



## SANGEETHA SANDRASEGAR

Sangeeta Sandrasegar works within a research-based practice, building narratives in which new work connects to previous projects. The artist's practice consolidates postcolonial and hybridity theory, exploring her life in Australia and the relationship between migrant communities and homelands.

Sangeeta Sandrasegar's practice has consistently engaged with shadow as a formal and symbolic motif in developing these themes. The artist manipulates shadow in all forms to create images and effects that are ephemeral and powerful. Sandrasegar's diverse application of the silhouette gives a voice to the identities of people caught on the margins of society. These fluctuating shadows and ephemeral visual effects subtly address the ambiguous status of individuals caught in a complex social structure.

Sangeeta Sandrasegar's representation of contemporary narratives considers the beauty and brutality of the contemporary world. She weaves together theory and artistic motifs inspired by various cultures and her work demonstrates that political statements can be made within the realm of visual poetics.

In 2004 Sangeeta Sandrasegar completed a Doctorate of Philosophy at the Victorian College of the Arts and the Australian Centre at the University of Melbourne. The content of the exegesis was to formalize a visual practice centred on the creative space of shadow as a theoretical tool. Sandrasegar proposed that shadow be re-examined and employed as a salient visual device for representing the ideas considered in postcolonial studies and hybridity theory.

Sangeeta Sandrasegar has exhibited professionally in national exhibitions of emerging art at the Museum of Contemporary Art, Sydney, the Australian Centre of Contemporary Art, Melbourne, and the Gallery of Modern Art, Queensland, in addition to major international exhibitions and biennials in UAE, India, New Zealand, Korea and the USA.

Sandrasegar has been the recipient of grants for research and residencies in Australia, Italy, London, Spain, France, India, Malaysia and Japan.

The artist has completed commissions for the Museum of Contemporary Art Australia, Sydney, The Besen Collection, Melbourne, The Australian Tapestry Workshop, Melbourne and the Australian War Memorial, Canberra.

She was invited to exhibit her works at the 15th Sharjah Biennale, Asia Pacific Triennial, among several others



## EDUCATION

- 2004      Doctorate of Philosophy - Victorian College of the Arts
- 1989      Graduate Diploma in Visual Art - Victorian College of the Arts
- 1988      Bachelor of Fine Art (Painting) - Victorian College of the Arts

## SOLO EXHIBITIONS

- 2026      Title TBC Wangaratta Art Museum, Wangaratta, Australia
- 2025      Nothingness, Niagara Galleries, Richmond, Before nothingness, (curated by Mark Feary) Niagara Galleries, Richmond, only my kingdom to know my mind, Connors Connors, Fitzroy
- 2024      Yellow deep that drew your eyes, Arthouse, Creswick
- 2023      Two years, Mejia Gallery, Melbourne
- 2021      On the field of Truth, on the battle-field of life (IV),Niagara Gallery, Melbourne
- 2019      Bestiarium 2019, Hugo Michell, Adelaide  
she wrapped a bandage round her eyes and vowed to share the darkness, Michael Reid, Berlin
- 2018      It's like that, Gertrude Contemporary, Melbourne Quite Contrary, Murray White Room,  
Melbourne
- 2016      Within the assembly of the lotus there are no differences, Murray White Room, Melbourne
- 2014      Something like a panorama, Murray White Room, Melbourne
- 2012      The scaffold called the Motherland spews infinite grace, Murray White Room, Melbourne
- 2010      Its feet were tied, with a silken thread of my own hands weaving, Murray White Room, Melbourne
- 2009      White picket fences in the clear light of day cast black lines, Gallery 4A, Sydney, On the field of  
Truth, on the battle-field of life (II), West Space Gallery, Melbourne

