

ROHINI DEVASHER

Portfolio 2004 - 2009

Brief Biography

Curriculum Vitae

Exhibitions

ROHINI DEVASHER

BRIEF BIOGRAPHY

Based in New Delhi, India, Rohini Devasher received her B.F.A (painting) from College of Art, New Delhi, and holds a Masters degree in Printmaking from the Winchester School of Art, UK. Devasher's works explore the possibilities contained within nature, where organisms are born, breed and multiply.

Devasher's artistic practice explores the interface between the underlying laws and processes, which govern growth and form in biological and physical systems and their mirroring in the digital domain. Standing at the threshold of art, science and fiction, her forms pulsate with primordial life, while simultaneously being precursors to a futuristic space.

Her current work involves research and fieldwork in astronomy, a significant part of which will be developed at the Max Planck Institute for the History of Science in Berlin in 2012. Part of this research was undertaken under the Sarai Associate Fellowship of the 'City as Studio' initiative of the Sarai Programme at CSDS, Delhi between February and November 2010.

She has exhibited her works in group shows at the Kiran Nadar Museum, in Noida, the Institut d'art contemporain, Villeurbanne/Rhône-Alpes, the Zacheta National Gallery of Art, in Warsaw, the Apeejay Media Gallery and Vadehra Art Gallery in Delhi, The Courtauld Institute of Art, the Frieze Art Fair 2011, Green Cardamom and the British Library in London, Bose Pacia in Kolkata, and the Royal Scottish Academy in Edinburgh.

Her first solo show "Breed" was held at Project 88 in Mumbai in 2009 followed by her second solo "Permutation" with Nature Morte, New Delhi.

ROHINI DEVASHER

Curriculum Vitae

C 1/27, Sector 36,
NOIDA 201301
Uttar Pradesh, India
Ph: + 91 (0) 9871567919,
email: rodevasher@gmail.com
web: http://www.project88.in/rohini_devasher.html
<http://www.khojworkshop.org/artists/Members/rohiniq/>
<http://www.flickr.com/photos/rohindevasher/>

EDUCATION

2003–04 M.A. Fine Art Printmaking, Winchester School of Art, U.K.
1997–01 B.F.A. Painting, College of Art, New Delhi, India

SOLO EXHIBITIONS

2011 (Nov) *Emergence* Solo exhibition, Nature Morte, New Delhi
2009 (March) *BREED (Solo show)* Project 88, Mumbai.

SELECTED EXHIBITIONS

2012 (Dec) Kochi Muzirs Biennale, Kochi India
2012 (June) *Rendez-vous 2011*, South African National Gallery, Cape Town South Africa
2012 (Jan) *Cynical Love: Life in the Everyday*, Kiran Nadar Museum, curated by Gayatri Sinha
2011 (Nov) *Material Matters*, The Courtauld Institute of Art's East Wing X Exhibition
2011 (Oct) Frieze Art Fair, London, Project 88
2011 (Sept) *Rendez-vous*, organized with the Musée d'art contemporain of Lyon, and the Ecole nationale des beaux-arts of Lyon at the Institut d'art contemporain, Villeurbanne/Rhône-Alpes
2011 (Sept) *Generation in Transition. New Art From India*, Zacheta National Gallery of Art, Warsaw
2011 (July) *Connect: In India and Beyond*: KHOJ International Artist's Association Exhibition at ifa-Galerie Stuttgart
2011 (Jan) *What Rules?* Nature Morte Berlin, curated by Deeksha Nath
2010 (Nov) *Finding India*, Exhibition at the Museum of Contemporary Art, Taipei, Taiwan co-curated by Sakshi Gallery, Mumbai.
2010 (Nov) *SCRATCH*, Lalit Kala Akademi, Delhi curated by Swapan Seth and Sakshi Gallery, Mumbai.
2010 (Nov) *Light Drifts*, Matthieu Foss Gallery, Mumbai, curated by Eve Lemesle
2010 (Aug) *Sarai City as Studio EXH 4*, Open Day of the Associate Fellowship, Centre for Study of Developing Societies, Delhi
2010 (May) *Bloodlines*, Hong Kong Art Fair, Project 88
2009 (Nov) *Living Off the Grid*, Anant Art Centre, Noida curated by Meera Menezes

- 2009 (Sept) *Failed Plot*, Special Exhibition curated by Gayatri Sinha at the KIAF 2009, Korean International Art Fair
- 2009 (April) *Analytic Engine* at the Bose Pacia Gallery, Kolkata curated by Heidi Fichtner
- 2008 (Sept) *Perfect with Pixel*, Dorothy Uber Bryan Gallery, Bowling Green State University, USA
- 2008 (Aug) *FILAMENT, Celebrating 6 Years of the KHOJ PEERS Residency*, Vadhera Art Gallery, Delhi curated by Latika Gupta
- 2008 (June) *Drawn from Life: Part I*, Green Cardamom, London.
- 2008 (June) *By All Means*, Exhibition at the *Scope Art Fair* Basel, curated by the Thomas Erben Gallery, New York.
- 2007 (Sept) *Open Studio*, KHOJ International Arts & Science Residency, KHOJ Studios, New Delhi.
- 2007 (July) *First Look*, Project 88, Mumbai
- 2006 (Sept) *Ghosts-in-the-Machine & Other Fables*, curated by Pooja Sood, Apeejay Media Gallery, New Delhi
- 2006 (Aug) *As Others See Us – Indian Artist's in Scotland*, Royal Scottish Academy, Edinburgh organized by the Society of Scottish Artist's
- 2004–05 *The Nature of Patterns Exhibition*, British Library, London
- 2004 (Nov) *New Contemporaries*, Fairfield's Art Centre, Basingstoke, England.
- 2004 (Aug) *PRINTMAKING*, Southampton City Art Gallery, Southampton, England
- 2004 (Jan) *The Road is as Wide as it is Long*, collaborative Bookmaking project, Burren School of Art, Burren College of Art, County Clare, Ireland

RESIDENCIES & WORKSHOPS

- 2012 Max Planck Institute for the History of Science, Berlin
- 2010 *SARAI City as Studio*, Associate Fellowship Program, Centre for Study of Developing Societies, Delhi
- 2007 (Aug-Sept) *KHOJ International Arts & Science Residency*, KHOJ Studios, New Delhi.
- 2006 (Sept) 2006 *Wasanii* International Artists Workshop, Lamu Kenya
- 2004 (Oct-Jan) Artist-in-Residence, *Glasgow Print Studio*, Glasgow
- 2004 (May) Artist-in-Residence, *Curwen Chilford Print Studios*, Cambridge
- 2001–03 *Atelier 2221 Edition Studio*, New Delhi

AWARDS

- 2010 Sarai Associate Fellowship, Centre for Study of Developing Societies, Delhi
- 2007-8 *INLAKS* Fine Art Award

ARCHETYPES

FAILED PLOT

Special Exhibition At The Kiasf 2009, Korean International Art Fair
Curated by Gayatri Sinha

BREED

Solo Exhibition, Project 88, Mumbai, April, 2009

FILAMENT: 6 YEARS OF THE KHOJ PEERS STUDENT RESIDENCY

Vadhera Art Gallery, New Delhi, October 2008
Curated by Latika Gupta

BY ALL MEANS

Exhibition at the Scope Art Fair Basel
Curated by the Thomas Erben Gallery, New York 2008

KHOJ ART & SCIENCE RESIDENCY

KHOJ Studios, New Delhi, Aug-Sept 2007

Over the past two years I have been exploring some ideas put forward in Goethe's Botanical writings in which Goethe's search for "that which was common to all plants without distinction" led him to evolve a purely mental concept of the archetypal plant. This archetype, when translated into art by some of his followers, resulted in what one writer has described as a 'botanists' nightmare' consisting of all known leaves and flowers combined around a single stem. This archetype or 'Urpflanze' describes "one basic form that manifests in the multitude of single plant individuals; and within this basic form, there lies the potential for endless transformation, by which manifoldness is created out of oneness." These ideas were developed and enlarged upon by plant morphologist Agnes Arber, who argued that a classification based on similarities of form could be more instructive than one based on evolutionary relationships.



