

SIGHT LINES SUMINDER VIRK

RUNJEET
SINGH
GALLERY

13 - 16 November 2025

Runjeet Singh Gallery
Art Mumbai
Booth C82
Mahalaxmi Racecourse



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SINGH
GALLERY

Runjeet Singh Gallery
PO Box 6778
Royal Leamington Spa
Warwickshire
CV31 9PZ
United Kingdom

+44 (0) 7866 424803
gallery@runjeetsingh.com
runjeetsingh.com

Introduction

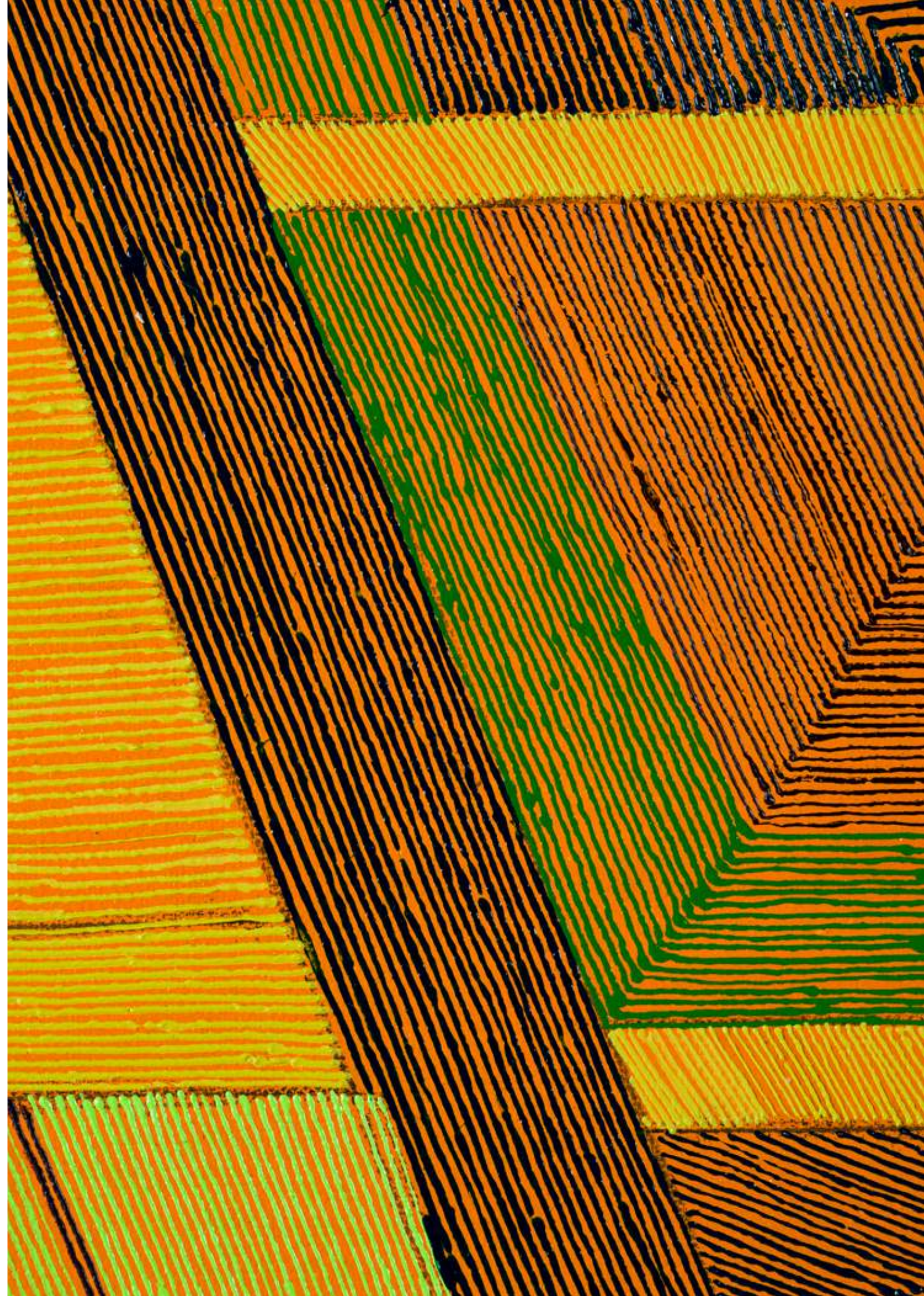
I first discovered the work of Suminder Virk in 2024, within the vibrant art scene of my hometown, Royal Leamington Spa, Warwickshire. From the outset, it was clear that Suminder was not only a gifted artist but a passionate and much-loved member of the local art community.

