

ART MUMBAI

MOHAMMED KAZEM

RICHI BHATIA

VIKRAM DIVECHA

BOOTH C76

13 - 16 NOVEMBER, 2025

GALLERY
ISABELLE
ایسابل گیلری

VIKRAM DIVECHA

Vikram Divecha (born 1977, Beirut) is a Mumbai-bred artist based in Dubai. His work addresses labour, time, and value—interrogating specific environments and challenging socio-economic structures. His practice has developed around what he calls ‘found processes’: the forces and capacities at work within state, social, economic, and industrial spheres.

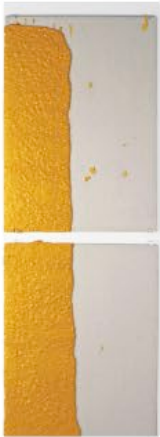
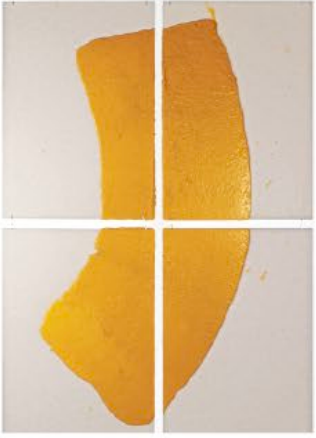
Negotiating for materials, space, and labour, Divecha collaborates with communities, creating slow transformations that persist beyond exhibition timelines. His works often emerge from invisible infrastructures yet take on striking material form: regimented boulders, stylised hedges, stacks of goods.

Through public art, sculpture, video, and drawing, he repositions overlooked operations—from gardeners’ gestures to the flow of commodities—so they become quietly radical acts of seeing and sustaining urban life.

Divecha’s recent highlights include his first survey exhibition *Short Circuit* at Jameel Arts Centre, Dubai, UAE (2024), accompanied by

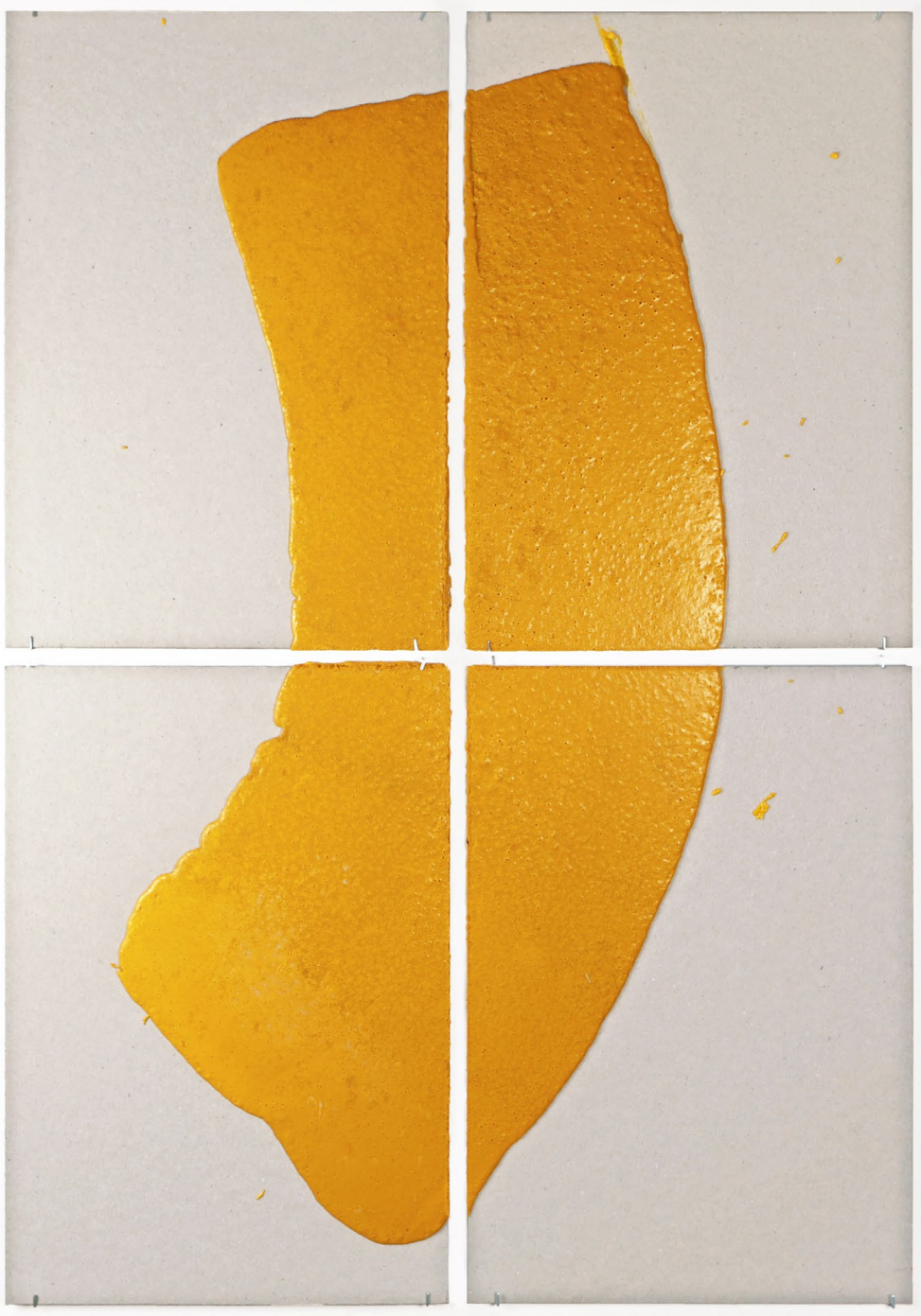
a publication featuring contributions from invited writers; a public commission, *Roof/Structures*, at Alserkal Avenue, Dubai (2025); participation in *After Rain*, the Diriyah Contemporary Art Biennale, Riyadh, Saudi Arabia (2024); and inclusion in *Between the Tides: A Gulf Quinquennial* at NYUAD Art Gallery, Abu Dhabi, UAE (2025).

