

# GOLDEN WOMB

# DAWN OF TIME

SEEMA KOHLI



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SEEMA KOHLI

19th February - 5th April 2017

KALAKRITI

ART GALLERY

# Dawn of Time

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future into a palpable sphere of understanding, retrieving beginnings and projecting continuity of life in its timeless cycles. She consciously synthesises divergences and builds pathways between extremes, offering perceptions of a balanced mindscape. Several decades of multi-disciplinary practise have contributed to Seema's diverse visual vocabulary, in which a succession of organic transformations can be marked. Everything she experiences, views, reads or absorbs in other ways filters down into nuanced interpretations that take varied physical forms. She says, "Through my works I seek to understand the organic and continuously evolving processes of all beings and matter. For over twenty-six years, I have been interested in showing the state of flux of the body and mind using various mediums and materials." Her oeuvre

features paintings, drawings and prints, more voluminous objects like sculpture and relief work, as well as performative acts extended through the body and Self. A deep tolerance towards the Other and acceptance of change is embedded in her philosophy of living, characterised in the themes she chooses to depict.

These themes transcend myopic views of reality and spring from an evolved understanding of ancient knowledge systems and recognition of dimensions beyond the immediate material world.

Underlying several streams of exploration is the artist's core identification with feminine energies within her visual language – whether they are powerful Goddesses in the Indian context, or more universal energies constituting aspects of nature and the

cosmos. The earthly and the divine overlap and mingle within the picture planes, as she uses mythology and cultural history as analogies for contemporary dialogue. Myriad graceful beings pervade the spaces with their subtle forces; they are anonymous beings- principally female, but also male and androgynous. They seem dynamic, moving freely across the worlds created by the artist for them to inhabit. These agile forms are often in yogic postures, and sometimes with feathered wings, defying the laws of nature and of gravity. Their inner liberty manifests itself in physical endurance and invests them with power. Who are these nameless, faceless beings? She, who stands strong with her flowing hair, and spreads wings that span the landscape, what is her identity? Is she a goddess, or one of us? Is she the earth, or the sky or the tree that

Mountains of fecund earth, ever-bountiful trees, vast oceans, flowing streams and fragrant atmospheres, the warmth of the sun and healing winds that follow horizons to infinity; Seema Kohli knows them well - these forms and energies that make up our world and universe. She recognises each element as part of her own being, reliving the awareness through constant visual and conceptual acknowledgment in her art. Her work seemingly emerges from an open channel that brings past, present and

embraces the world? – Or is she the artist, Seema? The beings represent everyone and no one; they are one and many at the same time; they take human form but evoke the essences of nature that merge and flow through their bodies. Seema's work manifests the spirit of feminine energies in the various fundamental and evolved forms, and in the myriad cycles of life. She propounds a belief that life is continuous, infinitely extending into futures that one cannot know; despite strife and conflict, death and devastation, the essential perpetuation of nature does not end. There is always a seed of hope in the birth of new things. Nature, the all nurturing mother, carries forward the Hiranyagarbha. Resonant in the title of this compilation of work,

Hiranyagarbha is a concept Seema Kohli became

interested in about twenty years ago. On an occasion she had visited the pilgrim centres Haridwar and Rishikesh, where she saw cavities on the sand banks of the river Ganga that happened to be formed over a long period of time as the river changed its course. "They reminded me of a womb, and the quietude and solace that I found while sitting inside one of these cavities was extremely powerful." she explains. In ancient Vedic philosophy, Hiranyagarbha or the Golden Womb is the primordial and eternal womb that nourishes, generates, and revives the cosmic order. All Becoming takes place in this receptacle. As a space within a space, it encompasses all universes, and also the five elements—earth, water, fire, air, and ether. The Hiranyabarbha pervades all creation as it transcends time and space by expanding and advancing infinitely in the cosmos; the

universe that first formed was neither male, nor female – it gave birth to Maya or illusion. Hiranyagarbha, the name, also refers to the Sun god. As someone attuned to a spiritual mode of study and deeply conscious of comprehending the multi-layered dimensions of feminine energy, Seema elucidates the philosophy as the emergence of creation from the feminine aspect of the Sun. Her works and writings contemplate Shakti, Prakriti or Nature as concentrated in the ultimate Being – an amalgamation of man and woman – creation being the celebration of the feminine aspect of that Being. The compositions on the subject evoke an ethereal quality, often illumined with the device of gold leaf set against jewel-like colours and intricate black pattern. Circular and elliptical shapes appear and reappear in Seema's creations, often holding within them a locus

point around which much else radiates. The Ovoid is the constant reminder of the garbha, egg or seed, the birth of new life and continuity of generations. The circle is a geometric shape with no beginning and end; it can contain within its boundary mandalas of different mathematical orientations, and spreads from the tiniest dot to an all-embracing aura; in voluminous form, a globe establishes a connection between an inner world (microcosm) and an outer world (macrocosm). Seema opines, "A circle reminds me of continuation, repetition, movement and a tireless journey; hence the cycle of life where there is no space for the concept of death (finality). There is only constant procreation, positive recycling and an unending journey - where everything is static in motion as the vortex is in complete control of all movement."

Observed formally, the picture planes are complex, with elaborate and yet harmoniously constructed narratives and bands of figurative forms and motifs. The colours and contrasts engender precious, vibrating fields of energy and reflect a consciousness of Indian aesthetic treatments. They are glowing hues, akin to stained glass, with gold and silver leaf creating an added layer of richness. Geometric mandala forms within the space, and the depiction of ornate repetitively patterned borders, appear to frame or contextualise visual explorations in a measured code. The pervasive and intuitively committed lines and designs transform themselves variedly in paintings and drawings, in etchings, on the surfaces of bronze sculptures as well as the sculptural paintings.

Among her experiments in sculpture, the bovine

forms find reference in the sweetness of cow depictions in Indian miniatures, the bodies stylised and rhythmic – they become contoured receptacles for painting without the rigid boundaries of a frame, or flatness of surface. The paintings cover the topography of the animal body, from head to toe, depicting scenes of both mythical and contemporary origin. Seema indicates the organic manner in which sculptural forms came about in her work, as certain imagery in her paintings began to demand a different dimension. "Some (images) were happy as paintings, some as drawings, some wanted to be three dimensional as sculptures and some still wanted the moving image, hence came the experiential performances. I started with clay, then ceramic sculptures, and then cast them in bronze. As I was working on the bronzes

with detailing I felt the urge to move my paintings on the sculptures. Thus the fibre-glass sculptures came about." Later, she began a series that combined the flat painted surface with extruding sculptural objects, as in the Triguna Lakshmi and Triguna Saraswati forms. The tongue is a powerful symbol that recurs in the works; she articulates, "The tongues arrived with the concept of Kali. Her lolling tongue expressing the innumerable desires; she the creator of desires, fulfiller and vanquisher of desires. Thus sanctifying the very concept of creation, sustenance and recycling of this world. The feminine form on the tongues is that of a yogini or fulfiller of that particular desire."

The artist's work while not being directly autobiographical reflects parallel explorations of the Self and its physical, mental, spiritual and emotional

encounters. As a woman, a mother, a daughter, a 'woman-human' as author Kishore Singh puts it, she processes aspects of sensuality and sexuality, digging deep into feminine sensibilities, revealing powers and energies, and balancing what is within and without. She makes every emotion valid in her works: pain, love, fear, desire, ecstasy, anxiety and joy, transcending them to reach a space that is calm and thrives in the act of creation.

Seema Kohli has evolved spontaneously as an artist, taking leaps of faith and bestowing her art with the utmost confidence. Words of poetry flow from her thoughts as colour and line emanate from her fingers. She fills each work with her own personal spirit. Her paintings and sculptures are magical experiential spaces, producing altered reality that beguiles the viewer. And

yet, there is no subterfuge, rather a truthful and honest portrayal that is translatable by anyone that encounters it. Like the many-branched tree of life in the paintings that symbolically embraces all that comes into its shelter, Seema embraces life in its entirety and complexity, creating and translating moments of experience, rooted in timelessness but shared in the present.

