Chitra Ganesh

Journey to the Great Below

4 July 2026 – 17 January 2027

Level 4

Audio Description Script- Veronica Fyland

Baltic presents the first major UK solo exhibition in a public institution of Chitra Ganesh, an American visual artist born in Brooklyn in 1975 to Indian immigrants.

This exhibition*, Journey to the Great Below* features a new animation, newly commissioned sculptural works and a site-specific wall drawing, alongside a selection of recent paintings, prints, works on paper and mixed media works.

INFORMATION ON ARTIST AND EXHIBITION WRTTEN ON EXTERNAL WALL OF GALLERY

Chitra Ganesh's practice spans drawing, painting, collage, animation, installation, and sculpture. Informed by her studies in literature, semiotics, and contemporary social theory, her work draws on histories of Surrealism, science fiction, Japanese anime, and South Asian visual culture, including ancient statues, popular Indian comics, and graphic design.

Ganesh creates richly layered worlds that probe epic myths and historical narratives, offering speculative visions of society. Reorienting traditional forms of storytelling around queer and femme protagonists, her world-building explores themes of psychic transformation, sexuality, power, erasure, and loss. Centring figures that have long been marginalised, her shape-shifting characters occupy in-between spaces, inviting us to consider utopian possibilities in moments of uncertainty and turbulence.

For this exhibition, Ganesh has made a new animation inspired by one of the world's earliest recorded myths, The Descent of Inanna into the Underworld. Written between c. 1900–1600 BCE in Mesopotamia (modern-day Iraq), the story follows the goddess Inanna, known as the 'Queen of Heaven', on her perilous journey through the underworld – the land of the dead – to confront her sister Ereshkigal, the 'Queen of the Underworld', before her eventual return to the land of the living. In our present moment marked by political and ecological upheaval, Ganesh's reimagining of Inanna's journey provides a potent metaphor for navigating our increasingly dark and challenging times with courage and hope, offering a vision of resilience and renewal.

Alongside the animation, a new body of sculptural works commissioned by Baltic invites visitors to experience a three-dimensional staging of the story. A site-specific wall drawing with collaged elements, depicts scenes from Inanna's journey. The display also includes a selection of recent mixed media works, prints, and works on paper revealing bodies in states of becoming – between sleep and dreaming, life and death. As Ganesh's immersive installation unfolds across the gallery, history, myth, and contemporary life converge.

Outside the Gallery

The entrance to the gallery is a 2m wide, 4m high, oblong doorless space set in the centre of a diagonal wall which spans the outside of the Gallery. 1.5m in front of this doorless space there's another (shorter) diagonal wall which introduces the exhibition in writing. 8m wide this shorter wall sits directly in front of the entrance to the gallery blocking it from view. The ends of this shorter wall extend an equal distance either side of the open door space behind.

They connect back to the wall behind by a vertical wall either side. The lower 2.5m section of each vertical wall is a doorless space through which you can pass.

The front of both these walls and the reverse of the shorter wall are painted Roman Violet.

There's 3 lines of white writing on the outer side of the shorter 'introductory' wall. Set mid wall and aligned left, the first line is 2m up from the floor and reads 'Chitra Ganesh'. The second line is 'Journey to the Great Below'. The third line is '4 July 2026 – 17 January 2027'. A line of 4 white logos of exhibition supporters runs under this with another line beneath which reads 'With thanks to Hales Gallery, London/New York, and Newcastle University Fine Art Casting Department'.

Midwall, left side there's 30 lines of white text on the wall that provides information on the artist and exhibition.

The floor of the space between these walls and in the lobby area outside the walls is covered by light brown wood planks laid vertical to the walls. This flooring is continued in the Gallery beyond.

Daylight floods into the lobby space through a wall of glass opposite the gallery entrance with white vertical walls either side with door spaces to stairs and toilets.

Attached to the white vertical wall at the far right of the entrance, there's a small TV screen. On this a colour video plays of the artist talking about their work and the exhibition on loop. A blonde wood bench is set in front of the TV, this approximately 1/2m wide by 1.5m long by 1/2m high. Blonde wood panels either narrow end create

supportive legs, with the longer sides left open. Another identical bench is set against the opposite wall.

On entering the Gallery

For the purposes of clarity, the wall adjoining the entrance space will be viewed as the front wall, the wall (at the far end) as the rear wall, and the walls either side as 'left' and 'right' side walls.

Moving through the gallery entrance you enter a large, oblong space approximately 18m wide by 30m long...with an additional small oblong space 7m wide by 8m long projecting out backwards from the rear wall. This additional space starts to extend back approximately 7.5m in from the left wall and 4.5m in from the right wall. For clarity, the walls of this extension will be referred to as the additional space 'rear' and 'front' walls.

The main gallery height is approximately 6m high by the Left and Right wall edges...rising to 8m down the centre line. The ceiling arcs gently up to meet two level lines of 2m square panels which run the length of the gallery...front to rear wall. The gentle arc between each side wall and central square panel edge is filled by 5 narrower panels (2m long but 1m wide). Rising at a gentle angle these also run front to rear floor. Small white spotlights in grey casings emerge between the ceiling panels, angled at the exhibits.

The gallery height in the additional space is approximately 4.5m.

5 oblong black posts set 1m in from each side wall run in a vertical line, front to rear wall, at equidistant intervals. These rise from floor to ceiling and are 1/2m wide and 1m deep. 4 x 1m square, black cube seats are set against the 4 posts rear gallery (2 x left side, 2 right side), facing central gallery.

The walls either side of the entrance extend for approximately 9m either side.

The gallery's smooth walls are painted Black Flame. The main space is dimly lit and the floor is covered in light brown wood planks running vertically front to rear wall.

Overall the Gallery is spacious, this echoed by the placement of each exhibit in its' own space within an expanse of floor or wall.

Artworks and position

Artworks stud the gallery floor and walls, with copious amounts of floor and wall offsetting and highlighting them. These include sculpture, paintings, prints, 'on screen' animation with sound and 'on exhibit' projections.

Each exhibit's details is printed in black ink on white card attached to a wall near the exhibit. Some of the exhibits have companion works, their cards are set side by side. For connected exhibits of 9 or 12 works the details are given on 2 cards side by side.

Some framed exhibit are covered by glass. Others have no covering and are surrounded by a low black barrier of black metal.

Each exhibit is introduced in the order of the Baltic's suggested viewing and are usually followed by: Title; year produced; medium; dimensions; then summary and brief description.

Entering the Gallery, we face 3 sculptures set in a vertical line heading front to rear wall, these set at equidistant intervals. The first two are monumental and each contain a central doorless space through which the third can be seen...a rich blue frame nearest us...enclosing a vibrant green frame mid floor...this enclosing an all seeing eye beyond. These doorless spaces create a tunnel inviting us to walk through and recreate Inanna's descent into the Underworld.

1. **Enheduanna's Gate**, 2026

Sculpture; Wood, plaster, household paint, projection; 800cm wide x 400cm high x 120cm deep.

SUMMARY

Ganesh's gate-like structure and decorative motifs draw their inspiration from the myth *The Descent of Inanna into the Underworld* and the life of Enheduanna, a Sumerian high priestess, poet and the earliest-named author in world literature. Enheduanna composed a collection of hymns and poems dedicated to the goddess Inanna. The sculptural form is based on one half of the *Disk of Enheduanna,* an artefact dating from c. 2300 BCE, which now resides in the Penn Museum, Philadelphia. Ganesh has used materials that evoke the feel of lapis lazuli, a precious material in Sumerian culture. We are invited to pass through the centre of the structure, and through the Votive Figure in front, as Inanna journeyed through the seven gates on her perilous quest to meet her sister Ereshkigal.

Commissioned by Baltic Centre for Contemporary Art. Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

A semi-circular structure set diagonally mid floor with a central tunnel running through. The structure and inner tunnel are covered in a sheet of mottled navy and Egyptian blue...with black covering the curved upper band. The front of the structure facing us is dotted with motif outlines in azure.

The space above the door is filled with a spirograph of solid lines (with occasional dashed lines) these studded by a few solid dots. The motifs each side of the arch mirror each other.

To each side of the spirograph, a female figure tumbles forward, long hair fanning out. Below this, a beast stands guard, facing either side of the doorless space....their upright figure stepping toward the tunnel on 2 x 5 clawed feet...with 1 x 5 clawed hand almost touching the tunnel entrance, the other clawed hand raised aloft. Their female lion type heads have snarling mouths exposing fangs and an extending tongue, a muscular body with swishing tail and short legs.

Floating in the space behind are the images of an all seeing eye, a scorpion, and 2 feet descending 6 steps.

Above the floor edge each side there's a head and arm with hand ending in white 'coloured in' fingernails... these topped and partially separated by waving reeds and curling leaves.

A 2 minute, full colour animation is projected over the Gate front and static motifs. The projection is a section taken from a 6 minute animation playing on two screens rear Gallery. On loop, this creates a rich melding of constantly changing colour, movement and overlapping images.

