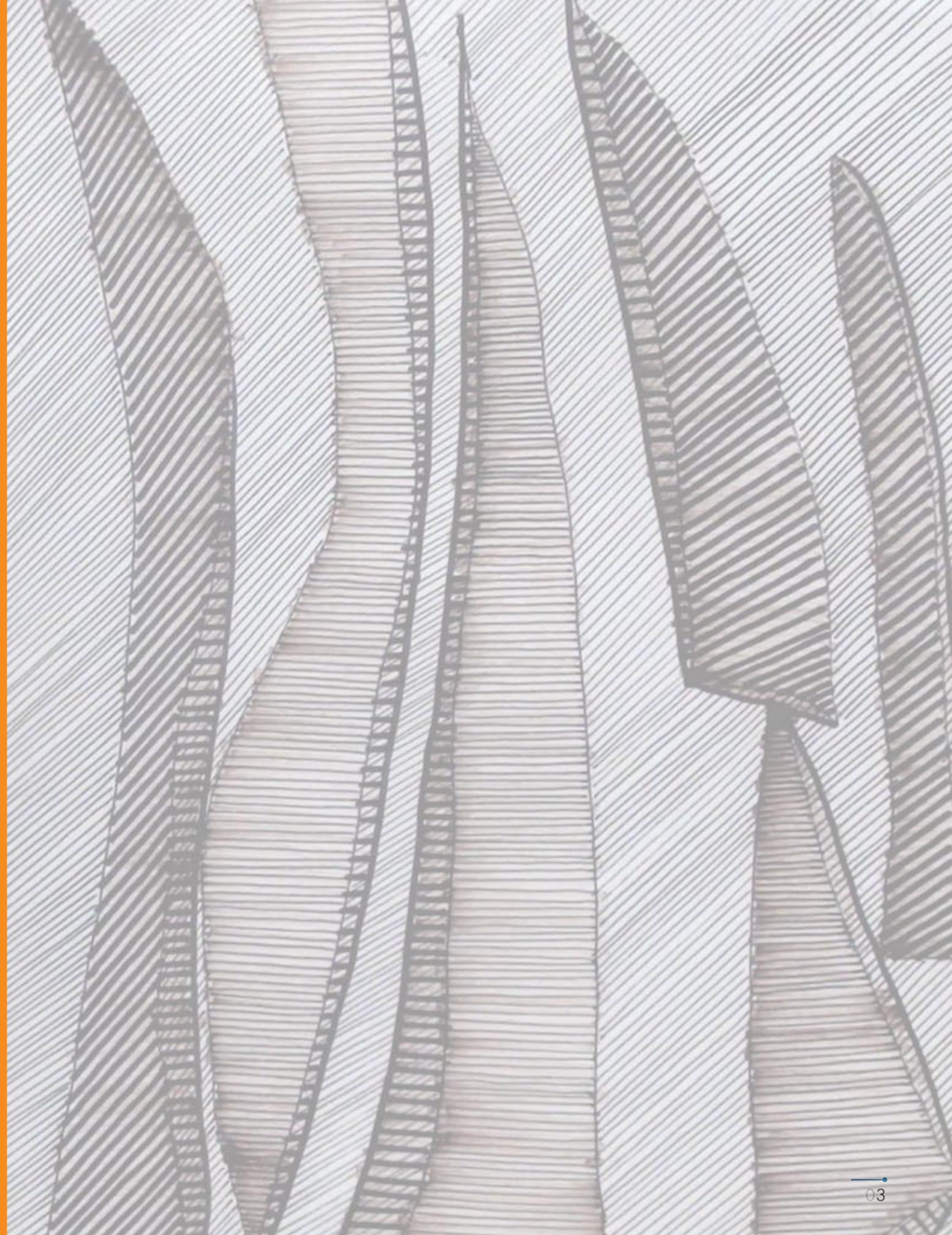


SONG OF THE COSMOS



Sangeeta Gupta



SONG OF THE COSMOS

संश्लेषा सुखा

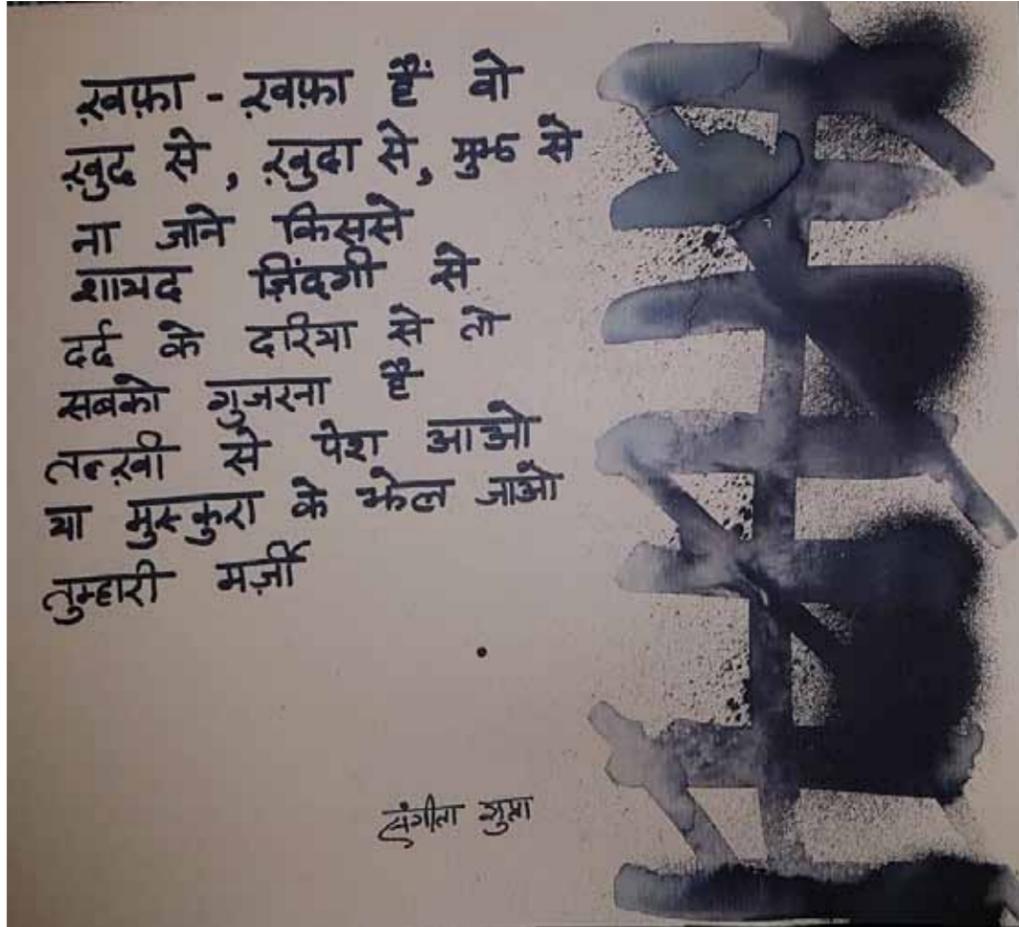
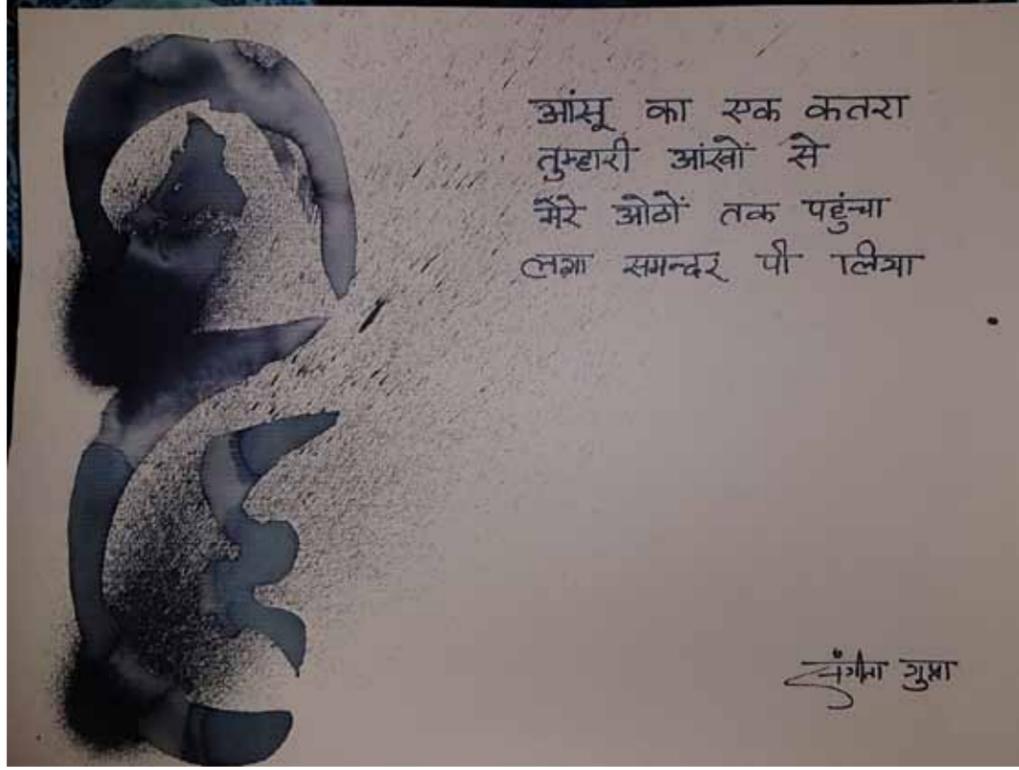


M:+ 91-9871513240, 9811757020, Ph:+91-11-26566898;
Email: artkonsultinfo@gmail.com,
Web: www.artkonsult.com



गुफ्तगू में नशा था
रनामोशीयों में भी
रुमारी कुछ कम नहीं
कहा - अनकहा जो भी है
खूबसूरत है
बोल में नगमें करों के
अबोल में
इबादत की पाकीजगी

संगीता गुप्ता



DIRECTOR'S NOTE



A Bureaucrat, a poet and a self taught abstractionist, Sangeeta Gupta works in the Indian Revenue Service, and started her artist journey making intricate drawings. It was in her solo show in 2002 that she exhibited her love for colour; the works seemed to splash off the canvas. A distinct lexicon in which Sangeeta Gupta spins a composition of calligraphic and sculptural imagery hearkens of Himalayan journeys and inspirations. These recent paintings reveal panoramic motifs inspired by the continuity of harmony in nature.

The purpose of the art for her is to reflect the absence of shared convictions, and the concomitant accumulation of catastrophes, the changes of finding the joy of hope has become increasingly rare. At moments, the otherwise bustling metropolitan space appearing as a kind of cruel joke; and which only by dint of talking ourselves lightly are we able to endure. But self-induced euphorias wear off soon enough. The chimeras of almost insoluble problem loom up once again. Apparently there is too little on which we can genuinely rejoice. Yet, right on such a scenario arrive the truer of the artists, reminding us of what we habitually forget: the duty to impose order upon endemic chaos.

In her works she quickly brings home to the observer her undeniable commitment of life. It is such zeal as energizes her animation, and that same intensity is brought to bear upon her new compositions with force. They breathe life, and are entirely the result of felt experiences of her surroundings. Here, then, is a sign of health in a climate of narcissism. To pursue an intense, and independent life of the mind within the parameters of the over all community, means precisely that.

In Sangeeta's work, colours blend, juxtapose and suggest myriad pairings, of cobalt and indigo, colours of earth and trees, reds, mixed monochromes, gilded detail, using the natural spectrum with its visual sensibility.

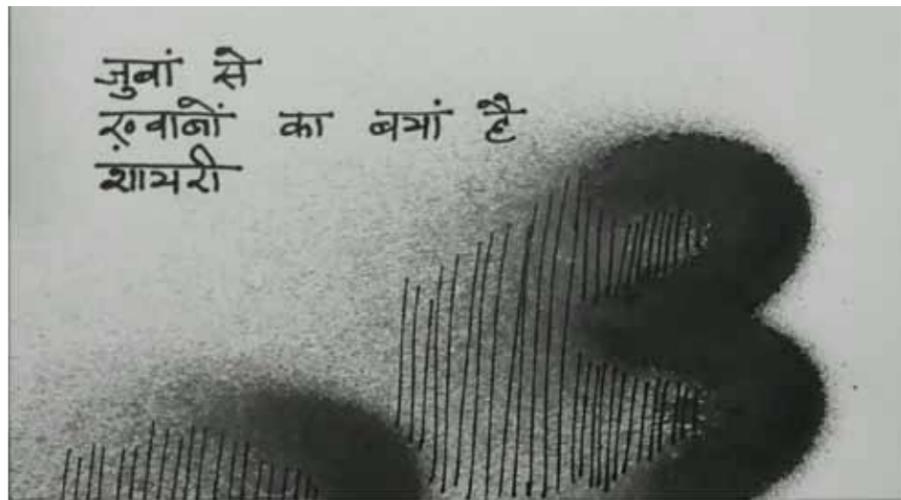
**- Keshav Malik
2007**

WEAVES OF TIME

In this volume of poems, subtitled—pages from a poetic diary -- we have, often enough at any rate, a fresh re-enactment of a hoary cultures, one key preoccupation, namely, the search for the self, and that whether in its micro or macro dimensions. The diurnal world is not ignored in the body of the poems, but this more modest aspect of a multifaceted reality is never observed from on high, with a cold eye, but with due affection. On the other hand it is the poet's own first personal singular voice that is treated almost with a clinical detachment. Here the speaking voice makes of itself an object, but one that still needs to be raised to the level of a true, self-scrutinizing subject, freed of its infirmities, its grosser attributes. For only by doing so may a mortal draw a millimeter closer to whatever is termed as divinity. Divinity is instinct in all creatures, but its true emergence from the midst of the Kurukshetra of workaday life can only happen after untold inner dialogues, of self with soul. Both these last two words are tryingly vague, but any who tend the acres of their inner landscape, free it of its weeds; they thus know that the soul comes about only by their incessant labor, that of a life-long conversation between the I and the me, between I and the thou, and that it is only so that consciousness gives birth to conscience. It is in some such way that the human creature rises a few cubits.

In sum, it is to all such life action, emotion and vision that the poet fastidiously works to gives form. The strategies or the choices that she employs in her quintessential lines are not mere rhetoric, they convince us that for her the making of verse is not an end in itself, but that it is as well a means of remaking of our being. This especial stance is of value in our value bereft times. The poet, sufficiently aware of our present shortfalls, takes us on a meaningful journey via her diary. Health of spirit is the main goal to which her finger unerringly points out.

- Keshav Malik



**My existence
melts in you
burns like a candle
vanishes
into your being
and becomes You.**

**In love one
is devastated, destroyed
yet seen
in the sparkle of the eyes
of the beloved**

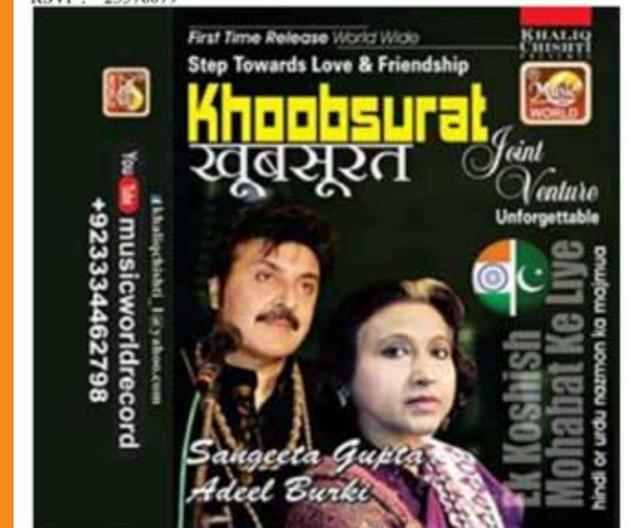
**one transcends
from mundane to ephemeral,
tangible to abstract
body to the spirit.**

Indian Council for Cultural Relations

Cordially invites you to the launch of the CD- "Khoobsurat"
a musical joint venture of an Indian poet Sangeeta Gupta
&
a Pakistani singer Adeel Burki.

The CD will be launched by DG ICCR Shri Satish C. Mehta
On this occasion Adeel Burki will also render a soulful performance of the poems.

Venue : ICCR, Azad Bhawan Auditorium, I.P Estate, Near ITO, New Delhi.
Date : Friday, 24th July 2015 at 6:30 pm.
RSVP : 23378079





THE INNER FACE OF REALITY

To survive independently in the 'asphalt jungle' of the day, you have perforce to use your self-regarding moves to the hilt. But even as you return back home after this war of wits each sunset, the neglected something in your deep subconscious demands fulfillment and will not be denied expression. Well, at least in the case of the more conscientious amongst us, the inner unrest finds a life-confirming materialization.

Having observed the growth of Sangeeta Gupta's art-works during the last several years, as well as being aware of the trials of the working women under difficult urban conditions, I am of the firm opinion that she is not unfavoured by the muses, and that therefore she is able to treat us to an innerly formatting work in joyful health and not sickness, as so often. The fact that this work has branched out in different directions over a course of time testifies to this observation.

There is a true tenderness to the painter's touch, and so whether particular work be ink on paper, pastel, oil, or whatever medium. Sangeeta Gupta is evidently protective towards the defenseless flower of all nature. She treats each of nature's creations with a loving eye. By such intrinsic, spontaneous, affection she transcribes branches, stem, trunk, and all that, into artistic space with a fine precision. Only the authentic contours of the observed reality are recreated with sufficient imaginative selectivity. Thus her earlier cacti, and as of course her endearing owls. But even objects like stones have been showered by her similar appreciative attention.



Then, if some of her earliest ink and pen drawings were exquisite, with the same media she now treats us to quite another, a much drier and yet astonishingly scintillating visual music. Here definitely is a fresh mutation. The subtlety grows space. As you take in these spare, gauze like forms, or those other weavings and workings out of suture like designs, you realize that the artist is uncompromising, that she does not allow the usual concessions of bright colours or broad subject matter to the lazy viewer. Here the artist seems to be getting down to the very warp and woof of the material world. She does not mean to denude this, or to reify it, rather the attempt is to introduce us to nature's extraordinary strengths and intricate complexity. The designs that nature invents from moment to moment are a miracle. There never is dullness among them. As also, there is no place of vain, wasteful sentimentalizing in it. What the painter tells us is, that, nature has no time to waste, what it is ever creatively busy, that it is innovative, and that it is rooted ineradicably in the very structure of core reality. It is in the context of such structure alone that we witness the inner face of reality. The said face supports the outer ornament of flora, as the beauties that commonsense applauds in fauna.

The clarity and directness of this genre gives it an unusual strength. Nothing ever is added for effect, for the painter is intent upon catching the truth of things alone, and not their secondary, more ephemeral qualities. In this way these compositions gain in value considerably.

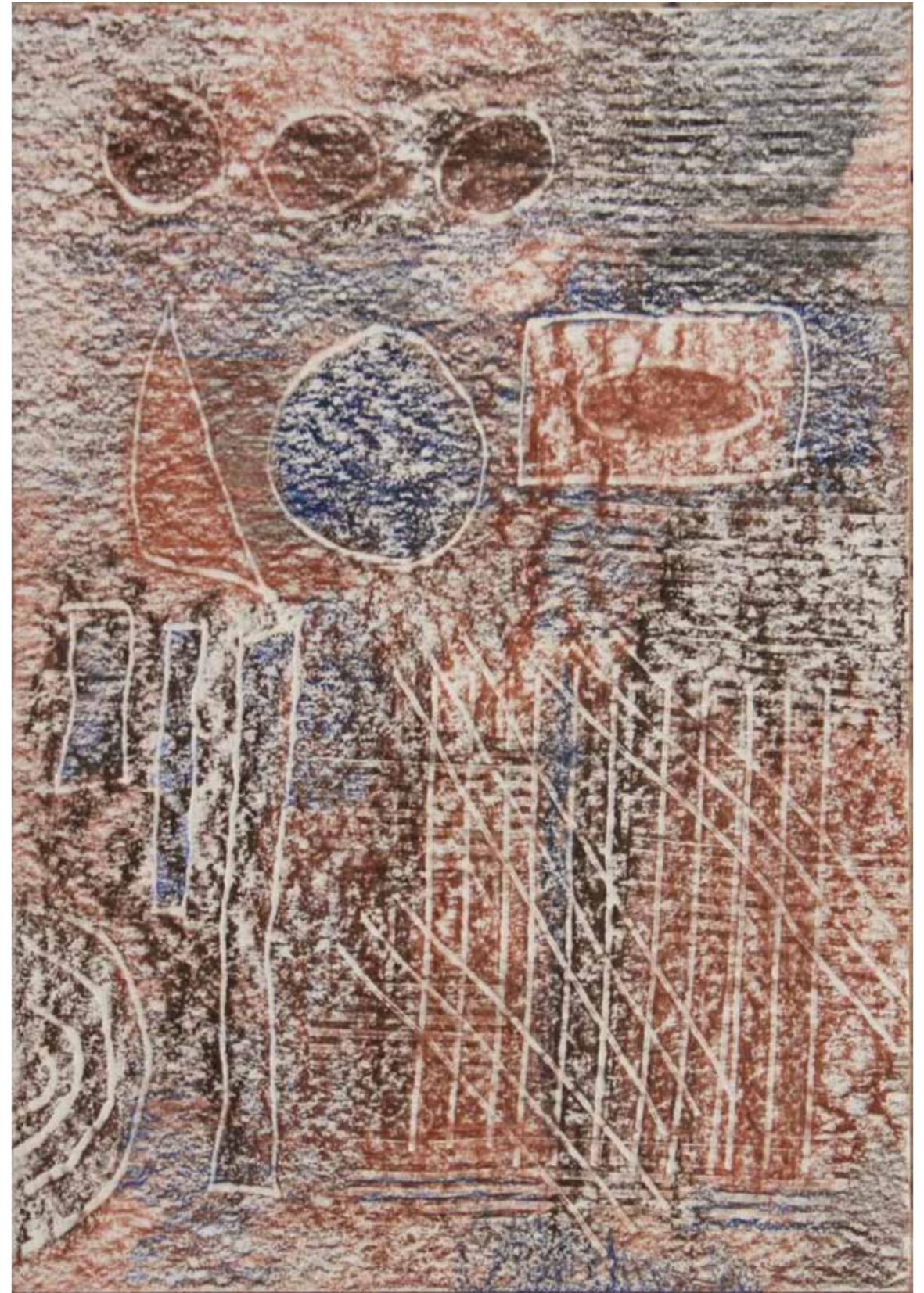
I do believe that the artist in Sangeeta Gupta is intrinsically live, and it is for this very cause she is unlikely to rest on her laurels in time to come. As with good artists, there may well be new achievements, but soon is renewed, the eager search for fresh and unknown pastures. In such departures is certainly an artists eternal self-renewal.

