellow flags, is beached at a crowded shore as dawn breaks. Aboard, figures stand poised; around the vessel, a group of men and women move with purposeful energy. The wet, reflective foreground painted in streaks of violet, silver, and deep blue gives the scene an almost operatic grandeur. Seabirds wheel overhead. It is a painting that insists the fishing shore is as worthy of reverence as any grand historical subject.*



**Mr. Samuel**  
CHENNAI, INDIA



*A bold acrylic in a warm, sun-saturated palette of deep cobalt blue, sandy gold, and rich red. Fishermen stand on a bright beach in the midground, working with a net between them. Behind them, a vivid red-and-white boat rests near the water's edge, and the brilliant blue sea crashes white. The painting has a directness and physical confidence that honours the rough, physical reality of fishing life.*



**Ms. Sathya Shenoy S**  
KOCHI, INDIA



*A remarkable close-up composition of a Chinese fishing net in operation in Kochi harbour — one of India's most iconic waterfront images rendered fresh. The massive bamboo and rope apparatus fills the upper two-thirds of the canvas, its scale dwarfing the two figures working beneath it. One man sits astride the counterweight timber, another adjusts the net. A large cargo ship passes in the background, a reminder of competing scales of commerce.*



A lone fisherman stands in a small boat, leaning forward with effort as he hauls a golden net from the darkening water. The sky behind is a breathtaking gradation of deep orange, rose, and warm gold, the sun sinking behind the mountains. The reflections on the lake water mirror the sky in shimmering bands of colour. It is a painting about endings and returns, the day's last effort before heading home.



**Mr. Sethuvarma**  
KOCHI, INDIA



*A striking mixed-media work combining detailed ink drawing with loose watercolour wash. At its centre, a woman in a brilliant red and gold sari sits cross-legged beside a large brass vessel of fish. Behind and around her, rendered in fine-line ink against a loose turquoise wash, the harbour scene unfolds. The contrast between the colour-saturated foreground figure and the atmospheric ink background creates a compelling visual hierarchy.*



*A visionary, almost cosmic composition. A fisherman sits in the bow of his boat at night, holding up a weighted net that unfurls into the dark sky above him. But what hangs in that sky is no ordinary catch — it is the ocean itself: a great swirling mass of water, fish, and net rendered in deep indigo, violet, and silver, luminous with stars.*



