



# Sangeeta Gupta

Indian Abstract Artist



**KNOWN - UNKNOWN**

**... a journey  
in abstraction**







One still remembers Sangeeta Gupta's paintings of cacti way back in the early 90s, as she was starting out as a painter. She has moved steadily, though not slowly, to gain much ground with her art, even as she came to terms with all that life dealt on her. Gradually, in the process of looking inwards, she discovered within her self stirrings made up of hues and colours, boundless yet layered by countless textures, surfacing to the fore as she took up the brush, almost as a process of meditation.

It must undoubtedly have been an exhilarating and rejuvenating experience, externalised in paintings, progressively better composed, emanating the calm, balance and equanimity exuding necessarily from within.

Colours are muted, oft tinted with gold and silver, expressions of success, growth and fulfilment, like a magic carpet transcending the clouds.



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2015*  
*92 x 92 cms*



Layering, grading, texturing and highlights have remained the keystones of Sangeeta's works in the recent years. Experimenting with varying tools she has delivered works that fill the length and breadth of the canvass in an unending continuum of tones and textures, like a universe laid bare, as ready for speculation as for meditation, exuding a magnificence that stretches from consciousness to infinity, fragments lifted in frames as works of art.

She paints the fabric of life, from the inner depths of her consciousness as she experiences success, restraint and peace.

***Aruna Bhowmick***

*Art Critic, 2011,  
New Delhi, India*

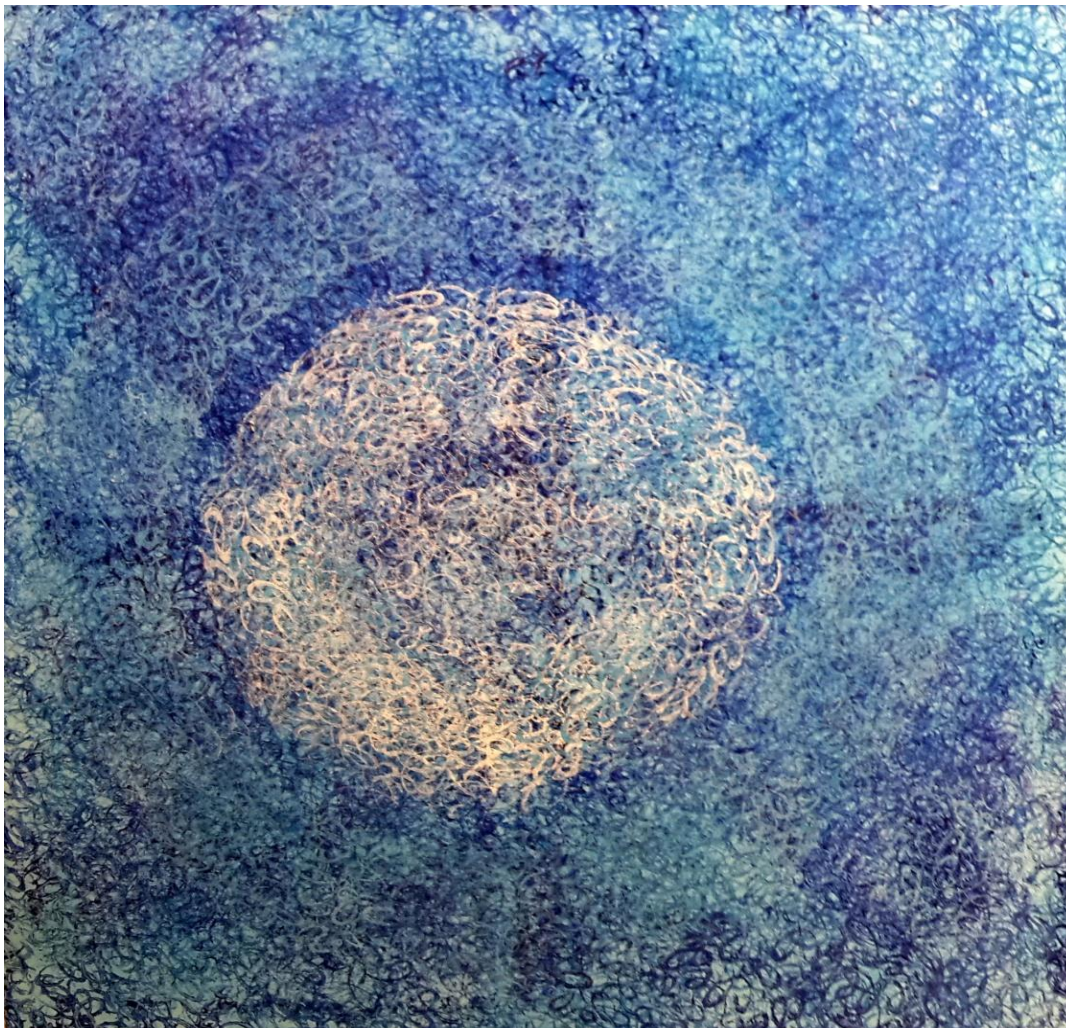


*LINES OF LIGHT,*  
*Acrylic on Canvas, 2015*  
*92 x 92 cms*



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2015*  
*92 x 92 cms*





*LINES OF LIGHT,*  
*Acrylic on Canvas, 2015*  
*122 x 122 cms*



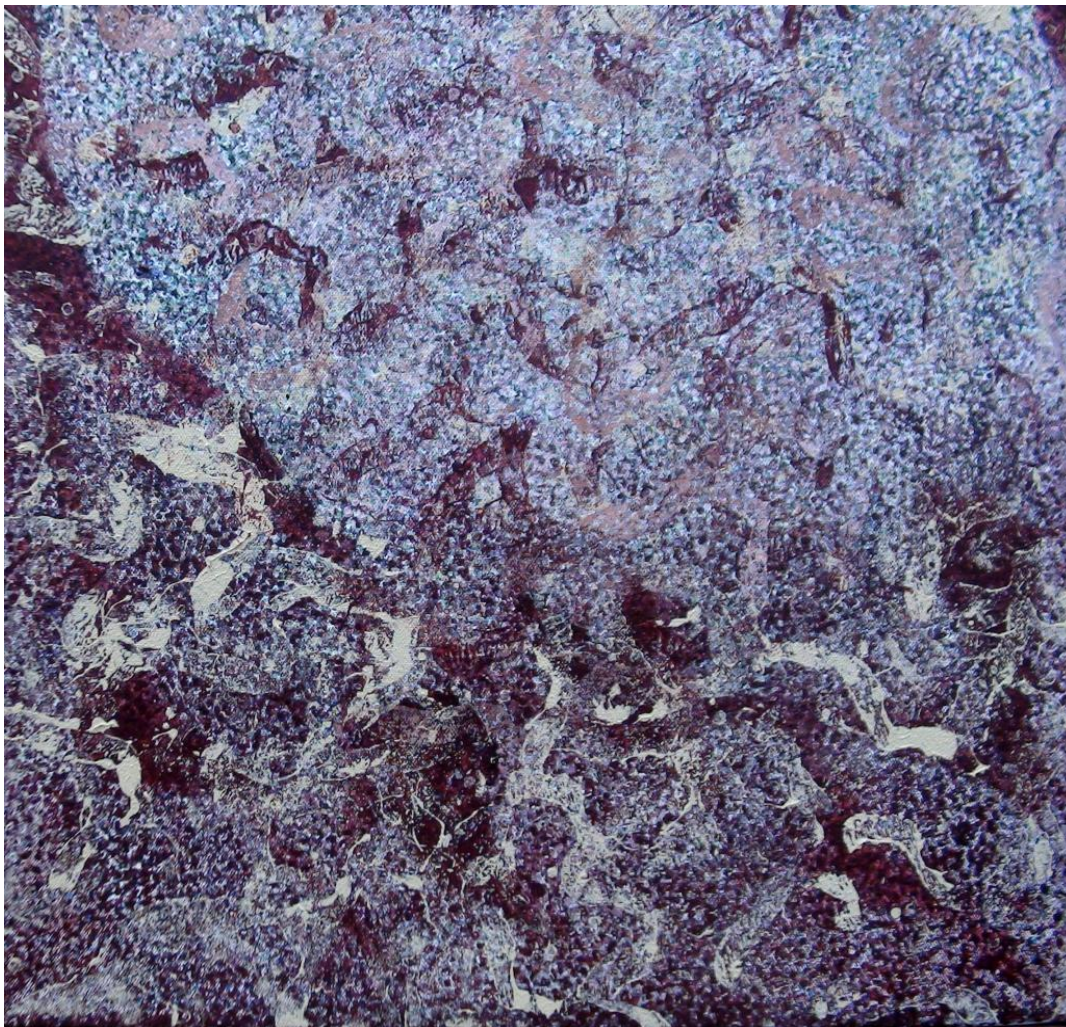
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*92 x 92 cms*



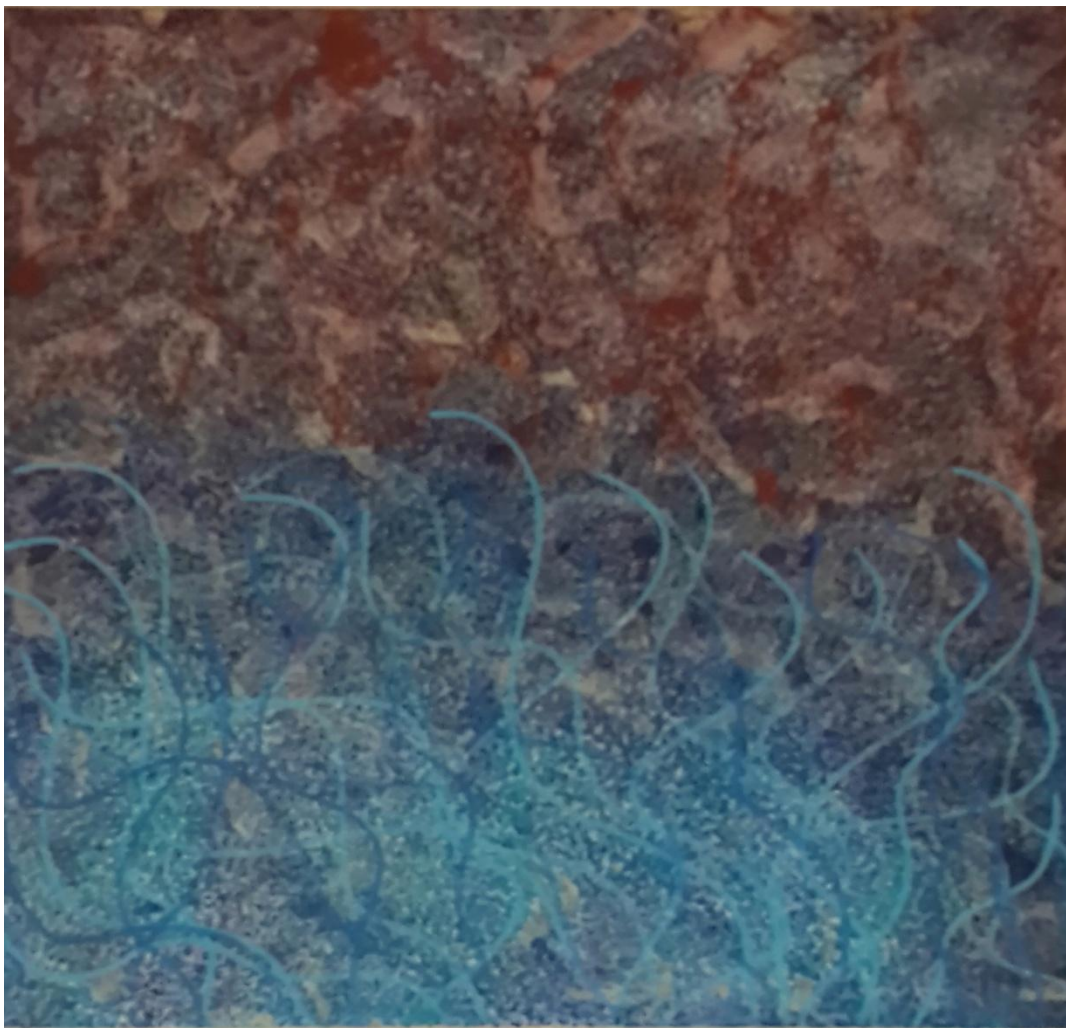


*LINES OF LIGHT,*  
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*92 x 92 cms*



