

## Artist Schandra Singh is “Immune To It”

*chic week*

“Where does she even *start*?” an awed woman asked as she stood face-to-face with one of Schandra Singh’s massive, muscular, oil-on-linen portraits last Friday evening at the opening of the artist’s new solo show, “If I am Immune To It, I Don’t Deserve To Be Here,” at the [Bose Pacia](#) gallery in DUMBO.

For Singh, whose sylphlike frame belies the intense physicality of her work, the process starts small: “I do a lot of drawing first,” the 33-year-old RISD and Yale grad says.

“Eventually, those sketches take shape and a painting begins to emerge.” The show, though comprised of a relatively small number of works—two earlier pieces, one of which is a deeply personal homage to the Twin Towers, and six large and small-scale portraits inspired by Paradise Island tourists—fills the Brooklyn gallery with a colorful and, as I can attest to, very participatory vigor. A uniquely captured middle ground between figurative commentary and abstraction, Singh’s works are thought provoking and intensely meaningful (the tropical setting for this collection is intended “to take us to a purgatorial space of contrived paradise”) without being intimidating or abstruse. And to boot, they’re also visually stunning, with pockets of curious detail (my favorite was a pair of small goats on either side of the subject in the 2010 portrait, *Bob*) worked into unexpected square inches of the canvas.

“Immune” is Singh’s fourth solo exhibit, and you can catch it now until it closes on May 22nd.

—Johanna Cox



One of Singh's featured paintings (*Untitled*, 2008); the artist with Bose Pacia co-owner, Arani Bose, at the gallery's opening night reception on April 9th

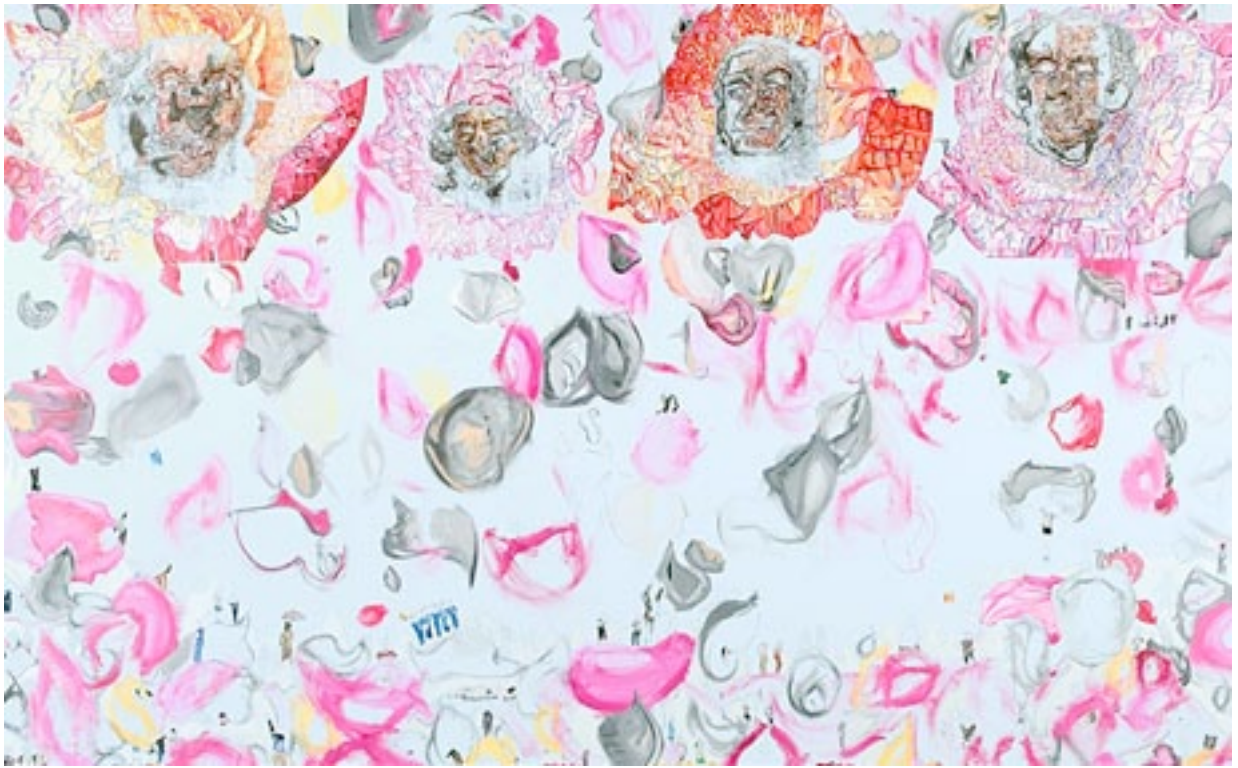


(*Shy*, 2009)



