

tat tvam asi

"You exist in everything and the universe exists within you"

Works of

SEEMA KOHLI



ONLINE EXHIBITION
31st MARCH - 31st DECEMBER 2021
www.safinearts.com

Presented by
S.A. FINE ARTS, LONDON



SEEMA KOHLI

tat tatlat badi

'You exist in everything and the universe exists within you,' forms the core of this special presentation of paintings, drawings, sculptures, etchings, and serigraphs, including hand-painted archival prints based on Seema Kohli's own video and performance art.

Each work has a narrative and an insight into Seema's richly painted oeuvre and is predominantly based on the theme of 'shakti' (the energy). Through her works, Seema Kohli brings to light the intricate connections of divine energies in our body and in the Universe.



S. A. FINE ARTS (established 2005, in the UK) promotes modern and contemporary art from India and other Asian countries to an European audience. The company has held several exhibitions in London promoting artworks from Masters to Contemporary artists at prestigious venues such as the V&A Museum and Royal College of Arts

Our mission is to create a platform to exhibit both, established and upcoming artists to art lovers and collectors from around the world.

In gratitude,

SANGEETA AHUJA
Founder of S.A. Fine Arts

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*"All The World's A Stage and all the men and women merely players."
As You Like it, Act-II, Scene-VII*



OROBORUS (detail), 2017

‘RESTLESS LINE’

by Dr. Sona Datta

Writer, Curator and Broadcaster on South Asian Art

Seema Kohli is very much more than a painter of pictures. Her entire practice is a kind of bedrock of perpetual learning. Fundamentally, Kohli's expansive canvases are populated by the dynamism of all that is living. There is a particular draw to theatricality, to persona that have carried power. By dressing up and taking on their identity, Kohli seems to attempt to re-animate these powerful historic narratives.

Kohli's work is unequivocally Indian. As a 'western' viewer, this may hinder our appreciation of its larger project, which is a culturally specific response to universal human themes. Kohli just happens to draw upon the vast historical, religious and spiritual tapestry that makes up old and new India, because that is where she comes from and that is the land that has shaped her.

Teeming with life, Seema Kohli's canvases remind me of the busy experience of India at street level, of everyday life's noise, dust, heat, smell, sweat, voices and music that make up the constant churn of life, work, play and desire. Life is here in its endless forms and restless desires.

Kohli's work is of the soil that birthed four of the world's great religions: Hinduism, Buddhism, Jainism

and Sikhism yet also finds space for South Asia's unique efflorescence of Islam in the shrines of India's Sufi saints such as Nizamuddin in Old Delhi. Kohli's canvases, like the mellifluous sounds of ancient ghazals that have been sung for centuries, leave an indelible impression on the heart.

Today the artist lives and works in New Delhi, a teeming modern metropolis of 17 million people but also a city built on ancient citadels. She is drawn to places of religious significance – sites which have had multiple accretions of ritual and psychological attention lavished upon them. She seems to connect through her being and ultimately through her work with the concentrated energies of such places. Perhaps in an effort to fully engage with her enquiry she even inserts herself as protagonist within her expansive landscapes.

Swayyamiddha, 2009, Pen & ink on hand painted photographs on archival paper 24 x 36 inches



I have never met Seema Kohli but she feels close, her creative vision even closer. She is an artist whose creative purpose has a singular clarity, drive and momentum that finds resolution in her visual oeuvre.

For Kohli, the process of mark-making is about the extension from a dot to a line to a shape to a seething multitude of forms that mirror our fleeting daily perceptions. Seema Kohli is brimming with excitement as she explains: "My line is driven by instinct, it's about how the hand instinctively takes the line forward."

Visual, as opposed to verbal, expression rescued Kohli at a time when language was still unfathomable as a means of communication. Modern medicine might have described the three year old Kohli as a child with 'delayed speech'. Delayed or stayed, the child gravitated instinctively towards a pictographic world of mark-making choosing this over sound or words as a mode of communication. The artist narrates her early biography with a clarity that allowed her to then to pursue a life in images.

Today, the mature Kohli has learned to harness language to help us navigate her richly painted, often dense, canvases be that through poetry, song, public speaking or

simply through conversation. To me the artist is on a perpetual journey driven by the desire to give form to the endless magic of the universe and in so doing she invites us towards a deeper vision of the soul.

In Seema Kohli's world, material reality is animated through its interplay with the dynamic, reproductive principle known as *shakti*, a universal feminine force (not to be confused with a moment in twentieth century history known as *feminism*). Her work is not even about women. The feminine is given form and becomes present by virtue of the artist as protagonist. That said, multitudes of



KALI-Vishvaroop, 2009, 90 x 70 Inches, Acrylic colours and ink on canvas with 24ct gold and silver leaf

generic female forms populate Kohli's world. Generic because they could be anybody and nobody. These forms have a totemic quality and seem to me to reiterate *shakti* or the feminine force. Kohli's invitation is to connect with that inner force, which is present in us all.

Kohli's faceless yet powerful female figures challenge traditional models of womanhood as passive or docile. Here the Hindu Goddess Kali simultaneously encapsulates both maternal and destructive power. The garland of severed heads around her waist represents the human ego in all its fragility, which the goddess helps her devotees to transcend.

There is an erotic union between the dynamic feminine principle or *shakti* as a creative force and the male principle Shiva, as pure consciousness. Without Shakti, Shiva remains inert – and it is this declaration and celebration of the powerful feminine force within us all that populates Kohli's universe.

One of my favourite works by the artist is the playful *Khel* 2013 which hovers between the realms of sculpture and painting. Columns made up of Kohli's female protagonists in various stances: in the fierce stance of godly warfare, kneeling in prayer, or arms outstretched in joyous abandon.



Khel, 2013, Plywood, fibre, Acrylic colour, 60 x 96 inches

Each column is repeated horizontally across the picture space. Emerging from them are multitudes of protruding tongues variously coloured from scarlet red to shocking pink. This image has both a playful pop art quality while drawing on familiar cultural resonance within the Indic tradition. Most famously, of course, the Hindu goddess Kali, is often depicted at the moment she sticks her tongue out to show that she is overcome by shame as her fury has unknowingly caused her to step on her recumbent body of her husband, Shiva. In an attempt to control his wife's rage, Shiva lies down in front of her, blocking her way. The realisation that she has touched her husband's body with her feet unleashes a shame that eventually also arrests her rampage.

Kohli's practice is broad and catholic: drawing on the diverse traditions that criss-cross the subcontinent of India. Her iconographies, philosophy and religious understanding are all drawn from the complex tapestry that make up old and new India. Tradition and modernity, the quotidian and the universal, are all comfortable companions in Kohli's work. This pen and ink drawing entitled *Come Play With Me* plays with Western antiquity.

Roman numerals make up a clock face, a series of legs (without bodies) follow each other and in the centre a large egg-timer shows the unending passage of time.

Born into an educated and forward-thinking Hindu family was a solid foundation for the aspiring artist. Hinduism is often described more as a way of life, a set of propositions for being in the world while undertaking a personal journey of self-realisation. The ultimate tenet is to 'know yourself'. Being untethered from any central text or absolute 'word of god' affords its devotees to look not for an ultimate reward in heaven but rather to celebrate the process of living and become *the path* itself. This perhaps allows its adherents to make sense of the simultaneous profundity and banality of existence. Seema Kohli's richly painted vistas take us on a journey. They are not a mirror but a door to greater spiritual depth.

