Details of the Artworks + Artists - The Sculpture Park

Station #1 Entrance to Palace:

Welcome to the Nahargarh Fort! Built mainly in 1734 by Maharaja Sawai Jai Singh II, the founder of Jaipur, the fort was constructed as a retreat on the summit of the ridge above the city. Its walls extend over the surrounding hills and connect to its more famous cousin Amer Fort. During the Indian Mutiny of 1857 the Europeans of the region were moved to Nahargarh Fort for their protection. Today the fort is little more than an impressive entry gate, undulating walls following the geography of the hill tops, an amphitheater and a step well, providing a spectacular view of the urban sprawl that has enveloped the Pink City of Jaipur in the late 20th Century and the early 21st Century. Yet the main structure within the fort, the Madhavendra Palace, built in the 1880s, is a commanding monument which in some ways anticipates Modernism in its simplicity.

Station #2 Vestibule looking into the Courtyard:

Maharaja Sawai Madho Singh II (1862-1922) was an enlightened ruler, embracing modern ideas and built schools, hospitals and the Albert Hall Museum. He built the Madhavendra Palace as a royal pleasure retreat, used mostly during the monsoon, with seven apartments. At the far end from the entrance is the apartment for the Maharaja himself flanked by another six, three on each side for his Maharis. The Maharaja’s apartment is triple-width while those for his six wives are identical duplex suites, this, one can assume, so as to avoid any competition among the ladies of the court. This series of labyrinthine rooms, corridors and staircases imparts a sense of mystery as one investigates the structure, often losing one’s way within the identical spaces that double back on each other. The plan of the building is symmetrical and regular, causing confusion about where you are in the building and creating a sense of déjà vu as you move through it.

Madhavendra Palace being a heritage property demands that it not be harmed in any way. While the wall paintings in the apartments are presently undergoing restoration, hanging paintings in its rooms was never a possibility and only sturdy sculptures made of bronze, stone or wood would seem appropriate within this solid structure. Yet this was built to be a palace of luxury and eroticism and so it seemed important to bring back something of these pleasures with the sculptures placed within its rooms. By focusing on artists who use found objects, and particularly domestic objects, in their work we hope to spark the visitors’ imaginations and give a sense of the elaborate galas and secret meetings which these walls have witnessed. Similarly, artists employing the materials and techniques more often associated with the decorative arts will converse with the painted frescoes and architectural detailing found throughout the Palace.

In the end, both the Palace and the sculptures placed within it will enhance each other, creating a conversation between tradition and the present day, a conversation that art and architecture are always having among themselves.

ARTISTS AND ART WORKS

Asim Waqif
Untitled 2017
Bamboo, plastic, metal

A strange contraption hangs from the ceiling, slowly spinning with the air currents that move through the space. It is spiky with a solid black center, with neither top nor bottom, front nor back. The constructions of Asim Waqif combine natural materials (in this case bamboo sticks) with industrially produced ones (here, plastic laminate and fasteners). His works seem both primitive and futuristic at the same time and the products of a truly globalized language of materials that have no specific origins or references. Waqif’s works seem to be falling apart as much as they are coming together, a language of decay and transition put to the service of construction and progress.

The sculpture of Asim Waqif (born 1978) often uses recycled materials and the refuse of the city. His background in architecture and urban planning lead him to see the politics of these materials, the corruption that determines the fabric of our cities, and the over-consumption and waste that go hand-in-hand in today’s economies. For Waqif, anything and everything can be turned into a work of art, and he has even worked within abandoned buildings as the sites for performances and videos. He often combines vernacular and natural materials with computerized sound and light components to create works that reflect the diversity of Indian society and its social and economic inequalities.

Asim Waqif
Municipal Demolition 1 2016
Mixed media
142 x 73 x 68cms

This work starts with a photograph of an illegal building that was partially destroyed by the government of New Delhi, one of many which blight the city. The mounted image is twisted and folded in on itself, mimicking an architectural form that has been demolished before it was ever finished. The artist wraps this construction around an actual tree trunk that
has been upended, its roots pointed to the sky. The man-made form and the natural form fuse together into a tornado and the viewer is unsure where one ends and the other begins.

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**Stephen Cox**  
*Rishi I*  1968  
Basalt with oil

The Rishis are regarded as sages or seers who, after intense meditation, realized the supreme truth and eternal knowledge which they then translated into hymns. Stephen Cox's sculpture entitled “Rishi I” represents a figure with the minimum intervention made on to the stone itself. The stone, basalt, was taken from a place where some of the oldest stones on the Earth's surface can be found. It shows the scars and incisions of the quarry men who have used the most primary tools to release the block from its bed, where it has lain since long before the beginning of human recorded time. This act of releasing stones from a primordial era and bringing them into the light of today is central to Cox’s practice, as he strives to understand a universal language of sculpture.

