

2026
31/01 — 05/04
Thapar Contemporary



the engineering of rubble

Ali Glover, Ana Genovés, Charo Garaigorta, Damien Meade,
Ian Dawson, Ian Gouldstone, Katrin Hanusch, Mike Marshall,
Oona Grimes, Robin Megannity, Sarah Staton

Curated by Jasone Miranda-Bilbao
in collaboration with Vaibhav Raj Shah

Thapar Gallery

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Participating artists - Ali Glover, Ana Genovés, Charo Garaigorta, Damien Meade, Ian Dawson, Ian Gouldstone, Katrin Hanusch, Mike Marshall, Oona Grimes, Robin Megannity, Sarah Staton.

To engineer rubble is to take the remnants of destruction and give them coherence while preserving their brokenness. This is not an act of repair, but an observation of incompleteness. It implies an acceptance of imperfection as something creative and generative. What can be rebuilt when form itself has been destroyed?

Each fragment, twisted beam or broken surface, carries an echo of the form it once belonged to. New surfaces are revealed and an openness emerges. This is an art not concerned with closure but with a release where beauty is not found in unity, but in persistence.

Curated by Jasone Miranda-Bilbao in collaboration with Vaibhav Raj Shah







Ali Glover (b. 1993)

Ali Glover studied his BA from Chelsea College of Art in 2015 and completed the MFA programme at Goldsmiths in 2022. Glover's site-based interventions consider how architectural infrastructures can shift aspects of behavior and psychological patterns. He is interested in how forms of language (architectural, image or sonic) used during in-between moments can lead to something from being overlooked to visible. Borrowing moments from other structural forms allow Glover to make markers in time, made with an aim of collapsing them simultaneously. He looks to reference aspects of the gallery space where he is exhibiting, combining them poetically as a commentary on constitutional aspects of an individuals' mindset, highlighting the fragility of infrastructure and the intricacy of its construction, both psychically and metaphorically.

In 2024 Glover had his second solo show (Noting Concrete) at Inspection Pit curated by Kollektiv Collective. Whilst in 2023 he developed an audio work (some dust) during a research residency at ZK/U Berlin for the curatorial project 'A Place to Rest' initiated by Jean Watt. Prior to that Glover has show in galleries such as COB Gallery, Santi Gallery and has taken part in the Performing Landscapes Festival in Liege.

Glover is also part of F.A.F Collective, a collective formed by himself, Henry Burns and Ruairi Fallon. Using the physical limitations of sites, as well as the materials contained within, F.A.F creates temporary, fantastical structures. They introduce absurd fictional sub-plots into the periphery of the city. The works exist in the realm of myth due to the in-accessibility of these locations; sightings are fleeting with glimpses being caught from places like the top deck of a bus or through the fence of a station platform. They had their first solo show at Staffordshire St Gallery in 2023 and their second at Split Gallery in 2024.



Wreath, 2020
Jesmonite, yellow foam and blue ratchet strap
15.7 x 21.6i inches



Untitled, 2021
Aluminium
5.9 x 8.2 inches





Ana Genovés (b. 1969)

Ana Genovés was born in Madrid (Spain). She received a BA in 1993 from Chelsea College of Art and Design, University of the Arts London, and completed her postgraduate studies in 1995 at the Slade School of Fine Art, UCL London.

Ana Genovés' work spans installation, sculpture and painting. Her work investigates the believe that each of us are a disconnected whole. Pulling within us are two very different ways of seeing the world – on the one hand, the abstracted from experience and exact rational thinking, and on the other, the intuitive, immediate view that embodies the world as a whole and in flux. These two ways of being try to coexist, a paradox that defines the problematic of western existence. A sense of the absurd and the paradoxical that arises from this uneasy symbiosis lies at the heart of Genovés' work.