Keshav Malik
July 2000, New Delhi

POINT-COUNTER-POINT

As you take in these spare, gauze like forms, or those other weavings and workings out of suture like designs, you realize that the artist is uncompromising, that she does not allow the usual concessions of bright colours or broad subject matter to the lazy viewer. Here the artist seems to be getting down to the very warp and woof of the material world, she does not mean to denude this, or to reify it, rather the attempt is to introduce us to nature's extraordinary strengths and intricate complexity. The designs that nature invents from moment to moment are a miracle, there never is dullness among them. As also, there is no place of vain, wasteful sentimentalising in it what the artist tells us is, that, nature has no time to waste, that it is ever creatively busy, that it is innovative, and that it is rooted ineradicably in the very structure of core reality. It is in the context such structure alone that we witness the inner face of reality. The clarity and directness of this genre gives it an unusual strength. Nothing ever is added for effect, for the artist is intent upon catching the truth of things alone, and not their secondary, more ephemeral qualities, in this way these compositions gain in value considerably.

Keshav Malik
September 2003, New Delhi





Sangeeta Gupta's dry pastels and pen and ink works at the AIFACS gallery...

Her drawing is strong, and she exploits this to the fullest, executing desired tones and textures with her woven hatched patterns. Her forms are rhythmic and flat, fixed on her picture plane like paper cut-outs, linear and precise. Of late, she has taken to undercoating the surface with water colour, to then paint on it with pastels. She is labouring over her stone textures, but drawing and abstract use of colours still remain her forte.

She has represented some architectural ruins very efficiently, the entwined branches of old trees enhancing the sense of antiquity and remoteness.

Aruna Bhowmick
Art critic, The Statesman, 30.11.1998

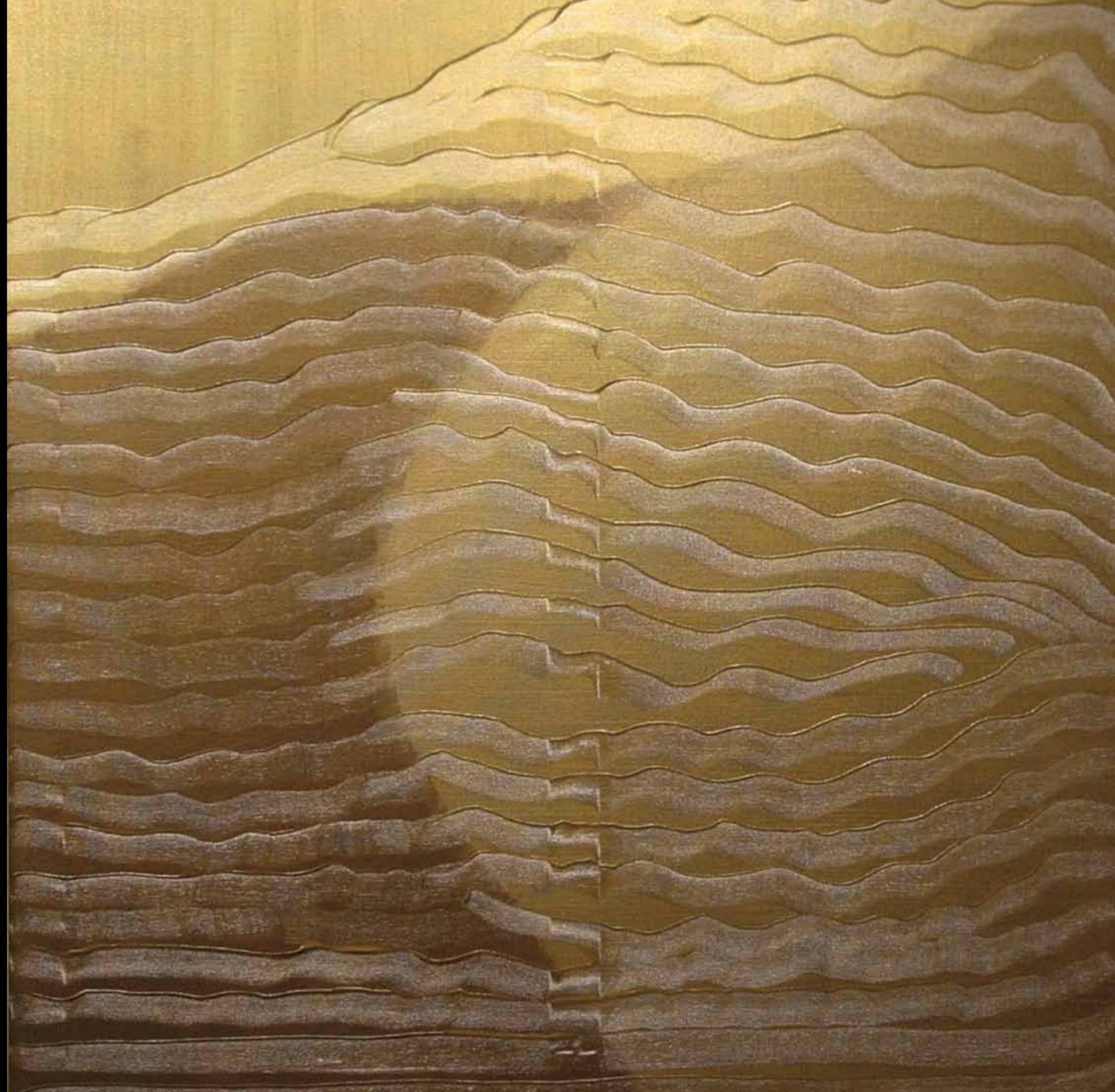


*I can not be lost,
nor can be destroyed.
I am part of You,
part of the cosmic energy.*

*I a drop
You the ocean
I dissolve in you
not to loose my existence
but become you.*

*You make me
and yet
You, made of me too.*

*The drop,
a complete entity .
We both are,
We both will be.
we both are one.*



The artistic process may be likened to a running stream – never standing still, and though changing its shape, to go with the lie of the land through which it passes, yet remaining faithful to its source a stream of course may be unluckily blocked and so end up being sluggish, muddy. In a similar vein, an art work may become stagnant, overly self-conscious. Sangeeta Gupta's artistic "stream" is in a state of vigor, it advances by virtue of its own inertia – quite inevitably and naturally; the press of the current throwing up fresh, striking mutations and so in a fresh media, that is, oil on canvas. She handles this last skillfully, with due assurance. Then, moreover, the line in her compositions is charged with tingling rhythms such as delight and tickle the viewer's eyes. The pupa duo, for instance, is imaginatively recreative. Thus also the deep plunging cleavage of haven. This whole new genre is cast in the mould of austerity, of holding back, and even so its touch with the felt, vitalizing base experience is palpable. Indeed each work subtly lights up a moot issue or a state of being. It is thereby dual: abstractly worked, while at the same time being concrete or earthy – answering to reality. In sum, as earlier, the occasions of artistic stimulation as evocation in this exposition are not exceptional; on the contrary.

Keshav Malik
March 2002, New Delhi



AN INSTINCT FOR MOVEMENT

If any viewer of these works wonders what they are about, let him think on the word rhythm – it is such movement and its patterns that inform the root reality. Dancers and musicians build their houses of beauty on that very foundation, even as our body registers the same. Thus day and night. Now painting too will not be left far behind, even though we imagine that it images still life. Well, if on the surface it is minus physical motion, it is certainly not so, or may not be so, in what it imaginatively conceives on a flat surface. Sangeeta's new work is instinct with movement, and so – this once – with full knowledge of what she is excluding from it. This time around she represents nothing at all, and merely presents, or if you like, enacts the choreography of normally not noticed objects, things, materials etc., etc., she presents the energy behind the apparently neutral, non-gendered fact.

It is how, over here, we have the joints, the pins and needles, the sticks and stones in their fascinating square dances, dialectics, matings or courtships, and so on. These are overtures of material reality as well as its upshot, the reflections in our own minds, the concourse of specters, shadows and shades. The forms or configurations that our perceptions assume.

The painter is not concerned to treat us to the gross substance as appears commonsensical, but rather the essences that underlie it. And these may well be the rhythms in their various guises. The work therefore is a kind of algebra, and not additive arithmetic. Its import is to our contemplating, self delighting eye, rather than to the computing logos. A vision of motion in action so exciting that it annihilates every other kind of wish, say, for the descriptive narrative, and which is catered to by disparate orders of art quite adequately.

All art would be said to derive from an ever latent dream, and one which many a painter likes to guide. But in this present case it is as though the work guides itself quite independently. To dream this wise is to forget the materiality of one's body, to shuffle into one pack the outer and the inner worlds. Our painter would appear to dream a little whatever she 'sees', even at the exact moment of painting, as progressively, that is even while she is seeing the so called common objects in her studio – curtains, slats, the criss-cross patterns on her own blouse, the bathroom's welcome mat, the grill up by the ventilator – to enumerate certain of the objects or appendages. All of which gain souls by this act of dreaming, or especial seeing. To put it another way, she sucks out the contemplative goodnesses from out of these otherwise inert realities. The artist in Sangeeta is amazed at the world lying about her in such potential richness. And she mines these very riches whose value is in pure delight, nothing more nothing less. Having seen the growth, or change, in her métier for the past some years, one can say that this painter is not the same person, you speak to, in social gatherings, for this other one is really in a state of permanent dreaming, in a mood of constant astonishment, and which makes her marvel at everything seen. Well then, even if this be so, our dreamer also harbours the crafts-person in her, one who is attracted to precision, to a sort of hallucinated exactitude. Sangeeta's work is thereby well defined even in its ambiguities.

It is a blessing that someone who carries on the hard business of the unrelenting and indeed unforgiving world with eyes and ears wide open



for possible missteps, nevertheless changes over by evening into the alter self that puts her hair down and slips whether wittingly or otherwise into the stream that refreshes, and wherein our making mind come to the fore, to play with the counters of reality, so as to skim off its cream, and so that our taste buds are fed their food of joy.

About a hundred years or so ago, some artists on the European continent started off the process which was subsequently nicknamed abstract art. Though as a matter of fact, a great deal of pre-historic art as in the making of pots and pitchers, vases and urns, as in the patterns of basketry, and what not, bear the mark of the art which we now call abstract art, as though being hard up for a more concrete term to distinguish the thing. All orders of art have long lasting traditions. And these repeat themselves in keeping with the temperament of the artist concerned, as well as the time spirit. Sangeeta's art presently is in the cycle where simplicity and an express frugality on the score of colour and form are the norm. If there is a delirium in all artistic creation, it must be decanted, and separated, from the harmful residue, with all the precautions that this delicate operation involves. The painter herself only succeeds in approaching her essential secrets and decanting any of her deeper artistic moments through the use of simplicity and transparency, to let the amorphous become natural and flow without

effort (or seem to), and to proceed in such a way that the ineffable is familiar, at the same time that it retains its miraculous secret roots.

An artist has two pedals at his or her disposal, a light one for opacity, and the other one for transparency. The artist has both of these at her disposal, she often would seem to operate in darkness during periods of crises. But work performed under pressure also has its advantages, since this permits increased daring, and because of the incidental enhanced lucidity during then. But the strangeness in her work appeals to her only when it has become acclimated, when it has attained the human temperature. It is in this way that she tries her hand at making a straight line out of one of several broken lines. Certain artists are the victims of their moments of trance in that they indulge in the mere pleasure of unburdening themselves and neglect the beauties of their art. Or, to use another image, they fill their own glasses to the brim while forgetting to serve you, the viewer. Not so this painter. She has hardly ever experienced the fear of banality that haunts many artists, but rather that of incomprehension and queerness. But even when she is no specialist in riddles, certain of the public have yet failed to grasp the virtue of her works. Their eyes are perhaps fixed on the day's banal art.



The image as in Sangeeta's work, is the magic lantern that gives light to artists in darkness. It is also the lighted surface she sees when she approaches the mysterious centre where the heart of art beats. But images are not all in all. There are also transitions from one to the other, which must have such an element of art, something like a poem, in paint. As for explanations they have been called anti-art, and this is true in terms of explanations of logic. But some of them are too submerged in the dream, though that without leaving the domain of the artistic.

Thus an artist may aspire to coherence and plausibility in an art work, the surface of which will be transparent at the same time that its mystery takes refuge in the depths. The painter counts on her art works to bring order or harmony into the images and forms and makes them sing true. It is for this that these apparently abstract compositions are bathed in an inner dream. Also, she never waits for inspiration in order to begin to paint, but goes more than half way to meet it. An artist cannot always wait for those very rare moments when one painted as though someone else were conducting the brush. And thus, it seems to me, an artist must imitate the man of science, who does not wait to be inspired before setting to work. Indeed science teaches us a valuable lesson in modesty. How often we think we have nothing to say when a painting is waiting inside us, just behind a thin curtain of mist. It is enough to silence the surrounding noise for the work to be revealed to us. A painter's doggedness is all that matters and



this Sangeeta has in plenty. I imagine this may be the involuntary doggedness which, one day ends by bearing fruit. This, our artist has deep inside her and it is whereby she sees as through a skylight, that which is ordinarily invisible. I'm opposed to too marked an originality, and for this reason prefer the minimum of self-conscious originality as in the classic painters. Surely the true artistic resolves are intact inside Sangeeta. Despite the marvelous examples of certain painters with long manifestoes, Sangeeta paints without thinking or leaning over much on rational thought or else words that bear that some rationality. She appears to come closer and closer to

her central idea or thought, in the intermediate state between thought and dreaming. It is this that gives rise to a work, or series of works in a given genre. Thus, her remarkable transformations from genre to genre of art. Each itself, even though there is a deeper continuity palpable to the entire body of work for the initiated viewer.

Every artist has his secrets, I have tried to sketch some Sangeeta's by revealing that other self which catches her in the darkness and either approves of her or forces her to scratch off a proposed painting. But still I have not told the most important of the art's secrets, which is, the mystery that dwells in every artist, and from which she (Sangeeta) never succeed in separating entirely, in order to be able to judge it from the outside. I believe this 'mystery' does find place in the chosen of Sangeeta's works. In fact observing her works in their unfoldment from year to year, I have been surprised by the persistence of the force in her which keeps on showing fresh profiles in their different incarnations, and that without tiring, without any sign of the exhaustion of making impulse – the making of delight; yes that despite the onerous relentless demands of her other vocation in which she is by the logic of sheer necessity completely entangled. The cheerfulness on her main betokens rock-bottom realism, but nevertheless she yet adoring the life bestowing airy and ozone filled house of imagination. Giving dues to the world as we know it and yet she ensuring that particular freedom of self without which life is brutish, indeed not worth the candle.

Keshav Malik

November 2002, New Delhi



संगीता गुप्ता के चित्रों की दुनिया से गुजरना एक अलग अनुभव है। उसके रंगों और रेखाओं में एक शान्त ठहराव, कोमलता और बाल-सुलभ भोलापन है, जिनमें ^{गहरी} कला-संवेदना को महसूस किया जा सकता है। वहाँ अवसाद की हलकी-सी छाया भी महसूस होती है और यही उनकी चित्र-शैली का मुख्य चरित्र है।

संगीता गुप्ता का कला-संसार, जिसमें उनकी श्वेत-श्याम झाड़ू और पेंटिंग्स शामिल हैं, भूदृश्यों, पुरानी खंडहर जैसी इमारतों, खंडहरों और चट्टानों से मिलकर बनती हैं। कहीं-कहीं और कभी-कभी वहाँ मानवा-कृतियों ~~के~~ और पक्षियों आदि के फासिलनुमा आभास भी नज़र आते हैं। इनके अलावा, इधर-कुछ और नई संरचनाएँ भी इस दुनिया में शामिल हुई हैं जो तांत्रिक-कला का बोध कराती हैं – याने कलाकार द्वारा कुछ हटकर खोजने और अपने को नये रूप में परखने की प्रवृत्ति देखने में आती है।

अपने चित्रों में इलके रंगों का प्रयोग करनेवाली संगीता प्रायः मिश्रित माध्यमों का प्रयोग करती रही है। श्वेत-श्याम और रंगीन स्याही की बारीक रेखाएँ, जलरंगों और पेस्टिल रंगों के स्पर्श और अब नये चित्रों में हेल रंगों का उपयोग – सब मिलकर एक सुखद प्रभाव पैदा करते हैं और नई संभावनाओं के प्रति आश्चर्य करते हैं। संगीता के काम करने के ढंग से सहज ही कला के प्रति उनकी गहरी आस्था और संवेदन का अनुमान लगाया जा सकता है, साथ ही यह जोड़ना भी आवश्यक है कि कलाकार की अभिव्यक्ति का माध्यम केवल रंग और रेखाएँ ही नहीं हैं, बल्कि शब्द भी हैं। संगीता कवयित्री हैं और उनकी कविता संग्रह 'समुद्र से लौटती नदी' इसी वर्ष प्रकाशित हुआ है और इससे पहले भी दो काव्य संकलन प्रकाशित हो चुके हैं।

— हरिपाल त्यागी

HARIPAL TYAGI (eminent painter and hindi poet) on Sangeeta's art

1. 11. 99

EARLIER WORKS

**Not for
Well trodden path
Wish to explore uncertain terrain**

**A rebel has no path to follow,
has to make one's own path.
No role defined,
to invent oneself.
Creator has not carved,
one has to write oneself
the pages of one's destiny.
rebels walk alone
aspiring to know
the unknown.**

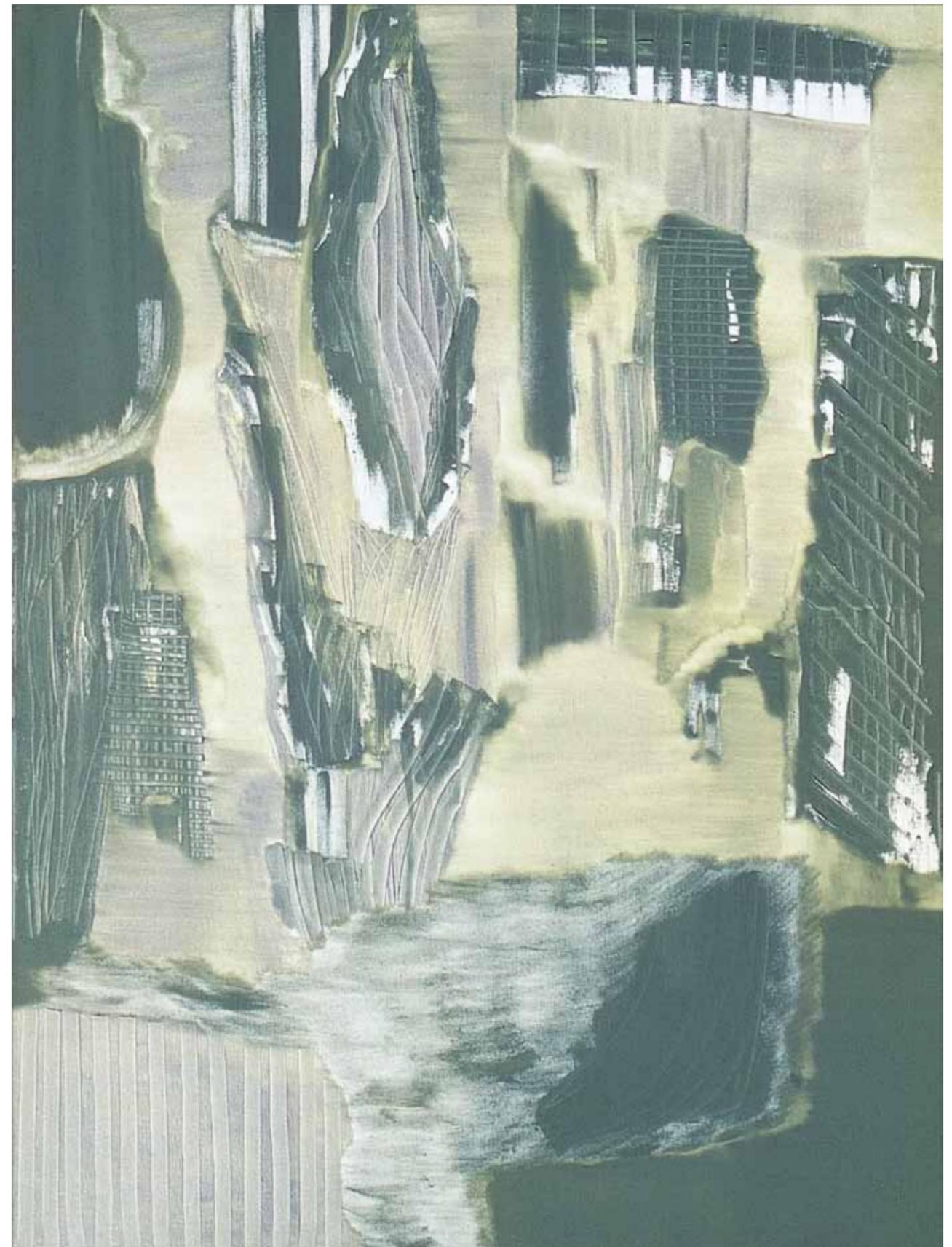


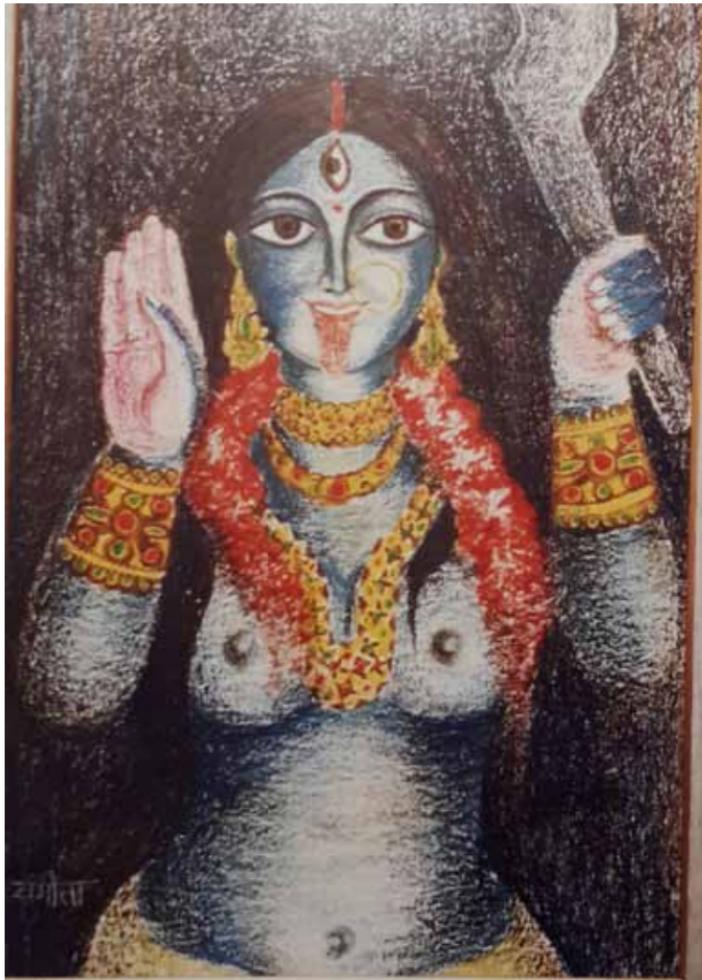
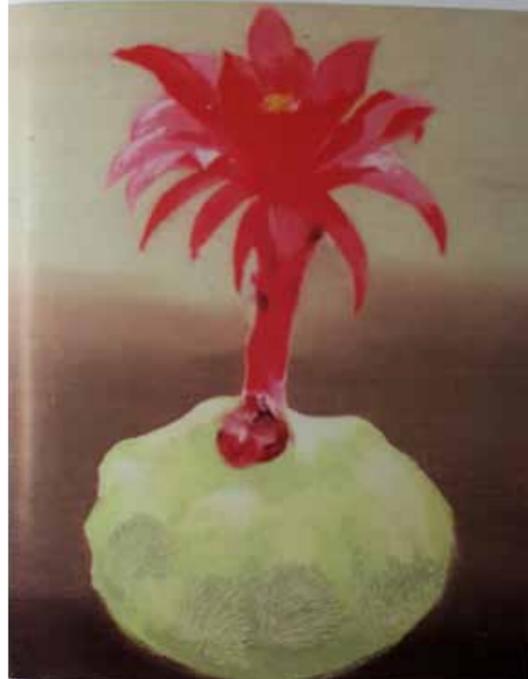
Confucianism and Taoism in classical China had opened two doors : one led to good conduct and the maintaining of harmony between heaven and earth by means of ritual and by respectful regulation of one's affairs; the other led towards the harmony with nature that might come to the philosopher who trusted intuitive perceptions rather than the written words for this glimpses of universal order. These two trends influenced painters and their work. In later eras the lives of artists fitted into two main categories, that of scholar, poet or public servant (and one man could be all of these), or that of hermit. Chang Tsao, active during the reigns of T'ang Dynasty (618-907), was a famous literary figure and painter. He served in high offices. He, probably, had no master and too to the creative processes of nature as his model.