Stephen Cox (born 1946) is a British sculptor known for his monolithic public art works in stone. He divides his time between England and India, and has been producing work at a studio in Mahabalipuram, Tamil Nadu for more than twenty years. His works synthesize the languages of archaic stone sculptures from Egypt, India, Greece and Italy, often balancing on the fine line between abstraction and figuration. His works exploit the natural qualities of the stone and even the process of their creation and have been commissioned for a number of permanent sites, both sacred and secular.

**Vikram Goyal**  
*The Hundred Petal Lotus*  2017  
Brass in twelve parts

In Indian mythology, the lotus is revered as a symbol of divine beauty, grace and perfection. The unfolding petals of the beautiful water flower represent the expansion of the soul and its blossoming from humble origins in the mud suggests spiritual enlightenment. Inspired by the idea of the ceremonial Hundred-Petal Rose, Goyal's stylized lotus sculptures are handcrafted by skilled artisans in stepped tiers using multiple sheets of beaten brass. The installation, designed for the roof of the Palace, places one Lotus on each of its twelve platforms. The number 12 is celebrated for its divinity and versatility by mathematicians for the practical advantages in using the number to divide time, measurements, or angles and by astronomers and astrologers to understand stars, planets and stellar objects: by dividing the skies into 12 “houses,” the year into as many months, and the heavens into 12 signs of the Zodiac.

Vikram Goyal (born 1965) is a New Delhi-based designer of furniture and interiors who, with his sister Divya, started and runs the company Viya. His work uses traditional Indian craftsmanship and updates it into contemporary forms, often finding inspiration in ancient symbols and concepts from Indian philosophy. He is known for furniture that is highly sculptural, often creating one-of-a-kind pieces for clients' homes and mixing them with art works, both traditional and contemporary, and other pieces of furniture to create highly eclectic yet cohesive environments.

**Subodh Gupta**  
*Stove*  2013

Found aluminum utensils and found cast-iron stove  
73 x 33 x 21 in / 185 x 84 x 53 cms

A work of art can be made from objects that the artist finds, selects and arranges, and it is not necessary that he or she actually makes the objects. Subodh Gupta’s “Stove” is an example of this, where the work is made from a cast-iron stove and an assortment of used aluminum kitchen utensils. The artist plays with the conventional arrangement of a traditional sculpture, that of putting a figure on top of a pedestal. Here, the stove is the pedestal and the artist stacks up the utensils into a sort of pillar. The traces of wear and tear on the utensils add another dimension of life and history to the sculpture: the artist had nothing to do with creating these colors and patterns, yet he claims them as his own. Gupta's sculpture can make us think again about the objects in our everyday lives, seeing creative potential in everything.

Subodh Gupta (born 1964) is an Indian artist who works primarily in sculpture but also painting, installation and video. He is known for using common objects that are very typical of India, particularly objects that span the great breadth of the country and also its class structure and religious divisions. His works could be said to be monuments to the common man, made from objects that are cast into bronze, brass or stainless steel, and combined together into large assemblages. His choice of objects points to the tensions of a country going through rapid urbanization and
commercialization, often objects that are carried from the village to the city by migrants, but also transformed in the process by the people that use them. A recurring motif in Gupta’s work, in both sculpture and paintings, has been the simple pots and pans used in kitchens to cook and serve meals, equating the process of making art with something as mundane and daily as feeding a family, yet a process that is essential to life and has the potential to be transcendental.

Subodh Gupta

Doot 2003
Aluminum
69" high x 163" long x 70" wide / 162 x 414 x 178cms

Parked in the courtyard of the Madhavendra Palace is an Ambassador car that is not an Ambassador car. It is a sculpture by Subodh Gupta with the title “Doot,” the Hindi word for Ambassador. But this car has been cast in aluminum and weighs more than a real one would. Long the symbol of official India and the thrill of every foreign tourist, today the car is out of production and it symbolizes the License Raj and a closed economy. Gupta’s “Doot” is ghostly and opaque, giving away none of its contents nor history. Like most of Gupta’s sculptures, it is a common Indian object that the artist has grown up with that has been given greater symbolism by its visibility throughout the country. One cannot travel anywhere in this Ambassador, but as an icon it has travelled far.

