



Harinder Judge



Harminder Judge

Imbued with an indelible vibrancy and depth, Harminder Judge makes transportive sculptural works that simultaneously reference Indian neo-tantric painting, as well as the abstract expressionist and colourfield movements of the 20th century. His alchemical process involves layering pigments into pools of wet plaster followed by prolonged periods of excavation; sanding, polishing and oiling. Culminating in expansive modular panels, and ineffable shapes which seem to hover off the wall, colour, forms, and compositions are allowed to reveal themselves and intensify over time.

This all results in a gleaming, vibrating surface where monolithic forms, seething horizons, and emanations of colour rise up from the solid granite-like depth beneath. The interplay between the granular and cosmic playout here and there is a real sense of a material phenomenon taking place, the remnants of which appear both crystallised and in a state of flux. The works as such exist in the present moment; Harminder has referred to them not as paintings but portals that offer us a wide plane to look through, allowing for broader contemplation to take place.

Over the last few years Harminder's titles often serve as reference points to a pivotal and formative moment in his teenage years. Arriving in Amritsar, Punjab at the age of 15, Harminder made the journey to his family's village in Attowal where he took part in the funeral rites of his grandfather who had recently passed away. This involved intimate rituals such as undressing and washing the body, preparing the cremation pyre on the family sugarcane farm, tending the burning pyre throughout the night under a blanket of stars, and collecting his Grandfather's ashes, bone fragments and jewellery in the hazy morning sun. This physical and spiritual transformation of body becoming ash, of material becoming immaterial, physical becoming metaphysical, are concepts that tacitly underpin his practice.

HARMINDER JUDGE

b.1982 Rotherham, UK

lives and works in London, UK

EDUCATION

- 2021 Postgraduate Diploma, Fine Art, Royal Academy Schools, London, UK
2005 BA (hons) Fine Art, Northumbria University, Newcastle, UK

SOLO EXHIBITIONS

- 2025 *Wherever I went, I went when I was sleeping*, Sean Kelly New York City, USA
Harminder Judge: Bootstrap Paradox, Museum of Contemporary Art Cleveland, Cleveland, USA
2024 *Cliff and Cleft*, Gathering, Ibiza, Spain
A Ghost Dance, Matt's Gallery & The Sunday Painter, London, UK
2023 *Sea and Stone and Rib and Bone*, Jhaveri Contemporary, Mumbai, India
2022 *Frieze*, The Sunday Painter, London, UK
Rising Skin from Rock and Chin, The Sunday Painter, London, UK
Ankles Absorbing Ash, Humber Street Gallery, Hull, UK
2021 *Mountains and Mercies*, galeriepcp, Paris, France
Andreas Reiter Raabe Space (residency and solo), Vienna, Austria
2012 *In this strange house...*, The New Art Gallery Walsall, Walsall, UK
2011 *The Modes of Al-Ikseer* (solo national touring project) Abandon Normal Devices (AND), Liverpool, UK
2010 *The Modes of Al-Ikseer* (solo national touring project) METAL, Southend, UK
The Modes of Al-Ikseer (solo national touring project) Arnolfini, Bristol, UK
The Modes of Al-Ikseer (solo national touring project) Portland Sculpture Quarry, UK
The Modes of Al-Ikseer (solo national touring project) Oriel Davies Gallery, Newtown, Wales, UK
The Modes of Al-Ikseer (solo national touring project) New Art Exchange, Nottingham, UK
2009 *The Modes Of Al-Ikseer* (performance) Spill Festival of Performance, Shunt, London, UK

GROUP EXHIBITIONS

- 2026 *No Shadow Under A Second Sun*, COMA, Sydney, Australia
2024 *It Never Entered My Mind*, curated by Michael Sherman, Sean Kelly, LA, USA
Picnic at Hanging Rock Chapter I, Sargent's Daughters, LA, USA
2023 *Curated By: Glossary*, Galerie Kandhofer, Vienna, Austria
Love Letter, Pace Gallery, New York City, USA
The Reason for Painting, Mead Gallery, Warwick, UK
2022 *And this skin of mine*, Guts Gallery, London, UK
New Beginnings, Blindspot Gallery, Hong Kong
The Horror Show!, Somerset House, London, UK
2021 *A Grain of Sand*, The Sunday Painter, London, UK