Kohli's melodic world is typically reproduced on larger than life-size canvases that, literally, engulf us. This is not the voice of the navel-gazing mendicant on a mission towards nirvana but a universal song calling to all souls in search of a deeper sense of themselves – extending a hand that helps us harness the sensual stuff of life: of the busy, pungent, visceral and tactile mother earth and in so doing to locate

Space, Time and Energy, 2010, Pen and ink on Arches paper, 22 x 33 inches



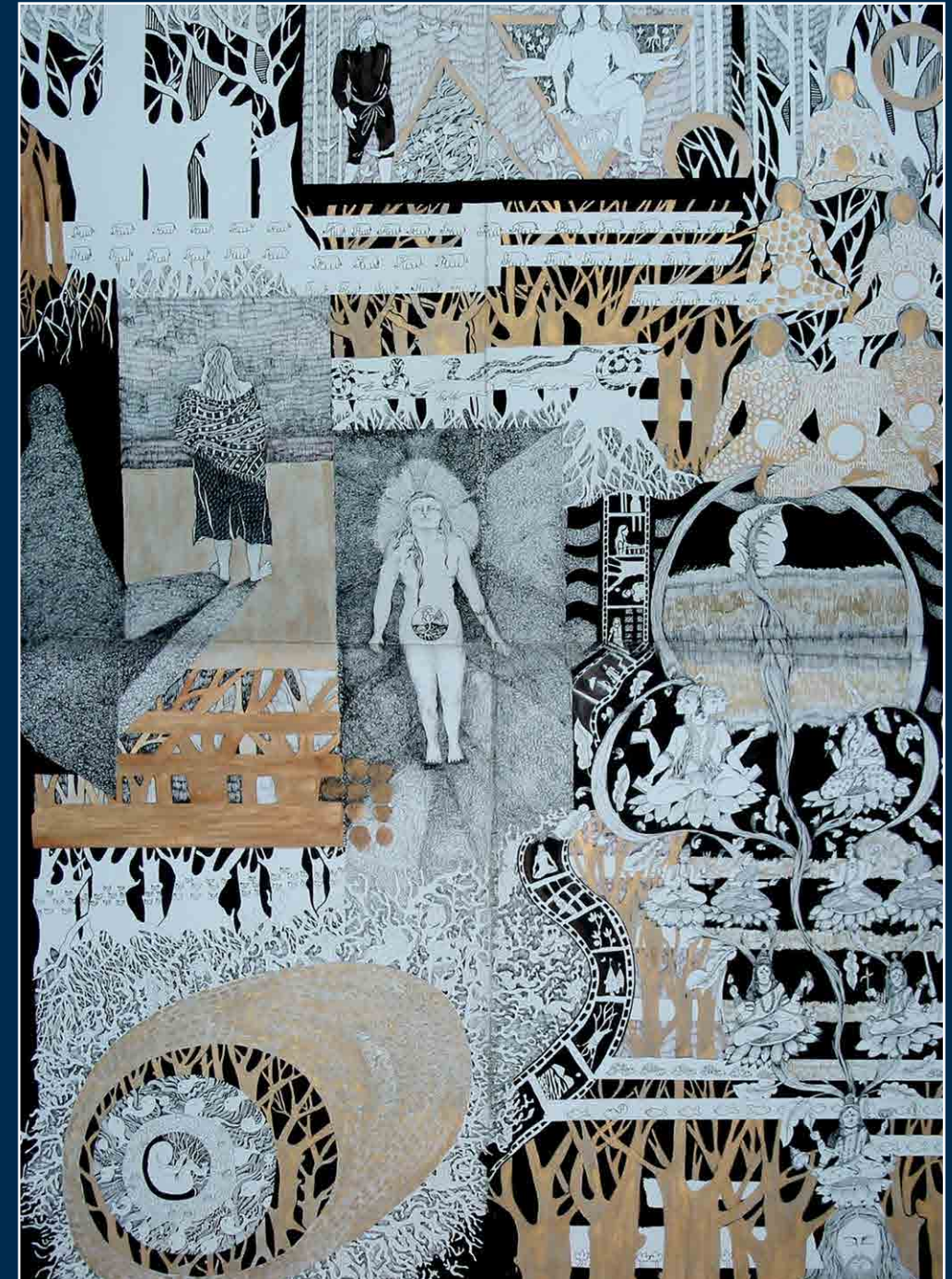
and unleash powers hitherto unknown. The ultimate energy of the universe – felt originally as a vibration or Om- is the intangible presence that Seema Kohli tries to capture, to express and to honour in her myriad painted canvases.

Kohli is a master linesman. That Kohli began her training as a print maker is evident in the preponderance of line in her work and the powerful body of early works that are more or less monochromatic. Colour came much later.

For me, colour in Kohli's work resides at the surface. Her works remain fundamentally linear. In many ways this formal technique has a parity with the artist's understanding representation of the phenomena world as fleeting, of the surface.

The unorthodox and often misunderstood Indian tradition of Tantra has been described as a 'system of observances' about 'the vision of man and the cosmos where correspondences between the inner world of the person and the macrocosmic reality play an essential role'. Tantra's experimentation with the mundane to reach the supramundane make it and Seema Kohli seem inextricably linked. The artist ponders as she considers my question and answers carefully, 'I cannot rule that out as I am working with the idea of expansion, extension and the feminine. As we know the philosophy of Tantra rests on *shakti* and my whole practice also rests on the feminine principle.'

Both share this idea of constant collaboration. In Tantra everything has a form, it is constantly rejuvenating. I am reminded here of Kohli's series *The Golden Womb*. Tantra is a philosophy of *Shakti* and *Shakti*, which like Kohli, is liberal, experimental, undogmatic, and where everything is acceptable and nothing need be negated. Kohli continues "Devotees of Tantra encourage defiance, and they champion personal (as opposed to institutional) rituals. Tantra harnesses the physical being as well as the mind, the body, the soul and, of course, the super consciousness. All are involved, working together towards the greater idea of self-realisation". Kohli's process is perhaps not unlike that of a classical Indian musician engaging with a traditional raga: a core form upon which she allows her creative urge to improvise.



Hiranyagarbha, 2003, Pen and ink & Watercolour on Arches paper, 72 x 56 inches

to the rhythm and the dance of the flapping wings
to the swing and the sway of the viridian leaves
in the unleashed laughter of the roaring thunder
in the quietness of the soft drizzle
i sense You
taking me closer to
You....
Am I a myth or reality?
Today's reality is tomorrow's myth...
Tomorrow's myth is yesterday's reality...
I weave a web of illusion,
I entice, create desires...
Am I terrible,
a destroyer, a slayer?
Of all that entangles into my web.
Licking the root of their desires,
Vanquishing it,
Bestowing freedom to all who dare to play with me
I am Maya
The fire within is without
I am the creator and the destroyed

