



**Utopia of Difference**  
Vibha Galhotra

New York New Delhi 2012



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New Delhi, India



My work narrates the life of a disordered (or hyper ordered) society, with all the clashes and tensions that contemporary life brings. People build walls around themselves to create order and borders. I am interested in showing what happens when we negotiate with so called realities created by us through my visual vocabulary.

Vibha Galhotra



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## Introduction - **JackShainman Gallery**

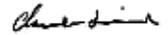
We first came to know Vibha Galhotra's work years ago during a visit to Delhi. Immediately transfixed by her command of material and form, we came to know an artist whose breadth of work and vision continues to grow as she explores global issues of feminism, ecology and contemporary culture.

This catalogue marks Galhotra's first major publication and coincides with her first solo exhibition in New York and with the Jack Shainman Gallery.

We would like to thank Renu Modi and Gallery Espace for partnering with us for this catalogue and for sharing a continued commitment to Vibha Galhotra and her work.



Jack Shainman



Claude Simard



## Introduction - **Gallery Espace**

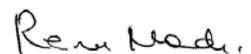
2006 was the centenary year of Ramkinkar Baij, India's great modernist sculptor. Gallery Espace celebrated the art of the master with a very remarkable group exhibition of sculptures titled **Bronze**, where I was introduced to Vibha Galhotra and her visually compelling site-specific installation Beehive.

What struck me was the use of the ubiquitous ghungroo woven together to form a vocabulary that transcends femininity to the concerns of a young artist and the world around her.

Since then I have been struck by the energy and scale she brings into her art making that connects with the viewer both visually and experientially. She conceptually balances her use of various materials in her practice, that sets precedence for the upcoming art praxis. There is an articulate conjugation of contemporary issues and aesthetics in her work.

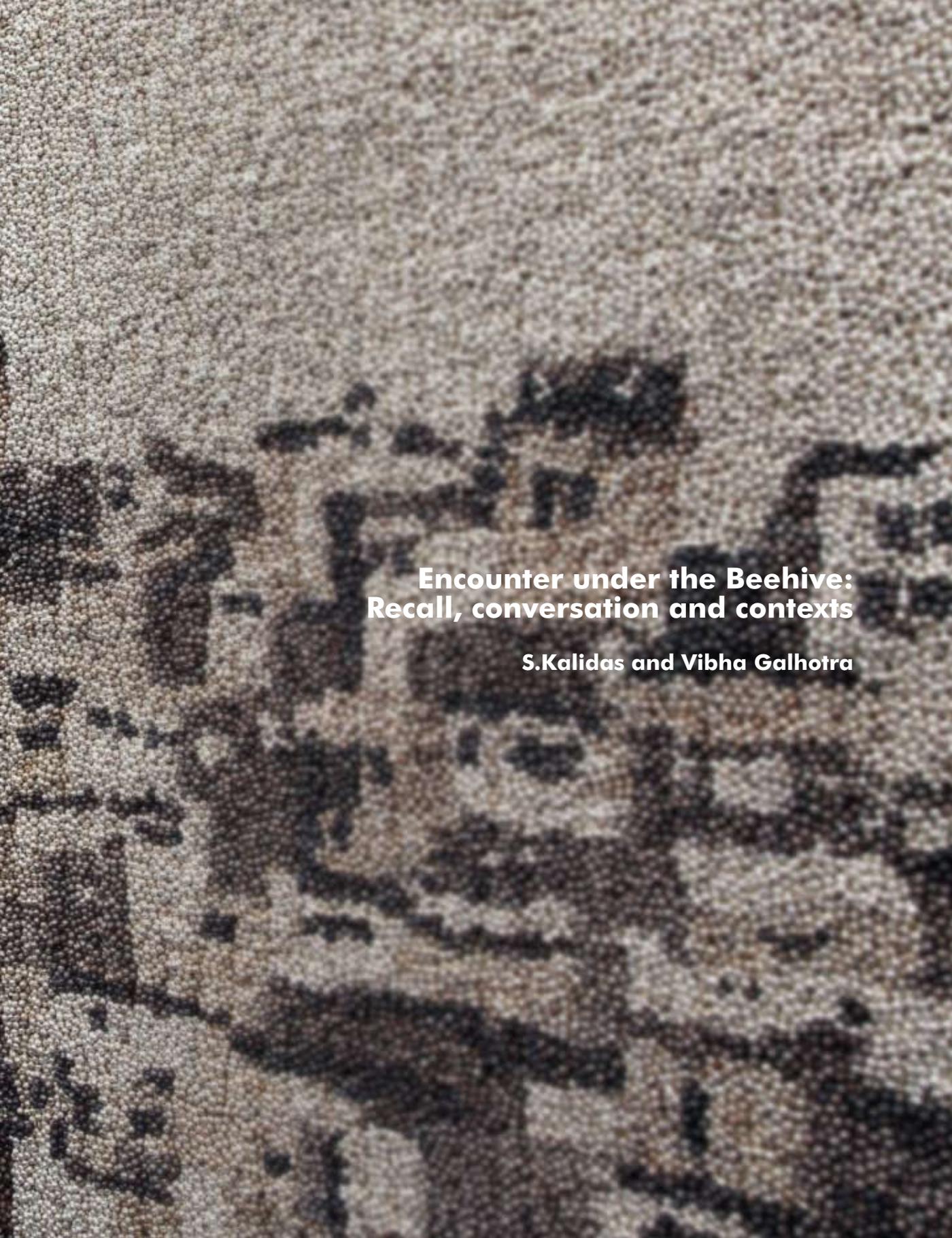
It gives us great pleasure at Gallery Espace to present her first solo exhibition in the United States with Jack Shainman Gallery and put together this publication, which captures Vibha's strong visual and conceptual vocabulary.

The publication includes the penmanship of Gayatri Sinha, S. Kalidas and Alexandra Anderson Spivy who discuss Vibha's journey, works, thought process and practice through the significance of different perceptions, interpretations, disciplines and contexts.



Renu Modi





**Encounter under the Beehive:  
Recall, conversation and contexts**

**S.Kalidas and Vibha Galhotra**

## Utopia of Difference

“If you think in a utopian way, you are performing a tacit critique of the inadequacies of the society. You are avoiding complacency about society by saying: look, maybe there is a world in which the domination of nature does end, and there is a world in which human beings can live in peace rather than war, there is a world in which justice can in fact be more closely approximated, a world in which the body is not the body in pain but the body of pleasure, and although all these things are highly unlikely and have certainly have not been achieved in any serious way in the past, the future is different from the past. So why not at least dream in these terms?”

**Martin Jay<sup>1</sup>**

**SK:** There we stood, two sons of mid-20th century modernist Indian painters-- Karan Khanna and I-- our necks craned, looking up at the large bronze beehive under the staircase of the LKA<sup>2</sup> gallery. In an extensive exhibition titled Bronze (that included works of almost every Indian artist from the 1940s till 2006 who had worked with bronze as a medium), this was one work that stood out. The **Beehive**, made of ghunghroos (small bronze ankle bells worn by Indian dancers), buzzed with an altogether new sound. Here was an extraordinary expression of the nature-culture binary in the urban Indian art space. If transformation of function makes for art, here was a work that upturned your senses: you heard the Beehive with your sight.

“Who is the artist”, I wondered aloud. “Whoever it be, I am buying this work,” declared Khanna. I asked Renu Modi, the gallerist who had organized the show, to introduce me to the artist. The artist was an ebullient young woman of from Chandigarh<sup>3</sup> named Vibha Galhotra. Karan Khanna got that wondrous Beehive; but I got hooked on Galhotra’s vision of (and for) her world. I started to visit her studio occasionally, engaging with her energetically enquiring mind and her conceptually minimalist yet materially diverse art practice. Vibha is a prodigious worker, and her ambitions are huge, and perhaps in good measure, utopian too.

**VG:** I was a very independent kid, who liked to be by herself... just ride around in my bicycle and discover new flowers or different insects and talk to them. I never really made any lasting friendships in my age group because my father was in a transferable job and we moved about a lot. Every day, at five in the morning, I was in the park. I would observe plants, watch people and join old people on their morning walk. I made friends with old people and learnt a lot from them.

**My mother recently told me that I never studied or did home work with her. I used to finish my home work in school itself. My dad was a banker and he has always been very supportive of me. He wanted me to be independent and try and do everything I wanted to do. We were a middle class family; we never had money to blow up. So after my masters he told me that I had to fend for myself from then on.**

**SK:** When I first started meeting her, Galhotra was instructing herself on Delhi. She was very taken by public art projects and wanted to get to interact with the city through art. Till not too distant a past, dilli (as it is called locally)



**Beehive**, Brass ghungroos, Fabric, Cotton, 2006

was a Mughal cultural construct that has been systematically razed and rebuilt in colonial and post-colonial eras. Galhotra belongs to a generation that grew up with little familiarity with the 'Delhi that was'. In those days she was still coming to terms with the chaotic, urban **Work-in-Progress** site that is New Delhi now. She expressed her response to it through her works in a number of ways.

She was collecting muck from the choleric river Yamuna and using it to make abstract paintings as in **Sediments**. She was dashing off mass appeals to the President of India on urban unemployment, crime and chaos as in **Letters to the President**. She was protesting the pollution by making people wear gas masks in public spaces and shooting staged photo-works as in **Negotiated Necessities** where the masks blend into our daily lives even becoming fashion accessories with alarming ease. She was literally nailing ire on **Delhi Master Plan 2021**. And when asked to make a work on terrorism she came up with **New Cultivers** where she made gun shaped container for growing crops. The work reminds me of the old German song '*Where have All the Flowers Gone?*' More recently, in a more poetic intervention, she has been placing small tin toy birds on mammoth building sites and photographing them as an elegy to the sparrow that has gone missing through habitat loss as in **Absence Presence**.

Over time, I realise that Galhotra is enthusiastic to practice and play with as many types of art making processes that she has been able to learn, absorb, imagine, invent or experience in this spiraling, all consuming global moment. In about a decade of professional practice her opus comprises minimalist drawings, oil paintings, paper pulp graphics, photography, 2D animation, sculptures of varied materials, objects found and created and bartered, environmental interventions, land art and public projects. Amid all this diversity, on closer examination one can discern an underlying pattern of concern that runs through all these: a love for nature lost; a lament for the

environment defiled. It is how she weaves in the politics of this preoccupation-- not unlike like the missing weaver bird in her work 'Missing'-- into her art making processes that I find quite fascinating.

