



flames flowers

and other images

SUREKHA





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Chemould Prescott Road
CONTEMPORARY ART GALLERY

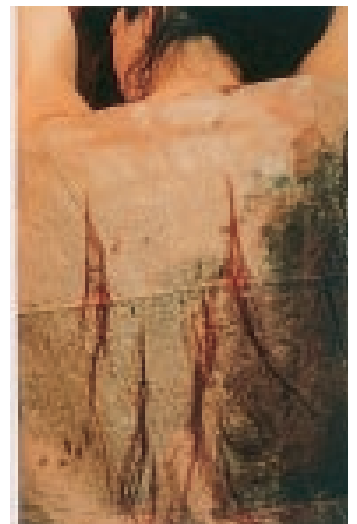
Embodying Beauty And Pain

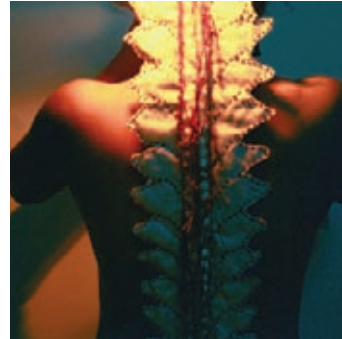
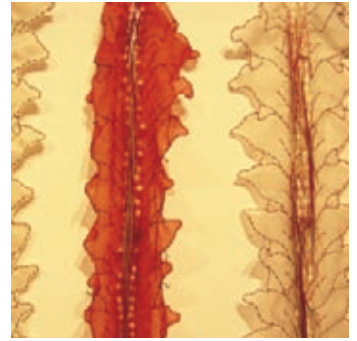
Marta Jakimowicz

The red dress hanging in mid-air is hollow and limp, still, carrying *Traces and Memories of a Body*, it seems to breathe or stir, as if about to gesture. There is always a blend of contradiction and complementary revelation in our, especially feminine, relationship with clothes. We cover ourselves for modesty, yet, through tailoring and adornment make our sensuality surface. We conceal our shape and emotions, but the body's structure, movements and condition moulded by daily routine and feelings, emerge from under the fabric and impregnate it. Surekha's costume-body was made of sumptuous, rough silk, its translucence over gentle, smooth areas and its opacity, when harder and crumpled, allowing for the intuition of other women's presence in the artist's empathic identification, of fine qualities, desires and sensations merging with harsh ones. The deep, dark red maroon evokes the passion, pleasure, decay and dying. The kurta-robe is embellished with and painfully bound to tight knots and long twines which viscerally recall guts, sinews, veins and nerves as well as votive threads on sacred trees tied by women yearning or fearing for their children. The related photographic work shows a woman wearing the dress. The plastic impact of the two-dimensional image completes the flatness of its sculptural version. The aura of simultaneous sensuality and anonymity lets the viewer perceive and absorb it in terms of a universal and personal statement-suggestion in which the artist remains embodied.

Surekha's aesthetic methods and concepts are unconventional and contemporary but derive their tactile character, references and expressive dynamics from the matrix of the immediate environment determined by its patriarchal tradition and imagination which has evolved from the organic world, the materials and objects of labour and everyday experience. The artist responds to the familiar, yet enigmatic and always highly charged circumstances in an impassioned manner – spontaneously, intuitively sensing it through her skin. Being an independent participant in that reality, her physical-psychic engrossment

SELVING A BODY | 1999
photograph





EYE OF A NEEDLE | 2003
detail
fabric/ thread/needles
6" x 46" each

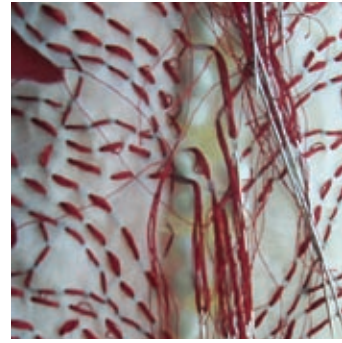
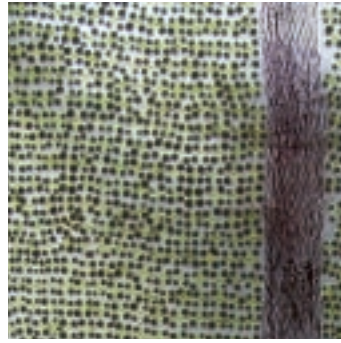
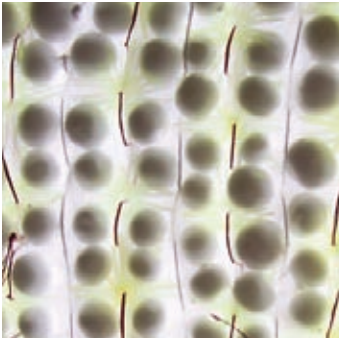
THEY GROW EVERYWHERE | 2003
photograph

EYE OF A NEEDLE | 2003
photograph

TRACES AND MEMORIES OF A BODY | 2002
photograph

yields a distanced reflection while retaining the essential bond. Surekha, then, relies foremost on the raw physicality of things and substances belonging to the traditional woman, on their colour, texture, fibre and carnal smoothness, opacity and luminosity. Here the handcraft, its processes and its makers become central with the employment of its objects, materials and motifs, even actual persons. The artist stimulates it all towards a poetic and metaphoric impact drawing as much from the inherently latent properties of things as from her compassionate and interpretative response. Her images so become embodiments of human frames, feeling minds and stories – subjective as well as archetypal, of an entire landscape and flow of living.

