

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 02.02.2026 / 08.02.2026.

This new *SupaStore* edition, made specifically for Bikaner House and constructed in collaboration with Thapar Gallery and architectural design studio Isha Datta Designs, presents a lively asymmetric sculptural object derived from previous cabinets shown at the Tinguely Museum, Basel, CH, Fresh Window (Dec 2024-May 2025), and at Tate Modern, London, UK, Cities Exhibition (2001). Since its first iteration in 1993, it has worked globally with a wonderful selection of known and unknown artists to transform private and public galleries, museums, and public spaces across the world into playful arenas of creativity and exchange.



SupaStore kiosks are carefully considered to create an intimate encounter for viewer and object, inviting the viewer to come close, nose against window, exploring the artworks with the eye, and evoking the sense of touch through looking. As everything merges into shopping, art negotiates its fate of proximity to the commodity, to conditions of objecthood and reproducibility; *SupaStore* reveals them to be irrepressible for both. Using languages of commerce with wit and irony, Staton celebrates artists' ability to reinvent the ordinary while inviting audiences to rethink value, ownership, and display – where art pops up, multiplies, and delights in its many guises.

Co-curated with Jasone Miranda-Bilbao and Vaibhav Raj Shah, once again, this latest iteration of the ongoing *SupaStore* series, tests the boundaries between art, design, and selling.



Sarah Staton

b. 1961, in London, United Kingdom

Sarah works with diverse media and mediums to investigate current interests and passions, producing an expanded notion of sculpture with a regard for sculpture's social potential. She is Reader in Social Aesthetics at the RCA.

She is a Senior Tutor in Sculpture, and co-lead of the Spatial Value Research Catalyst at the Royal College of Art. Recent public commissions include three sites on the London Tideway (2022-5); 'Aphonso' (2021) Milton Keynes; 'Edith and Hans' (2015) Bristol University; 'Steve' (2014) Folkestone Triennial.

Recent exhibitions include 'The Masses' (2024) Galerina, London; 'Wonderful' (2024) UNICEF Innocenti, Florence, Italy. Staton's work in sculpture has been recognised with a solo exhibition at Yorkshire Sculpture Park, Henry Moore Fellowships, & Arts Foundation Award.

Sarah established an entrepreneurial creative model, *SupaStore* in the early 1990's, which over three decades has presented artwork by over 500 artists in some 80 iterations globally including Tate London, South London Gallery, Cylinder, South Korea, and A+A Venice. A SupaStore Kiosk is included in the survey exhibition 'Fresh Window' (2024-5) Museum Tinguely, Basel, CH. Prior to joining the RCA, Staton worked as a visiting lecturer at a number of Universities, including the Royal Danish Academy of Art, Edinburgh College of Art, and The Slade. Sarah held the post of Interim Head of Sculpture, RCA between 2023 and 2025.







Gigi Scaria

b. 1973, in Kerala, India

Gigi's artistic practice is a multifaceted inquiry into the sociopolitical implications of space, architecture, and urban evolution. Originally from rural Kerala, his relocation to the dense metropolis of New Delhi became a foundational catalyst for his work, leading him to explore themes of migration, social stratification, and displacement. Through a diverse range of media—including painting, photography, and video—Scaria critiques how cityscapes are built not just of brick and mortar, but of invisible hierarchies and historical prejudices.

His work often features “impossible” or surreal architectural forms that mirror the chaos and rapid growth of the modern city. These structures serve as metaphors for the alienation felt by the individual amidst the sprawl of progress. Scaria is particularly interested in how urban planning can create barriers, reinforcing the divide between the privileged and the marginalized.

In the realm of public art, Scaria's practice takes on a more monumental and environmental dimension. His large-scale sculptures often address the precariousness of human existence and the scarcity of natural resources. By placing these works in communal spaces, he invites the public to reflect on the ecological and social consequences of industrialization. Ultimately, Scaria's practice transforms the physical environment into a lens through which we can view the complex, often unsettling, human condition within a changing world.





Mithu Sen

b. 1971, in West Bengal, India

Mithu Sen performs conceptual and interactive multi-format byproducts which include drawing, performance, poetry, moving images, sculptures, installations, sound, and others to explore and subvert hierarchical codes and rules, with particular reference to the 'myths' of sexuality, language, market, and marginalisation.

She constantly (un)defines concepts and their functioning with regard to acceptable modes of interactions, questioning pre-

codified hierarchies that define the social performance of roles, and politics of tabooed identity. Through various devices and interventions, methodologies of play, vulnerability and intuition she challenges the standards of social exchange, undermining the codes we come to rely on.

Her practice produces languages that come under scrutiny as linguistic structures and hegemonies are abstracted as 'non-language', what Sen calls 'lingual anarchy' – a praxis that employs glitch, noise, and sonic effects in its spontaneous creation that subverts social norms, including those around art production, exhibition, and reception.

Through radical hospitality, lingual anarchy, counter capitalism, untaboo sexuality, and unmonolith identity; the artist persistently explores the void of in betweenness, where (un)constructs dwell, waiting to be (un)realised.





Raaj Rufaro

b. 199?, in Tamil Nadu, India

Raaj’s work begins with an invitation—to play, to get lost, and to leave, until the work becomes a rumour. His work speaks clearest when it moves, slipping into hands, resting in walkways, or pausing only in memory and documentation. His work often shifts from being an object to becoming rumour, existing somewhere between presence and disappearance, action and memory.

