



experimenter

RADHIKA KHIMJI

DOSSIER

RADHIKA KHIMJI

Bio

Radhika Khimji's work is at once a painting, a drawing and a collage; it is also an embroidery and a sculpture. Because it is all of these things a place between many polarities emerges. In evading identification Khimji's work appears to arise out of identity itself, and the more she tries to escape categorisation the more she finds herself bound within it.

Khimji has developed a way of working informed by the physicality and materiality of the making process to deconstruct, evade and erase constructions of formulated identities. She questions categorisation and often play with terms and the naming of things to generate a new narrative for an object and render it abstract from its loaded history.

The formal pursuit to elude and subvert the diminishment of discrete identifications illicit a work of perpetual displacements. Everything has its place, but the inexhaustible drive remains towards articulating the possibility of a kaleidoscopic shifting.

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

Safe Landings
Installation view, 2010



Corner Piece

Installation view, Progress Reports, Iniva, London, 2010







Installation view

Mixed media
Dimensions variable

2008-2009



Over, Through and Around
Installation view, Letitia Gallery, Beirut, 2019



Adventitious Encounters

Installation view, Open Space Contemporary, London, 2018



Over, Through and Around
Installation view, Letitia Gallery, Beirut, 2019



Shift

Installation view, Galerie Krinzinger, Vienna, 2019



Installation view, India Art Fair, Delhi, 2020



Do You Know How To Start a Fire?

On | Site, Bikaner House, Delhi
2021

Do You Know How To Start a Fire?
Installation view, On | Site, Delhi, 2021



Do You Know How To Start a Fire?
Installation view, On | Site, Delhi, 2021



Do You Know How To Start a Fire?

Experimenter, Kolkata
2020

Do You Know How To Start a Fire?
Installation view, *Experimenter*, 2020



Over, Through and Around

2019

Over, Through and Around
Installation view, Letitia Gallery, Beirut, 2019



Over, Through and Around
Installation view, Letitia Gallery, Beirut, 2019



Over, Through and Around
Installation view, Letitia Gallery, Beirut, 2019



Searching for stars amongst the crescents

2019

Searching for stars amongst the crescents
Installation view, Experimenter, Kolkata, 2019



Searching for stars amongst the crescents
Installation view, Experimenter, Kolkata, 2019



Searching for stars amongst the crescents
Installation view, Experimenter, Kolkata, 2019