I AM THE TREE

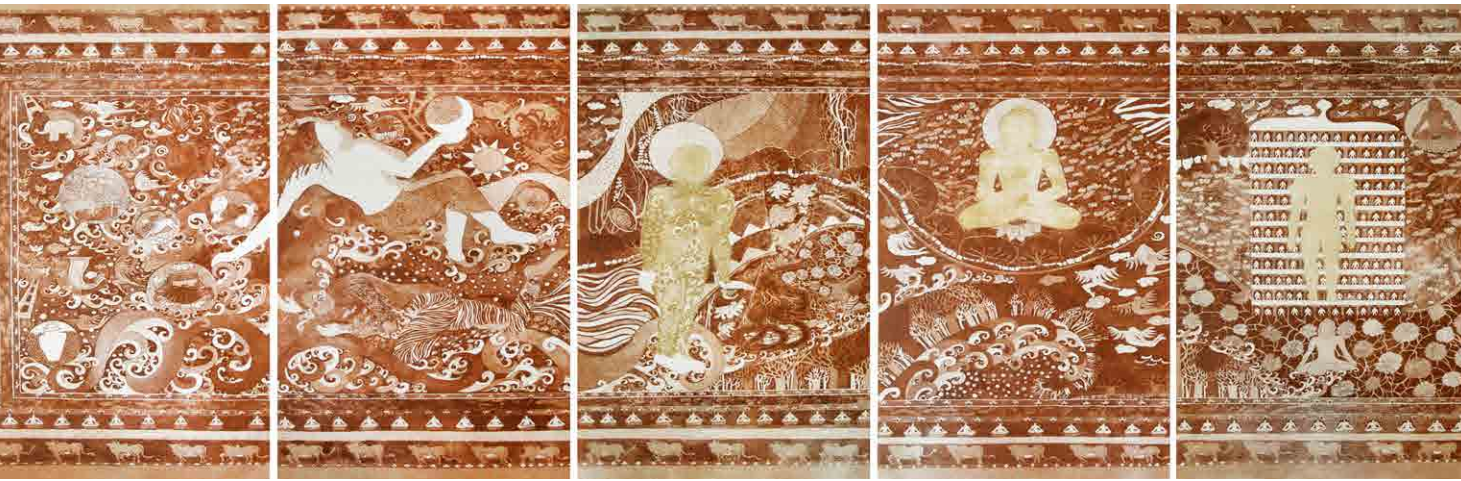
Masculine and feminine. Two flip sides of a coin.
Not one without the other.
Molten lava and cooling waters.
Hard earth and sheltering sky.
Seasons of change and bountiful nature.
Rising from the deepest earth, coursing with the sap of life, flowering to the
touch of tenderness.
From ancient times, ancient lands and ancient tales, through time captive
in its branches.
A universe in itself, a world.
As is nature, so are men and women.
I eye this world, I pay it homage, I paint its story.
I am the tree.
I hold the universe in the spread of my arms.

Excerpt from "I Am" 2012 Tedex Talk by Seema Kohli.



Come play with me, 2004, Etching on paper, 13 x 20.5 inches

Unending Dance of light - Mahavira, 2014, Etching on print, 48 x 120 inches



Seema Kohli's work is fundamentally about Energy, a phenomenon that cannot be created or destroyed but only transformed from one form into another: "My canvases are populated by female forms but my work is not about women. It is about the female principle in all of us. The idea of energy is very fluid and actually cannot be contained with any single form. I try to contain energy within various iconographic or mythological forms. In this way, the vastness of the energy in the universe can be momentarily contained".

Finally, I ask, "In India, you are falling over history at every street corner. Why do you visit so many historical sites?" Seema Kohli is repeatedly drawn towards the hundreds, even thousands, of ancient sites of religious significance that criss-cross the sub-continent of India. These are places made potent from the centuries of ritual

and psychological attention that have been focussed upon them. Out of this concentrated effort comes Kohli's perpetual journey of learning: a passionate and committed study of her subject and, ultimately, of herself.

Kohli's work has often been described as 'not contemporary enough' as if there were some international measure of modernity. This notion may in part come from the neo-colonial reduction of India to an 'exotic other', a 'mystical east'. Perhaps it's Kohli's confident and unabashed turn towards her heritage to unearth its actual truth (and not one foisted upon it by the Western gaze), that has made her work unpopular in some quarters. But Kohli is not concerned with what's in vogue and this is what gives her work its depth. Her enquiry is altogether deeper and, as such, may outlast all of her detractors. What Kohli does so beautifully, profoundly and with integrity is seek to understand the culture of the land that birthed her.

'THE ART OF SEEMA KOHLI'

by Dr. CLEO ROBERTS

Writer on contemporary South and South East Asian art.

Seema Kohli is resolute in the way she sees the world. At a time of increasingly publicized cases of injustices against women in India, Kohli depicts female force. In her colossal drawings, the clarity of her line attests to her clear vision; the feminine engulfs everything and is the ultimate source of power and existence.

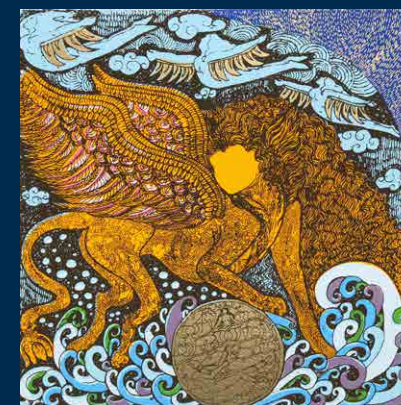
An intricate work like 'The Golden Womb', is a sensuous display of female strength. A range of women or yoginis are caught up in a fantastical world where the seas and skies conflate. Found amongst trails of flowers and flocks of birds, their bodies are loosely connected by thick plaits of hair. Amid the rich and painstakingly decorated surface, these women have no facial detail. Their blank visage, typical of Kohli's work, asks for the viewer's imagination. These are figures waiting to be defined. For as Kohli says, "I'm a mirror. When I paint, you see not what I have made but what you want to see".

Kohli sees herself as a conduit. Her works intended to speak to universal concerns. She appeals to shared narrative structures and, in a sense, Joseph Campbell's idea

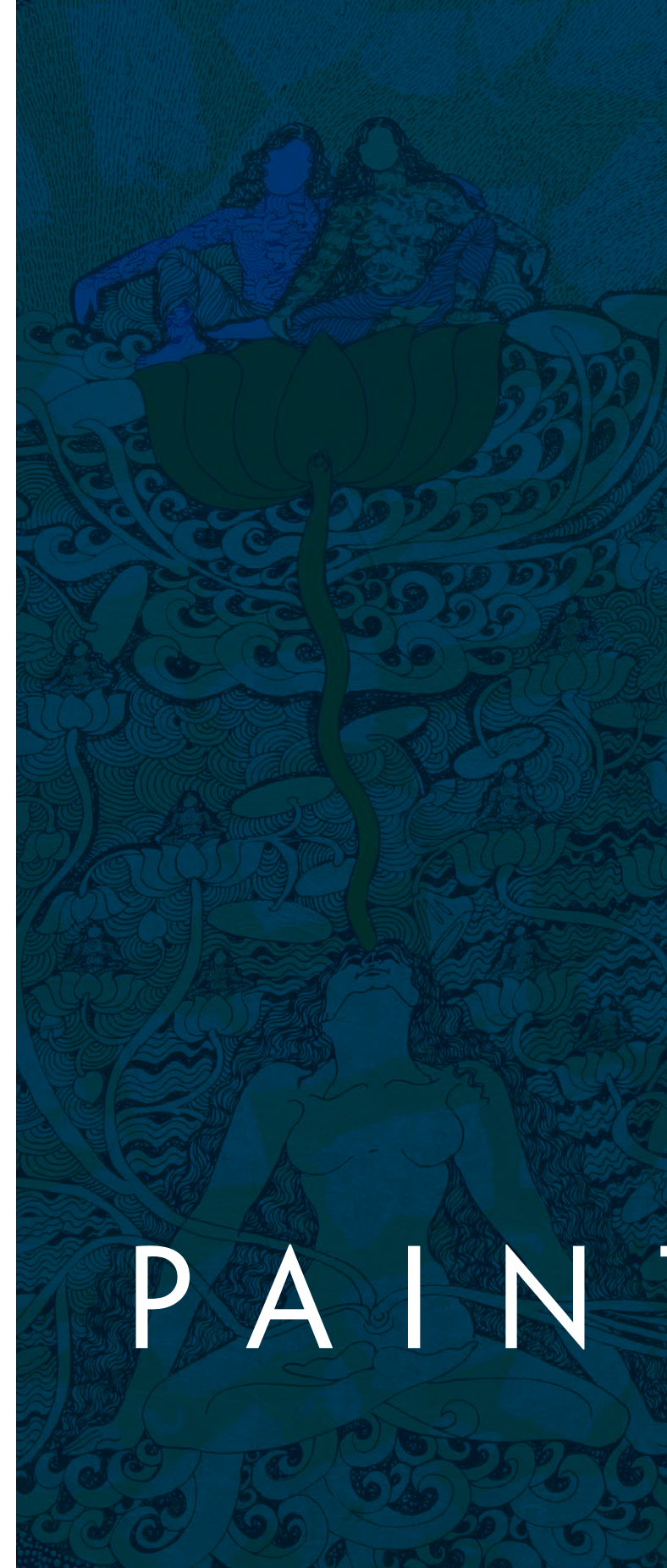
of the monomyth; that there is a worldwide common template for heroic stories. Although Kohli's work may evoke Shakti and a serigraph like 'Narsimhi 1st' shares the image of a Hindu goddess, she wills the spiritual and wants to transcend religious interpretation. And so, her art does not operate in a traditional system of darshan (auspicious viewing and being seen by a deity) but allows access to a spiritual experience, unrestricted by doctrine. Unmooring her images from Hindu faith and yet at once drawing on its tenets, Kohli offers up a vision of energy that strives to have universal resonance.



