



Climaterics

Climacteric dispels conventional wisdoms ossified in our environmental studies by foregrounding the importance of exploring the relations of capital, history and theory, political interventions in ecology, and the role of economy and culture in environmental degradation. Vibha Galhotra puts together this meticulously researched solo exhibition with a sense of urgency; through this exhibition she calls upon academics, citizens, activists, artists and scientists to collectively tackle the issue of climate change. She draws this exhibition's title from the term "the Great Climacteric" which was coined by the environmental geographers Ian Burton and Robert Kates as a way to address the ongoing global ecological problems and identify the global transformations of this period which are critical for the future of this planet. This term provides the conceptual framework to locate the coordinates of environmental destruction in global capitalism and warns us about the continuous systematic violence on nature undertaken in the name of development and growth. Galhotra assembles a range of critical perspectives, concepts, scientific reports, and field-notes that address ecological destruction to artistically intervene, foster newer discussions and influence policy making. This exhibition is therefore informed by the theory of Anthropocene, the idea of planetary shift, acceleration graphs, and even the testimonies of those who were displaced due to environmental destruction. Galhotra is deeply aware of how the theory of Anthropocene circulates through various modes of visuals such as data visualisations, satellite imageries, climate models, graphs, etc., and draws on these varied visual resources to produce this body of work.

Galhotra's sharp critique of globalisation finds both the modern state and its economic model equally guilty in treating the environment as a cheap resource to be exploited without any taking any cognisance of the irreversible damage caused by environmental degradation. Through various works in this exhibition, i.e., video works, installations, photographs, graphs, sculptures, testimonies, etc., Galhotra brings to fore the relevance of the ideals of equality, justice and sustainability as a tool to solve the critical crisis that we are increasingly embroiled in. She critically examines modernity's jubilations and the cataclysmic human impact that it has left on our geo-history, our collective present and the impending future. Galhotra compels us to recognise the need of a newer critical tools to analyse environmental damages and new conceptual frameworks that can redeem us from a "damaged world" (Anna Tsing) and newer parameters to assess the human impact on ecology. In the wake of atomic bombing of Hiroshima and Nagasaki, the philosopher Jean-Luc Nancy appealed that we should remain "exposed" and continue to endure the tragic loss in order to sense the depth of our wounds. He believed that if we normalised or erased the memory of this trauma, capitalism would brush it under the carpet. Similarly, Galhotra also warns us to embrace the environmental wounds and mobilise memories and experiences of violence on earth in order to interrogate and impede the forces that cause exploitation and destruction.

Through her works Galhotra sharpens our comprehension of our epistemological limits, and highlights the necessity of radical aesthetic strategies. Her works attempt to shift our political and conceptual axis and alter the terms and parameters required to survive in a fast-changing environment. She advocates that as a species inhabiting a damaged earth, we cannot afford to dismiss any possibility; at this critical moment that will define the very survival of our planet, we need to collectively become a force of change.