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Reena Saini Kallat

Untitled (cobweb) 2017
Rubber stamps, acrylic paint, metal

A large spider’s web stretches across an interior courtyard of one apartment. Yet this web is not the usual silken strands but rather made up of ropes of rubber stamps, those found in offices throughout the world, their wooden handles painted in colors to resemble the flags of many nations. Rubber stamps are symbols of authority and official approval. Each stamp has the name of someone who has been denied a visa for either political or cultural reasons, drawing our attention to the idea of global mobility and who has the privilege to enjoy such freedoms that are controlled by governments. A spider’s web is both a home or nest as well as a trap, it implies an overlooked corner where dust is allowed to gather and the slow passage of time.

Reena Saini Kallat (born 1973) works in all media, choosing her materials and forms according to her subject matter and the venue where the work will be exhibited. Her work deals with social and political themes of great seriousness yet she approaches them with both a light touch and a sense of humanity. She often starts with common objects, chosen for their significance, and then adapts them to new uses, expanding on their meanings and references. Often, she combines different types of languages together into a single work, as when she spelled out the recipes from her mother’s cookbook using the Braille alphabet, rendered by the dying technique of bhandhani on silk saris.

Gyan Panchal

Pelom 1 & 2 2012
Mable and ink
22.5 x 21 x 0.6 in / 57 x 54 x 1.5cm
27 x 23 x 0.6 / 69 x 58 x 1.5cm

Two broken pieces of marble stand along the edge of the floor, perhaps they are a mistake? The sculpture of Gyan Panchal uses very simple materials to ask questions about what makes a sculpture and what a sculpture needs to be. In this case, the marble fragments appear to be white and green, colorations that could certainly be found in nature. But the artist has colored the white marble with green ink, fooling the viewer and bringing in the question that perhaps they are paintings instead of sculptures. We are accustomed to seeing marble elaborately carved and given great importance. These pieces of marble possess their own type of beauty, yet it is very quiet and not a type of beauty we have come to expect from art.

The work of Gyan Panchal (born 1973) uses all types of humble materials of various origins and then subjects them to the slightest, often imperceptible, alterations. He might sand or polish a material to change its appearance or make only a slight scratch or tear on it. If one of the functions of art is to question what can be art, Panchal also questions the processes and manipulations that constitute making something the artist’s own work. Developing an artistic practice of
such rigor can take a great amount of patience and perseverance, until the works are even recognized as art themselves by a wider public.

Anita Dube

Void Coitus 2008
Wood, velvet, steel
25 x 68 x 24 in / 63.5 x 172 x 61 cms

Anita Dube’s sculptures are usually made out of found objects that have been transformed in some way, in many cases by covering them with a skin of velvet. In the case of “Void Coitus” the found object is the root of a tree, this has been cast in fiberglass and doubled over on to itself, creating a symmetrical shape of indeterminate origin. Its black skin absorbs light and confuses the eye. It could be a creature from the bottom of the sea or an alien from deep space, but it is meant to be only mysterious and provocative.

Anita Dube (born 1958) was trained as an art historian but turned her focus from criticism and writing to making visual art. Her practice is predominantly sculptural, but she has also worked with photography, installation and performance. Much of her work is based on language and how language is itself an abstraction without any fixed meanings. She explores the politics of consumer culture by recycling discarded industrial materials into art, giving value to that which was deemed worthless and bringing together two opposite poles of the commodity spectrum.

Ravinder Reddy

Migrant 2017
Painted fiberglass
Height: 156 in | 396 cm

Official monuments are usually constructed to heroes, either those who have won wars or great politicians. Ravinder Reddy creates monuments to the unacknowledged heroes, those who raise children, run homes, and keep families together. With “Migrant” he commemorates a woman extremely pertinent in the world of 2017: the refugee who is forced to move from one location to another, often with her children and all she owns on her head and her back. Reddy gives her dignity, acknowledging her struggle and sacrifices, but also her timeless quality. This woman is an icon who will be with us for many years to come.

The figurative sculpture of Ravinder Reddy (born 1956) is well-known throughout India. His monumental heads are a synthesis of ancient art from Egypt, India, Greece and Rome, and command pride of place in many Indian homes today, in various sizes. His works update ancient Indian sculpture to Pop Art but also play with formal proportions and a sense of industrial production.

