



Communing with Urban Heroines

The show "Communing with urban Heroines" contained eleven video-installations by Surekha. The viewer had to view each of these eleven videos as individual video and also as a single chain of installed videos, with mutually built-in relation, within the given gallery situation.

A metaphor, used to cross the limits of realism, becomes a 'realism-of-its-own-kind' in Surekha's diptych video called "Between Fire and Sky". It has a girl playing hop-scotch on the clouds (projected on the wall) and on fire (projected as an over-view, on the wooden floor). A girl on cloud and on fire is a double-metaphor of reality. The projection of fire-hopscotch on the wooden texture of the floor gives a sense of immediacy as well as site-specificity. Any desire of the audience for physical participation on fire-hopscotch is 'evoked' and 'rejected', at the same, for, there is this overview of the girl herself (the protagonist) doing it, for the audience. We see it from the top view, the eye expands its metaphoric-self as a physique, to participate; and is immediately taken aback because of the presence of the girl almost underneath one's feet.

In other words, the 'frame of the video' and the 'image within', correlate in all her videos, just like the above-said video. It is as if the audience's experience of any of her video and what is occurring/narrated inside--were inseparable. Obviously, a woman's position, the construed positioning of 'woman-in-urban' and 'urban-woman' are placed within the premise of deliberate ambiguity. The former is an outsider's aspiration, while the latter is a new avataar. This is Surekha's first take on how she wishes a new narrative. The women in the videos are desirous of multiple roles, but they wish to do so as one and the same woman! They don't change, but their situation and hence their roles do.



Installation : "Between Fire and Sky" Chemould art gallery

("Boiling Concept"). Even as a superwoman she needs (a) to prepare tea; and (b) making tea as a super human act are two simultaneous readings that criss-cross each other, beyond other related experiences. The close-up of the boiling tea has a geo-catastrophic presence, the tea is non-

consumable but the evocation of the deletion of 'man' in superman is disturbingly consumable. Her presence in the gym ("*Burning Concept*") is also a different 'presence', located within the instruments

They make tea out of mixed as well as teasing puns

of physical alertness (and men all around) which makes her an interventionist into the public space which was, by and large, masculine. She --as fragmented imagery due to close-up shots of legs, profile and the like--arranges herself within the video in such a way as to 'face' the ever assuring photograph of Frida in the video installed opposite, as if there is a ritual offering occurring within the kitchen, in the process of making a cup of tea. Making becomes an offering as well. The titles including terms like 'burning' and 'boiling' are epistemological exigencies, engaged both by the physicians and theoreticians, respectively.

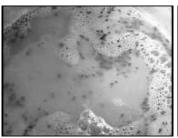
It is at such strange, restless juncture that new urbanwoman and woman-within-urban, both try to relocate themselves with a self-conscious identity. Sociologically, if she occupies a male space ("Burning *Concept*") it is a public sphere that she negotiates. But without being obviously loud in addressing an already clichéd space, she somehow minimizes such set modes of sociological interventions. The whole idea of videoinstallation was engaged to participate in such postproduction, interactive occurrences, wherein the artist would camouflage herself as the image, as an iconic imagery ("Bhagirathi"), as an 'act' of film making (as a montage) and as an abode ("Making Home") . The meaningful 'projection' of image as a 'sign with a meaning' is what is being contested herein due to the classical 'sign plus meaning as image', wherein the female-image was secondary to the overall frame/format of the video (as in "Three Fragmented Actions of Silence: Act I, II & III").

Towards this end, the videos "Making Home" and "F-Lovers" are exaggeratedly tiny (4 inches X7 inches) and the biggest projection, "Between Fire and Sky.." is thousand times wider than these two. The defined, domestic space that she minimizes is in order to realize the utopian space that she demands, within an urban, semi-elitist, seemingly masculine (though not male) space like a gym, or like the firmness of peaceful posture amidst chaos ("A Moment of Strange Stillness").

After reversing the process of reality turning into multiple metaphors, Surekha facilitates yet an-other mode of locating her heroines within the urban. Along with the text and kitchen photograph series, she comes up with a newer reading of a widely accepted notion of viewership. In the "spaces of silence" photographs, flowers become the silent tokens in empty kitchen spaces.