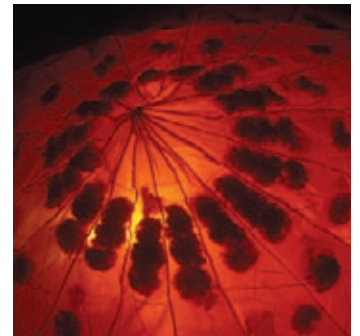
As Surekha's clothes manifest the body and her body accommodates other women and objects, the substance and the motif constantly undergo an oscillation between identities that, seemingly different, contribute to the many aspects of one phenomenon. In her earlier works with dress elements and in the sculptural and photographic pieces centred on blouses, the surface as skin contains the volume of its body, the body manifesting what is latent inside it. Drawing lines exchange their properties and associations with hair, tissues, bones, blood veins and nerves, with plant stalks, trails of water and undulations of scenery and soil, with threads, running stitch patterns, embroideries and block prints. The shades of red among the graphic ground appear to be permeated by the sap of plants and menstrual excretions, the blood of desire, child-birth and sustenance, of wounding from violence and suppressed, long-endured pain, of cracking and decaying. The flow of ageless existence and the fluidity of creative imagination transform into wearing out in labour and oppression and into craft. Ever shifting her attention from a close, limited area or a single object to a vast overview, the artist tends to work in series informed by multiple and pervasive metamorphoses of a basic image. She frequently repeats an image or motif in one art piece as if unfolding its journeys and permutations through the path and matrix of life. Alluding to the spread of unstitched fabric, like in the sari, in screens, curtains or bed covers, she enhances the metaphor.



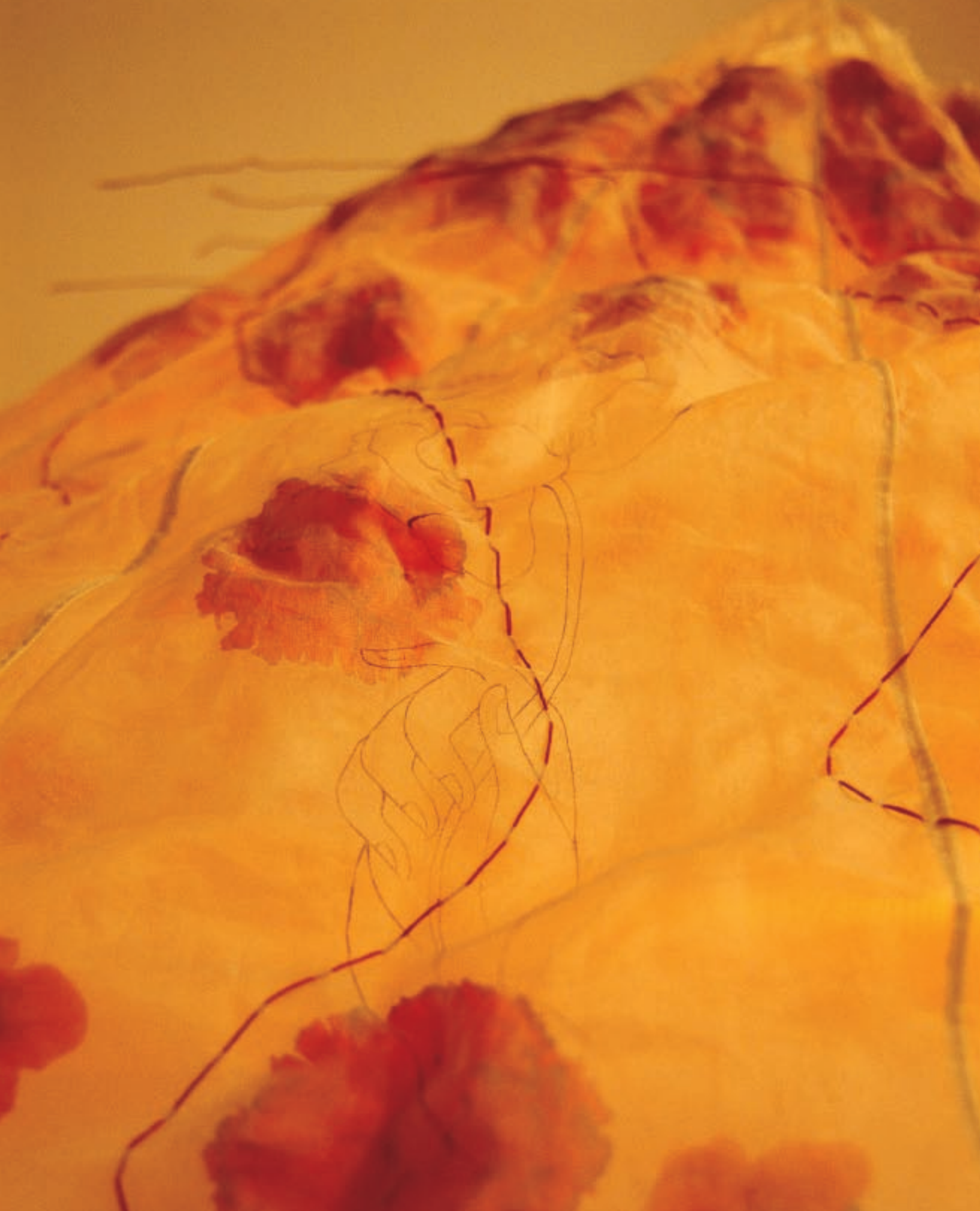
THEIR SMALL HOMES | 2002
3 details
fabric, fake jasmine, needles
44" x 60"

