

Gauri Gill

Acts of Appearance

With Bhagvan Dharma Kadu, Subhas Dharma Kadu, Yuvraj Bhagvan Kadu, Rahul Arvind Kakad, Rahul Bhagvan Kadu, Makhaval Bhagvan Kadu, Madhuri Subhas Kadu, Rangeeta Arvind Kakad, Darshana Devram Kakad, Ganesh Ganpat Lokhande, Sangeeta Ganesh Lokhande, Sangeeta Navnath Kadu, Kusum Bhagvan Kadu, Harishchandra Rama Kadu, Suvrna Harishchandra Vad, Anjana Sachin Kurbude.

And Sachin Sankar Kurbude, Sanjay Sakharam Vatas, Ganpat Ganga Lokhande, Rupesh Arvind Kakad, Nalini Pradip Valvi, Jyoti Sanjay Vatas, Shravan Budhya Tumbda, Saraswati Subhas Kadu, Sapna Bhagvan Kadu, Bhawna Bhagvan Kadu, Pooja Arvind Kakad, Tushar Prakash Vatas, Tushar Dinkar Vatas, Vijaya Navnath Kadu, Suraj Tukaram Vad, Nishant Tulshiram Thalkar, Nilam Sunil Marad.

In her photographic practice, Gauri Gill chronicles the lives of those rendered powerless by state forces and societal structures, often portraying itinerant ways of life, rural communities and fragile livelihood structures. Drawn to the means through which individuals try to overcome their circumstances, in the last years she has been working alongside local artists to interpret stories.

Gill's most recent series *Acts of Appearance* (2015—ongoing) has assumed its form within a village of traditional Adivasi paper mache artists from the Konkana tribe in Jawhar district. Further inland from Dahanu, it is one of the most impoverished districts in Maharashtra. In Rajasthan, among her Jogi friends during the festival of Holi, Gill had first encountered people casually wearing store-bought masks to play-act and assume various personas as part of the fun of the festival. In Maharashtra, she learned of the Bahora procession, held once a year in many Adivasi villages, in which the entire village participates in a ritual performance over several nights, to enact a mythological tale. The performers are chosen from among the residents and wear elaborate masks made by artists to represent different gods, demons, and ancillary figures. In the course of each story, which is as codified as it is improvisatory and has many twists and turns, the good must vanquish the evil. Well-known Hindu epics such as the Ramayana are absorbed into local tales, and gods such as Ganesh and Hanuman feature alongside tribal deities like the Kul Devta and Vaag Devta, in addition to the gods that are omnipresent, such as the great Mahadeva (Shiva) and Parvati.

The Bahora masks take weeks to make, are sacred and consecrated, and constitute a moral and imaginative universe, but also conform to strict rules of creation as they represent powerful archetypes refined over generations of storytelling. They are made only occasionally—once a year, or once in several years—and then carefully stored by families to be brought out for the yearly procession. The men and women who make them spend the rest of their time making objects for domestic display: mother and baby deer, monkey heads, elephant heads, tortoises, or the face of the Buddha. The artists travel to fairs in towns such as Nasik or Pune or supply to smaller stores in Maharashtra, including government run shops set up to serve tribal communities. The raw material is always paper, pounded to a pulp and mixed in with glue derived from a particular tree to make a paper mache object, which can then be 'finished' to various degrees of perfection of surface: rough or smooth, painted or lacquered, depending on its purpose, and the time and resources available to make it.

In January 2015, Gill sought out the acclaimed brothers Subhas and Bhagvan Dharma Kadu, sons of the legendary craftsman Dharma Kadu, with a proposal. She wished to commission them, along with their families and fellow volunteers, a whole community of artists, to create a set of masks—not of gods or demons as per local tradition and lore, but rather as representing individuals existing in contemporary reality. The interpretive creations were to come from them, with the suggestion that they embody different ages, depict varied rasas or emotions such as love, sadness, fear or anger, and those experiences common to all humans, such as sickness, relationships, or aging. In the course of the dialogue, animals were naturally a part of this universe. Later, 'precious' objects entered the frame, as they are understood to have life and be sentient too. Wearing these masks, a cast of 'actor' volunteers (many of them the same as the artists) would later improvise and enact different 'real' scenarios in and around the village, across dreaming and waking states.

Gill imagined using the freedom afforded by the masks as a way to create distance from and reflect upon the self and place; as a possible means to explore one's life and circumstances in the lived present rather than the distant past. "If I had the ability to create different visual identities to tell a story about my world, how would I do it?