Video still The Boiling Concept











Video still The Boiling Concept

of replacing reality with metaphors! For instance, the clouds in "Between Fire and Sky" were recorded during a flight journey, while the art remains as a personal but a permanent part of the artist's memoir. So does the memory of Colombo, about Buddhism and the Asian 'political unrest' in "A Moment of Strange Stillness". An altruistic geography, a religion and a political standpoint are together metamorphosed into a space of creative mobility. In "A Moment of Strange Stillness" the urban media (the video technicalities of reversal) slows down the busy movement and moment, which amounts to a resistance of its own technical reality, in certain sense. She sits still, unperturbed even when people walk backwards. The frames and the imagery within those frames are served indifferent in stretching the 'urban' voluminously, in order to make space for her heroines. This personal/personalization of space is a constant concern that is woven together in her videos. "Making Home", "Bhagirathi" and "Boiling Concept" are videos that were shot within a domestic space that, yet again, shifts a domestic, living, real space into immediate metaphoric artistic locations. The protagonist is in a private bath tub ("Bhagirathi"), is facing the trail posed by the lonely and nostalgic camera ("Three Fragmented Actions of Silence": observe the tone of the sub-titles), and desires to picturise that which was stored in the memories of one's childhood (girl imitating doll imitating girl in "Again and Again").

Surekha makes her private myths a public. It is also an act

Thus there are not only 'multiple autobiographical' modes of depiction of/by the artist, but they are multidimensional, as well. The final autobiographical shift, also a shift from the real self to image, to the actual of the media, is seen in "Three Fragmented Actions of Silence: Act I, II & III". In the horizontally divided frames, the top half contains the artist taking out petal after petal, from the mouth and pasting it to its actual stem, as if creating a flower is an human(e) act: an impossible act set only within the reality of *filmmaking, in reverse.* In the lower half it is the same reverse scene of eating petals in negative, tilted up side down (triple reversal of the same image and act). In Act II, "Unveiled Images", the technique of 16mm, super 8 and camera-less film, the montage of file shots and footages does something strange to a simple act of a veil, un-covering the face, in bluesepia. Superimposed with montage, the veil unveils various realities. Within a couple of minutes, the image acquires the identity of a biogas-mask, a veil, a West-Asian characterisation and the like. In Act III, the blue and red lines on the palm lines gets transformed into a pool of "Blue-River and Red-River" by the end of the act.



Video still Bhagirathi Bringing Water



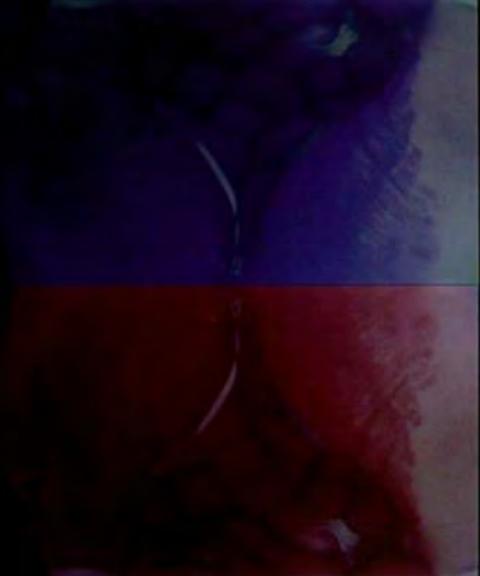












Video still Making Home



Thus it is the characters--supposed to represent, personify, ideate, be a metaphor of enacting the artist's self. It is a bundle of desire to exist as heroines in the urban, which also means a lot of appropriation with existing modalities and re-inventing oneself. Thus it is an act to meant to play with the possible play-of-paradoxes to submerge the real process, montage, image and even the ever-ambiguous interplay of videos in mutual terms!



Video still The Burning Concept

Altogether, the video-installations, together, are ambitiously titled to commune with urban heroines. If one recalls Surekha's own association with the city as a semi-urban, middle class, semi-orthodoxic upbringing within a geopolitical location of Bangalore in the 80s, she maps yet another kind of personality that opens up to several subjects at once. They are: the artist as a woman; the metaphorical representation of her-self as a woman and as an artist--all at the same time. She acts as a character that is being positioned in a geography that was masking itself with the idea of being urban; and a desire to stretch her art into an act(ivism).