**VG:** Yes, that has been there for the beginning. Initially it was more symbolic. In a way it was a meditative response to my observation of nature-- like how the plants behave or respond. Like how life is beautiful when there is death. It's that a ways isn't it? Everything that lives has to die. People talk about global warming or nuclear annihilation, but in a sense there is construction-deconstruction-reconstruction happening constantly. It is nature's law. Sometimes I feel very irrelevant. Sometimes I feel, OK, one has to talk about it because this is the time of de-construction. So I feel it is the kind of situation where I sit as an outsider and I just observe. I don't really want to become a participant or even an activist. I am just an artist.

When I first came to live in Delhi I started becoming aware of social and political issues and how they were affecting my thought process. Soon, when I started meeting Sohail Hashmi<sup>4</sup>, who is such a quintessential dilliwalah, I started to observe that there were no weaver birds left in Delhi anymore. That led me to make the bird's nest work out of copper wire titled 'Missing' for a show titled 'City City Site' in 2008.

**SK:** Before coming to Delhi, Galhotra had lived in relatively calmer climes: Le Courbousier's planned and high modernist city of Chandigarh, and then studying for her Masters degree in art at the idyllic (semi-rural) university town of Shantiniketan set up by Rabindranath Tagore in 1921. Tagore had hoped that it would become "*the connecting thread between India and the world [and] a world center for the study of humanity somewhere beyond the limits of nation and geography*".<sup>5</sup> In Vibha Galhotra's works that early promise aspires to fruition. In the global art-space her work does represent an Indian-ness without being ethnic or referencing nationality.

**VG:** At College of Art, Chandigarh, I was very interested in photography although I had joined the printmaking class. I even got the Chandigarh Lalit Kala Award for print making. After graduation I went to Shantiniketan. It was K. G. Subramaniam<sup>6</sup>, who, though he was not my teacher, drew my attention to sculpture. So by my final year I was doing installation and sculpture. Earlier I had made some white-on-white prints and someone said they reminded people of Zarina Hashmi's<sup>7</sup> work although I did not know her work then. Somenath Hore<sup>8</sup> was a more direct influence that led to the works with paper pulp later that I call White Noise. I loved that phase of work. It was meditative, not concerned with the world. Now my concerns are the opposite. My work is about the world.

**SK:** If one was to look for Indian contexts, the Zen-like minimalism practiced by Galhotra in her early paper works does remind one of the aesthetic of both Somenath Hore and Zarina Hashmi. What were the international influences you imbibed?

**VG:** I think the major international influences on me in my college days were Christo and Andy Goldsworthy. In those days I used to do a lot of land art. The visit to Lithuania (2001) exposed me to more artists working in this genre like Dennis Oppenheim.



### Red River Dividing the Land

Chosen Site at the Brazier Artist Workshop  
Oxford, U.K.,  
Wood, wool and land, 200 mts (approx)  
2006



### Homage to the Sea

After the cyclone in Puri, Orissa  
Found material around site  
2001

Going to South Africa in 2005 was a major watershed in my practice. There I saw the William Kentridge retrospective. I met him and that had a deep impact on me. His work is spectacular! I went six times to see it again and again. He appeared to me as the complete artist... individual introspection, social concerns, political issues... his works are a perfect blend of all these. I felt he was the missing guru in my life.

From that time onwards I realized I needed to evolve a conceptual language; something beyond the picturesque. I have become more self-analyzing and inward looking. I did an exhibition that I titled after Gauguin's painting "Where do we come from? What are we? Where are we going?"(2006). It was an introspective show where apart from paintings I had displayed nine animations... artists who mattered saw it and loved it, though it did not make much news and people hardly remember it now. It is difficult to sustain yourself financially as there is no money to support that kind of art in India.

Then for a couple of years I just introspected. And then the Beehive happened (2007). It was at that time a site specific work; the curator had given me the underside of the staircase at the LKA Gallery. I decided I would make a beehive, but out of what would I make it? I tried different materials but it wasn't working. By chance a friend wanted to buy a sitar and I took her to the musical instruments shop. There I saw ghungroos, the ankle bells that Indian dancers wear on their feet. In a moment of revelation I knew I would make my beehive with ghungroos.

SK: That brings us back to Galhotra's ghungroo works. She soon saw the potential in using ghungroos both like a skin and a palette. She not only covers sculptural forms with ghungroos as in the upside down high rises of **Colony Collapse Disorder**, but also makes elaborately woven curtains or tapestries that she calls Veils by using ghungroos of lighter and darker shades in the same bronze monochrome. Her tapestries depict either pixelated urban landscapes or abstract expressionist images (as in **Volcano**). A most evolved work in this genre is a large diptych titled **Words Trash** in which she uses text instead of images. Here she layers words in English in three shades of bronze one upon another randomly. Are these words consigned to trash? Or are these trashy words? Sometimes you can read them, sometimes you can't. It's a carefully orchestrated cacophony that proclaims no manifesto yet casts a quiet spell.

Even before she perfected the use of ghungroos as material for her art, Galhotra made a series of works she calls **Neo-Camouflage**. Military uses camouflage to blend in with landscape; but in an environment that is completely urbanized and bereft of nature the pattern of foliage printed on the camouflage attire will have to change. In a deft trompe l'oeil she dresses her soldiers in uniforms that have been printed with patterns of buildings and situates them against digital images of cityscapes.

This recurrent elegy to nature lost (as against nature morte, as in still life) acquires a twist of irony and fun when Galhotra fetishizes the gigantic JCB earth movers that abound in the new Indian urban space. Subverting both its function and its dinosaurian mass, she turns the bulldozer into small soft toys made out of golden colored vinyl. Or conversely, she inflates a gigantic vinyl-made JCB shaped balloon with air and takes it to contrasting public locations-- an urban ghetto, a shopping mall, the Colombo Biennale-- encouraging her disparate audience to respond to it in play. She calls this work the **Neo Monster**.

VG: Neo Monster is a continuing travelling public project in my current practice. Here I am working around the changes in aesthetics, environment, politics and social structure. It is my response to the viral growth of advertising and consumerism. This work is a social sculpture, by which I am trying to negotiate the absurdities of our contemporary world. I have used the structure of an Earth Mover but subverted its representation into a toy form. I feel we are using these machines all over as toys. This machine form has become a metaphor to convey my thoughts on the loss of natural resources, and at the proliferating cost of production to feed the hunger of a growing consumerist society.

It is not my purpose to teach the world any mantra that “This is it! Better you be aware”. I am just putting down my observations of what I see happening around me in a visual language. At the same time, keeping an aesthetic element is important for me. I look for an element of beauty in my work. Now, I think all these elements are beginning to fall in place. They are making a more cohesive language. I am no longer limiting myself to the urbanization in Delhi. Now my work is more global in a way. Its scope has expanded, where it talks to everybody regardless of their locus. It is individualistic but yet, I hope, it evokes a universal resonance.

Son of the modern Indian painter J. Swaminathan, S. Kalidas is a musicologist and art critic living in New Delhi.

#### Notes:

<sup>1</sup> The title of this exhibition resonates with ‘*Toward a utopia of difference*’, a blog-post on urban geography and architecture by Oli Mould, a lecturer in Geography at Salford University in the UK. It also evokes and could be juxtaposed with ‘*Utopia and Difference*’ an interview with Martin Jay by Sebastian in the *Zietschrift fur kritische theorie*.

<sup>2</sup> Lalit Kala Akademi is India’s national academy for the visual arts.

<sup>3</sup> Chandigarh is a city and Union Territory in India that serves as the capital of two states, Punjab and Haryana . The name is derived from an ancient temple devoted to the Hindu goddess Chandi, in the city. It is also referred to as *The City Beautiful* due to its beautiful central grid of gardens. Chandigarh was the first planned city in India and is known internationally for its architecture and urban design. The city has projects designed by architects such as Le Corbusier, Pierre Jeanneret, Matthew Nowicki, and Albert Mayer. The city has the highest per capita income in the country and was reported in 2010 to be the “cleanest” in India.

<sup>4</sup> Sohail Hashmi is a writer, activist and lover of Urdu poetry.

<sup>5</sup> Dutta & Robinson *Rabindranath Tagore: the Myriad-Minded Man*, Saint Martin’s Press (1995); the emphasis is mine.

<sup>6</sup> K G Subramanian (born 1924) is an eminent Indian artist and teacher.

<sup>7</sup> Zarina Hashmi (born 1937) is an internationally acclaimed printmaker and sculptor of Indian origin, who now lives in New York