Archetypes were made during a KHOJ Arts & Science Residency in 2007. My interest during the residency was to draw upon the potential of contemporary botanical science to create images that lie somewhere between science and symbolism.

What result are hybrid organics that float in a twilight world between imagined and observed reality...forms in constant flux, in a state of continuous transformation. They could be denizens of a science-fictional botanical garden, specimens in a bizarre cabinet of curiosity or portents of a distant future.

I was fortunate to be able to work with Prof. Mohan Ram and Dr. Rajesh Tandon at the Dept of Botany in Delhi University. Conversations with them led me to compare plant structural similarities at a macro and microscopic level. With their collaboration, I was able to use complex images of plant surface features as viewed under a scanned electron microscope, including hair like trichomes, highly ornamental pollen structure; and stomata with mouth like apertures.

These images were then restructured with photographs of parts of diverse plant species to create hybrid organics that float in a twilight world halfway between imagined and observed reality, strange denizens of a science fiction botanical garden. In the scientific realm, as the rate of genetic modification accelerates, and plants are modified with plant, animal and human genes, the boundary of form and function blurs and these strange hybrid organics become more of a possibility of what could be.



Archetype - I: colour pencil, archival pigment print (60 x 102 inches) 2007



Archetype - II: colour pencil, archival pigment print (60 x 70 inches) 2007

CHIMERAS

FAILED PLOT

Special Exhibition At The Kiaf 2009, Korean International Art Fair
Curated by Gayatri Sinha

BREED

Solo Exhibition, Project 88, Mumbai, April, 2009

FILAMENT: 6 YEARS OF THE KHOJ PEERS STUDENT RESIDENCY

Vadhera Art Gallery, New Delhi, October 2008
Curated by Latika Gupta

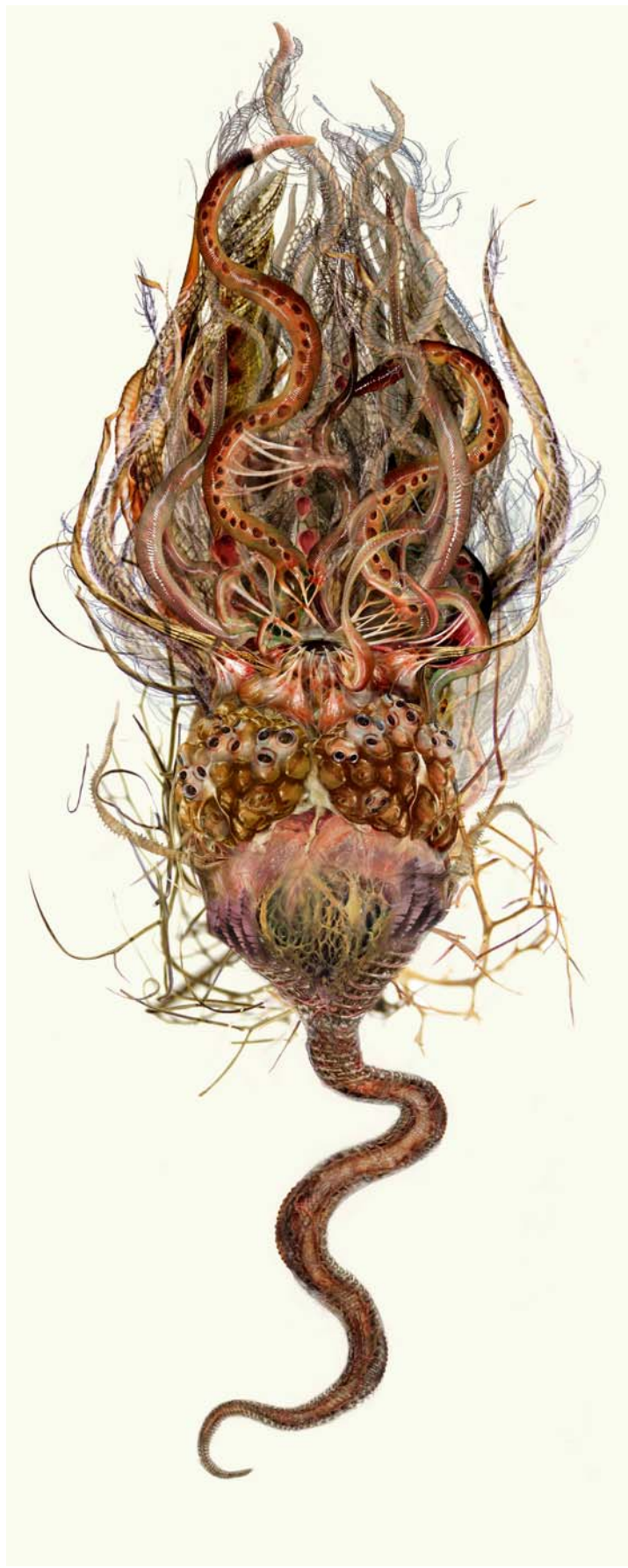


detail *Chimera - II*: colour pencil, archival pigment print (60 x 102 inches) 2008