- Am I Human To You?*, Jugendstilsenteret & Kube Museum, Ålesund, Norway
2020 *Tomorrow: London*, White Cube, London, UK
Our Ashes Make Great Fertilizer, Public Gallery, London, UK
2019 *At Home In The Universe*, Jhaveri Contemporary, Mumbai, India
A Plot For The Multiverse, Indigo + Maddar, London, UK
Premiums, Royal Academy Schools interim show, Royal Academy of Arts, London, UK
2018 *Honeymoon*, Royal Academy Schools first year show, Royal Academy of Arts, London, UK
2016 *This Is Not A Fucking Holiday*, The Hubris Project, ACC Galerie, Weimar, Germany
2015 *This Is Not A Fucking Holiday*, The Hubris Project, Halle 14 Centre For Contemporary Arts, Leipzig, Germany
2012 *The Holy Mountain Party*, Fierce Festival, Birmingham, UK
2011 *Do What Thou Wilt (performance installation)*. Spill Festival of Performance, Barbican, London, UK
You Should Be Living, Wolverhampton Art Gallery, UK
2010 *The Witching Hour*, curated by Matthew Collings, Birmingham Museum & Art Gallery, UK
2008 *Live Sermon* (performance) Artsadmin, London, UK
Live Sermon (performance) The National Review Of Live Art, Tramway Gallery, Glasgow, UK
2007 *Video Sermon* (group) Inport, International Video and Performance Art Festival, Estonia
The New Barbarian Collection (group performance) with La Pocha Nostra, Arnolfini, Bristol, UK
Live Sermon (performance) European Performance Art Festival, Centre For Contemporary Art, Warsaw, Poland
Video Sermon (screening) Oblo Cinema, Lausanne, Switzerland
Port City: On Mobility & Exchange (group) Arnolfini, Bristol, UK
Live Sermon (performance) The Bonnington Gallery, Nottingham, UK
Live Sermon (performance) Art Lifestyle & Globalisation, TATE Modern, London, UK

AWARDS

- 2019 Grants / Awards Peter Rippon Travel Award to New York, awarded by The Royal Academy Schools, London, UK
Chelsea Arts Club Trust, MA Research & Materials Award, London, UK
2011 IFICAN awarded by Difference Exchange, research residency in Kuala Lumpur, Malaysia
Winner of The Arts Foundation Fellowship Award, category Performance & Live Art, London, UK
2010 Arts Council England, National Touring Project, grant for Modes of Al-Ikseer, UK
Visiting artist grant, TheaterFormen, Braunschweig, Germany

RESIDENCIES

- 2021 Andreas Reiter Raabe Space, Vienna, Austria
2013 Resident artist at Kedleston Hall, National Trust, supported by Meadow Arts
2012 UK 3-month studio residency, New Art Gallery Walsall, UK



A Ghost Dance (folded into), 2024

A Ghost Dance (folded into) is a 32-foot-wide plaster and pigment work by London-based artist Harminster Judge, first presented as part of a two-part exhibition across Matt's Gallery and The Sunday Painter in June 2024, before travelling to the Museum of Contemporary Art Cleveland as part of *Bootstrap Paradox* — his US debut museum exhibition. Monumental in scale and ceremonial in presence, the work draws on funeral rites, processions, and the presence of ghosts and spirits, creating parallels between the deconstructed body and the cosmos.

The title invokes the Ghost Dance, a Native American circle dance performed to raise the spirits of the dead so that they might fight alongside the living to reclaim land from colonial settlers. Judge folds this history into the persistent concerns of his practice — life, death, ritual, and rebirth — while setting into motion a dialogue between Western Modernism, Indian Neo-Tantric painting, American Transcendental painting, and familial funeral traditions drawn from rural Punjab. He is preoccupied with physical and spiritual transformation: a body becoming ash, material becoming immaterial, the physical becoming metaphysical.

