



SEEMA SHARMA SHAH. Nepal. “Ganesh on a Lotus.”

2012. Etching on paper 2/15. L48 by W48 (framed)

Seema Sharma Shah (b. 1966) is regarded as one of Nepal’s foremost printmakers. She has a doctorate in printmaking from Benares Hindu University (1998), and is Chief of the Department of Fine Arts at Tribhuvan University in Kathmandu. She has had 16 solo exhibitions in Nepal, India, South Korea, and Europe and won the first prize at Miami Biennale 2013 and 2014. She is in many international private and corporate collections (Imago Mundi for example; the World Bank acquired three of her works for its global collection of prominent artists in 2015), and the recipient of prestigious art awards in India.

SEEMA’S STORY: “I pull together disparate images of ancient architecture and sculpture, mythical figures, Hindu and Buddhist symbols, stupas, temples, goddesses and create a new reality that speaks to my quest for spiritual consciousness and harmony. In this art, I depict Ganesh in his many facets and images - irrepressible elephant-headed son of Shiva and Parvati, lover of sweets, he is a favorite of all.”



SAURGANGA DHARSHANDHARI. Nepal. “Plug”.

2012. Etching aquatint on paper. L21 by W17 (framed)

Saurganga (b. 1980) is a performance and installation artist and printmaker. She holds a BFA from Tribhuvan University (Nepal), and an MFA (Printmaking) from the University of Development Alternatives (Bangladesh). She is a founding member of Bindu, a space for artists, and teaches printmaking at Tribhuvan University in Kathmandu. She has exhibited across Asia, and has received many awards, including the Australian Himalayan Foundation artistic award. She is part of a young dynamic activist generation that was and is at the forefront of bringing relief and using art to heal people affected by the 2015 earthquake in Nepal.

SAURGANGA’S STORY: “My art is my diary—my record and platform to promote political and social change especially as it relates to the role of women and men in society. My father inspired me. He was a dancer and he used to take me to performances. He would see the dance and the steps and all I would see were colors and movements. PLUG speaks to the daily struggle for electricity, the plug and screws symbols of our addiction to connectivity and technology and dependency on electricity. The beehive is my metaphor for this tension of connection and aloneness.”



SAURGANGA DHARSHANDHARI. Nepal. “Veil.”

Etching aquatint on paper. L21 by W17 (framed)

Sauganga (b. 1980) is a performance and installation artist and printmaker. She holds a BFA from Tribhuvan University (Nepal), and an MFA (Printmaking) from the University of Development Alternatives (Bangladesh). She is a founding member of Bindu, a space for artists, and teaches printmaking at Tribhuvan University in Kathmandu. She has exhibited across Asia, and has received many awards, including the Australian Himalayan Foundation artistic award. She is part of a young dynamic activist generation that was and is at the forefront of bringing relief and using art to heal people affected by the 2015 earthquake in Nepal.

SAURGANGA’S STORY: “I created VEIL while I was studying in Bangladesh. I was struck by the beauty of Bangladeshi embroidery and finely embroidered scarves, and imagined women wearing them under their veils. When I tried to imagine women wearing them, I couldn’t picture their faces. This juxtaposition in my head became VEIL.”



VINITA DASGUPTA. India. “Dancer.” The Storyteller Series.

2016. Acrylic, beads, metal, seeds & mixed media on paper. L16 x W21 (framed)

Vinita (b. 1983) earned her BFA and MFA from the Delhi College of Art. Her inspiration comes from India’s rich cultural heritage mixed with its modern urban culture. She is best known for her signature ‘rolled’ art—images of iconic feminist women and men created from miniature canvases painted with old scrolls, Sanskrit texts, modern newspaper print, paper, photo images and paint. She trained as a dancer and worked as a fashion designer, both strong influences in her art. She sees her works as pictures of a state of mind—semi-conscious, bringing together scraps of memory, floating impressions, thoughts and feelings. She has had multiple solo shows in Asia and Europe, and been part of over 20 group shows and exhibitions in India, Singapore, Dubai, Portugal, Spain and the UK. She is the recipient of numerous awards and accolades. Her solo show sold out at the India Art Fair three years in a row.

VINITA’S STORY: “The Storyteller Series is inspired in part by stories told to me by my grandmother, many of which I re-tell through my art. I typically draw on images from Indian mythology and lore. I mix the then and the now, and I am a part of each of my works. This is the face of a boy dressed like a girl for a Gotipua performance, a traditional dance form from Orissa, danced by pre-pubescent boys dressed as girls. Girls can’t be Gotipua dancers. This painting is a juxtaposition between respecting tradition and culture and questioning the limits on girl’s and women’s roles and choices.”