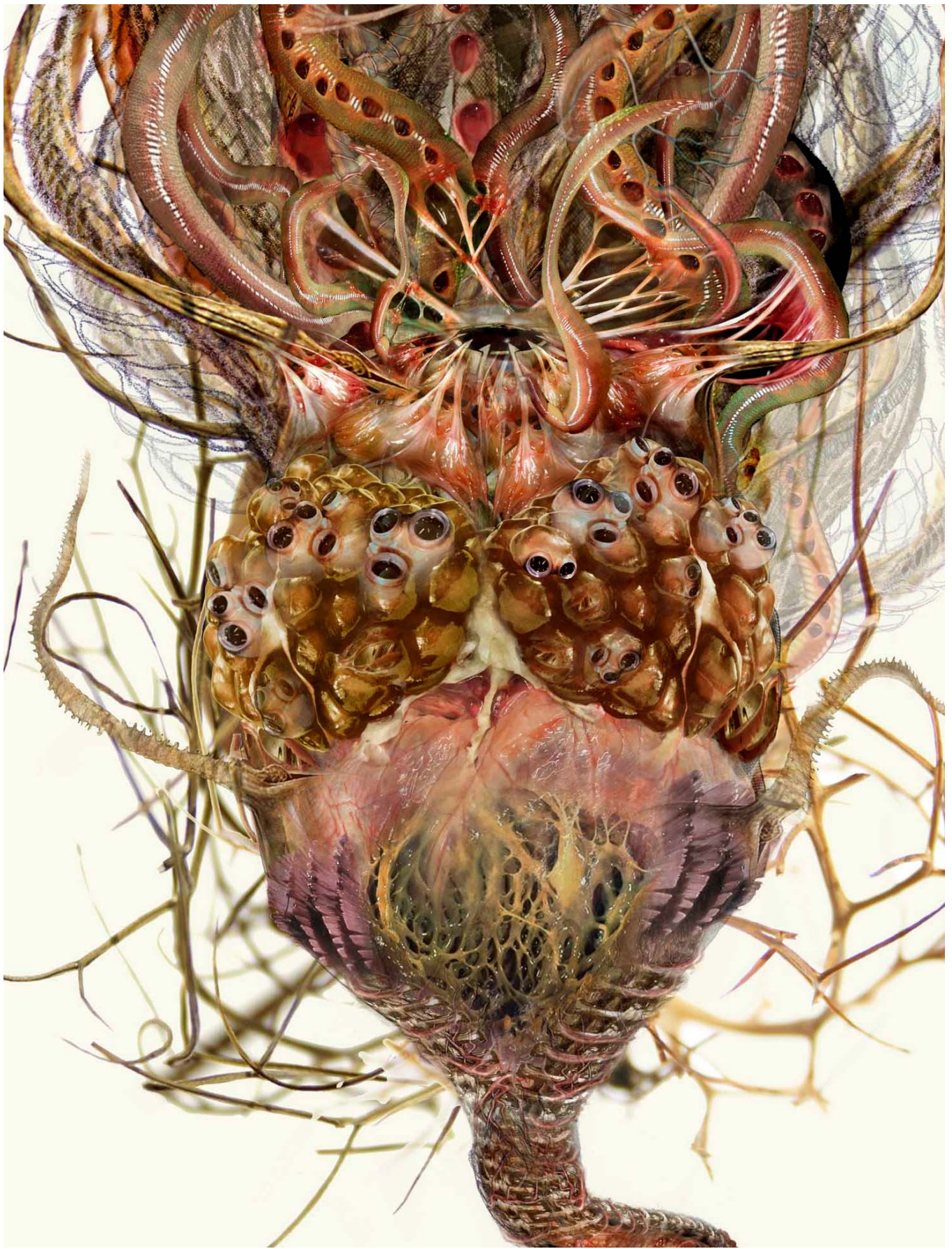
'Chimera' takes forward the ideas explored in the 'Archetypes' series. Flesh, plant, machine, animal, organic and inorganic come together to fashion a hybrid with even more obscure antecedents. The result is somewhat unclassifiable, a category unto itself. Something tugs at your subconscious but you can't quite put your finger on it. It isn't quite plant, it isn't animal, it isn't quite human, not exactly machine, but something else entirely; something of all those, but none of them. In the scientific realm, as the rate of genetic modification accelerates and organisms are modified with plant, animal and human genes, the boundary of form and function blurs and these strange chimeras become more a possibility of what could be.



Chimera - II: colour pencil, archival pigment print (60 x 102 inches) 2008



Chimera - I: colour pencil, archival pigment print (60 x 102 inches) 2008



detail *Chimera - II*: colour pencil, archival pigment print (60 x 102 inches) 2008



Untitled: colour pencil, archival pigment print (60 x 70 inches) 2009



detail *Untitled*: colour pencil, archival pigment print (60 x 70 inches) 2009

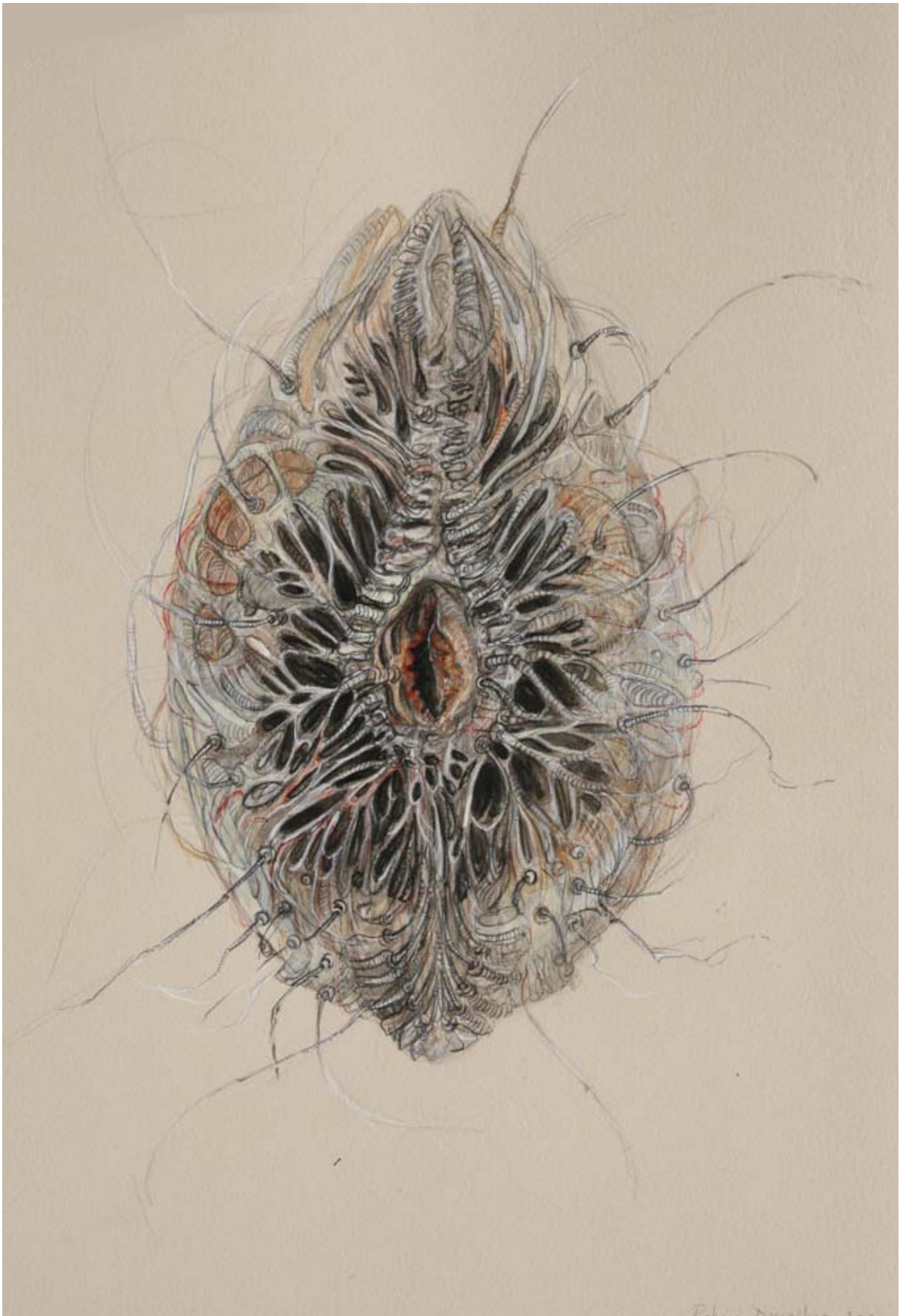
UNTITLED-DRAWINGS

BREED

Solo Exhibition, Project 88, Mumbai, April, 2009



Untitled acrylic, glass marker, pencil on somerset paper 11x 19 inches (2009)



