

Some information on this page is only available in Dutch

RITVIK KHUSHU

Ritvik Khushu (b.1997, Bangalore) is a Kashmiri-origin artistic researcher and designer based between India and the Netherlands. His work is situated at the intersections of decolonial and post-colonial theory, design (as the edifice of modern aesthetics and materialism), and memory - that is material and immaterial, communal and ancestral. By employing storytelling as a tool of reclamation and re-appropriation, his work seeks to reclaim, foreground and recover historically othered and injured knowledges, imaginaries, and worlding traditions. His work takes form through multi-media installations, writings, research and performance to tell complex stories of shared heritage.

WEBSITES

Portfolio Website

ritvikkhushu.com

SOCIAL MEDIA

www.linkedin.com/in/ritvik-khushu-b8a929255/

www.instagram.com/ritvikkhushu/?hl=en

EDUCATION

2021 - MA Industrial Design Den Haag, Koninklijke

2023 Academie van Beeldende Kunsten

2015 - BA Contemporary Art Practices Srishti

2019 Institute of Art, Design and Technology

EXHIBITIONS

2025 Design Biennale Rotterdam Huidenclub
Rotterdam, Netherlands A Wake for the
Apsara
[Group](#)

2024 Deal With It IMPAKT Centre Utrecht,
Netherlands Artists today find
themselves in an unenviable position. In
the eyes of the mainstream public there
is no need for them to exist, and
meanwhile they also have to navigate
the increasingly complex minefield of
political correctness. It all leaves little
space for unique visions, surprises and
provocations. We live in a society that is
risk averse, that puts people in boxes. It

PROJECTS

2025 Footprints of the Celestial Dancers The
Hague, Netherlands A long term artistic
research project that interrogates the
displacement of Apsara artifacts into
Western museum collections as markers of
deeper epistemic ruptures—one that
coincides with the radical moralization and
eviction of Devadasis from public life in
South Asia. The project explores aesthetic
strategies to re-tether these figures to the
political, spiritual, and emotional lives they
were severed from in their taking.

2024 Living Knowledges of the Endangered
Netherlands A long-term collaborative
artistic research project that aims at

seems we are supposed to stay in the box that was assigned to us and not reach out to each other – certainly not challenge each other, because that would be really uncomfortable. Identity politics arose out of a desire to connect, but if identity politics is the only prism through which we view the world then all we will have is tunnel vision. The Cake is a Lie is the main exhibition of the IMPAKT Festival 2024: DEAL WITH IT. From 30 October 2024 until 12 January 2025, the exhibition offers glimpses into the playful and original thinking that artists use – in sometimes annoying, confusing or confronting ways – to focus on the political, ecological and technological conditions that define our world. We selected the artists for this festival not just for their critique of Big Tech or hyper-capitalist appropriation and extraction, but first and foremost for their sense of engagement with the world around them, for their radical approaches, and for the ambiguity they allow themselves. In The Cake is a Lie, artists respond to major issues, using their individuality and original voice to claim a free space for art in society. We are making a stand for artists who dare to manifest their social and political commitment in multi-layered or even civilly disobedient ways. The Cake is a Lie presents raw and uncensored perspectives on a world that is on fire. impakt.nl/events/2024/exhibition/the-cake-is-a-lie/
Group

2024 GLUE Amsterdam Anatomical Theatre, The Waag Amsterdam Amsterdam, Netherlands www.glue.amsterdam/
Group

2024 Design of the Times Yassine Salihine, DesignPlatformRotterdam Rotterdam, Netherlands A conversation between Yassine Salihine, moderator, designer and senior curator at the Design Museum Den Bosch, and Ritvik Khushu, a Kashmiri artistic researcher and designer based in the Netherlands, exploring the violence of industrial design, the wisdom of the earth, decoloniality, indigenous knowledge,

building counter-archival strategies on the critically endangered intangible heritage of Vaidyar indigenous healer families of Malabar, aimed at generating reparative archival practices that preserve their ancestral, relational and embodied knowledges - while challenging and subverting dominant hegemonic narratives of heritage, history, medicine and the natural world in Western colonial institutions.

2024 A Wake for the Apsaras Netherlands A Wake for the Apsaras features a 3D printed ceramic replica of an Apsara statue housed in the Rijksmuseum. The project is designed as a wake for an artifact looted from its cultural contexts but entombed within the epistemic confines of Western ethnographic museums, to contemplate what it might mean to mourn the death of an artifact.

2023 (Dis)Locating Design Globalisms Netherlands A critical visual essay that urges designers to reflect on the epistemic location of their design practices by highlighting the massive, large scale ecological and socio-political violences that unfolding in South Asia amidst the launching of the Green Revolution.

