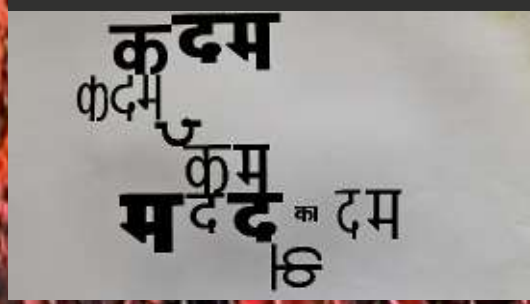


GETTA VADHERA

PAINTING THE UNSPEAKABLE



Exhibitions

Outside India

Rik — Turin

Italy Rik — Galerie Anne Marie Rey, Nice

Aru — Galleria La Finestrella, Canelli, Italy

Aru — Lycée Technique Estienne, Paris Aru — Orchard Point, Singapore

Time and Space — India House, Bonn Ank — India House, Bonn

Grenzbereiche der Konkreten Kunst — Forum Konkrete Kunst, Erfur

Ank Orchard Point Gallery, Singapore, Festival of India, Singapore

Aj — Funan Centre, Singapore, Alliance Française, Singapore

Sarvam / The Absolute — Imperial Hotel, Singapore, Alliance Française, Singapore

Aksh — The Weave — Singapore The She Shadow — Singapore Festival of Arts

Saraswati — Art Mosaic Gallery, Singapore

Saam L'Impression — Tours and Loches, France

Qalb Qudrat — Art Select, Jumeirah Emirates Towers, Dubai

Within India

Ansh — AIFACS, New Delhi , Museum of Fine Arts, Chandigarh,

Sahitya Kala Akademi, Lucknow Sogarda, Lalit Kala Akademi, New Delhi

The She Shadow Lalit Kala Akademi — New Delhi

Saam — Visual Arts Gallery, New Delhi

Women's World — Galeria des Belas Artes, Goa

Jogia Dhoop — Visual Arts Gallery, IHC, New Delhi

Tharro Thar — Galerie Leela, Mumbai Alliance , Alliance Francaise , New Delhi

Qudrat Qirdaar — Nehru Centre, Mumbai

Dar Dahleez — Visual Arts Gallery, IHC, New Delhi Dar Dahleez — V

Drakht Mere Darmiyaan — Jehangir Art Gallery, Mumbai

Shah Shabad — Visual Arts Gallery, IHC, New Delhi

• CONTENTS •

The Artist Geeta Vadhera	4
The Printing Press and The Tea Strainer	6
The Thread	9
The Vedic Series – Rik, Aru, Ank	10
Sarvam – The Bhagwad Geeta, Aj Kabir's Saakhi's	11
Jogia Dhoop - Sufiana Kalam	13
The She Shadow	15
Saam L'Impression	16
Tharro Thar	19
Qudrat Qirdaar ... and then the brush moved	24
Drakht Mere Darmiyaan	28
Dar Dahleez	32
Qalb Qudrat	40
Shah Shabad	42
New Works	52
Over The Years	57
Press Reviews	58

THE ARTIST

Geeta Vadhera

Geeta Vadhera

b. India · Studio: Whitefield, Bengaluru

Born in India to a mother who was herself a painter. Geeta trained at the College of Art, Delhi, at the Lycée Technique Estienne in Paris, and at the Gandharva Mahavidyalaya, Allahabad, for music. Selected early works and documentation are held in the Eugen Gomringer

Archive at the Swiss National Library's Literary Archive — the

Schweizerisches Literaturarchiv in Bern. Those archives map the range of her art and show the artist at her inception. Already this is someone for whom the boundaries between painting, poetry and music have fused. She starts her journey at the zone where sound and image — the visual and verbal zones of pleasure and growth — merge. She emphasises this commonality of thought rather than different divisions. This is reflected in works across her phases and range of art.

Geeta initially worked under the Nehru Fellowship awardee painter Narendra Srivastava (1931–2016), ran a design studio for publishers and corporates and eventually turned to full-time painting. The journey started as chief designer and fashion coordinator for the Central Cottage Industries Corporation of India, with design assignments for the likes of Christian Dior and Pierre Cardin in Paris and for the London fashion house Treacy Lowe. She was Creative Planner for the Festival of Arts, New Delhi, and presented the curtain-raiser audiovisual for the then Prime Minister, Rajiv Gandhi. Geeta was known for her broadcasts and presentations with Doordarshan, All India Radio and BBC External Services. Shortly thereafter, her independent Art Studio was born. A studio that worked on design and illustration assignments for fashion houses, publishing houses, and corporate designs for carpets, pottery, trade fairs etc. As an illustrator and designer for children's books in particular, Geeta received significant recognition.

Her projects include design for leading publishing houses in India such as Rupa HarperCollins, Macmillan, Oxford University Press, Tata McGraw Hill, Penguin, Frank Brothers, Navdeep Publications etc. She also did a lot of work for international publishing houses such as MPH, Times Publishing, Heinemann SE Asia etc. By 2006 she had illustrated over a thousand books for publishers across Europe, South East Asia and India.



“She plays with color and texture with objectivity while manipulating the inner emotions and feelings with the deft hand of a sorcerer”

FREDSHOWKER · DT&G MAGAZINE · UNITED STATES

Geeta has had 37 solo exhibitions across Europe, South East Asia, India and the Gulf. Many of her important paintings are in the collections of hotels, embassies and private collectors. For her important contribution in art she was awarded Bharat Nirman. Currently, Geeta's studios are in Whitefield, Bangalore where she continues her work for private collectors and galleries globally.

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

THESUNDAYTIMES · SINGAPORE



The Printing Press and the Tea Strainer

How a jumble of discarded proofs became a body of work

Geeta tells a story of a visit to a printing press for some design work. At the time, printing required the print master to take out proofs — test pages — before the production runs. These proofs tested the quality of printing, the quality of the inks, the saturation of colour etc. Scattered around that press were a number of such discarded proofs, all in Devanagari. To economise, the print masters had used the same paper on multiple proof runs: a magazine page printed on top of a poster, a newspaper printed on top of a book. Different typefaces, different sizes, all misaligned and jumbled up, printed on the same sheet.

This jumble of letters was to her almost like a rumble of inner noise. It did not take much persuasion for the print master to allow a young Geeta to take a bunch of them away.