2. **Votive Figure,** 2026

Sculpture; Steel, gauze, projection, polyester padding, wood, paint; 500cm wide x 450cm high x 350cm deep

SUMMARY

Votive statues were objects of devotion commonly used in rituals in ancient cultures and offered to a god and goddess at a sacred place, such as a temple. Ganesh's totemic sculpture is based on a female figurine of a Sumerian worshipper from the Temple of Inanna in the ancient city of Nippur (c. 2700– 2500 BCE), an artefact now held in the collection of the Iraq Museum in Baghdad. Carved from alabaster, the original figurine features a gold face inlaid with lapis lazuli. In Ganesh's sculpture the face is absent, referencing the vandalism, theft and neglect affecting many ancient statues. The work also serves as a symbolic threshold – a gate to the underworld through which we are invited to pass.

Commissioned by Baltic Centre for Contemporary Art. Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

Forest green gauze draped over a metal frame mid floor creates an upright, oblong form. This is padded out on the side facing front floor to depict a headless figure with elbows bent and hands clasped mid chest (1/2m above the tunnel which cuts through the exhibit). The gauze is imprinted with a sari patterned in vertical white lozenges outlined in forest green which slot together. Each lozenge outline is echoed within with yellow-green outlines. The sari runs from the left shoulder to right armpit with a full sleeve on left arm...this exposing a white chest, right shoulder, right arm and hands. The sari descends to floor level.

3. **Cosmic Eye**, 2026

Sculpture; Steel, wood, chicken wire, plaster bandage, aluminium tubing, paint, black sand, monitor with video; 300cm wide x 200cm high x 50cm deep

Duration: 4 minutes, 4 seconds. Editor: Satabdi Tripathy

SUMMARY

Ganesh's sculpture Cosmic Eye is based on a Sumerian eye inlay for a statue (c. 2600–2500 BCE) held in the collection of The Metropolitan Museum of Art, New York. In ancient Mesopotamian art, wide eyes demonstrated attentiveness and devotion to the gods and signified a connection between the mortal and godly realms. Lapis lazuli was used to create the striking blue eyes, as well as inlays of shell and black limestone. In Ganesh's sculpture, the pupil becomes a portal through which we are invited to encounter processes of alchemical and cosmic transformation, decay and regeneration.

Commissioned by Baltic Centre for Contemporary Art. Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

A black, eye shaped board sits on two 1/2m uptight triangles of black wood...with 5 black poles extending out below like eyelashes. The side which faces the front wall is moulded out into a left eye. A narrow band of black outlines a creamy white sclera which curves slightly up to a point left side creating a tear duct. In the middle of the sclera, there's a black iris containing a screen on which a 4 minute, full colour recording plays on loop.

RECORDING

A series of short recordings that fade into each other, starting and ending with travelling through space. Snippets include: reoccurring images of travelling through milky ways bathed in rich purples, blues and pinks; reoccurring 'side' and 'aerial' shots of firey red and orange volcanic lava bubbling and spitting; one image moving along a slab

of blonde rock with a carved out pattern reminiscent of ancient writing; a few mountain slopes with vegetation, their colour drained; speeded up close ups of a green stalk budding into a red flower...one with stalk growing from ground level, the other includes seed germinating and pushing up through the soil; a few close ups of vibrant strokes on a painting; one close of a glass sheet shattering and falling through air in slow motion with some shards reforming; and one image of the palm of a human hand with golden sand slipping through its' fingers.

4. **Journey to the Great Below**, 2026

Two screen animation with 5.1 surround sound. Duration - 6 minutes 3 seconds on loop; 300cm diameter x 2cm deep circular screen; and 360cm wide x 200 high x 2cm deep oblong screen.

Developed with and animated by Pariah Interactive. Lead Animator: Prashast Thapan. Animator & Technical Artist: Stephanie Davila. Storyboard: Emma Oshiro Dold. Producer: Faith Zeng. Sound Design: Panos Chountoulidis.

Courtesy the artist and Hales Gallery, London/New York

SUMMARY

Ganesh's new animation *Journey to the Great Below* is inspired by one of the world's earliest recorded myths, *The Descent of* Inanna into the Underworld. Written in Mesopotamia (modern day Iraq) between c. 1900–1600 *BCE,* the story follows the goddess Inanna known as the 'Queen of Heaven' on her treacherous passage through the underworld – the land of the dead – to face her sister Ereshkigal, the 'Queen of the Underworld' and charts her escape and eventual return to the land of the living. Ganesh's reimagining of Inanna's journey resonates with our fraught contemporary moment marked by myriad challenges, offering a vision of resilience and renewal in a time of great uncertainty.

VISUAL INFO

Two screens are set rear floor, 1m shy of the each wall side. Both play the same visual but at different, unconnected points. Left side is a circular screen, the sound of which relays through the gallery. Right side is the oblong screen plays with no sound. The full colour animation follows Ianna's descent into the Underworld and subsequent rebirth.

It consists of short scenes following her journey from the blue sky'ed lushness of land and temples above, down a funnel into the grey tunnels and caverns below. On her way encountering mythic creatures and motifs; a winged Goddess with red flaring eyes and clawed feet; hybrid figures; and winged demons...with surges of blazing light where bodies are deconstructed and transformed; gifts are given and taken back; and a revisit

above ground to seek aid from 3 men backed by temples. Transformation complete she ends her journey back above ground in a lush garden surrounded by fruit laden trees...with birds soaring through blue sky above...and fleet footed animals leaping past.

ANIMATION

Initially we zoom in on a snow globe style planet backed by star studded black, with four mythical creatures in each corner. The planet's interior is divided into two. The upper half is filled by a beige temple tiered with terraces and palm trees and surrounded by a moat; the lower half by mountains, both with bright blue sky.

Zoom in to a lioness standing on two paws playing a harp... pan up to an arch of flowers enclosing an upright stem with red daisy type flower above.

Change to two dark skinned figures in close embrace...one male, one female, the temple in the distance. Two floating orbs either side contain mythological creatures.

Pan forward to a white whirlpool on the ground. A barefoot, black haired, black skinned woman in red sari walks in and bends over the whirlpool. It transforms into a misty purple ring with a concave funnel beneath, the funnel sided by rock.

Track down funnel to a grey cave underground awash with mythic creatures and icons, some floating.

Snap back to the kneeling woman above. A ring of white ears appear and circle the purple mist...the ears expand melding into a sea of purple and white.

Snap to a Temple terrace above ground backed by blue sky. A woman in white sari on one knee before a woman in red sari. A speech bubble by red sari'd woman holds an image of the white sari'd woman falling down the concave funnel.

Snap to image of red sari'd woman now with two angel blue wings and backed by a spirograph of gold circles.

Zoom in on her wrist right side, a disembodied hand with long, deep blue and green fingernails appears and covers her wrist. A flash of white dots...the hand withdraws revealing a spiralled gold bangle. The hand disappears.

Pan in on her left shoulder...hand reappears...a flash of white dots...the hand withdraws revealing an array of weapons behind...spears, knives, clubs and axes. The hand disappears.

The hand continues the process of gift giving...in her palm left side a gold ring and lapis rod; on her head a crown of curled white horns, 3 either side; on her chest a blue owl with outstretched wings on a gold breast plate; around her neck multi beaded necklaces; now over her face...panning out to reveal her wearing a white sari, still with the gifts...and with one foot resting on a lion's back.

Snap to the woman and lion falling down the concave funnel. She lands in a grey cavernous space.

Snap to an outline of two legs descending 6 steps.

Now back to the grey underground landscape with scattered skull and rock piles and mythic creatures and icons standing or floating around. A winding path leads back to a Temple wall with two blinking eyes (with white sclera and black iris) above an arched door. The woman follows the path.

At the arched door, two grey pebbledash slabs part and the woman glides in. As she floats through numerous grey tunnels and caverns, doors slide open or walls fall away in front of her...and the images snap between following and facing her. When facing her, the hand reappears, white dots flash, a gift disappears then the hand goes. The process continues, taking the ring and rod, then the weapons, bangle, crown, blue owl and breast plate and finally the necklaces.

Around her grey rock alternates with glowing red walls and black volcanic lava ground spitting orange flames.

The woman enters a large grey cavern dotted with mythic figures and icons, some floating. She halts. 7 hybrid figures in tunics create a path towards a winged goddess backed by gold spirograph circles and holding a ring and rod in each hand. The Goddess' clawed feet float above 2 owls whilst 2 lioness stand either side of her.

The Goddess' eyes glow red, light flashes, her body pulses rainbow colours. A baby pink outline of a naked woman replaces the white sari'd woman. The hybrids surround her and breathe black mist on her. The mist clears, she now lies on her back on the ground.

The Goddess eyes glow red, lightning flashes over the naked woman...a large cosmic eye appears (with red and grey rock surround, a milky way sclera and red and grey planet iris). The eye drops into the supine body....the body rises and floats to a wall melding in...pink skin outlining a squashed mass of pink and white innards. Her head hangs out, eyes glazed and tongue drooping.