Shift

2019

Shift

Installation view, Galerie Krinzinger, Vienna, 2019



Shift

Installation view, Galerie Krinzinger, Vienna, 2019



Shift

Installation view, Galerie Krinzinger, Vienna, 2019



Adventitious Encounters

2018

Adventitious Encounters

Installation view, Open Space Contemporary, London, 2018



Adventitious Encounters

Installation view, Open Space Contemporary, London, 2018



Adventitious Encounters

Installation view, Open Space Contemporary, London, 2018



Adventitious Encounters

Installation view, Open Space Contemporary, London, 2018



Oh me, my mountain

Oil on photo transfer on birch plywood

47 5/8 in diameter / 121 cm diameter

2021



Oh me, my rock

Oil on photo transfer on birch plywood
43 1/4 x 30 3/4 in / 110 x 78 cm
2021

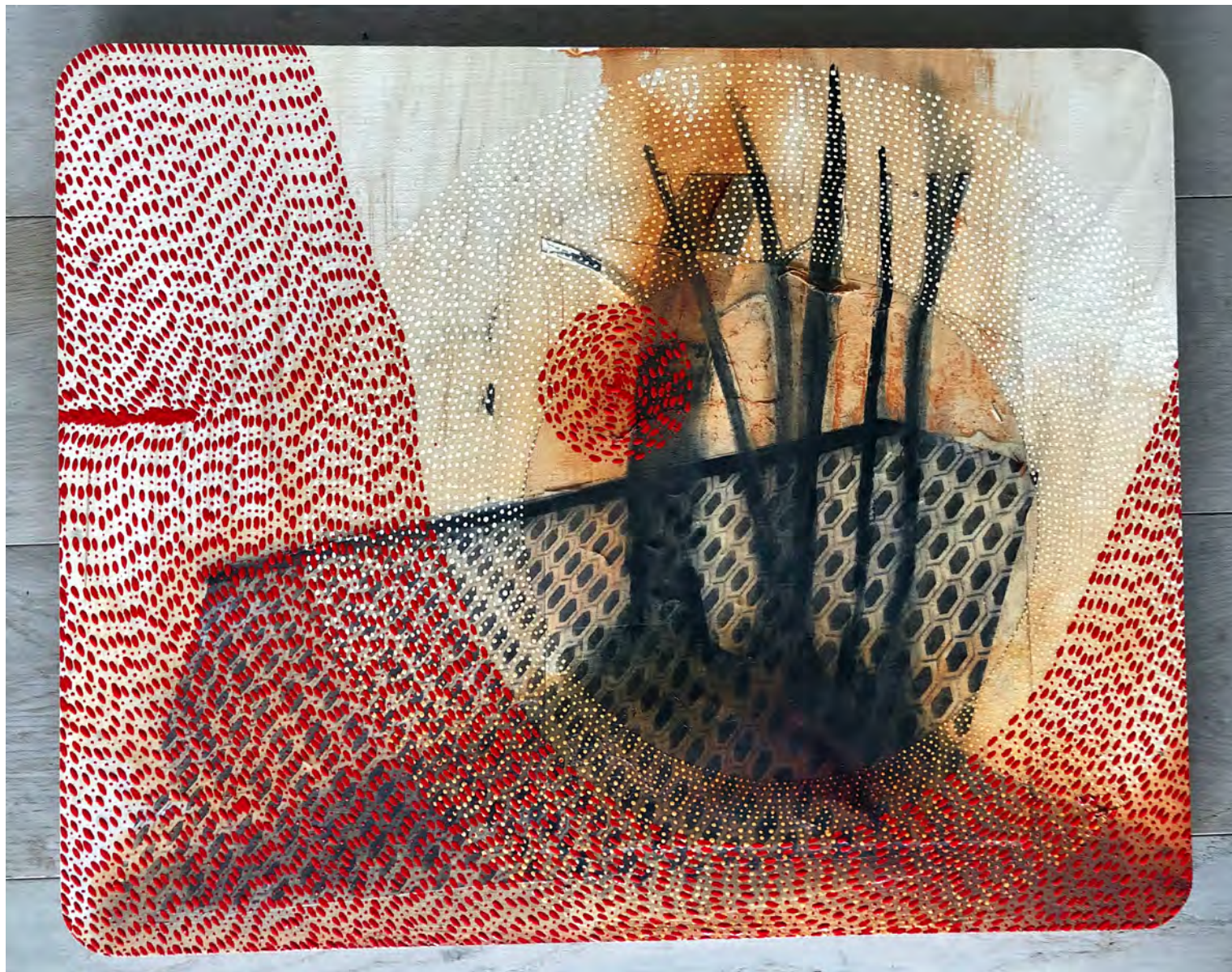


Heat caught heat

Oil on photo transfer on birch plywood

18 7/8 x 23 5/8 in / 48 x 60 cm

2020

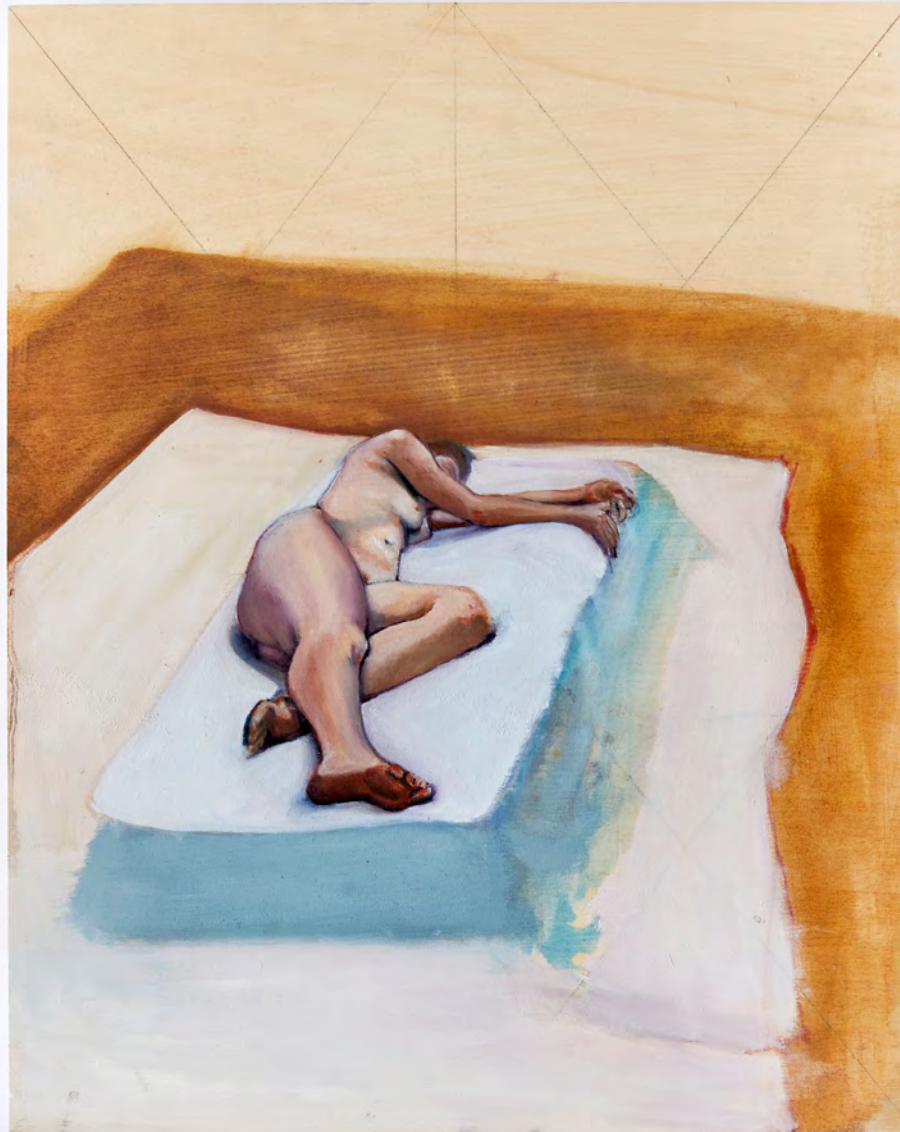


Reclining pose 2

Oil and photo transfer on birch plywood

12 1/8 x 16 in / 30.5 x 40.5 cm

2020



Reclining pose 1

Oil and photo transfer on birch plywood

16 x 20 1/8 in / 40.5 x 51 cm

2020



Standing still is a process

Oil on paper, canvas and birch plywood

11.4 in x 14.2 in

2019



Climb up into your sex

Oil on photo transfer on birch plywood

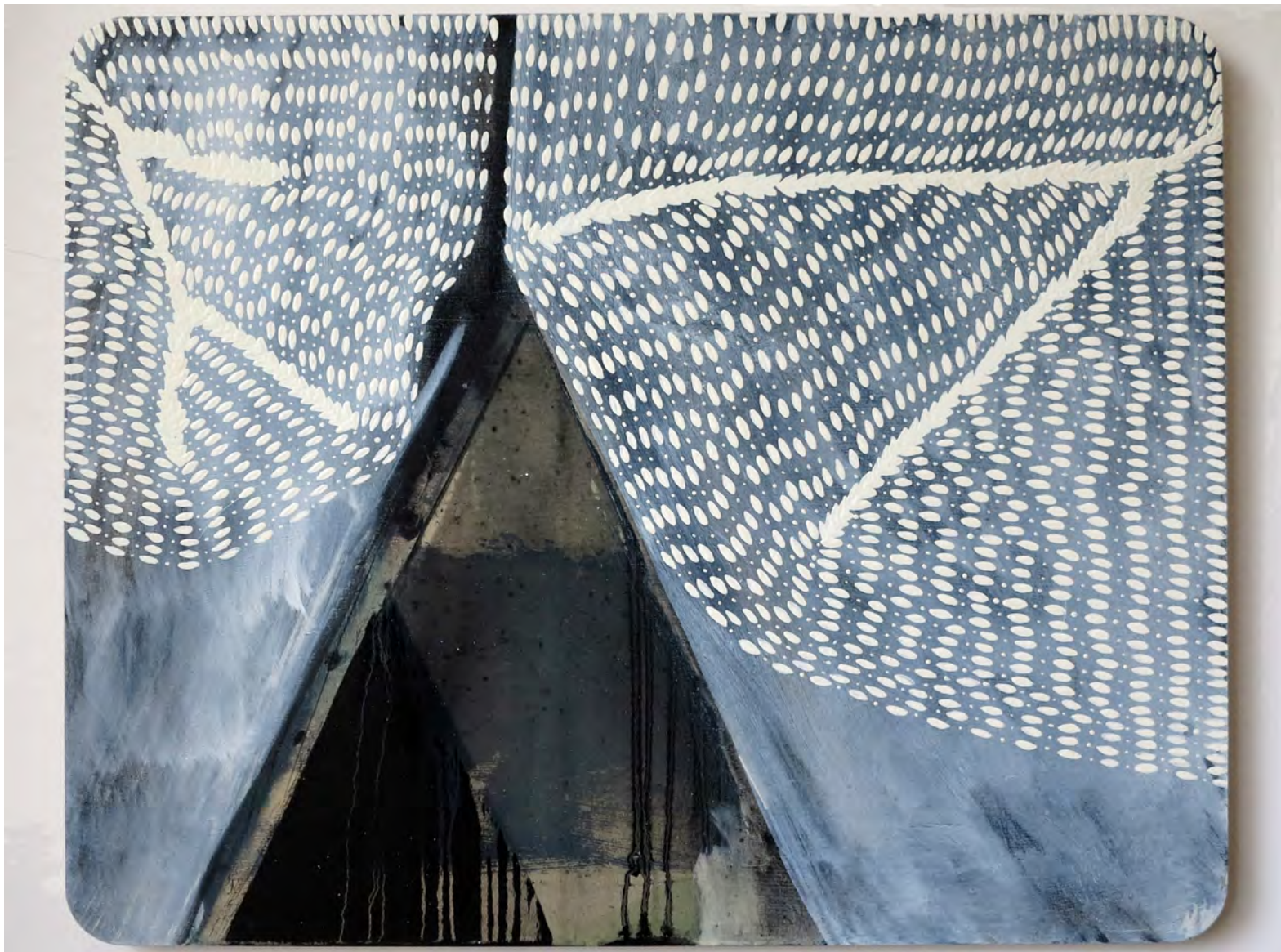
18.9 in x 23.6 in

2019

Climb up into your sex

Oil on photo transfer on birch plywood
18.9 in x 23.6 in

2019



Side crawl

Oil and gesso on photo transfer on plywood

30.5 cm x 40.5 cm

2019

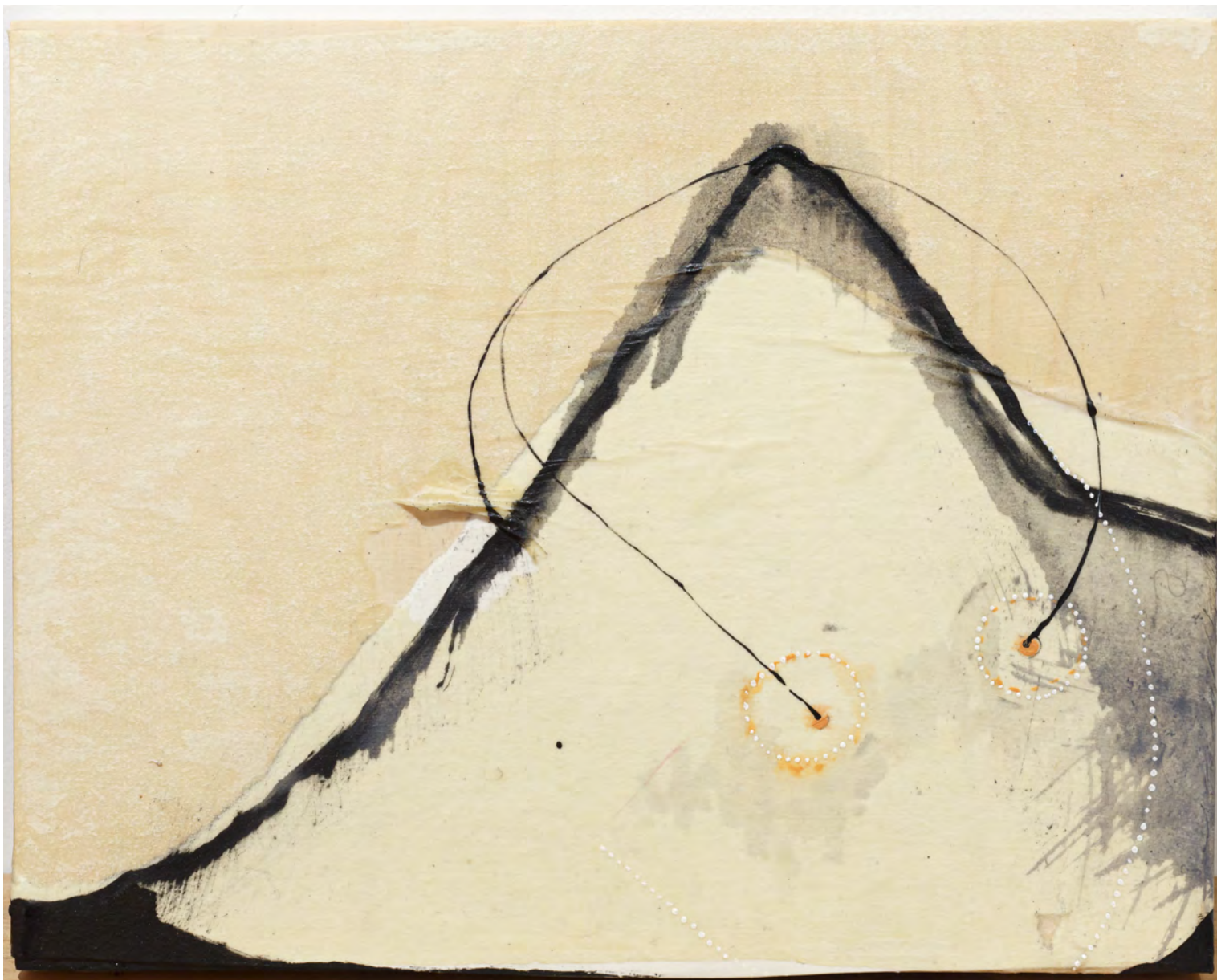