Previous solo exhibitions include *Eldorado* (2022), *Towards Opacity* (2020), and *Minor Work* (2017), Gallery Isabelle, Dubai, UAE; Vikram has also participated in notable shows such as *Icon. Iconic.*, Louvre Abu Dhabi, UAE (2022); *Tamawuj*, Sharjah Biennial 13, UAE (2017); *Rock, Paper, Scissors: Positions in Play*, National Pavilion of the United Arab Emirates, 57th Venice Biennale, Italy (2017); *Binary States: India – UAE*, Kochi-Muziris Biennale, Kerala, India (2016); *Portrait Sessions*, Tashkeel, Dubai (2016); *Warehouse Project*, Alserkal Avenue Commission, Dubai (2016); *DUST*, Centre for Contemporary Art Ujazdowski Castle, Warsaw (2015); *Accented*, Maraya Art Centre, Sharjah (2015); and *A Public Privacy*, DUCTAC, Dubai (2015). He currently serves as Adjunct Assistant Professor of Art and Art History at New York University Abu Dhabi.

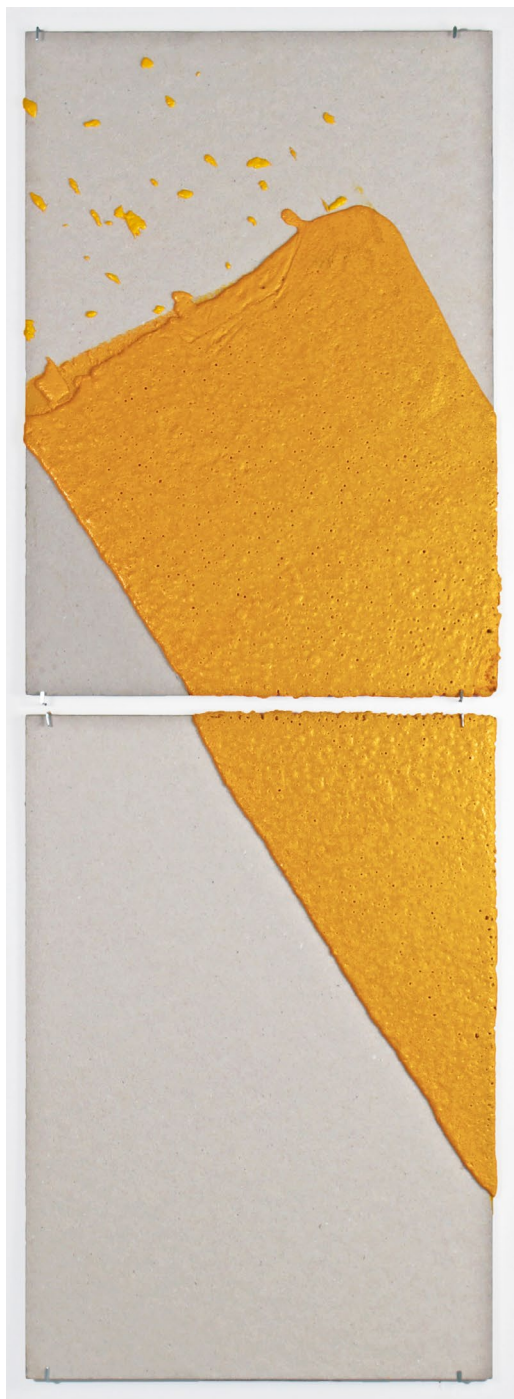




300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.24, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board, 50 x 35 cm | 19.7 x 13.8 inches