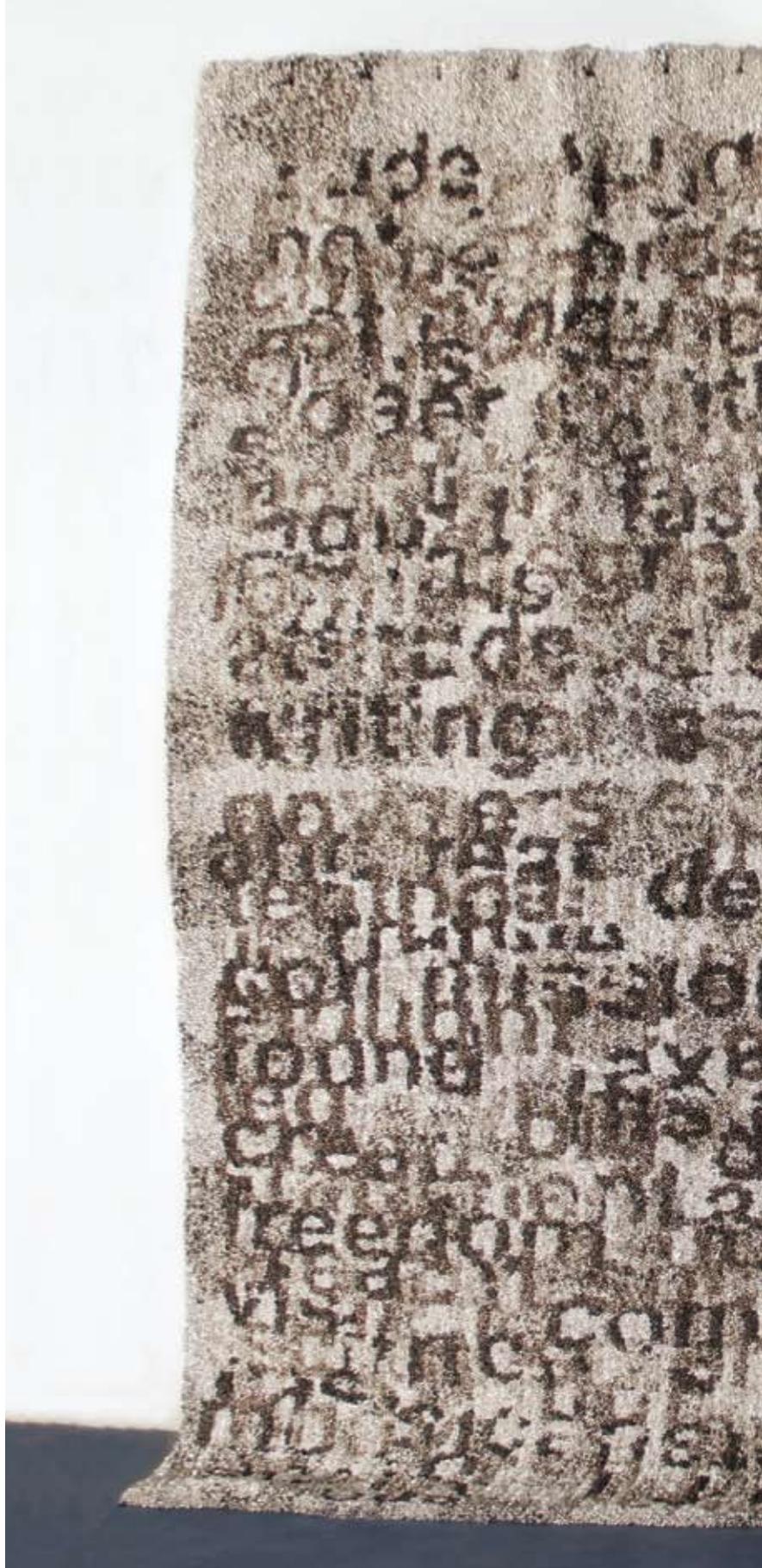
<sup>8</sup> Somnath Hore (1921-2006) was a printmaker and sculptor; he lived and taught at Shantiniketan.

**Volcano**  
Ghungroos (ankle bells)  
Fabric and Thread  
99 x 110 in  
2011





**Word Trash**  
Ghungroos (ankle bells)  
Fabric and Thread  
104 x 106 in  
2012



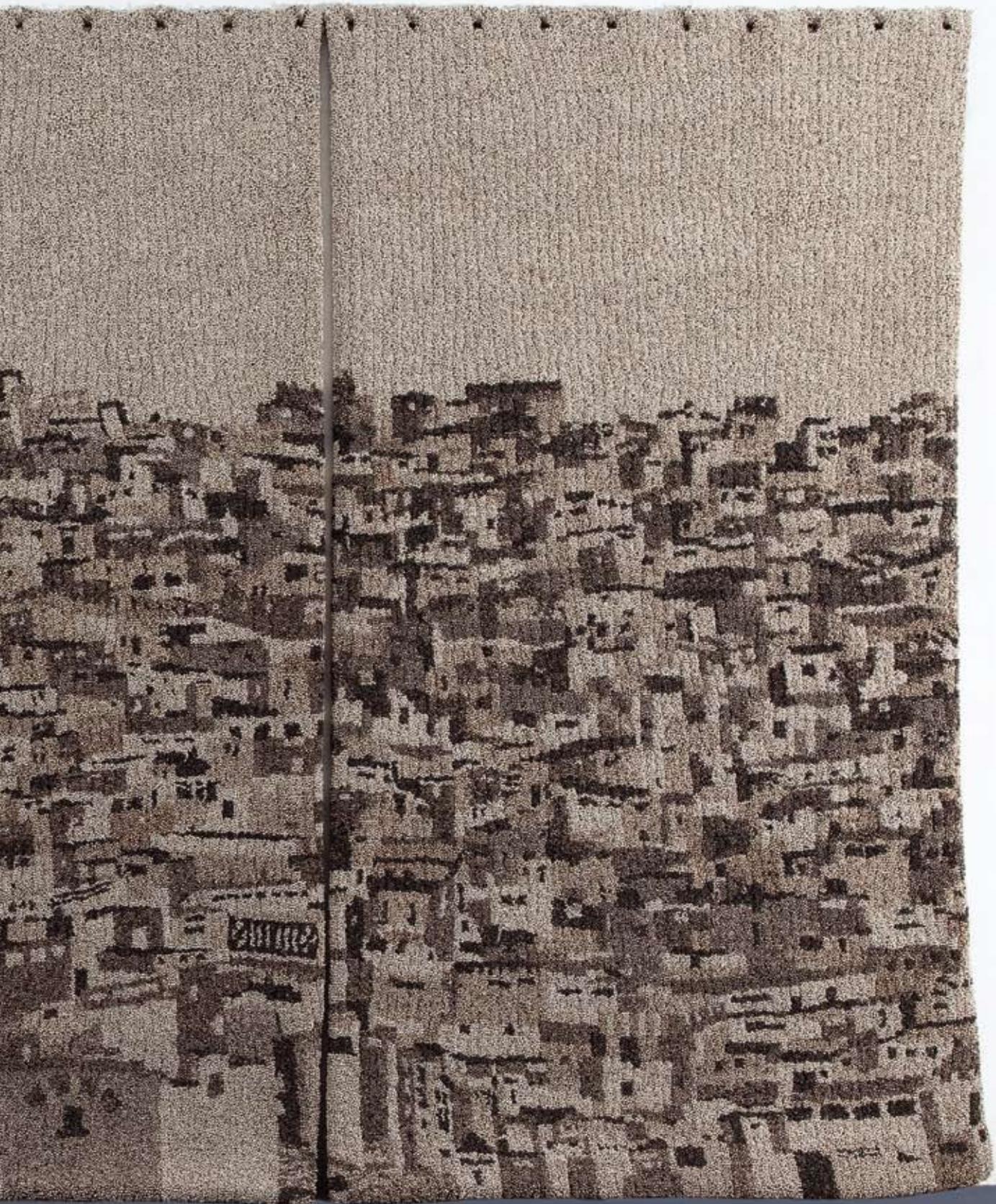


**[De] Constructed Thoughts**  
Ghungroos (ankle bells)  
Fabric and Thread  
97 x 96 in  
2011



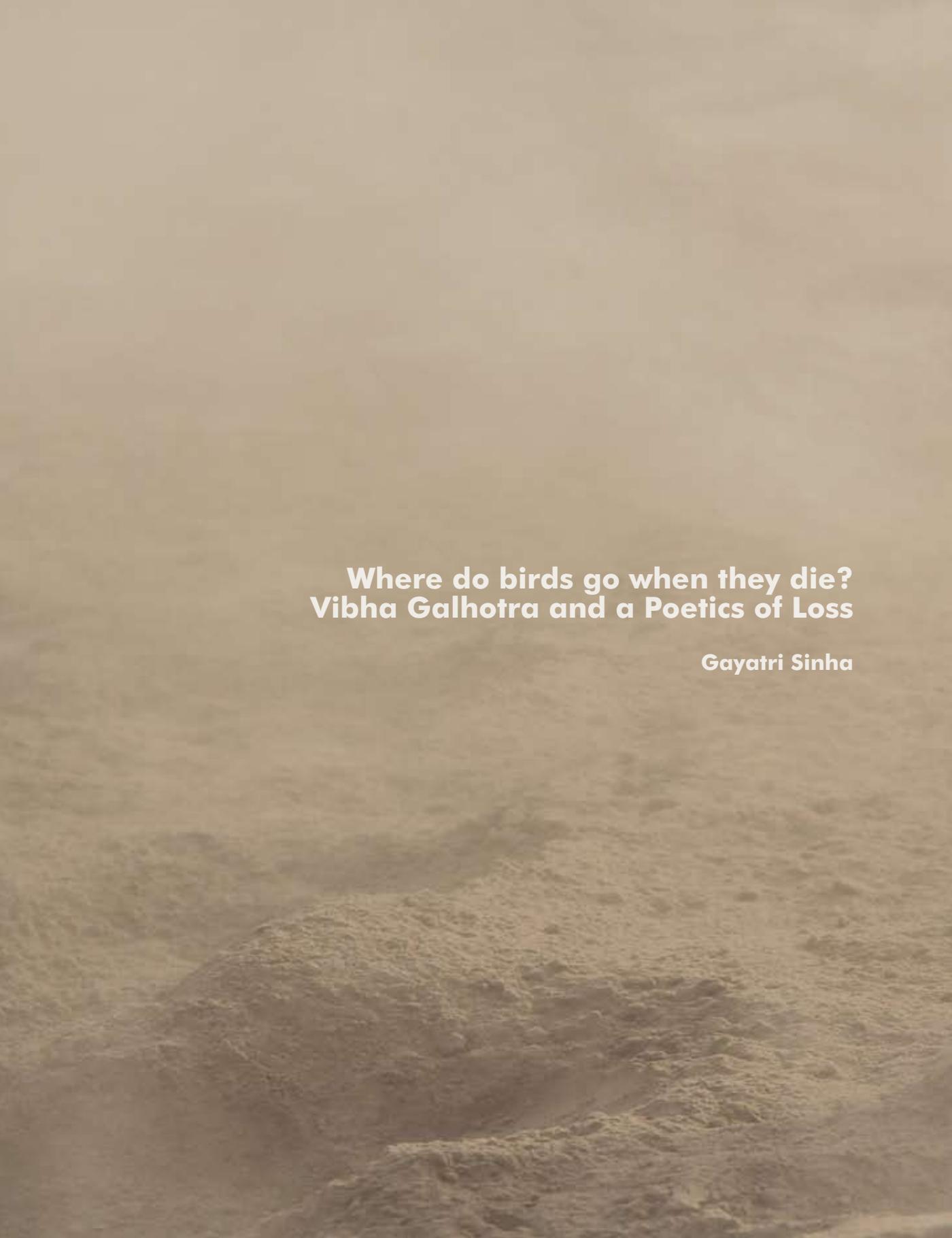






Landscape Remade, Ghungroos (ankle bells), Fabric and Thread, 98 x 148 in, 2011





**Where do birds go when they die?  
Vibha Galhotra and a Poetics of Loss**

**Gayatri Sinha**

The post-feminist moment in Indian art has come virtually unheralded.