*Lina Vincent Sunish, 2017*

# Lina Vincent Sunish

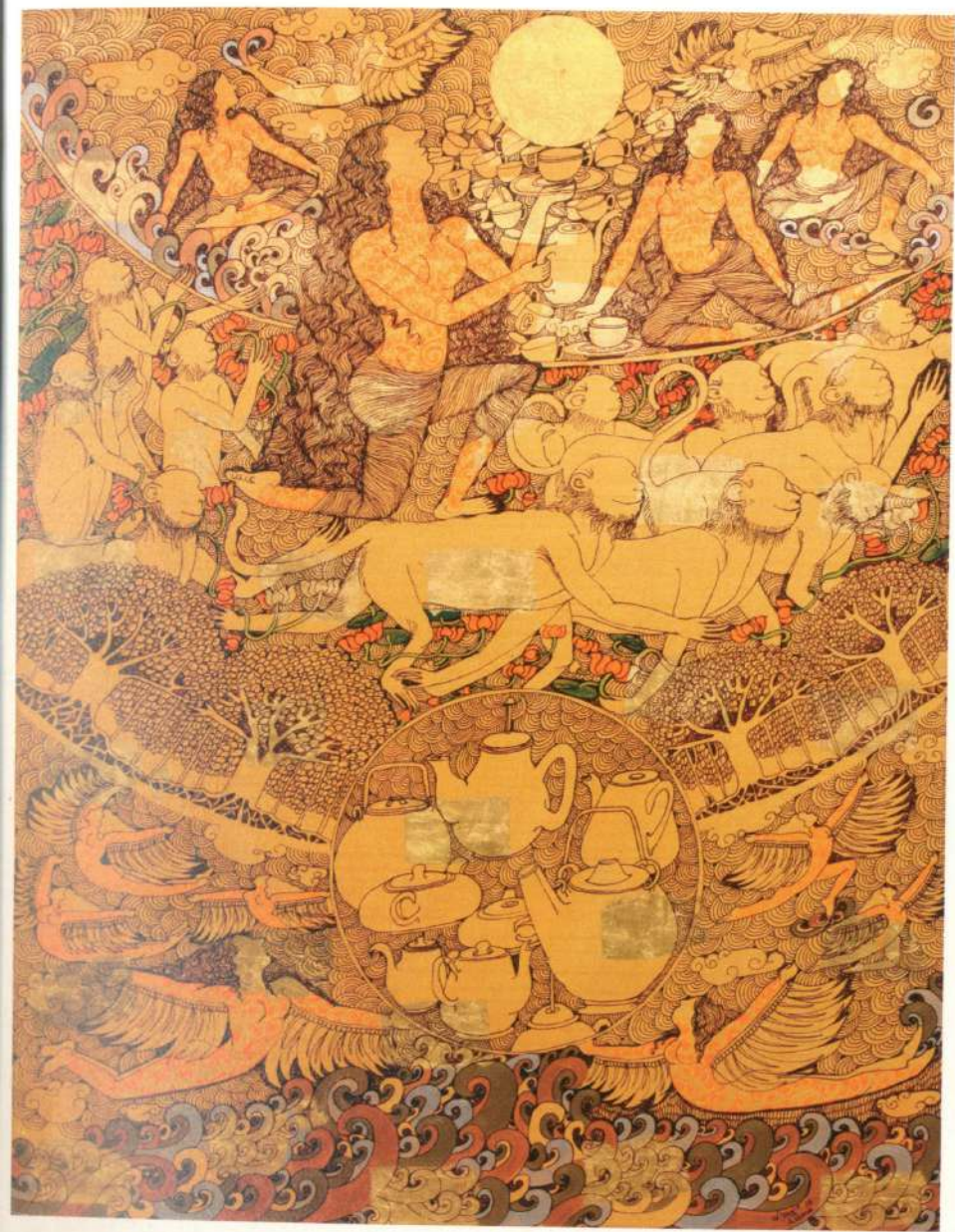
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Lina Vincent Sunish has worked as an arts professional for over fifteen years, dividing her time between research, curation, educational art programming and cultural project management. Her work presently occupies an interdisciplinary space that is inclusive to varied forms of knowledge and expression. Her current projects, both Indian and international, incorporate environmentally and socially engaged art practices. Lina lives and works out of Goa and Bangalore.

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# Paintings

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Pour me a dream, 48x36 in, Acrylics and Ink  
on Canvas with 24kt Gold and Silver Leaf

Pour me a dream  
Pour me a thought  
Pour me a feeling  
Pour me a hundred emotions  
Pour me a song  
Walking, running, jumping, riding  
Flying high on those I  
reach you  
You are within me  
So potent  
So alive  
Still I leap out to reach you  
I see you in many  
In the dry leaves of that tree  
Whose blood I had sucked  
Dull and colorless  
In the gray waters floating  
with my greed  
In the lifeless air which wanted  
to breathe that endless kiss  
of love and eternity  
I dared you to give me  
I will not let you breathe  
I will not let you live

Seema Kohli  
9 November 2016



The Golden Womb Series 4, 2x7 ft, Acrylic on Canvas with 24kt Gold and Silver Leaf