Snap back to the Temple above ground....a white sari'd figure (with gifts) kneels on one knee. A circle of rocks holding the squashed body hovers to her left...now disappears.

Now 3 images of the white sari'd woman palms together, kneeling before men backed by a temple above ground. First man seated on a chair, next floating on a cloud, third seated on a throne.

Snap to close up of third man's hands with white dots streaming from his fingers.

7 ant headed flying insects circle the man...then fly off past the 3 temples and town below. They head down the tunnel into the earth and follow the white sari'd woman's

journey through tunnels and caverns. They descend on a grey naked woman with clawed feet lying on the ground and circle her…now circle two cosmic eyes which appear.

The grey figure stands eyes flaring red now reforms in woman's pink skin outline…adding grey veins…now orange stomach….red heart…and red liver. A flash of light connects this figure with the squashed figure which appears to her left.

Pan in on the squashed figure. The flying ants converge on it then fly away. A spirograph of gold circles form behind…the naked women originally seen in embrace appears over the squashed body which fades.

White light blazes over her naked figure…now fades revealing the return of the white sari'd woman with gifts, her foot resting on a lion. She's sided by winged demons.

Snap to 4 hybrid demons flying her up the tunnel (as her sari turns red) and over a bright landscape to the tiered temple.

Two brief images follow: the man on the throne in a garden…now the embracing naked couple in the garden.

Snap to the demons landing the woman in the garden before the man on the throne. The cosmic eye appears in front of woman then moves to the man. They swap places.

The demons fly the man down the tunnel…he transforms to the naked man (from the embrace) during the flight.

Snap to the man standing in front of the Goddess in her cavern court. The demons fly off.

Light spurts from the rings and rods in both the Goddess hands towards to the man. He falls to the ground limbs separating. The cosmic eye flashes over the Goddess eye…light blazes over the man's body which reforms as a snake.

Snap to above ground. The red sari'd woman stands in a garden surrounded by fruit laden trees and backed by a blue sky with birds flying through. Deer leap through.

Snap to flower arch above the tiered temple…then the image zooms out to the original image of the planet surrounded by 4 mythic creatures. The animation restarts.

REAR WALL

5. **Untitled (wall drawing),** 2026

Household paint, pigment: 1200cm wide x 600cm high

SUMMARY

Ganesh's hand-painted wall drawing echoes the form of Enheduanna's Gate (2026) which itself takes inspiration from the Disk of Enheduanna, an artefact dating from c. 2300 BCE. The composition features symbols associated with the goddess Inanna – a wing, branch, reeds, and eight-pointed star – and the visual culture of ancient Mesopotamia and the Indus Valley.

At its centre, the inverted head reimagines a Medusa head in the Basilica Cistern, Istanbul (600 CE), encouraging us to see the world from a different perspective. The reality we currently inhabit is not fixed or absolute – there is the possibility of change, growth, renewal and transformation.

Commissioned by Baltic Centre for Contemporary Art. Courtesy the artist

VISUAL INFO

A dark grey semi-circle (colour: Grape Haze) is painted on the rear wall and encloses a 2m square, doorless space which provides entry to the additional space rear floor. The grey arch is covered by white lined drawings which were painted on site by the artist over a 3 week period. Above the central doorless space, there's a 1m high, upside down female face with detailed hair, eyebrows, eyes, nose, ears, lips and neck. 2 plaits emerge by each ear, curving out and down each side of the door space, stopping 1/2m shy of the floor. Above the head a line of 10 oblongs, squares and circles diagonally cut across the arch top...each encloses a unique pattern of lines, squares, circles or squiggles.

Symbols associated with the Goddess Inanna dot this 'gate'. On the left side of the arch these are: a snarling lion with flowing mane and swishing tail standing on 4 clawed feet; a hissing snake, tongue extended, with long curving body; a single feathered wing; an eight pointed star, its' body and points echoed within by multi outlines; and a barefooted leg, bent at the knee, with jagged white lightening down the shin and curled shell with central tiny eye at the thigh top.

On the right side these are: a hook holding a line of interconnected, descending figures of 8 (infinity motifs); a chimera or hybrid creature...human from the waist down it kneels on one leg, its' upper half is two feathered wings topped by a beaked bird head with two upright plumes; a hissing snake with long curving body. a circular labyrinth; reeds tied together in a figure 9 shape with reed 'cape' hanging behind; and an image combining fauna and snakes...10 roots fan out below a stalk from which the upper portion of 2 snakes emerge each side to curve up towards 8 reeds which fan out above the stalk.

Through the doorless space the illuminated sculpture *Manuscript* draws us into the darkened additional space.

6. **Manuscript,** 2016

Aluminium, raw silk, single-channel video. Duration: 1 minute, 30 seconds. Dimensions 182.9cm wide x 365.8 cm long

SUMMARY

Manuscript is informed by Ganesh's experience of encountering monumental statuary in the Ajanta and Ellora caves in India. Replicating the size of the artist's hand magnified twelvefold, the surface of the sculpture is covered with hardened raw silk to suggest the texture and tone of brown skin. A series of scrolling animated drawings are projected onto the hand from above – droplets, eyes, and spinning roses reference Indian hand-tattooing practices and Mehndi designs. These are interwoven with imagery of portals, spinning gears, cyborg heads, and other motifs signifying invention, transformation and time travel.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

In the dimly lit additional space, a twelvefold magnified aluminium replica of the artist's hand is covered in raw silk. It sits centre floor, wrist to rear wall, fingers to front wall. With palm to the floor and fingers extended, the exhibit is surrounded by a low, protective, white metal barrier. A projector above the entrance continually projects vibrant colours and designs on the back of the hand, always detailing the nails in a contrasting colour to the hand itself. Colours include vibrant blue, green, purple, yellow, red, orange and pink with occasional glimpses of brown skin tone. Images include: scrolling animated drawings of water droplets, blinking eyes, crescent moons; and roses or leaves which wind across the upper hand (these referencing Indian hand-tattooing practices and Mehndi designs)...interwoven with imagery of portals, spinning gears, cyborg heads, and other motifs signifying invention, transformation and time travel.

Two more freestanding sculptures are found within the main gallery. These are sited 2m in from either side wall in the side space between *Enheduanna's Gate* and the *Votive Figure. Descent,* the next step in the journey is near the left wall, *Rebirth* which will be described later is near the right wall

7. **Descent,** 2026

Steel, textured paint, limestone chippings, 3D printed feet; 310cm high x 300cm wide x 300cm deep

SUMMARY

In The Descent of Inanna into the Underworld, the goddess Inanna descends a staircase as she enters the land of the dead. Ganesh's interpretation of this passage of the story features an imposing spiral staircase, its monumental proportions evoking ancient statuary. A pair of oversized feet represents Inanna. The treads of each step are

patterned like snakeskin, alluding to the regenerative process of shedding, when reptiles cast off their outer layers to reveal new forms beneath. Through this imagery, Ganesh draws a parallel between the regenerative power of nature and Inanna's death, transformation, and rebirth.

Commissioned by Baltic Centre for Contemporary Art. Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

2m in from the left wall. A jet black, 12 step spiral staircase made of steel winds down to a bed of grey limestone chippings enclosed in a square, black frame 20cm high. The staircase's central pole is embedded in the centre of the stones which fill the frame to the top. The steps have an open 'snake's scales' pattern with the lowest step hovering 10 cm above the frame. A pair of light brown legs with bare feet descend the stairs, the left foot on the 4th lowest step, the right foot on the 3rd lowest step. Each leg is cut off below the knee and are formed from moulds of the artist's husband's legs

With the exception of the sculpture *Rebirth, t*he remaining exhibits are attached to walls. The suggested viewing starts to the rear of the left wall and continues in an anticlockwise direction.

LEFT WALL moving rear floor to front floor

8 **The Great Above and the Great Below**, 2026

Acrylic, pigment, gouache, pastel, beetle wings, clay and glass on cold-pressed paper; 226.1cm wide x 279.4 cm high

SUMMARY

The centre panel of Ganesh's triptych is based on the Burney Relief (also known as 'Queen of the Night') a fired clay plaque from southern Mesopotamia (c. 1800–1750 BCE) in the collection of the British Museum. Ganesh's panel features a hybrid female figure (the goddess Inanna or Ishtar) with a horned crown and clawed feet, flanked by owls, symbolising death and rebirth, and lions, a symbol of kingship. In her hands she holds a rod and ring, emblems of time and eternity.

Ganesh's distinctive iconography departs from the Burney relief, and she reimagines the central figure as more animated and awakened. The left and right panels depict scenes from Inanna's journey to the Great Below and the Great Above, using contemporary ways of looking at the past to imagine alternative narratives and possibilities.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

3 x side by side panels...the outer two are mottled sea blue and depict scenes from Inanna's journey drawn in white. The middle panel is mottled black and 50% wider than the panels either side.