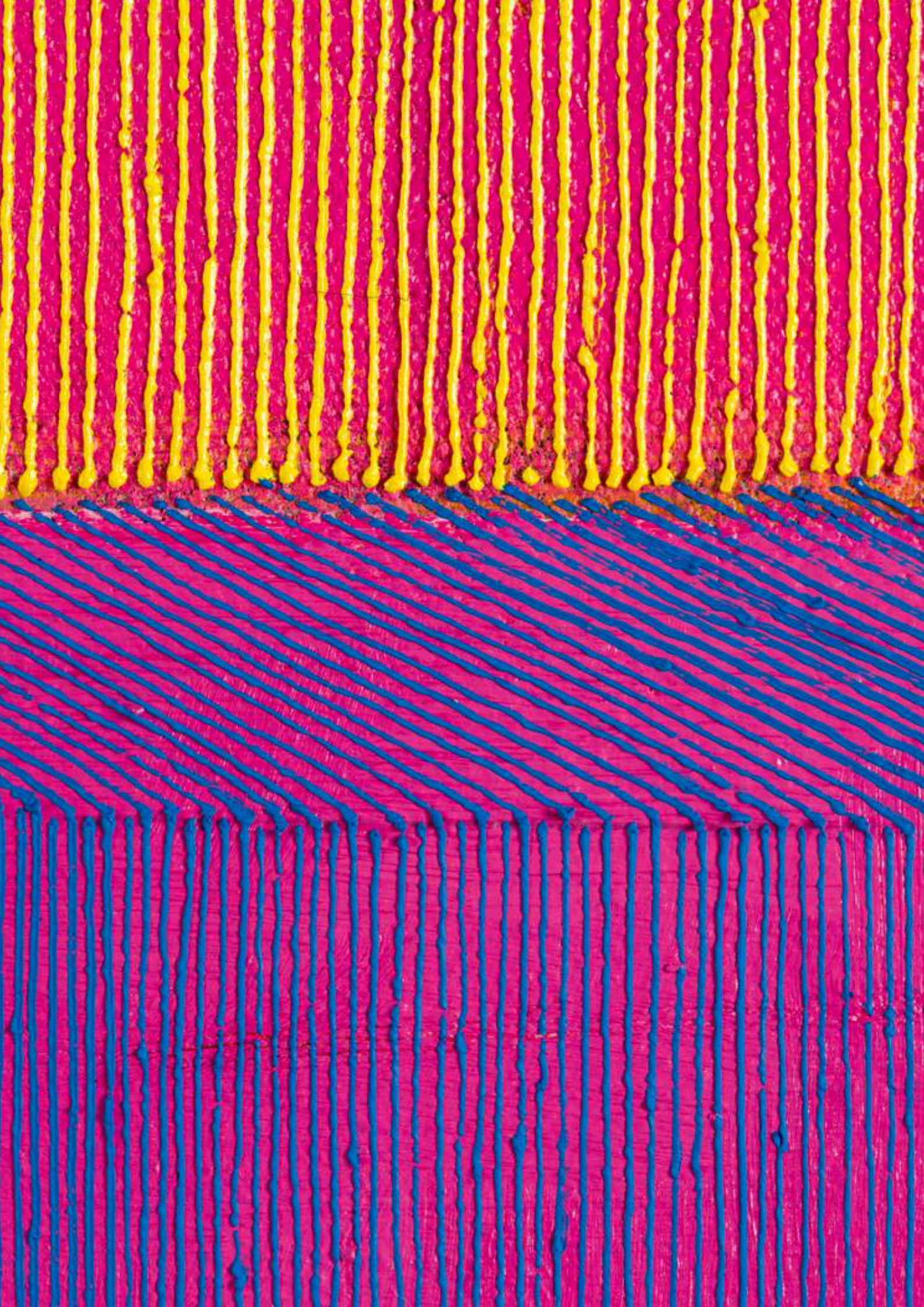
I was immediately drawn to her work, finding the interplay of sharp angles, clean lines, rich texture and masterful use of colour deeply mesmerising. When she explained that each of those meticulous oil-painted lines had been drawn using a henna cone, her work resonated with me even further, evoking images from the many Punjabi weddings I have attended. At the time, she had just returned from a residency in Chandigarh, where her reflections on architecture had begun to crystallise into the remarkable series gathered in this catalogue.