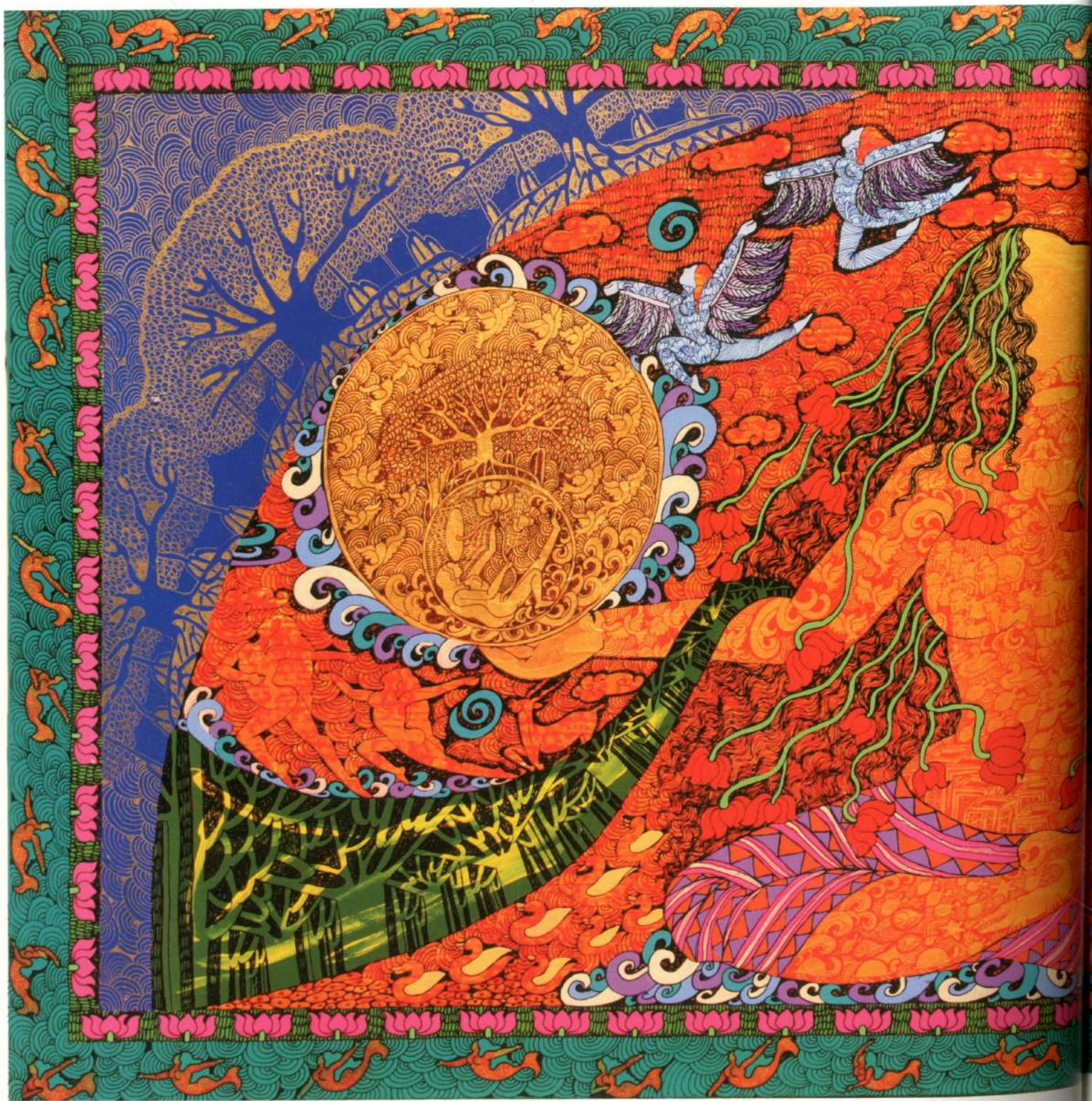


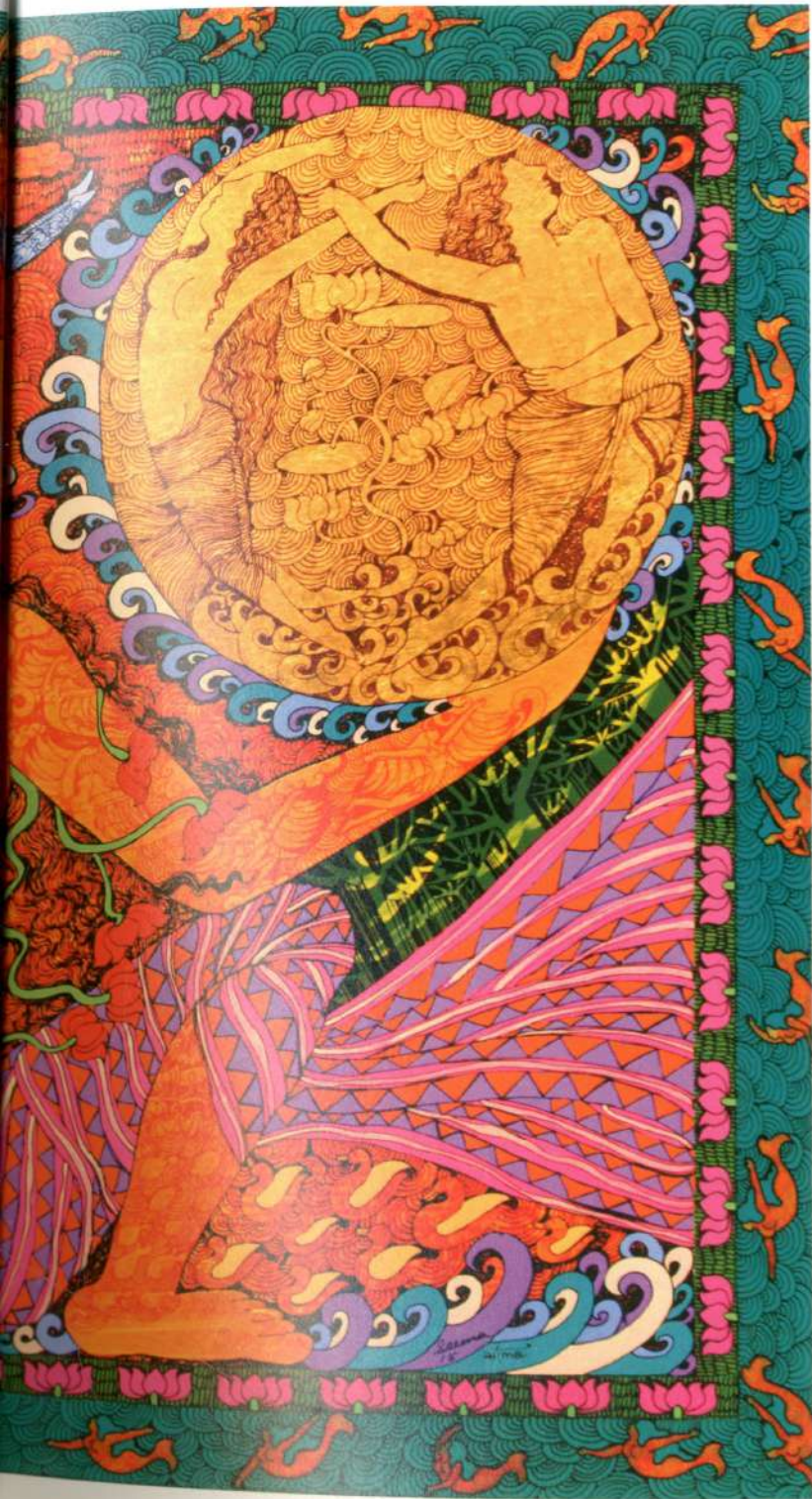


The Flight Within, 68x72 in, Mix media on Canvas with 24kt Gold and Silver Leaf

"my flight is beyond a  
zillion skies, suns, moons  
and stars  
I ride the waves of wind  
and water  
I dive deep beneath the  
earth finding the worlds of  
earth and skies.  
No different from the world  
above or from the world  
within."

*Seema Kohli*  
6 May 2015





The Golden Womb Series 5, 3x5 ft, 1276, Acrylic and ink on Canvas with 24kt Gold and Silver Leaf

Every day is an awakening, every moment of creativity opens the consciousness to new experience. The understanding of this awakening is visible in physical, artistic, conceptual and spiritual expressions.

Seema contemplates the Self, the creation of the universe, time and space, energy and life. Line and form converge; colours awaken each other through juxtaposition; and figures are manifest beyond bodily limitations, upward bound and facing the sun.



Garden of Eden, 24x96, Acrylics and Inks on Canvas with 24kt Gold and Silver Leaf

In my painting a woman is composite, whole, complete.  
She is also a sum, a part, incomplete. Great, but not  
greater than the universe.  
She is a creature of myths, metaphors and autobiography.  
Part real, part mythical.  
Part mortal, part immortal.  
Part temporal, part celestial.  
So is nature, as 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.





The Golden Womb Series 2, 1382, 3 ft Diameter, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 1, 3 ft Diameter, 1378, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



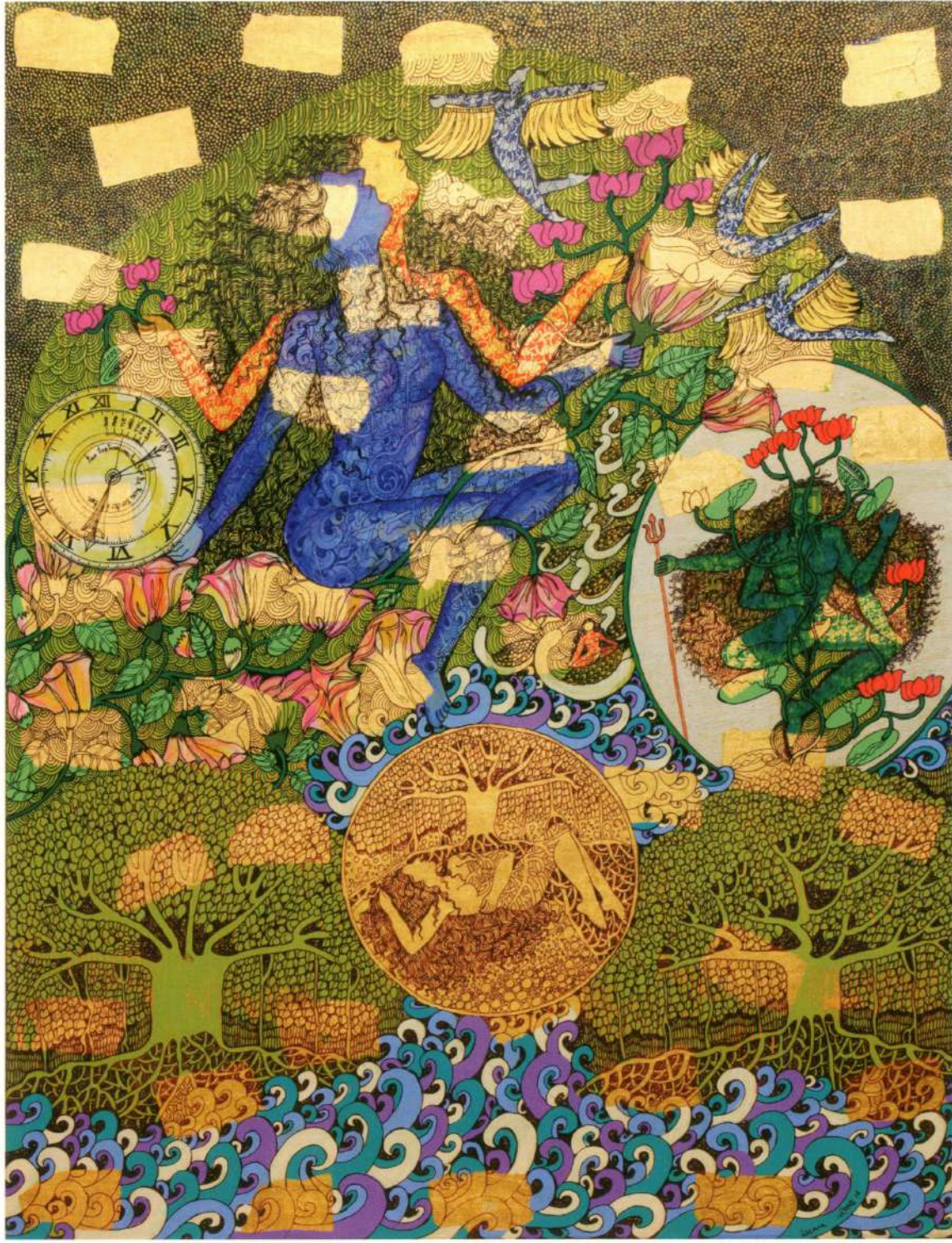
Enlightenment, 1379, 24x24 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



Riding the Mind, 24x24 in, 1371, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 6, 1342a, 24x24 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 7, 4x3 ft, 1370, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



1, Matsyavtar, 10x10 in, Acrylics and Ink on Canvas with 24kt Gold and Silver Leaf



dasavtar

2, 1308, Kurmavtar, 10x10 in, Acrylics and Ink on Canvas with 24kt Gold and Silver Leaf



dasavtar

5, 1259a, Vamanavtar 10x10 in, Acrylics and Ink on Canvas with 24kt Gold and Silver Leaf



dasavtar



5, 1259a, Vamanavtar 10x10 in, Acrylics and Ink on Canvas with 24kt Gold and Silver Leaf

dasavtar



dasavtar



7, 1254b, Ramavtar, 10x10 in, Acrylics and Ink on Canvas with 24kt, Gold and Silver Leaf



dasavtar

8, 1261b, Krishnavatar, 10x10 in, Acrylics and Ink on Canvas with 24kt Gold and Silver Leaf



9, Buddhavtar, 10x10 in, Acrylics and Ink on Canvas with 24kt Gold and Silver Leaf



dasavtar



The Golden Womb Series 8, 1283, 10x10 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 9, 10x10 in, 1318, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 10, 1338, 10x10 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



