

RED ROCKS, RIVERS AND MONKEYS



"Hampi has always inspired me with its extraordinary ability to bring together nature, history, mythology, and everyday life in one timeless landscape. It is deeply rewarding to support an exhibition that reflects this spirit so thoughtfully, and to see artists engage with Hampi not simply as a place to document, but as a living ecosystem of stories, memories, and quiet discoveries."

-Sangita Jindal
Founder, Hampi Art Labs
Chairperson, JSW Foundation

Red Rocks, Rivers and Monkeys

Red Rocks, Rivers, and Monkeys brings together Atul Bhalla (b. 1964, India) and Robert Zhao Renhui (b. 1983, Singapore), artists internationally recognized for their lens-based practices that respond to, reflect on, and critique human interventions in nature and ecosystems — and the layered histories of those relationships — while expanding what photography and video art can do in tracing and reimagining such encounters.

In 2025, as part of the inaugural collaboration between Hampi Art Labs and The Institutum (a Singapore-based non-profit organization), both artists spent two months over the summer and monsoon seasons in and around Hampi, a UNESCO World Heritage Site, as invited residents at the Labs in Vidyanagar Township.

Together, by car and on foot, they explored the Tungabhadra Basin, visiting the township and various sites between it and Hampi, including the Tungabhadra River Dam and Kamalapur Lake. Immersed in a landscape defined by red rocks, deep green water, lush hills, sacred sites and ruins, surreal terrain, and wildlife — among them monkeys, bears, and birds — they were inspired to create new works, both moving and still.

Rather than simply documenting these places, the artists turned their cameras toward natural microcosms, human interactions with the environment, and the region's deeper histories in ways imperceptible to the unaided eye. The resulting works, making their world premiere in this exhibition, reveal each artist's distinct focus while uncovering unexpected common ground.



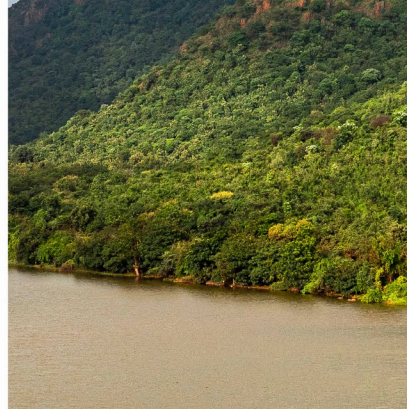
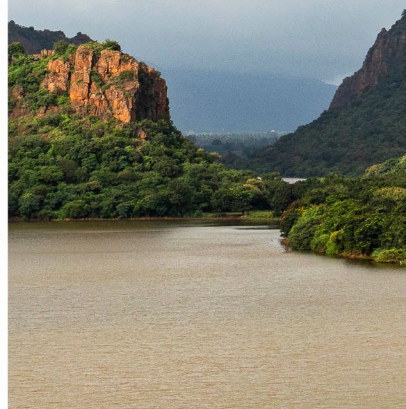
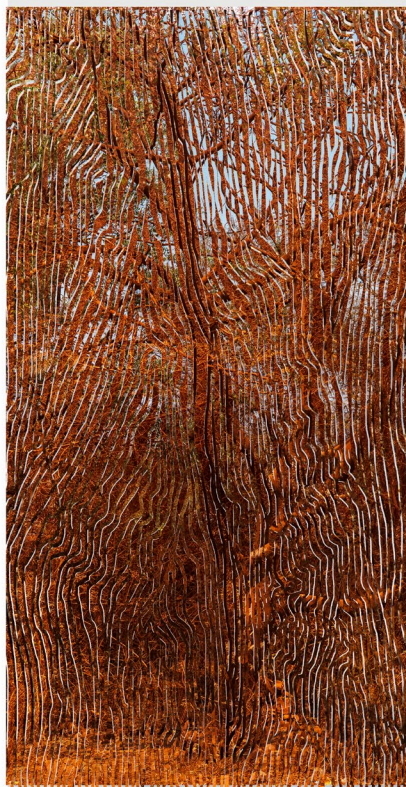
ARTWORKS ON DISPLAY



