



Absur City Pity Dity
Jack Shainman Gallery, New York, 2015

For this exhibition ABSUR -CITY -PITY -DITY, Galhotra focuses on the rapid environmental changes underway in India's Yamuna River, which due to unregulated sewage dumping, has quickly become one of the world's most contaminated rivers.

This exhibition is in continuation to her ongoing research on contamination / pollution in the water resources of India. Where she as an observer, records the depleting resources in very aesthetical approach to draw the attention of the viewer into deeper concerns for sustainability. Her approach is to look at the absurdities of the mess comes with an optimist approach towards life goes on.



The debilitating effects of this sort of dense urbanization are at the crux of 365 days, 2015. An extensive collection of water samples the artist amassed daily from the Yamuna during the course of the past year is accompanied by short texts from local inhabitants.

Their day-to-day interactions reveal a complicated relationship with the river, saturated with equal parts necessity, denial, obliviousness, and absurdity. 365 bottles of polluted water becomes an ominous pattern, and the systematic display a dogged attempt to classify and understand all the harm modern civilization inflicts on the earth.

365 Days, 4 x 4 in (each of 365) Mixed media paper works & river (Yamuna). water and glass bottles



365 Days, 4 x 4 in (each of 365) Mixed media paper works & river (Yamuna) water and glass bottles



365 Days, 4 x 4 in (each of 365) Mixed media paper works & river (Yamuna) water and glass bottles



365 Days, 4 x 4 in (each of 365) Mixed media paper works & river (Yamuna) water and glass bottles



Exhibition View- Absur-City-Pity-Dity, JackShainman Gallery New York



Untitled (from the Flow series) | 2013 | metal ghungroos on fabric | 95 x 87 x 3 inches



Untitled (from the Flow series) | 2013 | metal ghungroos on fabric | 95 x 87 x 3 inches

The work *Majnu Ka Tila*, 2015 is a tapestry comprised entirely of ghungroos, small metal bells worn on women bodies in traditional Indian dance. The scene depicts a sprawling building that has sprung up along the shores of the Yamuna.

The composition is crowded, almost claustrophobic, as the structure sprouts out hive-like. The ghungaroos, objects of aesthetic and sonic appeal, betray their function through their menacing subject matter, failing to announce the doom that is forewarned.



Majnu Ka Tila, Nickel coated ghungroos, fabric, wood, PU 52 x 178 x 2 in



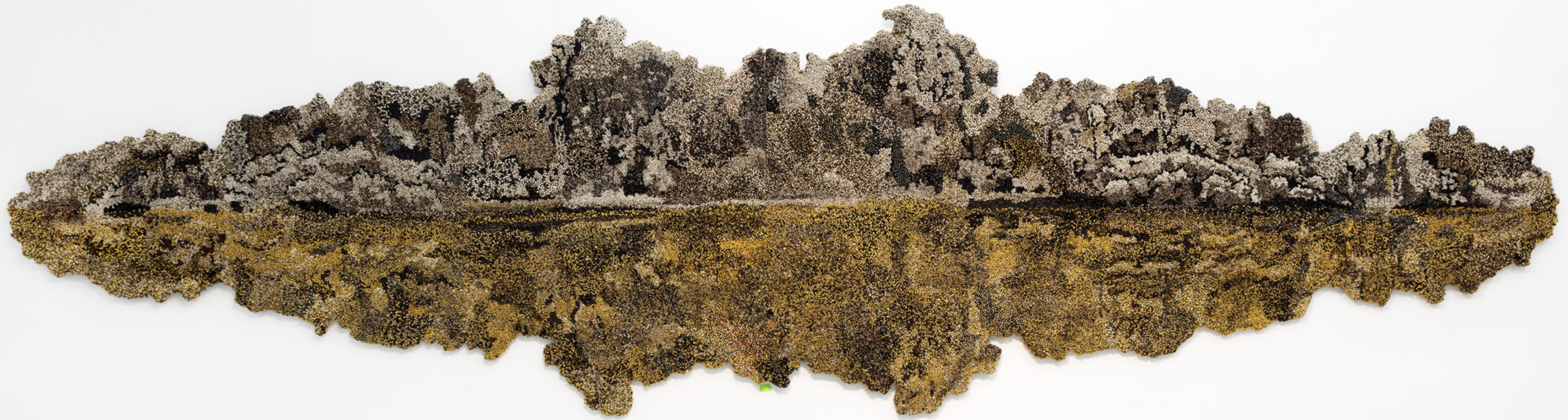
Sediment, Sediment from River Yamuna on Glass- 60 x 48 in

In Sediment, the black sludge of the Yamuna River splashes like India-ink across large canvases. The water of the Yamuna is not simply a medium in this work, but a material visual actor speaking on the contradictions of its image of holiness and its reality as a contaminating, dying body of water.





