

KHUD SE
RohbaRoh
“soul to soul with self”

Solo show by **Shubhra Chaturvedi**
Curated by **Georgina Maddox**





KHUD SE
Rohbaroh
“soul to soul with self”

Conceptualised and designed by **Vaishnavi Balodi** with **Artist Shubhra Chaturvedi**

LET THE SHOW BEGIN...

I am back in this space after a long gap. My last show, Manahstithi, was exhibited before the pandemic in Delhi and Mumbai. I had planned another one for 2020, but life changed, and so did my work. The pandemic was a difficult time for many, including me. Beyond survival, there were issues of coping with anxiety, uncertainty, loss, and grief—emotions the whole world was dealing with. Art has always been my refuge, and once again, my work transformed and helped me through. This is how the journey to Khud se RoohbaRooh began.

During this period, I experimented with paper, canvas, mixed media, and paper pulp. Paper pulp became especially significant when a broken hand left me unable to paint. Its raw texture allowed me to express more with less. Over the past four years, I have also been fortunate to receive recognition. I collaborated with the Heritage Transport Museum on an installation using scrapped cars, including my own 15-year-old car. I received an AIFACS award for a painting depicting the second COVID wave, and another from the State Art Gallery, Telangana for my work on the Gaza war.

Khud Se RoohbaRooh would not have been possible without the support of many people. These individuals are my true treasures. My friend Vibha Makhija pushed me to apply for the gallery space, and this show is happening because of her encouragement. My sisters (Shachi, Shruti, and Nupur) and my friend (Shivi) assured me to keep preparing for the show without worrying. They helped me in numerous ways. Georgina, my friend, and curator, has been with me throughout, from the day I wrote my application. My friends Shailan and Indrani were there to offer advice whenever I doubted myself.

I was also supported by an amazing team: Vaishnavi, Lipika, Ria and Mohit, who made sure everything ran smoothly. My friend Michael did the tough job of photographing all my work, while Pramod, the framer, made my pieces look their best. Revati, Taru, and Pallavi helped spread the word and provided both encouragement and tough love when necessary. My friends at Triveni Art Department were there throughout the process, and Robinson, the art critic and curator, who has been part of my journey since 2010, validated and critiqued my work at key moments. The Bikaner House team was invaluable during the installation and execution of the show.

I also must thank the 57 individuals who contributed to fundraising for this show—this wouldn't be happening without you, and I'm so grateful. My family, including my parents, brother-in-law Rajiv, and my nieces and nephews (Shubham, Isha, Anisha, Kuhu, Aadi, and Bela), helped me along the way, and I thank them all for their support.

All of this was possible because I had the right mentorship. I owe everything to Vasundhara Tewari and Rameshwar Broota. The two stalwarts of the art world. Vasundhara is the reason I am an artist today. She supported and guided me when I was new to art, and her advice kept me focused. Whenever I was in doubt, she would say, "Just do your thing—have your teeth in your work, and your work will speak for itself." Under her guidance, I grew as an artist.

Mr. Broota's mentorship polished me even further. He pushed my boundaries, questioned my narrative, and reminded me that the visual story should take centre stage. He often tells me, "Tumko batana na pade ki kya keh rahi ho, dekh ke feeling aani chahiye" (You shouldn't have to explain what you're saying—people should feel it by looking at it). At 83, Broota Sir works tirelessly and inspires me to go beyond my comfort zone. That's where the real magic happens. Thank you, Vasundhara and Broota Sir!

So, here I am, post-pandemic, with new works and narratives. I look forward to being Roohbarooh with all of you.

Let the show begin!

Shubhra Chaturvedi



Gharaunda (2024)
Paper Pulp
D-10"x H-1"

REFLECTIONS ON ROOHBAROOH

An analysis of Shubhra Chaturvedi's artistic process

Artist, photographer, and social commentator, **Shubhra Chaturvedi** is a storyteller; whether she is in front of her canvas, behind her lens or creating another dimension in her work. Recently Shubhra has been soaking her hands in paper-pulp, orchestrating colour to tint its surface, coaxing it onto molds and shapes, watching it dry in the sun and then spraying it with fixative. In fact, one would say Shubhra's creative process is much like birthing a child, for as she gives vent to her creative expressions, the act of nurturing is enhanced. Moving from the painterly surface of canvas to the three-dimensionality of soft paper-pulp sculptures, Shubhra has covered much ground since her last solo exhibition, Manahstithi in Delhi, in 2015 and then traveled to Mumbai in 2018. The prior works were primarily paintings however, a fall where she fractured her hand, led to her discovering the medium of paper pulp, proving once again that often some of the most positive developments come from diversity.

The exhibition titled **Khud Se RoohbaRooh** works on innumerable levels and in several mediums, bringing together a variety of expressions yet maintaining a continuity of form that examines the self. The Urdu word is translated as a process that involves, "coming from opposite directions with pleasant surprise" or "meeting". It also means "to have a face-to-face encounter with one's self or one's soul." **It has been speculated that creative minds often wonder insatiably about themselves.** The word has been interpreted poetically in many ways and Shubhra brings another level of interpreting the empowerment of



self evaluation and self questioning—after all, it is only when one explores one's own inner labyrinth that one can begin to find and interpret the other.

Over the years, Shubhra's work has evolved to a level of expression that is not fixed in its narrative rather, it embraces the possibility of multiple meanings and this has led her work to new heights of both idiom as well as materials. The artist spends her time in her studio surrounded by a variety of objects, her works evolve from a gentle prodding of both personal memory and topical news as the two come together in an intricate tapestry of colours, forms, textures and even text.

Shubhra has shown versatility in terms of style and direction, thus carving a special niche for herself in the art world. It has been observed by peers and critics that Shubhra's work moves from moments of truth and empirical experiences that we encounter each day and it goes on to describe the state of mind of the artist. With this body of work she moves even deeper to encounter an expression of the self, one that turns over popular beliefs and exposes the more vulnerable side of the self.

Vulnerability is often expressed with sharp objects, jagged edges or sensitive materials that have been rendered in a manner that is evocative of said impuissant, situations and emotions.

Often, objects tell us about the journey of a person, and it is a collection of these objects that Shubhra summons, housing them or camouflaging them within her paper-pulp bowls. The bowl is a rich metaphor, for it encapsulates both the contents of material life as well as the contents of the soul. Paper-pulp bowls also encapsulate an organic experience and since they are recycled they are underwritten with an environmentally friendly message. The actual practice of creating the pulp is laborious and Shubhra has undertaken that labour of love, carving out a very deep and intensive relationship with her creations that lend themselves to a variety of readings. It is in the canvases that Shubhra does not hold back on her socio-political messaging, where she shames and calls out against violence perpetrated against women and minorities. The assemblage of colours, textures and letters, essay a poetic as well as aesthetic content. Her commentary also injects a sense of humour into what would otherwise be a dark take on a serious issue. She does this without belittling the matter at hand; it is these nuances that she invites her viewers to mull over. It is the artist's function to offer thought, that may provoke a reassessment in approach, or not. It is perhaps significant enough that an alternative thought makes its presence felt.

Besides the large works and statements that the artist has engaged in, she also works in the intimate small format on paper. It has been said that small works can also be a way to make a subtle statement, and it is this aspect that is enhanced in this body of work. With social commitment, a love for nature and a love for the still, quiet moments of life, Shubhra possibly exudes a gentle feminine energy through her work as

an artist; she also functions as an aesthetician, teacher and activist. Her fearlessness towards experimenting with different mediums and expressions that are not socially a comfort zone is what defines the road ahead for the artist. It is the artist's function to disrupt; in fact most great innovation involves a shift in perspective, a moment when our everyday point of view is turned upside down. This is made possible through a healthy openness to present imagery that is not only aesthetic or meant to please. Disruptive reality gives room for subjectivity, and it even engages with the short attention spans that we have inherited due to an overload of media and information. Does Shubhra do this in her work? Yes, to the extent that it definitely allows you the space to think through things that you often feel are 'not your issue' or one may feel 'powerless' against. Every voice, every thought and every opinion counts.

Georgina Maddox
Art Critic and Curator
"Monsoon 2024"





ARTIST AS AN AGENT PROVOCATEUR

Shubhra Chaturvedi's latest solo 'RoohbaRooh' (her 6th, and in Delhi after 9 years) offers to the viewers a suite of works primarily in three techniques - mixed media works on canvas, flat works on paper/with paper and papier-mâché sculptures/murals. 'RoohbaRooh' is an Urdu word which can variously mean "face to face" or "in person" or "in front of" or "in the presence of". The artist presents a series of difficult ideas which we are asked to absorb and reflect on.

We find a plethora of repeating textures and abstract patterns in her works on canvas. She has also pasted bits of newspapers, threads, cords and other mixed media onto her canvases. She clearly states that her works reflect on a number of topical socio-political issues which she strongly feels about. If we look beyond her politics and look at the artistic compositions purely from the standpoint of technique and compositional strength, we find the diagonal as an important ordering principle in almost all her canvas works, especially the squares.

The mottling of the patterns suggest old walls with intricate discoloured plasterwork, detailing that is carefully done, yet meant to look like natural forces mottled her canvas as it would an aging plastered wall. She is saying society is falling apart all around her, like an old wall desperately looking for repair and paint. Purely in the colouring and texturing, there are echoes of masters like Krishna Reddy as well the oil and ink scribbling of Tagore in some of her works.

From an earlier suite of works of the artist, seen by this writer, a certain ordered chaos inhabits the paper works, clashing quadrilaterals come together to create uncomfortable non-conforming (not-rectangular) edges, with angry spiralling markings contained within. The artist pours all her anguish and her inability to make change in the political situations she feels strongly about - into the paper works.

Shubhra Chaturvedi's papier-mâché works couldn't be any further from the bejewelled boxes and exquisite painted paper pulp objects that Kashmir is renowned for. Chaturvedi keeps her paper grog very rough and chunky, adds disparate elements like rice grains, pins, bullet shell castings, dried leaves and anything which would convey raw power in her works. There is a kind of beauty in her works (a dirty word in artistic discourse), but she is not aiming for beauty. Impressions of nails, tools, scissors and other objects create indentations, and talk of absence and failure.

Her signature works in this medium are her bowl-shaped sculptures, she has created a large number of them for this show, in different colours and sizes, some nested, while others clustered in groups. Each conveys a different idea, but she collects her many agonies and her rare ecstasies in these bowls.

Ankon Mitra is an architect and internationally acclaimed artist of the technique of folds.