Left panel: At the top, a barefoot, winged female in sari, with horned crown, ring and rod in hand and weapons sticking up behind, stands with one foot resting on a snarling lion. Below this two bangled hands cup under a pair of naked breasts with henna pattern beneath. Tiny gold scraps dot this upper panel half. Mid panel two gnarled tree trunks sit, their branches radiating out like dandelion clocks. Each trunk is sided by a pile of eyes and a stag leaps through between them. A few ears, curved lines and tree branches spatter the space below. At the bottom a woman tumbles forward into a concave funnel centre. This sided on the panel's lower edge by a diagonal band of iconic outlines including circles, crosses, arches, leaves and a skull.

Central panel: a hybrid female figure with horned crown hovers facing us with two glittering eyes filled with small red beads. Two gold wings stretch out behind her grey toned body, her arched feet have long claws with black shiny beetle wings attached. Across her breasts there's a collaged cosmic eye (a black board outline with cream sclera and dark stone iris). Arms outstretched she holds a painted white ring and blue rod in upright palms. Behind her there's a spirograph of gold circles studded with occasional circles of red and gold clay...the lower half hidden behind her. Either side of her legs a gold outlined owl flies, with detailed feathers and gold 'blocked in' eyes. On the ground beneath two snarling lions prowl with clawed feet and swishing tails (left side outlined in gold, right side outlined in silver). Both have green bead eyes.

Right panel: The female falls backwards out of the lower half of a funnel bounded by scraps of gold. Mid panel a hybrid figure with beast head and human arms and shoulders holds a dangling snake out left side, by descending stone steps which widen as they descend to lower panel, ending in a short wall enclosing an arch. The hyrid's other hand (right side) touches a small human face attached to an arc'd snake-like body on which a horse kneels (reminiscent of a rocking horse). A pair of human legs balance on the horse (facing right), kneeling on one knee with other knee bent in front. The legs are topped by two drooping breasts. A small animal balanced on the human left heel suckles from the left breast. A moth hovers the space above.

Lower panel a winged figure with clawed hands and feet and a mass of dots for a head, kneels half way down the steps. To its' right a naked, squatting woman faces us legs akimbo...with a mesh of crossed lines below her groin. Her hand left side is raised...waving lines extend up from each finger. The panel's lower edge has a diagonal band of iconic outlines including circles, crosses, arches, leaves and a skull. The short brick wall with open arch sits on this.

9 and 10. Two paintings 1/2m apart

9 **Guardian**, 2021 (left)

Ink, paint, fabric, pastel, paper, rope and tea on linen; 152.4cm high x 121.9 cm wide. Catalogue dimensions: 121.9cm x 152.4 cm.

SUMMARY

The figure in Guardian represents a crouching monkey, often associated with the underworld in ancient mythology. Its body is made of chalk and multicoloured textiles, and its head has transformed into a hand holding a vajra, in Sanskrit meaning both ‘diamond’ and 'thunderbolt'.

Fashioned from an indestructible material, the vajra was used by the rain god Indra (who became the Buddhist god Śakra) to destroy obstacles and overcome cosmic demons. Here it represents both enlightenment and protection from evil. The hand gesture, or mudra, is a symbolic gesture of the hands and fingers often used in Buddhist and Hindu ceremonies to ward off evil. Ganesh's centring of hybrid figures in her work reflects her interest in shape-shifting and transformation, moving between worlds, the mythic and the everyday.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

On a dark beige background, a light beige crouching monkey has its’ head replaced by a black hand shaded in dark green, with long nails in mudra pose. In mudra pose the two fingers between the little finger and index finger are bent to touch the palm, the other fingers extended. A red and black streaked rod extends though the lowered mudra fingers. The monkey’s body is covered in a collage of short twined threads or cords in varying widths and colour...a vibrant feast of red, orange, blue, green, yellow, brown and silver. A white cord tail banded in tiny, rainbow coloured beads curves up from behind, this topped by a circle of insulation type material at the end. In each of the four corners, there’s a 10cm candy pink circle in which a naked 3 breasted woman sits, legs crossed in meditation pose. The upper half of her head is replaced by a mass of vertical wavy lines in fire-like brown, red, yellow and orange.

10 **Svati, Then & Now,** 2021 (right)

Beadwork, pastel, vinyl thread and rose petals on paper; 98.1cm high x 127cm wide. Framed: 108cm x 137.8cm x 4.4cm deep. Catalogue: 96.52cm x 127cm.

SUMMARY

Svati, Then & Now explores themes of intimacy, grief and transformation. Dedicated to the artist's partner, the work fuses different materials such as pastel, vinyl thread and rose petals with a delicate line drawing of two figures, suggesting the duality of our past and future selves. The inclusion of the skull – a recurring motif in scripture, art and architecture – serves as a reminder of our mortality, and the transitory nature of earthly pleasures. Ganesh also incorporates her own poetic writings in English and Tamil which flow backwards and forwards in time.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

Brown frame, black background.

Two figures fill the space, sitting back to back in mirror image poses...head leaning on outer shoulder, face drooping with hair falling aside; one hand resting on a knee, the other on a shin. Both have detailed eyes, nose and cupid bow lips.

Four lines of English italic writing runs along the top of the painting in gently waving lines. The upper two lines written in pastel blue, the lower two in pastel green.

Below them painted leaves (left side) and reeds (right side) spout up in varying greens with black shading. Tamil italic writing vertically line the leaves in pink, green or white...and wave diagonally across the reeds in white.

Between the figures there lies: a grey and white human skull; white dots in a pattern reminiscent of a bird in flight (aerial view); and a grey (non-human) looking skull with azure markings and 4 pointed white stones for teeth. Hovering over these a disjointed white sole, toes upward.

The left figure is outlined in pale blue and pink with red body shading. Blue and white strokes create hair texture which flops down to one side with a deep blue faceted bead at hair tip. The hair is slightly longer on this figure. A pink eyebrow and ear edge an eye circled by a pink band. Within this band 4 azure square beads arc the upper eye. A grey edged shadow projects out from the eye for 2.5cm to a small silver coin. A semi circular mound above the figure's right shoulder joint is lined midway by sky blue square beads. Motifs on the body include: a yellow crescent moon on outer hand (left side); baby blue thread criss crossing a salmon and brown painted oval on the upper arm (right side); and a plastic wheel by the knee (left side) above the leaves far left...this wheel has a yellow centre and outer rim twined in bands of orange, green blue, white, red, cream and black.

The right figure is outlined in pale green and white with blue shading. Pale green and grey strokes create hair texture which flops down to one side. Overlapping orange-brown petals create 4 claw-like flame shapes which poke up from the left shoulder...with a twined cord hooped over the same shoulder from which outlines of

trailing leaves and a bunch of ovals hang. A band of lilac dots vertically line the figure's right chest with 3 black outlined (identical) spaceships attached in a vertical line left chest, these on shaped, white paper. Another spaceship floats between the figure's hands with a collage of 4 elongated red paper diamonds radiating out right side. A line of square blue beads follows the upper thigh line.

Painted motifs and icons sparsely dot the bodies and surrounding space. These include: a red infinity sign; crescent moons; spiralled shells; and teardrops.

11 and 12. Two paintings 1m apart. **Tree of Life** on left, **Breathing Water and Air** on right

SUMMARY

In these two works, the central figure is part-woman, part-tree, drawing on the Dakini, a supernatural being found in literature and mythology across Asia. Dakini translates from Sanskrit and Pāli as 'sky dweller' or 'sky dancer' and embodies enlightened energy in hybrid animal and superhuman forms.

In Tree of Life, a tree made from hardened textiles with roots formed from synthetic fur grows in the space of the figure's torso. Breathing Water and Air features a painted ōhi'a tree, its branches adorned with brightly coloured flowers. While the Dakini is often found flying in the cosmic ether, here she emerges from the ocean, wearing a necklace of conquered demon heads typically found in Thangka (a form of traditional Tibetan Buddhist painting) representing legendary demon-slaying spirits.

Both courtesy of the artist and Hales Gallery, London/New York

11 Tree of Life, 2024

Paper mounted on linen, acrylic, ink, embroidery, textiles, fake fur, ceramic and glass on paper; 170.8cm high x 130.8 cm wide. Framed: 183.8cm x 144.1 x 6cm. Catalogue dimensions: 80.34 x 132.08

VISUAL INFO

A white frame containing a painting with added collage.

In the lower third of the picture, white lines snake diagonally over a black background creating wavelets. A few glass beads are strewn across the water, some in enclosed curves form cosmic eyes. The upper 2/3rds of the picture is backed by a stormy black and grey patched sky above. This melds into a light purple and blue sky as it descends to the waterline.

Dominating the centre, lower half, is a pair of legs (cut off at hips) clad in black and outlined in summer blue. The legs dance joyously with one supporting leg (right side) slightly bent. The other leg (left side) is raised out to the left then bent back exposing a

white sole. Wavelets cross the lower portion of the supporting leg right side. A line of small heads with spiky hair semi-circle downwards from hip to hip. In pastel blues, pinks, greens and browns, each face and hair contrasting colours.

