

## *Sangeet Gandhi – Profile*

*SANGEET GANDHI graduated with a second rank from the University Viswaswaraya College of Engineering, Bangalore with a Bachelors Degree in Architecture and was awarded a first rank for the thesis “Applications Of Wood Based Panel Materials in Architecture”, the most innovative thesis, to date, which was presented in mural form.*

- *Degree - Wood Technology at the Indian Plywood Industries Research Institute, Bangalore (A branch of FRI-Forest Research Institute, Dehradun). Prepared a thesis, which is used for research by Phd students – dealing with the conservation of wood.*
- *Studied Bharatnatyam under the world famous couple Late Smt. Chandrabhaga Devi and Late Professor U.S. Krishna Rao from the age of five and had her Arangetram at the age of fourteen under their tutelage. Continued to learn the finer points of this dance form, from Padma Vibhushan Sonal Mansinghji.*
- *Studied Classical Hindustani Vocal Music – Dharwad Gharwad Gharana from the past twenty years.*
- *Three years Diploma in Astrology from the Baratiya Vidya Bhawan.*
- *Attended a number of workshops in Pottery and mural in California and New Delhi.*
- *Three years Diploma in Stoneware Pottery (Bani De-Roy, New Delhi).*
- *Series of successful dance shows in Bangalore, New Delhi, Jaipur and California at the Ali Akbar School of Music.*
- *Group Art shows in U.C.L.A. Campus, Los Angeles, U.S.A. – 1997.*
- *Solo Art Exhibition – Images and Illusions at Gallery 42, New Delhi – 1996.*
- *Solo Exhibition Visions – Gallery 42 – ‘2000’*
- *Solo Art Exhibition at Elemental Arts Gallery – Los Gatos – California – 2000.*
- *Solo Art Exhibition – ‘Manthan’ – Musings in colours of the Earth – Visual Art Gallery April 2001.*

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- *Solo Art Exhibition in September 2001 – Projecting Indian Art, Culture and Architecture at the James E. Lewis Museum of Art – Morgan State University – Baltimore USA.*
- *3 Women Exhibition – Bulgarian Cultural Centre, Vienna – June 2002.*
- *3 Women Exhibition – Tagore Centre, Berlin – June 2002*
- *“Textiles & Art” – International Textile Fair – Trade Fair, Pragati Maidan 2003*
- *‘Way of the Buddha’ – Organised by Ministry of External Affairs – Kamal Mahal Maurya Sheraton – July 2002 (Art show related to film “Way of the Buddha”).*
- *‘Shringhara’ – (Theme show for Bharatiya Pravasi Divas January 2004. Trivenikala Sangam).*
- *‘Shakti’ – Art Installation – “ Amrita Shergill revisited “ group show of Women artists – For International Women’s Day – March 2004 at ‘Mati Garh’ – Indira Gandhi Centre for Arts.*
- *‘Amrita Shergill Revisited’ – (At Tashkent Museum organized by ICCR – 2004)*
- *‘Amrita Shergill Revisited’ – (Winsor Manor - Bangalore – 2004) organized by Mantram Art Foundation*
- *Invited for Lectures/ Art Workshops & Exhibition on Indian Art & Architecture – (Palace of Fine Arts, San Francisco U.S.A. – 2005)*
- *doctorate in wood conservation in architecture, (from American Plywood Institute – Washington D.C.)*

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### *ARTISTIC ACHIEVEMENTS*

- *As a child from the age of 8 to 14 years was awarded the most outstanding artist award and received the Governor V.V. Giri Rolling Shield at the age of five for three consecutive years (on the spot painting competition organized by Jay Cess – Bangalore).*
- *Awarded the most outstanding child artist, award by Indo Japanese Cultural Centre – presented by Dr. Roerich.*
- *Was awarded the best dancer award in Bangalore at State level in 1988.*
- *Awarded the most outstanding student award for the five year of Architectural Study.*
- *Awarded Scholarship for B. Architecture degree course (Bangalore University).*
- *Awarded the best muralist award in the final year of Architectural Studies.*
- *Graduated with 2<sup>nd</sup> Rank in B. Architecture.*
- *Awarded the Gold Medal for the thesis applications of wood & wood based panel materials in architecture – the most innovative thesis to date, which was presented in mural form Karnataka State.*
- *Awarded Scholarship for M. Arch degree in U.C.L.A. (California, USA).*
- *Awarded the best muralist award in U.C.L.A. (California, Los Angeles).*
- *American Plywood Association (A.P.A.) Washington – U.S.A., published article dealing with conservation of wood and low cost housing. Received award for the design on low cost housing & conservation of wood.*
- *Presented a design to B.D.A. (Bangalore Development Association) for low cost housing and disaster housing (in earthquake prone areas) in form of models and sketches. FKCCI gave a special award for the best design and innovative presentations.*