AWARD WINNING

1st Prize in Painting Category at the 95th Annual All India Art Exhibition by
All India Fine Arts and Crafts Society (AIFACS), New Delhi



No one died due to oxygen shortage (sab yaad rakha jayega) (2022)
Acrylic & mixed media on canvas

40"x40"

AWARD WINNING

3rd Prize in Painting Category at the 5th All India Art Competition & Exhibition,
by State Gallery of Art, Telangana



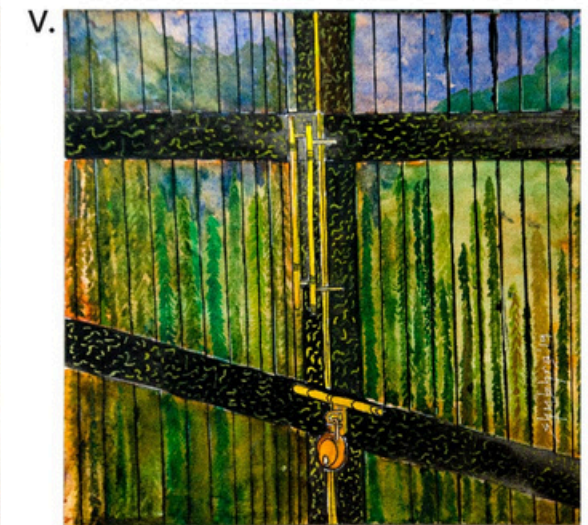
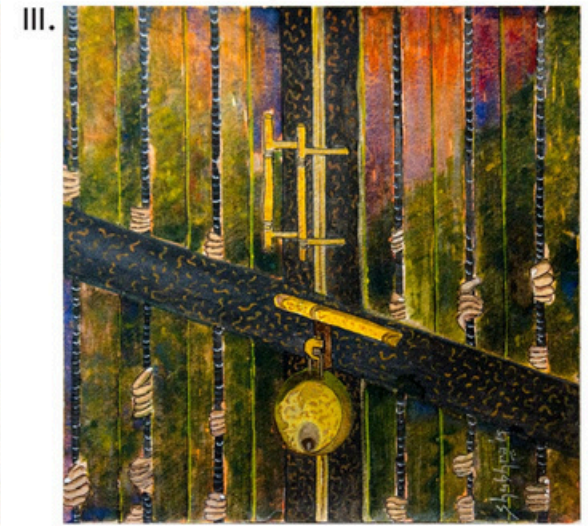
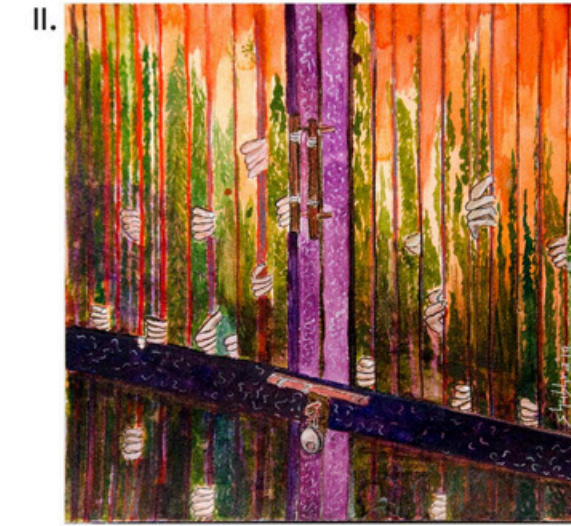
Gaza-Patti (2023)
Acrylic & mixed media on canvas

36"x36"



Nazarband-I (2019)
Oil and acrylic on canvas

36"x36"



Left to Right
Nazarband-II to V (2019)
Watercolor on paper

8"x8"



Aisi Taisi Democracy-I (2022)
Oil and acrylic on canvas

36"x36"



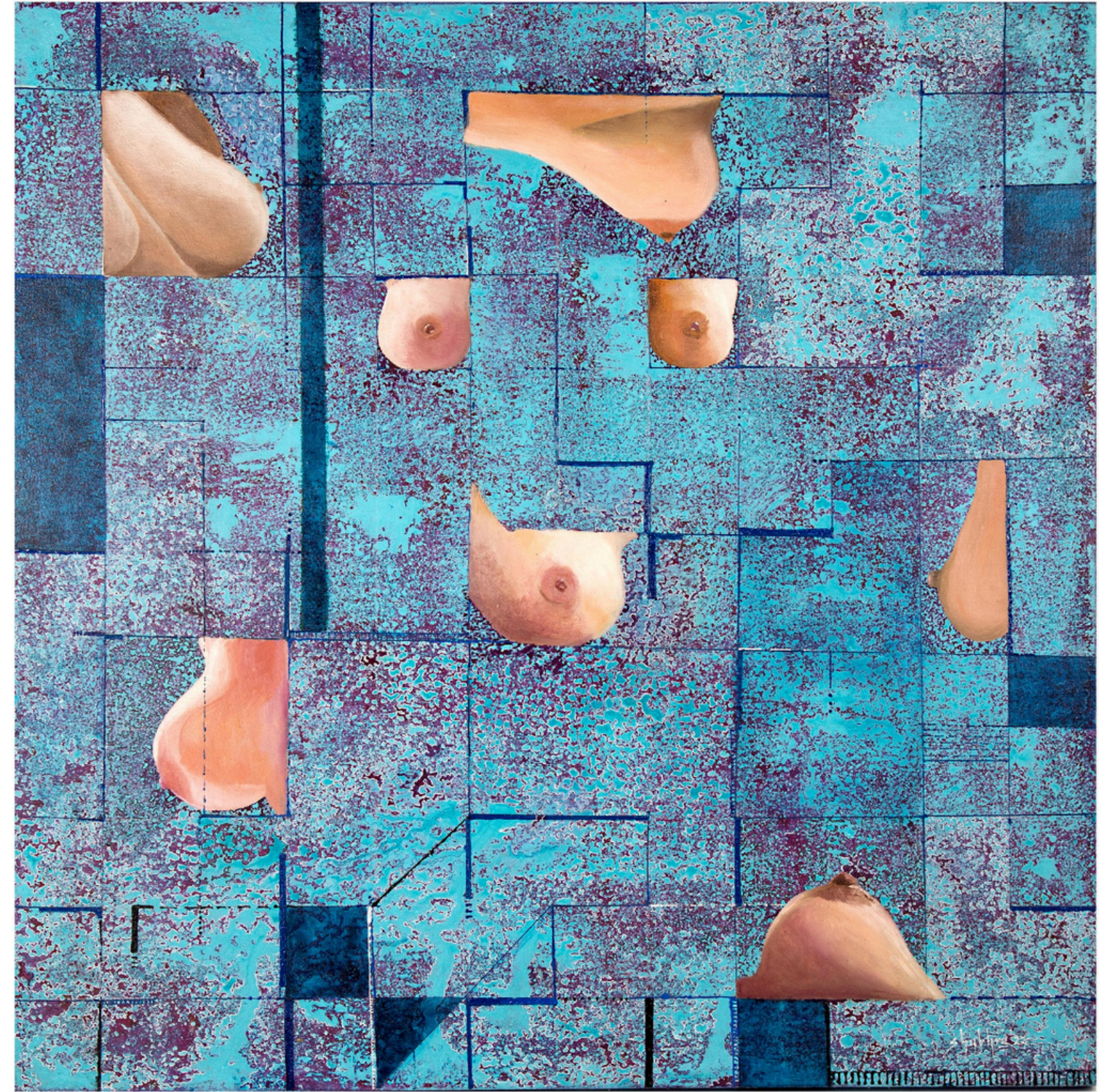
Aisi Taisi Democracy-II (2023)
Acrylic on canvas

36"x36"



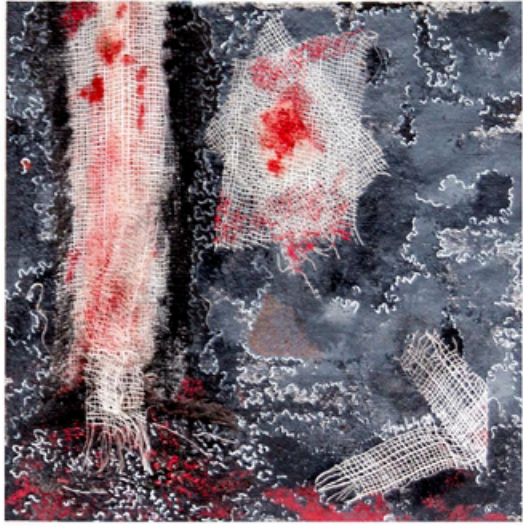
Phir se ud chali (2022)
Oil, acrylic and mixed media on canvas

36"x36"



Peek a boo*: Me too (2022)
Oil on canvas

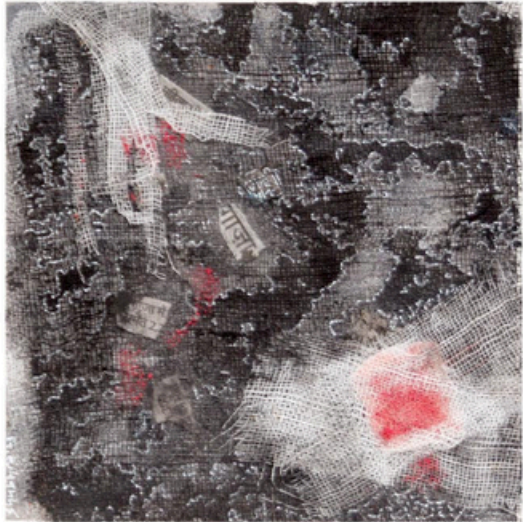
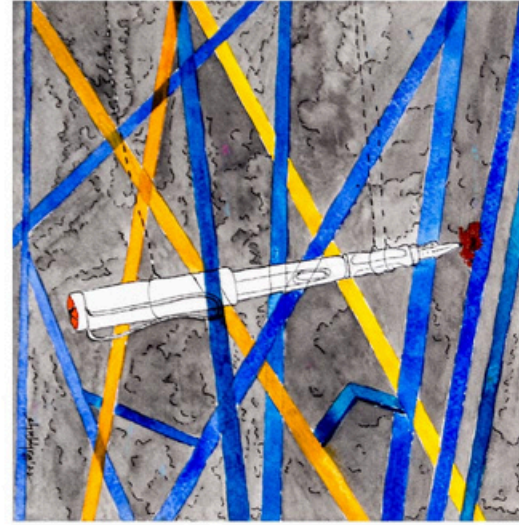
36"x36"



Kalam se coloumn tak (2022)
Graphite and charcoal on paper
8"x8"



Do dhaari talwar (2022)
Water colour on paper
8"x8"



Gaza Patti II and III (2022)
Acrylic and mixed media on canvas
8"x8"



Aaj ki tazza khabar (2022)
Poster colour on paper
8"x8"



Meri aawaz suno (2022)
Poster colour on paper
8"x8"



Breaking News: The news just got shot (2022)
Oil on canvas

40"x40"



Prachaar (2023)
Acrylic, oil and mixed media on canvas

40"x40"



Tamashbeen (2023)
Acrylic and mixed media on canvas

40"x40"