Back home, she looked puzzlingly at her haul. That is when her mother came in with a well laid-out tray of tea. As she strained the tea into her cup, leaving the discarded leaves in the strainer, Geeta skipped a beat.

That Was Her Moment With A Spark

“The jumble of letters formed a coherent thought once filtered. We use exactly such a strainer on our thoughts, to filter out the noise. Each individual creates his/her own filter which creates his/her own perspective.”

GEETA VADHERA

The ancients had created our script, our music and our poetry not just to help us read, write, or sing but more so to help us create our own filters so as to divine their inner meanings, or bhava. She looked up, saw her mother and reflected on the Devanagari word Ma.

माँ

MA · MOTHER



M. Lionel Tardif Beffroi centre for culture at Geeta's exhibition at La Tours, France

The chandrabindu (the matra over the letter माँ) was showing to her a mother holding her child in her lap. She (the form of the chandrabindu) is a mother in her own right. The script does not describe the mother. It performs her. The transformation of the warmth of the Mother can be seen in the basic formation of the letter माँ.

Some words were the visual representations of their own meaning, or bhava.

Once you look at the script this way, something inside changes. And she saw the words with their bhav everywhere. She was stunned by the commonality between music, poetry and graphics. To her, all of these art forms met at the same point through different routes. This was the poetry she saw embedded in the Devanagari script itself.

The first note in Hindustani music is “Sa”. This Sa is in itself complete and contains all the notes in itself.

Much like white, which contains the full spectrum of colours.

To Geeta it was as though silence in itself is pregnant with infinite possibilities.

Words That Contain Themselves

Apollinaire's rain, and the meaning already inside the letter

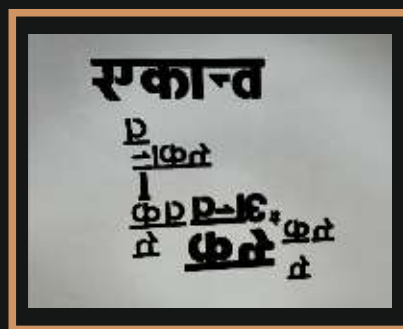
Guillaume Apollinaire (1880–1918) devised the calligramme, a form of poetry in which the typography reifies the words. In *Il Pleut* — It Rains — the lines are arranged like streams of rain cascading down the page, and the form deepens the mood of melancholy, loss and eventual cleansing release that the poem evokes. Looking at Apollinaire's work, Geeta felt that Devanagari was a step ahead: the coherent meaning was already inside the formation of the word. That was the birth of Ansh: an anthology of her interpretation of Devanagari words which carry their own meaning inside themselves.

Moving from the purely visual graphical view to the more letterist view of Devnagri words, Geeta looked at some words where the meaning was implicit in the words themselves. This exploration was published as Ansh.

कदम

K A D A M · T H E S T E P

Kad and Dam. You take a step according to your kad — mental height — and your dam, mental strength.

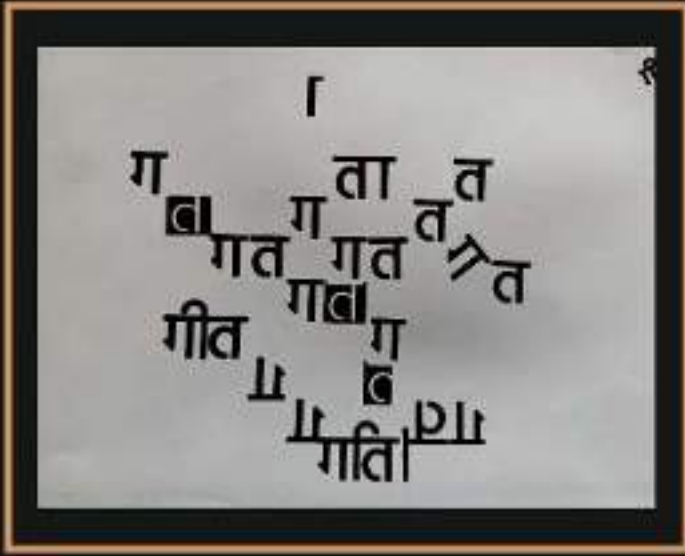


Ansh - Ekaant

एकांत

E K A A N T · S O L I T U D E

From the beginning — ek — to the end — aant. The whole span held inside one word.



Ansh - Geet



Sh Kuldeep Nayar reviews Ansh Exhibition

गी त

GEET - SONG

Here Geeta has first shown the matra – the selection of notes that weaves the rhythm of the song (the sargam). This matra sets the palette of the Geet. Then we have “Gat”, the moment the beat (tabla, pakhawat etc) enters.

And we have “Gati” the pace of the Geet (dugun, tigun etc). All three are integral parts of गी त (Geet). These were the works that so impressed Gomringer, and that found her a permanent position in the Swiss National Archives early in her career.

Eugen Gomringer, a Swiss national, is internationally recognised as the father of Concrete Poetry - a piece of writing in which the words and letters are arranged into a visual picture which represents the fundamental essence of the word. Concrete poetry emerged from the letterist movement, which gave poetic form to words where the words themselves were the graphic and the poem in one.

“Her works in the field of concrete poetry is a movement ahead of the letterists.”

PROF. EUGENGOMRINGER

Eugen Gomringer died in Bamberg in August 2025, aged 100.

D-05-VAD · Vadhera, Geeta · [ca. 2000]

NACHLASSE EUGENGOMRINGER · SCHWEIZERISCHES LITERATURARCHIV · BERN

The Swiss National Library's finding aid for the Gomringer papers carries her under that signature, in the section reserved for artists. Catalogued beside her in the same section are Josef Albers, Max Bill, Ian Hamilton Finlay, Karl Gerstner, Richard Paul Lohse, Ezra Pound, Gerhard Röhms, Timm Ulrichs and Herman de Vries.

The Thread That Weaves the Tapestry

From concrete poetry to Kabir, and onward

Concrete Poetry gave Geeta the thread that weaves the tapestry of her work. It is not a surprise, therefore, that among her early works after Ansh was a series on Kabir's Sakhis - the dohas, the verses.

Kabir (c.1440–1518), one of India's most revered saints, a Bhakti poet of the Sant tradition deeply influenced by Sufi thought, was himself a weaver.

That coincidence is not decorative. A weaver's thought is structural: the pattern is not applied to the cloth, it is the cloth. That is precisely the claim Ansh makes about the letter - the meaning is not applied to the word, it is already inside its formation. The script and the loom are making the same argument.

