



GUL

31.10 - 30.11

Wolf

BARO ART

Method, Delhi.
Basement D-59, Def.Col., New Delhi

METHOD

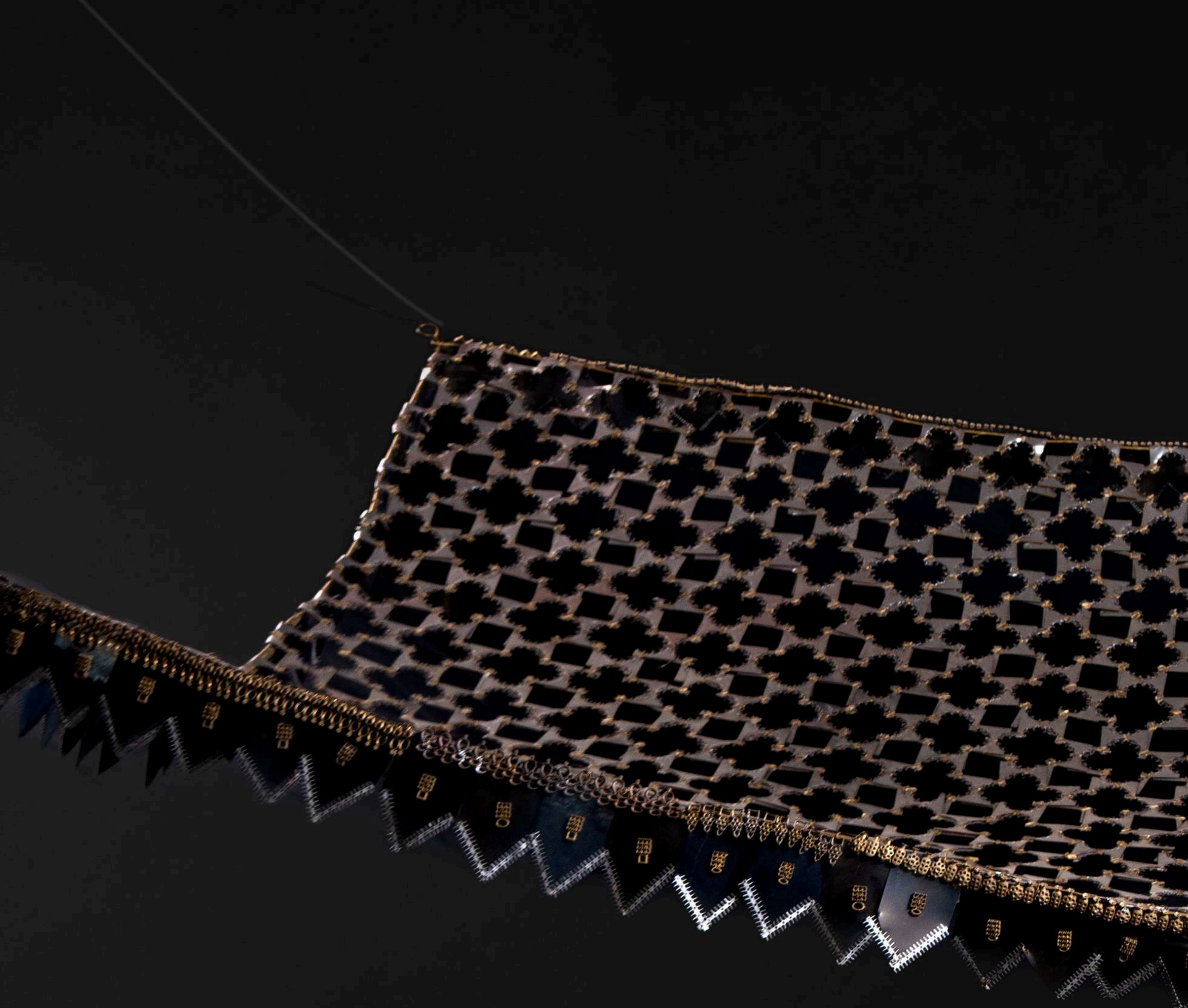
The *charbagh*, a garden of symbolism mirroring paradise, lies at the heart of this show. We grow this garden with remains - postindustrial metal scrap, discards and found objects. It blooms as a fragile promise of a world remade with tenderness and care to survive the fraught times of the present. Today seems fractured but when we look back at history, we find a continuum of brokenness, exploitation, corruption. The Mughal *charbagh* once held space for leisure, pleasure, poetry and politics. Over time manicured lawns replaced orchards, trees were felled and lovers were barred from these communal spaces. Conversation and poetry gave way to stifled opinions and much of its plurality vanished.

Using a language of flowers to write stories of desolation, we follow in the footsteps of the 18th century poet Mir Taqi Mir. Just as he found it within him to write of beauty in spite of the destruction that surrounded him, so blooms this garden, slowly, steadily, in spite of it all. Watered by tears of love and lament it mourns the loss of ecologies and histories, grieving what has been lost to time, yet awaiting what is to come.

Gul, our garden of symbolism unfolds in four parts: the inner garden of the self, the physical garden of the world, the ideal, utopian garden of a plural, humane future, and a garden of verse. Parterres glint with breath. Dragons lie in guard around a pool of longing. Flowers whisper in encoded languages. Altars rise out of ashes. Vaults burst with rebellion's iron roses. A pavilion of jagged metal is erected to look over fields of steel poppies that bloom in remembrance. The garden watches; it is our witness. It carries the seeds of hope, beauty, and humanity for the future.

The cultivation of the garden is not a nostalgic longing for a return to paradise but a blueprint for survival in a hardened world. Let your eyes walk this garden, let your tongue find its language. This is a site of longing and survival.