Multi loops of white beads hang round the hips. Within the hips an outer ring of red encloses black fake fur which draws into a small mound of painted black. From this, gold and black snakeskin paper rises as a tree which fills – and dominates - the upper half of the picture. The slim, straight trunk has multi branches radiating out, these awash with leaves which form a circular canopy. Red ceramic teardrops vertically dot the air and water either side of the figure.

12 **Breathing Water and Air,** 2024

Acrylic, ink, chalk, embroidery, fake fur, ceramic and glass on paper; 170.2cm high x 130.8cm wide

VISUAL INFO

A white frame containing a painting with some similarities to its companion painting, and again with added collage.

In the lower third of the picture, white lines snake diagonally over a black background creating wavelets A few glass beads are strewn across the water. The upper 1/4 of the picture is backed by a stormy grey sky above a rainbow. Under the rainbow a deep blue sky brightens to summer blue as it nears the waterline.

Dominating the centre, lower half, is a pair of legs (cut off at hips) clad in black and outlined in summer blue. The legs dance joyously with one supporting leg (right side) slightly bent. The other leg (left side) is raised out to the left then bent back exposing a white sole. Wavelets cross the lower portion of the supporting leg right side. A line of small heads with spiky hair semi-circle downwards from hip to hip. In pastel blues, pinks, greens and browns, each face and hair contrasting colours.

Multi loops of white beads hang round the hips. Above them, the black within is depicted as rich soil from which 4 light brown stems grow tall and branch out. Their stems and branches are covered in large, multi petalled, feather-edged blooms in pale yellow, warm peach and white. Red ceramic teardrops vertically dot the air and water either side of the figure.

FRONT WALL left side of the entrance

13 **Memories of the Fugue State**, 2024

Suite of nine relief prints on Okawara paper, Artist's Proof; Each print: 43.2cm high x 27.9cm wide

SUMMARY

Memories of the Fugue State comprises a portfolio of nine prints depicting speculative bodily transformations within a dream state, where humans merge with animals, plants and trees. The series also reflects Ganesh's ongoing interest in science-fiction imagery of wormholes and cyborgs. The title draws from a rare psychological condition known as a 'fugue state' characterised by a sudden loss of memory, during which affected individuals often 'flee' to a new location. Some end up in a specific place, whereas others travel to a new place, often after wandering without a specific purpose. With these works, Ganesh invites us to consider our capacity for radical transformation, and to engage with the mythical and futuristic.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

9 prints in mid brown frames set side by side in a diagonal line. Each frame holds a sheet of soft beige paper with an image drawn in black. A 5cm wide white surround over this is secured with a sheet of glass. The full sheet of okawara paper fits within the surround with glimpses of the white backing board behind.

Memories of the Fugue State comprises the following works (from left to right):

1. **Orchid Meditations 11**, 2024

   A 3 breasted naked woman sits cross-legged in meditation pose, with feet resting on opposite knees. Instead of a head, a tree trunk grows up from her neck, its' leaf laden branches droop over like a willow tree. A full moon hangs behind the tree. Some tree roots travel down her chest and across her shoulders. Her two hands rest on her lap. A third arm extends from her left shoulder, reaching forward to rest in front of her.... on a mass of light and dark diagonal lines and shapes which create the ground she sits on. The palm in mudra pose holds a white 'ringed' globe. Darkness surrounds the body either side and above... this pinpricked with white dots and a few small circles with lines radiating out. A white dome hovers aside either shoulder with white lines creating waving lines of shadow below.

2 **Rebirth**, 2024

   White, gently waving lines create gently undulating water in the lower third of the print. A woman's head and left shoulder emerges through it to fill the central to upper space above. With defined eyes, nose and lips her eyes gaze up at a bird that's flown into the top left corner. A looping white line trails off across the print from the bird's beak. A jagged dark bob flows back over the woman's head, vertical black lines line her neck and 4 circles connected by a single line run along her shoulder. Her face is crowded with discs, blocks and lines...with elongated black triangles for eyelashes and a forehead awash with plates, rods and spools.

3 **Release**, 2024

Two arms reach up through a base of vegetation and flowers. 4 eye images with eyelashes run up the arm on the right, 3 bangles dotted with swirling lines circle the wrist of the hand on the left. A bird with detailed feathers and outstretched wings hovers above, between the two open palms. Pinpricked white dots are scattered across the rear darkness. Three moths with detailed wings flutter the space...one by the eyes on the arm, another near the bird's head....the third beyond the bird's rear wing tip.

4 **Moonlight Stroll**, 2024

A winding white path leads through trees, flowers and grass...towards a full moon hanging over the rear path in a clear, dark sky. In the foreground a dark skinned female with large, leaf laden bush for a head, rides in on a fanged and claw footed, tiger-style animal. The animal's white body is patterned with dark lips. The figure riding wears in short black skirt and dark vest top lined vertically with white.

5. **Marigold Eyes**, 2024

A white skinned woman with dark cupid lips and one cyclops eye edged by dark lashes stares toward us. Seen from chest up, her white vest top is patterned with trailing vines and leaves. Straight white and black lines create a textured, left parted, shoulder bob. She holds two black and white shaded marigold flowers in front of her face where two eyes would have been. Additional fingers extend from each inner arm, 6 extra on the left side, and 8 extra on the right side. She's backed by darkness studded with falling white teardrop shapes.

6. **Headmistress**, 2024

A figure in a black sari with cat's head and human arms and shoulders fills the space. The long haired cat surveys us with slanted eyes and perked up ears. Four lines, solid or dashed, radiate out each side from a flower in the centre of the figure's chest. A smaller flower hangs from this large flower. A small white crescent moon studs the space outside the robe between each pair of lines. A white speech bubble in the picture's top left corner holds the image of a curled shell with tiny eye centre. A frame of two squares connected by a concave funnel fills the upper right corner. Beneath the sari, a white twisting cord descends creating continuous infinity signs. A few white flames lick up either bottom corner. Motifs of waving lines, an eye, white tear drops, dots and a spiralling shell dot the sari. Decorated arm bands adorn both arms with a spiral bangle on the wrist left side. This hand hangs down the sari and holds a ribbon tied through a hanging disc. A third hand emerges mid sari holding another white disc mid body. The hand right side is raised, hovering under the funnel bottom...holding spiralling lines in a rough figure shape.

7. **Mourning Dove**, 2024

On black background a dove with detailed white feathers stands on the upper side of a wrist...the lower arm and hand extending in across the sheet from the right. Outlined in white, the hand is covered in white outlined mehndi and has long pointed black nails. Four multi petalled white flowers are scattered below the hand. A branch leans in upper left with fern like fronds splaying out in all directions.

8. **Protection Dance**, 2024

Mid picture, a white human face with detailed eyes lips, nose and shaggy white bob tops a sitting animal body, hooves tucked around it. An animal snout, eyes and perky ears sit on the human head like a cap. Black and white lines interweave creating textured animal hair. This image studs the centre of a large white circle with a feathery edge. Within this circle multi black arms radiate out from an unseen centre. The arms ending in hands with outstretched fingers. Two black human legs extend down from the hybrid figure taking a wide step forward. The arms, hands and legs are speckled with white dots. On the black background a single white flower and 2 leaves poke up between the feet, pushed through a layer of white, diagonally lined ground. In the dark sky above, a few crooked white lines snake in and 4 white birds flutter.

9. **Inner Tiger**, 2024

A female, her back to us, stares into a round mirror...a snarling tiger's face reflects back at her. In dark sari blouse and skirt, with bare mid section, her right arm holding the mirror is spiralled by a bangle at the wrist and has black finger nails. Black and white lines intertwine to create textured hair which is drawn back into a single plait by her nape, which falls to her waist. Feathery white leaves and flowers edge the upper and right side of the print.

FRONT WALL right side of the entrance

14 Multiverse Dreaming 2020–2021

Archival digital print in twelve parts Artist's Proof; Variable dimensions

SUMMARY

Through non-linear narrative and comic form, Ganesh's series of prints explores themes of reflection, regeneration and togetherness in times of uncertainty. Responding, in part, to the increased sense of solitude during the global pandemic, the works also consider the power of collective dreams and shared consciousness.

Centring women, femme bodies and queer relationships, the series draws on a range of symbols associated with rebirth, including figures from tarot, the phoenix and other icons of femininity and power. Inspired by Carl Jung's analytical psychology as well as Iconologies (1593), a book by Italian scholar Cesare Ripa which examines traditions of representing psychic states in figurative form, the work's graphic language is further shaped by the comic books of the Indian publisher Amar Chitra Katha.

Courtesy the artist

VISUAL INFO

12 cartoon style prints in white frames...set side by side or one above the other in a diagonal line. Each frame holds a vibrantly coloured print edged in cream. A white surround over this is secured with a sheet of glass. The full print fits within the surround with glimpses of the white backing board behind. These prints can be 'read' in any order. Some prints contain white speech bubbles with solid outline or white thought bubbles with puffy outlines...both with black writing (in capitals) within.