Premjish Achari



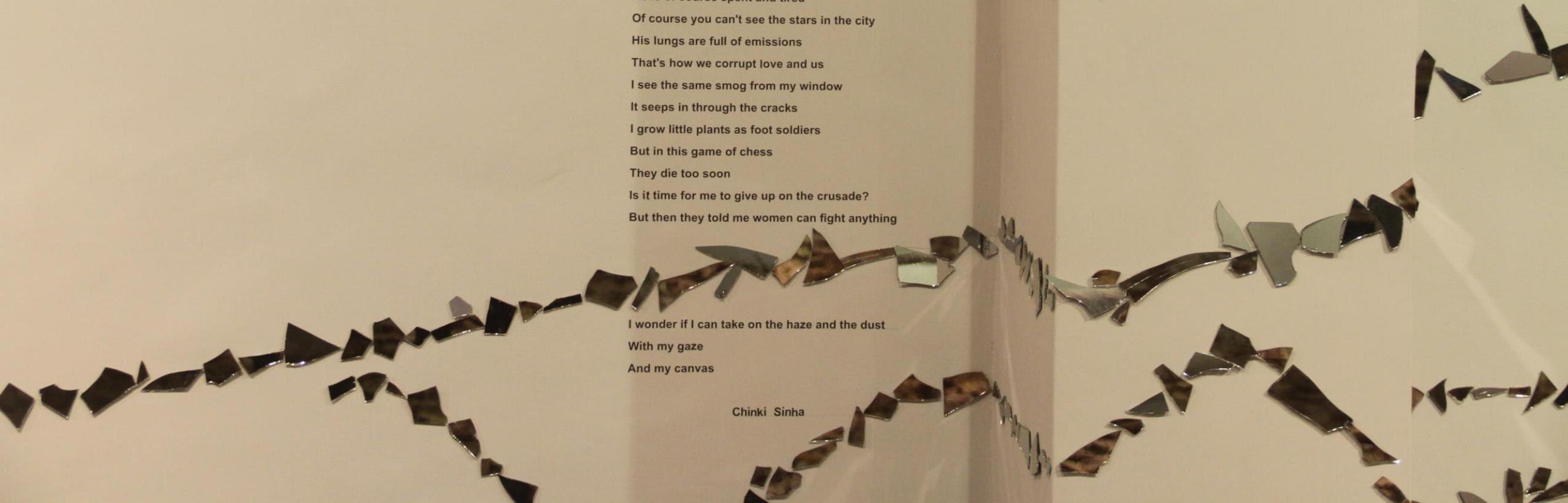




The sky is seldom blue
They say we are dying
I know we are giving up
More data, more research
More panels and endless talking
Glaciers melting, rivers swelling
I don't trust maps
They say the sea is raging
And the fish are dying
Birds no longer chirp
At the end of it all, you stand in your window
And remember an old poem where this old man is singing a love
He is of course spent and tired
Of course you can't see the stars in the city
His lungs are full of emissions
That's how we corrupt love and us
I see the same smog from my window
It seeps in through the cracks
I grow little plants as foot soldiers
But in this game of chess
They die too soon
Is it time for me to give up on the crusade?
But then they told me women can fight anything

I wonder if I can take on the haze and the dust
With my gaze
And my canvas

Chinki Sinha





Remains fabric and sediment embedded in resin, on steel stands





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



Dream Places

Found images from travel advert magazines
8x11 inch (each) 2019

The work Dream Places derives inspiration from Jean Jacques Rousseau's words , "The first person who, having enclosed a plot of land, took it into his head to say this is mine and found people simple enough to believe him.....

