

यह हाथी क्या है?

- Surbhhi K. Modi



ABOUT

Surbhhi K. Modi is a multidisciplinary artist who works with sculpture, textile and installations to create whimsical, allegorical works that fit into her non-linear universe. She strives to liberate functional objects from the conventional constraints of use and usability making them socio-political objects charging them with a narrative that's not necessarily straight-forward, the deeper you probe, the less clear things become, but intrigue is Surbhhi's stock-in-trade.

Her practice is an exploration of post modernism, and involves juxtaposing disparate materials together and combining traditional household objects with labour-intensive craft with spirit and mystique. She sees the artist as an unpredictable, resourceful alchemist making objects of beauty and form, many of sculptures have a function even those that wear the artifice of aestheticism.

Inspired by nature and paganism, Surbhhi has often used flora and fauna in her practice allegorically, always talking to a deeper meaning. She has often used the elephant, emblematic of Lord Ganesha, the elephant god of prosperity and joy as a floating metaphor for India, for knowledge, and sometimes as a canvas for her personal messaging.

Surbhhi's first elephant sculpture was in 2017, when she was invited as one of India's top 101 creative people, to draw awareness to the condition of Asian Elephant with the Elephant Family Trust, United Kingdom.

Her elephant, Frendlee (2017) was showcased at the Gateway of India in Mumbai, and later auctioned for charity. In the following iterations of the elephant, such as Roselee (2023) and Little Frendlee (2024) she is still imagining a utopian world where India and China are friends and world geo-politics is fair, cordial, inclusive and peaceful.

RoseLee is inspired by Chinese pottery and speaks to regional cooperation and the Eastern philosophy of compassion, forbearance, forgiveness and ahimsa. The intricately hand-painted elephant, also celebrates the role of the hand-made, a stand in for the artist, and pays homage to Oriental cultural heritage through a mix of Indian, Chinese and Japanese motifs.

It is a continuation of the Frendlee Series that Surbhhi started in 2017. She was chosen by the Elephant Family India as one of 101 creative people in India and her elephant, Frendlee, was showcased at the Gateway of India, before being auctioned off to raise the funds to preserve the habitat of the Asian elephant.





RoseLee

Fibreglass, resin, marble dust, hand painted in proprietary paints

57 inches X 59 inches X 33 inches

2023

Little Frendlee is a new iteration of the series and a satirical take on the ever-changing Sino-Indian relationships and a utopian symbol of Eastern comradere and peace which one hopes will ensue in due course.

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Little Frendlee

Fibreglass, Resin, Acrylic eyes, Handpainted in proprietary paints

38 inches X 24 inches X 22 inches

2024



Little Goldee is a new iteration of the series and a satirical take on the ever-changing life situations and hopes to serve as a totem of hope and strength in times of hardship and uncertainty. It is a continuation of the Frendlee Series that Surbhhi started in 2017. She was chosen by the Elephant Family India as one of 101 creative people in India and her elephant, Frendlee, was showcased at the Gateway of India, before being auctioned off to raise the funds to preserve the habitat of the Asian elephant.



Little Goldee

Fibreglass, Resin, Acrylic eyes, Gold leaf, Silver leaf

38 inches X 24 inches X 22 inches

2024

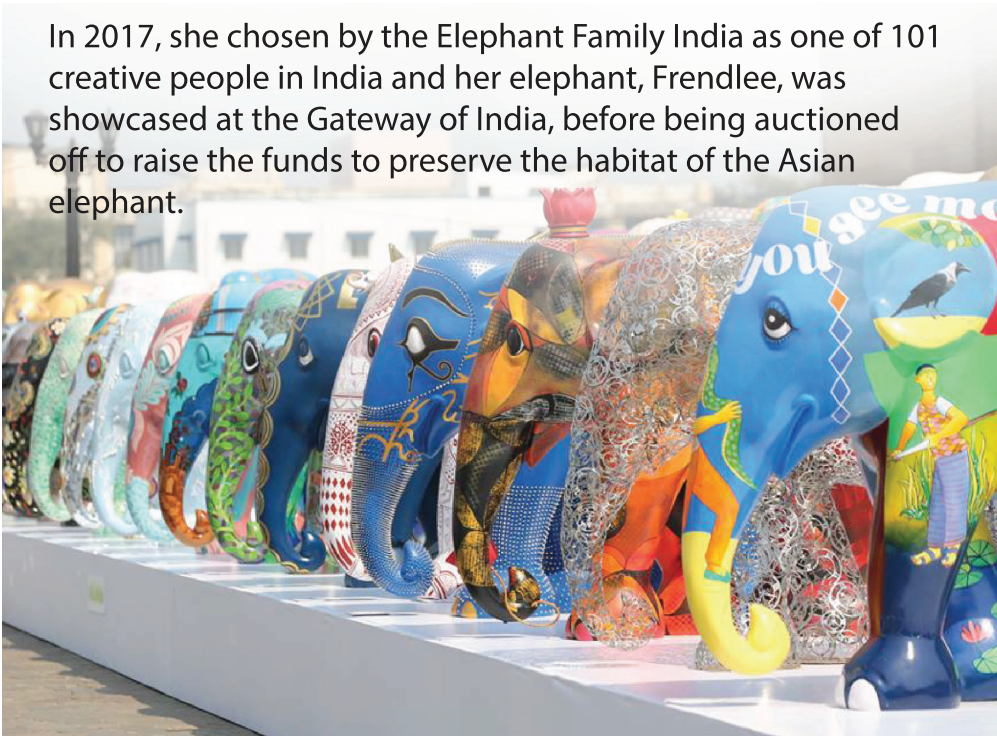
Public commissions

Surbhhi's practice is geared towards commissions. As a student of art history and a trained curator, to her the context, both spatial and conceptual is key, and hence she always sees the space as a whole and not the work in silo.

In 2023, she designed her first retail space, the Diacolor store complete with the art and furniture at the Taj Mahal Hotel, New Delhi which replaced the iconic Khazana store.

Surbhhi was awarded her first public commission in 2019. She was commissioned by the Grosvenor Estates, to showcase the installation, the Mothers, where a group of four monumental monkeys inhabited the four corners of the Brownhart Gardens in Mayfair, London for a period of two years.

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