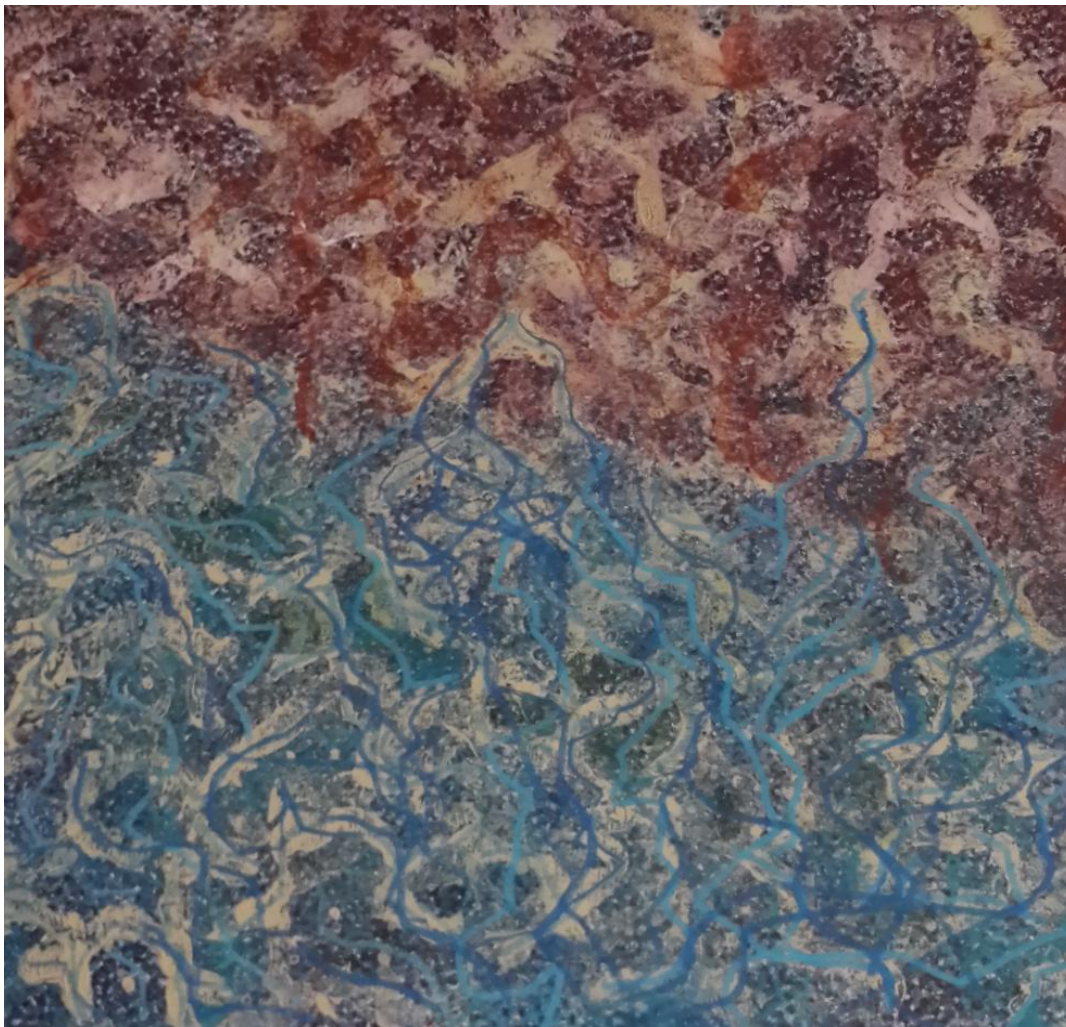


*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*46 x 46 cms*



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*46 x 46 cms*





*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*46 x 46 cms*



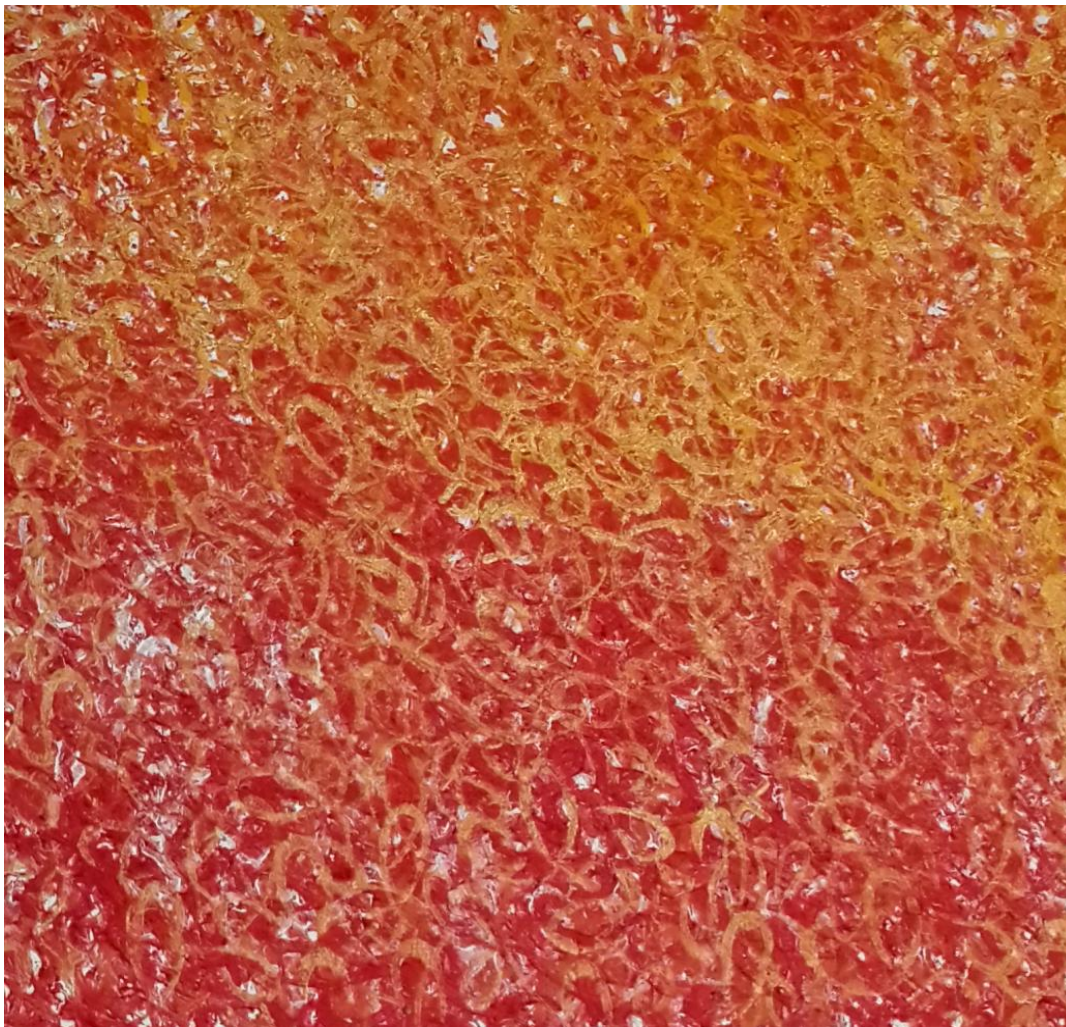


*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*46 x 46 cms*



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*46 x 46 cms*



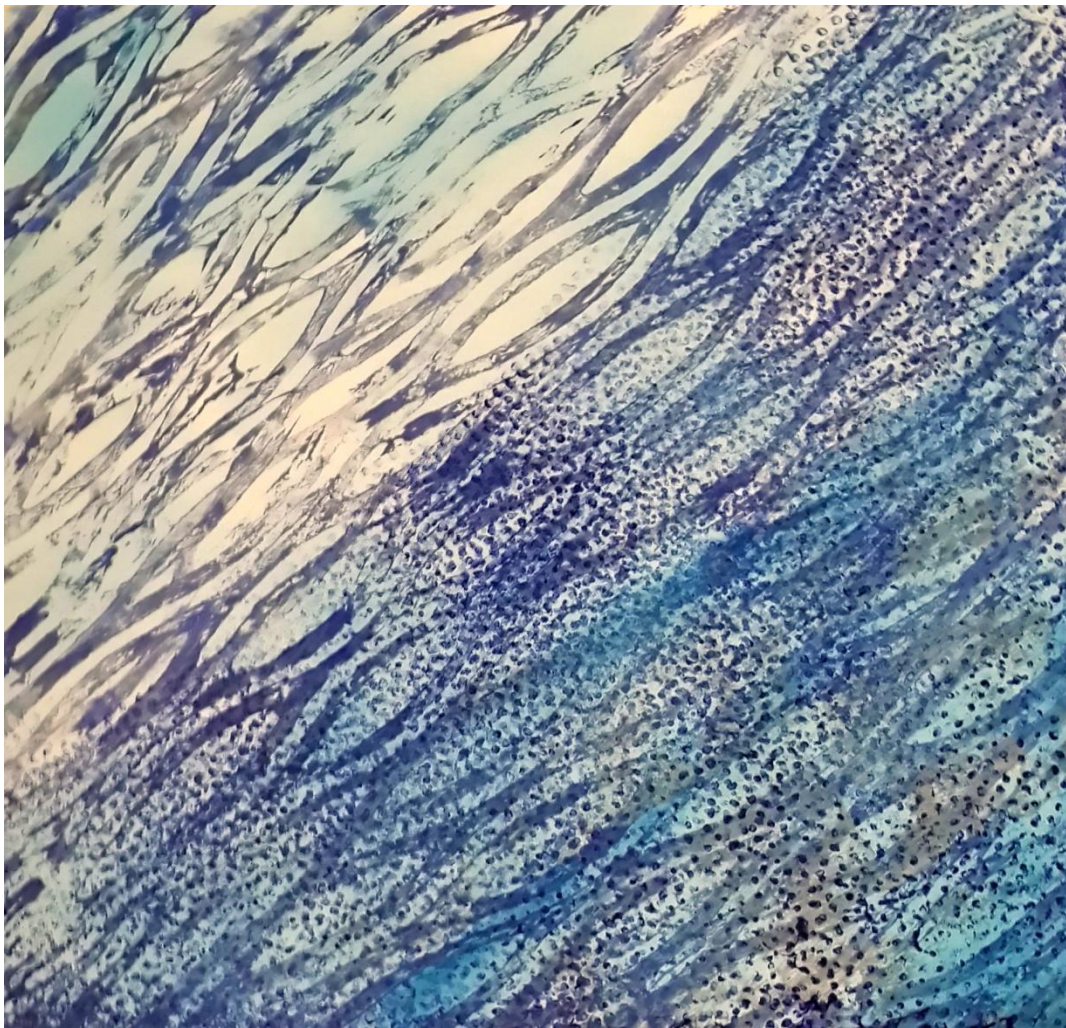


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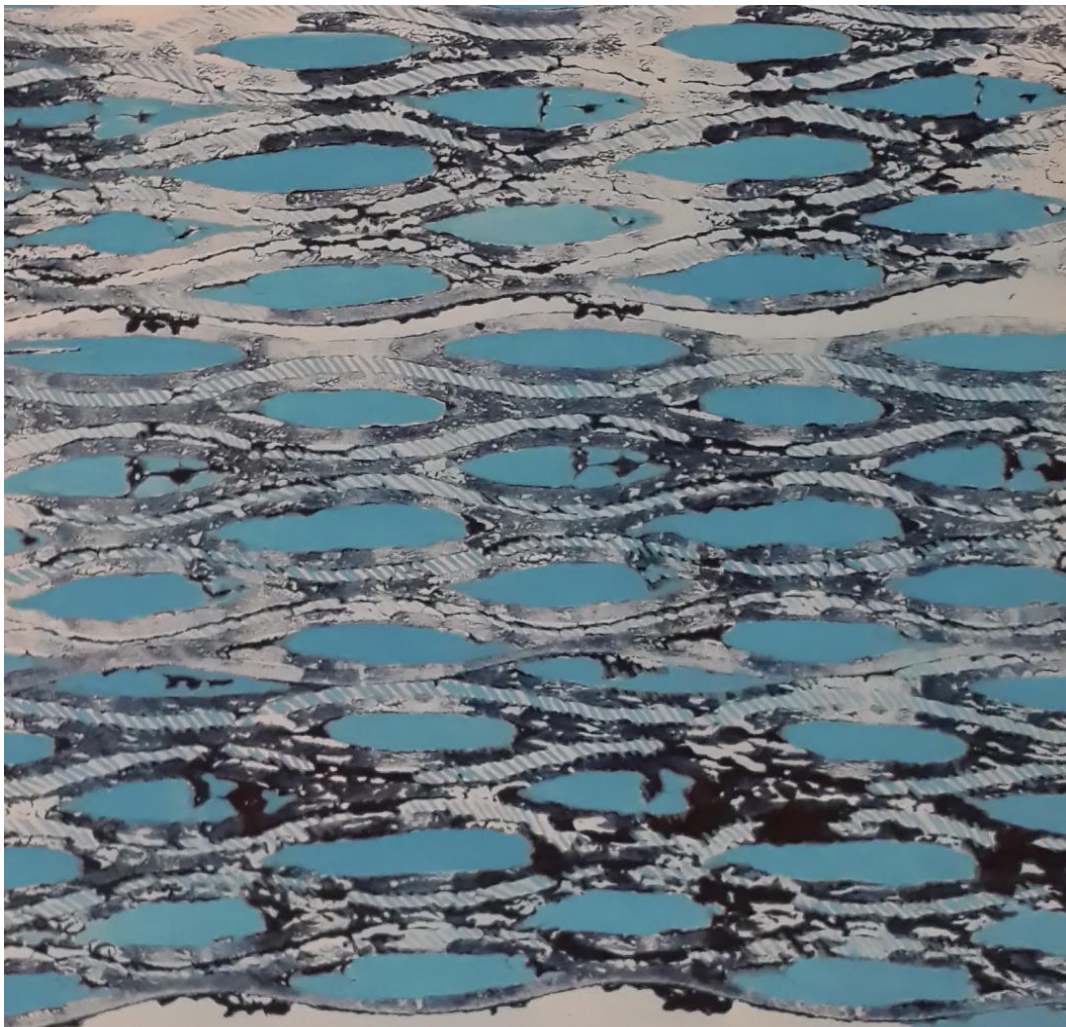


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*46 x 46 cms*



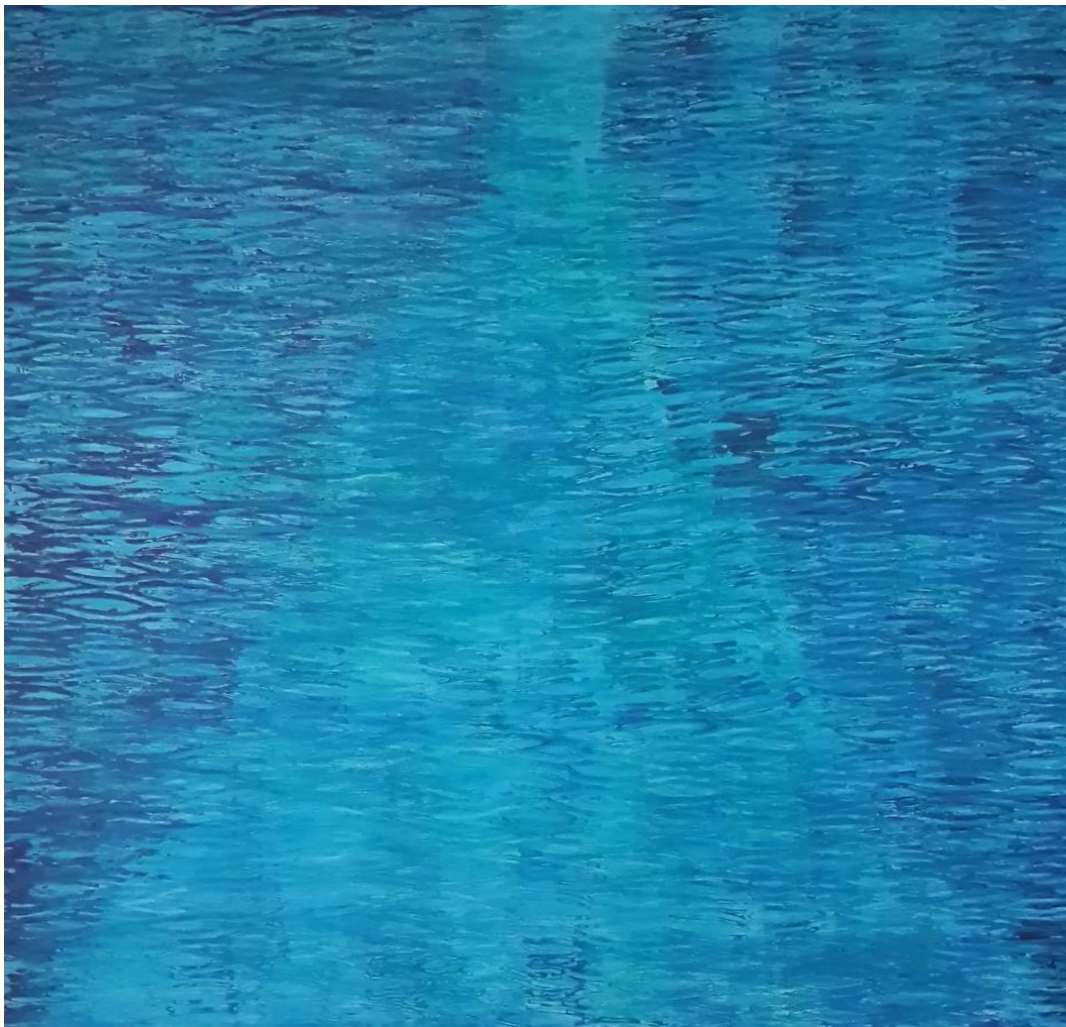


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*46 x 46 cms*

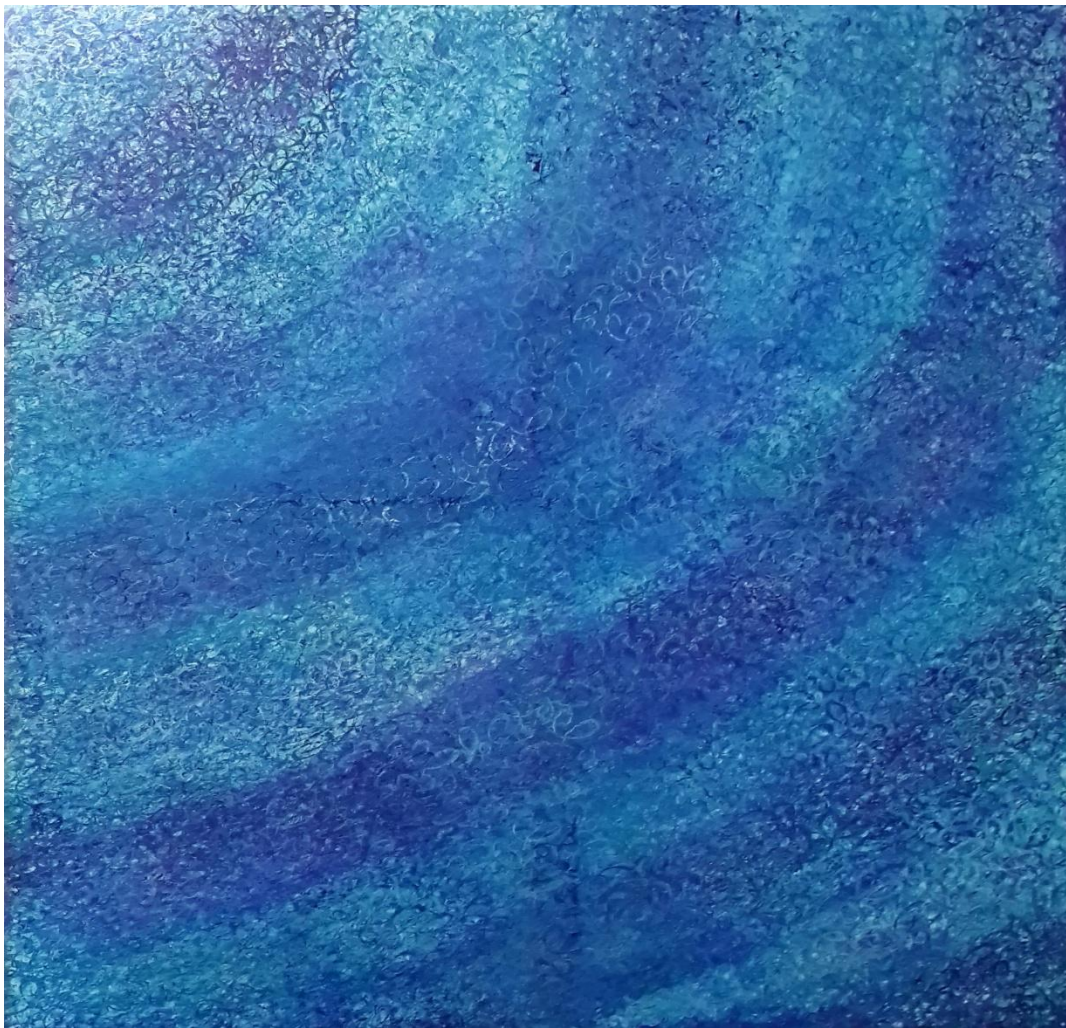


*LINES OF LIGHT,*  
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*LINES OF LIGHT,*  
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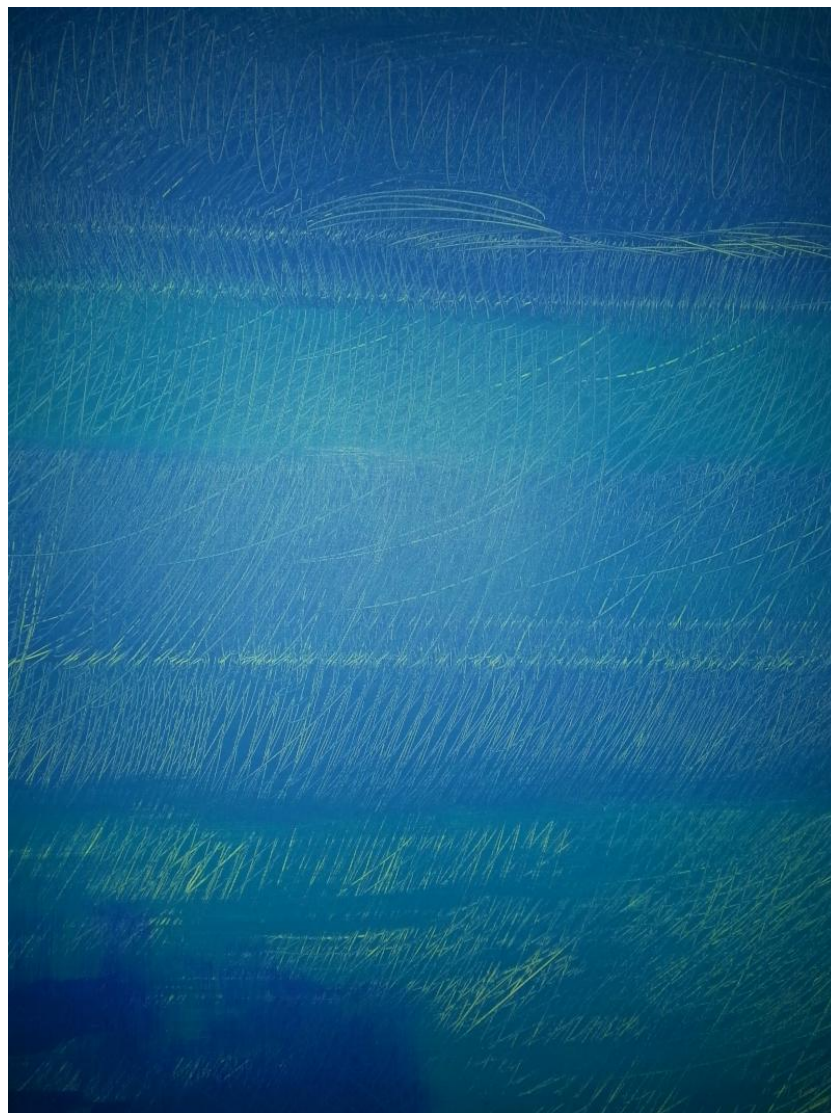


*LINES OF LIGHT,*  
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*153 x 153 cms*





*LINES OF LIGHT,*  
*Acrylic on Canvas, 2014*  
*41 x 41 cms*



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*127 x 102 cms*





*LINES OF LIGHT,*  
*Acrylic on Canvas, 2014*  
*92 x 61 cms*

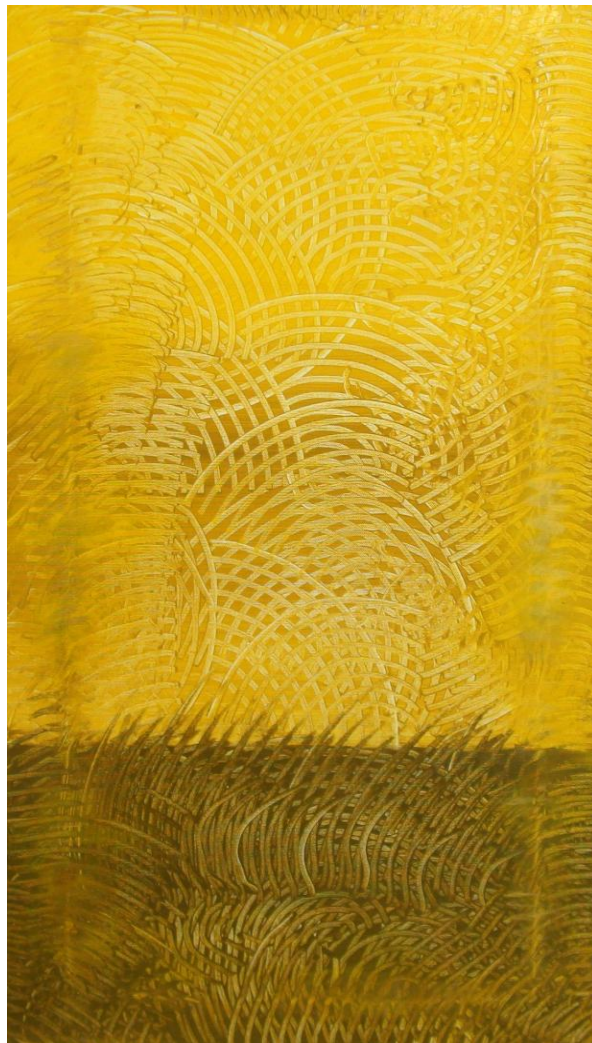




*LINES OF LIGHT,*  
*Acrylic on Canvas, 2014*  
*92 x 61 cms*



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*72 x 36 cms*



*LINES OF LIGHT,*  
*Acrylic on Canvas, 2013*  
*72 x 36 cms*











## ***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.





*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
183 x 183 cms*

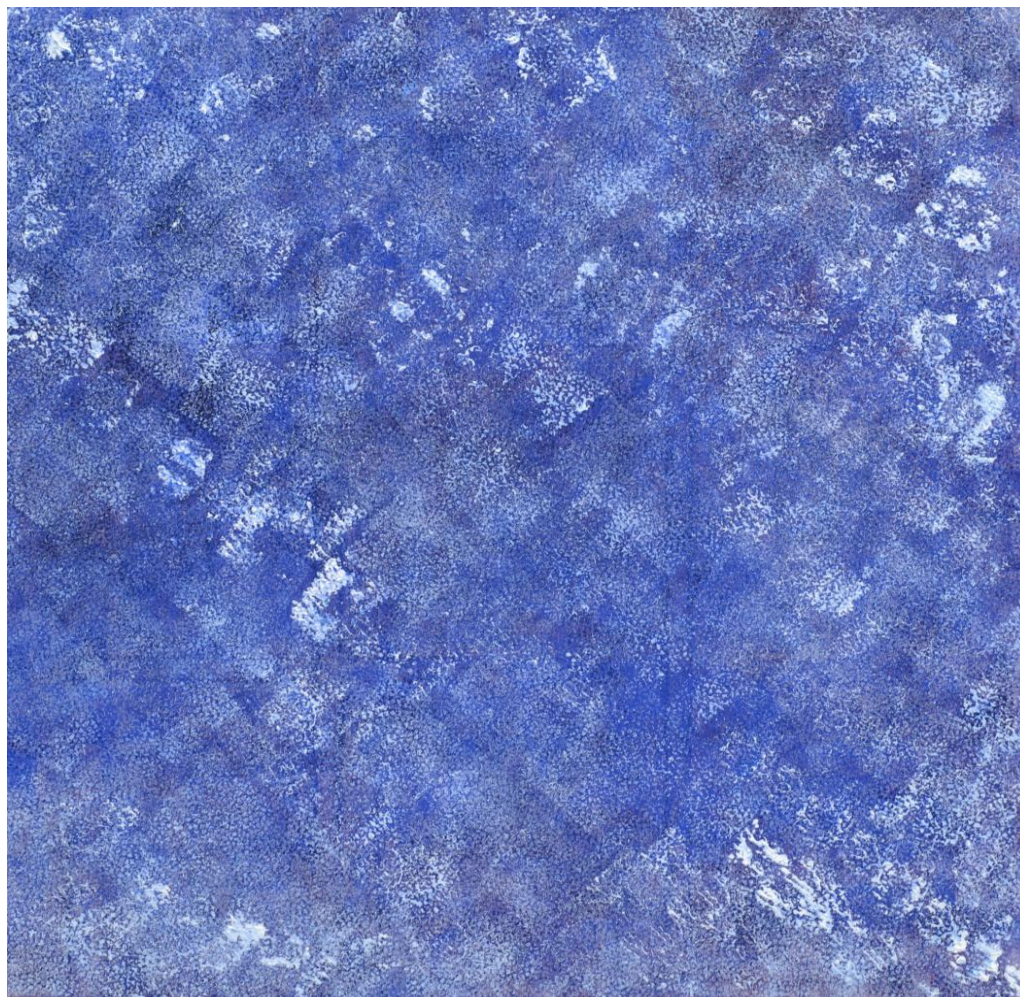
Ecstasy and uplift, the euphoric dance performed by the artist's brush; the material of her "choreography" not the actually moving figures of dancers, with all their range or gestures. No, her dancers are gesturing lines and the colours of her painting, and by which she also touches the heart.