FLAMING FEET | 2002
fabric/thread and light
44" x 208" (diameter)

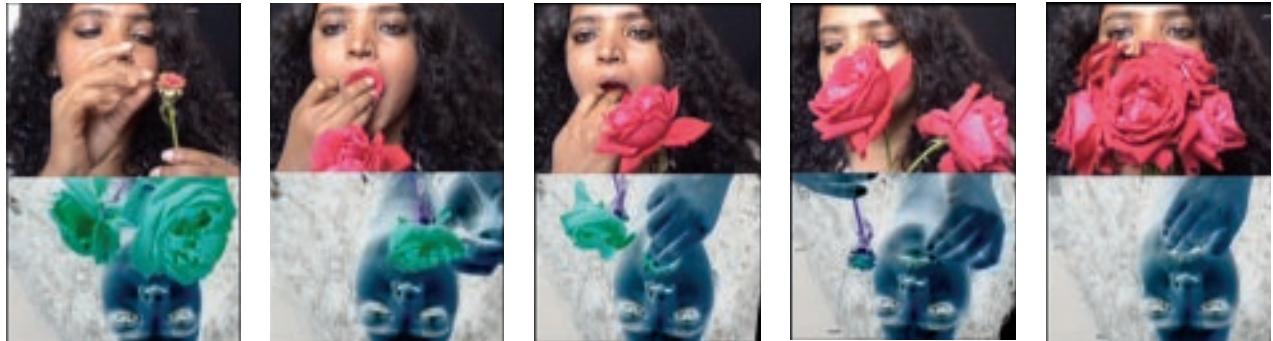
Her favourite object is a flower epitomising the female condition with its organic and craft links, with the beauty of aspiration, adornment and carnal desire, with maturing and withering. She sees her flowers in red and white. The archaic ritualism of the female and male principle, which paints temple compounds in red and white stripes, reverberates in societal and domestic situations, under Surekha's fingers acquiring tones of innocence and pure joy that contrast with as well as permeate passion and suffering. The *Eye of the Needle* works were cut and sewn into a merger of plait, jasmine and backbone. The white of the thin, translucent, shimmering silk forms long, enchantingly fragile braids of radiant petals, while the cotton buds underneath conjure softness and sensuality. Crimson threads run through the middle of each braid as though they were hair and blood veins, the shiny, sharp needles in them adding pain. The quaintly sculptural pieces even out on the surface of the fabric contoured by stitch strokes and spill into diffused, elusive fields of painterly colour, thus underscoring the nuanced-firm pervasiveness of the bodily-emotive state, the physical binding of the woman's hopes to her position in the patriarchy. If the braids imply and evoke her figure, the accompanying photographs focus on her corporeally channelled sensations. Rather than documenting a performance, they create densely atmospheric images where a nude's back is displayed wearing a jasmine braid. The accent is on graceful and pleurably self-aware sensuality weighed down to submission.



FLAMING FEET | 2002
detail
fabric/thread and light
44" x 208" (diameter)







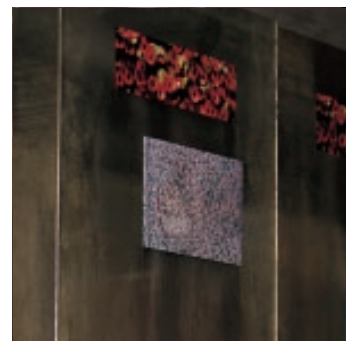
THREE FRAGMENTED ACTIONS OF SILENCE
| 2006/7
16 mm transferred to dvd
single channel video
8.50 mins