Multiverse Dreaming comprises the following works (from left to right, top to bottom):

1. **Urgency**, 2020, Archival digital print Even in winter; 168.3cm high x 112.4cm wide; 66 1/4 x 44 1/4 in Edition of 3 plus 2 artist's proofs. Catalogue: 168.27 x 114.3 cm

A single frame, portrait, with narrow surround.

In the lower half: a band of brown branches are piled together along the bottom edge. Within this, left side, a grey and white wolf stands and howls, its' front paws on a large red petalled flower...above and to the left of the wolf, two entwined tree trunks rise topped by a green leafed canopy which leaks into the section above. Right side a woman rides a snarling tiger, his body dotted with red lips, with head replaced by a tree with green canopy. Above this, a city at night is edged either side by brown, grey and orange mountain slopes, some topped in white. The city is a myriad of low and high rise buildings pinpricked with light, some licked by orange and yellow flames. Mythical icons, some leafy trees and a lake of bright blue water dot the mountain slopes.

Above this layer of land, there's a luminescent band of bright green which melds upwards into a dark sky scattered with stars which backs the top half of the print. A brightly coloured planet studs the green band right side.

In the upper half: A three breasted, dusky skinned figure rises up from the city to dominate the upper frame. In a cream off the (left) shoulder top speckled black, her chest and arms are covered in mythic icons. Her two hands lie aside the city, her long fingernails ending in a white tip. Three heads rise from her shoulders...left side a green haired woman's head faces left and talks into a megaphone. The middle head is a glowing yellow lantern bounded by grey corded rope. The third head faces right, is red

haired, wears a mask, and has yellow outlined eyes through which the galaxy beyond is seen. Disjointed hands surround the figure...one holds the megaphone, another cups the figure's right shoulder, the other two rest either side of the masked face, their fingers outlining the eyes.

In the top left corner of the print a yellow flying saucer hovers. In the top right corner a yellow outlined infinity sign trails down to connect with the masked face's eye hole, right side.

To the right of the figure's body, a dark green spaceship lurks in the dark sky above the green band.

2. **Even in Winter**, 2021; Archival digital print; 53.34cm high x 76.2 cm long; 53.3 x 78.1cm; 21 x 30 3/4 in Edition of 3 plus 2 artist's proofs. Catalogue: 53.34 x 76.2 cm

A single frame, landscape, with medium surround.

In the lower half of the print, 4 figures stand on opposite sides of a rocky beige landscape, each with a white speech bubble with black capitals to their left. In the foreground right side, 2 figures in red floor length skirts angle toward us with a mass of greenery to their right. The figure standing on the right has 4 hands and wears a gold crown, the hybrid figure on the left has an upper body of a leaf laden tree. Their thought bubble says 'I REMEMBER US THEN: INTERLOCKING MAZES, THE SPECIES WE ONCE WERE, AND THE STORIES WE TOLD, OF WATER AND OF SUN'. In the distance (left side) 2 black stick figures, side by side, face us, one standing left side has a raised arm. Their speech bubble says 'EVEN IN WINTER, THE TREES WITH THEIR BRANCHES, LIKE OPEN VEINS TO THE SKY'.

In the upper half of the print, an expanse of pale purple rock is backed right side by a cliff top town onto which 3 jagged yellow lines descend from above. Left side the rock suddenly slopes as it nears the print's edge. 4 arms and hands blend into the slope, with one hand reaching up to touch a pale pink crescent moon (outlined in pale green) in the black sky above.

3. **Multiverse Dreaming**, 2021; Archival digital print; 53.6cm high x 69cm wide; 21 1/8 x 27 1/8 in Edition of 3 plus 2 artist's proofs. Catalogue: 53.34 x 76.2cm

The top of two prints, landscape, with medium surround

6 images hang in the air connected by one central thought bubble which says: 'AND I AM HIS DAUGHTER...' A trail of white bubbles lead down to a woman asleep in bed in the bottom left corner. The dark skinned, dark haired woman is covered by a dark purple cover, lying on a pale green sheet with pale blue pillow. The head board is ornately carved brown wood.

The background is a pebbledash of white and black. A band of pale lemon runs along the top edge with 3 lines of black capitals in it. This says: THAT NIGHT IT SEEMED A MOUNTAIN HAD DISAPPEARED FROM ITS STATION – WALKED AWAY FROM THE HORIZON, ONCE AND FOR ALL. THAT NIGHT TIME: UNFURLED ITSELF LIKE A PARACHUTE, EXTENDING FROM HER FINGERTIPS, FLUTTERING LIKE A TORN SAIL...'

There are 3 upper images and 3 lower images, these contained in coloured circles. Starting above the woman and moving clockwise the 3 images are: a red flower in a shaded circle of lilac; two upright, crossed fingers with black fingernails in yellow circle. The fingers spurt droplets of blood from their 'cut off' stems; and a dark skinned hybrid child in pink knickers with pink and brown leaf laden head in green. The child runs left, arms stretched out before them. Moving to the lower line and continuing back to the sleeping woman, the 3 images are: a brown deer's head backed by green...with pink fronds to deer's left and green leaves piled in front; a woman backed by green kneeling over a well...a disembodied hand leaning over near her almost touches a gold ring and cord attached to the well's brown brick interior; and the woman's anguished face backed by yellow...a narrow yellow band curls down from this circle to the sleeping woman's hand.

4. **Sparkles**, 2021; Archival digital print; 53.3cm high x 106.6cm long; 21 x 42 in Edition of 3 plus 2 artist's proofs. Catalogue: 53.34 x 106.68 cm

The bottom of two prints, landscape, with medium surround

Two figures on horseback locked in combat on pigeon blue background. Both men wear dark green vertically ribbed shorter tunics over longer red tunics, and have dark green raised spears and shields. Their horses rear together, left side a white horse, right side a light chestnut horse. A yellow channel crashes through top right to bottom left corner catching the fighters in its' flood. A thought bubble right side of the right figure says '---TO COMPOST A GARDEN WITH THIS BATTLE'S REMAINS---'

A band of pale pink runs along the top edge with 1 line of black capitals in it. This says: HOVERING OVER THE EVENT HORIZON, I FELT MYSELF SLIPPING IN'

5. **Cat Meditation and Mirrored Fields**, 2021; Archival digital print; 53.3cm high x 78.7cm wide; 21 x 31 in Edition of 3 plus 2 artist's proofs. Catalogue: 39.37 x 77.47cm

The top of three prints, landscape, with medium surround

Backed by industrial setting of greyish purple walls and upright grey metal struts, 2 white jaguars with long, black eyelashes, black spotted bodies and red collars sit right side, observing a dark haired, dark skinned woman left side. Beneath them we glimpse a grey metal platform with mid green handrail angled between them.

A ruby coloured, metallic mound lies between them. On the woman's side, the structure has 3 small red circles in a spaced out vertical line, each with a short rod projecting out.

The topless woman wears a red skirt with gold dangling belt, white cape tied round her neck and gold bangles on each arm. Red seeps down her face from both eyes. A vertical black panel runs from her chest to waist, within this is a vertical line of connected grey panels, boxes and cogs.

She holds a small flower-like flare above the structure top. It's pale pink centre edged in a jagged band of red, followed by jagged band of ruby outlined in pale green. Further down the structure there's a medium flare, with a large flare on the wall behind the jaguars.

A band of pale blue runs along the top edge with 3 lines of black capitals in it. This says: TO GATHER GHOSTLY ECHOES FROM THE ROADSIDE, AND CAST THEM ON OUR SHADOWS--- IS A PRIVATE EXPERIMENT: OF BURSTING LATE AT NIGHT, OF NOT CARING IFTHE WATCHER SEES ME WHERE IS SHE, ANYWAY-- HOW LONG HAS SHE BEEN GONE?

6. **Combing Hair on Balcony**, 2021; Archival digital print; 47.9cm wide x 68.8cm high; 18 7/8 x 27 x 1/8 in. Catalogue: 45.72 x 68.58 cm

The bottom left of three prints, landscape, with medium surround

Upper frame, in a pale pink puffy circle, two naked, dark skinned figures 'do it doggy style'. The female on all fours in front has an illuminated lamp head, the male kneeling behind has an upper body of multi-coloured rods. The pale pink circle is surrounded by a larger circle of darker pink. Greenery fills the outer frame.

In the bottom right corner a dark haired, dark skinned woman looks up at the copulating couple. Clad in red, she has some vibrant blue combs in her hair.

A disjointed, dark skinned, left hand, palm upper side, reaches into the darker pink space between the couple and woman watching. A small blue flower floats by the palm's little finger.

