



# VIBHA GALHOTRA

## SILENT SEASONS







## Un(promised)

Film- Single Channel- Panoramic projection- 17:23ms, 2022

‘Exuberance on the earth is constant, with or without us.’ Vibha Galhotra.

An unidentifiable protagonist (a nomad in times) is slowly collapsing, thinking about how we will reconcile with what’s lost and what is left. The duration of this collapse is hungry, thirsty, lonely, and homeless. There have been assumptions about the coming apocalypse.

The origins of life are now far from the legacies of modernization and globalization that stand failed. The mountain of hope is now full of dried-up water bodies and ash remains of the carcasses. Can the five fundamental elements be rebuilt from scratch? Can the world reimagine all of them in a new skin and form? What of the mutants hidden in the deepest layers of the earth’s surface? Text, archival, and newly shot footage [Un]promised tells the story of the extinction through the body and memory of the protagonist, who aimlessly walks through vast landscapes before an eventual collapse.

[Un]promised proposes a notion of time travel marked by fear and loss, highlights the moments of deep geological time, political wrongdoings, wars, modern-day slavery, mass illegalized and forced migration, floods, wildfires, capital hunting, spaces race, nuke race, lost and co-opted futures and failure. Film shot in India, Israel, Jordan and Palestine and presented in a panoramic format, the 17.23mins film (in color, with sound) revolves around an unidentifiable protagonist, a nomad of both space and time, who wanders through a non-descript yet dramatic landscape which is slowly collapsing from a dearth of sustenance and resources. Through the body, experience, and memory of the protagonist, who aimlessly walks through vast landscapes before an eventual collapse, Galhotra speaks of a humanity that has been pushed into an unbearable toxicity due to the prevalent forces of capitalism and exploitation.











## Conference of the invisibles

Etched Glass / 48 x 96 (in) each of 13 Panels

This ghostly panorama etched on glass engulfs the viewer into a liminal space that is neither earthly nor aquatic, barely visual and only hesitantly physical. jellyfish have survived since prehistoric times but will also be one of the few species that will thrive in the on-coming transmogrifications of Nature, thinking of the changing climates and nature rebelling and reminding our symbiotic relation with other living species.

Jellyfish are monsters. Soft glass parasols as colorful as flowers, they blossom from watery depths with delicate grace. Yet woe to those tangled in their stinging tentacles. Along beaches in Australia, Florida, and the Philippines, jellies are becoming a greater threat than sharks, sending scores of swimmers to hospitals, some with fatal stings.

Off the coast of Japan, 450-pound Nomura jellies have capsized boats that have snared loads of them in their nets. In the Black Sea, comb jellyfish eat ten times their weight in a single destroying fish and fisheries. As jellyfish consume the small fish fry, emptying seas of other species, the waters fill up with jellies in fantastical numbers. The richness of earlier marine assemblages is overwhelming. The ocean turns monstrous. Filling the seas with sloshing goo, jellyfish are nightmare creatures of a future in which only monsters can survive. How did such monstrosity arise? Those Black Sea combs—so inspiring and so terrible—arrived in the ballast water of ships as recently as the 1980s. They took over too- warm seas emptied out by overfishing and polluted by the choking runoff of industrial farming.

Under other conditions, jellies are capable of playing well with other species. If jellyfish are monsters, it is because of their entanglements—with us. Jellies become bullies through modern human shipping, overfishing, pollution, and global warming. In all heedless entanglement with more-than-human life, we humans too are monsters. (What If All Organisms, Including Humans, Are Tangled Up with Each Other? Art of living on the Damaged planet)