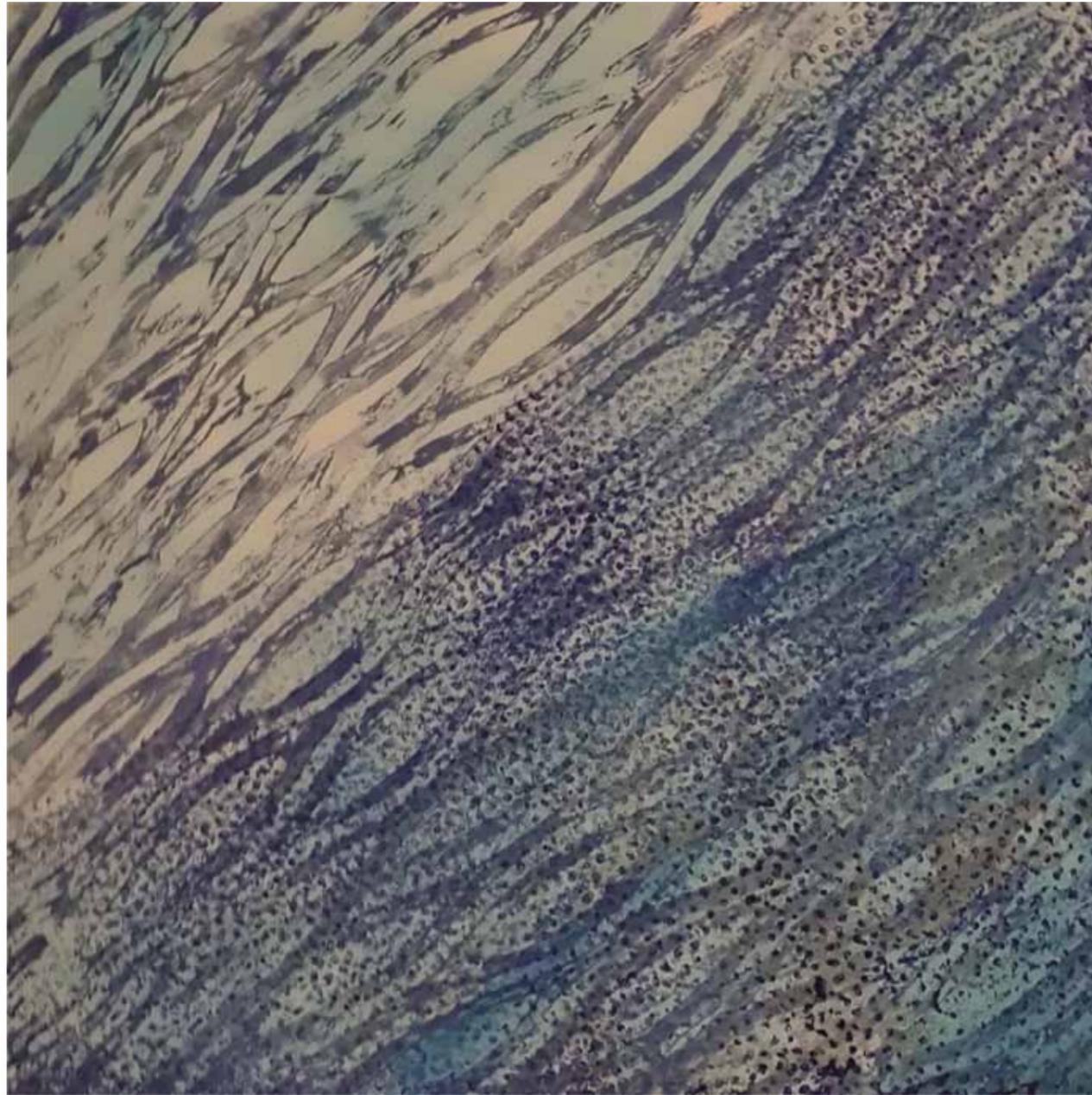
Here, Sangeeta Gupta, belonging to the Indian Revenue Services and holding high office of Income Tax Deputy Commissioner, writes (she has already published a book of poems and a collection of short stories in Hindi) and paints to give vent to her pent-up emotions and so strikes harmony in life. Her encounters with life around her are internalised and then give visual appearance in the form of personal icons. In this context it is no use trying to brand her paintings stylistically. The thematic and stylistic variations are quite justified.

Backed by good drawing, she handles the mediums-charcoal, pastel, water colour and oil-competently. The water colours, in particular, having transparency, fluidity and spontaneity, are fresh and fragrant.

Kajal Sengupta.



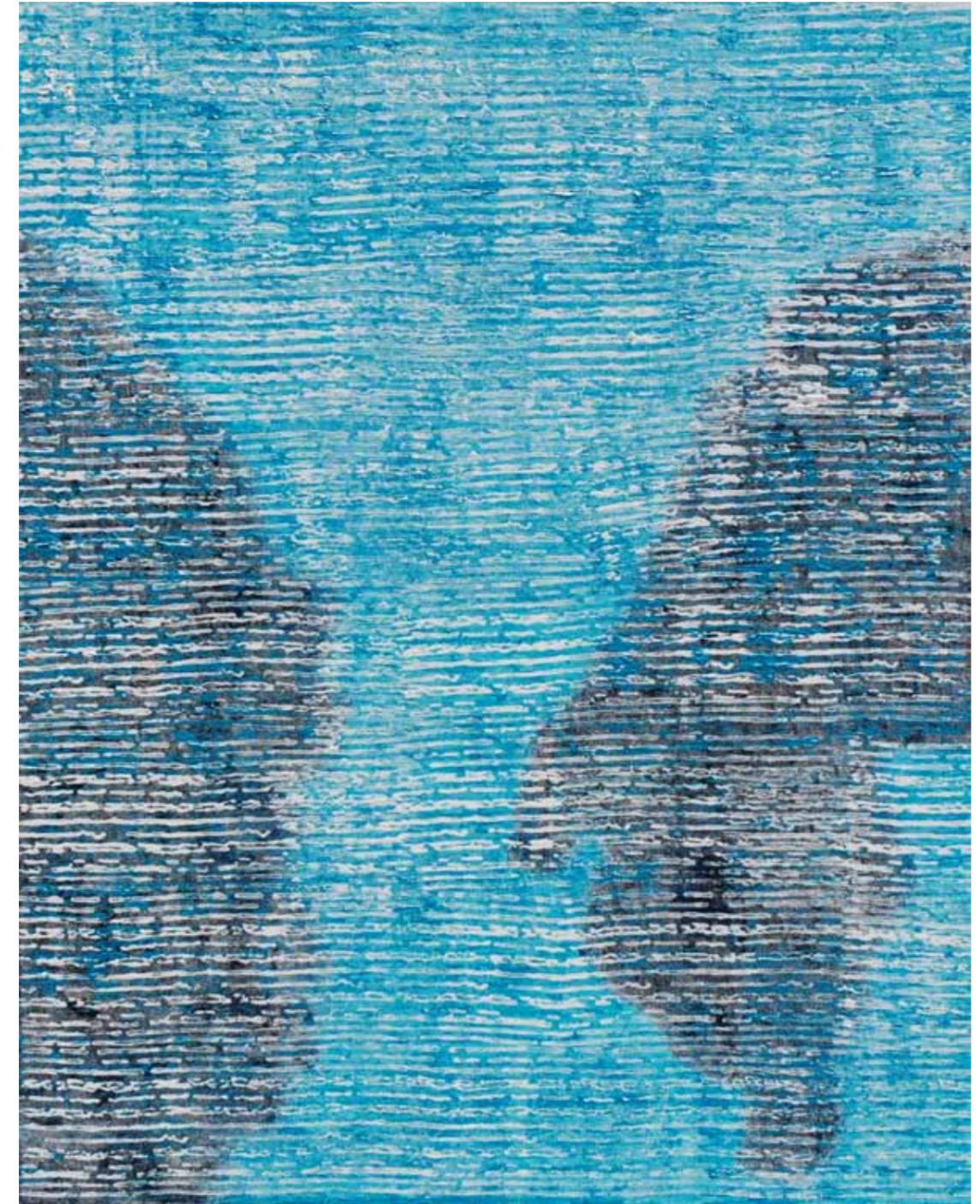


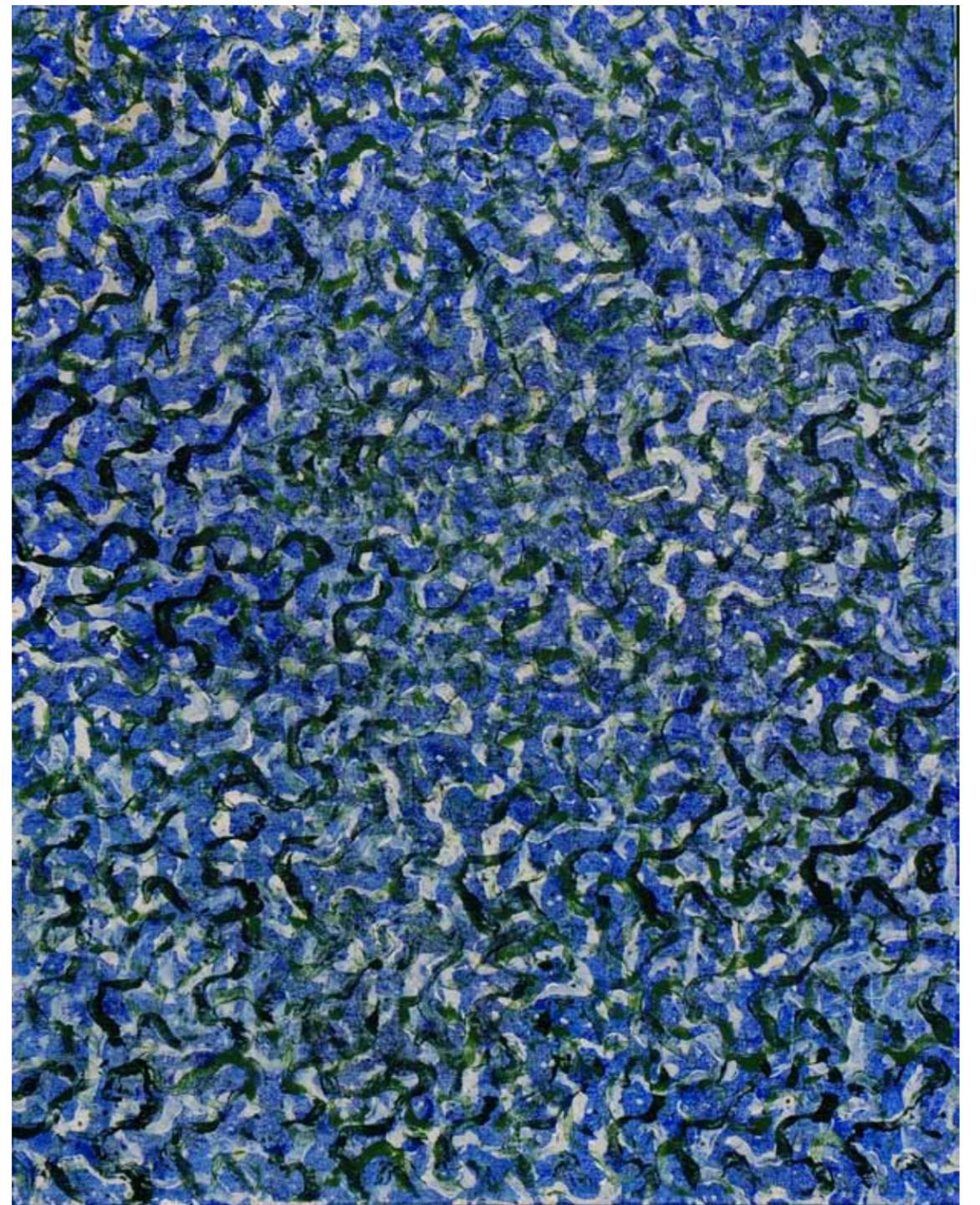
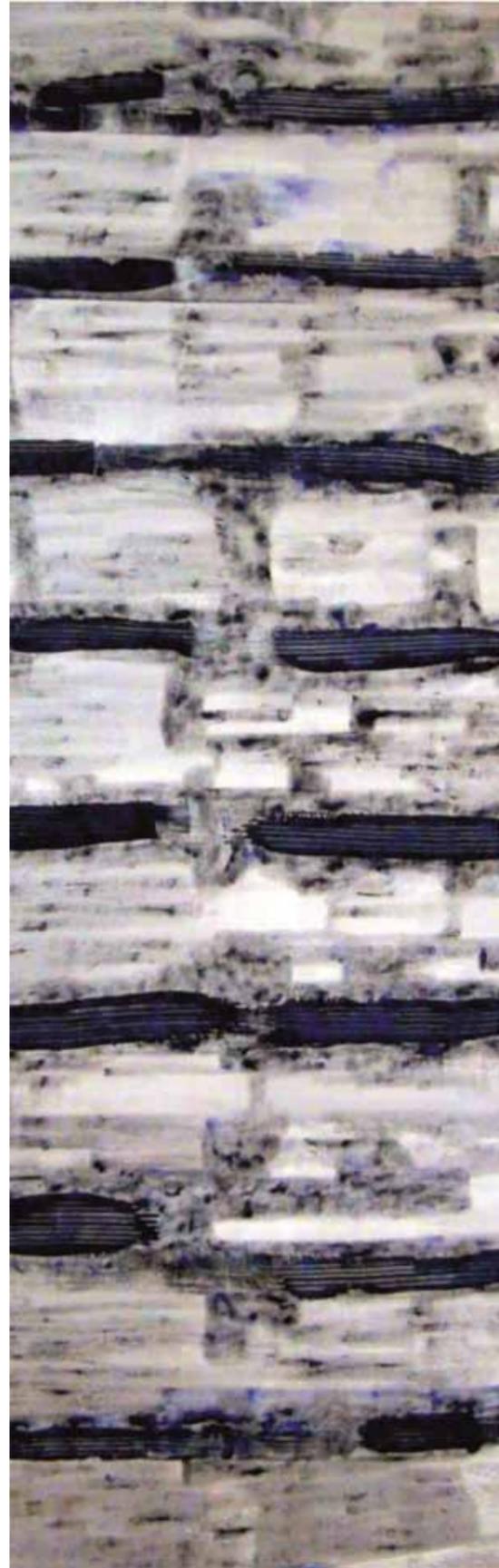


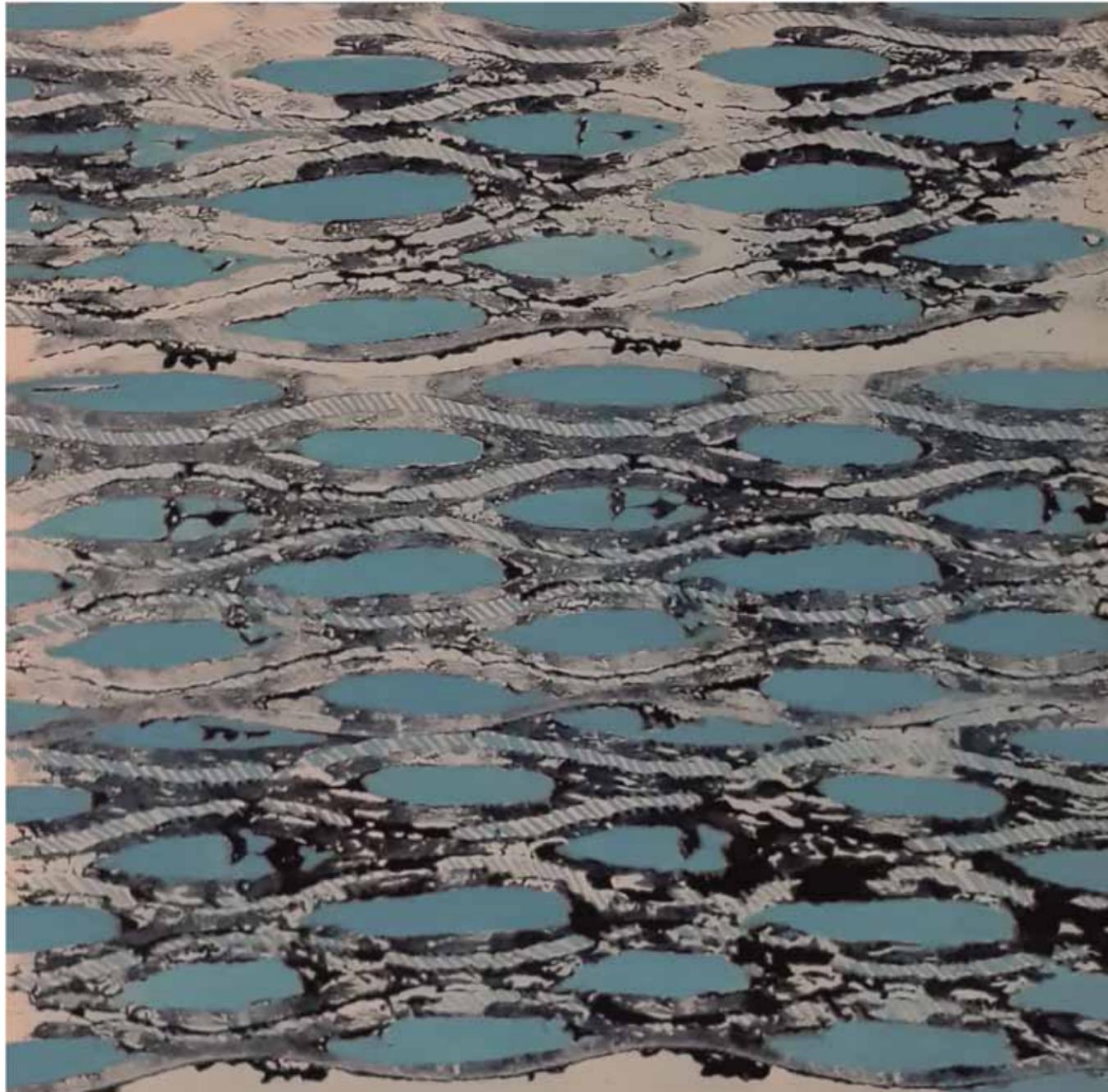
Sangeeta, otherwise actively involved in Indian women's emancipation, has been working tirelessly at her paintings and drawings. Her pen-and-ink drawings of trees and fragments of landscapes have a miniaturist's devotion to live forms, in which she meticulously uses hatches in very close sequence to bring out the volumes and forms and show deeper space on the flat surface.

Sangeeta's mixed media works in pastel and watercolor - again fragments of landscapes or cityscapes - show a maturing eye for the total design and a youthful sensitivity to harmony of colours.

Santo Dutta, Art critic, *The Pioneer*, 9.12.1998







INDIAN SUMMER

Here is a work that does not serve solely as a means of expressing the painter's personal admiration for nature naïve. Instead, she feels strongly that painting has a task of its own to accomplish in the service of imaginative life. I say this since, even till this late date on the Indian Urban scene, some few still pursue art craft as if there had been no changes in sensibility. Sangeeta has developed a style which is in keeping with the thrust of mankind's own restless mind. Here, then, is a greater and starker simplicity, though without any risk of reification, expressive of inner form. In this way the work becomes closely associated with genuine, and refined, rarely viewed architecture-natural seeming and free of impediments of any kind. In this way the socio-cultural function of painting is extended. Instead of relying on the temporary, the fortuitous, and the individual, the painting is given content by artistic values belonging to all time (you may as well call it geologic time!), and of a significance surpassing the personal. It is in this way all good artists work. The traditional realistic manner, based on the observation of the changing appearances of nature, is felt to be inadequate. Means are thus sought so to enhance the interpretation of the inspirational idea. Distracting and superfluous accretions are eliminated. The main theme, having thus been isolated and set free from all accidental circumstances, give a new environment in which ideal spatial dimensions replace those of nature apparent to the unaided, naïve eye. It is how a fresh pictorial convention develops whose chief characteristics are a twin-dimensional scheme of composition, a firm and yet spontaneous seeming stylization of the forms of nature in depth and a symbolic content.

Already, her early experiments were meaningful use of line and colour. Here the drawing hand turned objects organic or inorganic into visual images and which in turn took over the artist's argument and sustained it. But soon the painter dropped the narrative content if any and so the close-knit compositions and the rhythmical groupings of forms proved themselves to be pictorial elements of sufficient importance for further development. In some of her earlier showings the painter applied the new justification by a literary content. In these paintings she broke once and for all with the descriptive, the anecdotal, and the atmospheric. Pure forms in their elementary capacity, completely visible in their stiff, vertical or horizontal seams or layers are the materials with which the compositions are rhythmically constructed.

In breaking down the phenomenon of reality into clear, simple, elements and then joining these together independently of the original stuff, the painter is working on problem of form very similar to those explored by some veterans in the chronicle of contemporary art. All were ways and means to liberate painting from overly emotional and subjective tendencies and impart to it a more unhemmed or universal significance. In nature they discovered the laws applicable to basic geologic or geometrical forms. Analysing and simplifying their motifs according to these fresh perceptions, they transferred them from nature to the flat surface of painting. The difference aspects of a still life were synchronized and joined together into a compact but freely arrived unity of a parallel and interesting lines confined within the flat surface. Sangeeta quite independently is searching in the same direction. She, too, has developed a system of

elegantly simplified subtle forms by means of which visual reality is given a new expression determined by the limitations and possibilities of the flat surface. The relation is to nature at the primordial level alone.

The purity of form is thus the burden of this careful exercise, as if designed to awaken us to the beauty deep within the heart of a silent reality—a spatial harmony without the least trace of obvious and banal representation. The impartial openness of the work is thereby palpable and which attains to a stateliness by the use of spontaneous spatial planes. The painting of this order is the representative of the human eye's deeper clairvoyant moments, of its musings. The unity of form in these works is classic though in an entirely new meaning of that term. Over here nothing is imposed, everything appearing self born not designed. The development that has taken place between the earlier exhibitions and the present one boils down to a consistent extension of the concise and schematic manner of expression but which was already implicit in the foregoing work.