*The Golden Womb, 2020
Acrylic and ink on canvas with 24 ct gold and silver leaf, 30 x 60 inches*



Narshimi 1st, 2015, Serigraph, 10 x 10 inches



*conversation within
a
conversation without
touching the hearth with the tip of my toe
I connect with you
from my heart to your soul*

PAINTINGS



Navgraha Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 12 inches diameter each, (2020)
 Reference C111



Navgraha Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 24 inches diameter, (2020)
 Reference C112



The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 36 inches diameter, (2020)
 Reference C113



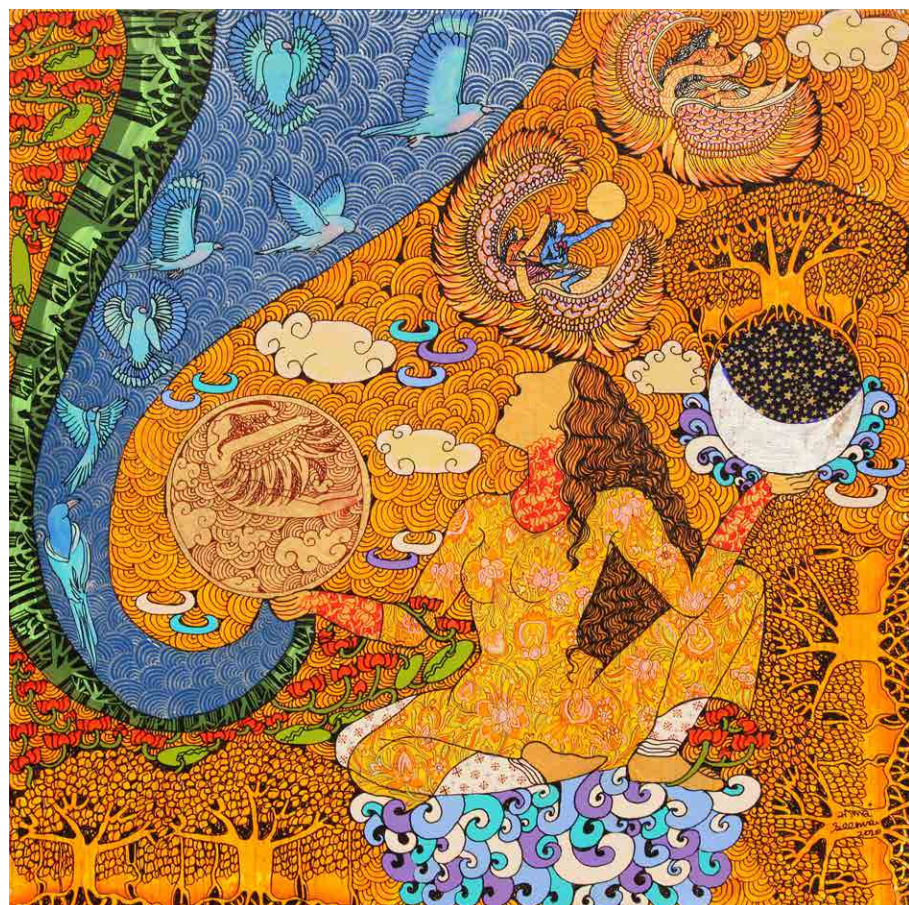
Rejuvenation
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 36 inches diameter, (2017)
 Reference C114



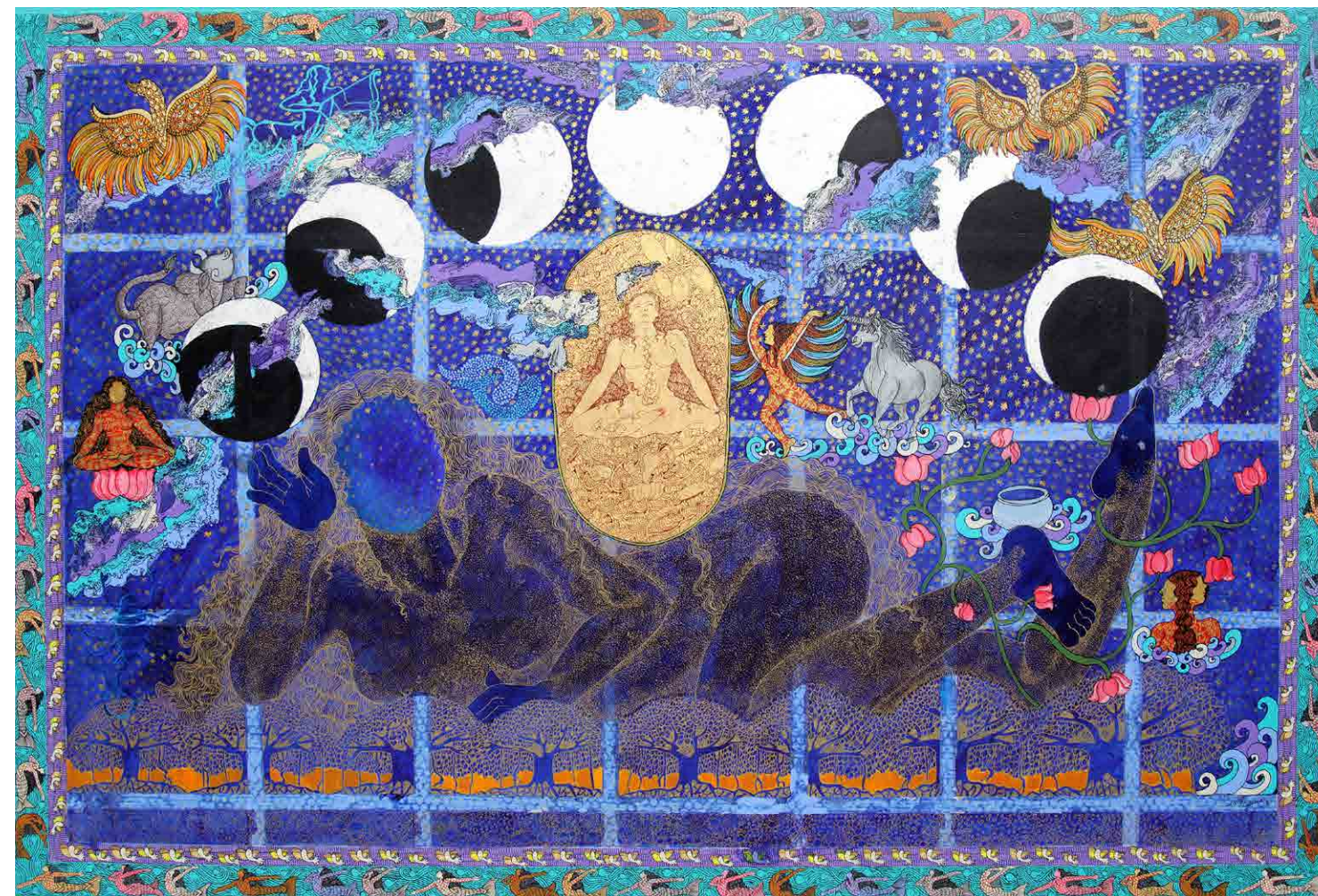
The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 24 x 24 inches, (2020)
 Reference C115