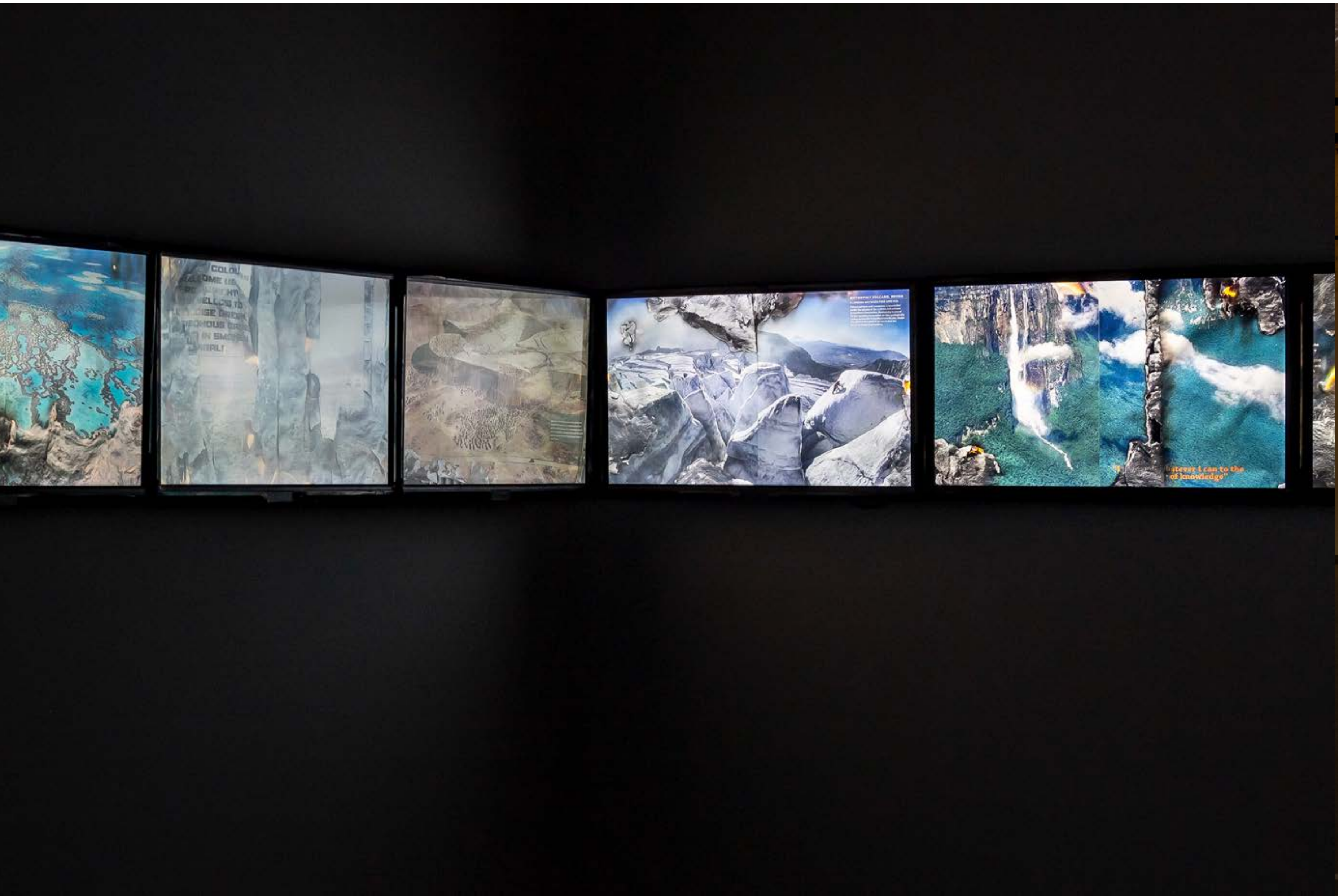












**Future Fables**

6 Channel Video work in loop / 32 (in) monitors (each)

The work examines our current ecological crisis as the result of a mechanistic view of the earth, where nature exists only as a resource for humans to use. We are living in the wired moment, we need not speculate about Apocalypse anymore; we are in the middle of it.

*“The world is looking dire: Anthropogenic climate change is accelerating, the petro- chemical experiment is in full force, resources are depleting, species are vanishing, climate refugees are met with increasingly militarized borders, forests are burning, oceans are dying, we all have plastics in our blood and the COVID-19 pandemic still holds a strong grip on the world. Meanwhile Vladimir Putin has raised the stakes of nuclear threat once more as mil- lions are fleeing a war-torn Ukraine. In Yemen Children are starving. Elon Musk and Jeff Bezos are colonizing space. The Far right is on the rise around the globe and disaster capitalism is feeding off the poor. People are tearing each other apart on social media. Oil spills, earthquakes, hurricanes and school shootings are common news events. Homelessness is endemic. The necropolitical war machine is tearing through the Middle East. Algorithmic governance has put us under constant surveillance.” Jenny Stümer and Felicitas Loes, The Apocalyptic Word- Why begin with the end of the world?*

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**Chronotope**

Ghungroos, Board and Metal / 66 x 169 (in), 2022

Chronotope made with Ghungroos (bells), a material I revisit in my work again and again, looking at the data graph of sea surface temperature of warming oceans withreference from NOAA (National Oceanic and Atmospheric Administration) recording the heating up oceans and changing the weather patterns. The image builds pixel by pixel (with ghungroos), referring to the pace of the damage.

