





# Art Basel

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Experimenter presents *Off Plane View*, a group exhibition that keeps landscape, form, architecture and the body at its core, expanding ways of seeing and experiencing our built and natural environments.

The exhibition includes works by Adip Dutta, Alexandra Bachzetsis, Bhasha Chakrabarti, Praneet Soi, Radhika Khimji, Rathin Barman, and Sohrab Hura.

Over several years Adip Dutta (b. 1970; lives and works in Kolkata) has immersed himself in the nightscape of the city, relooking at the sculptural quality of form left behind in empty spaces of bustling footpaths, wares sold on streets tightly packed with tarpaulin and discarded items of daily use – sculpting them in a variety of mediums. Often, he sculpts trees and fallen branches in bronze in an extension of his exploration of form, but also as witnesses to his ethereal vision of the nightscape where the objects lie as mortal remains as well as desires for the vital and the regenerative. Evident in the bronze sculptures of wrapped goods and remnants of our surroundings, is Dutta's gaze that invites the viewer to renew value, we assign as a society, to objects that are every day and occupy our field of vision and in which the city remains intrinsic to their being. Dutta will be showing a new body of work titled *Reimagining the Archaic - A Set of Objects*, a set of bronze sculptures, as part of our presentation at Art Basel this year.

Included in the presentation are prints of performers from Alexandra Bachzetsis's (b. 1974, lives and works in Zurich, Switzerland) performance *Perfect*, which depicts Bachzetsis and her co-performers, dressed in high heels, blue jeans and a white t-shirt, in a setting that suggests a photo studio. They repeat movements that refer to everyday gestures as well as references to fitness exercises or dance elements. The performance extracts choreographic movements from different cinematic or photographic scenes, such as from Jane Fonda's workout videos to the ritualised confines of femininity, transforming culturally codified gestures into an abstract language that is degenerated and re-assembled, repeated and interrupted, to create a new vocabulary of movement. The disruptions in the performance posit a questioning of self-presentation through their continuous posing in front of the camera while dealing with body images, representation, and the male gaze.

Bhasha Chakrabarti (b. 1991; lives and works in New Haven, Connecticut) explores the bond between women across generations and the intimate connection between such relationships through used clothing and fabric in her works. Chakrabarti presents two new oil paintings, which portray her friend Shoshana and her mother Monica. They also feature a pattern of a saree that belonged to Shoshana's grandmother, thus bringing three generations of women together in a single painting. The surface of the painting comprises felted textiles of clothing used by the women thus reflecting upon fabric as intimate portraits of people. Bhasha will also be showing *Palimpsest*, a Kantha quilt made using old clothing belonging to Bhasha and the previous

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generations of women in her family, sewed together with scrap/fabric waste taken from Rashmi Varma's studio. It indicates a conglomeration of high fashion detritus and the traditional Kantha quilting practice from Bengal that reveals the private, domestic space of a bedroom, thus oscillating between the public and the private, between 'fine-art' and 'craft'.

Praneet Soi (b. 1971; lives and works in Amsterdam, Netherlands) presents two new paintings that explore the overlap of different landscapes he inhabits. In one, an oak tree, situated in the dune landscape north of Amsterdam has been depicted, its branches beautifully sculpted by the ocean climate. In both the works trees are laid out upon a silver background in which a pattern has been applied in low relief, allowing for a changing play of light as the viewer moves past the canvas, thus encapsulating within them a sense of temporality echoed by the silverpoint technique that details the trees, which is permanent and will oxidise gently over time, gradually turning warmer. The pattern, archaeologically termed an egg and dart motif, harks to queen Miran Zain's tomb, dating back to 1430, located in Srinagar, where he also came across the patterned window grills that form the avian shape within which a bark is detailed, once again in silverpoint. Thus the works may be considered a tapestry in which the personal and the historical intertwine.

Searching for a place between architecture and gesture, house and structure, Radhika Khimji's (b. 1979; lives and works between Muscat and London) new work *Dipping in the thin* details a tension between the formal attributes of sharp corners and soft curves, a body and a drape, a bust and macrocosm. Khimji is looking for a way to describe body and place in the layered labour of mark making while she thinks of the surface of the plywood support as a porous place, at once at the outer limit of the work, and also a portal to an inner lower excavation exploring bodily sensation without depicting a likenesses. There is a dichotomy between the desire to live on the surface of the picture, presented as an abstracted landscape with hundreds of dots and oblong shapes, and the allusion to other places, cosmic spheres and inner worlds. It is this dipping in and out of different dimensions and surfaces, that engages Khimji to manifest a sensuous gesture of contradiction.

Rathin Barman (b. 1981; lives and works in Kolkata) presents *Intersected Space* that highlights his gaze at details of buildings and the multiplicities of their architectural intricacies, such as windows, trellises and grilles while exploring the endless possibilities a space can entail through charcoal dissections on a concrete base, reflecting upon human intervention upon built environments. Barman also presents *Partition I* and *Partition II*, concrete reliefs with brass appendages, which present an architectural rendering of a grand colonial mansion in North Kolkata, that has been divided amongst its proprietors. Through this work, Barman portrays a precise conjunction of the disembodiment of the built form and the simultaneous renewal of future possibilities while providing a sense of holding aloft a delicate equilibrium

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of opposing yet symbiotic pulls between their many planes.

Sohrab Hura's (b. 1981; lives and works in New Delhi) series of soft pastel drawings *Things Felt But Not Quite Expressed* are testaments to his yearning for softness and the fluid malleability of the process and the medium owing to the numbness he felt towards the harsh permanence of photography during a time of personal loss and ailment. Hura's exploration in image making through drawing is underscored by his tendency to reflect upon the social and the political through everyday ordinariness underscored by love, joy, relationships and the familial. His immediate space also includes animals while the significance of title texts, tempering the tone of the images, creates a parallel between this body of work with the format of a photobook.

The exhibition binds dyads of private-public, interior-exterior, singular-multiple perspectives employing them as lenses to view our world.



# Praneet Soi

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Praneet Soi (b. 1971) in Kolkata, India, lives and works in Amsterdam. Education: 2001 University of California at San Diego, United States; 1996 Maharaja Sayajirao University, Baroda, Gujarat, India; 1994 Maharaja Sayajirao University, Baroda, Gujarat, India. Residencies: 2017 Irish Museum of Modern Art, Dublin, Ireland; 2015 Pompgemaal Atelier, Den Helder, The Netherlands; 2014 Stiftung Laurenz-Haus, Basel, Switzerland; 2002 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands; 2001 Skowhegan School of Painting and Sculpture, Maine, United States. Commissions & Grants: 2014 Mural HCl Headquarters, Chennai, India; Smithsonian Artist Research Fellowship, Freer/Sackler Museum, Washington DC. Solo Exhibitions: 2022 A Bergen Diary, Museum Kranenburgh, Bergen; 2020 Centurion in Body Works: Positions 6, Van Abbemuseum, Eindhoven, The Netherlands; 2019 Anamorphosis – Notes on the West Bank, The Mosaic Rooms, London; 2018 Third Factory, Conversations, Calouste Gulbenkian Museum, Lisbon, Portugal; Hold Still, Experimenter, Kolkata, India; 2017 Patterns – The Falling Figure and other Stories, CCA Derry Londonderry, UK; Notes on Labour, Dr. Bhau Daji Lad Museum, Mumbai, India; 2016 For and Against Narrative, Vadehra Art Gallery, New Delhi, India; Srinagar, Van Abbemuseum, Eindhoven, The Netherlands; 2015 Srinagar, Experimenter, Kolkata, India; 2012 Okhla Mandi, Martin van Zomeren, Amsterdam, The Netherlands; 2011 Notes on Astaticism, Vadehra Art Gallery, New Delhi, India; Critical Estrangement, Museo Experimental El Eco, Mexico City, Mexico; Writing in the Wall, ARTSPACE, Sydney, Australia; Srinagar, Centro Cultural Motehermoso Kulturunea, Vittoria Gazteiz, Spain; Art Cologne: Open Space, Cologne, Germany; 2009 The Eye, Van Abbemuseum, Eindhoven, The Netherlands; Still Life, Vadehra Art Gallery, New Delhi, India; 2008 Juggernaut 2, Project 88, Mumbai, India; 2007 Juggernaut, Martin van Zomeren, Amsterdam, The Netherlands; 2005 Face to Face, Rabindra Bhavan, Lalit Kala Akademi, New Delhi, India; 2005 Northern Wind, Galerie Martin van Zomeren, Amsterdam, The Netherlands; 2004 Spinning Stories #3, De Kromme, TENT, Rotterdam, The Netherlands; A Short Walk, De Inkijk, & W139, Amsterdam, The Netherlands. Group Exhibitions: 2021 Run in the Alley - Marres,