Mrinalini Mukherjee

Forest Flame IV 2010
Bronze
175 x 89 x 68.6 cm | 69 x 35 x 27 in

Mrinalini Mukherjee

Shivling 2014
Bronze
81 x 119.4 x 127 cm | 32 x 47 x 50 in

Mrinalini Mukherjee

Bird 2012
Bronze
147 x 66 x 89 cm | 58 x 26 x 35 in

Three bronzes by the late Mrinalini Mukherjee show the extraordinary effects she was able to achieve with a medium known for solidity, mass, and permanence. These three works seems as if they are in a molten state, as if they are just coming together spontaneously from a confluence of energies. The artist developed a unique method of creating her bronze sculptures. She stated with found materials from the natural world: leaves, branches, seed pods, and tree husks. These were cast in bronze individually and then welded together into configurations that are abstract but also hint at recognizable forms. One of the works here, “Shivling” of 2014, is among the very last the artist created, reflecting many of the themes she explored throughout her career.

Mrinalini Mukherjee (1949-2015) was a sculptor who worked in three mediums: woven hemp and jute fibers; ceramics; and bronze. Starting with fiber while she was a student in Baroda in the late 1960s, she created majestic forms that both stood on the floor and hung from the ceiling, resembling temple sculptures and elaborate plant life. She later expanded this vocabulary into both ceramics and bronzes, creating similar forms with three very different materials. Her works in all materials were ambitious, provocative, even alarming, and she is receiving the recognition she deserves only after her passing.
**Manish Nai**  
*Untitled*  2017  
Used clothes and wood, five parts  
120 x 3 x 3 in each | 304.8 x 7.62 x 7.62 cm each

A new work created for the Sculpture Park by Manish Nai (born 1980) consists of five wooden poles, each measuring ten feet long, which lean from the floor to the top of the wall. Mid-way on this trajectory is a block of compressed colors that wraps around the poles. These blocks are solid yet spongy, colorful in an undetermined way. The material is actually discarded clothing that the artist has molded into shape, using chance to determine their palettes.

The sculptures of Manish Nai are grounded in the materials he chooses, these often dictating their final forms. Compression is the artist’s favored technique, condensing waste materials (cardboard, clothing, aluminum) into solid blocks that both retain and transcend the qualities of the originals. His formal vocabulary plays with a dichotomy between Minimalism and Maximalism, utilizing a precision of design in order to bridge these opposites together. He has developed this language using photography as well, capturing found abstractions on the city streets and combining them into metaphors for urban life.

**Bharti Kher**  
"Choleric, phlegmatic, melancholy, sanguine*  2009 -17  
Bronze  
88.6 x 90.5 x 75 in | 255 x 230 x 190 cm

One of the largest works in the exhibition, Bharti Kher’s monumental bronze articulates a plethora of female identities. Warrior, Goddess, Witch, and Angel are fused into a single fantastical being, her rubbery limbs in defiance of the solid metal in which they have been cast, a phantasm dancing to her own internal soundtrack. Kher’s title tips us off that we are in the presence of something that is at once hot-tempered and impulsive yet also composed and cheerful, celebrating the diversity that is, hopefully, available to women everywhere today.

The daughter of Punjabi immigrants to the United Kingdom, Bharti Kher (born 1969) has been based in New Delhi for all of her professional career as an artist. She has explored issues of Feminism, Decoration, Politics, and the Symbols of Society in a wide variety of mediums, including sculpture, photography, collage, and installation. As a member of the diaspora who has returned to India, she has a unique viewpoint on the frailties and foibles of Indian culture, both in the private and public realms. Many of her works combine a playful sense of humor with astute observations, often sharp and critical, on the place of women in the subcontinent today, the subtle mechanisms of power that are found within images, and the aspirations of Indians today.

**Bharti Kher**  
*Impossible Triangle*  2012  
Concrete and electrical wire  
838 x 83 x 22 in | 223 x 210 x 55.5 cm

The artist started with a chair in the Rajasthani style, carved in wood and found in an antique shop, and had it cast in cement. This simple change of materials creates an unsettling feeling, what was meant to be inviting is now cold and ghostly. She uses this as the base for a strange contraption that resembles a navigational device or a simple machine. Extended arms (also of concrete cast from wooden beams) teeter off the top of the chair, strapped together precariously by electrical wires. Bharti Kher enjoys creating sculptures that are unbalanced and unresolved, her materials are often disguised and her references mysterious.

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**LN Tallur**  
*Obituary*  2013  
Wood, metal, coins, incense  
76 x 213 x 91 cms

A recurring element in the sculpture of LN Tallur is money or other ways in which value and prestige are quantified, exchanged, and displayed. He has used actual coins from different countries in a number of works, playing with the fact that art is usually expensive but its value is constantly shifting. “Obituary” uses a wooden log as its body, into
which a number of coins have been hammered. The viewer can add a coin, thereby increasing the value of the sculpture. But here, the sculpture acts as a memorial to someone, both funeral pyre and altar. The incense smoke, wafting above the work, reminds us that one cannot take material wealth into the afterlife.