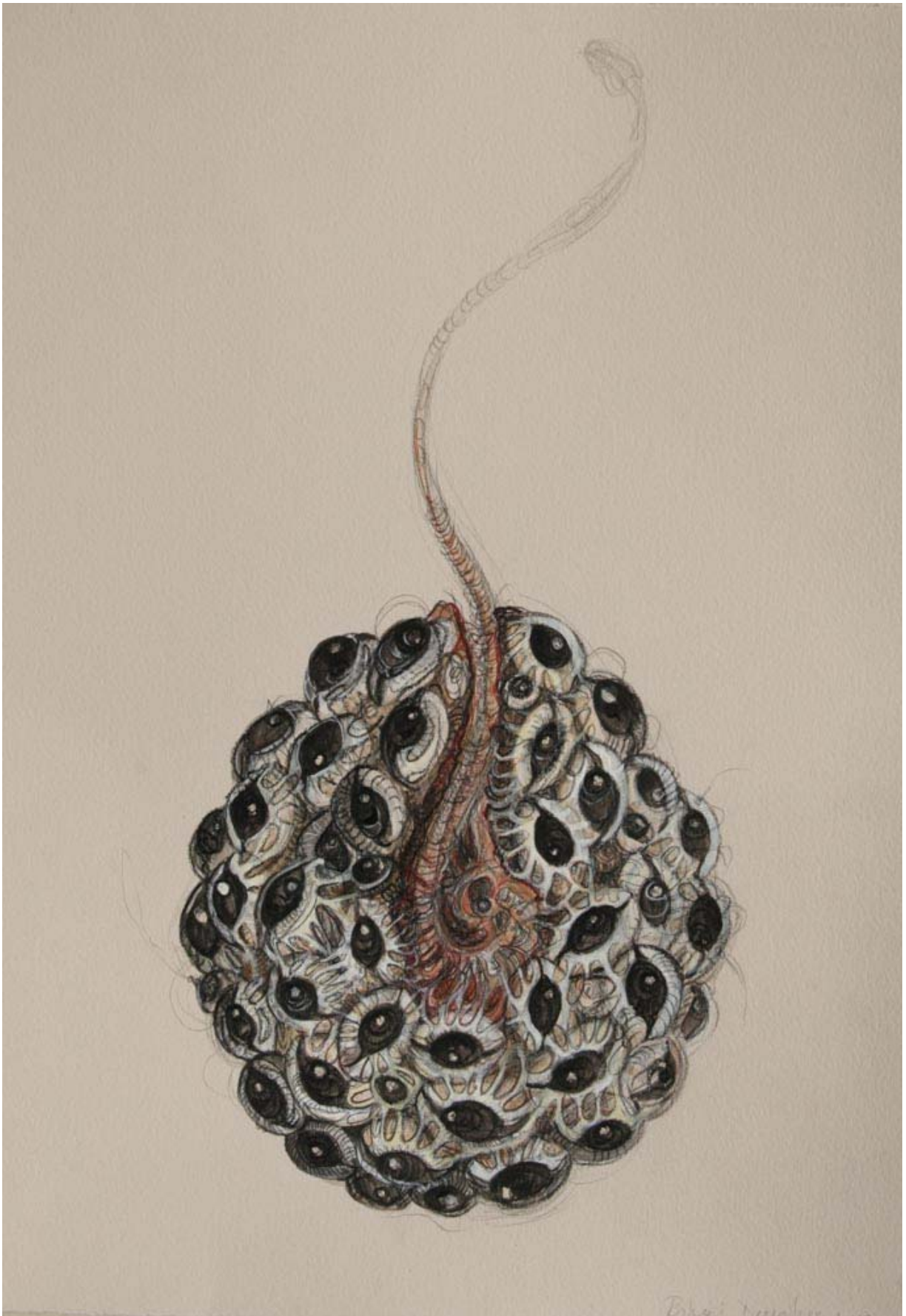
Untitled acrylic, glass marker, pencil on somerset paper 11x 19 inches (2009)



Untitled acrylic, glass marker, pencil on somerset paper 11x 19 inches (2009)



Untitled acrylic, glass marker, pencil on somerset paper 11x 19 inches (2009)



Untitled acrylic, glass marker, pencil on somerset paper 11x 19 inches (2009)

