



CONVERSATIONS
WITH THE CANVAS

GIFFTA VADHERRA

G E E T A V A D H E R A

Fellow, Royal Society of Arts, London, 2003

Bachelors in Fine Art, Delhi College of Art. Indian Classical Vocal Music, Gandharva Mahavidyalaya, Allahabad
Advanced Photography, Lycee Technique Estienne, Paris.

CEE, Design (Visual communication), IIT, Bombay

35 solo exhibitions of paintings across Europe, Australia, South East Asia and India.

Research in Concrete Poetry, International Archives, Selb, Germany. Plates of the works have been permanently preserved

Running own art gallery – Studio Geeta Vadhera – in Gurgaon, a suburb of New Delhi

Member, India International Center

Managing Trustee, Sarvodaya International Trust

Design assignments for Christian Dior, Paris and Pierre Cardin, Paris.

Chief Designer and Fashion Co ordinator, Export Division, Central Cottage Industries Corporation, New Delhi

Creative planner, Festival of Arts, New Delhi – produced curtain raiser audio visual – which was presented to Mr. Rajiv Gandhi, then Prime Minister

TV producer with Doordarshan India – produced weekly "Arts Diary"

Radio producer with All India Radio and BBC External Services, New Delhi.

Released Book titled " Ansh"; an anthology of poems based on Concrete Poetry

Released series of 5 books – "An Introduction to Art" conceived and designed for children

Awarded Bharat Nirman Award for important contribution in the field of Art, New Delhi



A RETROSPECTIVE



◆ C O N T E N T S ◆



Drakht
Mere
Darmiyaan

DRAKHT MERE DARMIYAAN, Mumbai, 2008

04-09



Dar
Dahleez

DAR DAHLEEZ, New Delhi, 2008

10-12



Qudrat
Qirdaar

QUDRAT QIRDAAR, Mumbai, 2007

13-15



THAARRO
THAR

THARRO THAR, Mumbai, 2006

16-20



JOGIA
DHOOP

JOGIA DHOOP, New Delhi, 2005

21-23



saam
IMPRESSION

SAAM - L'IMPRESSION, Tours And Loches, 2000
SAAM AN ACT OF SPACE, New Delhi, 1998

24-25



THE SHE SHADOW
THE SHE SHADOW

THE SHE SHADOW, Singapore, 1996

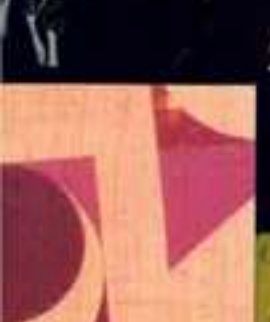
26-27



AKSH-THE WEAVE

AKSH-THE WEAVE, Singapore, 1995

28-28



संयम
अज्ञेय

SOME EARLIER EXHIBITIONS

Turin, Italy, Bonn, Germany, Nice, France, Singapore,
New Delhi, Chandigarh (1985 to 1995)

29-30

Drakht Mere Darmiyaan



'KHAYAAL'
Oil On Canvas, Size : 48x36



'SIHARAN'
Oil On Canvas, Size : 48x36



'SHAFaq SE PEHLE'
Oil On Canvas, Size : 48x36



'ASHAAR'
Oil On Canvas, Size : 48x36



'DRAKHT MERE DARMIYAAN'

Oil On Canvas, Size : 48x36

Nature as in Mother Nature has filled the world with so many complex, beautiful, ugly and amazing wonders. And as humans, we pick up parts from each to create the collage we call ourselves. What choices drive a person to select what we deem to be hideous? Why does the definition of hideous change over the years? Nature Is. We ascribe our own values over time. With each encounter, that meaning changes. The very first kiss is so different from the meaningless peck. Each encounter expands its gradation as thin thick branches with a distinct character. Each encounter changes the way I see or hear the texture of thoughts.



'DHOOP-DHULI'
Oil On Canvas, Size : 36x48



'SAROKAAR'
Oil On Canvas, Size : 36x48

I have selected some snapshots from the outside world, placed them inside my inner heart and what has emerged are these canvases. On Nature, yet not of it. These canvases are about the impact of the world outside on my own inner self. These frames modulate into the unpredictable and deal with the very basic energy within. So, "Bheega Kinara" (46"X58", Oil on Canvas) , is about the dew drop stained horizon which fades with the wetness. And then it is about bitter memories of a parting with a dear one, which still leaves my eyes moist when I think of it. I always have said that it is the experience what I paint. *It turns the obvious (manifest) To the intent of the basic. An encounter to be experienced by me* "Aankho Kahi" (Oil on canvas 36"X48") is about the impact of a horrific event. As I saw some of the drama unfold on television, it spoke to me. Undisturbed pure. Gradually descending and become one liberated experience of mind and soul. These paintings are me. Of me. Of my inner branches. Face to Face with Nature. Drakht Mere Darmiyaan



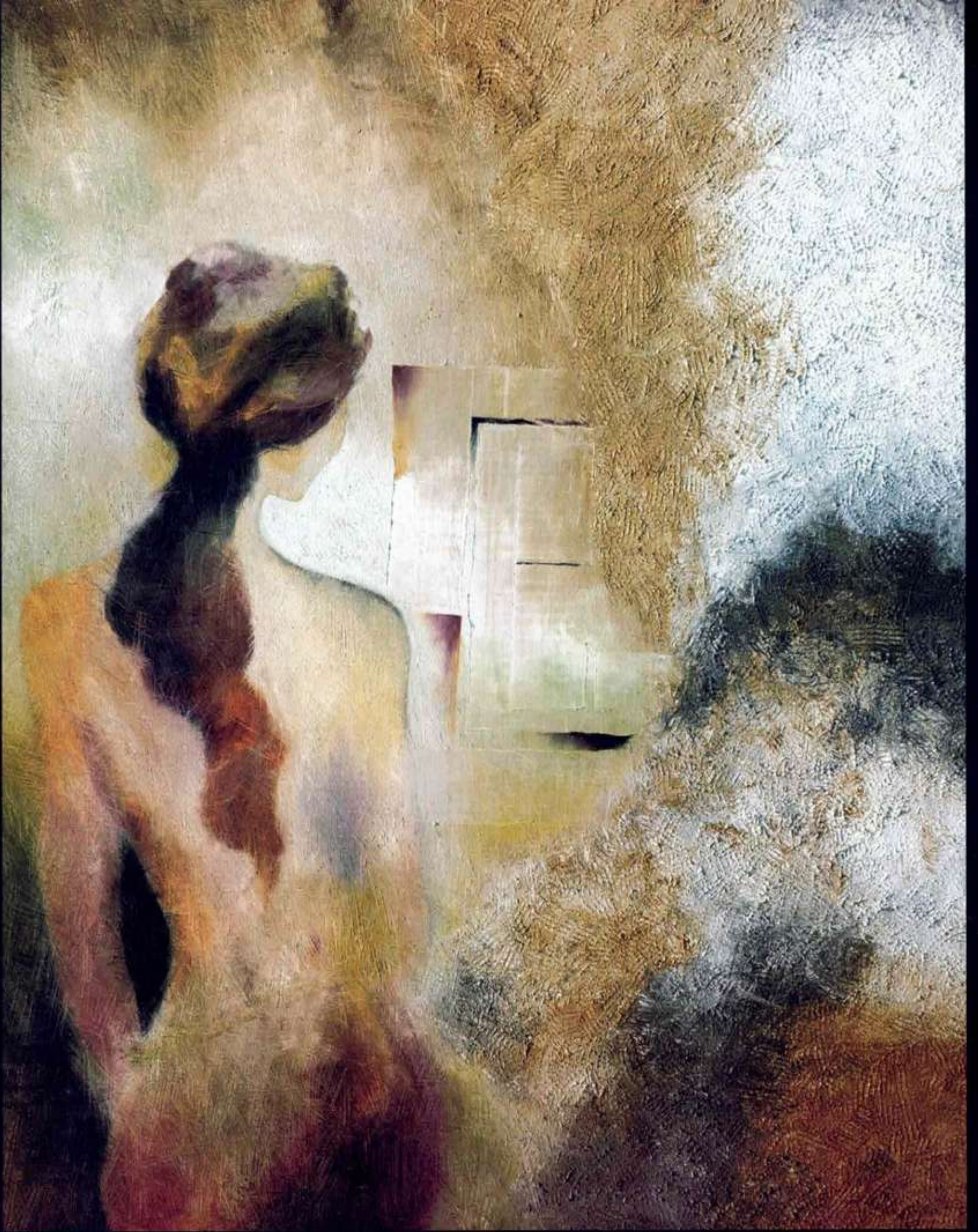
'KHIZAAN MEIN'
Oil On Canvas, Size : 48x36



'KATRA KATRA BAARISH'
Oil On Canvas, Size : 46x58



'WAQT KE DASTAQ'
Oil On Canvas, Size : 46x58



'US TARAF'

Oil On Canvas, Size : 48x36



'SAHAR SUKOON'
Oil On Canvas, Size : 46x58

'BHEEGA KINARA'
Oil On Canvas, Size : 46x58





'ODHNI BHAR ASHAAR'

Oil On Canvas, Size : 44x68

It could be the rippling gradation of sea, transparent tender dew drops appearing on lifeless crushed ochre, umber leaves. Some left out impressions of time on the desert sand, or a specific captured impressionable moment which inspires me. And my thoughts sometime flow through the figurative and sometime through the formless abstraction and I drop myself in between these two, perhaps first from Dar, and then, Dahleez and then, the outburst from Dar Dahleez.