“Each generation of artists work to interpret our heritage in their own way. For example, the sufi's used verse. Subsequent generations added music to those verses.”

GEETAVADHERA



Kabir Scrolls on View in Singapore

Rik · Aru · Ank — The Vedic Series

Turin · Nice · Canelli · Paris · Bonn · Singapore · The ICCR European years

The earliest painted series carry the argument of Ansh out of the letter and into colour. Rik, drawn from the Rig Veda, was shown in Turin and at the Galerie Anne Marie Rey in Nice. Aru, built on the Ishavasya Upanishad, travelled to La Finestrella Galerie d'Arte in Canelli, to the Lycée Technique Estienne in Paris in an audiovisual format, and to the Urban Development Authority in Singapore — the first institutional acquisition outside India. Ank, again from the Rig Veda, opened India House in Bonn under the title Time and Space.

The Canelli showing of was her first exhibition in Italy, mounted with the French painter Jacques Place — he from Paris, she directly from New Delhi — under the joint sponsorship of ENFAC and the Foyer Socio Educatif du Beffroi.

“In my work there are surfaces of time, which we might call the three imperative expressive levels. The woven canvas undoes — uproots — the woven time, the past. The weaving in space, a knot of thoughts circulating upon thematic words, the evolution or the path of an expression, its volume and eventually its repercussions.”

Geeta Vadhera · Ilcanellese, Canelli · Translated From The Italian

“These impressions and thoughts are a combination of forms and counter-forms, and what is left outside is a space of emptiness. The counter-form enriches the soul.”

Geeta Vadhera · Ilcanellese , Canelli · Translated From The Italian

The Bonn press reached for the vocabulary of constructivism to describe what it saw, which is telling: the work read to a German audience as belonging to a European formal tradition, while its content came wholly from the Vedic texts. That double legibility is the through-line of the entire career.

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

ARTANZEIGER · GERMANY

“It would take some knowledge of Sanskrit to know what painter Geeta Vadhera's works are all about. But even then, one would have to look very closely.”

THE STRAITS TIMES · SINGAPORE ·

Sarvam — The Bhagavad Gita

Singapore Festival of Arts, Van Kleef Exhibition Hall, Imperial Hotel · Alliance Française, Singapore

Sarvam is the most ambitious integration of practices in this period. Twenty-four paintings built on the shlokas of the Bhagavad Gita, worked in multimedia on canvas and shown in English under the title The Absolute, were presented with an audiovisual and a jazz ballet tap dance by Karen Clarke at the Imperial Hotel, under the Singapore Festival of Arts; a second showing followed at the Alliance Française. Geeta painted आत्मा परमा त्मा on Karen's body. This dance symbolized the journey from Atma to Parmatma - from body to soul. The artist gave a thirty-minute audio-visual presentation while a dancer from Ballet Theatre Studio Pte Ltd moved in the foreground to music overlaid with the sounds of crashing waves and falling rain - an experience the artist called a journey towards essentials. It is the only occasion in the whole record on which the Devanagari mark was carried on a living body. The Gita instructs action without attachment to its fruit, and the performance enacted exactly that.



Ballet Artist Karen Clarke strikes a pose with Sarvam painted on her body Singapore Festival of Arts

“Journey to the whole — is an exquisite, inspiring move within.”

FESTIVAL OF ARTS · SINGAPORE

Aj — Kabir's Sakhis

Funan Centre, Singapore · Alliance Française, Singapore

Kabir, the weaver-poet is the pivot. Kabir gives Geeta a figure in whom the making and the meaning are the same act, and the thread enters the work as an idea long before it enters it as a material. Each painting is calligraphed on these profound thoughts.

The Funan Centre showing was reviewed by T. K. Sabapathy (in picture below), the founding historian of modern art in Singapore. Twenty hanging scrolls, drawn and imprinted on sheets of coloured paper suspended from bamboo rollers, with the Kabir couplets. Sabapathy names two works, Absorption and Form, as the pictures in which the making of form and image is most directly confronted.

“For these and other artists pursuing these impulses, the process of reduction served as the vehicle for mystic revelation. Geeta Vadhera aspires to reach such a condition through her art.”

T.K. SABAPATHY · THE STRAITS TIMES, SINGAPORE ·



Mr TK Sabapathy inaugurates Aj at Funan Centre, Singapore

Jogia Dhoop

Visual Arts Gallery, India Habitat Center

These calligraphic works are based on some of the Sufi scriptures which describes the very reason of existence. Truth of our being. this takes me to the path of the essential and connects me with that purity. The sunshine the jogia dhoop within me creates some such impressions ..the journey is so transparent



'MAIN VICH MAIN'

Oil and Ink On Canvas, Size : 20x48



'RAB'

Oil and Ink On Canvas, Size : 20x48



Junoon
20in X 48in



Insaan
20in X 48in

The She Shadow

Singapore · New Delhi

The one series in the record that takes gender as its explicit subject. The canvases are cooler and more graphic than anything around them — Graphical triangles and flat planes of red, white and blue set against a solitary female figure, a woman at a washing line, a figure carrying pots. Where the Sufi series would later dissolve the self into the Absolute, these works hold the self at a distance and look at it: the shadow a woman casts, and the shape she is .



Saans Pani mein
30in X 40in

Saam - L'Impression

Saam — An Act of Space, New Delhi, · Saam — L'Impression, Galerie La Passerelle, Tours, and Loches, France.

Geeta tells a Zen story, which goes like this. The master begins to pour water into a glass, and keeps pouring as the glass fills, overflows, and floods the floor. The student cries out — "Stop, stop." The master says: "Yes! So now you see, until you empty it fully there will be no space for more." We have to empty out inside in order to absorb more.

She first offered this story in "Saam – L'Impression" or "Saam - An Act of Space" in the city of Tours, France with a follow on show in Loches, France, as a connect — between the silence of the canvas with the Absolute. The point being that if the viewer allows themselves to open up to the canvas only then will they connect to it. Every form needs space to resound. If there is space within you, the connect will happen. Another dimension reveals itself when you are one with the space.

The Saam works are mixed media and they are physically layered: torn and burnt edges, netting and coarse woven fabric fixed to the surface.