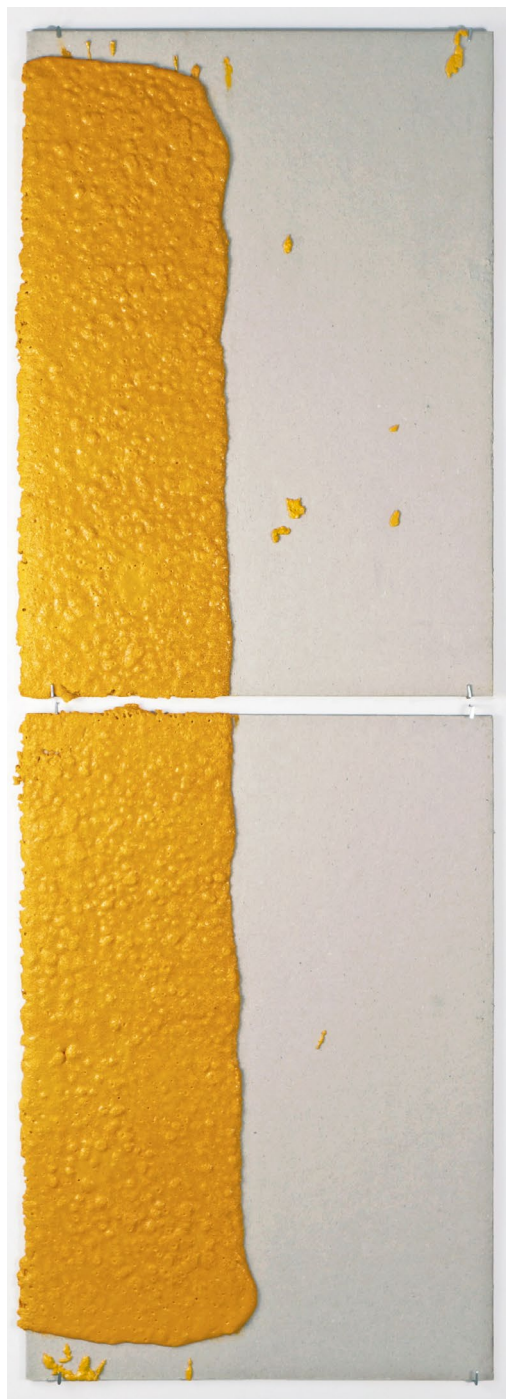


300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.6, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board (Quadriptych)
50 x 35 cm | 19.7 x 13.8 inches (each)



300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, no.1, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board (Diptych)
50 x 35 cm | 19.7 x 13.8 inches (each)

300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip),
Machine marking, no.2, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board (Diptych)
50 x 35 cm | 19.7 x 13.8 inches (each)





300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.11, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board
50 x 35 cm | 19.7 x 13.8 inches



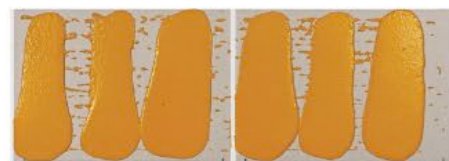
300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.10, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board
50 x 35 cm | 19.7 x 13.8 inches



300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.9, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board
50 x 35 cm | 19.7 x 13.8 inches



300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.8, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board
50 x 35 cm | 19.7 x 13.8 inches





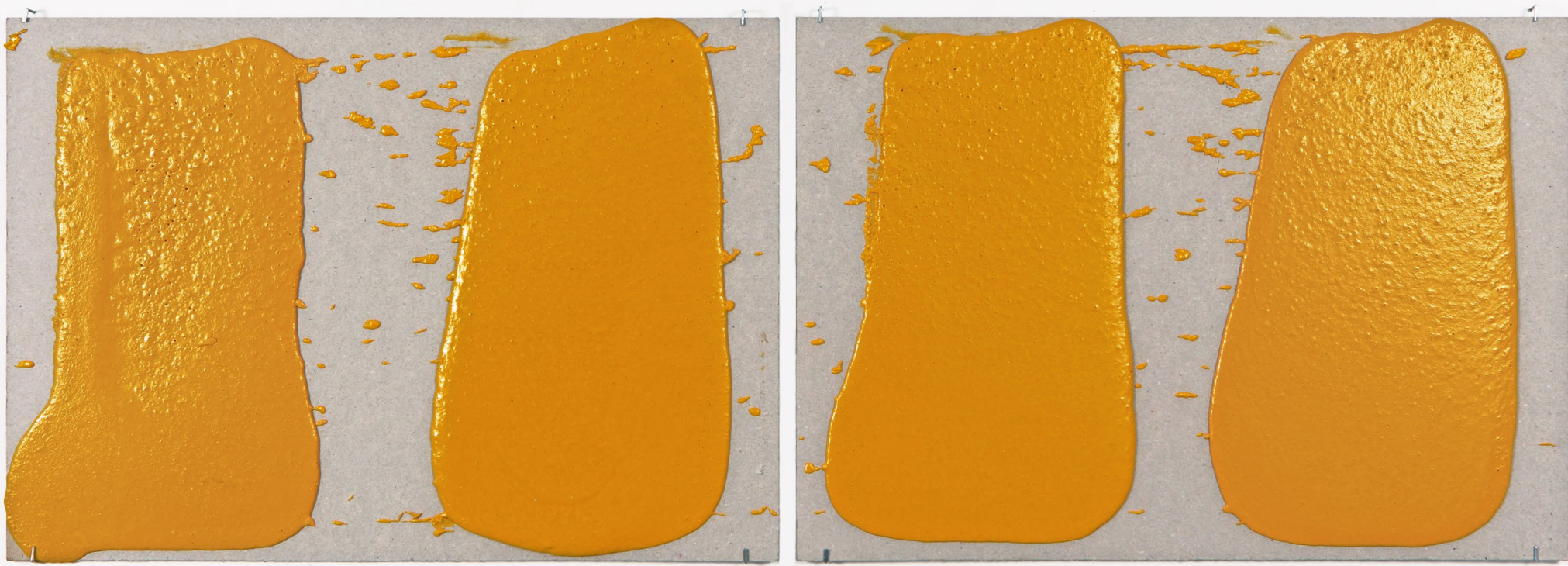
300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.21, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board, 35 x 50 cm | 13.8 x 19.7 inches



