



WORLD WITHIN WORLD

IN THE ART OF SEEMA KOHLI





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Curatorial essay by
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SANCHIT ART

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About Sanchit Art

Sanchit Art showcases the best of Modern Indian art and offers top-quality artworks by senior and master artists.

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We represent prominent and master artists such as Dipak Banerjee, Ganesh Pyne, GR Santosh, Jayasri Burman, Jogen Chowdhury, K. Laxma Goud, Lalu Prasad Shaw, Manoj Dutta, MF Husain, Neeraj Goswami, Paresh Maity, Ram Kumar, Satish Gujral, Seema Kohli and Thota Vaikuntam.



Image courtesy - Seema Kohli

About The Artist

Seema Kohli (b. 1960) is an experimental multi-disciplinary artist, straddling the worlds of the visual and performing arts, as well as poetry. Kohli has had over 32 solo shows and over 300 group shows all over the world. She explores the themes of beauty, sensuality, and spirituality in her works.

Her work is a celebration of the female form and energy as the source of the twin forces of creation and destruction. There is a focused engagement with the concept of *Hiranyagarbha* or The Golden Womb; She attempts to create new artistic identities by reshaping belongings, bringing the past and the present into a dialogue through a process of decay, hybridization, and transformation.

Kohli has done several large-scale murals, some of which include the Supreme Court (New Delhi), Sardar Patel Bhawan (Patna, Bihar), Delhi and Mumbai International Airports, and the Bill and Melinda Gates Foundation.

Her works have also been shown at collateral events including:

- Kochi-Muziris Biennale (2016)
- Venice Biennale of Art/Architecture (2015, 2016)
- ARCO [Madrid] (2008)
- Art Basel, and at the India Art Fair (2010-2022)
- Asia Society HK

Kohli has also been an invited speaker at several conferences and institutions, such as:

- TEDx (2012)
- WIN Conference (2013-2015)
- NGMA (Bangalore, 2010, 2014, 2016)
- Harvard University
- University of California at Davis
- University of Chicago
- University of Connecticut and the University of Buffalo

Kohli's artworks are currently in several prestigious collections including the British Museum, Kiran Nadar Museum of Arts (ND, India) Birth Rites Collective (UK) Rubin Museum (USA), Bill and Linda Gates Foundation the Museum of Sacred Art (Belgium), Lalit Kala Akademi (India) the Kerala Museum of Arts (India) to name a few.





Tree of Life
Acrylic and ink on canvas with 24ct gold and silver leaf
48" x 72"
2021

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The Duality And Renewal: Body Within Body And World Within World in the art of Seema Kohli

Essay by Dr Gauri Parimoo Krishnan

INTRODUCTION

Visualisation of Seema Kohli's imaginaries requires a deeper understanding of her content, creative process, prolific range, and the sheer scale of her works - all of which are larger than life, as we shall uncover in this essay.

One is blown away by the attentive detailing, intuitive compositional strategies, and personal iconographies as they foretell a deep *sadhana* and engagement with form and imagery at a subliminal level, not often transcended by many artists. Her iconographies are drawn from traditional and personal spaces and depict narrative and conceptual references, which is a rewarding experience due to their encyclopedic nature. Often, her works lead me into a parallel universe that Seema herself floats in and out of while remaining strongly grounded in her ritual of painting, reading, meditating, chanting, praying, and engaging with her art in 'real' time.

Seema, from the beginning, had an inquisitive and intuitive mind inspired by everything religious, philosophical, mythological, historical, or modern; moreover, in her works, images do not illustrate mythology per se but create their language of words/images and their visual representation is unique to her style. In her visual vocabulary, an image of *Shiva*, *Ganesha*, or the *Dashavatar* are symbolic images and not illustrative of the deities or their myths.

Seema's forms evolve through a meditative process from a germ of an idea deeply rooted in Hindu philosophy and mythology. When they manifest into multiplied forms on her canvas in the isolated space of her studio, they are created through invocation to *Vighneshvara*, *Guru*, and *Shukra* by applying gold and silver to the painting surface. She embarks on the drawing process only after an invocation, when gradually the densely packed forms coalesce within a larger frame like the magnificent *Vishvarupa* of *Vishnu* that eventually hang on the walls of her clients as finished artworks – continuing on their 'journey' of manifestation and 'meaning making'.

The feminine form and energy play a significant role on many levels in Seema's works. A citation to draw a parallel from the *Devi Kavach*¹ in which the chants pulsate, not only in the environment but also within the chanter. Her forms are occupied and resided by the forms of nature. They imbue the qualities that lend power and potency, just like how various forms of Devis reside in different parts of the human body to bring healing and energy to each limb while the seeker meditates on the various names associated with each limb.