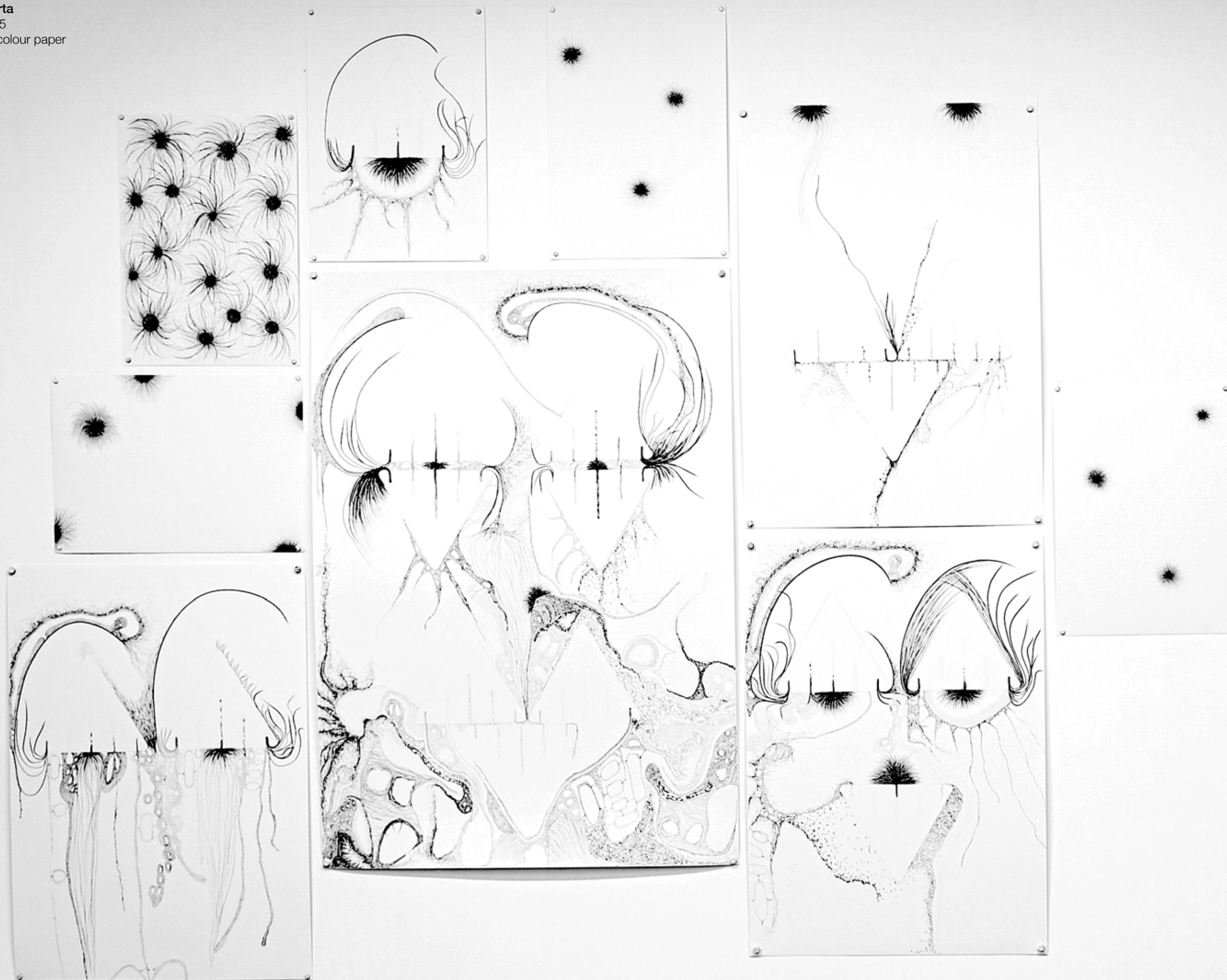
Solo exhibitions include a retrospective at Galería Alegría in Barcelona that has just opened; HOLD AND BURST at Classwaroom, 2023, London; TU-YO, Centro Párraga, Spain, 2021; AMBIANTA, MOCA, London, 2016; Standpoint Gallery and Window Space, London, 2014; BLOCK, Vitrine Gallery, London, 2011; Ana Genovés, The Russian Club, London, 2009; The Drawing Room/ TanneryArts, London, 2008 and Ana Genovés, The Approach, London, 1999. Recent mayor group exhibitions include Slippages, Manchester; La unidad dividida por cero. Centro Niemeyer, Asturias, 2019/20. She was a finalist for the Max Mara Prize in 2015.

Red velvet with and without oil Paint, 2025

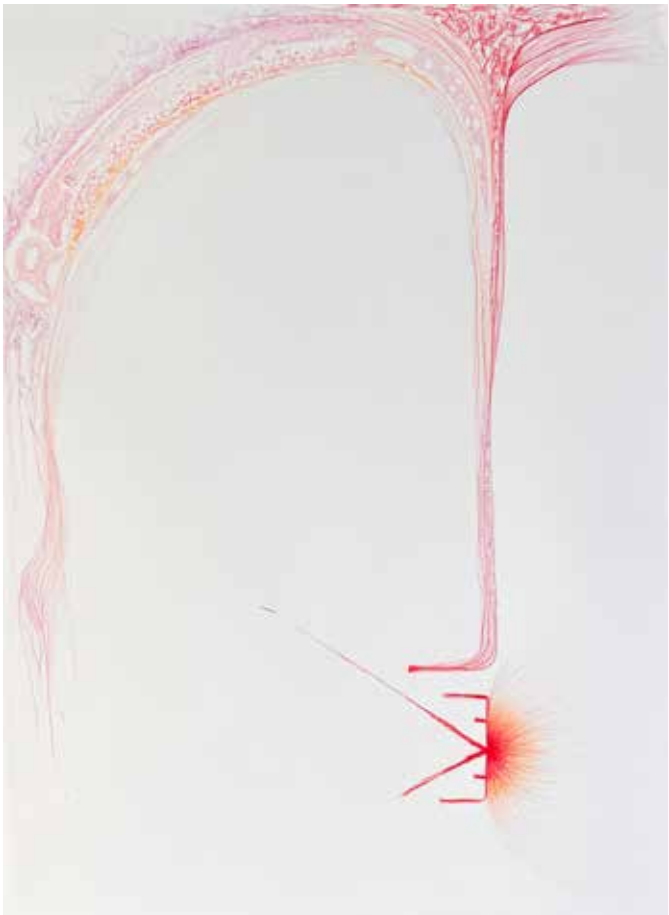
Red velvet, wood frame, oil paint
78.7 x 43.2 x 15.7 inches



Charo Garaigorta
Soliloquies, 2025
 Pencil on watercolour paper
 Various sizes



Soliloquies, 2025
Colour pencil on watercolour paper
19.7 x 27.6 inches



Soliloquies, 2025
Colour pencil on watercolour paper
27.6 x 19.7 inches

Charo Garaigorta (b. 1961)

For Charo, drawing is both a discipline and a necessity: a way of observing herself thinking, of engaging in a dialectic with herself. Of detecting and educating herself in her ideas, feelings, and mistakes. *Soliloquies*, more than ever, is that space and that practice of drawing.

