

presented by



DHOOMIMAL GALLERY
EST 1936



URBAN. THOUGHTS

V I K A S H K A L R A

A SERIES OF INSTALLATION OF MODERN AND
CONTEMPORARY SCULPTURES IN STEEL.

THOUGHTS

SEP-OCT
20;24

EVOLUTION.
JOURNEY OF
AN ARTIST.

SPIRITUAL
GROWTH +
INNER PEACE
+ CONTINUOUS
SEARCHING

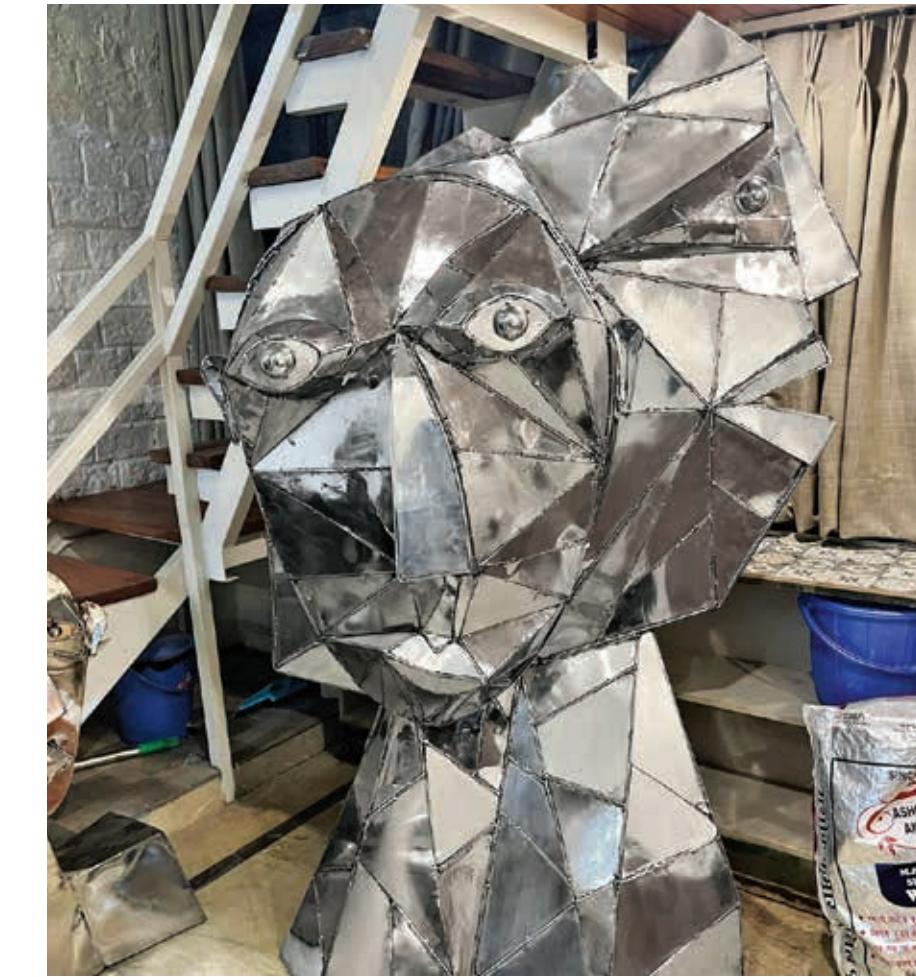


Urban Thoughts “the journey of an artist is to evolve and do what he loves to do with creative freedom to create the **indestructible** and invincible”

Vikash Kalra. steel offered me himself to mould to my art form and here I am with steel.

My tribute to steel.

POWER. OF A THOUGHT.





DHOOMIMAL GALLERY

EST 1936

Established in 1936, the Dhoomimal Art Gallery is one of India's oldest galleries, emerging from the needs of Delhi's artists. Struggling to buy art supplies, they often visited the store of Ram Chand Jain, Dhoomimal's proprietor, fondly remembered as Ram Babu. He encouraged artists to take what they needed, and in exchange, they left some of their work with him. The mezzanine above Dhoomimal Dharamdas gradually evolved into a gallery, providing a space for artists to display and sell their works, thus becoming an integral part of Delhi's art scene.

Dhoomimal Gallery played a leading role in the development of the modern art movement by providing an early platform for emerging voices. The Gallery began by exhibiting works of master artists like Sailoz Mookherjea, Jamini Roy, A.R. Chughtai, and Sushil Sarkar, and became a hub for modern contemporary art as well as an "Adda" (meeting place) for artists. Today, more than eight decades later, Dhoomimal continues its journey, reaching out to a new generation of artists and art lovers.



UDAI JAIN

- OWNER OF DHOOMIMAL GALLERY

Vikash's paintings always exude immense energy and movement, with confident and emotive strokes. He has taken on an ambitious challenge by replicating this dynamism in the form of sculpture, using one of the most difficult yet permanent mediums—steel. These magnificent large-scale sculptures demand attention.

Few artists worldwide have mastered the art of working with steel—names like Anish Kapoor, Jeff Koons, and in India, Subodh Gupta, come to mind. However, none have worked with such intricate detailing or created faces and human figures on this scale using steel. I believe this new series of sculptures deserves both admiration and attention.

I also feel that this is just the beginning; there is much potential to add new dimensions like color and form to these works.

CURATOR'S NOTE BY VIRENDRA SHEKHAWAT

Vikash Kalra's "URBAN Thoughts" delves deeply into the emotional landscape of modern urban life, capturing the inner conflicts and dualities that define our existence in city life. His work invites us to reflect on the tension between the self and the society we inhabit, a tension that stirs both our thoughts and emotions. Kalra's art doesn't just depict this struggle; it embodies it, making us feel the weight of steel and the softness of art form in his thoughts.

The emotions evoked by Kalra's work are complex and multifaceted. The cold, unyielding steel in his pieces might evoke feelings of rigidity and isolation, mirroring the emotional barriers we often construct in urban settings. Yet, within these harsh materials, Kalra weaves organic shapes that remind us of the tenderness and vitality that persist even in the most complex spaces. This interplay of materials serves as a metaphor for the emotional duality we experience in cities—the push and pull between feeling connected and disconnected, between strength and vulnerability.

Kalra's choice of materials—canvas, oil, acrylic, and steel—are not just tools of his trade; they are conduits for expressing deep emotional truths. The heavy, industrial feel of steel can provoke thoughts of permanence and immovability, but the organic forms he introduces suggest that life, with all its fluidity and change, can still

thrive. This juxtaposition taps into our own emotional experiences of living in urban environments—where we often feel caught between the desire for stability and the need for growth and change.

In curating the "URBAN Thoughts" exhibition, I am struck by how Kalra's work resonates on a deeply personal level. It challenges us to confront the emotional impact of urbanization on our psyche. His art prompts us to ask difficult questions: How do these environments shape our identities? How do they influence our relationships with others and with ourselves? The emotions stirred by his art are not fleeting; they linger, urging us to engage in a more profound contemplation of our place in the world.