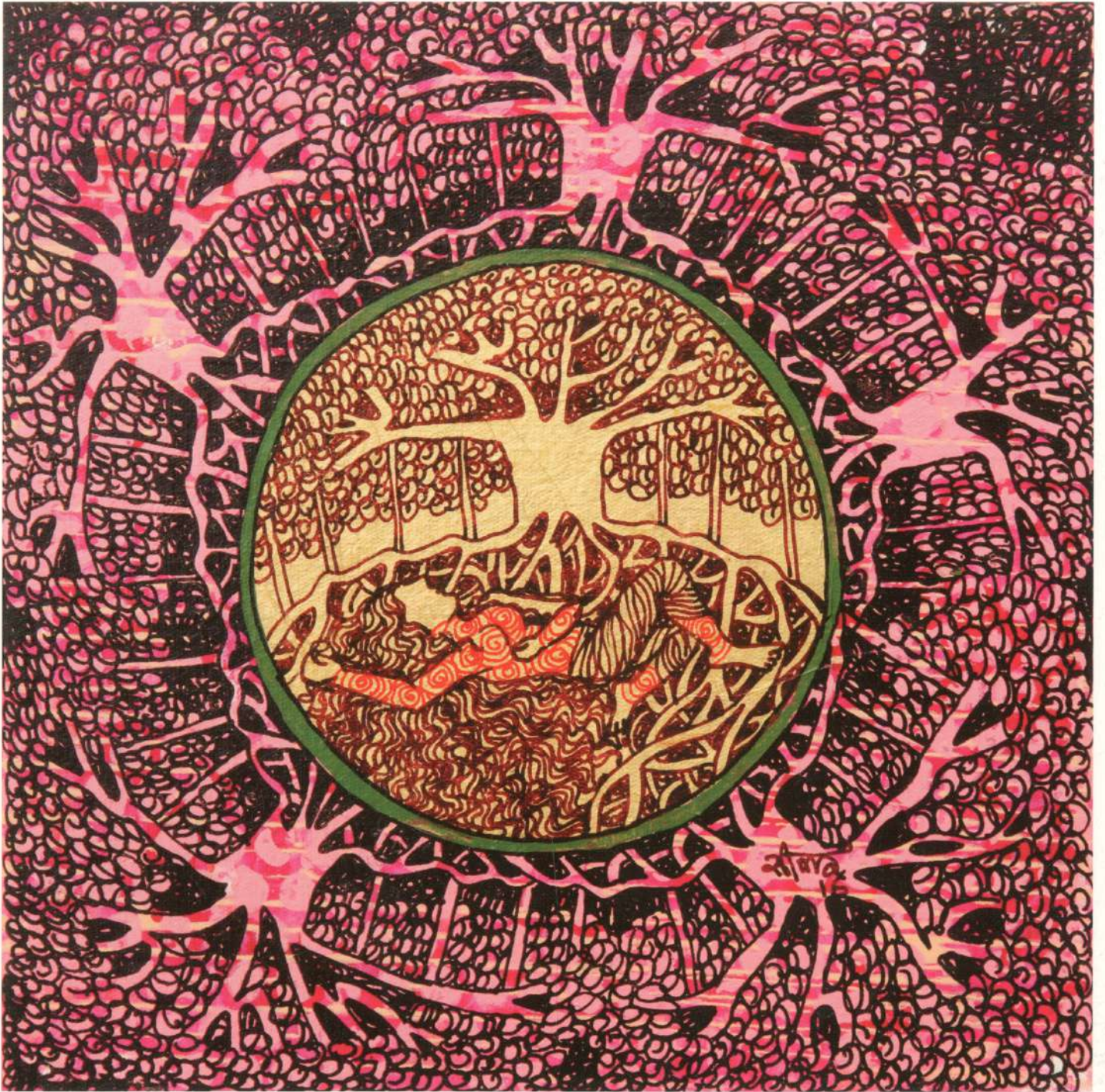
The Golden Womb Series 11, 10x10 in, 1339, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 12, 10x10 in, 1381, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 13, 10x10 in, 1365a, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 14, 1368, 10x10 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 15, 10x10 in, 1374, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 16, 1375, 10x10 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf



The Golden Womb Series 17, 1340, 10x10 in, Acrylic and Ink on Canvas with 24kt Gold and Silver Leaf

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# Etching

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1340, Conversations, 13x20.5 in, Etching on Paper

1157, Come Play with Me, 13x20.5 in, Etching on Paper



*The etchings vibrate with energy articulated through the minimal.  
Seema responds to the technique, invoking a new silence in her language.  
The muted tonal variations of aquatint and crisply incised intaglio accentuate the  
relationship of positive and negative space, the yin and yang, darkness and light.*

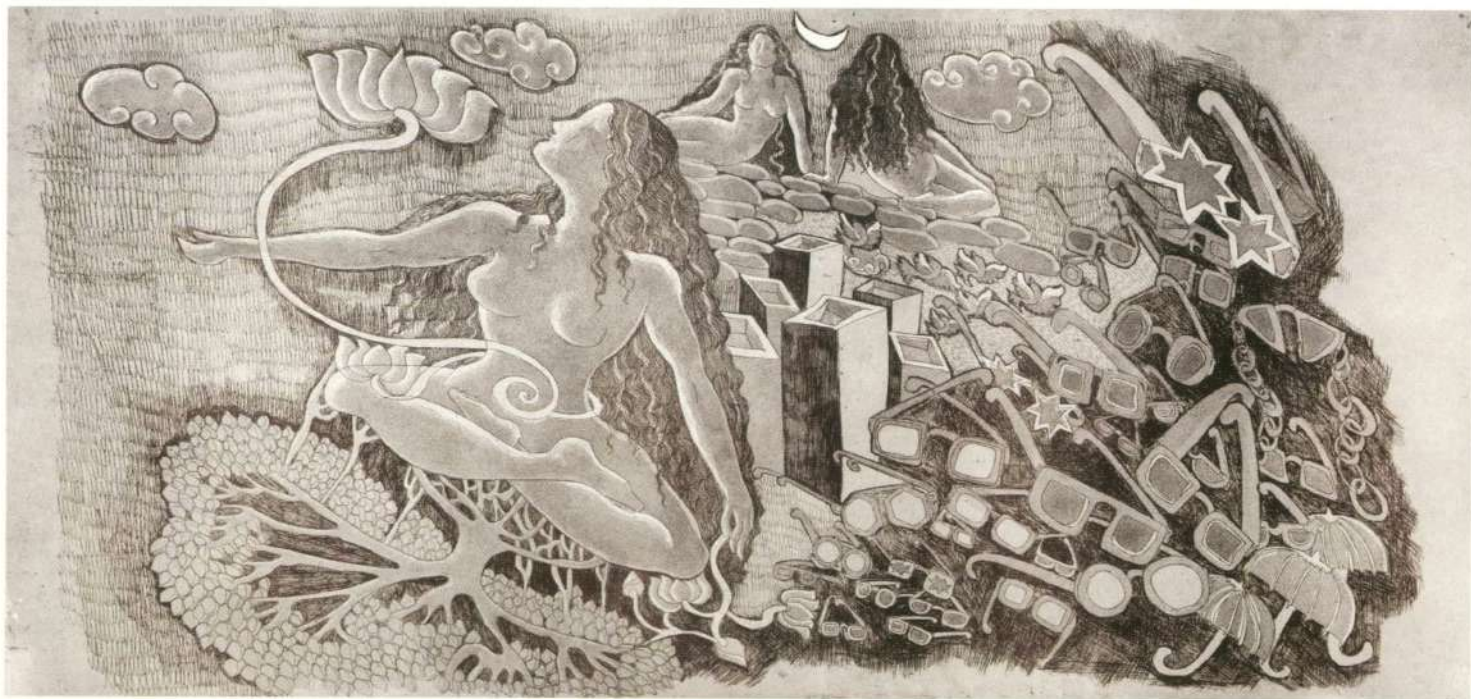


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1158, Come Play with Me, Print Etching, 13x20.5 in

Next Top : 1160, Wizard of Oz, Etching on Paper, 50 x 100 cms, 2014

Next Bottom : 1161, Power Games, Etching on Paper, 50 x 100 cms, 2014



I believe that there first existed a womb through which everything came to be created, which I call the golden womb or the 'Hiranyagarbha'. This golden womb, this one energy or 'shakti' later disintegrated into three. These three new shaktis came to be known by the names Durga, Laxmi and Saraswati.

These names that have been conferred upon these shaktis might be mythical in nature but the purpose of the existence of these shaktis is not mythical. I believe that every idea or concept has to be contained in a time, space and by a name; so I have tried to use the same names that have traditionally been used for these shaktis.

Now these three shaktis further disintegrated into 7, then 15, 21, 42, 64, 81 and so on; thus these energies constantly kept increasing.

These then moved into different spaces and led to the creation of different things and being. And I feel these energies are still further disintegrating and developing into many forms, of which we are not yet aware. Thus we can never be sure how many forms of this ever expanding energy, and by energies I am referring to the Yoginis, actually exist in a given time and space.





Chausat Yogini, 64 Etching on Paper, 10x8 in (each), 2014

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# Serigraphs

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Rising of Kundalini, 31x40 in, 1186, Serigraph on Archies Paper



Vishwaroopa, 31x40 in, 1184, Serigraph on Archies Paper

Art really has its source in the transcendent,  
The unmanifest field of pure consciousness, Which  
is the non-changing, immortal field of possibilities.  
That supreme intelligence, complete  
in itself, designs the activity and destiny of all  
creation. When the awareness of the artist is in tune  
with this centre of infinite creativity, her creation, her  
piece of art, breathes fullness of life, Nourishes  
the creator, the artist And inspires her admirers  
with waves of bliss.