She is interested in retroactive self-absorption. Looking and looking, observing and questioning, dialoguing silently with herself as she repeats infinite strokes. That repetition provokes a precognitive dialectic with a subsequent revisitation: a reordering and diagnosis in which she places herself under the influence of her own work.

Among her exhibitions: Sala Rekalde (Bilbao), Casa de America (Madrid), Antonio Barnola Gallery, Barcelona, Hessel Museum of Art at Bard College (NY), Parker's Box, Art in General and The Bronx Museum for the Arts (New York), Centro Cultural São Paulo (Brazil) and Museu de Arte Contemporânea do Ceará (Fortaleza, Brazil). San Sebastian Aquarium, San Sebastian. La Taller, Bilbao. CDAN (Center for Art and Nature, Huesca. Hyde Park Art Center, Chicago. Bilbao Fine Arts Museum.



Soliloquies, 2025
Colour pencil on watercolour paper
27.6 x 19.7 inches





Hands of Time, Beachheads that think thoughts that think, 2025
Ceramic, glass, beach pebbles, seaweed and other plants, sponge, glasses
11.8 x 7.1 x 3.5 inches

Damien Meade (b. 1969)

“On a pyre on the banks of the Ganges in Varanasi, a fire rips through the middle of a long object wrapped in brightly coloured sheets. Time passes, the form collapses. A long section tumbles to the ground, and is tossed back onto the hungry inferno.

The object absorbs my gaze. The object of my gaze is consumed. The consumed object is absorbed. The object that gazed is consumed.

I’m interested in how certain objects or moments can sometimes suggest a homelessness of sentience.

My paintings are the culmination of a layered studio-based process that encompass drawing, sculpture, photography and digital manipulation. Explorations in clay are reimaged in paint.

As paintings, they drift between the genres of portraiture, still life and abstraction. As surfaces, the paintings often convey a sensual tactility.

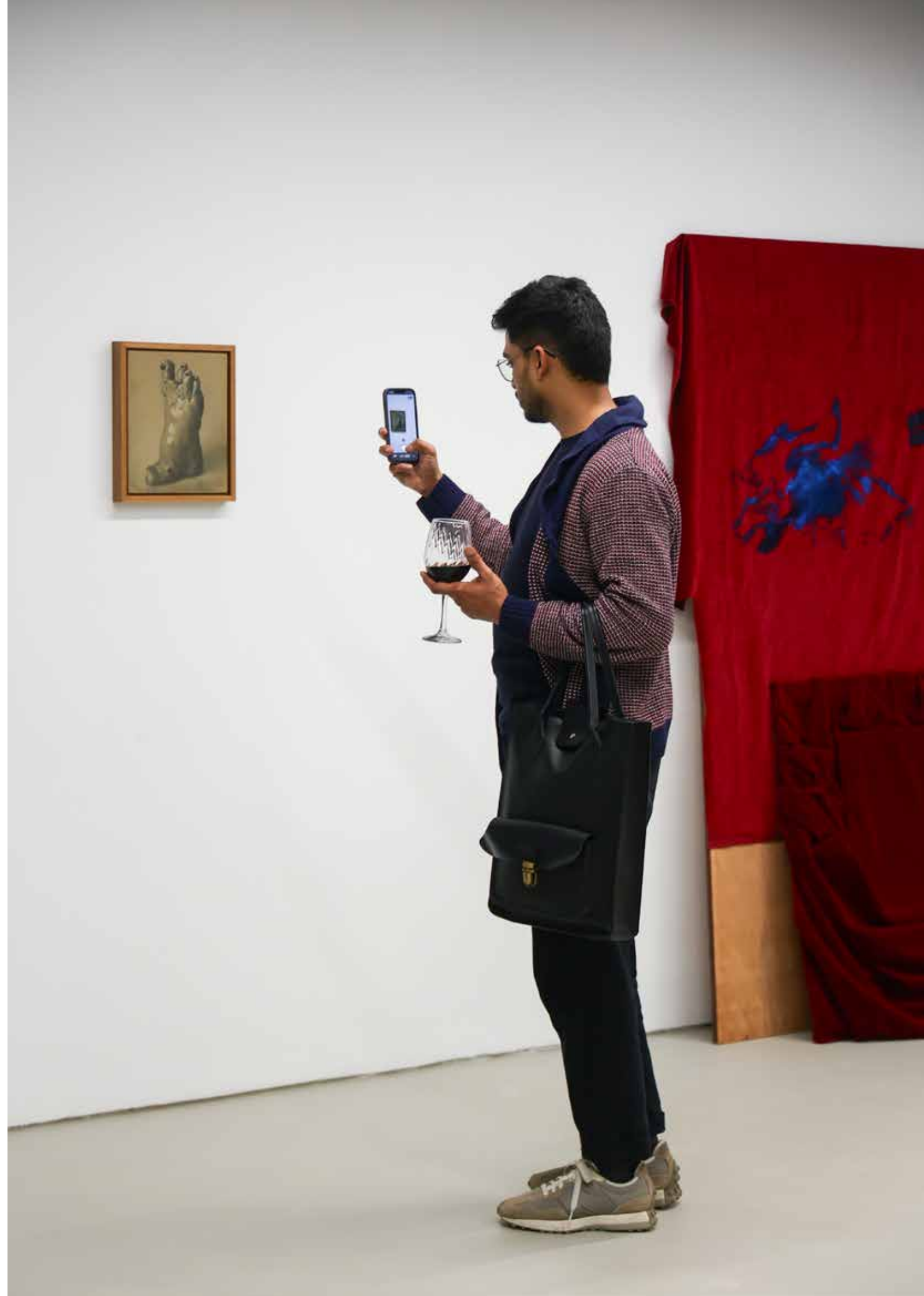
As images, they are a distillation of art-historical, archaic and personal references. Throughout this multilayered practice I look to embrace ambiguity, pursuing images of an uncertain or unsettling nature.”