THE FOUR QUADRANTS:

THE PHYSICAL GARDEN

A *charbagh* is an enclosed space which holds within it parterres, pavilions and pools of water.

Each of the works in this section represent a physical part of the garden

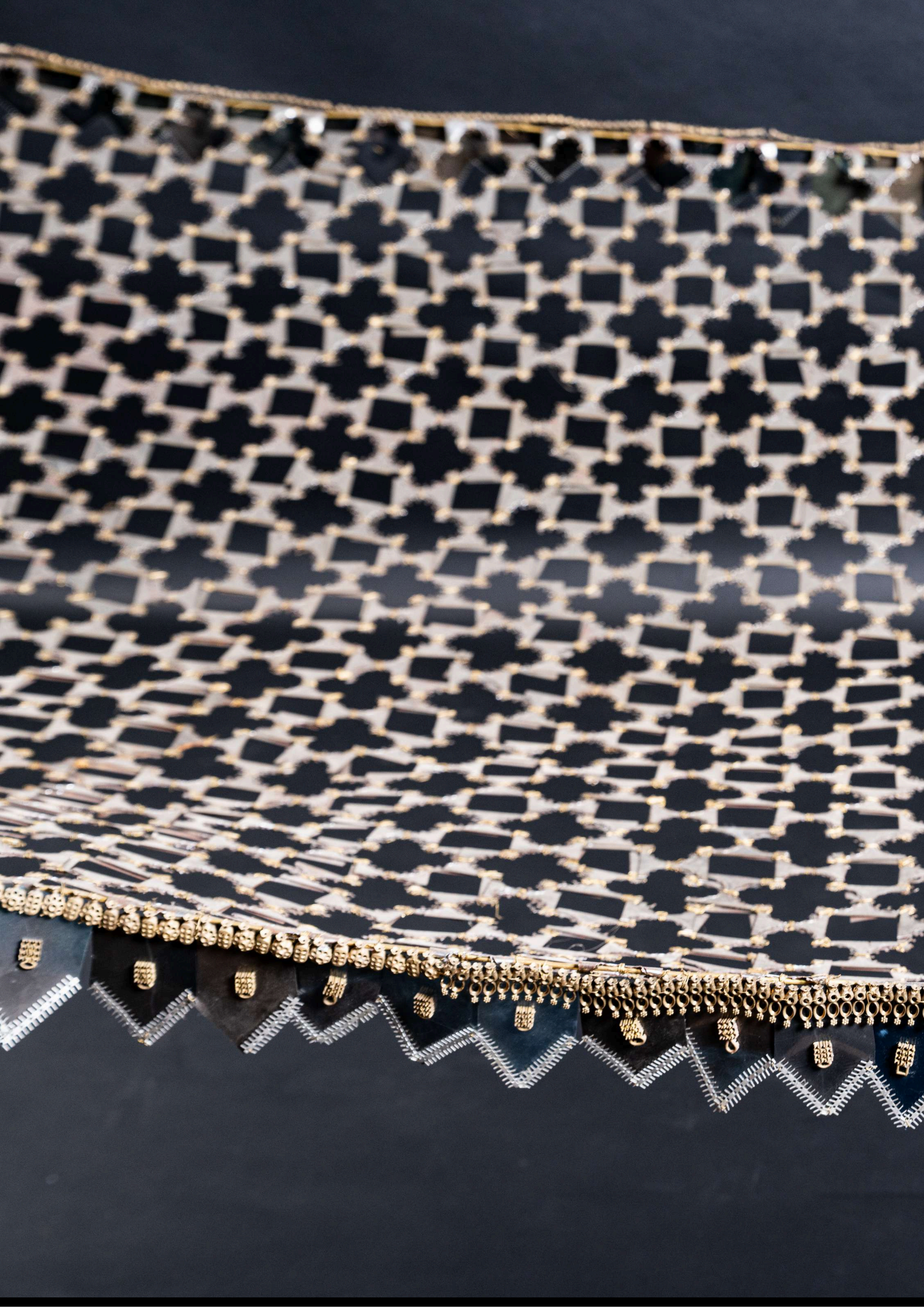


PAVILION

3 x 48 x 90 in.

Materials: Post industrial metal scrap, discarded x-rays, scrap brass jewellery and brass wires

The pavilion gathers fragments into a fragile canopy. Jagged metal bits pieced together create a shelter under which to pause and breathe. A vantage point, a place to observe from.