We are all heterogeneous beings, constituted of as many different selves as moments in time; we all 'prepare a face to meet the faces that you meet'. Others read us in their own subjective ways, perhaps different from how we imagine ourselves to be. The question also arises, to whom does my face belong—me, or the world that views me?" Although the impressions of these enactments are mediated by the camera (and Gill), the viewer is denied access to all within the frame: to the likenesses of the particular subjects and their personal expressions which, concealed by the masks, might arguably be as fully revealed and unselfconscious as they will ever be—yet knowledge of these 'true' faces of the creators is withheld from the camera, to be replaced by their art.



GAURI GILL, Untitled, (1) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (2) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (3) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (4) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (5) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (6) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (7) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (8) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (9) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (10) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (11) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (12) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (13) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (14) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, *Untitled*, (15) from *Acts of Appearance*, 2015-ongoing
 Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (16) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (17) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (18) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (19) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (20) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (21) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (22) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (23) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, *Untitled, (24)* from *Acts of Appearance*, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (25) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (26) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (27) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 28 x 42 in



GAURI GILL, Untitled, (28) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 16 x 24 in



GAURI GILL, Untitled, (29) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, *Untitled, (30)* from *Acts of Appearance*, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (31) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 16 x 24 in



GAURI GILL, Untitled, (32) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 16 x 24 in



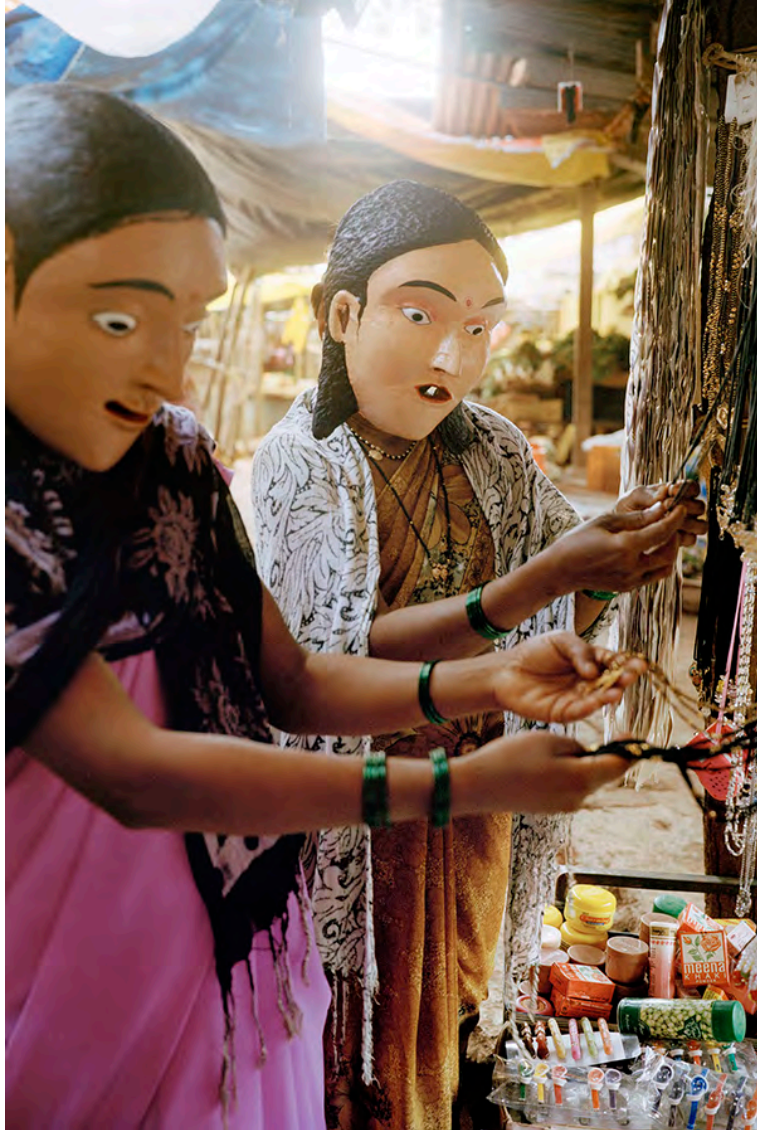
GAURI GILL, Untitled, (33) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (34) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (35) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, *Untitled*, (36) from *Acts of Appearance*, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, *Untitled, (37)* from *Acts of Appearance*, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (38) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (39) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 28 x 42 in



GAURI GILL, Untitled, (40) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 28 x 42 in



GAURI GILL, Untitled, (41) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (42) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (43) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (44) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (45) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (46) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (47) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (48) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 60 x 40 in