What the Narihalla* Hides
(Subsumed Landscape-III)
2026

Archival Pigment Print

*Narihalla is a tributary of the mighty Tungabhadra river of the Hampi Valley,
it flows through the iron ore mining area



(detail)

ARTWORKS ON DISPLAY



Maceration in Red-I and II
2026
Archival Pigment Print



Five Hills for Hanuman
2026
Archival Pigment Print

ARTWORKS ON DISPLAY



Evidence I and II
2026
Archival Pigment Print



Hanuman*

2026

Archival Pigment Print

*Hanuman was the monkey god, dedicated to Ram playing an important role in the epic Ramayana

ARTWORKS ON DISPLAY



The Weight of Red
2026
Archival Pigment Print



The Jambavanta View*
(Subsumed Landscape-I)
2026

Archival Pigment Print

*Jambavanta was the king of the bears in Hindu texts and played an important role in the Ramayana and inspiring Ram and Hanuman to their potential

ARTWORKS ON DISPLAY



Bali*

2026

Archival Pigment Print

*Bali was the king of the monkeys, playing an important role in the story Ramayana, dissenting the authority of Ram

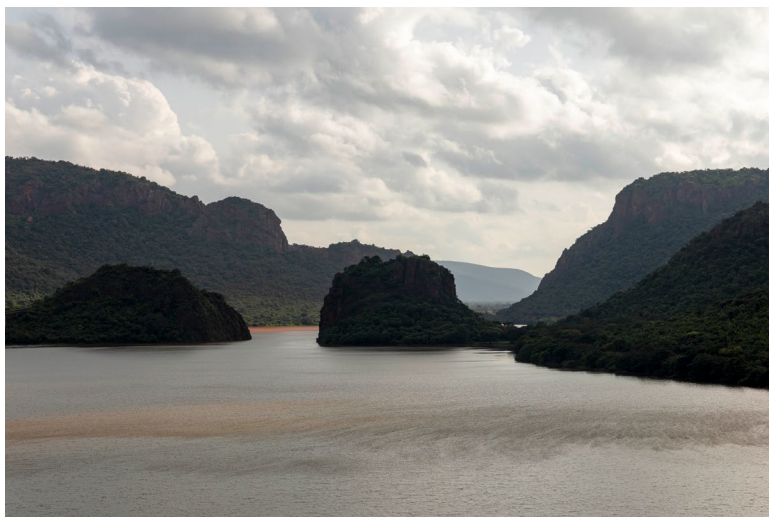


Subsumed Landscape-II
2026
Archival Pigment Print

ARTWORKS ON DISPLAY



Subsumed Landscape-IV
2026
Archival Pigment Print



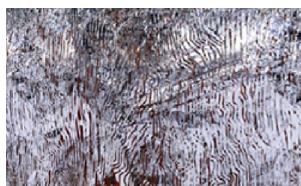
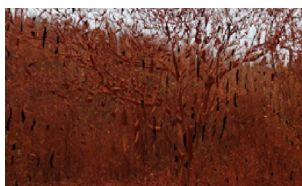
Subsumed Landscape-V
2026
Archival Pigment Print