Damien lives and works in London and Madrid. Recent solo exhibitions include Italics PANORAMA Monferrato, Italy (2024), Sid Motion Gallery hosted by Sadie Coles HQ, London (2023), day.01 Gallery, Sydney, (2024, 2023), Plus-One Gallery, Antwerp, (2022), CAR Gallery, Bologna, (2022, 2018). Recent group exhibitions include: day.01 Gallery, Sydney (2025) Limerick City Gallery, Ireland (2025), Workplace Gallery, London (2025, 2022), WOAW Gallery, Hong Kong (2024), Turps Gallery, London, (2023), Umberto Di Marino Gallery, Naples (2023) GAM Museum, Turin (2020), MONA Museum, Australia (2019). He received an MA in Fine Art from Chelsea College of Art in 1993. He was awarded the Abbey Fellowship in Painting to The British School at Rome in 2018.





Foot (study), 2009
Oil on board
10 x 12 inches





New Face in Hell, 2026
3D-printed PLA on aluminium section
82.7 × 13.8 × 13.8 inches

Ian Dawson (b. 1969)

Ian Dawson is a UK-based artist whose recent work focuses on sculpting with 3D printing. His works often appear in flux, reflecting ongoing material transformation and an interest in plasticity. Drawing on digital scans from archives, archaeology, architecture, and landscape, Dawson translates these sources into sculptural forms that explore how objects carry labour and knowledge through time.

The work presented in this exhibition, *New Face in Hell* (2026), marks a significant development within this practice. The sculpture assembles vertically stacked, 3D-printed elements derived from scanned portraits of Albert Einstein into an antenna-like form. Rather than functioning as a monument, the work holds repetition and interruption in balance through processes of translation and sequencing.

Dawson has exhibited internationally across the UK, Europe, Asia, and the United States, including exhibitions at Tate Modern (Tate Exchange, 2017) and Torrance Art Museum, Los Angeles (2025), with solo exhibitions in New York (James Cohan Gallery), London (Modern Art Stuart Shave), and Paris (Galerie Xippas). He is the author of *Making Contemporary Sculpture* (Crowood Press), and his work is held

in public and private collections worldwide, including the McNay Art Museum, Texas, the West Collection, USA, and collections supported by Arts Council England.

Due to the in-accessibility of these locations; sightings are fleeting with glimpses being caught from places like the top deck of a bus or through the fence of a station platform. They had their first solo show at Staffordshire St Gallery in 2023 and their second at Split Gallery in 2024.



Ian Gouldstone (b. 1970)