But from there the artist goes farther and retains only a few main points of the contours and internal lines. Such pictures consist of a number of discrete though allied shapes and forms, all entirely understated, representing the residue of what was originally at moments at least a close knit pattern of flat planes. The method of the painter's latest work is thus not of combining and aligning, but rather a careful subtracting of elements in order as if to convey the feel of essence. Her present pictures are not the outcome of ingenious compiling and building, but show the result of the method by which background has become an indissoluble part of the pictures and where the main forms have been carved out from within the frequently accompanying colour units. Therefore, the effect of a picture by the artist does not rest on a segmentation of the surface by means of form and lines alone, but on the subtle white, or negative space. This orchestration causes the work be actively charged, more lively, more independently powerful than the usual fare of colours in their floral finery.

It would be wrong to expect these suave shapes to serve as starting and terminal points of a bald surface division. For in these same paintings the image is determined not by an arrangement of forms but by what survives; by what may be termed heroic remnants, from the tensions between white and the other colours. At any rate this is true of at least a number of the works. The painter, who originates this struggle like the conductor who orders his symphony, knows how to conclude it at the moments of its highest pitch.

This work, of an imaginative ye, meshes well. A work of visual excitement.

Keshav Malik
June 2003, New Delhi



WHEN SILENCE IS GOLDEN

Abstract pieces involve a certain level of introspection, which the artist needs to reach a meditative space from where the fount of creativity emerges.

When artists or artistes create, it needs a certain silence deep within the core of their beings from which emerges the creative impulse or the fount of creativity that leads to the creation. Of course, like grammar, the language of art must be perfected to such a high degree that it seems effortless. To me, this process is of as much interest as the creation itself, for it helps one understand the artist's other works as well.

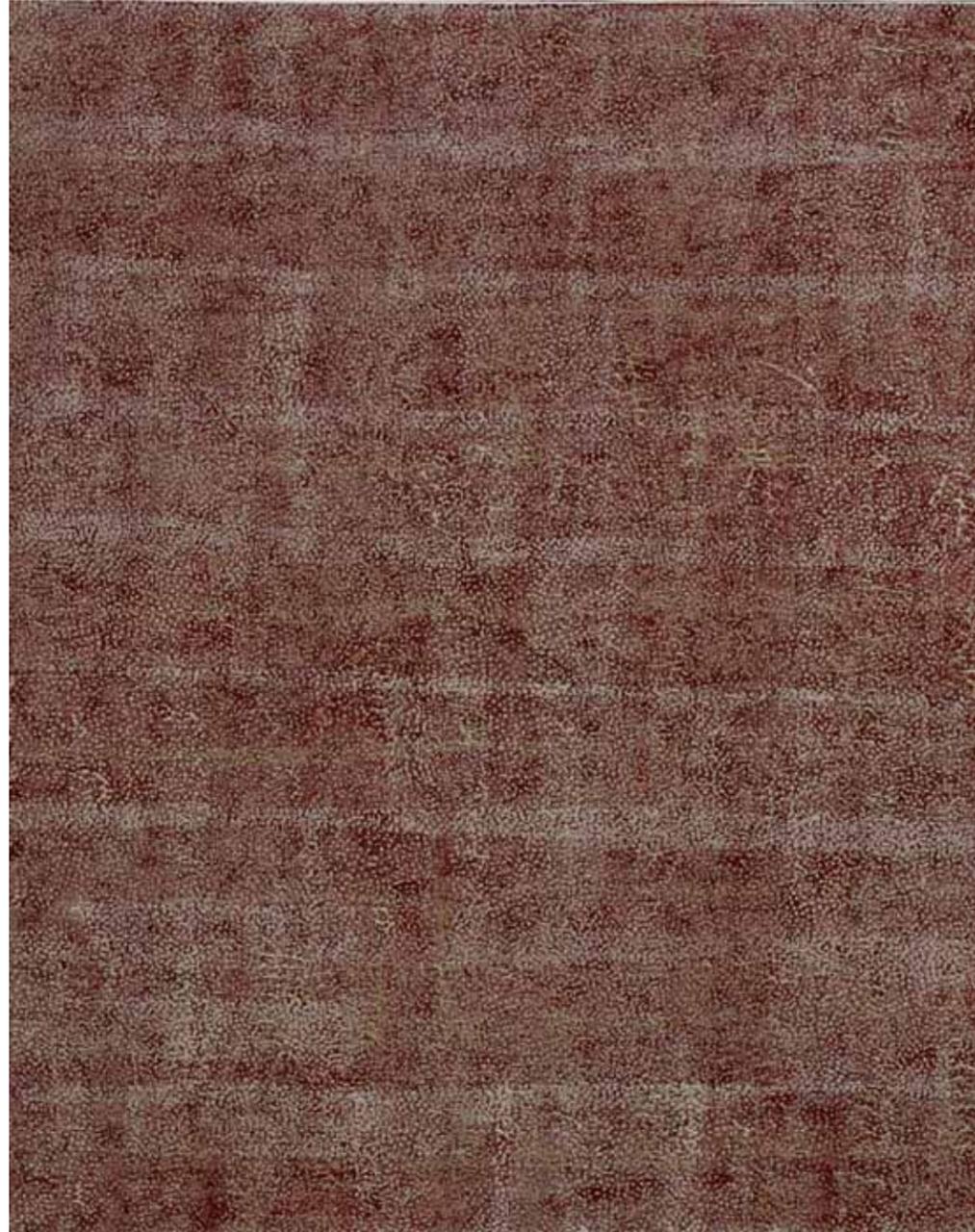
In fact, it flummoxes me when people ask how long it takes me to paint a piece of work. I often don't know what to say because sometimes it might take me a day or it might take me years to complete a work. For even if I am not physically painting it, it plays in my mind. The longest it has taken me to create a work of art so far is seven years. I worked on it, completed it, even hung it, but didn't like it, painted another layer on top, then didn't like it, repainted on it, didn't like it, kept it aside, and the saga went on! It was a pair of 24x60 canvases. Finally, when I was satisfied with the results, I joined them and made a diptych and it now adorns my room. For, it is my usual practice to "live" with a newly-made painting for a few days before it goes for a show or to a gallery. It is as if I am energising the painting!

For when an artist allows a work to emerge into the public arena, he or she has undertaken a long journey to come to that point when it is ready to be shared- emotionally, aesthetically and artistically. After all, one is sharing a bit of one's own self and a good audience can always make out if the works come from the core of one's being. As they say, one can lie in words; one can't lie on a canvas. When I see half-baked canvases I feel like telling artists to live with their works for a bit to understand that perhaps their pieces need more work. Nowhere is it more loud and clear than when one sits in the gallery surrounded by one's work. In that cacophony of silence, one can hear it loud and clear. For the same person, performing artists should record their presentations, view it and self edit and then bring it into the public space.

Going through artist Sangeeta Gupta's recent works from her show 'Where Silence is a Poem', I saw the interesting journey from figurative/ landscapes to pure abstraction she has undertaken as she shares it in the public space. According to her, abstraction is neither a therapy nor a catharsis, for her it is a mystery. "My works bring the wandering mind to rest. They are a deep communion with nature. Anything that come out of the mind will remain subjective art and anything that comes out of no-min, out of silence, out of meditation will be abstract art. If the art is coming out of silence within you, not pre-thought, pre-planned but spontaneous then it goes on to surprise the artist. Then one has left oneself in the lap of existence and merged oneself to experience Ananda, the bliss," she says.

Her colours are intense yet subtle. Her textures are Indian in appeal. Each work weaves a new story and a new poem and takes you in a silent zone where you are left with yourself and you realise that silence is

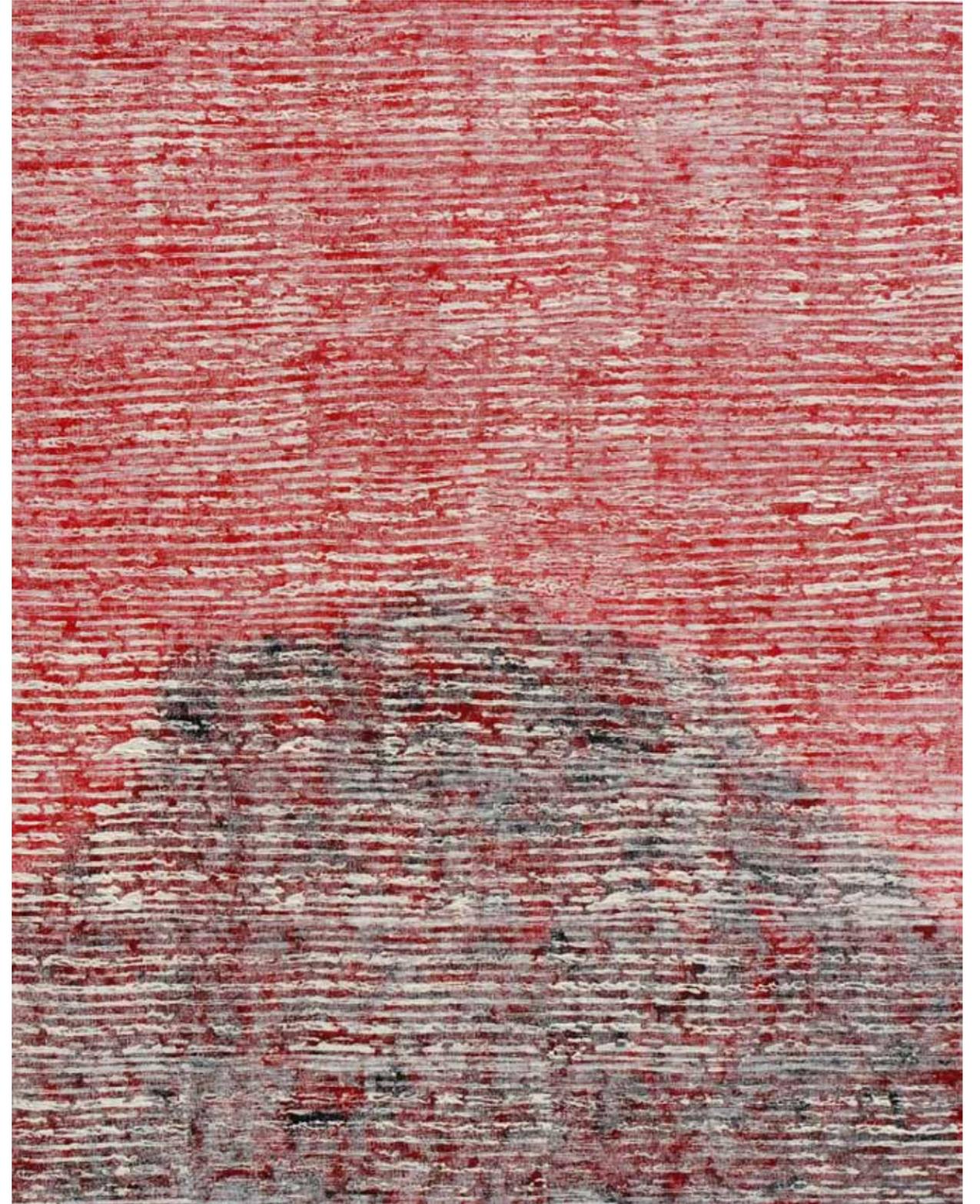




beautiful like a poem. The truth told time and again is that one's potential is limitless. Sangeeta challenges herself throughout her journey as an artist to experience this truth for herself. "In the mundane chaos of our present world the real cosmos is lost. My effort is to create a cosmos encompassing human dignity. This is the challenge I have accepted," says the artist.

The fact remains that all abstract artists are aware and conscious of the fact that the path of abstraction is uncertain, unknown and rarely travelled. Abstraction is as much a journey as a destination. Abstracts takes one into a meditative space where something in you will become silent and still – forever.

- Alka Raghuvanshi
Writer, Artist, Curator



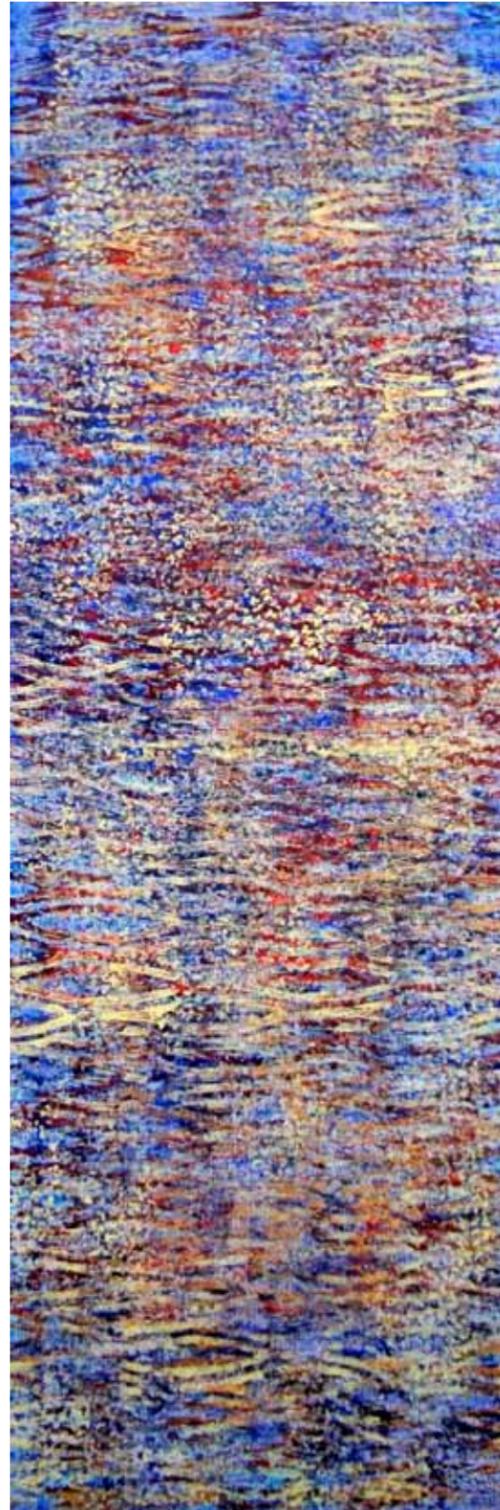
HIGHRISES OF THE INWARD EYE

As a critic, writing in good faith, it is impossible for me to make any too tall claims for works done in the contemporary period (the 'contemporary' being synonymous only with the life time of each living person). Further, if modern art existed within a fixed tradition, it would be possible to judge it by standards of technique and sensibility derived from that tradition. But modern artists usually are not governed by traditional rules accepted by themselves and their critics. What is meant by tradition is highly disputable, because the strength of tradition in the arts has a certain relation (admittedly a difficult one to define) to its claims to present a picture of contemporary life. When life changes violently as now, then the tradition either becomes academic and remote from life, and therefore loses its force and in that sense ceases to be traditional, else transforms and adapts itself to life, thus preserving the traditional relationship to society (which is, incidentally, the most important aspect of tradition).

In brief, it is the future alone, which can judge the arts of the eternal 'Now'. That is, the future alone can make those ruthless simplifications which we ourselves cannot afford to make as we examine each work of modern art closely and admire it for that complexity which the future may not bother to cognize or hold in importance. So, even when we have recognized the limitations of our judgments, there are good reasons for our absorptions in contemporary works. For, excepting when the day's many well meaning but non art, else propagandist exercises are passed off as art, the true art moments can still boast memorable images, as well as highly individual, very exciting dancing rhythms.

The artistic persona of Sangeeta Gupta (one whose works in process I've watched for a decade or more) appears increasingly to gain in weight. If we do not fall into the trap of making exalted claims, we should not, either, be too modest. The critic who dismisses the whole of modern art as worthless is more likely to be wrong than those who can only interest themselves in it if they are assured of its greatness and permanence. Well at least in the case of this painter one comes upon evidence of things truly and sincerely created. Here there are clear signs of a restless mental energy, of lively invention, of strong spontaneous feeling.

Quite as with genuine creating people, we note that this mental energy is transformative of a crass urban material such as we meet from day to day in our city centres. If Ramkumar tackled nature creatively for decades, this painter engages similarly, but in her case with concrete and mortar. Yet look what she does with it. She makes the lifeless, living by simply breathing on it her own life-generating passions. Each non-

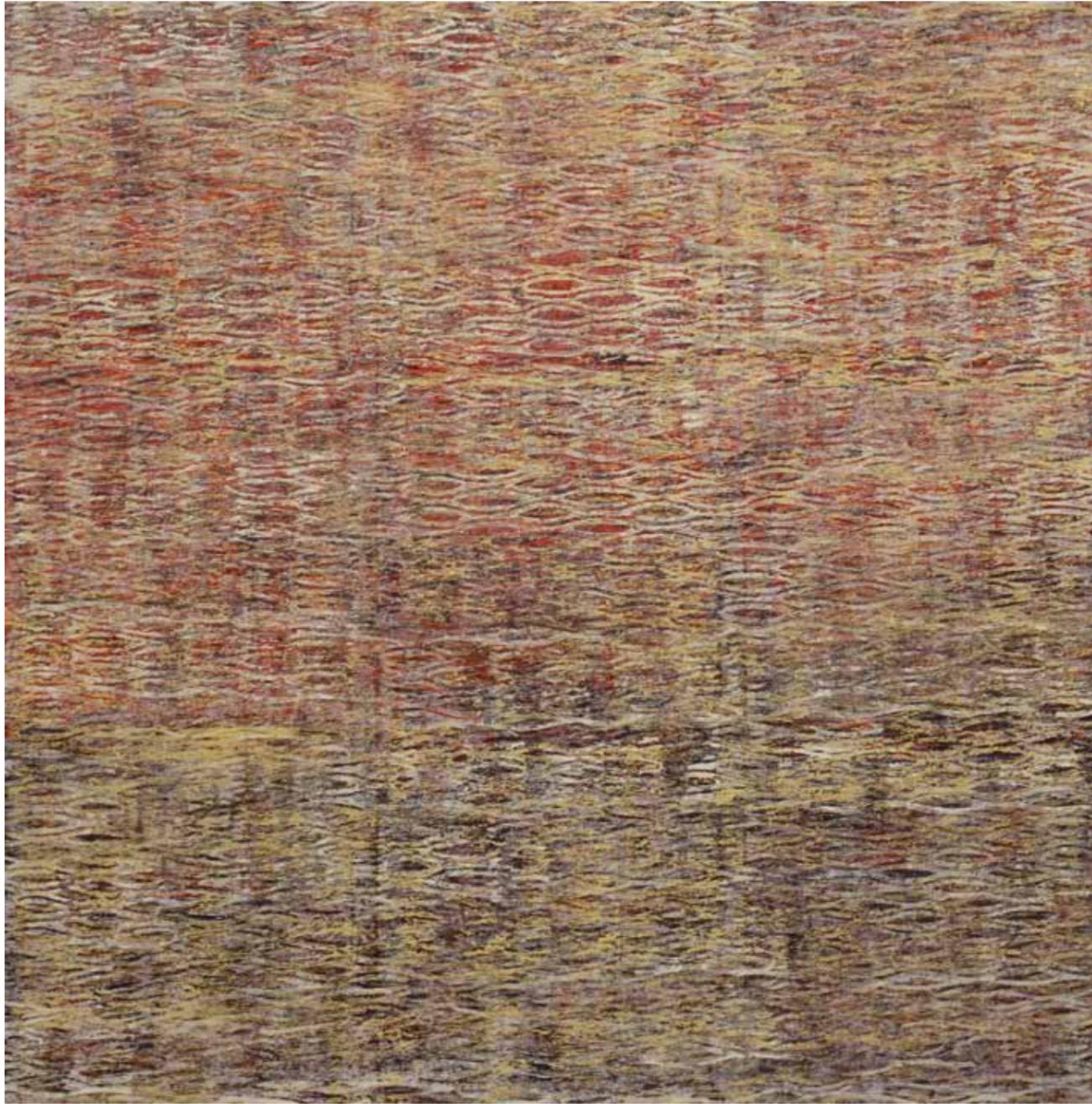


descript view from her window is infused with intoxicating movement, nay with animation. Her seeing eye is just not static, it is too restless for that. It is sheerly active, bent upon mellowing the heartless stuff of metropolitan actuality. Surely, she sets herself a wager to outsmart the unyielding tedium of squares and rectangles, as of the forbidding officialese. Thus, all that becomes charged most like a forward moving film made out of moribund stills. Sangeeta's kind of personality is not dreamy, but resolute, meaning 'business' (and this strident trait you notice in her poems most compellingly). So, she has no uses for mere description, or for cloying figuration. She, in sum, makes no concessions, her aim being clear, the target plain as a pikestaff. For her, the job is enhancement of self. The dialectic process of her personal or professional life makes her the more jealous to ride necessity by force. Therefore, her artwork is the result of a spirited being, which is unambiguous. In this way, like all genuine artists she is busy renewing tradition through her own life space and that without any artistic manifestos or missionary pretensions. Never letting go of her commonsense. The upshot brings conviction to her chosen canvases: nothing mushy there, nothing spurious spiritually, as so often these days.

I began this brief essay by dwelling on our opinions on art, on tradition, and whatever is termed modernity. But that was for a good reason, namely, that any who opine on another must put down their cards on the table, for those are the obligatory credentials, so to speak. It is not as though one passes the test thereafter, but the reader should have an assurance that judgments on art not made lightly but with much care. Looking at works from day to day, and doing behind the scene homework, I can say with a sufficient lack of hesitation, that artists, who work on their works amidst the thick of life pressures, are a credit to the community. Sangeeta is among those, who salvage us by filling the functional and the commercial brimful with the sop of feeling. Her finest canvases attest to this claim.

Keshav Malik
2004, New Delhi





Sangeeta Gupta's drawings and paintings on view at AIFACS reveal a commitment to a personal vision in art. A self-taught artist who is also a prolific poet, Sangeeta uses the image of the monument and the landscape subjectively, to project her own emotions.

In her black-and-white ink drawings, the most interesting works on view, there is a turgidity and intensity which is dissipated in works which are purely geometric. The artist has enormous energy at her disposal, and art is evidently a cathartic occupation. It would be interesting to see in future a concentration on more cohesive images, which follow in the lane of her successful works.

Gayatri Sinha, art critic, The Hindu, 11.12.1998



**Be not the peak
but the full range
of mountains,
having peaks after peaks,
romancing, wandering
having glimpse of the unknown.**

**on a terrain so uncertain
each day, each moment
lived in adventure.
Not caring to travel the road
known and explored,
rather go each step
on a road carved oneself,
the journey for
the wanderer.**

It is worth lingering in the company of nature for a while to observe its contribution to our present humus-denuded urban existence. Only out of such innocent partaking come life-enriching myths and legends. In trees, is the miracle of growth proved. The painter carries on this very silent discourse, of self and nature, with much sensitivity.

This same sensitivity is also come by in some of her other compositions where subtle vistas open up for the viewer, of imaginative, intriguing spaces. These, relatively more abstract compositions, are nevertheless not obscure assays, rather here the painter carries on her adventures in looking into areas of her own inner being and the results often elate us.