It's a privilege to present this body of work in Suminder's first international exhibition, and in the debut contemporary art fair for Runjeet Singh Gallery. To do so at Art Mumbai, in India itself, feels profoundly fitting – the country where Suminder was born and raised and where my parents were born too.

I am grateful to Dr Cleo Roberts-Komireddi for her wonderful introductory essay, to Luke Unsworth for his skilful photography, and to Mark Downie for his elegant design of this catalogue. Gratitude also goes to Rob Dean, Timothy Ellis, Lottie Gregory, Sanaya Havaladar, Ellen Hooghoudt, Raheel Hussain, Kajoli Khanna, Conor Macklin, Ruth Millington, Charles Moore, Sophie Slade, Lisa Taylor, Tanisha Virendra, Tammy Woodrow and finally to the organisers of Art Mumbai for their support.

Runjeet Singh





Sight Lines

The fine and tightly organised, raised lines that course across Suminder Virk’s canvases are magnetising. The tracks, like meticulously raked sand, corrugated metal or threads in a delicately woven fabric, have an accumulative effect. En masse and viewed at a distance, her textural surfaces play with light and colour seeming to undulate, hum and ripple with a slow intensity. In *Scorching June 2* (2025), these lines appear derivative of contours on a map and evoke the shape of land. At the painting’s base, the repeated and dense lines build up a rugged stretch of brown, mountainous terrain above which a fiery yellow plane looks animated with forces rarely seen, such as undercurrents and air pressure.

These paintings can be considered a poetic and charged mapping. Each abstracts the built fabric of India’s planned city, Chandigarh, where Virk grew up, and suffuses it with ancestral memories. Virk’s experiences of this place, including both physical and emotional recollections, are translated onto her canvases intuitively, using a distinctive painterly approach. She deploys a piping method that draws on mehndi hand decorating techniques. Instead of henna though, it is oil paint that is squeezed out from a conical bag on to her surface to create ridges of pure colour.

This idiosyncratic form of paint application taps into the gender politics underlying the foundations of most global cities. The urban environment is predominately planned, designed, engineered and built by men. Gender is, as geographer Kim England notes, “fossilized into the concrete appearance of space.”¹ Le Corbusier, whose proportional system Le Modulor was based on the dimensions of a 6ft tall man, developed the master plan for Chandigarh.

Dr Cleo Roberts-Komiredi

His designs for the Capital Complex centred the vision of a European male body. Virk visualises these sites and surroundings differently. The way she interacts with this urban habitat, using the highly specialised, feminine mehndi process associated with ceremonial adornment, is a means of, she says, “subverting the power and authority of established systems and patriarchy.”

Her choice of depicting exterior facades, rather than interior and domestic settings, in a way, further accentuates the inhospitality of metropolitan, public space. Virk’s perspectives oscillate and place the viewer distanced, up close, dwarfed and, at times, seemingly caught between buildings. *Balcony* (2024) can feel like one is looking upwards through a narrow aperture to the sky. *Columnar Rhythms* (2025) similarly evokes a sense of claustrophobia with a cluster of columns almost closing in on the space left between them. Although unpeopled, Virk’s compositions allude to human presence and activity. She finds in the buildings she has observed “remnants of politics and history” and is drawn to “the process of cities growing and changing in a layered organic manner.” Her paintings conjure this sense of urban accumulation and evolution. They possess a vitality and can seem to buzz, even blur in a way that can be closely associated with the dynamics and sprawl of Indian cities.