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***

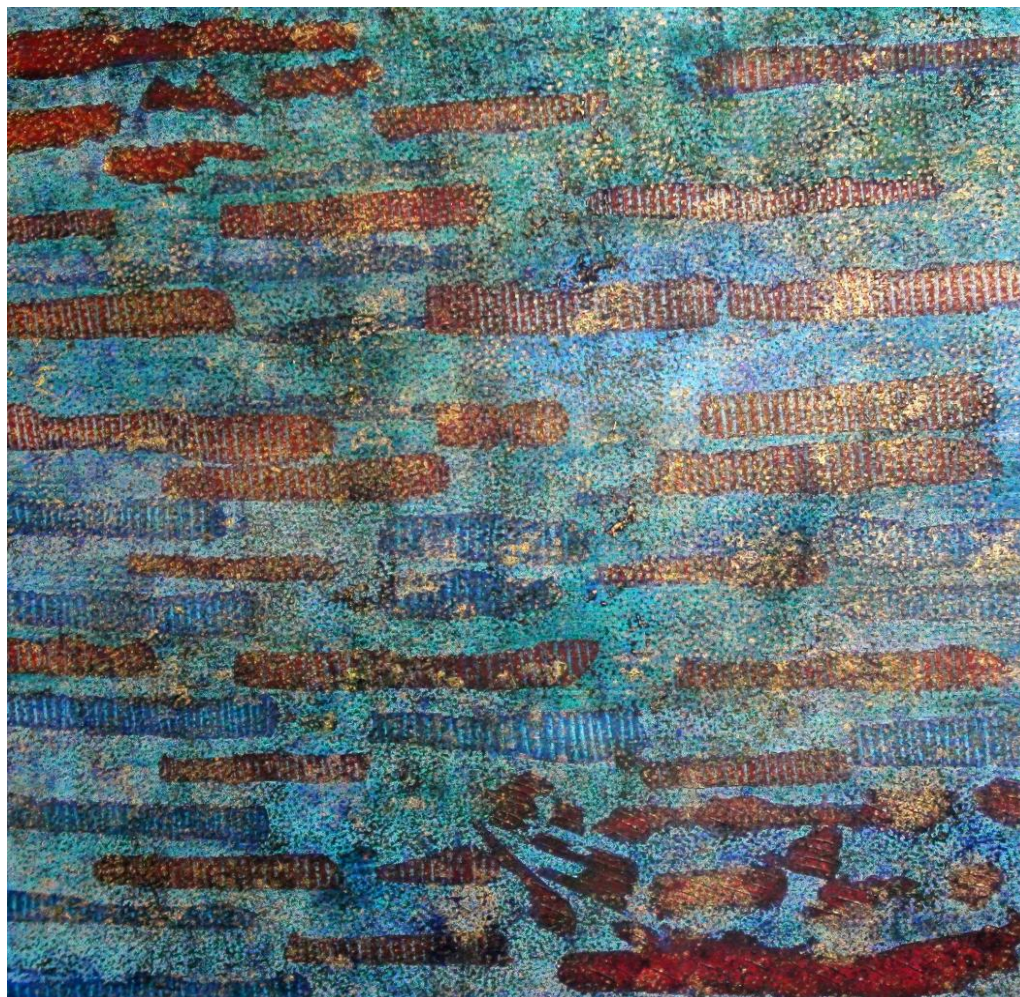
*Poet and art critic,  
December 2010,  
New Delhi, India*



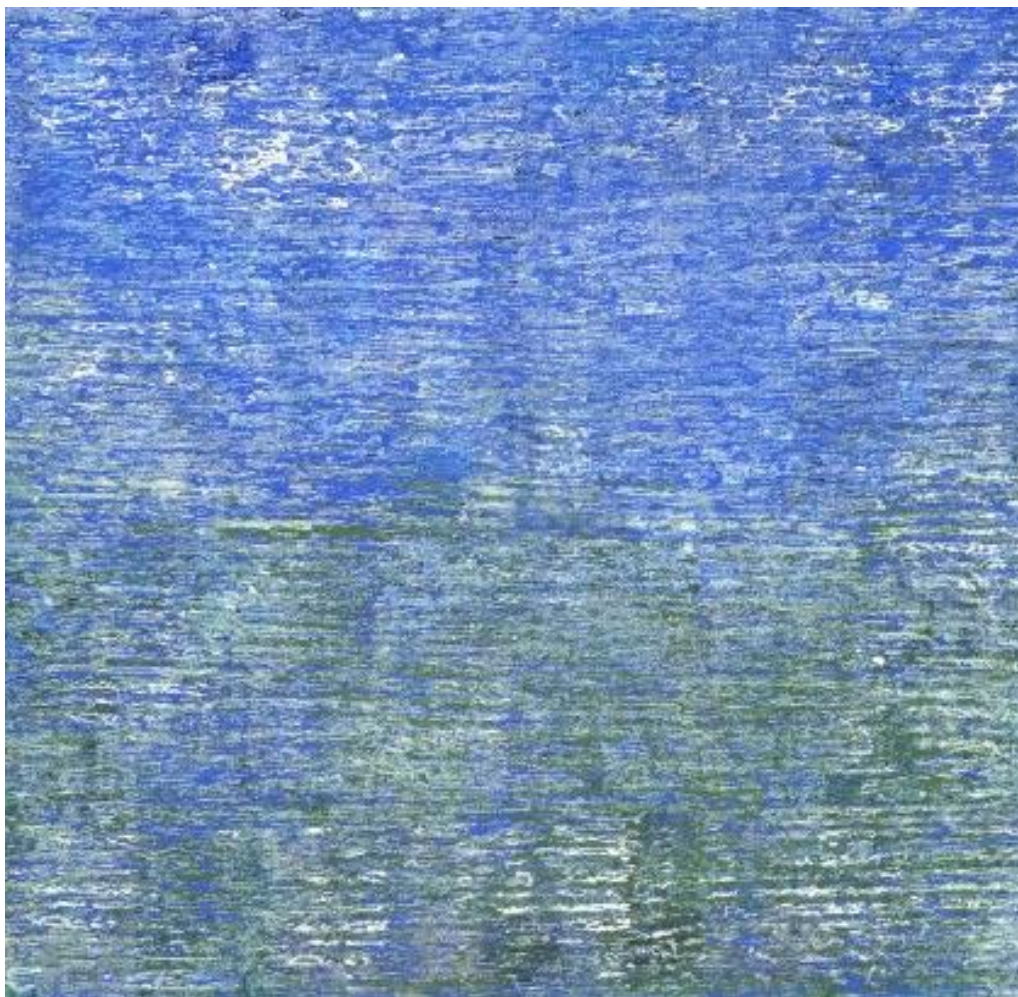


*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
183 x 183 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*92 x 92 cms*

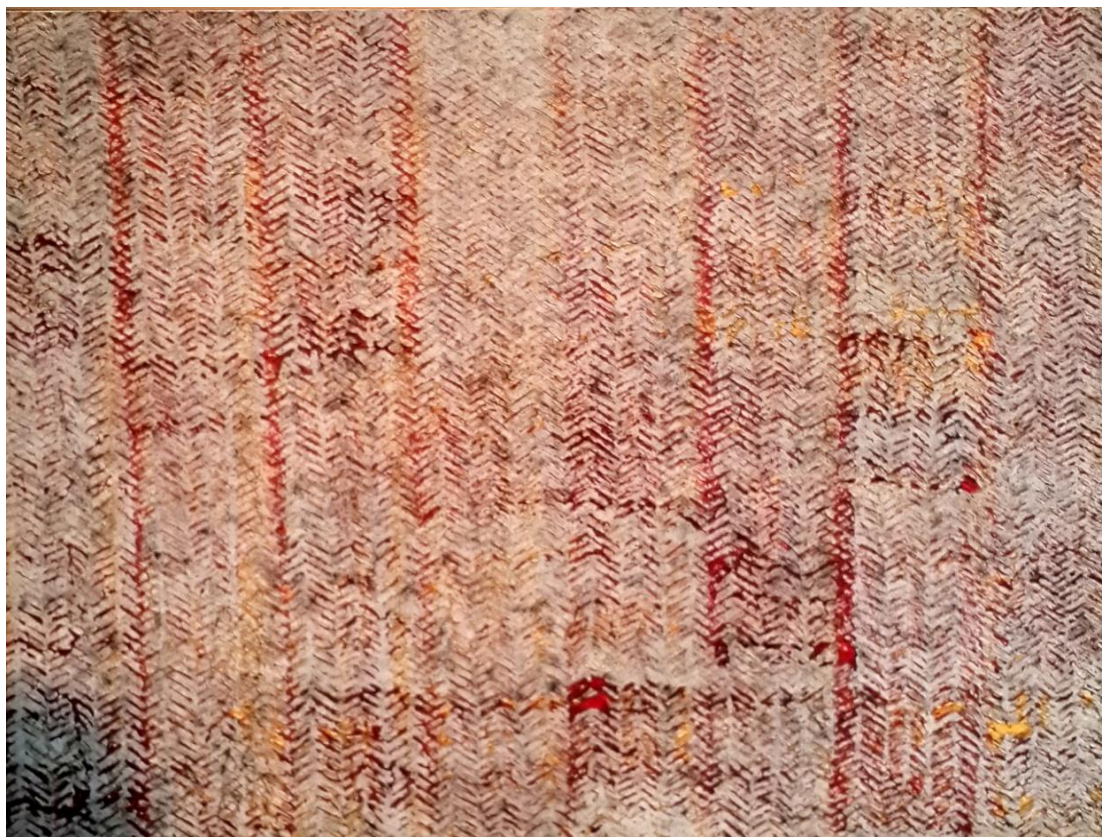


*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*92 x 92 cms*





*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
102 x 127 cms*



*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*102 x 127 cms*





*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
127 x 102 cms*



*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
127 x 102 cms*



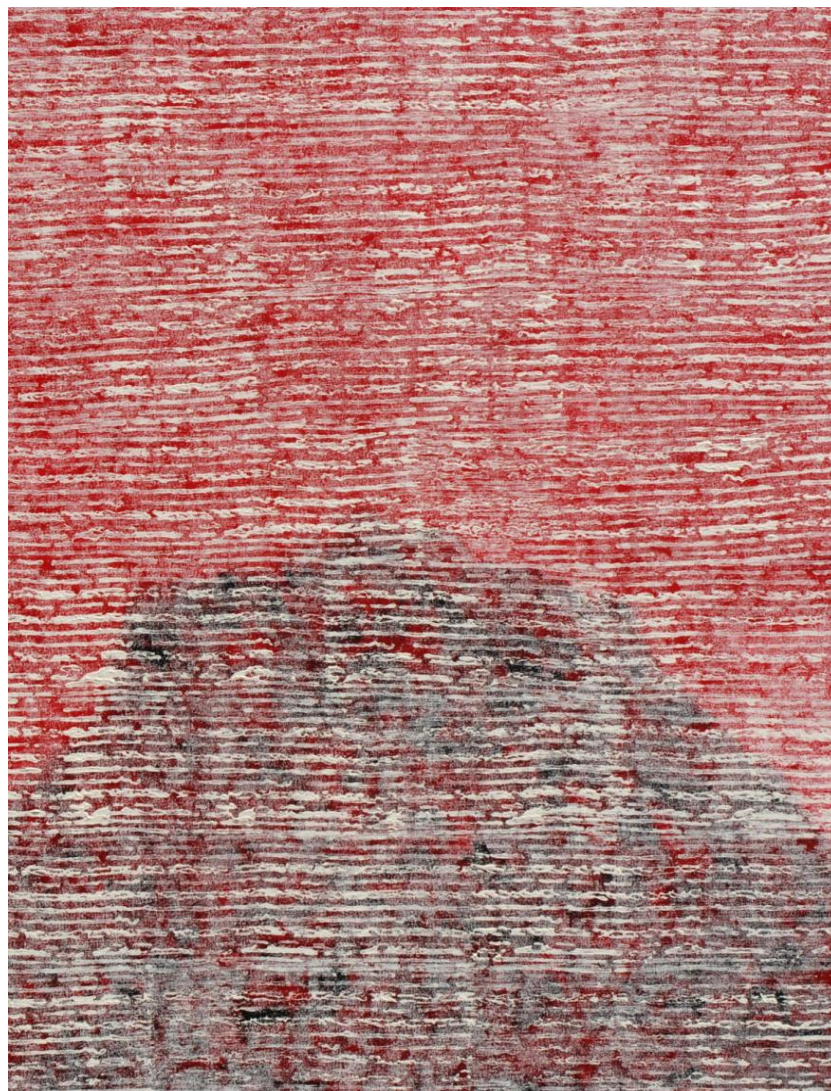


*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
127 x 102 cms*



*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*



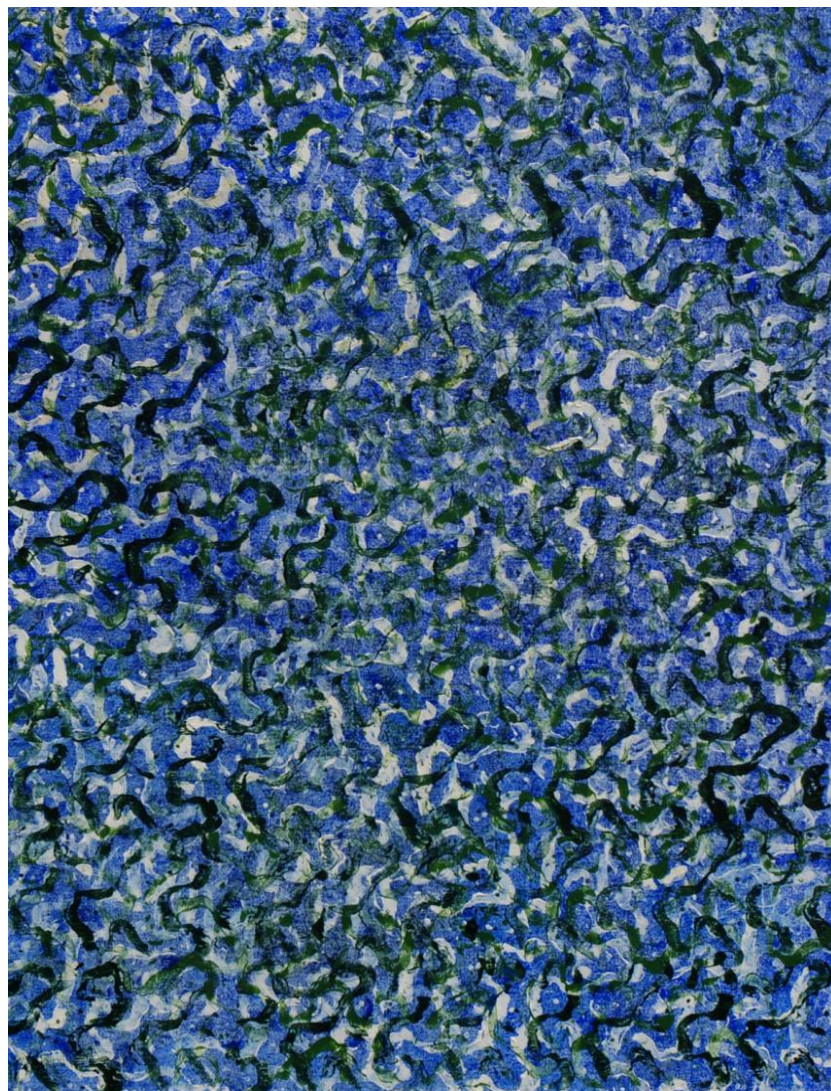


*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*

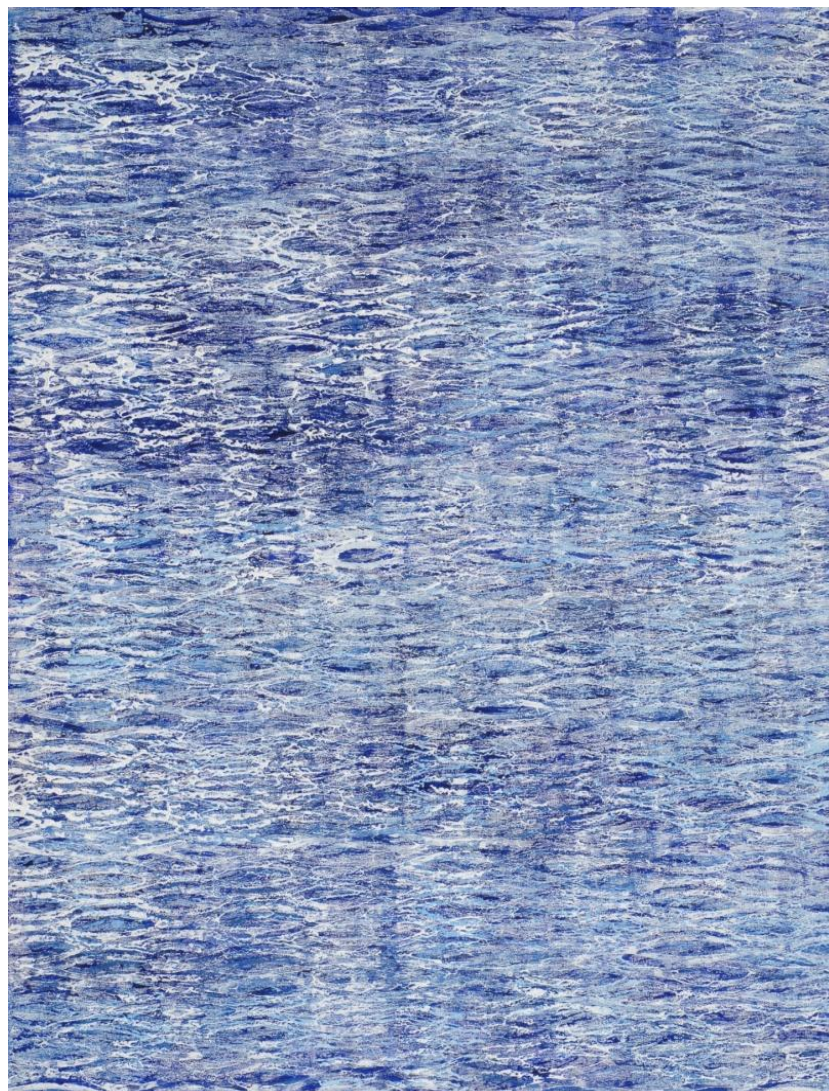


*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*



*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*



*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
127 x 102 cms*





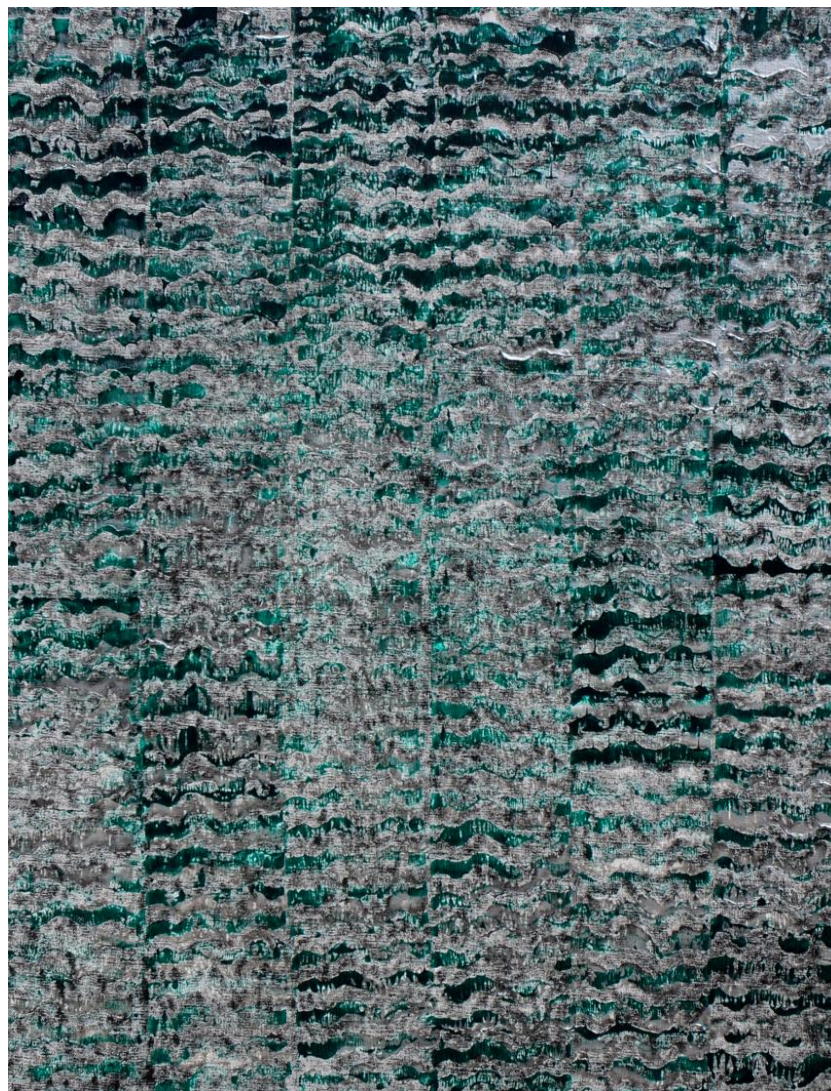
*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
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Acrylic on Canvas, 2010  
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*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*127 x 102 cms*