Sediment, Sediment from River Yamuna on Glass- 60 x 48 in



Altering, nickel coated ghungroos, fabric, wood, PU, 52 x 178 x 2 in

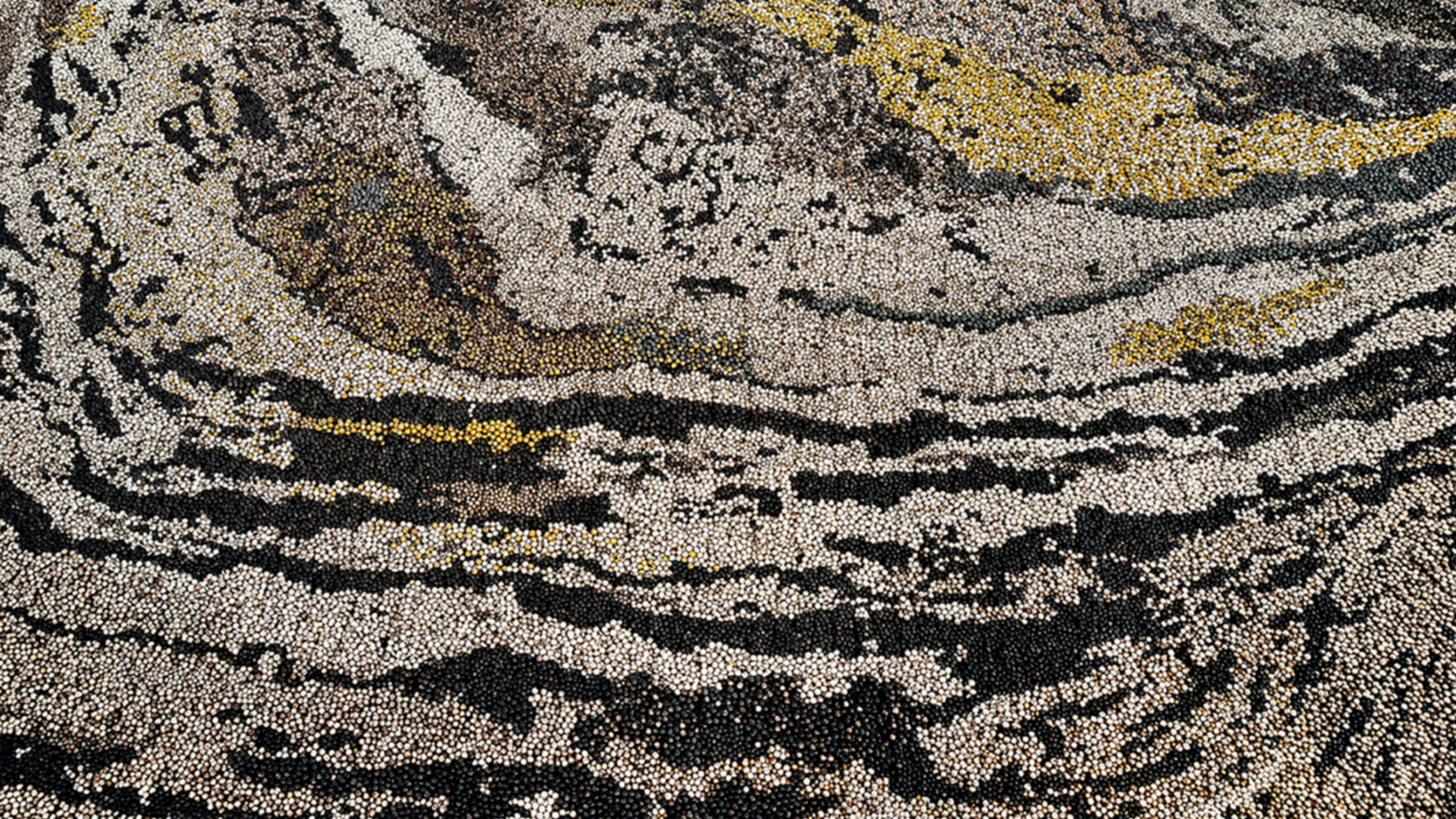




Exhibition View- Absur-City-Pity-Dity, JackShainman Gallery New York



Flow, Nickel Coated Ghungroos, Fabric, PU ,129 x 93 x 112 in





Exhibition View- Absur-City-Pity-Dity, JackShainman Gallery New York



Remains fabric and sediment embedded in resin, on steel stands



Sediment soaked coil of fabric as a residue from the film Manthan freezed in resin to represent the reality of these mess.

Remains fabric and sediment embedded in resin, on steel stands



MANTHAN / film duration 10:44 min /2015

Water or Jal is the underlying concern of the work MANTHAN, a short film. The element water is dualistic in character, being eternal in its atomic form and yet being perishable in the form of water bodies. The film depicts four people dressed in rubber suits churning the sludge and sediments from the river, thereby invoking Hindu mythology where the gods churn the ocean to obtain the nectar of immortality. By referencing this immortality,

Galhotra examines the ecological threat facing the sacred Yamuna river and its repercussions on the mortality of those who come in contact with it. Focusing on the faecal content and chemical pollutants that have polluted the river to the extent of turning it into a sewage, its continued supply of drinking water to the residents of Delhi forces the viewer to contemplate the implications of the latter on not only the health of its immediate consumers, but also the larger ecosystem of the city.

Through the work, Galhotra urges us to find a solution before it is too late.

Screenings:

The Darkened Mirror: Global Perspectives on Water

San Jose Museum of Art-San Jose CA

Insanity in the age of Reason

Solo Exhibiton -Exhibit320, New Delhi, India, 2015

Banglore Film Society

Banglore India

Absur -City -Pity -Dity

Solo Exhibiton -Jack Shainman Gallery, New York 2015

To watch film : <https://vimeo.com/156020606>

Exhibition View- Absur-City-Pity-Dity, JackShainman Gallery New York





Manthan
*Single channel Film, Duration 10 min.
43sec.*



Consumed Contamination in which scientific like museum displays of exoctic species are revealed as festering vegetables.

Consumed Contamination, vegetables from yamuna bed embedded in resin , 15 x 7.5 x 2 in each



Consumed Contamination, vegetables from yamuna bed embedded in resin , 15 x 7.5 x 2 in each



Map, glass and glass beads, cable, silver wire 89 x 94 x 12 in



Exhibition View- Absur-City-Pity-Dity, JackShainman Gallery New York