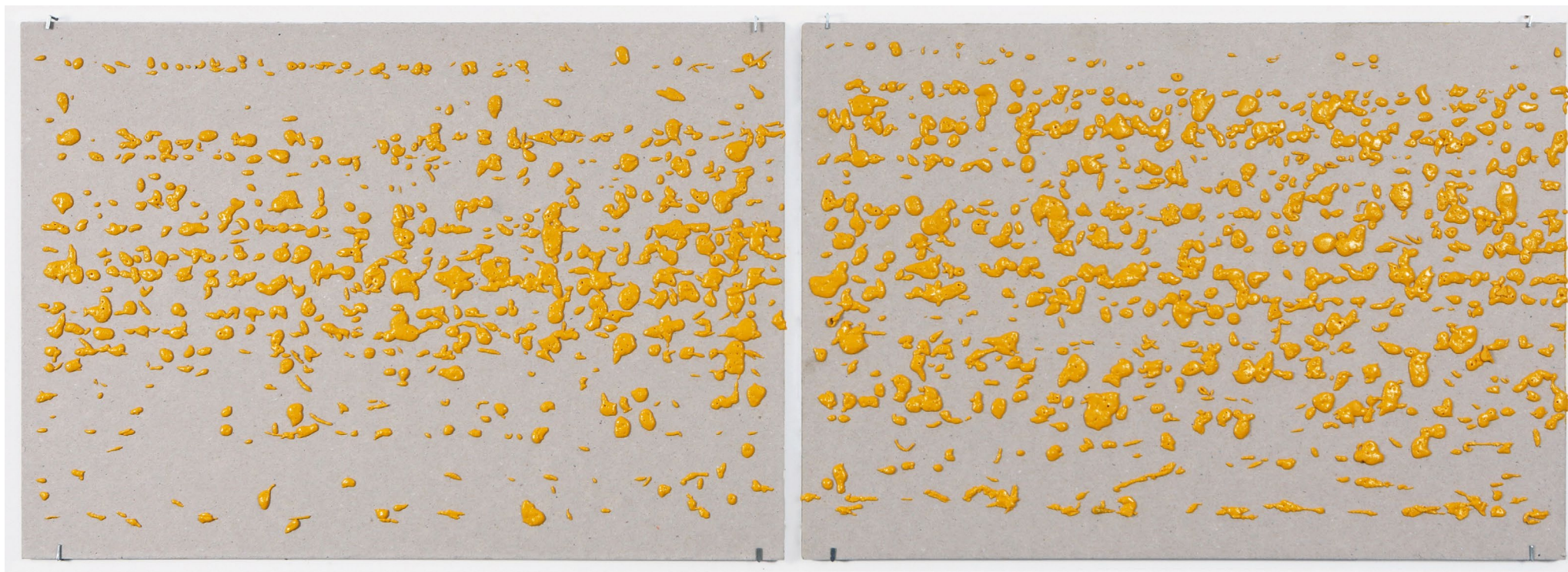
300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.25, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board
50 x 35 cm | 19.7 x 13.8 inches



300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.12, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board (Diptych), 35 x 50 cm | 13.8 x 19.7 inches (each)



300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.14, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board (Diptych), 35 x 50 cm | 13.8 x 19.7 inches (each)



300mm (section) (W), 5mm (T), Yellow, TM08 Bar Marking (Rumble strip), Machine marking, Improvised marking no.28, National Highway 66, Kozhikode Bypass, 2025
Thermoplastic paint and reflective glass particles on grey board (Diptych), 35 x 50 cm | 13.8 x 19.7 inches (each)

MOHAMMED KAZEM

Mohammed Kazem (born 1969, Dubai) lives and works in Dubai. He has developed an artistic practice that encompasses video, photography and performance to find new ways of apprehending his environment and experiences. The foundations of his work are informed by his training as a musician, and Kazem is deeply engaged with developing processes that can render transient phenomena, such as sound and light, in tangible terms. Often positioning himself within his work, Kazem responds to geographical location, materiality and the elements as a means to assert his subjectivity, particularly in relation to the rapid pace of modernisation in the Emirates since the country's founding.