*MAHARISHI MAHESH YOGI*

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# Sculptures

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Varahi, Bronze, 17x17x9 in, 2013



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A015a, The Tree of Life, Bronze, 30x24x16 in



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Vaishnavi, Bronze, 18.5x17x10 in, 2013



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Kamdhenu - Saraswati, A108a,  
10x17x12 in, Acrylic on Fiber Glass



Kamdhenu - Krishna, A109a,  
24x12x17 in, Acrylic on Fiber Glass



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Kamdhenu - Saraswati 2,  
A110a, 13x17x5 in,  
Acrylic on Fiber Glass



Kamdhenu - Yogini, A116a Medium,  
24x12x17 in, Acrylic on Fiber Glass



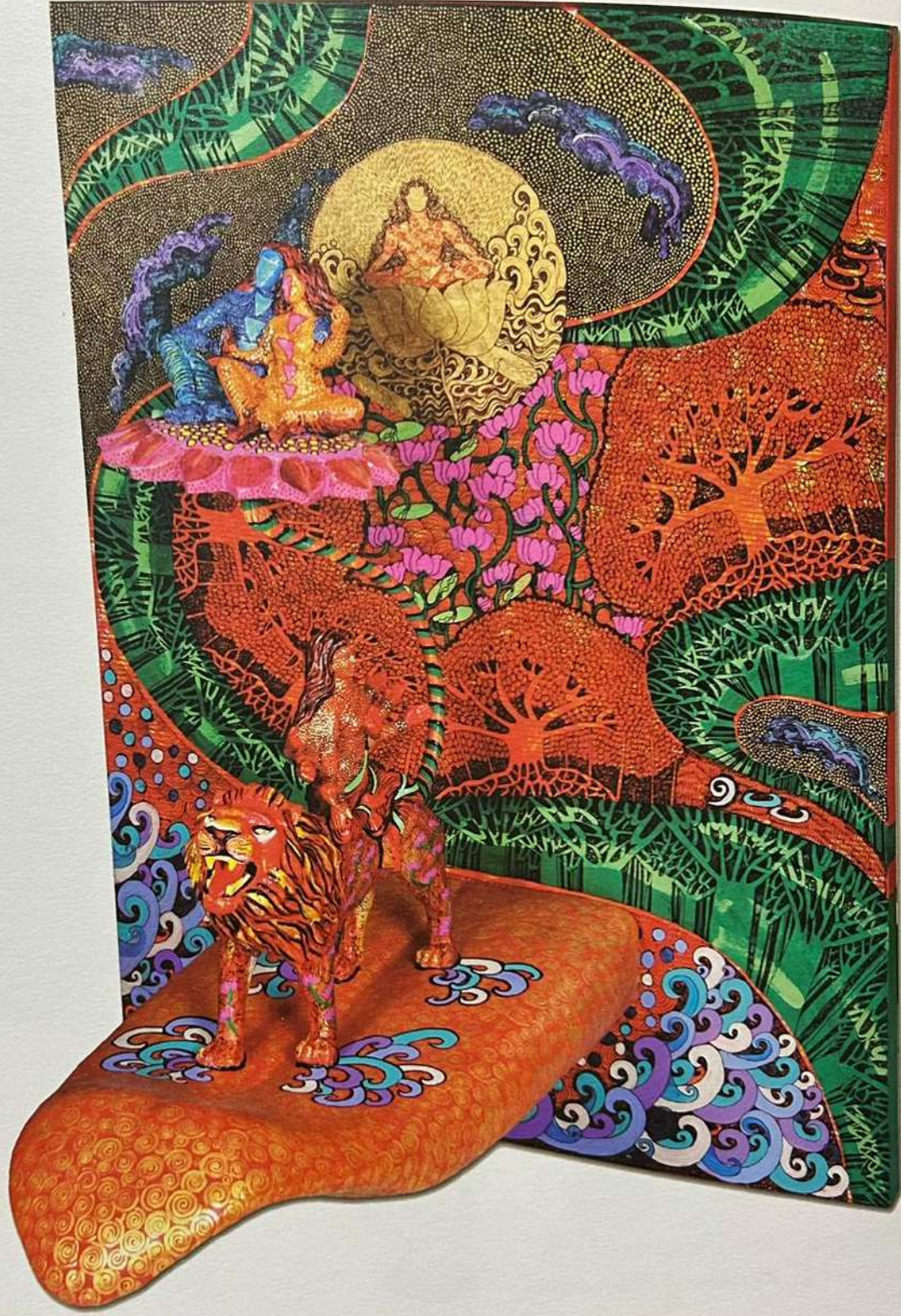
Kamdhenu - Shiv Shakti 1, 8, A128a  
56x42x11 in, Acrylic on Fiber Glass



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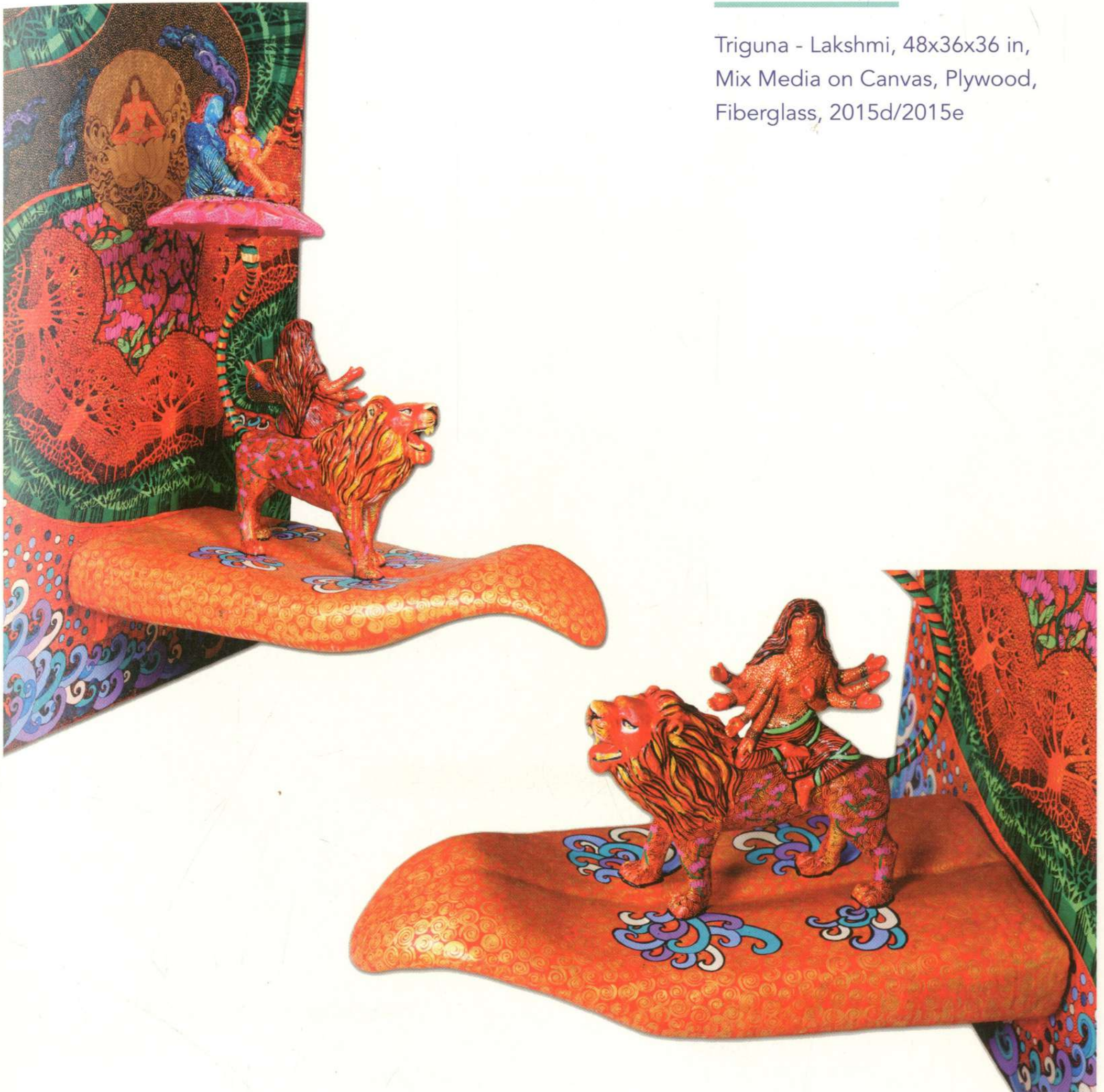
Kamdhenu - Shiv Shakti 2, A129a  
56x42x11 in, Acrylic on Fiber Glass

Triguna - Lakshmi, 48x36x36 in., Mix Media on Canvas, Plywood, Fiberglass, 2015c



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Triguna - Lakshmi, 48x36x36 in,  
Mix Media on Canvas, Plywood,  
Fiberglass, 2015d/2015e