1. *Devi Kavach* is a Sanskrit chant of 47 verses where the chant pulsates not only the environment but the body of the chanter creating positive vibrations. It was recited by Brahma to sage Markandeya and is part of the *Devi Mahatmya* text.

The reverberation is sensed by the artist in the environment when she engages in ritual prayer before embarking on an invocation through her visual imagery. The pulsation of the same vibrations is sensed in her artworks on which these images emerge and dissolve. Behind the industriously arranged compositions, a sense of calmness prevails as they have been titrated through meditative distillation to achieve balance. One can barely grasp the long hours the artist spends in her studio meticulously drawing in contemplative silence, bending over the large canvases.



Artist at work in her studio, 2020



Artist at work in her studio, 2020

This essay will explore the vast visual, philosophical, historical, symbolic, and literary resources delved into by the artist and the absolute magic she creates in multiple media. I have yet to come across another artist whose thirst for creativity in different media is an expression with palpable veracity and confidence. Seema's works rise and fall like the waves of an ocean, incessant and compulsive. Her inspiration and creative output constantly glide through the prism of past and present. On one end classical and traditional, and modern and contemporary on the other. This essay will also uncover what in Gestalt psychology² is termed "horror vacui" or kenophobia³ and has been part of the language of art in ancient and modern eras across the globe. Seema's language of art in my view, is built on what Aristotle⁴ called "nature abhors vacuum" and uncover what inspires Seema to construct multiple simultaneous worlds within one frame and body, often a female body.

WORLD WITHIN A FEMALE BODY

The individualistic vantage often informed by the engagement with the Divine Feminine in Seema's art practice has taken a central place along with other pictorial elements that occupy the space within the outline of a BODY. This body often encapsulates within it many forms, visions, and worlds - bearing witness to the sheer existence of the plethora of creatures and natural forms visualised by the artist, often informed by her deep study and interest in Indian mythology and ancient world history but brought to 'life' in her studio and on her canvases in her way in her physical outline. The outline of a female body in her work often resembles the artist herself. It's not an act of indulgence in the self but the visualisation of the 'Divine Feminine' as perceived by the artist as a vehicle, container, or conduit - so to say. Her readings of *Samkhya*, *Yoga*, and *Tantra* philosophies she tells me inform her art practice in which the Body is so central and universal that it assumes a powerful visual component of the narrative – that is the storytelling aspect in her art practice.

2. Gestalt Psychology is a field of psychology where the human mind is studied to understand how it perceives experiences through structures. This has been extended to the understanding of art and how humans perceive and interpret art. According to Gestalt laws of perception, the human mind seeks patterns and structures and how it perceives everything as a whole.

3. Horror vacui or Kenophobia is a Latin word for "fear of space". In art, it has been practiced by some ancient and contemporary artists who prefer to fill all empty spaces in their artwork with figures, architecture, patterns, and designs. Reference to the works of Bosch and Bruegel can be cited. This principle has its roots going back to the Greeks and has been mentioned by Aristotle who has elaborated on this principle by observing it in nature first. If nature is left unattended for many years, it overgrows and occupies every available space. The artist's mind also works at times like that.

4. Aristotle's concept of "nature abhors a vacuum" has been applied without bias here to illustrate what has been a tendency of artists in many eras. In the Victorian age, in the case of interior design, the idea of over-design had been criticised as it was seen as over-engagement in design. Modernist minimalist design with straight lines developed in Western art and design as a response to that. What Kohli does with her vocabulary of images can be understood through this principle.



Moon Cycles, 2020

As seen above, the dark translucent pixelated body is spread across the foreground, supported by banyan trees in blue, orange, and gold that support the *Hiranyagarbha*-shaped egg with the woman's body in meditation pose suffixed with the seven *chakras* of kundalini within it. The artist has placed waxing and waning moons indicative of the time and the cyclic nature of renewal and change on earth, the woman's body suggestive of *Bhumi Devi*, the earth goddess. The mythic inspirations of this complex work come to the fore in a uniquely contemporary rendition. A feature one will come across in all of her works discussed here, as well as learn to identify her personal favourite, recurring iconographies. Her works are located as much within as without, steeped in the feminine as much as in humanity. It is as much about being grounded and rooted as spreading the wings and taking flight. And the artist is as much inside her works as outside. In her words, "I am everywhere, in everything and also anything, Who is the 'I'?"



The Golden Womb Series, 2022

That is a secret you must unravel yourself.”⁵ When I brought up the point about space in her works, she said, to her, ‘*Shunya*’ is not the absence of space, it has its own space, its bound in the larger frame and scheme of reference in a transcendental space. Maya fascinates her and it’s not just a philosophical concept but a lived experience within her artistic practice that conjures the visions of her imageries which she sees around her, talks and interacts with them, that slowly enter her visual landscapes and begin their journeys through her. As she puts it, sometimes secondary imagery can assert itself so much that she may end up devoting an entire canvas to it, giving it center stage thus, many forms come to life. Some favourites recur, while some new forms surprise her with their existence in her consciousness and canvas.