Kazem was a member of the Emirates Fine Arts Society early in his career and is acknowledged as one of the 'Five', an informal group of Emirati artists – including Hassan Sharif, Abdullah Al Saadi, Mohammed Ahmed Ibrahim, and Hussain Sharif – at the vanguard of conceptual and interdisciplinary art practice. In 2012, he completed his Masters in Fine Art at the University of the Arts, Philadelphia. In recent years, he has participated in several group shows in venues such as Hayy Jameel, Jeddah (2023), Sharjah Art Foundation,

Sharjah (2023), 21,39 Jeddah Arts (2020), Guggenheim Abu Dhabi (2017), Guggenheim New York (2016), the Yinchuan Biennale (2016), Sharjah Biennial (2015), Gwangju Museum of Art (2014), Fotofest Biennial in Houston (2014), amongst others. In 2013 he represented the UAE's National Pavilion at the Venice Biennale with an immersive video installation entitled *Walking on Water*, curated by Reem Fadda, and in 2015 he showcased works from the Tongue series at 1980 – Today: Exhibitions in the UAE, curated by Hoor Al Qasimi.

His works are held in the collections of the British Museum, London; Guggenheim Abu Dhabi and New York; Mathaf: Arab Museum of Modern Art, Doha; Sharjah Art Foundation, Sharjah; Barjeel Art Foundation, Sharjah; Vehbi Koç Foundation, Istanbul; King Abdulaziz Centre for World Culture, Dhahran, among others.



Neighbours, 2018
Watercolour on paper
20.3 x 20.3 cm | 8 x 8 inches



Neighbours, 2018
Watercolour on paper
20.3 x 20.3 cm | 8 x 8 inches



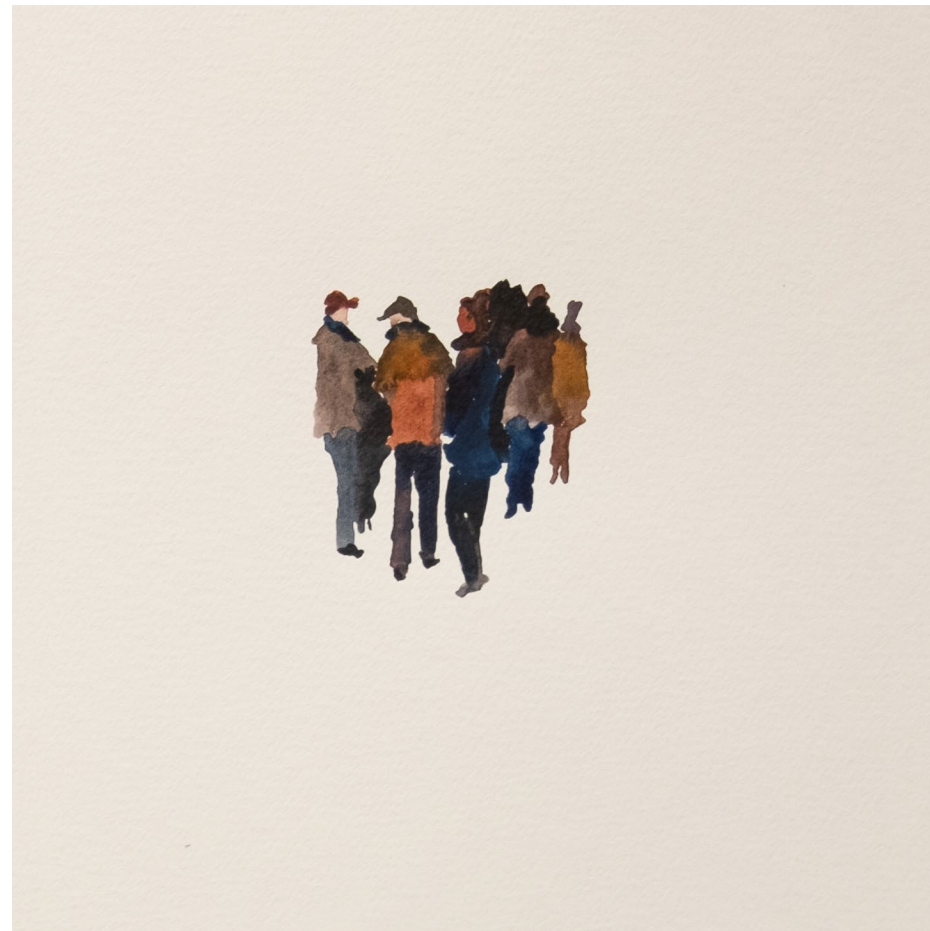
Neighbours, 2018
Watercolour on paper
20.3 x 20.3 cm | 8 x 8 inches