Each canvas has dealt with one such moment. And the revealing truth of that moment is the very basis of these works. These paintings are my own Conversations with the Canvas.

I sat one day, in my studio, in front of a blank canvas and reflected. To some extent, the raw canvas is a threshold, a Dahleez and to another extent, it is a Door, Dar, or, darwaza. As a Dahleez, the blank canvas has the potential to transform into a work of art and as a Dar, it has the potential to transform me as I begin my journey, getting deeper and deeper into the painting, which is yet to be. But isn't it the same thing? Once the self is dissolved, the canvas is not two. It is two because of the dividing line and when that dissolves, then in is out and out is within. These canvases, these Dar-Dahleez, modulate into the unpredictable and deal with the very inner energy.

I strip the over layers to get close to my innerself and experience the profound consequences, both at conceptual and formal levels.

'DAR O DEEWAR'
Oil On Canvas, Size : 44x68





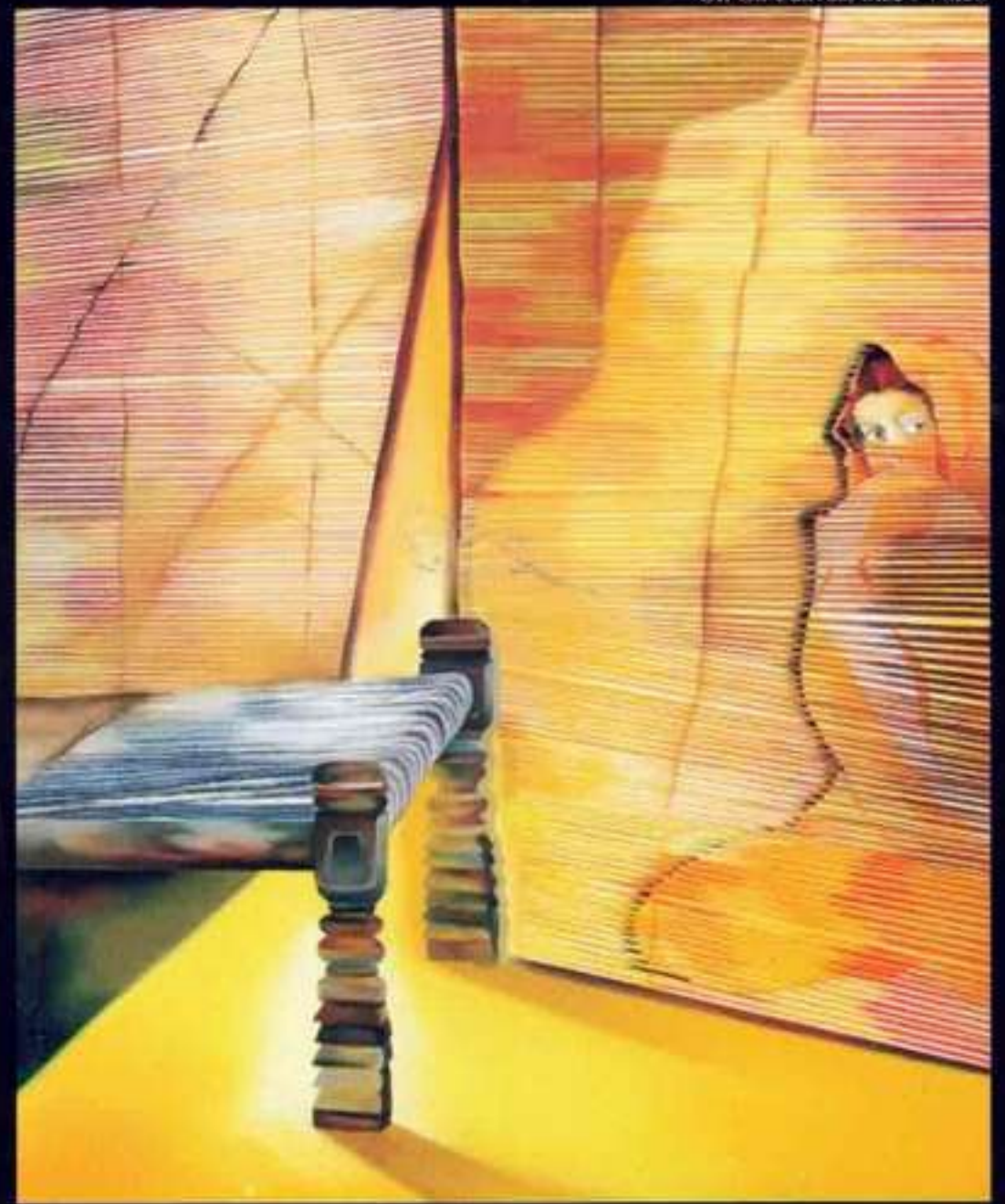
'DAM B DAM'
Oil On Canvas, Size : 44x68



'HAAFIZ MUHAAFIZ'
Oil On Canvas, Size : 44x68



'RAFAAHAT'
Oil On Canvas, Size : 44x68



'AAHAT'
Oil On Canvas, Size : 44x56

Qudrat Qirdaar

“Some experiences leave behind impressions within me, which connect me with my own nature. I believe that the character of Nature – Qudrat - around, and nature within the Character – Qirdaar - keeps appearing, diffusing and dissolving in one another. Perhaps this is what defines them. Perhaps here is their sanctity – in the purity of their relationship. In some sights I feel sometimes that every moment is like a frame in itself. So, suddenly one morning, the balcony became a frame for me where the bird was fluttering. *I saw in that flutter a dialogue of the bird with Time itself. It pulled me, invited me to look within myself and I could see the flutter of my own struggles with Time.*

Each of these tall canvases is a reflection of one such tall moment. May that be the soulful figure being cleansed with the pure white spread of morning rays as she goes about cleaning the wheat – the benign side of nature. Or Be it two platforms from where the friends clasp on and choose to Be. In defiance of the large walls surrounding them. The violent side of nature.

In all cases, the acceptance or defiance of nature revealing more and more of their character within.



'SPACE'

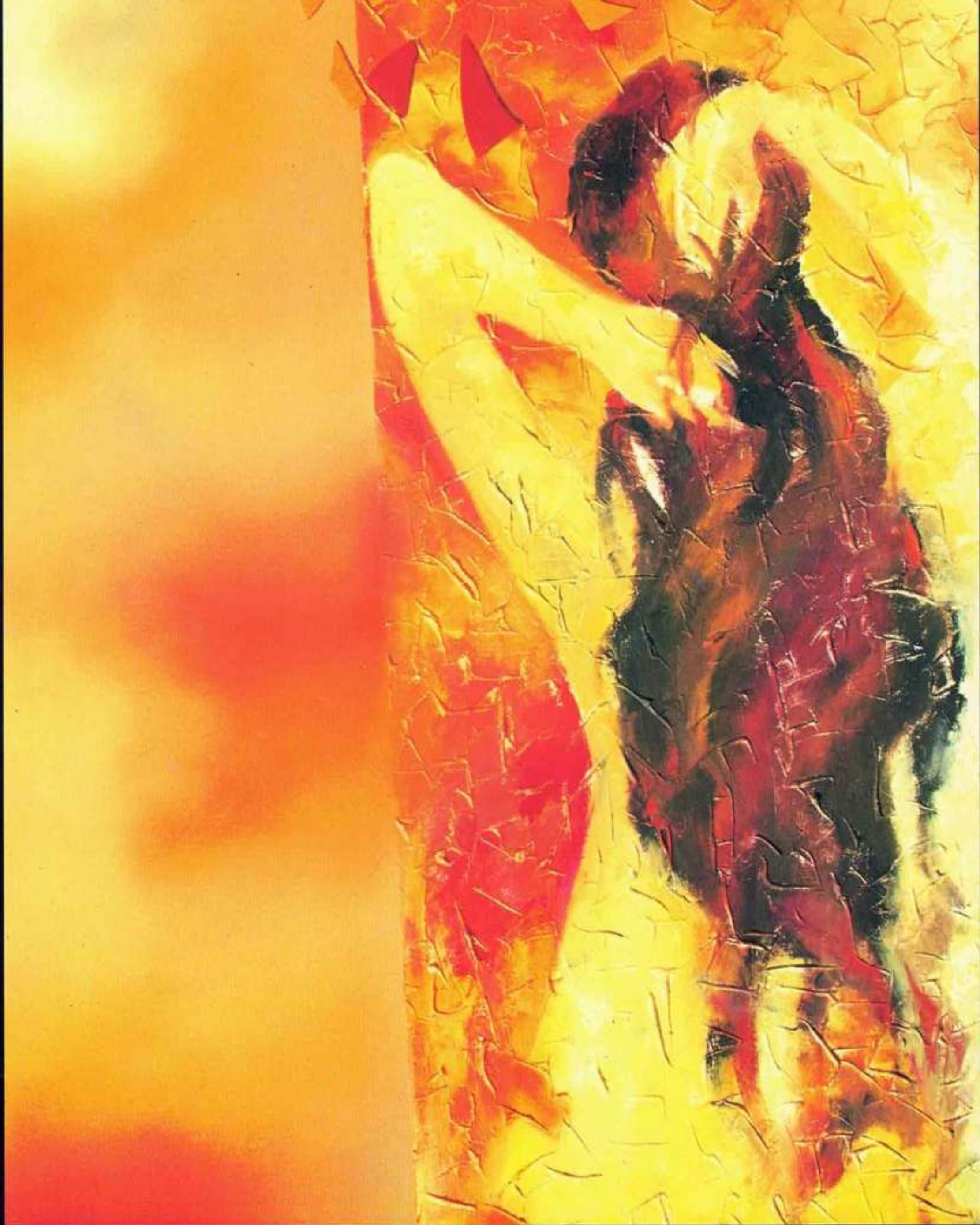
Oil On Canvas, Size : 32x44

In Collection : Viji Hashim, Bangkok, Thailand

'WATER'