In small but sure steps, the intense if brief artistic energy around feminism and activism has moved into imaging the environment. In the vanguard is Vibha Galhotra, her large earth movers stalking the surface of the earth like alien predators, digging and churning the earth's soft surface, markers of the remaking of India's capital city, Delhi.

Galhotra's position in Indian art draws from so many strains that I am inclined to recognize its character before giving it a name. At its core it is about the appropriation of the domains of virility, through massive works, masculine/sexual association, a grand architectonic scale. What we have then is a colossal shift in the domain of gender art into an aggressively ungendered space – one that visually repudiates the familiar sites and notion of the feminized landscape. The artist is also a commentator on her city Delhi which historically has been devastated and rebuilt several times, since its beginnings as Siri and Indraprastha in the early Christian era. What Galhotra does through a dual sleight of imaginative construction is to position herself as architect/commentator on the city with its assumed masculinity and then deny the 'normal' functionality of the landscape – its reproductive potential and its presumed beauty. The feminine is thus present through disavowal, the masculine is assumed not through displacement as much as through mimicry.

Galhotra's engagement with her city Delhi as landscape comes in a line of urbanism as a subject of Indian art. (I refer here to the making of the city as subject and space in the work of Gulammohammed Sheikh, Arpita Singh, and Bhupen Khakhar since the 1980s, and the generations of artists that follow). Urbanism as a subject then splintered into many aspects of post-structural thought, with the more prominent women artists leaning towards the body as witness for the frequently brutal onslaughts of social change. Given India's village ethos, Gandhian values and socialist politics, metropolitan capitalist structures have been equally contested and embraced. Here Galhotra to my mind assumes a post-feminist position, one in which she brushes aside the feminist discourse but insists on the equality of the gaze, as one free to address and interpret. The daughter of a bank official, she lived in and out of several towns and cities, qualifying as an artist from the Chandigarh College of Art. Galhotra speaks of Delhi as her present, the most longstanding home after a highly peripatetic childhood. Living in Delhi through time cycles such as its pre and post Commonwealth Games avatars, Galhotra sets into motion a dialogue with the city, its scale and its frequent disfunctionality.

Even a cursory gaze at her body of work reveals its vastly expanded potential for praxis. At 34, Galhotra belongs to that generation of artists which have seen India emerge from third world dormancy to regional assertion and what she describes as a "hyper-ordered" society. The phenomena of metropolitan growth and global capitalism have come to India within the last decade, creating areas of sharp severance with the threads and patterns of the past. Galhotra is a product of a late but vigorous efflorescence of a new internationalism – the artist residency, artist camp and group dynamics, international curatorial projects, the curated group show and studio practice. Embedded in her art then, even as it grows and expands is the memory of other pasts, and a palpable sense of a receding, or 'lost' India. This has an overlay of other sites of political or social engagement, informed by residency projects from South Africa to Austria, the politics of colonization and global capitalism.

Interestingly in the long line of artists that address the city, Galhotra ignores the human presence and directly addresses the intersections of change. Thus issues of migrancy and subaltern presence, the staple of third world post colonial art never make an appearance. Instead her response is sensorial. Galhotra's gaze involves the acts of looking, gazing and living as interchangeable, allowing for the panoramic and the intimate, one which invites the touch, as the experience of art. The city as unintelligible overwriting, as beehive, as a mark of river sludge fixed on a canvas or a giant earthmover appears as sculpted and painted subjects. Deflated machines and uprooted trees appear like the violent left overs of a tsunami. Shoots of green grass grow out of coffins, dust collects on a rope (**15 days of May**), presaging an intense Delhi environment. Through such an appeal to the senses she teases out the accidental residue of everyday life. Thus the art objects nearly perfectly mimic the original form, but aggressively seek a dis-placement. This is not to suggest that she works only through unconventional acts of subversion. Rather she uses the spectrum of sculptural display from display to displacement. Any consideration of her work has to take the multiple sites and means of display into consideration.

#### **“The future is a negotiated environment”**

Galhotra's present show assertively confirms that art making and her subject, the city, are both on the continuum of a negotiated environment. Her intervention as an artist at first appears minimal. Photo images of the city of Delhi, its mad accretions and unplanned growth are seen in the work **Landscape Remade**. First photo transferred and then drawn on canvas, the city is then etched in through tiny ghungroos – an Indian musical accompaniment worn by dancers in India as ankle bells. Ghungroos also relate to the broader category of women's anklets known as payal or pajeb in North India, meant to mark a women's presence as she moves around her domestic chores. In popular cinema, the ghungroo as a symbol of the dancing girl has had an apotheosis; in 20th century film and classical music, the breaking of the ghungroo is a symbol for the loss of innocence. Not uncommonly ghungroos have become synonymous in poetry with nautch, the bazaar, and the 'fallen' woman; equally they are symbolic of classical dancer, allowing her to take the stage, to mark the body's rhythms.

It is the same ghungroo, feminized, rhythmic and occasionally debased that Galhotra decides to use like flat large swathes of paint. In the work **Landscape Remade** the ghungroos move through copper and brass tones much like the play of sunlight on the surface of the city. On second thoughts we realize that all the ghungroos have been hand stitched by the women in Galhotra's studio lower middle class workers from the neighbouring fields and tenements. In this combination of women's labour, the erotics of the ghungroo and the photo naturalism of the (transcribed) city, Galhotra's art finds its tentative location. I say tentative because the artist allows the image its originary truth and its recognition. Yet she transforms it with the potential sound and rhythm of the ghungroo, the touch of women's hands and the insistent masculinity of the expanding city. It is in the interwoven media of the photograph, drawing, stitching, and the handmade ghungroo that she allows her gaze to pause and rest.

How do we read in the unfoldment of her work a 'utopia of difference'? Is utopia embedded in the work through the lament of its loss – in this case the aggressive and unplanned city and its dystopic presence? Is the vertical crane that treads the surface an alien that marks difference? Or does Galhotra evoke multiple modernist utopias, especially as they transgressed and savaged alien and foreign spaces?

Modernism's revival of the concept of utopia through the late 19th and 20th centuries lay in its response to the industrial revolution – brought to India under the conflicted panoply of Imperialism. At its core, Galhotra's work is concerned with a utopian landscape. For an artist such as Galhotra, trained in the residue of the British academic arts curriculum, the British water colour and its idealized landscape could perhaps be the ultimate travesty of modernism's utopia. For even as British Indian art salons displayed water colours in polite pastels in memory of the homeland, the British were laying their railroads and factories and cities in the Indian landscape, setting into motion India's abrupt discomforts with urban squalor, prostitution, disease. These discomforts with modernity have lingered. Galhotra responds with symbols of a continuing trespass. Thus the earthmover – in a work like **New Monster** presumes a 'before state' – virgin unspoilt land – and an 'after state' – apartment blocks, for example. As a form it is a global isotype. While landscapes may be local or vernacular, British or the Khoai of Santiniketan, where she studied, the earth mover is a global symbol of development.

### **Construction as Site**

I am led to read a masculine – feminine tension in Galhotra's works in the use of image and materials. On the surface her use of objects is quotidian, and may be drawn from a construction site – bricks, ropes, earth movers, uprooted trees, cranes, shovels and the globe not as cartographic spread but as mapped surface. There are also the unremarkable objects of the earth: grass, the tree form, sludge, the sparrow, that are disturbed and moved around by the construction site. That India is undergoing its largest infrastructure development since Independence renders the jagged edges, mud embankments, noise and chaos of the construction site common. Each of these elements is formally reinterpreted first in the use of materials. The ghungroo and glossy latex, each of which is associated with feminine accessories now cover industrial or natural materials, creating a peculiar invitation to touch or caress such masculinist markers of the city. Galhotra completes the dialogue of gendered identity in city spaces by conferring the reverse values as well. The soft down of the sparrow, or the sap of the young branch is rendered in metal, rusted and harshly exposed, repelling any contact.

I propose that like these states of invitation/ repulsion, Galhotra's work moves beyond narrativising the impact of globalism into its many fractured narratives. The deflated, form of the **Dead Monster** which simulates a collapsed somehow humanized earth mover or the semi constructed brick wall (**White Noise**) which could be the residue of an archaeological site like Mohenjodaro or Siri, both suggest a state of unpreparedness, or partial collapse. The city as a site of exhaustion, unplanned residue, and obsolescence is being presented to us.

Galhotra's work confounds you with its absence of human beings. Entire city panoramas that tremble with ankle bells appear completely bereft of human presence. Right through her work, the weight of the body on the hammock, or the touch of hand on the brick can only be imagined. Rather, human presence is implied through affect: other life forms bear the brunt of the proliferating, dense metropolis. One is particularly struck by the repeated image of the bee hive in her work, constructed entirely of ghungroos. Titled **Colony Collapse Disorder**, it marks the dislocation of the beehive in urban spaces. The migration or death of the bee presage the end of human habitation. Through this complex interweaving of symbols and signs, images and text, Galhotra sets up a chronicle of our times. What marks the work is the intense commitment to labour, through the mimicry of instruments and processes, a concern for the future cast in the poetics of lament.

Perhaps it is important to understand the broader context in which Galhotra dwells on the image of the city, a stable site for habitation. Galhotra's concern is with the study of the future, and a pre-occupation with the absence of certainty around the human condition. Over and above the very materials that she mimetically invokes and subverts there is the apprehension of the city that will slip into an irreversible apocalypse or at least a great cycle coming to an end. In the present, calendars terminate and speculate on the end of the world, multiplied a million fold by the circuits of information that fly around the earth. Several works, seemingly unrelated come together here to affirm the sense of a potential Armageddon. Volcanoes (**Volcano**), internet chatter as an instrument of prediction (**Word Trash**), carry the presentiment of an apocalypse. Against such a belief system, Galhotra's collapsed machines mark a time frame of biological and socio-cultural evolution. If the world were to end now, then this is the detritus it would bear. Vast exhausted machine, uprooted trees and their amputee like branches instruments of man's progress on earth. The vanity of the city and the aspiring citadels of power would all be laid low, becoming the empirical residue of a time gripped by uncertainty.

In these accretions, meaning is embedded. The love of money and consumerism translates into her glistening metal surfaces. Layers of ecological concerns also collide and build upon the personal. In the work **Between**, a long dangling rope form that spills and lies seemingly without plan on the floor of the gallery mimics her concern around her own condition of colitis. The ghungroo encased rope spills out like sickened intestines. The presentiment of disease and contagion has often affected Galhotra's work: figures wearing masks in the photo, series (**Negotiated Necessities**) or the mass decimation of sparrows (**Absence/Presence**) are other examples.