- 2008      Untitled, ArtBeijing (Mori Gallery),  
The Shadow Class, Murray White Room, Melbourne  
On the field of Truth, on the battle-field of life, Korkos Gallery, Hong Kong,
- 2007      Untitled, Mori Gallery, Sydney,  
Theatre of the Oppressed, Johnston Gallery, Perth
- 2006      ‘The shadow of murder lay upon my sleep’, Murray White Room, Melbourne there’s no light that  
can shine to the back of the womb, Johnston Gallery, Perth
- 2004      Peculiar to..., Mori Gallery, Sydney
- 2003      Goddess of Flowers, Mori Gallery, Sydney, VCA Gallery Melbourne
- 2002      That happened which did happen, Mori Gallery, Sydney
- 2001      Lady White Snake, Lord Mori Gallery, Los Angeles Room to Frieze, Mori Gallery, Sydney,
- 2000      Floating Worlds, Mori Gallery, Sydney,  
Shadows in the Lights, City Lights Inc., Melbourne Room to Frieze, Westspace Gallery, Melbourne

## SELECTED GROUP EXHIBITIONS

- 2026      India Art Fair Delhi, Iram Art Booth  
HeartWorks 2026- Mumbai Edition, IFBE, Mumbai, Curated by Satyajit Dave
- 2025      India Art Fair Delhi, Iram Art Booth  
Art Mumbai, Mumbai, Iram Art Booth
- 2024      India Art Fair Delhi, Iram Art Booth  
“Being Alive” curated by Satyajit Dave at Iram Art Gallery
- Sharjah Biennial 15: Thinking Historically in the Present, United Arab Emirates
- Creepy and Divine: The secret of the snake, Africa Museum, Netherlands
- Asia-Pacific Triennial of Contemporary Art, QAG | GOMA, Brisbane
- Slash: Paper Under the Knife, Museum of Arts and Design, New York, USA
- International Incheon Women Artists Biennale, Incheon Art Platform, Incheon, Korea  
Public/Private, Auckland Triennial, Auckland City Gallery, New Zealand



Paradise Love Bar, Galerie Gabriel Rolt, Amsterdam, Netherlands

The Other's Other, Artspace, Sydney

Home/Ground, Christchurch Biennial, Robert McDougall Gallery, Canterbury Museum, Christchurch, New Zealand

Re-picturing the feminine, Gallery OED, Kochi, India

Melbourne Now, National Gallery of Victoria, Melbourne

Urban Myths & Modern Fables, University of Technology Sydney Gallery, Sydney, Doris McCarthy Gallery, Toronto, Canada

Stick and Move, Frey Norris Gallery, San Francisco, USA

The Tangible Trace, Tarrawarra Museum of Art, Victoria,

Continental Shift: Contemporary art and South Asia, Bunjil Art Gallery, Melbourne,

The Likeness, Lawrence Wilson Gallery, Perth

Sculpture at Barangaroo, Sydney

Whisper in my Mask, Tarrawarra Biennial, Tarrawarra Museum of Art, Victoria

Whisper in my Mask, Tarrawarra Biennial, Tarrawarra Museum of Art, Victoria

NEW03, Australian Centre for Contemporary Art, Melbourne

Heavenly Creatures, Heide Museum of Modern Art, Melbourne

Mythopoetic, Queensland College of Art Galleries, Brisbane

Unbound. Macquarie University Art Gallery, NSW

Sexes, Performance Space, Sydney

## COLLECTIONS

ArtBank

Art Gallery of New South Wales

Art Gallery of South Australia

Aust Corp

Australian Catholic University



BHP Billiton  
City of Melbourne  
Collex  
Deakin University  
HSBC Bank (Australia)  
Museum of Contemporary Art  
National Gallery of Victoria  
Powerhouse Museum  
Queensland Art Gallery | GOMA  
The University of Western Australia  
The Art Gallery of South Australia, Museum of New Zealand