Oil On Canvas, Size : 32x44





'FIRE'

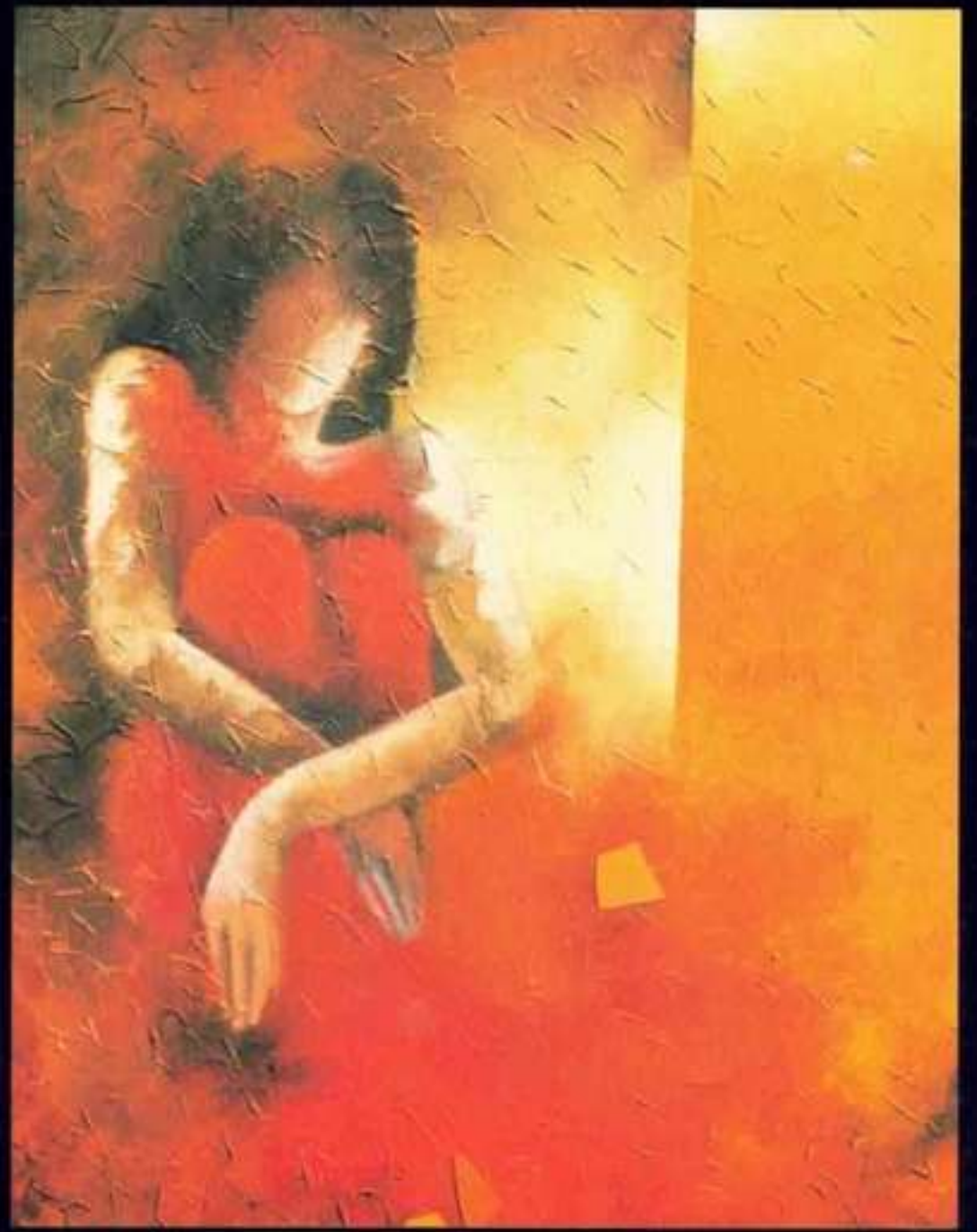
Oil On Canvas, Size : 32x44

In Collection : V. Hashim, Bangkok, Thailand



'MUNTZIR INTEZAAR'

Oil On Canvas, Size : 32x44
In Collection : K. Sachi, Singapore



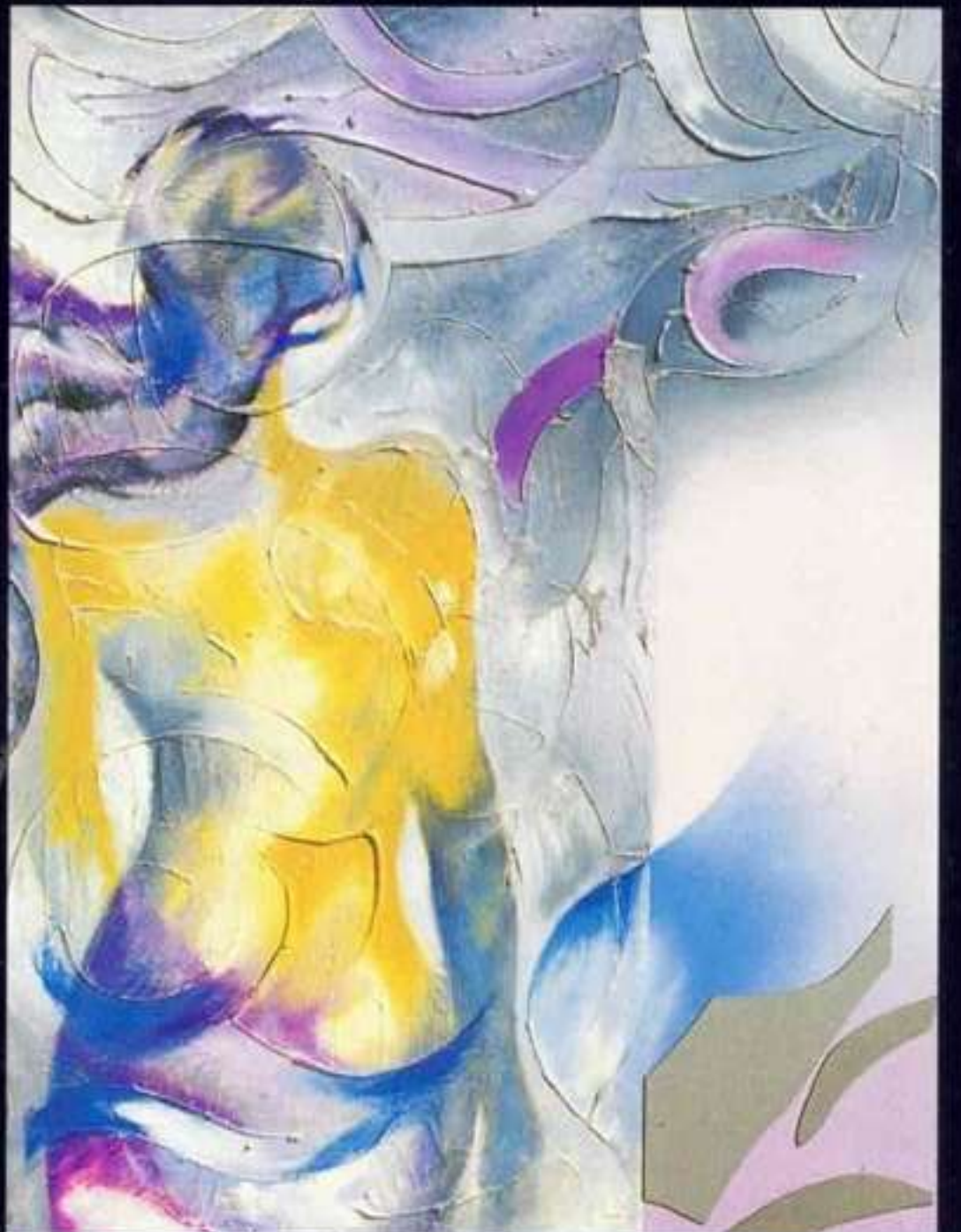
'EARTH'

Oil On Canvas, Size : 32x44
In Collection : V. Hashim, Bangkok, Thailand



'KHAMOSH KHUSHBOO'

Oil On Canvas, Size : 32x44



'AIR'

Oil On Canvas, Size : 32x44
In Collection : V. Hashim, Bangkok, Thailand

THAARRO
THAR



'DAR O DEEWAR'
Oil On Canvas, Size: 44x68
Private Collection, Sydney, Australia

Tharro Thar

Your Thar. Moments from the eternal sands of Rajasthan. Reflected in these inspired images from the Thar desert. These canvases are soaked in the sand and sun of Rajasthan. Each painting reflects a moment of discovery. A discovery which started in the sands of The Thar.