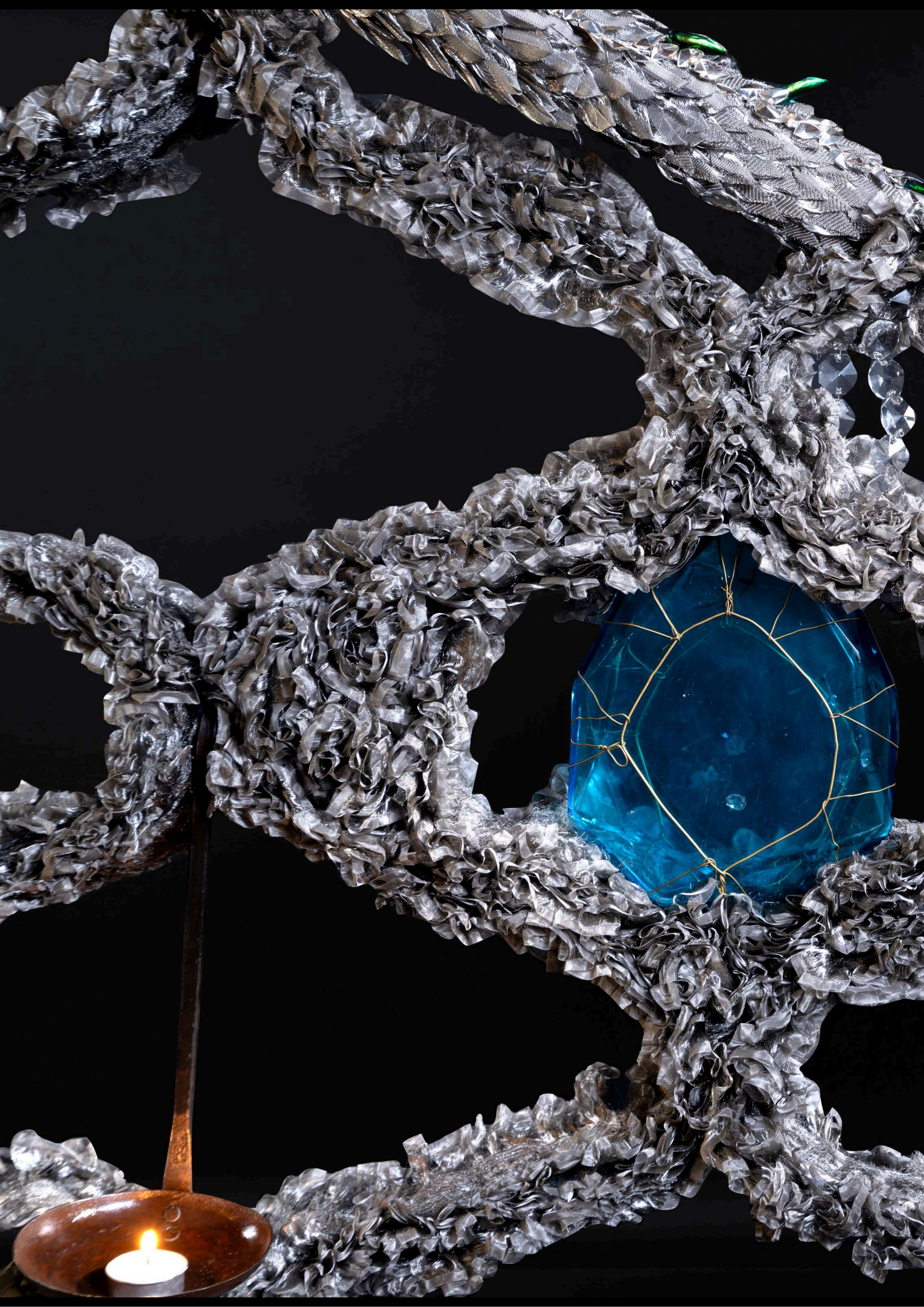


WATERCOURSE

96 x 96 x 4 in.

Materials: Post industrial metal scrap, pieces from a discarded chandelier, mirrors, x-ray, rubber tubes, beetle wings, jewellery scrap, discarded ladles and paint

Within its waters, a dragon stirs, inspired by a 16th century carpet at the Albert Hall Museum in Jaipur. It is a guardian, a guide, a talisman that invokes balance and harmony. In the shimmer of mirrors, in the suspended ladles of light, water becomes both mourning and renewal.





LOVERS IN THE GARDEN

44 x 56 x 6 in.

Materials: Scrap metal flowers, vintage ledger papers, discarded zari sari, burnt copper wires, acrylic sheet, post industrial metal scrap, wooden hand and brass wires

This work assembles 377 metal pansies forged from industrial scrap laid across a ground of vintage ledger papers. The formation of the parterres, etched in hearts, overlays the shadow geometry of the Union Jack, turning the colonial flag into a fractured garden bed.

The flowers resist.

They bloom through the grid.

A rose is offered, for love.

What is a garden without the lovers who inhabit it?





GARDEN INVERSE

58 x 48 x 6 in.

Materials: Scrap metal flowers, glass baubles, sewing machine bobbins, copper wires, brass wires, scrap metal trays, metal mesh and chandelier glass

An ode to the poppy — intoxicant, medicine, dream. Inspired by an 18th-century miniature painting of the Raja of Basohli gazing over a poppy field, these poppies bloom upside-down, floating as if in a garden of another realm; blooming against gravity, delirious with its own logic.







MIR THE GARDENER/ GARDEN VERSED

Gul grows in the soil of Mir Taqi Mir's verses. Mir lived through a shattered time, surrounded by war and yet, through his poetry, illuminated a way to stay with beauty and to seek it in the darkness. There are wars everywhere and a genocide on view on our phones. How does one make sense of it? Through resistance with poetry and beauty.



FLOWERSPEAK

A garden of language – A language of gardens, where grief, beauty and loss are encoded in flowers. Each flower is an alphabet. Each cluster is a line of Mir's couplet. Verses become flowerbeds, hidden in plain sight, deciphered by those who speak with flowers. A coded script for a time where speech and gardens are both restricted.



FLOWERSPEAK 1

9 x 30 x 5 in.

Materials: Scrap metal flowers, iron frame, brass wires, copper wires, x-rays and velvet

Shair ho mat chupke raho ab chup men janen jati hain
bat karo abyat parho kuch baiten ham ko batate raho
(you're a poet, don't be silent, lives are lost under the cover of silence
Speak up, read a couple of lines, read us verses, keep talking to us.)



FLOWERSPEAK 2

9 x 30 x 5 in.

Materials: Scrap metal flowers, iron frame, brass wires, copper wires, x-rays and velvet

Kahen hain ab ke bahut rang ur chala gul ka
hazar haif kih main bal-o-par nahin rakhta
(They tell me the colours of the rose have flown away
A shame I have no wings on which to follow them.)



FLOWERSPEAK 3

9 x 30 x 5 in.

Materials: Scrap metal flowers, iron frame, brass wires, copper wires, x-rays and velvet

Ghar dil ka bahut chota par ja-e-ta ajjub hai
alam ko tamam us men kis torah hai gunja
(The heart is such a small house but how amazing
that it manages to hold the whole wide world.)