Saam opens not with a statement but with a poem:

*"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"*

GEETA VADHERA

*"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."*

GEETA VADHERA



Within
18in X 24in

*“When sound leaves a texture behind what we experience is not the real image.
It is the impact. A kham is born. By adding in space, the context, interpretation emerges.
Thus does kham become the dukham – sukham experience.”*

GEETA VADHERA

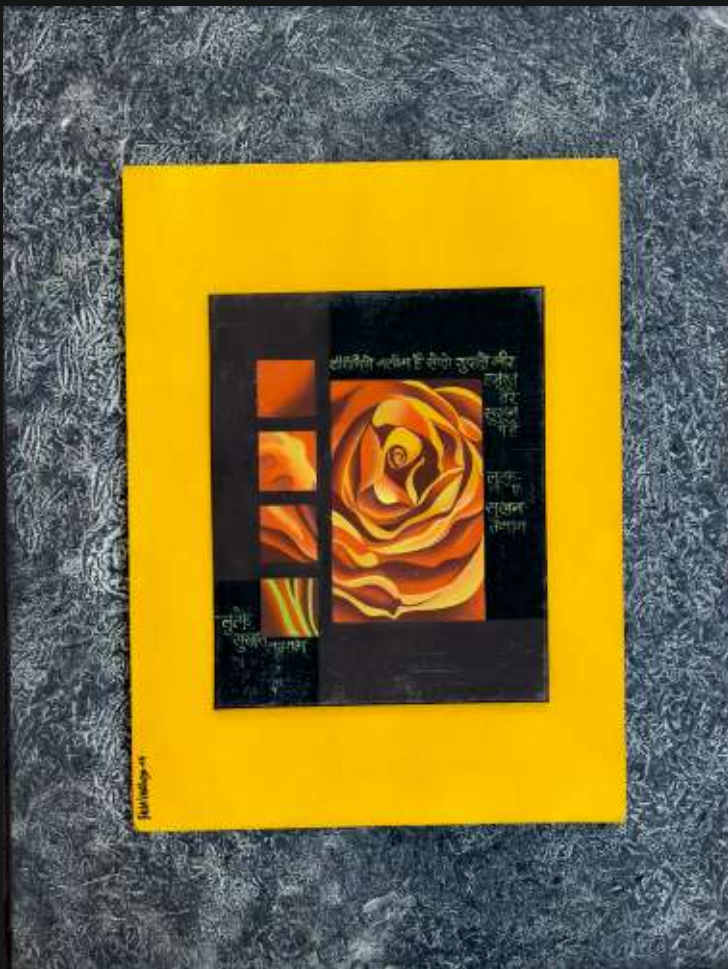
Dukham and sukham are the Sanskrit terms for suffering and ease — contraction and expansion.
The paintings are khams: impressions rather than images, what is left once the thing itself has passed.

*“Kabir's famous doha "Kar ka Manka chhod ke, Man Ka Manka pher" – is also interpreted in Saam.
Here what Kabir is saying is that leave the rosary and let the rotation happen within
you to create a connect with the Absolute.”*

GEETA VADHERA



Sindoor
18in X 24in



Phool Se
24in X 19in



Jangal Dhoondaya
24in X 19in

Tharro Thar

Galerie Leela, The Leela Kempinski, Sahar, Mumbai

In her painting, Khud Se Khud Tak from Tharro Thar series, the lady is threading the needle, a metaphor for the act that is needed for you to do to connect. It won't happen on its own.

Tharro Thar, or your Thar (The Thar is the name of the desert in Rajasthan, India). Moments from the eternal sands of Rajasthan. 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. moment o

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

"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."