Central to the work is Judge's distinctive and innovative use of pigmented plaster as an artistic medium. The plaster sets — freezing a record of its own creation in time — before the surface is worked, polished, and slowly worn away to reveal layers of colour, texture, and movement beneath. This process embraces chance, and with each new work Judge pushes it further. The results are sensual and seductive: surfaces appear sleek and shimmering, with an illusory quality that seems to hover in front of the wall, suggesting depth and evoking the idea of a portal or doorway. The sides of each piece are thick and layered, revealing strata of coloured plaster smoothed to a glaze-like finish on top; from within deep, spidery tendrils of black, thin streaks of blue, yellow, pink, and red break through — forms that recall sound waves and energy fields, the invisible made momentarily visible. Something supernatural appears to reach out into the space, ready to pull the viewer into another realm entirely.



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025

Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025





Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Untitled (the ghost & the dance, a bootstrap paradox), 2025
plaster, polymer, pigment, scrim, oil
200 x 200 x 4 cm







Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Untitled (the body & the pyre, a bootstrap paradox), 2024
plaster, polymer, pigment, scrim, oil
230 x 230 x 4 cm





Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025





Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Installation view
Bootstrap Paradox, Museum of Contemporary Art, Cleveland, 2025



Untitled (the fist & the frame, a bootstrap paradox), 2024
plaster, polymer, pigment, scrim, oil
230 x 230 x 4 cm



Monument & Void

by Susanna Davies-Crook

accompanying text for Harminster Judge: *A Ghost Dance*
Matt's Gallery & The Sunday Painter, London, 2024

THE MOUTH (or Time)

"It was when I was at her bedside that I saw Death, the Death of the dance of death, with its bantering grin, the Death of fireside tales that knocks on the door, a scythe in its hand, the Death that comes from elsewhere, strange and inhuman: it had the very face of Maman when she showed her gums in a wide smile of unknowingness"

- Simone de Beauvoir, *A Very Easy Death*

We are time-bound. The body, in its wisdom, glides through the three knowable dimensions and the fourth, time. Bodies do not stray into the infinite: matter, thermodynamics and entropy hold them in place. But beyond the body, consciousness travels. Harminster Judge's work is engaged in this interplay between the material and the extra-material, matter held in space-time, the mind or even the soul's journey into the beyond. The language of art as the manifestation of human thought and inquiry plays a key role in this understanding. Judge creates a dialogue between the act of artistic creation, representation and form, connecting them to belief and meaning.

Judge's heritage as a Sikh British artist informs the work through the synthesis of his experience and the resonance of memory. Ritual and belief are embedded into the material process. Across the two rooms of his vast East London studio – serendipitously numbered 1:11 – daily engagement with his tools and chosen media are all part of his alchemical process,

whether involving household materials such as plaster, scrim, pigment and ash, or more reified materials such as bronze powder. In this doubled space, Judge casts both plaster and spells. This magical formula has magical intent and may, in the way of all affective art, unleash the supernatural.

Judge pours layer upon layer of plaster into face-down, bespoke frames and then scatters in pigment, charcoal and ash. Heat is shared between artist and plaster in an exothermic reaction and is combined with the dust. All the world is here in this constellation of moments, trapped in the form of the work like insects in amber. His core interest is in the "transformation of the body into different states", and as such, the transformation of material through different states. In turn, consciousness is changed through this encounter.

In this way, Judge's lived experience is channelled into the form and the material. Judge retells the story of his great-uncle's funeral in northern India. When Judge arrived by plane, he disembarked and entered almost immediately into the ritual, in which he had to carry his uncle to the pyre. He recollects the dead weight of the body and the heat of the fire, the way that all that remained was dust, which was then picked through to see what remained. As with all people touched by death, Judge's own consciousness shifted: he entered the altered state of grief and existential knowing, suspended in the time whilst he and his family tended the fire to ensure the body burned. This singular autobiographical act makes its way into the work as material, and also reaches outwards into memory, metaphor and history, like ink hitting water.