Entering and experiencing this scale of involvement – micro dust to macro city – Galhotra's conceptual space grows. The structures of the city command the potential to examine India in a state of perpetual impermanence. Thus human life may be marked by only the most elemental trace. In the work **Six days of Footsteps** a piece of linoleum stretched out on the floor of a popular New Delhi mall is so laid as to pick up the footprints of the hundreds of shoppers and passerby. The subject of impermanence addressed in Hinduism and Buddhism, of a state of "continuous becoming" have a philosophic base in Indic religions. Thus impermanence is the cause for sorrow, but it also is an instrument of detachment. Placing herself at some distance from the city and its structures, Galhotra works with external rather than domestic space, process, rather than the finished product, an empirical space, to be entered and examined, rather than hierarchies and structures of power. If in a work like **Landscape Remade**, we see the city panorama – and here we may be reminded of the late modernist Sudhir Patwardhan – we also see maps inscribed on a shovel or tenderly woven onto the translucent body of a hammock. One is startled to realize that by now the city is excluded and the artist's gaze rests on issues of constructing a utopic global vision. All utopias need to be constructed, and it is in the hand held spade, a humble tool, its iron body bearing the rust of time and the imprint of the globe that the implication of labour, and the making of a utopia is inscribed.

**Gayatri Sinha**

February 2012

Gayatri Sinha is an independent curator and art critic. She lives and works in New Delhi.



**Between...**  
Ghungroos (ankle bells)  
Fabric and Thread  
1440 x 3 in  
2011



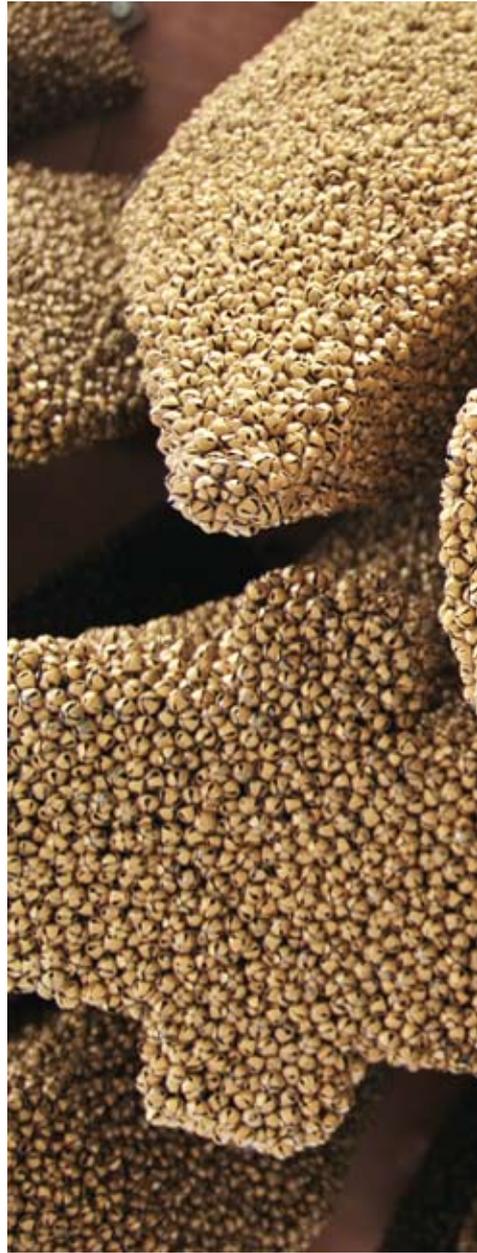


**Dead Monster**, Ghungroos (ankle bells), Fabric, Thread and Steel, Variable, 2011









Colony Collapse Disorder (details)





Colony Collapse Disorder, Ghungroos (ankle bells), Fabric, Thread and Steel, Variable, 2011





Cement Branch, Wood, Cements and Metal, 9.5 x 56 x 9 in, 2011





**Maimed**  
Found Material  
11 x 70 x 21 in  
2011



Between Known and Unknown, Ghungroos (ankle bells), Fabric, Thread, Wood and Metal, 45 x 17 x 17 in, 2011

**Altering Boon, (details)**





**Altering Boon**, Glass beads, Metal wire and Wood, 136 x 36 in, 2011





15 Days of May, (details)





15 Days of May, Cotton rope, Dust and Digital print on Archival paper, Variable, 2011





**Sediments,** (process documentation)



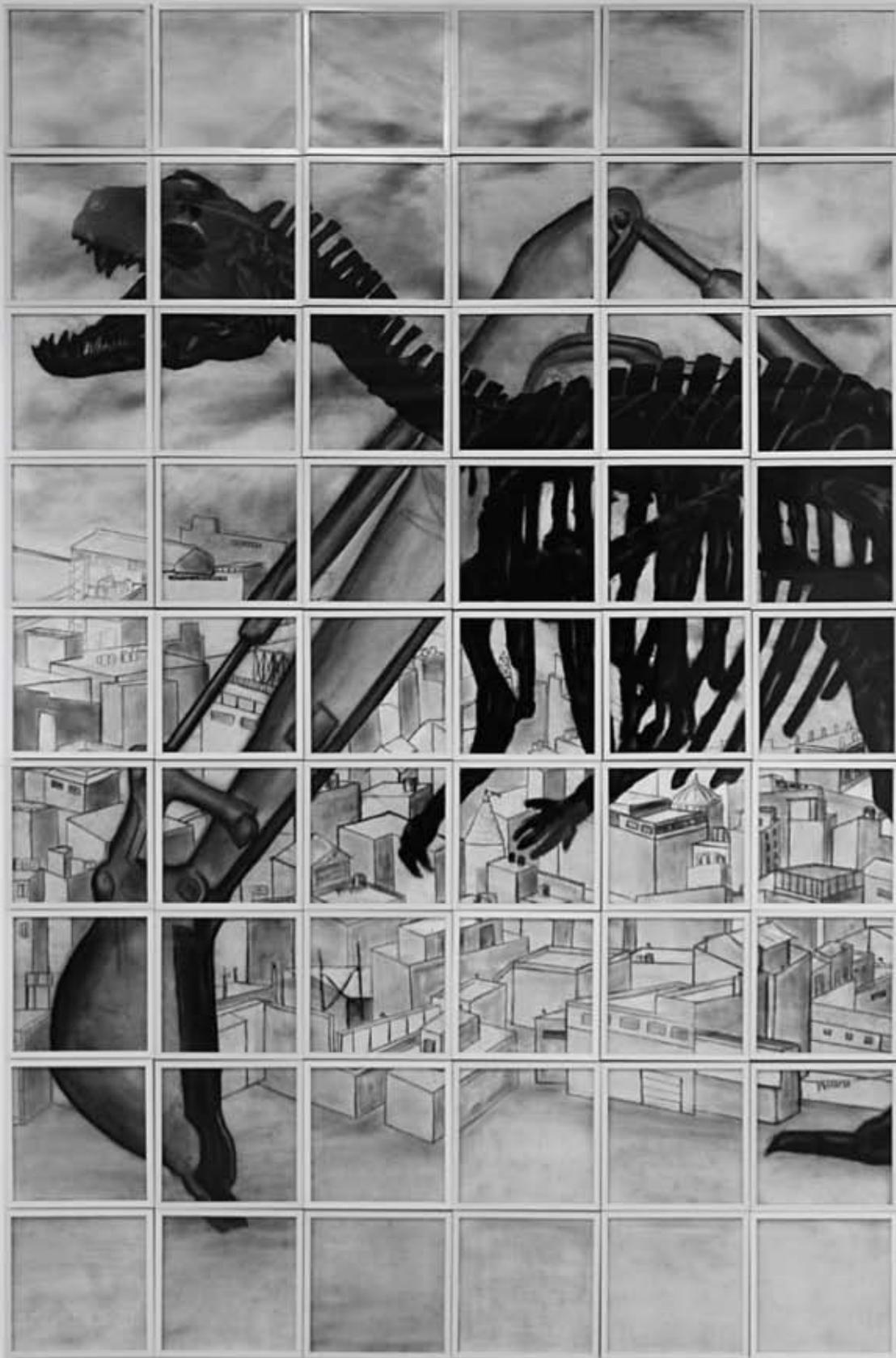


Sediments, (diptych) Sediments collected from Yamuna on board, Glass bottle with Sediment, 32 x 90 x 2 in, 2011