## AWARDS AND GRANTS

2024 Visual Arts Residency, DESA DESA  
2024 Prato Centre, Visual Resident, The University of Monash  
2022 Creators Fund, Creative Victoria  
2022 Arts Project for Individuals and Groups, Australia Council  
2022 Room to Create Fund – Artist Studio, City of Yarra  
2022 Creators Fund, Creative Victoria  
2021 Sustaining Workers, Creative Victoria  
2021 Public Artwork – Clyde Active Open Space, City of Casey  
2021 Sustaining Workers, Creative Victoria  
2015 Moya Dyring Studio Cité Internationale des Arts, Art Gallery of New South Wales  
2015 Cross cultural artists commission, Shepparton Art Museum  
2014 New Work: Established, Australia Council  
2014 Design Commission, Australian Tapestry Workshop  
2014 Print Portfolio Commission, Australian War Memorial  
2014 Loti Smorgon Sculpture Terrace Commission, Museum of Contemporary Art  
2012 International Program – Cultural Exchange, Creative Victoria

- 2012 Tokyo Studio/Residency, Australia Council
- 2012 Cultural Fund Creative Industries Fund, Copyright Agency
- 2012 Malaysia, Rimbun Dahan Arts Residency
- 2011 New Work: Established, Australia Council
- 2009 Visual Arts Residency India, Asialink
- 2007 Barcelona Studio/Residency, Australia Council
- 2005 Skills and Arts Development Individuals Grant, Australia Council
- 2005 Primavera Acquisitive Art Award, Museum of Contemporary Art
- 2003 Milan Studio/Residency, Australia Council

## SELECTED COMMENTARY

- 2018 Roberts, Cleo, Sangeeta Sandrasegar, It's Like That, Art Review, Summer 2018
- 2014 Brocket, Kim, 'Sangeeta Sandrasegar: The Shadows Between; VAULT, Issue 7
- 2014 Heer, Sarita K., 'Re-Imaging Indian Womanhood: The Multiple Mythologies of Phoolan Devi', PhD, University of Illinois, Chicago 2014
- 2012 Dean Marnie, 'Re-picturing Gondwana for Grrrls' Art Monthly Australia Issue 256, 2012
- 2012 Feary Mark, 'The Other's Other', Column 10, 2012
- 2012 Kent, Rachel, 'The Other's Other', ArtAsiaPacific, issue 80, September / October 2012
- 2012 Levrell, Severine, 'Interview with Sangeeta Sandrasegar' Art Flow, April 2012
- 2012 Rule, Dan, 'A Reflection of Home, Broadsheet, July 2012
- 2011 Creighton, Annalice, 'Interview Sangeeta Sandrasegar' Das Superpaper Issue 18 2011
- 2010 Ambani-Gandhi, Shivangi, 'Shadow Lines', Artlink, vol 30 no 1
- 2010 Sen, Jaideep, 'Shadow Masochism' Time Out Bengaluru, Jan 2010
- 2008 eds: Art & Australia, Current: Contemporary Art from Australia and New Zealand, Dot Publishing

- 2008 Antoinette, Michelle, 'A space for 'Asian-Australian' art: Gallery 4A', Journal of Australian Studies Vol 32, Issue 4 Dec 2008
- 2008 Flynn, Paul, 'Out of the Shadows', Artist Profile, Issue 4 2008
- 2008 Maravillas, Francis, 'Constellation of the Contemporary: Art/Asia/Australia', Journal of Australian Studies Vol 32, Issue 4 Dec 2008
- 2007 Mathews, Hannah, 'Exhibition Preview' Australian Art Collector, Oct-Dec 2007
- 2006 Devenport, Rhana, 'Beauty, shadow-play and silhouettes', Art and Australia, vol 44 no. 2 Summer 2006
- 2006 Frost, Andrew, '50 Most Collectable Artists, Australian Art Collector, Issue 35 Jan/March 2006
- 2005 Frost, Andrew, '50 Most Collectable Artists, Australian Art Collector, Issue 31 Jan/March 2005
- 2005 Kalina, Richard, 'A change of empires as New Zealand seeks its cultural and economic identity...?', Art in America, October, 2005
- 2004 Carsley, Gary, 'Karma Chameleons', ARTIndia, vol 9. issue 2, 2004