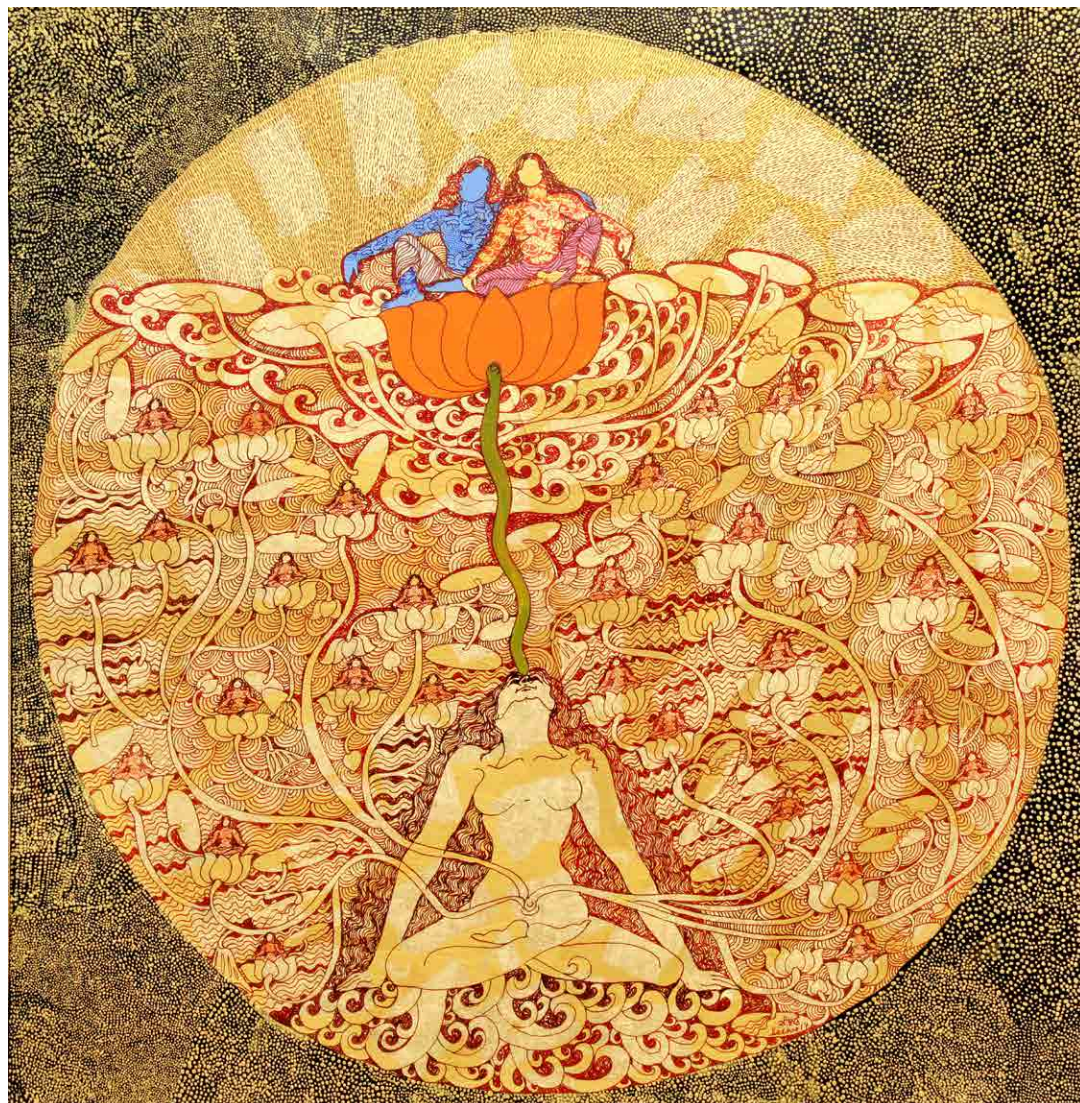
The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 24 x 24 inches, (2020)
 Reference C116



The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 24 x 24 inches, (2020)
 Reference C117



Moon Cycles
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 48 x 72 inches, (2020)
 Reference C118



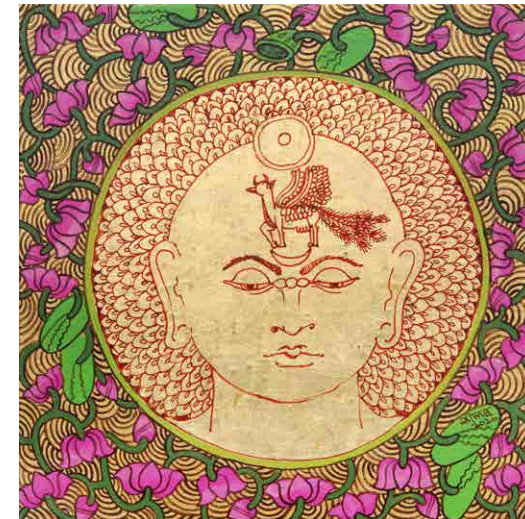
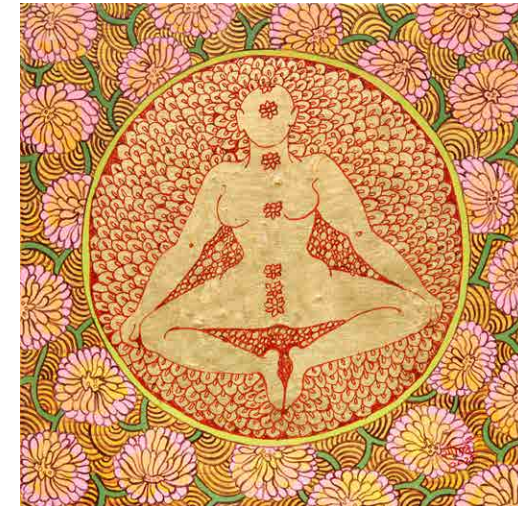
The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf,
 36 x 36 inches, (2014)
 Reference C119



The Tree of Life
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 48 x 36 inches, (2020)
 Reference C120



The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 35 x 60 inches, 2020
 Reference C121