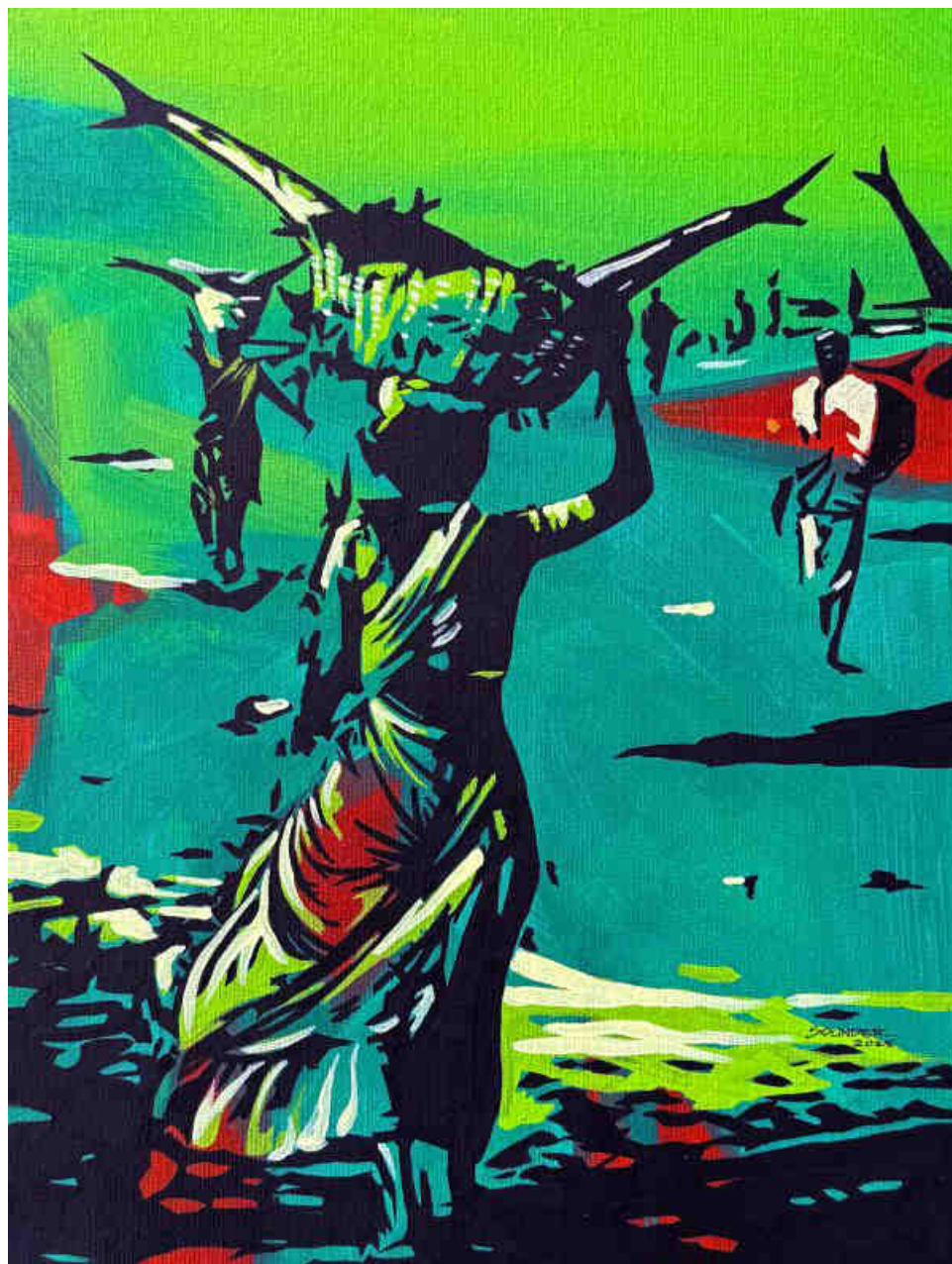
*A procession of women fish vendors moves toward the viewer through a grove of coconut palms, the sea and a Chinese fishing net visible in the distance behind them. The women are painted in vivid, jewel-toned saris carrying large baskets of fish on their heads with the practiced ease of generations.*



*A quiet, introspective watercolour of fishing boats resting at the backwaters, surrounded by dense, lush mangrove vegetation. The boat glows against the dark foliage and darkening water. Warm pinks, oranges, and deep greens radiate through the trees from a setting sun, creating a mood of suspended time – the boats waiting, the day almost done, the forest holding its breath. A painting of rare stillness.*



**Mr. Sounder**  
CHENNAI, INDIA



*A powerful, graphic acrylic rendered in a bold, limited palette of lime green, teal, black, red, and white. A woman fish vendor is captured mid-stride in close-up, carrying a large swordfish or billfish on her head. The flat colour planes and strong graphic outlines showcase the contrast play of colours. It is a painting that announces its subject at full volume.*



A wide, horizontal acrylic of two fishing boats — one green, one blue — moored side by side in calm water. Across both vessels, the small scale fishers silhouettes rendered in flat planes of teal, grey, and white against the cool blue sky and water. The painting has a mural-like quality, compositionally ambitious and formally resolved. It speaks of collective enterprise where every person is part of the whole.



A sun-drenched acrylic of a colourfully striped fishing boat being hauled up a beach by a team of men. Men push from the left; more strain at the bow on the right. A scattering of crows picks along the foreground sand. Behind, the wide beach stretches into a distant skyline. The painting uses flat, high-contrast colour passages with absolute confidence, a composition as bold as the labour it depicts.