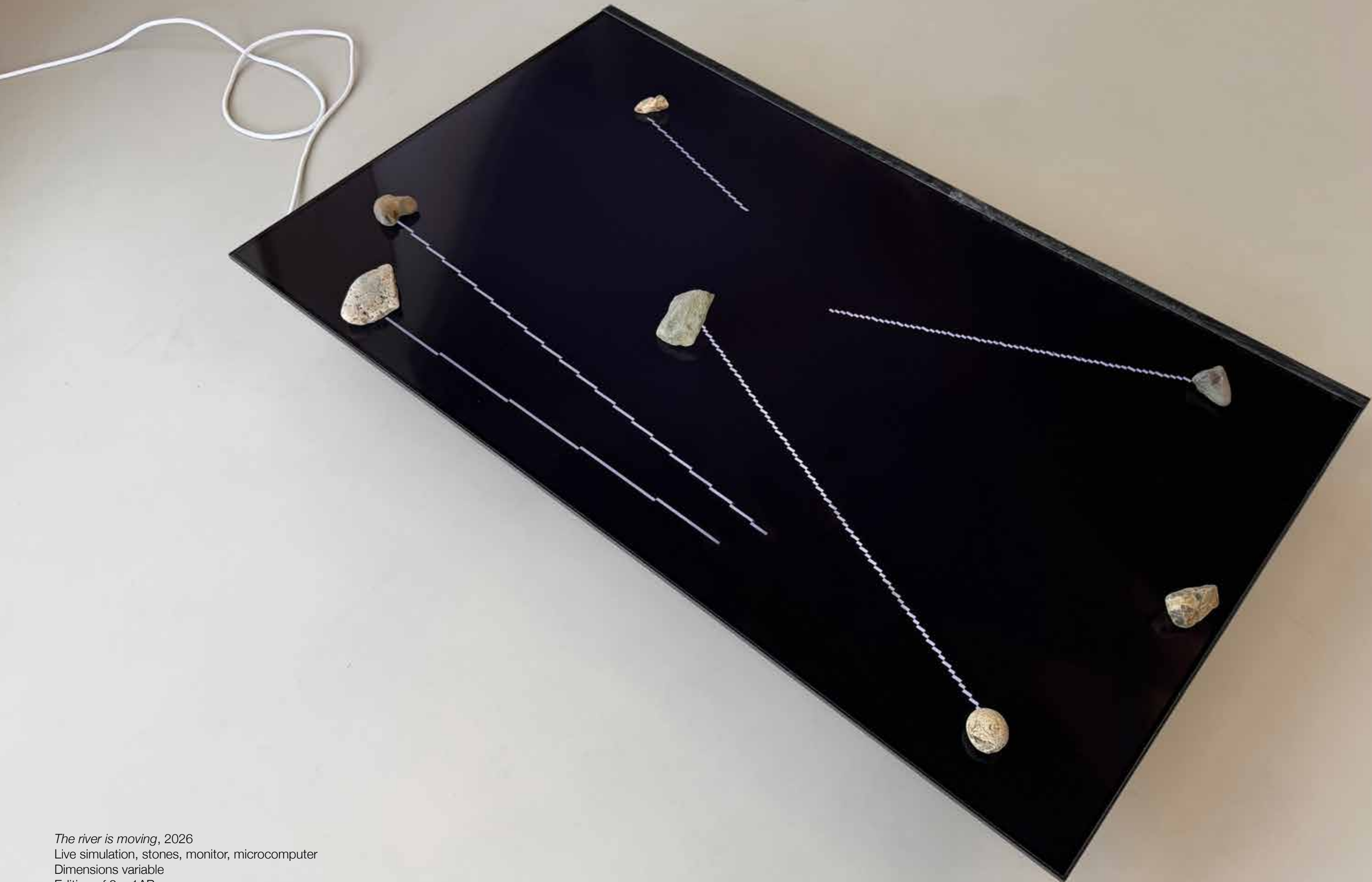
In this new sculpture, geological time encounters digital time to create a set of spatial relations. Everyday materials like river stones meet consumer electronics, but in their recombination, poetic possibilities emerge.

Ian Gouldstone is BAFTA winning artist and filmmaker whose work incorporates games, animation and new media. He has shown work and held events internationally at venues including the Institute of Contemporary Art, London, Chengdu Biennale, The Eden Project, Cornwall, The Australian Centre for the Moving Image, Ars Electronica Linz, The National Videogame Arcade, Nottingham, The Jozef Stefan Institute, Ljubljana, Sim Smith, London, SLEEPCENTER, New York and Sibyl, New Orleans.

Ian is a founder of the Australian games collective Pachinko Pictures, a former member of the Computational Creativity Group at Goldsmiths, and also the Gesture and Narrative Language Group at the MIT Media Lab. He graduated from Harvard University with

a degree in mathematics before studying animation at the Royal College of Art, and more recently completed his MFA in Fine Art at Goldsmiths. Based in southeast London, Ian Gouldstone is also a former trustee of Deptford X, London's longest-running visual arts festival.





The river is moving, 2026
Live simulation, stones, monitor, microcomputer
Dimensions variable
Edition of 2 + 1AP

**Katrin Hanusch** (b. 1978)

Hanusch works with what's left behind—things that are broken, out of use, or in-between. She is drawn to objects that carry a quiet charge: bits of packaging, obsolete electronics, scraps of everyday life. Some she finds on the street, others arrive by accident in her studio, or through making.

Hanusch makes sculptures, installations, and drawings that often respond to a place. She likes to work with what's already there—what the space offers, what the moment holds. Her process is intuitive. Hanusch follows materials, tests them, to see what they might become. She observes, assembles, listens. Her process is guided less by fixed outcomes than by a curiosity about how materials behave, relate, and remember.

She tries to create spaces where things can be felt, even if they can't be fully explained. Sometimes there's playfulness, sometimes weight. They hold open a quiet space between things: pauses, connections, and potential for conversation.

Hanusch has participated in numerous exhibitions and residencies, including the Shelagh Cluett Trust at the Alice Boner Institute (Varanasi, India) in 2020.