GEETA VADHERA

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

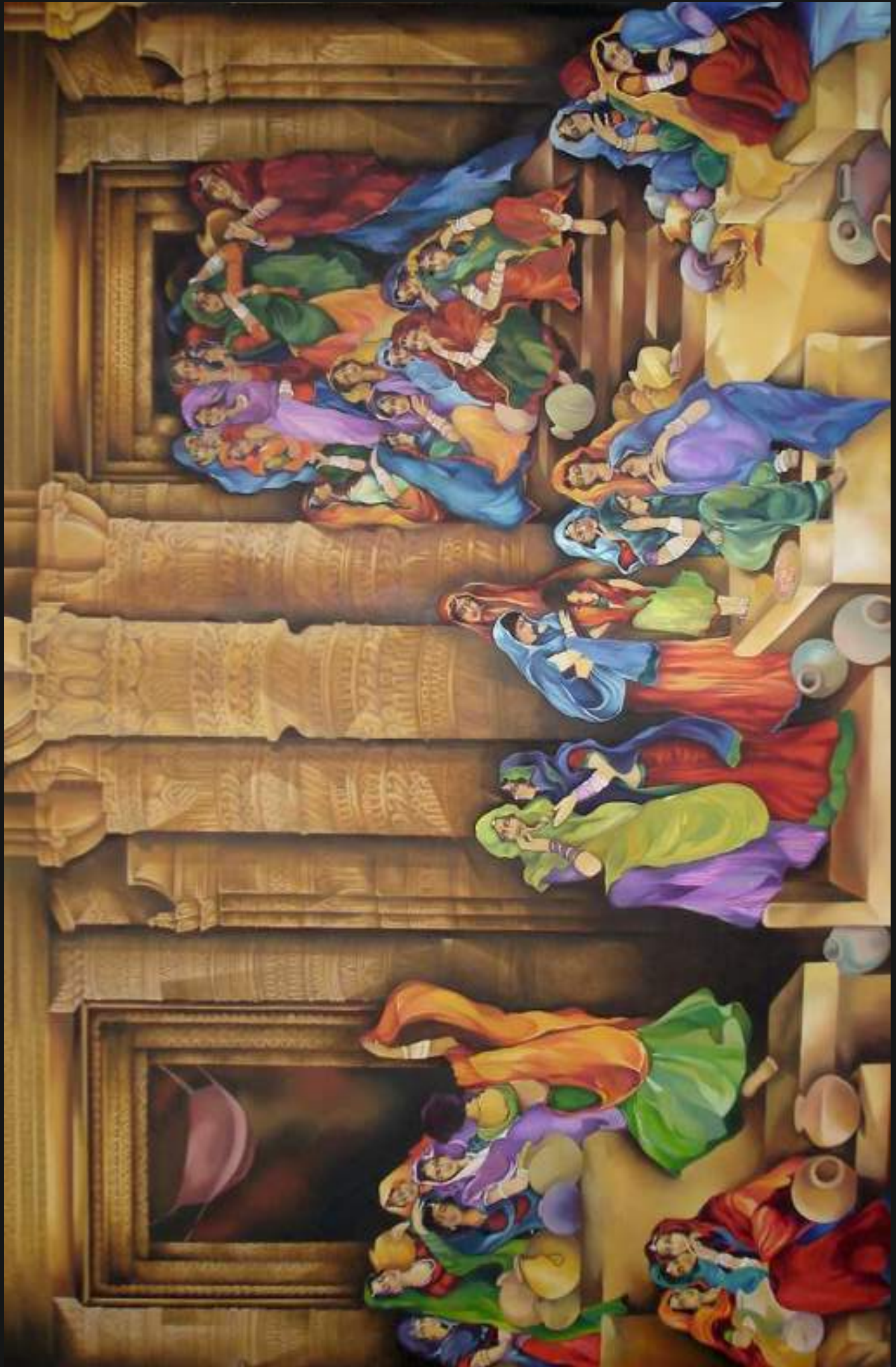
FIRST CITY · NEW DELHI

The palette is eathy — ochre, saffron, dust, deep shadow — and the desert supplies the whole architecture: the doorway, the alley, the stair, the water pot. The figures always at a threshold rather than through it.

The Rajasthani folk verses set beside the works in the catalogue place them in an oral tradition rather than a literary one, which is exactly where this painter's sources have always come from.



Ummee dein
44in X 68in



Arunima
60 in × 120 in



Saanjhi Dhoop
60in X 60in



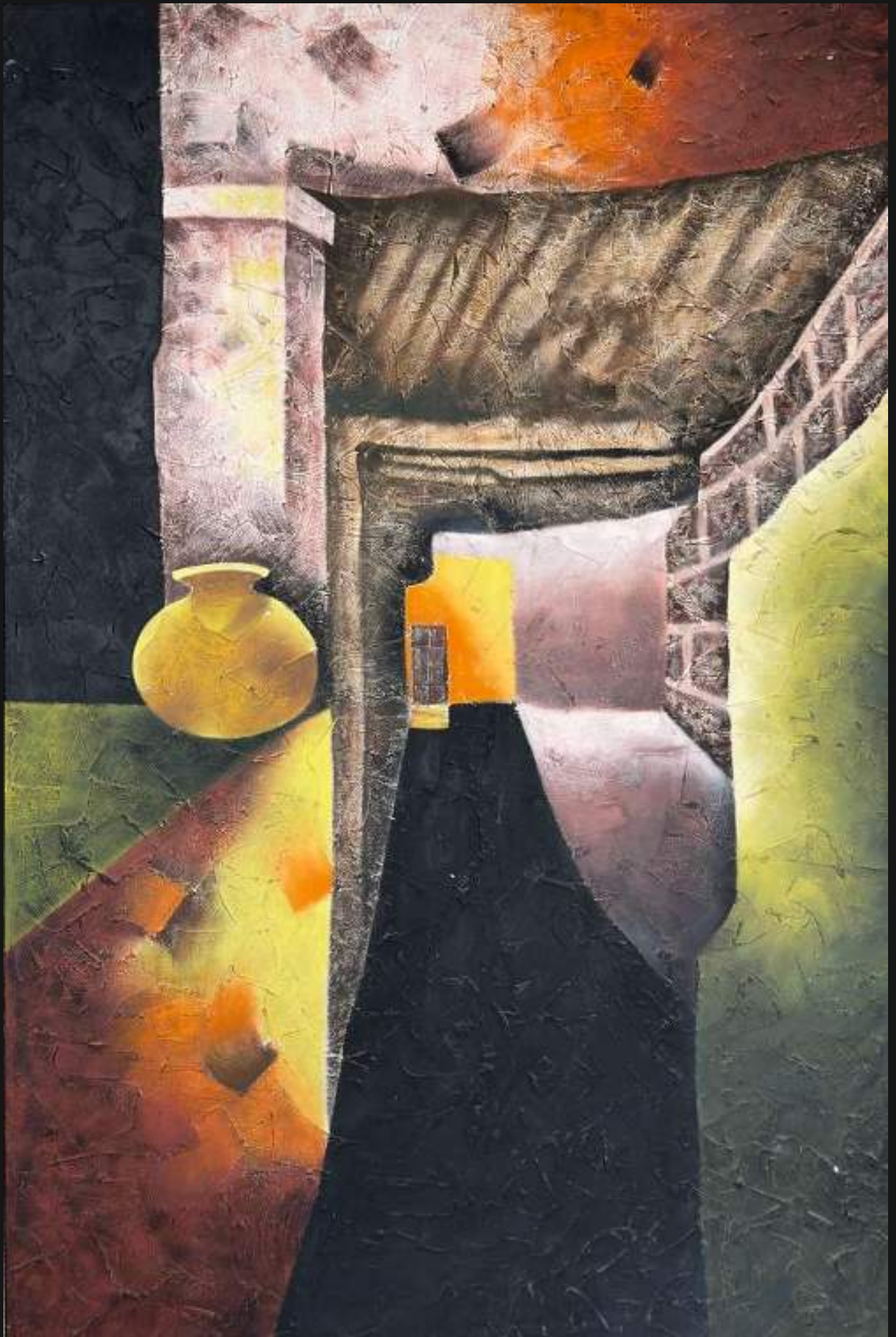
Lamha
32in X 44in



Waqt Waqfa
44in X 68in



Khud Se Khud Tak
44in X 68in



Raah
44in X 68in

Qudrat Qirdaar... and then the brush moved

Nehru Centre, Worli, Mumbai

"Life is not just what it seems — it is tremendously more. It is incalculably much more, but you have to turn your face towards yourself. When you connect, the superficial gets dropped."

GEETA VADHERA

Qirdaar gets one with Qudrat, and you are one with Nature.

"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."

GEETA VADHERA



Paani
32 in X 44 in



Sard Safed
 36 in X 48 in



Sihran
36 in X 48 in



Khamosh Khushboo
32 in X 44 in

Drakht Mere Darmiyaan

Jehangir Art Gallery, Mumbai, The tree between us

This is the series in which nature stops being a subject and becomes an interlocutor. The title — the tree between us — names a third presence standing in the space between the painter and whoever she is addressing, and the canvases are created accordingly: branches read as nervous systems, tree-lines dissolve into weather, and the human figure, when it appears, is embedded in the foliage rather than placed before it. Painting a tree is not merely bark and leaves. Meaning lies in the lushness within. The sea is not a body of water, but the depth of the movement that correlates with the thoughts of the mind.