GAURI GILL, Untitled, (49) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 42 x 28 in



GAURI GILL, Untitled, (50) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 28 x 42 in



GAURI GILL, Untitled, (51) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (52) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 28 x 42 in



GAURI GILL, Untitled, (53) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, *Untitled, (54)* from *Acts of Appearance*, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, *Untitled*, (55) from *Acts of Appearance*, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in



GAURI GILL, Untitled, (56) from Acts of Appearance, 2015-ongoing
Archival pigment print, Ed. 7 + 1 AP, 24 x 16 in

GAURI GILL

Gauri Gill (b. 1970, Chandigarh, India) earned a BFA (Applied Art) from the College of Art, New Delhi, BFA (Photography) from Parsons School of Design in NYC, and MFA (Art) from Stanford University in California. She has exhibited within India and internationally, including MoMA PS1, New York; Documenta 14, Athens and Kassel; Kochi Biennale, Kochi; Freer and Sackler Galleries of Art at the Smithsonian Institution, Washington DC; Philadelphia Museum of Art; Wiener Library, London; Art Gallery of Ontario, Toronto; Whitechapel Gallery, London and National Gallery of Art, Warsaw. Her work is in the collections of prominent North American and Indian institutions, including the Museum of Modern Art, New York; Freer and Sackler Galleries of Art at the Smithsonian Institution, Washington DC and Fotomuseum, Winterthur, and in 2011 she was awarded the Grange Prize, Canada's foremost award for photography.

Gill's practice is complex because it contains several lines of pursuit. These include an almost two decade long engagement with marginalised communities in rural Rajasthan called Notes from the Desert—this ongoing archive contains series such as The Mark on the Wall, Traces, Jannat, Balika Mela, Birth Series and Ruined Rainbow. She has explored human displacement and the immigrant experience The Americans and What Remains. Projects such as the 1984 notebooks highlight her sustained belief in collaboration and 'active listening', and in using photography as a memory practice. The ongoing work, Fields of Sight is an equal collaboration with Rajesh Vangad, a renowned Adivasi artist from Dahanu in coastal Maharashtra, combining the contemporary language of photography with the ancient one of Warli drawing to co-create new narratives.

Gauri's most recent series, Acts of Appearance, has assumed its form while working within a village of traditional Adivasi mask-makers in Jawhar district, Western India. Gill commissioned the acclaimed brothers Subhas and Bhagavan Dharam Kadu along with their families and fellow volunteers to create a set of masks—not of consecrated gods or demons as per local tradition and lore, but rather as self-portraits and exercises in symbolic representation of experiential reality, across dreaming and waking states.

Working in both black and white and colour, Gill's work addresses the twinned Indian identity markers of class and community as determinants of mobility and social behaviour. In her work, there is empathy, surprise, and a human concern over issues of survival.

EDUCATION

2002: M.F.A. Art Stanford University, California

1994: B.F.A. Photography, Parsons School of Design, New York.

1992: B.F.A. Applied Art, Delhi College of Art, New Delhi

SOLO SHOWS

2018

'Traces', Museum Tinguely, Basel

'Project 108: Gauri Gill', Curated by Lucy Gallun, PS1 MoMA, New York

'Acts of Appearance', Nature Morte, New Delhi

2016

'Notes from the Desert: Photographs by Gauri Gill', Sackler Gallery at the Smithsonian Institution, Washington DC

'The Mark on the Wall', Galerie Mirchandani and Steinruecke, Mumbai

2014

'Balika Mela' and 'Jannat', Thomas Erben Gallery, New York

2012

'Balika Mela', Nature Morte Gallery, New Delhi; Book Launch at Fotomuseum, Winterthur

2011

'What Remains', Green Cardamom Gallery, London

2010

'Notes from the Desert', Nature Morte Gallery, New Delhi; Matthieu Foss Gallery, Mumbai; Focus Gallery, Chennai; Urmul Setu Sansthan, Lunkaransar

2008 – 11

'The Americans', Bose Pacia Gallery, Kolkata; Chatterjee and Lal Gallery, Mumbai; Nature Morte Gallery, New Delhi; Thomas Welton Art Gallery, Stanford University; Chicago Cultural Center, Chicago; Bose Pacia Gallery, New York; Missisauga Central Library, Missisauga

SELECTED TWO PERSON/GROUP EXHIBITIONS

2018

'Riots: Slow Cancellation of the Future', ifa - Galerie, Stuttgart and Berlin
'A BEAST, A GOD AND A LINE', Para Site, Hong Kong
'FotoFest 2018 Biennale-Indian Photographic and New Media Art', Houston, Texas
'Divine Bodies', Curated by Catherine David, Asian Art Museum, San Francisco