Working with repetition and multiples, he

builds an immersive space where subtle variations between pieces quietly mark moments of human distraction. Rooted in lived precarity and transience, his practice reflects on permanence, privilege, and accessibility. Rather than offering fixed meaning, the work tries to affect what they choose to hold, and why that is important.

Raaj’s work revolves around the question: If an existence or a statement resists staying where it’s told to stay, where does it go and what does it become?

Born in Madurai, the land of too many temples and aesthetic roots—Raaj has spent the past decade vagabonding across cities, getting lost and found in ambiguous measure. A transdisciplinary artist, his practice flows effortlessly between the tactile and the digital, often blurring the line between the two. He worked as the Art Director at LastBench Studio in Bangalore, where he shaped animated films, mentored creative teams, and built visual narratives for impact-driven sectors across India.

In short, he and his works are curiosity in motion.





Vibha Galhotra
b. 1978, Haryana, India

Vibha is a multidisciplinary artist whose practice examines the environmental, political, and economic turbulences shaping contemporary urban life. Working across sculpture, installation, photography, video, and participatory projects, Galhotra interrogates accelerated transformations brought by globalisation and their impact on ecology, labour, and collective futures. Her work often employs reclaimed, industrial, and ephemeral materials to create site-responsive interventions that highlight both human and ecological systems in flux.

At the heart of her practice is an obsession with materiality, most notably her use of the ghungroo (small metallic bells worn by traditional Indian dancers). By meticulously sewing thousands of these bells into dense, shimmering tapestries, she transforms a symbol of rhythmic grace into heavy, skin-like maps of urban landscapes. These works often depict satellite views of shifting topographies, using the “noise” of the bells to reflect the silent chaos of environmental destruction.

Galhotra’s primary influence is the urban landscape of Delhi, particularly the Yamuna River. She views the river as a living entity that embodies the paradox of modern India: it is spiritually worshipped yet biologically dead due to industrial waste. This duality informs her focus on Ecofeminism and Social Sculpture, where she seeks to bridge the gap between human desire and planetary health.

She is deeply influenced by the concepts of space and territoriality, often questioning



who owns the land and the air. Her work is guided by an “archaeological” approach to the present, documenting the “wounds” left on the earth by construction and pollution. By blending traditional craft with conceptual rigor, Galhotra challenges viewers to confront their own complicity in the changing climate.





The Gallery

Thapar Contemporary is committed to cultivating a space where bold, critical, and experimental artistic practices can flourish. Based in New Delhi and rooted in the vibrant, multifaceted context of India, the gallery serves as a platform for both emerging and established artists working across geographies, disciplines, and mediums.

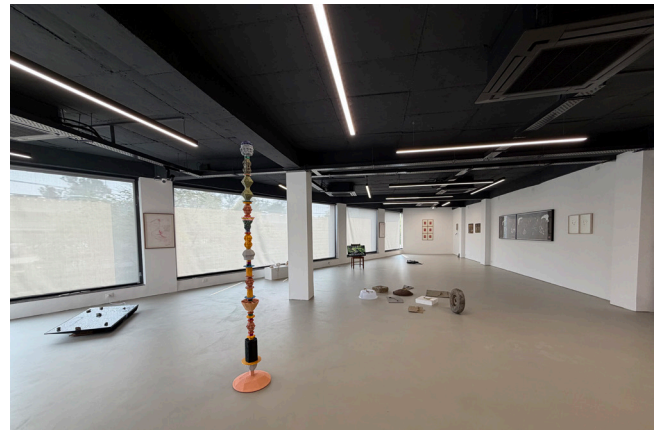
At its core, the gallery privileges the process of art-making over spectacle, supporting artists who take creative risks, challenge dominant narratives, and engage with the complexities of our time. Our programming resists formulaic trends in favour of rigour, depth, and nuance – offering audiences intimate, thoughtful encounters with contemporary art.

Positioned as an Indo-European project rooted in mutual exchange, Thapar Contemporary fosters bidirectional conversations between South Asia and Europe. We believe that too few Indian artists have opportunities for meaningful engagement with their European counterparts. Our mission is to cultivate an arena for deeper, process-oriented dialogue that moves beyond surface-level visibility to enable richer, more nuanced cross-cultural

engagements centered on inquiry rather than recognition.

Founded by Ashish Thapar, the gallery builds on a legacy of engagement with Indian modernism while decisively turning its focus toward the present. In doing so, it seeks to blur boundaries between the local and the global, the commercial and the conceptual, the aesthetic and the political. As both a site of exhibition and a space of inquiry, Thapar Contemporary aims to foster dialogue, long-term collaboration, and sustainable support for artists navigating today's rapidly shifting cultural and economic landscape.

Current and first inaugural exhibition at Thapar Contemporary includes work by eleven artists based in Europe: Ali Glover, Ana Genovés, Charo Garaigorta, Damien Meade, Ian Dawson, Ian Gouldstone, Katrin Hanusch, Mike Marshall, Oona Grimes, Robin Megannity, Sarah Staton.



The Engineering of Rubble - On view till 04.04.2026.



Thapar Contemporary

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Thapar Gallery