The sculpture of LN Tallur (born 1971) combines materials and references into physical puzzles, which question the viewer to solve. As a student he was in the Museum Studies program, so much of his work is interested in ideas about value, tradition, influence and pedigree. Born and raised in South India, he studied in India and the UK and now divides his time between India and South Korea. These multiple viewpoints give him a unique perspective on the traditional arts of Asia, which he often uses in his sculptures, manipulating pre-existing icons and statues. His works often take into account the context in which they are being exhibited, responding to certain elements of a building or the history of the site.

LN Tallur

*Intolerance* 2016
Stone
56 x 28 x 21 in (142 x 71 x 53 cm)

LN Tallur

*Tolerance* 2016
Stone
67 x 32 x 14 in (175 x 82 x 36 cm)

Two statues face each other in the courtyard. Both sit on the legs of a saint, meditating in the lotus position. One balances a tower of rocks, the other holds a broken wheel. These icons of spirituality have been shuffled like a deck of cards, coming up with new, perplexing arrangements. Both Tolerance and Intolerance imply confronting someone or something unlike yourself or that you do not necessarily agree with or accept. LN Tallur’s sculptures imply that this confrontation may be internal and doesn’t necessarily involve someone or something else.

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LN Tallur

*Carrying Capacity* 2014
Stone
47 x 54 x 76 cm

A solid piece of rock has been carved to look like a small mountain. From that mountain the body of an elephant is being carved out. On top of the elephant is what could be the equipment for a campsite or perhaps weapons of war. How much will the elephant be able to carry and how big of an elephant can come out of the mountain? LN Tallur’s sculpture asks how much we demand from art, how many questions is it supposed to ask or answer, how many references and how much history is it required to hold?

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Jitish Kallat

*Annexation* 2009
Black lead, pigmented resin and steel
59 x 72 x 52 in | 150 x 183 x 132 cm

“Annexation” by Jitish Kallat participates in two of the curatorial themes running through the exhibition. First, it is a common domestic object, although the artist has amplified its size greatly. But it is certainly not the type of domestic object one would expect to find within a royal palace, being a kerosene stove used predominantly by the urban poor. The artist covers this inverted monument in a thick skin of animals, birds and plants, taken from the ornamentation of the Victoria Terminus rail station in his hometown of Mumbai (our second curatorial theme being the use of decorative arts techniques and references in sculpture). Here, Kallat has specifically used animals that are at battle with each
other, commenting on the “dog eat dog” aggression of the city and the daily struggles for survival such as cooking meals for a family.

Jitish Kallat (born 1974) is well known for working in a variety of mediums, including painting, sculpture, video, photography and installation. His subject is often the city of his birth and where he continues to live, Mumbai, and the daily life of its citizens. These can also expand into the larger subjects of India and its history, taking into consideration its politics, economics and sociology. The Common Man, his image or voice, often appears in Kallat’s work. Most recently, Kallat has been investigating imagery related to astronomy and the cosmos, making parallels with things we see and use in our daily lives, such as chappatis and the patterns caused by raindrops.

**Jitish Kallat**  
*Vertical Chronicle of a Turbulent Equilibrium*  
2013  
Pigmented resin, steel and rope  
102 x 55 x 32 in | 267 x 140 x 81 cm

At first, this sculpture appears to be a basic ladder, one made from bamboo poles. But upon closer inspection, one will find small animals, birds and flowers resting on these poles. The work is an offshoot of a much larger work called “Circa” made in 2011. The artist grafted on to simple bamboo poles the decorative details he found at the Victoria Terminus Station in Mumbai. For exhibitions, “Circa” is completely flexible and the faux bamboo poles are bound together with simple twine, looking like any building scaffolding that is found throughout Asia. The artwork is a pun: if sculpture is something an artist makes, then why can’t it be made by laborers constructing a building? Will you recognize the ladder as a work of art before it bites you on the nose?

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**Vibha Galhotra**  
*Flow*  
2015  
Nickel coated ghungroos, Fabric, PU  
129 x 93 x 112 in | 328 x 236 x 284.5 cm

A large mass of metal, perhaps an industrial accident or a swarm of insects, seeps down the corner of the room and covers most of the floor. The work is crafted from “ghungroos,” these being the tiny bells that are made into ornamental anklets worn by dancers to both keep the rhythm and add to the musical accompaniment. Their origin is found in tribal cultures, when they were worn so the wearer’s presence could be felt in natural spaces. According to Hindu tradition, the sound made by the ghungroos is known as kriya-shakti, emitted into the atmosphere so as to counteract any bad waves or vibrations. Galhotra’s sculpture appears to have magical powers and questions the definition of sculpture as being something that is solid and up-right.