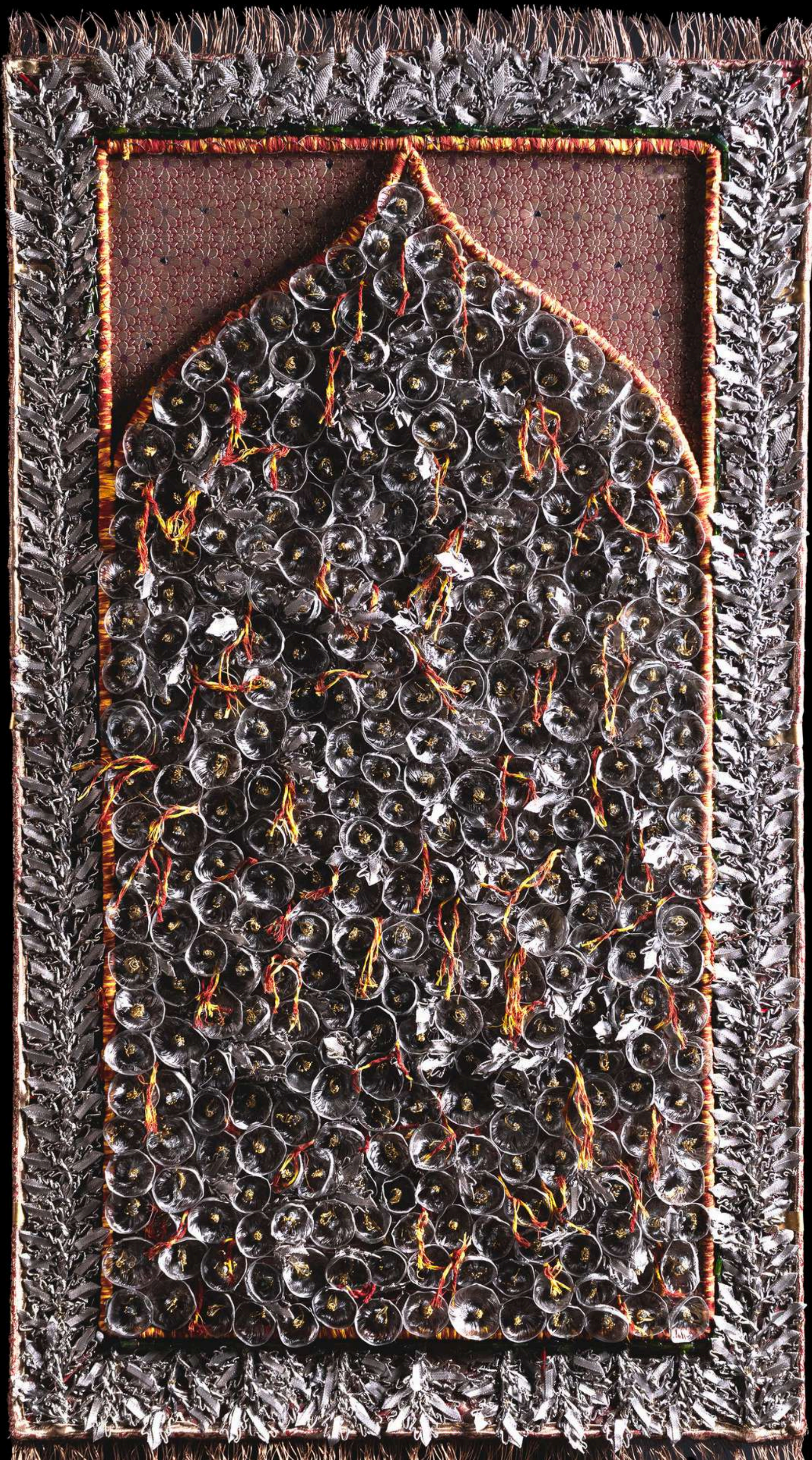


FLOWERSPEAK 4

9 x 30 x 5 in.

Materials: Scrap metal flowers, iron frame, brass wires, copper wires, x-rays and velvet

Ab tang hun bahut main mat aur dushmani kar
lago ho mere ji ka itni hi dosti kar
(I'm so tired now, give up your hostility,
Kill me with a friendship just as relentless.)



PRAYERS FOR THE GARDEN

49 x 27 x 1.5 in.

Materials: Scrap metal flowers and leaves, zari sari, chicken wire, sacred thread, vintage glass beads, post industrial copper scrap, resin, brass jewelry ties and plywood

A prayer mat stitched from ruins, perhaps Mir's own. Each poppy an offering, each thread a wish. A garden knelt upon, unfurled in hope.





EYE FOR AN EYE

87 x 30 x 2.5 in.

Materials: Scrap mirrors, scrap metal flowers, x-rays, discarded cycle tyres, fan cover, discarded bits of a chandelier and plywood

Eyes cut from mirrors hold two blooms:

Nargis — narcissus, the beloved's eyes.