“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.”

GEETA VADHERA



Dayaar Bayaar
58 in X 36 in



Kudrat
48 in X 38 in



Drakht Mere Darmiyaan
48 in X 36 in

Two works carry the weight of the series in the artist's own account. Bheega Kinara — the wet shore — is described as the dew-stained horizon that fades with the wetness, and then, without a break, as the bitter memory of a parting with someone dear, which still leaves her eyes moist.

The method is consistent with everything before it — the experience, not the object, is what gets painted.



Bheega Kinara
48 in X 36 in

Dar Dahleez

Visual Arts Gallery, India Habitat Centre, New Delhi · The door and the threshold.

The most self-reflexive of the series, and the one that gives the retrospective its title. It begins with the artist in front of an unpainted canvas, working out what that blank surface actually is.

"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."

GEETA VADHERA

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

GEETA VADHERA

The paintings are large and they are full of literal architecture: doorframes, window bars, a charpoy against a yellow wall, a curtain lifted at the edge of a room. Dar o Deewar gives the doorway itself, with a flare of orange cloth pulled through it and a pair of red shoes left at the threshold; Odhni Bhar Ashaar — a shawl full of verses — sets a woman at a window holding her odhni, the embroidered border reading as text. Haafiz Muhaafiz, the keeper kept, is a single turbaned elder leaning on a ledge, and is among the most direct portraits in the entire body of work.



Ikhtesaas
58 in X 46 in



Odhni Bhar Ashaar
58 in X 46 in



Haafiz Muhafiz
44 in X 68 in



Ishq Ishtiaaq
44 in X 68 in



Dam B Dam
44 in X 68 in



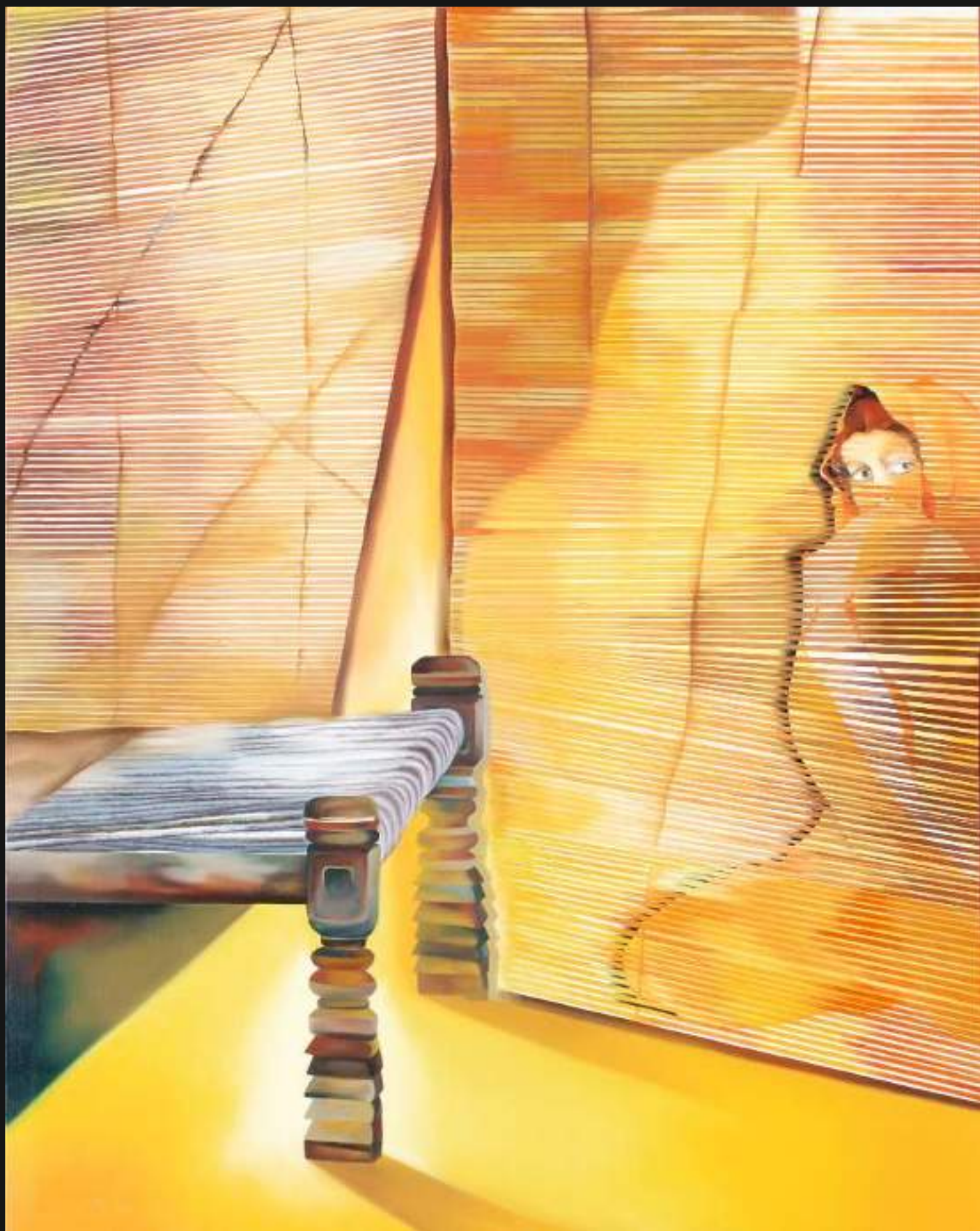
Dar O Deewar
44 in X 68 in

"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."

GEETA VADHERA



Rafaahat
58 in X 46 in



Aahat
44 in X 56 in

Qalb Qudrat — Tranquil Spaces

Art Select, Level 10, Jumeirah Emirates Towers, Dubai, UAE

Qalb is the heart — in the Sufi tradition the organ of perception rather than of feeling, the seat of knowing. Paired with qudrat, it completes the movement the previous decade had been making: from the character of nature outside, to nature within the character, to the heart of nature itself.

The title carries both readings — the heart of nature, and the heart's own creative power. The exhibition was inaugurated by the Consul General of India in Dubai.

“Geeta Vadhera is one of few artists who can blend the figurative with the abstract in a perfect mélange.”