Looks like he can see, Mr Squid head

Oil and gesso on paper, canvas and plywood

28.5 cm x 36 cm

2019

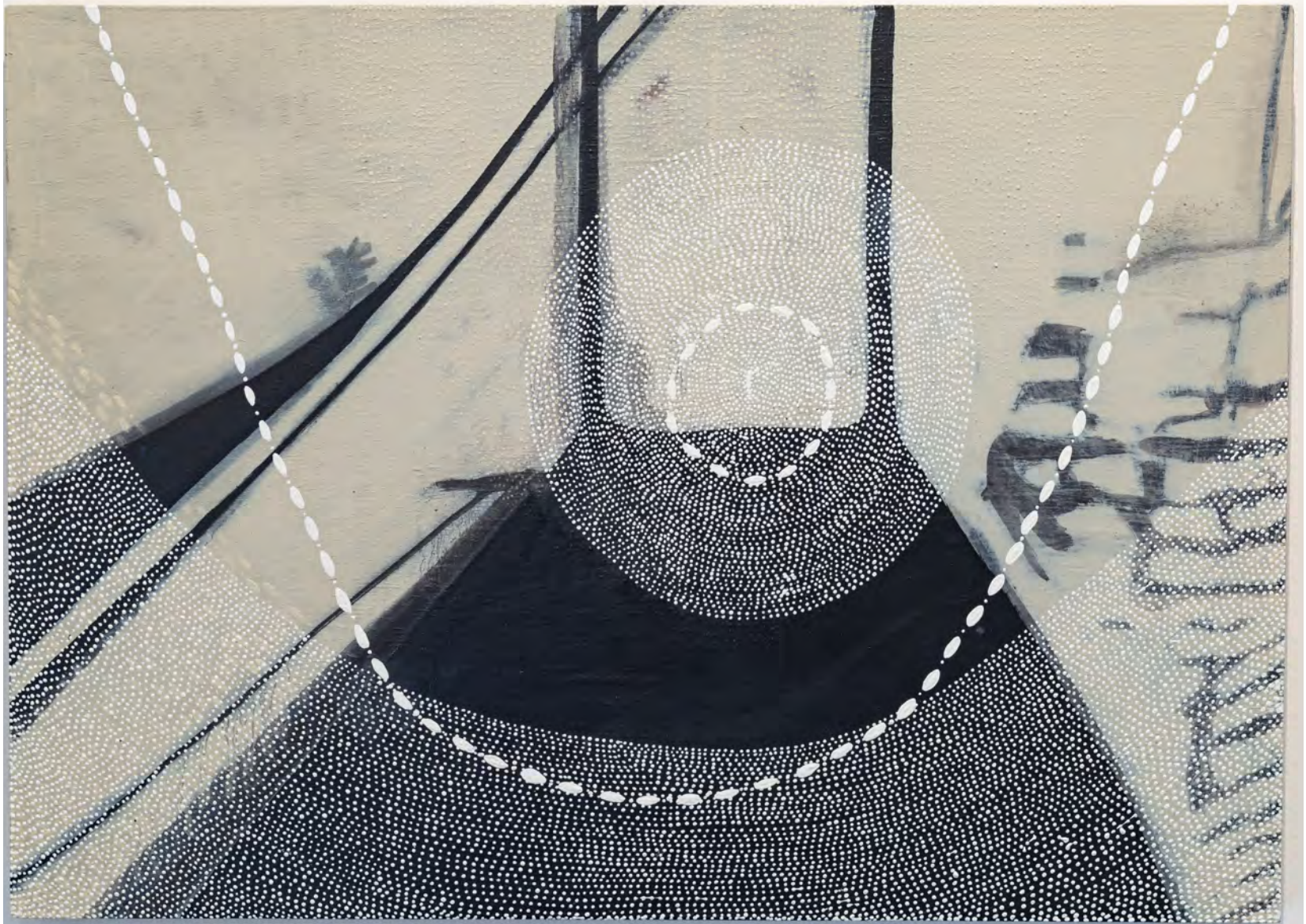


There's a milky liquid below

Oil and gesso on photo transfer on plywood

50 cm x 70 cm

2019



There's a diamond planet above this ground

Oil and gesso on photo transfer on plywood

50 x 70 cm

2019

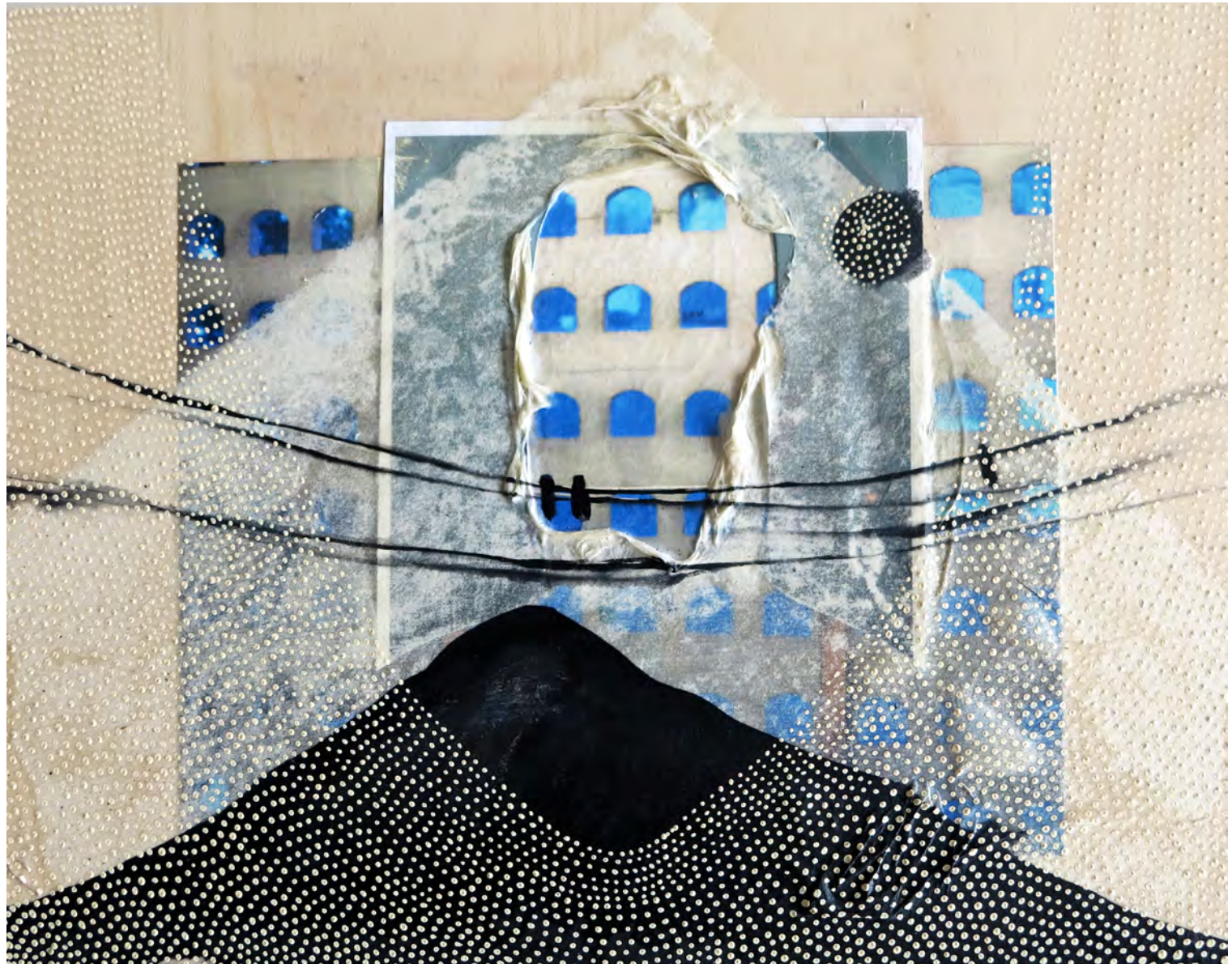


Blue Light Seeps Through Concrete

Oil and gesso on digital print on paper and plywood

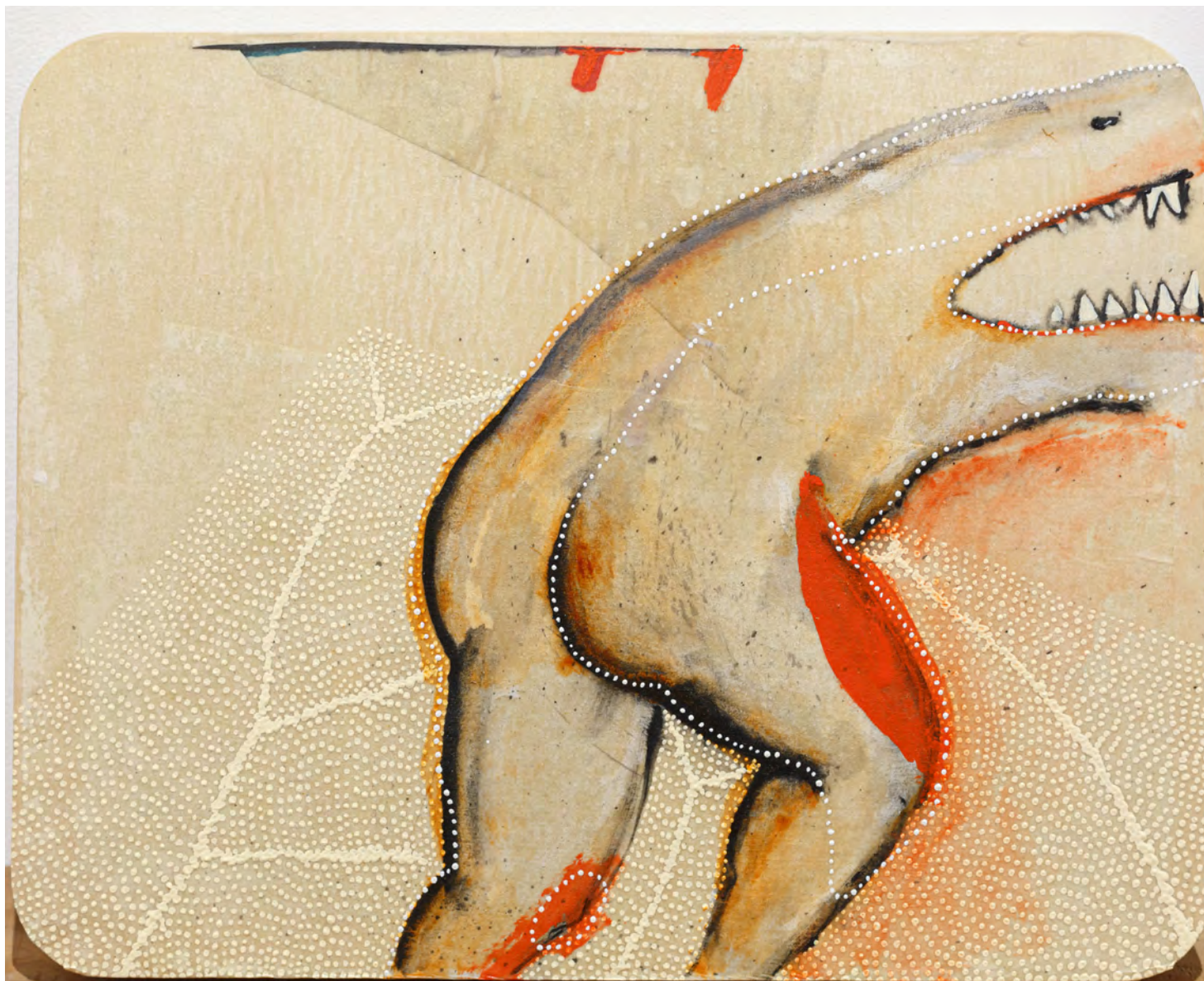
28.5 x 36 cm

2019



Hungry teeth bite in surprising places

Oil, ink and gesso on paper and plywood,
28.5 x 36 cm
2019



It's good to know where your heart is

Oil and gesso on photo transfer on plywood

30.5 x 40.5 cm

2019



Almost touching

Oil and photo transfer on plywood

28.5 x 36 cm

2019



Dangling

Oil and photo transfer on plywood

30.5 x 40.5 cm

2019



Leaning over

Oil and photo transfer on plywood

30.5 x 40.5 cm

2019

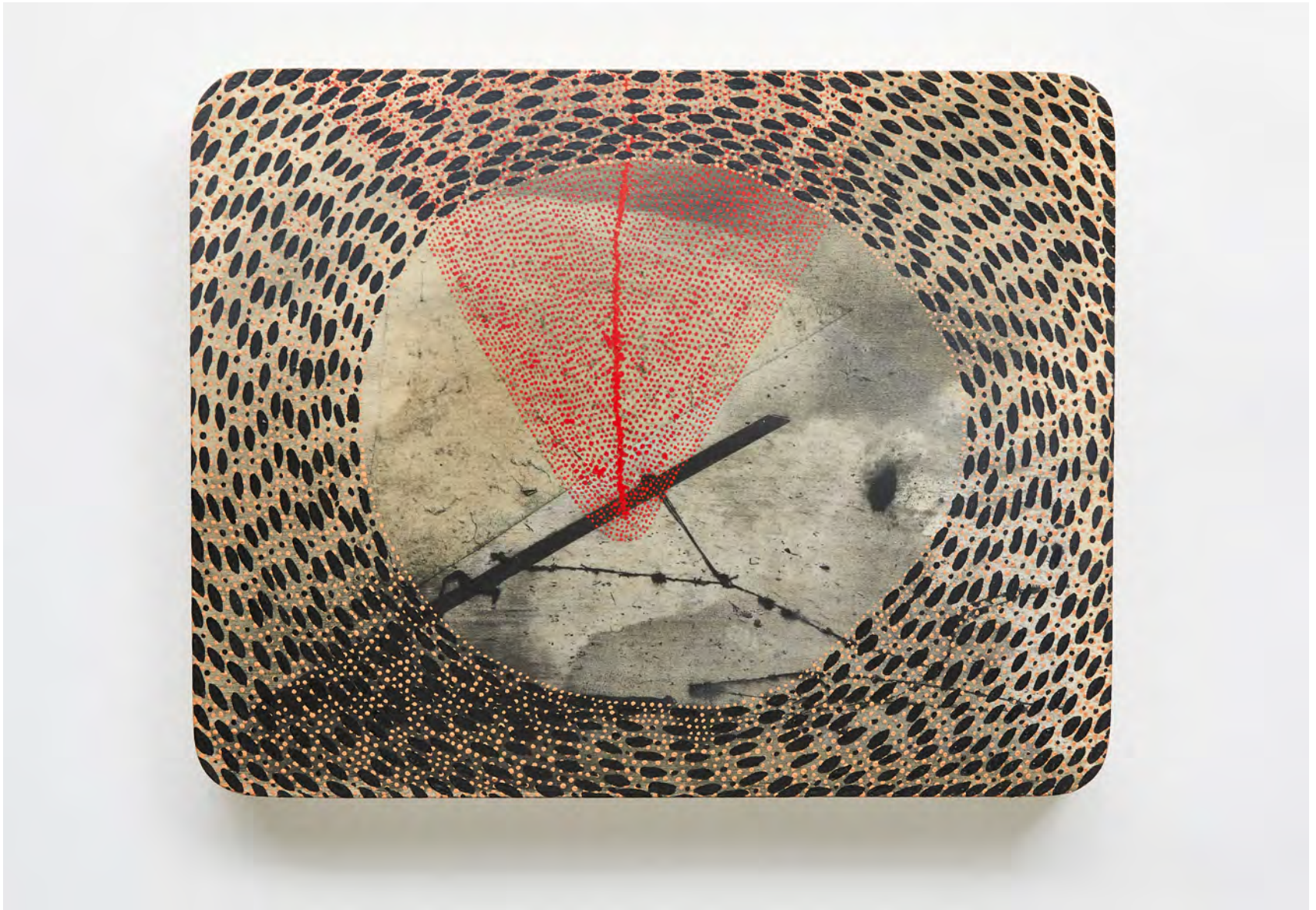


Tongue

Oil and photo transfer on plywood

28.5 x 36 cm

2019

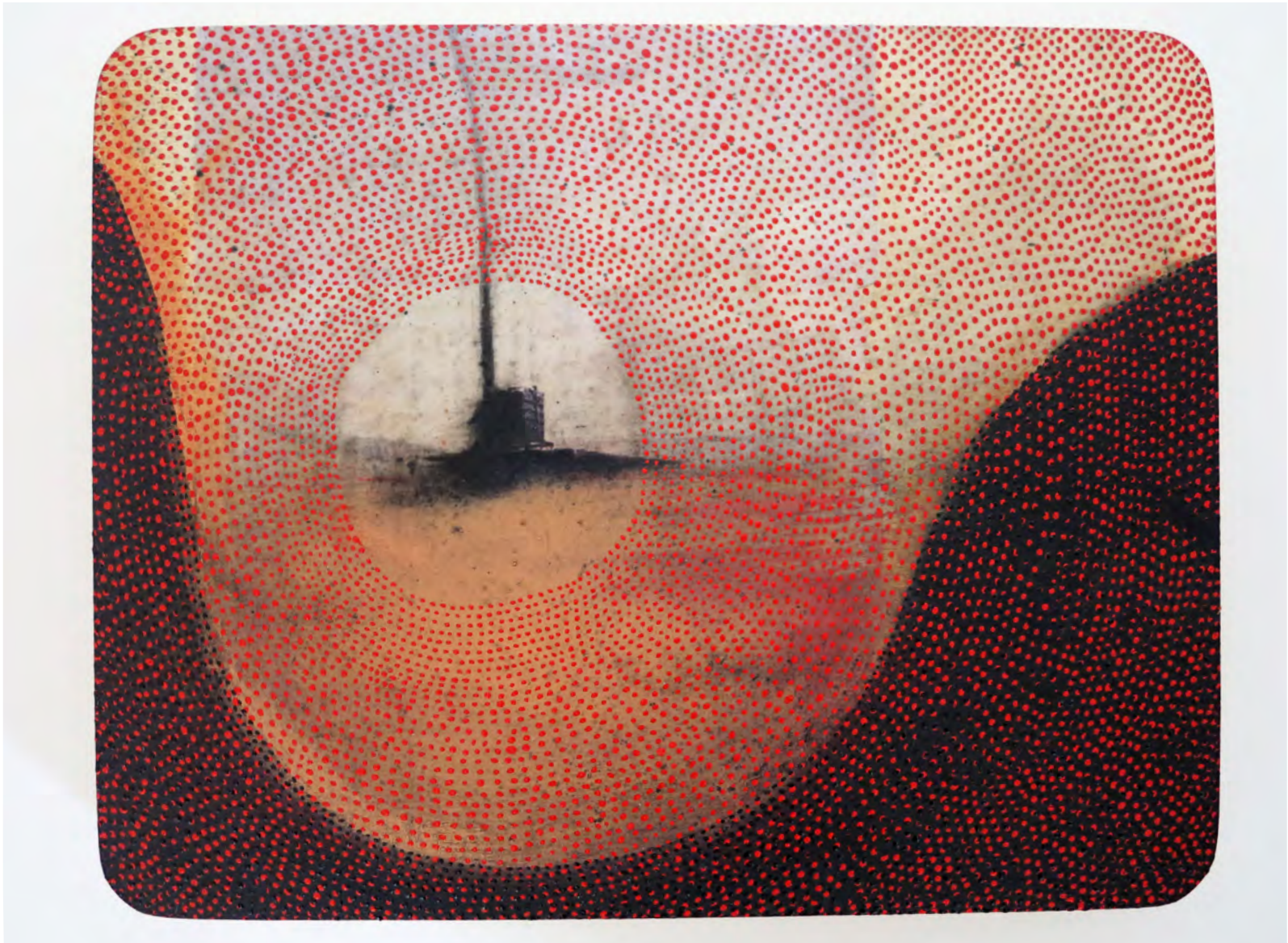


A building

Oil and photo transfer on plywood

28.5 x 36 cm

2019

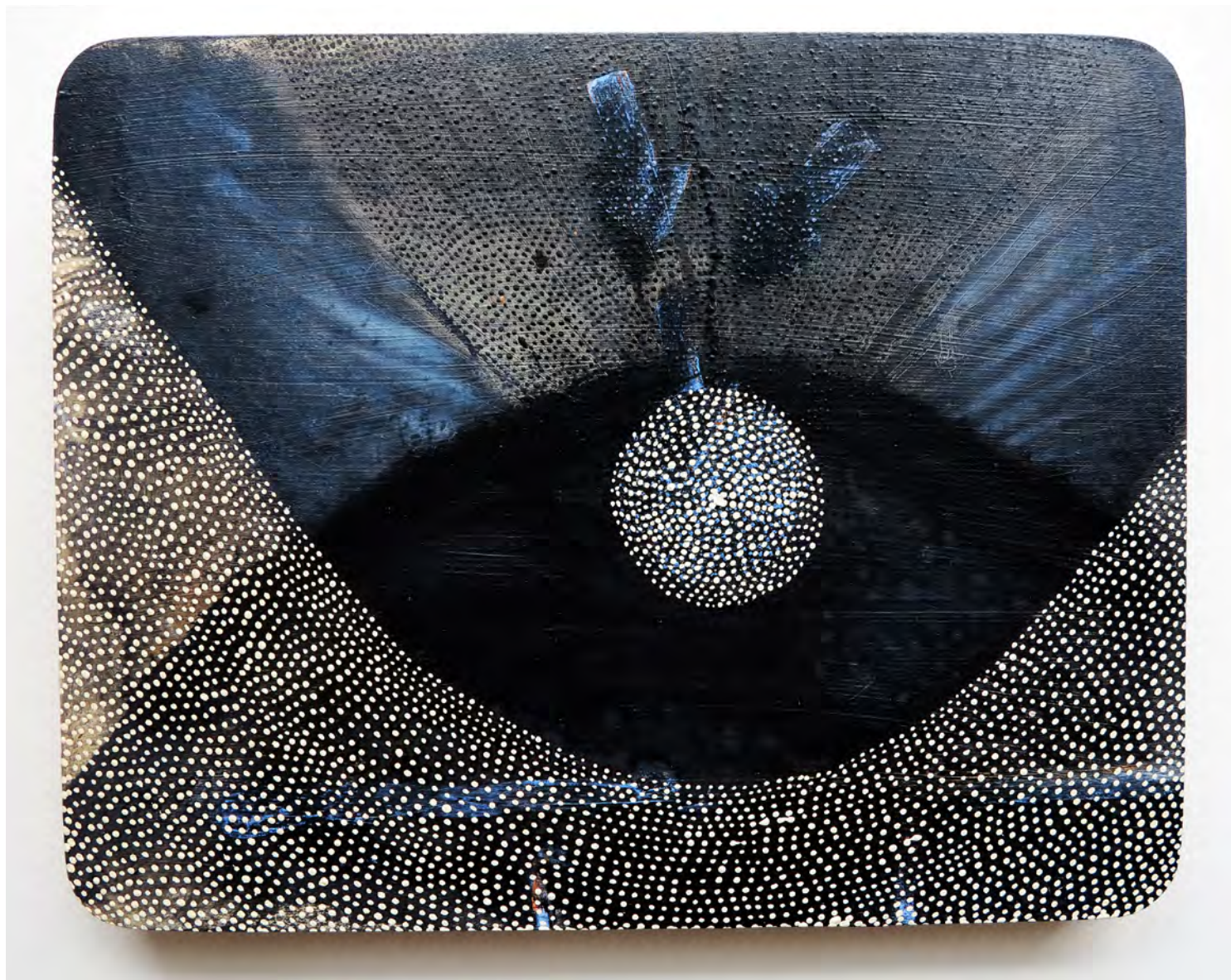


Overlap

Oil and photo transfer on plywood

28.5 x 36 cm

2019



Scroll down

Thread, oil and gesso on photo transfer on paper and wool

33 x 44 cm

2019



Tyres

Oil and photo transfer on plywood and wool

33 x 36 cm

2019



A lipstick snake got in the system

Acrylic, oil, glue and gesso on digital print on paper , canvas, wood
and wool
80 x 70 cm
2018