The title "A Ghost Dance" references the ceremonies employed to repel colonisers in late nineteenth-century North America, which are still active today. In certain Native American tribes, the Ghost Dance is a circle dance that induces trance and connects the living with the dead, often with the intention of calling spirits to fight on behalf of the Indigenous people and end Western colonial violence and occupation. As in many cultures, dance and chanting open the door to a wisdom imparted through the transcendence of body into spirit and the return into deeper embodied knowledge, often via clairaudience and visions. In some cases, the dance is tied to a prophecy: "The tribes of the northwestern plateau between the Rocky and Cascade ranges believed in the impending destruction and renewal of the world, when the dead were to return."¹ During a period of Western expansion in the US and the genocide of Indigenous people, the Ghost Dance emerged as a protective belief system rooted in trance, movement and ritual. "Ghost shirts" – protective clothing believed to be impenetrable – were worn during the ritual to eventually shield the body in battle. In almost all belief systems talismans of found, man-made or hewed material enshrine these protective gestures into objecthood, and they are what is left after the invocation and after the conflict, glimmers of human hope and more-than-human belief.

In Judge's work, the objects are also traces. They are, somehow, of the earth: markings and translations by a body that keeps the score of colonial oppression by the British on this land on which we now tread.

In the opening to *Mrs Dalloway*, Virginia Woolf links modernity, empire, decay and objecthood: "there could be no doubt that greatness was seated within; greatness was passing, hidden, down Bond Street, removed only by a hand's-breadth from ordinary people who might now, for the first and last time, be within speaking distance of the majesty of England, of the enduring symbol of the state which will be known to curious antiquaries,

sifting the ruins of time, when London is a grass-grown path and all those hurrying along the pavement this Wednesday morning are but bones with a few wedding rings mixed up in their dust and the gold stoppings of innumerable decayed teeth."²

All empires fall. All that is solid melts into air.³ Grass will grow over your cities.⁴

THE BELLY (or Cave)

"In order to rise
From its own ashes
A phoenix
First
Must
Burn."

- Octavia Butler, *Parable of the Talents*

A flare in the darkness: the experience of the cave is enshrined in story. The arc of time frames and holds the experience of the cave, in which there is a beginning, a middle, a denouement (which may be awakening or self-actualisation) and an end: to begin again. The cave holds the life, dream, and death cycle.

In the gallery, this cave is transposed and the journey is an echo of those that came before. Perhaps by reaching out a hand toward the darkness, we might connect with the ancestors. The air is sombre and heavy, as though after a storm or a passing.

Those who first set eyes on the mark-making of our human ancestors in caves across the world (most recognisably in Lascaux, southwestern France)

will have done so with a torch, lighting up frame by frame the remnants of imagery left by unknown hands. To enter the cave we begin in the light, go in through the mouth, are entombed and incubated by darkness and receive divine knowledge, only to be reborn back into the light. This ritual has been the format of many cross-cultural spiritual experiences since time immemorial. One can visit the caves of Elephanta outside Mumbai, those in the foothills of the Himalayas near Judge's own ancestral village, the mounds of Silbury in the UK, or Wind Cave National Park, a "breathing cave" and sacred site of the Lakota people in South Dakota. The cave experience bonds us with our ancestors and with our origin story. In his book *The Mind in the Cave*, David Lewis Williams sets out cave consciousness through art and mark-making. He considers how we have consumed art created in caves such as those in Lascaux, which we receive as fully illuminated photos on a rectangular, flat surface. These photos, preserved in the pages of EH Gombrich's *The Story of Art*, give a false impression: we view these images as representations and therefore critique the rendering of the animals and the use of the tools. As Williams argues, this misses the point. These renderings are meant to be viewed live by torchlight. They point to the ritual, experience and awakening of the people who went into the cave and sought to know the universe and the origins of creation – perhaps to experience comfort and home in the oneness of all things. The markings are a trace of the act and a journey toward comprehension of that which we cannot know. The ineffable is made manifest.

In "A Ghost Dance", Judge offers an invitation to enter, to experience and to leave changed.

THE DREAM (or Eye)

This is the light of the mind, cold and planetary.
The trees of the mind are black. The light is blue.
The grasses unload their griefs at my feet as if I were God, Prickling my

ankles and murmuring of their humility. Fumy spiritous mists inhabit this place Separated from my house by a row of headstones.