DAR -O-DEEWAR – There is a moment of wait for the Beloved (Absolute) to enter into the inner self and the seeker feels a sense of incompleteness without the union. May it be the deewar (self) or the Dar (Door to inner self). *It evolves around one moment. Or, perhaps, the thought process of the self becomes as transparent as a dry leaf through which time has passed and left its profound impressions.*

'WAQT WAQFA'

Oil On Canvas, Size: 44x68
Private Collection, New York, USA (thru Indo American Arts Council)



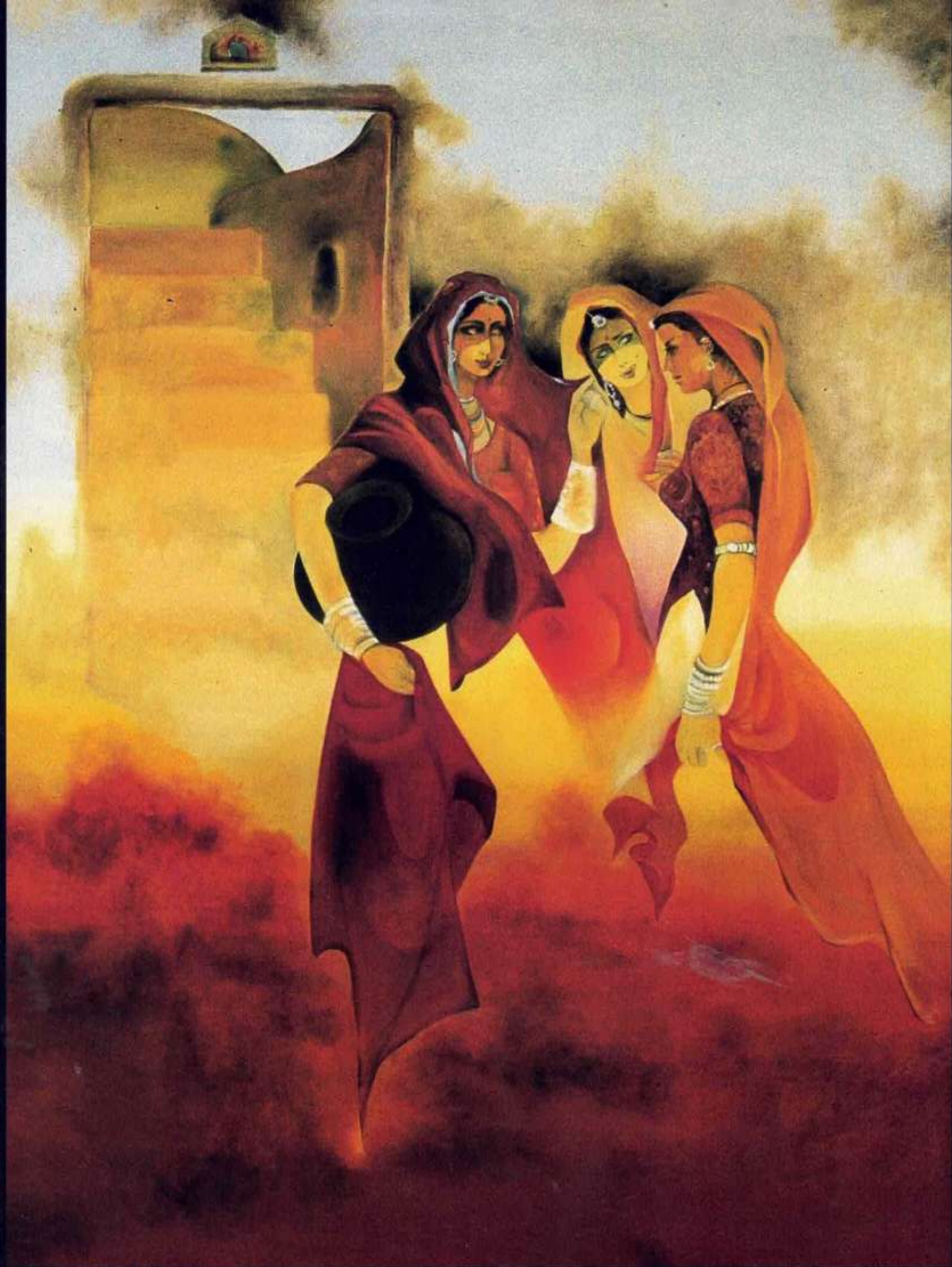
So the figures in the canvases stand in the moment of discovery, where the outer space – be it the matka, the sand or the door, the alley are beckoning them to take the first step. Each moment is embedded with the warmth of the saffron sun.

*"Chaand chary gignar
Dhal gayi Aadhi Raat
Pivji, ab to gharran padhaar
Maaruri thaari bilkhe chhai
Ji bilkhe chhai"*

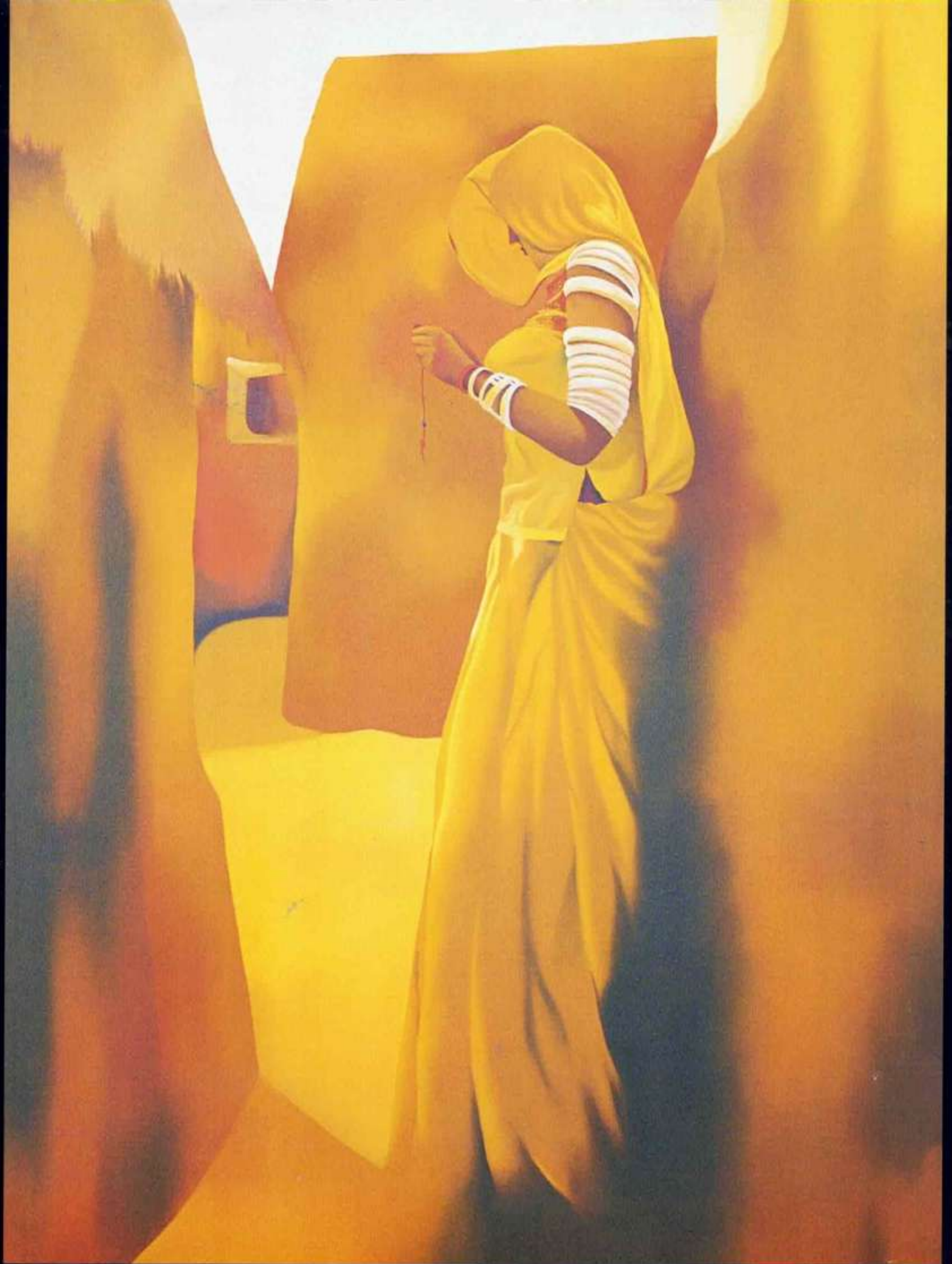
*"Jheeni Jheeni Audhni
Mein Gora Gora Gaal
Badal Bharni Audhni
Re Hui Mein Laal"*



'UMEDAIN'
Oil On Canvas, Size : 44x68



'SAANJHI DHOOP'
Oil On Canvas, Size : 60x60
In Collection : MM Rattan, Topeka, USA



'KHUD SE KHUD TAK'
Oil On Canvas, Size : 44x68
Private Collection



'ISHTIAAQ'

Oil On Canvas, Size : 44x68
In Collection : J. Mody, Maryland, USA

'VAHADAT'