*A large-scale harbour scene of intense chromatic drama. A massive red-and-black fishing vessel dominates the right side of the canvas, its towering bow angled toward the viewer. Along the quayside, workers move among stacked yellow crates, the catch being processed and loaded in the organised urgency of commerce. The colour palette celebrates industrial labour with the same formal energy as the great modernists.*



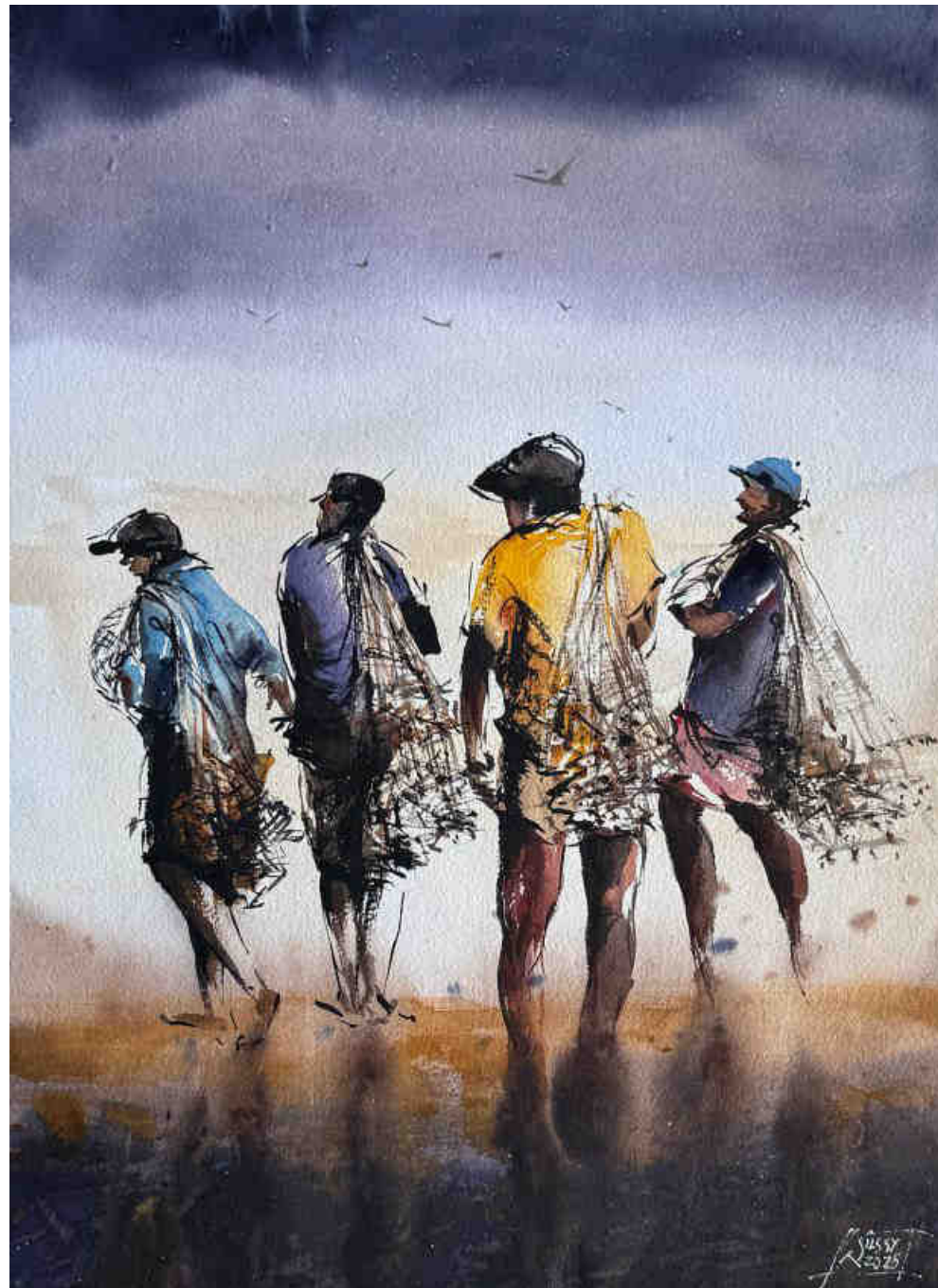
**Ms. Upuli**  
KANDY, SRI LANKA



A distorted, anguished female figure in red, blue, and green, part human, part elemental form occupies the centre of the canvas. Around this figure, fragments of real newspaper headlines are collaged directly onto the surface: reports of Sri Lankan fishing boat disasters and natural calamities. The work is a direct intervention where art performs as testimony and grief.



**Ms. Wilssy Johnson**  
INDIA