Kalra's work doesn't just appeal to our intellect; it speaks directly to our emotions, drawing out feelings of both awe and unease. The harshness of steel installations may evoke a sense of alienation or coldness, but the organic forms nestled within them remind us of the warmth and humanity that persist even in the most unlikely places. This emotional dichotomy is at the heart of Kalra's exploration of the human condition within the urban context.

For me, being part of this exhibition is a deeply emotional journey. It's an honor to curate a collection that not only stimulates thought but also stirs the soul.

Kalra's work opens up a space for dialogue—about the self, our emotions, and how our surroundings shape who we are. "URBAN Thoughts" is more than just an exhibition; it's an emotional experience that challenges us to rethink our connection to the urban world and, ultimately, to ourselves.

VIRENDRA SHEKHAWAT

Curator: Urban Thoughts - A series of Installation of Modern and Contemporary sculptures in steel.

Founder President Delhi Photography Club
Curator: Mandawa Art Village

MAA

RASING THE FAMILY AND RAISING THE SOCIETY



“Maa” often symbolizes the divine feminine, motherhood, and the nurturing aspects of life.

SIZE: 100X65X140 INCH.



11 | INSTALLATION OF STEEL IN OPEN SPACES

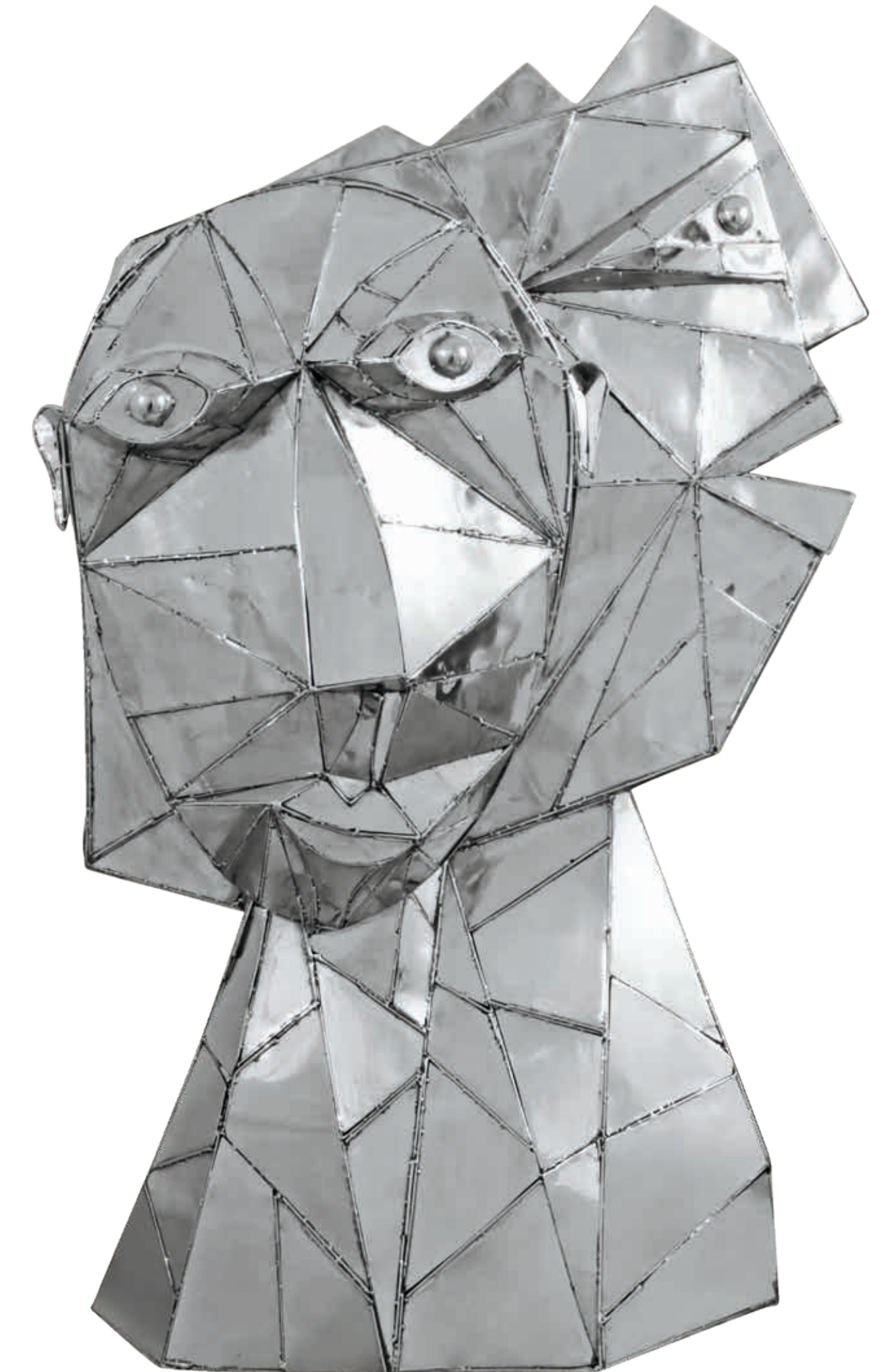
ANATOMY OF MEN AND WOMEN

OBVERSE



“Obverse” is front face of object in reality. But in relationship it is all about men and women.

SIZE: 56X26X80 INCH.



OUTDOOR SCULPTURES BY VIKASH KALRA

Undertaking apparitions in steel, the artist brings forth out of the industrial grid, an aesthetic expression that evokes humanity.

Large stainless steel sculptures that capture the angular, almost cubist expression of his paintings, artist Vikash Kalra presents his most recent body of work. Historically defined as an artistic form in which hard or plastic materials are worked into three-dimensional art objects, Vikash's sculptures bring the industrial-urban and the artistic-aesthetic together fused through an iridescent surface that reflects natural light as it invites viewers to engage with its welded surfaces and acute angles that dramatically come together to essay human forms.

Quoting from the industrial era, that signifies our 'Modern' times, Vikash evokes the heat, light and magic of the process of Welding which includes a flurry of sparks, a mesmerizing light and from the barest of elements— metal and fire, he creates a new cluster of forms.

His sculptural ventures embody free-standing objects, in an outdoor environment, ranging from the man-woman tableaux to solo figures that envelop the spectator with its vigorous form and tensile structure. The sculptures range from a height of 120 to 55 inches

and they evoke rather overwhelming emotions of sublimity that are characteristic of that phenomenon that is often larger than humanity.

What is most notable about these sculptures is that they are not 'decorative' in any aspect; instead they draw on the raw and sometimes dark energy that is characteristic of Vikah's painting. It provides a comment on our urban existence and employs a highly modern language. Vikash brings to these works his understanding of humanity, with which he deals with in all his artistic expression, he underlines the toured figures of the past, and hopeful angels of the present; with women and men locked in embrace, of love and of deceit, and of those left to fend for themselves in a competitive world.