Vibha Galhotra (born 1978) is a sculptor who explores a wide range of materials, often transforming them profoundly from their original uses and connotations. Much of her practice looks at both environmental issues and the problems of Urbanization. Her subjects have ranged from the health of the Yamuna River, the abuse of natural resources, and the split between belief and reality. She has initiated a number of public art projects so as to expand her audience and collaborate with people who are not artists.

**Thukral & Tagra**  
*Memorial – a & b (wings)*  
2017  
Iron, wood, mica, granite, nylon net, in two parts  
Part a: 79 x 65 x 17.5 in / Part b: 78 x 62 x 17.5 in

In the Twenty-First Century, many bemoan the fact that art has been reduced to merely a party decoration or the backdrop for a Selfie. Thukral & Tagra amplified this regret to monumental proportions and created two wings, seemingly carved from ancient stone, for the viewer to inhabit. A pair of footprints marked on the floor guides the participant to stand between the wings, in effect taking on a heroic stance within the sculpture for the sake of the camera. These faux-stone wings masquerade as ancient monoliths from a forgotten civilization, one known to us from the back lot of a Hollywood film set.

Jiten Thukral (born 1976) and Sumir Tagra (born 1979) work collaboratively in wide variety of media and their creative practice spans the disciplines of Painting, Sculpture, Performance, Graphic and Product Design, Furniture and Interiors. Based in Gurgaon, a satellite township of New Delhi that has been created only in the past twenty years as a
corporate and residential hub, their works comment on the hopes and dreams of the Middle Class Indian, of which they proudly acknowledge their own identities. Their imageries are drawn from Popular Art and low-brow Kitsch, while conflating the languages of both Surrealism and Science Fiction, resulting in entertaining works that belie a tongue-in-cheek cynicism.

Thukral & Tagra
**Reliqua 3227 Furniture** 2016
Iron, granite, terracotta tiles, wood
Dimensions variable; nine pieces in total

A group of pieces from Thukral & Tagra’s 2015 “Reliqua 3227” series of furniture bring a sense of life back to the Palace. Fully functional, the works are made from painted iron, thick slabs of granite and terracotta tiles, their shapes being playful and toy-like. Their geometric shapes contrast with the floral murals that cover the walls of the apartment, yet also act like frames. Additional details, such as the tops of ping-pong tables and a bust of Gandhi, further animate the works and confuse the categories of art and design. Installed in the first-floor sitting room of the Maharaja’s apartment, they hover directly above Arman’s suite of bronze furniture on the ground floor, a stark contrast in styles, philosophies, and generations.

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**Arman**
**The Day After** 1984
Burned furniture cast in Bronze
Dimensions variable

“The Day After” (made in 1984), is Arman’s melancholy statement on the march of time and our own mortalities. Seven pieces of furniture, in the Classical French style, make up a functioning Sitting Room. The artist has burnt them so that they are not useable yet retain their identities, and then casts these fragile remnants into the formidable material of bronze, that which is used for public monuments of heroes and kings. Arranged in the Sitting Room of the apartment of the Maharaja at Madhavendra Palace, they speak of the lives of the former inhabitants of this structure and the many memories it contains. The work is both a monument to the passing of dynasties and a warning on the fragility of the human species.

One of the founding fathers of the French art movement known as Nouveau Realism, Arman (1928-2005) developed his signature brand of sculpture known as “Accumulations” in the late 1950s. Collections of common objects massed together, he first encased them in solid blocks of clear acrylic and later moved to welding them together into monumental constructions. His work participates in the critique of consumer culture of American Pop Art, but also expands the language of sculpture to include all manner of found objects. Some of his most famous and most poetic works use musical instruments, sliced and silenced, as if locked in a perpetual performance.

**Evan Holloway**
**Climbing Branch** 2017
Bronze, Oil Enamel
76 x 42 x 31 in | 193 x 107 x 79 cm

This sculpture by Evan Holloway, one from a series, is a strange amalgamation hovering between Nature and Culture. The artist starts with simple wooden sticks, short tree branches actually, as his found objects. These are cast in bronze and welded into a structure with a geometric profile. It resembles a tree, but an industrially produced one. Adding to the artificiality are the rainbow colors the work is painted in, sort of demarcating different branches as in a scientific chart, but seeming more random than pre-mediated. The bright candy colors seem to emphasize the precise replication of the trees’ natural details but that also goes against any sort of logic. The meandering lines of the sculpture stand in opposition to the meandering lines of the floral patterns painted on the Palace walls, two opposing systems of Man replicating Nature.