Neighbours, 2018
Watercolour on paper
20.3 x 20.3 cm | 8 x 8 inches



Neighbours, 2018
Watercolour on paper
25 x 25 cm | 9.8 x 9.8 inches



Neighbours, 2018
Watercolour on paper
20.3 x 20.3 cm | 8 x 8 inches



Neighbours, 2018
Watercolour on paper
25 x 25 cm | 9.8 x 9.8 inches



Neighbours, 2018
Watercolour on paper
25 x 25 cm | 9.8 x 9.8 inches



Neighbours, 2018
Watercolour on paper
20.3 x 20.3 cm | 8 x 8 inches



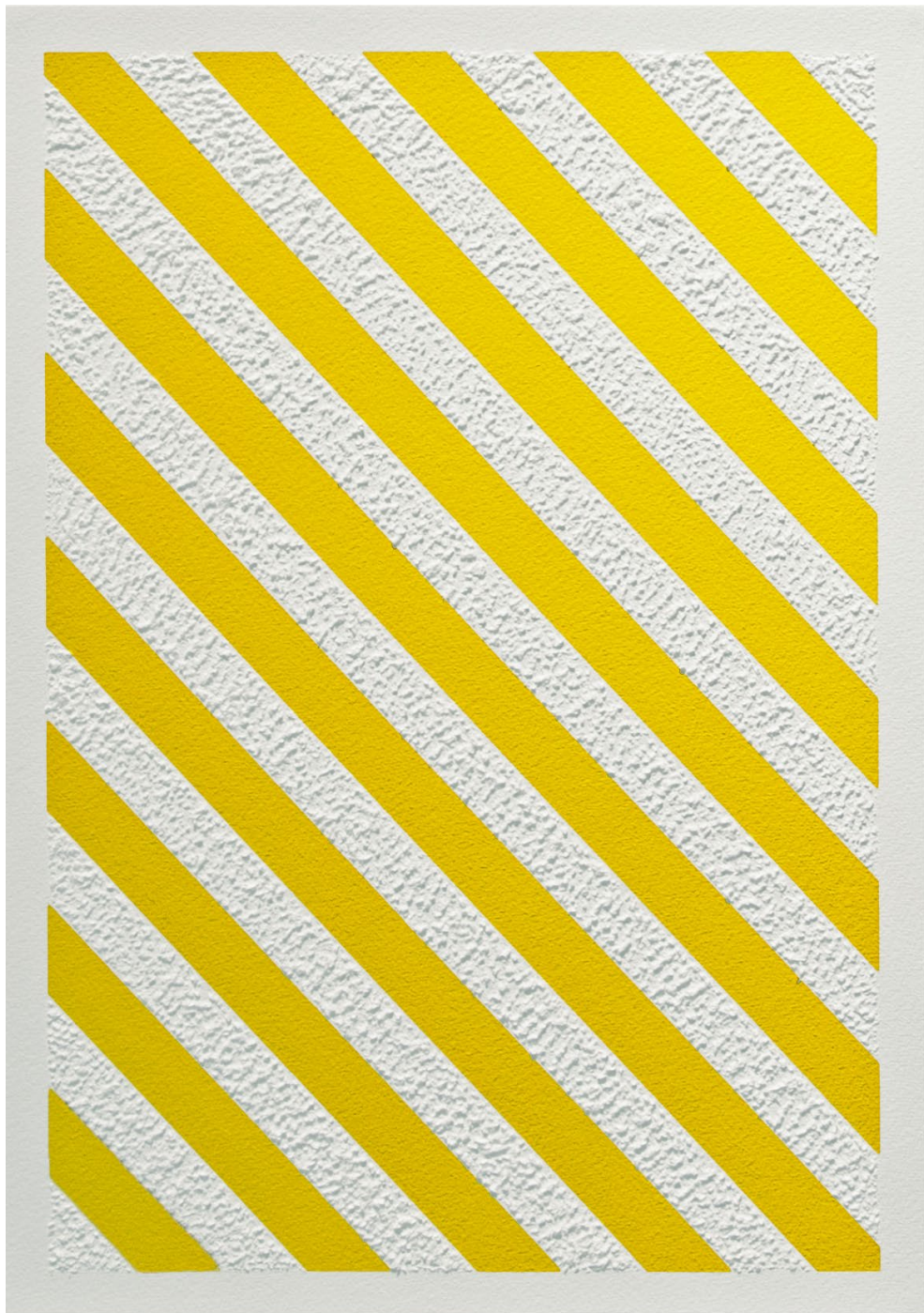
Windows, 2019-20
Gouache, watercolour and graphite on paper- No.8
25 x 25 cm | 9.8 x 9.8 inches