Crevice

Oil and gesso on photo transfer on paper

115 x 177 cm

2019



Off centre

Oil, and gesso on photo transfer on paper

165 x 115 cm

2019



Somewhat protruding

Oil, and gesso on photo transfer on paper

165 x 115 cm

2019

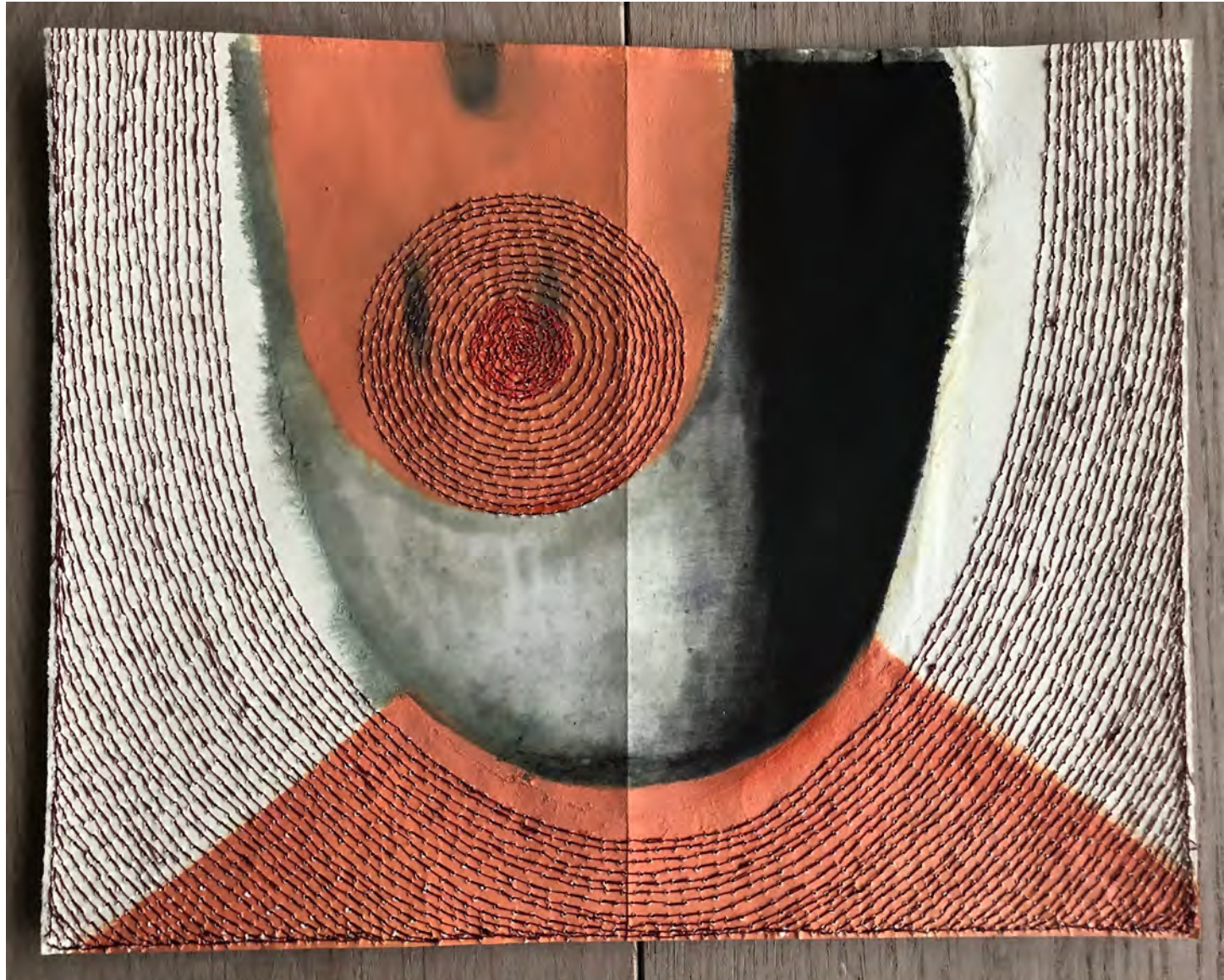


A moat surrounds this body

Oil and thread on photo transfer on paper

8 1/8 x 10 1/8 in / 20.5 x 25.7 cm

2020



Deflect to protect

Oil and thread on photo transfer on paper

8 1/8 x 10 1/8 in / 20.5 x 25.7 cm

2020

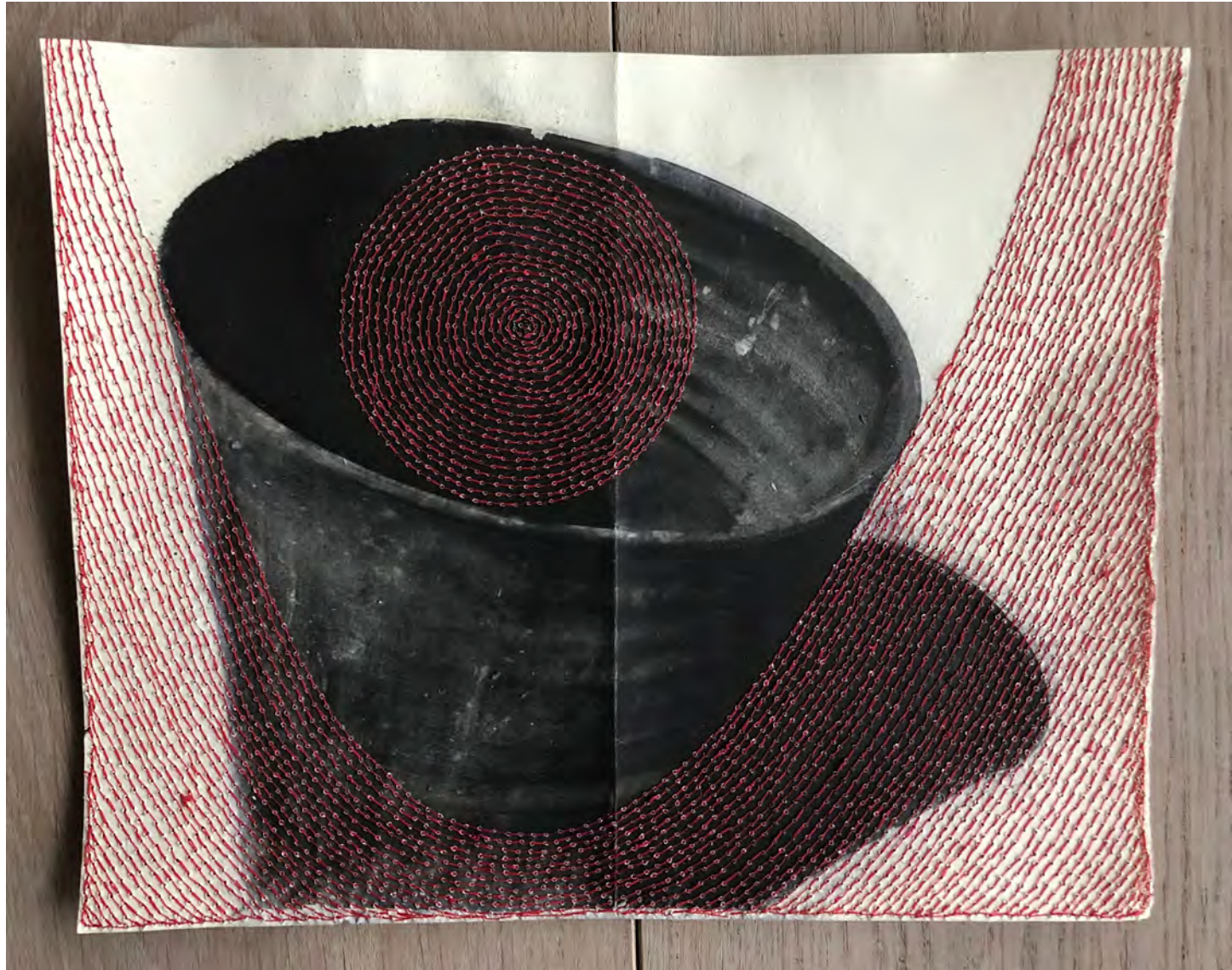


Only teenage wasteland

Oil and thread on photo transfer on paper

8 1/8 x 10 1/8 in / 20.5 x 25.7 cm

2020



Some landscapes leak outwards

Oil on photo transfer on paper
8 1/8 x 10 1/8 in / 20.5 x 25.7 cm
2018



V

Oil on photo transfer on paper
8 1/8 x 10 1/8 in / 20.5 x 25.7 cm
2020

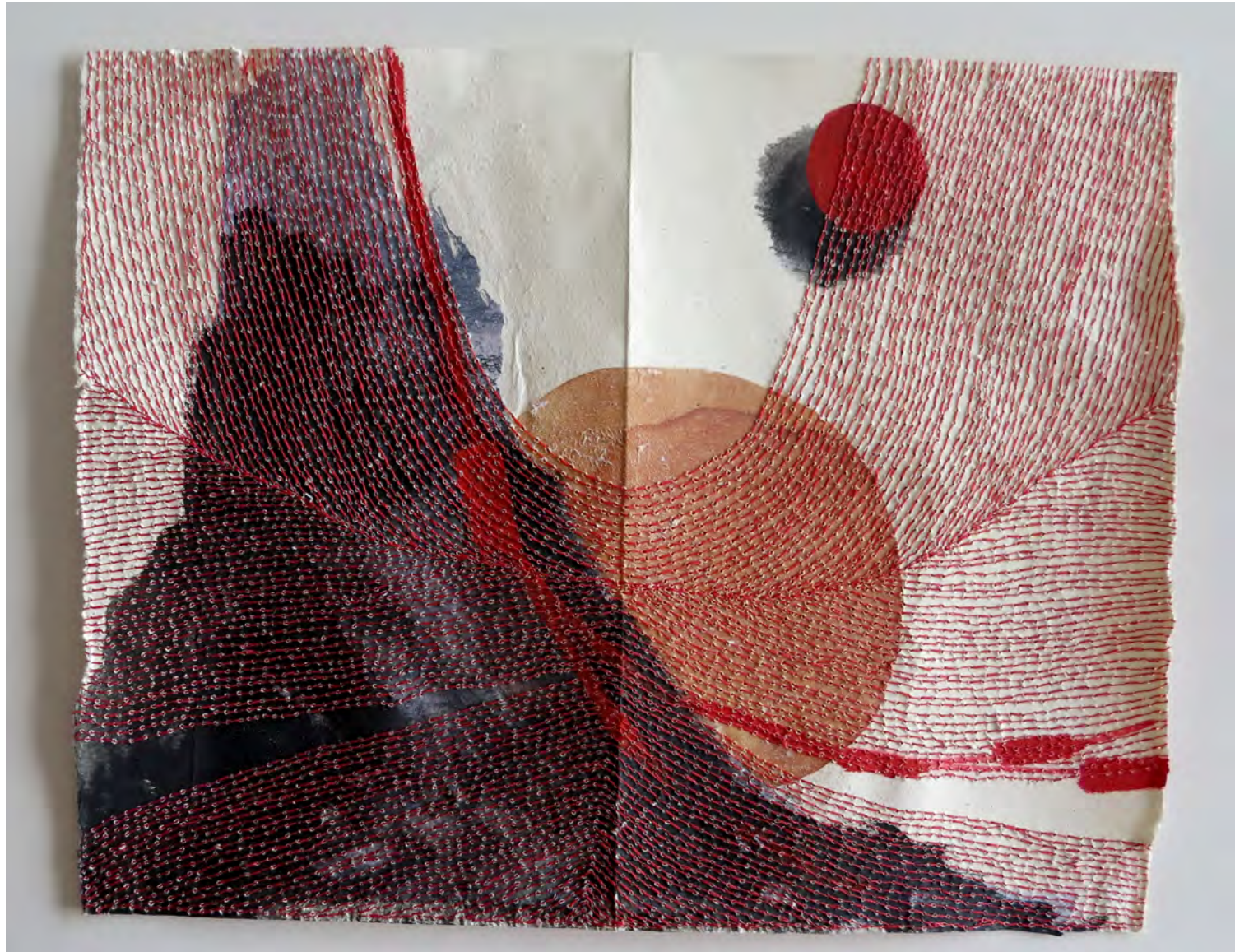


Hide a planet under thread

Oil, thread, and gesso on photo transfer on paper

8.1 in x 10.2 in

2019



Parts float to the surface

Oil, thread, and gesso on photo transfer on paper

8.1 in x 10.2 in

2019



Oil stains and liquids

Oil and gesso on photo transfer on paper

8.1 in x 10.2 in

2019



Two sides

Pencil, ink, thread, oil and gesso on photo transfer on paper

39 cm x 50 cm

2018



In the belly

Pencil, ink and thread on paper

20.5 cm x 26 cm

2018



SHIFTERS







Bent

Acrylic and oil on plywood
160 cm x 86 cm
2005



Pink sitter

Acrylic on MDF
59 1/8 x 33 7/8 in / 150 x 86 cm
2009



Squat, up and lift

Acrylic and oil on plywood and oil on plywood

Dimensions variable

2005



Assemblage 2

Acrylic and oil on MDF
Dimensions variable
2004



Red stander

Acrylic on plywood
215 cm x 76 cm
2010



Becoming Landscape

2017

Becoming Landscape

Becoming Landscape was a solo exhibition at Krinzinger Projekte in Vienna running from the 5th of July to the 1st of September 2017. The works were produced during a two-month residency in Vienna.

This new body of multi-media works deepens her studies into anthropomorphic structures, the visceral relationship we have to landscape, and our connection with the living and constructed bodies that unceasingly surround us.

Khimji has deepened her dialogue between spaces and people, producing a series of living shapes at varying scales. Her work is at once deeply intimate and detailed, evoking an immediate self-awareness in the viewer. As Khimji began to develop these forms during her residency she described them as, "silhouettes that become landscapes", juxtaposing construction and building centres with suggestions and shapes of the female body. As viewers, we are shown fragments and snapshots of public sphere, simultaneously suggesting intonations of the most private parts of oneself.

Khimji re-examines ideas of ownership within the personalised and implicitly gendered landscape, and the varied ownerships one stakes on a place, leaving the bodily landscape forms vulnerable to invasion and capture. This exhibition deepens her previous studies on displacement and foreign bodies, as seen in her parachute installations shown in Barka Forts 'SafeLandings' 2010, and Not New Now: Marrakech Biennale, and the 4th Ghetto Biennale in Haiti 2017. For the first time in *Becoming Landscape*, Khimji uses transfer processes of her photography archive in her collage works, bringing the gesture of transference and a physicality to the appropriation of her photographic practice. Many of the images used are taken at construction sites in Oman, examining building blocks of the city, subjects objectified, that at once become matter and memory, the past, present, and future colliding.

—Aisha Stoby

Becoming Landscape
Installation view, Krinzinger Projekte, Vienna, 2017



Becoming Landscape
Installation view, Krinzinger Projekte, Vienna, 2017



Becoming Landscape

Installation view, Krinzinger Projekte, Vienna, 2017

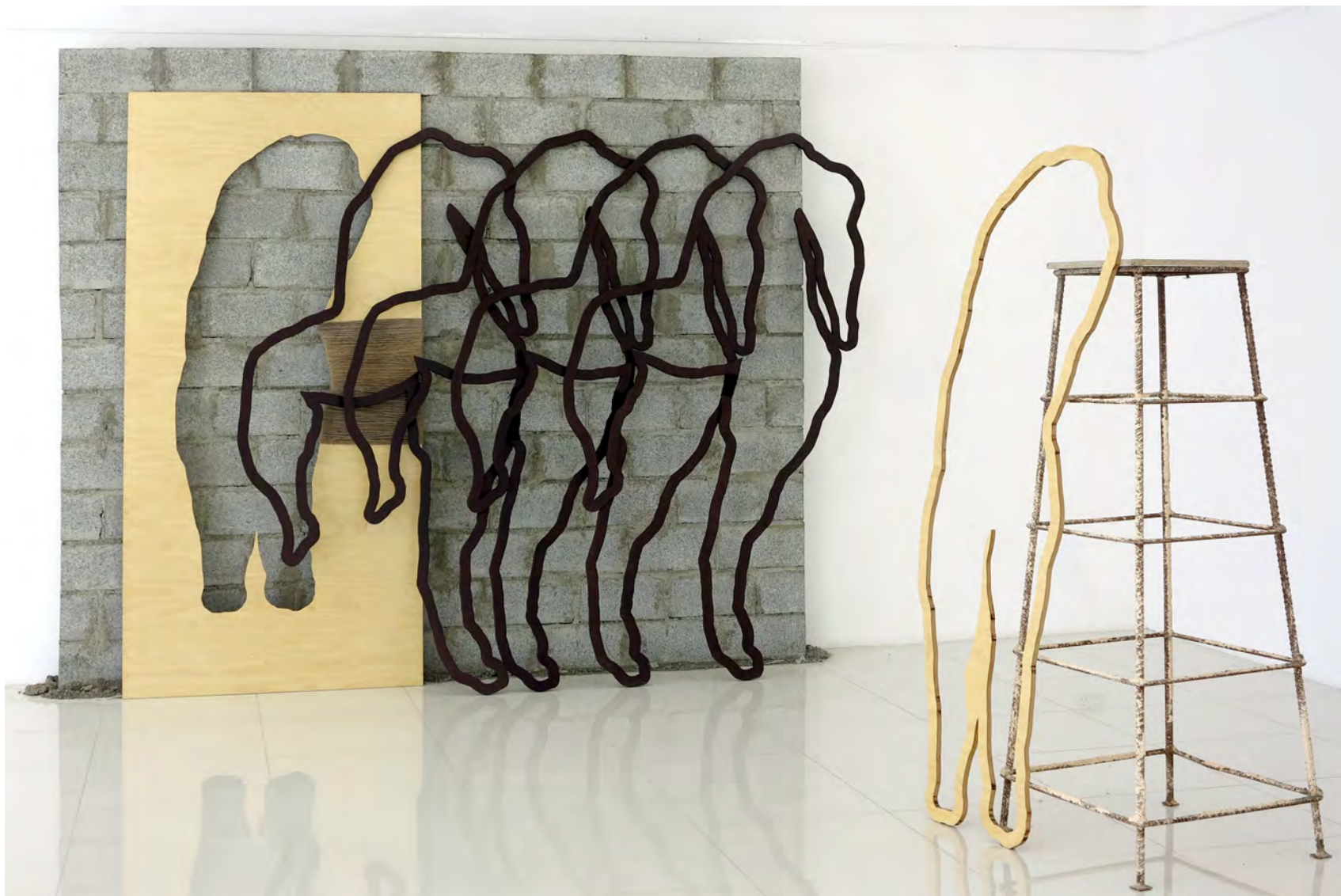


Of Place and Places

2016

Of Place and Places

Installation view, Gallery Sarah, Muscat, Oman, 2016



Of Place and Places

Installation view, Gallery Sarah, Muscat, Oman, 2016



Of Place and Places

Installation view, Gallery Sarah, Muscat, Oman, 2016



Stay Safe

2016

Stay Safe

Stay Safe is a gesture which claims the Al Badi palace as a site of arrival. By installing her characteristic parachute on this historically charged landscape, artist Radhika Khimji exposes the vulnerable state of human life and identity amidst acts of war, forced immigration and/or invasion.