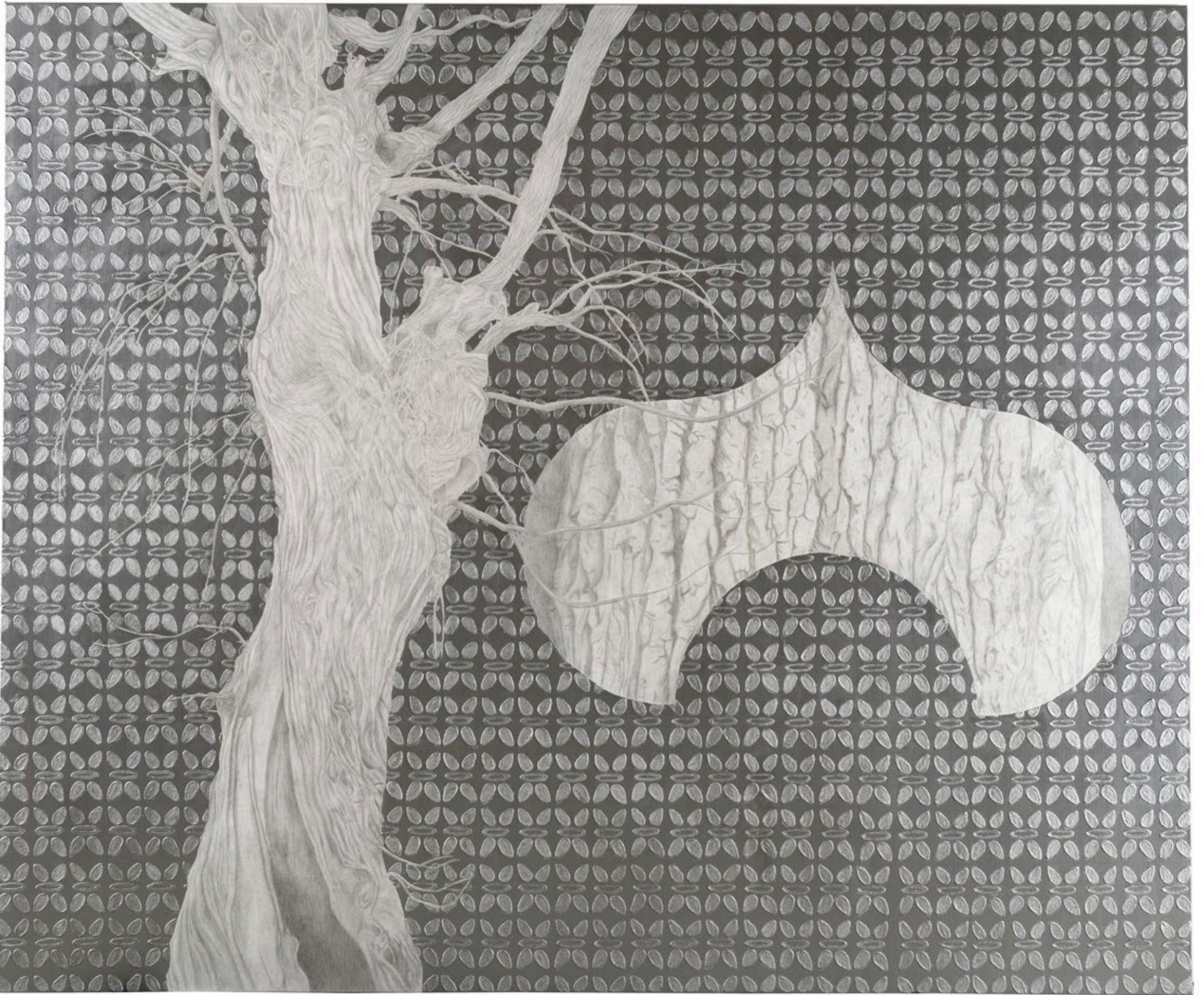


# Praneet Soi

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Huis voor Cultuur, Maastricht; 2018 A Beast, a God and a Line, Dhaka Art Summit, Para Site & Museum of Modern Art, Warsaw; 2018 Dhaka Art Summit '18, Dhaka, Bangladesh, India; 2017 Universes in Universes, 6th Asian Biennale, Taichung, Taiwan; 2016 Sharjah Biennial 13, Tamawuj. Act II at Sursock Museum, Beirut; Forming in the pupil of an eye, Kochi-Muziris Biennale, Kochi, India; BRIC-á-brac, Today Art Museum, Beijing, China; An Atlas of Mirrors, Singapore Biennale, Singapore; 2015 Asia Time, 5th Guangzhou Triennial, China; Bonne chance pour vos tentatives naturelles, combinées, attractives et, CRAC Altkirch, France; 2014 The Part in the Story, Witte de With Centre for Contemporary Art, Rotterdam, The Netherlands; EVA International, curated by Bassam Al Baroni, Limerick, Ireland; 2013 13th Istanbul Biennial, ARTER, Istanbul, Turkey; Longlist, Skoda Prize for Indian Contemporary Art, National Gallery of Modern Art, New Delhi; 2012 Material Information, curated by Juan Gaitan, Norske kunsthåndverkeres Temautstilling, Norway; Cynical Love: Life in the Everyday, curated by G. Sinha, Kiran Nadar Museum of Art, Noida, India; It doesn't always have to be beautiful unless it's beautiful, The National Gallery of Kosovo, Pristina, Kosovo; Manifesta 9, curated by Cuauhtémoc Medina, Dawn Ades and Katerina Gregos, Genk, Belgium; 2011 Out of Here, curated by Christiane Berndes and Charles Esche, Van Abbemuseum, The Netherlands; Generation in Transition. New Art from India, Zacheta National Gallery of Art, Warsaw, Poland; Genius without Talent, curated by Ann Demeester, De Appel, Amsterdam, The Netherlands; ILLUMInations, India Pavilion, curated by Ranjit Hoskote, 54e Venetië Biennial, Venice; 2010 ID/entity, curated by Vidya Shivdas, Vadehra Art Gallery, New Delhi, India; Ural Industrial Biennial, curated by Cosmin Costinas, Ekaterina Degot and David Riff, Ekatarinburg, Russia; Notes on Methododology, 14th Painting Triennial, CAC, Vilnius, Lithuania; Apart we are Together, Adelaide International CACSA, curated by Victoria Lyn, Adelaide, Australia; 2008 7th Gwangju Biennale, curated by Okwui Enwezor, Ranjit Hoskote, and Hyunjun Kim, South Korea; 2006 Pixels of Reality, Public Space With A Roof, Amsterdam, The Netherlands; 2005 Are we changing the world with Narcisse Tordoir, Extra City, Antwerp, Belgium; 2004 Singular Identities, India Habitat Center, New Delhi, India; A Short Walk, W139, Amsterdam, The Netherlands. Collaboration SKOR with W139; Violence of Tone, curated by Anders Kreuger and Ann Demeester, W139, Amsterdam; Projectruimte, Ruimte voor Actuele Kunst, Mirta Demare Gallery, Rotterdam, The Netherlands; 2003 Prophetic Corners: Dealing With the Future, Periferic 6, curated by Anders Kreuger, Romania; Title, International Centre for Contemporary Art, Bucharest, Romania; 2002 Thomas en Praneet, De Badcuyp, Amsterdam, The Netherlands.





PRANEET SOI

*Overlapping Landscapes or Skin*

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Silverpoint, acrylic and gel on canvas

98 3/8 x 118 1/8 in

250 x 300 cm

2023

(PS080)





PRANEET SOI

*Overlapping Landscapes or Bone*

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Silverpoint, acrylic and gel on canvas

98 3/8 x 118 1/8 in

250 x 300 cm

2023

(PS081)