Vikash evokes the emotions that are dear to him and his powerful large sculptures convey the complexities of human life and existence. Where one is constantly searching for love and understanding, one is often met with negativity or competitive individuals who cut through one's peaceful existence. The sculptures that Vikash has created convey this sense of unease and human complexity and do not go for the easy way out of evoking just beauty and aesthetics.

Vikash often believes that as humans our thoughts and dreams are bigger than us. He allows his artworks to live out these larger than life existence and dreams and capture the enormity of those imaginings.

Vikash's sculptural journey goes back to 2010, when he held an exhibition with Siddharth Tagore titled Into The Void, it was work that showcased his dark energy taking off from Goya, and of course his practice of drawing and painting. A self taught artist, Kalra began his journey with selling books and art journals at a stall in Akalaknanda. Here he met artists, writers, poets, and other creative people who lingered at his book stall, filling him with inspiration and knowledge of a world previously unknown to him. It wasn't long before he began to paint and with much struggle and dedication, he became an artist; a self-taught painter.

His introduction to a sculptural discipline began with modeling forms in clay. In fact Kalra still loves working with the plasticity and pliability of the material. He expresses himself in Terracotta. In his past explorations, he rendered a family of a husband wife and child, since he was drawing upon his own personal experiences and plugging into the good energy generated by familial love and togetherness. He moved on from expressing himself in fiber-glass but he found the medium did not withstand the trials of time or was strong enough

to endure his artistic vigor. He needed something stronger and more structured to express himself sculpturally to capture the emotions that Ram Kinker Baij transferred to his sculptural works.

Vikash has also seen himself as an artist dedicated to interpreting his own journey and his identity, he has held on to the things that were part of his identity which is why it took him time to convey those emotions, thoughts and beliefs into his sculptural works rather than changing his style to emulate another practice.

Vikash was also attracted to the playful yet powerful sculptures of American artist Jeff Koons who is recognized for his work dealing with popular culture where his sculptures depict everyday objects, including balloon animals produced in stainless steel with mirror-finish surfaces. The shining surface of Koons' Rabbit (1986) appealed to Kalra and after meeting and interacting with the artist himself in a trip abroad, he began to create sculptural objects in metallic mediums like steel and copper.

It was however not a quick or easy process to translate his painterly skill into the sculptural objects that we now see and the journey began in his terrace studio on the third floor of his home. He accumulated all his energy and Tapasya (translated as artistic 'penance') and in this

case it is really his perseverance that embodies his work. Kalra drew on his 18 to 20 years of artistic practice to bring to fruition his first large sculptural piece at Almost Gods, which was displayed at Dhan Mill Compound in Chattarpur, New Delhi.

The work consists of the motif of large skull and crossbones at the centre surrounded by tableaux of forms, which range from a winged letter 'A', and below a man surrounded by a menagerie of animals on what appears to be a boat-like structure. One is reminded a little of the Biblical theme of Noah and his arc, however Kalra's intention in this work is to investigate unusual and eccentric characters that straddle the boundaries of our world.

Admittedly Kalra likes the directness of welding the larger metallic sheets together and the organic feel of working directly with one's hands on the surface of the metal. He does not enjoy being separated from the process of realizing the form as is the instance with bronze casting, which is why his sculptural journey took off and he engaged himself in creating another body of large sculptural works that manifest in several works that express his concerns with the human condition.

Although the welding process did affect his eyes and he did face a lot of difficulty dealing with the heat and

light of welding the sheets together, he persisted after taking the required rest and care. Along with his assistant he worked night and day on his creations until they were ready for display.

The journey from 2010 to 2024 has been one of 14 years that has culminated in this larger-than-life expression in steel. Kalra's work definitely has the potential for a landmark status in the history of monumental sculpture. Where 'steel towers call for steel sculpture', and the age of modernity brings engineering and art together.

GEORGINA MADDOX

Independent Critic–Curator
New Delhi

Urban Shining
Outdoor Sculptures by Vikash Kalra
Displayed at IHC

CONFIDENCE

THE WORLD IS NOT ENOUGH



“Confidence”
trust and
strong
belief in
yourself.

SIZE: 57X54X101 INCH.



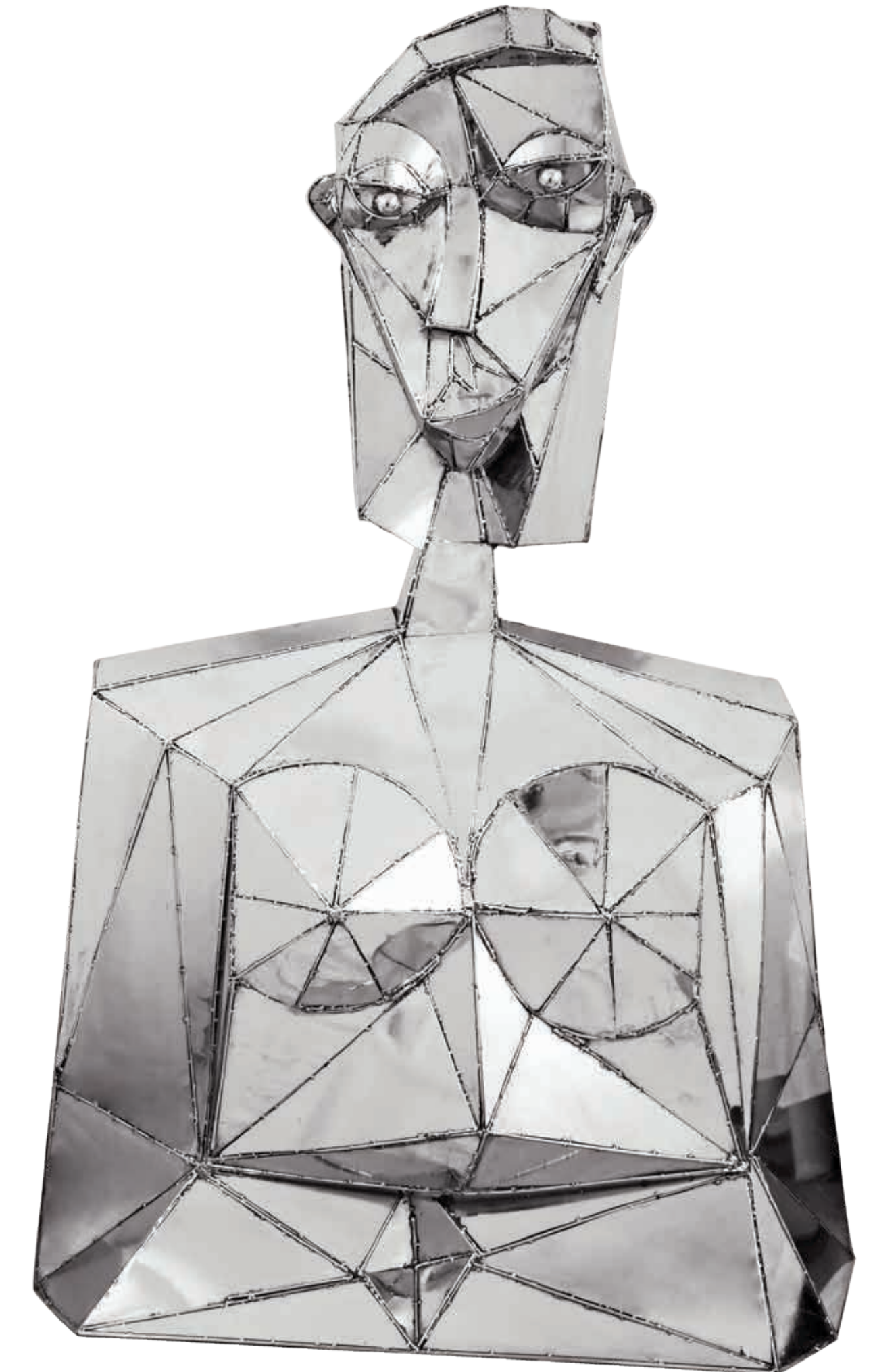
GRACE

ONE ANOTHER.