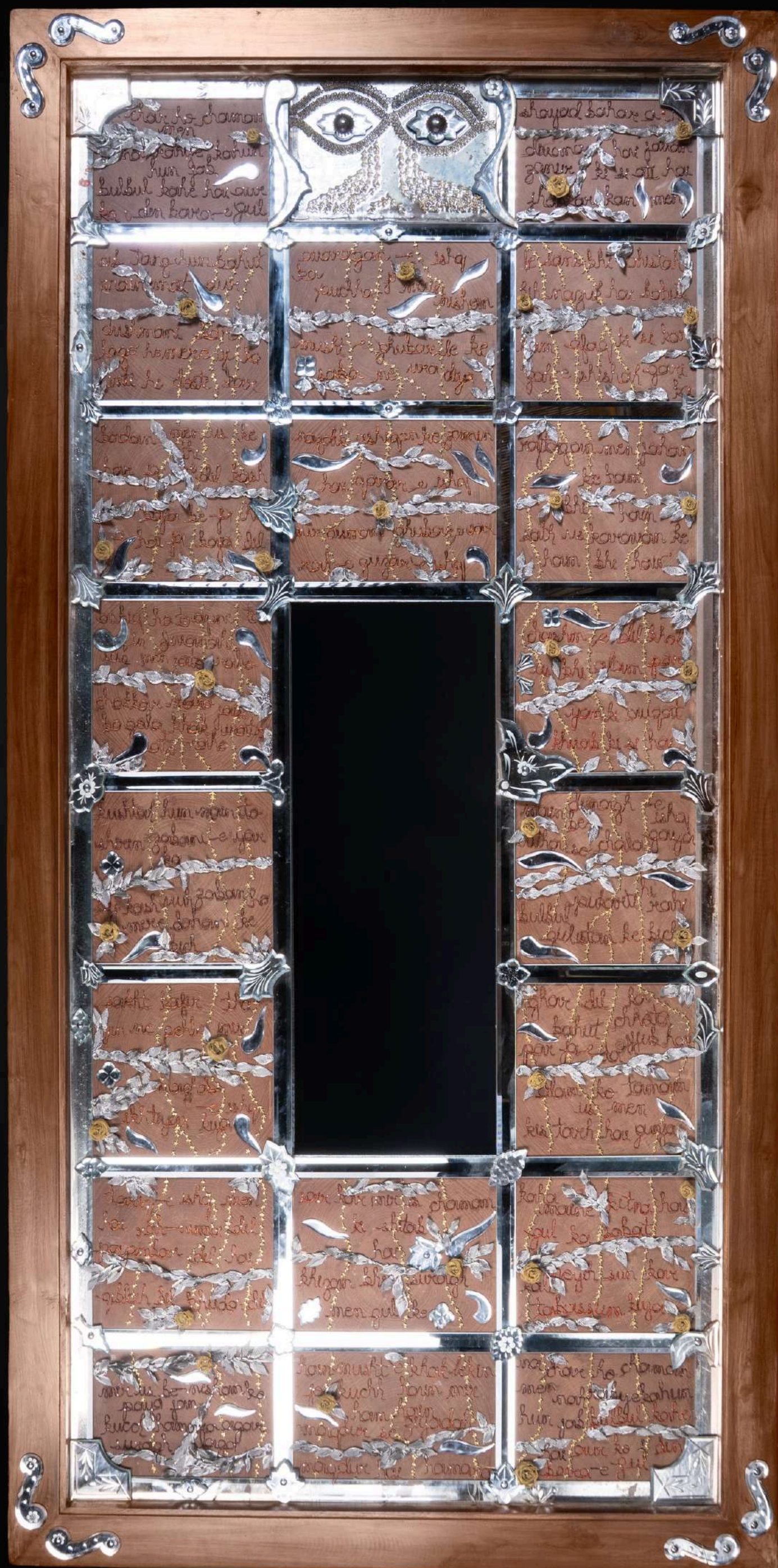
Kamal — lotus, of serene grace.

Longing, Divinity

Here reflection is not singular. We see our fractured selves, not just in how we appear, but how we look at each other.

The garden gazes back, its tears are ours.





CAN I CALL YOU ROSE?

100.5 x 50 x 2 in.

Materials: Post industrial metal scrap, burnt copper wires, old mirrors, scrap brass jewelry, wooden frame and resin

Mir's poetry populates this garden watered by channels of mirrored tears. It recalls the garden of an 18th century Kishangarh painting of Maharaj Sawant Singh's poetry in a *charbagh*. At its centre is emptiness, all that is stolen, vanished, disappeared, *gul*. Yet Mir's verses, written in burnt copper, stand resilient.