Toys, 2020
Brass
Various sizes



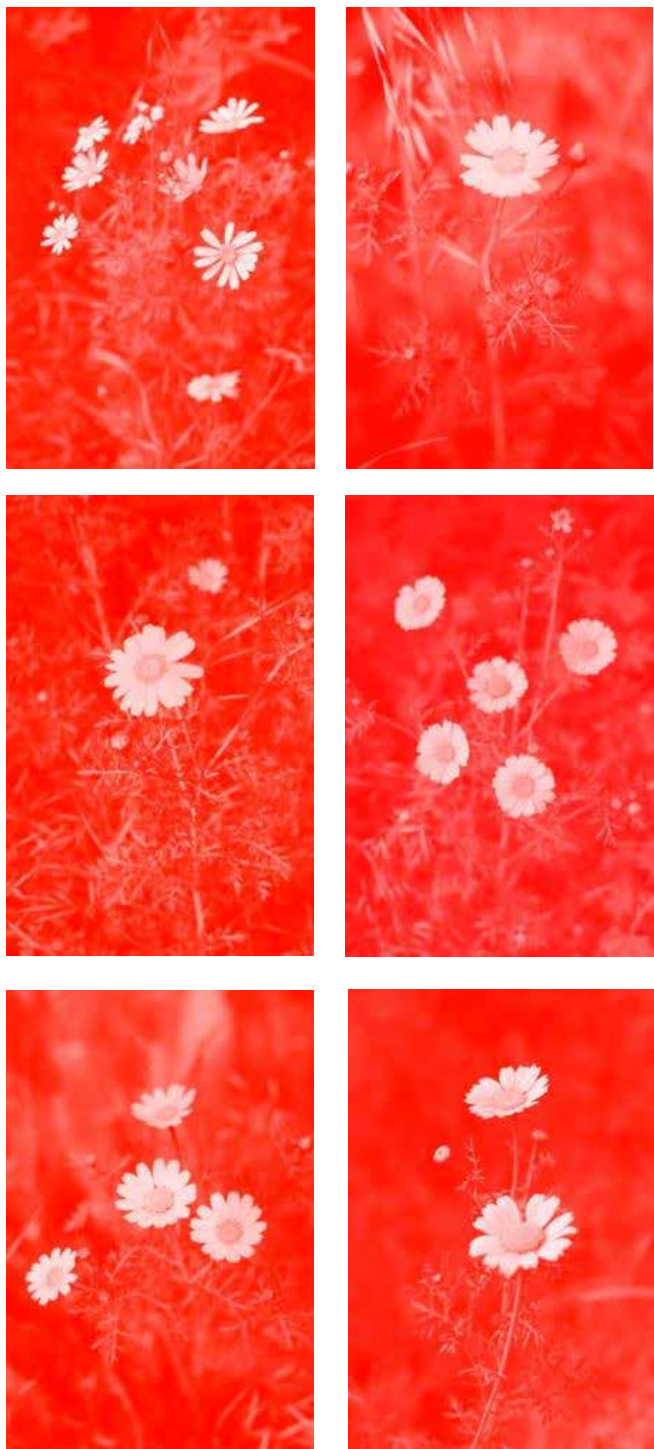
Vacant Amor, 2025
Aluminium cast, Jesmonite, lacquer, polyurethane rubber, suspension file hangers, scissor system Unique cast
17.7 x 29.5 x 5.9 inches



Mike Marshall (b. 1967)

Mike Marshall is a UK-based artist living and working in London. Over the past 25 years he has exhibited widely, including at the Venice, Gwangju and Sydney Biennales, the Tate Gallery Triennale, and in numerous solo exhibitions at institutions such as Tate St Ives and Ikon Gallery, UK.

His work moves between video, photography, sound and painting, and is rooted in close observation of everyday environments. Often working with modest gestures and ordinary situations, he focuses on moments where things emerge, coalesce and fade—where perception slows and attention becomes heightened. Across different contexts, Marshall’s practice explores the relationship between contemplation and activity, technology and lived experience, and ecology understood not as background, but as an active field through which perception, thought and experience are continually formed.



Red daisies (I-VI), 2023
Digital prints on recycled paper, framed. Ed 3
15.7 x 11.8 inches







Starman, 2025
Duration: 03 min.
Video with sound





Oona Grimes (b. 1957)

Oona Grimes is a London based artist renowned for her work in drawing, clay and film. She merges flattist collage, print and painting with sculptural objects, and filmed performances.

Her work reflects a deep obsession with language, exploring its beginnings and ends, and the nuances of learning and losing it.

Grimes' subjects are the abused, the disappeared, the bruised, patched and coloured in. These characters inhabit fuzzy felt drawings that blend Commedia dell'arte slapstick with comic strip aesthetics.