I simply cannot see where there is to get to.
The moon is no door. It is a face in its own right,
White as a knuckle and terribly upset.
It drags the sea after it like a dark crime; it is quiet
With the O-gape of complete despair. I live here.
Twice on Sunday, the bells startle the sky –
Eight great tongues affirming the Resurrection.
At the end, they soberly bong out their names.

- Sylvia Plath, *The Moon and the Yew Tree* (excerpt)⁵

Judge draws us into this gallery-cave to ask us to be at our most open and receptive – to look within and without. The wall is an invitation and a liminal space, as though to touch it would be to transform. It moves inward like a fissure, a crack in time or in the wall itself. To stand in front of it is almost to be swallowed into the weight of it, whatever "it" is. Judge refers to it as "the void", a kind of event horizon, perhaps. As he goes on to explain, "The only way you can get to know those things is by being in dialogue with them in some way, and mine is in a very material way where I'm forming things and making things, and I don't know the work until it looks back at me".

In some lights, or when rendered photographically, it looks like a waveform: perhaps that of a voice note, a dead person making contact in a movie, an earthquake registering on a seismograph, a sonic exploration of the Mariana trench, or a lie detected on a polygraph. It is almost script-like: a form of writing or recording... what? These everyday translations of unseen phenomena into graphic measurement are not dissimilar to Judge's artistic process. They are an attempt to make visible the material of consciousness or of the knowledge of the hidden universe beyond our felt experience.

The light matter of the universe is always coupled with the dark matter of the unknown and unexplored. Matter and antimatter are always paired and "if they come into contact, annihilate each other, leaving behind pure energy".⁶ Antimatter has the same mass as matter but with the opposite electric charge. We as beings exist in a vice of polarity from the Magnetic North to the charge of our cells.

The dark shape Judge places in the space as if it has always been there speaks to what remains, the echoes of a civilisation. The object in relation – object: object – speaks in its own material language. As if growing, the earthly mound reaches for the above from the below. In monochrome it is both yin/yang and shiva/shakti, the necessity of dark and light in harmony.

If we consider the work an abstraction, the forms align with a kind of making that shares DNA with the practice of the Tantrikas and of the recuperated darlings of Western art, Hilma af Klint and Mondrian. The geometry of form and the mirroring itself speaks to hemispheres and mirrors.

Judge is not a direct medium or channel, but the ritual and repetition in the making of the work and of the relaxation of the artist's mind as it treads these familiar paths has ancient roots in human meaning-making through visual representation.

The philosopher Abraham Maslow suggested that a self-actualising person has multiple "peak experiences", high points in which they are at one with themselves and their surroundings, experiencing harmony and ease. Maslow suggested that those who seek to go into this expanded, networked consciousness with the aid of psychedelics can have these peak experiences, but caveated – as many great yogis and thinkers have since – that simply life itself is wonder and "to be looking elsewhere for miracles is a sure sign of ignorance that everything is miraculous".⁷

The rise in psychedelics and plant medicine in the West and its co-option into the Western medical tradition and further into non-specific experimentation with substances and subjective experience, points toward this desire for connection. In many instances, these experiences hold a form of death, often called ego death, acknowledging that to truly see we must first go beyond the self.

THE LIGHT (or Rebirth)

"The confrontation with death – and the reprieve from it – makes everything look so precious, so sacred, so beautiful that I feel more strongly than ever the impulse to love it, to embrace it, and to let myself be overwhelmed by it... I wonder if we could love passionately, if ecstasy would be possible at all, if we knew we'd never die."

– Abraham H. Maslow

Pablo Picasso's famed assertion that "every act of creation is first an act of destruction" is death and life again at the hand of the artist. To extinguish what we think we know and welcome what we do not know, yet. Harminder Judge's work is engaged in these acts of creation and destruction. The rituals of his studio and the cycles of the materials in the work make visible the ineffable. Death becomes ash.

Maslow noted that a characteristic of self-actualising people was that death did not perturb them: they recognised everything must change. That death is life. Life is death.