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¹ Kim England, “Gender Relations and the Spatial Structure of the City,”
Geoforum, 22,2 (1991): 136



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Suminder Virk
Sight Lines

01. Dhupe
2025

Oil on Canvas

Artwork: 40 x 40cm
Framed: 43 x 43cm





02. Fragments I
2025

Oil on Canvas

Artwork: 40 x 40cm
Framed: 43 x 43cm



03. Fragments II
2025

Oil on Canvas

Artwork: 40 x 40cm
Framed: 43 x 43cm

04. Composition with Blue and Yellow
2024

Acrylic on Canvas

Artwork: 40 x 40cm
Framed: 43 x 43cm



05. Signal Box
2023

Oil on Canvas

Artwork: 40 x 40cm
Framed: 43 x 43cm

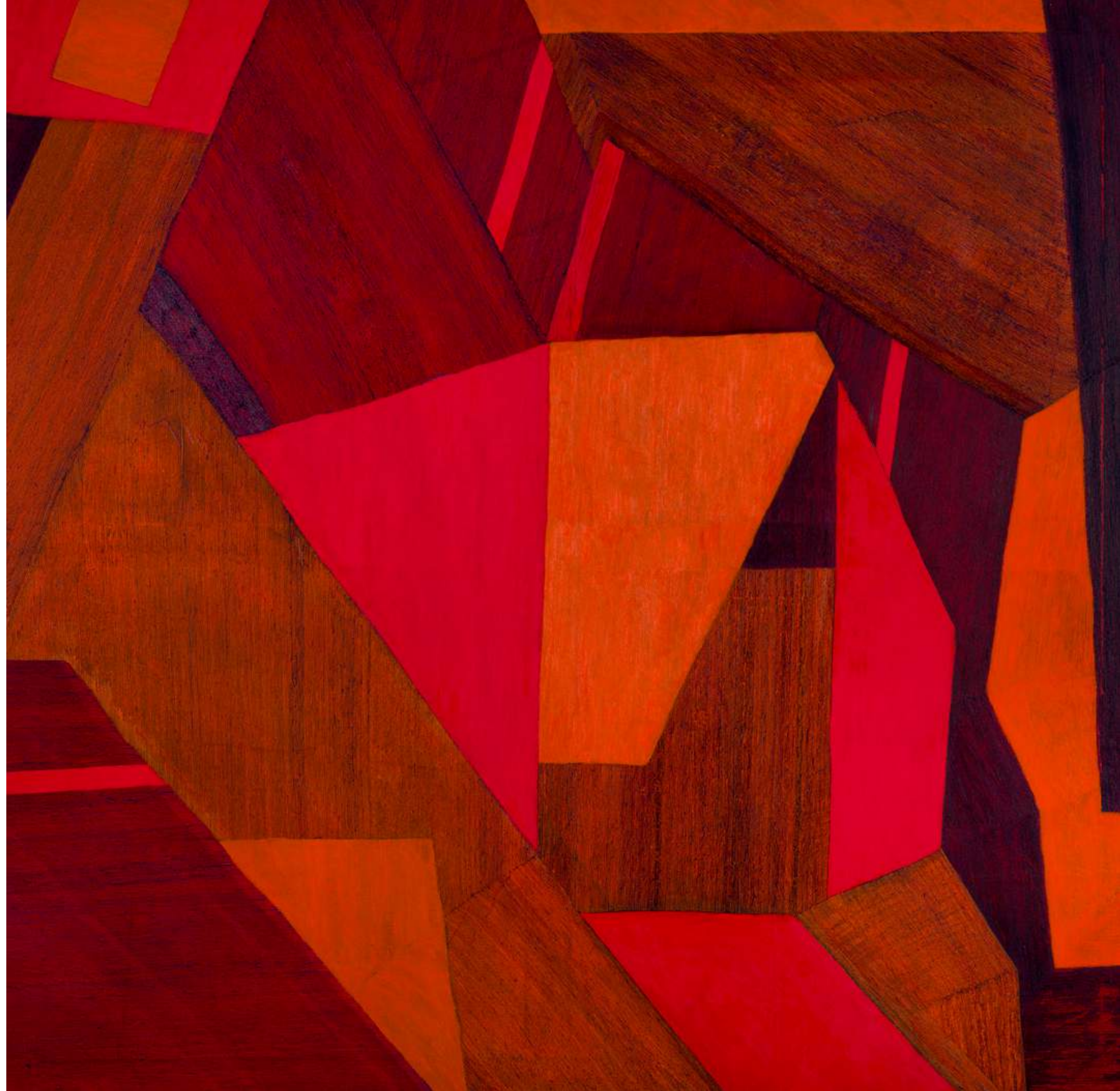


Suminder Virk
Sight Lines

06. Concrete Cascade
2025

Oil on Canvas

Artwork: 150 x 140cm





07. Balcony
2025

Oil on Canvas

Artwork: 140 x 140cm

08. The Understructure
2025

Oil on Canvas

Artwork: 80 x 80cm
Framed: 83.5 x 83.5cm





09. Packers and Movers
2025

Acrylic on Canvas

Artwork: 140 x 140cm





10. Columnar Rhythms
2025