*Fishermen walk away from the viewer across an open, darkening shore, their backs to us, each shouldering a heavy load of bundled nets. The figures are rendered in warm siennas against a moody purple-grey sky, their forms solid and purposeful. The wet ground below reflects their silhouettes. It is a beautifully composed image of departure and return — the eternal rhythm of those who live by the sea..*



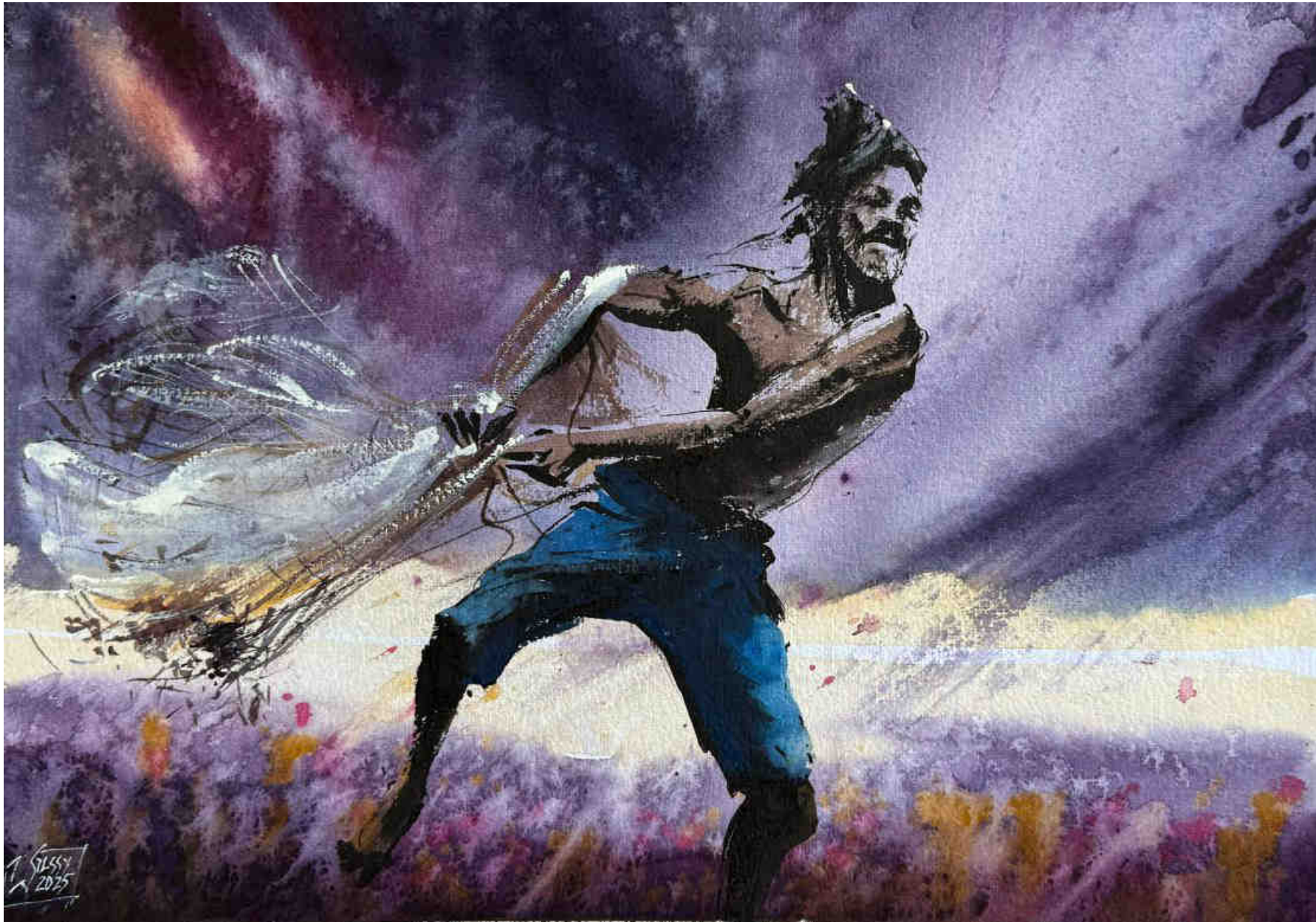
*A dramatic harbour panorama executed in black ink and golden-amber wash — bold, graphic, and immediate. Several large fishing vessels crowd the waterfront, their hulls rendered in warm gold and raw umber against a pale sky. The lower half of the painting is dominated by dark, gestural washes representing the harbour water — a deep, near-abstract field of ink and white spatter that suggests both the depth and the contamination of the port.*