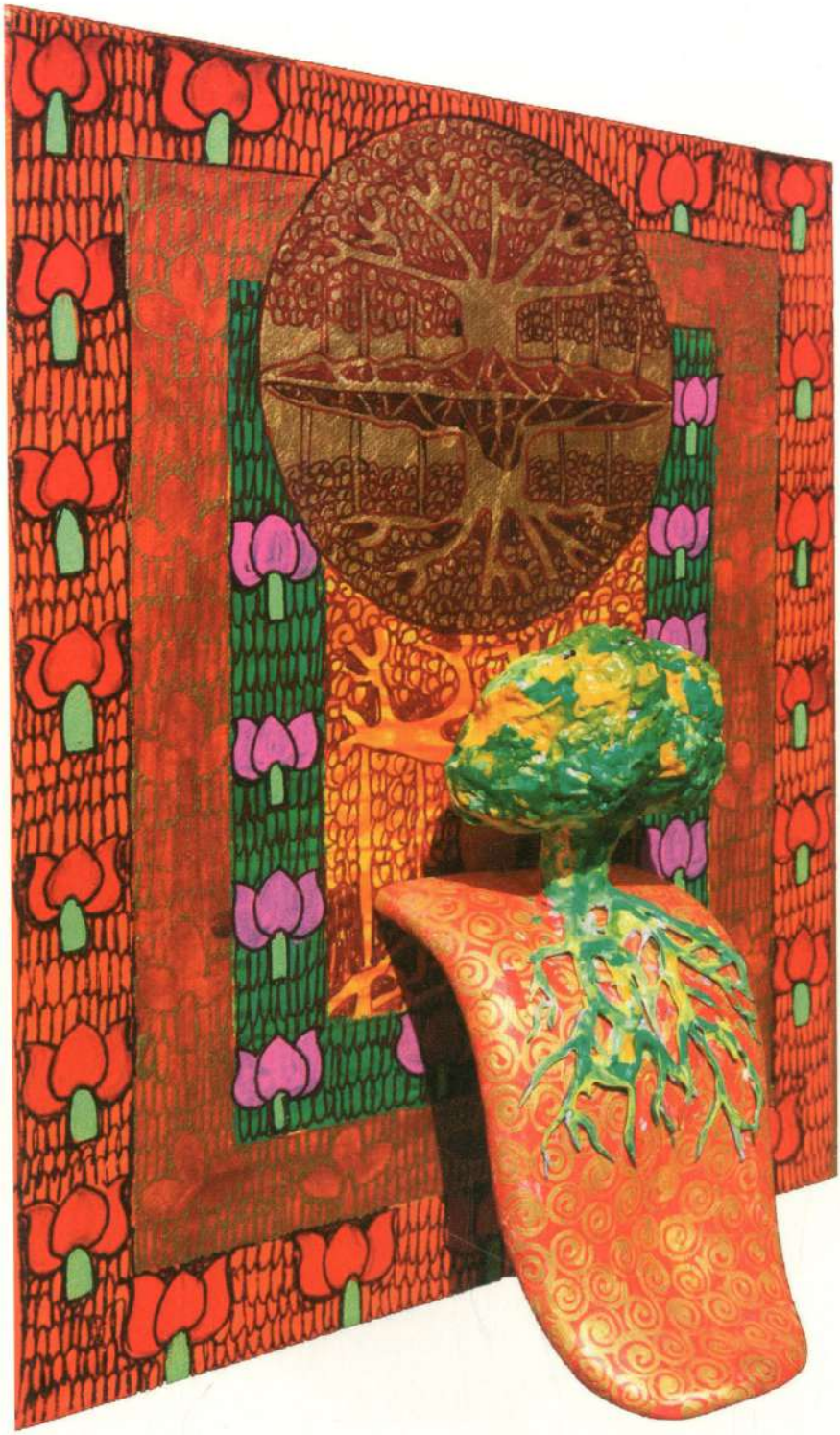


Triguna - Saraswati, 48x36x36 in, Mix Media on Canvas, Plywood, Fiberglass, 2015b



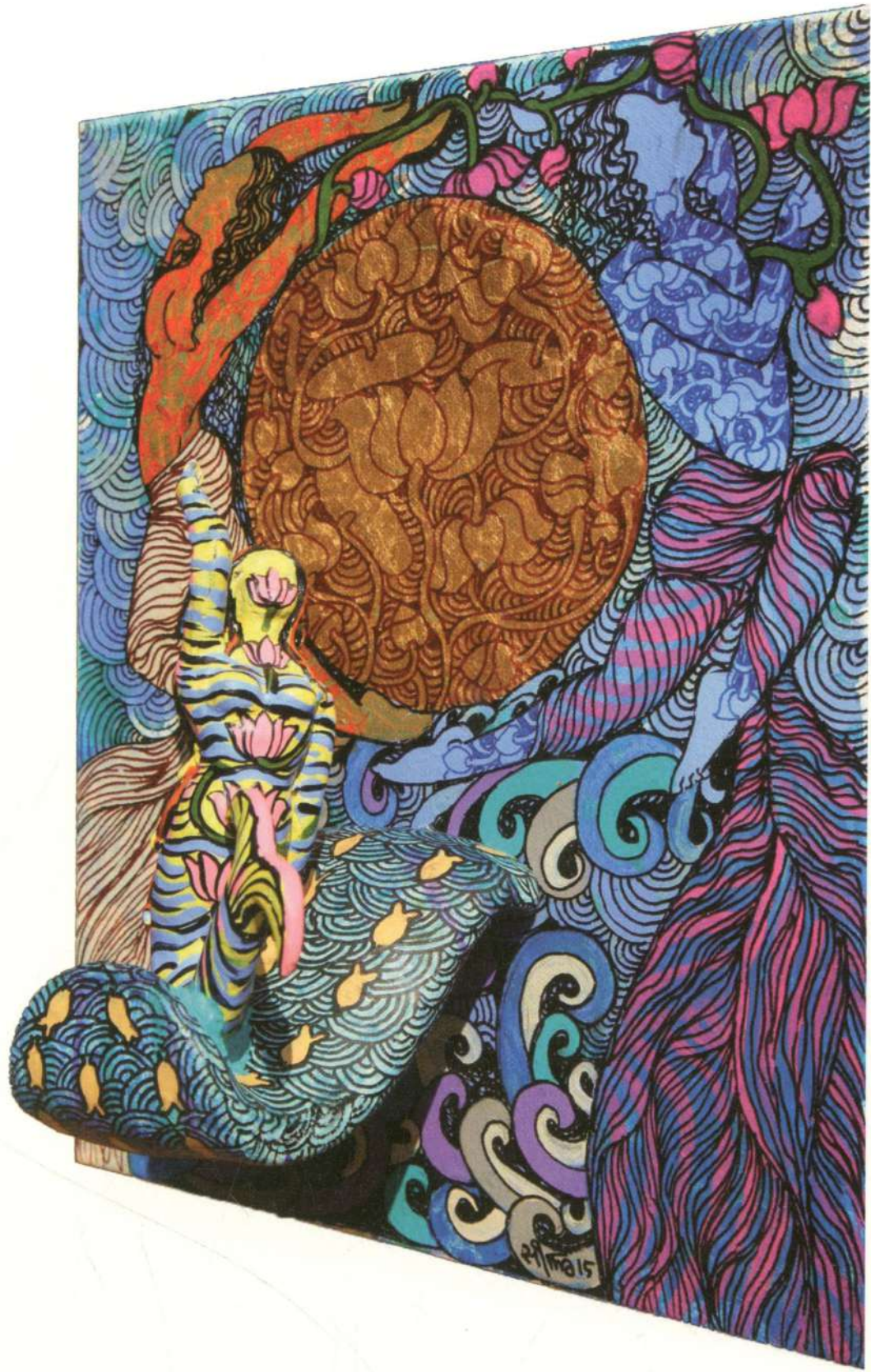


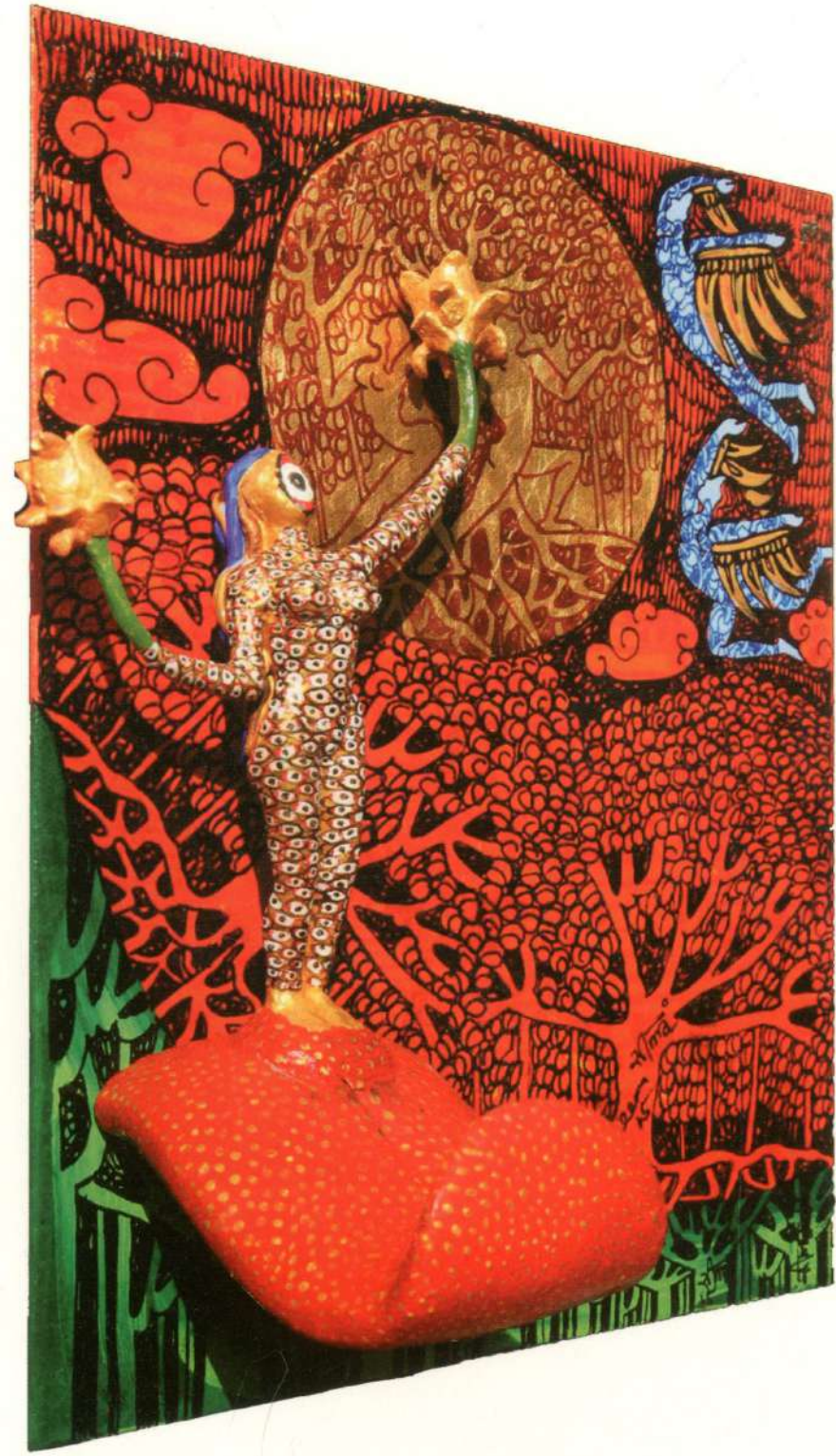
Triguna - Saraswati, 48x36x36 in, Mix Media on Canvas, Plywood, Fiberglass, 2015e