GHOSTS IN THE MACHINE

FILAMENT: 6 YEARS OF THE KHOJ PEERS STUDENT RESIDENCY

Vadhwa Art Gallery, New Delhi, October 2008

Curated by Latika Gupta

FIRST LOOK

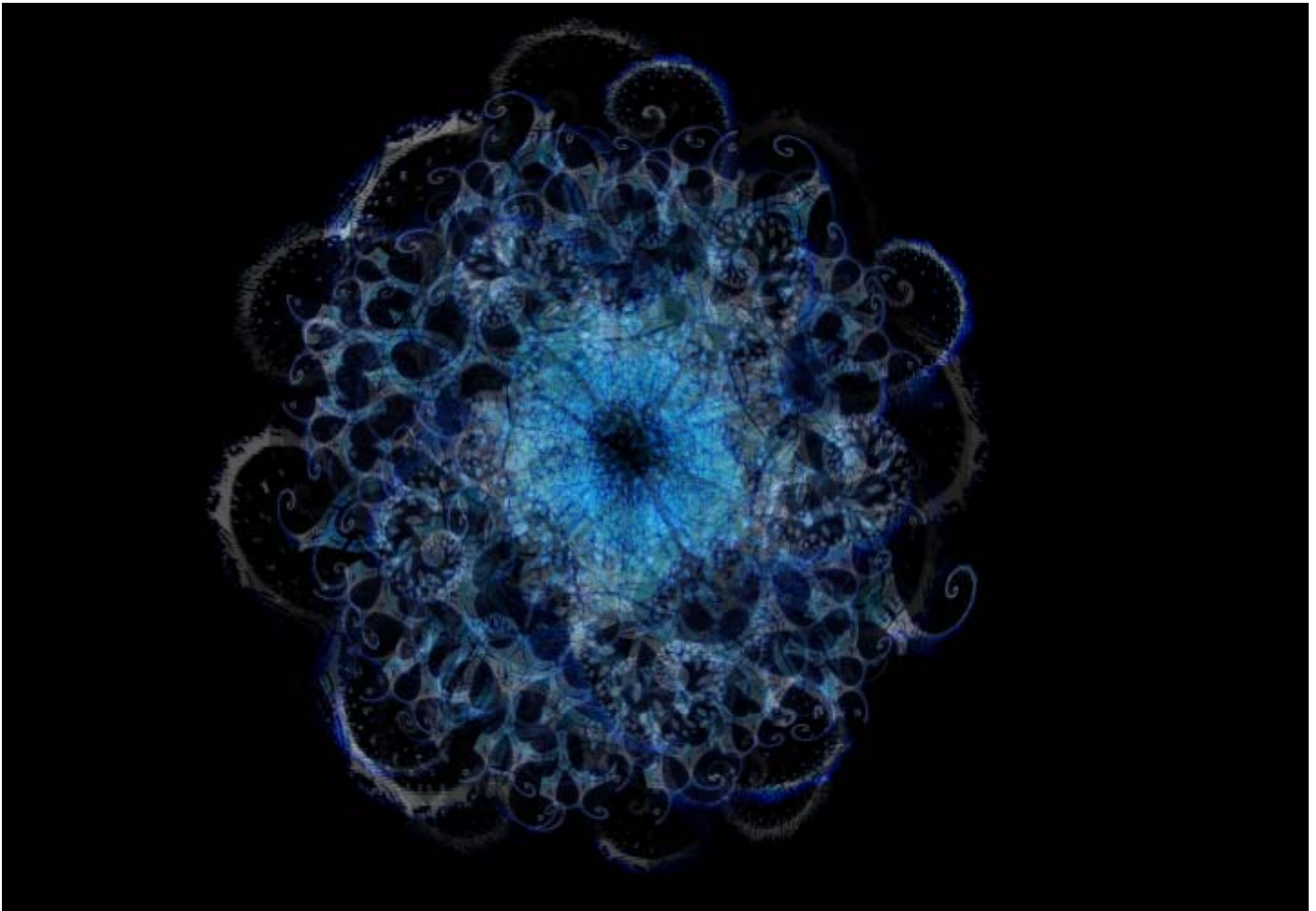
Project 88, Mumbai July 2007

Curated by Sree Goswami

GHOSTS - IN - THE - MACHINE & OTHER FABLES

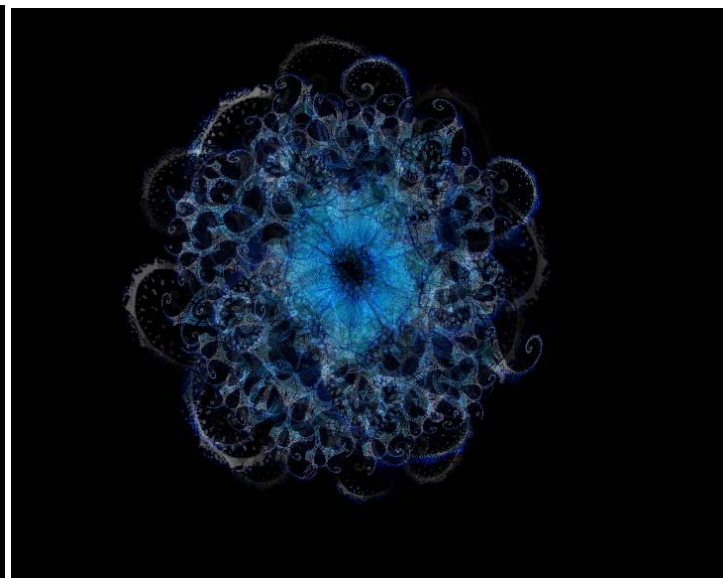
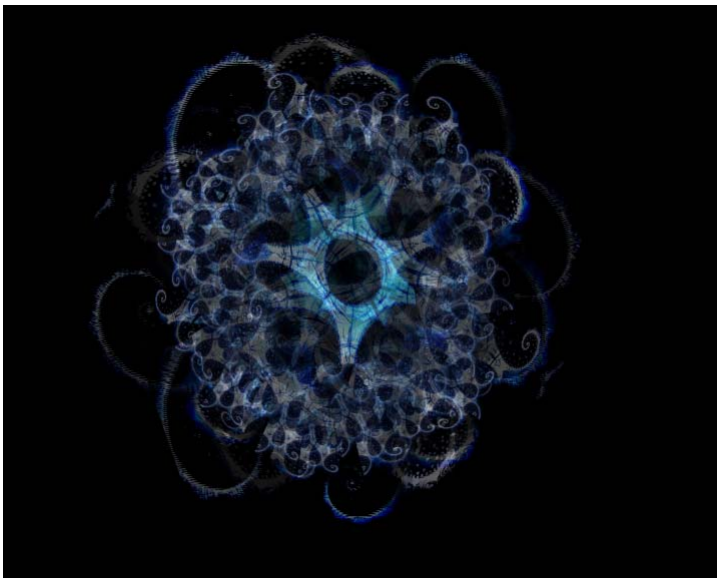
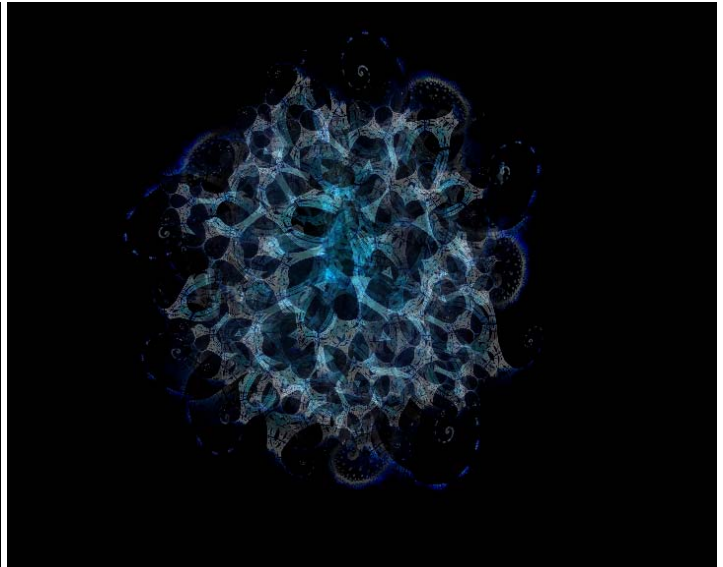
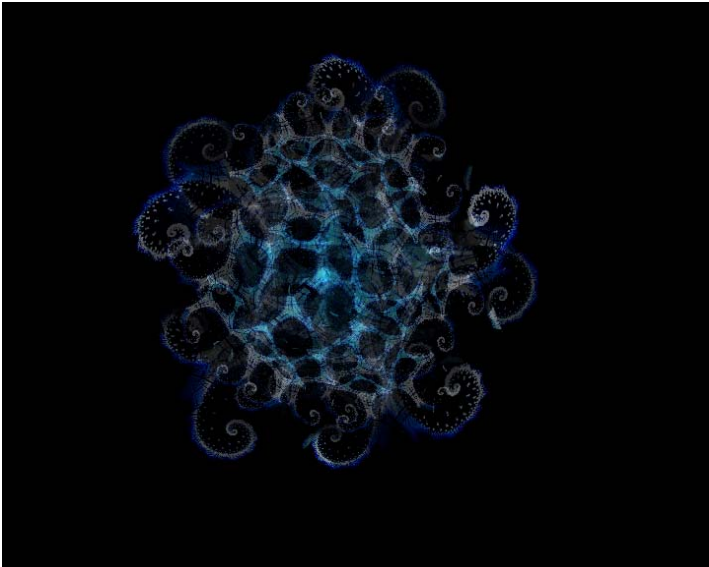
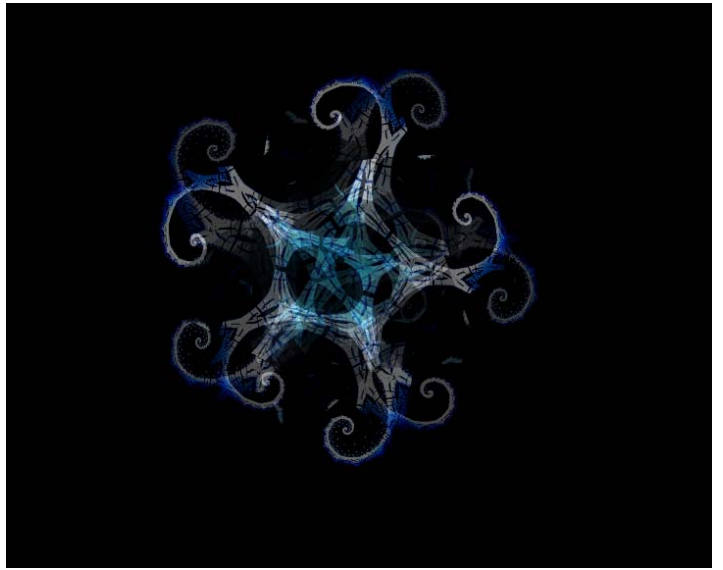
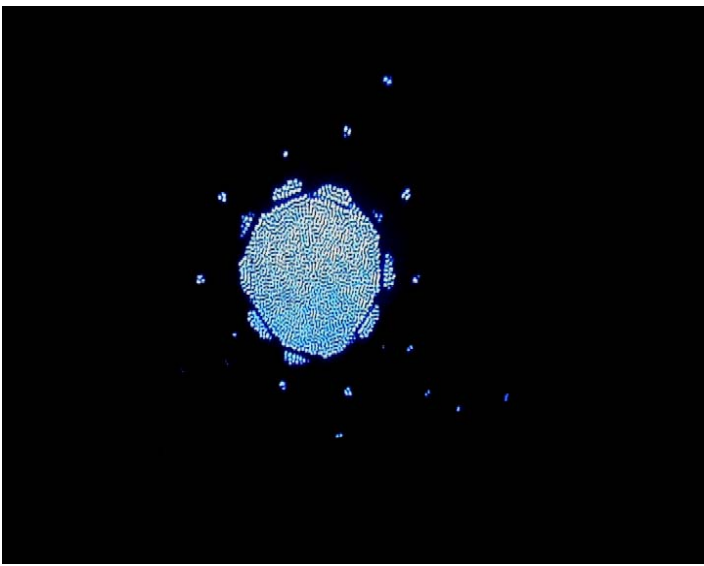
Apeejay Media Gallery, New Delhi September 2006