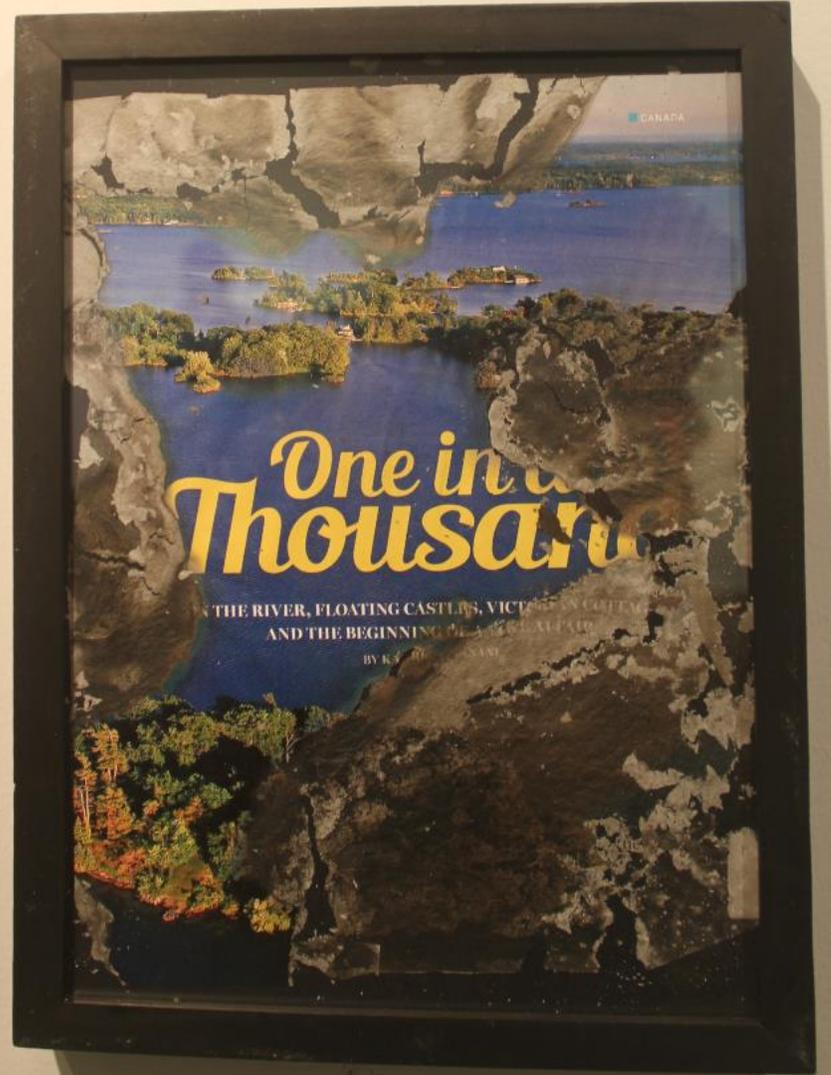
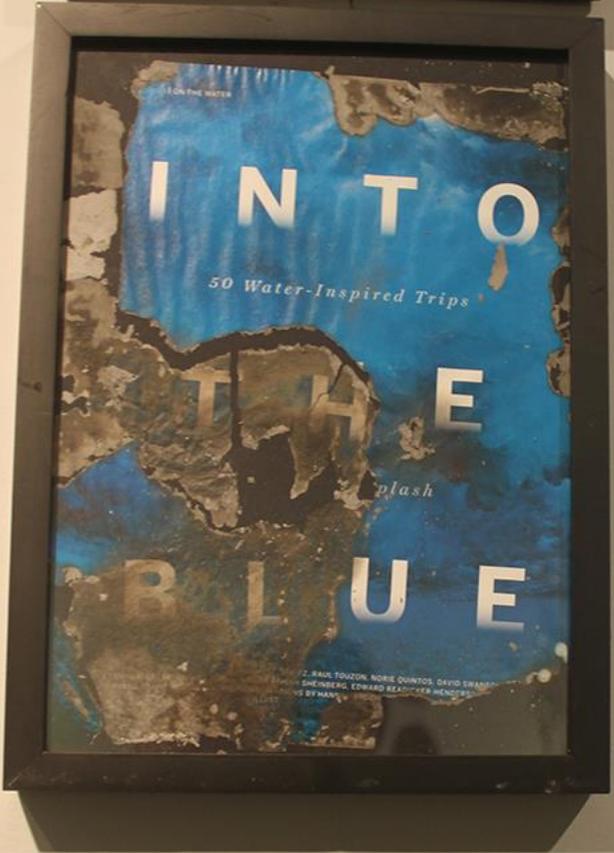
Do not listen to this imposter, You are lost if you forget that the fruits of the earth belong to all and the earth to no

one!" His words resonate perfectly in the present context of an image driven world, where there is a constant influx of images and advertisements selling the idea of exploring mysterious destinations across the Earth through themed or planned holidays for hefty prices. While the travel industry negotiates the discovery of free land through capitalist construction and other methods, what is ironic is that the Earth is neither theirs to sell, nor do the travel advertisements convey the mass degradation of environment across the places they market as tourist packages.

The work, then, is a satire on the idea of places which are marketed as dream destinations despite the fact that they may no longer be dreamy.



Poster Photo
Poster Design: Peter Lindbergh
2003





Rains recently have been very intense – very intense. Without comparison, like nothing seen before. Years ago the rainy season lasted two months, November and December, and water levels reached 20 to 30 Centimetres. Now, in the last six to seven months, they've reached over two metres. We've never seen this before. We don't want to leave our land: here are our past, our memories, our ancestors. We don't want to move to other parts, we don't know what to do there. We would turn into delinquents. We'd enter into a cycle of poverty which happens in the cities.

Octavio Rodriguez, Las Caracuchas, Sucre, Colombia

My grandfather, father and I have worked these lands. But times have changed... The rain is coming later now, so that we produce less. The only solution is to go away, at least for a while. Each year I'm working for 3 to 5 months in Wyoming. That's my main source of income. But leaving my village forever? No. I was raised here and here I will stay.