Evan Holloway (born 1967) is an American artist who lives and works in Los Angeles. His sculpture usually employs found and manipulated objects into constructions that seem to teeter on the edge of a function. His works may appear humorous at first, but generally conceal a more sinister underbelly. He starts with the established principals of Modern Art and then subverts them using low-brow materials more associated with “crafts” and “hobby art” than the exalted world of “Fine Art.”
Huma Bhabha

**God of Some Things**  2011
Cast bronze
94(H) x 35.5(W) x 23/5/8(D) in | 239(H) x 90(W) x 61(D) cm

Huma Bhabha’s commanding bronze stands in the courtyard of the Madhavendra Palace as a sentinel, greeting everyone that enters. She is strong and powerful, but also abused and disfigured. She is a universal image whose references seem to come from multiple cultures and diverse historical eras. With its title “God of Some Things” we are led to believe she is a deity, though from no specific religion. Her form is blocky and solid, as if only slightly carved, her features possibly eroded by wind and water, rather than man-made.

Huma Bhabha (born 1962) is an American sculptor who’s figurative works flirt with abstraction and deconstruction. She reverses the history of art and brings primitive and non-Western references back into a dialogue with Modernism. Bhabha describes her sculptures as “characters” which she creates so that the viewer can project his or her own psychology on to them. They reject conventional notions of beauty for a more grotesque aesthetic, often made from waste materials which add to their monstrous personalities.

James Brown

**Vow of Poverty I**  2006
Bronze with black patina
140 cm x 62 cm x 82 cm

James Brown

**Phillip and James (The House Crystal)**
1987 - 2007
Bronze, two parts
120 cm (H) x 55 cm (W)

Three elegant forms stand at attention, yet they are difficult to identify. It seems that they may have some sort of function but what that might be is a mystery. The objects look European but feel at home in Jaipur, reminding us of the extravagant combinations of Easter and Western architecture found throughout India, not least in its capital buildings in New Delhi. These bronze sculptures by the American artist James Brown could be pieces missing from a chess set or perhaps markers in a history of cultural exchanges.

Born and raised in California, James Brown (born 1951) studied in Paris and then migrated to New York to start his career as an artist in the 1980s and now divides his time between Merida, Mexico and Paris. He works primarily as a painter but also makes sculpture and ceramic works. His works combine the concerns of Modern Art with those of tribal and primitive art, often having a spiritual subtext and are influenced by a wide variety of cultures.

Ariane Shechet

**Stolid Buddha**
1997
Hydrocal plaster, acrylic paint skins
21 x 16 x 13 in | 53.3 x 40.6 x 33 cm

Ariane Shechet

**Still Time 14**
1994
Hydrocal plaster, acrylic paint skins
21 x 22 x 13 inches | 53.3 x 55.8 x 33 cm

Ariane Shechet

**Vapor**
2000
Hydrocal plaster, acrylic paint skins
23 x 14.5 x 22 in | 58.4 x 36.8 x 55.8 cm

Ariane Shechet

**Bold Buddha, Still Time 16**
1994
Hydrocal plaster, acrylic paint skins
16 x 20 x 13 in | 40.6 x 50.8 x 33 cm

Ariane Shechet

**Moist Shift**
1999
Hydrocal plaster, acrylic paint skins
21 x 12 x 8 in | 53.3 x 30.4 x 20.3 cm

**Ariene Shechet**

**Elemental Buddha**
1997
Hydrocal plaster, acrylic paint skins
13 x 16 x 8 in | 33 x 40.6 x 20.3 cm

**Ariene Shechet**

**Torma**
1999
Hydrocal plaster, acrylic paint skins
11 x 11.5 x 8.5 in | 27.9 x 29.2 x 29.2 cm

A student of Buddhism in its many forms, Ariene Shechet for many years chose the figure of the Buddha as her starting point for sculptures. The Buddha was a human being, of course, but this figurative form has also been expanded into an architectural form (as the stupa) and a decorative form (as a vase). So the form of the Buddha can be seen as a container but also a blank screen to project upon, a vehicle for communication and a focus of meditation. The bodies of Shechet’s Buddhas are made from a synthetic plaster, allowing her to experiment with its form, exploring its making and disappearing, the points at which it is and is not a “Buddha.” On this base she hangs skins of acrylic paint, bringing color and additional textures to the sculpture, appearing to be in a constant state of transformation.