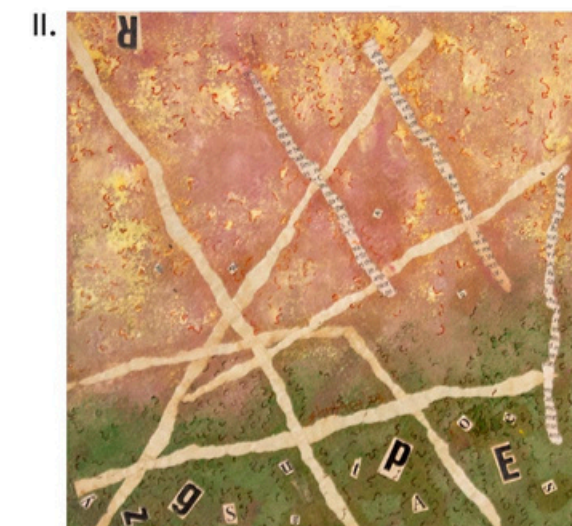
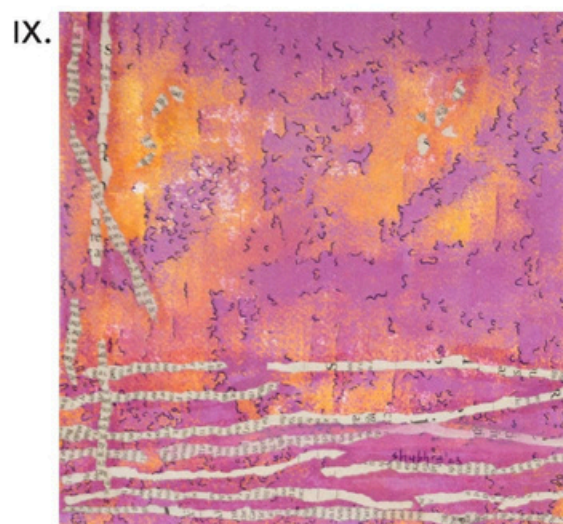
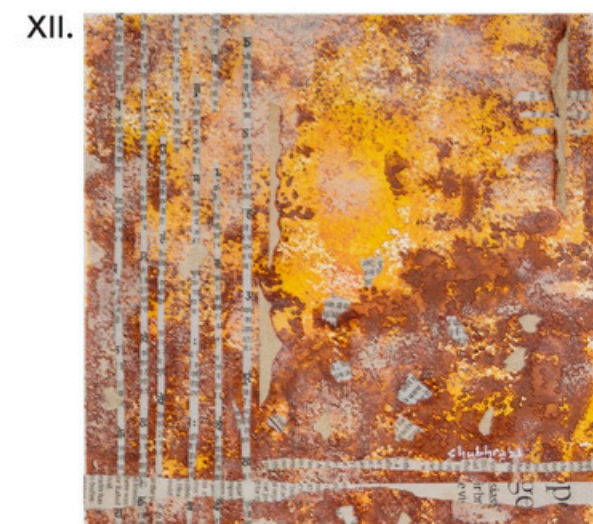
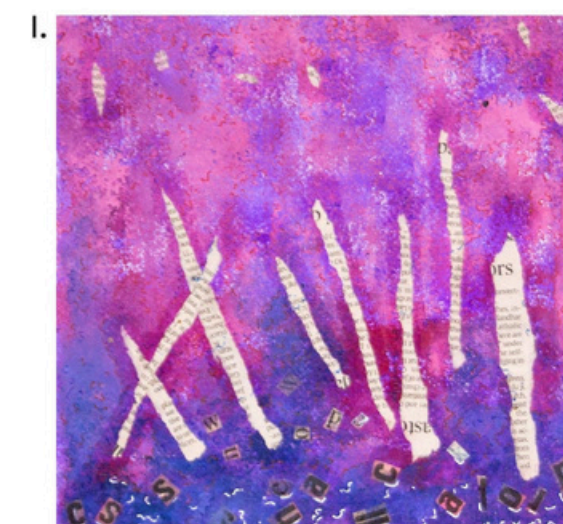
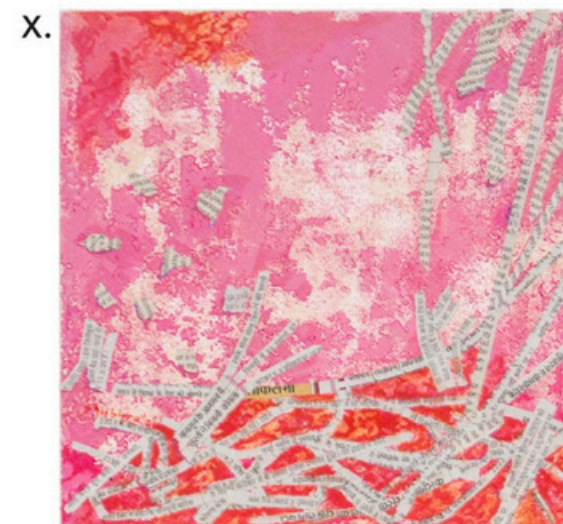
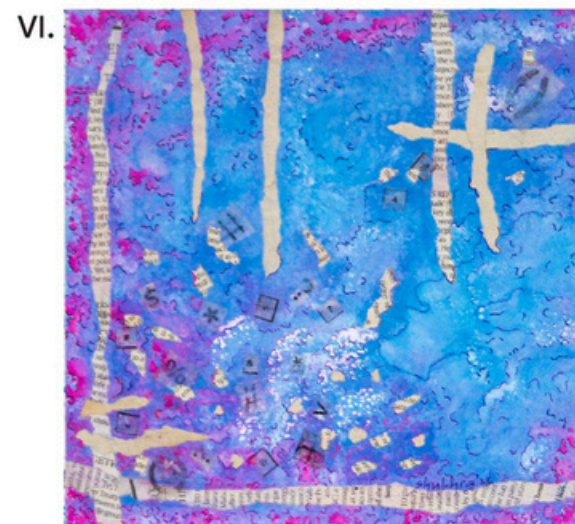
Apko kaisa lag raha hai? (2024)
Acrylic and mixed media on canvas

40"x40"



Pravaahit (2024)
Acrylic, oil and mixed media on canvas

40"x40"



Afwaah-I to XII (2023)
Poster colour and mixed media on paper
8"X8"



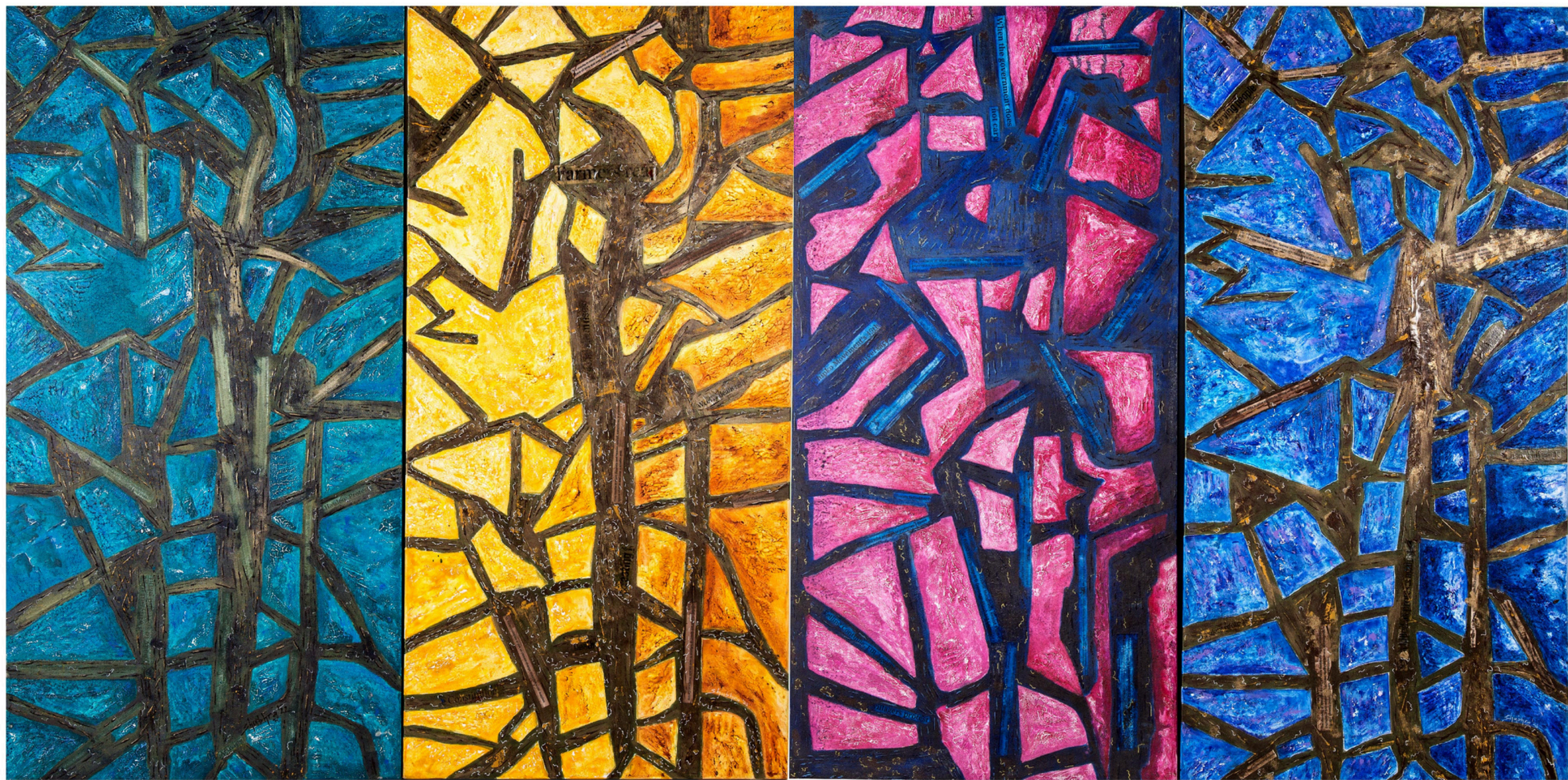
Rujhaan (2024)
Acrylic and mixed media on canvas

24"x48"



Aashaein (2024)
Acrylic and mixed media on canvas

24"x48"



Dances with trees (2023)
Acrylic on canvas

40"x80"

A MIRROR FOR THE SOUL...

Honest conversations with self

Art is an expression that channels your soul. In Shubhra's latest solo show, aptly titled "RoohbaRooh," she dares us to go soul-to-soul with the complexities of our times. The exhibition transforms the gallery into a virtual timeline of contemporary concerns, rendered as they are with a blend of technique and emotion in equal measure. On the large canvases you will witness multi-layered narratives. Pause a moment to take in the captions that subtly invite you to delve deeper into her viewpoint. The striking use of superimposed text on images anchors each visual in a context that is both timely and thought-provoking, serving as portals to our collective socio-political environment and capturing the essence of our times with unflinching honesty.

"RoohbaRooh" is a no holds barred take on our times. The exhibition reflects the pressing issues of the day, from the relentless upheaval of the recent pandemic to the fervour of the farmers' protests and the intricate tapestry of the nation's political journey. Shubhra's exploration of these themes is both graphic and hard-hitting, especially in her paper pulp creations. In the rough texture of these you can feel her reflecting on the chaotic and uncontrollable nature of the forces at play.