I find the resonance of the time to the mythological stories or doomsday prophecies from all cultures where the end of the world is presented through gory stories of catastrophes where all humans are responsible and will have to bear the consequences. It seems we are in the middle of it and do not realize the importance of changing our behaviours to sustain us and the coming generations. We logical and scientific thinkers in the age have kept our intuitive understanding of the atmosphere in a back seat. Therefore, the data graph is necessary to archive for the time.

To sustain us and other intertwined species. Ocean health is a key to holding life on the planet; we have to understand the symbiotic relationship between us, nature and other living organisms, as we are already “staying with the trouble” (Donna Haraway).

We must learn to renew and negotiate our symbiotic relationship within life’s entanglement. The data graph presented here is the latest from 2022.

















**Bygone Lands**  
Magazine Paper, 12.5" x 9.5" ( each) Set of 16, 2019

















**Nuke Love**

Burlap, Glass Beads and Metal /36 x 102 (in)

Work focus on a new age love of the power; where one is judged with warhead expansion and giving birth to the dangerous, new age nuclear arms race with negative international security trends, this should be worrying.

The diffraction [indeterminacy]of time at the core of quantum field theory, troubles the scalar distinction between the world of subatomic particles and that of colonialism, war, nuclear physics research, and environmental destruction; all of which entangle the effects of nuclear warfare throughout the present time, troubling the binaries between micro and macro, nature and culture, nonhuman and human. Barad thus attempts to think through what possibilities remain open for an embodied remembering of the past which, against the colonialist practices of erasure and avoidance and the related desire to set time aright, calls for thinking a certain undoing of time; a work of mourning more accountable to, and doing justice to, the victims of ecological destruction and of racist, colonialist, and nationalist violence, human and otherwise – those victims who are no longer there, and those yet to come.

(Troubling Time/s and Ecologies of Nothingness: Re-turning, Re-membering, and Facing the Incalculable /Karan barad)