2017

'Prospect 4: The Lotus In spite of the Swamp', Artistic Director Trevor Schoonmaker, New Orleans
'Memories from the Futures: Indian Modernities', curated by Catherine David, Centre Pompidou, Paris
'7th Moscow Biennale, Clouds=Forests', Curated by Yoko Hasegawa, New Tretyakov State Gallery, Moscow
'Documenta 14', Artistic Director Adam Szymczyk, Athens, Greece; Kassel, Germany
'Balika Mela at ICP for International Womens Day', International Center for Photography, NY

2016-17

'Kochi-Muziris Biennale', Curated by Sudarshan Shetty, Kochi, Kerala

2016

'Dislocation/Negotiating Identity: Contemporary Photographs from South and Southeast Asia', Curated by Aprile Gallant, Smith College Museum of Art, Northampton
'Unsuspending Disbelief', Curated by Laura Letinsky, Logan Gallery, University of Chicago, Chicago
'Tabiyat: Medicine and Healing in India' Curated by Ratan Vaswani, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai and 'Jeevanchakra', Curated by Latika Gupta, Akar Prakar, Kolkata

2015

'Picture This: Contemporary Photography and India', Curated by Nathaniel Stein, Philadelphia Museum of Art, Philadelphia
'Ruins and Fabrications', Curated by Bakirathi Mani, Twelve Gates Arts, Philadelphia
'POST DATE: Photography and Inherited History in India', Curated by Jodi Throckmorton, San Jose Museum of Art, San Jose; Ulrich Museum of Art, Kansas
'Nameless here for evermore', Khoj International Artists Association, New Delhi
'My Memory, Your History: Narratives on the North', Curated by Priya Pall, Birla Academy of Art and Culture, Kolkata

2014

'The Missing Pavilion', Curated by Gayatri Sinha and JNU students, School of Arts and Aesthetics, JNU, New Delhi
'Ways of Seeing: Gauri Gill and Seher Shah', Experimenter Gallery, Kolkata
'1984', The Wiener Library, London
'Rectangular Squares', Curated by Esa Epstein, Sepia Eye Gallery, New York

2013

'Aesthetic Bind Citizen Artist: forms of address', Curated by Geeta Kapur, Chemould Gallery, Mumbai

'Delhi Photo Festival', Habitat Center, New Delhi

'Lines of Control: Partition as a productive space', Curated by Iftikhar Dadi and Hammad Nasar, Nasher Museum of Art at Duke University

'Duende', Curated by Gitanjali Dang, Rote Fabrik, Zurich

'A Photograph is Not an Opinion – Contemporary Photography by Women', Curated by Sunil Gupta and Veerangana Solanki, Jehangir Art Gallery, Mumbai

2012

'The Needle on the Gauge', Curated by Ranjit Hoskote, The Contemporary Art Institute of Southern Australia, Adelaide

'There Was A Country Where They Were All Thieves', Curated by Natasha Ginwala, Jeanine Hofland Contemporary Art, Amsterdam

'The Portrait: Contemporary Indian Photography', Curated by Devika Daulet-Singh, Fremantle Arts Centre, Fremantle

'Lines of Control: Partition as a Productive Space', Curated by Hammad Nasar, Iftikhar Dadi and Ellen Avril, Herbert F. Johnson Museum at Cornell University; Nasher Museum, Duke University

'Cynical Love: Life in the Everyday', Curated by Gayatri Sinha, Kiran Nadar Museum of Art, New Delhi

2011

'The Grange Prize Exhibition' Curated by Michelle Jacques, Art Gallery of Ontario, Toronto

'Step Across This Line', Contemporary artists from Bangladesh, India and Pakistan, Curated by Deeksha Nath, Asia House, London

'The Matter Within: New Contemporary Art of India', Curated by Betti-Sue Hertz, Yerba Buena Center for the Arts, San Francisco

'Generation in Transition', Curated by Magda Kardasz, Zacheta National Gallery of Art, Warsaw; Contemporary Art Centre, Vilnius

'Staging Selves: Power, Performativity and Portraiture', Curated by Maya Kovskaya, Sakshi Gallery, Mumbai

'Homespun', Curated by Girish Shahane, Devi Art Foundation, New Delhi

'Picturing Parallax: Photography and Video from the South Asian Diaspora', Curated by Santhi Kavuri-Bauer, SF State Fine Arts Gallery, San Francisco

'The Americans', Curated by Haema Sivanesan, Mississauga Central Library, Mississauga. Featured exhibition in Contact Photo Festival (solo)