“Grace”
embodies
elegance, poise,
and a sense
of effortless
beauty in
movement,
behavior, or
expression.

SIZE: 55X30X78 INCH.



NEO-CONSTRUCTIVIST SCULPTURES OF VIKASH KALRA

Vikash Kalra never fails to surprise his audience. When he started an artistic career from the pavements of Delhi where he worked as a book seller, he never thought he would indulge in creating works in various mediums and in various fashions that challenged the pre-set notions of the viewers of art in general and that of his in particular. Kalra knew that he had to get out of the pavements and get into an artist's studio though the materialistic conditions were not feasible for him to make a quantum jump into the unknown future of art. Hence, he started painting on the pages of the old journals that he had abundant in supply, a Tagore-like act, of erasures and additions. Kalra did not know the rules of colors so nothing stopped him from applying the colors that caught his fancy. The images that came out of the pages were captivating, first to him and then to the audience. Once he gained confidence, he left his career as a book seller and entered the fascinating world of art with his paintings that had the wild passion of the works by Georges Henri Rouault, the early 20th century French painter.

Today, when Kalra invites the viewers to take a look at the monumental sculptures purely done in industrial stainless steel, he has become a different artist, much evolved and confident in his verbal as well as aesthetical articulations. Before delineating the specialties of Kalra's new body of sculptures, it is

imperative to know the evolutionary paths that he has taken to arrive at this space. He still remains a painter though he has always taken interest in sculpting. With no indebtedness to artistic grammar or loyalties to the schools of aesthetics and thoughts, Kalra has been like an effective poet of free verse; something that alters the quotidian into expressionistic. Art scene anywhere in the world is a skeptical beast that sniffs many times before it accepts the friendship with a new artist. The skepticism comes from the fact that often the artists who show unconventional aesthetical prowess topple the set theories and accepted lingua of art dealing. It unsettles orthodox ways of looking at art.

When Kalra entered the art scene in late 90s, art people raised their brows at the kind of aesthetics that he forwarded through his canvases and paper works. Art historians and critics tend to find solace in easy compartmentalization so they called him an expressionist which was acceptable to begin with but when they called him an artist who treaded the path that Francis Newton Souza had already paved and made exclusive, it was a bit confusing for the artist. He was doing his paintings though he knew that they 'resembled' somewhat like the paintings by the modern master, Souza. Neither the style of working nor the intention of Kalra coincided with those of Souza. The problem was with the onlookers who were partly

guided by the critics' words and partly by their own 'trained' eyes. In those days, as an art critic I too was looking at many self-taught artists who lived in different parts of India. The common factors that I could discern in them were these that either they painted wildly like Souza (one could call it Souza-esque) or like amateurs who deliberately imitated other established artists or art styles.

Recognizing the autodidacts for their fresh ideas and styles was not really fashionable at that point of time, especially when they came from different zones of artistic existence. However, when I found the liberal ways of using colors and bringing forth extremely wild images both in figurative and abstract style were also a quality of Souza despite his disrupted formal academic education in art, I realized that these artists experienced a sense of limitlessness, an absolute freedom exactly the way the super genius artists like Pablo Picasso felt, which helped them approach their mediums without hesitation or fear. This boldness blended with feverish creativity, passion for life, upper hand of Eros in everything that they made their art distinct though comparisons with the masters came off and on, depending on the critical spectrum chosen by the critics and viewers.

Consistency is one issue that often raised by the critics when they looked at the works of the self-trained

artists. In the case of Kalra, there has never been a phase where he was inconsistent in his works. After gaining confidence as a painter of wild expressionistic works where he explored the relationship between male and female human beings, placed amidst exclusive settings of the interiors as well as imaginary locations, Kalra went on to develop paintings in different scales without thinking much about the 'sophisticated' aesthetic tastes of the patrons. Consistency is the one thing that gained him the patrons who in turn became consistent in collecting his works though Kalra is a reluctant artist at times, taking time off from his studio activities and indulges himself in studying scriptures and writing interpretations of those works. His literary pursuits have taken him to write at length about a new theory of art, which he keeps as a secret, waiting for formal publication so that a wider audience could analyze and come to their conclusions about his theories.

Kalra is not compelled to make art either by the market demands or for the sake of making art. According to him making and not making art are two sides of creativity. An artist never stops to create art, it keeps happening in his mind, transferring those works into chosen materials is another thing altogether. What the viewers see as art by an artist is the manifestations in/through materials, but for an artist, it is a holistic thing; of thinking and experiencing and vice versa. This is one

theory by Kalra and he also emphasizes the fact that he is a person who makes experiments in his personal life; he is into esoteric practices and controls his body and mind co-ordination through yoga and designed food habits. Living is also an art, says Kalra. If one has to love someone he or she has to transform and time travel to match up with the lover. It is not good to expect the other to reach you, you have to change yourself to fit into the scheme of life and love. Kalra believes that his art is about reaching the other, for the other also has the same wildness and expressions in him or her but often fails to realize that it exists. His works are the means to evoke such hidden areas in the other. It is through his art Kalra makes union with his viewers.

It is not for the first time that Kalra comes out of his studio with a body of sculptures. The more he gained confidence in his works and methods and materials that he used became varied the more he did works of different genres, at times letting him inspired by the masters of art history. He makes a clear distinction between inspiration and influence; inspiration is something that goads one to act and create art whereas influence is that force that makes someone take a look at oneself and decide on the methodology of action and creation. In this sense, Kalra is an artist who has taken inspiration and influence on his stride; he uses them amply well so that he could create art

profusely, at the same time derive methodologies for such creations. When Kalra came across the works of Giacometti, the Swiss sculptor and painter, he was both inspired and influenced, and he went on to make a series of sculptures, of men, women and dogs as if they were picked up for the purpose from the image repertoire that Kalra had already created in his paintings.