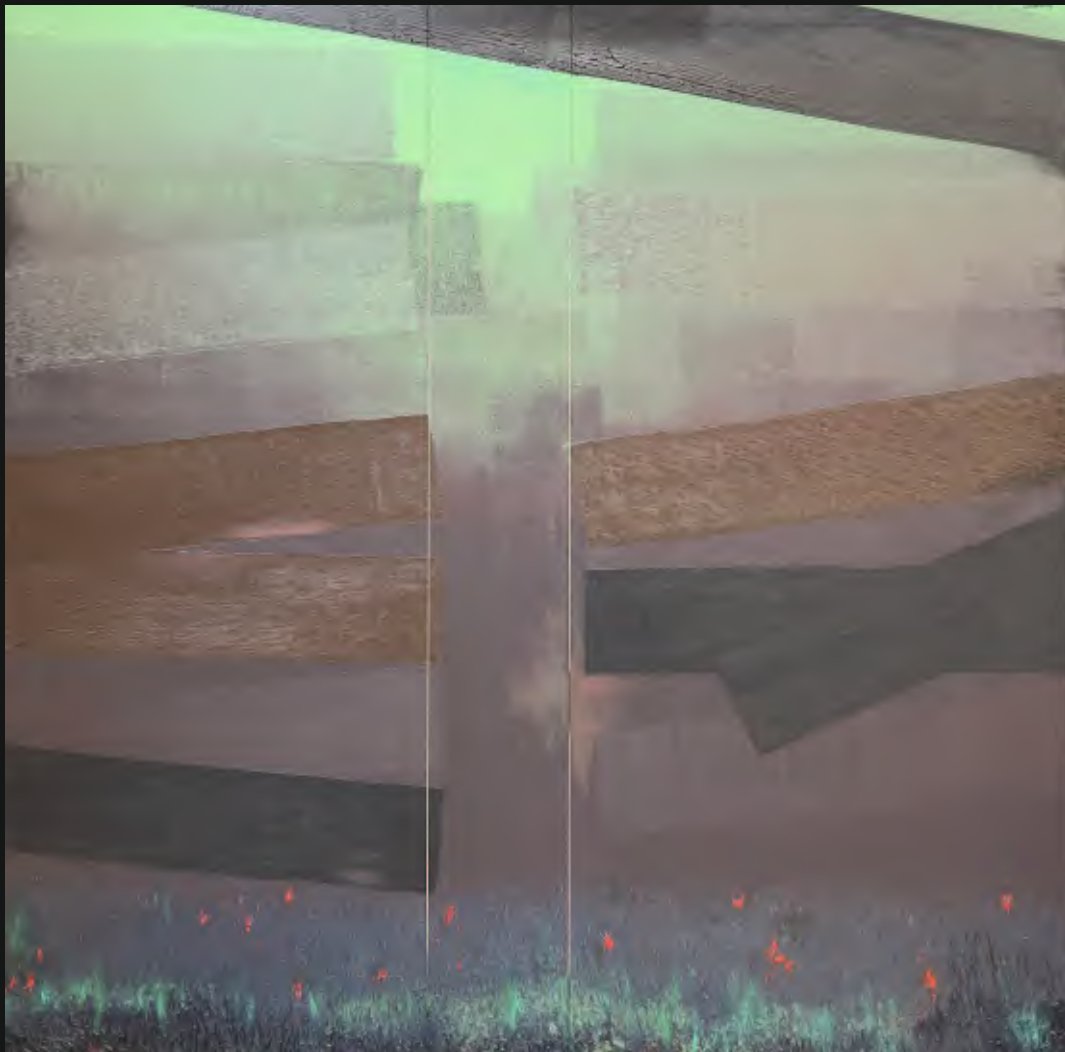
KHALEEJ TIMES

“The experience or impact is what I attempt to paint. As I experience life in its many forms, there are some moments that leave their own indelible impact on me. That impact becomes a presence that haunts me until I exercise it by putting brush to canvas.”

GEETA VADHERA · KHALEEJ TIMES

“These paintings are my own conversations with the canvas.”

GEETA VADHERA



Abad Se
60 in X 60 in



Ashab Inteha
60 in X 60 in



Aasmani Zubani
44 in X 68 in

Shah Shabad

Visual Arts Gallery, India Habitat Centre, New Delhi ·

We are but a thread in the weave of life. Bulle Shah helps me understand this. Brings me closer to my thread — my core inner being — as opposed to the cloth of personality I may have

“Art is not something OUT THERE. I feel it has to travel through an internal route and should possess a blessed transparency. It's a layered process.”

GEETA VADHERA



Ru Ba Roo Hoo B Hoo

30 in X 40 in



Tafaqur Mein
60 in X 60 in

“Painting is the closest to my true self.”

GEETA VADHERA

“Shah Shabad is a tribute to those precious moments which saved me in the turmoil of life and worked as my preserved reserves.”

GEETA VADHERA

“I read, I hear, I internalize... and then I paint.”