The video installation show opened with an interactive talk "making violence unthinkable" by Donna Fernandes. She is an activist being part of *Vimochana*, addresses women's issues predominantly the domestic violence and un-natural deaths. The current video installation by Surekha is the result of two years of survey from the archives about unnatural deaths of women in the city and about the gendered domestic violence. *Vimochana* archive has been a reference point towards this.

- Asha Devi & H A Anil Kumar Asha Devi is a cultural theoretician and writer in Kannada H A Anil Kumar, art critic and writer from Bangalore





Installation Tree Woman / Tree walkers

Video still Tree walkers





Video still A Moment of Strange Stillness

"Cooking Concepts"

The video installation addresses an indoor activity that occurs within a kitchen space. The mundane act of cooking metamorphoses into an evocative game: it ironically repeats yet changes, within the domestic routine, as though it follows a given scheme of meandering. The simple, casual and mundane act traverses into an over-life size event, over the stretch of video-time. The simple act of mixing and kneading of the dough, in the due process, 'reminds' us of mountain-scapes and various body organs. In the end they metamorphose into appearances that lie between the organs and flowers. The food ingredients (dough) acquire a wider, deviant and altering meanings, away from what it means in the general sense. Subsequently, it forms a grid of ever changing forms and meanings. The relation between the form that 'appears' and the meaning it 'acquires' is also ambiguous.

The inverted reflection of the human images in the video, synchronize with what they are preparing (the dough). It is as if the dough that they are handling is an extended part of their own bodies. The interaction between them is that of alienation and unification at the same.

The viewer is strategically positioned between three videos. The sportiveness in the video teases the viewer's ambiguous position: as being in an artistic premise and in a kitchen, simultaneously. Such 'perceptive-shifts' between the imaginary grids in between the same visual as two things-kitchen and a video-is intended. The shifting perception of three formations, always, (as a private space of kitchen and as a public space of artistic projection) makes the audience to cross various metaphoric, empirical and perceptive grids of gender and politics. The girls themselves appear to constantly cross the 'line' between serious cooking agents and mere playful teenagers.



Video still Cooking Concepts



Video still Cooking Concepts



Video still Cooking Concepts

Installation Cooking Concepts Bodhi art gallery











Making Voilence Unthinkable Interactive speech by Donna Fernandes Goethe Institute Bengaluru

Making Voilence Unthinkable

Meaning Domestic Violence

The domestic lifestyle is the most contested aspect of/in a woman's life in the urban context. It is because of a specific violence, it is given to believe that there is no woman beyond 'domestic violence'. The domesticity of woman is made public, is availed to the media-- only during and due to the domestic violence bestowed upon her. In 1970s, for instance, the news of such domestic tragedies was not even considered as 'violence'. It was a trivial matrimonial matter, to be sorted out between the husband and wife, between the four walls of their houses.

By her Own Self

The violence in general and against urban women in particular has snowballed in the last quarter century in Bangalore. War, terrorism, economic inequality and woman are the four means through which violence has erupted, but the last one happens to be the only 'domestic and (hence) private violence'. It was a traditionally given understanding that the violence against women in domestic houses is no violence at all. There was a judicial reluctance to acknowledge it for a long time. And a woman was supposed to solve and sort out the problem of violence all by her own self.

Woman, Class and Virus

One hundred women die per month in Bangalore alone. Most of them are between the age of eighteen and thirty five. 85% of them die out of burns, due to fire. Why do stoves burst only in the presence of women? In 1997 one woman used to die every three days. And today, three women die per day in the same city. Dowry is one of the main reason for these deaths. Most news about woman's death is about the middle and lower middle class women. The upper class woman's death does not get registered. Police cases about such women do not avail appropriate reason. The software industry, so typical to Bangalore, is not so very soft. The physical and mental violence therein forms a kind of virus. So the unnatural deaths of woman among upper class itself is unnatural news

Burning Womanhood

The poor women use Government Hospitals like Victoria hospital or K.C.General hospital. Many have burns upto 85% and most don't get back home. They die in the hospital. Around five to ten women are admitted per day in these hospitals. They hail from the nearby districts and towns of Tumkur and Kanakpura. The husbands are always close to their wife's death beds, in the hospital, so that the actual news of burns and fire don't get registered officially. Among the violent acts like beating, poisoning and burning, the last one is the order of the day.