5. Seema Kohli, *I AM*, 2012

GOLDEN WOMB AND THE WINGED WOMAN

Vedic philosophy is well-evolved in realising and celebrating the concept of the creation of the physical world as a reflection of the universal womb called the golden womb, Hiranyagarbha⁶. Here, the creator begins the first creation from which all life forms and the physical world emerge from within, unfold, and expand - a philosophy that guides Seema’s artistic practice and creative philosophy. An early conceptualisation of this was verbalised by the artist in her book⁷ titled ‘I AM’, which I quote:



The Golden Womb Series, 2021

“Once upon a time, a long while ago, there was a womb.
A golden womb.
The Hiranyagarbha.
From the Hiranyagarbha emerged the sun and the moon, the planets and the stars, and a conscious universe was born.
The golden womb: from it emerged the five elements- air, water, fire, earth and ether.
A universe that was neither male nor female.
But as it took form, it led to the birth of Maya, or illusion.
That which we believe. That which we make tangible. But which is not.
Prakriti then. Nature: nurturing, hence feminine. Creation. Procreation. A constant state of evolution, of birth and rebirth, of creation and destruction, and creation again.
A feminine percept.
I celebrate that aspect of creation- of nurturing, of faith, of belief.

The golden womb with its umbilical cord, the lotus stem.

Its creation in muddied waters resulting in a flowering of the world and a state of enlightenment, a chain that carries on, regardless of worlds that come and go, men and women who pass by.

A world that I observe, then paint. I am woman.

Indestructible.”

6. In Hiranyagarbha Suktam, RVS X.121 in Trishtubh metre is envisioned by the son of Prajapati whose deity is Kah, an indeterminate pronoun. Hiranyam represents knowledge and Hiranyagarbha means one who is all knowledge. This Suktam along with Purusha Suktam and Nasadiya Suktam are three popular philosophical Suktams from the tenth mandala of the Rgveda. Hiranyagarbha Suktam by Atmaprajnananda Saraswati, <https://www.speakingtree.in>, accessed 26/01/2023

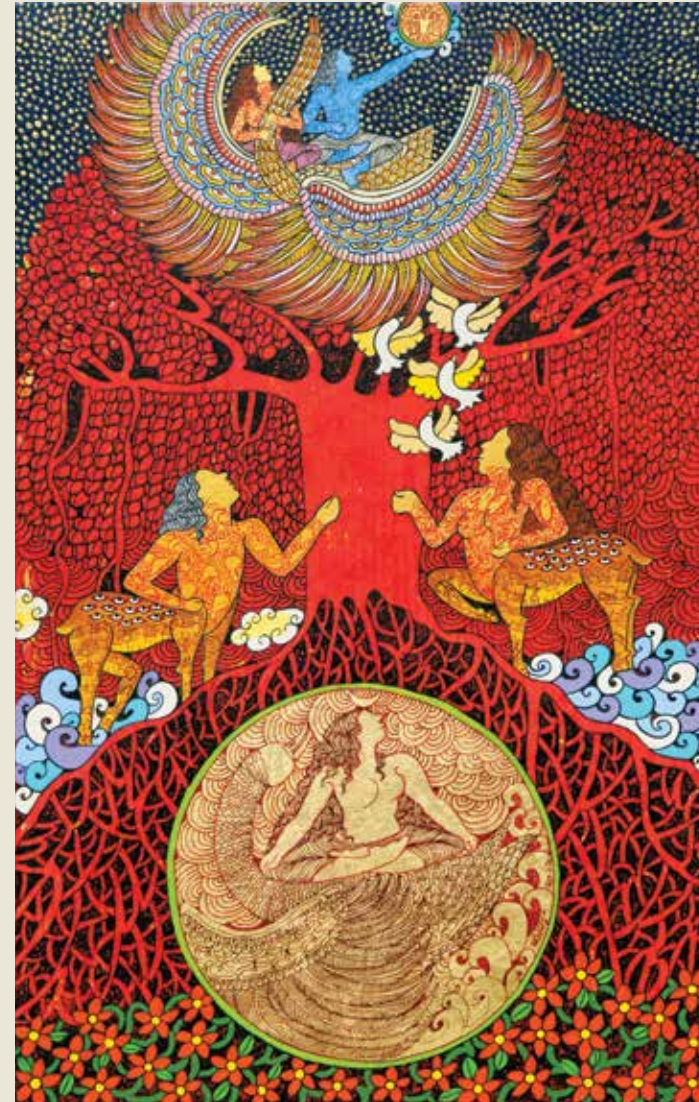
7. Seema Kohli, *I AM*, 2012



The Golden Womb Series, 2022

“...its creation in muddied waters resulting in a flowering of the world and a state of enlightenment, a chain that carries on, Regardless, of worlds that come and go. But my universe is complete only when all energies balance. Yin and yang. Positive and negative. Man and woman. The Ardhanarishwar – not some hybrid creature, but man and woman united as symbols that complete the circle and the cycle of life.” Seema puts woman at the centre of the universe giving her the role of nature and nurturer.