7. **Battle With Myself**, 2021; Archival digital print; 38.1cm high x 70.8cm wide; 15 x 27 7/8 in Edition of 3 plus 2 artist's proofs (#1/3). Catalogue: 38.1 x 63.5cm

The bottom right of three prints, landscape, with medium surround

On black background, a dark haired, dark skinned woman (in the bottom right quarter of the print), looks over her shoulder at us. A white speech bubble with black capitals above her (in the top right quarter of the print) says 'THE LOON'S HAUNTING CALL, ASHES IN THE OCEAN, THE RITES AND PASSAGES OF SPRING'. She holds the end of a white rope which twists and turns in infinity lines through the bottom left quarter

of the print...then rises up to a puffy edged circle in the top left quarter of the print corner. The puffy circle contains a nature scene...blue sky with white fluffy clouds, a gurgling blue stream bounded by green grass either side, and a black barked tree with sparsely leaved black branches.

A white jagged line crosses the lower half of the space, slipping between the woman's arm and body.

8. **The Ecstasy of Others**, 2021; Archival digital print; 70.3cm long x 56.3cm high; 27 11/16 x 22 3/16 in. Edition of 3 plus 2 artist's proofs (#1/3). Catalogue: 68.58 x 55.88

The top of two prints, landscape, with medium surround

Two pictures side by side connected by overlapping greenery at the bottom (from left to right picture) and overlapping speech bubble at top (from right to left picture).

Left image: A dark haired, dark skinned woman stands thigh deep in green reeds, angled away from us. A white scarf dotted with gold rings is draped round her rear head and shoulders. Under this she wears a canary yellow sari. She holds a brown mirror at arm's length, staring into it. In the distance a red walled building with domed mustard roof is backed by a tree with a large canopy of vibrant green leaves.

A band of pale pink runs along the top edge with 2 lines of black capitals in it. This says: WILL THERE EVER, WILL THERE EVER, WILL THERE EVER BE AN AFTER...'

Right image: On left side, a hybrid naked women sits cross legged, her body angled towards us, palms cupping her knees. A branch of green leaves and pale pink flowers juts in from the left masking her groin. Her indigo blue cat's head is similar size to her whole body and has bottle green cheeks panels; pointed flaps of forest green hanging over the wide forehead; forest green cupid bow lips; black blocked in almond shaped eyes with hint of a white iris, underscored with white; sweeping back mustard eyelashes; a navy vertical band on the forehead embedded with 3 vertical white hearts; a wavy white line for a nose sided by grey cat's whiskers; and two perky chocolate ears with soft pink triangles within.

Moving right side, there's an expanse of crimson sky dotted with green leafy canopies. In the distance more trees surround a 2 storied white building with domed roof.

A band of pale yellow runs along the top edge with 2 lines of black capitals in it. This says: '{SUICIDE LIKE A MARBLE ROLLING AROUND HER OCEANS FLOOR}'

The overlapping speech bubble leads from the cat's head into the first picture to hang above the woman. This says: IF I COULD SHOW YOU MY VEINS, WOULD YOU TELL ME STORIES ABOUT THE CONTINENTS THEY LED INTO (CENTURIES AGO...?) OR WRITE ME A POEM ABOUT THE REMNANTS OF SCARS-- LIVING BENEATH PALM PRINTS, LINING CAVE WALLS FOR 10,0000 YEARS OR MORE?

9. **When A Girl Is Terrified She Might Run For Her Life**, 2021; Archival digital print; 46.9cm wide x 59.6cm high; 18 1/2 x 23 1/2 in Edition of 3 plus 2 artist's proofs. Catalogue: 46.99 x 59

The bottom of two prints, portrait, with medium surround

Mid print there's an almond shaped structure with dark brown edges and a gentle patchwork of forest green and bottle green within.

Above this 2 shadow figures gallop on horseback surrounded by tall shadowed trees. A patch of green behind them (left side) and billowing white clouds before them (right side). A jagged, edged band of black hugs the outer edges of upper half...lilac filling the inner space.

A woman in a white head scarf and cobalt coat floats above the riders...angled away from us towards a multi level white building with domed turrets, this set within the darkness upper right corner. A thought bubble rising from her forehead says: 'WITH ROSES SPILLING OVER HER SHOULDER, RIDING A LONE WOLF'. A speech bubble leading from her mouth says: THOSE DAYS WERE LIKE RIVERS,--LIKE RIBBONS OF SAND RUNNING THROUGH YOUR FINGERS'.

The upper half of a small female figure emerges from the lower blackness left side. She looks towards us clutching multi crescent moons in pastel colours...pink, purple, green, yellow and blue.

Lower half: A formal garden with a circle of brown mid space lies centre, this filled with ice blue water which yellows as it flows off into the bottom left corner. A speech bubble stretches out from the departing water. It says: 'WEB OF INFINITE SELVES'.

Grass and soil fill the surrounding spaces. In the distance (right side) there's a longer section of the multi level white building, with arched doorways and domed towers. A hedge with sculpted trees runs in front of the building.

A winding tree trunk hovers over the water left side. It's topped by dense green foliage scattered with deep pink multi petalled flowers. As the trunk descends it transforms into an arm which bends, the hand reaching right towards a red flower held by another hand which has pushed its' way up through a patch of dark soil right side.

A band of pale yellow runs along the top edge with 3 lines of black capitals in it. This says: INSIDE THE LOOKING GLASS, A MURDER OF CROWS CALLS HER BY HER CHILDHOOD NAME:'.

10. **Double Pool Dreams**, 2021; Archival digital print; 78.4cm high x 58.7cm wide; 30 7/8 x 23 1/8 in. Edition of 3 plus 2 artist's proofs. Catalogue: 76.2 x 58.42cm

The top of three prints, landscape, with medium surround

Upper half: A black sky pinpricked with white dots spreads in from the right...meeting a blue sky spreading in from the left streaked with stringy beige clouds. Fingers of black, blue and beige creep into each other centrally...with a pale yellow, full moon sitting above. In the sky left side, waving bands of pastel green, pink, blue and white create a cave-like structure holding a dark skinned women's face.

Lower half: A large, pale green circle with continuous 'flame shaped' edge fills the left side: Within it, a dark haired, dark skinned woman sits facing a large oval mirror set on a pale peach cloth. Wearing an orange sari blouse and deep purple sari, she sits with her back to us combing her hair with a brown comb.

A red wall emerges from behind the green circle and crosses the space diagonally angling slightly up. Nearing the print's left edge it turns 90 degrees towards us creating an L shaped wall. Within this space there's a pale purple floor.

On the pale purple floor left side, a hybrid, dark skinned woman sleeps on her back; a pale peach sheet and frilled pillow case under her; her head replaced by a pale pink multi petalled flower. Her lower half is covered by a grey and white check cover with a sleeveless white top above. In a pale blue thought bubble rising from her head, 2 white doves fly.

A white light curves down from woman's face in the sky above...enclosing the sleeping woman below in a tear drop of see-though light.

11. **Black Rose**, 2021; Archival digital print; 35.5cm high x 41.9 cm wide; 14 x 16 1/2 in Catalogue: 31.75 x 38.42cm

The bottom left of three prints, landscape, with medium surround.

In the foreground, a dark haired, dark skinned woman reclines in forest green, spaghetti strapped, long dress. Grey rock curves up around her. She looks back towards a large round hole in the rock... this circled by teeth–like, pointed, light-beige structures...with a red tongue-like mound in the dimness beyond.

A band of pale orange runs along the top edge with 3 lines of black capitals in it. This says: 'IN ANOTHER QUADRANT, INSTRUCTIONS ARE WHISPERED FROM UP ABOVE: "WATCH THAT PIT IN YOUR STOMACH TURN INTO A BLACK ROSE".'

12. **Yellow Cloud Dreaming**, 2021; Archival digital print; 45cm high x 63.5cm wide; 17 3/4 x 25 in Edition of 3 plus 2 artist's proofs. Catalogue: 43.18 x 63.5cm

The bottom right of three prints, landscape, with medium surround

Lower left corner, a dark haired, dark skinned woman in forest green sari reclines on pink and red cushions... she sleeps, floating in a black starry sky. By her feet there's a copper pot with a speech bubble above which says: 'OH CHITRA'. A white undulating channel patched with bands of vertical dark lines, crosses the space above her. This

gives way to an upper channel of puffy yellow. A kneeling, dark haired, dark skinned woman in a red sari drifts through both channels towards the top right corner where a corner of black starry sky holds a blue planet patched with green land.

RIGHT WALL

15 Devika Rani 2012

Charcoal and powdered graphite on paper; 188cm high x 131.4cm wide. Framed: 199.4 x 140.7 x 5.7 cm.

SUMMARY

Ganesh's practice explores representations of femininity, sexuality and power across history, mythology and popular culture. This large-scale drawing pays tribute to the Indian actress Devika Rani Chaudhuri (1908–1994), widely acknowledged as the First Lady of Indian cinema. Her films often challenged prevailing social norms and the caste system. In this portrait, Chaudhuri is shown in queenly regalia as worn in a production still from the romantic crime thriller Jawani Ki Hawa (Wind of Youth) from 1935. Her spectral beauty conjures the long-lost world of silent films, and her direct gaze and arresting presence convey her power and influence as an icon of cinema, a rarity for female actors at that time.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

A white frame encloses a white sheet of paper on which the life-like image of a woman's head and shoulders has been drawn using black charcoal and grey powdered graphite. Her sultry, direct gaze towards us fills most of the frame and is edged by black.