ARTWORKS ON DISPLAY

Macerated in Red
Atul Bhalla

Jambhavan? two clubs in a list his wisdom confounds	seek another tag five Sankar smells	paper cups red neer? red people? red gubhuh? inmarch flowers red	through flag red red roads hicks red dark garbhaghar? temple red stone eyes	canals bonds low clouds incessant rain jwar? just ripe spread the child helps the father on	redefined indiscernable guard fluid red puddles reflect only the visible
languor contemplate Hanuman?	famous hills green	the shirt dweaves	illuminate	concrete red road kurew? dusted	the hidden the hidden Odu? eyes dign pronominous
Bell? cave empty	Tipu? tiger	glazed	the trees hide	dry scorched stone spits	now wear gothic? columns
some evidence trickles	yellow wealth spotted stripped	idli, chutney witch? red	the steps down yellow three steps up to the wheel	re-configures away from drilled efforts	she's challenge Naraina? columns
inadequate tath	note flashes away	Backhuden trucker ghis chel and idli	the tipper rides	rams sacrificed	a wait recalling truths
Tungu? Bhach? the sneaking murder	the spots and stripes trucks enough	proud keyland owner new ID chakra?	through sludge enthusiastic gondola? plots	the feast haruman watches	petroglyphic mark for ages and recent bwe
Valmiki? today	blast horns light	yellow bubu? mosses dances	shoes colors minerals glow	calibrated nets red ragged	Kambur? Chal explains smelting
stair temple knees succumb so do the lungs	yet space dark	in pink saries lonely at virupaksha drums and bells temple	yet rooting theyamma? bairi	stained fumes red on dust Rajesh Bhari	history bare hands not terracotta
abandon pig image	Habis more life	ghor a few bats inverted	watch in gold green and red silk	Yasu vanishes land rights	evidence drive on buffalo stone red
the list and more courts	red dust hundreds suffocates	temple images? older Kunjarasamy? temple appears	all gates open Tungabhadra pushes	encompassed a new Hiss emerge	





[Click here to view the video](#)

The Weight of Red
3 Channel Video
Duration-22 minutes 03 seconds
2026

ARTWORKS ON DISPLAY



Lapwing's Nest on Rocks
2026
Archival Print Mounted on Dillite



Egrets, Hampi
2025
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY



A Frog on the Top of the Hill
2026
Triptych
Archival Print Mounted on Dilite



Painted Sandgrouse Still Life
2026
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY



Sloth Bear I, Hampi
2025
Archival Print Mounted on Dilite



(detail)

ARTWORKS ON DISPLAY



Hampi Men I
2025
Archival Print Mounted on Dilite



Dolmens, Hampi
2025
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY



Black-Winged Kite in Basin
2026
Archival Print Mounted on Dilite



Petroglyphs, Hirebenakal
2026
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY

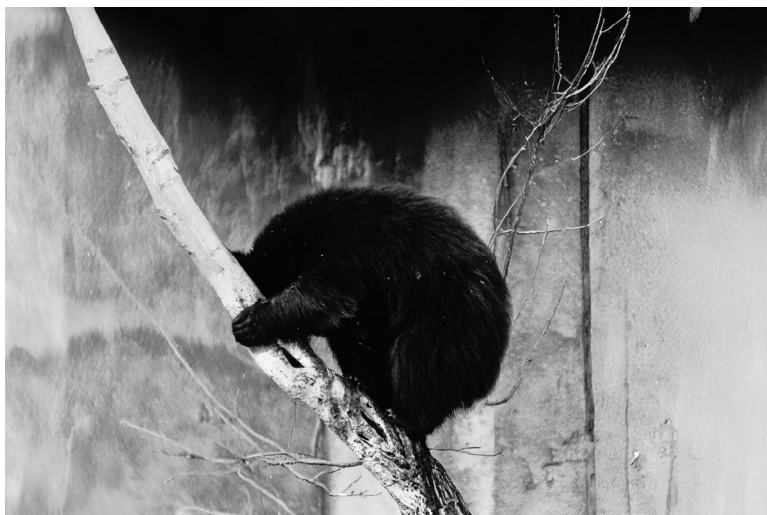


Between a Dog and a Leopard I, Hampi
2025
Archival Print Mounted on Dilite



Conservation of Great Indian Bustard in Siruguppa Taluk of Bellary
District and Exploring Its Potential Habitats in Karnataka
2026
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY



Sloth Bear II, Hampi
2025
Archival Print Mounted on Dilite

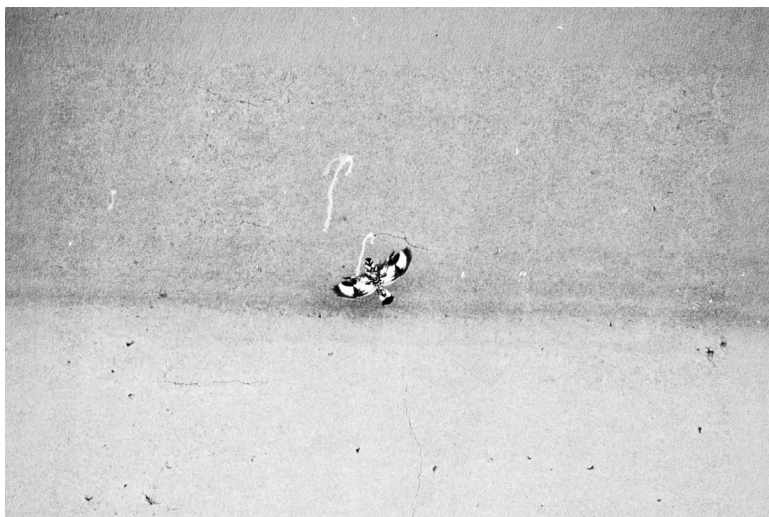


Yellow-Billed Babbler
2026
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY



Sloth Bear IV, Hampi Township
2025
Archival Print Mounted on Dilite

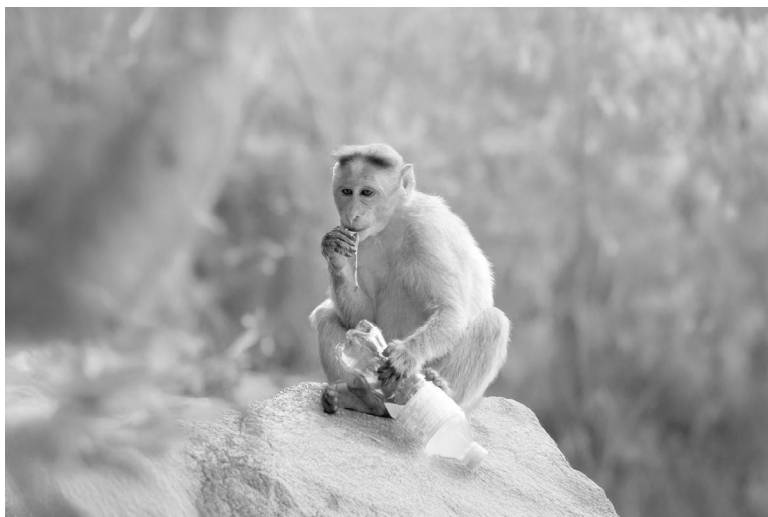


Pied Kingfisher, Tungabhadra Canal
2026
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY

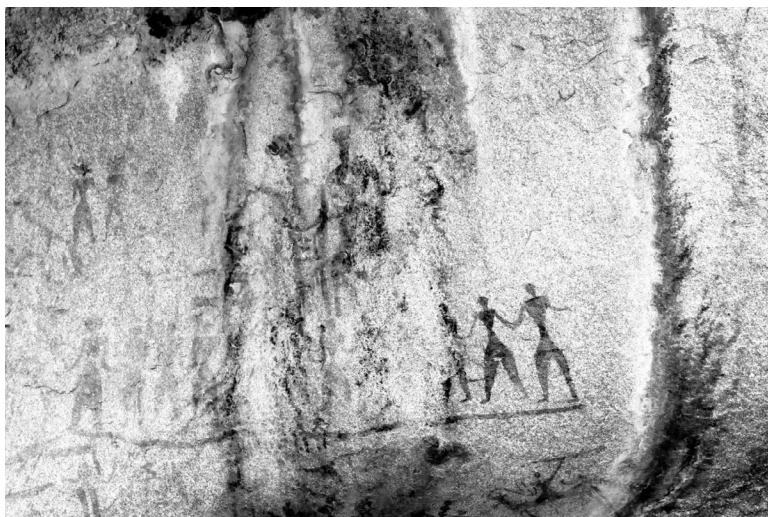


Olive Keelback, Tungabhadra Canal
2026
Archival Print Mounted on Dilite



Bonnet Macaque, Hampi
2025
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY

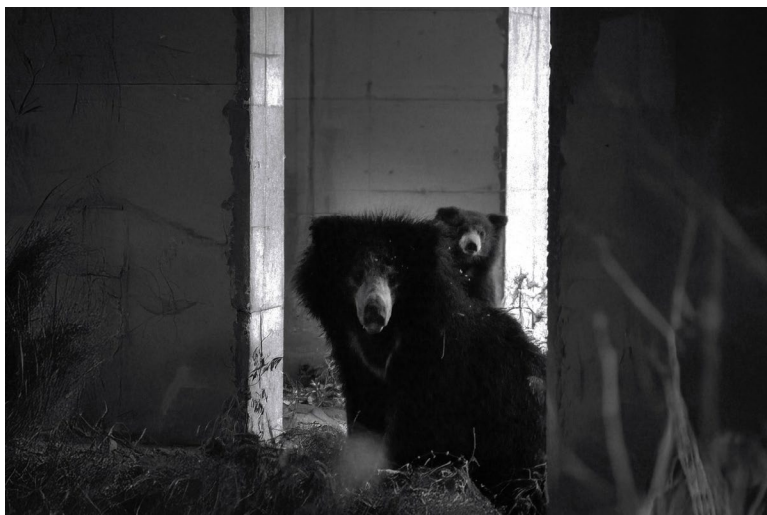


Petroglyphs II, Hirebenakal
2026
Archival Print Mounted on Dilite



Rock Bros
2025
Archival Print Mounted on Dilite

ARTWORKS ON DISPLAY



Sloth Bear III, Hampi
2025
Archival Print Mounted on Dilite



(detail)

ARTWORKS ON DISPLAY



White Stones and Cormorants, Tungabhadra Canal
2026
Archival Print Mounted on Dilite



[Click here to view the video](#)

Rock Bros
2026
Three-Channel Video
12 minutes 46 seconds
HD Video
Installation with Bamboo

ARTWORKS ON DISPLAY



Waterbowl

2026

Single-Channel Video with Sound

10 minutes 29 seconds



ABOUT | ATUL BHALLA

(born 1964, New Delhi; lives and works in New Delhi)

Atul Bhalla is a conceptual artist whose practice addresses environmental urgencies and the human relationship with natural and built environments. Working across photography, installation, sculpture, video, and performance, Bhalla invites audiences to engage with often-overlooked aspects of urban life, particularly waterways and ecological systems in New Delhi and the locations he encounters through his travels, international exhibitions and residencies.

Bhalla has exhibited widely in solo and group exhibitions across the world and has participated in major international exhibitions, including the Fukuoka Asian Art Triennale (2009), FotoFest, Houston (2016, 2018, 2026), the Kuala Lumpur Biennale (2017), and the Asian Art Biennale, Dhaka (2022).

He was awarded the Rockefeller Bellagio Residency (2025), the Mittal Climate Initiative Visiting Artist Fellowship, Harvard University (2023), and the Mellon Artist Research Africa Fellowship, the University of Witwatersrand (2018).

From 2022 to 2024, he collaborated with KHOJ Studios, New Delhi, on 28th Parallel North—An Expeditionary Weather Station, an offsite residency project of research and programs exploring climate change along the length of 28 North Latitude within India from the borders of Nepal to Pakistan.

Bhalla received a BFA from Delhi University and an MFA from Northern Illinois University. He is Professor of Art at the Department of Art, Media and Performance, Shiv Nadar University, Delhi NCR.