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- *Selected for the National Exhibition in November 2001 – Lalit Kala Academy (New Delhi).*

- *“Contribution to Contemporary Art” Award, presented by Ambassador to ‘Vienna, Austria in 2001.*
- *The only Indian Artist to be selected by I.C.C.R to represent India in Rome at an artists meet at the Museum of Fine Arts, Rome – 2002.*
- *Art Works selected by Christy’s Auction House – 2004.*
- *Visiting Faculty Member (N.I.D. – National Institute of Design), New Delhi.*
- *Visiting Faculty to Smithsonian Museum – Washington (U.S.A.).*
- *Awarded President Abdul Kalam’s medal for women achiever of the year*
- *Nominated for Padmashri award.*

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#### *ARTWORK – THEIR MEANING – ART PROCESS*

*My art is an effort to interpret the phenomenological Universe around us and depict it through primordial motifs using alluvial colors and using the genre of “Abies Alba” (Wood Species).*

*Since the earliest times, man looked to nature for the fulfillment of all his needs. Alluvial colors like our traditional minerals, clays, vegetable colors constitute my palette – “I need the colors of my soil”. I work with different materials, to try and achieve multiple textures and meanings.*

*India is a modern democratic nation, both rooted in the past and moving forward progressively into the new millennium. My art works and murals are not mere illustrations of Indian art, architecture, myths and legends of the iconography of Gods and Goddesses – they generate emotions and feelings and reflect the social environment of individual groups. They show human sensibilities regarding space, rhythm, balance volume, grace and emotions of form. They show a connection between our ancient and contemporary culture.*

*Those who understand the essence of life, know that the universe is nothing but a colorful painting, consisting of innumerable visions. The process of painting and sculpting is a ritual according to the Indian Lore. I have tried to capture these elements in my works. My quest for a wider range of surfaces, which is the support of My art works and my obsessive search for pigments, which changes centuries old vernacular art practices and materials, particularly in the Rajput and Mughal miniatures. My techniques could also be traced to*

*come from the fountainhead of Indian Art, namely Ajanta Caves in (2<sup>nd</sup> Century BC to 7<sup>th</sup> Century AD) and from the traditional processes involved in Tanjore Paintings.*

*The alluvial colors reflect the mellow ambience of temple interiors. Color symbolism associated with Indian Traditional Art, adds a definite dimension to the meaning of the painting.*

*Yellow speaks of intellect, red of the active, the physical, white for purity and nearness to the ultimate perception, which is blue and spiritual. Gold radiates the luster of divinity and black evokes destruction.*

*Colors of mineral origin are reduced to powder in a stone mortar and then soaked for some hours in water before grinding into a fine paste of the softness of butter. This is then mixed with pure water and well strained "gum Arabica" (from Babool trees) or "Saresh" (Rabbit*

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*Glue) is added to the powder. The little gum is added to maintain freshness of the color. "Kala-surma rocks" give a grey color, a delicate range of the so called Indian Red is made from grinding mineral rocks called "Shingraf" or "Hinglu" and the finely ground "Mehansal" rock pieces give bright orange. Vegetable pigments like Geru from the ground bark of shrub called "Rewatchini", shade of golden ochre from the seeds of "Rasond" and "Amaltas", Indigo from the Indigo Plant etc.*

*My quest for new surfaces and colors and my researches in traditional colors changed, structuration of my pictorial scale and imagery in paintings. Powdery spreads of unnamed colors and tones and no limiting geometry of normal vision binds and surrounds me.*