2023 Re-Membering the Dispossessed: The Criminal Tribes Netherlands Explores strategies of re-appropriating looted cultural heritage naturalized in Western archives, specifically dispossessed ornaments traced back to a 1925 Salvation Army campaign film. The project unravels the entangled histories of land, lifeways, and objects - specifically traditional ornaments - disrupted by the Criminal Tribes Act of 1871—a draconian colonial policy that branded entire communities as “hereditary criminals” and paved the way for the systematic dismantling of their worlds.

and much more. This podcast is part of the series Design of the Times, created by Yassine Salihine for Designplatform Rotterdam. Ritvik Khushu's work is situated at the intersections of decolonial theory, design (as the edifice of modern aesthetics and materialism), and memory — that is material and immaterial, communal and ancestral. By employing storytelling as a tool of reclamation and reappropriation, his work seeks to reclaim, foreground and recover historically altered and injured knowledges, imaginaries, and worlding traditions. His work takes form through multi-media installations and performance to tell complex stories of shared heritage.

www.bno.nl/blog/podcasts-20/podcast-design-of-the-times-2348
Solo

2023 In Times of Trouble, We Dream With Open Eyes The Grey Space in The Middle The Hague, Netherlands Ten works in dialogue, aiming to create a space for critical thought and reflection. The exhibition is led by artists whose practices engage with different approaches to challenging, existing infrastructures of power in pursuit of social, ecological and epistemic justice. Meticulously exploring the multifaceted challenges posed by existing power structures, spanning social, ecological, and epistemic dimensions the exhibition dives deeply into socially and politically pertinent issues. It utilizes and transcends the artistic realm, presenting artworks and processes that scrutinize our divided socio-political terrain. The focus extends to examining the manifestation of societal fractures both in tangible spaces and temporally, addressing the visual and spatial implications of environmental challenges we encounter. Simultaneously, the works engage with the intricate relationship between history and memory, exploring how their friction shapes our present and future. The haunting echoes of past tribulations and their impact on our forthcoming conditions are contemplated. To delve further into the subjects of the works, the exhibition

will host a workshop and facilitate an open roundtable conversation.
thegreyspace.net/program/2023-10-12-in-times-of-trouble-we-dream-with-open-eyes/
Group

- 2023 Graduation Show 2023 Royal Academy of Art The Hague, Netherlands
redesigning-industry.org/The-Apsaras-Seat-Ritvik-Khushu
Group
- 2023 On Design and Poverty Design Museum den Bosch den Bosch, Netherlands
www.podbean.com/site/EpisodeDownload/PB15833F5TJPAA
Duo
- 2022 Fault Lines Artistic Research Conference The Royal Academy of Art The Hague, Netherlands Mechanics of Erasure
www.kabk.nl/en/lectorates/design/fault-lines-kabk-research-forum-2022#fiona-hallinan
Group

PUBLICATIONS

- 2023 (Dis)Locating Design Globalisms
Designplatform Rotterdam Ritvik Khushu Rotterdam, Netherlands

AWARDS AND GRANTS

- 2025 Footprints of the Celestial Dancers
Stimuleringsfonds Creatieve Industrie The Hague, Netherlands
- 2024 Living Knowledges of the Endangered
Stimuleringsfonds Creatieve Industrie The Hague, Netherlands
- 2024 A Wake for the Apsaras Stimuleringsfonds Creatieve Industrie The Hague, Netherlands
- 2021 Holland Scholarship Dutch Ministry of Education, Culture and Science together with Dutch research universities and universities of applied sciences, The Hague, Netherlands



A Wake for the Apsaras (Exhibited at GLUE Amsterdam), 2024
3-D Printing Ceramics, Woodwork, 130 cm x 60 cm x 30 cm



A Wake for the Apsaras (Exhibited at IMPAKT utrecht), 2024
3D Printed Ceramics, Textile



Details of Museum Box, A Wake for the Apsara, 2024



Details of the Apsara, 2024
3D printed Terracotta ceramics



Re-Membering the Dispossessed: The Criminal Tribes, 2023
Sculpture, Film, Audio, Performance



Re-Membering the Dispossessed: The Criminal Tribes, 2023



Still from found footage: Campaign Film for the work of Salvation Army in India, Burma, and Ceylon, 1925, BFI Archives, 2023



Details, looted jewellery re-appropriated from ethnographic collections dating to colonial periods in British Public museums, 2023



Details, looted jewellery re-appropriated from ethnographic collections dating to colonial periods in British Public museums, 2023



Details, Stolen ornaments are re-appropriated and casted in Aluminum , 2023