**White Noise**  
Cotton Rag Pulp  
81 x 83 x 6.5 in  
2010



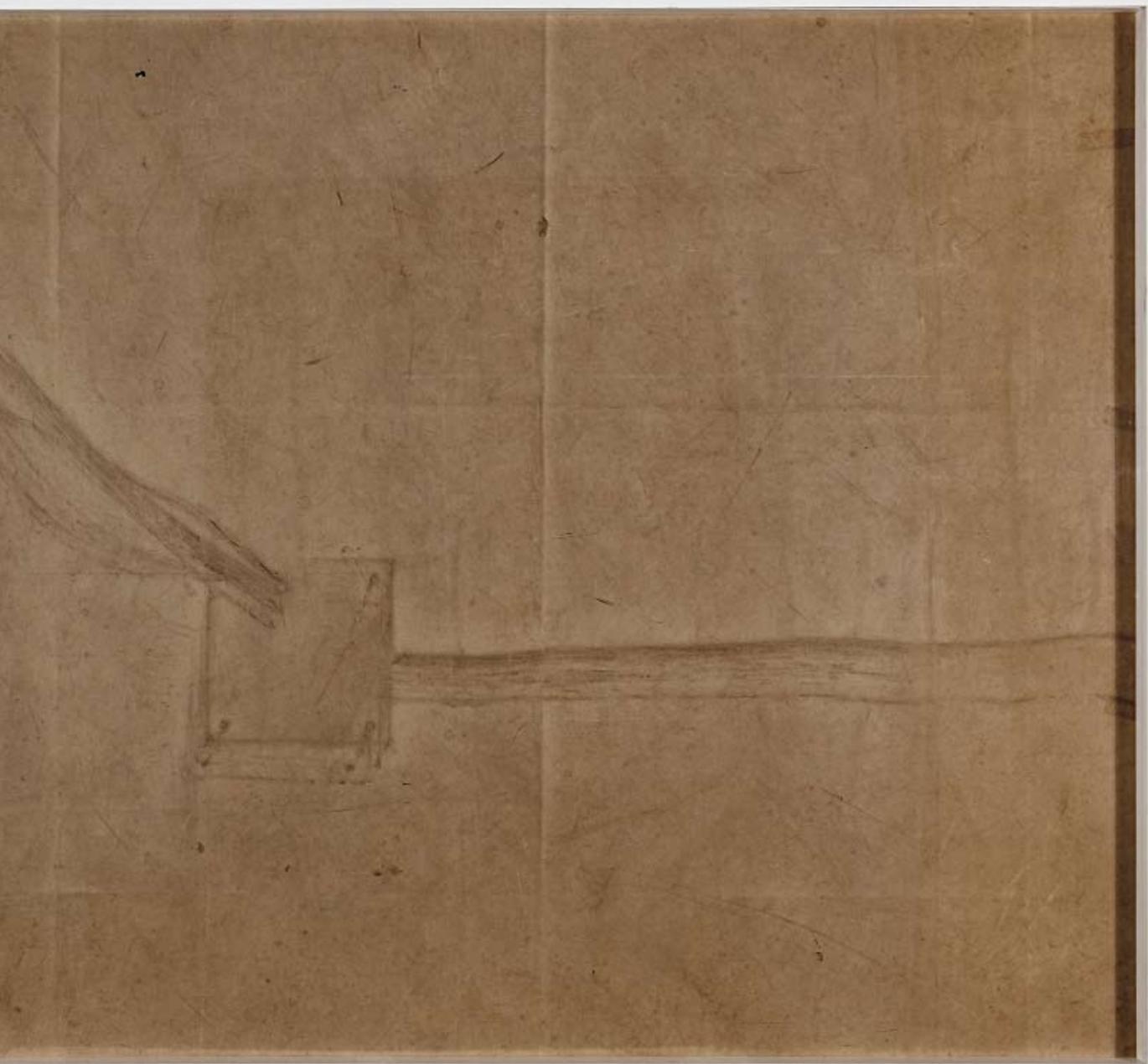


**New Monster**  
Charcoal on paper  
90 x 130 in  
2009



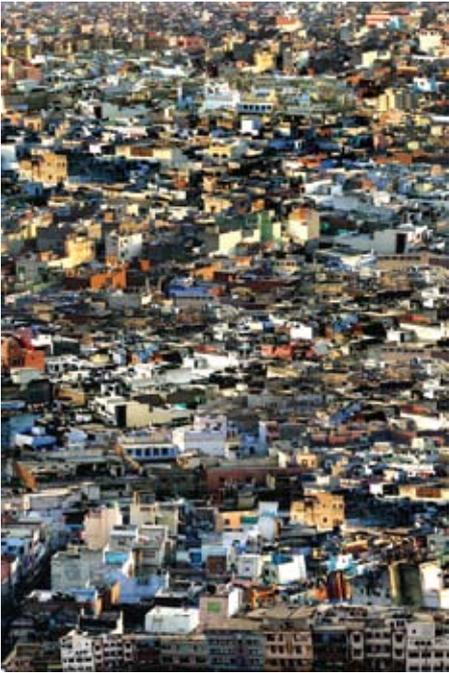
**6 Days of Footstep**  
Linoleum and Footmarks  
83.5 x 53.5 x 3.5 in  
2011





+ & -  
Cement, Mud, Gold foil and Shovels  
Variable  
2012





Neo Camouflage, (details)





Neo Camouflage, Digital print on Fabric & Vinyl, Mannequins, Shoes and Belts, Variable (site specific), 2008





Absence Presence, Metal and Digital prints on Archival paper, Variable, 2011







**A Poetic Vision for A Stressed and Volatile World:  
Vibha Galhotra's Early Warning Systems**

**Alexandra Anderson-Spivy**

The young Indian artist Vibha Galhotra belongs at the center of a new generation of sophisticated Indian and Asian artists who are learning to expertly navigate an increasingly globalized art world.

Galhotra herself says “I am from the age of internationalism rather than nationalism. I want to address human issues rather than any country or regionally specific issues.” She fully acknowledges her place as part of an intellectually demanding generation of non-Western artists for whom environmental, social, and spiritual issues on a global scale are the essential motivators of the work. While Galhotra and her peers have not abandoned a strong commitment to their indigenous cultural roots—indeed they often recycle these influences and traditions, transforming them in extremely personal and original ways— their art making concerns are very worldly and politically conscious of the perils and paradoxes of an industrializing, profligate planet.

This position of expanded twenty-first century awareness is particularly significant since previous post-colonial Indian modernist artists for decades after Independence embraced a kind of hyper-nationalism that embraced painting styles borrowed from European painting, then later from Abstract Expressionism and the post-war School of Paris. These artists often transposed age-old mythological and religious themes as a philosophical foundation for their work, reflecting the tradition of the figure in Indian art, but also incorporating secular and non-courtly figures and subjects in pursuit of a new cultural identity. Current Indian contemporary art has reached a higher level of sophistication.

Galhotra’s first one-person show at Jack Shainman Gallery in Spring 2012 will mark her auspicious artistic debut in New York. In addition to the appearance here of her work aptly demonstrates the ever-increasing vitality of this internationalizing contemporary art scene. While her art may be unfamiliar to a Western audience, in the vibrant, multifaceted cultural scene currently enlivening New Delhi, the 34-year-old artist already has emerged as a rising star. These days the city of New Delhi can lay claim to a bustling mix of art galleries, cultural foundations, and private and public museums. For the last five or six years the artist has been intensely focusing her energies on expressing more universal ecological issues, for she is deeply concerned about the destructiveness of climate change, ecological destruction and wholesale urbanization. Further, during the past few years, outside the United States, her work, with its strong, experimental sculptural and tactile affinities, has been widely exhibited and has garnered numerous national and international prizes. She is an admirer of the environmentally conscious works of Andy Goldsworthy, Joseph Beuys and Christo and she esteems William Kentridge’s Iazar-like, dramatic vision that poetically skewers the evils of racial discrimination. While her work makes hardly any specific brief with gender, as a powerful figure she embodies the growing influence of women Indian artists in a previously male dominated arena.

Vibha Galhotra was born in 1978 in the modern, planned city of Chandigarh, famed for its notable twentieth century building projects designed by such star architects as Le Corbusier and Pierre Jeanneret. However she moved to Delhi when she was still a small child and definitively considers herself a Delhi native. Nevertheless she returned to the city of her birth for several years to study at the Chandigarh College of Art, subsequently earning an MFA from Kala Bhavana Art College. Founded in 1919, this prestigious school is part of the university of Santiniketa

and is located in a town celebrated worldwide as an intellectual center since the days of the legendary literary figure Rabindranath Tagore. Kala Bhavana is still considered one of the best art colleges in the world.

What are we to make of this unusually varied body of work? Galhotra's creative preoccupations, founded on a solid knowledge of art history and practices, are simultaneously ecological and cultural, her art often doubly fueled by a sense of anger and impending loss tempered by wishful hope. Her creative output is embedded in giving expression to sophisticated, topical concerns. Galhotra's wide-ranging poetic and original pieces are the product of an imagination deeply involved with making sense of an unpredictable present and what she fears may be a dystopian future. The formal vocabulary of her work is extremely varied, even fluid, in both the forms and materials she chooses to use for each individual piece. Such works challenge our parochial range of esthetic experience and exposes viewers to the complexities of other rapidly changing cultures while expanding the parameters of what is defined or accepted as high art.

One of the most prominent and ambitious recent pieces in the current show, "Neo-Camouflage," [date tk] is almost like a scene or a backdrop from a movie or a play. Using visual satire to draw attention to urban destruction, Galhotra has transformed a dense accumulation of images of various overcrowded, overbuilt urban neighborhoods into photo-collaged wallpaper that covers an entire gallery wall, while militaristic life-sized manikins dressed in uniforms made of fabric whose pattern is the same urban camouflage. The guard figures stand like police sentries in front of the violently arresting collage backdrop, conveying an unsettling air of menace and control. The depicted structural over-population mirrors the burgeoning population of India's cities while the urbanized camouflage uniform fabric replaces patterns customarily based on the greens and browns of vegetation and the natural world that is being devoured by developers.

The multiplicity of materials and forms Galhotra incorporates into her work is founded on a singularity of focus not limited in any way to conventional artistic practices. Formal consistency is not a major factor in her work. Though she uses locally significant materials, she chooses them conceptually, transforming their traditional associations into something highly personal and specific to each individual piece.

She explains, " you can see I use lot of local materials in my work, but that can happen with me anywhere in the world. I choose my material very carefully. Honestly I am very spontaneous with my concept and form, then I decode it with the material accordingly. It takes me a really long time before I get convinced with all the logistics of work. I experiment with a lot of techniques and materials, then I choose which looks justified. Right now I like to use lots of material found in daily life such as thread, needles, gungroos, and found materials as well as wood, glass beads, rope, wires, and even wheat grass." Her use of household objects can be seen as a confident, post-feminist embrace of the commonplace and the domestic as permissible and desirable subjects for artistic transformation.

Galhotra's unusual, even quirky materials are extremely evocative. She initially used the extremely tiny bells called gungroos in the haunting hanging piece, "Beehive" (date tk), which recalls the beehives that were once plentiful in a more rural environment. Found on one of her visits to Old Delhi, these are the little copper bells that

traditional Indian dancers attach to the heavy ankle bracelets that are such an important part of their costumes. A veteran dancer may have to manipulate as many as 200 bells on each ankle. New brides also use the gungroos as ornaments, so there are cultural reverberations in their artistic recycling. Galhotra has said, "The reason I started working with ghungroos as my material is that I feel the material is very organic and helps me to represent a unseen growth growing all over like a germination." The bells serendipitously provided the artist with a very organic-looking material with which to conceptually suggest the texture of the empty hive now deserted by its former inhabitants, who themselves are now threatened with extinction by mysterious viruses.

More than three years later the gungroos reappeared as the material out of which Galhotra built the recent large, strange organic, even fungus-like "Monster" pieces which seem to slowly crawl across the floor, a disquieting mix of the organic and the biological. Her gungroo-covered chairs exude a similar sense of being both animate and inanimate. Their awkward, indeterminate forms and unexpected textures give them an aura of science fiction.

The seminal "Beehive" also led to Galhotra's development of what she calls veils, or mind maps, works presenting arresting abstract visual poems referring to a variety of a kind of new mapping for the world, as well as to the doomsday scenario of global warming. These dense yet delicate surfaces, composed of veritable thickets of thousands of gungroos, appear in many more of her works as well.