To be alive, to die and to mark passing is a human performance. A procession takes place on the full moon⁸ of May 23 2024 on the opening night of "A Ghost Dance". It will link the dual locations of Matt's Gallery and The Sunday Painter in South London and blood-beat feet will tread

across time and space carrying dead weight. The six mirror-bodies mark the metronome of time step-by-step, themselves ash, clay, plaster – almost the same material as that which they carry on their lifting straps – object: a tree, a body, a ship, a stone, a cocoon, a house.

Bells resonate and vibrate on unseen waves through unseen winds speaking the language of the spirits. As it reaches its destination it meets its mate. Another above, as below. A swollen, weighted reflection. Transformation is conjured this time in the element of flame, completing the cycle: earth as body, water as blood, air as breath, fire as spirit, perhaps, or any exchange of heat, words and thought therein.

In scientific circles, transformation is inscribed within the law of conversion. This law⁹ states that energy can neither be created nor destroyed, it can only move from one state to another. There is no true death, only a recalibration of energy.

Here, the bodies give themselves to gravity and time, allowing transformation of their energy, their time and their life source. They embody the elements as they walk the manmade pavements, passing through a tunnel from the now-gentrified Nine Elms, through the industrial old Wandsworth of wholesale markets and mechanics' yards, into the less affluent neighbourhoods of Stockwell and Little Portugal.

It is acknowledged in many Indigenous cultures that the land will remember the theft, oppression and bloodshed of colonial violence, and it is the land that will seek reparations. The land will also remember those who were at one with it, interconnected and inter-reliant, who walked with it rather than on it.¹⁰ The act of burying placenta in ancestral land, for example, binds the body of the infant to the body of Mother Earth and to the sacred homeland. Attunement with seasons, abundance, weather cycles and the circle of the four directions: North, East, South and West, sky and earth¹¹

are also the embodiment of the cave loop. The colonial and subsequent neoliberal project seeks to diminish complexity and exploit binary thinking, it peels the body from the land and the subject from its roots, and this act is embedded in time. Time is also a co-opted dimension. In post-Fordist late capitalism, linear time is perhaps a hindrance in the decolonial project. Via the knowing of more-than-human and more-than-body consciousness and invoking of Indigenous knowledge, Judge's collapsing of time and influences then are an act of comprehension and resistance, they are more than one thing at once. The work is within and without, above and below: it acknowledges complicity and belonging to these streets, these walls and the need to exist beyond them, and thus transforms them, and us.

1 <https://www.oxfordreference.com/display/10.1093/acref/9780195173697.001.0001/acref-9780195173697-e-0690>
2 Virginia Woolf, *Mrs Dalloway*. London: Leonard & Virginia Woolf at the Hogarth Press (1925).
3 @Karl Marx
4 @Anselm Kiefer
5 Ariel, Sylvia Plath, Faber & Faber (1965)
6 <https://home.cern/science/physics/matter-antimatter-asymmetry-problem>
7 Maslow, A.H. *Religions, Values and Peak-Experiences*, 2nd edition. Viking (1970)
8 'White as a knuckle and terribly upset', (Plath)
9 It feels odd to speak of laws of the elements, when they should be free
10 Further elaboration on "walking with" can be found in *Walking*, ed. Tom Jeffreys, Whitechapel (2024)
11 I initially wrote compass, but compass does not acknowledge above and below, and feels linear and instrumentalised, rather than four winds.

Installation view
A Ghost Dance, Matt's Gallery, London, 2024





A ghost dance (folded into), 2024
plaster, polymer, pigment, scrim, oil
380 x 990 x 4 cm | 20 parts, each 190 x 99 x 4 cm



detail



Installation view
A Ghost Dance, Matt's Gallery, London, 2024



Installation view
A Ghost Dance, Matt's Gallery, London, 2024





A ghost dance (lifted out), 2024
plaster, polymer, pigment, scrim
69 x 35 x 24 cm



Installation view
A Ghost Dance, Matt's Gallery, London, 2024





Installation view
Procession: A Ghost Dance, The Sunday Painter & Matt's Gallery, 2024