Curated by Pooja Sood



still frame *Ghosts - in - the - Machine*, single channel video, 6 minutes (2006)

Charting a journey of artificial evolution, 'Ghosts in the Machine' explores the generative possibilities of video feedback. Beginning simply, with a single layer of video feedback, a form gradually builds in complexity and intricacy. An intricate skeletal structure emerges that is the result of 165 individual manually placed layers of video. This slowly evolving composite form increasing in morphological complexity, offers insights into the intricacy lurking within nature's processes.



still frames *Ghosts - in - the - Machine*, single channel video, 6 minutes (2006)

The video is constructed using video feedback, the optical equivalent of acoustic feedback. The feedback occurs when a loop exists between a video camera and a television screen or monitor. In other words, when the camera (connected to the TV) points to the TV it faces an infinite number of reflections of itself, like two mirrors facing each other. The image is doubled and the image interferes with itself. With patience and certain amount of trial and error it becomes possible to explore a vast arena of pattern formation by varying the available controls (brightness, contrast, hue, focus, camera angle etc).



Installation view at the Apeejay Media Gallery, New Delhi September 2006

The result is an astonishing array of spatio-temporal patterns, mimicking organic life, that spontaneously emerge from the feedback system. A great many of these patterns correspond to those exhibited by physical, chemical, and biological systems, i.e plant structures, tree forms, bacteria, snowflakes etc... They are not imposed from the outside in any way and are thus ghosts within the machine.



still frames of the range of behaviour exhibited by videofeedback

HYBRIDS

HONG KONG ART FAIR

Project 88, Mumbai 2007

Curated by Sree Goswami

FIRST LOOK

Project 88, Mumbai 2007

Curated by Sree Goswami



Hybrid - II: colour pencil, archival pigment print (44 x 44 inches) 2007



Hybrid - 1: colour pencil, archival pigment print (30 x 44 inches) 2007

ELABORATION & FLUX

PERFECT WITH PIXEL

Dorothy Uber Bryan Gallery, Bowling Green State University, USA

MULTIPLICITY & THE SELF

Visual Arts Gallery, India Habitat Centre, New Delhi 2006

Glasgow Print Studio, 2005



Elaboration, archival pigment print 2005, (44 x 44 inches)



detail *Elaboration*, archival pigment print 2005, (44 x 44 inches)

The trees and foliage of Glasgow played a significant role in the moulding of these prints, intuitively applying fractal characteristics, i.e. self-similarity and iteration across scale, with the result that the images often seem simultaneously simple and intricate, skirting a fine line between order and chaos.



Flux, archival pigment print 2005, (44 x 44 inches)



detail Flux, archival pigment print 2005, (44 x 44 inches)

LITHOGRAPHS / ETCHINGS / SERIGRAPHY

FOLIAGE

ANALYTIC ENGINE

Bose Pacia, Kolkata & Gallery 7 Art, 2008

Curated by Heidi Fichtner

DRAWN FROM LIFE: PART I

Green Cardamom, London 2007

THE NATURE OF PATTERNS EXHIBITION

British Library, London 2004

NEW CONTEMPORARIES

Fairfield's Art Centre, Basingstoke, England, 2004

PRINTMAKING

Southampton City Art Gallery, Southampton, England, 2004



Foliage solar etching on paper 2004 (12 x 8 inches)



Foliage solar etching on paper 2004 (12 x 8 inches)



Foliage solar etching on paper 2004 (12 x 8 inches)



Foliage solar etching on paper 2004 (12 x 8 inches)