She makes us question how cultural identity, historicity and subjectivity are formed in relation to architecture and space. The work becomes a metaphor for the precarious state of being between two temporalities: escape and arrival. It converges two moments in history, as a symbolic intrusion which enforces change by its presence. The fluid white parachute, now an abandoned object, not only represents our most basic human instinct for survival in moments of turmoil but also marks a new territory allowing us to temporarily escape the politics of the 'gaze'.

Hence, the artists' use of heritage sites which have survived changes in ownership, political regime or war and yet escaped the danger of being entirely ruined or actively 'occupied'. It is safe to land here because no one is watching...

The parachute was first placed in Barka Castle, a tourist destination in Oman, where the artist was born. Architecturally and visually, the characteristic use of mud and stone walls in these castles and

forts have become symbolic of Oman's traditional past and are saturated with political and cultural meaning. The artist aims to subvert the iconic meaning behind these architectural symbols which have been banished from the present time and place and engage us critically to re-evaluate their role in our collective consciousness. Taking the parachute horizontally across to Morocco, a country that echoes the landscape and architecture of Oman, is an active form of re-inserting the Al Badi palace into the present.

—Edited by Zeynep Uzuner

Stay Safe

El Badii Palace, Marrakesh Biennial 2016



Stay Safe
Koutoubia Mosque, Marrakesh Biennial 2016



Safely Standing

Concrete, mortar and glass
Dimensions variable
2015

For the 4th Ghetto Biennale in Port – Au – Prince, Radhika Khimji made *Safely Standing*, an architectural response to a place where many buildings came down in the earthquake of 2010.

On the foundation of a former residence, three walls stood at angles to each other on a tiled floor, talismanically protecting the surrounding area. The foundation, exposed to the elements, became a ceramic carpet, demarcating a territory that was once indoors, the footprint of a home. The original exterior walls were broken down and removed, and now this space acts as a courtyard open to the elements. It is a place where objects are in a state of suspension, a state of waiting.

When Khimji arrived to Port – Au – Prince at night, on her journey to where she was staying she saw many boundary walls surrounding properties, with broken glass embedded on top – like barbed wire – to stop and resist intrusion. These barriers, made to protect a home, are the inspiration behind *Safely Standing*. Walls, by their very nature, protect and provide shelter. These walls, however, provide neither, but encase within them a certain defensiveness. A desire to resist an external gaze.





The Parachute

2011

The Parachute

In 2011, I took the parachute to a few different locations in Oman. The parachute became a metaphor for an external drive; dropped somewhere in order for it to be considered by the place it landed in. Where did it come from? Is it a vehicle for hope or an abandoned vehicle? These were just some of the questions I asked myself while making this work.

I wanted to explore how the parachute interacted with internal landscapes of tradition – historic sites that occupy an important place in the culture and heritage of Oman, yet also embody the identity of a people. The locations were particularly important, as they each signified an area of Oman that is changing. These sites each hark to an historic past, as well as a dead past: There is Muttrah, an area behind the market, which used to be the centre for trade but is now only used to store goods; Tawaqa Tower used to be an important bastion in protecting the area's waters but is now irrelevant and left in ruin. Tanuf was bombed by the prior King in 1959 due to regional politics, and the wadis are iconic landscapes of the Gulf.

These places are all part of our cultural DNA – they have been there long before I was born and have witnessed much of the changing face of Oman in their lifetime. When I placed the parachute in each of them, I wanted to explore how this intervention would interact with each site – would it feel like an enhancement, or as if a foreign, alien body had landed? In other places, such as the souq, or the abandoned tower, the falling parachute felt like a new moment, creating a sense of presence in the historic site. The parachute took on a metaphor, one of survival, flitting gracefully, draping itself, at once forlorn, reflecting all that we have forgotten and all that once was, as well as providing something new – injecting a feeling of life, of movement and, strangely, linking the past with the now.

—Radhika Khimji





Safe Landings

2010

Safe Landings

Safe Landings marks Radhika Khimji's first solo-show in Muscat, Oman and is her largest and most ambitious exhibition to date. Khimji's work is defined by her ability to describe a body in motion through drawings and installations that incorporate cut-out shapes, which are then positioned in different spaces. These cut-outs or "shifters" (in the artist's own words) are constantly dislocated from their background supports, and are therefore compelled to renegotiate their existence in new environments. At Barka Fort, the artist adds a second narrative layer by introducing large parachutes, which are attached to these cut-outs. The "shifters" and parachutes together interact with the history of the site as well as the structure of the fort, in order to define an uncertain existence. In setting up this visual and architectural apparatus, Khimji reconsiders the terms "displacement" and "embodiment" anew, and what it means for a work of art to encapsulate both these states of being.

The artist's site-specific installation draws on the history of Barka to address issues of contemporary cultural identity within a globalized society. Barka was once a strategic trade capital in the late 18th century. In an effort to prevent harassment in Omani waters, the ruling Sultan handed over the use of Muscat's port to the Persians and moved to the town of Barka. Ultimately, as major trade routes were redirected to pass through Barka, this move enabled the Omanis to regain full control of Muscat. By changing trade routes the Omanis were able to preserve their position with dignity and strength. It was a displacement of a port from one place to another for a short period of time, a hovering between two places. In Khimji's terms this was an "embodied hover" as the interim period did not disorientate the peoples sense of self.

The "parachute shifters" shed light on what an embodied hover might be. Parachutes are functional objects, fully visible in the sky where they open up completely. The artist is interested in the visibility and openness that occurs in the air, when the parachute is no longer in its pack or strewn on the ground. One must consider Khimji's "shifters" with this understanding of openness, as fully functional between different definitions and places. Formally they exist in a place between painting, sculpture and drawing. They teeter on a place of near recognition as abstract bodies, performing different gestures- either sitting, standing or leaning. In *Safe Landings*, unpacking the work begins with these shapes, as bodies caught in a state of flux in the multi leveled courtyard in Barka.