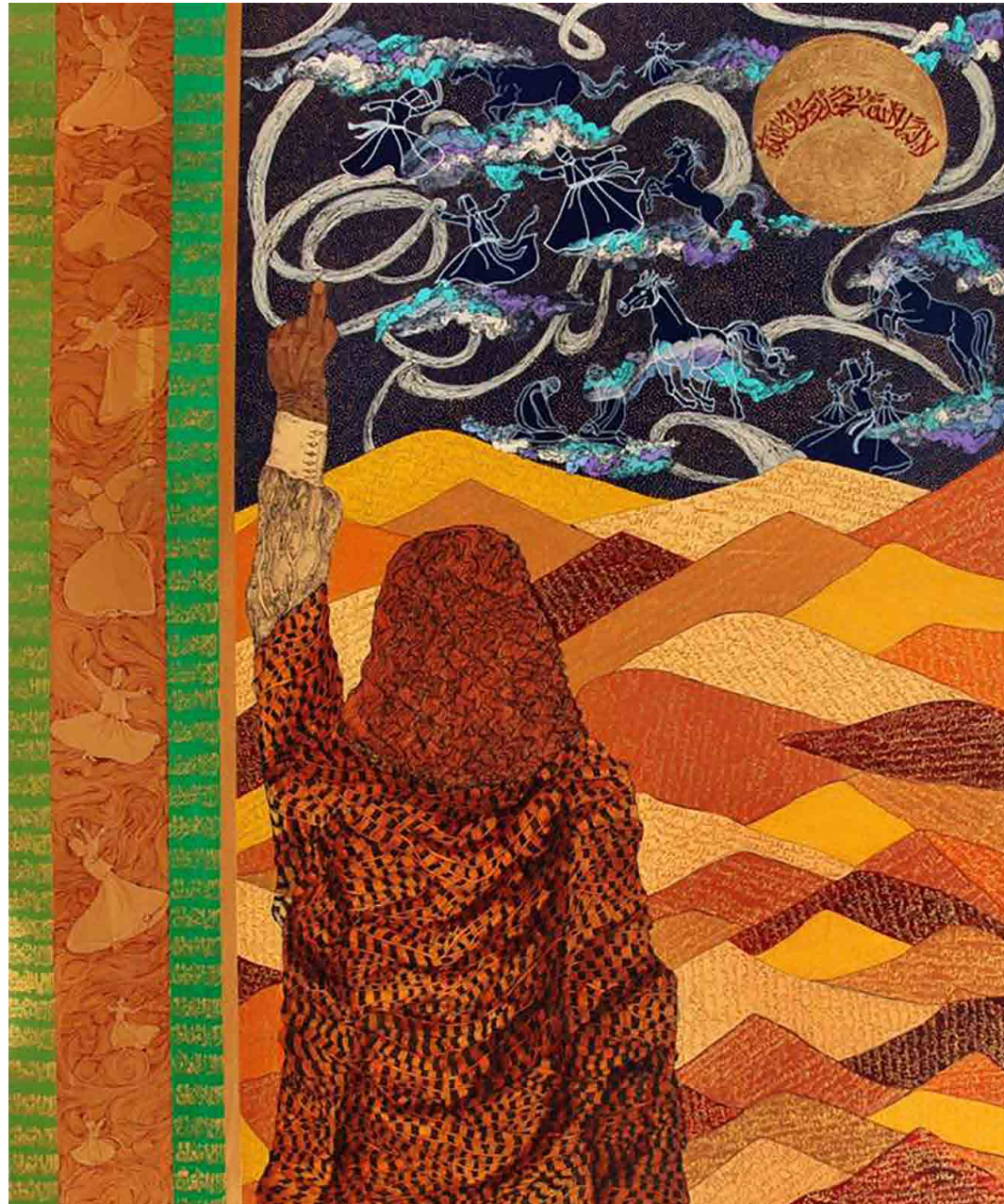
Nirvan
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 10 x 10 inches each, (2020)
 Reference C122



The Golden Womb Series
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 18x 24 inches, (2019)
 Reference C123



SHIVA
Acrylic colours and ink on canvas with 24 ct gold and silver leaf,
 24x 24 inches, (2021)
 Reference C124



Rumi and Shams Tabrezi
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 72 x 60 inches, 2021
 Reference C125



BURAK
Acrylic colours and ink on canvas with 24 ct gold and silver leaf
 42 x 48 inches, 2020
 Reference C126

Tree of Life
*Acrylic colours and
ink on canvas with
24 ct gold and silver leaf*
48 x 84 inches, (2019)
Reference C127



PRINTS AND ETCHINGS

*"An alchemy of a process
manifestations through layering".*



Unending Dance of light-Mahavira
 Etching on Fabriano paper
 48 x 120 inches, (2014)
 Reference P111

Come play with me
Etching on Fabriano paper
13 x 20.5 inches, 2014
Reference P112





Narshimi 1st
Serigraph on Fabriano paper
 10x 10 inches, (2015)
 Reference P113



Untitled
Serigraph on Fabriano paper
 18 x 20 inches, (2015)
 Reference P114



PEN & INK ON MEDIA

*Drawing that first dot,
that full stop
And falling in love with the movement as that
dot changed into a line
A line into a form and that form gaining life,
rhythm dance, and life*



SELF

Pen and ink on hand painted photographs on archival paper
 13 x 21 inches, (2013)
 Reference AP111

The Woven Web

Pen and ink on hand painted photographs on archival paper
 13x 21 inches, (2013)
 Reference AP112



The Golden Womb Series

Pen, ink pencil gold and color on Archie's paper
 54x 72 inches, (2012)
 Reference AP113



SCULPTURES

*From subtle to gross
I touch you in my mind and then as a form
You manifest my desire as alive as my thought*



Soham Hamsa
Bronze sculpture
H48 x L51 x W60 inches, (2019)
Reference S111



Rising of Kundilini
Bronze sculpture
H45 x L25 x W17 inches, (2019)
Reference S112



Riding the waves of wind and water 3rd
Bronze sculpture
H40 x L32 x W25 inches, 2018)
Reference S113



Kamadhenu, Acrylic on fiberglass sculpture H13 x L17 x W5 inches, (2016)
Reference S114

Kamadhenu, Acrylic on fiberglass sculpture H13 x L17 x W5 inches, (2016)
Reference S115



OTHER MEDIA

*“The weaver who spins the eternal loom of
life, this cloth i.e. this body which we embody
as the first robe to the last shroud”*



Tree of Life
Thread beads and sequence on canvas cloth
 53 x 48 inches, 2020
 Reference W111



Come Play with me
Thread beads and sequence on canvas cloth
 17x 29 inches, 2020
 Reference W112



Ouroborus (Chaurasi Lakh Yoni)
Photographs on archival canvas
 10 x10 inches each (84 photographs), (2016)
 Reference VP111



Ouroborus (Chaurasi Lakh Yoni)
Video edition, 3.36 minutes - Concept with artist
 Reference V112



SEEMA KOHLI

Born 23rd Sept, 1960, New Delhi, India
Seema Kohli currently lives and works in New Delhi.
She has received the Young FICCI Ladies Organization Women.
Achiever's Award and the Lalit Kala National Award for Women in 2008.
One of the highest honors an artist can receive in India.

EDUCATION QUALIFICATIONS

- 1981 B.A. (HON.) Philosophy, Miranda House, University of Delhi.
- 1983 Diploma in Applied Arts (ITI), South Delhi Polytechnic, New Delhi.
- 2002 Worked in collaboration in Lithography with Mr. Devraj Dakoji.
- 2002-04 Worked in Bharat Bhawan.
- 1995-05 Worked and trained in Triveni Kala Sangam under the eminent artist Mr. Rameshwar Broota.

AWARDS

- 2014 Female Empowerment, outstanding achievement award, by Molecule communication, Mumbai
- 2010 Young FICCI Ladies Organization Women Achiever's Awards.
- 2009 Gold Medal Florence Biennale - for 2-channel video installation, Swayamsiddha.
- 2008 Marg Drishti Award, South Delhi Polytechnic for Women, New Delhi.
- 2007 Lalit Kala Akademi National Awards for Women.

SELECTIONS

- 2010 Fashion meets Art series, artwork by Seema Kohli (Gallery Art Positive) and fashion installation by designer Niki Mahajan, FIO, The Garden of Five Senses, New Delhi.
Kala Ghoda Arts Festival, Mumbai.
Permanent collection, Essl Museum, Austria.
Los Angeles Art Fair.
- 2009 Florence Biennial.
Asian First Film Festival, Singapore - screening & nomination.
Gabron Museum Vallodolid, Spain.
The Shore Institute of the Contemporary Arts, New Jersey.
- 2008 Sovereign Art Foundation, Hong Kong.
- 2007 Lalit Kala Academy National Awards
Florence Biennial.
- 2006 Bharat Bhavan, Bhopal.
- 2003 Sahitya Kala Parishad Annual, Drawing
- 2002 Sahitya Kala Parishad Annual, Photography.
Camlin Northern Regional Competition.
- 2001 AIFACS Annual Painting Competition.
AIFACS Annual (State Level) Drawing Competition.
CAMLIN North Regional Annual Competition.
- 2000 AIFACS Annual Drawing Competition.
- 1998 Sahitya Kala Parishad, Annual Exhibition.