*A kinetic, monochrome watercolour of a landing scene at full pace. Across a wide, dark foreground, a large cast of characters — fishermen, vendors, women with baskets move in every direction simultaneously, caught in the organised chaos of the morning arrival. The figures are rendered in high-contrast silhouette —blacks and deep greys lifted by white highlights and faint washes of teal and grey.*



*A luminous, almost otherworldly watercolour of fishermen working on a vast net. The nets spread across the lower half of the composition at a steep diagonal, fishermen perched on the apex and along the rigging above. A single figure in a yellow shirt anchors the immediate foreground. Masts and ropes criss-cross the upper register like musical staves. It is a painting of extraordinary structural boldness.*



*A lone fisherman stands on an open beach, feet planted wide, body torqued as he hurls a cast net into the wind. The net billows out to the left in a pale, gossamer arc. Behind him, the sky is a churning, fusion of deep purple, violet, raw umber, and flashes of red — a sky that is both threatening and magnificent. It is a painting about the ancient, unbreakable covenant between the fisher and the sea.*





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**WAVES** of Art...  
Series 7



## Bay of Bengal Programme Inter-Governmental Organisation

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The Bay of Bengal Programme Inter-Governmental Organisation (BOBP-IGO), set up in 2003, evolved from the erstwhile Bay of Bengal Programme of the Food and Agriculture Organization of the United Nations (FAO), was founded in 1979. The current member countries of the Organisation are Bangladesh, India, Maldives and Sri Lanka.

The BOBP-IGO is a Regional Fisheries Advisory Body (RFAB), that serves as the think tank for the member countries on transboundary and contemporary regional issues concerning fisheries management, biodiversity and ecosystem conservation, pollution management, livelihood and occupational safety. The IGO assists its member countries in achieving UN Decadal Targets for fisheries management, ecosystem conservation and sustainable development in the region through research-based policy advocacy, need-based capacity development and extensive community engagement programs.

BOBP-IGO is a member of the Regional Fisheries Body Secretariats' Network (RSN), coordinated by the FAO.

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## Release of Waves of Art Series 6

BOBP's Social Art Publication on Marine and Coastal Life.