Safe Landings
Installation view, 2010



Safe Landings
Installation view, 2010



Safe Landings
Installation view, 2010



Safe Landings
Installation view, 2010





Corner Piece

2010

Corner Piece

Installation view, Progress Reports, Iniva, London, 2010



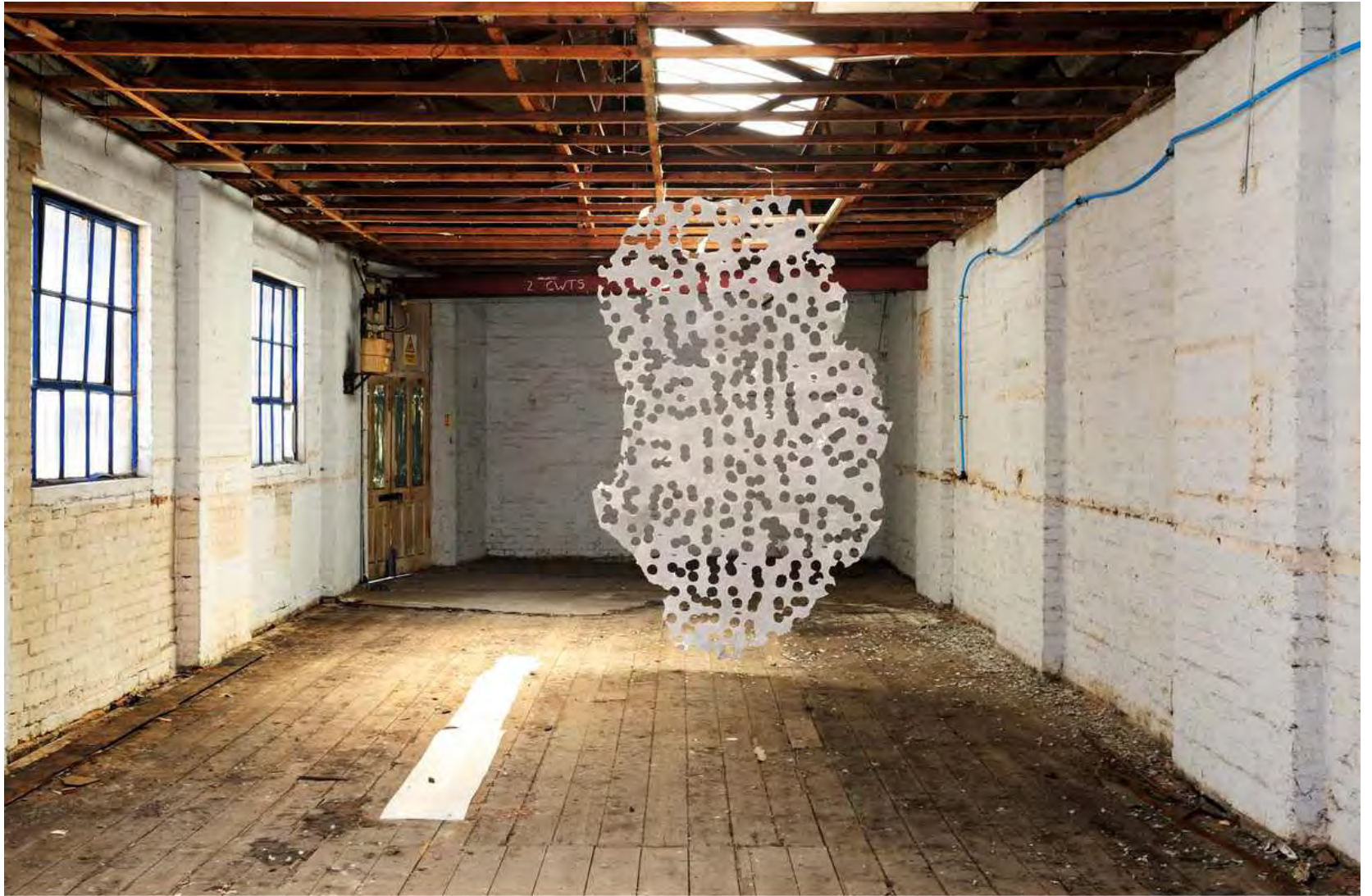
Corner Piece

Installation view, Progress Reports, Iniva, London, 2010



The dangler

Acrylic on aluminum
118 1/8 x 78 3/4 in / 300 x 200 cm
2008



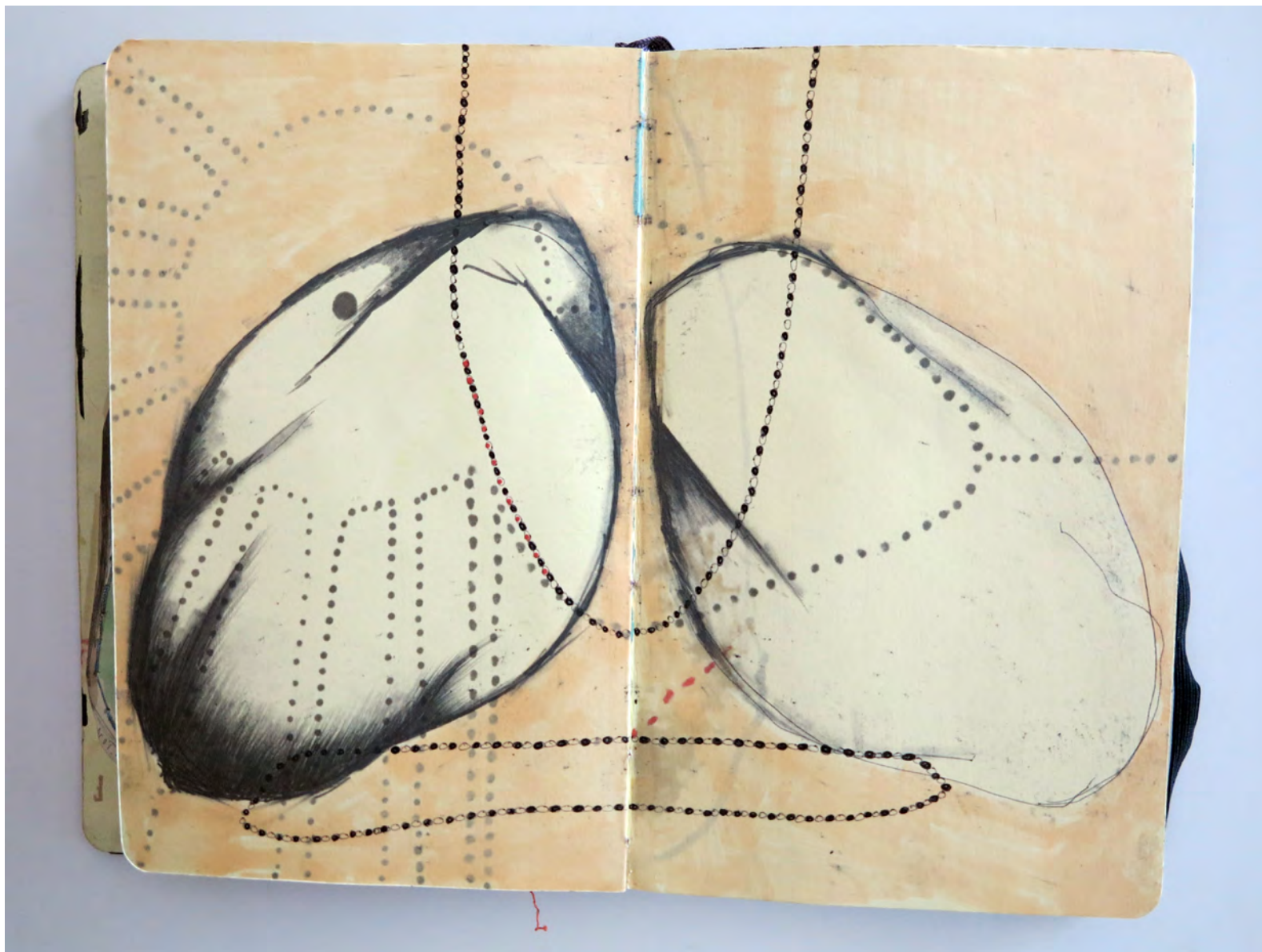
Notebooks

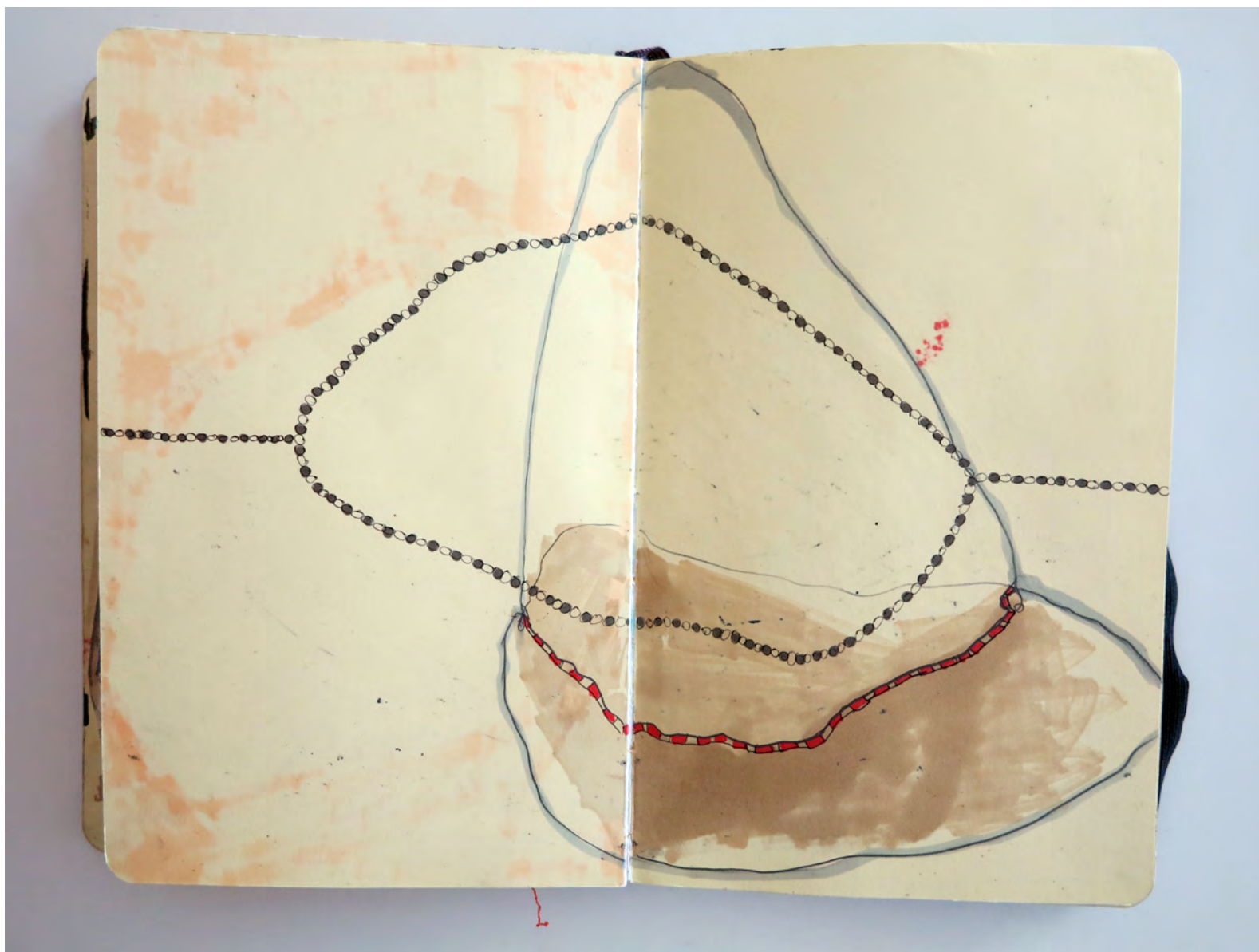
2005–ongoing

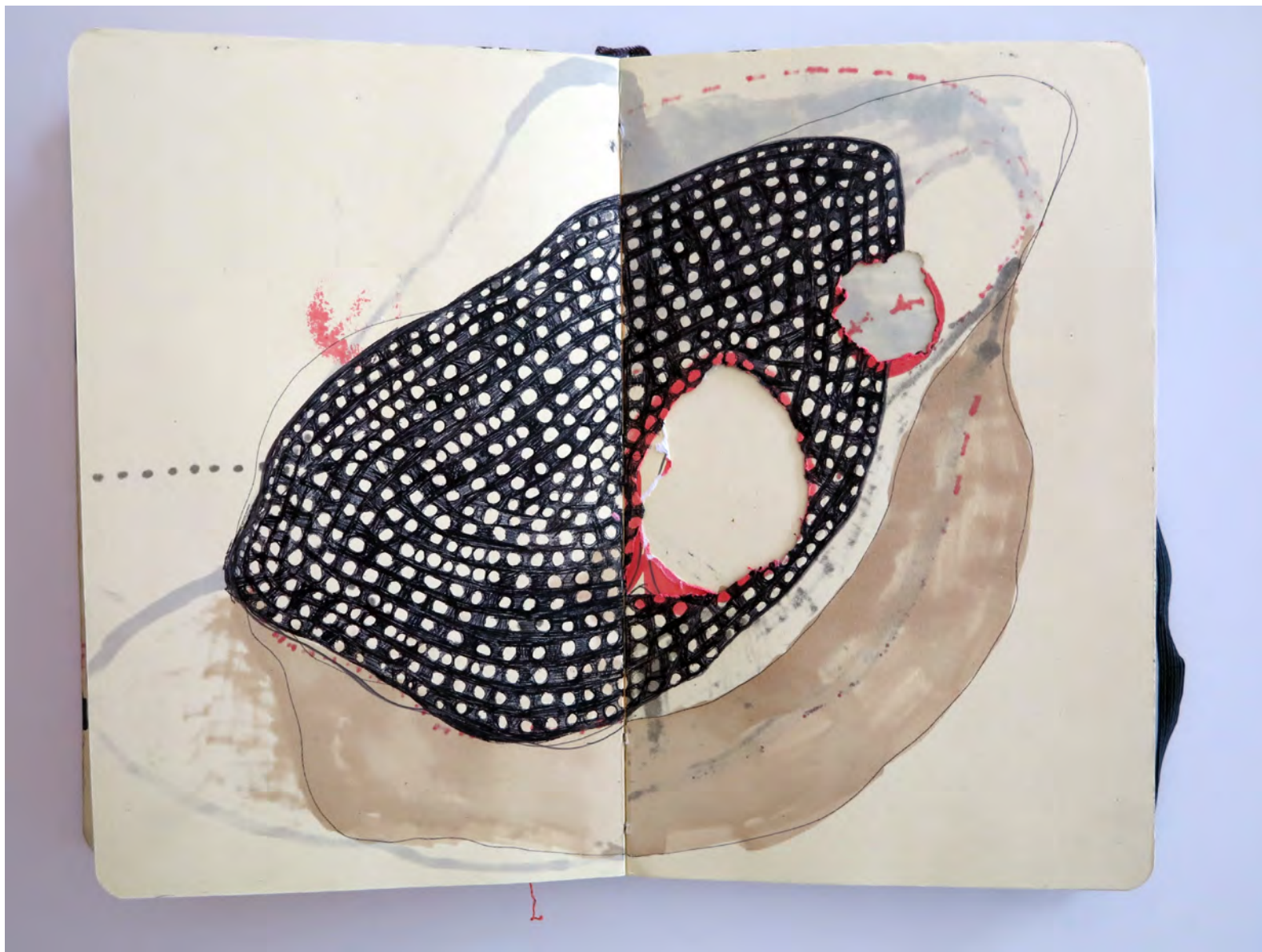
Notebooks

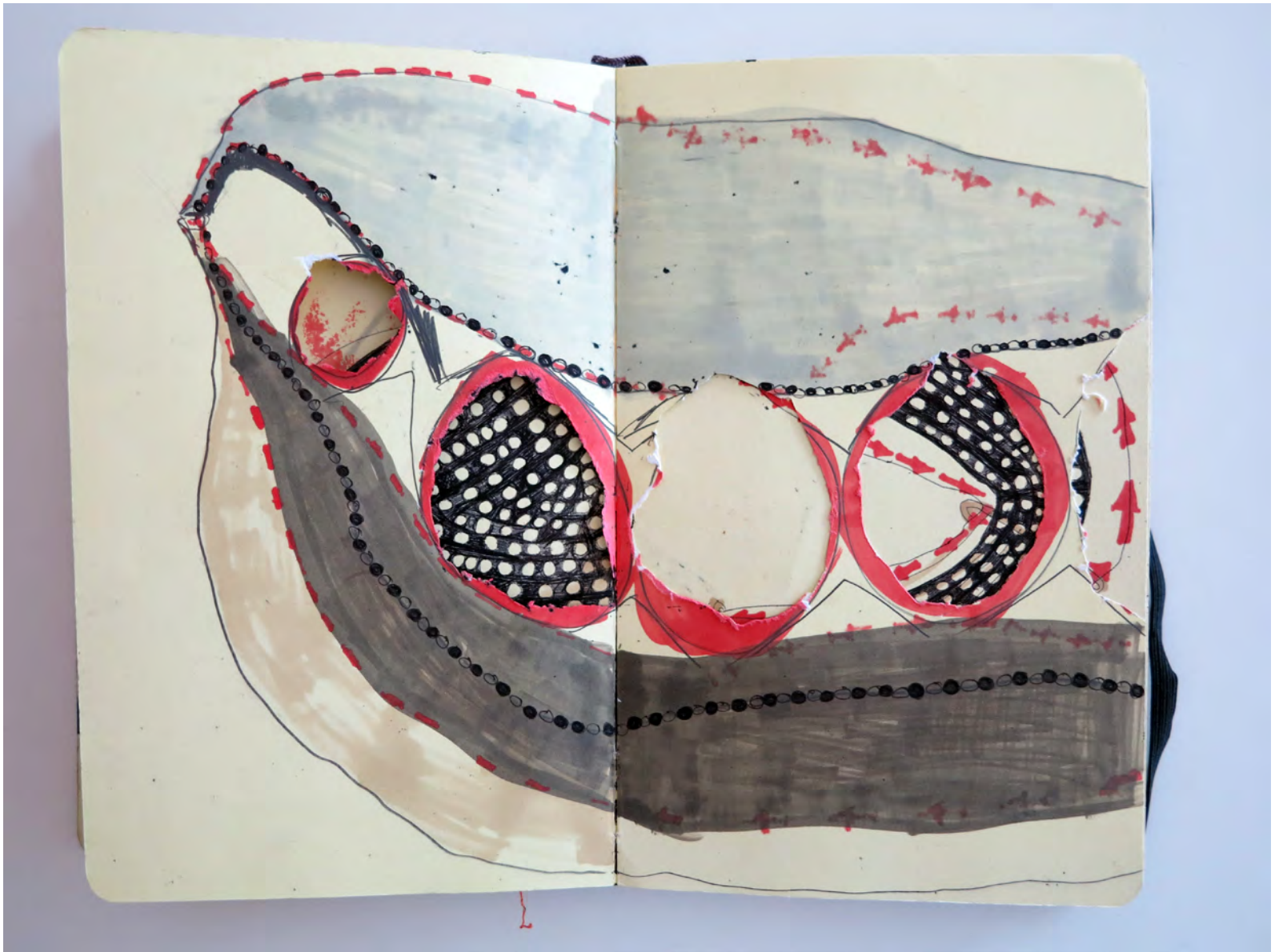
I started working in notebooks in 2005 after I left art school. Initially, they were a way to keep working without a studio, but over time became site-specific artworks made in various locations. The notebook continues to serve my practice as a place to bring together many references, textures, experiences, and stories. A dense temporal object, each book records over a year of time. There is a double-sided nature to drawing in a book, and both the back and front of a page have equal importance in its structure. I have attempted to amplify this continuous double quality by the types of inks, pens and materials I use. The inks impress and saturate the page with marks that can be seen on the other side of the paper. Parts of the image bleed through forming a starting point for the next drawing. Sometimes, I layer so much ink that the page becomes sodden, the moisture eating away at the paper to create holes which I then use as part of the work, creating windows throughout the book. The front of the page sits on the back of the page, compressing images together to be read in a momentum without interruption. This relationship and joining of two parts has informed my making process, and made me think of material as porous and durational in nature.