BETWEEN FIRE AND SKY | 2006
diptych – video installation
1.54 mins loop

Their small homes, white jasmine buds become a field of germination and blossoming, a curtain of live matrix and rhythms of human existence, as the literal turns lyrical. Threaded into a vast, rectangular quilt during the artist's interaction with a group of Lambani craftswomen, it seems to have imbibed their effort, patient energy and stories. Like the set paradigms of these women's lives stirred by their own exuberance, the soft, compact cotton buds shape a repetitive, multi-course textile that at the same time exudes a sense of comfort, confinement and sensuous joy. It is violently separated but balanced too by the narrow stream cutting it vertically in the middle, where the running stitches of hairs or veins with needles have woven another pattern that alternates a regular, preset rhythm with a milder, silky spill of waves and tenderly chaotic eruptions. As if in reciprocation to the latter, the surface of this landscape from its own underbelly unearths the emotive bodies of the women and the artist that are embedded within it.

Although inspired by mundane domesticity, it reveals traits of the feminine state akin to those ingrained in the ceremonial umbrella of royal splendour of Rajasthan. Enlarging its shape in semi-transparent, white silk, Surekha emphasises the enchanting opulence of the object that becomes its own image. She dots its dome with an abundance of lusciously open red hibiscus flowers. The connection between the real hibiscus blossom which resembles artfully crumpled fabric and the craftwork metamorphosing into aesthetic motifs is mediated by the looser red twines that make their angular paths through the parasol, encircle it and hang from it, also by the delicate outline drawings with ladies' palms that, like in classic miniatures, hold the flowers. It is only through the pitched beauty and mood-intensity of the image yields its sinister implications. Illuminated from behind, or rather, from within, the designs on the dome yield tonalities of blood and of fire that spread onto and into the white of the *Flaming Feet* parasol and let one intuit the glorified victim-hood of the sati. Its structure and patterns conjuring a sense of dizzy rotation, the object nearly metamorphoses into a landscape of female vitality – one that exults in the imposed restraint and unknowingly finds creative freedom within it. The pervasiveness between this condition and the aesthetic means is achieved again through the filtering of the surface, stroke, colour, volume and space, of opaque and translucent qualities enhanced by light, hesitant superimpositions and tremulous cast shadows.





BRITISH MAKE | 2000
40" x 14"
poppys, pins, shipsail.
courtesy: perth museum western australia

INSIDE OUT | 2000
photograph

THEY GROW EVERYWHERE | 2002
detail
photographs/ mirros /thread 2003
12" x 36" each

The *Flaming Feet* title could have been given to the two-channel video loop *Between Fire and Sky* which, in fact, for a split second shows a young girl walking through flames. Both these works, however, start from opposite ends to arrive at a similarly layered lyricism. Whereas in the tactile-elusive umbrella only the hue-fed atmosphere evokes fire, the video opts for a recognisable imagery with flames and a girl captured by the camera, and leads it to deeper suggestiveness. The aura of movement inherent in the former piece stirs a compulsion to give it flesh. Besides, the performance factor vital to Surekha's photographic works must have naturally resulted in filming. The artist treats the filmed world quite like the material object that serves as a trigger towards a filtering metamorphosis of the definite image into poetry and metaphor. The video has a burning, flickering silhouette of a adolescent's hopscotch projected on the floor which at times approximates the contour a body, while shots of the girl hopscotching amidst clouds are projected above it on the wall. Innocence between the lightness of imagination and the scorching reality comes to encapsulate the predicament of early womanhood.

If moods and associations arise there from collaged juxtapositions of ordinary sights, *Three Fragmented Actions of Silence* uses direct shots with and ones altered by superimposing, blending, fleeting fragments, by negative and abstract-like effects gained from scratches, blinking and technical refuse that add to a very aesthetic, though film-specific, painterly-graphic character. The lyrical finesse that comes with roughness enables a feel of rudimentary existential contradictions as sustaining and complementary. The dual - positive/negative image of the artist eating and recreating a flower echoes in the veiling and unveiling of her face to conclude with two pairs of blue and red lined hands which turn into a confluence of water and blood, called *blue river, red river*. The work speaks as much about the processes of living as it does about Surekha's aesthetic and conceptual method. Although her body is shown throughout, it is the substance of film that has appropriated it for the revelation of mysteries latent within it.

Video must be virtually instinctual for Surekha considering its role in popular culture together with the already dominant film and photography which express the grass-roots ethos. As another consequence, she appropriates photographs as found objects, and collaborating with them, quite like she does with craftswomen, on emotive and conceptual levels, stimulates then to acquire a revelatory potency. *The Fragrance of Jasmine* is a collection of 83 photographs from a small-time photo-studio in Mysore posing girls and women in bridal dress and jasmine braid against a mirror which reflects the braid's glory. Such pictures are taken on special occasions in early childhood, at puberty, wedding and pregnancy. The sheer number of the regularly arranged photos creates a rhythmic body-wall of female life stages, its entrenchment in tradition being visible in the dated mode of the decades-old shots. The decor of the small studio recurs with slight variations, its indulgently kitschy clutter loaded with poetry. There is some theatricality to it which passes onto the carefully costumed figures in ornate, opulent finery put on with relish but evidently beyond means. The expressions vary from innocent delight to unassuming or self-admiring pride and to sadness. Throughout, under the weight of the brocade silk, jewellery and braid, not only the little girls betray a premature, artificially instilled-internalised adulthood, even a tired