Her oval face has a slightly pointed chin; dark, full lips; heavily defined eyes surrounded by khol; sweeping eyelashes; and slim, strong eyebrow lines. There's slight grey shading in the area left of her nose.

An elaborate turban-like head-dress fans out from an ornate band across her upper forehead, then extends up to a point. The turban is a melee of jewelled swirls, bows and chains.

Jewelled flaps and small pearl like chains extend down from the band over her forehead skimming her eyebrows. These drape lower over her ears. Two hoops formed by chunky links dangle beyond her ears almost touching her shoulder.

An almost unseen top, gently shaded in places, drapes over both shoulders and hangs straight down leaving her collar bone uncovered.

4 lines of black sweeping writing are angled across the pale shoulder on the right.

16 **Ladymouth** 2013–2016

Acrylic, mesh, glass, plastic and glitter on paper; 210.8cm high x 129.5cm wide.

SUMMARY

Ladymouth draws on the graphic quality and melodrama of Bollywood poster art, as well as recurring archetypes in representations of women in the history of film – from the 'fallen woman' who has transgressed societal, moral, or sexual norms, to the 'damsel in distress' awaiting rescue. The work plays on these archetypes, depicting a female figure about to be devoured by a large mouth, as suspended in a moment of contemplation or resistance. The fiery pit below is symbolic of torment and eternal destruction. The moth alludes to the phrase 'like a moth to a flame' describing an irresistible, often instinctive attraction to something alluring but dangerous or unstable.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

A white frame contains a painting with collage covered by glass. The black background is grooved vertically with shadowy grey strokes...and dominated by an open mouth with lips streaked in flame and muted red...with a blush red tongue within. A dark skinned woman lies back on the tongue, a layer of grey and blue teeth above and below her. Her bare feet extend beyond the lower lip, almost licked by a collage of individual red flames covering the bottom of the painting. These flames are a variety of tones and textures (shiny, reflective and patterned).

Her head inclines left resting on a hand... and her face seen 'side on' is detailed with a glittery red eye, eyebrow and pouty lips. Long white hair streaked with red flows off to the right. Her patterned dress is outlined in red with a base of white covered with shards of silver mirror. It has short sleeves, a deep V neck and as her body twists at the waist so her legs recline left side, the skirt falls away right side exposing her thighs.

A band of navy material covered in small navy beads cuffs her right wrist...then loops before heading done into the flames...where it's attached to a large, brightly coloured model moth in the bottom right corner. The moth's cream and brown body has 2 extended black wings...each with an orange splodge at the bottom, from which a yellow shoot rises and buds out.

At the painting top, fingers of black glitter hang down with a myriad of azure glass beads scattered across the glitter, grey streaks and surrounding black. Red beads are scattered across the tongue.

17 and 18. Two paintings 1m apart. **Open Expectations of the Unknown Event** on left, **Untitled** on right

SUMMARY

In these companion works, Ganesh has repurposed brown paper from commercial packaging and combined it with a range of other collaged materials. The artist's monumental hybrid beings are inspired by ancient statuary in the rock-cut temples and monasteries of the Ellora and Ajanta caves in India, and the temple complexes of Angkor Wat in Cambodia. The parchment and skin like qualities of the surface connect with the materiality of cave and rock paintings and subterranean environments as well as Tibetan and Indian parchment scroll drawings.

The staircase motif in Untitled prefigures Ganesh's interest in the myth of Inanna, the Sumerian goddess of love, fecundity and war, and the story of her descent into the underworld.

Both courtesy the artist and Hales Gallery, London/New York

17 Open Expectations of the Unknown Event, 2021

Clay, brocade, chalk, acrylic, gouache, insulation material, vinyl, embroidery and printed textiles on brown paper; 226.1cm high x 279.4cm wide. Framed: 234.4 x 291.5 x 11.3cm

VISUAL INFO

In a dark brown frame, a collage on repurposed (and slightly crinkled) brown paper with added painting. Two collage figures sit and stand on a painted circular block in varying green tones swirled with brown and dotted by glass beads. The block is edged by painted or collage upright grass stalks in light and dark green. Two grey insulation material clouds hang above in the brown paper sky.

On the left a woman (formed in paper) kneels, body angled right, face angled left. She wears a pale green, sleeveless top and light grey leggings criss-crossed by red lines. Her swivelled head touches a paper image of large, red petalled flower...with bright yellow centre and black painted stalk which descends to the ground in continuous circles of infinity. Her painted face and hair are stuck on. Her face has black brows, almond shaped eyes with blue iris' and full red lips. Her hair is in three spiked blocks...ink blue, black and light blue.

The figure on the left is a standing, mid brown, collage dog...with white patches and a verdant green ribbon collar. This faces the other figure. The dog's feminised face has cupid bow lips; almond shaped eyes with blue iris'; sweeping blue eyelashes; black cat's whiskers; a bright yellow vertical band on the forehead with 3 deep blue vertical hearts inset, and two white quiff like ears sweeping up either side of the scalp. A long tail

curves back then sweeps out towards a giant collage moth by the painting's right edge, with shiny, forest green wings and red and black twine body,.

Occasional contrasting strokes of paint, patterned bands or dots appear on both figures.

Pyramid shapes dot the exhibit...drawn in white on the brown paper...and triangles of contrasting cardinal colours by the dog's feet...then mid grass further forward.

A few lines of coloured blanket stitch randomly dot this exhibit and the next..in areas where the repurposed sheets join.

18 **Untitled,** 2021

Flowers, thread, acrylic, gouache, mica flakes and textiles on brown paper; 208.3cm high x 247cm wide. Framed: 226.7 x 264 x 7.1cm. Catalogue dimensions: 226.7 x 264.16cm.

VISUAL INFO

In a dark brown frame, a painting with collage on repurposed (and slightly crinkled) brown paper.

A dark skinned, headless female sits with legs spread facing us. Her leg left side is flopped outwards with knee bent and lower leg crooked back on itself. Right side, her knee is bent in upright position, angled out to the right. Both feet have sky blue toenails with red half moons. She leans slightly back on her arm left side, this disappearing behind her crooked leg.

From chest to groin a pale lemon wall of brick snakes down her body ending in an arched door over her groin...with a set of yellow steps to the door's left side.

A cut out of dark grey branch studded with stuck on pink flowers appears over her neck then fans into more branches dripping with cut out images of pink flowers. This fills the upper space right side. A disjointed cut out hand with white finger nails hangs down from one branch touching a large cut out moth with rich pink and purple patterned wings. More moth cut outs flutter the surrounding space, in differing sizes and varying shades of pink and purple.

A mass of real peach petals are scattered in front of the figure with a few pink flower cut outs hanging mid air to her left.

19 **Rebirth**, 2026

Wood, LED light, paraffin wax, dye, acrylic, clay, Dolomite; 250cm long x 140cm wide x 80cm high

SUMMARY

The sculpture Rebirth is based on a Cypriot cylinder seal from the collection of The Walters Museum Baltimore (c. 1400–1150 BCE) depicting two female figures squatting on stools, perhaps in childbirth. Dating back as early as 3500 BCE, these small cylindrical objects were intricately engraved with religious scenes, mythological narratives, patterns or cuneiform inscriptions, and rolled into wet clay to create an impression. They functioned as personal signatures, administrative tools, and symbols of status. On the wax surface of this enlarged seal, Ganesh has carved an image of Ereshkigal, the Mesopotamian goddess of the underworld whose story in the myth of The Descent of Inanna into the Underworld is intertwined with childbirth, death, and regeneration. In this work, Ganesh explores cycles of change and the enduring power of myth to reshape our understanding of the human condition. Commissioned by Baltic Centre for Contemporary Art.

Courtesy the artist and Hales Gallery, London/New York

VISUAL INFO

A clay coloured, oblong frame is positioned with its longest length running vertically front to rear gallery. The frame rises as it heads back, from 20cm at the front to 80cm at the rear. A 10 cm band runs around the top enclosing a sage green wax surface. Mid brown dolomite pebbles and dust are piled on the floor surrounding the frame, on the narrow band surrounding the wax...and attached to the frame sides forming a rough and uneven texture.

The wax surface was carved on situ by the artist. It contains the image of a naked woman squatting as she faces us, legs akimbo....with arms bent up, fingers splayed, and hair flowing down behind her shoulders. The image fills most of the wax. The minimal space surrounding is dotted with carved images: a clump of reeds below her groin; spiralling lines either side of her feet; waving snake-like lines either side of her arms; and an eye either side of her head. The image itself has a detailed face with a carved heart shape on her stomach from which a mass of straight lines project up, radiating out from out the double semi circles at the top.

This exhibit is surrounded by a low, protective, black metal barrier.