Oil on Canvas

Artwork: 80 x 80cm
Framed: 83.5 x 83.5cm

Suminder Virk



11. Fragmented Exteriors
2025

Oil on Canvas

Artwork: 80 x 80cm
Framed: 83.5 x 83.5cm

Sight Lines

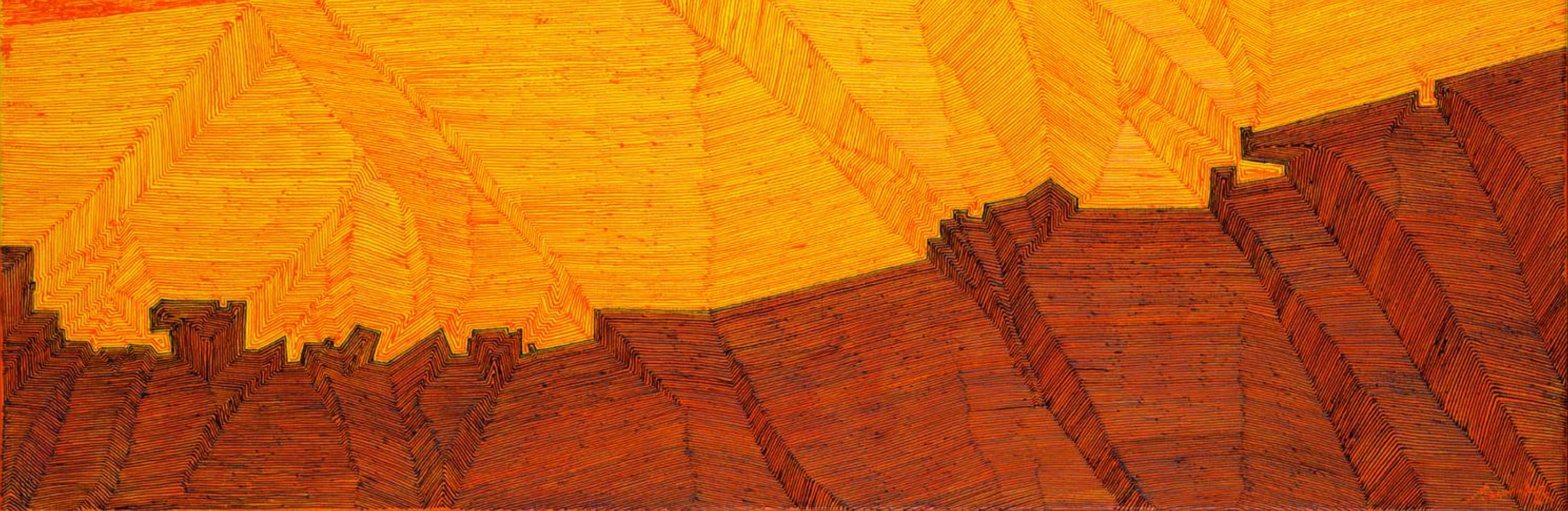
Suminder Virk
Sight Lines

12. Yatra
2025

Acrylic on Canvas

Artwork: 80 x 80cm
Framed: 83.5 x 83.5cm

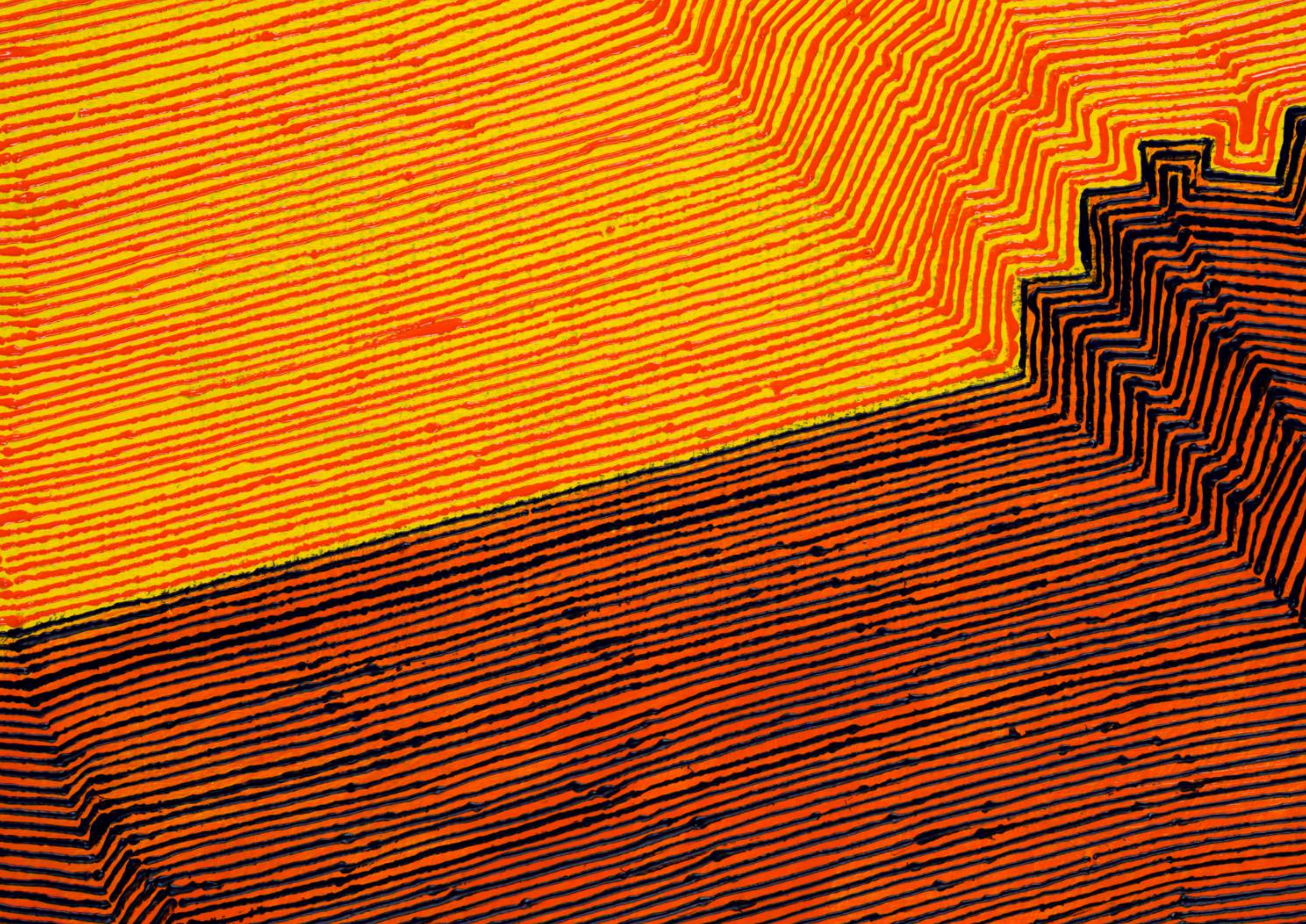




13. Scorching June II
2025

Acrylic on Canvas

Artwork: 30 x 90cm
Framed: 34 x 94cm





14. Shifting Shadows
2025

Oil on Canvas

Artwork: 30 x 90cm
Framed: 34 x 94cm



15. Afternoon 2pm
2023

Oil on Canvas

Artwork: 30 x 30cm
Framed: 35 x 35cm



16. Blue Shadow
2023

Oil on Canvas

Artwork: 30 x 30cm
Framed: 30 x 30cm

17. Gher I
2023

Oil on Canvas

Artwork: 30 x 30cm
Framed: 30 x 30cm



18. Gher II
2023

Oil on Canvas

Artwork: 30 x 30cm
Framed: 30 x 30cm





19. Memory of a Walk
2023

Oil on Canvas

Artwork: 30 x 30cm
Framed: 30 x 30cm



20. Under the Blue Sky
2023

Oil on Canvas

Artwork: 20 x 20cm
Framed: 23 x 23cm

21. Simulacrum (Architectural Series)