vo chamonis
em
ve kahun
jab
he hor aue
ave-e gul



hain bahut
t aue
sare
ere ye to
aste love

anavargam - e ishq
bor
puchhor t main
musham
mushk-e-ghubare ke
saron me wa dya

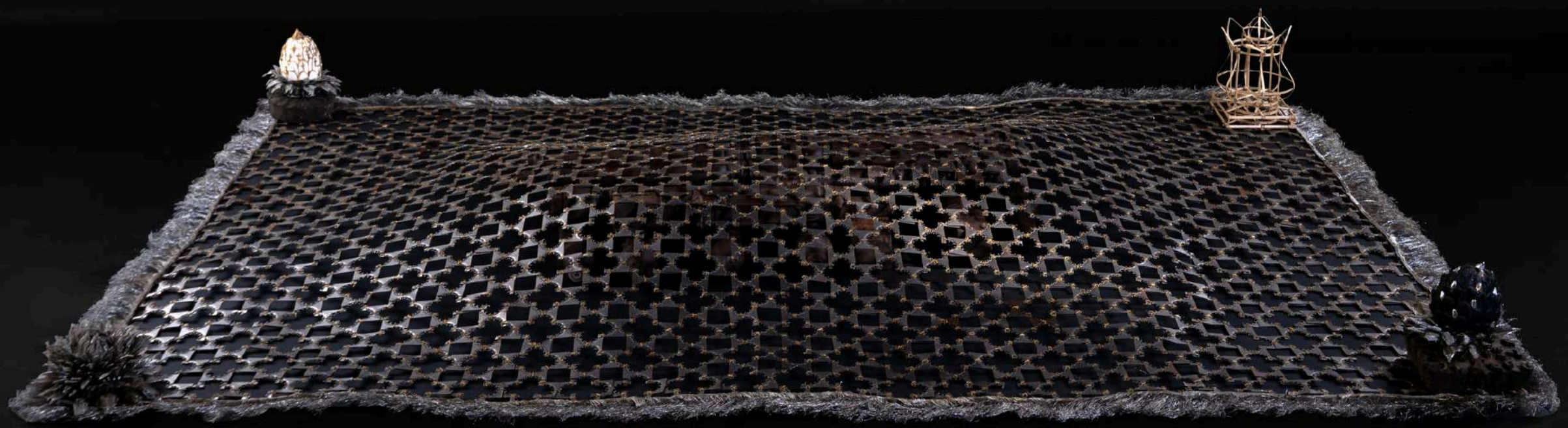
em us ke
the
del bash

mazokt ashqon ke zamin
hor qavon-e ishq

ALTARS

Rising out of broken seats
of power four altars emerge,
creating spaces to reflect,
breathe, de-weed and
surrender.



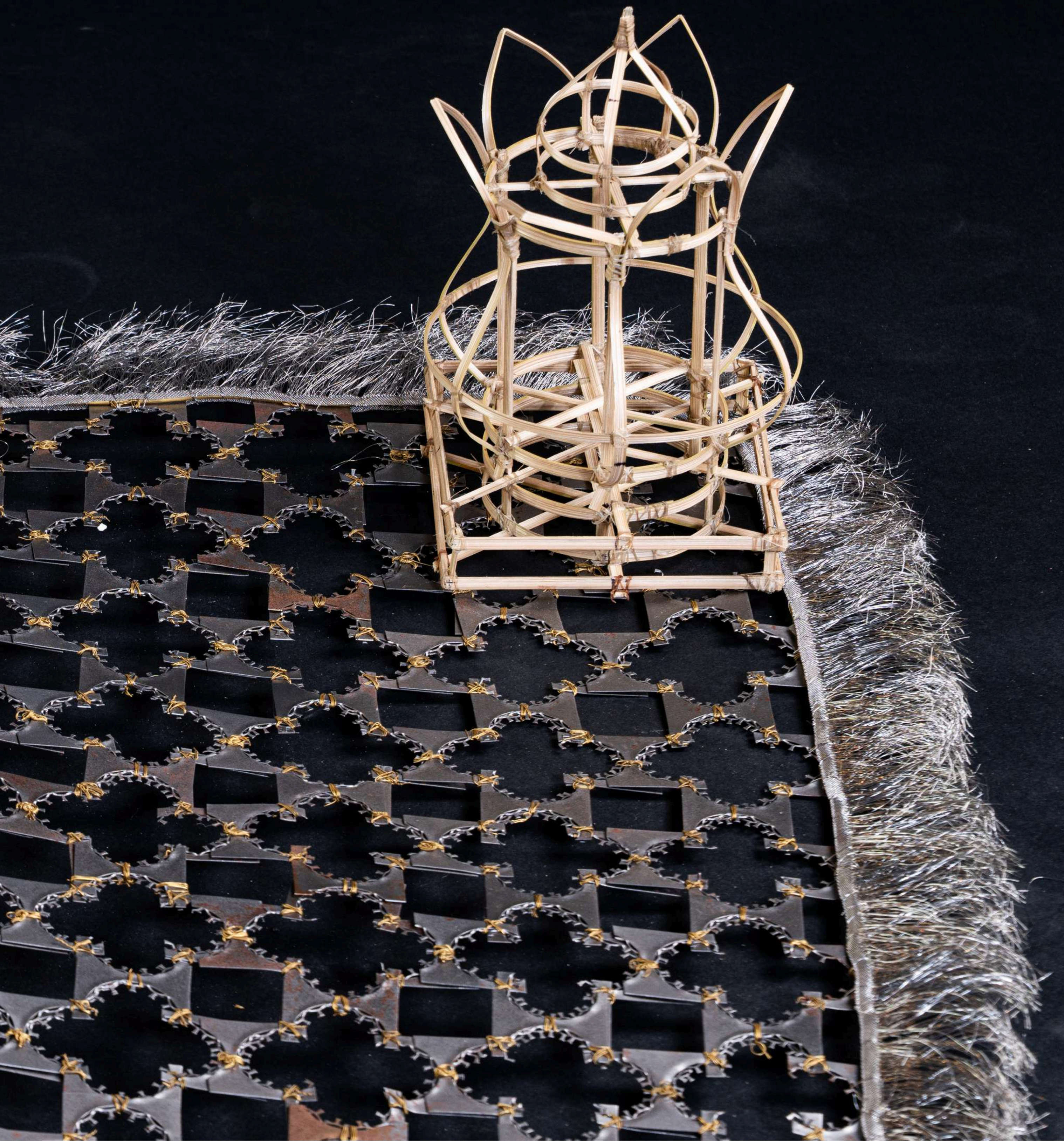


WORD

8 x 49 x 75 in.

Materials: Post industrial metal scrap, wooden chair legs, bamboo, shola and scrap metal flowers.

The first altar lays to rest all that which no longer serves us. It is an invitation to contemplate on what we have lost and what we have rid ourselves of. Be it friend or foe underneath the *chadar*, we come to pay our respects. Each corner is weighed down by a *mir-e-farsh*, which simultaneously translates to both master and slave of the carpet. It urges us to remember that which is important and not let our histories and lessons be blown away.





BREATH

49 x 40 x 24 in.

Materials: Scrap metal flowers, lac flowers, papier mache birds, bottle caps, marbles, x-rays, brass edgings, white metal frames and brass lungs found in Jaipur's flea market, chicken wire, mirror, acrylic pen and broken chairs.

Mir's golden words rest on charred wood. Hydrangeas shift with the soil, sunflowers heal poisoned ground, lotuses lead the inner journey. Brass lungs nestled amongst blooms remind us it is through breath that we survive, that we seek the sacred within.