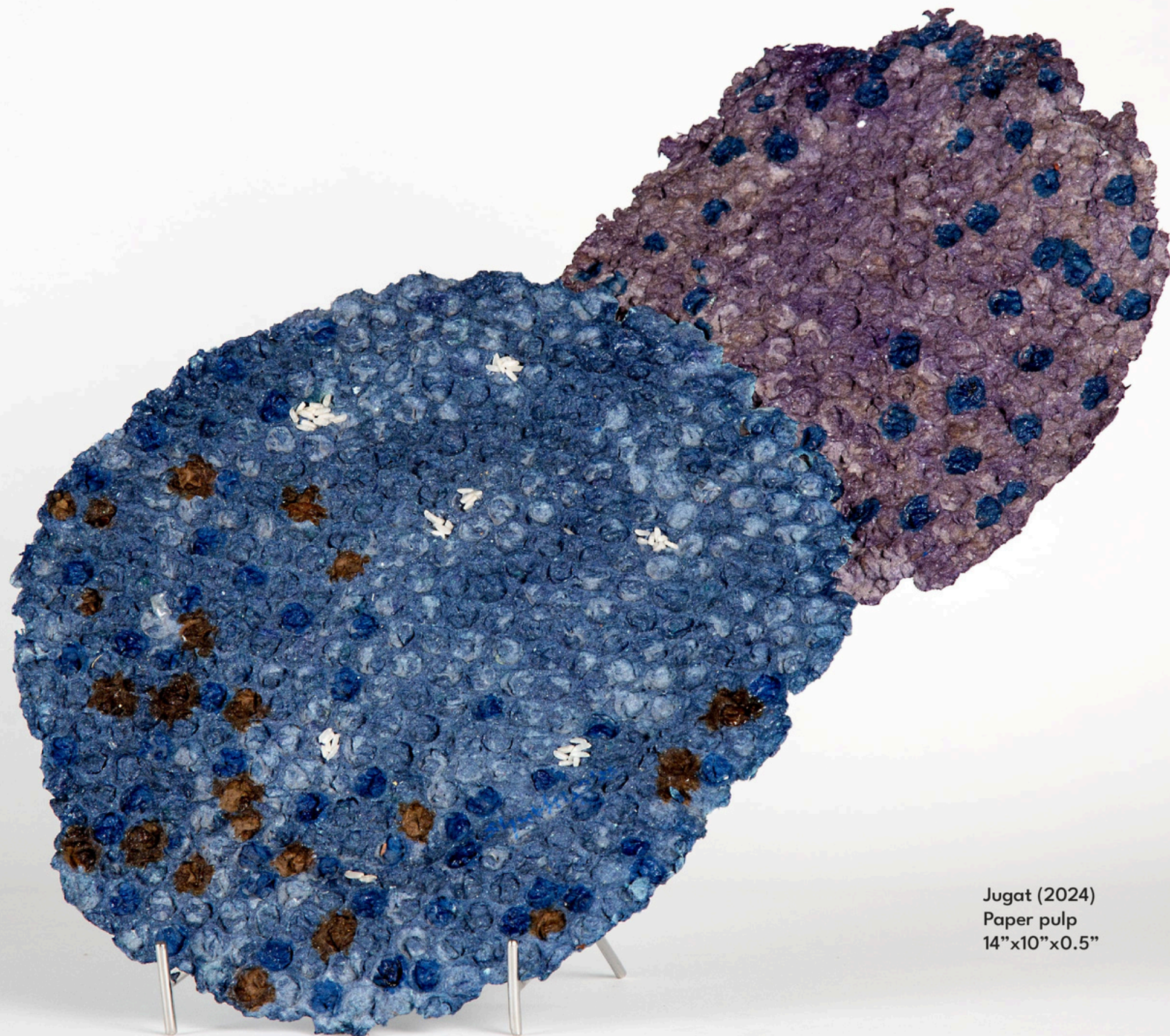
The show also highlights Shubhra's use of multiple mediums, including canvases, pulp, and paper, each chosen to convey different facets of her message. Amidst this bold commentary on the external world, she offers a glimpse into her own inner space. Her smaller works on paper are delicate yet intense, capturing the introspective struggles that parallel the larger societal conflicts. Through these works, Shubhra not only comments on the world around her but also invites the viewer to reflect on the emotions within. As you walk around the works you may agree with some or disagree with some, but you can't walk away without a perspective. Ignorance is certainly not bliss.

Shiveshwar Raj Singh
Writer & Art Appreciator



Goli-Bari (2024)
Paper pulp
D-10" x H-0.5"





Jugat (2024)
Paper pulp
14"x10"x0.5"

આંદોલન-જીવી (ANDOLANJEEVI)

To stand up, to speak up, to create, to express and not impress. To hold the pain within and let it rise to the brim so that it pours out, to acknowledge the collective anguish and the unrest is the core of an andolanjeevi. If there was no andolan, India would never ever be free... ever!

At the end of 2020, I broke my hand and couldn't paint... So, I started working with paper and paper pulp... I used the medium to express minimalism... 'less is more' More importantly I used the medium to express the raw emotions that I experienced... The second COVID wave, the farmer protest, migrant labourers' pain, the suppressed voices, the quiet of the media, my struggles of survival, my broken hand... All just poured out through the paper pulp works and later through my mixed media works.

This series of works expresses the personal and collective anguish that we as humanity face from time to time.

Shubhra Chaturvedi





Mazaa (2024)
Paper pulp
D-10" x H-0.5"



Kabhi aar kabhi paar (2024)
Paper pulp
D-10" x H-0.5"



Aazadii (2024)
Paper pulp
D-10" x H-0.5"



Un-datta (2021)
Paper pulp
D-10" x H-0.5"



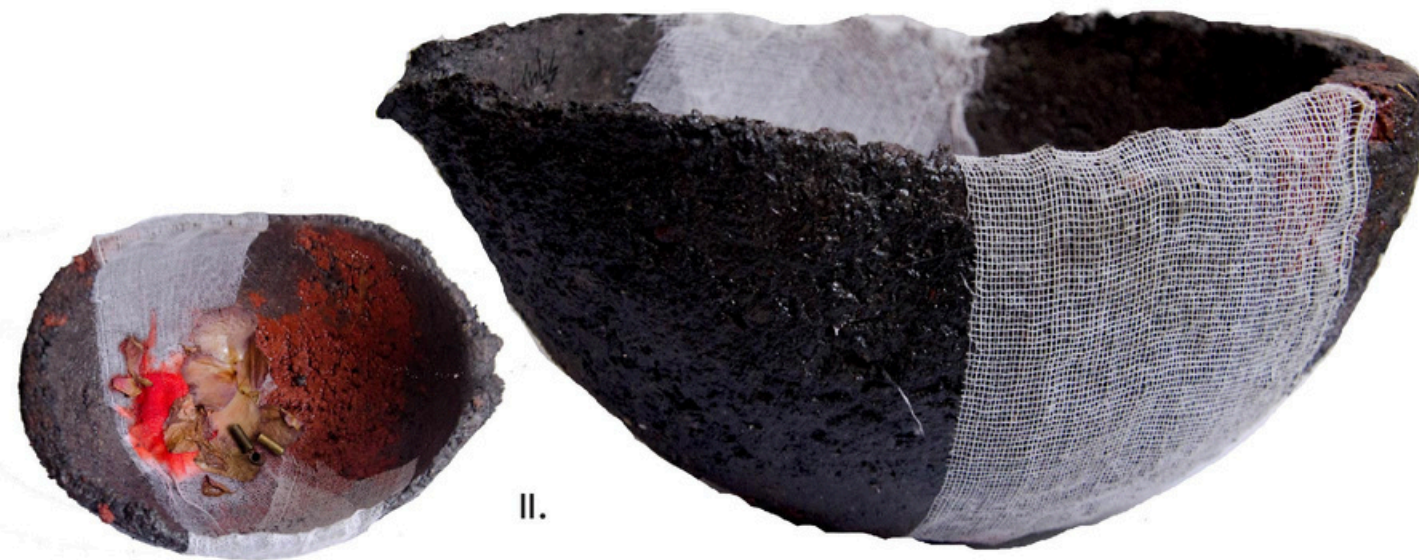
Halla Bowl
8'x8'
Paper pulp installation



I.



III.



II.



IV.



V.



I. Goli-Barood (2024)
III. Khoon-Paseena (2021)
V. Kaisi Rajneeti? (2021)
Paper Pulp
9"x7"x5"

II. Marham-Patti (2024)
IV. Food aur Keelein (2021)



Jai Jawan-Jai Kisaan (2021)
Paper Pulp
9"x7"5" each





Jhilli (2024)
Paper pulp
D-20"



Baanjh (2024)
Paper pulp
22"x16"



Mohalla (2024)
Paper pulp
20"x20"



Sair (2024)
Paper pulp
18"x22"

Kheti-Baawli (2024)
Paper pulp
15"x13"x0.5"



Chamche (2021)
Paper pulp
15"x15"x0.5"



Tala-Bandi (2021)
Paper pulp

15"x15"x0.5"





Haathras (2020)
Paper pulp
12"x8"x0.5"

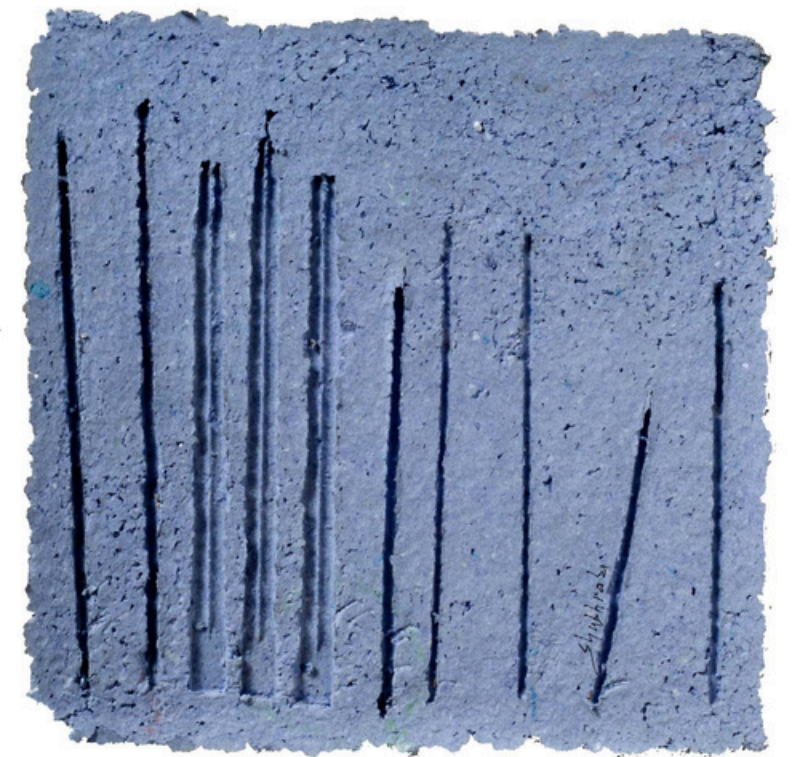


Bawaal (2020)
Paper pulp
12"x8"x0.5"