*Gentle Gesture, Flowing Line, Silken Movement,*  
*Acrylic on Canvas, 2010*  
*183 x 61 cms*



*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
183 x 61 cms*



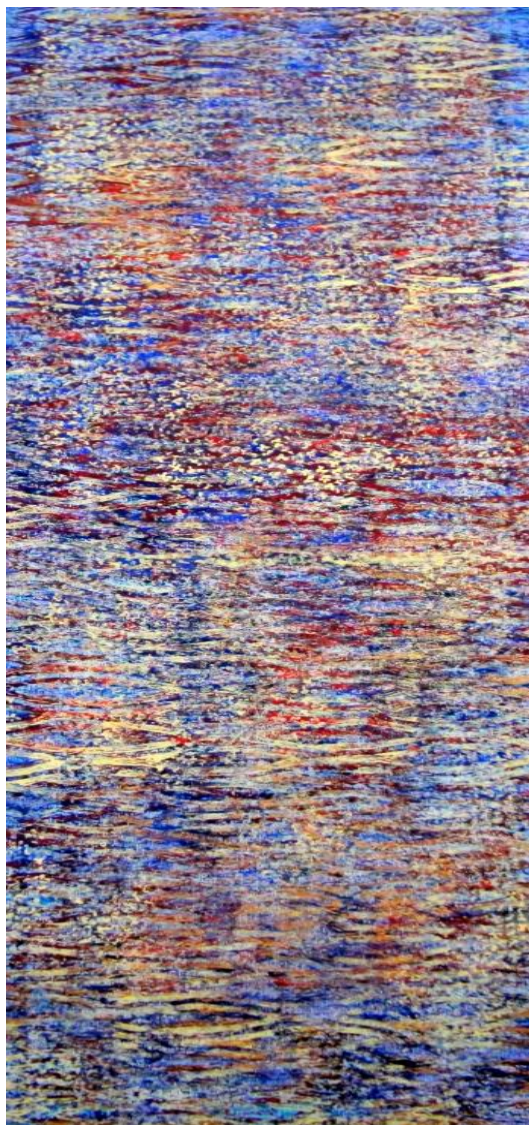


*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
183 x 61 cms*



*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
183 x 61 cms*





*Gentle Gesture, Flowing Line, Silken Movement,  
Acrylic on Canvas, 2010  
122 x 46 cms*





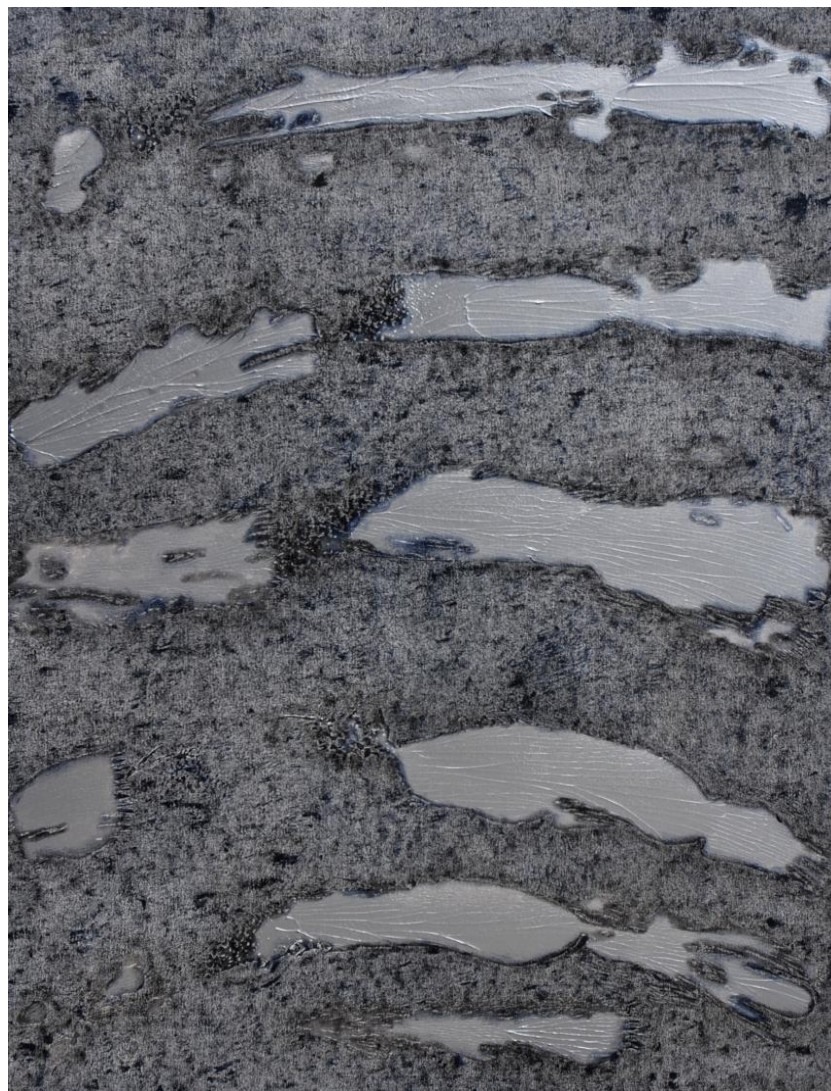


## ***Ode to a woman possessed – Sangeeta Gupta***

There is something irresistible about my friend Sangeeta Gupta. Ever since I met her, on that memorable 1<sup>st</sup> January 2000, I have been enchanted by this multi-talented lady.

The occasion that caused us to meet was her exhibition of cacti on canvas. Although she had exhibited earlier, this was her first exhibition of oil paintings. In fact, it was the first time she had done any work in oil at all. Thus far, she had limited herself to drawings. I was unaware of these facts when I made my way around the exhibition hall, bowled over by the quality of the works on display. The cacti and their flowers were deceptively real – evoking the urge to touch them and feel the thorns and petals. It, therefore, came as quite a surprise to me to learn that Sangeeta was a self-taught artist. Drawing and painting just happened to be a passion that she pursued next to her otherwise very engaging job as a senior officer in the Indian Government.

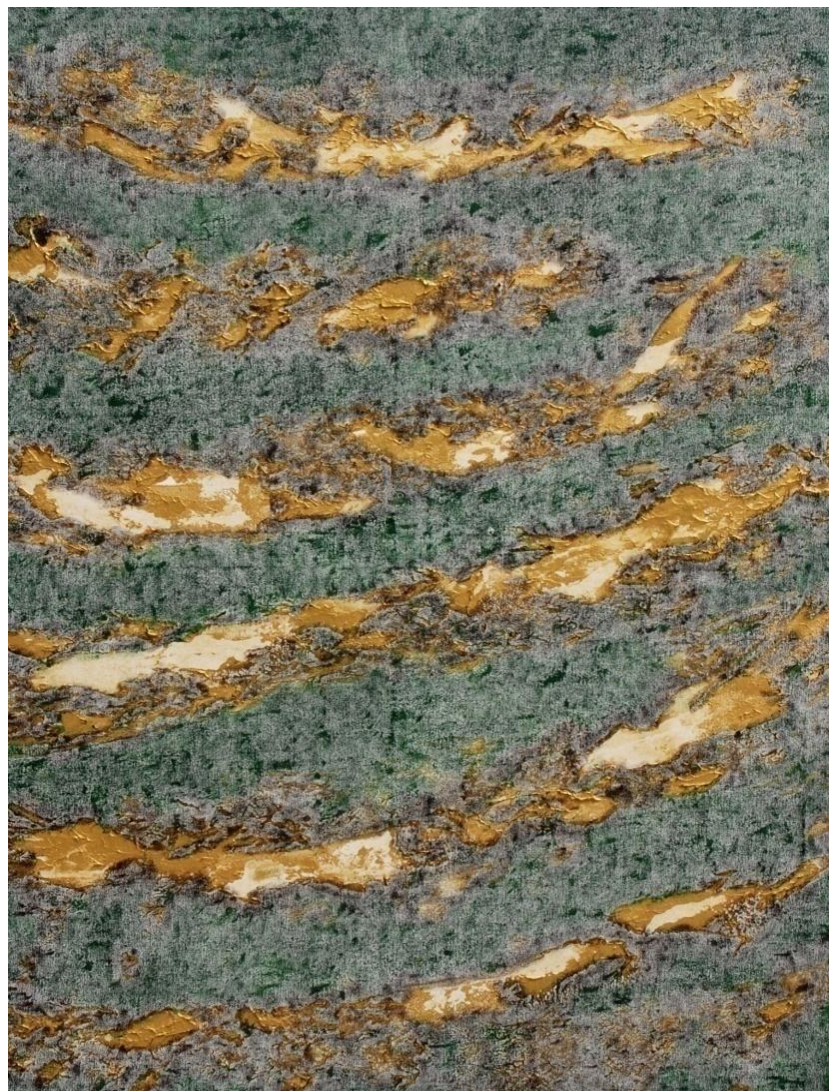




*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

Our relationship soon developed into a warm friendship, which gave me the opportunity to witness from up close Sangeeta's development into a serious artist. Her foray into oil had been a gratifying one: the exhibition's visitor book was filled with wonder and appreciation. She still continued to make her intricate drawings, but now spent the majority of her non-working, waking hours on producing oil paintings. Given the success of her cacti, one would have expected her to further explore the realm of realistic art. However, it soon became evident that her real calling was to the field of *abstract art*. I was fascinated to observe the natural transition from her barbed or woolly ovoid and spherical cacti into the abstract forms and shapes that dominated her 2002 one-woman show in Delhi. A mere glance at works like *Fullness*, *Touch Down*, or *Up from the Roots*, was enough to see that these works too had been inspired by nature.





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

In many ways, the 2002 exhibition was a point-of-no-return for Sangeeta. It was in these works that she first showed her love for colour: the works seemed to splash off the canvas. They were bold and yet inviting. It was almost impossible not to smile while looking at them, so full of life were they. She also firmly established 'her lines'. I think it is fair to say that Sangeeta is quite obsessed by lines: undulating, straight, hair-thin, broad, opaque or translucent – she has explored them all. The myriad of tiny lines that made up drawings such as 'The inner face of reality' series (1999-2000) often made me marvel at the condition of her back, as I saw her hunched over her drawing board for hours at a stretch. Working in oil, this extensive and exhaustive line-drawing practice paid off beautifully. Her solo exhibition in Mumbai at the end of 2002 was an excellent manifestation of the power her lines can convey - as Keshav Malik rightly said in his introduction, Sangeeta has 'an instinct for movement'. In that same introduction, Keshav Malik also said that 'this time around she represents nothing'. It was the beginning of Sangeeta's artistic transition to the arena of *pure abstract art*.





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

It is often said that pure abstract art is only for the initiated, an acquired taste - both for artist and viewer. In Sangeeta's case it was an inevitable development. Being the deeply spiritual person that she is, her inner world is not inhabited by matter or form. Inspired by the teachings of Swami Vivekananda and Sri Aurobindo, not to forget her adored Guru from Kolkata, Sangeeta uses her canvases as outlets for her abundant spirituality. And it shows! Many a viewer - including myself - has stood in front of one of her pure abstracts with unexplained emotions boiling up. The works seem to touch a chord in people of all backgrounds and origins. There is a sudden recognition, which startles because it is so unexpected. You feel embraced and absorbed by the work. It doesn't leave you. You look at it time and again and yet it never grows stale. Each time it is new, yet it is familiar. Every work seems to represent an organic unity. A work like *Nocturne* which featured in her solo exhibition 'Highrises of the Inward Eye', held at her patron Kumar Gallery in April 2004, is an outstanding example. Her solo exhibition 'Concordances' at Kumar Gallery, held both in Delhi and Mumbai in 2006, further confirmed her talent for making a canvas come to life with purely abstract impressions.





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

Objectively seen, Sangeeta is a short person. Having observed her in her studio many times though, I have been mesmerized by the fact that she appears to grow and expand when at work. She confronts her, oftentimes enormous, canvases with an ease and intensity that is truly awe-inspiring. Drawn back into herself, she is at one with her brush and palette. Her power of concentration and clarity of vision about the end-result are wonderful to watch.

Equally wonderful it is to observe the naturalness with which her mother, son and anyone else of her close-knit family who happens to be passing through Delhi and staying at her tiny apartment, accept the omnipresence of Sangeeta's painterly gear and output. Unpainted and finished canvases are using up every spare inch of wall and floor space. And if the size of the canvas in hand exceeds the breadth of her studio, the drawing room will simply be turned into a studio-annexe, and everyone happily squeezes in a little more at the dining table and watch cricket with noses pushed right up to the TV screen. In Sangeeta's home, people and art are contented co-residents.





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

Where will the artist Sangeeta Gupta go next? Wherever her spirit will take her - I'm sure. I for one, will be most eagerly observing, and no doubt enjoying her every move. It is not often that one meets people of her caliber, and with this I don't only speak of her painterly skills. For most of us, one line of activity is all we can do justice to. Not so with Sangeeta. Not only does she paint like 'a woman possessed' (her own words!), manage a demanding career and law study, she is also a poet of acclaim, a very involved mother, a caring friend, and still finds moments to spend quality time with orphans and battered women, spreading joy wherever she goes.