The use of the bells faintly resounds with memory of a traditional art form that may be dying out. It can be read as the artist's transformation of traditional elements that are vanishing or threatened as India endeavors to catapult itself into the first world. Ironically in the age of the Jpeg image of art works, Galhotra's art requires being seen in actuality, since the refinement of her colors and the density of her materials do not reproduce well. These subtly monochromatic veils, rich in biomorphically shaped areas of browns, taupes, grays and blacks that may be said to resemble mysterious maps, can be appreciated on a formal basis as abstract, textured tapestries. The earth tones she customarily uses formally express a kind of apocalyptic concern over the global and local degradation of nature as modern developers recklessly create urban sprawl at an unprecedented speed.

In another embodiment of such concerns, the transparent, diaphanous, lace-like fabrics Galhotra uses in her beautiful interpretation of traditional hammocks are overlaid with ghostly abstract maps or silhouettes of volcanic explosions, metaphors for what she anticipates as massive shifts in the global topography and man-designated borders due to climate change.

Her preoccupations are simultaneously ecological and cultural, her work fraught with a sense of impending loss. Pieces such as her ghungroo-covered, massive easy chairs, transform ordinary items of domestic furniture into mysterious forms whose humble origins are disguised beneath an almost organic carpet of the miniscule bells.

Process as well as symbolic meaning and experimenting with materials are very important to Galhotra. For her, process is sometimes embedded in traditional ways of domestic labor and skills. Her bell-covered pieces result from organized, communal activity. Vibha employs a team of as many as a dozen women to help her with the labor

intensive, hand-sewn manufacture of her art of the gungroos. She says, “The process of work is really important to me as when the women who work in my studio with me to stitch all these gungroos together and they start covering the piece with it, it then feels, that the work starts breathing with life and slowly something is covering the whole piece.”

Other works consist of delicately bell-encrusted ropes such as “Between,” [date tk]. These, as they undulate against the wall, or rise mysteriously from floor to ceiling, are reminiscent of Lynda Benglis’ poured intestinal forms, but Galhotra’s rope pieces are particularly personal and intimate references to the body for her. Yet another of her mixed media pieces, consisting of a large gungroo-covered building crane, set against a background of the shacks and houses of a dense city slum, visually embodies the corrupt, often even illegal destruction of old neighborhoods as developers throw up new high rises for a burgeoning urban middle class.

Though she purports not to be an activist, Galhotra hopes to awaken people’s awareness of these social and environmental issues through her art. An earlier, materially experimental piece, an installation created in 2008, not currently in the Shainman exhibition, she composed of toppling piles of shiny bronze bricks. It once again dramatized the idea of destructive urbanization and referred specifically to the fact that many in India have been illegally expropriating, then building, on land that they did not own; land that had expressly been set aside to be used for farming. (Ultimately the government did evict the illicit builders). Her white drawing of bricks reprises this idea in a more subtle way.

Visions of monsters have been reoccurring recently throughout her art. The shiny gold “Neo-Monster” (2011-2012) is perhaps the most overpowering new manifestation of this obsession. The piece took the form of a bigger-than-life-size earth mover machine, constructed as an inflatable that Galhotra describes as being like some “giant alien mechanical toy appearing like a creature from another universe in an Alice in Wonderland world.” “Neo-Monster,” simultaneously both humorous and threatening, is performance art, symbolizing rampant destruction and development. It was installed for half a day in a Delhi shopping mall as part of a Delhi art fair that took place January 2012. This striking, larger-than-life blow-up soft sculpture had a surface of flashy gold unmistakably the color of bullion. This was the artist’s public protest at the rampant urbanization ruthlessly razing traditional Indian neighborhoods and polluting already crowded cities. It also served as her metaphor for nature eroded by manmade urban congestion, and parodied the overpowering consumer culture gripping a rising Indian middle class.

While many contemporary Indian artists share Galhotra’s apprehensive concerns about a modernizing India, worldwide environmental degradation and the loss of traditional culture, there is now very little formal similarity or lockstep conceptual conformity to be found among their work. Instead today’s Indian art scene resembles a festival of formal and imaginative diversity as each artist interprets different, personally relevant references. What is most striking about Vibha Galhotra’s work are its layers of thought, its individuality and her refusal to be categorized, except as an artist of the world.

**Alexandra Anderson-Spivy**







**OTHER WORKS**



“Neo-Monster”, a travelling public project is in continuation of my practice where I am working around the changing aesthetics/environment/politics and social structure. The repugnant vulgarity of excess advertising to promote a virally growing consumerism. For me this work is a social sculpture, by which I am trying to tell a story of the changing environment. In the contemporary world, we are full of absurdities and we negotiate to conceptualize those absurdities. I am highly interested to address and analyse such negotiations, which we generally categorise as necessities. Unable to comprehend the loss of basic values we blindly adapt to an alienating environment.

In this project “Neo Monster”, I have used the structure of an Earth Mover machine but broken down its representation into a toy form. I feel we are using these machines all over as toys and engaging in playing with it. But this machine form has been used as a metaphor to convey my thoughts on the constant changing environment, the loss of natural resources, at the cost of proliferating production to feed the hunger of a growing consumer society.

Through my depiction I’m deconstructing an already constructed environment rather than reconstructing the same. If such maddening over production is continued to feed the greed of the consumer world, the green would be replaced by grey, the forests would transform into jungles of concrete.

#### *Locations*

1. One of the urban villages in North Delhi, India
2. A posh shopping mall-Select City Walk, South Delhi
3. A public Festival - Hornbill Festival, Nagaland
4. Colombo Art Biennale, Colombo, Sri Lanka



Still from Video

**Neo Monster**  
Inflatable Fabric Balloon and Air Blower and Video  
120 x 108 x 456 in  
2011



**Construction De[Con]struction [Re]Construction**  
Kinetic work, Digital print on PVC Fabric, Timer  
Controlled Pneumatic System and Air Compressor Variable  
2009



**Negotiating Necessities**

Digital print on Archival paper

24 x 72 in (each)

2009



Negotiating Necessities (series details)



**Work in Progress**

Brass  
Variable  
2008



**Work in Progress**  
Digital print on Archival paper  
24 x 108 in  
2011



असुविधा के लिए  
खेद है

**Inconvenience Regretted**

Brass

Variable

2008



**Missing**  
Copper wire and Steel  
84 x 33x 14 in  
2007



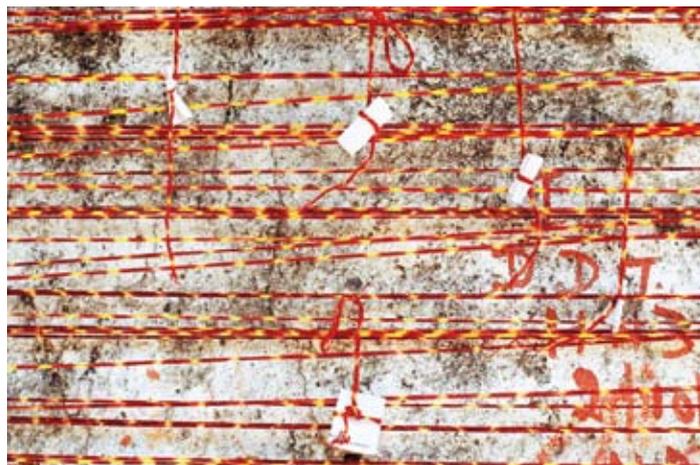
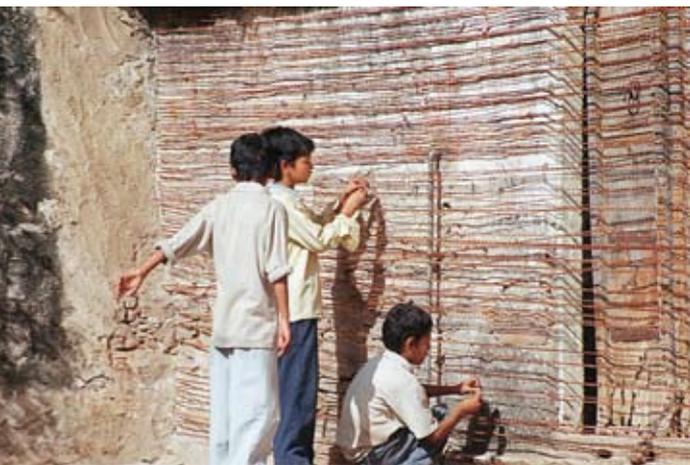
Letter to the President, Digital print on Inland Letter from Indian Postal, 2007



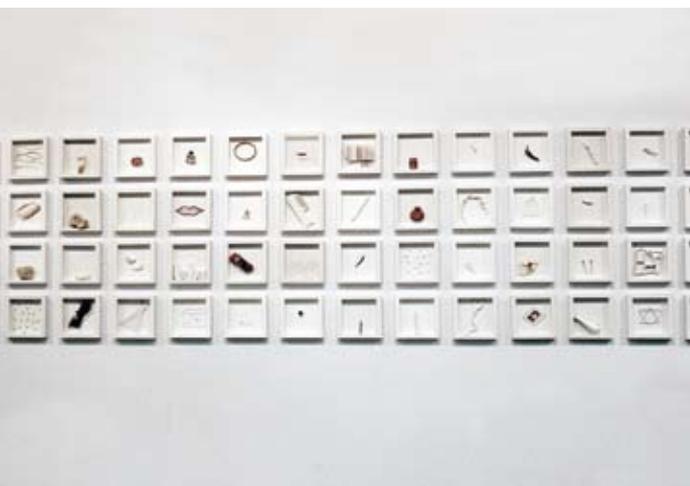
**New Cultivars**  
Steel, Soil and Wheat Grass  
Variable  
2009