Between Embryo and Fire

One of the results of violence against urban woman is the imbalance in the sex ratio between men and women. In all urban Indian cities like Delhi, Mumbai, Chennai, Bangaluru, the ratio of women:men is 760:1000. This is due to the medical violence and due to violation of medical ethics. The sex is illegally determined in embryonic stage itself. The right-to-birth is out rightly denied. This is a domestic genocide. In this sense, revelation (sight, looking, realizing) of gender itself is violence! Hence in the given urban situation of Bangaluru, girls are pitched against boys in terms of 'profitable values'; and marriage seems to be an act of 'completion' of the otherwise incomplete-man, i.e. woman! In the surrounding districts of Bangaluru (i.e. in Mandya) there is a saying that "it is better to die in mother's womb rather than get immersed in-in-law's fire".

Artistic Justice

Such news is reported in newspapers, everyday. One need not search for them, they shriek out from within the media. The video is a contemplation upon such issues, in a tangential mode, so as to meander through the sensationalism that such news avail to art.

Donna Fernandes -

(Excerpts from the interactive speech by Donna Fernandes given during the show Communing with Urban Heroines.)

Daughter succurries to com-

owry: mother commits suicide after setting ablaze kids ೨ನೆತಿಕ ಸಂಬಂಧ: ಮಹಿಳೆ ಕೊಲೆ

DH News Service

LORDS, May 35 ar-old mother of two young in committed suicide after blo-nove-nor four-year-old

step. While her daughter Payithra died, her son Madhusudhan has sustained 18 to 40 per cent burns and has been admitted to Victoria Hospital.

On the basis of a complaint

hás bod Whása gait hlospodeved addong the days at the nation and country the crack that dead date there about the date of

documented and the tree togeness advantage

IN THE WATERWAY OF Sohini Devendrappe Devair (30). delidren Shivarul Devar (10, Pavithra Devar (0) and Results Devar (4) before hanging himself in his bouse.

The incident occurred at a plantation just behind the talok office

to had Aids and did not want his family members to be afflicted by the droaded disease. According to police sources.

Devendrages conshed the beads of his wife and children with heavy

tites to arrange for the cosmi of the body. Marifesswarelet-lowers socused Mr. Stavensj of urting in cover up the ca help - Databashinamus's by The Tuesdon TaleAct about Mr. Beaverajo, conducted mahazar. The authorities ass the vilagers of prompt action their demands. According to box, a murder case has been tered, when the samples Kemparal Bandan Vandel more down could be given; He - paintiglah, have been arrest

Sessonials, attived at the sur and prevaled upon the sur

called Negatema) was married to Kemparaju, son of Dalohayinan-na of Bellavi four months ago-Her body was found floating in the Bellayi Tank on Sunday He said Sa.70.000 was paid as

downy at the time of marriage, Daishayinamna, ku som, Kemparej, Berndos and Varapalishalah, parassed Deverman and sent her to his house to bring more money to buy, a mesotroyda and a cow.v Mr. Narquodatah said he brooght har back only co. Wednesday and explained that ho

Binding senses Digital photograph

BANGALORE: Kamataka High Court has ordered a CoD probe into the mysterious death of a 16revocal-flaw a to together blo-ma thoe shop in Malleswaram in Petersory The court has also blassof the Malleswaram police for to notingitiowal broug-liner sinds

Sophiya (16), daughter Bhavani alias Mary Magdalin residing in Subbanna Palsa at M.S. Nagar, was bring unconscious in the godown of the shoe shop on february 21 and was rushed to beeand later, where she incurred her ast. The outopsy revealed that the girl had consumed poison. The police debbed the case "unnetural death, and closed the file.

Suspecting foul play, Bhavani



death. "The police, instead of finding facts and punishing the guilty. colluded with the accused." She appealed to the court for a CoD probe as she had no faith in the police investigation.