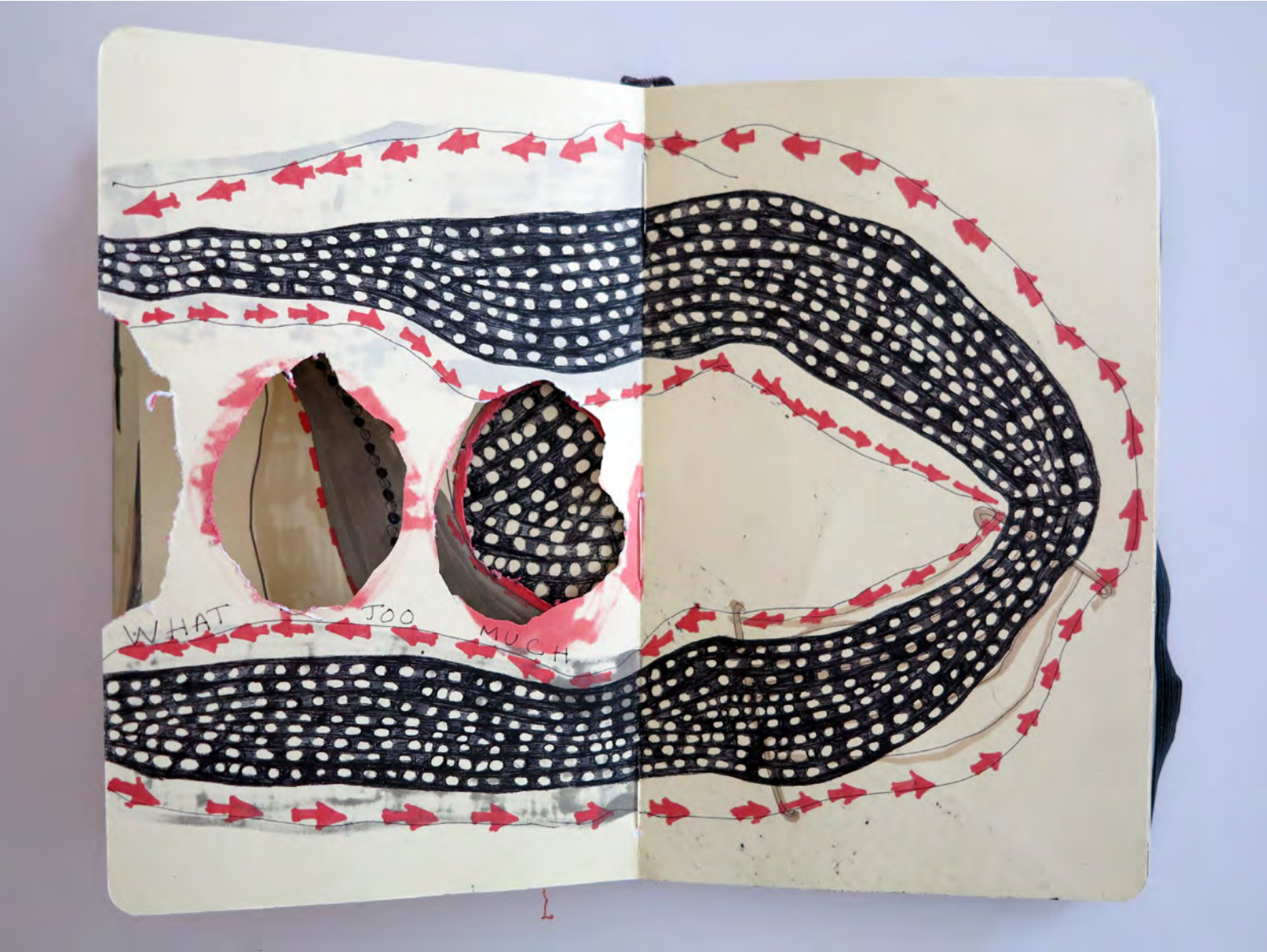
—Radhika Khimji

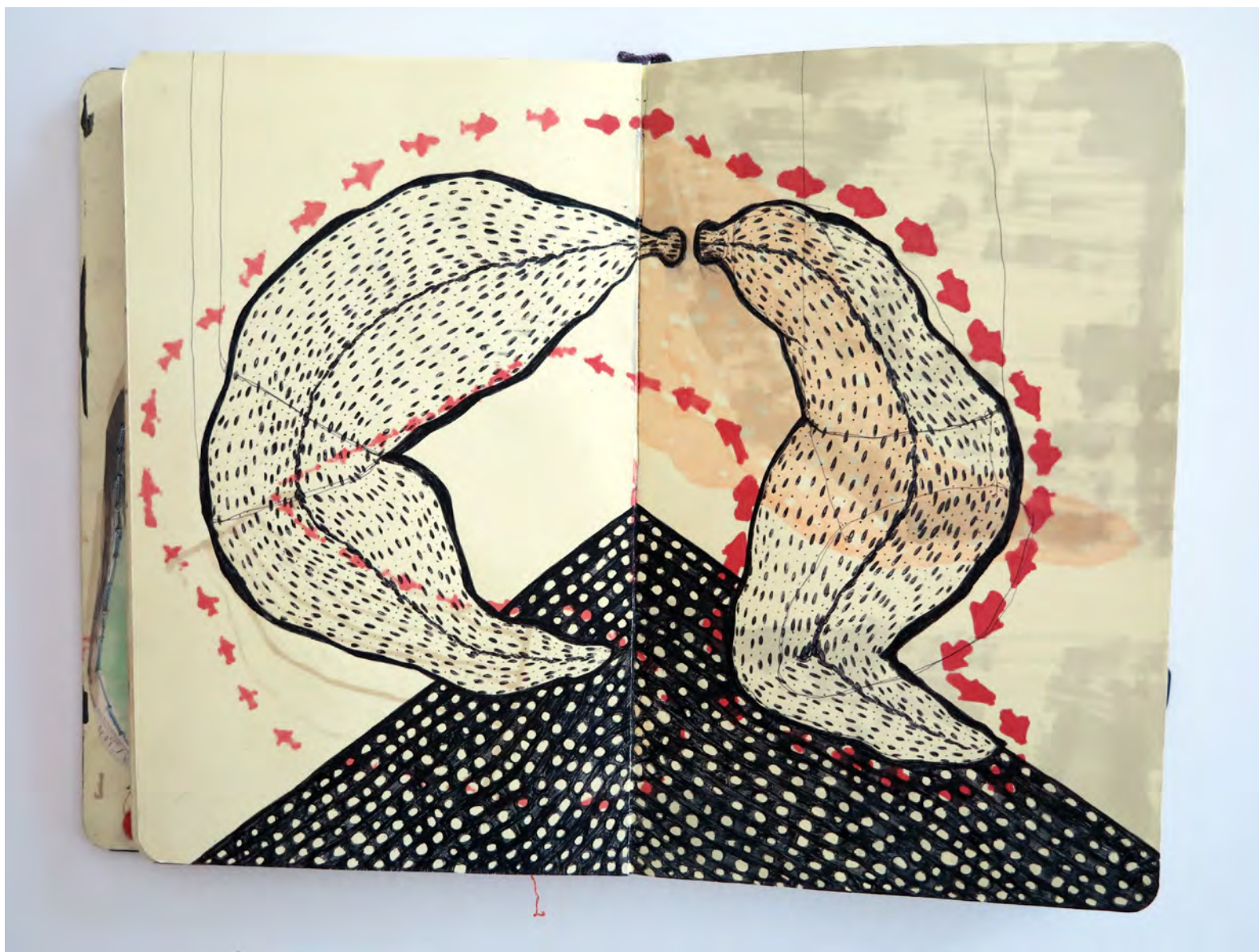




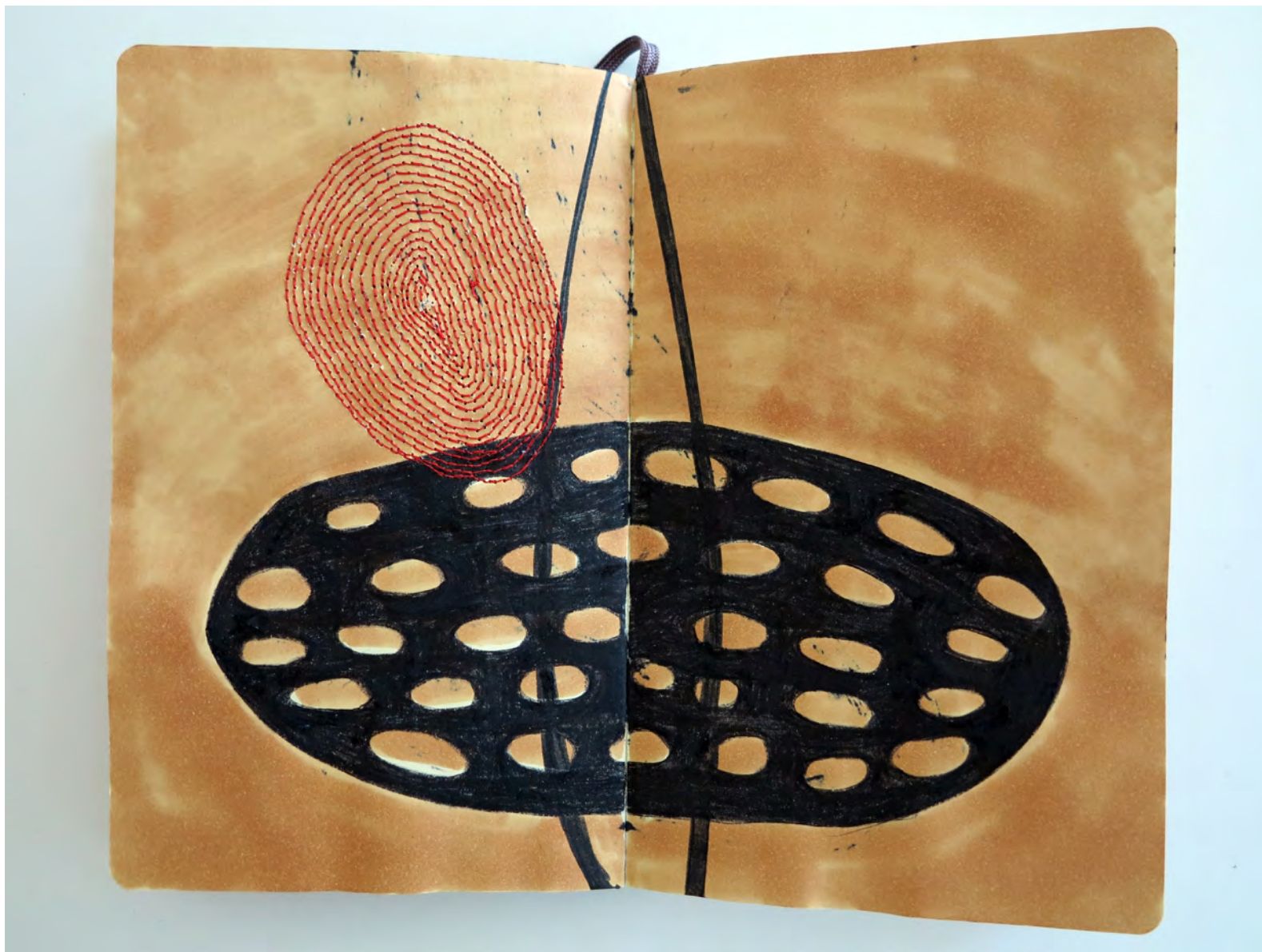




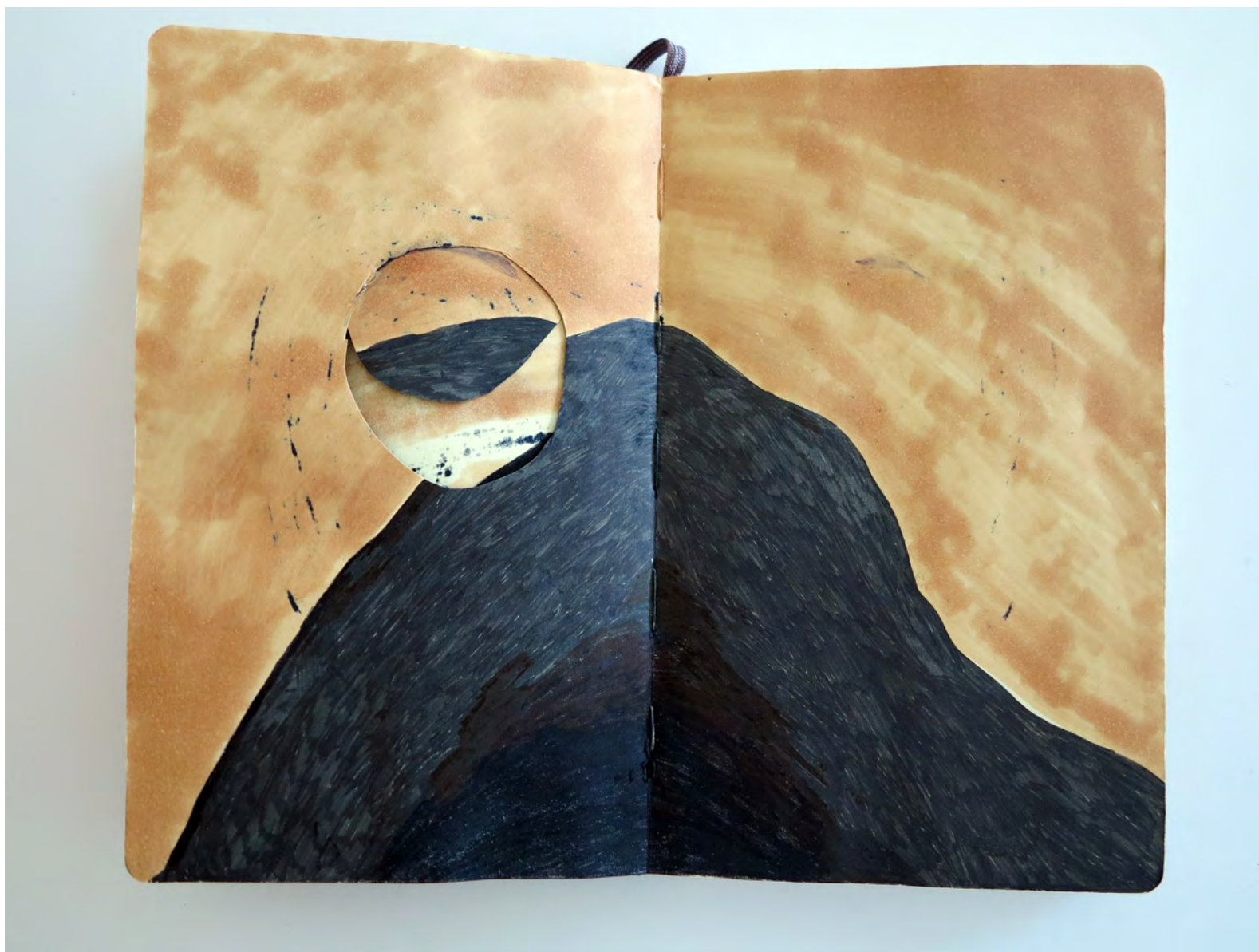


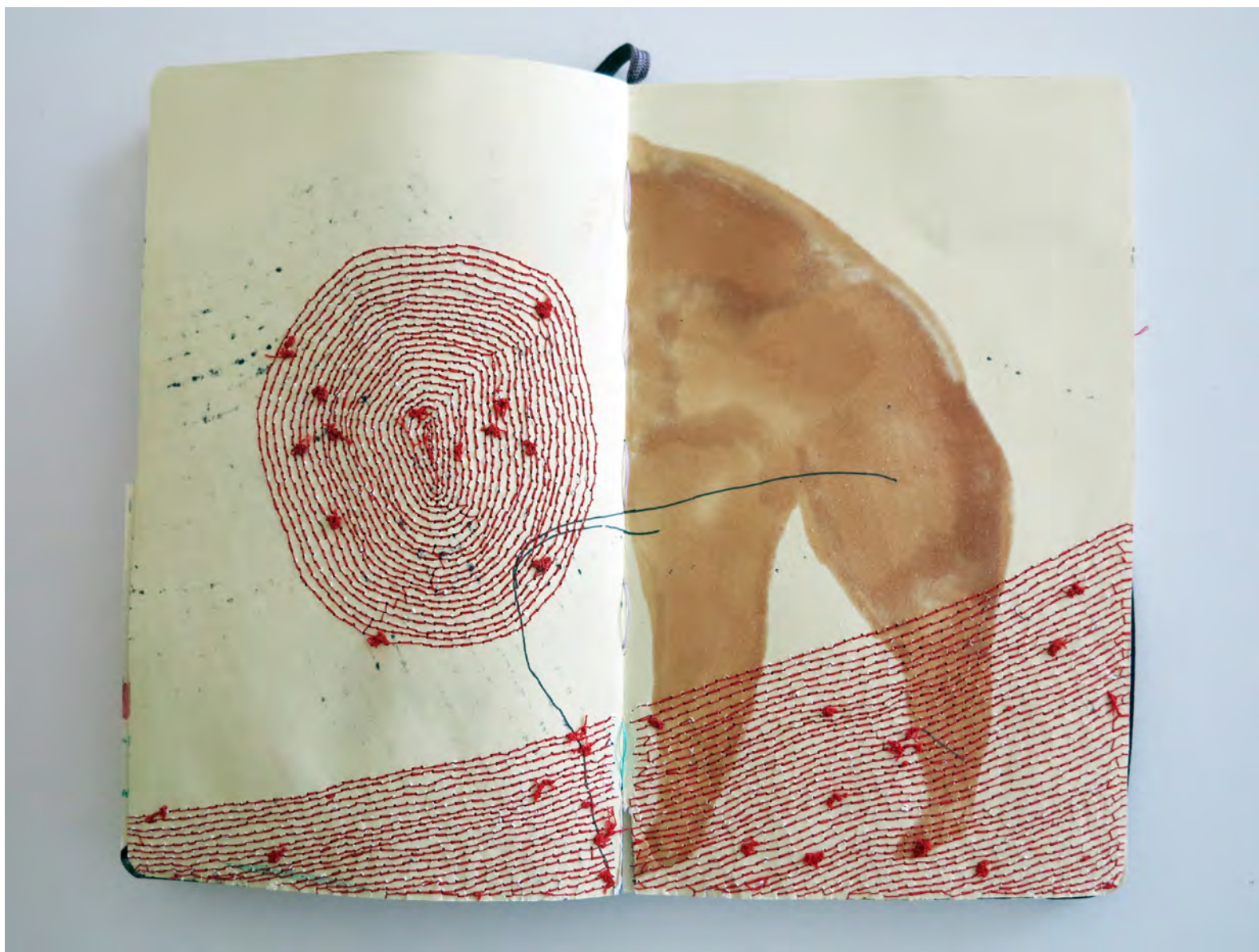


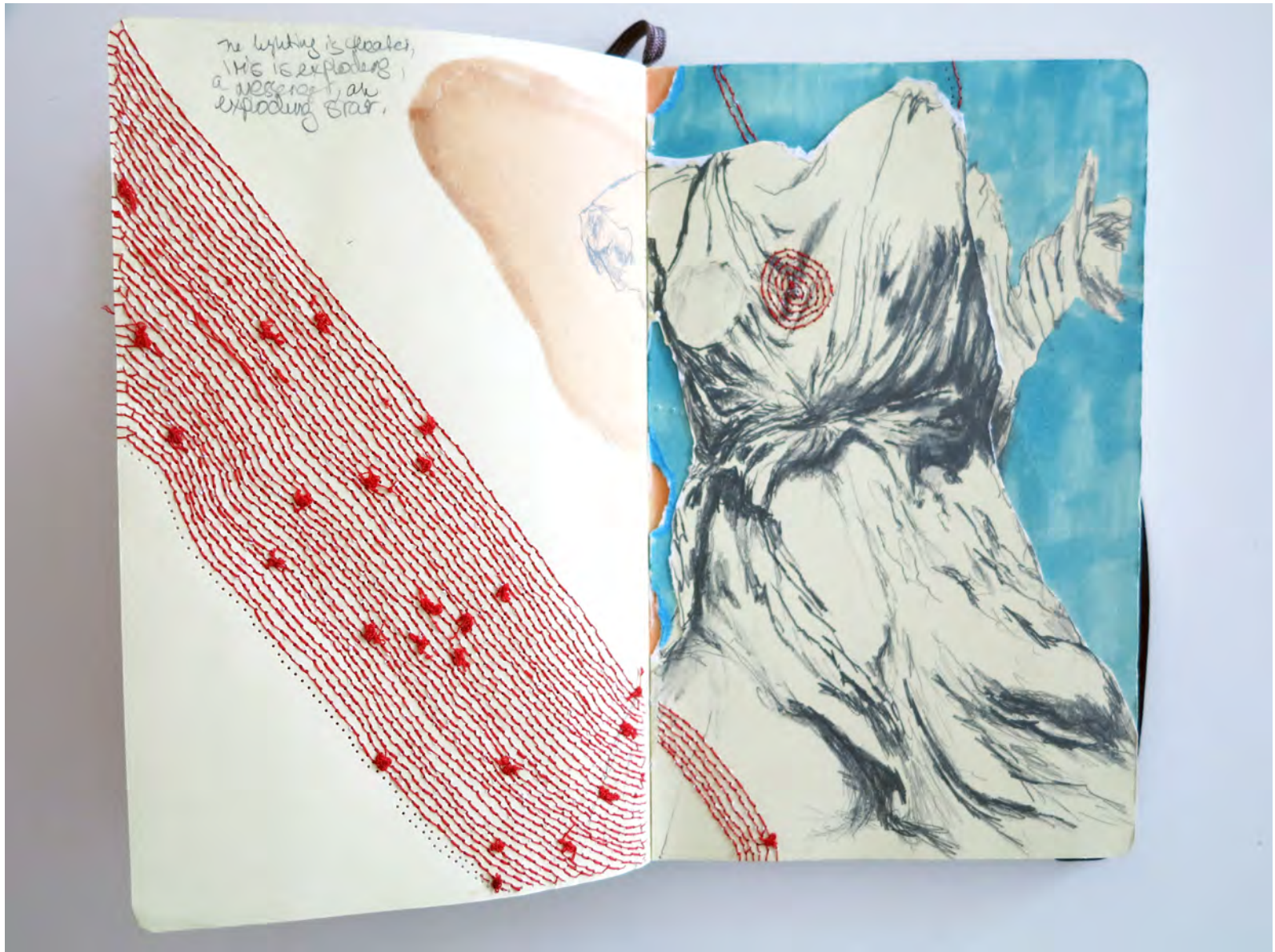












Text

Is Art a Woman?

The question 'Is Art a Woman?' inadvertently creates a division of gender. One wonders if the following questions are: Is art a man? Is the artist a man? Is art an Animal? And so on. We cannot even begin to answer this question without first defining what a woman might be, questioning whether she is wild, or if she is free. If she is conditioned by society, if she is mother earth or even if she is feminine, and so on. Is art Feminine, and female? Art cannot be limited by gender.

For me art is a process that makes physical a thought, an emotion or a concept. Within this framework it may be any adjective: political, nostalgic, feminine, masculine, decorative, poetic, and so on. We could see it as a kind of shadow, a dark shape that falls where light does not, a silhouette to make evident the presence of a form or feeling. Pliny the Elder attributed the origins of painting to the shadow of a man's face against a wall. It is the story of a young man going off to war and his lover, in the desire to keep a part of him with her, traces the outline of his silhouette. Perhaps the man dies, or never returns from battle, because the woman's father, who is a potter, makes from this outline a ceramic bas relief, which was later found in a temple.

What is intriguing about this narrative is the transition of the work. It starts as a drawing, then becomes sculpture and then becomes sacred. It's a rolling process, a journey with a start and an end point. Within this rolling process something happened. The "work", which began as a keepsake, a nostalgic trace, literally took shape as sculpture. It took form, moving from trace to object and along with this transference the hands that made it also changed from daughter to father, shifting slightly the perspective through which the initial line was drawn. When the woman's father makes this work into sculpture there is a move away from the private moment that initiated the need to outline another person's presence. The intimate trace of the silhouette mutated and now belongs to two, father and daughter. When later the bas relief was found in a temple the portrait further mutated its meaning to become part of a collective memory or memorial to those who fought in a war. It is now part of history. The agency or desire to make the work turned and twisted, and a transformation took place from private to public.

For me art is this very transformation. The initial spark of an idea which may be quite personal, or important to the artist, must transform in some way. It must mutate and get digested by its process to become something else, but always keep alive the initial need to make the work, as is evident in the story told by Pliny. The artefact we see now will always be that drawing on the wall made by a woman sad to say goodbye to her lover, but it is also the image of a soldier who fought for his country. It belongs both to her and to his country and now to our view of the past.

—Radhika Khimji

Published in Canvas magazine, *Is Art a Woman*, May/June 2017

Notebooks

The front of the page sits on the back of the page, a compression of two spaces, where the front and back can't be viewed at the same time. The ink in the pens I use go through to the other side of the page so a drawing seeps through the surface, its an echo of the work I made the day before, this stain on the other side becomes the base for a new work I will start tomorrow. Notebook 5 is a book comprising of 92 drawings, all made in reference to the page that came before. a shell of temporal illusion, eluding to a narrative which is fragmented and without function. Making the first drawing is like staring an engine, its impression lasts for 2 or 3 pages. There are many starts in the book and its like a motor that wont run smoothly. Broken rhythms and many trajectories. A ruptured surface exposes the place where objects overlap and meet between an exterior world and an interior body.

I take my book with me on my travels. It's a site specific work made anywhere there is time to work. On a plane, a train, a car or on the sofa at home. My notebook is my studio and I take it with me. It documents a thought process, engulfing areas with marks, the pages of the book are containers for places and people I have met and log a journey through their process. For me it's a dense sculptural object made up of flat planes which can be read through, and akin to reading a book in transit the notebook too is an object which can be picked up and put down made in different durations and tempos. I have found a space between sculpture and drawing, which is stitched up closed up and open at the same time. The dynamics of my work come from this shifting plane and have led to the rashm projects. Rashm is coined from the term Rasm to draw in Arabic. Rashm itself means drawing in different mediums and is the most appropriate word I have found to explain my practice. The first in this series, Rashm the first the corridor of Rasm was at qbox gallery in Athens last year. A group of 5 double sided drawings were suspended from the ceiling of the gallery. Placed in a subtle arc the corridor of drawings was meant to be walked through were each front and back of a work became a resting place. It was a transitory space for walking waiting and thinking. Arrows on drawings marked out the way the images should be read, oscillating from images of people to images of landscapes. The work was a series of questions about how to describe a body in relation to a place. I think of my books and the rashm projects as archeological sites to be dug through, fragmented and refigured. Sites where descriptions of the body and gesture can interact with the architecture of a space.

My subject is complex. It comes from my hesitation to make work about cultural identity. I have been asked many times what being Indian and now British but born and brought up in Oman has to do with my practice. I stumble at this question as I am weary of making simple illustrations about identity, the exotic I from over there. I think a lot about what it means to make work about cultural identity, whether it can easily fall into a colonial paradigm of making work about an eastern subject for a western audience. For me this is highly problematic as it doesn't shift any way of thinking about cultural hierarchies, and instead re emulates old power relations. The work I make breaks apart references and complicates subjects, and I intentionally play with meaning and the identification of a subject to maintain a certain absurdness, where meaning can change at any time. Fluctuations between processes and complex identities allows me to approach my questions of belonging in different ways. Perhaps it offers a place to slip outside the exoticization of a self.

—Radhika Khimji

Radhika Khimji: Safe Landings

Interview by Pat Binder & Gerhard Haupt, Universes in Universe, May 2010

Haupt & Binder: You have been working for some time now on a series of anthropomorphic cut-outs, in-between painting and sculpture, that you call "Shifters", how did you start with them, and how do they relate to your former work and your general ideas?