*Keshav Malik, Poet & art critic,
The Times Of India, 7.11.1998*



Since my childhood notions of Time, Space and Light have preoccupied me. My paintings are from my inner world of memories and dreams. I am not very sure if I can express myself only through words, the modes of my journey. The connection of inner world with all mundane experiences is not easy to explain. However, on many occasions, I realize there is no compartment between the two and that perhaps brings into being incoherent visions in the idioms of colours and shapes. I take it as a temporal perception of my Time Zone which has been changing continuously ever since I was born. I am inspired by the spontaneous tribal painters although to whom painting has never been an organized activity separate from life. I find myself inclined to paint mostly without preparedness. To my inner self and elsewhere, nature is a phenomenon that creates and destroys time and space without a halt.

Writing poetry is also my means of knowing nothingness. My perceptions sometimes bring about amazing personal revelations. As a painter too I have been composing shades of colours that dissolve nature into forms and formlessness and subsequently enter the region of nothingness. One may not be endowed with the knowledge of how to go beyond this experience.

It begins suddenly at an empty space, generates energy, goes on clubbing with opposite forces and finally passes beyond time. I have attempted to identify space at every nook and corner of the landscape, discovering and rediscovering the infinite existence of nothingness. My urge to conceive the truth of our time drives me sometimes to probe the elusive realms of humane existence.

My works on canvas like my poetry talk of the primal and the historic-of Time's own future. Some of my paintings, therefore, float into non-stop fantasies dispersed all around. The volatile acts of earth and nature arrest my fancy and lead me to the nucleus of my body and soul drawing me to a unique experience that possibly cannot be expressed through mere words.

In my paintings, I represent nothing. Pure abstraction has become my inevitable destiny. I pray to God and my Guru and meditate before I touch the canvas and like a blessing a painting is born each time. Each time it is new, yet there is an organic unity, a cosmic bonding between all my works. When I paint, I salute the spirit.

- Sangeeta Gupta



Photo : Bharat Tiwari

WORK-OUT OF A FAITH

The purpose of art is to celebrate the world we all have in common. In these times, through the absence of shared convictions, and the concomitant accumulation of catastrophes, the chances of finding the joy of hope has become increasingly rare. At moments, the otherwise bustling metropolitan space appearing as a kind of cruel joke; and which only by dint of taking things lightly are we able to endure. But self-induced euphoria wear off soon enough. The chimeras of almost insoluble problems loom up once again. Apparently there is too little on which we can genuinely rejoice. Yet, right on such a scenario arrive the truer of the artists, reminding us of what we habitually forget: the duty to impose order upon endemic chaos.

I felt the foregoing preamble right, even as I brought to mind the persona of Sangeeta Gupta, as much as her art. From what I have known of her, and her work, she quickly brings home to the observer her undeniable commitment to life. Yes she has the necessary madness, of a creative passion and so without neglecting her obligations to the family – I mean the human family (often, in her case made up of underdogs). It is such zeal as energizes her anima, and that same intensity is brought to bear upon her new compositions with force. They breathe life, and are entirely the result of felt experiencing of her surroundings. Here, then, is a sign of health in a climate of narcissism. To pursue an intense, and independent life of the mind within the parameters of the over all community, means precisely that.

Keshav Malik
New Delhi, March 2006





Art, as has been well said, is a strange necessity, lack in which life can be a poor maimed thing. There is much talk these days for a spiritual revival. That need is evident enough in a civilization largely made up of a superfluity of things, or things of use. But how will the spirit prosper in a soil of religious dogmatism, dire blind faith, or hushed up sentimentalism.

And yet, fortunately, despite the sicknesses in the nation's soul, a new order of experience is thrusting itself up like a young, sturdy growth on an old ancient tree, and it is in terms of this experience that we must be convinced not only of

supreme wisdom, and a divine love, but of our own eternal part in it. Art, and the purer of the sciences, invest the world of every day with new meanings, fresh symbols, whereby to express the refreshed vision or a timeless quest.

By the very force and persistence of innocently looking upon the world, the creative folk open up new kingdom in which the minds of men can find greater freedom, and when their hearts are moved to wonder.

And it is through such wonder that the choice of the art works presented in the exposition move us out of our rut and lethargy of spirit. That all these artists happen to be women, at least for me is uplifting, and nevertheless the fact is incidental. After all, the feminine principal is a spiritual attribute shared both by women and men. It is universal. That being so, it is yet of paramount importance right now to stress the key virtues of womanhood - their intrinsic humanity. There is a deficit of this in the here and now of a world rich in much reasonings, but woefully short on the reason of the heart. In this last women usually lead.

But over here, these artists exceed their normal human virtues and treat us to worlds within the one world, namely those of the creative imagination. But then the works included do more than delight. They enlighten. The lot of them, largely at any rate, stand as it were at the mid -point of a pendulum's swing - a pendulum of experience that swings outwards into the life around us, and inward into ourselves. And then too with an unalloyed love they seek to so image their experience that are made increasingly aware of the whole that is instinct within us. Here is the crux and which only good artist seize, and sensing enrich us with a vision which India of imagination proposed at the very dawn of its civilization.

So that these art works are more than escapist sedatives or pleasurable dope. They are, rather, a commentary upon life, revealing its dynamics as well as its harmonies. This set of creators knows nothing of finality and draws no conclusions. Their works live by the sheer force of urgency of profound rhythm; and which in the very flux of their transmutation can be prophetic or unfoldment. It is the business of artists to deliver to the domain of feelings and the delight of vision, all that the mind may hold of the world's essence.

Now even though they also articulate in words, they do not really philosophise. It is not their business. Instead, in line with the goddesses of supreme vision their works suggest a way of life, a way of being; they affirm ten avenues of the informing spirit of life; they hint at immortal beauty; they reconcile darkness and light.

I will round off by saying that I have hugely profited knowing the majority of these adventures in that, no matter the assailing circumstances through which we all must find passage, they brought balm to my city-sore eyes.

Art is the most solitary of the creative acts. The very state of withdrawing from the world in order to create a parallel world - a metaphorical one - is curious, it eludes comprehension. And yet if such beauty has no obvious use, no clear cut cultural necessity, not a few of us will die without setting eyes on it.

These gentle women, then, serve us life renewing fare. They deserve thanks.

Keshav Malik
New Delhi, August 30, 2008

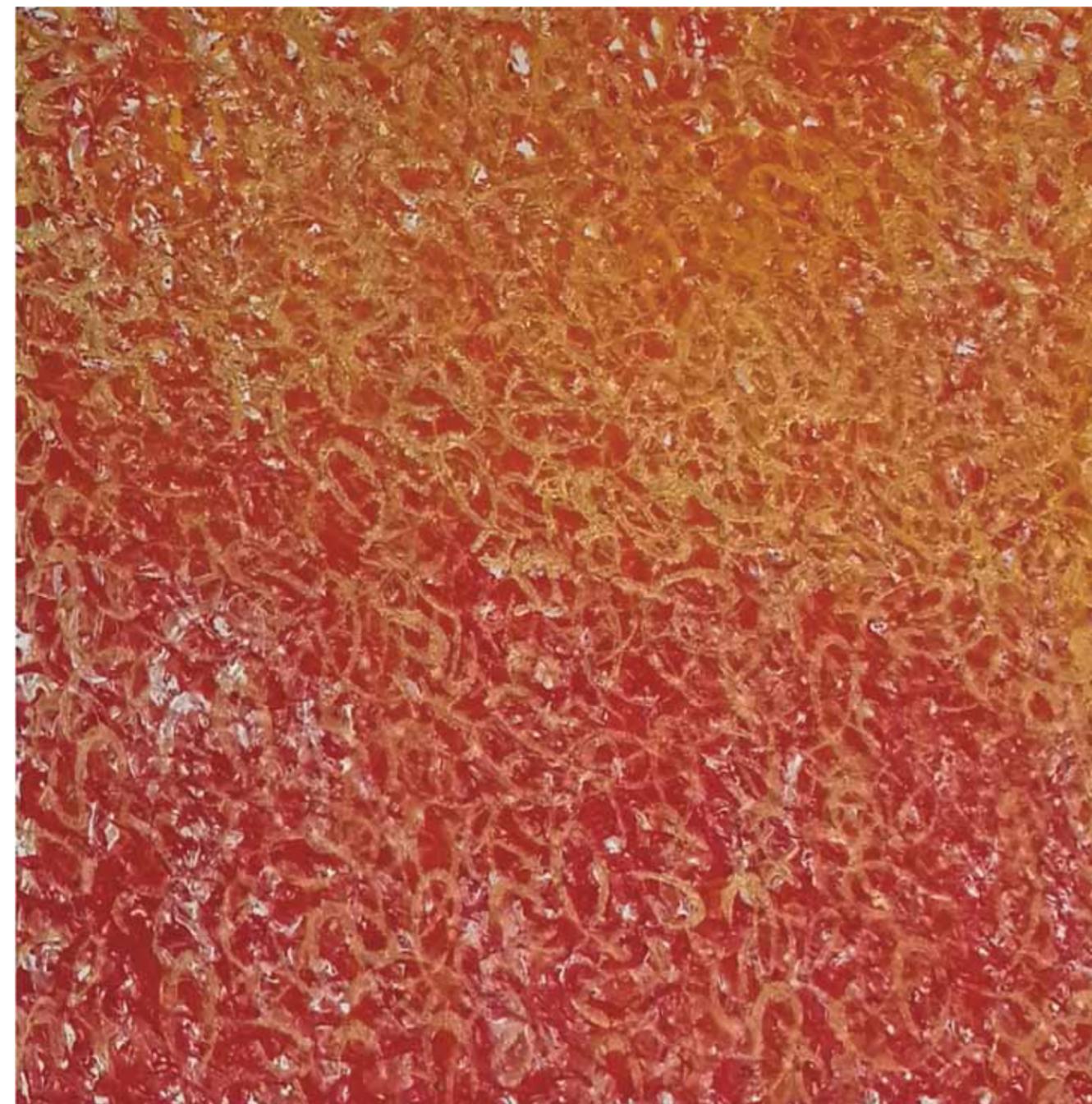
Sangeeta Gupta Here is a work that does not serve solely as a means of expressing the painter's personal admiration for nature native. Instead, she feels strongly that painting has a task of its own to accomplish in the service of imaginative life. I say this since, even till this last date on the Indian urban scene, few still pursue art-craft as if there had been no changes in sensibility. Sangeeta has developed a style which is in keeping with the thrust of mankind's own restless mind. Here, then, is a greater and starker simplicity, though without any risk of reification, expressive of inner form. In this way the work becomes closely associated with genuine, and refined, rarely viewed architecture; natural seeming and free of impediments of any kind. In this way the socio-cultural function of painting is extended. Instead of relying on the temporary, the fortuitous, and the individual, the painting is given content by artistic values belonging to all time (you may as well call it geologic time) and of a significance surpassing the personal.

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Keshav Malik
New Delhi, August 30, 2008





Works in Museum collection

2015: Macedonian Museum of Contemporary Art, Thessaloniki (Greece)

2013: Sacred Art Museum (MOSA), Belgium

2012: Bharat Bhavan Museum, Bhopal.

Participation in Art Fairs

Shenzhen, China 11th International Cultural and Industrial Fair 2015 as part of Indian Delegation had a solo exhibition of paintings.

India Art Fair, New Delhi 2011, 2013, 2014, 2015 & 2016.



SERENADING NATURE

Sangeeta Gupta, with her multiple talents and activities, is no stranger to the contemporary art scenario of the country. A bureaucrat, poet, activist and painter, Sangeeta has also dabbled in documentary film making on the life of her friend and mentor, the late Keshav Malik. She currently shows at Art Konsult's new space in the Hauz Khas Village.

A self-taught painter of many years, the artist has progressively moved into abstract painting, soothed and evened by as life got on to an even keel. Interweaving her colours and brushwork, she works with a structure that permits endless variations on her central theme of the five elements that largely inspire and guide her works. Though on occasion inspired by matter and form, her painted expressions are perhaps better interpreted as a state of being – on land, under water, or soaring across the skies; be it flora, fauna, or creatures – of being alive, powered by the elements.

Complex and laborious to execute, hers is primarily a presentation of encrusted surfaces, patterns, light, and space, evoking her meditative landscape. Instead of actually depicting the elements, however, the paintings use colour and abstraction to capture the evanescent layers and moods experienced through her meditative practices. This time round the colours are painted on the backdrop of a filigree created on the canvas by means of a dry coat of white, applied with a feather touch of the thumb, bringing out texture – the grid to sustain shifting experiences.

Aruna Bhowmick
Art critic

Selected Participation– International

- 2017 3rd Jerusalem Biennale, Jerusalem.
- 2016 *Forms of devotion, an exhibition of Indian Art at central museum at Conde Duque in central Madrid*
- 2015/16 *Forms of devotion, an exhibition of Indian Art at China Art Museum, Shanghai, China(Nov 2015 to Feb 2016).*
- 2015 *Exhibition of water colour, International Union of Mail Art, Thessaloniki, Greece*
- 2015 *India Festival at Technopolis, Athens, Greece.*
- 2015 *Forms of Devotion, The spiritual in Indian Art, Museum of Sacred Art, Belgium at Lalit Kala Akademi, India*
- 2015 *Seven Indian Artists, Group Exhibition, EMS Museum Gallery, Thessaloniki, Greece*
- 2010 *Group show Indian Artists at San Francisco, USA*
- 2007 *Group Show at Mississauga, Canada*
- 2007 *25 Contemporary Artists of India, Moscow Museum, Moscow*
- 2007 *Women Artists of South East Asian Countries, Hamail Art Gallery, Lahore, Pakistan*
- 2005 *India-Korea Art Show at Visual Art Gallery, India Habitat Centre, Delhi*
- 2004 *Hamail Art Gallery, Lahore, Pakistan*
- 2004 *Amrita Shergil Revisited-on the eve of Internationals Women Day, ICCR, New Delhi, show travelled to State Museums at Tashkent, Bishkek and Almaty in Central Asia*
- 2002 *Galerie Muller & Plate, Munich, Germany*
- 2001 *Galerie Muller & Plate, Munich, Germany*
- 2001 *Opera House, Vienna*



GENTLE GESTURE, FLOWING LINE, SILKEN MOVEMENT

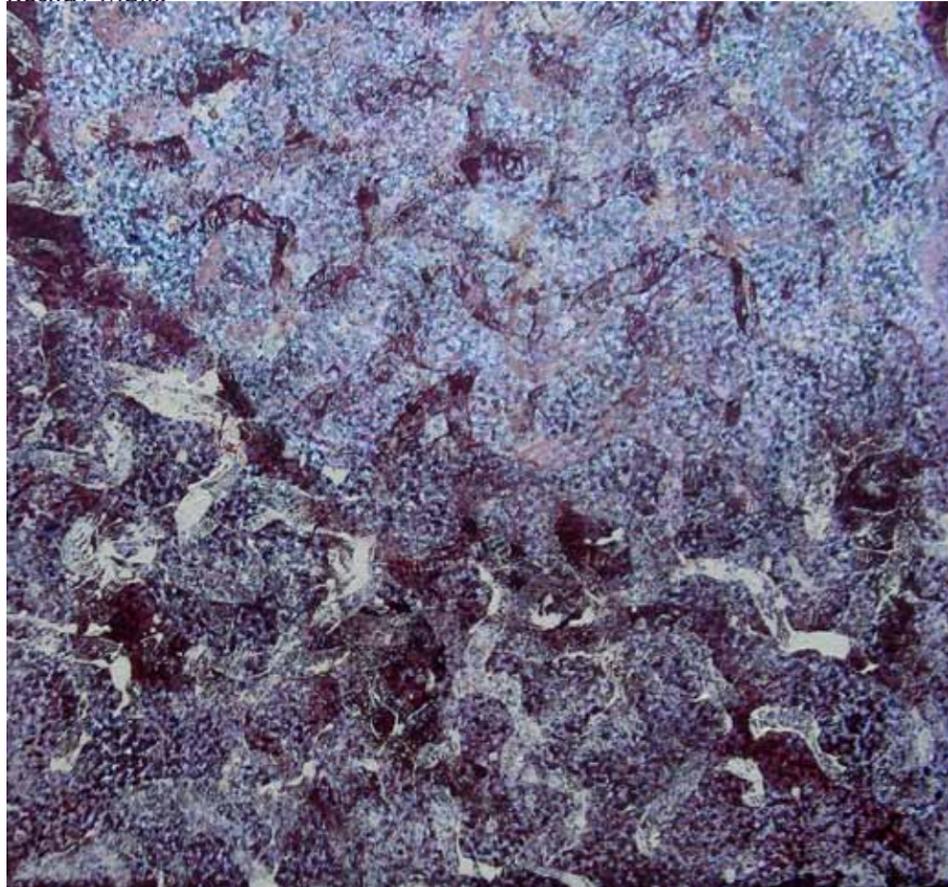
Designs, yes: But of pure rhythmic movement: the thrust and sweep of lines, spreading as if from an energizing spiral core in endless permutations and combinations. Each perfectly organized in relation to the other. Sheer beauty of movement expressed in terms of poise, grace, and élan vital. The artist as though giving fullest expression to her effortlessly mutating forms. Technique? To a ballet of the heart's needle. The points and punctuations on the picture plane now dripping, now rising into free flight; now gravitating then galvanizing around a centre.

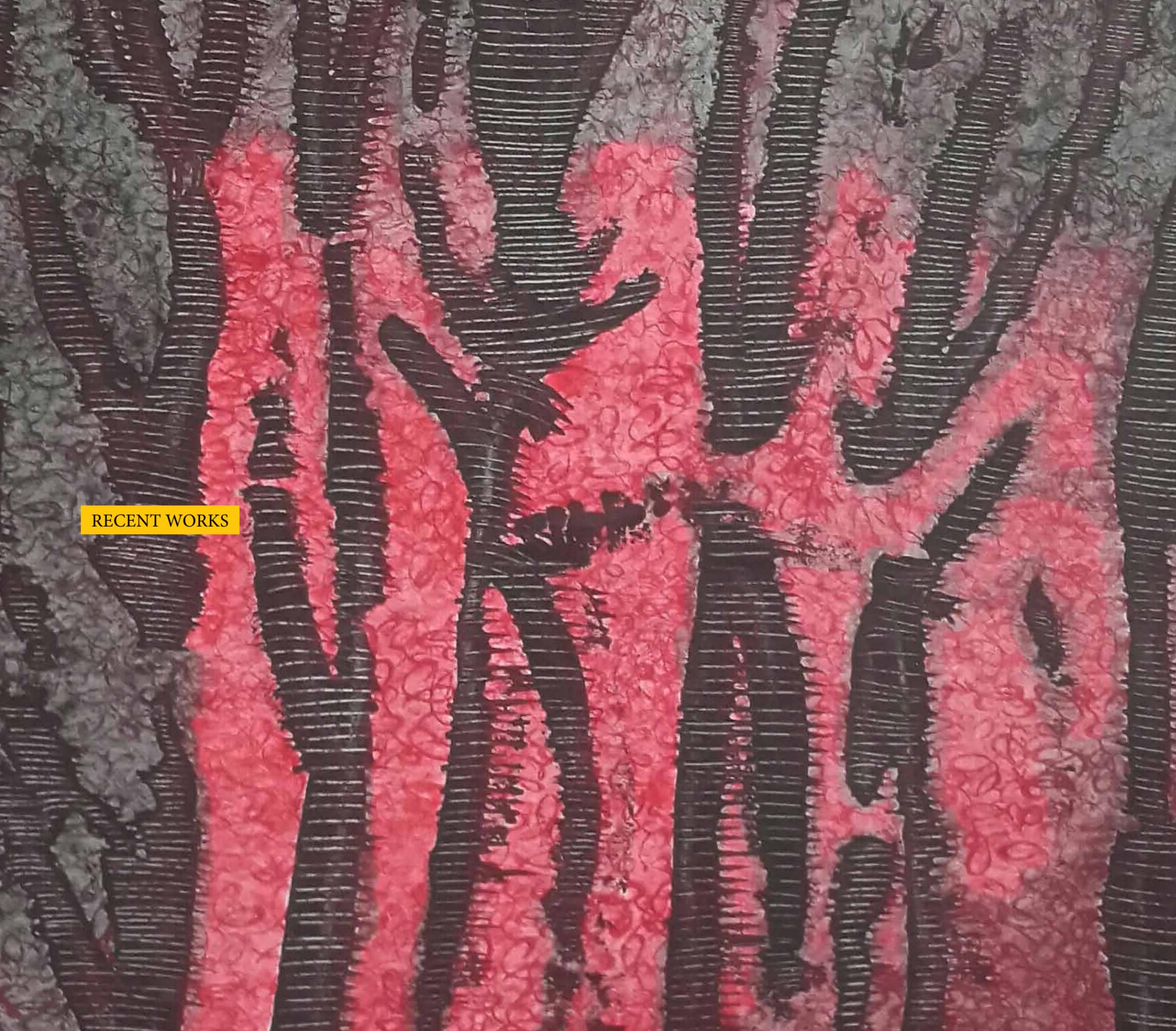
The work is not a copy of life, no mirror held up to the outward appearances that so often mask the inward distress. Rather, the art form has cut through to the vitality beneath and interpenetrate, enchanting, ravishing colour combinations.

Ecstasy and uplift, the euphoric dance performed by the artist's brush; the material of her "choreography" not the actually moving figures of dancers, with all their range or gestures. No, her dancers are gesturing lines and the colours of her painting, and by which she also touches the heart.

And so, the artist is seen pressing on beyond the boundaries of the visible into the realm of energy hid in our minds. Her lines, shapes and colours are thereby certainly charged with spiritualized sensations.

Keshav Mailk





RECENT WORKS

Shiva, the ultimate creator, when does his Tandava to destroy all that has become irrelevant and unnecessary, in the process also creates a new world order. The time and space zones only exist in our mind and they are only relative in its quantification. For the spirit time and space do not matter.

My concern is to connect, with myself and for that one needs to do one's tandava, one's own dance and then liberate oneself of the mundane to reach one's core. Ujjain, Mahakaal and Mahakumbh all inspire one to do one's dance and connect to one's inner self "The Spirit."

I have painted the dance playing with yellow, red and orange which are meditative pure and intense as the prana itself.