***Tina Uneken***

*January 2007*





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*



*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

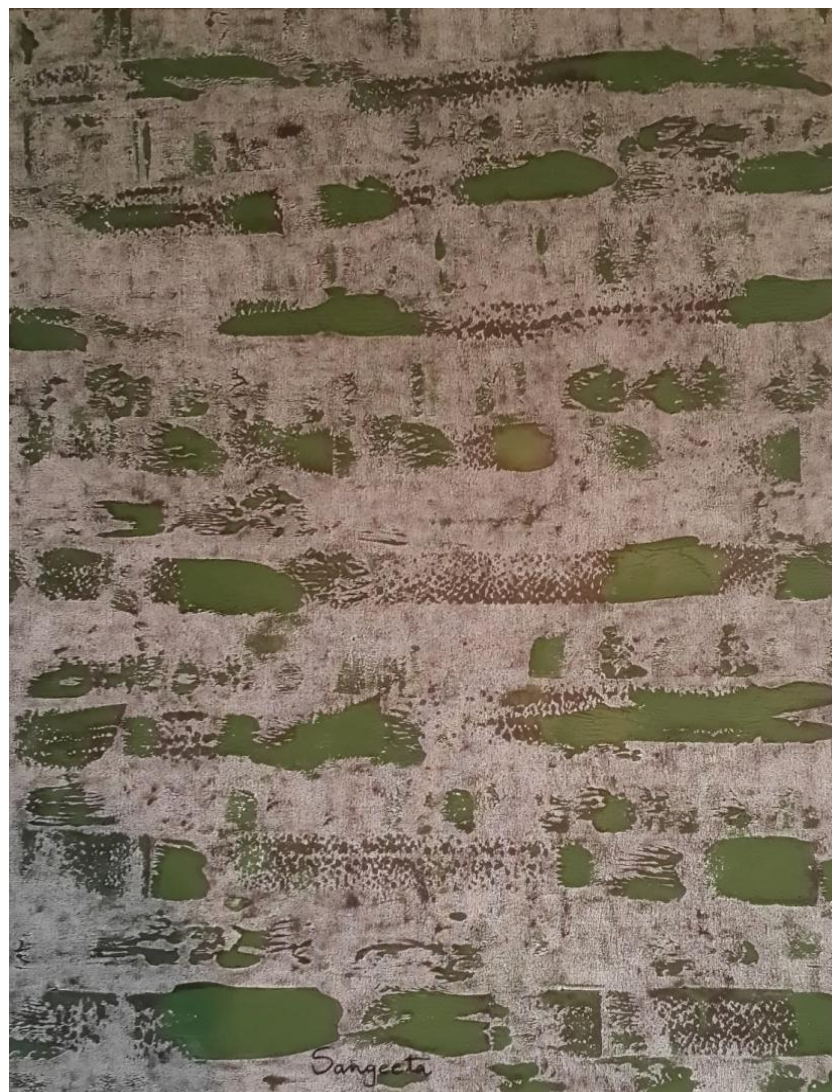


*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

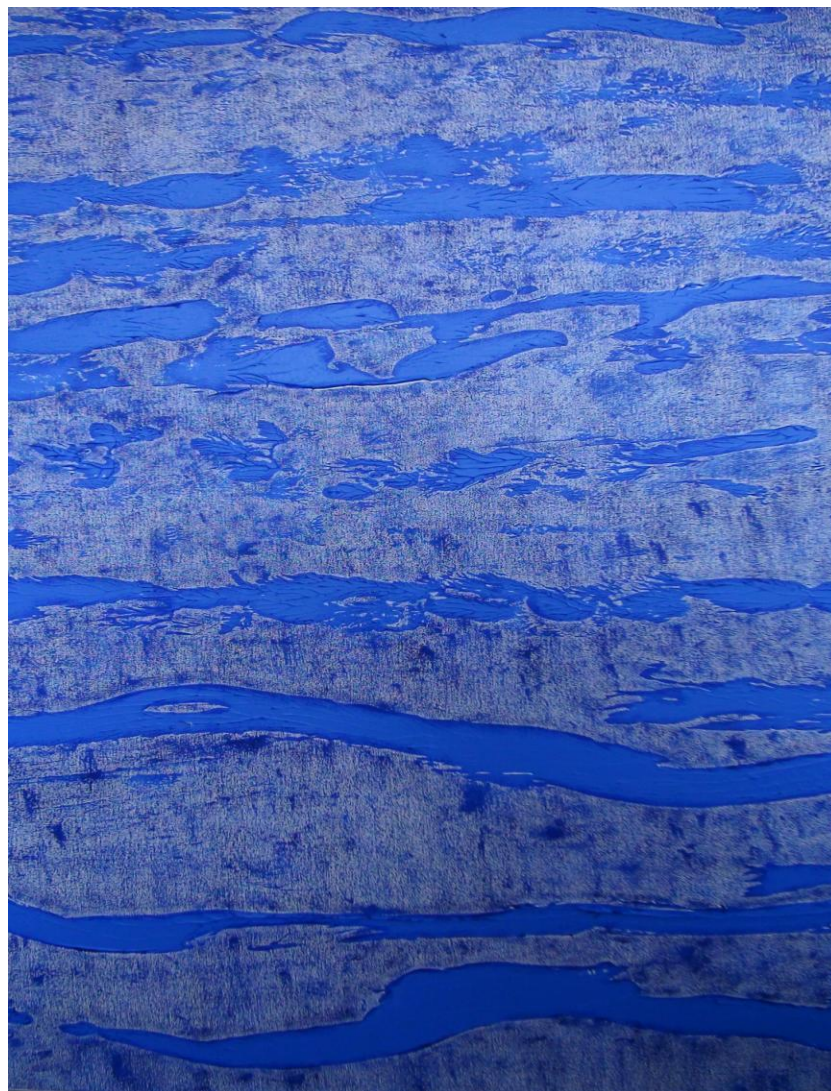


*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*



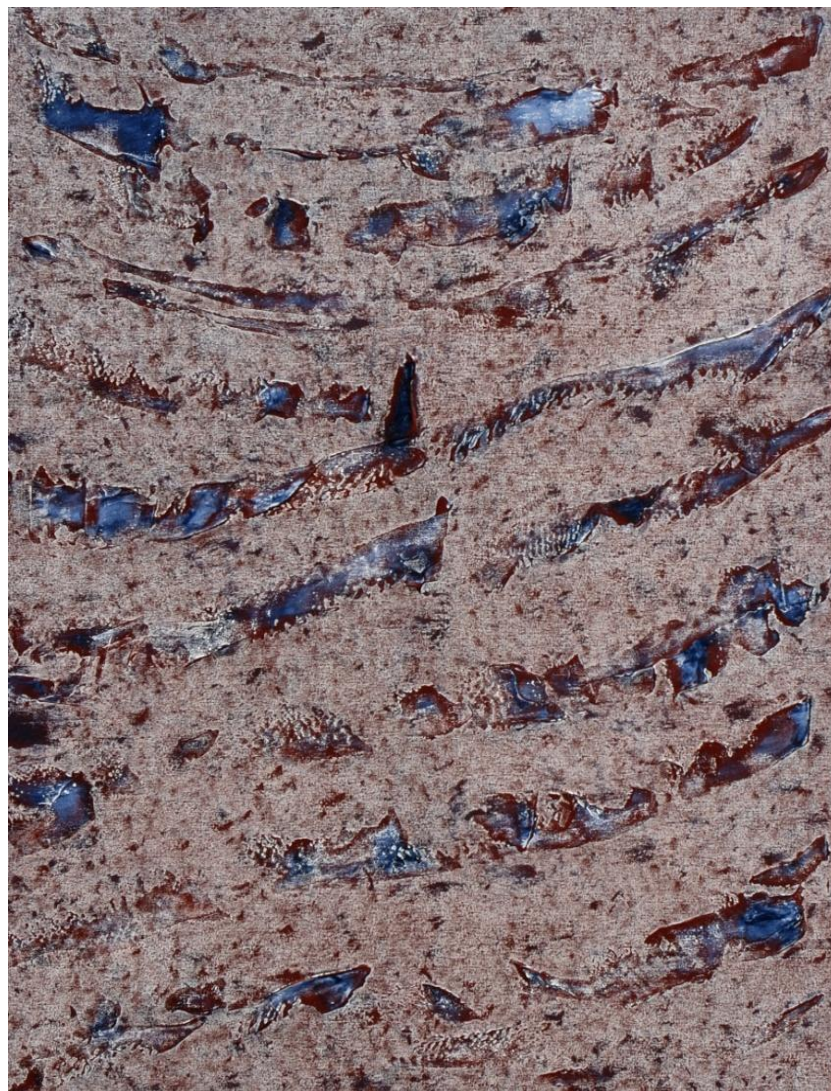


*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*



*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*

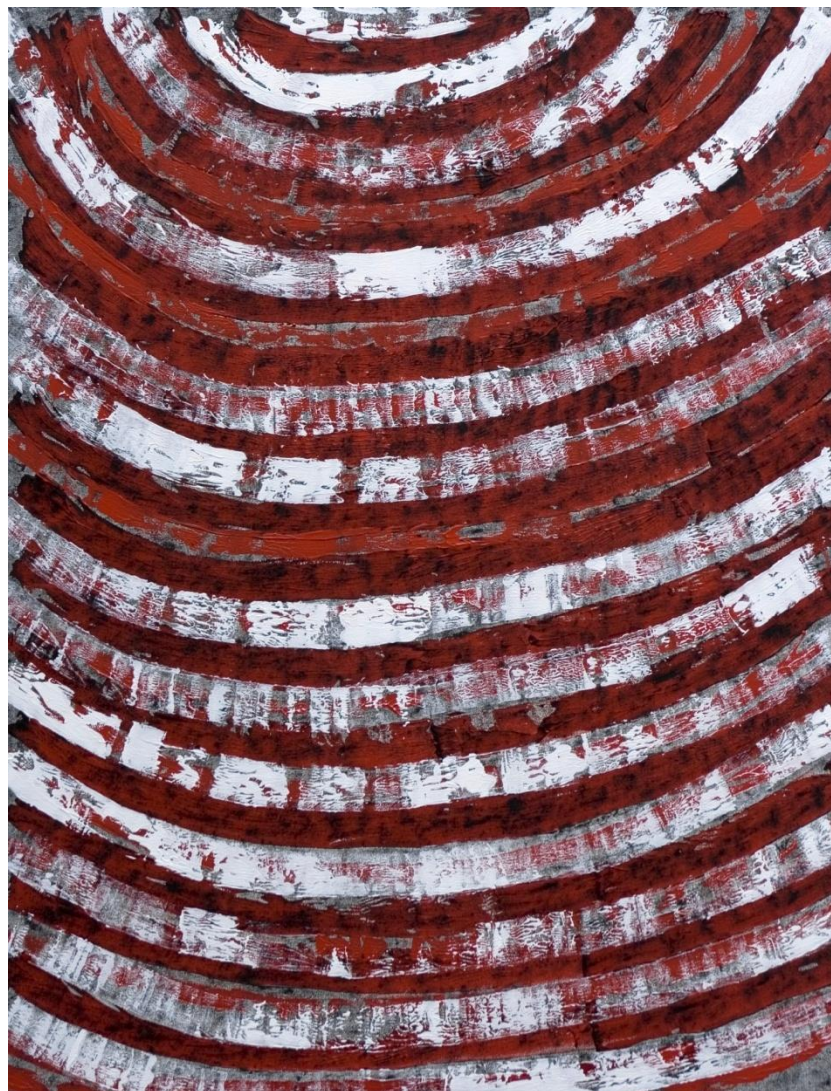


*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*





*SWIRLING,*  
*Acrylic on Canvas, 2006*  
*127 x 102 cms*



*SWIRLING,*  
*Acrylic on Canvas, 2007*  
*127 x 102 cms*





*SWIRLING,*  
*Acrylic on Canvas, 2007*  
*127 x 102 cms*



*SWIRLING,*  
*Acrylic on Canvas, 2007*  
*127 x 102 cms*





*SWIRLING,*  
*Acrylic on Canvas, 2007*  
*127 x 102 cms*







## ***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.





*CONCORDANCES,  
Oil on Canvas, 2005  
198 X 234 cms*

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.

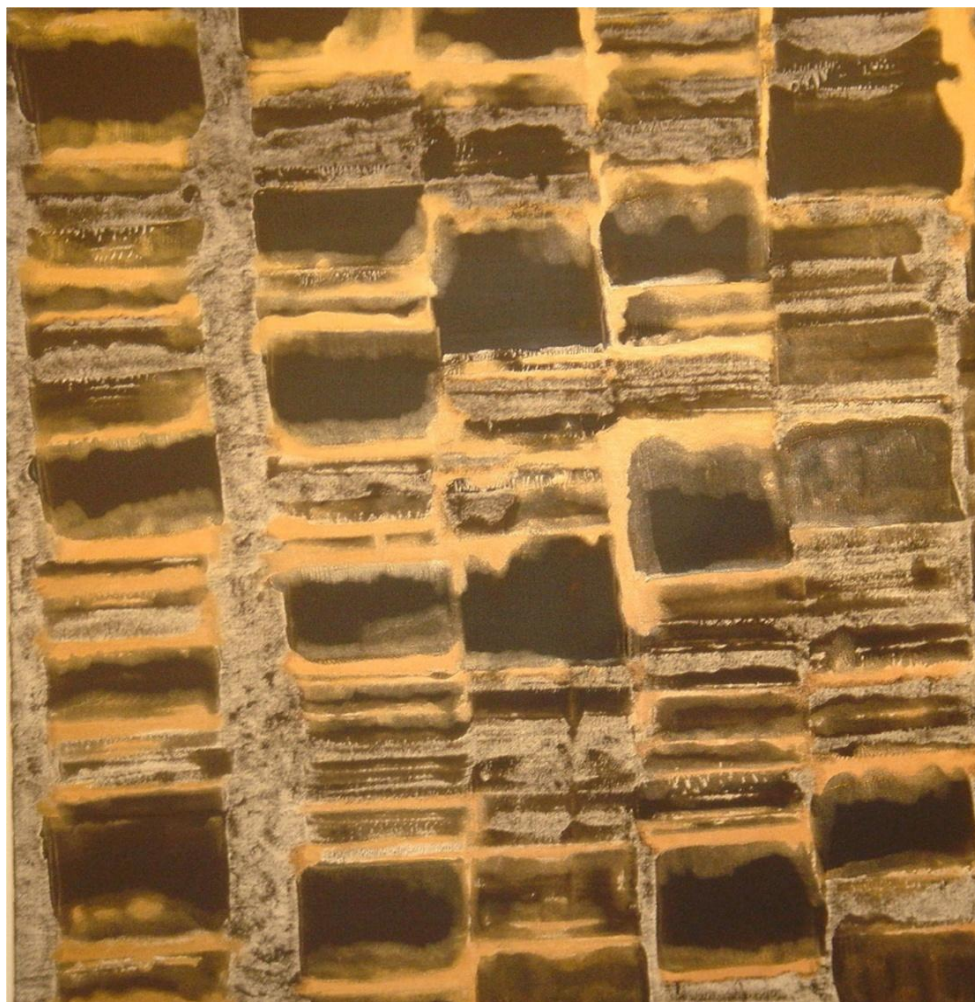
***Keshav Malik***

*Poet and art critic,*

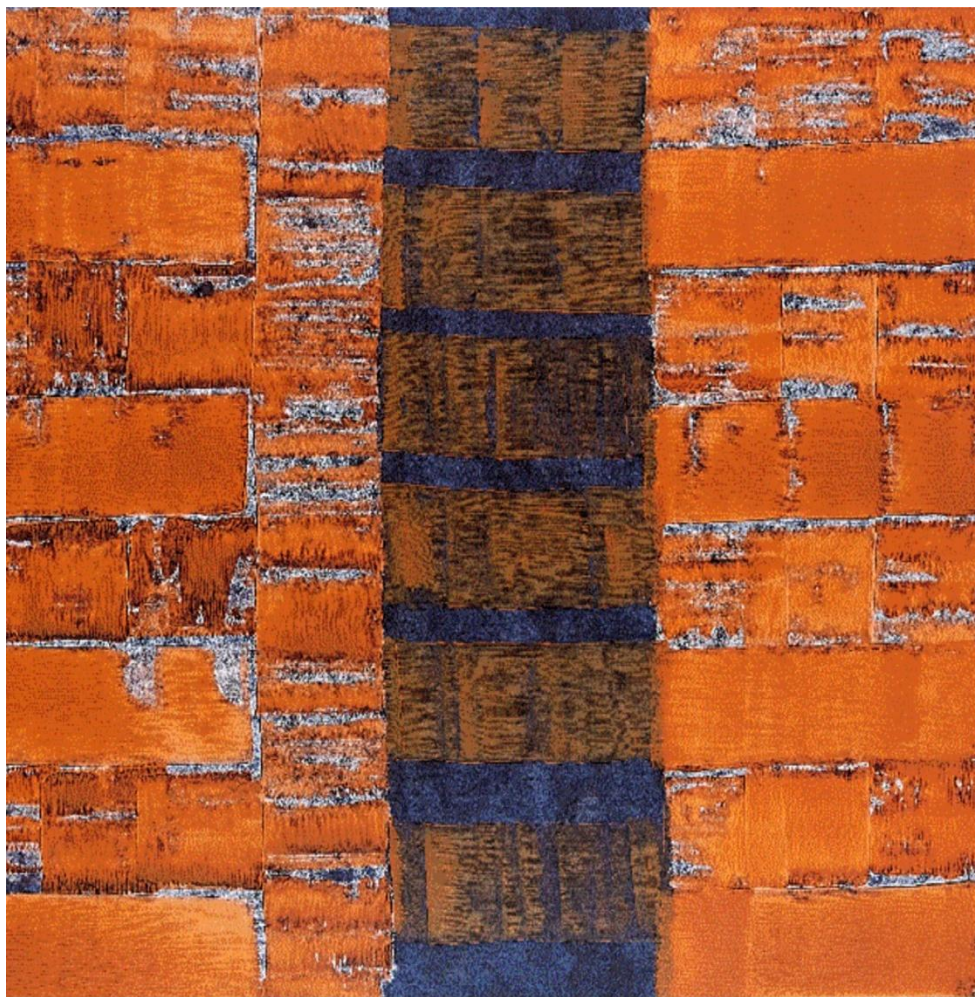
*March 2006,*

*New Delhi, India*





*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*122 X 122 cms*



*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*122 X 122 cms*





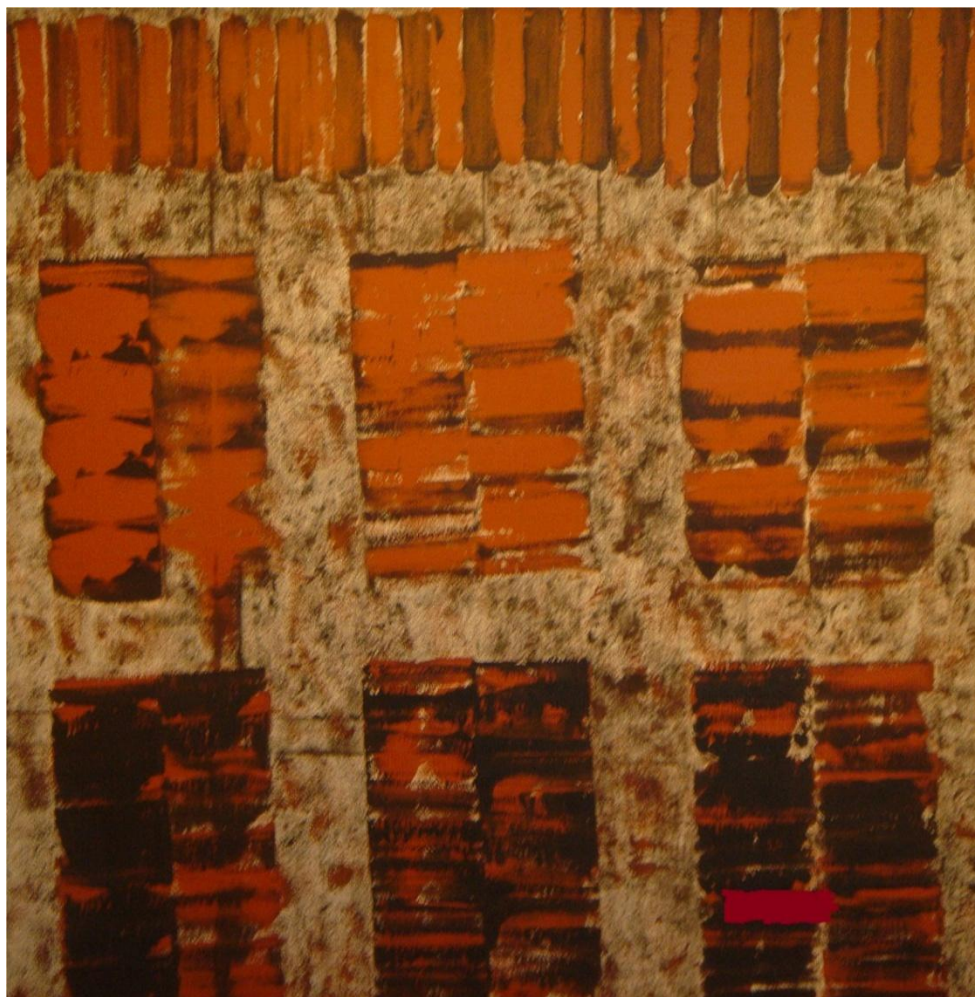
*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*122 X 122 cms*

## ***JOURNEY***

In the last ten years or so I have been intently aware of Sangeeta Gupta's artistic pursuits and progression, witnessing at what pace and zeal transformation has affected her sensibility. Definitive form is transmuted to its spirit essence, apparently non-objective laying emphasis to essence resolve of an inner vision and retaining visual plastic value. I am reminded of Sri Aurobindo's thoughts on the spirit behind Ajanta. He presented insight to its spirit beyond what meets the eye as a thematic narrative.

“All Indian art”, says Sri Aurobindo, “is a throwing out of a certain profound self-vision formed by a going within to find out the secret significance of form and appearance, a discovery of the subject in one's deeper self, the giving of soul form to that vision and a remolding of the material and natural shape to express the psychic truth of it with the greatest possible concentrated rhythmic unity of significance in all the parts of an invisible artistic whole.” This is yoga in art, a creative union of the being of the artist with the self-manifesting Spirit of the Universe. The whole creative force comes here from an inner vision of the artist, a deeper intuition of his soul. To him the outer is but a garment of the inner. And if he makes the garment glow and glitter, it is only to convey a bare hint, shoot a single ray of the infinite effulgence within, which is the glory of his vision. An impeccable sense of symmetry and unity guides him in the manipulation of his artistic expression, and even when he lavishes in unstinted profusion, he invariably ends by creating not the grotesque exuberance of an extravagance but a veritable dance of the stars.





*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*122 X 122 cms*

A high discerning austerity in technique, tapas, saves him from introducing into his conception and execution anything that is likely to detract from the unity and harmony of his creation. He begins deep within, sees the soul of the thing he is inspired to express or interpret in his own soul, catches the native form and rhythm and colour of that soul and lets them reveal themselves through the medium of his trained and plastic technique. The expression is not, therefore, a replica or a faithful reproduction of the line, colour and design of the physical nature, but much rather what would seem to us, if we had an inner perception, a psychical transmutation of the natural figure. In reality, the shapes he paints are the forms of things as he has seen them in the psychical and other planes of experience. “They are the soul figure of which physical things are a gross representation and their purity and subtlety reveal at once what the physical masks by the thickness of its casings. The lines and colours sought here are the psychic lines and the psychic hues proper to the vision which the artist has gone into himself to discover”.





*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*122 X 122 cms*

***Transformation***

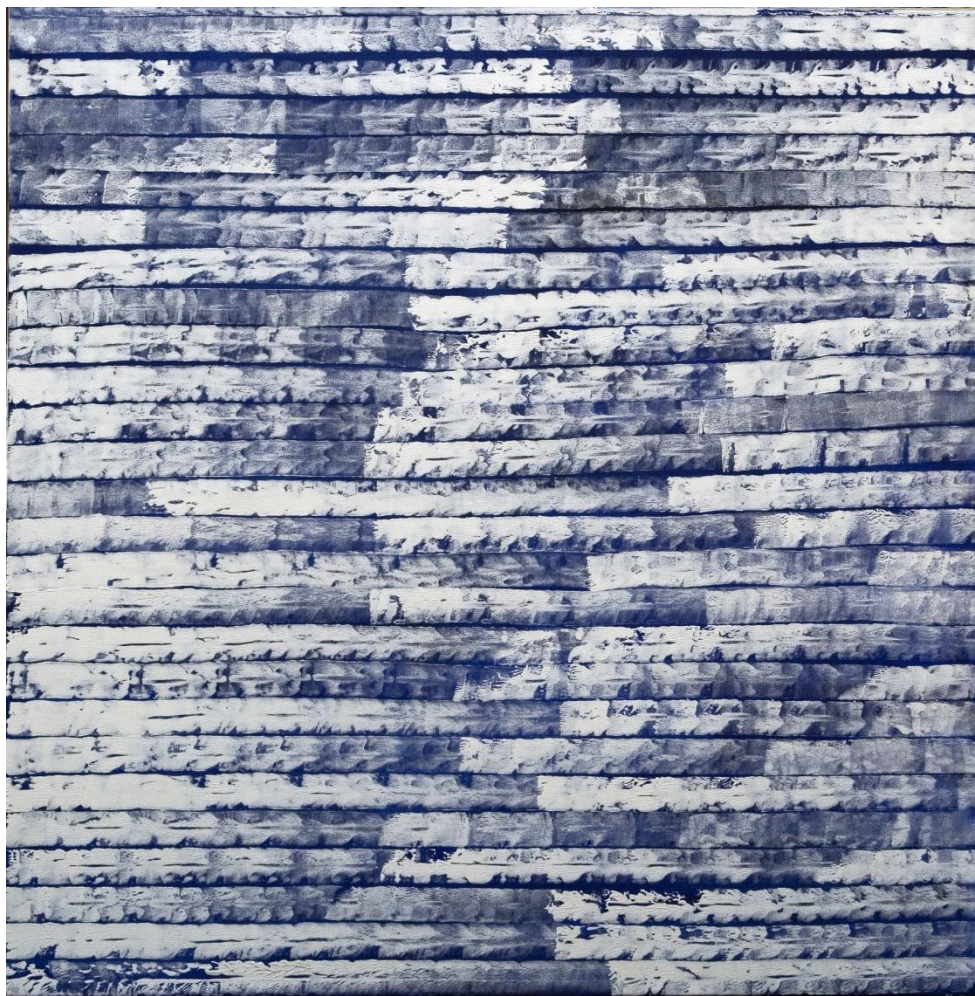
***O Force-compelled, Fate-driven earth born race,  
O petty adventurers in an infinite world  
And prisoners of a dwarf humanity  
How long will you tread the circling tracks of mind  
Around your little self and petty things?  
But not for a changeless littleness were you meant,  
Not for vain repetition were you built...  
Almighty powers are shut in Nature's cells.  
A greater density awaits you in your front....  
The life you lead conceals the light you are.***

Concordances is Sangeeta's quantum leap. I am tempted to view it as a cosmic language bathed in the harmony of spirit.

***Virendra Kumar Jain,***

*Kumar Gallery, 2006,  
New Delhi, India*





*CONCORDANCES,  
Oil on Canvas, 2005  
122 X 122 cms*

## ***EUPHONIC RAPPORT***

A distinct lexicon in which Sangeeta Gupta spins a composition of calligraphic and sculptural imagery hearkens of Himalayan journeys and inspirations. Here a poetic consciousness weaves inner and outer realms. These recent paintings reveal panoramic motifs, prints in the sand, fossils bearing testimony to the narrative of time, and recollections of fingerprints.

Inherent in traditional Indian art lies abstraction, with greater emphasis on the visual than the depiction of the initial natural subject or site. Colour imparts the focus, allowing a harmonious integration of tints and tones, into a sonorous unity. Sangeeta wields the brush with finesse, suggesting the viscosity of ink, the glossiness of lacquer, the mist of heights, the glow of the sun, and the inherent palette of rocks when wet. The canvases bespeak surfaces akin to skin, bark and the earth.

Congruent effects weave with texture. Between the sound and the silence lies symmetry. Several of these paintings resemble enlarged black-and white negatives without recognizable form. Something stirs under the skin, like an x-ray, a sonogram of creative spirit, a blueprint of qi. Others resemble images composed by rain or dappled rays.





*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*122 X 122 cms*

Space is inherent and embracing of all elements; it is real, albeit infinitesimal and infinite. “Scapes” without limiting definitions, shimmer with shadow and hue as mirages. At once, perceptible and hidden behind veils, an abstraction of actual terrain, of pulsing vortices, fractals, organisms, and the vagaries of the mind. It exposes the beauty of chaos and the illusion of order, from moment to moment.

Almost cubist these works, but warmer, more sensorial in an exhaustive representation of the artist’s multi-dimensional vision conveyed on a flat plane. Throughout light, kinetic in its articulation of organic form floats as castles in the air, cloud patterns across the sky. Horizons reverberate with peaks, interspersed with incantations and snowfall.