Windows, 2019–20
 Gouache, watercolour and graphite on paper - No.11
 25 x 25 cm | 9.8 x 9.8 inches



Folded Sounds (Yellow), 2025
Print and scratches on paper
42 x 29.7 cm | 16.5 x 11.7 inches



Diagonal Sounds (Yellow), 2025
Print and scratches on paper
42 x 29.7 cm | 16.5 x 11.7 inches



Sounds around Diagonal Line (Yellow), 2025
Print and scratches on paper
42 x 29.7 cm | 16.5 x 11.7 inches



Horizontal Sounds (Yellow), 2025
Print and scratches on paper
42 x 29.7 cm | 16.5 x 11.7 inches

Richi Bhatia (b. 1990) is a multidisciplinary artist based in the UAE. Her practice spans drawing, performance, object-making, food intervention, and assemblage. Rooted in embodied research and long, labor-intensive processes, her work explores the body as a sensing tool navigating memory, illness, environment, labor, market, and social systems. Blending the private with the public and the human with the nonhuman through performance and ethnographic inquiry, she invites audiences into encounters that challenge normative categories and passive spectatorship.

Her works and performances have been featured at Foundry, Gallery Isabelle, Al Serkal Foundation, New York University Abu Dhabi, and Bikner House, New Delhi, among others. Bhatia also works within the curatorial premise apart from her own artistic research practice.



Fatherland, 2020 - 2021

Indigo pigment, fish scales, fabric, pearls, pigment, hair, incense stick
burnt marks, pencil, watercolor on unprimed canvas
193 x 135 cm | 76 x 53 inches

how important it is to bloom...

Home





The Borderless Companions, 2022-2023
Watercolour and burnt marks on rice paper, 55 x 36 cm | 21.6 x 14.2 inches