BONES AND FLOWERS | 2007
photograph

passivity set in societal strictures. The spontaneity ingredient in the making of the self-image becomes overwhelmed by the predetermined paradigm. The heavy floral braid over the girls' spines is given centrality and enhanced by its full reflection, so almost transforming them into resplendent objects of beauty owned by the patriarchal order. A play on the psychology of the subject and the viewer goads them to meet in the act of observation. The girls are aware of their appearance and its mirror reflection while looking straight into the camera which has immortalised both. They are made to look into the eyes of the spectator who is facing his, or especially her, fragmented reflection in the mirror mounting of the pictures. As the artist's guiding eye is intuited too, the viewer becomes subject and the subject becomes viewer, so incorporating Surekha's own bodily sensitive stance.

The artist has internalised individual persons in local environs as much as the female condition, her attuning disposition ready to accept different cultures into her subjectivity and from social or historical perspectives. When in Rajasthan she discovered the female fate behind the warrior's majesty. Working in Bristol, she reacted in a feminine manner but as a human being to the city's past of maritime trade and colonialism as well as to the unacknowledged memory of Indian soldiers who died in the British army during the World War II. Her materials then are an old sail and paper poppy flowers commonly used in Europe to honour those who died in battle. The *Inside Out* photograph has a woman wearing a skin-costume of sail cloth. A mass of poppies line it from within, their long pins piercing the surface, so that the body-dress becomes a defensive-aggressive coat of armour and a proof of vulnerability, while the distinction between the victim and the victimiser blurs. The blood-crimson blossoms exchange and blend properties of fabric design, tokens of homage and evocations of tissues and organs. The pervasive merger owes its impact to the oscillation between the flatness of the surface with graphic elements and shadows against the sensuous plasticity of the illuminated torso and the lit glowing poppies.



THE SHIELD | 2007
photograph

Gradually this experience calms down and sublimates under Surekha's feminine sensibilities. *They grow everywhere* continues the reference to the poppy symbolism but absorbs it into the texture and flow of sari fabric. A thick carpet of flowers lies on the ground recalling the sudden abundance of wild poppies on battlefields, believed to spring from the blood of fallen soldiers and serving as an epitome of and an offering to their sacrifice. Four cascades of white silk descend from and rise to the ceiling as though gathering the blossoms into their folds and expanse as the flesh of their pattern carries the memory through the surface and the trajectories of living. In tune with the Indian spirit, the sumptuous finesse of the translucent, luminous silk holds sensual tenderness and lushness on par with the pure asceticism of mourning. The fabric is the body of commemoration and in the accompanying photographs the artist takes it for her own veil and drapes it over her back lowering her head in a quiet, respectful immersion. The diffused tonalities of red pervaded by light seem to draw the shadow of death into the passionate intensity of existence. The roughly cut prints have been mounted in charmingly bright cheap frames which brings them back to the ambiance of the local photo-studio.

The tenderness with which Surekha cherishes the memory of the dead and nurses its mood contains an equal amount of care and effort that go into locating and preserving instances of fatality. The work *They grow everywhere* has a sibling of the same title – an altered reflection and a completion-in a long sequence of uniform framed mirrors that stand like a commemorative wall which absorbs the concrete yet fleeting occurrence of life here and now. Over an uneven rhythm and almost embraced by rows of red poppies, each mirror face bears photographic fragments of real wall surfaces wounded by bullets, the artist running her crimson stitch around them to mark the spots as if in a healing gesture of protection. A futile act, it is nevertheless vital to our humanity offering a possibility of catharsis. Its role underlies all sustaining labour – that of utilitarian purposes and of artistic ones, and the tiny image a relief with an iron smith shot in the head can be grasped as an alter ego of the artist bonded to her subject matter. The intuition grows on and into the viewer walking along this wall of somewhat blurred mirrors whose surface accepts and merges reflections from the external surroundings inclusive of the viewer's body.

The highly aesthetic language that addresses universal dimensions of violent death may not suffice at a time of actual proximity to warfare. Hence, Surekha during her Sri Lankan Theertha art workshop at Candy returned to the directness of reality captured on the camera. The photographs in *The Moment of Strange Stillness* show her seated in the pose of meditation, her eyes closed amid the green sceneries with expansive hills, rich vegetation as well as busy roads of the nearby town and domestic or mercantile interiors. Shifting between atmospheric, formally nuanced harmony and vivacious, sometimes oppressive chaos, the shots exude a yearning for serenity against the signs of aggression represented by the bullets with cyanide and solid, long nails that point at the meditating figure as well as by the commerce that has turned LTTE bullet capsules into fashion accessories and Buddha statues into tourist commodities. One image documents a street scene with a military biker and the ancient Buddha monolith towering hazily from the faraway hill top. In another Surekha once more appeals to the cathartic power of art-making, when she is sitting in meditation on a road, framed by an empty canvas stretcher. Back home, she placed each of those 60 photographs in a wooden box as though in a shelter, in an art mounting and an architectural niche that could belong to a sacred space. Real objects being present there, the occasional bullet and the nails that join the boxes, form the square base of the earth plane. Through this she erects the fragile skeleton of a *stupa*-like mound, once again transposing the concrete into the emotively aesthetic.