JOHNYML

New Delhi
August, 2024

Neo-Constructivist Sculptures of Vikash Kalra

LEADER

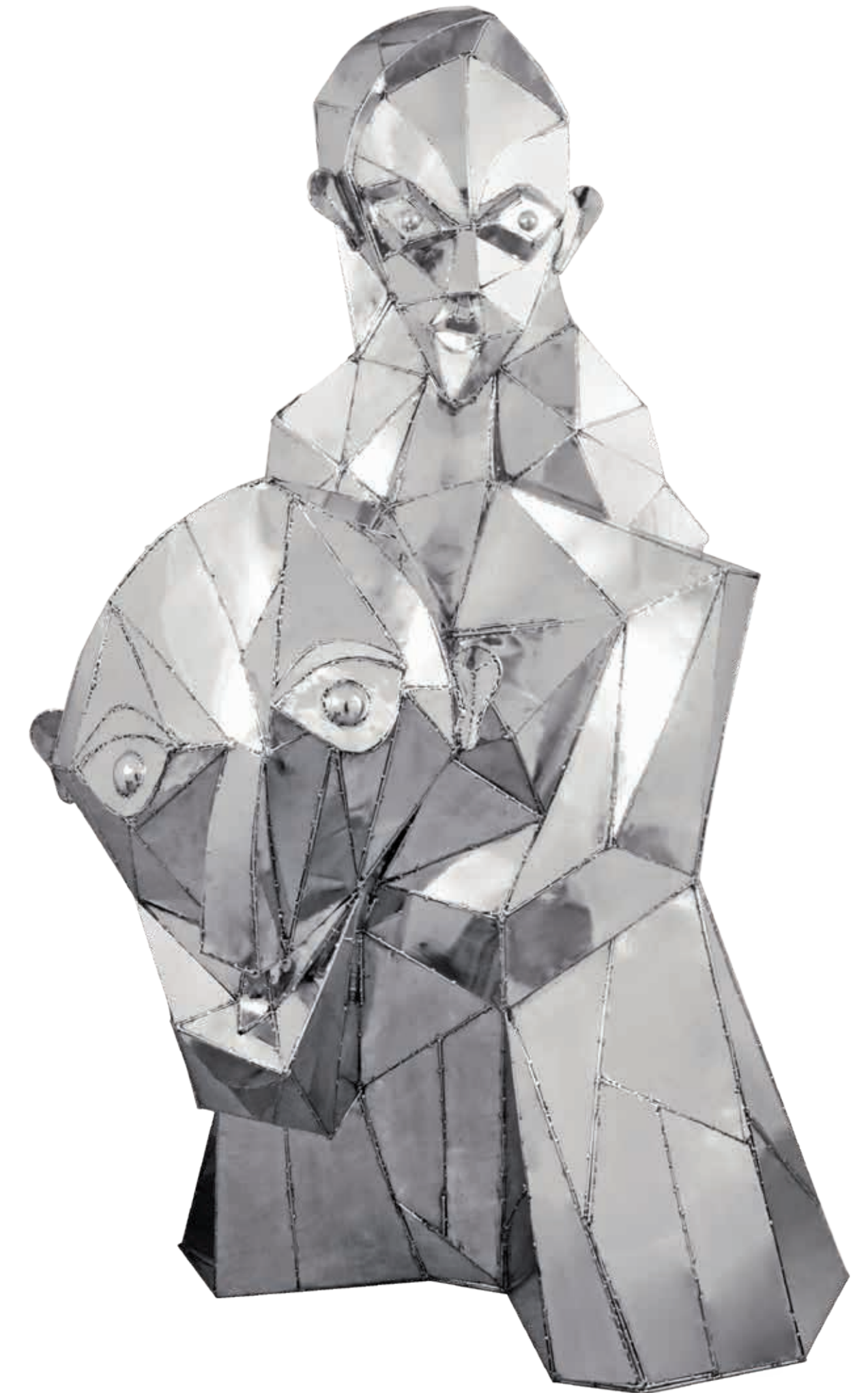
LEAD THE WORLD FOR BETTER PLACE TO LIVE



“Leader”

has authority. For people to accept a leader, his or her leadership must therefore be legitimate.

SIZE: 55X40X120 INCH.



KING

EMPEROR



“King” is
a male
monarch who
typically
rules over
a kingdom.

SIZE: 33X18X90 INCH.

25 | INSTALLATION OF STEEL IN OPEN SPACES



NEO-CONSTRUCTIVIST SCULPTURES OF VIKASH KALRA

The latest stainless-steel sculptures fundamentally differ from the earlier sculptural outings by Vikash Kalra. These monumental works are post-modern in nature, deconstructing and challenging the possible narrativizing of sculptural images. The sculptures that do not tell any stories are sculptures that stand like architectures in the contemporary times. Post-modern architecture that uses pastiche style, hand picking erstwhile architectural styles and mixing them up for divesting them of all the meanings in order to generate an absolutely different meaning, which looks like a 'meaning' in itself but does not signify much. Frederic Jameson, who has forwarded this theory of post-modernism clearly says that in the evolving economic conditions, post-modernism carries both positive and negative qualities, factoring a new reality that collapses any effort to make grand narratives and grand meanings exactly the way where financial assets are liquidated for the survival of a company through a factor agency.

Kalra's sculptures stand like post-modern architectures, in the present context surrounded by an architectural space which is a combination of modern and post-modern styles. The stainless-steel surfaces of these sculptures, slashed and rearranged/constructed, evoking the cubist experiments during the Constructivist phase of Euro-Russian Modernism, however do not reflect the surroundings exactly the

way a mirror like steel surface would do. The sculptures are not meant to reflect anything including their 'truth'. They stand in their absolute object value, the quality of a pure structure/sculpture before allowing it to any further semiotic interpretations. Beyond the sculptural object-hood, they let the viewers discern the images that are in a way constructed or embedded in the construction itself, and they are the images of male and female human beings. In a couple of sculptures, they are fused into one, as if they were posing together for a photograph or even disinterestedly existing in one place/space, fused yet detached from one another. And in others, they are a single image of either a male or a female human being.

Before going into the art historical and theoretical nuances of these sculptures, it is pertinent to know how the artist himself embarked on a journey that resulted into these sculptures. According to him, the encounter with the material, stainless-steel was quite accidental. While visiting a fabricating unit run by one of his friends in the outskirts of South Delhi, he found how fabrication was happening there for other purposes. The material evoked something in the artist, which he never thought existed in him; an ambition to make monumental sculptures. Welded sculptures needed armatures and they function as the basic skeleton of the works. Kalra knew what the sculptures would look like eventually but he did not know how to create armatures for

them. The initial experiments did not yield him what he wanted. Abandoning all those sculptures, Kalra went on constructing those armatures which eventually gave him satisfaction. Applying flesh and blood to those fundamental structures was easy for him for he knew the flesh and blood were made of steel and he just needed to weld them together to completion. Successful finishing of one work led to the other and Kalra became so absorbed into the making of these sculptures that he decided to put away everything aside in order to make them.

