

Bharti KHER

5 Must-See Shows at Blue-Chip Galleries You Can View Online

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While galleries have temporarily closed worldwide due to COVID-19, we can still be inspired by the work of contemporary artists. As part of Artsy's [Art Keeps Going](#) campaign, we're exploring shows that have been impacted by art spaces going dark. Every week, we're featuring five exhibitions that you can access via Artsy, with insights from the artists and our writers. This week, we're sharing a selection of fresh work at [blue-chip galleries](#) from Rome to Mexico City.

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Bharti Kher

Perrotin, New York



Bharti Kher, installation view of "The Unexpected Freedom of Chaos" at Perrotin, New York, 2020. Photo by Guillaume Ziccarelli. Courtesy of the artist and Perrotin.

A white spiral of 10,000 meticulously placed bindis opens "The Unexpected Freedom of Chaos," Bharti Kher's first solo exhibition in New York in eight years. Titled *Virus I* (2010), the wall installation is part of an ongoing series, running from 2010 to 2039, where Kher pairs the Hindu symbol for the third eye with a list of yearly predictions and summaries. For 2020, the New Delhi-based artist writes, "Right wing ideologies find voice in leaderships across the world. Climate crisis caused by changes in the weather, becomes a major threat to the earth and its ecosystems." Kher tackles the dire circumstances of our current reality with humor and an emphasis on repair and regeneration.

In *Gentle Bitch* and *Cry me a River* (both 2019), Kher adheres bindis in varying shades of blue and black onto shattered mirrors, accentuating the cracks rather than covering them up. While these mirrors line the walls of the gallery, Kher's "Intermediaries" series of clay statue assemblages are scattered throughout the exhibition space. For these works, she breaks found objects, then combines mismatched fragments, creating new configurations that fuse the divine with the kitsch and mundane. In *Self-portrait* (2019), Kher presents herself as a vertically sliced statue of Saraswati—goddess of knowledge, music, and art—but half of the deity is replaced by a curving abstract sculpture.

Kher's borderline iconoclastic process continues in *Mr and Mrs from Model Town* (2019). In the piece, a smiling pomegranate replaces the head of Parvati and a beheaded Shiva is joined with the body of Ganesha, resulting in a new family unit. Altogether, Kher imagines a multitude of possibilities from the chaos that she creates.

—Harley Wong

[...]
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