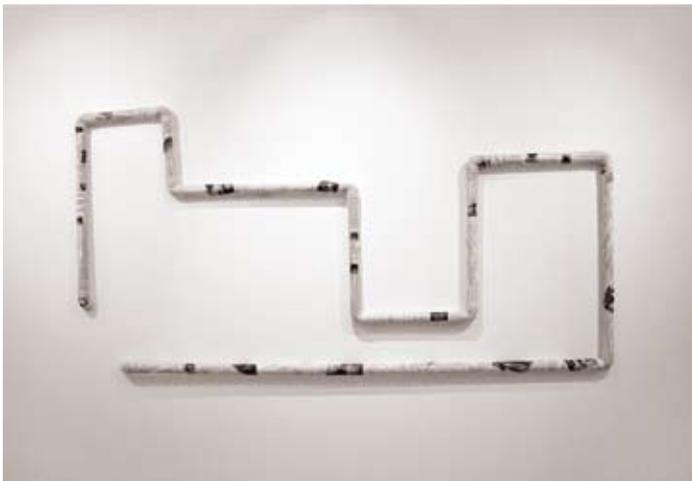
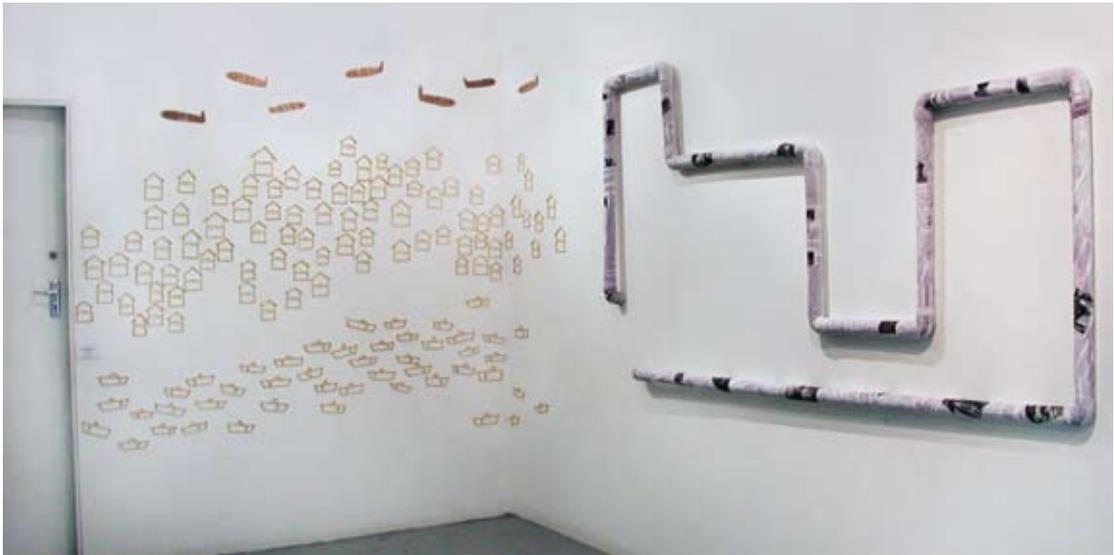
Site Specific Work at Lithuania, Metal, Variable, 2001



Site Specific work done at Samode, Jaipur, India, Old House Wrapped with Mouli (thread used in religious ceremonies) and wishes of the people written on the paper tied to the thread, 2005



**Collections**, Bartered and Collected Objects from Various People and Places, Variable, 2003



### Flushing In and Out History

Plumbing pipe, Digital printed text of South African Apartheid and India/Pakistan partition, Bag Factory, Johannesburg, South Africa

### Its South Africa

Reaction to my surrounding under my residency in South Africa  
Wood twigs and paper  
Bag Factory, Johannesburg  
South Africa, 2005

- 1978 : Born in Kaithal, Haryana  
 1995-1999 : B.F.A. (Print making) govt. College of arts Chandigarh  
 1999- 2001 : M.F.A. (Print making) Kala Bhavan, Visva Bharti, Santiniketan  
 2003 : Inlaks Foundation Fine Arts Award  
 2001 : Honored with National scholarship from H.R.D. Dept.Govt.Of India  
 1998 : "Artist under 30 Yr. Award", Chandigarh State Lalit Kala Academy Award 1998

### **Solo Shows**

- 2012 : Utopia of Difference, Jack Shainman Gallery, New York, USA  
 2011 : Neo- Monster, An on-going public art project, shown at different locations  
 2008 : Metropia—Project 88, Mumbai, India  
 2006 : Where Do We Come From? What are we? Where Are We Going?  
 Anant Art Gallery, New Delhi, India  
 2005 : Between Me and Delhi, Anant Art Gallery, New Delhi, India  
 2004 : White, Exhibition Hall, Fine Arts Faculty, MS University, Baroda, India  
 2002 : Space within the Space, Siddhartha Hall, Max Mueller Bhavan, New Delhi, India

### **Residencies, Workshop and Camps**

- 2011 : Workshop Around Khirkee village with Urban Typhoon, Khoj, Delhi, India  
 2008 : International Sculpture workshop, ITM Universe, Gwalior, India  
 2006 : Brazier International Artists Workshop, UK  
 : Art Meet, ITM Universe, Gwalior, India  
 : Fordsburg Artist Studio (Bag Factory) South Africa  
 2004 : Site specific Workshop at Samode, Jaipur, India  
 2003 : Workshop organized by Chandigarh LKA, India  
 2002 : Workshop organized by Chandigarh LKA, India  
 : Gut Gasteil – An organization for art in landscape Austria  
 2001 : Europas Parkas, Lithuania (Europe) for a symposium  
 : Workshop organized by Haryana Culture Affairs Dept. India

### **Selected Participations**

- 2012 : Becoming, Colombo Art Biennale  
 : India Art Fair, Gallery Espace, New Delhi, India  
 2011 : Modern and Contemporary Art from India, San Jose Museum of Art, USA  
 : India Art Summit, Gallery Espace, New Delhi, India  
 2010 : India Awakening Under the Banyan Tree, Essl Museum, Austria  
 : Art Basel Miami, Jack Shainman Gallery, USA  
 : Armory Show, Jack Shainman Gallery, USA  
 2009 : Aluminum, 4th BAKU biennale, Azerbaijan  
 : India Xianzai ,Museum of Contemporary Art Shanghai curated by Alexander Keefe and  
 Diana Freundl, Shanghai, China  
 : India Art Summit-II, Out Door Sculpture Park, India  
 : Space Invader, Aicon Art Gallery, London  
 2008 : Best of Discovery, Sh Contemporary 2008, Shanghai, China  
 : Mutant Beauty, curated by Gayatri Sinha, Anant Art Gallery, New Delhi, India



- 2008 : Zeitgeist, Pallete Art Gallery, New Delhi, India  
 : Everywhere Is War (and rumours of war), Curated by Shaheen Merali, Bodhi Art, Mumbai, India  
 : Destination Asia: Flying over Stereotypes' Conversation- 1– artists from Central Asia and South Asia: Elementa Art Gallery, Dubai  
 : Walk The Line, Avanthi Contemporary, Zurich, Switzerland,  
 : Rethinking Materiality: Group Show, Gallery Espace, New Delhi
- 2007 : City Cite Site: Group Show, Anant Art Gallery, New Delhi, India  
 : Urban Simlies: Transforming Cities a group show at Gallery Project 88, Mumbai  
 : Destination Asia: Non-strict correspondence – artists from Central Asia and South Asia organized by Soros Center for Contemporary Art, Kazakhstan
- 2006 : Bronze a group show with metal sculptures by Gallery Espace, New Delhi  
 : Shadow Lines, Vadehra Art Gallery, New Delhi  
 : International Exchange exhibition organized by LKA at Cyria
- 2005 : Unclaimed Luggage – Artrageous Group, Cyprus  
 : The Chair project – Sarjan Art Gallery, Vadodara
- 2004 : The Twilight Zone of Digital Divide –West-end, New Delhi, India  
 : 46th National Annual Art Exhibition
- 2003 : Lional Went Art Gallery, Colombo, Srilanka  
 : Bharat Bhavan Intl. Print Biennial, Bhopal  
 : International Mini print de Sarajevo

- 2003 : 45th National Annual Art Exhibition
- 2002 : 44th Annual National Arts Exhibition
- : Gut Gasteil – An organization for art in landscape, Austria
- 2001 : Europas Parkas, Sculptures symposium, Lithuania
- : Group Show at Saga Art College, Japan
- : Bharat Bhavan Intl Print – Biennial, Bhopal
- : AIFACS All India Annual Art Exhibition, New Delhi
- : Birla Academy Annual Art Exhibition, Kolkata
- 1998 : Punjab LKA. Annual Art Exhibition, Chandigarh

### **Experience**

- 2008-2009 : Co-ordinated ,The International Sculpture workshop, ITM Universe, Gwalior, India
- 2006-2007 : Visiting faculty at NIFT, New Delhi
- 2005-2006 : Visiting faculty at Pearl Academy of fashion, New Delhi
- 2002 : Conducted a workshop in Kinder School, Austria
- : Organized a Road Painting Workshop at Govt College of Arts, Chandigarh
- 2001 : Worked with CASP NGO and taken arts workshop in slum area of Delhi
- 1999-2000 : Organized a Road Painting workshop at Kala Bhavan, Santiniketan
- 1999, 2000 : Worked for a site specific project for Nanadan Mela Kala Bhavan, Santiniketan

### **Press**

The Art Newspaper-USA, Guardian- UK, Asia Art News Magazine, Verve magazine, India Today Magazine, Art India magazine, Hindustan Times Daily National News Paper, Danik Bhasker Daily Newspaper, Pioneer National Newspaper, Amar Ujala, Lithuanian Daily Newspaper, Austrian Weekly News, India Today National Fortnight Magazine, Elle Decor Fashion Magazine, Femina Magazine, Mail Today-Delhi, Hindu-Delhi.



### **Public Collections**

- Gates Foundation, U.S.A.
- Singapore Art Museum, Singapore
- Essl Museum, Austria
- Devi Art Foundation, India
- Casoria Contemporary Art Museum, Italy
- Gut Gasteil, an openair Art Museum, Austria,
- Saga Art College, Japan
- Europas Parkas, Lithuania



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The Galleries

Claude Simard & Jack Shainman & Gallery staff

Jack Shainman Gallery

Renu Modi & Gallery staff

Gallery Espace

For Photography

Ram Rahman

John Berens

Chamspa Rinchen Dorje

I wish to offer new parameters by which to relocate our subjective, individual positioning in the global scenario. The changing individual dynamic in response to the rapidly changing pace of the world.

I choose to express myself through a various mediums, textures and materials to readdress our mutating cosmopolitan life. The urban/ global existence in all its tragic, comic, manifestations, situations, constructs, and ironies.

To create, invent, and deconstruct a new imagery in order to understand and decode the complexities of daily life.

Vibha Galhotra



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JACK SHAINMAN GALLERY

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New York, NY  
United States



16, Community Centre,  
New Friends Colony,  
New Delhi, India