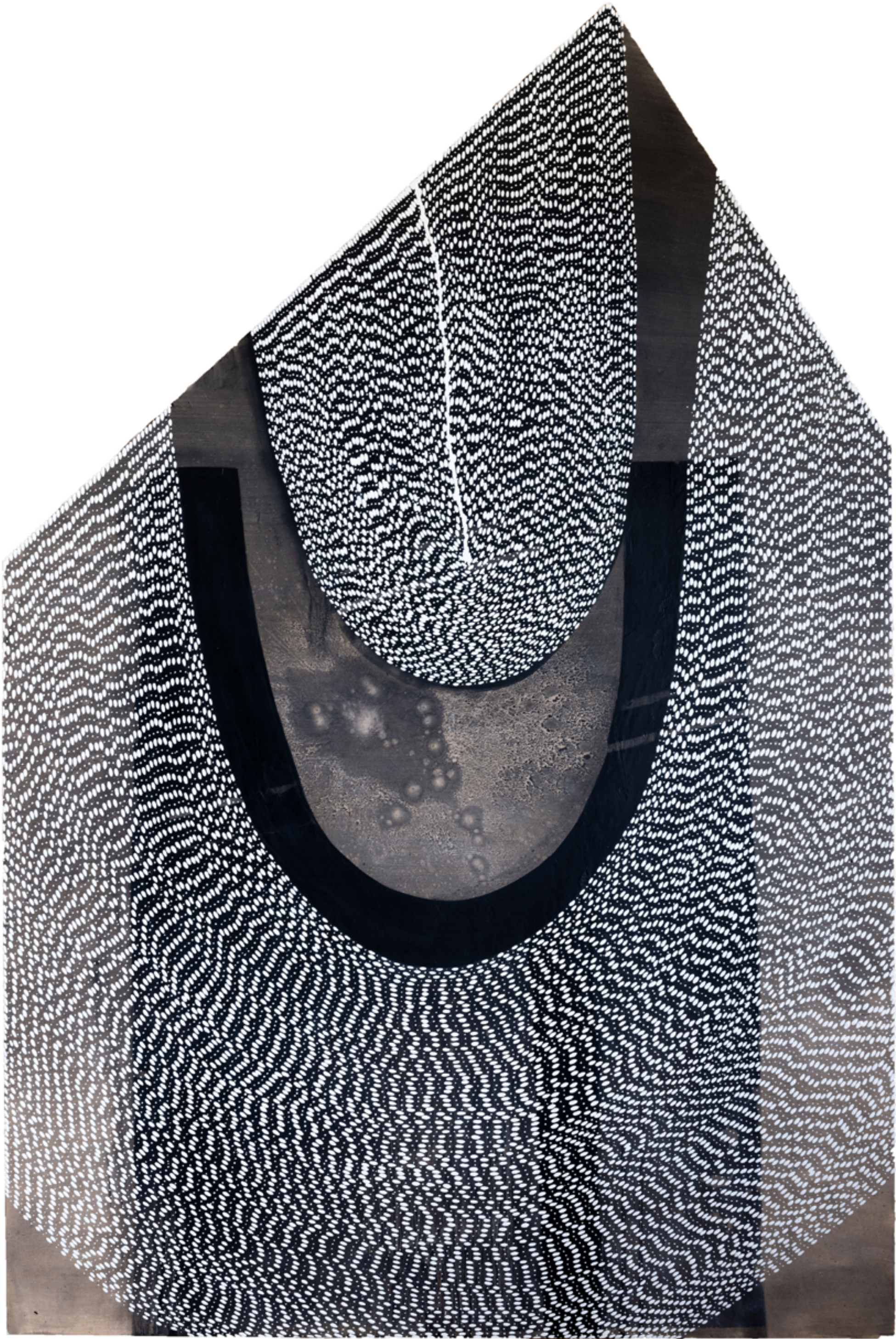
# Radhika Khimji

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Searching for a place between architecture and gesture, house and structure, Radhika Khimji's (b. 1979; lives and works between Muscat and London) work *Dipping in the thin* details a tension between the formal attributes of sharp corners and soft curves, a body and a drape, a bust and macrocosm. Khimji is looking for a way to describe body and place in the layered labour of mark making while she thinks of the surface of the plywood support as a porous place, at once at the outer limit of the work, and also a portal to an inner lower excavation, thus explores the bodily sensation without depicting a likenesses. There is a dichotomy between the desire to live on the surface of the picture, presented as an abstracted landscape with hundreds of dots and oblong shapes, and the allusion to other places, cosmic spheres and inner worlds. It is this dipping in and out of different dimensions and surfaces, that engages Khimji to manifest a sensuous gesture of contradiction.

Radhika Khimji (b.1979 in Muscat, Oman) studied at the Slade School of Fine Art, the Royal Academy of Fine Arts and holds in MA in Art History from University College London. Recent solo exhibitions include *Adorning Shadows* at Experimenter, Kolkata, 2021, *Shift* at Galerie Krinzinger, Vienna, 2019, *On the Cusp* at Stal Gallery, Muscat, 2018 and *Becoming Landscape* at Krinzinger Projekte, Vienna, 2017. Selected group exhibitions include the Oman National Pavilion at the 59th International Art Exhibition of La Biennale di Venezia, *On site, Bikaner house*, New Delhi, 2021, *Rupture* at Experimenter, Kolkata, 2020, *Searching for Stars Amongst the Crescents* at Experimenter, Kolkata, 2019, *The Drawing Biennial* at Drawing Room, London, 2021 and the 6th Marrakech Biennale, *Not New Now*, Marrakech, 2016. The artist lives and works between Muscat and London.





RADHIKA KHIMJI

*Dipping in the thin*

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Oil and gesso on photo transfer on birch plywood

72 x 48 in

182.9 x 121.9 cm

2023

(RK237)



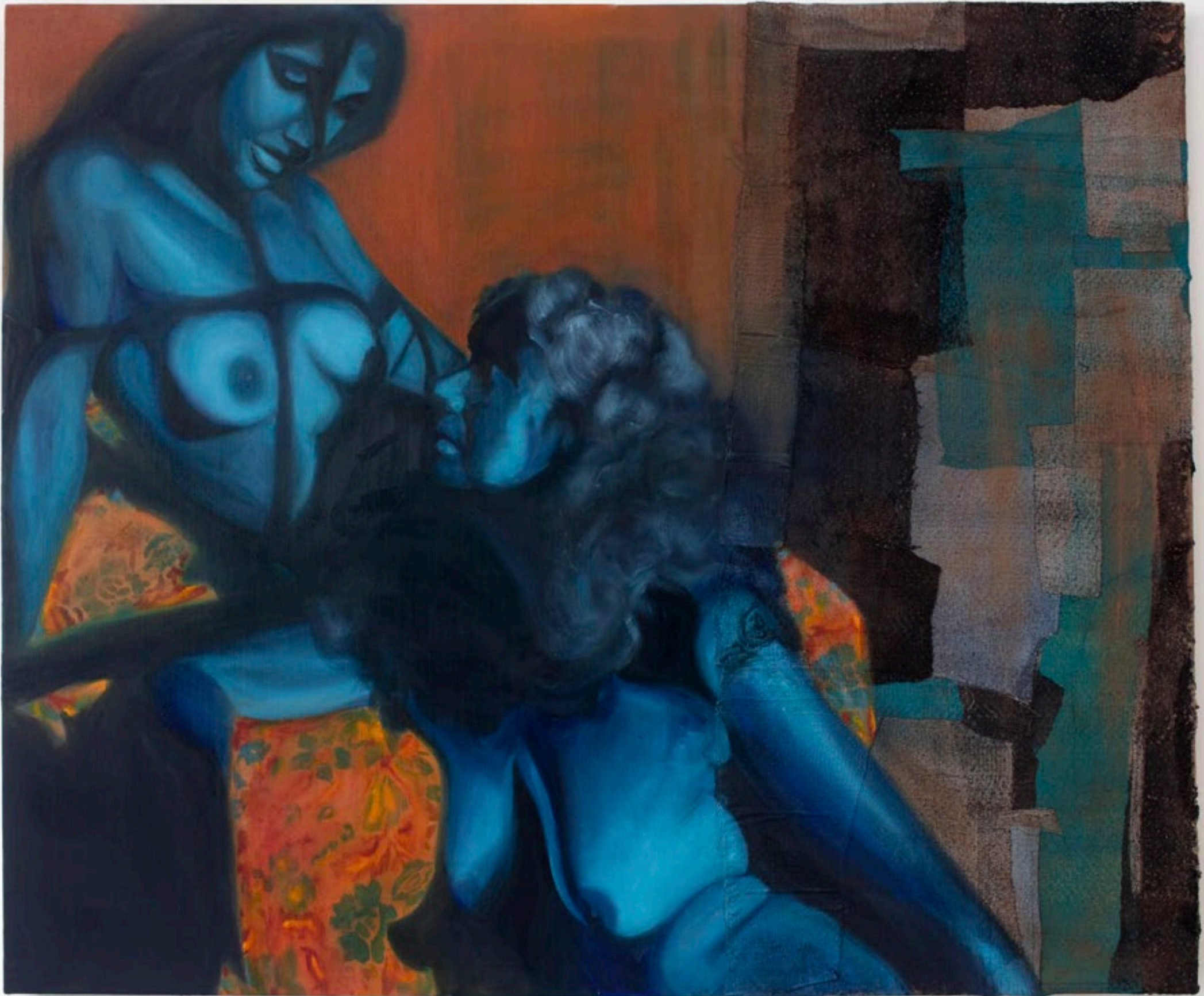
# Bhasha Chakrabarti

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Bhasha Chakrabarti explores the bond between women across generations and the intimate connection between such relationships through used clothing and fabric in her works. Chakrabarti presents two new oil paintings, which portray her friend Shoshana and her mother Monica. They also feature a pattern of a saree that belonged to Shoshana's grandmother, thus bringing three generations of women together in a single painting. The surface of the painting comprises felted textiles of clothing used by the women thus reflecting upon fabric as intimate portraits of people. Bhasha will also be showing *Palimpsest*, a Kantha quilt made using old clothing belonging to Bhasha and the previous generations of women in her family, sewed together with scrap fabric taken from Rashmi Varma's studio. It indicates a conglomeration of high fashion detritus and the traditional Kantha quilting practice from Bengal that reveals the private, domestic space of a bedroom, oscillating between the public and the private, between 'fine-art' and 'craft'.