Oil On Canvas, Size : 44x68





'IMAAAN'
Oil and Inks On Canvas, Size : 20x40

'JO HO SO HO'
Oil and Inks On Canvas, Size : 20x40
Private Collection, New Delhi



'TU'
Oil and Inks On Canvas, Size : 20x40
Private Collection, Singapore



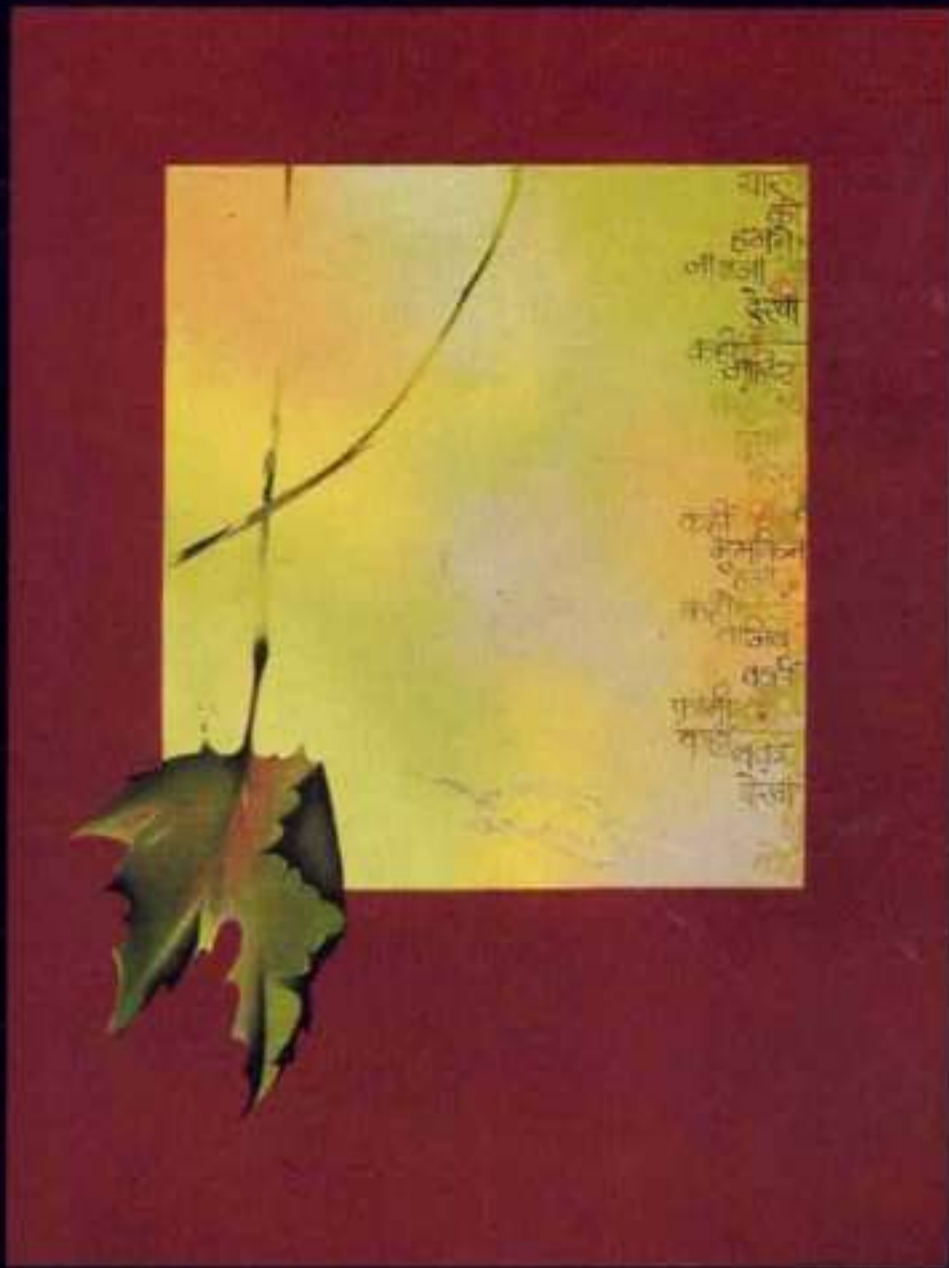
'SANSAR'
Oil and Inks On Canvas, Size : 20x40



'MAIN VICH MAIN'
 Oil and Inks On Canvas, Size : 20x40
 Private Collection, UK

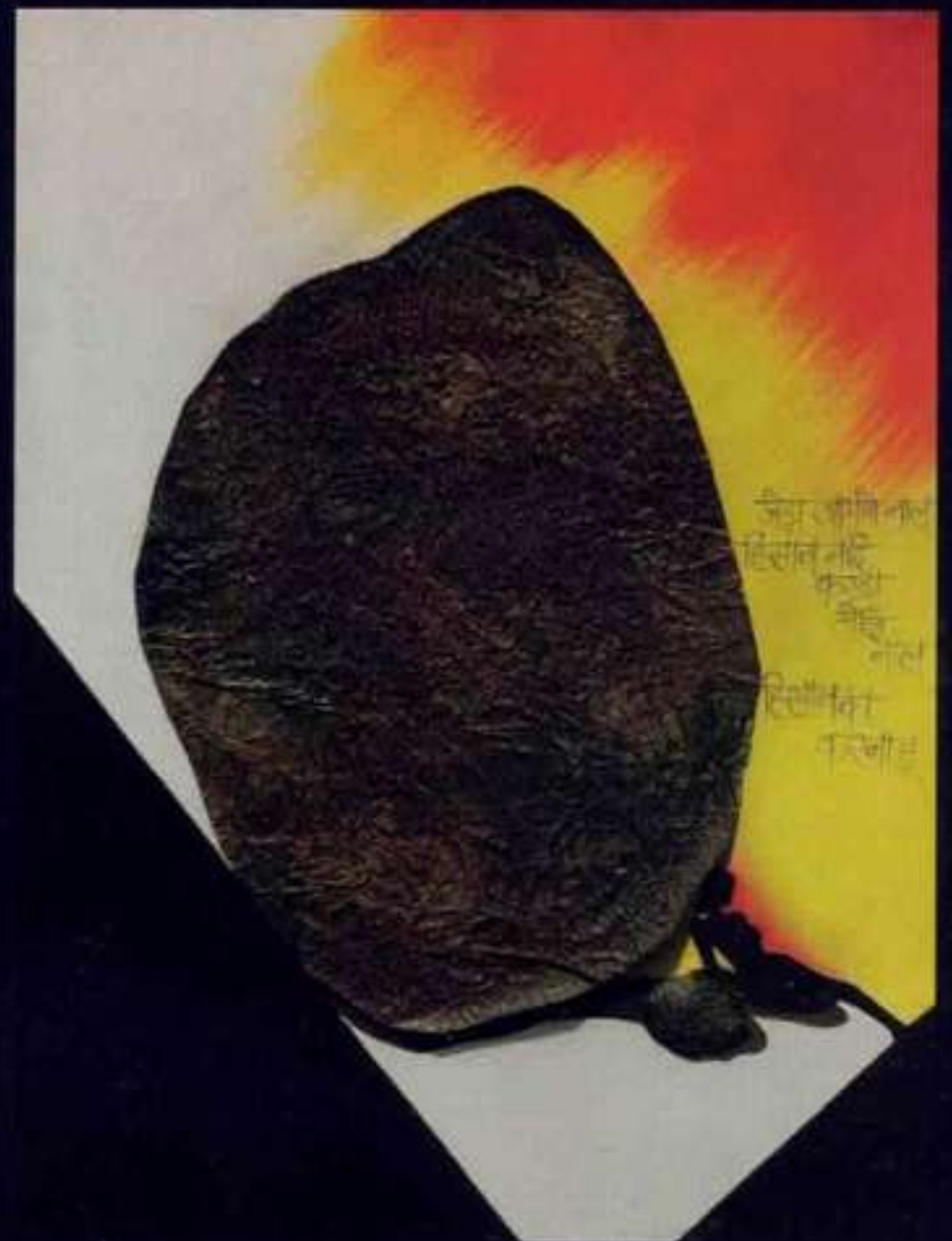


'RAB'
 Oil and Inks On Canvas, Size : 20x40



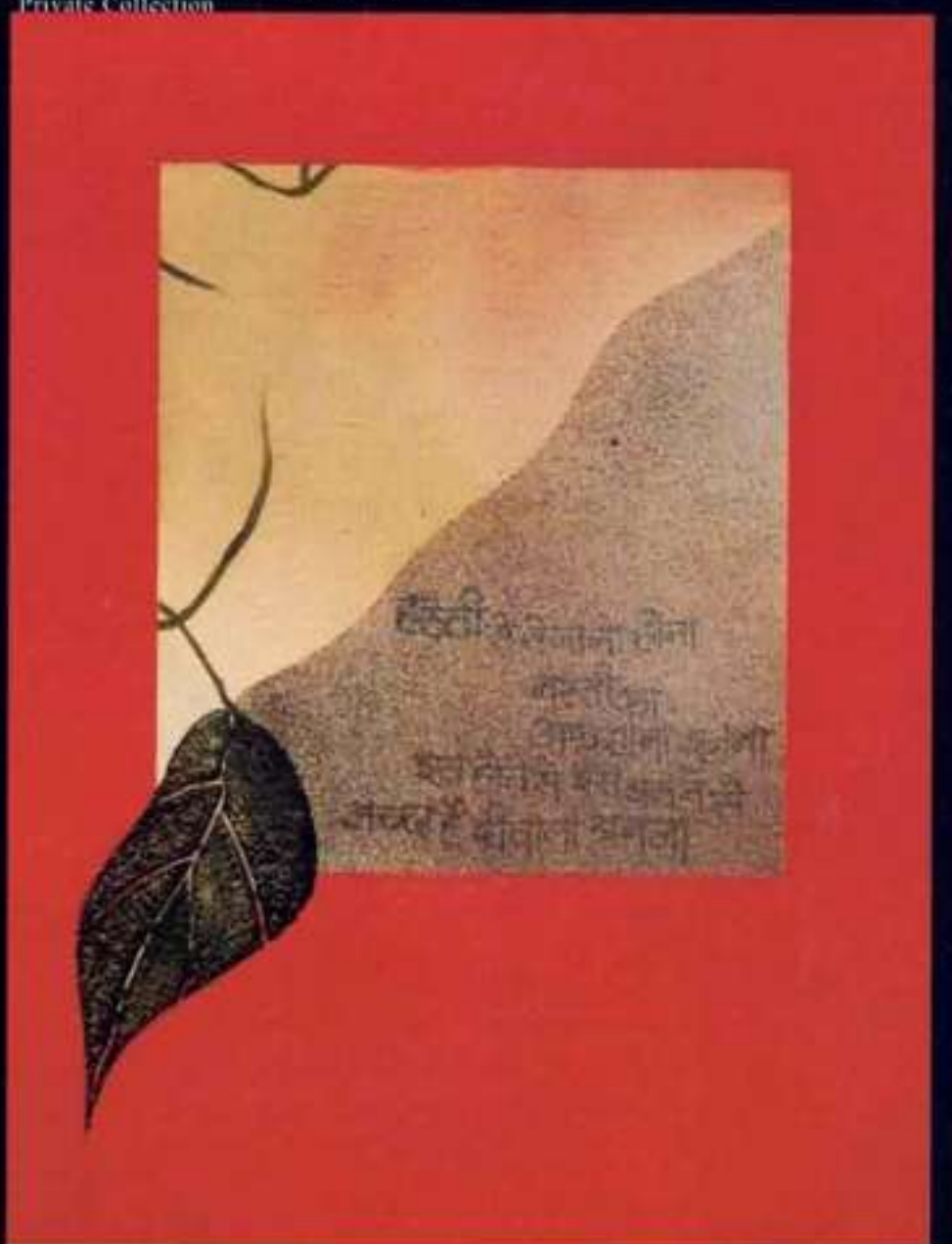
'DIFFUSED'
Mixed Media on Canvas Board, Size : 19x25