Ariene Shechet (born 1951) is an American sculptor who uses a wide range of materials in her work. Her primary medium is ceramics but those are combined with other materials to create highly complex and expressive assemblages. A major part of her practice has been concerned with the relationship between the sculpture and its pedestal or display, usually giving equal treatment to both. She has been invited by a number of museums to combine her own works with those from their collections, to incorporate other artists’ works into her installations and to expand the dialogues between different types of art.

**Matthew Day Jackson**

**Always anyone, anywhere, anything, anytime and for any reason**
2012
Polished stainless steel
182 x 50 x 50 cm / 71 5/8 x 19 5/8 x 19 5/8 inches

The sculpture by Matthew Day Jackson is certainly human in origin, but seems also to be part machine. Much of Jackson’s work starts with the body and then develops along themes of violence, speed, destruction, and regeneration. Here, it is as if a man has become a missile or a centrifuge, spinning at high speed, unstoppable. The shine of the polished stainless steel adds to this sense of science fiction, a being from the future brought into our present.

Matthew Day Jackson (born 1974) is an American artist who works in all media and with a wide range of themes and ideas. Much of his work is involved with attributes thought to be very American: masculinity, aggression, the struggle for success, the desire for fame. He has made work referring to race cars, space travel, war and the Wild West, all of which leads to the subject of death and how it is experienced and commemorated.

**Hans Josephsohn**

**Untitled** 2010
Cast brass
74 x 245 x 73 cms

Originally sculpted in plaster and then cast in brass, a female figure reclines, almost life size. She retains no individual traits yet seems to have a life force, so vibrant is the modeling. Although of solid metal, the figure has a surface which seems fragile and almost crumbling apart, adding to a sense of melancholy. The work is powerful in its reduction of a full human body into a single material, yet containing the activity such a body implies.

Hans Josephsohn (1920 – 2012) fled his home in Germany when he was 17 years old and went to Florence, Italy to study art. He then migrated to Switzerland, where he became a citizen and spent the rest of his life. His works are entirely figurative, exploring simple poses and always starting in plaster, a material he valued for its directness and spontaneity. His works seem timeless and from no particular place, out of sync with both time and space, and very much looking inward and being alone.

**Prashant Pandey**

**Woven Mirror** 2012
Used clothes, canvas, thread and mild steel
Yellow  2012
Sweet lime bagasse, iron, wood, mild steel
36 x 36 x 36 in | 91.4 x 91.4 x 91.4 cm

Peace  2015
Marble blast stone
34 x 34 x 4 in | 86 x 86 x 10 cm

Prashant Pandey investigates materials to create icons of contradictory meaning. “Peace” creates a glowing moon-like disc out of the marble chips found on the ground in a stone mason’s workshop. “Woven Mirror” recycles used clothing into the cloak of an upright coffin, bringing together both life and death. “Yellow” is a solid cube made from vegetable refuse, fixed as if something industrially produced. In each of these works, Pandey distorts the usual forms these materials take, coaxing them into surprising new avatars. Each work appears simple at first, but takes on complexity as one is drawn closer, a geometric structure being subverted by an internal chaos, a silence descends into noise.

Prashant Pandey (born 1984) is from a family in Jaipur that has been stone carvers for generations. This has given him a unique approach to materials, valuing them for their intrinsic properties, often using left-over waste produced by the more usual processes they are put through. His works invest minimal forms with the meanings of the materials he uses, creating a sort of concrete Symbolism.

Benitha Perciyal
Untitled  2017
Mixed media

Three figures stare ahead, their glass eyes frozen on the distance. Their bodies have been fragmented and they are only chests, shoulders and heads. They seem to be waiting but for what we have no idea. There is a tension in their arrangement, perhaps even anger, with the figure in front perched on the frame of a chair. Benitha Perciyal’s figures call to mind ancient predecessors from Greece and Rome, yet they belong entirely to India. Her materials are rich with memories and there is a power in the simplicity of her composition.

Benitha Perciyal (born 1978) is an artist from Tamil Nadu whose works are rooted in her strong Christian faith. Her preferred materials for the figurative elements of her sculptures are the herbs and oils that are made into incense: myrrh, frankincense, cinnamon, cloves, lemongrass, bark powder, and cedar. She casts found or molded forms from these organic ingredients, requiring months or years of curing, refusing any synthetic materials and slowing down the process of creation. Her figures are rarely whole and usually fragmented, communicating both suffering and transcendence. The pedestals or supports one which they are presented are fabricated from seasoned and scarred wood, adding to a sense of timeless antiquity in her works.