Bhasha Chakrabarti (b. 1991, Honolulu, HI) graduated with an MFA in Painting and Printmaking from the Yale School of Art in the Spring of 2022. The artist has exhibited in solo and group shows at Experimenter (Kolkata), Jeffery Deitch (New York & Los Angeles), Hales (New York), M+B (Los Angeles), Museum of Art and Photography (Bangalore) and Lyles & King (New York). Chakrabarti is the recipient of the South Asia Artist Prize (SAAI) awarded by University of California, Berkeley. She was a semi-finalist in the Smithsonian's 2022 Outwin-Boochever Portrait Competition and was awarded a Beinecke Research Fellowship in 2021 and the Fountainhead Residency in 2020. Her works have been written about in The New York Times, Hyperallergic, and The Art Newspaper. Bhasha Chakrabarti currently lives and works in New Haven, CT.





BHASHA CHAKRABARTI

*Mom I (Shoshana & Monica)*

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Oil on linen, used clothing

59 x 71 in

149.9 x 180.3 cm

2023

(BC0031)





BHASHA CHAKRABARTI

*Mom II (Shoshana & Monica)*

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Oil on linen, used clothing  
59 x 71 in  
149.9 x 180.3 cm  
2023  
(BC0032)





BHASHA CHAKRABARTI

*Palimpsest*

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Used clothing, cloth scraps, thread  
78 x 72 in  
198.1 x 182.9 cm  
2019 - 2023  
(BC0033)





Reverse

BHASHA CHAKRABARTI

*Palimpsest*

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Used clothing, cloth scraps, thread  
78 x 72 in  
198.1 x 182.9 cm  
2019 - 2023  
(BC0033)



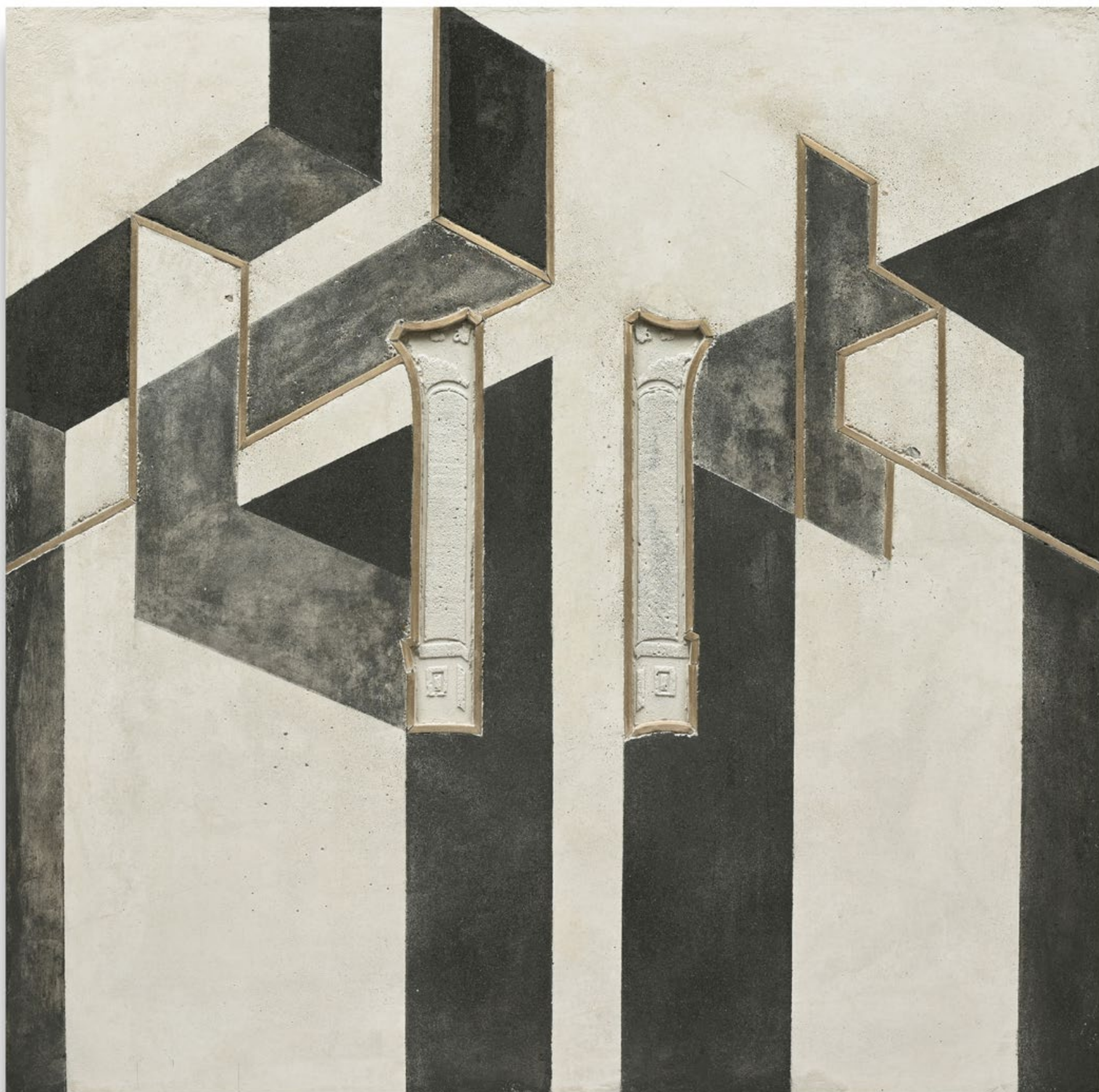
# Rathin Barman

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Rathin Barman presents *Intersected Space* that highlights his gaze at details of buildings and the multiplicities of their architectural intricacies, such as windows, trellises and grilles while exploring the endless possibilities a space can entail through charcoal dissections on a concrete base, reflecting upon human intervention upon built environments. Barman also presents *Partition I* and *Partition II*, concrete reliefs with brass appendages, which present an architectural rendering of a grand colonial mansion in North Kolkata, that has been divided amongst its proprietors. Through this work, Barman portrays a precise conjunction of the disembodiment of the built form and the simultaneous renewal of future possibilities while providing a sense of holding aloft a delicate equilibrium of opposing yet symbiotic pulls between their many planes.

Barman (b. 1981 in Tripura) lives and works in Kolkata, India. Education: 2010 Master of Fine Arts, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 2008 Bachelor of Fine Arts, Faculty of Visual Arts, Rabindra Bharati University, Kolkata. Solo Exhibitions: 2022 *There is Now a Wall*, Experimenter, Kolkata; 2020 *Dimensional Distortion*, Experimenter, Kolkata; 2019 *The Thinking Forest is Not a Metaphor*, Experimenter, Kolkata; 2018 Exhibition at Art Basel, Basel; 2017 *Making of a Home*, Final exhibition of IFA Museum Fellowship 2016 – 17, IGRMS Bhopal, India; 2016 *Home, and a Home*, curated by Suman Gopinath, Singapore Biennale, Singapore; 2015 *No ... I Remember It Well*, Experimenter, Kolkata; 2014 *A House With A View*, Kochi-Muziris Biennale Collateral Project, Kochi; *Landscape from Memory (Situation 1)*, curated by Diana Campbell, Dhaka Art Summit; *A Goldfish Bowl*, GALLERYYSKE, Bangalore; 2012 *Untitled*, curated by Tom Eccles, Frieze Art Fair, New York Sculpture Park, New York; *Untitled*, deCordova Sculpture Park and Museum, Massachusetts, US; 2011 *And My Eyes Fill With Sand...*, Experimenter, Kolkata; *Involvement with Green & White*, Sandarbh, Rajasthan. Group Exhibitions: 2022 *Inner Life of Things: Around Anatomies and Armatures*, Kiran Nadar Museum of Arts, Noida; 2021 *The 10th Asia Pacific Triennial of Contemporary Art (APT10)*, Queensland Art Gallery, Brisbane, Australia; *Drawing Salon at On Site*, Bikaner House, New Delhi; 2020 *City Tales*, Kiran Nadar Museum of Arts, New Delhi; 2019 *Deeper within its Silence*, curated by Sumakshi Singh, Devi Art Foundation, New Delhi; *By All Estimates*, 4A Centre for Contemporary Asian Arts, Sydney; *Searching for Stars Amongst the Crescents*, Experimenter, Kolkata; *Burnish/Tarnish* curated by Girish Shahane, Palette Art Gallery, New Delhi; 2018 *I Wish to Let You Fall Out of My Hands (Chapter II)*, Experimenter, Kolkata; 2016 *Raster – Emerging from the Grid*, Experimenter, Kolkata; 2015 *Land of No Horizon – II*, Experimenter, Kolkata; India Art Fair, presented by Experimenter, Kolkata; 2014 *Urban Utopia*, curated by Lyla Rao, Birla Academy of Art & Culture, Kolkata; *Midnight's Grandchildren*, Studio X, Mumbai; *Land of No Horizon*, Nature Morte (in association with Experimenter, Kolkata), New Delhi; 2011 53rd National Exhibition of Art; 2011 – 2012 Lalit Kala Akademi, Chennai; *The WhyNot Place Residency Show*, Religare Art Initiative, New Delhi; 2010 *Unbounded*, Gallery Kolkata, Kolkata; *Students' Annual Exhibition*, RBU, Victoria Memorial Hall, Kolkata. Residencies / Grants / Biennales: 2019 Civitella Ranieri Foundation, Umbria, Italy; 2016 IFA Museum Research Fellowship; 2015 Lyon Biennale; Vancouver Biennale.