Sangeeta invites the viewer into her paintings, to affect a broader dialogue and understanding of the work. One needs to spend time with them, to view them from afar, then with changing light up close. To allow the senses to fill with the prism and tune, through doorways of the mind into a euphonic whole.

Strident and subtle strokes, dots, and amorphous patterns unfold energy channels, just as rhythms in nature and living entities reveal their nerves. Strong and elusive as bamboo, ochre and green depict swirls of fluid between sections of lattice, a window in a grove. Levels of complexity conjure forth a symphony, each canvas holds forth, the strokes her wind instruments, the palette her percussion, the details her frets and keys.





*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*183 x 61 cms*

As colour exists only in the mind, the vibrations blend, juxtapose, 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.

Tingible bands spread across the surfaces seem reminiscent of aerial scans of the planet, simultaneously of microscopic images of plant cells. Her palette disentangles its bonds, and then mixes them a new. The eye moves inward and then backs out again, like a zoom lens.

Concordances, this series of works, exist as a continuum, replete with dexterous metaphor. Each colour melds into the other, without rough or uneven interstices. In essence, "a kaleidoscopic flux of impressions which has to be organized by our minds". (Benjamin Lee Whorf, 1897-1941).

*Elizabeth Rogers*



*CONCORDANCES,  
Oil on Canvas, 2005  
183 x 61 cms*





*CONCORDANCES,*  
*Oil on Canvas, 2005*  
*183 x 61 cms*





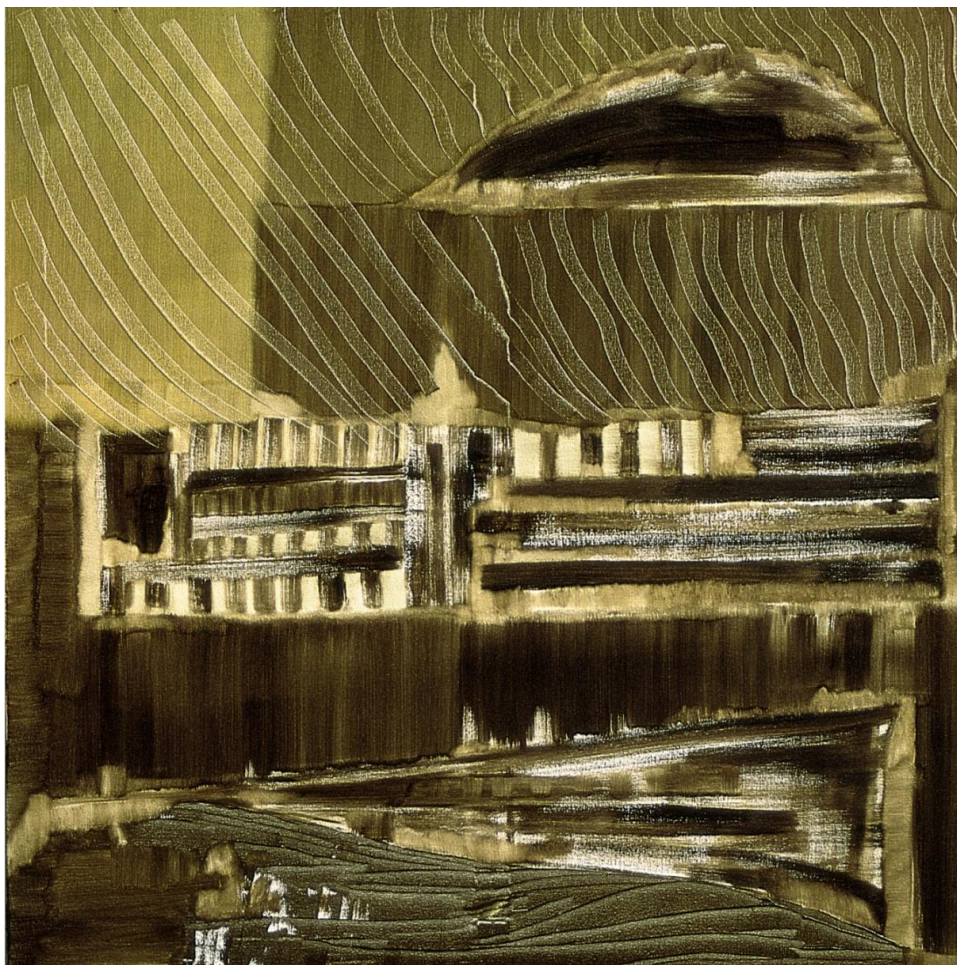




## ***HIGHRISES OF THE INWARD EYE***

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.



*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2003*  
*92 x 92 cms*



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



*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2003*  
*92 x 92 cms*

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 hesitance, 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***

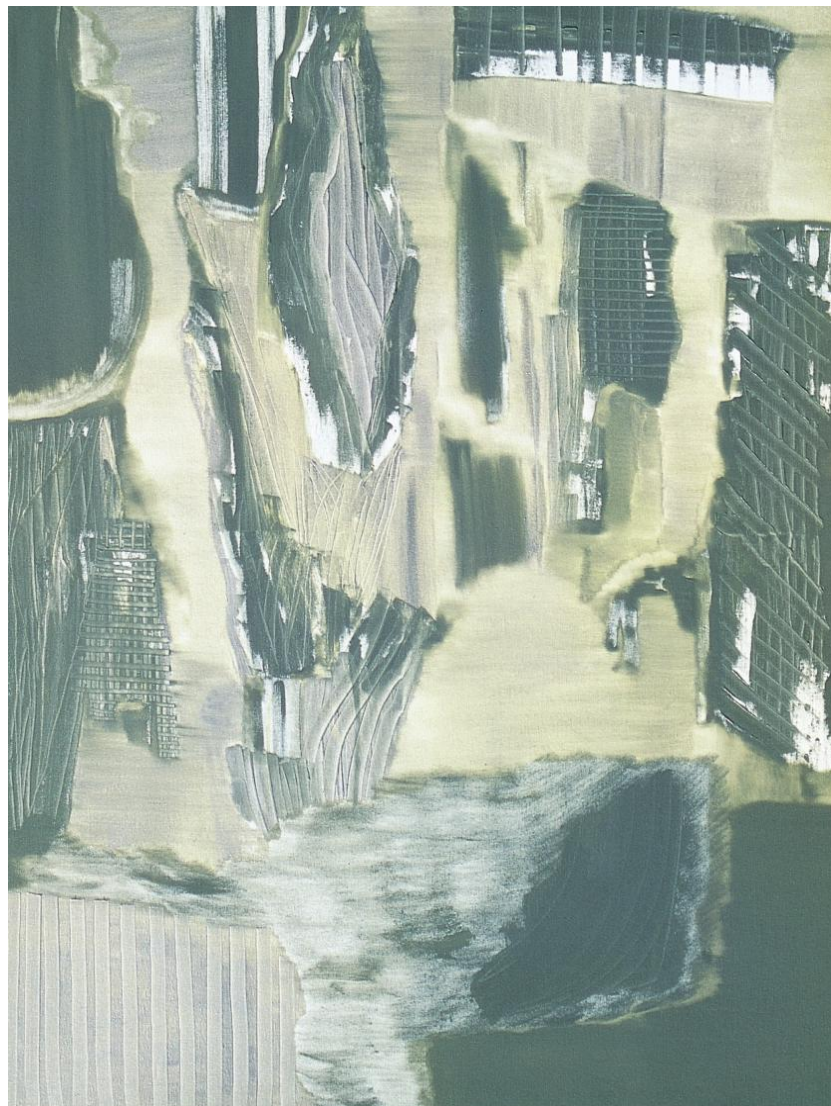
*Poet and art critic*

*2004, New Delhi, India*





*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2004*  
*153 x 153 cms*



*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2004*  
*122 x 92 cms*





*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2004*  
*153 x 122 cms*





*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2004*  
*153 x 122 cms*



*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2004*  
*153 x 122 cms*





*HIGHRISES OF THE INWARD EYE,*  
*Oil on Canvas, 2004*  
*153 x 122 cms*





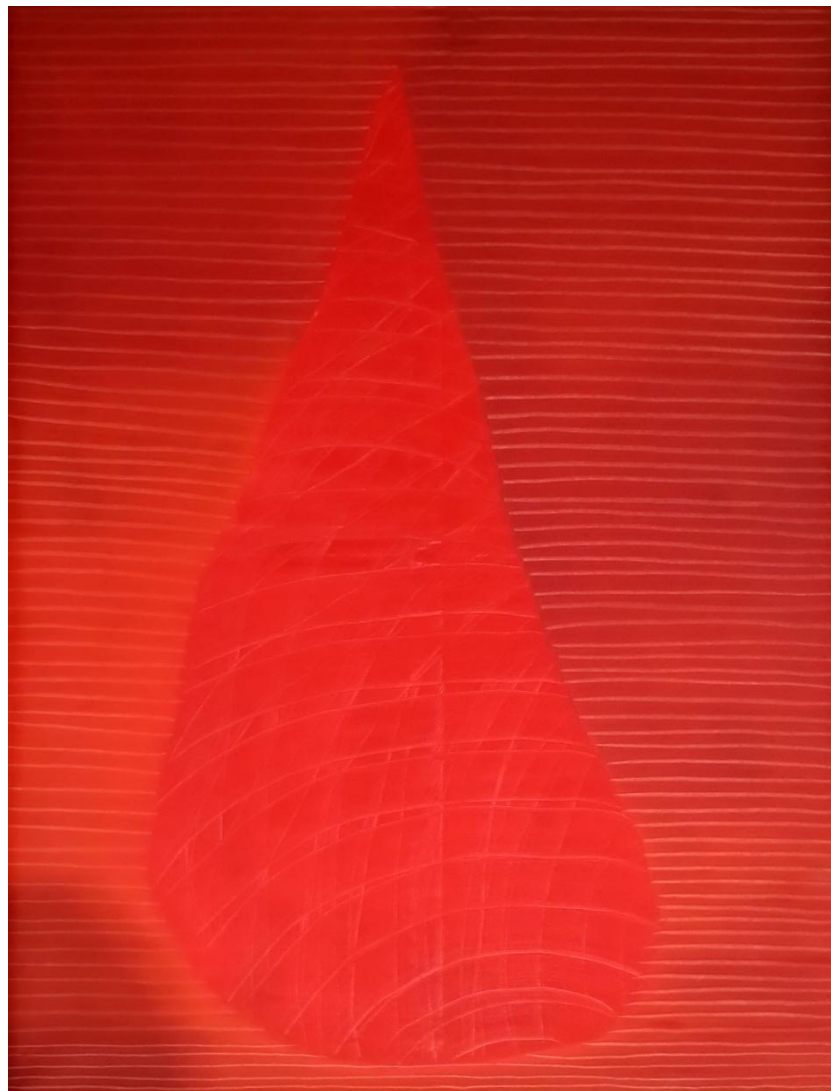






## ***INDIAN SUMMER***

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.

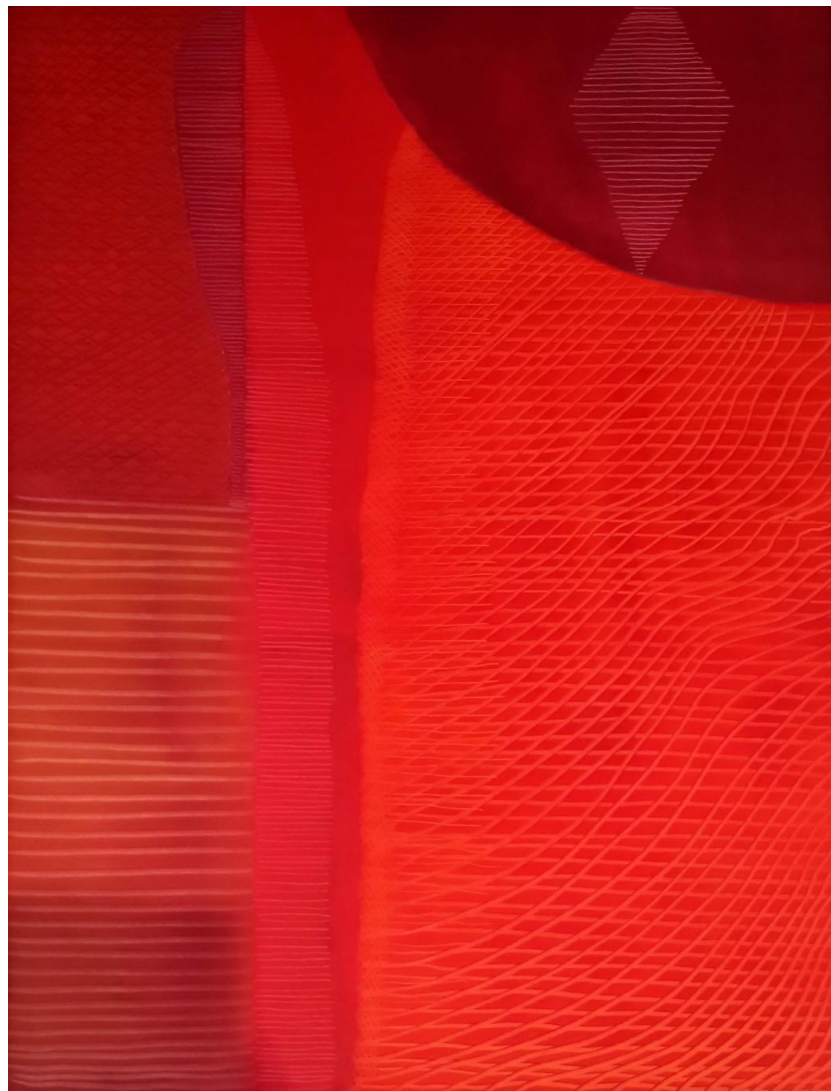


*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*

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.



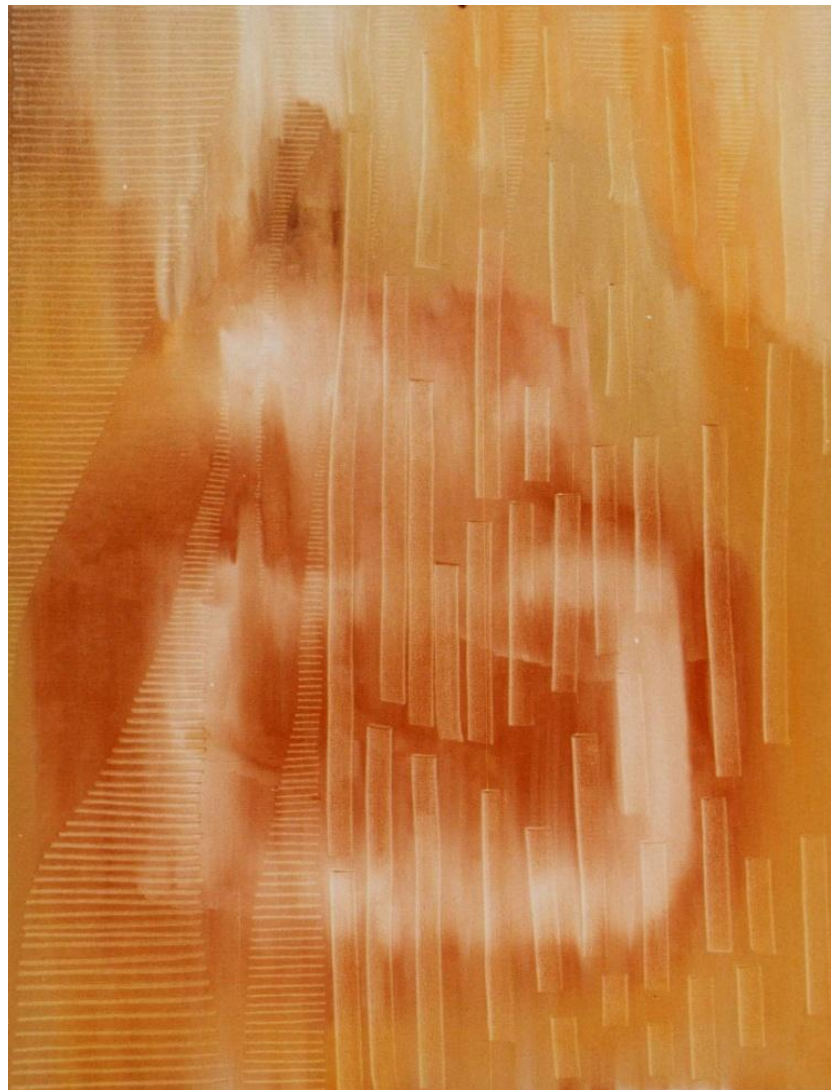


*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*

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.



