

PLACES NEAR AND FAR

A COLLECTION OF MODERN ABSTRACT ART





CONTACT US

Press, Sponsors, General Enquiries
media@songbyrde.com

Collectors, Curators, Gallerists
art@songbyrde.com



Places Near and Far



This collection invites the viewer to consider that boundaries between here and elsewhere, past and present, are less stable than they appear.

What we see is shaped by what we remember and imagine. Each work becomes a point of passage—an invitation to move between worlds, both real and perceived. You are invited to pause and reflect on your relationship to the places in the collection.

The artist, Sumi Sastri, is a West London artist whose practice is rooted in the belief that colour functions as a universal language that connects the human experience. Life, in her view, is a continuous interplay of memory, perception, change and anticipation.

Key Themes



The collection explores landscape as dynamic and continuously shaped by visible and unseen forces.

Landscape as an evolving system

The central idea of the collection is that no landscape exists in isolation. Atmospheric movement, maritime routes, and ecological exchange connect distant regions, collapsing the distinction between “near” and “far.” Landscape is not presented as static scenery, but as an ecology shaped by continuous transformation. From the iron-rich dunes of the Namib Desert to the tectonically formed Cornish ocean floor, or the layered ecology of the Amazon basin, each work reflects the unseen forces of nature.

Abstraction as experience

Abstraction operates as the central visual language of the exhibition. By moving away from literal depiction, the work invites viewers to engage with atmosphere, scale, and rhythm through perception rather than representation. Environments are not simply observed but internalised: the desert is forceful, the rainforest immersive, Iberia layered with history, and the Cornish coast meditative.

Colour as a metaphor

Colour functions as both material and metaphor, registering shifts across geological and environmental contexts. From the blacks and browns of Cornwall to the reds and ochres of the desert, the handling of paint parallels processes of formation and change. Layers of acrylic are built, eroded, and reworked like sediment or shifting terrain. These surfaces evoke mineral density, silica dust, and oceanic force. The colour palette is restricted but dense, surfacing through repetitive mark-making, expressing both order and change.



The Namib Desert Collection and *The Rainforest Collection* represent an interconnected ecosystem spanning millennia.



At its core is a global paradox: strong winds carry nutrient-rich dust from the Sahara across the Atlantic, replenishing the nutrient-poor soils of the Amazon rainforest.

The works *Desert Dust 1-3* (left) evoke elemental forces, earth, air, water, and fire and their movement through space.





DUNE 45 AT SUNSET



BIG DADDY - HEAT AND DUST



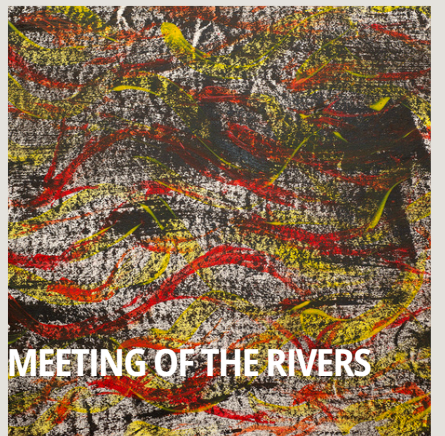
ELIM DUNE - DESERT STORM



DESERT DUST 1



DESERT DUST 2



MEETING OF THE RIVERS



INTO THE RAINFOREST 1



INTO THE RAINFOREST 2



INTO THE RAINFOREST 3



INTO THE RAINFOREST 4



BOUGAINVILLEA 1



BOUGAINVILLEA 2

THE NAMIB DESERT COLLECTION & THE RAINFOREST COLLECTION

Style & Technique



The collection uses material process as an extension of the landscape, in which geological, ecological, and cultural transformations unfold.