RATHIN BARMAN

*Intersected Space 9*

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Charcoal on brass inlaid concrete

16 x 16 x 1 in

40.6 x 40.6 x 2.5 cm

2023

(RB188)





RATHIN BARMAN

*Intersected Space 10*

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Charcoal on brass inlaid concrete

16 x 16 x 1 in

40.6 x 40.6 x 2.5 cm

2023

(RB189)





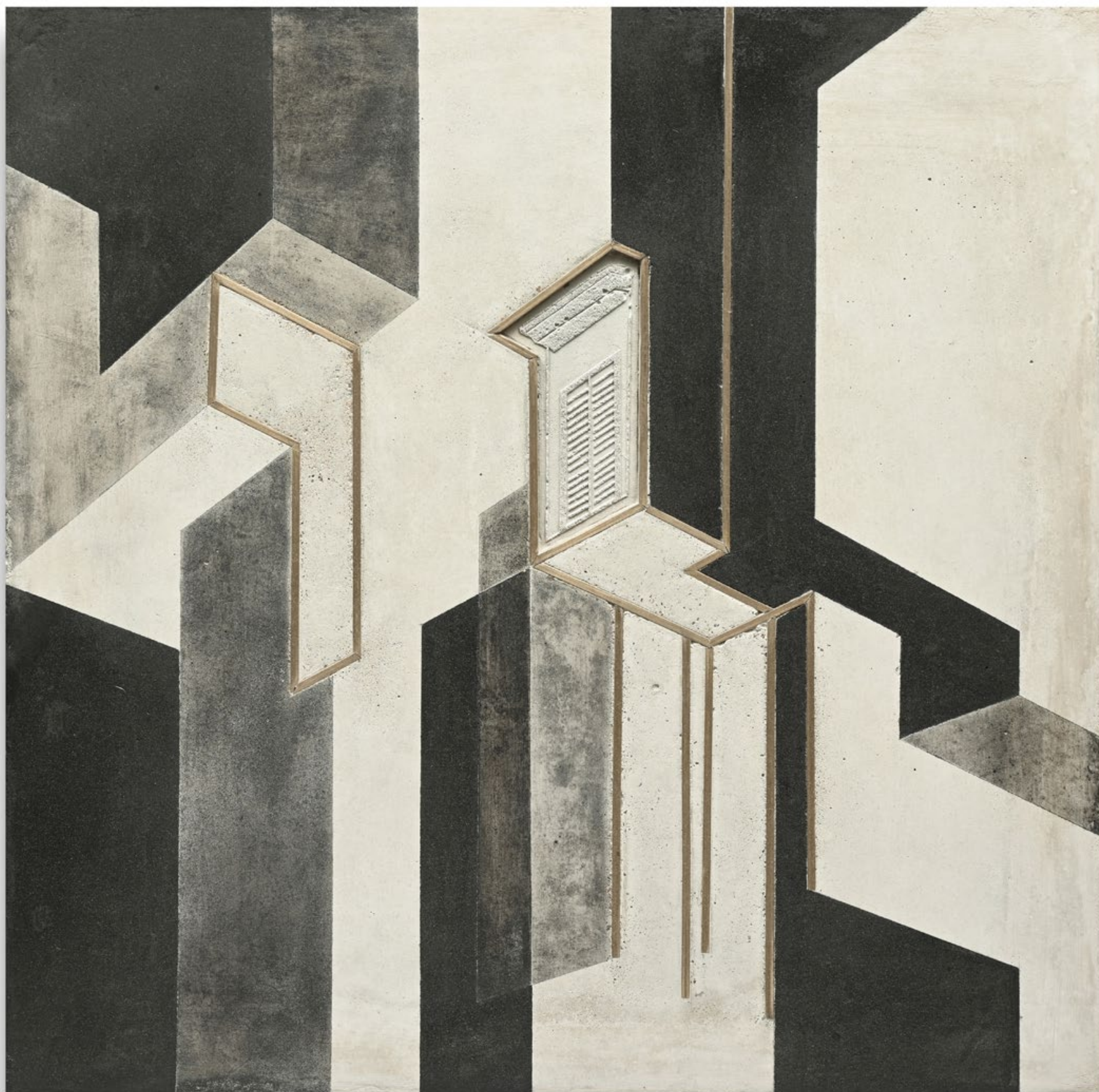
RATHIN BARMAN

*Intersected Space 11*

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Charcoal on brass inlaid concrete  
16 x 16 x 1 in  
40.6 x 40.6 x 2.5 cm  
2023  
(RB190)





RATHIN BARMAN

*Intersected Space 12*

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Charcoal on brass inlaid concrete

16 x 16 x 1 in

40.6 x 40.6 x 2.5 cm

2023

(RB191)





RATHIN BARMAN

*Partition I*

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Cast concrete and brass  
31 x 25 x 5 1/4 in  
78.7 x 63.5 x 13.3 cm  
2023  
(RB197)





RATHIN BARMAN

*Partition II*

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Cast concrete and brass  
31 x 25 x 3 1/2 in  
78.7 x 63.5 x 8.9 cm  
2023  
(RB198)



# Adip Dutta

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Over several years Adip Dutta (b. 1970; lives and works in Kolkata) has immersed himself in the nightscape of the city, relooking at the sculpturality of form left behind in empty spaces of bustling footpaths, wares sold on streets tightly packed with tarpaulin and discarded items of daily use – sculpting them in a variety of mediums. Often, he sculpts trees and fallen branches in bronze in an extension of his exploration of form, but also as witnesses to his ethereal vision of the nightscape where the objects lie as mortal remains as well as desires for the vital and the regenerative. Evident in the bronze sculptures of wrapped goods and remnants of our surroundings, is Dutta's gaze that invites the viewer to renew value, we assign as a society, to objects that are every day and occupy our field of vision and in which the city remains intrinsic to their being. Dutta will be showing a new body of work titled *Reimagining the Archaic - A Set of Objects*, a set of bronze sculptures, as part of our presentation at Art Basel this year.

Adip Dutta is currently a member of the Faculty of Visual Arts at Rabindra Bharati University, Kolkata. Education: 2000 Master of Visual Arts (MVA), Dept. of Sculpture, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 1998 Bachelor of Visual Arts (BVA), Dept. of Sculpture, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 1994 Bachelor of Arts, Sociology Honours, University of Calcutta, Kolkata. Solo Exhibitions: 2017 *By Darkling Ground*, Experimenter, Kolkata; 2013 *Of Cages, Trappings & Pain*, Selma Feriani Gallery, London; 2012 *In Pain I Redeem Love*, Experimenter, Art Dubai. Group Exhibitions: 2021 *Nestled: Adip Dutta & Meera Mukherjee*, Experimenter, Kolkata; 2019 *Shadow Lines: Experiments with Light, Line and Liminality* curated By Meera Menezes, Shrine Empire, Delhi; 2019 *Searching for Stars Amongst the Crescents*, Experimenter, Kolkata; 2018 *I Wish to Let You Fall Out of My Hands (Chapter II)*, Experimenter, Kolkata and Experimenter at Art Dubai, Dubai; 2015 *Soft City*, Range Gallery, Kolkata; *Ramaniyam*, Shrishti Art Gallery, Hyderabad; *Land of No Horizon – II*, Experimenter, Kolkata; *Multimedia Works*, Birla Academy of Art and Culture, Kolkata; 2014 *War or Peace*, curated by Mrinal Ghosh, Gallery Kolkata, Kolkata; *Drawings, for 25 years of Gallery Espace*, Gallery Espace, New Delhi; *Beneath the Black*, a drawing show, Gandhara Art Gallery, Kolkata; *Land of No Horizon, Nature Morte*, New Delhi; *Invented Identities*, curated by Paroma Maiti, Shrine Empire, New Delhi; 2013 *Urban Narratives*, curated by Nanak Ganguly, Espace Louis Vuitton, Tokyo; 2012 *Drawings*, Gallery Espace, New Delhi.