Artistic productions, whether they are paintings or sculptures, or works done in any other medium do not happen in a vacuum. They carry art historical continuities whether the artists are conscious about it or not. Some artists make deliberate attempts to pick up elements, ideas and approaches from art historical materials and some others are so immersed in their studies and researches that when they do their art the influences come to them. Yet another set of artists do art that actually resonates with the art historically relevant works because they come to the artists as a part of the collective consciousness. Here, Kalra seems to have undergone all these three conditions while doing this body of works. As I mentioned elsewhere, Kalra has taken a post-modernist approach of pastiche, where the language of Russian Constructivism as used by Vladimir Tatlin and Naum Gabo are picked up for his

purpose. The Constructivist ideas definitely come to the artist first and the reference comes later. However, in Kalra the deliberation could be 'accidental' and 'subconscious' though the resultant works have got the predominant Constructivist feel.

Constructivism does not work on the idea of 'construction' alone. It constructs with the dominant material of the time. Steel is an industrial product that revolutionized the world as we see today. Despite the invention of different materials and methods, steel has not lost its charm or purpose. In the case of materials, steel touches everybody on a daily basis. The famous advertisement of SAIL, the Steel Authority of India Ltd, says that there is a little bit of steel in everybody's life, with or without our knowledge. Our thinking, movement in a space, our life in the public and private domains are in a way designed and controlled by steel. Kalra brings in this factor while working with this material, which is contemporary, dominant and does not carry a meaning of its own. It is not a catalyst either. Steel is like water; it takes the form of the container. Stainless-steel takes the form of a steel product. Kalra's work is steel and no-steel at the same time. It is steel when seen as a material of his work. But it is not steel when seen as an image. It is a combination of the material and image, and above all the style of its construction makes its material presence. Its monumentality is defined not just by its sheer size but by the presence of the material itself.

Post-modernism contains Constructivism in many ways. First of all, post-modernism has an immediacy with the time; it is temporal and also in a constant flux to generate its own meaning, while the efforts to make meanings are thwarted at every stage. Post-modernism opens up avenues for micro-narratives to manifest but the sheer volume of such narratives disperses the possibility of deriving a unified meaning. The reflective surfaces of Kalra's stainless-steel sculptures, as aforementioned, dispel pure reflections of the surroundings, instead give an illusionary solidity, and invite people to see an absolutely different 'truth' about the art itself. However, Constructivism which finds its theoretical foundations in Cubism, does not fail to evoke the art historical links within the perspectival zone of Kalra's works. Today, artists are generally on a hunt for new materials because the changing times demand the new ideas to be expressed in new materials as well. Most often such artists tend to create narratives around them. The uniqueness of Kalra's works lies in their ability to arrest the narrativizing efforts and help the viewers focus on the works as a materialistic manifestation.

This boils down to a sort of formalism. Kalra orients his works between formalism and aesthetical expressionism. While his paintings yield interpretations, paving way to possible narratives, his sculptures done in stainless-steel obliterates narratives but places a sense of fragmented reality before us. These fragmentations

are not just about the reflected surroundings, broken and distorted, but they are the realities of our own times, so fragmented and displaced, making it almost impossible to make sense. Vikash Kalra's these monumental sculptures are emblematic of our times. They are monumental, spectacular, tall, constructivist and material based, establishing the late capitalistic contemporary logic of life.

JOHNYML

New Delhi
August, 2024

Neo-Constructivist Sculptures of Vikash Kalra

QUEEN

UP ABOVE THE REST



“Queen”

Cleopatra of Egypt, Queen Elizabeth II of the United Kingdom.

SIZE: 33X18X90 INCH.



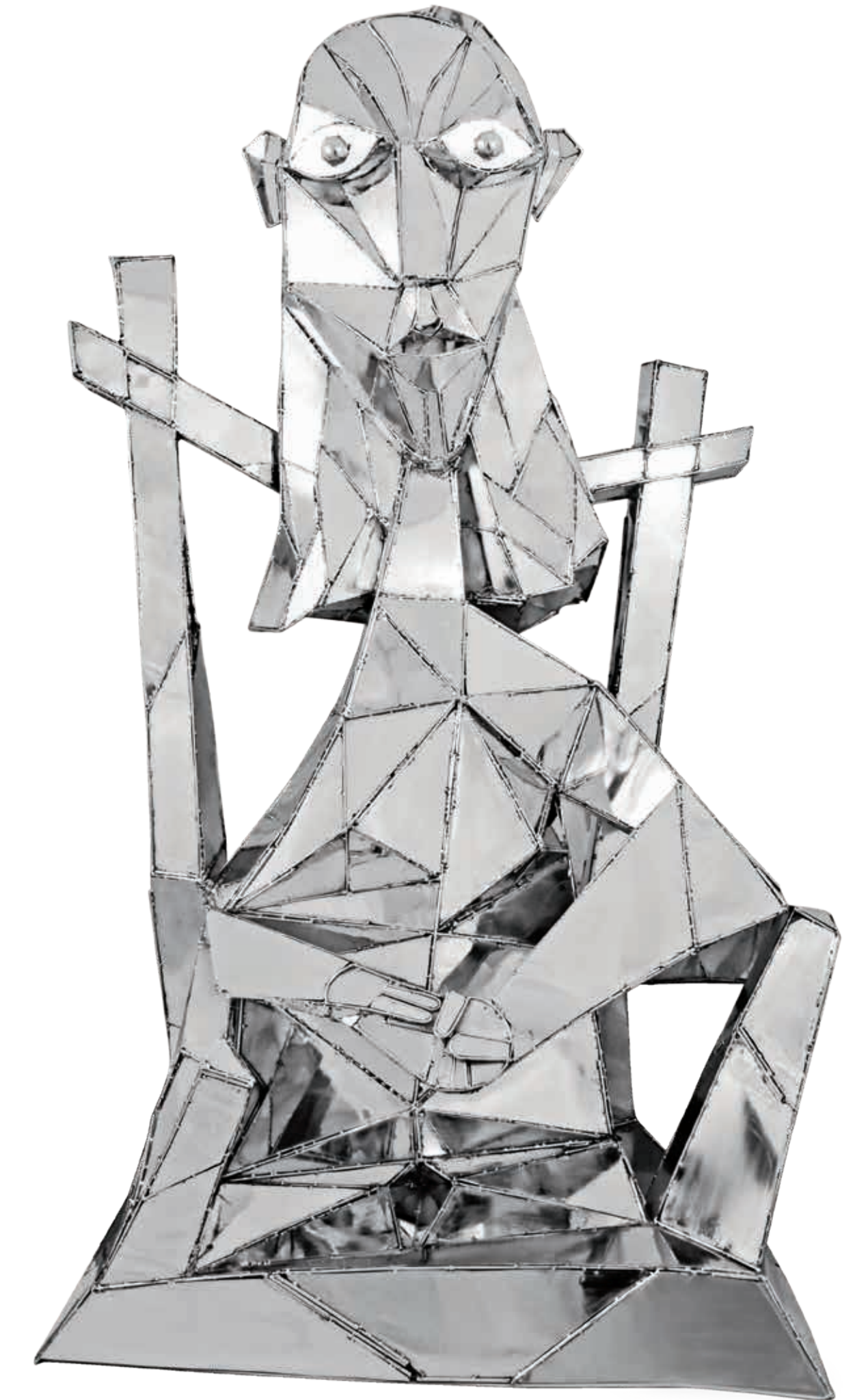
I AM AMBITION

OF WORLD AS BETTER PLACE TO LIVE



“Ambition”
is a strong
desire and
determination
to achieve
something
significant

SIZE: 42X52X92 INCH.