Installation view
Procession: A Ghost Dance, The Sunday Painter & Matt's Gallery, 2024



Installation view
Procession: A Ghost Dance, The Sunday Painter & Matt's Gallery, 2024



Installation view
Procession: A Ghost Dance, The Sunday Painter & Matt's Gallery, 2024



Installation view
Procession: A Ghost Dance, The Sunday Painter, 2024





Installation view:
A Ghost Dance, The Sunday Painter, London, 2024



Installation view:
A Ghost Dance, The Sunday Painter, London, 2024



Untitled (story v), 2024
plaster, polymer, pigment, scrim, oil
23 x 24 x 3.5 cm



Untitled (story xvi), 2024
plaster, polymer, pigment, scrim, oil
23 x 24 x 3.5 cm

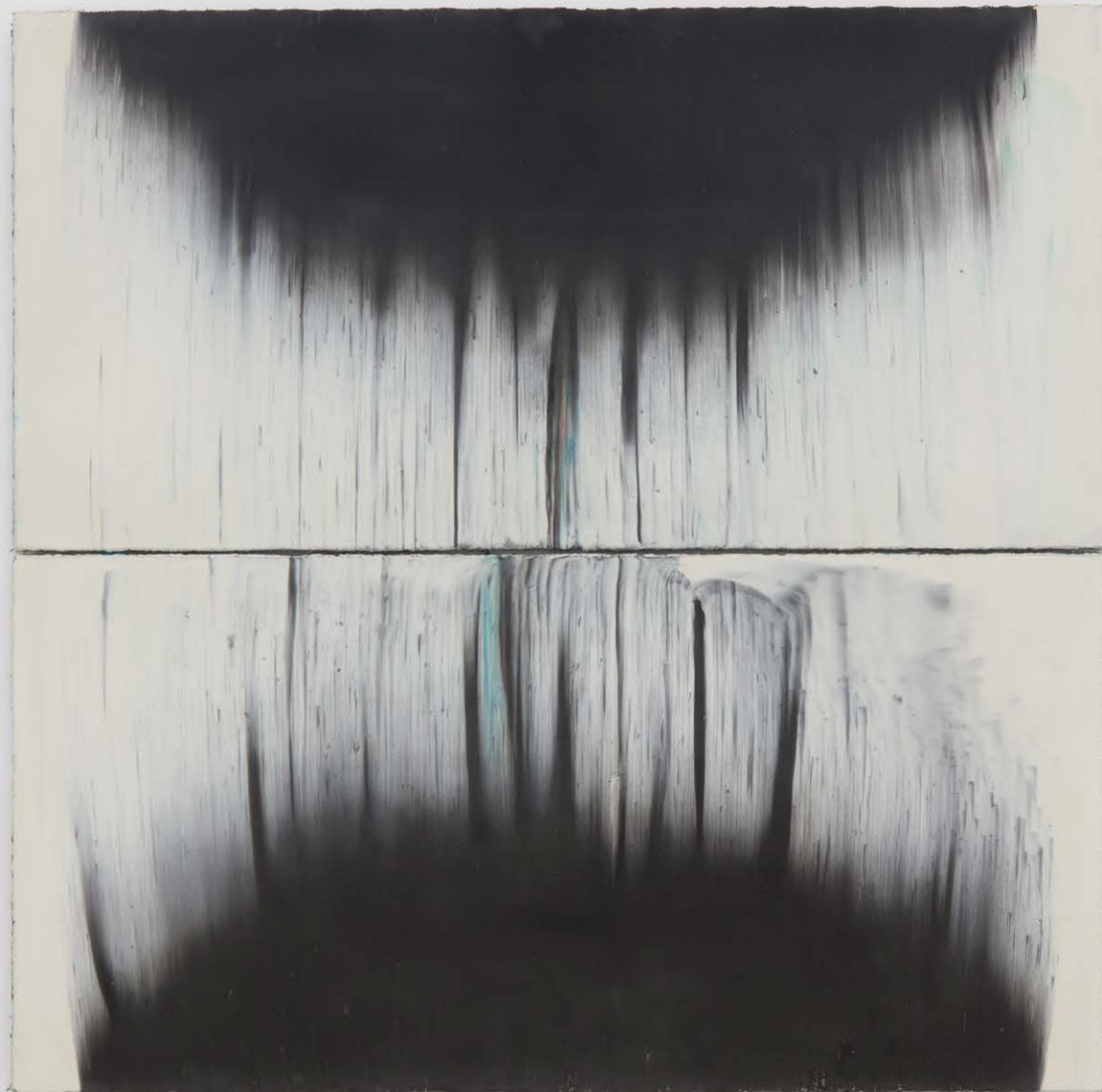


Installation view:
A Ghost Dance, The Sunday Painter, London, 2024



A ghost dance (a composition I), 2024
plaster, polymer, pigment, scrim, oil
198 x 203 x 4 cm





A ghost dance (a composition 3), 2024
plaster, polymer, pigment, scrim, oil
198 x 203 x 4 cm





A ghost dance (a composition 4), 2024
plaster, polymer, pigment, scrim, oil
198 x 203 x 4 cm

HARMINDER JUDGE

selected press

Publications, Reviews & Print

- 2024 [Cultured Magazine](#), Here's How You Can Tour Prolific Modernist Collector Rajan Bijlani's Historic London Townhouse, 26 Oct, by Katharine Lee
[Financial Times](#), Developer Rajan Bijlani: bringing Chandigarh to Primrose Hill, 26 Sep, by Charlene Prempeh
[Plinth Magazine](#), A Ghost Dance, 18 June, by Emily Steer
[Financial Times](#), London Gallery Weekend flies the flag for art in the capital, 28 May, by Melanie Gerlis
[The Art Newspaper](#), London Gallery Weekend 2024: our critics pick their top shows, 29 May, by Ben Luke and Louisa Buck
[Artnet](#), 8 Must-See Shows at This Year's London Gallery Weekend, 31 May, by Jo Lawson-Tancred
[Artsy](#), 10 Must See Exhibitions at London Gallery Weekend, 28 May, by Bella Bonner-Evans