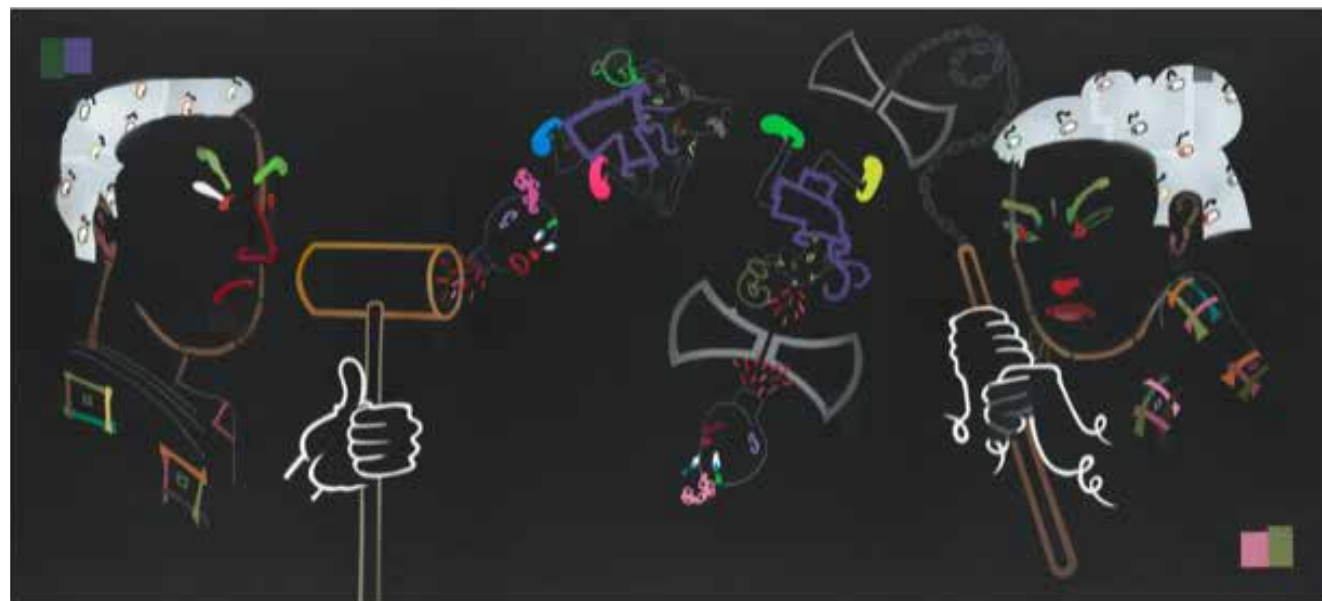


In 2025, she was elected as an Academician of the Royal Academy (London) — a distinguished honor that recognizes her as a leading figure in her field.

Being an Academician means she was formally chosen by existing members in acknowledgment of her outstanding contributions and professional excellence. It marks her as someone whose work has had significant impact and who is regarded as a respected authority among peers. This title is not simply an academic position. It is an honorary distinction that reflects a lifetime of high-level achievement and is one of the

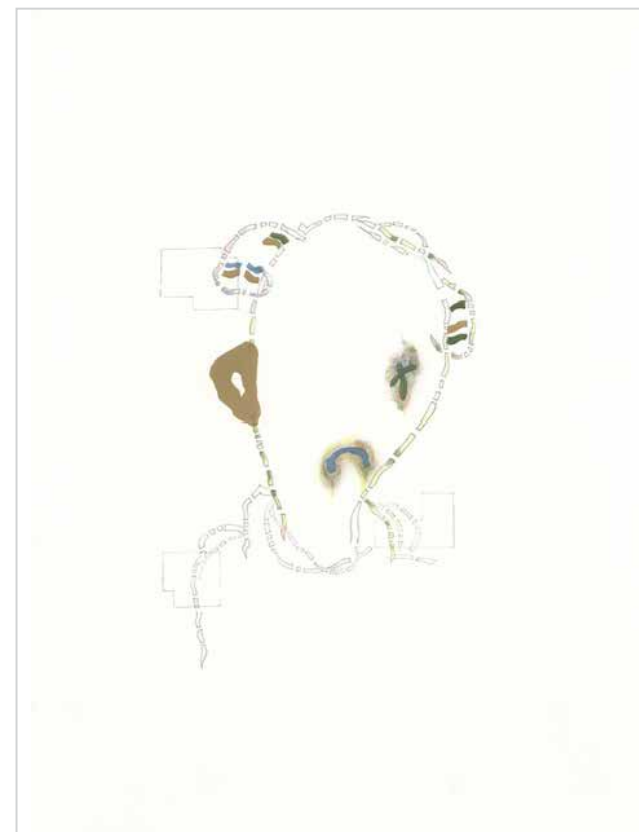
highest honors an artist or scholar can receive in that institution.

“Etruscan children #19 & #20” depict Etruscan children led into battle by Female Sumurai. The frenzy of war is drawn from Sumerian mythology and the Bayeux tapestry via Uccello & Piero, Tweedeldum & Tweedledee.

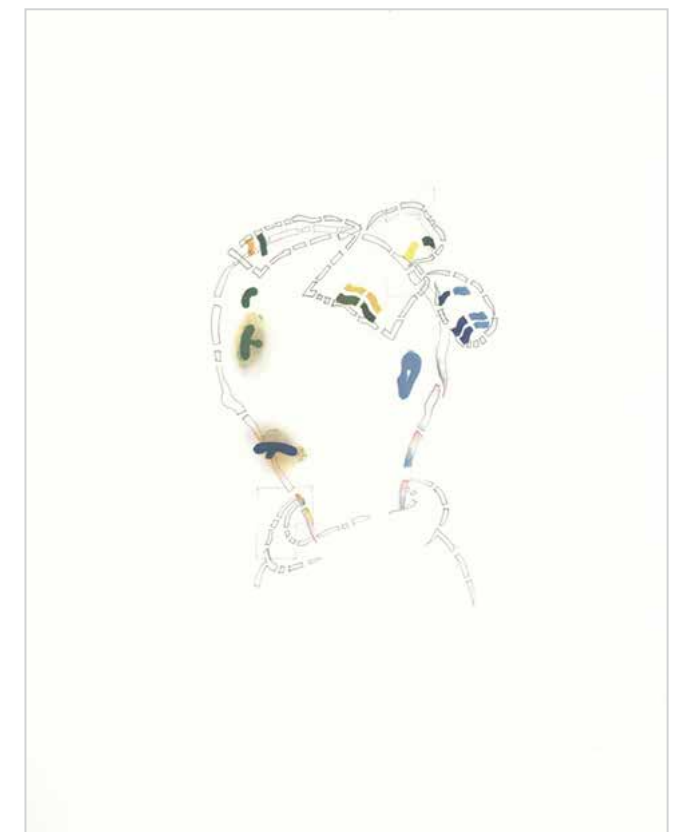


Etruscan children #20, 2025
Stencil drawing, spray paint, coloured pencil & collage
29.5 x 43.3 inches