Sangeeta Gupta

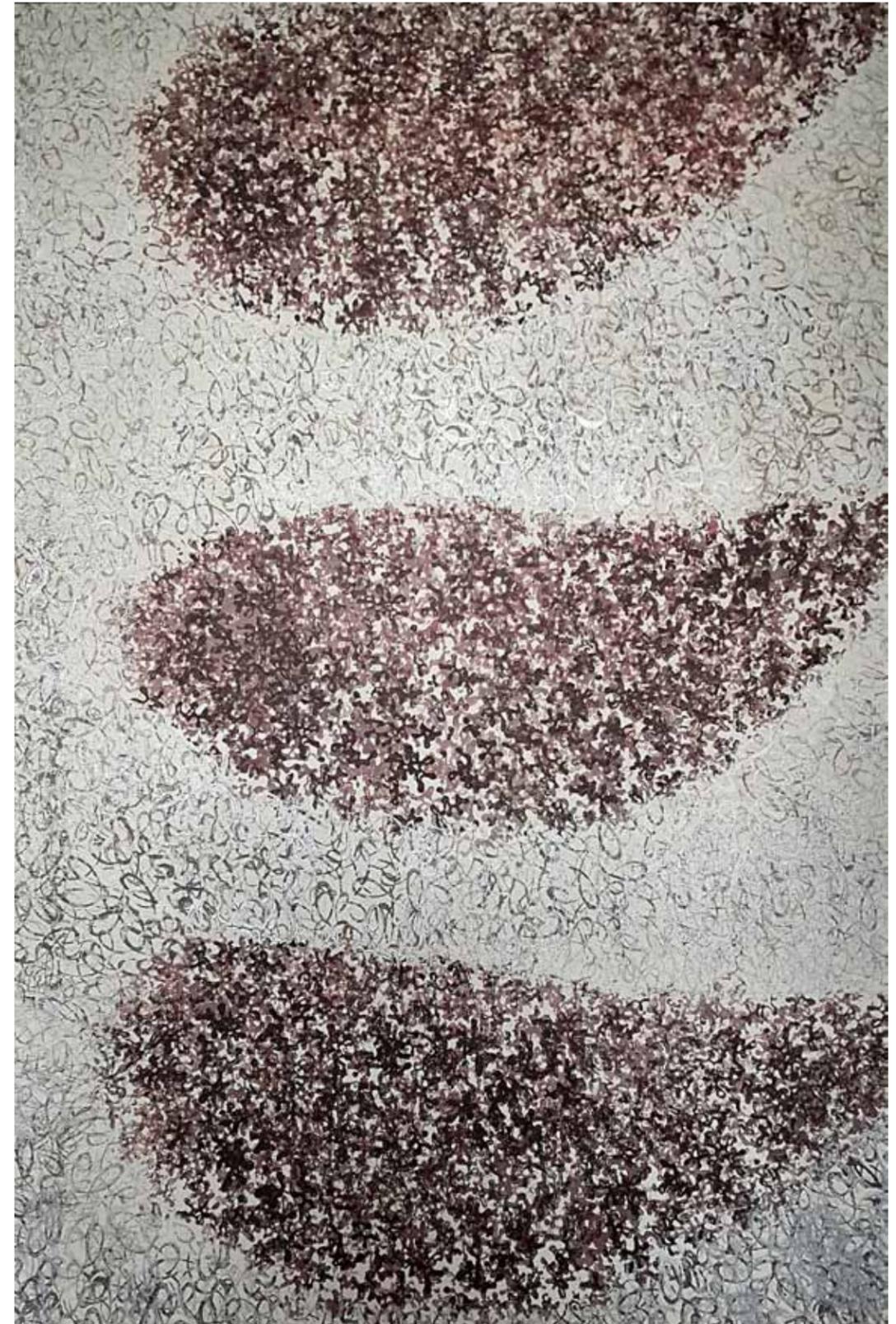
OF THE HOUR GLASS AND THE MOVING IMAGES OF ETERNITY IN THE WORKS OF **SANGEETA GUPTA**

It is more difficult to write or talk about the abstract painting than about any other painting because the content is not in a subject matter or story, but in the actual painting activity.

Ad Reinhardt

The works of Sangeeta Gupta goes beyond the temporal physical space; it's the retinal sensation of surfaces which comes after intellectual sieving. She doesn't paint what she sees around herself, the forms are not describable. While one tries to trace the sources of the images one reaches at the actual painting activity or the non-objective arrival of the patterns, textures and splashes. Paul Klee in his *Thinking Eye* speaks about the artist's mission to penetrate as far as may be towards that secret ground where the primal law feeds growth. If one extends the word primal one is also reminded about the word essential/elemental. She mentions about the Panchatattva: Kshiti, tej, ap, marut, vyom, the five constituents of nature which is being represented by her rather than the entire objective presence of the world. She moves away from her early figurative works, looks away from the particular body to the idea of its presence. Borders are fluid between sensation, imagination and memory. She does not perceive the objects as they are but how they act upon her, her responses to them. Memories of Gaitonde, Nasreen, Raza and Swaminathan often pass in a fleeting moment. Their attempts of gleaning from the philosophical traditions of Zen, Sufism and other philosophical traditions finds a commonness with Sangeeta Gupta. She engages with diverse creative forms like painting, photography and films. She learnt painting from Sanat Roy while she was posted in Kolkata. Her job which makes her travel from one place to the other informs her about the varied experiential realities which get registered on the surfaces of her canvas. The textures often play the dual role as the physical presence of the paint or the deliberations of a painter in formal experiments of mark making tracing the remnants of her visual journey in Benares of the rich textiles, the memories of the warp and the weft and the textured woven drapes.

She often brings the painter's practice of translating the optical perceptions to the pigments which she rubs with her own hands, erasing any mediation of the tools like brushes or spatula. The positioning of the self and the world and the pictorial space speaks of pure mental engagement, of the transcendence to virtual



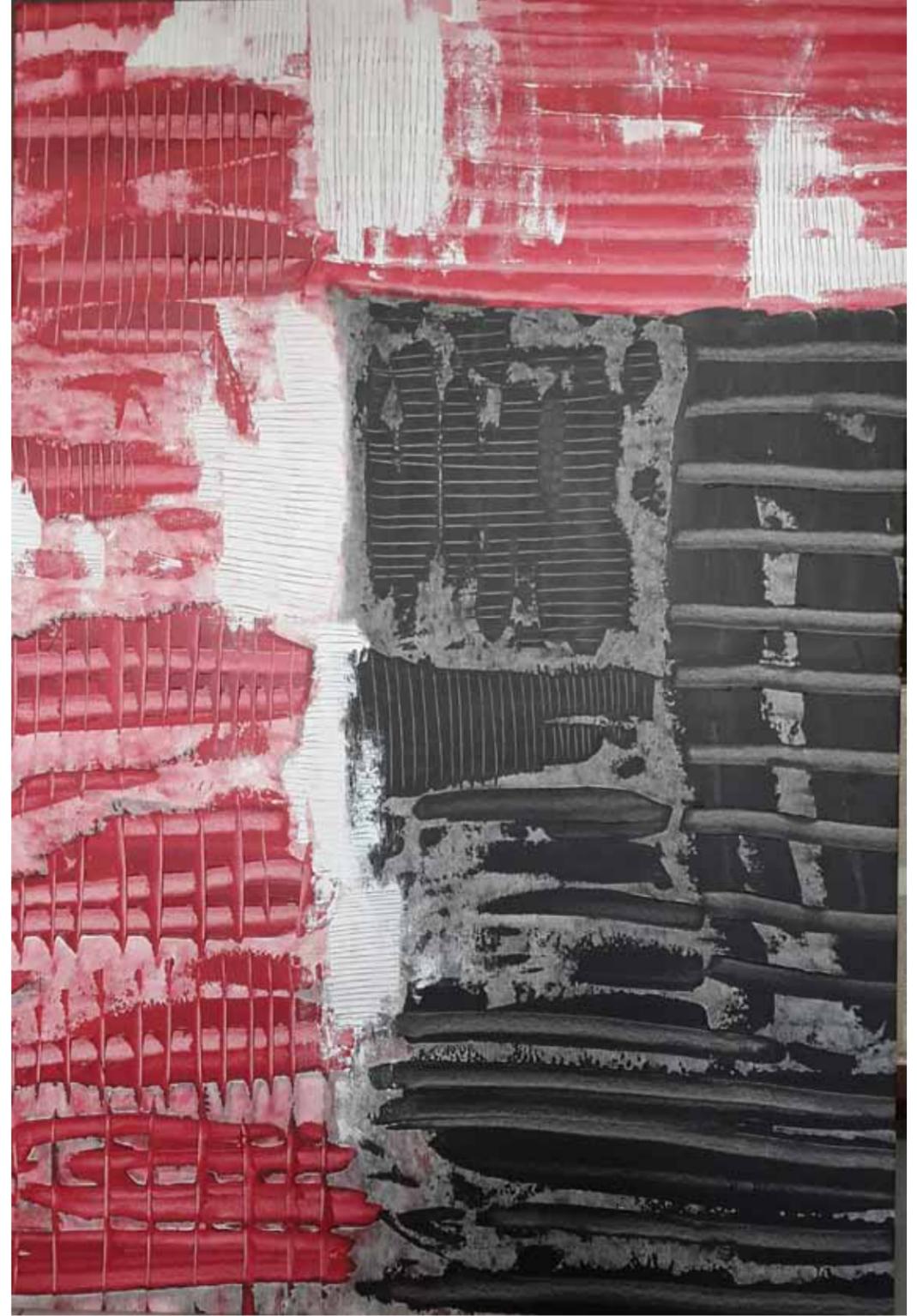
space of imagination from the real spatial values. Like Monet she tries to capture the world but not as it appears in the ordinary sensual manner but as it is understood by her. The Sufi theory of Tajaddud-l-amsal talks about the renewal of like by like that is every moment a world comes to an end another similar ones come to being. This seamless suggests the seriality of her works. She tries to explore in each of the works and hence keeps on working like the repetition in the Japatradition. Images from her travel are recollected, remembered and transformed to essentials. The changing times, the dismantling of forms, the pervading terror and destructions are referred in her works, there are transformations from concrete and compact images to more minimal and abstract arrangements.

The recent works for her solo, Song of the cosmos, speak about her experiences in Kashmir where she was posted for two years. The flora, fauna and the intellectual tradition of philosophy and aesthetics inspire her. Abstraction for her connects to the meditative process with which she is deeply involved. This reminds of Abhinav Gupta an important Kashmiri Shaivite scholar who mentions--the creation and dissolution of the world are dependent on the vital energy, which in its turn depends on consciousness and pure consciousness without an object is the great goddess, the supreme. The Vajras also speak about the object emptied world of abstract consciousness, Lal Ded says--When the mind melts away, what's left? A void mingles with the void. Hence rather than the iconic or imitation of appearances she searches for the more meditative pictorialization of imagined visual experience. For her the shift is from ocular sensations to visualization the saktakara as explains Abhinav Gupta. Ekam is the book of photographs taken by her in Ladakh which is an important centre of Buddhist practice and thus connects to her in her contemplative journey. However they reside in a different realm of expression than her paintings which are the distant reminiscences of those traversed paths. She keeps on changing her strategies in order to stop stagnation. The textures now cohere to have certain forms which are again non-descriptive. The brushstrokes are more varied and traces of calligraphic watery strokes emerge. Rich textures pulsate creating volumes breaking the regularity of the flat surface, making the surface a visual field of mark making, manipulating the remembered forms: the snowflakes, the uneven mountainscapes and the ripples from the valley. All of it appear as recollections in the subtlest forms floating, immersive locating the artist in space, light and intuitive images of the world.

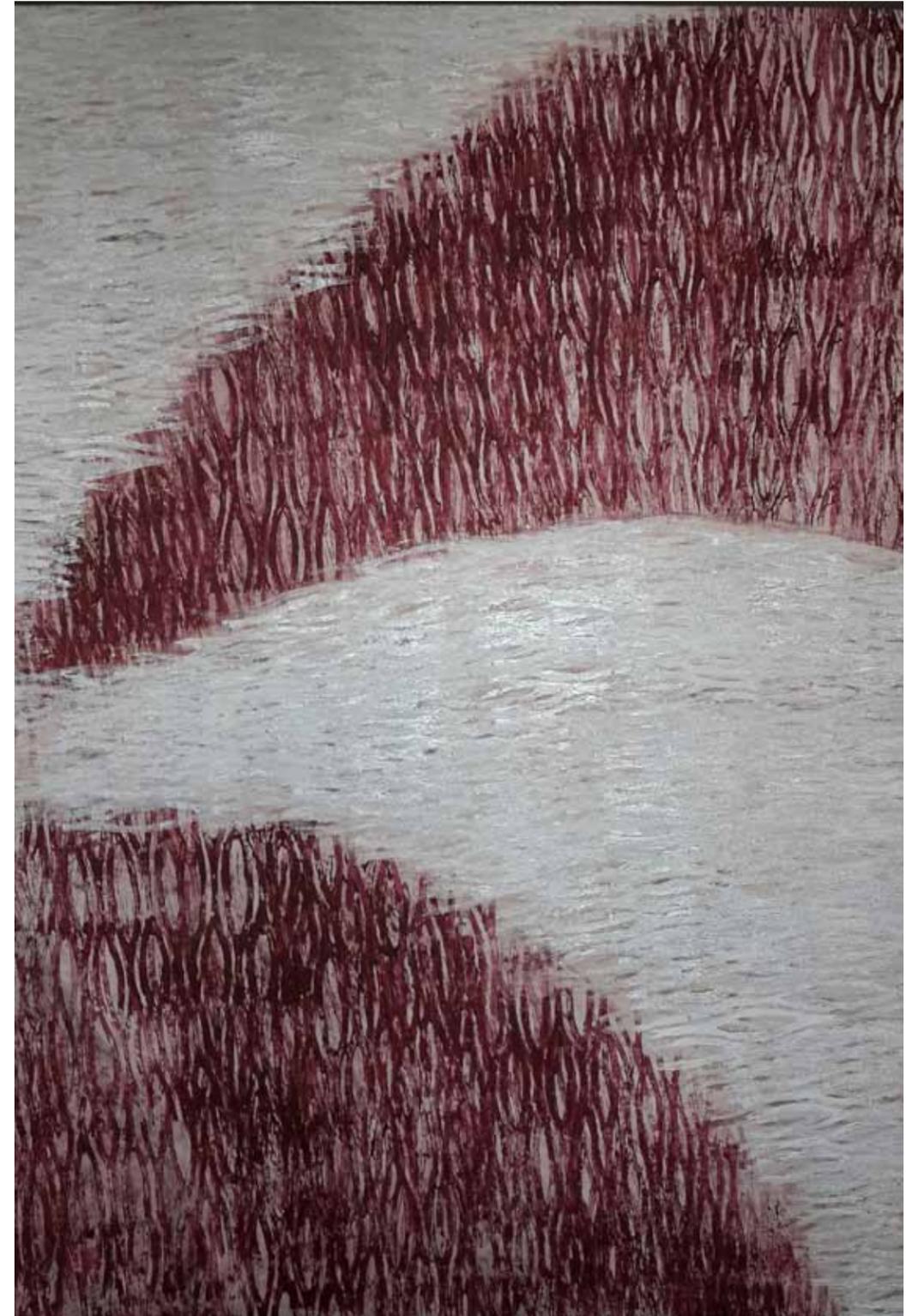
- Dr. Aparna Roy Baliga
Art Writer, Curator













Selected Participation – India

2016 Five Elements, a group show women artist, Veva Art Pune.

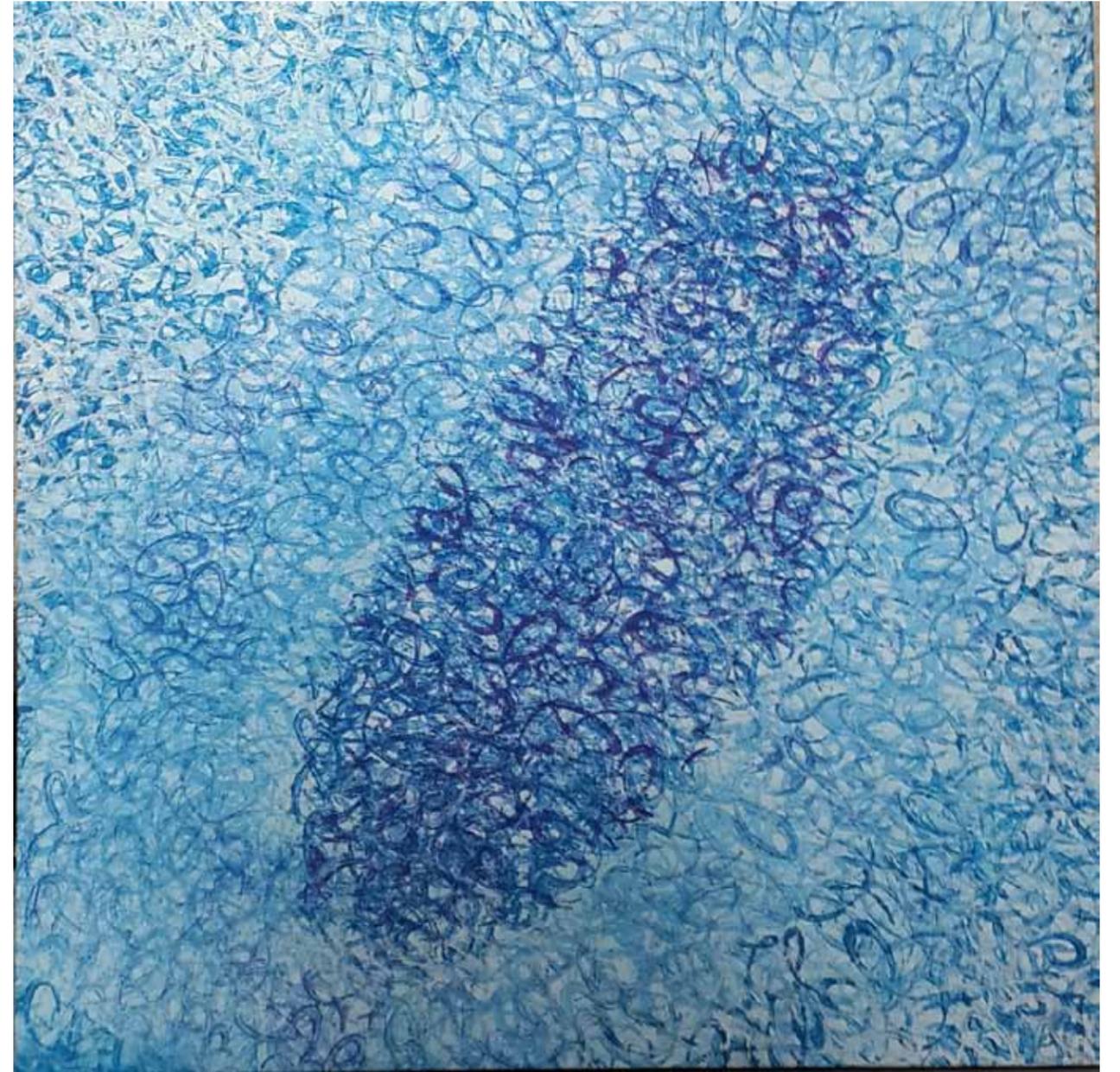
2016 An Overwhelming Imagination: The Junction of Interactivity, Art Konsult, Delhi.

2016 India Art Festival, Art Konsult, Delhi.

2016 Blue Beyond Dimensions, Gallery Sree Arts, Delhi.

2015 Contemporary Art Show by India's 40 Master artists, ICAC at Jahangir art Gallery, Mumbai.

2015 Yog Chakra, an exhibition of Paintings organized by Sangeet Natak Academy, Ministry of Culture, Govt. of India



2015 28th National Exhibition of Contemporary Art, South Central Zone Cultural Centre, Ministry of Culture at Bharat Bhawan, Bhopal

2014 Gallery Radhika Art Initiative, Lado Sarai, Delhi

2013 College of Art, Chandigarh University

2012 Lalit Kala Akademi, New Delhi

2012 Bharat Bhawan Museum, Bhopal

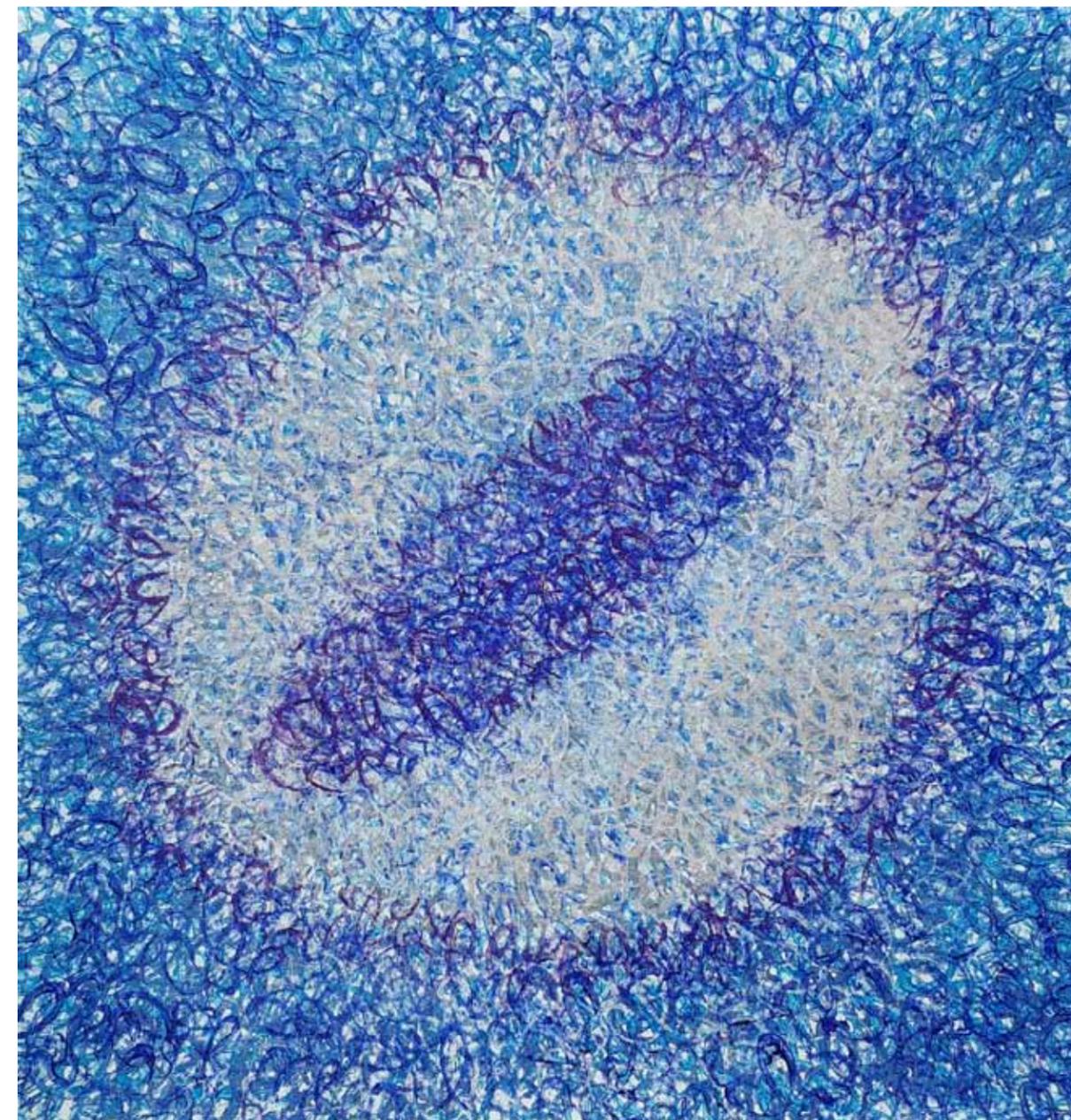
2011 Concluding ceremony of Celebrating 150 yrs of I. T.Deptt., a group show held in Delhi (July 2011)