In the Golden Womb Series, Seema also talks about Maya, or illusion, and her words I quote below actually conjure not her thoughts and concepts but the flow of her imagination and imagery:



The Golden Womb Series, 2022



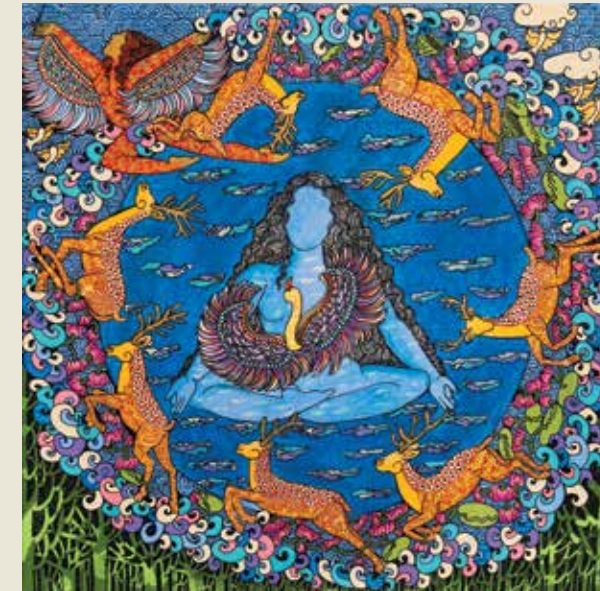
The Golden Womb Series, 2019

In both these paintings, the female protagonist, be it an allegory of the earth goddess rising above from deep cavernous spaces within the womb of the earth with serpentine hair or a woman seated on a durrie having a tea party above on the terrace soar high to touch the golden womb of knowledge represented by Hamsas or swans. Their long-plaited tresses referenced from the *Jaina* bronzes of *tirthanakara* recur in other canvases.

In concluding the above poem, the last line, “I eye the world, I pay it homage, I paint its story, I am the tree, I hold the universe in the spread of my arms”, are excerpts taken from her TEDx talk in 2012 at Chennai. The imagery of a woman with her outstretched arms with wings taking flight is often encountered in her works evoking a strongly liberating and exhilarating feeling. “I have tried to interpret this verse visually through the “*hamsa*” or that free spirit residing in us, that fragrance of *Moksha* (liberation), which persuades us to constantly push forward is residing within us.”⁸



The Golden Womb Series, 2019



The Golden Womb Series, 2019

These paintings above and below illustrate what Kabir, the weaver mystic of north India, wrote about the paradoxical situation of a musk deer running in circles around the forest in search of an attractive fragrance is unaware of its source from within his self, so is the physical world that continues to tempt the human beings into wildly chasing happiness outside in the material world when it resides within us in the form of supreme consciousness.



The Golden Womb Series, 2019

8. Within and Without, 2021



Sublime, 2015

In 'Sublime', the soul represented by a female body with outstretched wings floats in the ether just above the terraces of a typical Indian townscape as if yearning for knowledge and liberation that are attainable and yet sublimely illusive.



Bhiter Bahir, 2021

In 'Bhiter Bahir', the faceless female *Hamsa* is seated in the lotus pose surrounded by running deer seeking, fluttering, and then centered with the inner calmness and composure evoked through yogic meditation, yearning for knowledge, and liberation from the Samsara.

NATURE ABHORS VACUUM

As a creator, Seema conjures the world of *Prakriti* and *Purusha*, visualising them like nature, always stirring with movement, giving birth to forms in different shapes and colours...pulsating...renewing...reverberating...incessantly. When examined from the perspective of Gestalt psychology and visualisation of the all-encompassing artistic practice of using visual symbolism in a manner of occupying space packed with forms, the uncanny resemblance with familiar visual patterns of mehndi or henna painting, Burmese or Kashmiri lacquerware, Indonesian batik, Kalamkari, Balinese or Thangka painting all of which boast of patterns filled up to the brim in their formal language comes to the fore.

So why did craftsmen, artisans, and traditional and modern artists in the past and the 20th century evolve such a language of art? Why do Seema's art forms take on such complex patterned arrangements? Manifestations? Mutations?