'SEARCH'
Mixed Media on Canvas Board, Size : 19x25



'DISTANCE'
Mixed Media on Canvas Board, Size : 19x25
Private Collection

'UNMENTIONED'
Mixed Media on Canvas Board, Size : 19x25
Private Collection



The heave of the sea
 The lush of the green leaves
 The movement of the waves
 The noisy wind strokes
 The canvas, my very inner capacity, converses
 With the Outer Space left for me
 An Event is born
 An Act of Space"

Each work has its own behavior and raison d'etre. I want to relate my inner-self, my Space, to experience. The experience – or impact – of an object is what I am attempting to showcase. This exhibition is really, my representation of the realities which I perceive in the environment, the Space. If you do not relate nature with yourself, your space then a painting of a tree is but bark and leaves. Not the bundle of beauty, abundance, shade, fertility etc. which it is potentially. The sea ceases to have the heave, the leaves do not whisper any lush. I have chosen some aspects of this association based on my inner experiences which I invite you to relate with. What do you see when you see the waves? Perhaps you see an element of your own self . A movement? Or an aspect of me?



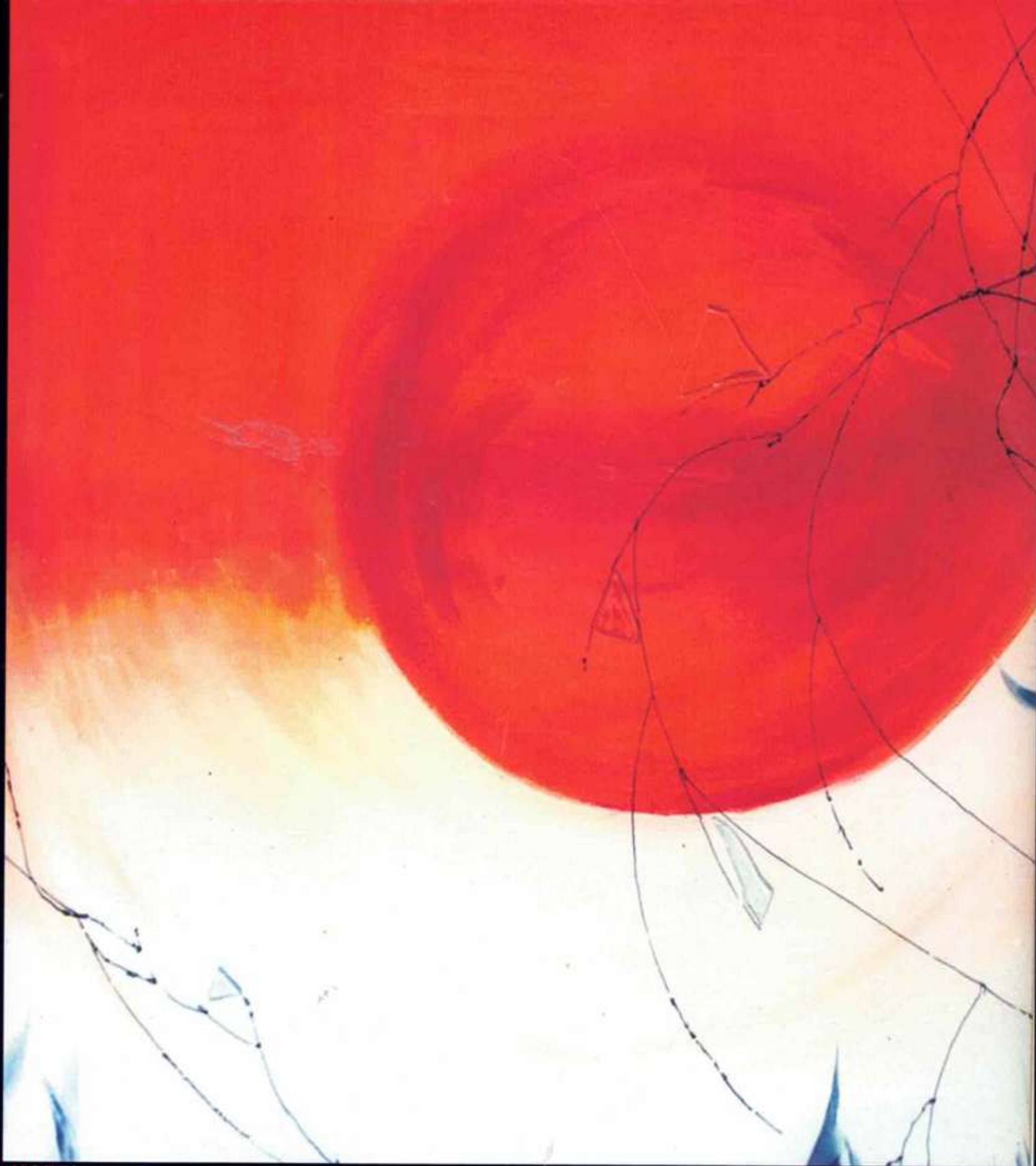
'BARIA'
 Mixed Media, Size : 18x24
 Private Collection, Maryland, USA



'PAG'
 Mixed Media, Size : 18x24
 Private Collection, Maryland, USA



'DIVLA'
 Mixed Media, Size : 18x24
 Private Collection, Maryland, USA



'HOPE'
Oil On Canvas, Size : 48x48
In Collection : Vikas Vig, New Delhi

THE SHE SHADOW
THE SHE SHADOW



'IN NATURE'
Oil On Canvas, Size : 30x40
Private Collection, Paris, France



'EDGES'
Oil On Canvas, Size : 30x40
Private Collection, Tours, France



'PAUSE'
Oil On Canvas, Size : 32x44



'KAMLA'
Oil On Canvas, Size : 30x40
Private Collection, Tours, France



'EQUINOX'

Oil On Canvas, Size : 16x48
Private Collection, Tours, France

AKSH-THE WEAVE

'EXPRESSION'