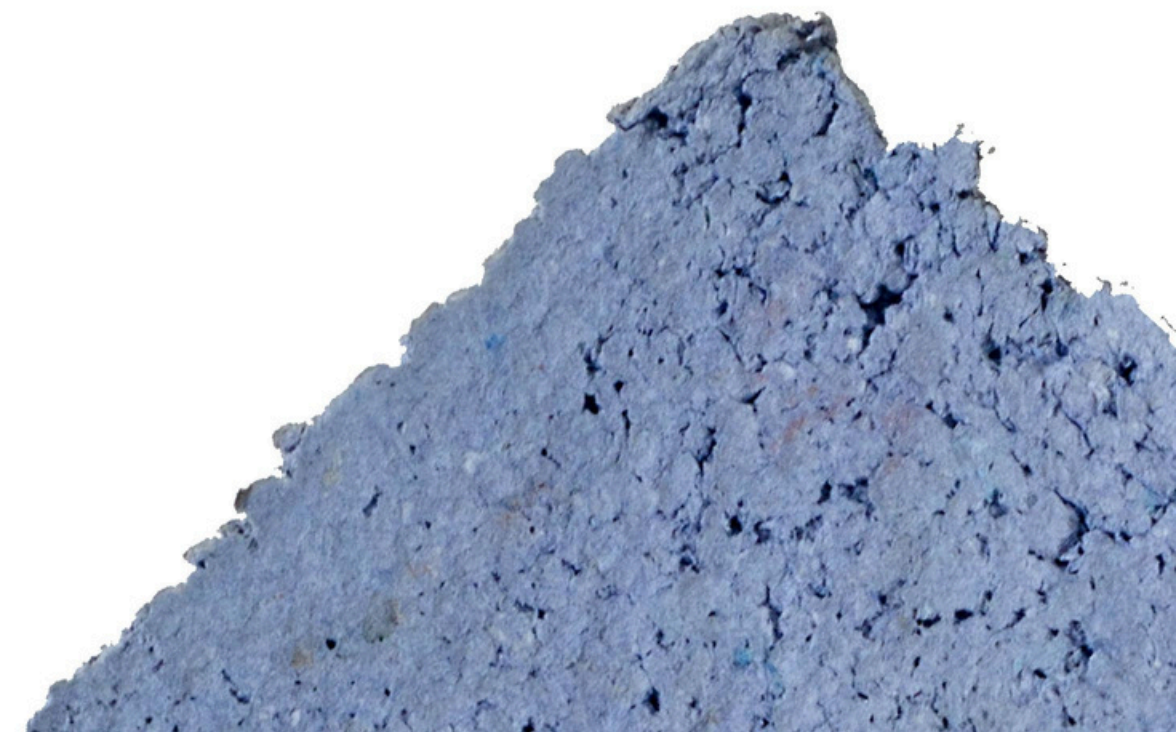
Kalam Dafn Hai (2021)
Paper pulp

12"x12"x0.5"



Lathi Charge (2021)
Paper pulp

12"x12"x0.5"





Kuch Bhi (2024)
Paper pulp
11"x7"x0.5"



Khel Khel Mein (2024)
Paper pulp
12"x7"x0.5"



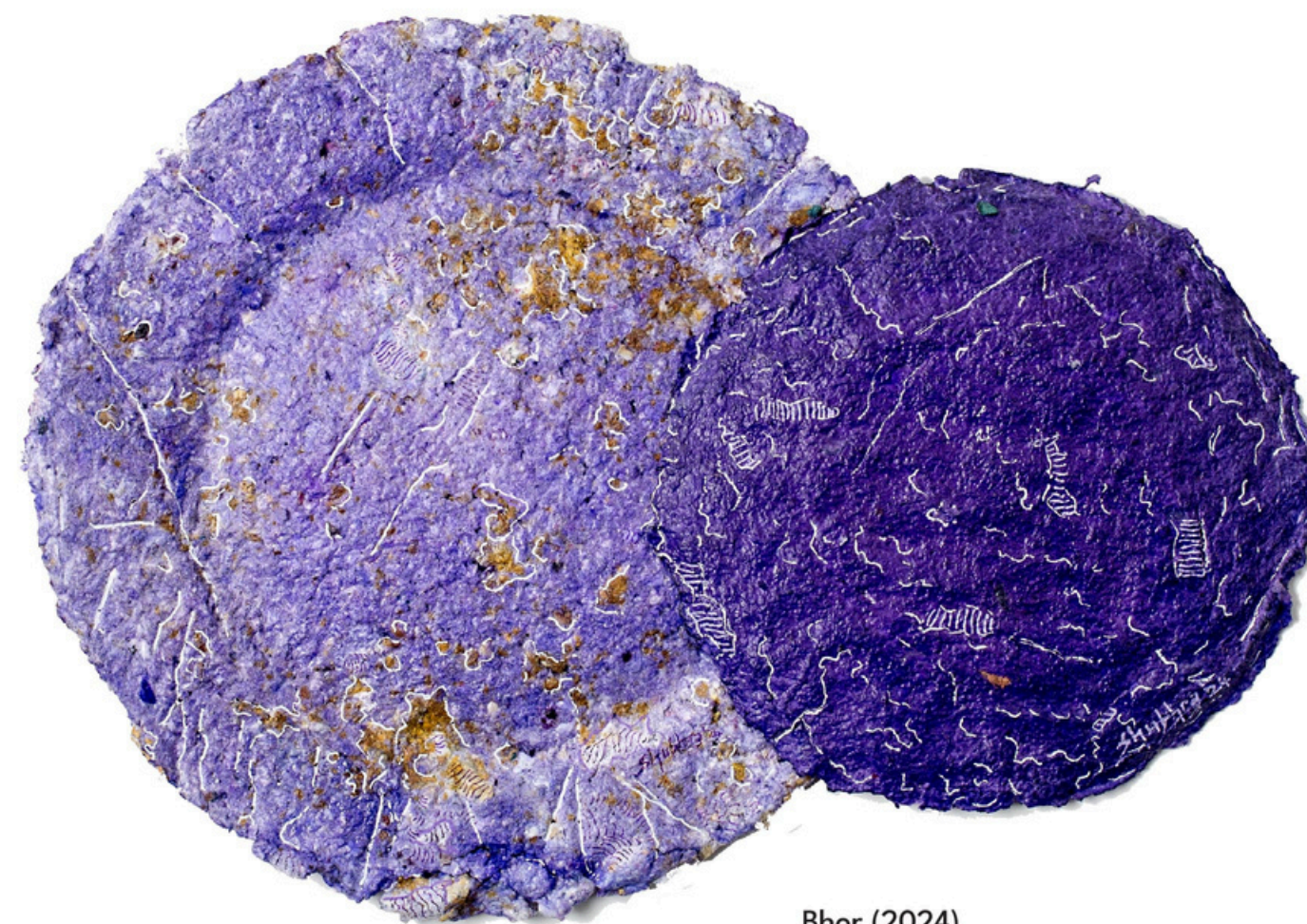
Sau Gram Zindagi
(2024)
Paper pulp
14"x11"x2"



It's over (2024)
Paper pulp
13"x11"x3"



Swad mein kya rakha
hai, naam zaroori hai
(2024)
Paper pulp
14"x9"x2"



Bhor (2024)
Paper pulp
14"x10"x0.5"

A DECADE-PLUS OF CHURNING: REFLECTIONS THROUGH ART

An artist's journey is unique owing to its unpredictable nature... and more so for one with a conscience. Shubhra Chaturvedi is of that rare breed whose works reflect the inner churning that she undergoes.

Shubhra uses different mediums, including literature and mixed media with found objects, apart from oil and acrylic on canvas. Paper works have played a significant role in her growth as an artist. What began with drawings in her exhibition Manasthithi, has now turned to use of mixed media, including strips of newspaper, to bring forth pertinent issues and then exploring paper pulp to create sculptural pieces, which can be experienced in the current show, RoohbaRooh.

Shubhra's work has grown in stature, moving from expressing her own gamut of emotions to reflecting and commenting on situations that have become part of our existence. She looks at sensitive subjects, be they politics or religion, and creates works that lay bare the problem in its essence. Her Andolanjeevi series received critical appreciation.

Shubhra puts a lot of herself into the subjects that provoke her thoughts and it's easy to get labelled as an activist artist. Many may feel that she is not responding to the issues that may be important to them. That is a challenge each thinking artist has to face. There is consistency in her thought process and focused attention goes on behind each body of work to create a narrative.

Wherein the earlier works were about states of mind and its varied emotions, the new works are about facing and coming to terms with what's happening around us and our role in it.

RoohbaRooh is all about this engagement and I look forward to seeing the whole body of works together at the gallery.

Robinson

Robinson is a poet, theologian, meditation practitioner, art curator and critic, and heritage walks curator, primarily based in Delhi, India.

September 2024

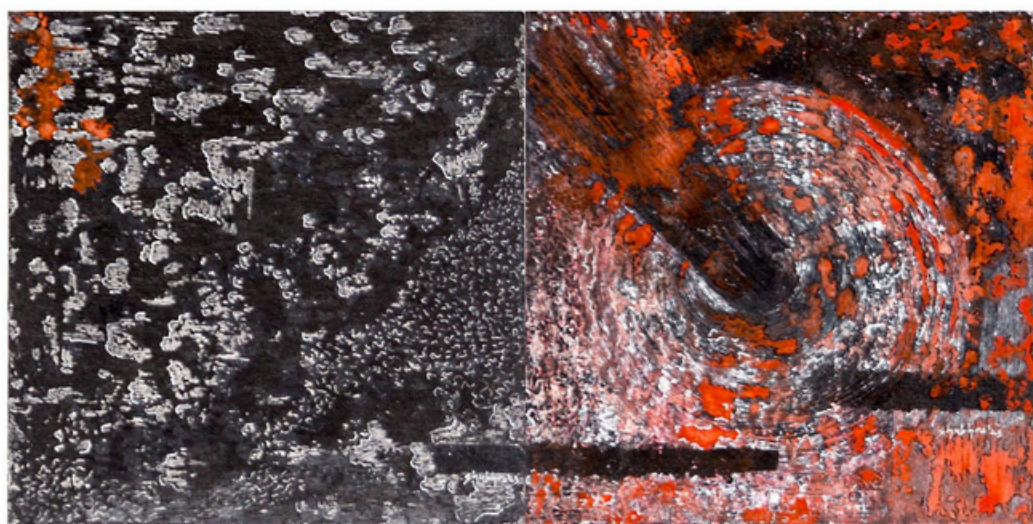
I.



II.