The complexity of Seema's works operates at many levels - and the visual is only one aspect of it. Her cerebral thought process in creating these works, and consequently, its process of creation taking on a ritualistic course is an impenetrable plane that the audience is not privy to. Seema sees the whole universe as a continuum, not a dream but a reality; in conjuring her visions, she reflects this reality in nature as a nurturer. Her studio space transforms every day into this ritualistic-meditative space where the artist deeply immerses in bringing her canvases to life, in the process, engulfing herself in them due to their enormous surface area.

Imbued with encyclopedic visual vocabulary one is drawn, at once, into the compositions of Seema's paintings. Many of them are composed of reminiscing traditional scrolls or narrative backdrops framed with repeating motifs of bulls, lotuses, fish, and other animals reminiscent of the textile painting traditions of Nathdwara, Jain Lokapurusha, Tantric or the Tibetan Thangka paintings where simultaneous spaces get defined by shapes and colours.

9. Sia Kalam is a technique of traditional Indian painting popularised during the Mughal period in which the single colour paintbrush is used to create the entire composition.

The artwork on the right rendered in a monochromatic palette with black lines, dots, circles, and cross hatchings fills the entire surface with repetitive patterns of a female body seated in a yogic pose surrounded by aquatic patterns and tree trunks with giant roots simply returns to the “nature abhors vacuum” dictum that often discerns in Seema’s vision and composition.

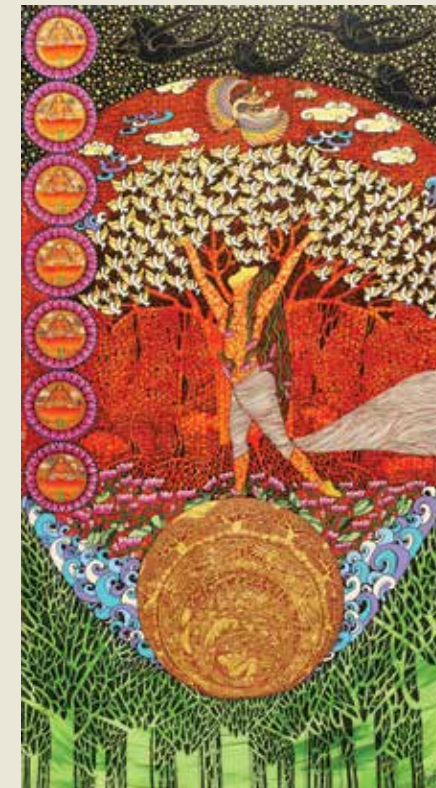


Untitled, 2009



Truth is Hypothetical-1, 2019

‘Truth is Hypothetical’ is a vertical paneled composition with multicoloured floral medallions that have iconic symbols within each of them. The panel with Sia Kalam⁹ renders in a monochromatic earthy tone of the main thematic narrative composed like traditional Rajasthani or Pahari paintings in which the viewer gets drawn deeply to examine the fine lines rendering protagonists in yogic poses surrounded by nature or seated in urban furnished surroundings. The contrasting quality of the narrative and the simultaneity of the motifs framed within the medallions are evocative of a world with a never-ending quality of timelessness.



Tree of Life, 2020

In this pentastich (five-scrolled/paneled composition) titled ‘Tree of Life’, this idea of the birth and genesis of the natural environment represented by trees with rich foliage and roots is beautifully composed with five elements of nature within which female forms incorporated represent the longing for harmony and balance within the universe and the trees connecting the nether world with the celestial world believed in most cultures universally alike.

The artwork on the left that illustrates this point is strategically composed within a single-point perspective of trees in the foreground upon which rests the golden womb and woman with outstretched arms blending with foliage of fluttering birds and the rising of *Kundalini*, represented by the seven lotuses to one edge of the painting with a starry night above.



Tree of Life, 2011

MYTHS AND THEIR ADAPTATION

Seema's fascination with mythology in general as histories, and her interpretation through her vantage have been fascinating to uncover. One comes across paintings of the *Navagrahas*, *Digpalas*, *Sapta Matrikas*, *Chinnamastika*, *Dashavataras*, and *Shiva* in her repertoire, but what slowly begins to unfold is her iconography gripping her fascination for them and manifested through her art. As explained in our recent conversation, there are no references from any specific traditional art style, but it is a conscious or unconscious play upon the myths and their interpretation. For example, Shiva, with a serpent entwining his neck devoid of his classic attributes, is seen here playing the stringed instrument 'veena' by which he is often called *Veenadhara Shiva*. He holds an axe in one hand and the universe or the golden womb symbolising pure knowledge in the other. Ganga seen atop the crescent moon in his matted hair is characteristic of Shiva, although this is a rare occasion on which a male protagonist holds a central space.