The court said: "The prove face evidence in the police report does not indicate that proper steps of investigations were carried out The record does not indicate recording of material witnesses. The investigation appears to be moving at mail's pace, with no ".gtentratifc"

On August 20, the court directed the CoD to take up the matter alresh and submit report in four moreha. It said extremetion of the body, if noosuary, could be taken

Kalpula of Old Madivale Imaged hered from a celling fan at her house on Tuesda

night. Police said she married Viley, a labour

er, eight years ago, and did not have children She was disappointed over this The Madival

police have registered a case. Ain.d.

gnant woman found murdered in City lodge Mr Chebbi said the hotel watherstee had informed the police that the suspect had

ordered for food and liquor on Sunday evening.

The murder must have been committed

between Sunday right and Monday night. The

police are working on curtain clace to solve the

case, he said. The police are yet to get the post

mortom report regarding the murder, he added

Mirgi, DCP (West) Chebbi visited the scene of

crims. Childget police have registered a case

Additional Commissioner of Police B.G.J.

PER ANN SANGE

I'we worsen, including one who was progress, were found murdered to separate incidents in the City during the last 24 hours.

In the first buildent, a program women aged 36-00 years was found murdered at a lodge in Childrent polition limites today: Accomizing to police. the woman, accompanied by a man, had checked into the lodge on Haspital Board on

Sunday evening. The person who accompanied her, identified himself as Salesh from Charmaraparasa

 Cetting enspiritus on receiving no response from the inmates, the hotel authorities informed the police this morning, who in turn opened the door using a duplicate key provided by the hotel authorities. The body of the

women was found bying in the luthroom. The woman was smothered to death with a plilow, DCP (West) Chebb; raid. Police found packets of condoms and blower bottles at the some of crime, Hot accomplice, who is shoonding, is the main suspect, Mr Chebbil

ವರದಕ್ಕಣೆ ಕಿರುಕುಳ:

ಕರೋಪಿಗೆ 3 ವರ್ಷ ಸಚೆ**್**

ಚಳಕರ ಡಿ.11-ವರದಕ್ಕಿಗೆ ಕರುವಂತ

ಕಾಲೂಕಿನ ಭಾಲೀನಹೇಯ ವಿಕಾಂತ

nesh hocabola elice. he e

ර්පුණෙන් මන්ත්මේ මාද්යර්ති මාද්යර්ති

ಕ್ಷೆಭಾಗಿದ್ದು, ಈ ಬಗ್ಗೆ 1999 ರಲ್ಲಿ ಕೊಕ್ಕದೆಯ

ದಾಲಕಾರ್ಯಕ್ಕು ಪ್ರಕರಣದ ವಿಜಾರಣ

ಕ್ಷಮದ ಪ್ರಯಾಧೀಕ ಎಂ.ವರ್ಣಬಹ

ರಿಪ್ರಾಪ್ ನೀಡಿದ್ದಾರೆ.

de sen roomande et a seos

set ablaze

Commits suicide

NOLAR, MARCH 28. A WOMEN Was allegedly set ablaze by her "lover" after her demand for marriage was rejected by his family. It is said that Ramesh (30)

resident of Champion Reef and an employee of a private firm in Bangalore, and Parimala, a resident of Marikuppam in KGF, who were travelling by the same train every day, fell in love. They

had also decided to marry. Meanwhile, Ramesh reportedly developed a relationship with another woman, Parlmala, who came to know of the affair, started pessering Ramesh for marriage. Ramesh later began to avoid her.

to Ramesh's house, spoke to his parents and sought a marriage with him. The request was rejected. Enraged by this, Parlmala allegedly began abusing Ramesh by calling him a cheat Following this, Ramesh, his mother, Panchall, and sister, lyothi, allegedly doused her with knrosene and set her ablaze.

Neighbours, who heard the screams of Parimala, rushed her to the Civil Hospital, Robertsonpet Parimals, who was said to have suffered 99 per cent burns. breathed her last on Sunday.