Синяя Шерсть
Теплая и прочная шерсть

Красивая и прочная шерсть

Синяя Шерсть
Теплая и прочная шерсть

Красивая и прочная шерсть



RHYTHM

45 x 24 x 28 in.

Materials: Scrap metal flowers, found wooden wings, clay hands from Kumartuli in Kolkata, glass heart, resin, mirrorwork, iron rods, burnt copper wires, broken chairs, cowrie shell ornament and chicken wire

A glowing heart, wings to take flight, and a serpent resting underneath.
The garden is rhythm: underworld, earth, and sky kept in balance.
Above, a halo of seeds — a promise of futures yet to bloom.





SONG

52 x 22 x 22 in.

Materials: Burnt copper wires, cowrie shells, jewelry scrap, wooden hands and wood roses.

Kneeling with hands outstretched in utter devotion, this is a song of surrender, a prayer to become one with nature. These hands carry the seeds for a plural future.







**THIS IS OUR
GARDEN**

Our garden blooms,
watered with tears and
nurtured by all who believe
in it.



GUL BAGHI

37 x 48 x 44 in.

Materials: Discarded safes, scrap brass jewelry, scrap metal flowers, chicken wire, adhesive and PU paint

Discarded vaults, looted long ago, lie broken open. Yet from within their darkness rise hundreds of roses blooming in riotous defiance, filling the emptiness. This is rebellion made visible: the persistence of love and beauty against plunder. Gul Baghi is not nostalgic; it is insurgent. It reminds us that every act of tending, every rose in bloom, is an act of resistance.





THE ETERNAL GARDEN

32 frames of 11 x 11 x 1 in. , 1 frame of 14 x 14 x 1 in.

Chillum waterways are 19 x 1 x 2 in.

Materials: Vintage ledger papers, vintage colour tv circuit diagrams, post industrial metal scrap, x-rays, scrap brass jewelry, barley, glass beads, thread, fabric from Brigitte Singh's atelier, scrap clippers, vintage shaving blades, bamboo, resin, iron frames, LED light, iron rods and glazed terracotta chillums

A spectacular example of the early *charbaghs* in India and a beautiful example the Ganga-Jamuni *tehzeeb*, Humayun's Tomb inspires this 33 piece layout akin to the layout of the garden in Delhi. Composed of broken forms reassembled, this work foregrounds continuity through rupture: the garden as a structure that absorbs violence. Rather than an idyll outside of history, the eternal garden is understood here as history itself- wounded, altered yet persistently generative.



TEAR FED

79 x 79 x 2.5 in.

Materials: Damaged Kashmiri shawl, scrap brass jewelry, mirrors, beads, metal insects, ceramic eyes, wooden frame, found fish, found mirrored tile and brass nails

A map of paradise on a moth eaten shawl. A *charbagh* reimagined from scrap, watered by tears cast in brass. Ceramic eyes weep rivers into the garden, feeding it with grief and resilience alike.





RESTING PLACE

10 x 15 x 37.5 in.

Materials: Discarded lawnmower, scrap metal, iron frame, bark wood, MDF backing and adhesive

A gun forged from lawnmower parts: beauty at gunpoint.

Just as Babur's homesickness brought the *charbagh* gardens, lawns plowed through orchards and parterres as nostalgia for the British. A monoculture; sterile, seasonless, laborious, yet lawns remain firmly rooted even today, giving us the idiom *ghaas katna* : meaningless toil.



ILTIMAS

22 x 12 x 8 in.

Materials: Scrap metal flowers, brass wires, copper wires, iron rods and discarded wooden hands

Discarded hands carrying flowers - offering peace, harmony, and plurality from an unquestioning garden that blooms for all who nurture it.



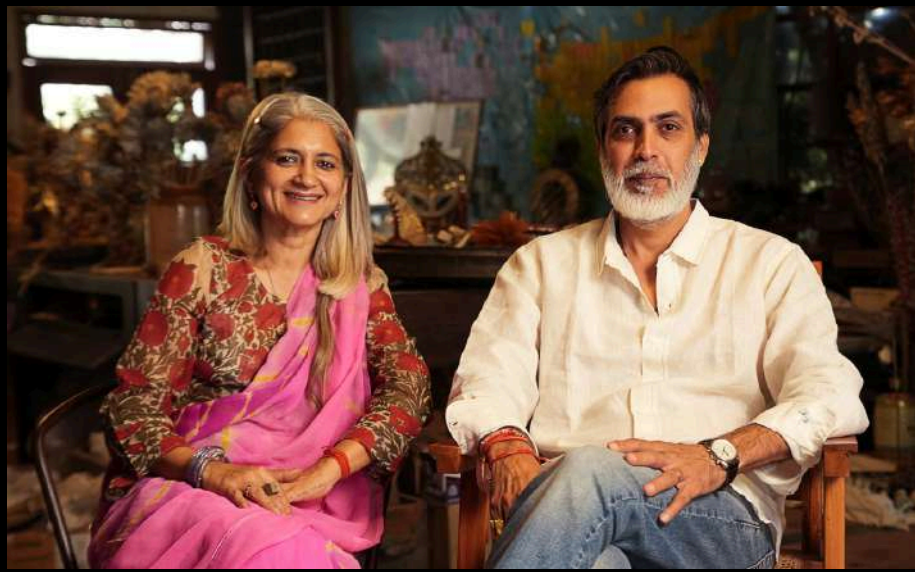


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ABOUT THE ARTISTS

Wolf is a Jaipur-based studio founded by artists Ritu and Surya Singh, who utilize their art as a platform for environmental awareness and cultural preservation. Their choice of recycled materials goes beyond being stylistic intent, becoming a commentary on the cycle of decay and rebirth, and illustrating how waste can be repurposed into objects of beauty and reflection.