Shiva, 2020



Krishna Krishna Rasa, 2019

Beyond the themed selection of works such as *Dashavatara* et al., what grabbed my attention was a painting titled "Krishna Krishna Rasa". In this painting, Krishna holds a flute facing Radha with dark, thick, flowing hair draped with a trail of peacock feathers, holding the golden womb representing pure knowledge. She—a depiction of *Prakriti*, nature in full bloom, and *Purusha* represented by Krishna rejoicing their togetherness surrounded by fluttering *Gandharvas*, a herd of jostling cows, and all forms of vegetation pulsating with the life force yearning for Krishna, ceaselessly repeating his name.



The Golden Womb Series, 2017

Knowing her deep connection with the Goddesses, and Kali in particular, this work holds immense significance in her repertoire, in my view. Multiple forms of women riding on lions with flowing manes create a resonance of great feminine power where one is inspired to draw from the Durga Saptashati—the idea of Ambika emanating Kali and other forms of Durga from herself to

overpower the forces and hosts of evil. Here, the central figure is upholding the golden womb of knowledge while several winged fairies hold smaller globes with their spheres of iconography.

In conclusion, I am keen to draw parallels with the Vishvarupa or the Lokapurusha concepts in traditional Indian art to understand Seema's works as contemporary reflections on this ancient symbolic formula of packing-unpacking a giant human body with her contemporary temperament of urban art practice and absorbing the traditional elements with a keen sensibility. The artist does not directly speak about it, although there is a reference to it in the title of one of her works *Kali Vishvarupa*¹⁰ and hence, this is my curatorial take on observing this parallel. The concept of Vishvarupa is based on the *Virat Swarup*, assumed by Krishna as an incarnation of Vishnu, who absorbs the creatures of the three worlds and from them emanates the whole universe engulfed within the form of Vishnu. This episode occurs in Bhagavad Gita's 11th chapter. Traditional artists, based on their understanding of this salient Hindu scripture, have imagined this phenomenon like a fantasy many centuries ago in sculpture as well as painting throughout history, giving physical form to their imagination by compressing together all creatures of the earth, water, air, etc., into Vishnu, emanating and dissolving from the outline of his physical form. In Seema's works, similar fantasy uncovers itself on her canvases that are literally and allegorically layered and built up of forms within forms, bodies within bodies, worlds within worlds, emanating and manifesting meanings and feelings.

Another interesting form of traditional painting engaging a giant body encapsulating the universe, the three worlds, and the purgatory, is the Jain tradition of *Lokapurusha* that stands as a reminder to connect Seema's artistic vision.

The renewal of life on earth, cyclical and celebratory, is perceived by Seema as the feminine *Shakti's* manifestation of the universe. The golden womb is her visualisation of a powerful feminine principle floating over jungles, urban landscapes, and stary galaxies in full control of her generative power, yogini-like in pensive meditating state, or flying seated over swans, deer or lions in complete command over their destinies and the destiny of the universe conjured through tightly patterned surfaces worked over gold and silver foils, a repetitive ritualistic practice of permanence and transitory duality of life.



10. Seema Kohli, *Kali Vishwarupa*, published in *I AM*, 2012



The Golden Womb Series

The Golden Womb Series ►
Acrylic colors and ink on canvas
with 24ct gold and silver leaf
24" x 24"
2022