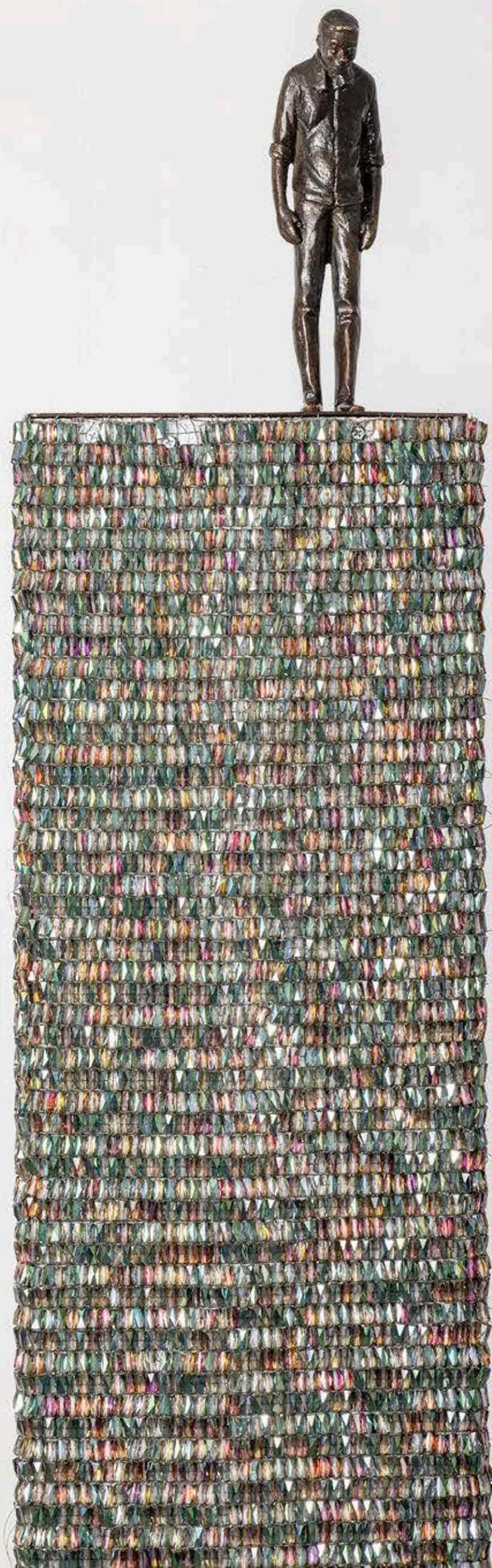




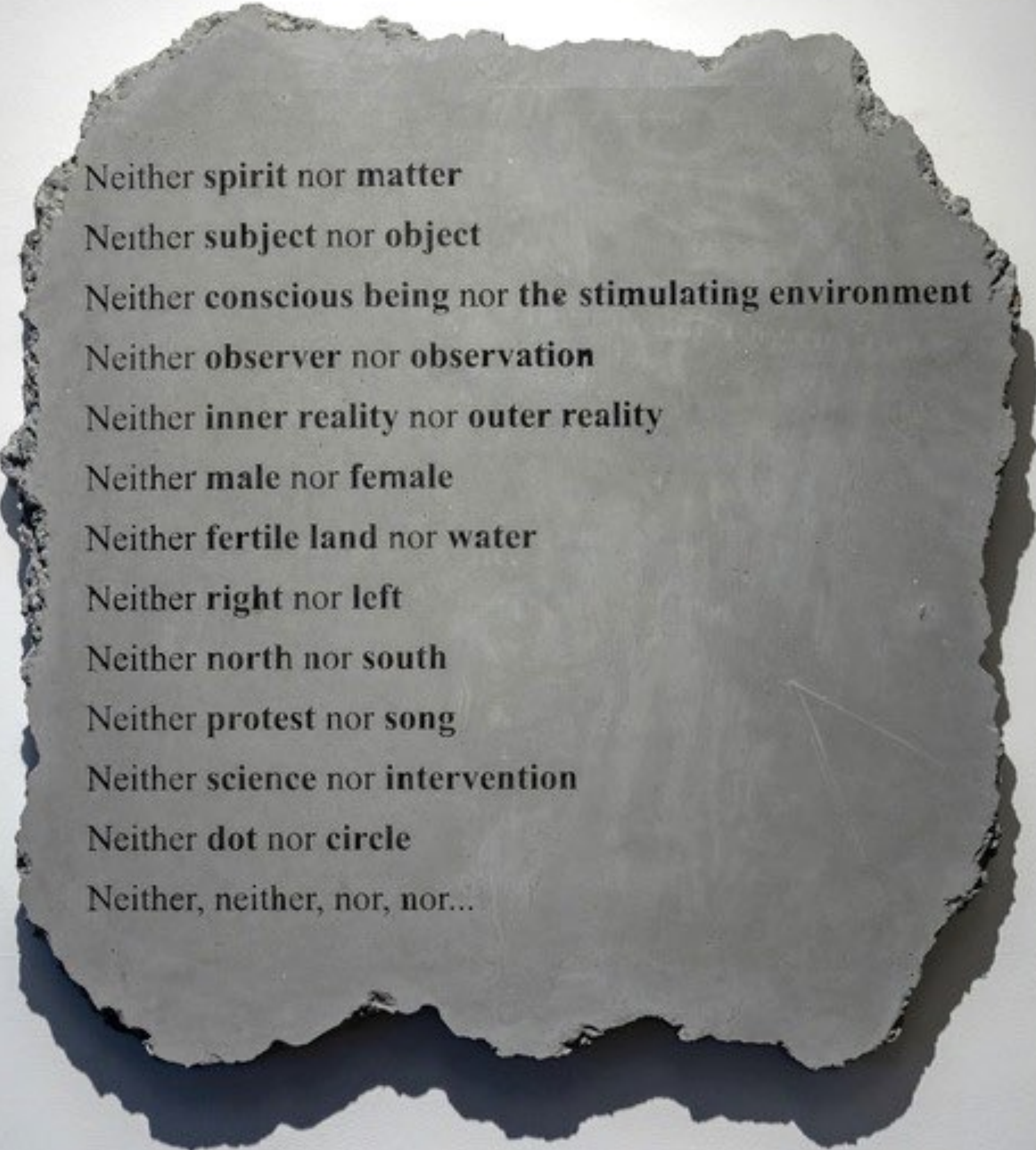


**Supercilious**  
Glass Beads, Brass and Steel, 90" x 11" x 11" , 2022







A piece of torn, light-colored paper with a dark, irregular border is mounted on a light-colored wall. The paper has a list of 12 statements, each starting with 'Neither' followed by two contrasting terms. The text is printed in a simple, sans-serif font. The paper is slightly shadowed on the wall, giving it a three-dimensional appearance.

Neither **spirit** nor **matter**  
Neither **subject** nor **object**  
Neither **conscious being** nor **the stimulating environment**  
Neither **observer** nor **observation**  
Neither **inner reality** nor **outer reality**  
Neither **male** nor **female**  
Neither **fertile land** nor **water**  
Neither **right** nor **left**  
Neither **north** nor **south**  
Neither **protest** nor **song**  
Neither **science** nor **intervention**  
Neither **dot** nor **circle**  
Neither, neither, nor, nor...

**Manifesto-SilentSeason**  
26"x 26" approx  
Text, Concrete and Metal