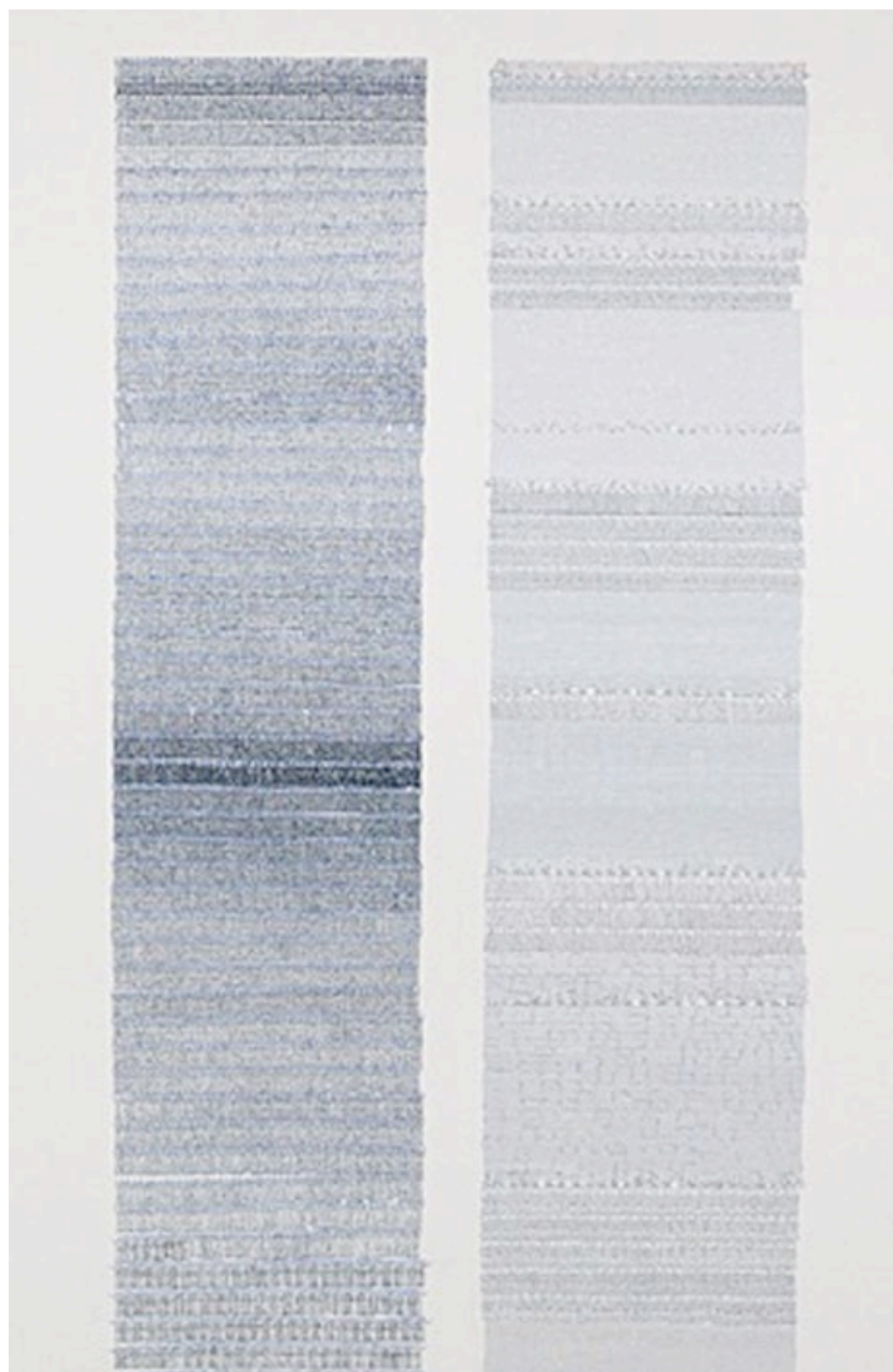


*(Dayton, 2010)*



*(The Rose Garden, 2005)*





(*Untitled*, 2003—this piece began with a blank canvas recovered from Singh’s Twin Towers-adjacent apartment days after 9/11; with meticulous detail—down to the millimeter-sized bone structure in each hand-drawn face—every single life lost on that day is depicted, including those victims who perished in Shanksville, PA and Washington, DC. Singh says it was “almost as much a feat of mathematical calculation as it was artistic expression,” in reference to how she was able to uniformly draw each individual, as well as leave room for those would be identified at a later time)

*Photos: Courtesy of the artist and Bose Pacia Gallery*