The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
24" x 24"
2022





The Golden Womb Series
Acrylic on canvas
24" x 24"
2022





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
48" x 48"
2022





The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
30" x 42"
2022





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
36" x 72"
2023





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
21" x 15"
2022





The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
30" x 42"
2022





The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
48" x 48"
2017





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
75" x 79"
2018



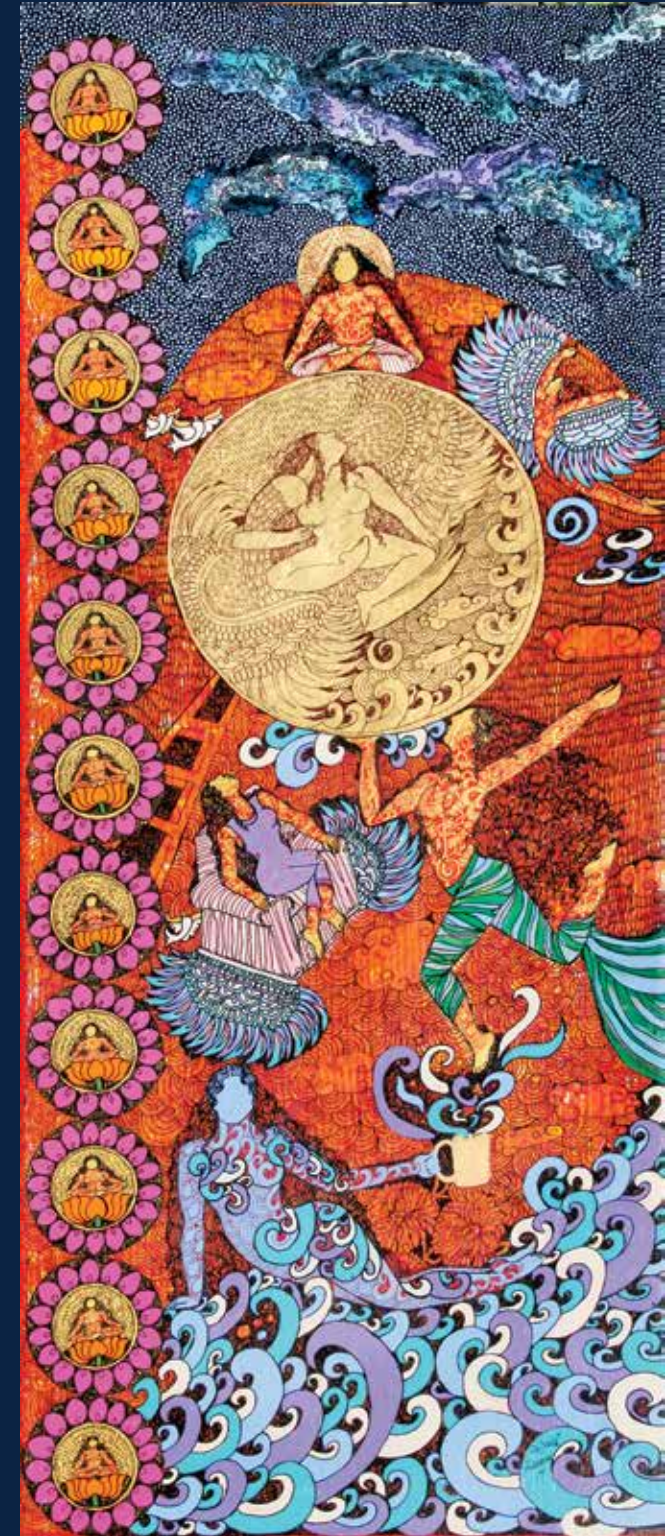


The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
36" x 60"
2020





The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
48" x 20"
2017





The Golden Womb Series
Acrylic on canvas
24" x 24"
2022



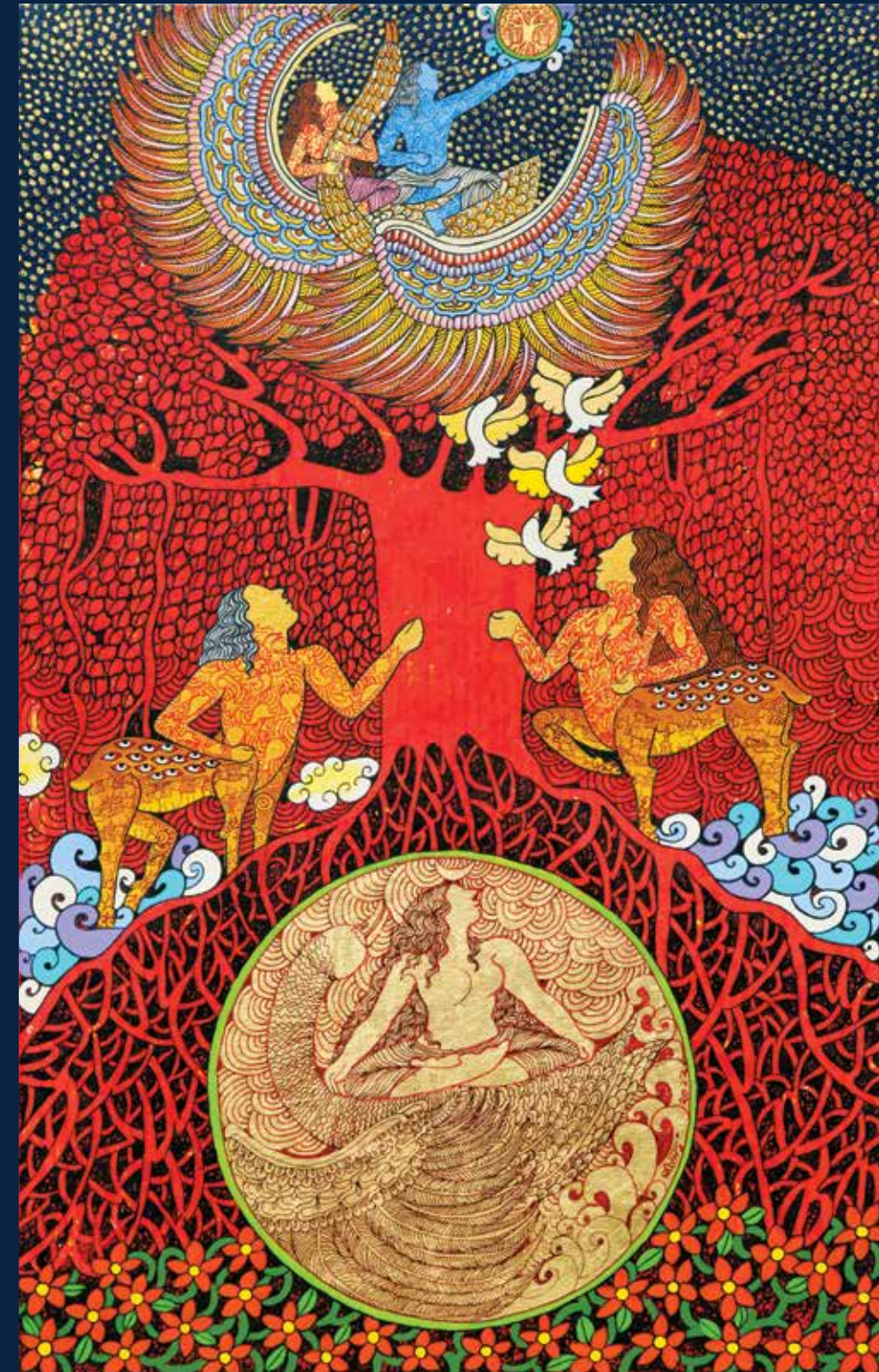


The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
24" x 24"
2022





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
21" x 15"
2022





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
36" Diameter
2017





The Golden Womb Series
Acrylic colors and ink on canvas with 24ct gold and silver leaf
31" x 23"
2022





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
12" diameter 30cm
2017