Desire 1, 10x12 in, Acrylic and Ink on Canvas, Plywood, Fiberglass, 1387c

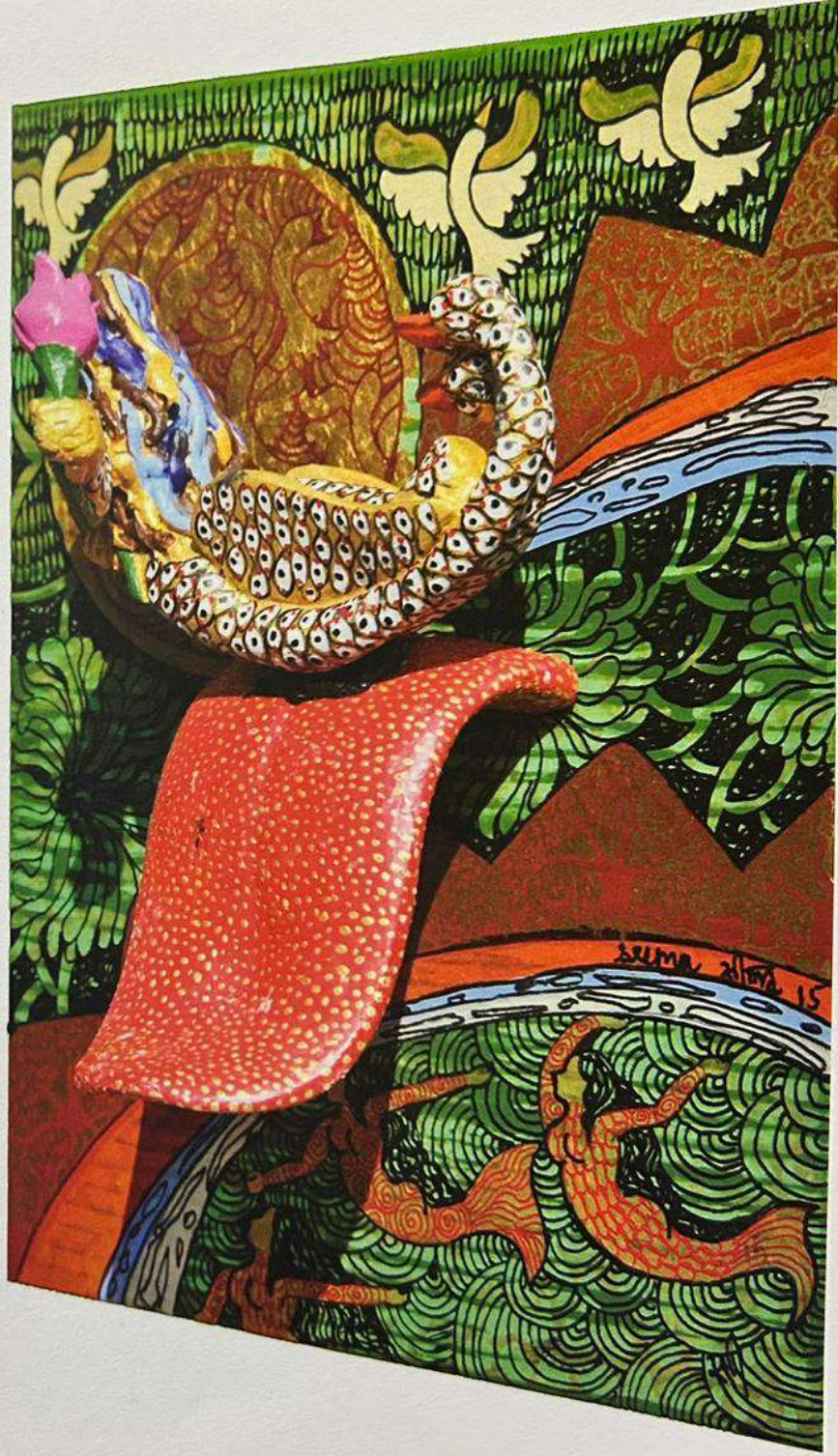
Desire 2, 10x12 in., Acrylic and Ink on Canvas, Plywood, Fiberglass, 1388b





Desire 3, 10x12 in, Acrylic and Ink on Canvas, Plywood, Fiberglass, 1389b

Desire 4, 10x12 in, Acrylic and Ink on Canvas, Plywood, Fiberglass, 1390b

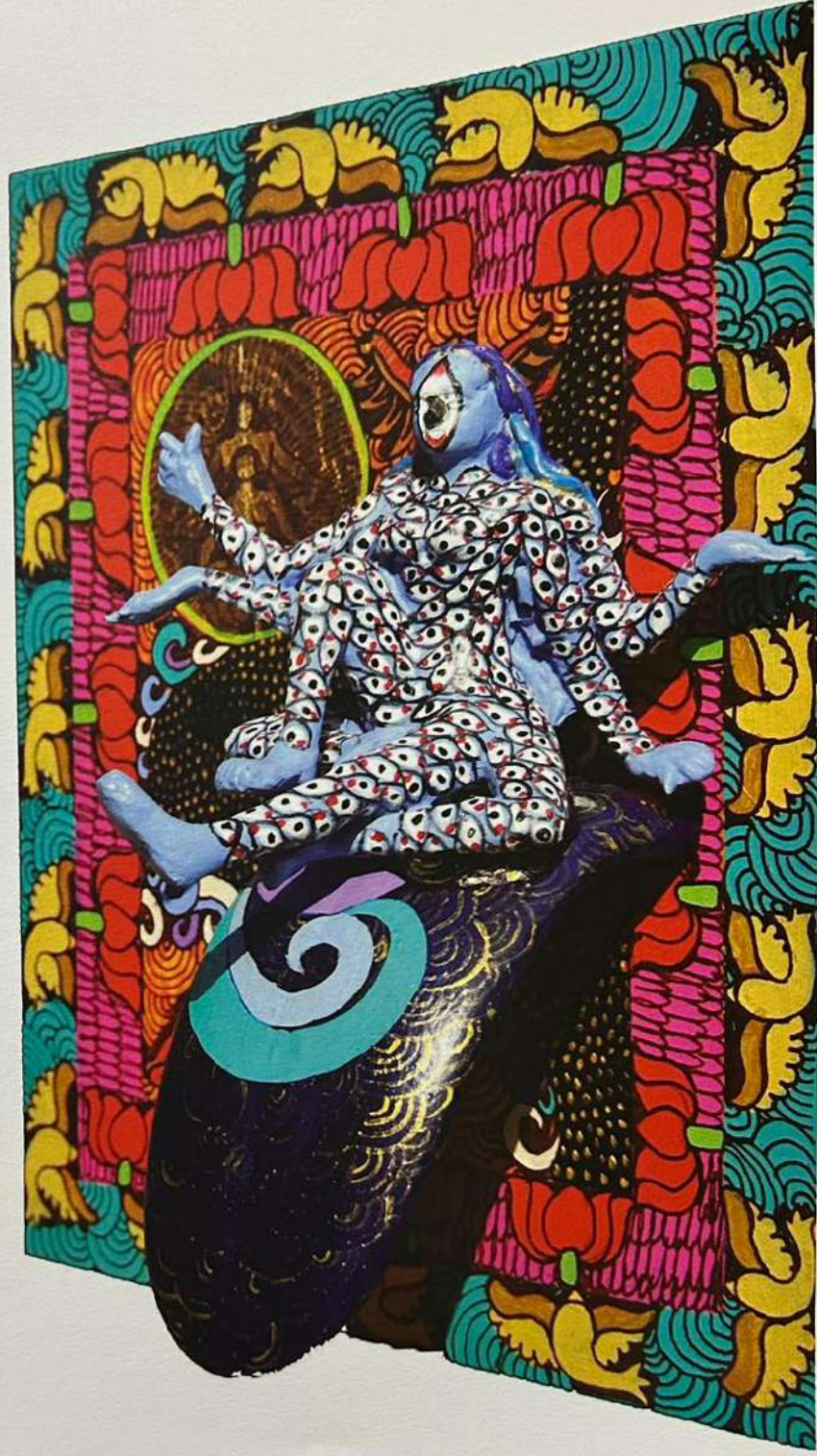




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Desire 5, 10x12 in, Acrylic and Ink on Canvas, Plywood, Fiberglass, 1391c

Desire 6, 10x12 in, Acrylic and Ink on Canvas, Plywood, Fiberglass, 1392c



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Ouroboros

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The cycle of life revolves around birth, death and the eventual liberation from mortality. All forms of life depict the universal truth of continuation of life, existence and exaltation. This concept has always made me curious and I have attempted to understand it in my earlier series of work as well. I have pondered and penetrated deep into my mind and sensed that the basic laws of nature are the same and hence all myths, which are the crux of our faith, evolve around this -law of nature. In Ouroboros, I try to experiment and understand the various ideas of immortality with new medium, creating an amalgamation of various audio and visual media. I have attempted to grasp the mystical laws of nature and their interpretations in different cultures and sub-cultures of the world.