2011 Group Show, Claridges, Surajkund organized by Prithvi Fine Art & Cultural Centre, New Delhi

2010 Inaugural Ceremony of Celebrating 150 yrs of I. T.Deptt., a group show held in Delhi (July 2010), the

show will travel to 16 cities of India
 2010 "Nai Ummeed" The Art Festival (August 2010) The Lalit, New Delhi
 2010 Art Mantra, Visual Art Gallery (August 2010), New Delhi
 2010 "Savera" charity auction (May 2010) at The Lalit, New Delhi
 2010 Annual show of Tao Art Gallery (March 2010), Mumbai
 2010 Annual Show of Kumar Art Gallery (Jan. 2010), New Delhi
 2009 Annual Show of Arushi Art Gallery (Aug.2009), New Delhi
 2009 Art Junction (May 2009), The Lalit, New Delhi
 2009 Art Mantra (May 2009) Gurgaon
 2008 Dus Mahavidyas A show of ten women artists of the world held at Visual Art Gallery(Nov. 2008) New Delhi, Tao ArtGallery (Nov.2008), Mumbai, Time & Space Gallery (Jan., 2009), Bangalore
 2008 A show of four women artists, Alliance France (Nov.2008), New Delhi
 2008 Annual Show of Kumar Art Gallery (Jan. 2008), New Delhi
 2007 Fine Arts Academy, New Delhi by Arushi Art Gallery
 2007 Ati Art Gallery at New Delhi and Bangalore
 2007 Kumar Gallery, New Delhi
 2006 Visual Art Gallery, India Habitat Centre organized by Ganeshha Gallery, New Delhi
 2006 Kumar Gallery, New Delhi
 2006 Arushi Art Gallery, New Delhi
 2005 10th Harmony Show, Mumbai
 2005 Mute Dialogues, A Group Show at Habiart Gallery, IHC, New Delhi
 2005 Group Show organized by Gargi Seth, Lalit Kala Academy, New Delhi
 2005 Concluding Golden Jubilee Celebration Group show, Kumar Gallery, Delhi
 2005 Dhumimal Art gallery, Annual Show, New Delhi
 2005 Art Felt Gallery, New Delhi
 2005 Spring 2005 at Punjab Academy, New Delhi
 2005 Contemporary Women Artist of India, Government Art Gallery, Hyderabad
 2004 Inaugural group show of the new gallery,

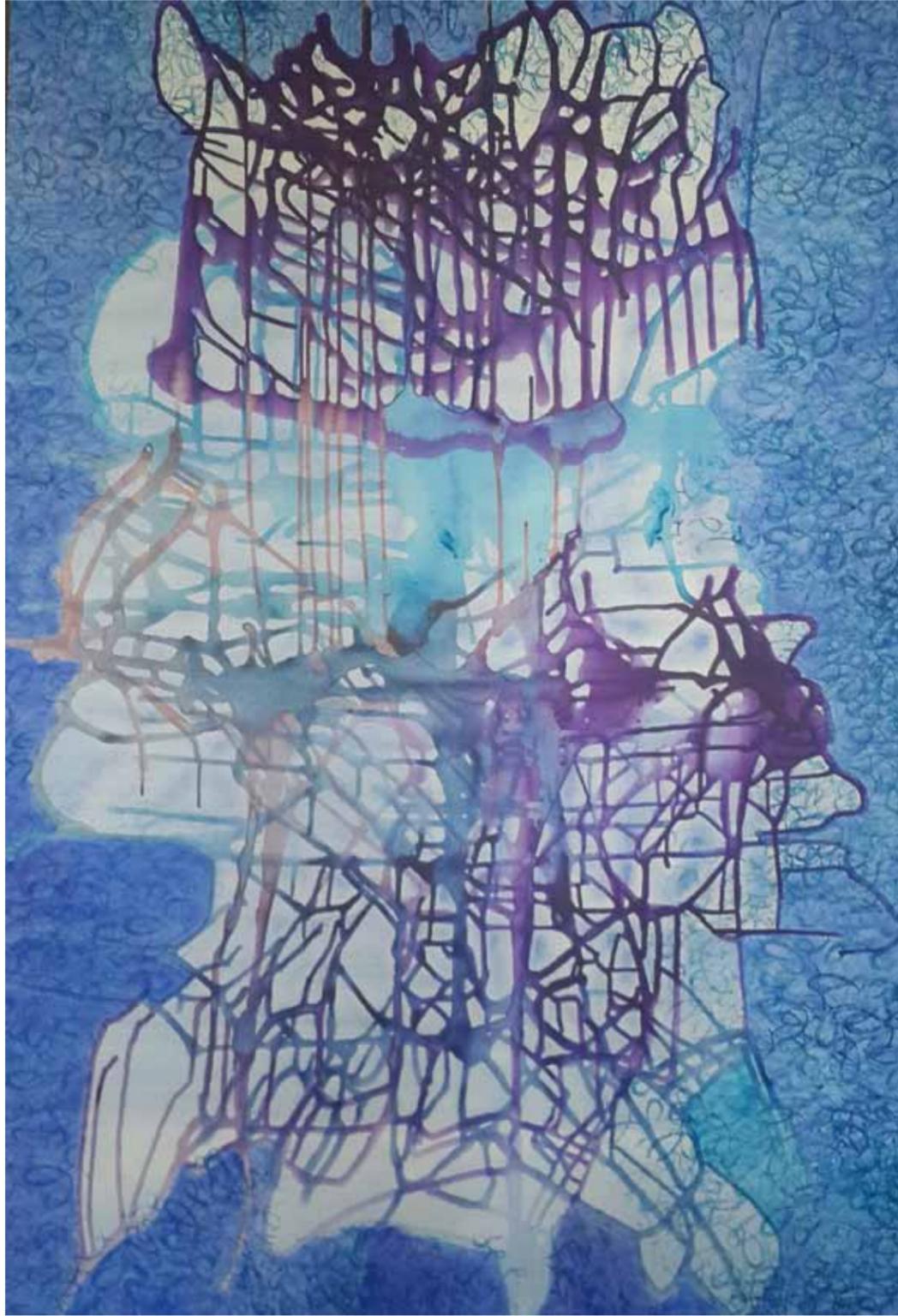
Kumar Art Gallery, New Delhi
 2004 Group show of five women artist, Capitol Court, AshokaHotel, New Delhi
 2004 Art & Poetry-Harvest 2004 - Indian Contemporary Art,Arushi Art Gallery, New Delhi
 2004 Charity show for the new building of Alliance Francaise, French Embassy in New Delhi
 2003 Inaugural show of the new gallery, Dhoomimal Art Gallery, New Delhi
 2002 Art an Expression of Peace, Habiart Gallery, New Delhi.
 2002 Gallery Chemistry of Colours, New Delhi
 2002 All India Art Exhibition, AIFACS, New Delhi
 2002 Gallery Chemistry of Colours, New Delhi
 2002 Uttar Pradesh Lalit Kala Academy, Meerut
 2001 Stree Shakti at Habiart Gallery, New Delhi
 2001 Russian Cultural Centre, New Delhi
 2001 Cymroza Art Gallery, Mumbai
 2001 Art Junction Gallery, New Delhi
 2001 U.P. Lalit Kala Academy, Lucknow
 2001 Academy of Fine Arts & Literature, New Delhi
 2001 Gallery Freedom & India Habitat Centre, New Delhi for Gujarat Earthquake Victims
 2000 Gallery Freedom, New Delhi
 2000 Academy of Fine Arts & Literature, New Delhi
 2000 Art Folio, Chandigarh
 2000 AIFACS, New Delhi paintings for Kargil Jawans
 2000 Art Today, New Delhi
 2000 Centre for Punjabi Literature and Art, New Delhi
 2000 AIFACS, New Delhi
 2000 Gallery Freedom at Lalit Kala Academy, New Delhi
 1999 Greenwood Gallery, New Delhi
 1999 Antahkaran Gallery, New Delhi
 1998 Stelstar Show in aid to Sahyog at India Habitat Centre, New Delhi
 1997 Taj Palace, New Delhi by 'People for Animals'
 1996 Rotary Club of Calcutta at Chitrakoot Gallery, Calcutta

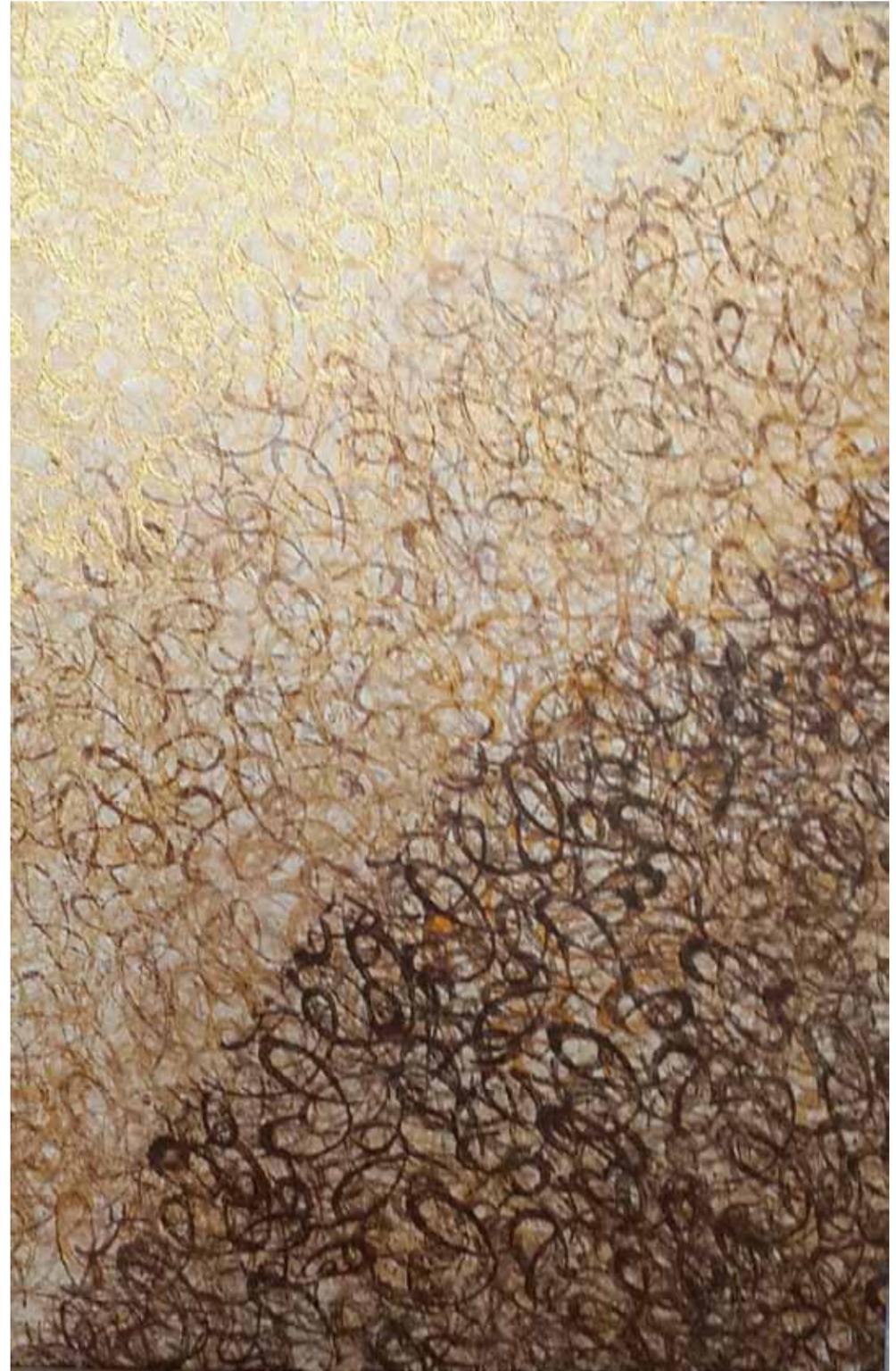


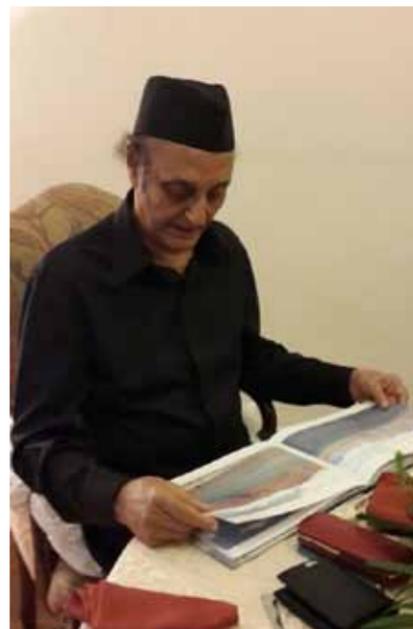
Participation in National Exhibitions

2005 AIFACS, New Delhi
 2004 National Exhibition, Lalit Kala Academi, New Delhi
 2003 AIFACS, New Delhi
 2001 AIFACS, New Delhi
 2000 AIFACS, New Delhi
 2000 State Lalit Kala Academi, Lucknow
 1999 Sahitya Kala Parishad, New Delhi
 1999 AIFACS, New Delhi
 1998 AIFACS, New Delhi









SPECIAL MOMENTS



ACHIEVEMENTS



2017 Achievers Award on 11th October 2017 by India Eye International Human Rights Observer, Delhi on the occasion of celebration of International Day of the Girl Child.

2017 8th Rajiv Gandhi Excellence Award, September 2017 by Pehchan (An NGO, Nurturing the girl child), Delhi.

2017 Literary Award, March 2017 at IIC, New Delhi by Bharat Nirman, Delhi.

2016 Certificate of Merit Awarded by South Central Zone Cultural Center Nagpur, Ministry of Culture, Government of India for painting executed in Ujjain, Mahakunbh, 2016

2016 7th Rajiv Gandhi Excellence Award, September 2016 by Pehchan (An NGO, Nurturing the girl child), Delhi.

2016 The Great Women Achievers Awards - 2016 by The Performer (group of art & culture) on 31-August-2016, Jammu.

2016 Bureaucrat of the year, Make in India Excellence award by IGBC, Delhi.

2016 Kala Drishti Award for exemplary work done in the field of Civil Service &

Art.

2015 Delhi Gaurav Award 2015 in Professional category for Art & Culture by Indian Brave Hearts supported by Ministry of Social Justice & Empowerment, Government of India.

2015 6th Rajiv Gandhi Excellence Award, India Habitat Centre, New Delhi by Pehchan (An NGO, Nurturing the girl child).

2015 India Excellence Award for Poetry 2015 by Bharat Nirmaan, Delhi.

2015 Priyadarshini Award 2015 as an International Cultural Entrepreneur by the Ministry of Micro, Small and Medium Entrepreneur (MSME) India.

2015 35th Women Entrepreneurship Award by "Bharat Nirmaan"

2015 "Global Women Achievers Award" by IGBC, Delhi.

2014 Awarded and honored as an Artist by 3rd Delhi International Film Festival

2014 "Poet of the Year" award by 3rd Delhi International Film Festival

2013 6th National Women Excellence Award by Yog Confederation of India in collaboration with International Women Excellence Awards Organization

2013 Rashtrakavi Maithilisharan Gupt Samman for contribution to Hindi poetry.

2013 Women Achievers Award from Indian Council for UN relations on the eve of International Women's Day.

2013 "Vishwa Hindi Pracheta Alankaran" by Uttar Pradesh Hindi Saahitya Sammelan & Utkarsh Academy, Kanpur.

2012 Udbhav Shikhar Samman by Udbhav Samajik Sanskritik Aivum Sahityik Sansthan for achievements in the field of art and literature.

2005 77th Annual All India award for painting by All India Fine Arts & Craft Society, New Delhi.

1999 Hindprabha Award, 1999 for Indian Women Achievers by Uttar Pradesh Mahila Manch, Meerut, U.P.

1998 69th Annual All India Award for drawing, AIFACS, New Delhi

1986 Gold Medal for Best Probationer (1984 batch Indian Revenue Services)





THE DALAI LAMA

FOREWORD

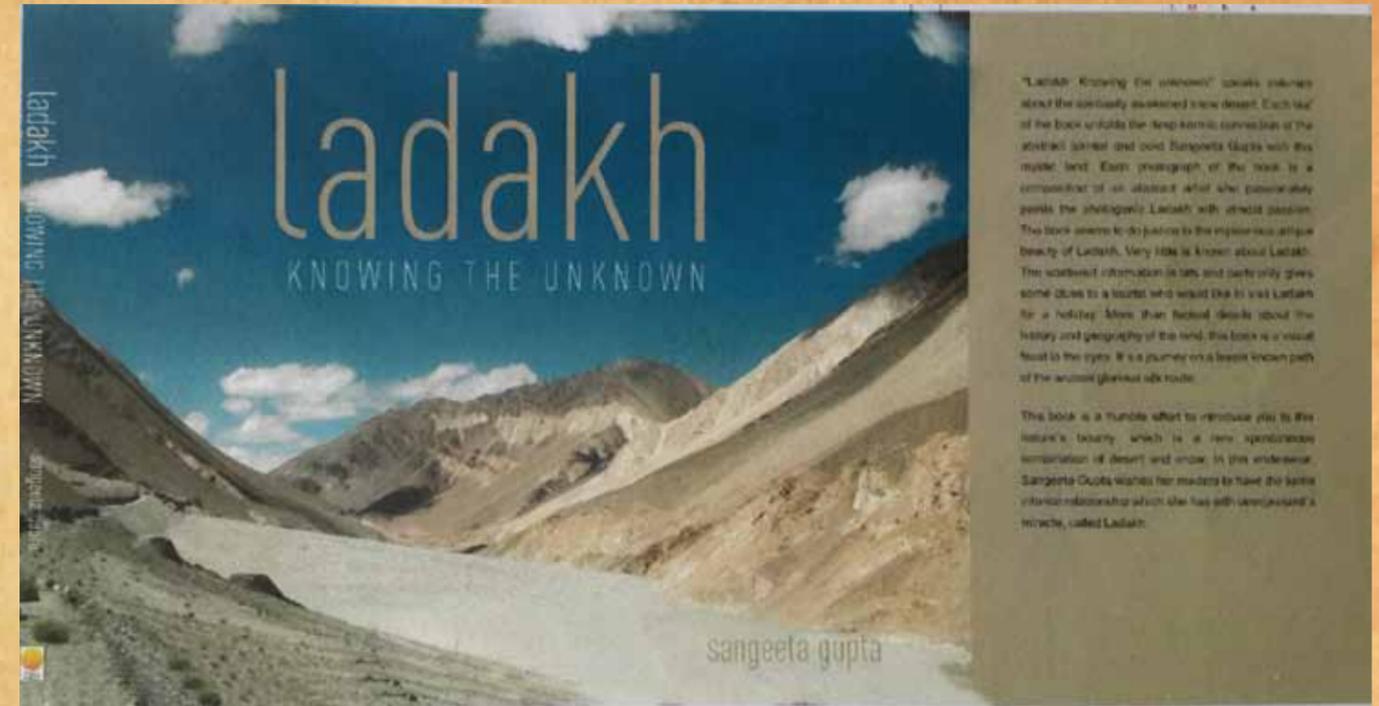
In the beautiful photographs collected in this book, Sangeeta Gupta has captured something of the timeless quality found in the Ladakhi landscape with its towering peaks, arid plains, swift rivers and still lakes under deep blue skies, as in much of the rest of the Himalayan region.

Perhaps it is because of the rugged environment and the challenges of the climate that taking a patient unhurried approach to life has become a natural part of the local character. The people who live here are in much less of a rush than the inhabitants of the world's busy cities. Ladakhis, like Tibetans, are mild-mannered, easily contented, satisfied with whatever conditions are available and resilient in the face of hardship. While the natural environmental may have contributed to this, as I mentioned above, another significant factor has been the Buddhist culture that has flourished in the region from more than a thousand years. I am convinced that the Buddhist teachings of love, kindness and tolerance have contributed to an unusually well developed sense of inner peace and hope.

The principal river flowing through Leh and the rest of Ladakh is the Indus. Seeing it reminds me of the ancient Indus Valley civilization, which compared to the ancient Egyptian and Chinese civilizations at roughly the same time, gave rise to a remarkable number of thinkers and philosophers endowed with both human intelligence and a sense of responsibility towards the community. In due course the Hindu, Jain and Buddhist traditions they spawned produced the wonderful masters of Nalanda University. Nowadays, many scientists are eager to learn from the knowledge that evolved there, so what started in the Indus Valley continues to have an impact on what we know today.

Because India and her people have, from ancient times, cherished a rich and sophisticated philosophy of non-violence at the core of their hearts, tolerance and pluralism have also flourished. These values continue to have great importance in the world we live in today and it is my conviction that India should take a lead in presenting them to the world.