A MOMENT OF STRANGE STILLNESS | 2005
detail

Since enough time has elapsed to enable both intimacy and a distanced aesthetic resolution, drastic qualities of the real strive for a balance in visual metaphor drawn from sheer sensation, incorporated as well as intuited now on a much more serious plane. Surekha's earlier *Selving A Body* series traced the contours of hand and feet bones in the context of sartorial embellishment. Her latest works dealing with finality of our mortal state focus on the motif, and frequently the physical authenticity, of human bones. Assembling several synthetic casts of the hip bone, Surekha arranges a huge flower, *The Bouquet*. Soft and harsh, it piles up, rises, opens and sinks, simultaneously as though metamorphosing into an archaic sacral mound. *Bones and Flowers* is an array of ten casts taken from the back of the human skull, its translucent substance alluding at the once animated bodily fluid, as it emphasises the lines on the cranial surface together with its part resembling a violent suture. The obvious so conjures poetry and through its surface lets one see the flowers-objects embodying the spirit. There is more sadness in them presently, and the pale commercial blossoms of plastic come through with a faint lyricism instead of vibrancy, their design being interrupted by the insertion of bullets and their marks amid sporadic pieces of charcoal. Two casts have already singed a deep, dense black auguring doom, and the residual red blossoms of warmth within reveal themselves only from close on.

Fragile and predetermined to cessation, life even in its death holds an imprint of survival-struggle and a seed of rebirth. Surekha reinvents the motif of the incorporated costume which brings to the surface the physical and emotional state of the body. *The Shield* resembles a sleeveless dress following the sensuous volume of the absent female figure. Loosely tied together by white twines from segments of the human spine, its mass creates a nearly ornate floral design which pulsates. It retains a hint of fluid plasticity and largely flattens out, almost graphic under the ominous blackness. Again, the artist wishes for an intimate, embodied experience with a stronger note of faith in the resurgence of sensual forces from decay. In the accompanying photograph she wears the same dress on her bare skin. Illuminated frontally, the hard flower bones are like an eerily splendid necklace and like a coat of armour that strives to protect yet reveals inner vulnerability. It also absorbs some of the beauty of the live person, its mild-rugged plasticity almost conjuring the waxed fleshiness of flowers and of supple skin. Thus, having progressed through a grave trajectory, Surekha has returned, firmer and subtler, to the foundations of her imagery.

Marta Jakimowicz is a critic, and also Curator of Contemporary Arts, from Bangalore



THEY GROW EVERYWHERE | 2003
fabric, poppy flowers, thread, metal
44" x 858"









THE FRAGRANCE OF JASMINE | 2002
83 photographs/ mirrors
2nd edition
8" x 10.5" each
(photos and size variable from the 1st edition)
(photos collected from Raj Bros Studio, Mysore)



SUREKHA

EDUCATION

BSc from Bangalore University | Fine Arts in Ken School of Arts, Bangalore | MFA Vishwabharathi University, Santiniketan

SOLO SHOWS

2007 *Flames, Flowers and Other Images*, Sculptures, photo and video installation, Chemould Prescott Road, Mumbai | *Communing with Urban Heroines*, a photo and video installation, Max Mueller Bhavan, Bangalore / Prince Claus Fund | **2004** *Bhagirathi and other Video Installations*, SKE Bangalore | **2003** *Eye of a Needle*, preview; Sakshi Gallery, Bangalore, travelled to Boros Museum, Sweden | *Connecting People*, video installation, open studios, CCA7 Trinidad | **2001** *Skin Deep*, Taide Halli Museum (studio), Helsinki, Finland | *Fragments of a Wedding Diary*, Open studio, HIAP, Helsinki | **2000** *British-Make*, Spike Island, Art space studios, Bristol, UK. Gallery Zum Komet, Switzerland Foundation for Indian Artists, Amsterdam | **1999** *Under the Skin*, Rathaus Aarau, Switzerland | *Selving a Body*, Lakeeren Art Gallery, curated by Arshiya Lokhandwala, Mumbai, previewed at Chitakala Parishat Gallery, Bangalore | **1998** *Native Body*, Chitrakala Parishat Gallery, Bangalore | **1997** *Recent works*, Sista's Art Gallery, Kalayatra, Bangalore | **1996** *Recent works*, Crimson Art Gallery, Bangalore | **1993** *Jehangir Art Gallery*