[The Standard](#), The best free exhibitions in London – get your culture fix and keep your money for coffee, 10 June, article by Elizabeth Gregory
Monument & Void, accompanying exhibition essay for Harminder Judge's 'A Ghost Dance', by Susanna Davies-Crook
- 2023 [Artsy](#), The Artsy Vanguard 2023–2024: Harminder Judge, 6 Nov, by Susanna Davies-Crook
The Anomie Review of Contemporary British Painting 3, Anomie Publishing, edited by Anneka French
Love Letter, Pace Publishing, by Charlotte Jansen
- 2020 [The Guardian](#), The Occult's Return To Art, 4 Nov, by Hettie Judah
Elephant Magazine, Tomorrow: London at White Cube
[Evening Standard](#), London's best fine art graduates take part in online White Cube gallery exhibition, 10 July, by Lizzie Edmonds
- 2019 The Hindu, National Newspaper of India, review of exhibition at Jhaveri Contemporary, Mumbai, by Pooja Savansukha
- 2015 *Art & Religion in the 21st Century*, Thames & Hudson, edited by Dr Aaron Rosen
- 2012 *In this strange house*, This Is Tomorrow, by Harun Morrison
The Right Dissonance, Royal College of Art UK, interview by Amanprit Sandhu
- 2011 The Independent, Experimental Showcase, The Spill Festival of Performance
- 2010 *Art of Ideas*, edited by Matt Price
Spiritual Nourishment, Performance Art Journal 32, by Agnieszka Gratza
The Modes of Al-Ikseer, artartart Issue 08, review by Stuart Tait
Spill Festival of Performance: On Agency
- 2009 Flash Art, Issue XLII No.269, article by Matt Price
- 2008 Documenting Live, DVD, produced by LADA and David A. Bailey
- 2007 RealTime Arts Magazine, issue #82, review of Live Sermon, published in Australia
Port City: On Mobility & Exchange, exhibition catalogue, published by Arnolfini, edited by Tom Trevor
The Essence of Performance, a-n magazine, review of La Pocha Nostra collaboration, issue Nov