SOLO SHOWS

- 2019 A Circle of Our Own, Ragini Art Gallery, New Delhi.
A Moon Song For A Sunbird, 079 Stories in collaboration with Tao Art Gallery, Ahmadabad.
Celestial Revelations, a body of over 200 works in various mediums, Museum of Sacred Arts, Durbuy, Belgium.
Project Home: The Word for The World is Home, Kolkata Center for Creativity, Kolkata.
- 2018 What A Body Remembers, Tao Art Gallery, Mumbai.
- 2017 The flames of creation, Emami chisel art Gallery, Kolkata.
Golden Womb - Dawn of time, at Kalakriti Art Gallery, Hyderabad.
- 2016 "The Mysteries of the Secret Worlds" at Wu Wei Wisdom, Sanctuary, Bali, Indonesian.
"The Unending Dance of Light-Raks a Shams Chennai Chapter-In Silence the Secrets Speak"
Gallery Veda in association with Park Hyatt, Chennai, India
- 2015 "The other self" at Jehangir Art gallery, Mumbai & Gallery Art & Soul, Mumbai
- 2014 Unending dance of light, Raksh e shams, collateral event, Kochi Muzruis Biennale, Kochi
- 2011 Oroborus, Art Summit, presented by Gallery Nvya, New Delhi.
Synchronicity, Gallery Time and Space, Bangalore and
A Jain Maranuchi, NYC, USA.
Modula Conceptions, Dubai.
Shristi art Gallery, Hyderabad.
- 2010 Myth is Reality by Gallery art and Soul, Mumbai.
- 2009 Mystical Narratives, Mahua Art Gallery, Bangalore
Swayamsiddha, curated by Dr. Alka Pande and presented by Gallery Nvya.
Philosophical Fantasy, Gallery Seven & Art & Soul.
- 2008 Artist of the Month, Bajaj Capital Art House.
- 2007 Hiranyagarbha, Gallery Space, Hyderabad.
Hiranyagarbha - The Golden Womb - curated by Dr. Alka Pande, Art Room gallery at Visuals Art Gallery.
Alchemy, Arushi Arts at Kitab Mahal, Mumbai.
- 2006 Hiranya Garbha, Chor Bazaar, London, curated by Sushma K Bahl.
The Eternal Womb Art Heritage curated by Ebrahim Alkazi, New Delhi.
- 2004 The Golden Womb, paper works in Anayas Art Gallery, New Delhi.
- 2003 Random Introspection, the Grand and Maurya Marriot, New Delhi.
- 2002 The Golden Womb, Triveni Kala Sangam, New Delhi.
- 2001 Hiranya Garbha, ISU Art Gallery, Singapore
- 1999 Spirited Sprite, Triveni Gallery, New Delhi.
Reflections, Lalit Kala Akademi, New Delhi.
Black & White, ANZ Grindlays, New Delhi.
- 1998 The Quest, AIFACS, New Delhi.

ONLINE SOLO SHOW

- 2021 S. A. Fine Arts, London, U.K. TATTVAM ASI, "You exist in evrything and the universe exists within you."

ONLINE GROUP SHOWS

- 2020 "Memories Unlocked Partition, Migration, Identity" an online art exhibition cum fundraiser by
Partition Museum with the support of Art Alive Gallery.
- 2020 Chawla Art Gallery, New Delhi

PUBLIC PROJECTS

- 2020 "Tree of Life" Installation at Sardar Patel Bhavan, Patna, Bihar
"Tree of Life" Bronze Sculpture at Supreme Court, New Delhi, India
- 2015 Cutting Chai, installation at, Nehru Park, New Delhi
- 2010 Commissioned works (10 x 100 feet) for the Delhi International Airport, GMR T3, New Delhi.
Commissioned works for the newly constructed Domestic Airport, Mumbai.
- 2009 Commissioned works for the newly constructed International Airport, Mumbai.
Yajurveda - an installation in steel, produced in collaboration with Jindal Steelworks
(Approx. 7.5 ft x 3.6ft x 9.4 ft), installed at Manipal University, Karnataka
Commissioned paintings for Ministry of Defence.
- 2004 Worked on Frescoes (approx.12ft x 4ft, and 12ft x 8ft), oil on fabric on the wall.

ART FAIRS / FESTIVALS/ BIENNALE

- 2020 IAF, Gallery Veda, New Delhi, India
- 2019 Experiments with Truth, curated by Gargi Seth, The Jerusalem Biennale at Shridharani Gallery,
Triveni Kala Sangam, New Delhi
India Art Fair, New Delhi (Gallery VEDA Booth D-7).
"In Silence the Secretes Speck" a live performance at "Tantidhatri 2019"International women's
Performing Arts Festival at New town, Kolkata.
- 2018 "In Silence the Secretes Speck" a live performance at "Harmony of Strings 18" Goa.
Bodhgaya Biennale, Bodhgaya, Bihar.
India Art Fair, New Delhi (Gallery Nvya Booth E-5, Gallery Veda Booth D-7, Gallery Latitude28
Booth Magazine Media Booth and Gallery Ragini Booth E-10)
- 2017 India Art Fair, New Delhi (Art positive, Gallery Nvya, Gallery Veda, Take on art Magazine Media booth)
- 2016 Bodhgaya Biennale, Bodhgaya
Bali Storytellers Festival 2016, Wu Wei Wisdom Sanctuary, Bali, Indonesia.
The Indian story 2016, Kolkata.
India Art Fair, New Delhi.
India Art Festival, Mumbai.
- 2015 Jaipur Art Summit, Jaipur
56th Venice Biennale, "All the Worlds Future", Venice
India Art Fair, New Delhi
- 2014 India Art Fair
Venice Architecture Biennale
- 2013 India Art Fair
- 2012 Beijing Biennale, Art Chennai 2012, Indian Art Fair, New Delhi 2012.
- 2011 India Art Summit, Gallerie Nvya Shanghai Art Fair 2011, Ajain Maranauchi Gallery, NYC.
- 2010 Kala Ghoda Festival, Mumbai, India.
Indinox, Jindal Steel participation at the Stainless Steel Conference + Fair, Ahmedabad.
Los Angeles Art Fair, USA.
- 2009 International Art Festival in Kathmandu.
India Art Summit, New Delhi, India.
ARCO Madrid, Spain.
- 2008 Art Basel.

OTHER PROJECTS

- 2012 Stain Glass Doors with VLCC and Sonia Sareen.
2010 Aasana Art Chair Exhibition at Gallery Le Sutra.
Art Tiger Project, Arts for the Tiger, New Delhi.
Invited as speaker on ‘Harmony through Art’ - Param Ekagrata Conference organized by the Rotary International - District 2010.
2009 Worked with autistic children at the Autistics Society, Dubai.
Igniting Minds and Ideas: A Workshop in Tihar Prison, New Delhi with Latitude 28.
Presentation of the Goddesses in Buddhism at the foundation of SAARC Writers & literature SAARC Apex Body.

INSTALLATIONS

- 2015 Cutting Chai, Kala Ghoda Art Festival 2015-16, Mumbai
2012 Butterfly Rain with Kala Ghoda Festival, Mumbai with Art and Soul Gallery.
2011 India Art Festival, Mumbai with art and Soul Gallery.
And persona at Meridian Hotel, New Delhi.
Butterfly Rain with And persona at Meridian Hotel, New Delhi.
Oroborus at the India Art Summit.
2009 Hiranyagarbha in metal wire installed in LKA, New Delhi.
Yajurveda in collaboration with Jindal steel.