*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*



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***

*Poet and art critic*

*June 2003,*

*New Delhi, India*

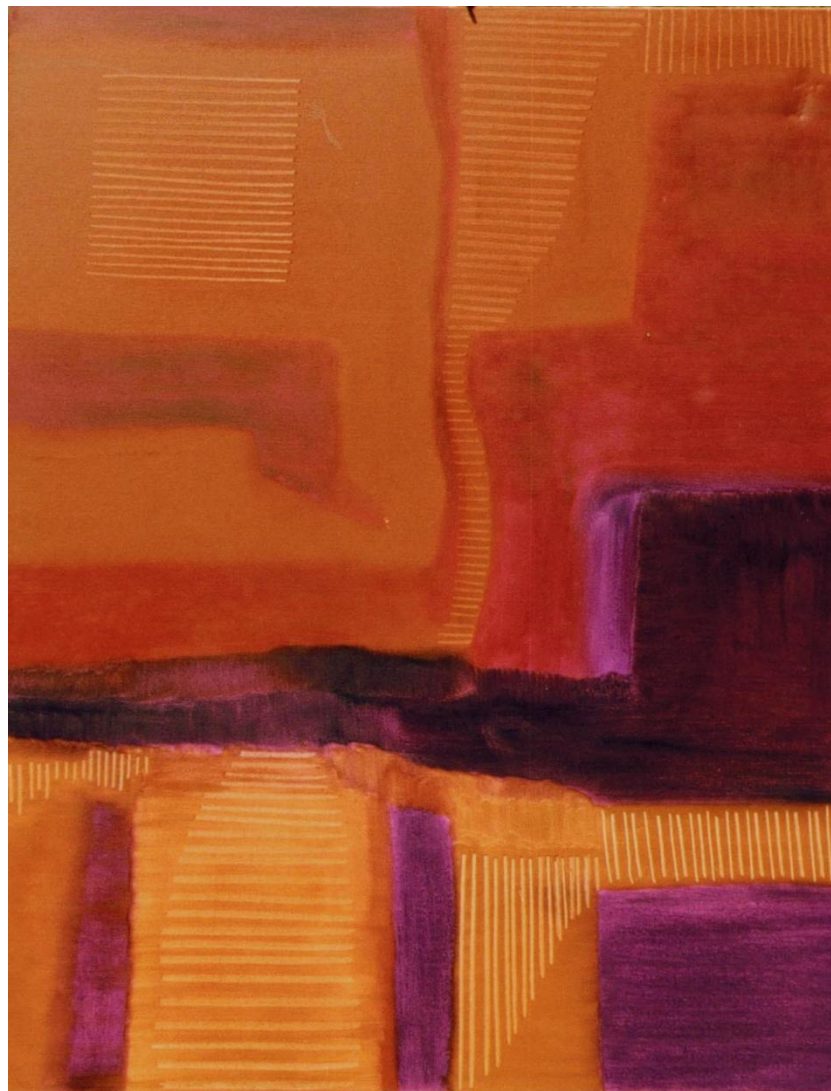


*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*

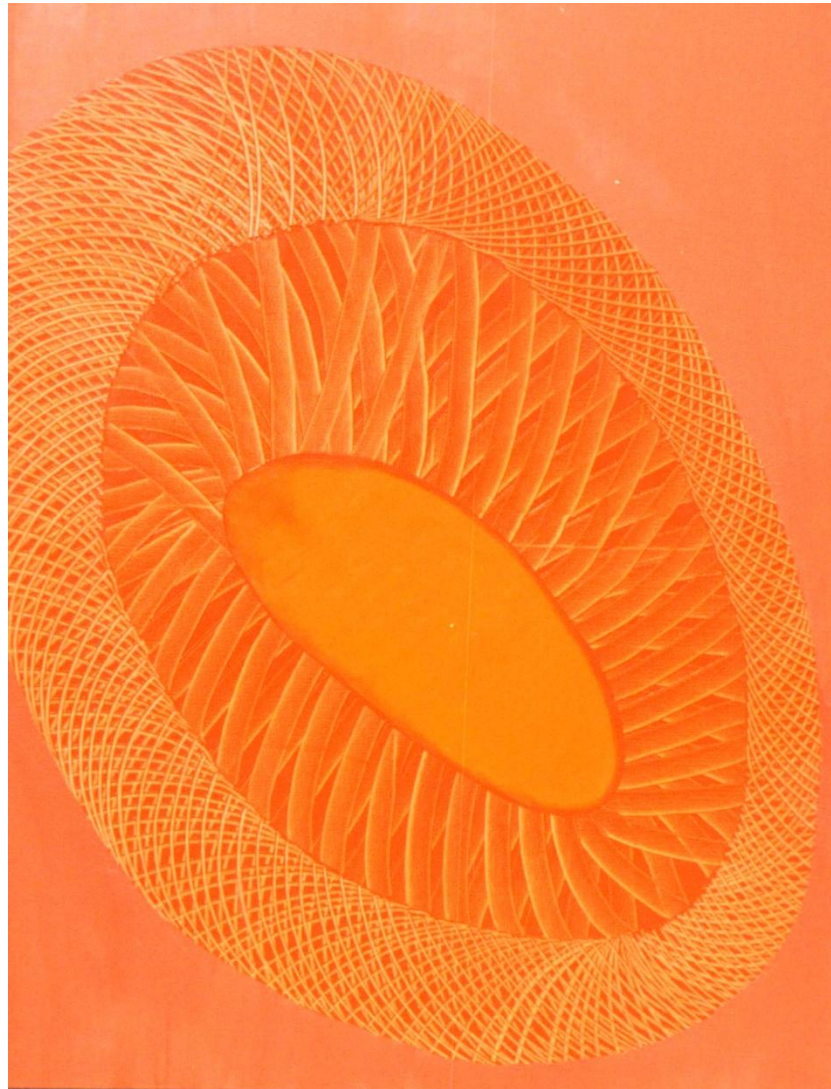


*INDIAN SUMMER, ECHOS*  
*Oil on Canvas, 2003*  
*127 x 102 cms*

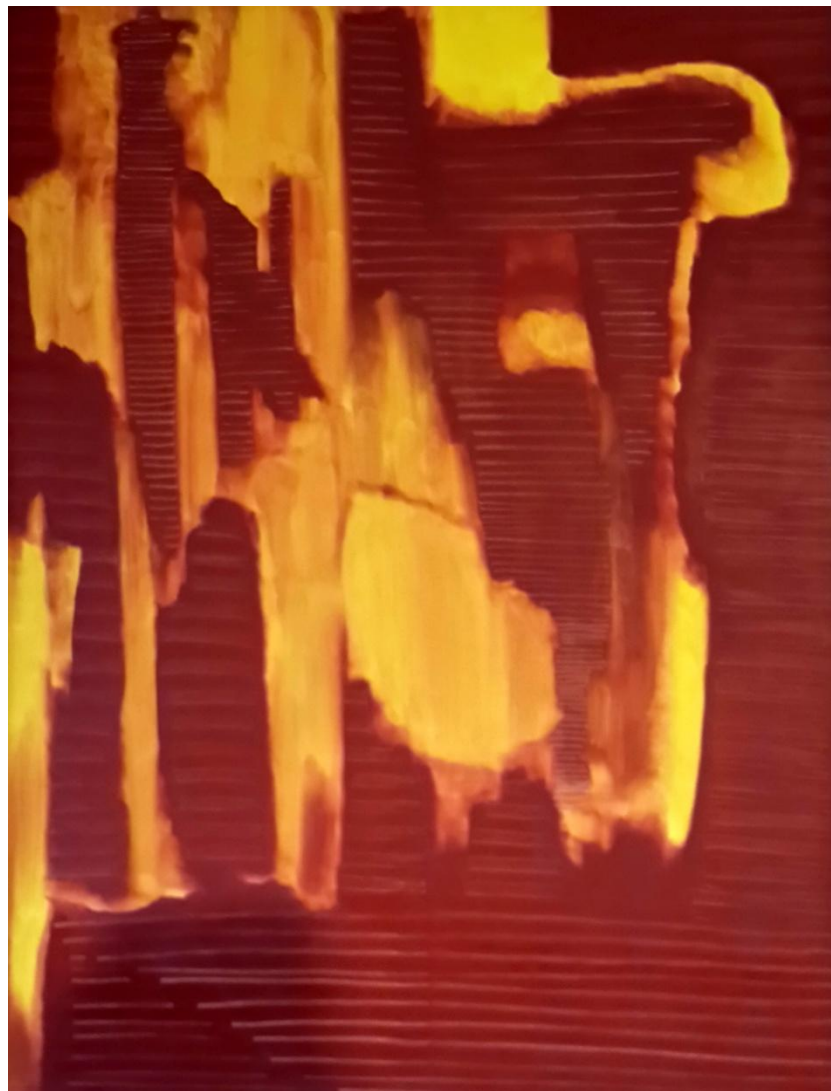




*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*



*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*

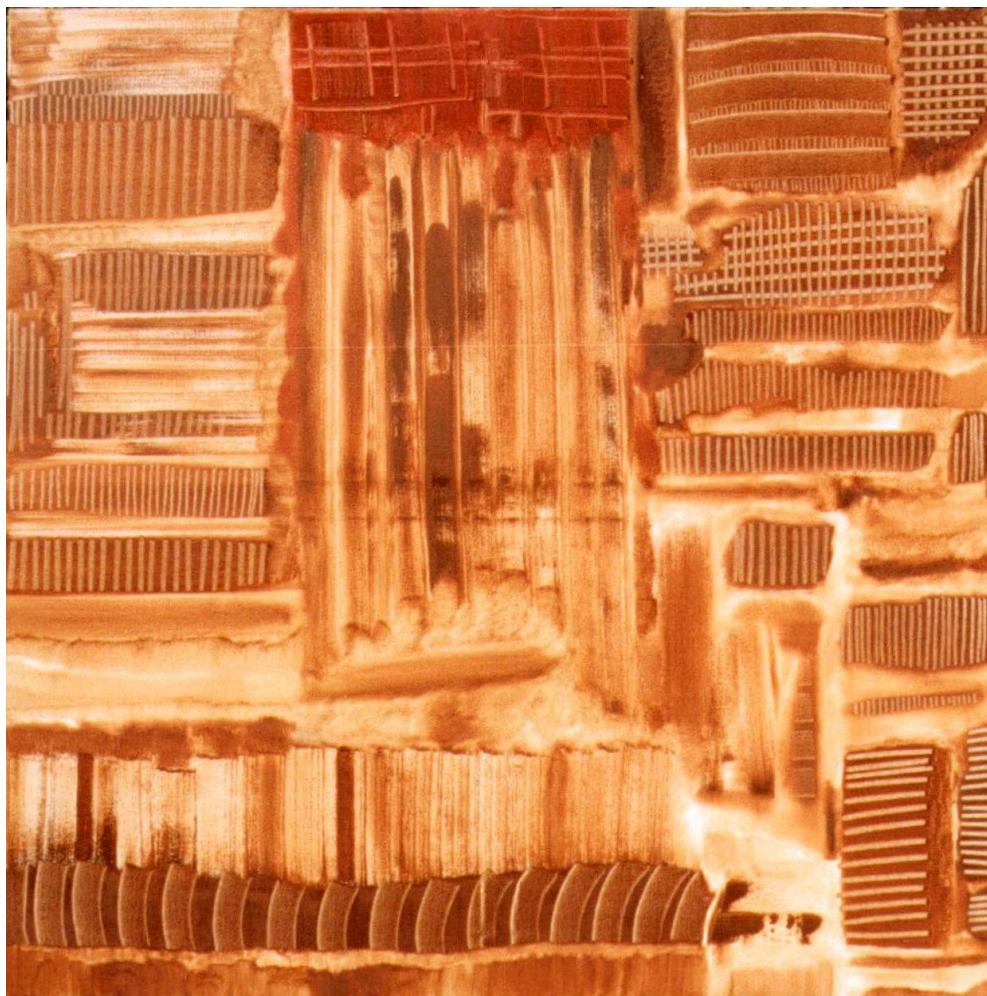


*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*121 x 91 cms*





*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
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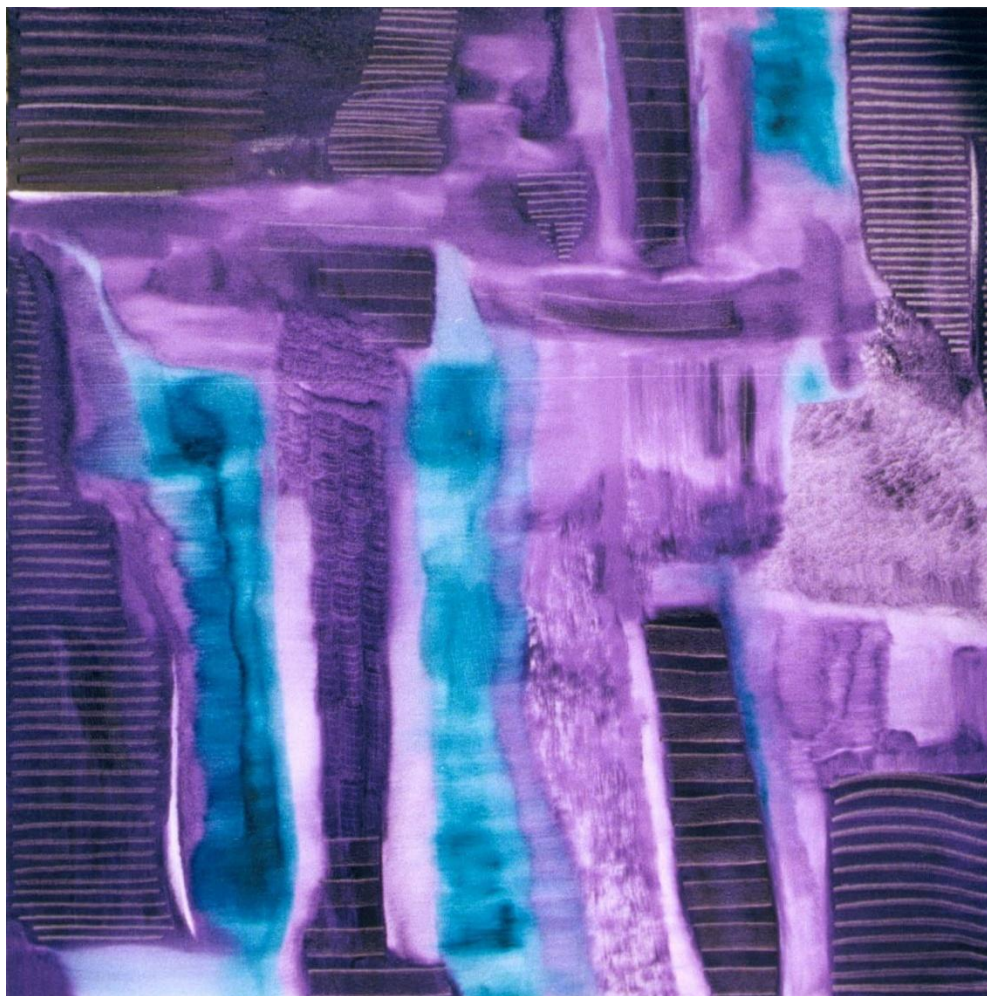


*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*91 x 91 cms*

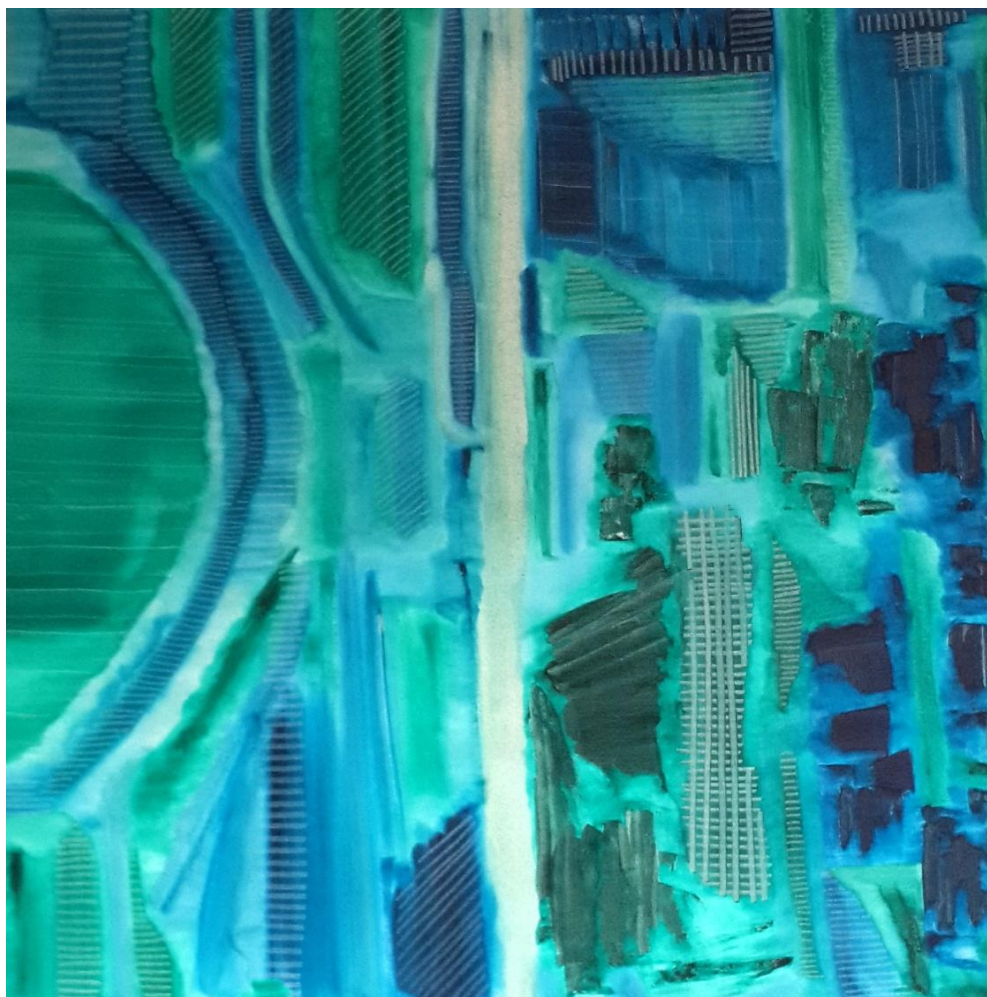


*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*91 x 91 cms*



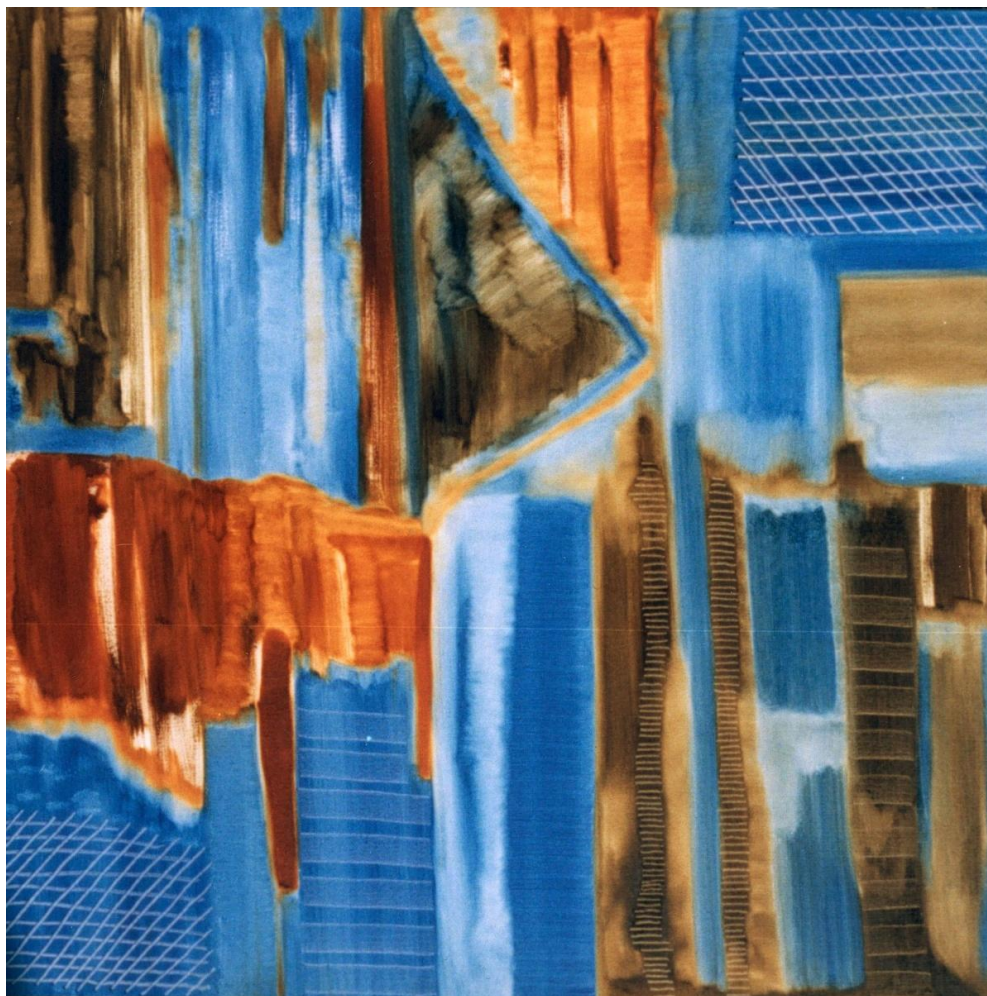


*INDIAN SUMMER*  
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*INDIAN SUMMER*  
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*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*91 x 91 cms*





*INDIAN SUMMER*  
*Oil on Canvas, 2003*  
*91 x 91 cms*









## ***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 dancings, 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

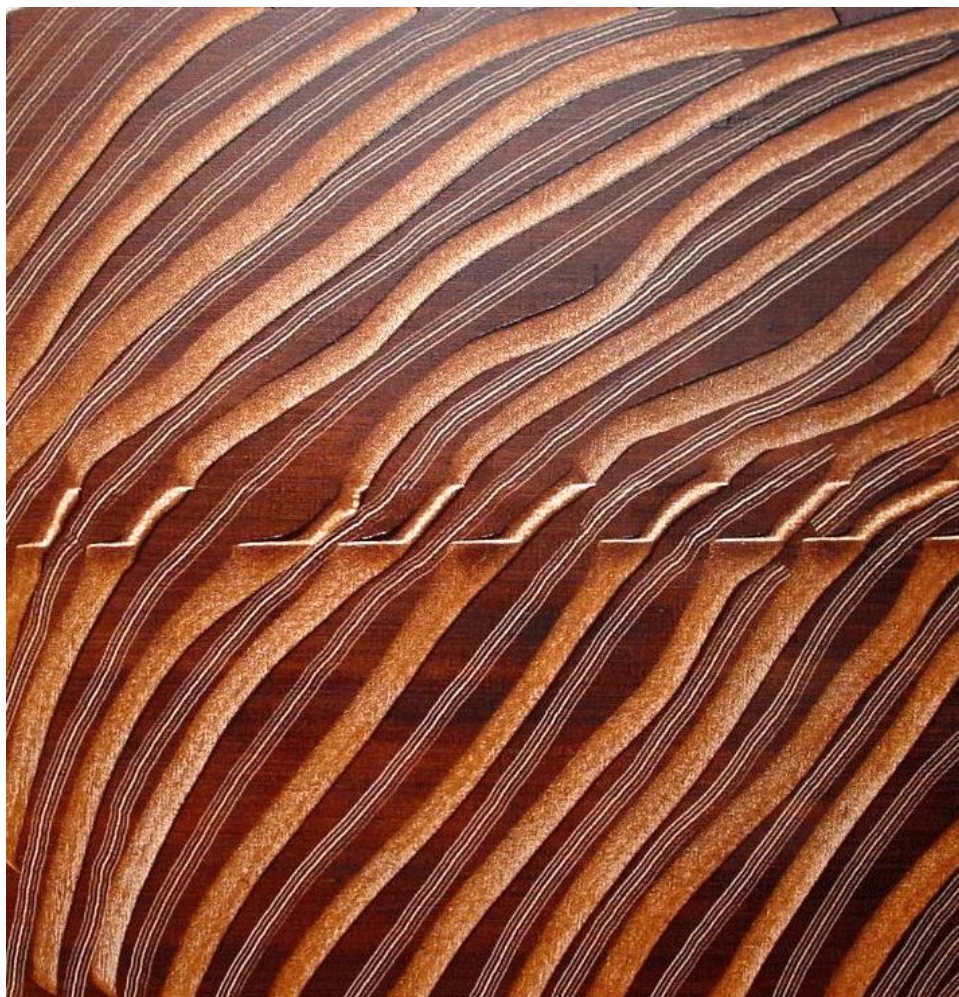


*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*77 x 77 cms*



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.