ABOUT | ROBERT ZHAO

(born 1983, Singapore; lives and works in Singapore)

Working across photography, installation, and video, Robert Zhao Renhui examines environmental and ecological issues, human relationships with nature, and the moral and ethical questions that arise from them. His practice pays particular attention to how human interventions shape our understanding of—and assumptions about—the natural world. In 2008, he founded the Institute of Critical Zoologists, an artistic research platform that seeks to develop “a critical approach to the zoological gaze, or how humans view animals.”

Zhao's work has been exhibited internationally. He has held solo exhibitions in Singapore, China, Japan, Australia, Italy, the United Kingdom, and the United States, and has participated in numerous biennales, photography festivals, and thematic exhibitions. In 2024, he represented Singapore at the 60th International Art Exhibition of La Biennale di Venezia.

Recent and selected exhibitions include the Aichi Triennale (2025); the 14th Gwangju Biennale, South Korea (2023); the First Beijing Biennale (2022); The Forest Institute, Singapore (2022); the Busan Biennale, South Korea (2022); the Singapore Biennale (2019); Lines We Draw, Yalu River Art Museum, Dandong, China (2019); the 9th Asia Pacific Triennial of Contemporary Art, Australia (2018); the Taipei Biennial (2018); JIWA: Jakarta Biennale (2017); and the 20th Biennale of Sydney (2016).

Zhao received a BA in Photography from Camberwell College of Arts, University of the Arts London, and a master's degree with distinction from London College of Communication, where he studied under the Graduate Scholarship Programme.



ABOUT | YASUFUMI NAKOMORI

(born 1964, Osaka; lives and works in New York City and Tokyo)

Yasufumi Nakomori curates exhibitions of and writes about global modern and contemporary art, architecture, and visual culture, focusing on how artists could mediate, critique, and challenge the space of politics and built and institutional environments. A former Senior Curator of International Art at Tate, London (2018–2023), he most recently served as Director of the Asia Society Museum in New York City.

His numerous exhibitions and publications include: *Katsura: Picturing Modernism in Japanese Architecture*, Photographs by Ishimoto Yasuhiro (2010, Museum of Fine Arts, Houston); *For a New World to Come: Experiments in Japanese Art and Photography 1968–1979* (2015, MFA Houston); *Amar Kanwar: Such a Morning* (2018, Minneapolis Institute of Art); *Zanele Muholi* (2021, Tate Modern); *The 80s: Photographing Britain* (2024, Tate Britain); and *Martin Wong: Chinatown USA* (2026, Wrightwood 659, Chicago).

He has received the 2011 Alfred H. Barr, Jr. Award for Smaller Exhibitions from the College Art Association and the 2026 Best Museum Catalogue award from the Historians of British Art. Nakomori obtained a BA (political science) from Waseda University, Japan, a Doctor of Jurisprudence from the University of Wisconsin Law School, and a PhD (art history) from Cornell University, USA.



ABOUT | THE INSTITUTUM

The Institutum is a non-profit institution based in Singapore focused on expanding the horizons for art of Singapore by developing relationships with the global contemporary art community through international projects that respond also to the local and Southeast Asian contexts.

The Institutum has two pillars: Public Outreach and Education. The public outreach programmes connect the general public to the global world of leading artists, curators and educators collaborating with local and foreign institutions, industries and talents. The Institutum is also committed to staging unique art exhibitions and events of international stature specially curated for Singapore.

The education arm is an initiative to promote educational programming with a view to exploring and extending discussion about art and the region, with a particular concentration on 'ideas of Asia'. The Institutum is exploring partnerships in accredited programs with leading international institutions for Southeast Asian artists and organising programs in Singapore to raise awareness and standards of art education and develop the art scene in Singapore to a global scale.

See <https://www.theinstitutum.com/> for further information.



ABOUT | SANGITA JINDAL

Sangita Jindal, Chairperson of JSW Foundation, has significantly impacted India's social and cultural landscape over the past three decades.