For me, it represents the Wheel of Time - The wheel helps to manifest grid programs that give the illusion of linear time allowing souls to experience emotions, different forms and births. It represents the cyclical nature of things, eternal return, and other things perceived as cycles that begin anew as soon as they end. In some representations the serpent is shown as half light and half dark, echoing symbols such as the Yin Yang, which illustrates the dual nature of all things, but more importantly, that these opposites are not in conflict. This constant harmony of both energies has been present in my works through the presence of 'Ardhnarashwar'. There were originally 84 works (10x10inches) expressing the different births and different Yoni's or species.

Seema Kohli  
2016





MAKEUP ARTIST - Dilki Pereira

PHOTO CREDITS - Anshika Varma, Svabhu Kohli, Sharmishtha Dutta, Sakthi Doss

# Seema Kohli

*"Myth and fable apart, Seema Kohli's canvases are layered with many, many stories rooted as much in philosophy as in knowledge gained in modern times, a parable of tales both imagined and real, till one can no longer tell the real from the imagined. Look closely at her canvases and the tapestry of motifs unravels into more legends; turn voyeur and the epics are but a background to the unfolding melodramas of daily lives turned epic.*

*She serves up the Upanishads and newspaper headlines in doses of caffeine. It is this that gives her canvases credible status as a chronicler of narratives past and present, Indian in their essence but universal in their context.*

*"I am a mirror," she says. "When I paint, you see not what I have made but what you want to see."*

*"I," Seema Kohli, painter and teller of stories, "am both myth and reality. Pick the one you want, but remember, the mirror distorts, and so the myth might be reality, and reality myth."*

*Kishore Singh  
Art Columnist*

*She has had 20 solo shows and has been a part of numerous national and international shows. She has participated in prestigious art fairs and Biennales like collateral event at Kochi Muziris Biennale 2014, collateral event at Venice Biennale 2015, 2014, Hong Kong,*

*2015, Venice Architecture Biennale 2014, Art Basel 2009, ARCO Spain 2010, Shanghai Art Fair 2011, Art Stage Singapore 2012, Beijing Biennale 2012, India Art Fair 2010, 2013, 2014, 2015. She received further acclaim for her creativity at the Florence Biennale, 2009 where she received a Gold Award for her video Swayamsiddha-Myth, Mind and Movement. She has also received the Young FICCI Ladies Organization Women Achiever's Award in 2010 and the Lalit Kala National Award for Women in 2008.. Her works can be seen as public art at the ONGC, Delhi International Airport, Mumbai International/ Domestic Airport, the Defence Ministry, Tata Residency, Tata Steel, Jindal Steel, Manipal*

*University, Park Hyatt Chennai and Hotel Leela Palace-Bangalore, New Delhi. Seema was also a part of the Art for Freedom at Bonhams Auction 2007, Akshay Pratisthan at Christies, London 2009 and CRY Auction at Sotheby's N.Y 2012-13. Her latest installation work has been acquired by ONGC, New Delhi for display in their public atrium. Her paintings are in collections with H.E. The President of Singapore Mr. S.R. Nathan; Chairman of the Arts Council of Singapore Mr. Liu Thai Ker; Norway High Commissioner Mr. Arney Walther; Camlin, UNDCP, Raj Niwas, Pondicherry: Northern Railways, Indian Railways, CCS India, Bharat Bhawan Bhopal, Lalit Kala and Sahitya Kala Akademi, Goa Museum*

Of Art and more recently Rubin Museum, MOSA Brussels and many more collectors in India and abroad.

Seema has also held interactive sessions and lectures about her works at Ted X Chennai 2012 ,NGMA Bangalore 2011, Modula Conceptions, Dubai [2011], IFRD, Mumbai 2012, Indo-Bangladesh Crossover, New Delhi 2012, The International Women Forum, Chennai 2012 and WIN Conference, Rome 2012 and Prague 2013, Film screening "Questioning life through films", Organized by Habiart foundation and Hungarian International cultural Centre, New Delhi 2015 "Remembering Sabeen in Delhi" organized by Sahar Zaman in New Delhi 2015, YOGA

CHAKRA Curated by Sushma Bahl, Sangeet Natak Akademi, New Delhi 2015.

She currently lives and works in New Delhi, India.



# Kalakriti Art Gallery

Kalakriti Art Gallery was set up by Rekha Lahoti & Prshant Lahoti in the year 2002. The Lahoti's passion for art has brought him to open a gallery in his own space. The Gallery represents emerging and established contemporary artists in Hyderabad. Over the years, Kalakriti has debuted many young artists, and has also hosted exhibitions of some of the leading and distinguished artists like Amit Ambalal, Anju Dodiya, A Rajeswara Rao, Jehangir Jani, Jogen Chowdhury, K G Subramanyam, S H Raza, Surya Prakash, T Vaikuntam, and other brilliant works by many other celebrated artists. Art critics like Alka Pande, Jyotirmaya Sharma, Nancy Adajania, Ranjit Hoskote, Sujata Bajaj, sculptor & writer Radhakrishnan, and many more luminaries have held interactive sessions with the Hyderabad audience, which has helped the Hyderabad art scenario to mature over the past few years. The gallery actively ventures into collaborative programs with Alliance Francaise, Goethe Zentrum, University of Hyderabad, etc. and has participated in few national

art fairs, namely Art Expo, Mumbai, India Art Fair, New Delhi and The Luxury Expo, Hyderabad.

In ten years of its career, the gallery has become renowned for its overwhelming and noticeable work and has come a long way in establishing itself as a well known art gallery in Hyderabad. Kalakriti has published Narendra Luther's 'Lashkar: The Story of Secunderabad', and a multitude of exhibition catalogues of artists with critically analyzed text.

Furthermore, the gallery has come up with limited editions of artist-signed art portfolios like serigraph works by Shuvaprasanna, Surya Prakash, and a wide range of art accessories.

Kalakriti, in association with reputed institutions and organizations, has arranged a couple of seminars and cultural activities. The Krishnakriti Arts and Culture Festival in January is an annual expression of this objective. Krishnakriti Art Foundation was launched in 2003, which is dedicated to the memory of the late Sri Krishnachandra B Lahoti, and is organized by Kalakriti with the Lahoti

Foundation, to support artists and educational activities in the field of visual arts.

Krishnakriti's annual festival includes artist residencies where participants are invited from State, National & International. Along with films, classical music, theatre, lectures, conversations, seminars, workshops, art talks and other educational initiatives form this festival. After the camp, an auction of art work takes place, the proceeds of which not deducting any expense of the camp, in the form of scholarships, go towards supporting the education of deserving young arts students and budding artists from across India. Our philanthropy reaches to students through institutions in Hyderabad, Baroda, Santiniketan, Delhi & Bangalore.

Furthermore, Krishnakriti awards annual residency programs in France every year, in collaboration with the French Embassy.

Kalakriti always encourages and appreciates new ideas to spread wings in its space. Till date the gallery has played host to many major exhibitions and artists, the

long list include, 'Jannis.. A Relook', solo show by Jehangir Jani; 'Living with Great Masters: Kalakriti at Ten'; Shuvaprasanna Bhattacharya's 'Recent & Retrospective'; Surya Prakash's 'A World with a View'; 'Shakti.. an unique display of powerful art and subtle divinity', a group show on Shakti series by many eminent artists; Anju Dodiya's 'Cloud Hunter & other works' with talk and slide presentation, and 'VIAPRESENCE by B2FAYS', French Artist, an interactive multimedia show. Some of the early shows were Jogen Choudhry's 'A Calligraphy of Touch & Gaze'; 'Rachana: The art of Rabindranath & the Tagores', an exhibition of Paintings by Rabindranath, Abanindranath & Gaganendranath Tagore followed by a talk on Tagore's visuality by Ms. Shanu Lahiri, former Dean, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 'Recent works by K G Subramanyam'; 'Ah! Intemperance' by Rajeswara Rao; 'A show of Serigraphs by S H Raza, T Vaikuntam, & Amit Ambalal'; 'Say it with wood' by Detlef Schulz, a German Artist;

Sujata Bajaj's Paintings and Ceramics with Book launch, to name a few.

Last year, the gallery has launched 'Kalakriti Award for Achievement and Excellence' which will be an annual feature to honor an individual who made a difference to the city with their work. The recipients of the honour are Sri Shankar Melkote & Cricketer VVS Laxman. Moving forward, The French Government bestowed the award of 'Knight of the Order of Arts and Letters' (Chevalier dans l'Ordre des Arts et des Lettres) on Prshant Lahoti. The honour comes in recognition to the valued contributions of Mr. Lahoti towards the warm and cordial relations between India and France in the field of arts & culture.

Rekha and  
Prshant Lahoti

*Kalakriti India is the brainchild of Rekha and Prshant Lahoti.*

*Hailing from families that are steeped in traditional values of Indian culture; a passionate interest in art and culture of Indian origin came early in life.*

*Complementing each other, the duo handle the creative and commercial aspects of the business interchangeably. Kalakriti*

*India today is a brand that encompasses many aspects of the art and culture industry in India.*

*It integrates fine-art and contemporary art galleries, emerging and popular art, and design and manufacturing of lifestyle accessories.*

*In recognition of contribution to promotion of Art, Culture and Education along with the Embassy of France in India, the Govt. of France awarded Prshant with the second highest civilian award of France - The Chevalier dans l'Ordre des Arts et des Lettres.*



PHOTOGRAPHY

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