SELECTED GROUP SHOWS

2007 *Indian Photo and Media Art: a Journey of Discovery*, Fluss-Photo-initiative, curated by Renate Bertlmann, Austria | *Horn-Please, Narratives in Contemporary Indian Art*, Kunst Museum, curated by Bernhard Fibicher and Suman Gopinath, Bern, Switzerland | *The Jerusalem Show* curated by Jack Persekian, Al'mamal foundation, Jerusalem | *Public Places, Private Spaces*, Newark Museum, curated by Gayatri Sinha, New Jersey, *Grid*, Bodhi Gallery, curated by Gayatri Sinha, Mumbai | *Follow the Arrows, Investigating Movement*, WSF, curated by Archana Hande and Mamta Murthy, Nairobi | *Visions in the Nunnery*, Nunnery Art Gallery, curated by Darshana Vora, London | **VO7- 2nd International Venice Video Art Fair** represented by Contact Metropolart, Paris | **2006** *A Moment of Strange Stillness*, Theertha International Workshop, Srilanka | **2006** *Diva*, Paris/ New York represented by Gallery Contact Metropolart, Paris | *Ghosts in the Machine and Other Fables*, Apeejay Media Center, curated by Pooja Sood, New Delhi | *No.w.here*, Video screenings at Portobello and Edinburgh film festivals | *Myrrh*, Tao Art Gallery, curated by Anupa Mehta, Mumbai | **2005** *Complexities of Life*, Aboa Arsanova Museum, curated by Henry Grahn | Turku & Lappenrenta Museum, South Karelia Finland | *Video Festival*- Lund Art Hall & Krognos House, Lund, curated by Tamara Malmestrom | *Ko Video*, Durban presented by Open Circle | *Inverted Tree*, Anant Art Gallery, curated by Marta Jakimowicz, New Delhi | *Tree woman/tree walkers*, video and sculpture installation, Aarau, Switzerland | *Indian Summer*, Ecole de Beaux arts, curated by Jany Laguna and Deepak Anant, Paris | **2004** *Crossing Generations: Diverge*, 40 years of Gallery Chemould, National Gallery of Modern Art, curated by Geeta Kapur and Chaitanya Sambrani, Mumbai | *Rights/Rites/ Rewrites*, Hartell Gallery, Sibley Dome, Cornell University, NY and touring to John Hope Franklin Center: Duke University MasonGrove gallery, New Jersey curated by Arshiya Lokhandwala | *Fair & Furious*, Jabiwool Art Museum & Gallery, curated by Sushma Bahl, South Korea | *Another Passage to India*, Ethnographic Museum, Geneva curated by Pooja Sood and Ines Anselmi, | *WSF*, Mumbai Open Circle | *We are the Environment*, a public bus project, Bangalore | **2003** *Artist Proof*, Gallery Chemould, curated by Archana Hande, Mumbai | Show at *Khoj* International Studios/ Sakshi Gallery, Bangalore | *Sites of Recurrence*; Dakshina Chitra, Chennai/ Boras Museum, curated by Tamara Malmestrom & Elisabeth Hoglund, Sweden, *Mahatma Gandhi Road, Do Not Urinate*, a site specific work, M.G. Road, Bangalore | *Quilted*, Sumukha Art Gallery, curated by C.F.John | **2002** *Fragrance of Jasmine*, Khoj International Workshop, Mysore | *Emptiness*, art workshop, Phool Mahal, Kishangarh | *Other Side of the Sky*, Unesco, curated by Mehdi-Farah Syre, Paris | *Enchanting the Icon*; Sakshi Gallery, curated by Marta Jakimowicz, Bangalore | *Migration*, City,Home, Birla Academy, curated by Amit Mukopadhyay, Calcutta | **2001** *Camouflage*, Nehru center, curated by Arshiya Lokhandwala, London | *Self--Contemporary Video Art from India*, IMA, Brisbane, Australia curated by Johan Pijnappel | *On the Edge of Volume*, curated by Marta Jakimowicz, Sakshi Gallery, Bangalore | *Pages from the Diary*, Tao Art Gallery,

curated by Sasha Altaf, Mumbai | **1999 Edge of the Century**, curated by Amit Mukhopadhyay, New Delhi | **Erotica**, Tao Art Gallery, curated by Sasha Altaf | **1998 Retracing the Lost Terrain**, Lakeeren Art Gallery, Mumbai | **Territories: an art event**, installation at Shankara, outskirts, Bangalore

INTERNATIONAL ARTIST RESIDENCIES

2006 Film workshop at **No.w.here**, London, Art council, UK | **2003 CCA7**-Trinidad. | **2001 Vermont** studio Center, USA | **2001 HIAP**, Helsinki UNESCO-Aschberg award | **2000-01 Spike Island studios**, Bristol, UK Charles Wallace Trust | **1999 Gasteatelier Krone**, Aarau, Switzerland