Oil On Canvas, Size : 32x44
In Collection : Hegwick Ungwah, Singapore

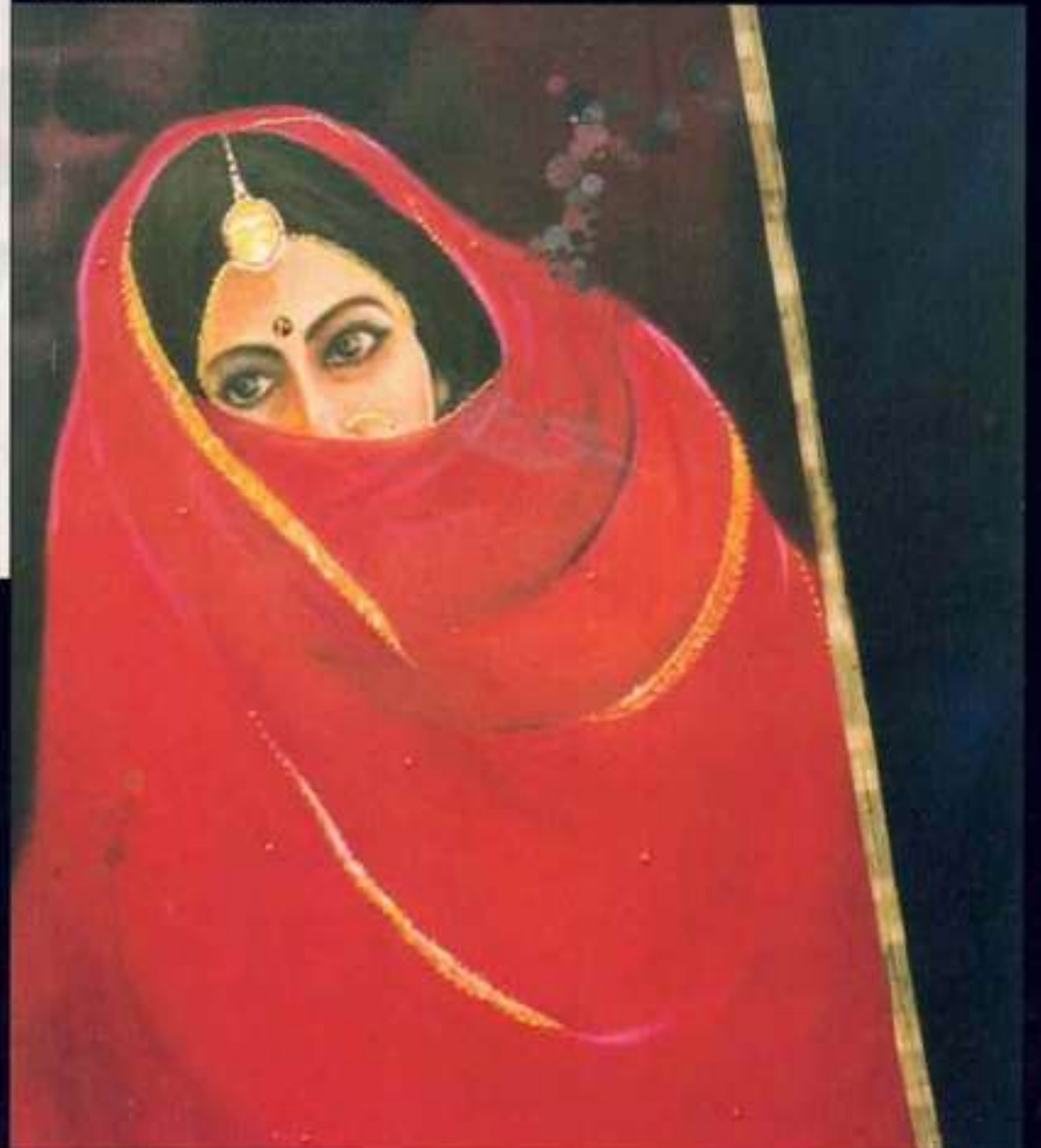


'ENTITY'

Oil On Canvas, Size : 60x72

'SHE SHADOW'

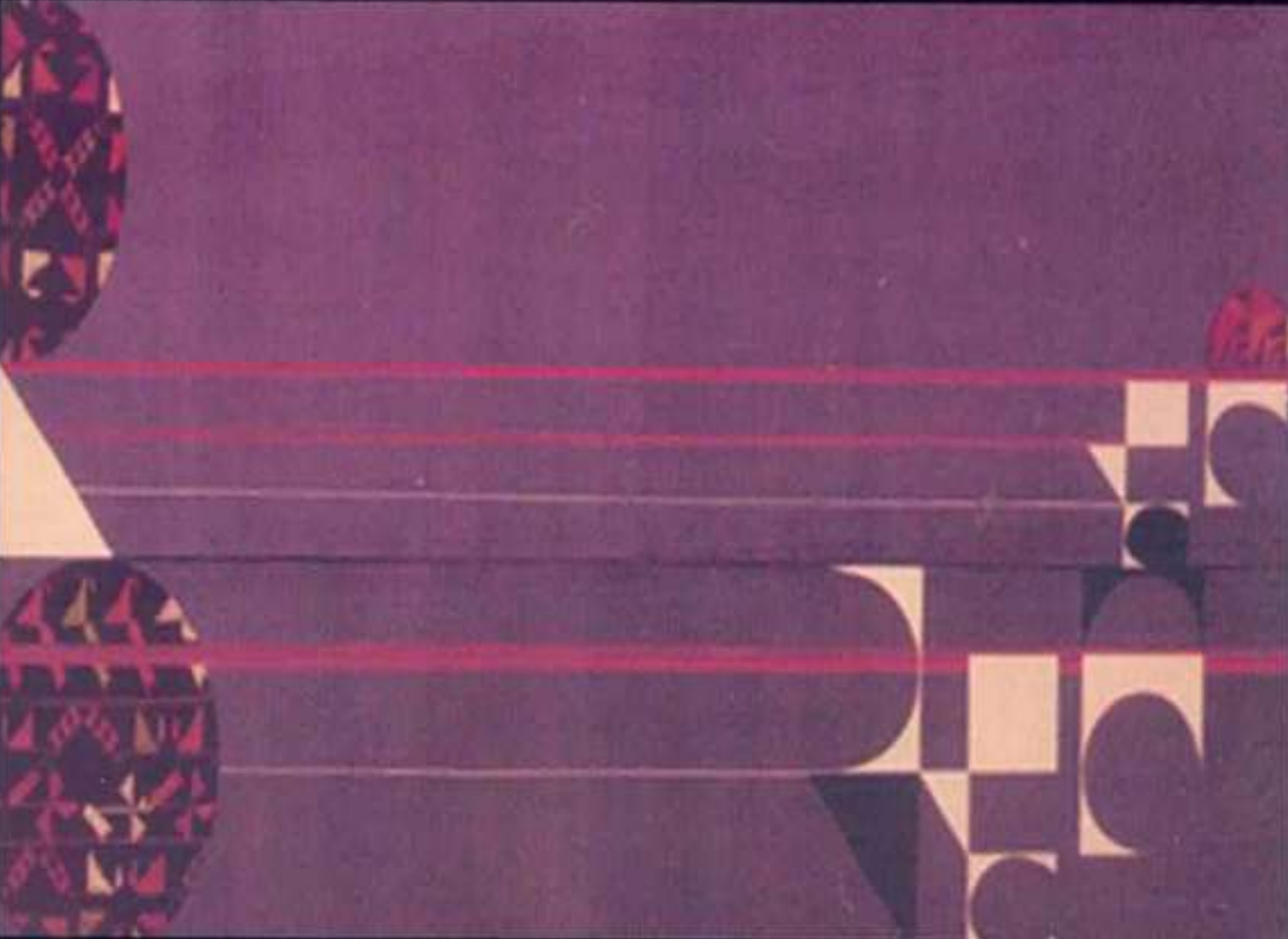
Oil On Canvas, Size : 32x44
In Collection : Mighty Minds, Singapore