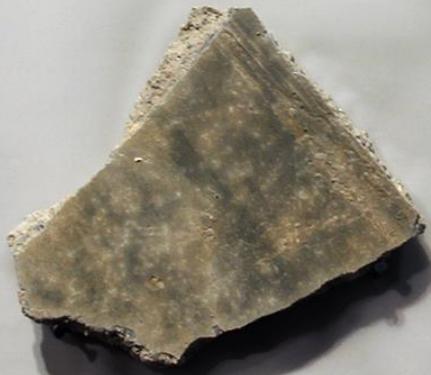
Miguel, 45, Hueyotlipan, Mexico







Without rain, the rangeland has been in bad
condition for years.
There were several disasters, like snowstorm,
sand storm and the locust disaster.
china





EPHEMERAL UTOPIA

Globe, concrete, ash brick and metal 2019

The work Ephemeral Utopia projects a hypothetical scenario of environmental collapse of the Earth and a subsequent uncovering of the globe as an archaeological remain, an evidence of a past time when Earth existed with all its geographical borders and divisions. Through a metaphorical illustration of this hypothesis, the artist emphasizes the ignorant nature of human thinking and behavior in present times, which assumes Earth to be a utopian place without constraints. However, the reality being in absolute contrast, it won't be long when the landscape of our planet will change owing to environmental chaos and natural catastrophes and the globe we see today will no longer represent the place that comes to be.

Ethiopian Climate
Globe, concrete, ash brick and metal
2018



Climacteric" with
problems and
framework to
nature underta
field-notes that
therefore infer
displaced the
visuals such as
of work.

Galbraith's
resource to be
works in this
the ideals of eq
modernity's ju
Galbraith comp
redeem us from
Hiroshima and
order to sense
the carpet. Sim
order to interro

Through her w
Her works atten
She advocates
very survival of

Penjiah Achari

CLIMATERIC

by VIBHA GALHOTRA

EARTH IS HOME TO MILLIONS OF SPECIES, JUST ONE DOMINATES IT. US

Climateric disrupts conventional wisdoms codified in our environmental studies by foregrounding the importance of exploring the relations of capital, history and theory, political interventions in ecology, and the role of economy and culture in environmental degradation. Vibha Galhotra puts together this meticulously researched and ambitious work with a sense of urgency through this exhibition she calls upon academics, artists, activists, artists and scientists to collectively tackle the issue of climate change. She does this exhibition in collaboration with the artist collective "The Great Climateric" which was created by the environmental geographers Ian Burton and Robert Eaton as a way to address the ongoing global ecological problems and identify the global transformations of this period which are critical for the future of this planet. This term provides the conceptual framework to locate the coordinates of environmental destruction in global capitalism and warns us about the continuous systematic violence in nature undertaken in the name of development and growth. Galhotra questions a range of critical perspectives, concepts, scientific reports, and field-notes that address ecological destruction to critically intervene, foster newer discussions and influence policy making. This exhibition is therefore informed by the theory of Anthropocene, the idea of planetary shift, acceleration graphs, and even the testimonies of those who were displaced due to environmental destruction. Galhotra is deeply aware of how the theory of Anthropocene circulates through various modes of visuals such as data visualisations, satellite imagery, climate models, graphs, etc., and draws on these varied visual resources to produce the look of work.

Galhotra's sharp critique of globalisation links both the modern state and its economic model equally guilty in treating the environment as a cheap resource to be exploited without any taking any cognizance of the irreversible damage caused by environmental degradation. Through various works in this exhibition, i.e., video works, installations, photographs, graphs, sculptures, interventions, etc., Galhotra brings to fore the relevance of the ideals of equality, justice and sustainability as a tool to solve the critical crisis that we are increasingly embroiled in. She critically examines modernity's jubilation and the cataclysmic human impact that it has left on our geo-history, our collective present and the impending future. Galhotra compels us to recognise the need of a newer critical tools to analyse environmental damage and new conceptual frameworks that can redress us from a "damaged world" (Anna Tsing) and newer parameters to assess the human impact on ecology. In the wake of recent flooding of Hiroshima and Nagasaki, the philosopher Jean-Luc Nancy asserted that we should remain "exposed" and continue to suffer the rage like in order to sense the depth of our wounds. He believed that if we normalised or erased the memory of the trauma, capitalism would break it under the carpet. Similarly, Galhotra also wants us to embrace the environmental wounds and mobilise testimonies and experiences of violence on earth in order to interrogate and impede the forces that cause exploitation and destruction.

Through her works Galhotra sharpens our comprehension of our epistemological limits, and highlights the necessity of radical aesthetic strategies. Her works attempt to shift our political and conceptual axis and alter the terms and parameters required to survive in a fast-changing environment. She advocates that as a species inhabiting a damaged earth, we cannot afford to discuss any possibility, at this critical moment that will allow the very survival of our planet, we need to collectively become a force of change.

Prerajish Achari





Conversations
Digital print on Archival- Hanhemuhle Paper
Size: 5 in dia (each)