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
22 x 9 1/2 x 9 1/2 in  
55.9 x 24.1 x 24.1 cm  
2023  
(AD109)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
29 x 7 1/2 x 3 in  
73.7 x 19.1 x 7.6 cm  
2023  
(AD108)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
18 1/2 x 7 in  
47 x 17.8 cm  
2023  
(AD107)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
12 x 11 x 5 1/2 in  
30.5 x 27.9 x 14 cm  
2023  
(AD106)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
11 x 9 x 2 1/2 in  
27.9 x 22.9 x 6.3 cm  
2023  
(AD105)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
14 x 3 1/2 in  
35.6 x 8.9 cm  
2023  
(AD104)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
10 1/2 x 12 x 4 1/2 in  
26.7 x 30.5 x 11.4 cm  
2023  
(AD103)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
10 x 7 x 1 in  
25.4 x 17.8 x 2.5 cm  
2023  
(AD102)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
10 x 4 1/2 x 3 in  
25.4 x 11.4 x 7.6 cm  
2023  
(AD101)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
7 1/2 x 4 x 3 in  
19.1 x 10.2 x 7.6 cm  
2023  
(AD100)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
9 x 5 x 4 in  
22.9 x 12.7 x 10.2 cm  
2023  
(AD099)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
7 x 3 x 3 in  
17.8 x 7.6 x 7.6 cm  
2023  
(AD098)





ADIP DUTTA

*Reimagining the Archaic - A Set of Objects*

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Bronze  
10 1/2 x 2 3/4 x 2 3/4 in  
26.7 x 7.1 x 7.1 cm  
2023  
(AD110)



# Alexandra Bachzetsis

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Alexandra Bachzetsis views the conceptual and physical form of the human body both as a medium and as a process or substance. In doing so, the artist draws on the vocabulary of “pop-cultural” and commercial media such as film or advertising, as well as moments from the history of art, theatre and choreography, which she simultaneously stages but also critically deconstructs.

Bachzetsis’ latest work *Notebook* is a radical reexamination of her own biography as a dancer, choreographer and artist. The piece resulted from a dialogical method developed by the artist especially for this project. The collaboration with the project partners is evident in the diverse encounters that take the form of material and immaterial traces, voices and remnants. Themes such as lust, sexuality, excess, innocence, pain and transience are negotiated in the form of performative notes that manifest themselves in a plurality of voices, images, bodies and objects. The notebook as an indispensable companion to the artistic process, as a private archive of creative work and a medium for storing ideas for imagined future projects is a reflection of Bachzetsis’ artistic affinity for the fragmentary and sketch-like in creative and performative thought processes.

Included in the presentation are prints of performers from Alexandra Bachzetsis’s performance *Perfect*, which depicts Bachzetsis and her co-performers, dressed in high heels, blue jeans and a white t-shirt, in a setting that suggests a photo studio. They repeat movements that refer to everyday gestures as well as references to fitness exercises or dance elements. The performance extracts choreographic movements from different cinematic or photographic scenes, such as from Jane Fonda’s workout videos to the ritualised confines of femininity, transforming culturally codified gestures into an abstract language that is degenerated and re-assembled, repeated and interrupted, to create a new vocabulary of movement. The disruptions in the performance posit a questioning of self-presentation through their continuous posing in front of the camera while dealing with body images, representation, and the male gaze.

Alexandra Bachzetsis lives and works in Zurich. Select solo shows / projects: *Notebook*, Kunsthhaus Sankt Gallen (2023); *2020: Obscene*, exhibition version, Kunsthhaus Zürich, Zurich (2022); *2020: Obscene*, theatre version, Gessnerallee, Zurich (2021); *Chasing a Ghost* (2019–ongoing), Mudam, Luxembourg (2020); *An Ideal for Living*, Centre Culturel Suisse, Paris (2018); *Escape Act* (2018), Pact Zollverein, Essen, Germany (2018); *Private: Wear a mask when you talk to me* (2016) and *Private Song* (2017), High Line New York, New York (2018); *Massacre: Variations on a Theme*, MoMA, New York (2017); *From A to B via C*, Stedelijk Museum, Amsterdam (2013 & 2015); *From A to B via C*, Tate Modern, London (2014); *Show*, Kunsthalle Basel, Basel (2008). Group shows (selection): *Hannah Villiger*, Muzeum Susch, Susch (2023); *Moving Bodies, Moving Images*, Whitechapel Gallery, London, documenta 14, Athens and Kassel (2016/17); *The Biennial of Moving Images* 2014, Geneva (2014); documenta 13, Kassel (2012); *L’Escorte 5*. Berlin Biennale, Berlin (2008), Centre d’art contemporain de Brétigny (CAC), Brétigny-sur-Orge (2011).



experimenter



ALEXANDRA BACHZETSIS

*Perfect*

---

Archival pigment prints  
Suite of 5  
35 3/8 x 23 5/8 in each  
90 x 60 cm each  
Edition of 5 plus 2 artist's proofs  
2022  
(AB055)





ALEXANDRA BACHZETSIS

*Perfect*

---

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35 3/8 x 23 5/8 in each  
90 x 60 cm each  
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# Sohrab Hura

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Sohrab Hura's series of soft pastel drawings *Things Felt But Not Quite Expressed* are testaments to his yearning for softness and the fluid malleability of the process and the medium owing to the numbness he felt towards the harsh permanence of photography during a time of personal loss and ailment. Hura's exploration in image making through drawing is underscored by his tendency to reflect upon the social and the political through everyday ordinariness underscored by love, joy, relationships and the familial. His immediate space also includes animals while the significance of title texts, tempering the tone of the images, creates a parallel between this body of work with the format of a photobook.

Sohrab Hura (b.1981) is a photographer and filmmaker. His work lies at the intersection of film, photographs, sound and text. By constantly experimenting with form and using a journal like approach, many of his works attempt to question a constantly shifting world and his own place within it. Recent solo and group exhibitions include *Spill* (Huis Marseille voor Fotografie, 2021) *The Coast* (Liverpool Biennial 2021), *Videonale* (Kunstmuseum Bonn 2021, 2019), *Spill* (Experimenter, India 2020), *Companion Pieces: New Photography* (The Museum of Modern Art, New York 2020), *Homelands: Art from Bangladesh, India, and Pakistan* (Kettle's Yard, 2019), *The Levee: A photographer in the American South* (Cincinnati Art Museum, 2019). His films have been widely shown in international film festivals. *The Coast* (2020) premiered at Berlinale 2021 while *Bittersweet* (2019) was awarded the Principal Prize of the International Jury at the 66th International Short Film Festival Oberhausen 2020. *The Lost Head & The Bird* (2017) had previously won the NRW Award at the 64th International Short Film Festival Oberhausen 2018. Sohrab Hura has self-published five books under the imprint UGLY DOG. His book *The Coast* (2019) won The Aperture - Paris Photo PhotoBook of the Year Award 2019 and *Look It's Getting Sunny Outside!!!* was shortlisted for the same award in 2018. The exhibition *Growing Like A Tree* (2021) opened in January 2021 at Ishara Art Foundation marking his inaugural curatorial project. The second iteration of this curated exhibition titled *Static In The Air* opened at Ishara Art Foundation, Dubai over six slow transformations in September 2021. His work can be found in the permanent collections of MoMA (New York), Ishara Art Foundation, Cincinnati Art Museum and other private and public collections. Hura lives and works in New Delhi, India.



# Things Felt But Not Quite Expressed

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*Things Felt But Not Quite Expressed* are reflections on everyday ordinariness with notions of love, joy, relationships and the familial at their core. The last two years were stippled by a series of events including damage caused to my lungs because of covid, a sudden death in the family and more recently the diagnosis of an illness with my father. For some time now, I have been unable to make photographs not only because of the aforementioned circumstances but also because of a growing numbness to the photographic image.

In June 2022, by chance I discovered drawing and felt unexpectedly attracted to it- maybe it was because of that long-forgotten feeling of tenderness which felt even more palpable the more I realized how one could also sculpt an image into existence with one's fingers. Until then photography had taught me to collect the whole image all at once and I had missed out on the slowness induced by the process of drawing altogether. Or maybe it was because now the image drawn would constantly fall apart with each new layer added because of the softness of the pastels. It felt so different from that stiff permanence ushered in by the camera to be able to record and document, that I had grown so accustomed to and then finally wary of. Either way, these first drawings have allowed me to continue to collect together the fuzziness of memories as well as to give an extended imagination to my curiosities in a journal like manner not dissimilar to my early works in photography when making images was to experience catharsis to deal with a difficult period of illness at home at the time.

I still continue to search for undercurrents of the social and political even if looking towards my more immediate space, my human world continues to comprise animals as well, text continues to be a strong companion of the image as titles to the drawings to temper the tone of the images and I even recognize a familiar editing tendency drawn from the process of building photobooks that has started to emerge as this body of work continues to grow. Only the wavelength (language) and temperament of these more recent images drawn in pastels are different.