2025

Oil on Canvas

Artwork: 20 x 20cm
Framed: 23 x 23cm



22. Kings Don't Touch Doors (Architectural Series)
2025

Oil on Canvas

Artwork: 20 x 20cm
Framed: 23 x 23cm

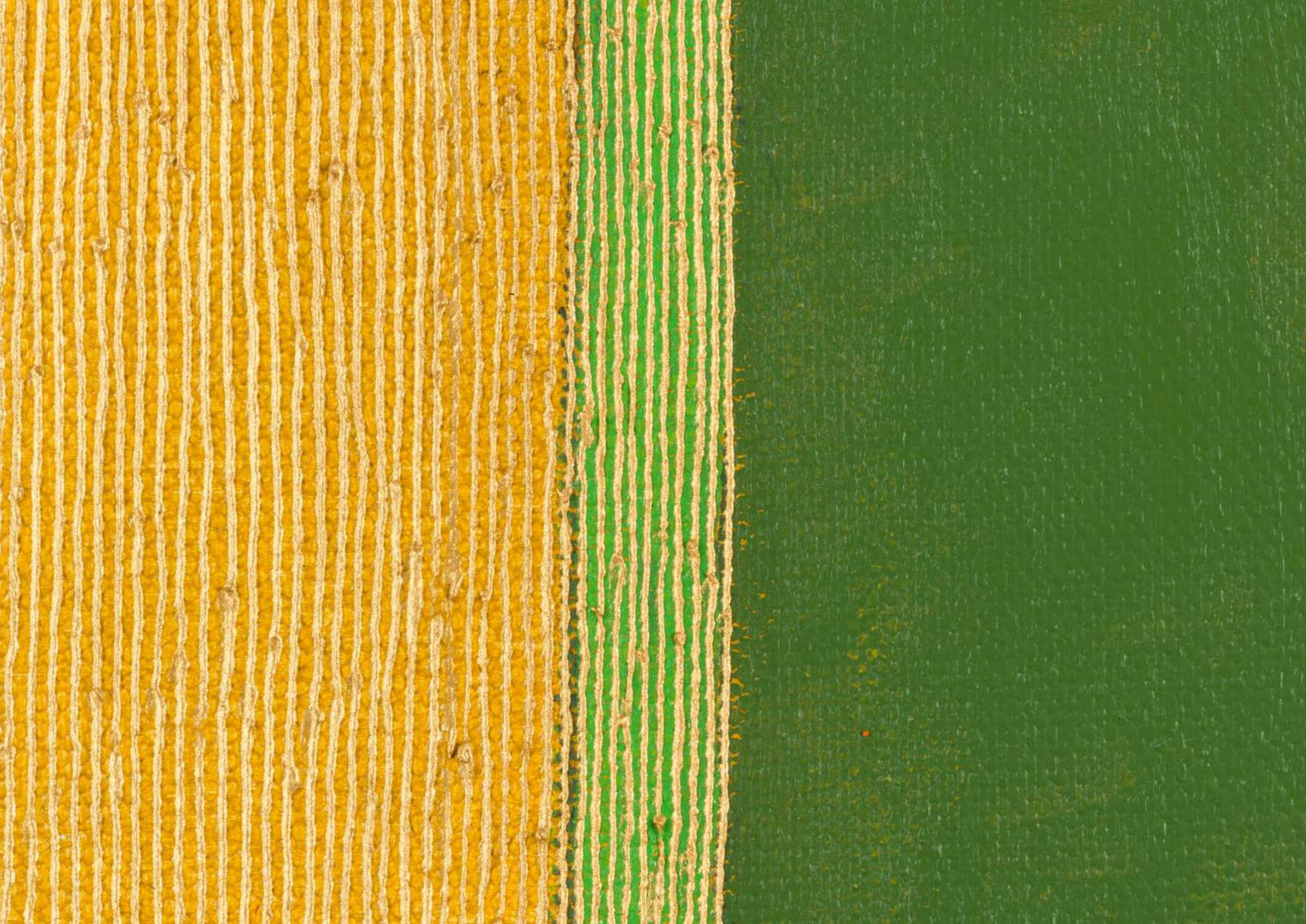


23. Mantilla (Architectural Series)
2025

Oil on Canvas

Artwork: 20 x 20cm
Framed: 23 x 23cm





Suminder Virk

Suminder Virk (b.1969) is a painter who draws inspiration from the sharp angles, clean lines, and repetitive geometric patterns of Brutalist and Modernist architecture, particularly in her home city of Chandigarh. Her practice explores formalist concerns – colour, line, space, and composition, while remaining deeply attuned to the materiality, physicality and possibility of paint.

Through the motifs of buildings, texture, and colour, she delves into personal memories, nostalgia, and a strong visual connection to her Indian heritage. A distinctive element in her technique is the use of meticulously applied oil paint lines, inspired by the traditional methods of Henna tattooing – a practice of cultural significance that echoes throughout her work.