ITERATIONS

ANALYTIC ENGINE

Bose Pacia, Kolkata & Gallery 7 Art, 2008

Curated by Heidi Fichtner

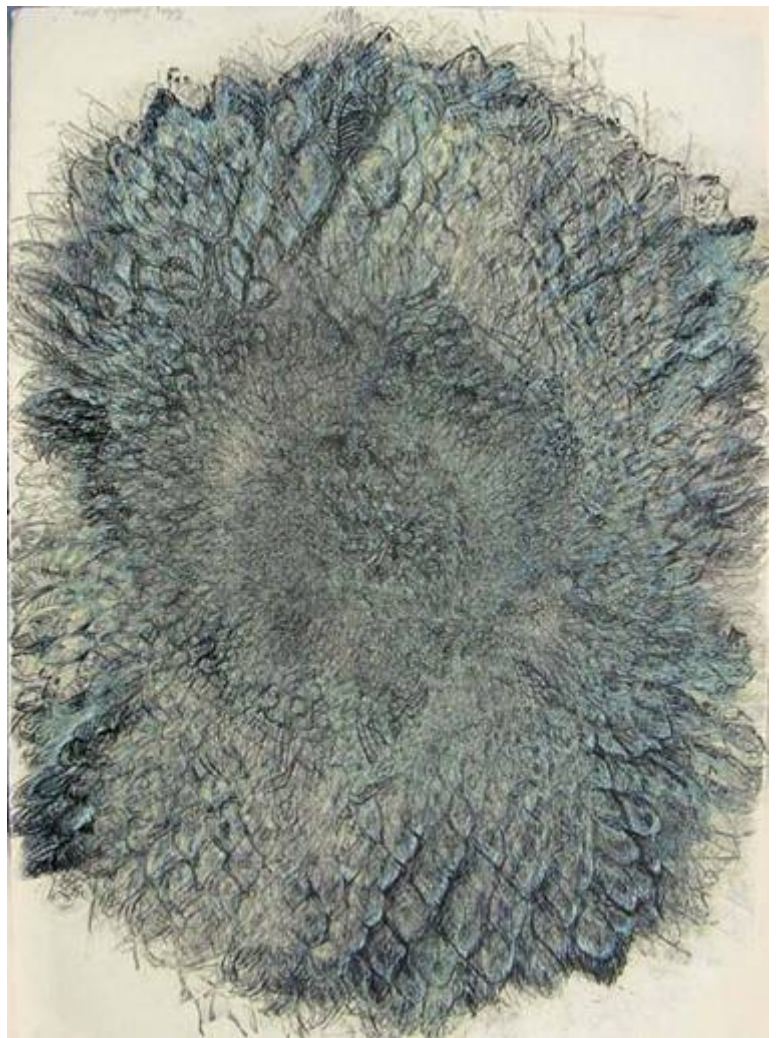
DRAWN FROM LIFE: PART I

Green Cardamom, London 2007

MULTIPLICITY & THE SELF

Visual Arts Gallery, India Habitat Centre, New Delhi 2006

Glasgow Print Studio, 2005



Iterations off - set lithography on paper (20 x 30 inches) 2005

RESONANCE

ANALYTIC ENGINE

Bose Pacia, Kolkata & Gallery 7 Art, 2008

Curated by Heidi Fichtner

IMAGING MATERIALITY- GESTURE OF THE CITY

Visual Arts Gallery, Habitat Centre, New Delhi

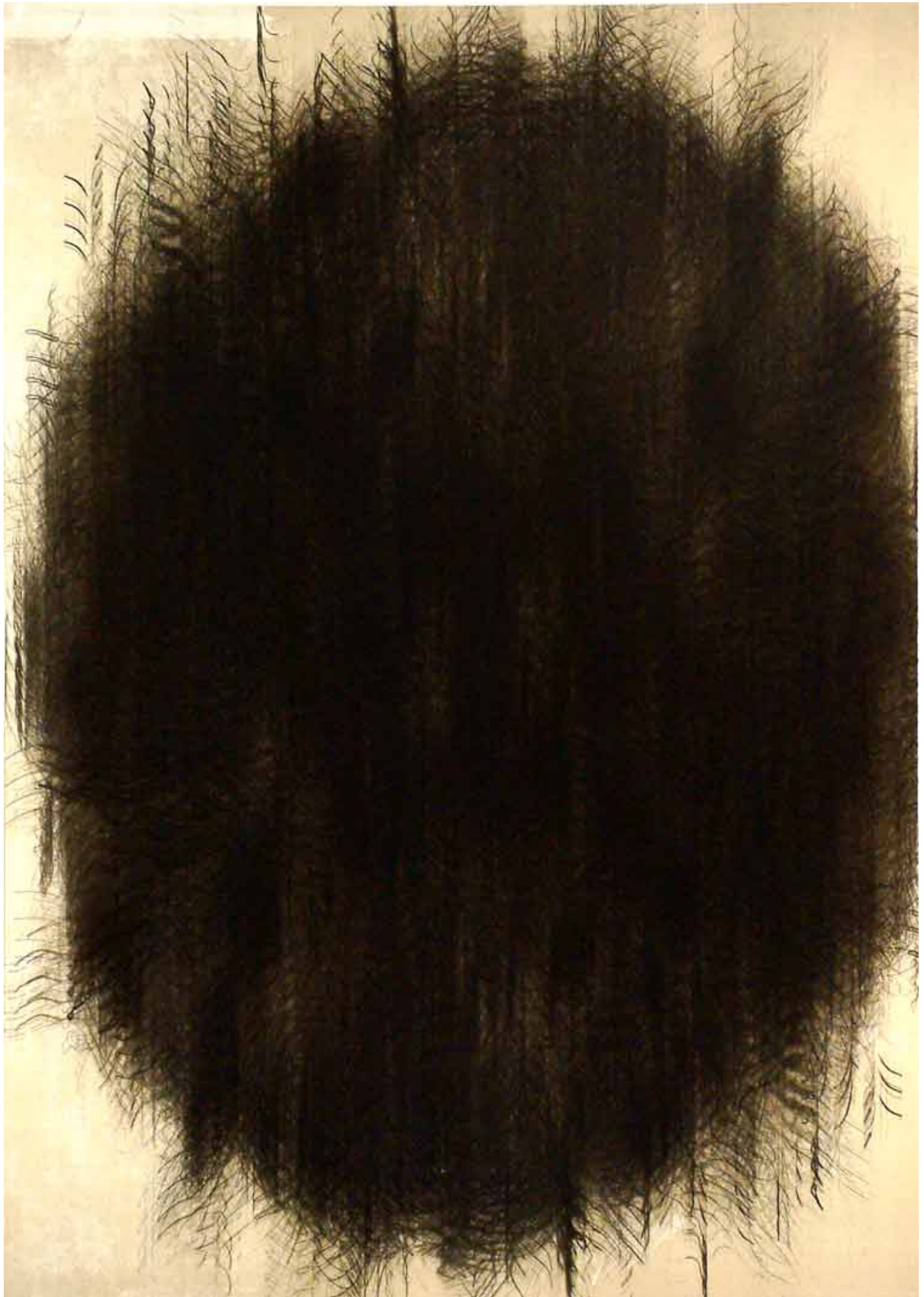
Curwin Chelford Print Studios, Cambridge, England 2004