MODERN TRANSFORMATIONS IN STEEL.



VIRENDRA SHEKHAWAT
- CURATOR

Virendra Shekhawat, a former banker turned passionate traveler and photography enthusiast, is the founder of the Delhi Photography Club, an organization dedicated to fostering creative expression through photography for both beginners and seasoned enthusiasts. He is also a pioneer in hosting Heritage Photowalks in India.

In addition to his work in photography, Virendra is also the visionary behind Mandawa Art Village in Rajasthan, where he aims to create expansive opportunities for art in open spaces. His innovative projects have garnered attention from major publications, including Huffington Post, Times of India, Hindustan Times, The Hindu, Indian Express, and Condé Nast Traveler.

As a curator, Virendra has also led "Urban Thoughts," a series of installations featuring modern and contemporary sculptures crafted from steel.



VIKASH KALRA
- ARTIST

Vikash Kalra is a prominent figure in contemporary Indian art, known for his innovative and thought-provoking creations. Over the course of more than two decades, he has developed a distinctive artistic style that blends industrial and organic elements to explore themes related to the human experience and the effects of urbanization.

His installations and paintings often serve as a commentary on the rapid urbanization that has transformed the landscapes and lives of millions. By juxtaposing the rigid, cold nature of industrial materials with the fluidity and warmth of organic forms, Kalra invites viewers to reflect on the impact of urban growth on both the physical environment and the human psyche.

Through his art, Kalra continues to challenge perceptions and inspire conversations about the human condition in an increasingly urbanized world.

ARTIST
VIKASH KALRA
New Delhi, India
2024

A Brief Introduction

Vikash Kalra is a renowned Indian painter and installation artist, known for his thought-provoking and visually striking works that explore the intersection of urbanization, and human experience. With a career spanning over two decades, Kalra has established himself as one of the leading contemporary artists in India.

Artistic Style and Themes

Kalra's artistic style is characterized by his use of Canvas, Oil, industrial materials, such as Acrylic and steel, which he manipulates to create intricate and complex forms. His works often feature organic shapes and textures, blurring the lines between nature and industry. His themes revolve around the human condition.

2024

- Urban Thoughts : Art in open spaces at India Habitat Centre – Steel Sculptures
- Collaborated with Diljit Dosanjh for Almost Gods- Worn Jacket and Pants
- Saffron Art – No reserve auction of modern and contemporary art Story Ltd July, 9
- Saffron Art – No reserve auction of modern and contemporary art Story Ltd June, 24
- Saffron Art – No reserve auction of modern and contemporary art Story Ltd Feb, 20
- India art fair display at Young collector program all most gods 'Wings of Ascension' copper installation
- Group Show - Imagine Fest – Easel Stories
- Introduction of Chess (at Imagine Fest) with Dhoomimal Gallery

2023

- Astaguru Auction sept– 23–24
- Artix - Aurshi Art Hyderabad The Park
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd July, 18
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd April, 4
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd Fed, 7
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd Jan, 24
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd jan, 10
- Solo show -Shiva, Shiv And tantra , Artries Auction – powered by Dhoomimal Gallery , 10 July to 31 July

2022

- Artries Auction – powered by Dhoomimal Gallery – solo auction Vikash Kalra 20th – may
- Artix - Dhoomimal Gallery – Taj Palace New Delhi
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd November, 22
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd September, 22
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd May, 24
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd Feb, 8

2021

- Saffron Art - No reserve auction of modern and contemporary art Story Ltd November, 16
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd June, 29
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd February, 2
- Installation of art on the facade wall of the sculpture court- Dhoomimal Gallery Oct 14–Mar 21 – Apr 4, 2021

- Solo Show – Presented by Easel Stories Art Gallery at Artsy– 16 May 2021
- https://www.artsy.net/show/easel-stories-art-gallery-vikash-kalra?sort=partner_show_position

2020

- Saffron Art - No reserve auction of modern and contemporary art Story Ltd May, 12
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd April, 21
- Rebuilding India Brick by Brick Habitat for Humanity and Art Alliance
- Solo Show at " The Artist " at Artaholics Art Galley SOUZA & VIKASH - 40 drawings of F N Souza &
- 40 drawings of Vikash Kalra

2019

- Saffron Art - No reserve auction of modern and contemporary art Story Ltd Jan, 23–24
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd Apr, 16–17
- Saffron Art - No reserve auction of modern and contemporary art, Story Ltd Jul, 09–10–
- Saffron Art - No reserve auction of modern and contemporary art, Story Ltd Aug, 20–21–
- Saffron Art - No reserve auction of modern and contemporary art Story Ltd Oct, 22–23 –
- Group Show with Dhoomimal Art Centre
- Group Show with Dhoomimal Art Gallery
- Delhi Airport – Painting displayed at IGI Airport, Gallery Navya
- Painting and sculptures displayed at Dhoomimal Art Centre
- Painting displayed at Bihar Museum, Plural India, Curator- Anjani Kumar Singh
- Apparel Range for Almost Gods : Last Supper Painting- printed on Almost Gods Jackets.

2018

- Group Show – Indian Art Festival, Nehru Centre, Bombay- February- Gita Art Gallery.
- Solo Show - Endless Communication: Solo Show – March – Gita Art Gallery.

2017

- Solo Show Decade: A painter's journey a retrospective of works by Vikash Kalra Visual Art Gallery, IHC
- Solo Show - Limited edition prints & sculptures– March – Visual Art Gallery – Prints Villa.
- Solo show - Thinking Big: Contemporary Sculpture and Installation by Vikash Kalra – March – Visual Art Gallery
- Solo Show - Paintings & sculptures – May – Courtyard Marriott Gurugram The Art Floor.
- The Whitefield Art Collectives 2017 VR Punjab by Vikash Kalra
- The Whitefield Art Collectives 2017 VR Punjab – November – Punjab Art Initiative.
- Public Art (Installation) 10 Sculptures- VR Mohali Punjab

- Book Launch Jeevan Ek Soch Matt (Poem book) by Vikash Kalra – March – Visual Art Gallery.
- Book Launch Jeevan Ek Soch Matt (Poem book) by Vikash Kalra – 6th Amdavad National Book Fair May 2017.
- Short film Beginning of a journey artist vikash kalra (<https://www.youtube.com/watch?v=0Hpt-Uftrmg>)