Most recently, they participated in *The Sculpture Park at Vijaigarhi* in Jaipur (2025), *Dialogues Across Time*, a group show at The Indian Museum, Kolkata (2025). Other exhibitions include *In Defence of Shadows* at Round Them Oranges in Jaipur (2024), Art Mumbai (2024), India Art Fair (2024), India Art Architecture Design Biennale (2023), *Appearances*, Fort Tryon Park, New York (2023), *Tantra To Tribal*, Asian Art Week, London (2022), *Wreath Interpretations*, The Arsenal Gallery, New York (2020), and Kochi-Muziris Biennale (2018), among others.

WORK

- Installation, The Sculpture Park, Jaigarh, curated By Peter Nagy, January 2025
- Group show 'Dialogues Across Time", The Indian Museum, Kolkata, January 2025
- Group show "In Defence of Shadows", Round Them Oranges, Jaipur, December 2024
- Group Show, Raw Collaborative, Bondtite Innovation Gallery, December 2024
- Installation, Art Mumbai, November 2024
- Permanent Installation, OP Jindal Global University, Sonipat, November 2024
- Group show "Larger than Life", Baro Art, October 2024
- Conservation initiative for HCL, Shiv Nadar University, March 2024
- Group show, Sakshi Gallery, India Art Fair, January 2024
- Installation, Albert Hall, Jaipur Art Week, January 2024
- Installation, Sutr Santati, NGMA Mumbai, November 2023
- Installation, India Art Architecture Design Biennale, Red Fort, New Delhi, December 2023
- Installation, Fort Tryon Park, New York, October 2023
- Solo show "Meet Me in the Garden", Baro Art/Sakshi Gallery, Mumbai, September 2023
- Group show, Ojas Art, Jaipur Literature Festival, February 2023
- Installation, Public Art Trust of India, Jaipur Art Week, 2023
- Installation, Jio World Drive, December 2022
- Talk , TED-X Youth 2022 Vadodara, August 2022
- Installation, Asian Art Week, London, October 2022
- Solo show "Song to Self", Baro Art, October 2022
- Permanent Installation, The Museum of Living History, Mahindra & Mahindra, Mumbai ,July 22
- Solo show "Lala Paar", Baro Art, October 2021
- Group show, The Arsenal Gallery, New York, December 2019
- Installation, National Scrap Metal Art Symposium, Jaipur, March 2020
- Installation, O Pedro, Mumbai, December 2019
- Curated "My Circus My Monkeys", Pepper House, Kochi, December 2019
- Solo Show "Eye Spy", official collateral, Kochi Muziris Biennale 2018
- Permanent installation, TATA Projects/ Dravyavati River Project 2018
- Installation, Jaipur Art Summit 2016 January
- Permanent installation, SMS School, Jaipur March 2016
- Permanent installation, Jaipur Development Authority, 2016
- Permanent installation, Tijara, Neemrana Hotels, 2016
- Permanent installation, Hotel Sarovar, Udaipur 2016
- Group show, Alliance Francaise, Delhi, August 2015
- Installations, Jaipur Art Summit, January 2014

BARO ART

Baro Art comes to you from Baro Market, founded by Srila Chatterjee. Baro Market began life as part of the iconic Baro store in Mumbai, and curates beautiful work from artists, craftsmen and designers, for you to discover and enjoy.

At Baro Art we believe art is for everyone, and there's no reason for it to be intimidating or inaccessible. Our effort is to democratise art by bringing contemporary and traditional Indian artworks to people. All our works are original and certified, and priced to be fair to both the artist and the buyer. We are committed to working equitably with the artist community and including them in our mission to bring beauty and creativity to spaces.

Indian art is extraordinarily diverse, with a centuries-old tradition, yet constantly evolving. We believe sharing it widely is the best way to preserve its rich heritage, support its evolution, and help it thrive.

Since 2020 we have been organizing pop-ups to bring our artistic treasures, and the wonderful stories behind them, to cities across India. To stay informed about our events and promotions, please [sign up](#) for our updates or follow us on social media.

METHOD

“The Revolution introduced me to art, and in turn art introduced me to the Revolution!”

– Albert Einstein

Whether Einstein was referring to a political awakening or a scientific upheaval, one thing is certain: art and the act of breaking away are fundamentally entwined.

Method is a space that embraces both introspection and “extrospection”—a way of engaging deeply with the self while also reaching outward into the cultural, political, and sensory ecosystems that shape our time. We believe that art is not just about creation but about conversation, transformation, and the continuous undoing of form and certainty. To create is to take a position—fluid, shifting, and alive.

At its core, Method is committed to nurturing young and emerging practices. Our programming focuses on giving artists a platform at early stages of their careers—offering visibility, critical engagement, and a space to take risks. We prioritise fresh voices that challenge conventional narratives and expand the scope of contemporary art across disciplines, mediums, and contexts. With galleries in Mumbai and New Delhi, Method operates as a dynamic ecosystem for experimentation, conversation, and collaboration. We champion practices that are conceptual, community-rooted, and bold in their departure from norms—regularly dissolving boundaries between the visual, performative, digital, and material.

Over the years, Method has grown beyond the physical space to become a platform for dialogue and discovery. We have participated in major national and international art fairs such as India Art Fair, Art Mumbai, and ARCO Lisboa, and continue to forge collaborations with artists, collectives, and institutions across geographies.

Method is less about arriving at answers and more about facilitating open-ended inquiries. We see ourselves as a space of friction and fluidity—where experimentation is encouraged, multiplicity is celebrated, and the revolution of thought, feeling, and form is always underway.



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CREDITS

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