GEETA VADHERA



Suhee Ruhee

35 in X 45 in



Ek Tan Tara
60 in X 60 in



Unman
36 in X 48 in



Ufaq Shafaq
36 in X 48 in



Zaahar Gunaam

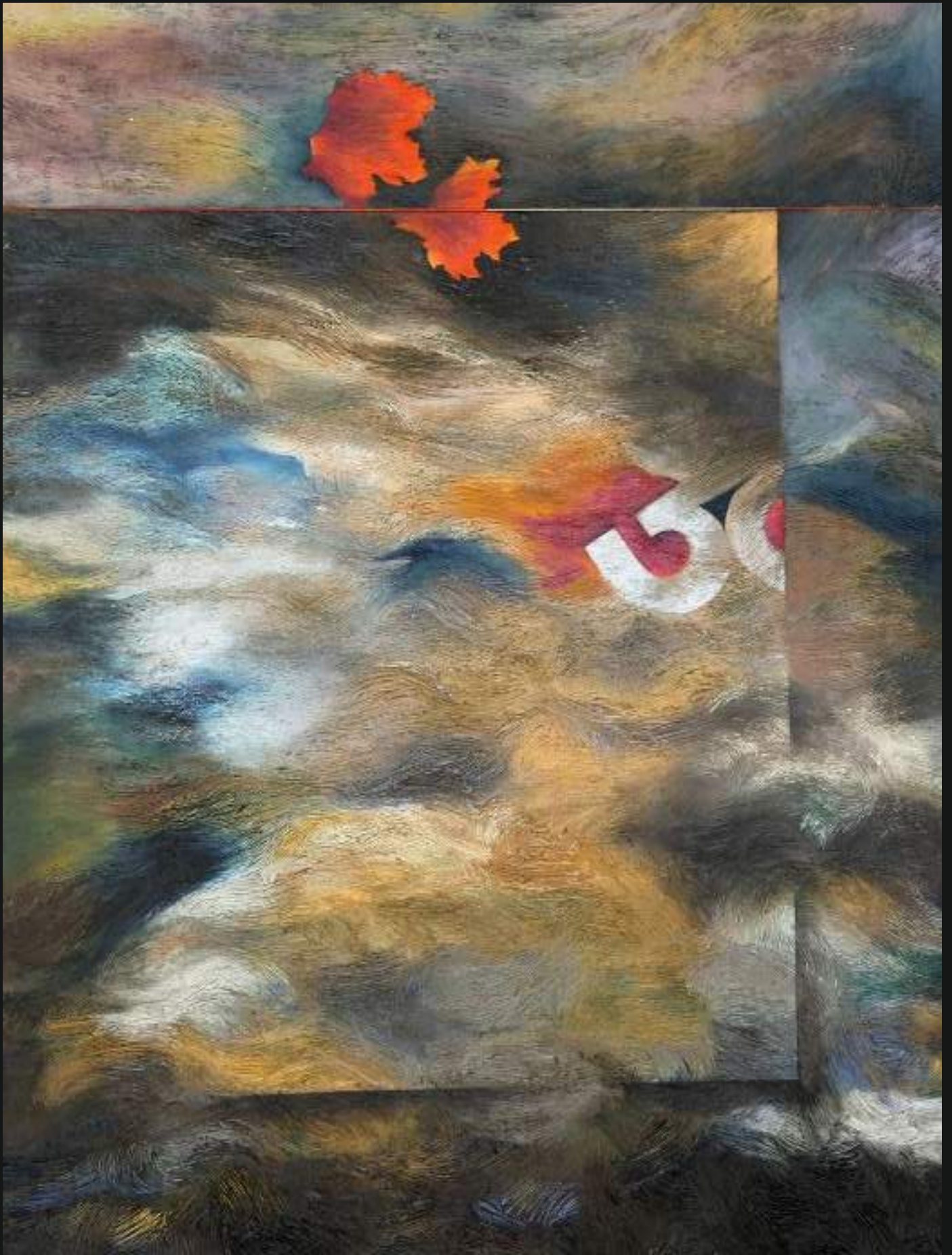
36 in X 48 in



Shafaq Se Pahle
36 in X 48 in



Udhar Vahan
36in X 48in



Baad Yaad
32 in X 44 in



Zaahir Zaahira
60in X 60in

New Works



Ik Lok Dhun

48in × 48in



Aao Ree Gao Ree
54in × 82 in.



Sarokaar
57in × 57in



Maaney Khez
38in × 57in

Over The Years



Press Reviews

Hindustan Times

CREATIVE STROKES: Self II
Images of the self from her home gallery



By the artist, the self is the central theme of her work. In her home gallery, she has created a series of self-portraits that explore the complexities of identity and the human condition. The artist's use of bold colors and expressive brushstrokes creates a powerful emotional impact, drawing the viewer into her inner world.

trenta

I.N.F.A.C. - BEFOI
presentando la sua nuova importante iniziativa
Geeta Vadhera e Jacques Phorn

La mostra di Geeta Vadhera e Jacques Phorn è una delle più importanti iniziative artistiche della stagione. Le opere presentate esplorano temi universali attraverso linguaggi visivi innovativi e profondi.

The Straits Times

Arts & Leisure
Spiritual states on scrolls



The artist's work is deeply spiritual, reflecting on the human condition and the search for meaning. The scrolls of her art are a journey into the soul, where the viewer can find a sense of peace and connection to the universal.

गीता वधेरा यांचा अनोखा कलाविष्कार

प्रतिबिंबी
चित्रकार गीता वधेरा यांचा चित्रांचे प्रदर्शन लक्षात घेवून यावेत काळातलं कलावंत असो.



गीता वधेरा यांचा कलाविष्कार अनोखा आहे. त्यांच्या चित्रांमध्ये त्यांनी आपल्या आत्मिक प्रवासाचा प्रत्यक्ष दर्शन देण्याचा प्रयत्न केला आहे. त्यांच्या कलाकृतींमध्ये एक गहवरील सत्य उघड होऊ शकते, जे प्रत्येकाच्या अंतःकरणाला छेद करू शकते.

歌同画新・小歌詩十

站前・縣家園支本頭館代



Geeta Vadhera's art is a beautiful blend of traditional Indian aesthetics and modern artistic sensibilities. Her work is a testament to the power of art to transcend language and cultural boundaries, creating a universal language of the soul.

The Straits Times

Translating philosophy into pictures



Geeta Vadhera's art is a beautiful blend of traditional Indian aesthetics and modern artistic sensibilities. Her work is a testament to the power of art to transcend language and cultural boundaries, creating a universal language of the soul.

nice-matin

EXPOSITION
des œuvres récentes
du peintre hindou
GEETA VADHERA
17, rue des Poissonniers
NICE - Tél. 92.34.70

Galerie Anne Marie Rey

Press Reviews





GEETA VADHERA

“Nobody cries in any language, nor have I heard of loving in any language.”

GEETAVADHERA · THE STRAIT TIMES, SINGAPORE

For five decades Geeta Vadhera has been making the same argument in three languages. She trained as a painter at the College of Art in Delhi, as a singer of the Kirana Gharana, and as a reader of the Devanagari letter — and concluded early that these were not three practices but one, meeting at the point she calls bhava.

This catalogue follows a single figure across that whole span: the thread. It begins as a metaphor in the concrete poems of Ansh, works held today in the Eugen Gomringer collection at the Swiss National Library. It becomes cloth pressed into the surfaces of Saam. It ends as literal filament embedded in every canvas of Shah Shabad. Between them stand the Vedic series of the European years, the Sufi panels of Jogia Dhoop, the Rajasthan of Tharro Thar, and the Dubai heart-of-nature works of Qalb Qudrat. Thirty-seven solo exhibitions across Europe, South East Asia, India and the Gulf.



Catalogue design and layout: Geeta Vadhera ·

Compiled by: Arun Sawhney

2211 Prestige White Meadows,

Whitefield Main Road,

Bangalore 560066.

No part of this catalogue may be reproduced without permission

www.geetavadhera.in

Price : 2000-/-