'Something I've been meaning to tell you', Curated by Sunil Gupta and Vidya Shivadas, Vadehra Art Gallery, New Delhi

'Hall of Technology', Artist Project, Indian Art Summit, New Delhi

2010

'Light Drifts', Curated by Eve Lemesle, Matthieu Foss Gallery, Mumbai

'US TODAY: AFTER KATRINA', Curated by Phillipe Durand and Joerg Bader, Institut d'art Contemporain, Villeurbanne, Lyon

'Docutour', Curated by Bose Krishnamachari, BMB Gallery, Mumbai

'Where Three Dreams Cross' – 150 years of photography from India, Pakistan and Bangladesh, Whitechapel Gallery, London; Fotomuseum, Winterthur, Switzerland. Curated by Sunil Gupta.

'Punctum 1 – A critical look at the landscape in South Asian Photography', Curated by Arshiya Lonkhandwala, Lakeeren, Mumbai

2009

'Outside In: Indian Art Abroad', Curated by Courtney Gilbert, Sun Valley Center for the Arts, Idaho

'Rememory', Two-person show with Tomoko Yoneda, Lucy Mackintosh Gallery, Lausanne

'The Astonishment of Being', Curated by Deeksha Nath, Birla Academy of Art and Culture, Kolkata

'The Self and The Other - Portraiture in Contemporary Indian Photography', Curated by Luisa Ortinez and Devika Daulet Singh, La Virreina Centre de la Imatge of the Institut de Cultura (City Council of Barcelona), Palau de La Virreina. Exhibition travels to Atrium in Vitoria

'Shifting Shapes –Unstable Signs', Curated by Robert Storr and Jaret Vadehra, Yale Art Gallery, Yale University, New Haven

2008

'The Nature of the City', Curated by Alexander Keefe and Nitin Mukul, Religare Art Gallery, New Delhi

'Zeitgeist', Curated by Latika Gupta, Palette Art Gallery, New Delhi

'Click! Indian Photography Now', Curated by Sunil Gupta and Radhika Singh, Vadehra Art Gallery, New Delhi and London

2007

'City Cite Site', Curated by Latika Gupta, Anant Art Gallery, New Delhi

'Photoquai', Curated by Helene Cerruti, Musee Quai Branly, Paris

'Public Places, Private Spaces' - Contemporary Photography and Video Art in India, Curated by Paul Sternberger and Gayatri Sinha, The Newark Museum, New Jersey

'Autoportraits', Photographic portfolio of 12 Indian artists, Khoj at Freize Art Fair, London

'Gill and Gupta', Two person show with Sunil Gupta, India International Center, New Delhi

'I fear I believe I desire', Curated by Gayatri Sinha, Gallery Espace, New Delhi

2005

'Women Photographers from SAARC countries', Curated by Alka Pande, Italian Cultural Center, New Delhi

2002

Award Winners Show, Fifty Crows Foundation, San Francisco

1998

'In Black and White' - What has Independence meant for Women, Curated by Bisakha Dutta, Point of View, Lalit Kala Academy, New Delhi; Admit One Gallery, New York

1995

Alliance Francaise prizewinners exhibition, exhibition traveled all over India

BOOKS

1984, document released on Kafila.org, free to download, New Delhi 2013/2014

Balika Mela, published by Edition Patrick Frey, Zurich 2012

The Americans, catalogue published by Nature Morte/Bose Pacia 2008

COLLECTIONS

Museum of Modern Art, New York

Freer and Sackler Galleries of Art, Smithsonian Institution, Washington DC

Deutsche Bank Collection, Frankfurt

Philadelphia Museum of Art

San Jose Museum of Art, San Jose

National Gallery of Canada, Ottawa

Royal Ontario Museum, Toronto

Fotomuseum, Winterthur

Kiran Nadar Museum, New Delhi

Devi Art Foundation, New Delhi

AWARDS/RESIDENCIES

2013: Arts Fellow, Rockefeller Foundation, Bellagio, Italy

2013: Wall Art residency, Ganjad village, Maharashtra

2012: Residency at Space 118, Mumbai

2011: Grange prize, Toronto

2011: Chitrakala Parishath, Bangalore. Residency on New Media organized by Lalit Kala Academy

2005: Photography Residency at Khoj, New Delhi

2002: Fifty Crows Award, San Francisco

2001: Anita Squires Fowler Memorial Fund in Photography, Stanford University, 2001

2000: Nathan Oliviera Fellowship, Stanford University, 2000

1995: Alliance Francaise National Photography Contest, New Delhi