2016

- Solo show -Tribute to Picasso & Souza by Vikash – – August – Dhoomimal Art Centre.
- AP'PRAA (LIMITLESS) – Public Art (Installation) 26 Sculptures – VR Bengaluru
- Public Art (Installation) 26 Sculptures– VR Surat,
- Whitefield Art Collective & Art Chutney – February and April.
- VIKASH KALRA- A TRIBUTE TO PABLO PICASSO & FRANCIZ NEWTON SOUZA/ Dhoomimal Art Centre. (<https://www.youtube.com/watch?v=958lrsQJMaE&t=1s>)
- Short film on Sculptures "LIMITLESS"- by Vikash Kalra (Youtube link: <https://youtu.be/O6kAJx3zINw>)
- Short film on Art and spirituality – Speaker- Vikash Kalra (Youtube link: <https://youtu.be/cMFsYX-9x2w>)
- Live interview, DDNational – Good Evening India – 4.30pm Aug26 (Youtube link: <https://youtu.be/PlcoERUJGEO>)

2015

- Group Show –Aparajita (Beti Bachao Beti Padhao) – Voluntary Health Association of India – Visual Art Gallery, IHC, New Delhi.
- Solo Show - Tales from the Soul Marrow – – April – Art Indus, New Delhi.
- Solo Show - JOURNEYS – January – Indian Art Fair, New Delhi – by Art 18|21, UK.
- Group Show -The Gandhi –Indian Art Fair, New Delhi – by Art Indus, New Delhi.
- Short film on Tales from the Soul Marrow – (Youtube link: <https://youtu.be/3jarP3ihvvg>)
- Short film on INDIA ART FAIR 2015 – Solo show JOURNEY by Vikash Kalra (Youtube link: <https://youtu.be/4uY-nleNam4>)
- DDNational – Good Evening India – Vikash Kalra – 16th Jan 2015 (Youtube link: <https://youtu.be/yOV-DRqZGHU>)
- Talk on Feminism in art share views with Geeti Sen (Writer, Cultural Historian, Critic, Editor) (Youtube link: <https://youtu.be/6x-QcUxE9sE>)

2014

- Solo show- in Indian Art Festival, 27th – 30th Nov 2014. Nehru Centre, Worli Mumbai.
- Solo show- THE ALCHEMIST – a monographic exhibition – August 2014, Art and Aesthetic, Lado Sarai, New Delhi.
- Four Walls - Exhibition of India's contemporary art – Taj Westend, Bangalore from 4th -13th April 2014, with Artchutney.
- Group show - at Art and Aesthetic "A Tribute to MASTERS & MASTERPIECES – History Revisited", 29th Jan – 28th Feb.
- Group Show - Gallerie Nvya, The Winter Tale 2013. Dec 15, 2013 to Feb 03, 2014.
- Group show - Dhoomimal Art Centre

2013

- Solo Show – Indian Art Festival, 19–22 Dec. Nehru Centre, Bombay.
- Group Show – Artchutney, Coimbatore on 23rd – 24th November, 2013.
- Group Show – Voice on Art, "Centurion 2013" 9th Nov to 15th Nov, at Visual Art Gallery, IHC, New Delhi.
- Group Show – Gallerie Nvya, 9th Anniversary Show "NAVA" Sep 06 to Nov 07 2013
- Group Show – Art Chutney " Varicolored " The Taj West End, Bangalore. 14th July.
- Group Show – Gallerie Nvya, New Delhi, May 15, 2013 to July 27, 2013.
- Solo Show – Angels of History, Art Konsult, Visual Art Gallery, IHC, New Delhi.
- Group Show – The Pune Art Gallery, Pune.
- Art Auction Modern & Contemporary Indian, Art Chutney, Bangalore.
- Group Show – India Art Fair 2013, Art Konsult, New Delhi.

2012

- Art Bull, Autumn Auction.
- Group Show, Art Bull, Lado Sarai, New Delhi.
- Group Show at United Art Fair, New Delhi.
- Group Show, Surya Hotel, New Delhi.
- Solo Show Into The Void Art Konsult.
- Group Show Art Konsult at India Art Fair 2012,
- Group Show, Salar Jung Museum, Hyderabad.
- Group Show, Art Konsult - The Dramatics of Diverse Interpretations/ Perspectives,.
- Group Show, Arts of The Earth, Open Palm Court, India Habitat Centre.
- Short Film, Obsessions
- The World of Vikash Kalra by Vinod Bhardwaj previewed at Art Film Festival, NGMA, New Delhi (Youtube link: www.youtube.com/watch?v=EM2a64YWdEY).
- Short Film on Vikash Kalra, Dreams on Canvas previewed on Doordarshan (Youtube link: www.youtube.com/watch?v=8wBeDTFeCfc)

2011

- Group Show, Lalit Kala Akademi, New Delhi.
- Group Show, Arts of The Earth, Open Palm Court, India Habitat Centre
- Autumn Auction, Artbull India Habitat Centre , New Delhi.
- Museum Collection-3, Group Show, Art Konsult, Visual Art Gallery, India Habitat Centre, New Delhi.
- The Art Corridor, The Taj, by Art Chutney, Bangalore (50 Works, 25 Artist, 10 States).
- Solo Show – Nostalgia/Memory, Visual Art Gallery, India Habitat Centre & Art Konsult, New Delhi.
- Group Show, The Taj, Art Chutney, Bangalore.

2010

- Solo Show – The Artist The Man-IV, Open Palm Court, India Habitat Centre, New Delhi.

2009

- Group Show, Meharangarh Fort, Rajasthan.
- Solo show Vivid Hues, Epicentre, Gurgaon & India Habitat Centre , New Delhi.
- Solo Show – The Artist The Man-III, India Habitat Centre, New Delhi.
- Group Show, Rooh – The Journey Within, Visual Arts Gallery, India Habitat Centre, New Delhi.
- Solo show Line of Control, Online Show with www.rangartgallery.com

2008

- Group Show Lalit Kala Akademi, New Delhi.
- Group Show Palm Court, India Habitat Centre, New Delhi.
- Group Show Travancore Art Gallery, New Delhi.
- Solo – The Artist The Man-II, VAG, India Habitat Centre, New Delhi.
- Solo Show Chehare (Faces) with Rang Art Gallery – Online Show with www.rangartgallery.com

2007

- Group show – 60 Years of Independence, Rashtrapati Bhawan, New Delhi.
- Group Show, Visual Arts Gallery India Habitat Centre , New Delhi.
- Solo Show The Artist The Man, Palm Court, India Habitat Centre, New Delhi.
- Group Show Lalit Kala Akademi, New Delhi.
- Group Show Lakhotia Art Gallery, New Delhi.
- Group Show Rabindra Bhavan, New Delhi.

2006

- Group Show with Art Konsult Triveni Gallery, New Delhi.
- Group Show with Art Konsult Visual Art Gallery, India Habitat Centre, New Delhi.
- Group Show with Art Konsult Palm Court, India Habitat Centre, New Delhi.
- Solo Show – Chehare (Faces) Rang Art Gallery, Delhi.

2005

- Group Show with Art Konsult Lalit Kala Akademi, New Delhi.
- Group Show with Art Konsult Triveni Gallery, New Delhi
- Group Show with Art Konsult Open Palm Court, India Habitat Centre, New Delhi.



VIKASH KALRA