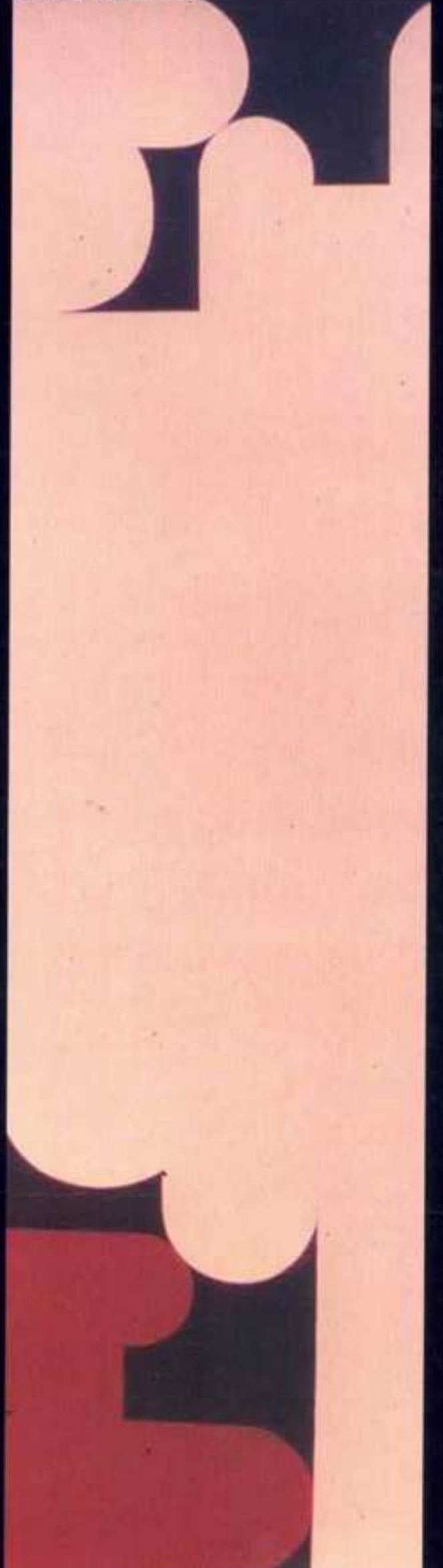


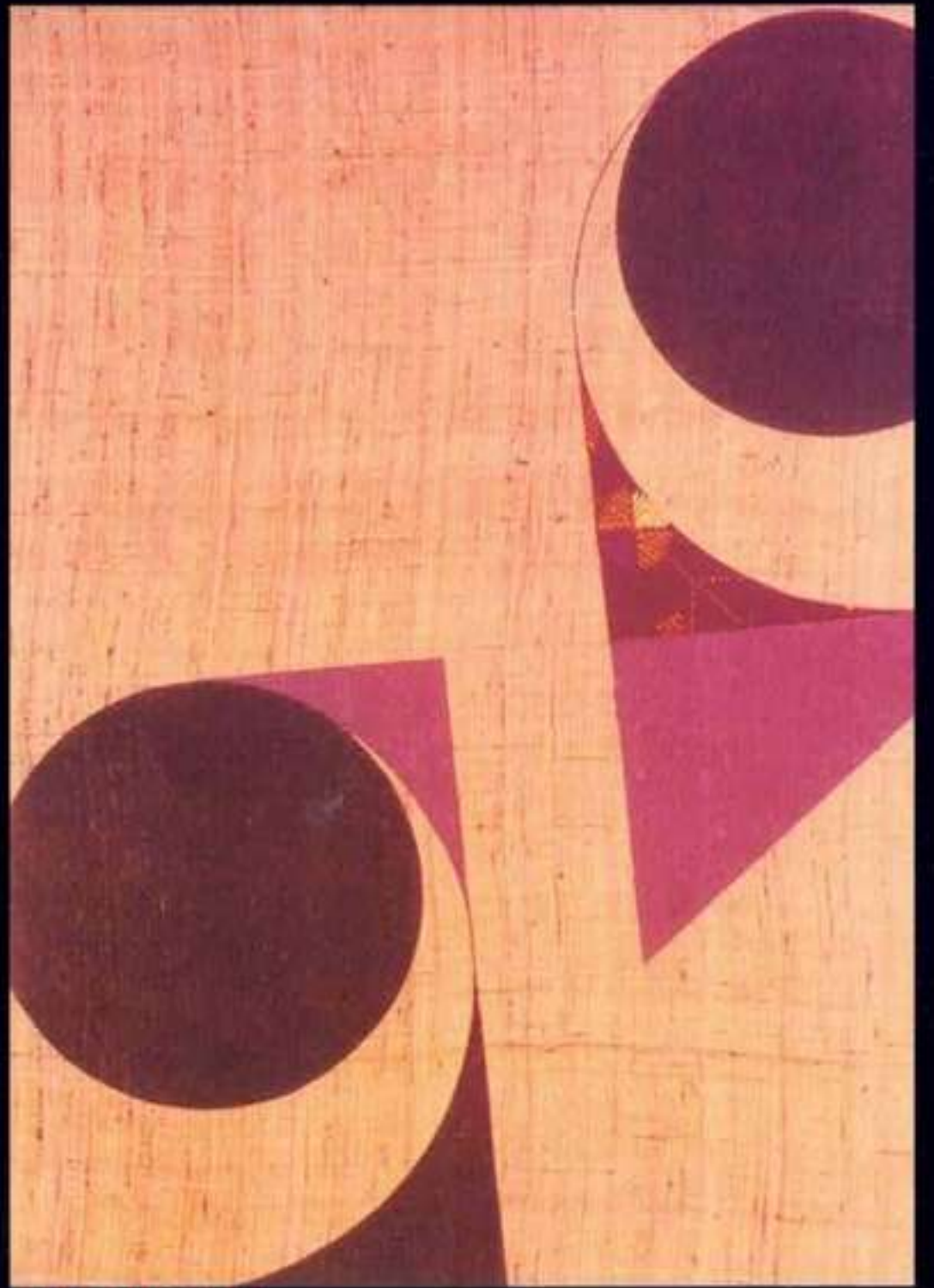
'KAYA'
 Mixed Media, Size : 24x48
 In Collection : Elaine Schneider, France

'SMRITI'
 Mixed Media, Size : 48x56
 Private Collection, France



'JAGRAT'
 Oil On Canvas, Size : 24x60
 Private Collection, France





'SHASHWAT'
Oil On Silk, Size : 36x30

'MAA'

Mixed Media, Size : 60x48
In Collection : Frank Bros., Noida



Exhibitions

Outside India

- "Rik", Show based on the Rig Veda, Jacques Place, Turin
"Rik", Galerie Anne Marie Rey, Nice
"Time and Space", At Opening of India House, Bonn
"Aru", Show based on Isovasya Upanishad, La Finestrella Galerie d'Arte, Canelli
"Aru", Audio visual and paintings, Lycee Technique Estiennee, Paris
"Aru", Urban Development Authority, Singapore
"Aj", Show based on Kabir's Sakhis, Funan Centre, Singapore
"Aj", with Audiovisual and lecture, Alliance Francaise, Singapore
"Ank", Show based on the Rig Veda, At the Opening of India House, Bonn
"Sarvam", works based on the essence of the Bhagwad Geeta, Singapore Festival of Arts; supported by audio visual and jazz ballet tap dance by Karen Clarke, Imperial Hotel, Singapore
"Sarvam", Alliance Francaise, Singapore
"Grenzbereiche der Konkreten Kunst", Forum Konkreten Kunst, Erfut, Germany
"Aksh - The Weave", Calligraphic paintings, 27th World Book Fair, Singapore
"The She Shadow", on aspects of womanhood, Singapore
"Saam - An Act of Space" - Tours, France
"Saraswati" Art Mosaic, Singapore

Within India

- "Ansh", Exhibition on Concrete Poetry, AIFACS, New Delhi
"Ansh", Museum of Fine Arts, Chandigarh
"Sogarda", Exhibition of the Society of Graphic Designers, Lalit Kala Akademi, New Delhi (Participant)
All India Art Exhibition, Lucknow
All India Art Exhibition, Banaras
National Sahitya Kala Parishad Exhibition, New Delhi
Show of Awic (Writers and Illustrators Association), India International Centre, New Delhi (Participant)
"The She Shadow", on aspects of womanhood, New Delhi
"Jogia Dhoop" Visual Arts Gallery, India Habitat Centre, New Delhi
"Tharro Thar", Galerie Leela, Mumbai
"Qudrat Qirdaar", Nehru Centre, Mumbai
"The Written Word" (Participant) Apparao Galleries, Chennai, Bangalore
"Women's World", Galeria des Bella Artes, Goa
"Dar Dahleez" Visual Arts Gallery, India Habitat Centre, New Delhi
"Drakht Mere Darmiyaan", Jehangir Art Gallery, Mumbai

Reviews

- *The Straits Times, Singapore*

Geeta Vadhera, an impressionist, has sought to translate the sublime monism of philosophy into colour an excursion with a different dimension into visual arts.

- *The Pioneer, New Delhi*

Vibrant, free flowing forms infuse so much depth and positivity in the heart and soul of the onlooker. The word sufi is derived from the word suf which means pure and these are real transparent works - the viewer can relate and reflect.

- *The Hindustan Times*

The treatment as always is delicately graded - the succession of hues one dissolving into another suggest the theme resounding appearing and becoming one with the viewer "

- *First City*

The viewer explorer invites and converses with the inner self. It is an act of space when you associate with Geeta's works - this associating your space with the space of the canvas.

- *Art Auzeiger, Germany*

Soulful constructivism, harmonious, musical blend - the poetic profoundness. The minimalist yet a deep vision weaving external and internal awareness of being

- *Prof Eugen Gomringer*

"Her works in the field of concrete poetry is a movement ahead of the letterists "

- *Festival of Arts, Singapore*

"Journey to the whole - is an exquisite, inspiring move within"

- *The Sunday Times, Singapore*

"Geeta Vadhera of India is a woman of such varied talents that she could be considered a Renaissance woman of today"

- *Female, Singapore*

"The energy that keeps her going from one exhibition to another across continents, her pursuits, is indeed inspiring"

- *Fred Showker of www.graphic-design.com*

While Geeta's work is solidly planted in the fine arts world -- of oil on canvas, I see powerful design and layout at work in her art. The tension of negative and positive space molds and commands the eye as it moves in and around each work. When viewing the enlargements, squint and see the fluid movement of color, light, dark and shape. Geeta would be just as well at home in any illustration studio on Madison Avenue! In fact, those designers viewing this art today should spend a few moments on each -- and get a lesson in visual dynamics! "

CATALOGUE DESIGN AND LAYOUT
GEETA VADHERA

SCRIPT AND RESEARCH
ARUN SAWHNEY

YEAR OF PRINTING-2008

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"My Invitation"

I have been painting for more than 20 years now. I have painted on canvas, on paper, on photographs, on wood, on glass, and even on a body!

I have been trained as a painter in the Delhi School of Art and have had the privilege of working on solo exhibitions across several countries and with several people in the course of my career.

People come to me and ask : "What do your paintings mean?", or "How do I appreciate your art?". Alas, there is no formula that I am aware of. The meaning, if any, is within you, the viewer. It's a function of your own experiences. Often the "meaning" is wordless. I am reminded of a zen koan -

the zen master keeps filling the cup of tea for his pupil until it overflows and more. The pupil says, "Stop master.. it is full, it cannot take any more"; to which the master responds, "Yes, and until you empty it, there would not be any space for more". So, empty your self. Take some time and view the work. If there is something which haunts you, look deeply. Maybe there is something you find -?

The experience, or impact, is what I attempt to paint. As I experience life in its many forms, there are some moments which leave their own indelible impact on me. A visual impact, a presence which haunts me until I have exorcised it by putting my brush to the canvas. Each of my works has its own moment of association and raison d'être. I paint to relate my inner self, my space, to this association.

My invitation to my audience is to allow just that much space to view, or relate to, a canvas so that the painting of a tree isn't just bark and leaves, so that the sea isn't a body of water. Maybe you discover the lushness within the tree, or, perhaps the depth of a soul within the sea. This may not necessarily be the moment I had in mind when I painted, it may just be your own moment. Perhaps there is a subliminal association.

Yes, there is always the other way of appreciation of Art. Is the hand in proportion to the head? Does the face look real? Or surreal? Is the colourscheme appealing? Is the theme in appealing?... it's a long list...In fact, I've written a series of books on this subject. But to see only this is to see the form and not the content.

Ever noticed it when you go to a gallery, view a painting and feel entranced? Why is it that we spend so much time in appreciating that one piece in the entire show? We say, "This painting strikes me", without knowing fully why. Perhaps there has been a wordless association of a memory which has made you relate to the same visual as the artist? This response, when evoked, is my greatest reward as an artist. That's when I know that I am successful.

- Geeta Vadhera

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