Hon. Vijitha Herath, Minister of Foreign Affairs, Foreign Employment, and Tourism released the Waves of Art-6 publication on the occasion of the Regional Inception Workshop on the NPOA-SSF held at the Lotus Tower, Colombo, in Sri Lanka on 20th November 2025. This artistic publication features sketches contributed by from all over the world.

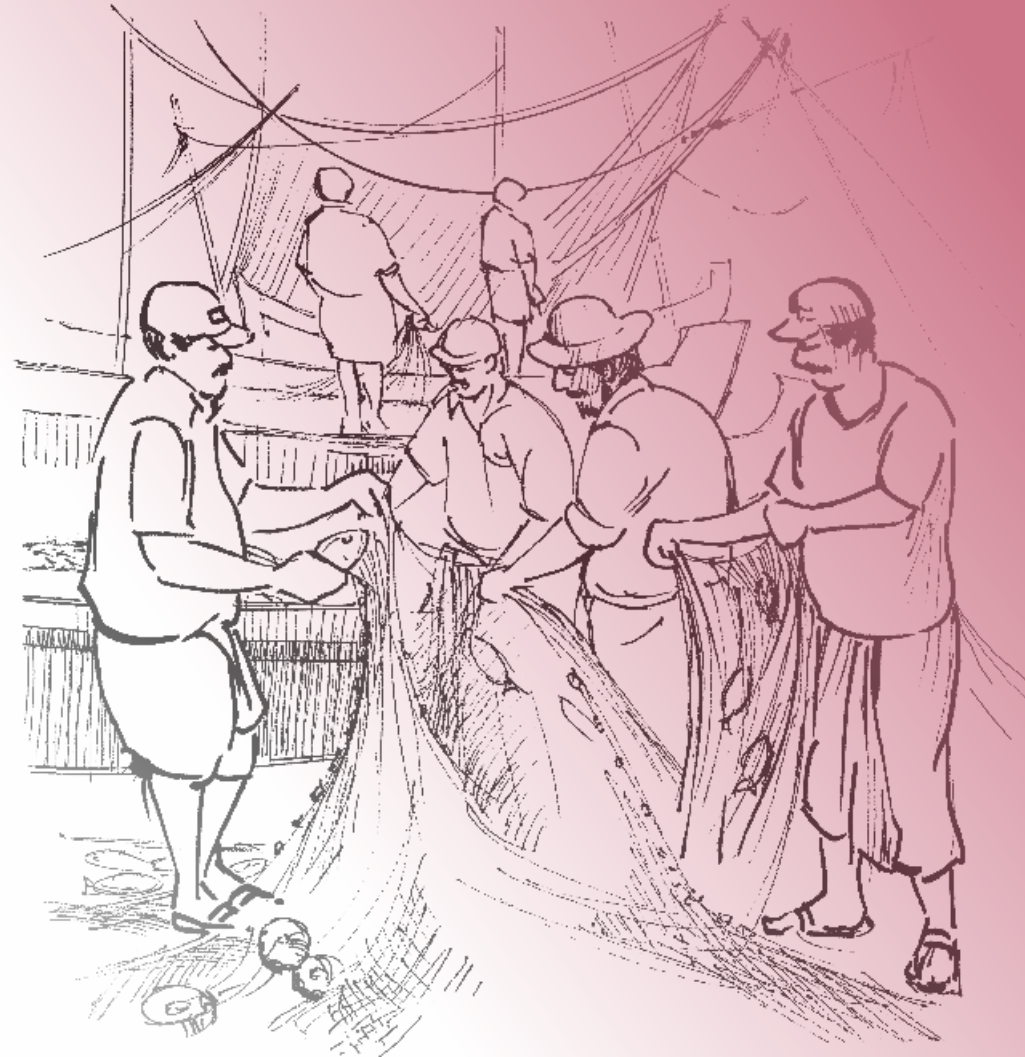
<https://www.bobpigo.org/publications/Waves-6.pdf>





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Organization of the  
United Nations**

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**BOBP**

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