Paint as performance

Paint is not descriptive but performative—enacting the conditions it represents. Each collection develops a distinct material language: in *The Namib Desert Collection*, thin layers and subtle reduction evoke silica dust and stillness; *The Brazilian Rainforest Collection* builds density through layered application; *The Iberian Collection*, heavier impasto and kinetic dispersal of paint across the canvas, introduces tension; *The Cornish Collection* balances density and modulation to express both mass and transformation.

Palette knives as process-driven tools

Acrylic and palette knives function as active, process-driven tools. Layering, scraping, and abrasion are parallel processes of sedimentation, erosion, and compression. Each collection adopts a distinct formal strategy. In the African desert, the artistic language is reductive, using minimal gesture and tonal fields; in the rainforests, mark-making becomes circular, increasing in density; the Iberian works introduce the contrast between control and chaos, while the Cornish works use structural divisions with gestural interruption to reflect coastal instability.

Colour as code

Colour operates as a conceptual and structural framework, encoding duration, material condition, and atmosphere. In the desert, tonal shifts from ochre to deep red register geological ageing. In the rainforests, greens and blues deepen; binary colour coding highlights the tensions between life and death, while nuanced blues and greens are used for the peaceful Cornish seascapes.



The Iberian Collection and *The Cornish Collection* connect the “Old” world from the Age of Exploration to the “New” world.



The series *Bougainvillea 1-3* (left) acts as a conceptual connector. The ornamental vine, native to Brazil, was introduced to Europe, Africa, the Middle East and Asia by Iberian traders and settlers.

Latin Magic 1 & 2 represent the heraldry of the early Iberian Empire’s flags.

Central to *The Iberian Collection* is the unfolding of the ritualised spectacle of the bullfight.



BOUGAINVILLEA 3



LATIN MAGIC 1



LATIN MAGIC 2



PLAZA DE TOROS



EL PASEILLO



TRAJE DE LUCES



VERONICAS



FAROL DE RODILLAS



TERCIO DE BANDERILLAS



HORA DE VERIDAD



TORO BRAVO



**THE IBERIAN
COLLECTION**

THE CORNISH COLLECTION



HAUSEL BAY AT NIGHT



HAUSEL BAY IN THE MORNING



POLPEOR COVE



MULLION COVE



**BLACK GRANITE CLIFFS -
KYNANCE COVE**



KILLAS IN THE RAIN



COLLECTION CATALOGUE

The Namib Desert Collection

Dunes 1-3

1. Dune 45 at Sunset
2. Big Daddy - Heat and Dust
3. Elim Dune - Desert Storm

Desert Dust 1-3

1. Desert Dust 1
2. Desert Dust 2
3. Desert Dust 3

The Iberian Collection

Latin Magic 1-2

1. Latin Magic 1
2. Latin Magic 2

The Bullfight 1-8

Tercio de Varas

1. Plaza del Torres - The Arena
2. El Paseillo - The Grand Entrance
3. Traje de Luces - Suits of Light.
4. Veronicas - Slow Cape Movements.
5. Farol de Rodillas - Sweeping Cape. Movements

Tercio de Banderillos

6. Meterriendo Renos - Lancing the Bull

Tercio del Muerte

7. Hora de Verdad - Moment of Truth
8. Toro Bravo - The Brave Bull

The Brazilian Rainforest Collection

Into the Rainforest 1-4

1. Into the Rainforest 1
2. Into the Rainforest 2
3. Into the Rainforest 3
4. Into the Rainforest 4

Bougainvillea 1-3

1. Bougainvillea 1
2. Bougainvillea 2
3. Bougainvillea 3

The Cornish Collection

Cornish Seascapes 1-6

1. Black Granite Cliffs, Kynance Cove
2. Polpeor Cove
3. Mullion Cove
4. Hausel Bay at Night
5. Hausel Bay in the Morning
6. Killas in the Rain

To acquire the collections or individual artwork, contact us at art@songbyrde.com.





The Places Near and Far Collection

A view of colour as a universal language and the world as a transient kaleidoscope of memories, perceptions and experiences.

Each artwork is part of a limited body of work structured as part of a cohesive collection



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