Sohrab Hura

January 2023





SOHRAB HURA

*Marlene and mum*

---

Soft pastel on paper  
27 1/2 x 39 3/8 in  
70 x 100 cm  
2023  
(SH406)





SOHRAB HURA

*Father after radiation*

---

Soft pastel on paper  
27 1/2 x 39 3/8 in  
70 x 100 cm  
2023  
(SH388)





SOHRAB HURA

*Friends*

---

Soft pastel on paper  
39 3/8 x 27 1/2 in  
100 x 70 cm  
2023  
(SH389)





SOHRAB HURA

*Summer of 93 in Delhi*

---

Soft pastel on paper  
39 3/8 x 27 1/2 in  
100 x 70 cm  
2023  
(SH390)





SOHRAB HURA

*Grandmother*

---

Soft pastel on paper  
27 1/2 x 39 3/8 in  
70 x 100 cm  
2023  
(SH407)





SOHRAB HURA

*School choir*

---

Soft pastel on paper  
27 1/2 x 39 3/8 in  
70 x 100 cm  
2023  
(SH410)





SOHRAB HURA

*Winter evenings at the skating rink in Pokhara*

---

Soft pastel on paper  
27 1/2 x 39 3/8 in  
70 x 100 cm  
2023  
(SH409)





SOHRAB HURA

*Did you feel the tremors last night?*

---

Soft pastel on paper  
27 1/2 x 19 3/4 in  
70 x 50 cm  
2023  
(SH385)





SOHRAB HURA

*Somebody said 'play'*

---

Soft pastel on paper  
27 1/2 x 19 3/4 in  
70 x 50 cm  
2023  
(SH386)





SOHRAB HURA

*The bus screeched to a halt and I made a mad dash to the toilet at the far end of the stop but*

---

Soft pastel on paper  
27 1/2 x 19 3/4 in  
70 x 50 cm  
2023  
(SH387)





SOHRAB HURA

*All I wanted was to get myself a fucking beer*

---

Soft pastel on paper  
27 1/2 x 19 3/4 in  
70 x 50 cm  
2023  
(SH403)





SOHRAB HURA

*Bath*

---

Soft pastel on paper  
19 3/4 x 27 1/2 in  
50 x 70 cm  
2023  
(SH404)





SOHRAB HURA

*Done*

---

Soft pastel on paper  
19 3/4 x 27 1/2 in  
50 x 70 cm  
2023  
(SH405)





SOHRAB HURA

*Birthday*

---

Soft pastel on paper  
19 3/4 x 27 1/2 in  
50 x 70 cm  
2023  
(SH408)





SOHRAB HURA

*Grandfather right after a long overdue apology*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH395)





SOHRAB HURA

*Grandmother*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH396)





SOHRAB HURA

*Privacy*

---

Soft pastel on paper  
15 3/4 x 11 3/4 in  
40 x 30 cm  
2023  
(SH397)





SOHRAB HURA

*Remains of the day*

---

Soft pastel on paper  
15 3/4 x 11 3/4 in  
40 x 30 cm  
2023  
(SH398)





SOHRAB HURA

*Summer trip with A*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH399)





SOHRAB HURA

*That asshole who is always at the right place at the right time*

---

Soft pastel on paper  
15 3/4 x 11 3/4 in  
40 x 30 cm  
2023  
(SH400)





SOHRAB HURA

*That video work at the biennale*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH401)





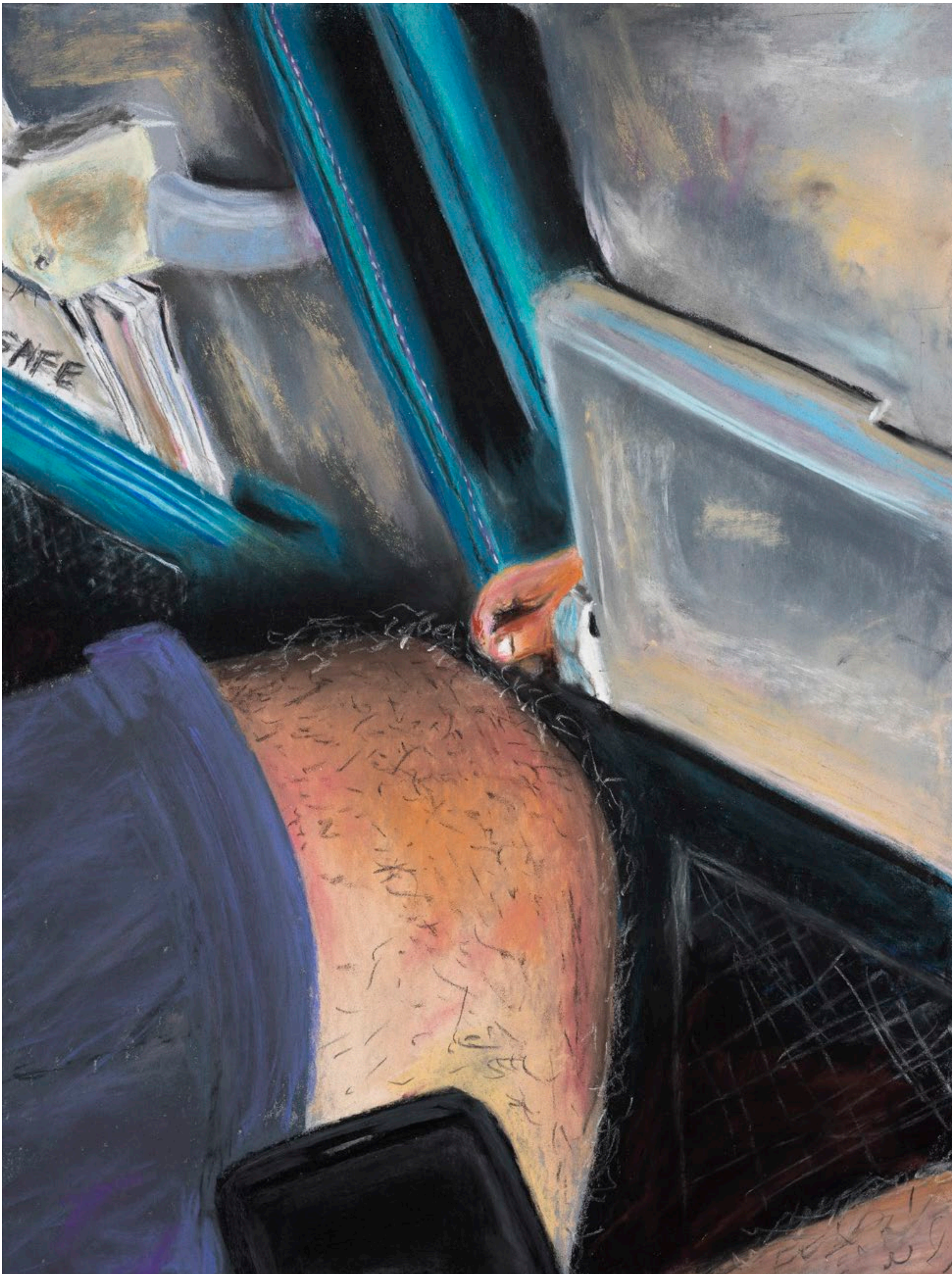
SOHRAB HURA

*Wheeeeeeeeeeeeee*

---

Soft pastel on paper  
15 3/4 x 11 3/4 in  
40 x 30 cm  
2023  
(SH402)





SOHRAB HURA

*Delhi to New York, all sixteen hours of it*

---

Soft pastel on paper  
15 3/4 x 11 3/4 in  
40 x 30 cm  
2023  
(SH383)





SOHRAB HURA

*Friends*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH384)





SOHRAB HURA

*Siblings*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH381)





SOHRAB HURA

*Unfinished argument*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH382)





SOHRAB HURA

*Bigoted relative*

---

Soft pastel on paper  
11 3/4 x 15 3/4 in  
30 x 40 cm  
2023  
(SH411)





SOHRAB HURA

*Everyday meme*

---

Soft pastel on paper  
11 3/4 x 9 1/2 in  
30 x 24 cm  
2023  
(SH379)





SOHRAB HURA

*Mother's eyeliner*

---

Soft pastel on paper  
11 3/4 x 9 1/2 in  
30 x 24 cm  
2023  
(SH378)





SOHRAB HURA

*Parents on zoom*

---

Soft pastel on paper  
9 1/2 x 11 3/4 in  
24 x 30 cm  
2023  
(SH380)





SOHRAB HURA

*They ran out of milk so Gupta uncle and Vicky rushed to Mother Dairy*

---

Soft pastel on paper  
11 3/4 x 9 1/2 in  
30 x 24 cm  
2023  
(SH377)





SOHRAB HURA

*Uno*

---

Soft pastel on paper  
11 3/4 x 9 1/2 in  
30 x 24 cm  
2023  
(SH376)