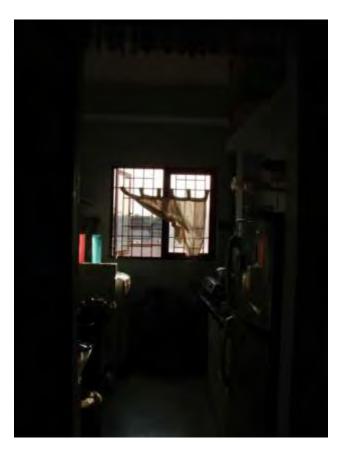
Ramesh, his mother and eister have been arrested. Police investigation is on.

good national cost class . On Saturday last, Parimals went bee beened beened age ർമർ താരത്തു ക് ആരാ at 15 mere per mand de

ಬಾವಿಗೆಸೆದು ಮಗ್ರುವಿನ ಕೊಲೆ ರಂಗಳೂರು, 3. 11- ವಿದ್ಯಾರಣ್ಯಭ್ರರದಲ್ಲಿ ಮಂಗಳವಾರ

ಸಾಯಾರಾವತ್ತಿ ಜತೆ ಜನಳುಜಾತಿದ ವೈಕ್ತಿಯೊಬ್ಬ ತನ್ನ ಎರಡು ವರ್ಷದ ಹೆಣ್ಣು ಮಗುವನ್ನು ಬಾಎಗೆ ಎಸೆದು ಸಾಯುಸಧ್ಯಾನೆ. किक अवसाई अधूर्य प्रविद्युष्ट इस कर्माफ चळा(१)वस्त्र (ಜಾವಿಗೆ ಎಸೆದು ಸಾಯಾಸಿದ್ದಾನೆ. ಪಕ್ಷಿ ಕಂಡೆಪ್ಪು ಜತೆ ಜಗಳವಾಡಿ ಈ ಕೃತ್ಯ ನಡೆಸಿದ್ದಾನೆ ಎಂದು ಪೂಲೀಸರು ತಿಳಿಸಿದ್ದಾರೆ. ವಿದ್ಯಾರಣ್ಯಪುರ ಕೊಲೀಸರು ಪ್ರಕರಣದ ತನ್ನಿನ ನಡೆಸುತ್ತಿದ್ದಾರೆ.





Spaces of silence Digital image on archival paper

."Juhannus Midsummer"
(single channel video) 2001
7.17 mins
A collaborative video
Concept, Editing & Performance: Carla
Gualiardi, Agneishka Volodzko &
Surekha

. "Threading the Threads"
(single channel video installation)
13.27 mins
Concept & Camera: Surekha - 2003
Participation: Nirmala, Chanda, Renu,
Ganga behn, Rani behn, Jomi behn,
Gouri bai, Shanta bai, Seeta bai, Leila
Tyabji (Dastakar group).
Editing: Biju Gangadharan & Surekha

. "Reaching Myself" (Single channel video) 4.49 mins Concept & Cast: Surekha 2003 Camera Assistance: Natalie Butler Editing: Surekha & Manju







"Long Long Way"
(single channel video) 2.59 mins
Performance: Surekha
Camera: Mauritz
Editing concept: Aida Ghardagian
Editing: Surekha & Manju
A collaborative video produced in the
Workshop at Voland Art Academy,
Goteberg

."Line of Control" (single channel video) 2.5 mins Concept, performance: Surekha - 2003 Camera: Natalie Butler and Surekha Editing; Surekha & Biju

"One to One"
(video installation) 14.15 mins
Concept: Surekha - 2003
Participation/Cast: Smitha Cariappa,
Ranjani Shettar, Hildegard, Efa,
Surekha, Kriti
Camera: Surekha & H.A. Anil Kumar
Editing: Ravi Aradhya & Surekha







. "Bhagirathi Bringing Water" (single channel video) 3.52 mins Concept & Editing: Surekha 2004 Camera & performance: Surekha & Archana Hande Editing: Surekha & Ravi Aradhya

"Tree Woman"
(single channel video) 4.59 mins
Concept & Camera: Surekha 2005
Text translation from Kannada::
H.A. Anil Kumar
Editing: Manju & Surekha
Reality: Salumarada Thimakka

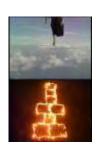
. Tree walkers
(single channel video) 14 mins 2005
Concept: Surekha
Reality Cast: Sibylle Trueb
Editing: Surekha & Lionel Steiner
Text translation from German:
Christoph Storz