The Golden Womb Series
Acrylic and ink on canvas with 24 ct gold and silver Leaf
12" x 12"
2022





The Golden Womb Series
Acrylic on canvas
24" x 24"
2022





The Golden Womb Series
Acrylic and ink on canvas with 24 ct gold and silver Leaf
48" x 48"
2021





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
36" x 12"
2021





The Golden Womb Series
Acrylic and ink on canvas with 24ct gold and silver leaf
36" Diameter
2020





Navagraha Series

Navagraha Series ►
Acrylic and ink on canvas with
24ct gold and silver leaf
24" Diameter
2020





Truth is Hypothetical



Truth is Hypothetical-1
Acrylic and ink on canvas with
24ct gold and silver leaf
60" x 24"
2019



Dasavtar

Dasavtar ►
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015





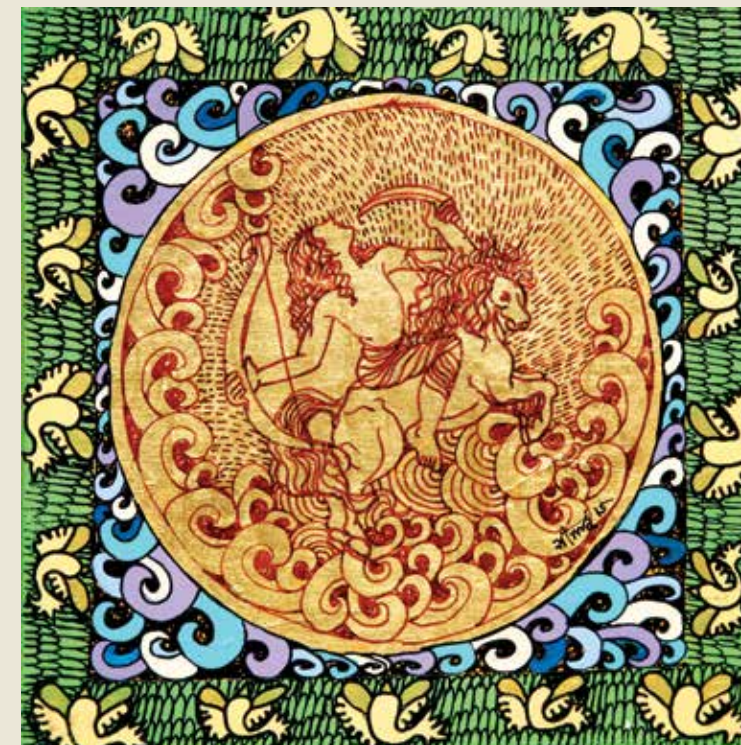
Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Dasavtar
Acrylic and ink on canvas with
24ct gold and silver leaf
10" x 10"
2015



Chinmastika, Ganesh, and Shiva

Chinmastika ►
Acrylic and ink on canvas with
24 ct gold and silver Leaf
12" x 12"
2022





Ganesha
Acrylic and ink on Canvas with 24 ct Gold and Silver Leaf
12" x 12"
2021





Ganesha
Acrylic and ink on Canvas with 24 ct Gold and Silver Leaf
12" x 12"
2021





Shiva
Acrylic and ink on canvas with 24 ct gold and silver Leaf
12" x 12"
2022





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