Radhika Khimji: In 2002 I began making a series of large scale collages which were assembled out of fragmented body parts. They were always descriptions of the body in movement and investigations into a making process. The Shifters were the next logical step from these assemblages. No longer limited by their rectangular frames, they are stripped of backgrounds and contexts. These cut-out anthropomorphic shapes now interact with the sites they are placed in, to forge new relationships. Formally, they exist in a place between painting, sculpture, and drawing. The Shifters teeter on a place of near recognition as abstract bodies, sitting, standing or leaning.

Haupt & Binder: The figures seem to be armless and faceless, some observers may interpret that they are mute or have even been "censored," but from what we have seen, they are playful and lighthearted, or have an assertive determination. Are there also other, for example, suffering or rebellious Shifters?

Radhika Khimji: The Shifters have different characteristics, and perform different gestures, no two are the same, and yes they can be playful and lighthearted. For me, this is what makes them so interesting, and stimulating, because they are slightly larger than life and can be menacing because of this. There is a self imposed censorship, as I have been working on pushing these pieces beyond cultural illustration, to sit outside the lines of Orientalism. I have found a language which plays with and dodges a cultural net which would make these figures easily understood and read. That's also why Barka Fort became such an important site for me to show them. A lot of my research has had to do with depictions of the body as "other", as a cultural commodity. So, using a site which is a touristic place in Oman was really important to see if I could push the boundaries of categorization here as well.

Haupt & Binder: Safe Landings is your first exhibition in your home country Oman, tell us more about why did you choose Barka Fort for your show.

Radhika Khimji: Barka Fort is a really special site, and I have been thinking for some time about heritage spaces in Oman and what they mean today. Barka was once a strategic trade capital in the late 18th century. In an effort to prevent harassment in Omani waters, the ruling Sultan handed over the use of Muscat's port to the Persians and moved to the town of Barka. Ultimately, as major trade routes were redirected to pass through this town, the move enabled the Omanis to regain full control of Muscat. By changing trade routes, the Omanis were thus able

Radhika Khimji: Safe Landings

Interview by Pat Binder & Gerhard Haupt, Universes in Universe, May 2010

to preserve their position with dignity and strength. The displacement of the port from one place to another, for a short period of time, created a sense of hovering between two places. I found this narrative really empowering when I read it and thought it was a different take on displacement as the interim period did not disorientate the people's identity.

Haupt & Binder: You decided to include parachutes in your installation at Barka Fort, how do they interact with the Shifters and the place?

Radhika Khimji: The parachutes added a second narrative layer to the cut outs. The Shifters and parachutes together were made to interact with the history of the site as well as the structure of the fort, in order to define an uncertain existence. In setting up this visual and architectural apparatus, I wanted to reconsider the terms "displacement" and "embodiment" anew, and what it means for a work of art to encapsulate both states of being.

CV

Radhika Khimji (b. 1979, Oman)

www.radhikakhimji.com

EDUCATION

2006-2007 UCL: MA in Art History
2002-2005 Royal Academy of Art, Fine Art Post Graduate Diploma
1998-2002 Slade School of Fine Art, BAFA
1997-1998 Kingston University of Art and Design, Foundation Course

SOLO EXHIBITIONS

2019 Shift, Galerie Krinzinger, Vienna (Austria)
Over, Through and Around, Letitia Gallery, Beirut (Lebanon)
2018 On the Cusp, Stal Gallery, Muscat, (Oman)
2017 Becoming Landscape, Krinzinger Projekte, Vienna (Austria)
2016 Adrift, Collectionair, curated by Olivier Varenne, online platform
Of Place and Places, Gallery Sarah, Muscat (Oman)
2014 Artefacts from Below, Project 88, Mumbai (India)
Fragments 2, Gallery Sarah, Muscat (Om)
2012 Found Gesture, Katara art Center, Doha (Qatar) Curated by Mayssa Fattouh
2010 Rashm the First: The Corridor of Rasm, Qbox Gallery, Athens (Greece)
Safe Landings, Barka Fort, Barka (Oman)
2009 Density and the Shifting Plane, Bose Pacia, New York (USA)
B Sides, Nature Morte annexe, New Delhi (India)

GROUP EXHIBITIONS

2021 Drawing Biennial, Drawing Room, London (UK)
2021 Do you know how to start a fire?, On I Site, Bikaner House, Delhi
2020 Do you know how to start a fire?, Experimenter, Kolkata (India)

CV

- 2019 Drawing Biennial, Drawing Room, London (UK)
Searching for Stars Amongst the Crescents, Experimenter, Kolkata (India)
- 2018 Adventitious Encounters, Whitleys, London (UK)
- 2017 Drawing Biennial, Drawing Room, London (UK)
Of Things Long Forgotten, Siegfried Contemporary, London (UK)
- 2016 MENASA Sovereign art prize, Alserkal Avenue, Dubai (UAE)
Marrakech Biennale 6, Not New Now, Marrakech (Morocco) Curated by Reem Fadda
- 2015 4th Ghetto Biennale, Port –Au – Prince (Haiti)
Somewhere In- Between, Karavil Contemporary, London (UK)
- 2014 City Senses, Blackall Studios, London (UK) Curated by Huma Kabakci and Aisha Stoby
- 2013 Biennale Jogja XII Equator no.2, Langgeng Art Foundation, Yogyakarta (Indonesia)
Salon Oman, Leighton House, London (UK) Curated by Aisha Stoby
- 2011 Home Spun, The Devi Art Foundation, Gurgaon (India) curated by Girish Shahane
- 2010 PEN 1, Exhibit 320, New Delhi (India) curated by Shaheen Meerali
Traacherous Path, Nature Morte Gallery, Berlin (Germany)
Progress Reports, INIVA, London (UK) curated by Angela Kingston
The Franks-Suss Collection, Saatchi Gallery, London (UK) curated by Eli Zagury&Tamar Arnon
- 2009 The Franks-Suss Collection, London (UK) curated by Eli Zagury & Tamar Arnon
- 2008 Radhika Khimji/The David Roberts Art Foundation at V22, The Wharf Rd Project, London (UK)
- 2007 The City and the Street, Bait Muzna Gallery Muscat (Oman) Circle group

RESIDENCIES

- 2017 Residency at Krinzinger Projekte, Vienna (Austria)
- 2010 Summer, Artists-in-residence, Qbox Gallery, Tzia (Greece)

Select Press

Mint, At Frieze London, Experimenter looks at the 'body' and the space it exists in, Avantika Bhuyan

Times of Oman, *Oman-based artist proud to display her works at Art Dubai*

Art India, *Dot Matrix*, Lucy Soutter

Gulf News, *The fluidity of space enacted through shapes*, Priyanka Sacheti

Times of Oman, *Radhika Khimji: A Global Artist From Muscat*

Take On Art, Radhika Khimji: Black Collage, Collage as Black, Ana Luiza Varella

Ghostart, *Radhika Khimji, The Immigrants*

Times of Oman, Contemporary Art in Dubai

Nafas, *Radhika Khimji: Safe Landings*, Pat Binder & Gerhard Haupt

Artforum, *4th Ghetto Biennale, 2015*, C. C. McKee

Ocula, *Marrakech Biennale 6: NOT NEW NOW*, Maria Nicolacopoulou

Hyperallergic, *At the Marrakech Biennale, a Conversation Between Postcolonial Identities*, Bansie Vasvani

Third Text, *The 6th Marrakech Biennale: 'Not New Now'*, Nicola Gray

ArtForum, *Radhika Khimji, Marrakech Biennale*, Myrna Ayad

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