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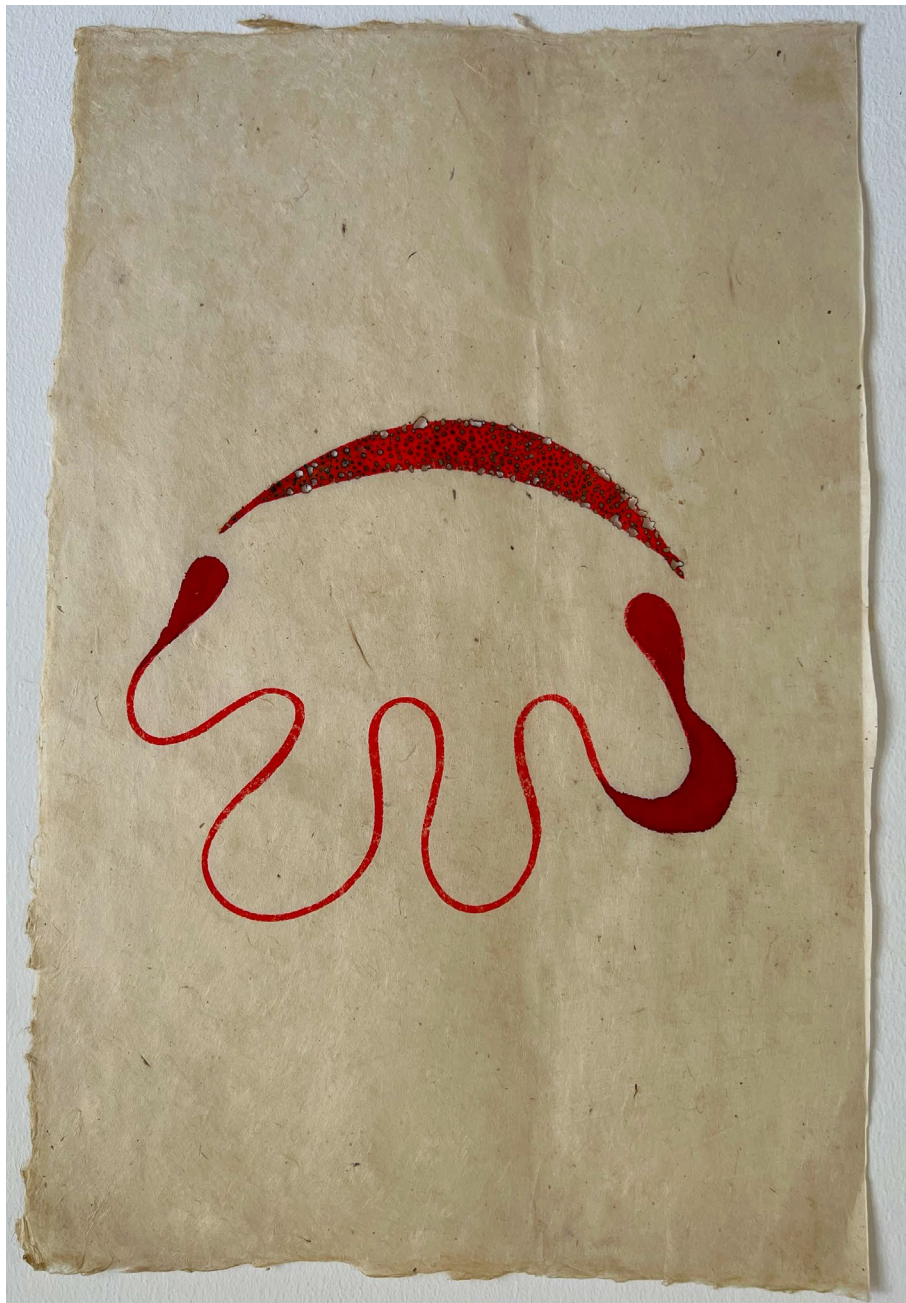
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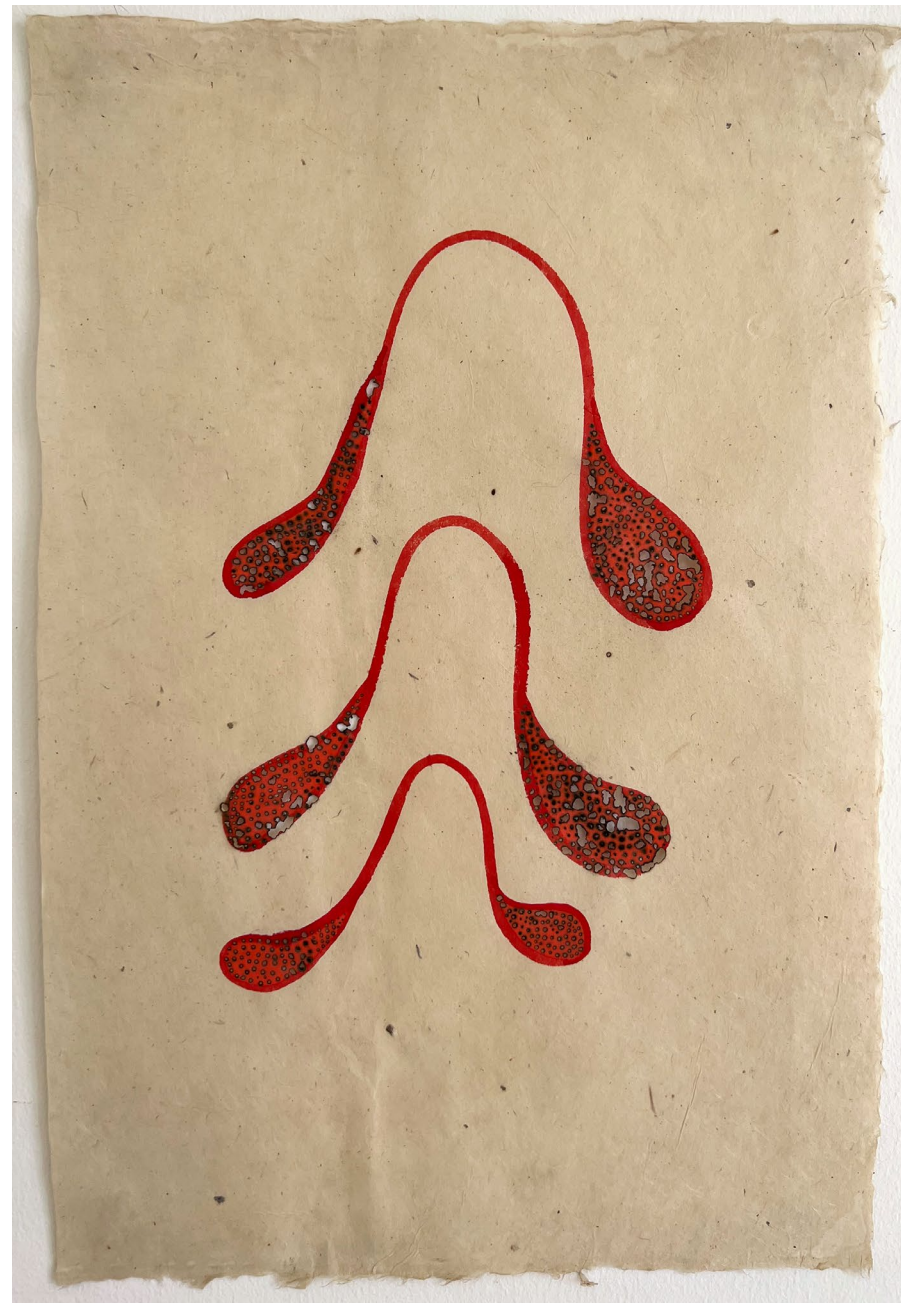
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