SOHRAB HURA

*A sudden gust of wind*

---

Soft pastel on paper  
11 3/4 x 9 1/2 in  
30 x 24 cm  
2023  
(SH393)





SOHRAB HURA

*First Love*

---

Soft pastel on paper  
9 1/2 x 11 3/4 in  
24 x 30 cm  
2023  
(SH392)





SOHRAB HURA

*Mother*

---

Soft pastel on paper  
9 1/2 x 11 3/4 in  
24 x 30 cm  
2023  
(SH391)





SOHRAB HURA

*The beginning of a secret love affair at dinner last night*

---

Soft pastel on paper  
11 3/4 x 9 1/2 in  
30 x 24 cm  
2023  
(SH394)





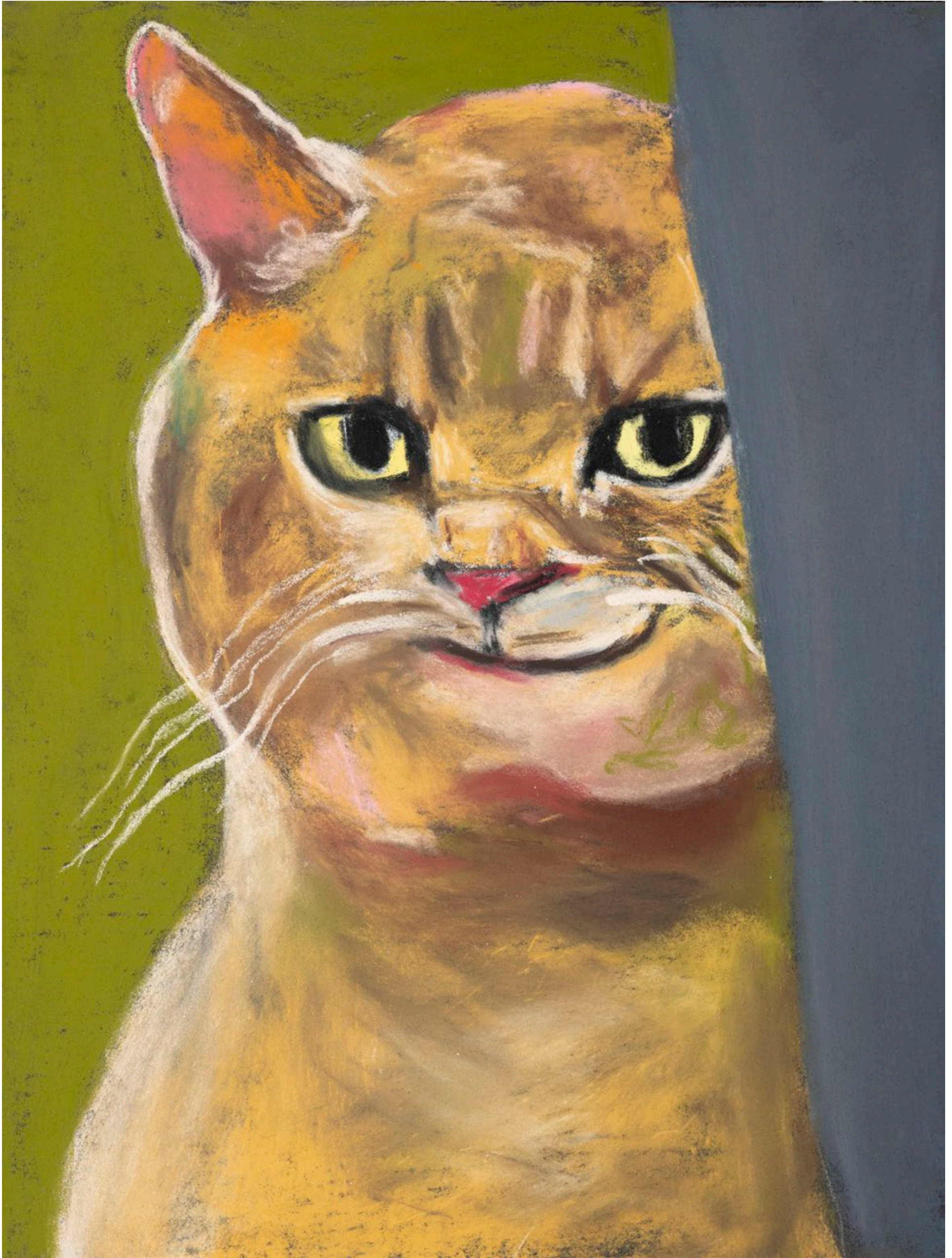
SOHRAB HURA

*3:26 am*

---

Soft pastel on paper  
7 1/8 x 9 1/2 in  
18 x 24 cm  
2023  
(SH372)





SOHRAB HURA

*Creep*

---

Soft pastel on paper  
9 1/2 x 7 1/8 in  
24 x 18 cm  
2023  
(SH373)





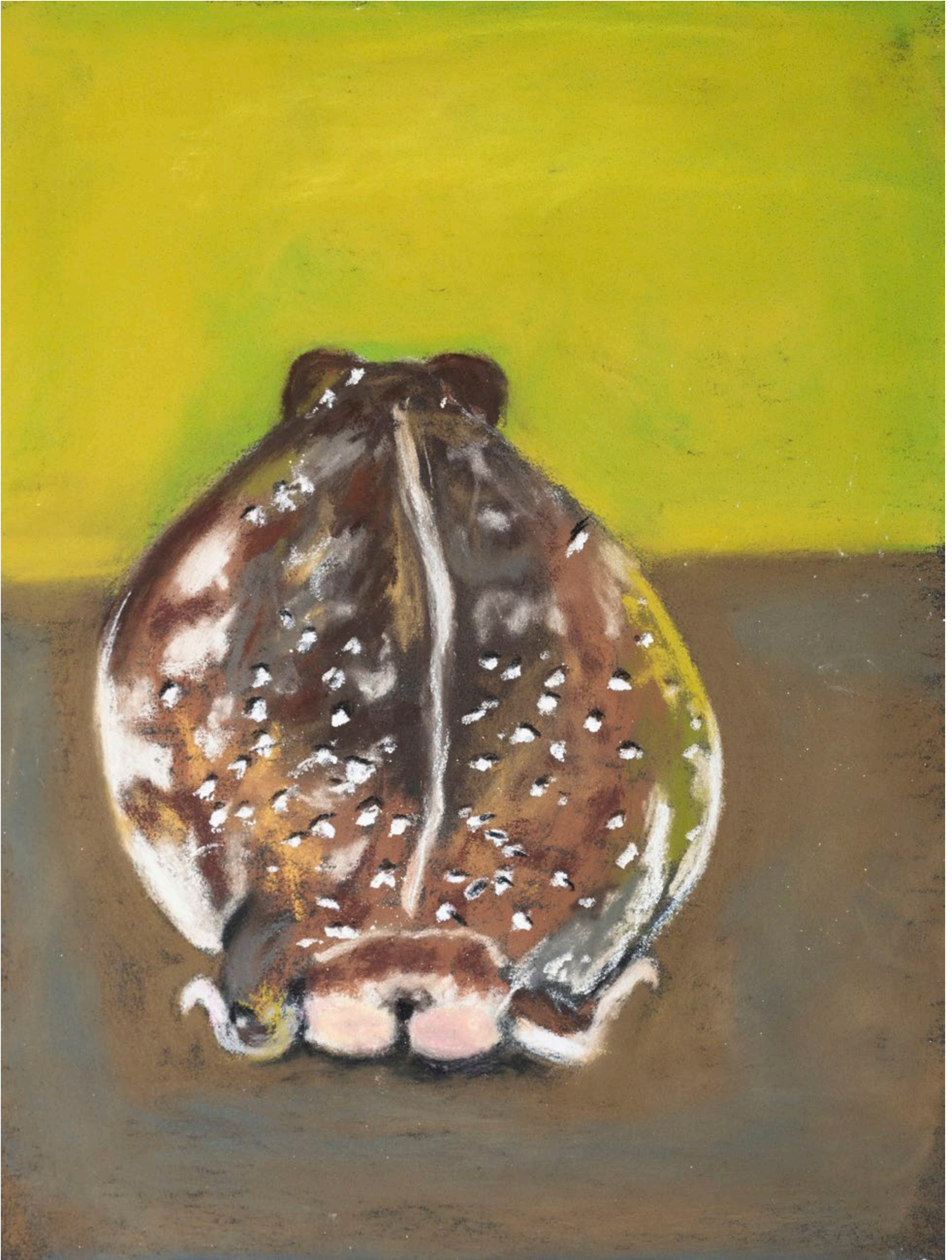
SOHRAB HURA

*Done*

---

Soft pastel on paper  
9 1/2 x 7 1/8 in  
24 x 18 cm  
2023  
(SH374)





SOHRAB HURA

*Toad with butt*

---

Soft pastel on paper  
9 1/2 x 7 1/8 in  
24 x 18 cm  
2023  
(SH375)