I. Kaarigar (2023) II. Ubharte Rang (2023)
Oil pastels and acrylic on paper
8"x8"

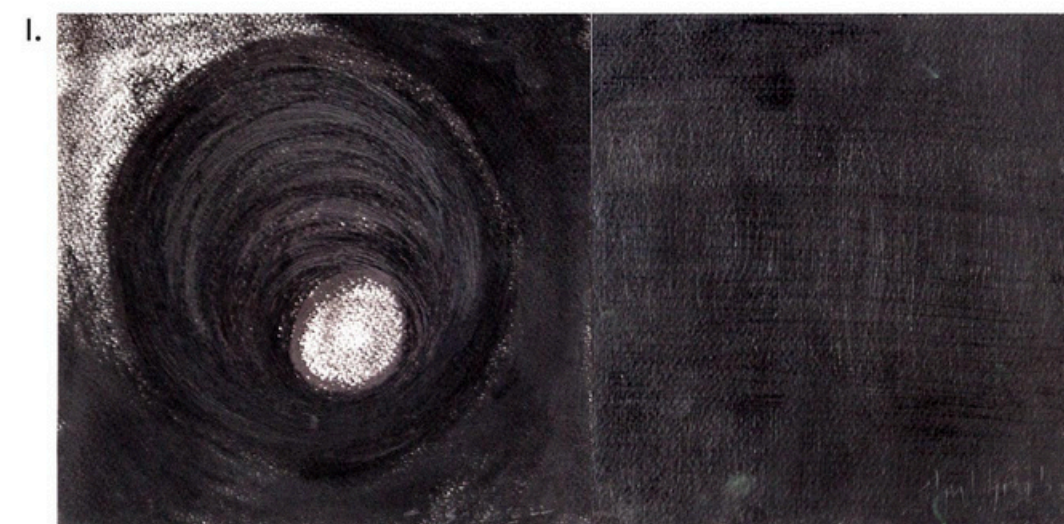


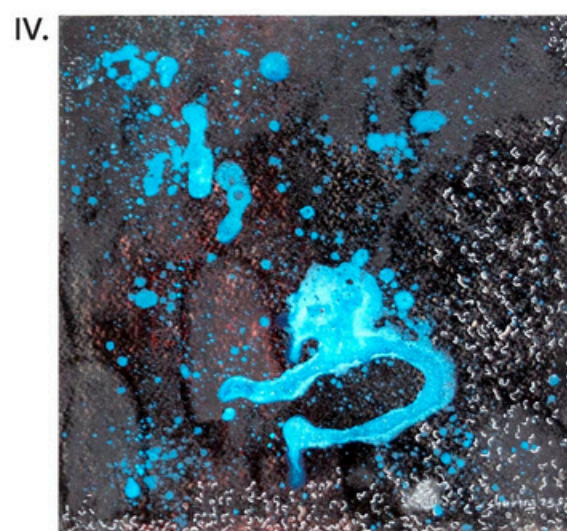
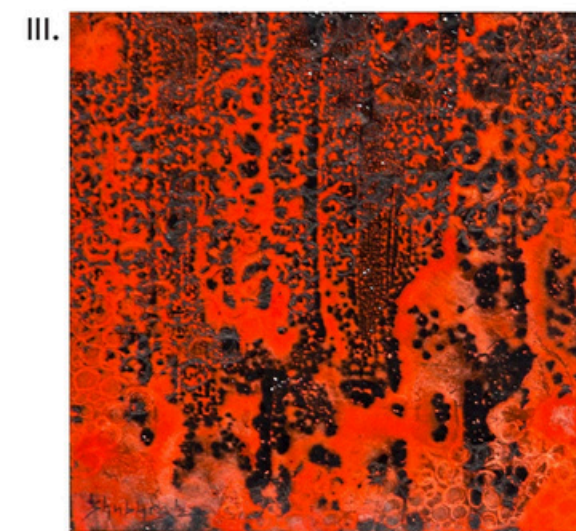
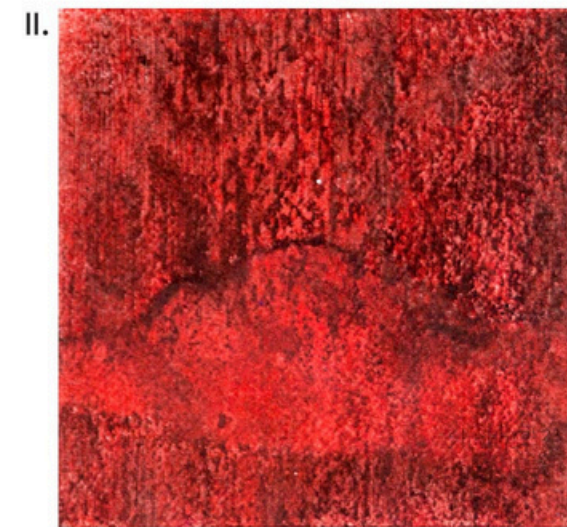
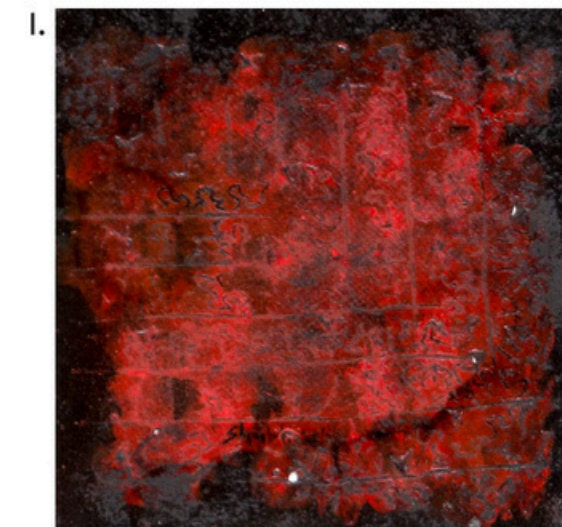
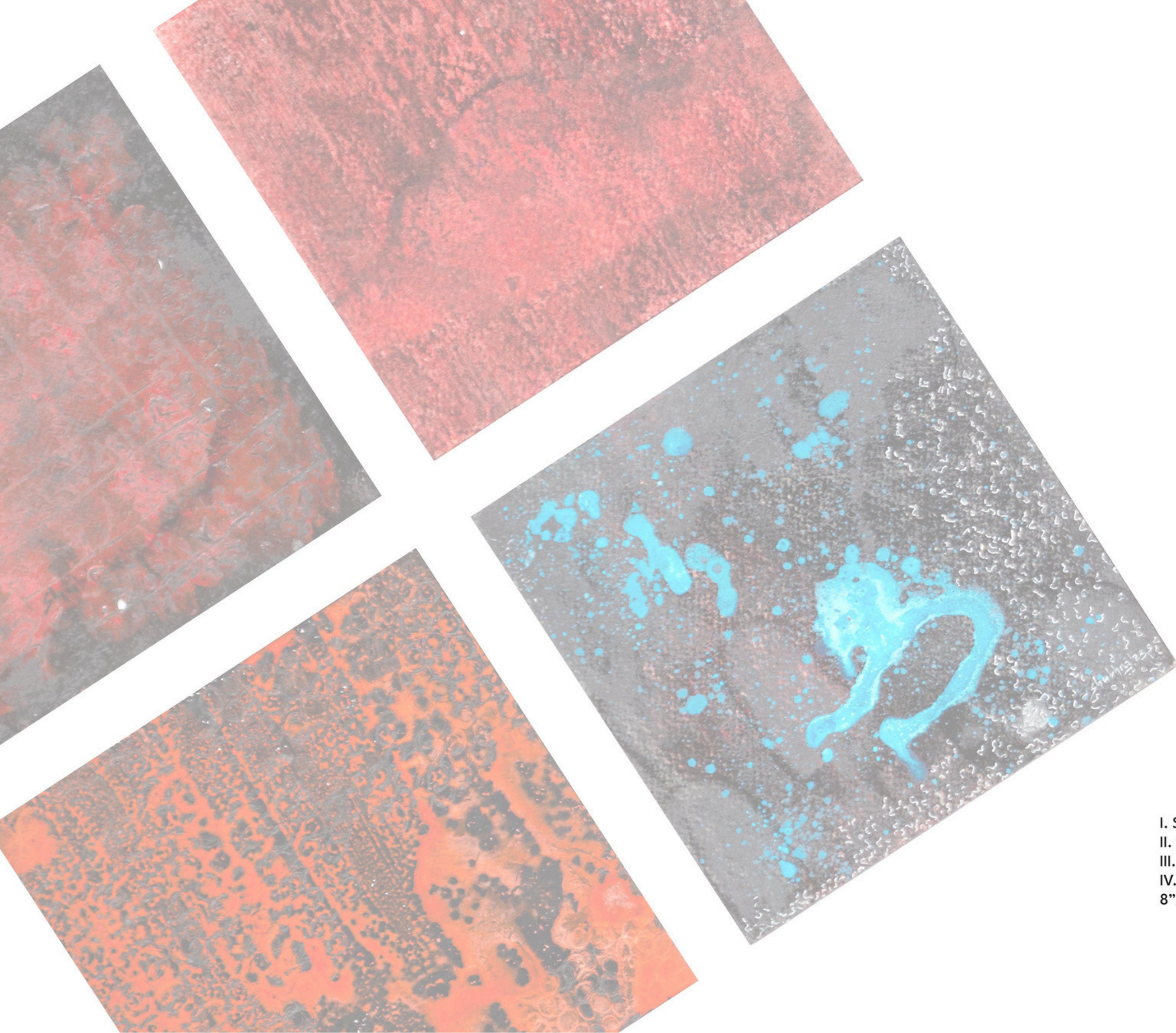
Abra-ka-dabra (2022)
Oil pastels, pen and acrylic on paper

16"x8"

I. Layered (2022) II. This is me (2022)
Dry pastel and pen on paper

16"x8"





I. Shrankhala (2022), Oil pastels and acrylic on paper
 II. Salaam (2022), Dry pastels and acrylic on paper
 III. Thehraav (2022), Oil pastels and acrylic on paper
 IV. Manmarzi (2022), Oil pastels, pen and acrylic on paper
 8"x8"

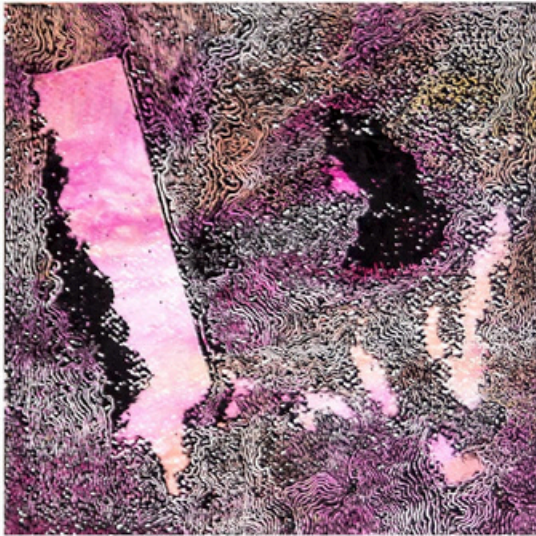
I.



II.



III.



IV.