Her creativity extends beyond painting into photography and installation, where she is captivated by the subtle interplay of light and shadow in urban and in-between spaces. These quiet, observational works evoke a sense of transit, connecting viewers to journeys taken, or ones that are still unfolding.

Suminder moved to the UK in 1995 and later studied at Birmingham School of Art, completing both a BA (Hons) in Fine Art and a Master of Fine Arts, graduating in 2022. She also trained at Warwickshire College, where she first began developing her formal practice. She has since exhibited widely, with recent shows including *RBSA Drawing Prize* (2025) and her solo exhibition *Echoes of Chandigarh: A Linear Journey* (2025).

With each piece, Suminder constructs a visual language that bridges personal memory and architectural form.



Past Exhibitions



Image credit: Irina Mackie

2025	2024	2023	2022
<i>Intersection</i> Stryx Gallery, Birmingham Group Show	<i>Colour Is</i> Litten Tree Building, Coventry Solo Show	<i>Art Residency</i> Chandigarh, India	<i>West Midlands Open 2022</i> Leamington Art Gallery and Museum, Royal Leamington Spa Group Show
<i>Echoes of Chandigarh: A Linear Journey</i> The Hive, Birmingham Solo Show	<i>India 2023</i> Temperance Café, Leamington Spa Solo Show	<i>Buffer Zone</i> A digital installation of work by female creatives to celebrate International Women's Day Group Show	<i>Art in a Bag</i> Candid Arts Trust, London Group Show
<i>Drawing Prize 2025 Exhibition</i> RBSA, Birmingham Group Show	<i>Open 24</i> Tarpey Gallery, Castle Donington Group Show		
<i>Belongings</i> Courtyard Gallery, Solihull Group Show	<i>Solo Performance, Alternative Arts Festival</i> RMBL, Birmingham		
<i>Suminder Virk</i> Birmingham and Midlands Institute, Birmingham Solo Show	<i>Untitled</i> Birmingham and Midlands Institute, Birmingham Group Show		
	<i>Inspired by Great Artists</i> Art Room Gallery, Leamington Spa Group Show		