Etruscan children #19, 2025
Stencil drawing, spray paint, coloured pencil & collage
29.5 x 43.3 inches



Mother blood #2, 2025
Lithograph edition of 25
14.7 x 10.8 inches



Mother blood #3, 2025
Lithograph edition of 25
14.7 x 10.8 inches







At the mouth, at the throat, 2025
Oil on linen
14 x 24 inches



Tactical melting, 2025
Oil on linen
16 x 22 inches

Robin Megannity (b. 1985)

Robin Megannity is a Manchester-based artist whose paintings and videos operate in the unstable leak-zone between memory, truth, and fiction, where images behave less as records than as contagions. His layered oil paintings emerge from shadowy feedback loops between the tactile and the virtual, where lived fragments are sampled, reprocessed, and spliced into synthetic reconstructions, provisional architectures, and acts of staging. Painting becomes a site of mimicry and signal-noise, absorbing the solemnity and muted strangeness of its own histories while remaining both archaic and anticipatory, suspended between psychological interior and speculative future.

Inflected with melancholy and estrangement, his practice tracks the collapse of privacy into performance and the diffusion of subjectivity across social, personal, and digital terrains. Motifs mutate through repetition and misalignment, circulating without origin or closure.

Meaning does not settle; it disperses — indistinct, clinical, and unstable — becoming vaporous and contagious, the afterimage of an idea rather than its source. Painting is approached as a mutable environment in which the mundane collapses into the symbolic, technological detachment folds into affect, and the banal is recoded as poetic residue: charged, unstable, unresolved.

He holds an MA in Painting from Manchester School of Art (2021) and a BA in Fine Art from the University of Wales Institute, Cardiff (2007). His work has been exhibited nationally and internationally, with selected exhibitions including *Pictures of You* (Kerlin Gallery, Dublin, 2025), *Eating the Middle* (Galeria Fran Reus, Mallorca, 2024), *Gentle Again* (The Shop House Gallery, Hong Kong, 2024), *Call of the Void* (Workplace, London, 2023), *Perfect Passive* (Xxijra Hii, London, 2023), and *In Crystallized Time* (Museum Of Museums, Seattle, 2021).





Sarah Staton (b. 1961)

Sarah Staton is a visual artist and educator with a broad scope, producing a varied oeuvre which includes painting, sculpture, installations, works on paper, typography, clothing, furniture and artists' books. Across all mediums, her work is known for its tactility, linguistic provocation and use of humour as affective tools within visual culture, with which she disrupts the orthodox pleasantries.

Sarah established an entrepreneurial creative model SupaStore in the early 1990's which over three decades has presented artwork by 500+ artists. The durational shop-as-artwork curates contributions by other artists in pop-up displays at institutions worldwide. India Edition Supastore x Thapar, is installed at Bikaner House during IAF 2026, and presents 3 established Delhi based artists with 2 emerging diaspora Asian artists.

Her ongoing series Anti-Paintings uses denim as canvas to rethink and expand the cultural and poetic possibilities of cloth, demonstrating how an artist's approach can generate new knowledge about textile histories, text based interventions, gender and painting. Her translation of intuitive, embodied making into perceptible physical work resonates critically with audiences through exhibitions, books and collection acquisitions.

Sarah Staton is represented in public collections including Arts Council UK, British Museum Prints and Drawings, Henry Moore Institute, South London Gallery and Tate as well as in private collections across the world. She is Reader in Social Aesthetics at the RCA.

Recent projects and exhibitions: Laguna, Curated Yasmin Helou, Venice, IT, (2025). Greedy, invited project with Galerina, Liste, Basel (2025). The Masses, Galerina, London in 2024. Wonderful at UNICEF, Innocenti, Florence (2024). Fresh Window, Tinguely Museum, Basel (2024/5); A+A Gallery, Venice (2022); Cylinder Gallery, Seoul (2021); South London Gallery, (2021); Nida Art Colony, LT (2020); Shedhalle Zurich (2018), Dikeou Downtown, Denver, (2018); Midway Contemporary, Minneapolis, (2014). Public art commissions include three sites in West London for the Tideway (204/5); 'Alphonso' (2021) Milton Keynes; 'Edith and Hans' (2015) Bristol University; 'Steve' (2014) Folkestone Triennial.



Monochrome, 2026
Stone and glass
50 x 70 x 2 inches

India Edition
SupaStore x Thapar
by Sarah Staton

India Edition SupaStore x Thapar is a project imagined by UK-based artist **Sarah Staton**. It consists of a 'kiosk', designed by Staton, that provides interior space for artworks by artists **Gigi Scaria, Mithu Sen, Raaj Rufaro** and **Vibha Galhotra**, and which emphasise both the trace of the hand in their creation and deep attention to materiality of their being. It was shown at Bikaner House (New Delhi) in the open courtyard outside the CCA Building between 02 - 08.02.2026.

**INDIA ART FAIR
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02 — 08 FEB 2026
BIKANER HOUSE





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Thapar Contemporary

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