Under her leadership and strategic direction, JSW Foundation, the social development arm of the JSW Group (one of India's leading conglomerates) has an established track record and a legacy of enabling holistic change across communities around India.

A visionary who believes in the transformative power of art, Sangita set up the Jindal Arts Creative Interaction Centre (JACIC) at the National Centre for the Performing Arts (NCPA) in 1994. She also publishes ART India Magazine, which has been a chronicler of the Indian art scene since 1996.

As one of India's most prominent philanthropists, patrons and collectors, she has supported art and heritage through numerous projects, both at home and globally.

Her efforts to preserve heritage for future generations led to extensive restoration work at the Hampi temple complex in the southern Indian state of Karnataka, and the Keneseth Eliyahoo Synagogue and iconic David Sassoon Library and Reading Room in Mumbai, Maharashtra. The projects received conservation awards and an award of merit respectively from UNESCO.

She has recently undertaken the restoration of the Shalimar Bagh – the world-renowned Mughal Garden in Srinagar, Kashmir. Sangita founded Hampi Art Labs, an art residency and exhibition space aimed at nurturing artists globally. She encourages and invests in art as a practice. She supports the AD x JSW Prize for Contemporary Craftsmanship.

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Sangita is an Eisenhower Fellow, serving on the Board of Trustees of the World Monuments Fund – India Chapter.

She is a member of the Tate International Council, the UN Women Business Sector Advisory Council (BSAC) and a global trustee of Asia Society. She has also been elected as Chairperson of the Asia Society India Centre in 2024.

She is a member of the Advisory Board of the British Asian Trust and also serves as an Advisory Board Member of Meyer Paediatric Hospital, Florence, Italy.

She joined the Advisory Council of the Kochi Biennale Foundation, host of the Kochi-Muziris Biennale, Asia's largest and most influential contemporary art festival.

Sangita was recognized by Vogue India as 'Heritage Keeper of the Year' in 2019 in their Women of the Year awards in recognition of her work preserving cultural heritage in India. She also received the Golden Peacock Award for Social and Cultural Leadership 2019.

Most recently, in Sep 2025, she was conferred the Chevalier de l'Ordre des Arts et des Lettres, one of the most prestigious honours bestowed by the French Government, in recognition of her outstanding contribution to arts, culture, and heritage conservation.

ABOUT | HAMPI ART LABS

Hampi Art Labs is an arts centre located near the UNESCO World Heritage Site Hampi in the South of India, opened in February 2024. Set across 9-acres of landscape, the centre offers artists unique production facilities, an environment to creatively retreat in and galleries for world-class display. The site comprises exhibition spaces, studios and apartments for residencies, gardens, and a café.

Evolving from a legacy of supporting art and heritage in India for over 30 years and founded by Sangita Jindal and her daughter Tarini Jindal Handa, Hampi Art Labs is an initiative of the JSW Foundation – the social development arm of the JSW Group, one of India's leading business houses.

Located near the last capital of the last great Hindu Kingdom of Vijayanagar and UNESCO World Heritage Site Hampi, the centre is founded on an ethos of building an interdisciplinary institution inspired by the ancient temple city where art, architecture, and literature flourished from the 14th to 16th centuries. Uniquely born of place where art, heritage and nature intermingle, Hampi Art Labs sits in a spectacular setting dominated by the river Tungabhadra, craggy hill ranges and intriguingly large boulders that dot the landscape.



A project in collaboration with The Institutum,
chaired by Andreas Teoh

Artists: Atul Bhalla and Robert Zhao

Curator: Yasufumi Nakamor

Hampi Art Labs Director: Meera Curam

Hampi Art Labs Team: Dilip Rathod, Pooja Ranvir,
and Anisha Jacquilin Toppo

Project Management: Siddhant Beriwal

Event Management: Severina Fernandes

Head Office Coordination: Urshila Mehta

Art Logistics: Amit Lodh

Exhibition Design: Reha Sodhi and Rajat Sodhi

Graphic Design: Tanya Shah





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