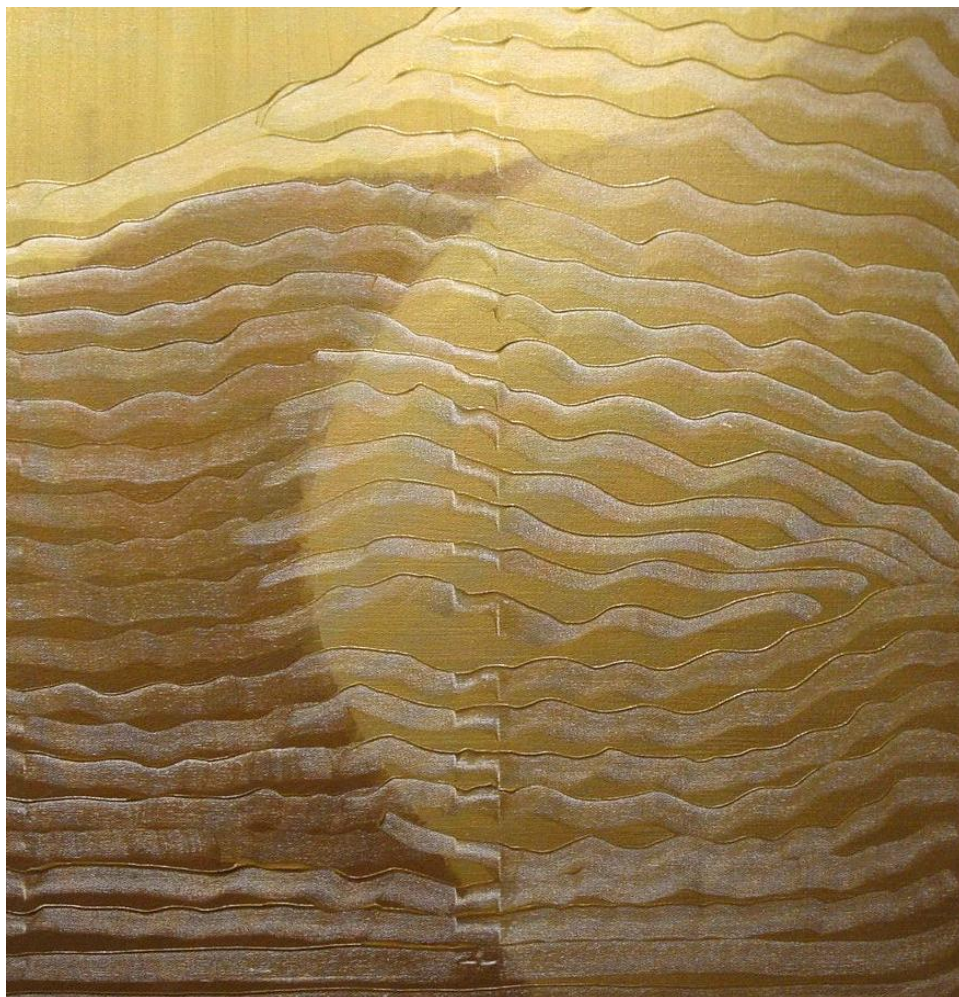


*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*77 x 77 cms*

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.





*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*77 x 77 cms*

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.



*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*122 x 122 cms*



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 sky-light, 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.



*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*122 x 92 cms*

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.

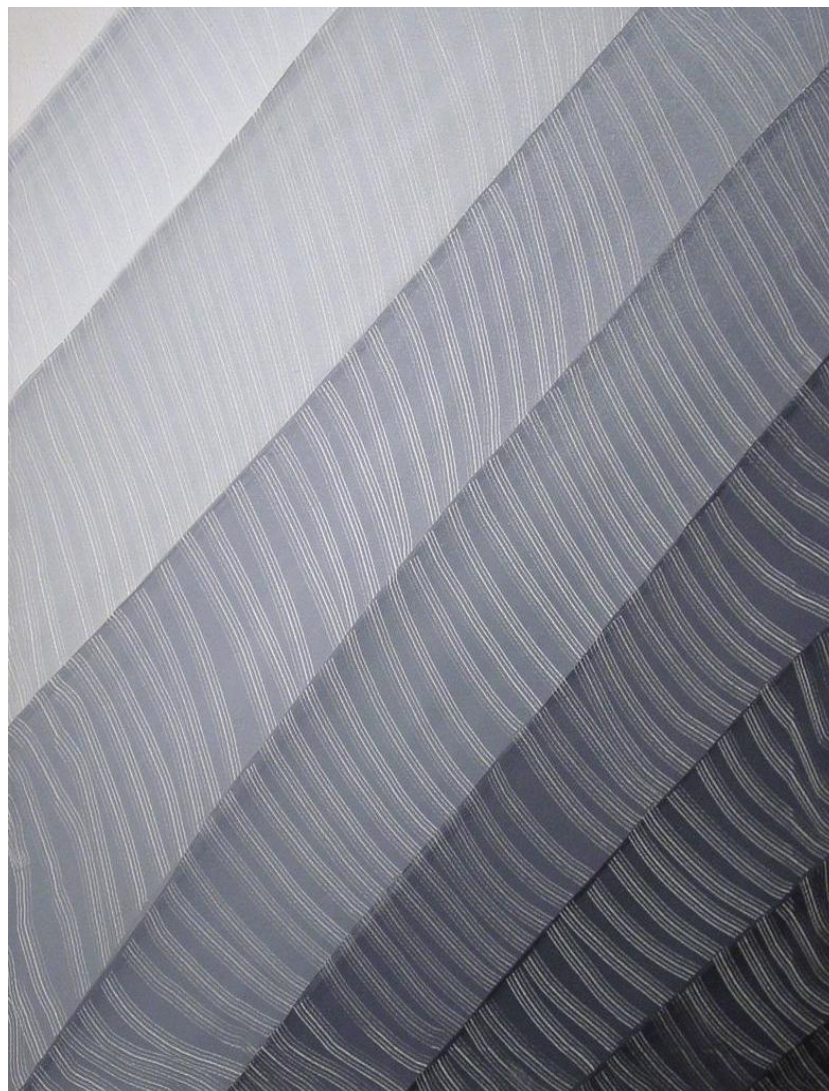
***Keshav Malik***

*Poet and art critic*

*November 2002,*

*New Delhi, India*





*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*77 x 61 cms*



*STEP BY STEP,*  
*Oil on Canvas, 2002*  
*122 x 92 cms*









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's Gupta's artistic "stream" is in a state of vigour, 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,***

*Poet and Art critic.*

*March 2002,*

*New Delhi, India*





*WIND AND RAIN,*  
*Oil on Canvas, 2002*  
*60 x 75 cms*

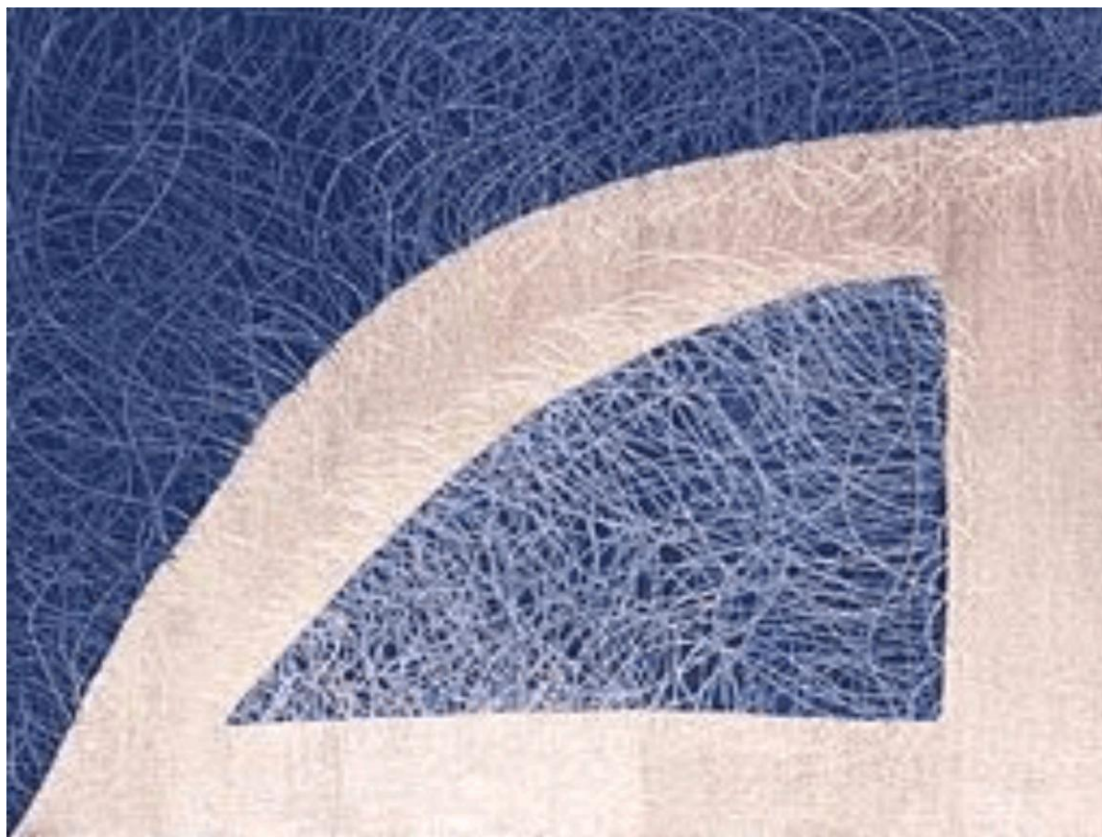


*AIR BORNE,*  
*Oil on Canvas, 2002*  
*60 x 75 cms*

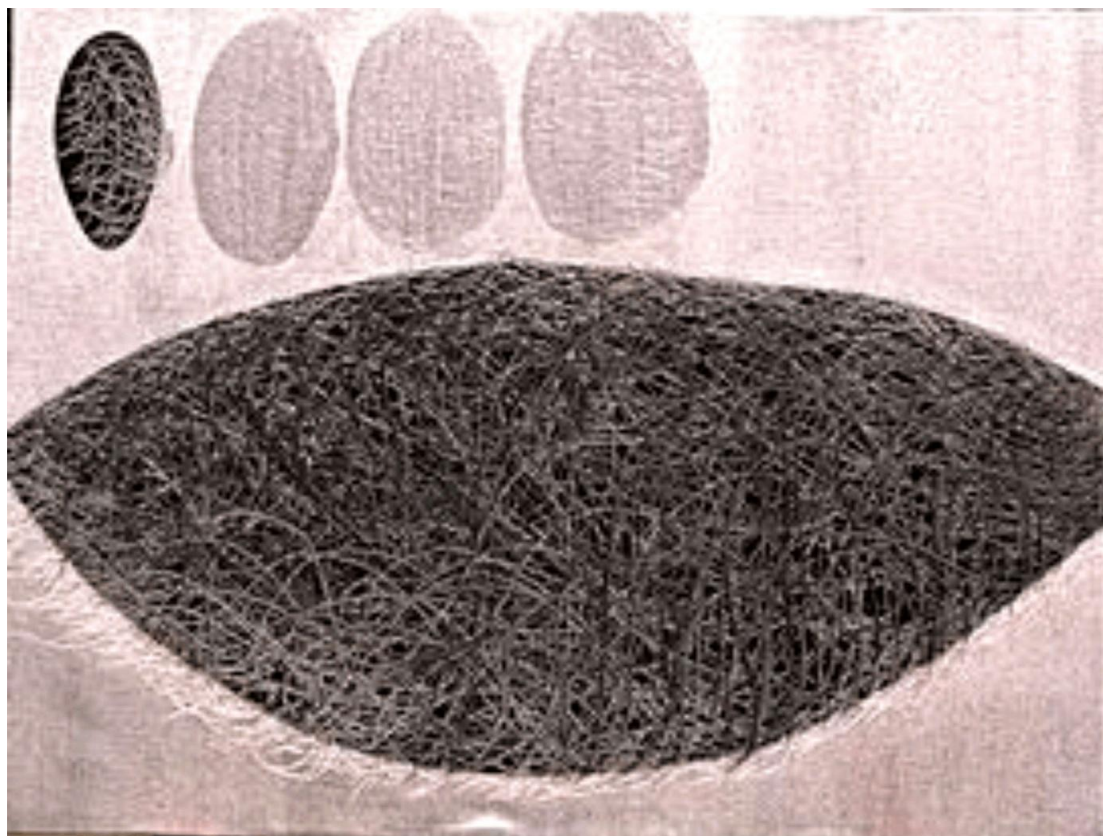


*DAWN,*  
*Oil on Canvas, 2002*  
*60 x 75 cms*





*HARP,*  
*Oil on Canvas, 2002*  
*60 x 75 cms*



*PUPA II,*  
*Oil on Canvas, 2002*  
*60 x 75 cms*



*DECORUM,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*





*FULLNESS,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*



*GORGE,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*



*HIGH RISE,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*

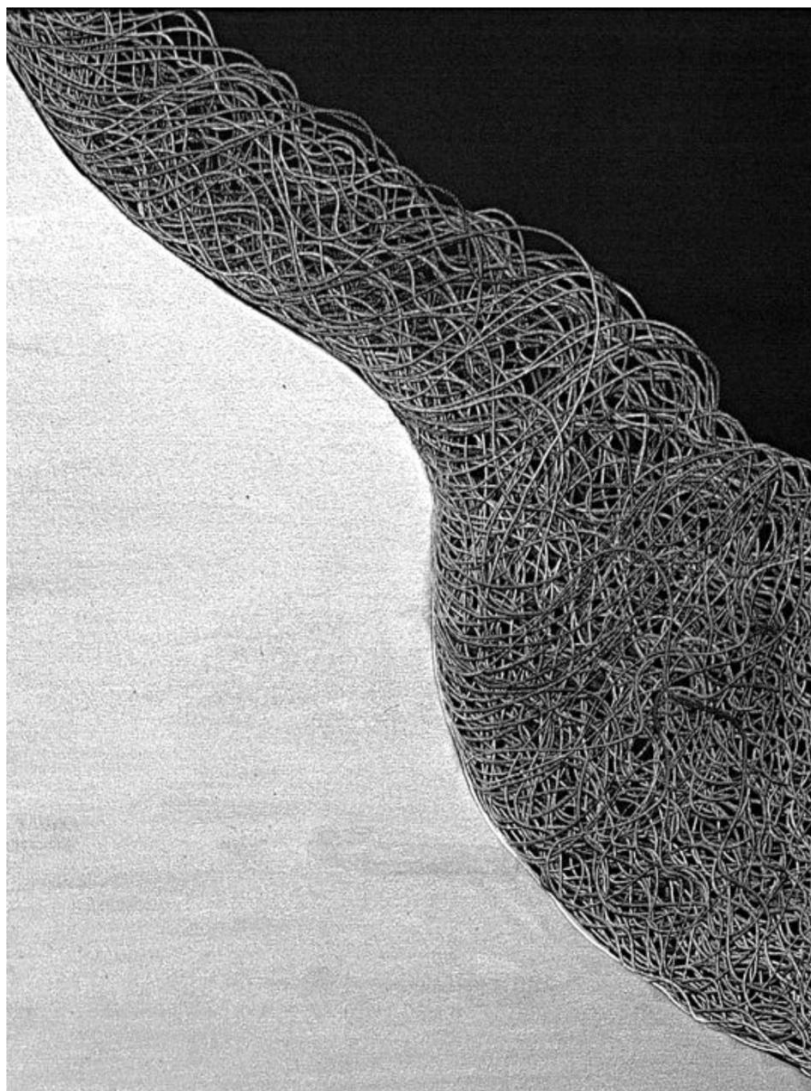




*INTIMATION,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*



*IN PROCESS,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*



*ISMUTH,*  
*Oil on Canvas, 2002*  
*75 x 60 cms*

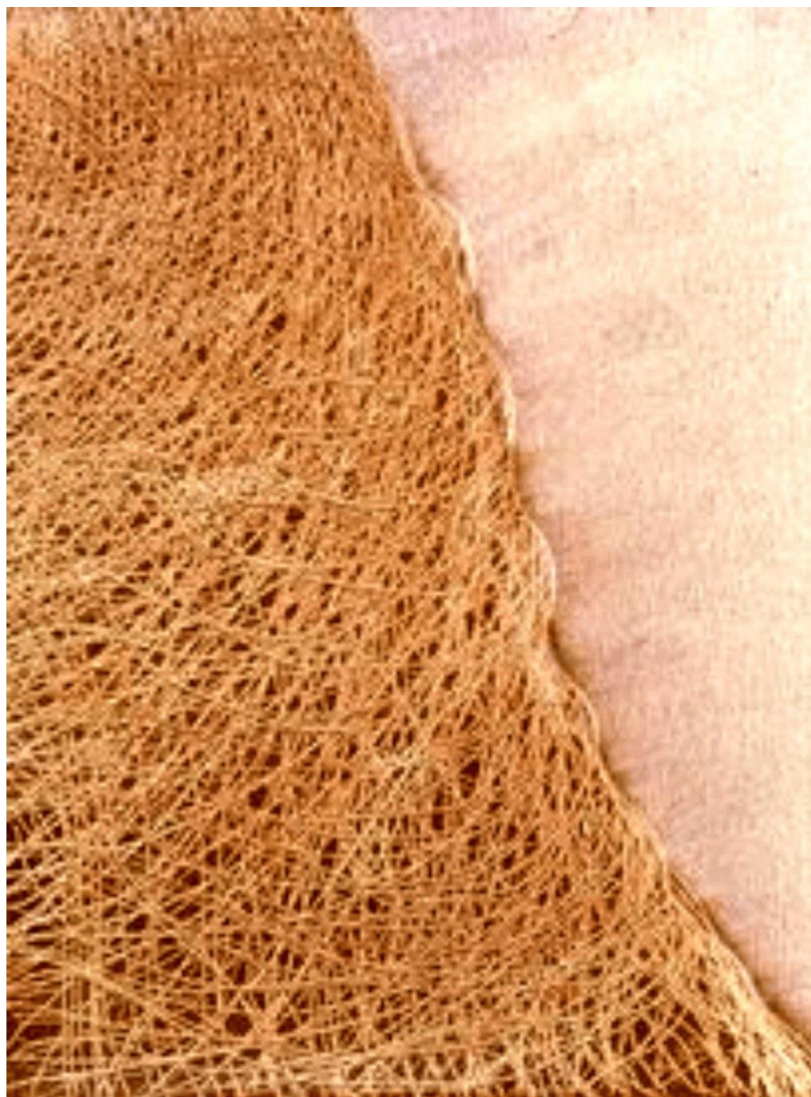




*FIELD OF FORCE I,*  
*Oil on Canvas, 2002*  
*153 x 122 cms*



*SENSATION,*  
*Oil on Canvas Board, 2002*  
*60 x 45 cms*



*STRIVING,*  
*Oil on Canvas Board, 2002*  
*60 x 45 cms*





*PENINSULA,*  
*Oil on Canvas, 2002*  
*92 x 92 cms*



*UP FROM THE ROOTS,*  
*Oil on Canvas, 2002*  
*92 x 92 cms*





## ***AWARDS***

- 2015 Priyadarshini Award 2015 as an International Cultural Entrepreneur by the Ministry of Micro, Small and Medium Entrepreneur (MSME) India.
- 2015 35<sup>th</sup> Women Entrepreneurship Award by “Bharat Nirman”
- 2016 “Global Women Achievers Award” by IGBC
- 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 6<sup>th</sup> 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 77<sup>th</sup> 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 69<sup>th</sup> Annual All India Award for drawing, AIFACS, New Delhi
- 1986 Gold Medal for Best Probationer (1984 batch Indian Revenue Services)

## **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 11<sup>th</sup> 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.

## **SOLO EXHIBITIONS**

- 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



## **SELECTED PARTICIPATION – INTERNATIONAL**

- 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, New 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, Brishkek and Almaty in Central Asia
- 2002      Galerie Muller & Plate, Munich, Germany
- 2001      Galerie Muller & Plate, Munich, Germany
- 2001      Opera House, Vienna

## **SELECTED PARTICIPATION - INDIA**

- 2015 28<sup>th</sup> 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 Art Gallery (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 Ganesha Gallery, New Delhi
- 2006 Kumar Gallery, New Delhi
- 2006 Arushi Art Gallery, New Delhi
- 2005 10<sup>th</sup> 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, New 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, Ashoka Hotel, 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

Paintings and Drawings on book covers of several eminent writers

## **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



## **ART CAMPS**

- 2015 Jaipur organized by Neerja Modi National Art Camp 2015
- 2014 Udhampur, Jammu & Kashmir National Art Camp organized by Northern Command of the Army
- 2014 7 days camp, London
- 2012 Ladhak organized by Prithvi Fine Art & Cultural Centre & Jammu & Kashmir Lalit Kala Academy
- 2011 Patni-Top, Jammu organized by J&K Police
- 2011 LMV Prasad Eye Institute, Hyderabad
- 2011 Claridges, Surajkund organized by Prithvi Fine Art & Cultural Centre
- 2011 Camp organized by CRSB, New Delhi
- 2008 Ten days camp, Switzerland
- 2005 Mudh Island, Mumbai organized by Harsh Goenka
- 2005 AIFACS, New Delhi
- 2004 National Artist camp, Kinnaur organized by Lalil Kala Academi
- 1998-03 All Annual Camps of AIFACS, New Delhi
- 2000 Hebbar Art Foundation, Bangalore

## **PARTICIPATION IN NATIONAL PHOTOGRAPHY SHOWS**

- 2000 All India Photo Exhibition organized y AIFACS, New Delhi
- 1999 All India Photo Exhibition organized by AIFACS, New Delhi

## LITERARY PURSUITS

- 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, 8<sup>th</sup> February, 2014, Indira Gandhi National Center for the Arts, New Delhi.
- 2013      “Weaves of Time” her latest collection of poems was launched by Dr. Shashi Tharoor and Sh. Keshav Malik on 10<sup>th</sup> December, 2013 at India Habitat Centre, New 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 poems on the closing ceremony of the 9<sup>th</sup> 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 “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)

## **DOCUMENTARY FILMS**

- 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 3<sup>rd</sup> 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 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” her latest 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 Bhavan, 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.

## **SOCIAL CONCERNS**

- 2011 Founder Patron, Prithvi Fine Art & Cultural Centre, Delhi
- 1996 Founder Member and Delhi Convenor, Shtri Shakti, a Parallel Force
- 1995 Founder President, Women's Sahyog, Calcutta



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