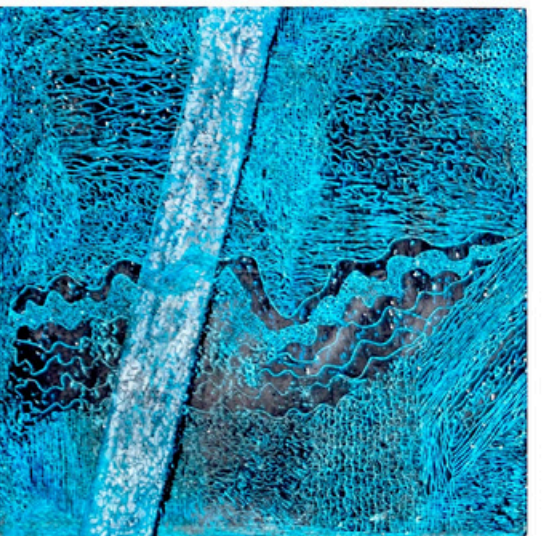
I. Uday (2022) II. Toofan (2022)
III. Lehraria (2024) IV. Sharad (2022)
Oil pastels on paper
8"x8"

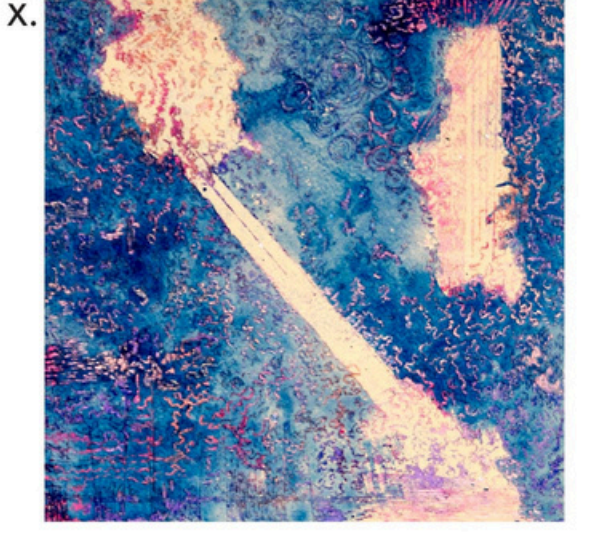
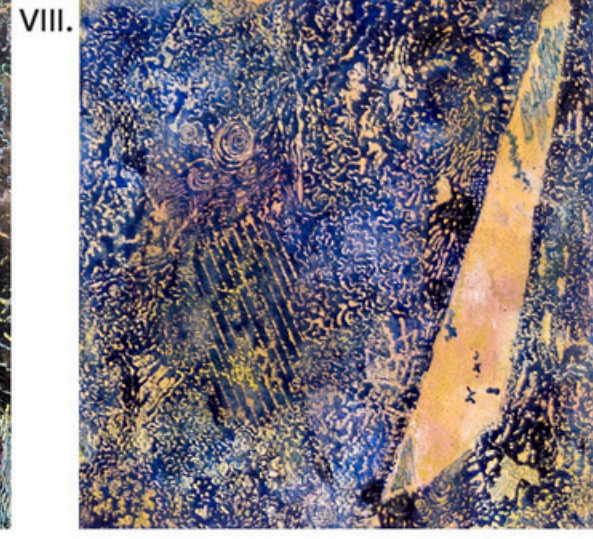
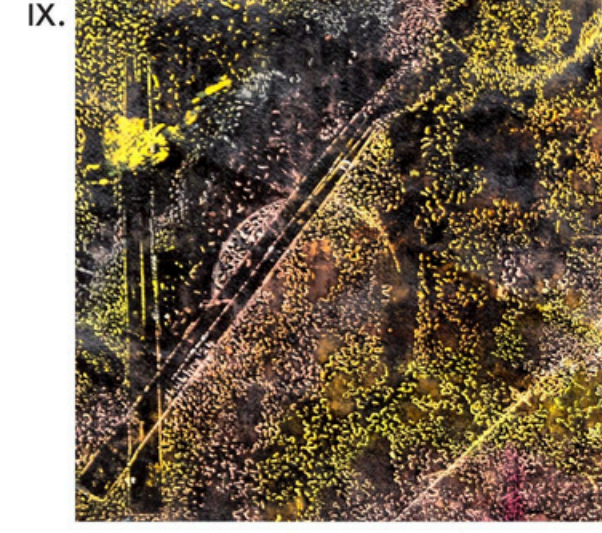
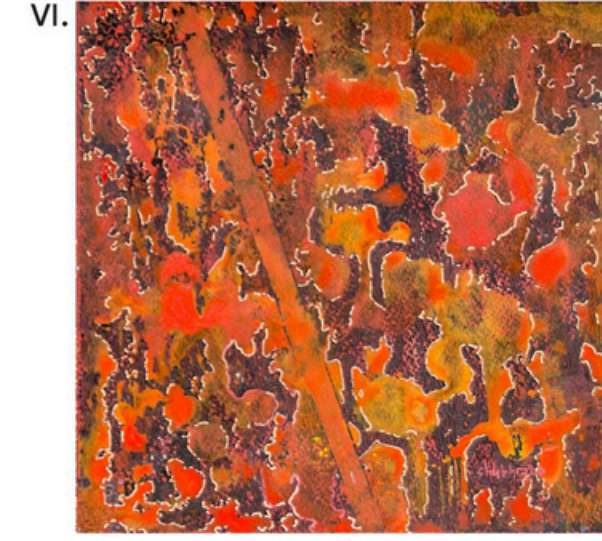
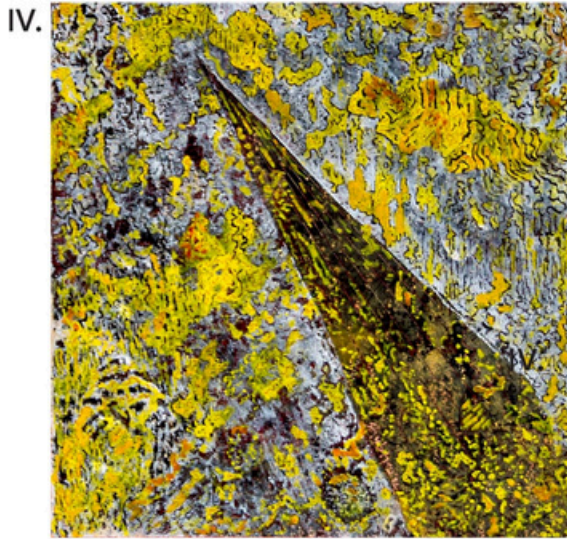
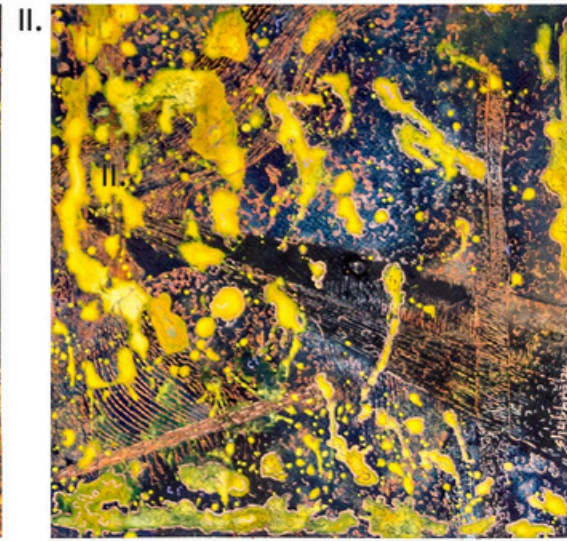
V. Ghata (2024) VI. Jaalsaaz (2022)
Oil pastels on paper
8"x8"

V.



VII.





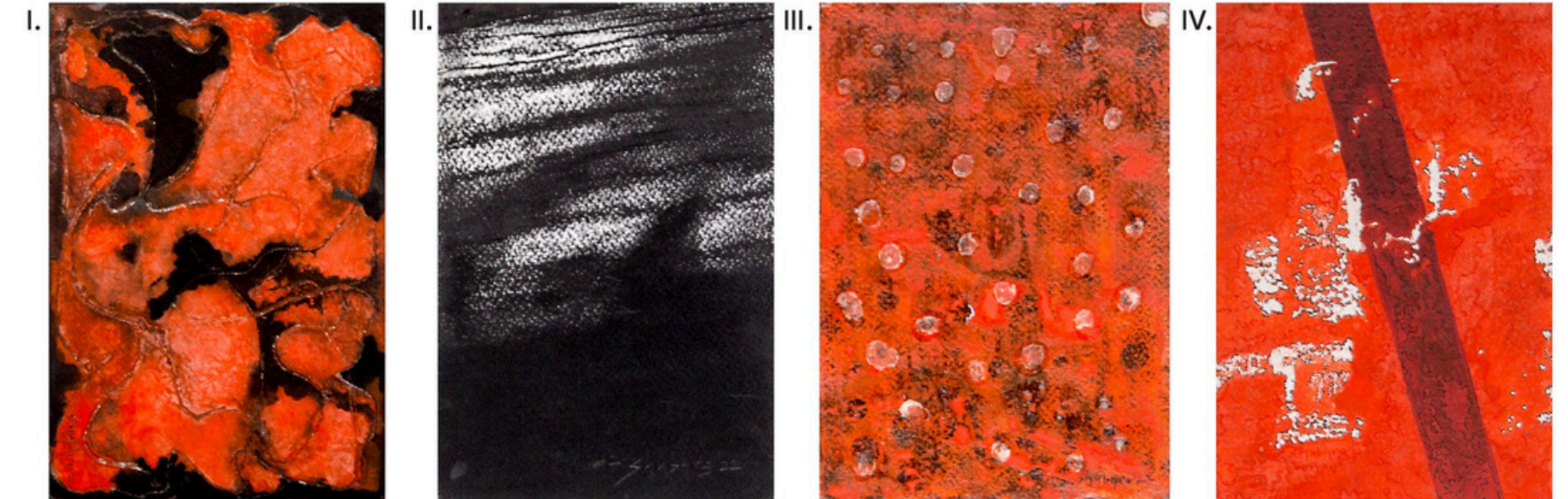
VI. Fall (2024) VII. Night Forest (2024)
VIII. Milky Way (2024) IX. Universe (2024)
X. Make a wish (2024)
Oil pastels and acrylic on paper
10"x10"

I. Spring (2024) II. Fireflies (2024) III. Reclaim (2024)
IV. Devdaar (2024) V. Carnival (2024)
Oil pastels and acrylic on paper
10"x10"