COLLECTIONS

Supreme Court-New Delhi, Sardar Patel Bhavan-Patna, Bihar, Kerala museum, Kerala; Art Acre, Kolkata; H.E. The President Mr. S.R. Nathan; Chairman of the Arts Council, Mr.Liu Thai Ker; and the Indian High Commissioner Mr. P. P. Shukla, Norway; H.E. the High Commissioner Mr. Arney Walther; ICCR; Camlin; UNDCP, Raj Niwas, Pondicherry; Northern Railways; Indian Railways; CTC; CCS India; Venu Eye Institute, Shankar Nethrayala; Bharat Bhawan Bhopal; Lalit Kala Akademi; Sahitya Kala Academy; Goa Museum of Art, Goa, TATA Steel, TATA Residency, VLCC, Jindal Stainless; Tata Residency, Manipal University; Pai Group, Leela Group of Hotels, TOI Group, Chhatrapati Shivaji International Airport, Mumbai; Rubin Museum, NYC,USA and art lovers in India and abroad.

CONTRIBUTIONS & WRITINGS

- 2019 “Experiencing the Goddesses on the Trail of Yoginis contribution by Seema Kohli
The Dot That Went for a Walk “A Book of 51 Shorts stories for children | 51 Indian women Role Models | 51 unique artworks” contribution by Seema Kohli
2012 Sultana (centenary issue) AMU.
2011 Ek Disha by ASSOCHAM contribution of paintings.

FILMS/ Screening

- 2016 The Mysteries of the Secret Worlds, Wu Wei Wisdom Sanctuary Bali, Indonesia
2015 Questioning Life Through Films, film screening, Organized by Habiart foundation and Hungarian International cultural Centre, New Delhi
Waiting for Ananda, commissioned by Habiart Foundation, ICCR Kolkata.
2014 Unending Dance of light- Raksh E Shams, presented by Gallery Veda, Kochi Muziris Biennale, Kerala.
2011 Ouroborous-5min,Concept, direction, performance, presented by Gallery Nvyas at Art Summit, New Delhi.
2010 Swayam Siddha– Myth, Mind and Movement, Cogito Ergo Sum and What Were You Thinking About Any ways, Lalit Kala Akademi, New Delhi.
What were you thinking anyways’, Art Mart, curated by Sushma Bahl, Epicentre, Gurgaon.
‘Swayam Siddha – Myth, Mind and Movement’ and ‘What were you thinking about any ways’, Gallery Time & Space, Bangalore.
2009 Swayam Siddha - Myth, Mind and Movement, Concept, performance and direction.
Winner of the Gold Award at the Florence Biennale, 2009.
What were you thinking about anyways’ 8 mins Concept, performance and direction.
2006 100 Miles’ Northern Railways, Barog to Shimla, Centenary Year (directed) 28 mins Concept and Direction.

INTERACTIVE SESSIONS/Talks/Presentations/Conducting Workshops/Performances

- 2019
• “A Circle of Our Own: Fragment of the Whole” by a narrative performance Seema Kohli at Sunder Nursery, New Delhi.
• “The Word for World is Home” performance by Seema Kohli at Kolkata Centre for Creativity, KOLKATA.
2018
• In Silence the Secrets Speak Interactive performance by Seema Kohli at Royal Opera House, Mumbai.
• Unending Dance of Light, a video installation performance by Seema Kohli at Art Fair, Ahmadabad.
2017
• Linocut workshop by Seema Kohli at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai
• In Silence the Secrets Speak, Narrative Performance at NGMA, Bengaluru
• ACT2- Artist Create Together, Performance at Goa Vilha, Goa
• The flames of creation, in conversation with curator Kishore Singh, Emami chisel art gallery, Kolkata
• Interactive session with school children at Kalakriti Art Gallery, Hyderabad
• In silence the secrets speak, seminar at Indian college of arts and draftsmanship, Kolkata
• Murals with Seema Kohli at the create studio, New Delhi
2016
• In Silence the Secrets Speak, Narrative Performance at Park Hayat, Chennai
• Adwitya, the fine art society, Miranda house, Delhi university, New Delhi
• In silence the secret speaks, Harvard university, Cambridge
• Presentation & interactive session at Emami Chisel Art, Kolkata
• Presentation & interactive session at WIN conference, New Delhi

Dr. Sona Datta Biography



Sona Datta is an art historian and cultural collaborator who until recently was Head of South Asian art at the Peabody Essex Museum in Massachusetts where she expanded the museum's world-renowned Herwitz collection of modern Indian art to include the best contemporary art referencing all of South Asia.

Having previously worked at the British Museum for eight years, Sona's various exhibitions included the flagship Voices of Bengal season (2006), which attracted more people of South Asian extraction than any project in the British Museum's history. She radically redefined the British Museum's engagement with modern collecting through the acquisition of contemporary art from Pakistan that linked to the Museum's important collections of historic Mughal painting. In 2015, Sona wrote and presented Treasures of the Indus for BBC4, described as 'engaging historical and cultural material that lifted the veil on the region's past proving that you must know where you have been to know where you are going.'

Sona has been working as a freelance writer, curator and broadcaster for the last two years since returning to London. At the 2019 58th Venice Biennale, she was commissioned to curate She Persists an exhibition championing twenty trailblazing female artists from the last three generations who each radically altered the landscape through photography, sculpture, film, VR and performance. Artists were selected from four continents, well beyond the Western nexus, exhibiting the commonality of the female experience across culture, time and space and revealing western feminism to be far from universal. She Persists included ground-breaking works by Judy Chicago, The Guerrilla Girls, Shirin Neshat, Mithu Sen, Rose McGowan and others and was thrice listed among the top ten must-see shows in Venice last year.

Her latest exhibition Painting Freedom: Three Rebels of Indian Modernism will be the largest exhibition on this theme ever seen in the UK, showcasing the independent aesthetics of Jamini Roy, Rabindranath Tagore and Hemen Mazumdar. Sona will also be producing a BBC documentary to accompany the show, the first ever BBC documentary on Indian Modernism.

Sona graduated from Cambridge University in 1994 winning the prestigious Rylands Prize for Excellence in the History of Art. Her new book, due out in 2021, will be a radical revision of the Western gaze on South Asian art, resetting the lens on the so-called 'East'. Sona is currently a fellow 2019/20 Clore Leadership program, a bespoke ten-month fellowship awarded to twenty individuals annually identified as future cultural leaders. She lives in London with her husband, two boys (and no dog).

Dr. Cleo Roberts Biography



Cleo Roberts is an art historian and critic who writes and lectures on South and Southeast Asian art. Her writing appears internationally in leading publications, including the Spectator, Frieze, ArtReview Asia and ArtAsiaPacific. Known for her insights and accessible approach, she has been commissioned to write for esteemed galleries including Jhaveri Contemporary and Almine Rech. She was contributing author for Phaidon's outstandingly reviewed book, Great Women Artists.

Recently Cleo presented a South Asian series for Sotheby's Institute focusing on gender and identity. In these lectures she introduced students to a range of artists making ground-breaking work across the region. She has previously lectured at Princeton University, University of Cambridge, Royal Asiatic Society and is often invited to speak with eminent artists including Reena Salini Kallat and Rana Begum.

During her PhD, supported by the UK India Education and Research Initiative, she received a prestigious INTACH scholarship and a Paul Mellon Centre Research Grant. She was named the Association of Art Historians New Voice in 2014.

Prior to this she worked with Yinka Shonibare CBE RA. During her time in his studio and developing Guest Projects, she had the opportunity to work with leading contemporary artists including Bob and Roberta Smith and Marcus Coates, and assisted on various projects such as the Fourth Plinth Commission, Nelson's Ship in a Bottle, in Trafalgar Square. Alongside this, she headed the arts programming for Land of Kings Festival attracting celebrated cultural practitioners such as Camille WaLaLa and Ned Beaman.

S.A. Fine Arts supports Concern for Mental Health



Concern for Mental Health promotes positive attitudes to mental illness, create and sustain programs for treatment of psychiatric illness, supply free medication to indigent patients and organize training of Mental Health Professionals. Our recent focus is on promotion of mental health in schools and youth.

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*For Musical Performance
during the Preview*

Pandit Vivek Sonar (Flute)
Ustad Fazal Qureshi (Tabla)

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