CONDUCTED ART WORKSHOPS/PRESENTATIONS

1993-2007 Mallya Aditi International school, **Srishti School of Art & Design and Technology**, **Ken School of Arts**, **Chitrakala Parishat**, Bangalore, **CAVA**, Mysore | **2005 Malmo Art Academy**, Lund art school, Boros textile school, Sweden | **2003 Boros Textile School**, Voland Art Academy, Sweden

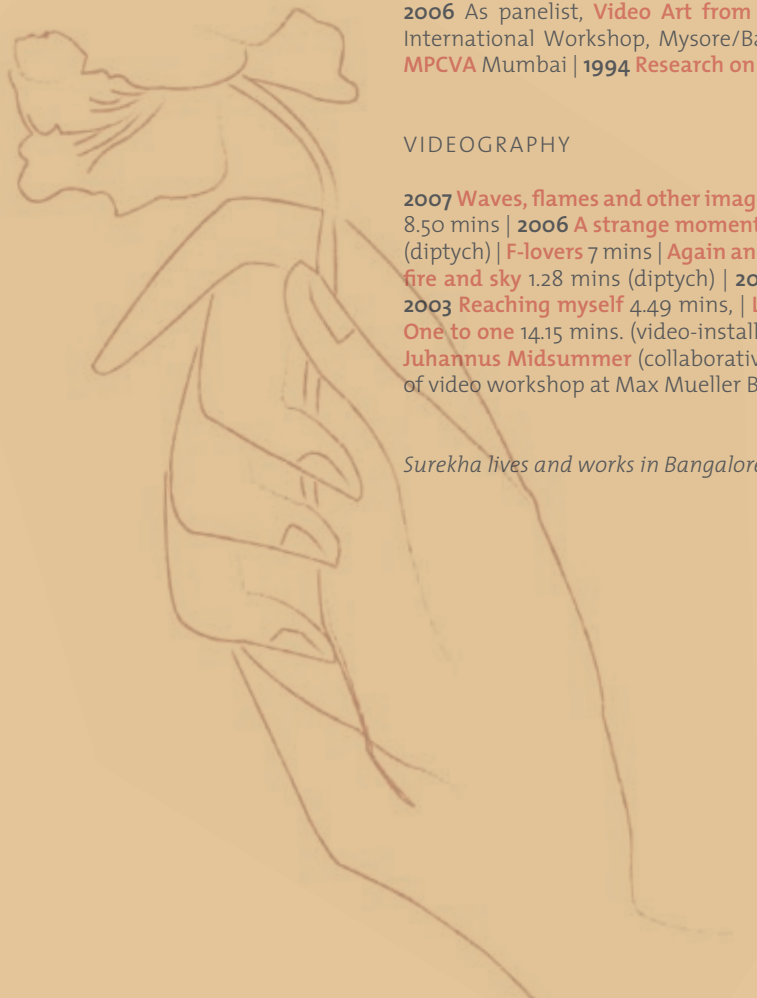
IMPORTANT PARTICIPATIONS/ PRESENTATIONS

2006 As panelist, **Video Art from India**, Tate Modern, London | **2003 One of the co-ordinators of Khoj** International Workshop, Mysore/Bangalore | **Art and Public Sphere**, Voland Art Academy, Sweden | **2002 MPCVA** Mumbai | **1994 Research on Karnataka string puppetry**, Nehru Trust small study grant.

VIDEOGRAPHY

2007 Waves, flames and other images 3.54 mins | **2006/7 Three fragmented actions of silence** (16mm/Digital) 8.50 mins | **2006 A strange moment of stillness** 7 mins | **The boiling concept / The burning concept** 3.32 mins (diptych) | **F-lovers** 7 mins | **Again and again-defying time and gravity** 2 mins | **Making home** 2 mins | **Between fire and sky** 1.28 mins (diptych) | **2005 Tree woman** 4.59 mins | **2004 Bhagirathi bringing water** 3.52 mins | **2003 Reaching myself** 4.49 mins, | **Long long way** 2.59 mins (collaborative video) | **Line of control** 2.5 mins, | **One to one** 14.15 mins. (video-installation) | **2002 Threading the threads** (video/installation) 13.27 mts | **2001 Juhannus Midsummer** (collaborative video) 7.17 mins | **1998** Produced **The journey of the hand** video as part of video workshop at Max Mueller Bhavan, Bangalore

Surekha lives and works in Bangalore



Facing page

THE BOUQUET | 2007
detail
20" x 21"

Front cover

THE SHIELD | 2007
detail
31" x 16"
resin, thread, cast iron

Inner cover

FLAMING FEET | 2002
detail
fabric/thread and light
44" x 208"(diameter)

Text

Marta Jakimowicz

Photo credits

Stuart Bunz, Ramesh, Raghav Sreyas,
Surekha, Anilkumar HA, Mehraneh
Atashi, Nilanjana

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Chemould Prescott Road
CONTEMPORARY ART GALLERY

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