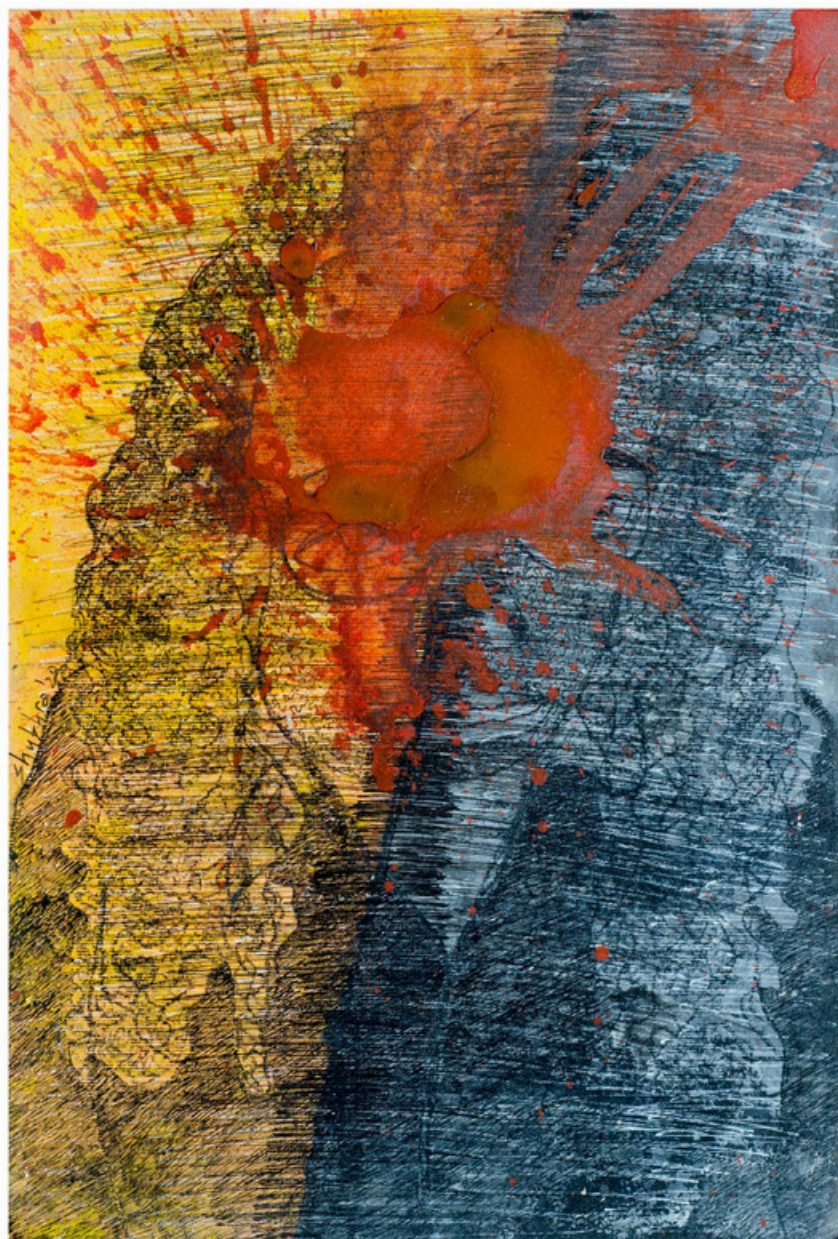


Ugly (2020)
Acrylic on paper

12"x16.5"



I. Baandh (2022), Acrylic on paper
II. Chaaya (2022), Dry pastels on paper
III. Baarish (2022), Acrylic, wax and pen on paper
IV. Chidkaao (2022), Acrylic and pen on paper
8"x6"



Twenty Twenty (2020)
Acrylic on paper

12"x16.5"



Beautiful (2020)
Acrylic on paper

12"x16.5"

SHUBHRA CHATURVEDI

A contemporary artist based in Delhi, Shubhra transitioned from a corporate career to embrace the world of experimental art. Her journey began in 2004 when she studied under Vasundhara Tewari Broota at the Sangeet Shyamla Academy in New Delhi, marking the start of her deep engagement with art. Shubhra's work is rich in exploration and innovation, spanning multiple textures and forms, including painting, installation art, sculpture, and photography.

Central to Shubhra's art are themes of sustainability, harmony with nature, and pressing social, political, and gender issues. These themes are not merely inspirations but are actively woven into her creations. Her art serves as a medium for activism, with vibrant and expressive works inviting viewers to reflect on the issues of our time. In 2006, Shubhra expanded her artistic horizons by taking up photography under the guidance of Shailan Parker and Joginder Singh. Photography quickly became a vital tool in her practice, allowing her to capture unique perspectives on nature, culture, heritage, and human experience. This medium added another layer of depth to her multifaceted artistic expression.

Shubhra's work is characterized by its rich exploration of texture and depth, particularly in her paintings and installations. She primarily works on canvas, employing oil, acrylic, and mixed media techniques. Her use of mixed media results in layered and complex pieces that reflect the multifaceted issues she addresses. Additionally, Shubhra explores the tactile possibilities of paper, using acrylics, mixed media, and paper pulp to craft pieces that emphasize texture and the materiality of the medium. Shubhra's art has been widely recognized, with numerous group and solo exhibitions to her credit. She has been commissioned for several public and private projects, most notably her art installations at five Delhi

Metro stations and the latest installation at the Heritage Transport Museum, Gurgaon. These installations demonstrate her ability to engage with public spaces and create art that resonates with a broad audience.

Her work has earned her significant accolades, including the 1st Prize in the Painting Category at the 95th Annual All India Art Exhibition by the All India Fine Arts and Crafts Society (AIFACS) for her piece No One Died Due to Oxygen Shortage (sab yaad rakha jayega), and the 3rd Prize in the painting category at the 5th All India Art Competition & Exhibition by the State Gallery of Art, Telangana, for her piece गाज़ा-पट्टी (Gaza-Patti). These awards highlight her skill in addressing contemporary issues through her art. Currently, Shubhra continues to refine her craft under the guidance of Rameshwar Broota at the Triveni Art Department. Her ongoing work reflects a deepening engagement with contemporary issues and a commitment to exploring the complexities of the human condition. Through her art, Shubhra invites viewers on a journey of self-discovery, encouraging them to confront the contradictions of existence with both courage and compassion.



PROFESSIONAL TRAINING

Current: Working under the tutelage of Artist Rameshwar Broota at the Triveni Art Department

2015-2017: Ceramic arts at Delhi Blue, Sanskriti Kendra at Anandgram

2006 onwards: Trained and mentored in photography by Shailan Parker and Joginder Singh

2004 onwards: Trained under and mentored by Artist Vasunadhara Tewari Broota at the Sangeet Shyamala Academy

2004: Initial training at the Sangeet Shyamala Academy by Artist Rajesh Sharma

AWARDS

1st Prize in Painting Category at the 95th Annual All India Art Exhibition by All India Fine Arts and Crafts Society (AIFACS), New Delhi for the work titled: No One Died Due to Oxygen Shortage (sab yaad rakha jayega), Acrylic and Tape on Canvas, 40"x40"

3rd Prize in Painting Category at the 5th All India Art Competition & Exhibition, by State Gallery of Art, Telangana for the work titled: गाज़ा-पट्टी (Gaza-Patti) Mixed media on canvas, 36"x36"

Selected by Jury:
5th All India Art Competition & Exhibition, State Gallery of Art, Telangana

95th Annual All India Art Exhibition by All India Fine Arts and Crafts Society, New Delhi

94th Annual All India Art Exhibition by All India Fine Arts and Crafts Society, New Delhi

91st Annual All India Art Exhibition by All India Fine Arts and Crafts Society, New Delhi

16th All India Water Colour Exhibition by All India Fine Arts and Crafts Society, New Delhi

99th Annual Art Exhibition, 2017 by The Art Society of India at Jehangir Art Gallery, Mumbai

IMPORTANT SHOWS

Solo Shows
2018 Manahstithi (State of Mind) - a solo show of paintings at the Nehru Centre, Worli, Mumbai

2015 Manahstithi (State of Mind) – a solo show of paintings, at the Open Palm Court, India Habitat Centre, New Delhi

2012 Samanvay (The Coming Together) – a solo show of paintings and photo-art, at Malaka Spice, Pune (October)

2012 Samanvay (The Coming Together) – a solo show of paintings and photo-art, at Open Palm Court, India Habitat Centre, New Delhi in (January)

2010 Nirantar (Eternal) - a solo painting and photography show at the India Habitat Centre, New Delhi

Group Shows
2024: On Paper of Paper, curated by Ankon Mitra in collaboration with Apparao Galleries India at the India Design Exhibition at NSIC Exhibition Grounds, Okhla, New Delhi.

2022: Ham Sab Sahmat, a group show at Jawahar Bhawan, New Delhi, to celebrate 75 years of India's independence.

2022: The Dilemma of Sustainability, a group show of artists at Surendra Paul Gallery, India Art Fair Parallel, New Delhi

2022: UNLOCK, a group show of artists at The Art Route Gallery, Gurgaon

2021: Women and Vision, a group show of women artists at Surendra Paul Gallery, New Delhi

2018: I Rise-IV Edition, a group show of women artists by Art Houz Gallery, Bengaluru

2015: Harvest of Talents, a group show by the KK Hebbar Art Foundation at Vismaya Art Gallery, Rangoli Metro Art Centre, Bengaluru

2014: Within Reach-V A group show by Gallerie Nvyra at Square One Mall, New Delhi

2012: Maaya, a tribute to womanhood, group photography show at ArpanaCaur Gallery, Siri Fort Institutional Area, New Delhi

2011: Transitions, a group photography show at the India Habitat Centre, New Delhi

2010: Spiti Rendezvous, a group photography show at the India Habitat Centre, New Delhi

2009: Chandratal Blues: The Himalayas, From Macro to Macro, a group photography show, IndipixGallery, New Delhi

PUBLIC INSTALLATIONS

2023: Namaste, an art installation with two older than 15-years Maruti Alto Lxi cars and vehicle scrap at Heritage Transport Museum

2010-2017: Public art installation projects for the Delhi Metro Rail Corporation

A Heritage Saga at Jama Masjid Metro Station is a visual and graphic representation of the story behind the making of the Heritage Line. (2017)

“Khwabon ka Karvan” (A Caravan of Dreams) at the Jamia Milia Islamia Metro Station pays tribute to the Jamia University. (2017)

“Delhi Hues” at the Indira Gandhi Domestic Airport Metro Station celebrates the rich heritage of Delhi. (2017)

“The Jan Path” at the Janpath Metro Station at Heritage line is a tribute to the Jantar Mantar and Agrasen ki Baoli monuments near the station. (2014)

“You are Here” at the Central Secretariat Metro Station on the Heritage Line acknowledges Delhi Metro's role in changing the way Delhi travels. (2010)

ART CAMPS AND RESIDENCES

2016: Art Residency at Aura Art Stay, Chandigarh

2015: Art in Industry Art Camp, organized by Tata Steel, at Jamshedpur

2015: KK Hebbar Art Foundation's 10-day Art Residency at the Norah Art Centre, Andretta, Palampur, Himachal Pradesh

2015: Worked at NIV art centre, New Delhi for a month

OTHER MILESTONES

Collaborated with other artists at Sangeet Shyamala to paint an old Maruti Car on the theme of the History of Indian Art.

Was a speaker at TEDxknowledgecity, held in BIMTECH Greater Noida on 26th November 2011.

Ongoing online and offline art workshops and retreats for children and adults on a regular basis.

Social media handles:

- Website: www.shubhrachaturvedi.com
- Instagram: [@shubhrachaturvediartist](https://www.instagram.com/shubhrachaturvediartist)
- Facebook: www.facebook.com/shubhra

Photography of the artworks by **Michael Alan Luther** (@michaelaluther)
The Kinetic Installation on the centre piece of the show, artwork titled “**Halla Bowl**” is conceptualised by **Mohit Knack** (@mohitknack) and **Vaishanvi Balodi** (@vaishnavibalodi) (@movaindia)





+91 9811708390

Instagram: @artistshubhrachaturvedi