"Between Fire and Sky"
(Two channel video installation) 1.28 mins
Concept & Editing: Surekha 2006
Editing: Ravi Aradhya & Surekha:
Performance: Aditi









- . "Making Home" (single channel video) 2 mins Concept & Performance: Surekha 2006 Editing: Ravi Aradhya & Surekha
- . "Again and Again--Defying Time and Gravity" (single channel video) 2 mins Concept & Editing: Surekha -2006 Script: Anil Kumar HA Editing: Ravi Aradhya & Surekha Performance : Aditi
- . "F-lovers"
 (single channel video) 7 mins.
 Concept & Camera: Surekha -2006
 Editing: Ravi Aradhya & Surekha
 Performance: Aditi & Bharatesh Yaday

"The Boiling Concept / The Burning Concept" (diptych) 3.32 mins 2006 Concept & performance: Surekha Editing: Ravi Aradhya & Surekha





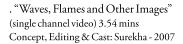




. "Three Fragmented Actions of Silence"
(16mm/digital image converted into dvd
a single channel video) 8.50 mins
Concept, Performance:: Surekha 2006/7
act I: "Making a Flower"
act II: "Unveiling Images"
Act III: "Blue River/Red River"
Camera: Anuradha Chandra/James Holcombe/Surekha
Editing: Ravi Aradhya & Surekha

Produced at No. W. Here, Art CouncilFund, UK,





. "Cooking Concepts" (triptych -- Video Installation) 5 mins Concept & Camera: Surekha 2007 Editing: Surekha & Ravi Aradhya Performance: Aditi, Dhanya & Kavitha













Surekha

EDUCATION

BSc from Bangalore university | Fine Arts in Ken School of Arts, Bangalore | MFA Vishwabharathi university, Santiniketan 1992

ONE PERSON SHOWS

2007 Flames, Flowers and Other Images, Sculptures, photo and video installation, Chemould PrescottRoad, 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

2008 Asain Triennale, Corner house gallery, Manchester curated by Kathy Rae Huffman.

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 zero edition 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 | Instructions for films: Zoo art fair(no.where project) Royal academy of arts, London 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 Pooia Sood, new Delhi | No.w.here, Video screenings at Portobello and Edinburgh film festivals | Myrrh, , curated by Geetu Hinduja and Anupa Mehta under the aegis of Art edge at Tao art gallery, Mumbai I 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 Lagua 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, Mason Grove 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 | Excerpts from my diary pages, Fine art company, curated by Sasha Altaf, Mumbai | 2000 Erotica, Fine art company, curated by Sasha Altaf 1999 Edge of the Century, curated by Amit Mukhopadhyay, new Delhi | | 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 Gasteateller 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.

Surekha lives and works in Bangalore

Email; isurekha@gmail.com

Acknowledgement:

Thanks to those who have been of great help during the making of the videos:

Bharathesh Yadav, Aditi, Srinivas Prasad, Ranjani Shettar, Archana Hande, Suresh Kumar, Emma Graffney, Raghav Sreyas, Dhanya, Parineetha, Angela Baum, Salumarada Thimmaka, Sibyle Trueb, Evelin Hust, Wenzel A. Haller, Maureen, Mark Prime, Sumitha, Darshana Vora and Pooja Sood| Vimochana, Donna Fernandes | Art Council Fund, UK | No.W.Here, London: Karen Mirza, Brad Butler, James Holcombe, Will Hankey | Fine Line Company: Jeremy Theophilus | Theertha Workshop, Colombo: Anolie, Jagath, Thisath, Anura, Laksiri | HIAP, Helsinki: Irmelli Kokko & Sakari vikko | CCA 7, Trinidad: Charlotte, Simone, Natalie Butler | Dakshina Chitra; Deborah Thiagarajan, Boras Museum: Elisabeh Hoglund, Tamara Malmestrom, | Voland Art Academy, Goteberg.

Photo credits: Surekha, HA Anil kumar Design: Bharathesh Yadav & Surekha

Thanks to Prince Claus Fund (Netherlands) & Goethe Institute, Bangalore for making the show "Communing With Urban Heroines" possible.

Facing page / back page video still between fire and sky

Front cover installation image goethe institute bengaluru

Inner cover video still between fire and sky