December 17, 2014



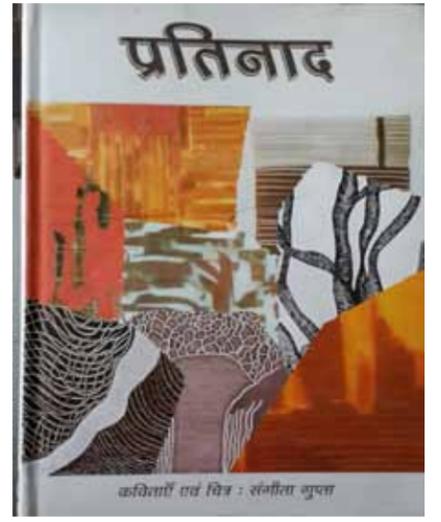
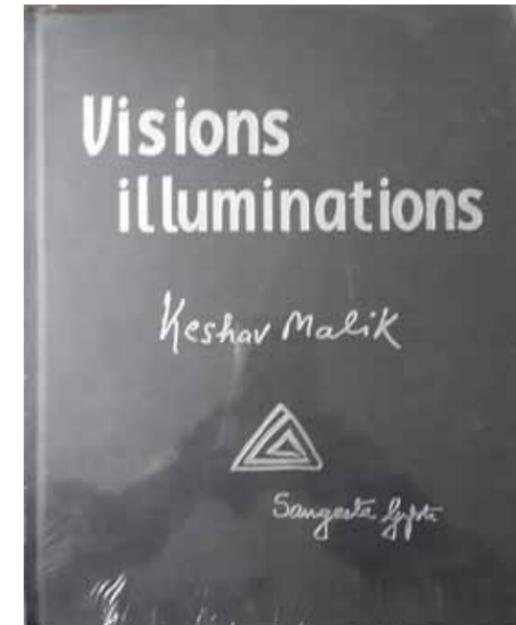
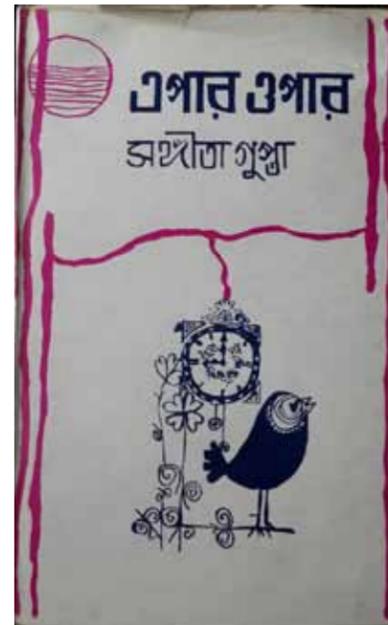
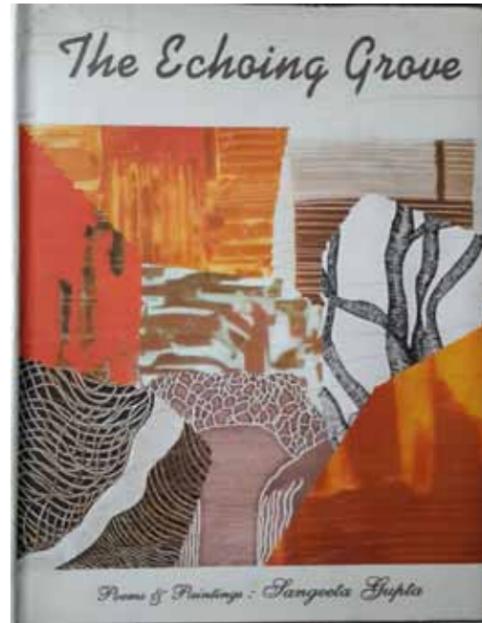
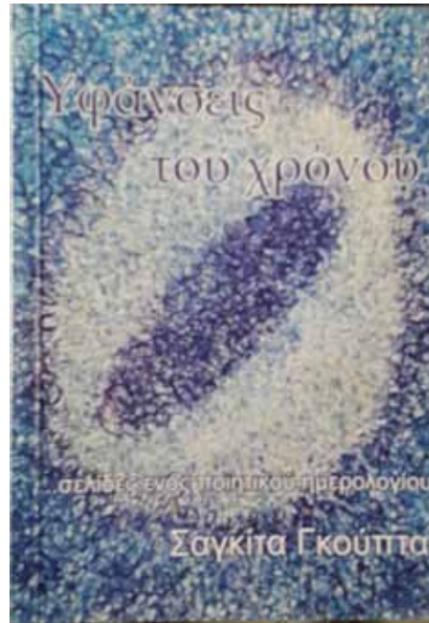
"Ladakh: Knowing the Unknown" takes readers about the scarcely explored snow desert. Each leaf of the book unfolds the deep earth connection of the ancient land and how Sangeeta Gupta with this master lens. Each photograph of the book is a composition of an abstract world she passionately pours the philosophy Ladakh with utmost passion. The book seems to do justice to the immense unique beauty of Ladakh. Very little is known about Ladakh. The scattered information in this and parts only gives some clues to a tourist who would like to visit Ladakh for a holiday. More than factual details about the history and geography of the land, this book is a visual feast to the eyes. It is a journey on a lesser known path of the ancient glorious silk route.

This book is a humble effort to introduce you to the nature's beauty which is a rare splendourous combination of desert and snow. In this endeavour, Sangeeta Gupta wishes her readers to have the same intense relationship which she has with unexplored a miracle, called Ladakh.

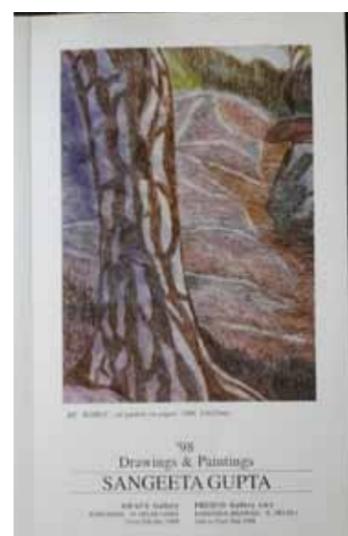
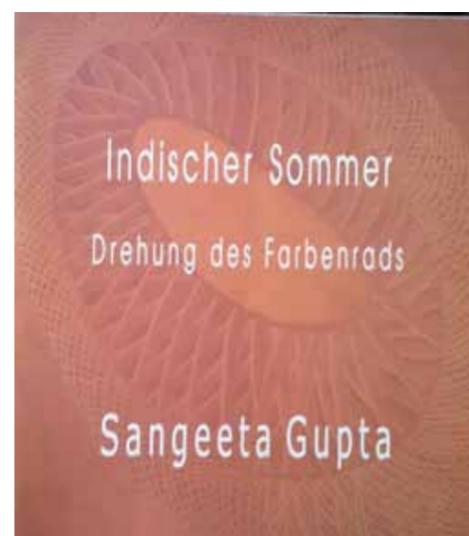
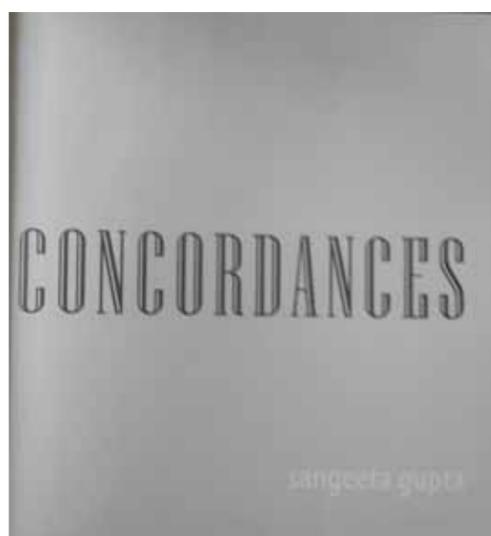
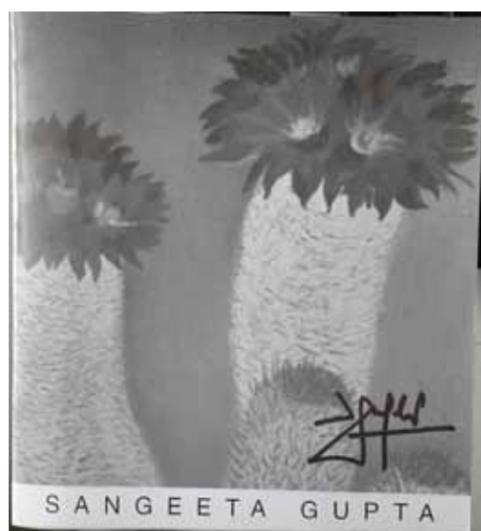
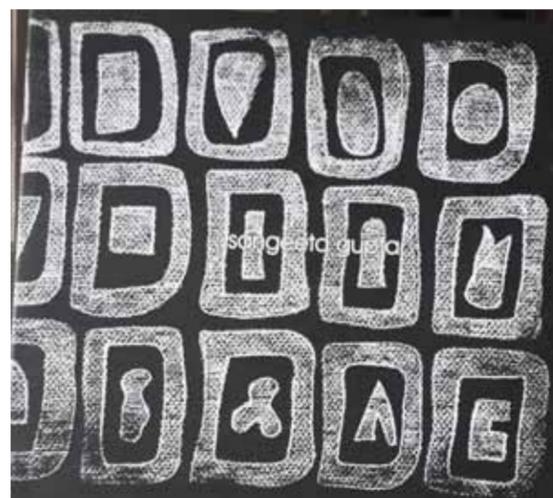
EKAM



PUBLISHED WORKS



- Literary Pursuits
 2017 Panel discussion, Jash-e-Adab, Poetry festival 2017, IGNC, Delhi.
 2017 Khawateen Ka Mushaira, Jash-e-Adab, Poetry festival 2017, IGNC, Delhi.
 2017 Poetry reading in Art gallery at CSOI, Delhi.
 2017 Poetry reading organised by Sahitya Akademi, Delhi
 2017 Lekhak se rubaroo- 3rd Global Literary Festival, Noida organised by ICMEI and Asian Academy of Arts, Noida.
 0102



2017 Poetry reading at Kavi Sammelan-Mushaira organised by CSOI, Delhi.

2017 Inaugural address, poetry reading and panel discussion Anubhuti, a festival Of art and literature at National Academy of Direct Taxes, Nagpur.

2017 Chief editor of the In-house Magazine of Income Tax Department, Delhi, Parikrama, Annual Issue. Layout and cover design of the magazine was also done by her.

2017 Pen and Brush, a session exploring the connection between colours and poetry organised by Oxford Book Store, Delhi.

2017 Poetry reading and panel discussion on film making at Kalinga Literature Festival, Bhubaneswar.

2017 Sparsh Ke Gulmohar, collection of Hindi poems translated in Dogri. Launched at Jammu University, Jammu.

2017 EKAM: a book of poem and photographs. launched at Jaipur Literature Festival 2017.

2016 Chief editor of the In-house Magazine of Income Tax Department, J&KAaykar Sikhar, Annual Issue. Layout and cover design of the magazine was also done by her.

2016 Weaves of Time, collection of poems translated in Greek.

2015 Ladakh: Knowing the unknown" (a book of rare photographs Published by Full Circle 2015) launched at Jaipur Literature Festival 2015, SKETBE, Thessaloniki, Greece, Nehru Centre London and Ramada Hotel, Belfast, Northern Ireland.

2015 Sparsh Ke Gulmohar, (collection of Hindi poems)

2014 Participated in the panel discussion Creative Pursuits of Civil Servants, At DELHI LITERATURE FESTIVAL 2014, 8th February, 2014, Indira Gandhi National Center for the Arts, New Delhi.

2013 Weaves of Time, collection of poems was launched by Dr. Shashi Tharoor and Sh. Keshav Malik on 10th December, 2013 at India Habitat Centre, Delhi.

2013 Weaves of Time (collection of poems in English).

2013 Participated in World Hindi Conference organized by Srijangatha.com held at Cambodia, Vietnam.

2012 Was invited and sponsored by the Indian Council of Cultural Relations, Delhi for a rendition of her poems on the closing ceremony of the 9th World Hindi Conference, held at Johannesburg, South Africa.

2012 Was invited by the Indian Society of Authors in Collaboration with India International Centre, Delhi to speak about her creative process and read poems at India International Centre for their ongoing series "Who am I".

2012 Assistant chief editor of the In-house Magazine of Income Tax Department, Delhi, Parikrama, Annual Issue. Layout and cover design of the magazine was also done by her.

2011 Co-Editor – Celebration through Art, a book launched on the Eve of 150 year's celebration of The Income Tax Department

2009 Visions & Illumination, a book of poems by Keshav Malik along with my paintings

2006 Lekhak Ka Samay
2005 Pratinaad (Book of Poems & Paintings- published in Hindi, translated in English, German & Bangla)
1999 Samudra Se Lautati Nadi (Hindi Poems)

1998 Iss Paar Uss Paar (Bengali translation of Poems)
1996 Iss Paar Uss Paar (Hindi Poems)
1996-97 Editor - Women's Sahyog, Annual Issues

1991 Nagfani Ke Jungle (Collection of Short Stories)

1988 Antas Se (Hindi Poems)

Paintings and Drawings on book covers of several eminent writers

FILMS



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS & MYSELF ON BEHALF OF PRITHVI FINE ART & CULTURAL CENTRE

Cordially invites you to the Screening of two documentary films on noted poet and art critic Keshav Malik.

"Keshav Malik – A Look Back"
(15 mins; 2012; Dvd; English)

"Keshav Malik – The Truth of Art"
(30.02 mins; 2013; Dvd; English)

Films by poet, painter Sangeeta Gupta who will introduce the screening

Screening will be followed by a discussion

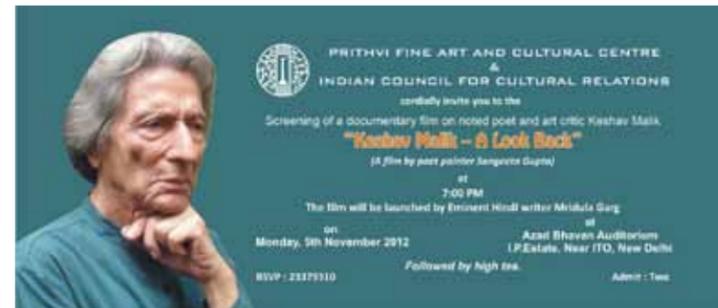
The documentaries reflect on the life and work of the noted poet and art critic, Keshav Malik. These films include interviews with eminent painters, poets, scholars and savants in the field of culture speak about their views on his life, work and factors that have shaped his unique personality.

On Friday, 8th November, 2013
at 6.00 PM

Venue:
MEDIA CENTRE, AUDITORIUM
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
Entry from D.K. RAJENDRA PRASAD ROAD
NEW DELHI - 110001

Documentary Films

2015 Greece – Continuum of Consciousness
2014 Her latest film, Kung Fu Nuns in Mystic Ladakh was telecasted by the TV channel DD Bharati three times in September, 2014 also screened at 3rd Delhi International Film Festival 2014.
2013 Has directed 4 documentary films. Her two documentaries, Keshav Malik – Root, Branch, Bloom and Keshav Malik- The Truth of Art, were screened by India International Centre and by Indira Gandhi National Centre for the Arts, Delhi in 2013 and in the Spring Festival, 2014 at Alliance Francaise de Delhi. This film was telecasted by the TV channel DD Bharati three times in January 2014 and on Lok Sabha TV in April, 2014 several times. This film has



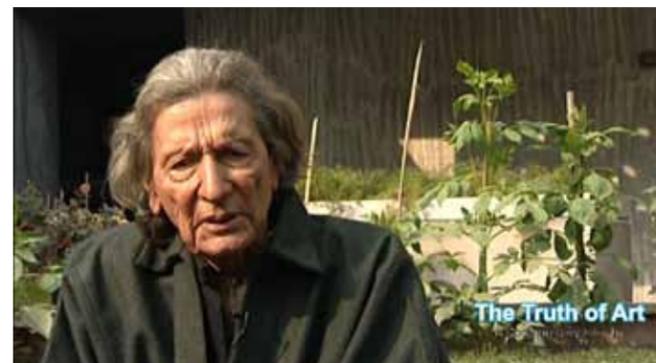
PRITHVI FINE ART AND CULTURAL CENTRE & INDIAN COUNCIL FOR CULTURAL RELATIONS cordially invite you to the Screening of a documentary film on noted poet and art critic Keshav Malik.

"Keshav Malik – A Look Back"
(A film by poet painter Sangeeta Gupta)

at 7:00 PM
The film will be launched by Eminent Hindi writer Mihika Garg
at Azad Bhawan Auditorium, I.P. Estate, Near ITO, New Delhi

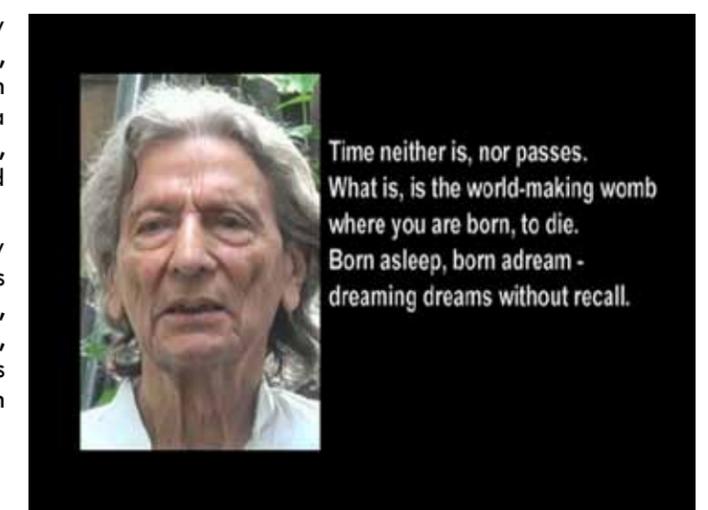
Monday, 5th November 2012
Followed by High tea. Admit - Two

BVP : 22279310

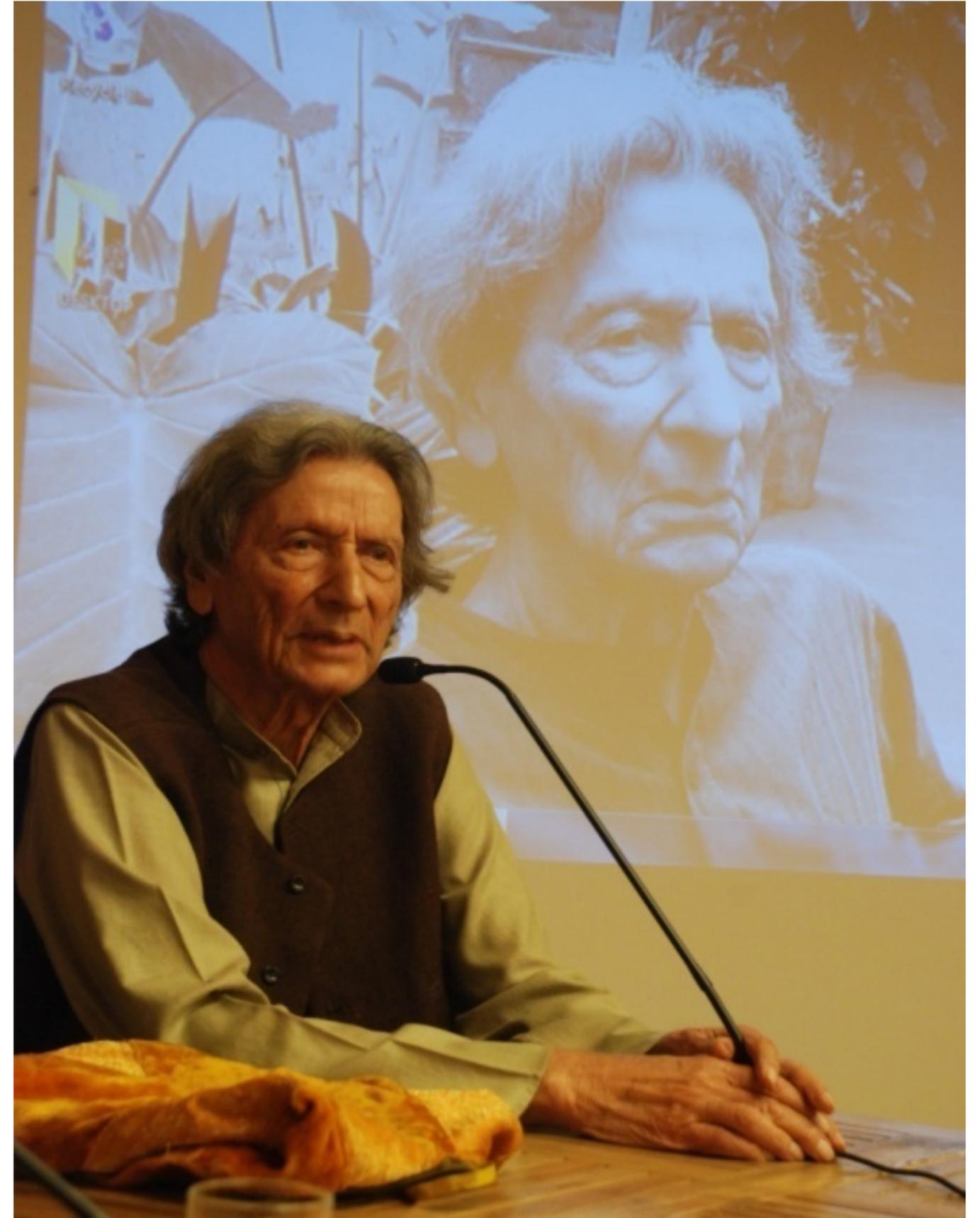
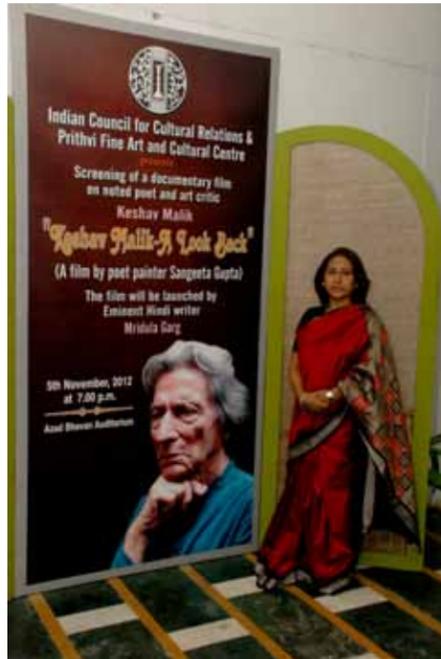


been selected and is in the archive of Documentary Edge Campus, a resource centre for documentary films, New Zealand to be used for educational and research purposes. Her fourth film, Maha Kumbh- Astha Ka Mahaparv, screened at Sanskriti Kendra, Anandgram, New Delhi. Weaves of Time, documentary was screened at India Habitat Centre, Delhi in December, 2013.

2012 Has directed, scripted and shot a documentary film. Her first film, Keshav Malik- A Look Back, was screened at Kiran Nadar Museum of Modern Art, Delhi, ICCR, Azad Bhawan, New Delhi, Sanskriti Kendra, Anandgram, New Delhi in 2012 and at Art 4 all - artists residency and at Kala Ghora Art Festival, Mumbai in 2013.



Time neither is, nor passes.
What is, is the world-making womb
where you are born, to die.
Born asleep, born adream -
dreaming dreams without recall.



Solo Exhibitions

- 2017 Civil Services Officers Institute, Vinay Marg, New Delhi.
- 2017 Cabinet Secretariat, Rashtrapati Bhawan, Delhi.
- 2016 Art Konsult Gallery, Delhi.
- 2015 EMS Museum Gallery, Thessaloniki, Greece
- 2014 Ramada Plaza, Belfast, Northern Ireland
- 2013 Azad Art Gallery, I.C.C.R, Delhi
- 2012 Jehangir Art Gallery, Mumbai
- 2011 Shrishti Art Gallery, Hyderabad
- 2010 Lalit Kala Akademi, New Delhi, Karnatka Chitrkala Parishath, Bangalore,
- 2007 Kumar Gallery, New Delhi & Museum Gallery, Mumbai
- 2006 Kumar Gallery, New Delhi & Jehangir Gallery, Mumbai
- 2005 Birla Academy of Art & Culture, Kolkata
- 2005 Hamail Art Gallery, Lahore, Pakistan
- 2005 National College of Arts, Lahore, Pakistan
- 2004 Shridharani Art Gallery, New Delhi
- 2004 Kumar Gallery, New Delhi
- 2004 Shrishti Art Gallery, Hyderabad
- 2003 Kumar Gallery & India International Centre, Lodhi Road, New Delhi
- 2003 Galerie Muller & Plate, Munich, Germany
- 2003 Tagore Culture Centre, Indian Embassy, Berlin, Germany
- 2002 Jehangir Art Gallery, Mumbai
- 2002 IndusInd Art Gallery, Chandigarh
- 2002 Shridharani Art Gallery, New Delhi
- 2000 Nehru Centre & India Club, London
- 2000 Chitra Kala Parishad, Bangalore
- 2000 Triveni Gallery, New Delhi
- 1999 Lalit Kala Academi, Lucknow
- 1998 Lalit Kala Academi, New Delhi
- 1998 AIFACS, New Delhi
- 1997 AIFACS, New Delhi
- 1996 Genesis Art Gallery, Calcutta
- 1995 Birla Academy of Art & Culture, Kolkata in aid of CRY



3-A, Ground Floor, Hauz Khas Village, New Delhi-110016
M:+ 91-9871513240, 9811757020, Ph:+91-11-26566898;
Email: artkonsultinfo@gmail.com,
www.artkonsult.com