Resonance off - set lithography on paper (20 x 30 inches) 2004

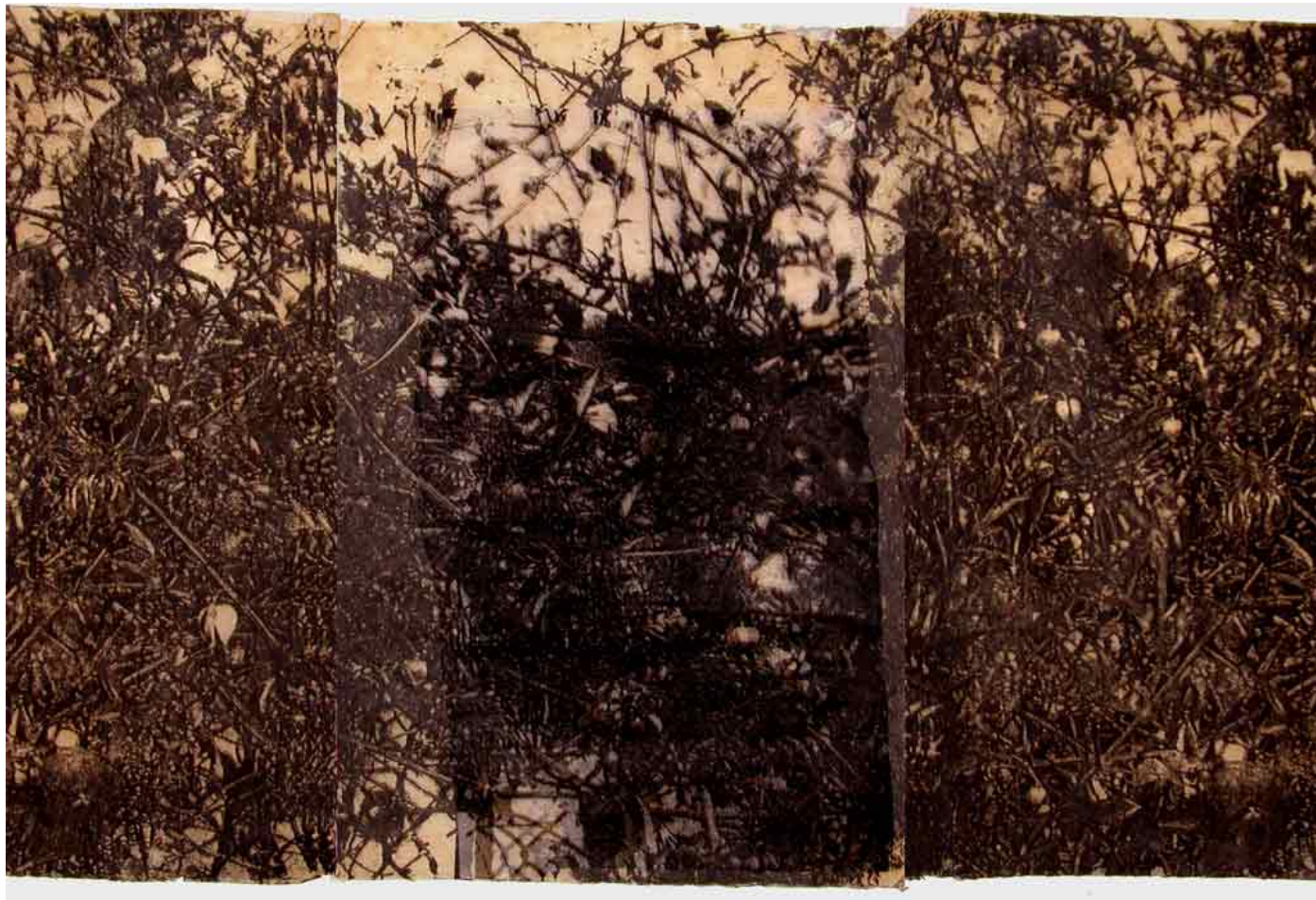


Resonance off - set lithography on paper (30 x 40 inches) 2004



Resonance off - set lithography on paper (30 x 40 inches) 2004

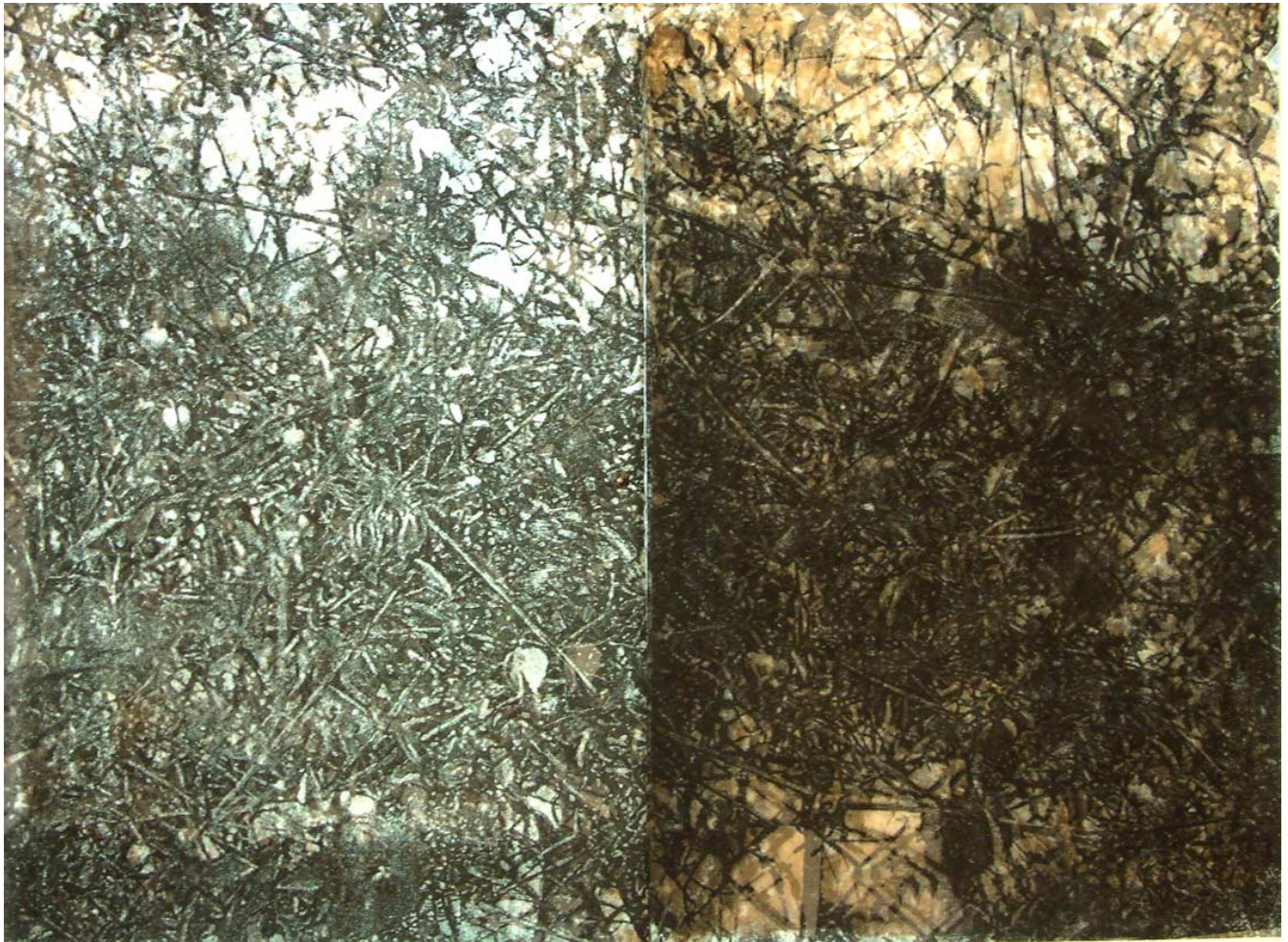
THICKET



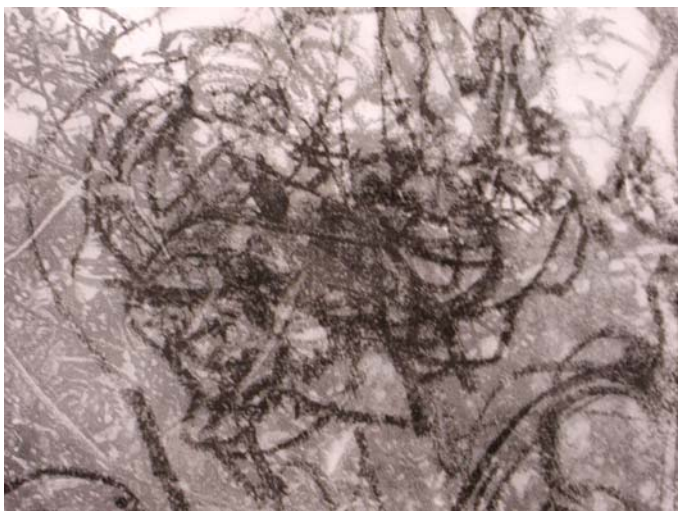
detail *Thicket* serigraphy on handmade rice paper 2004



Thicket serigraphy on handmade rice paper 2004 (170 x 35 inches)



Thicket serigraphy on handmade rice paper, fabric, on window 2004 (170 x 35 inches)



detail *Thicket* serigraphy on handmade rice paper, fabric