

SHEHER, PRAKRITI, DEVI

Curated by Gauri Gill, in dialogue with Sabih Ahmed.

January 19 – June 1, 2024



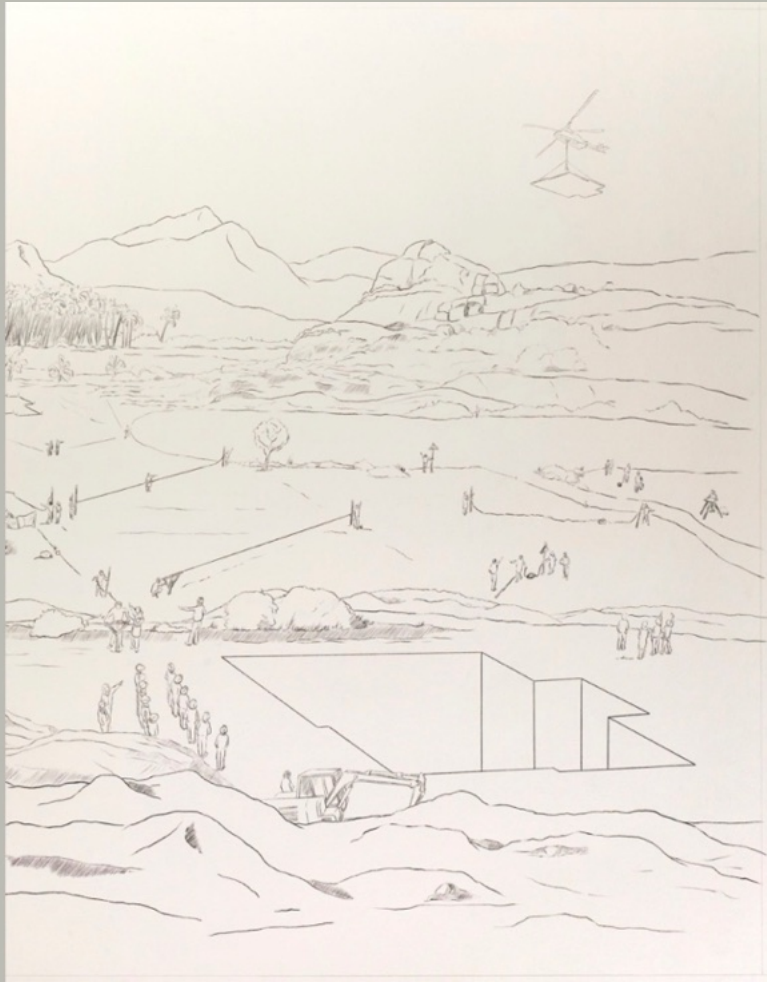
SHEFALEE JAIN, *Mhāre gulguliye gālān ri rekhaṇ Pari ude ni e!*
(*My locust with round cheeks, Why don't you fly away now?*), 2023



CHIARA CAMONI, *Burning Sister*, 2023



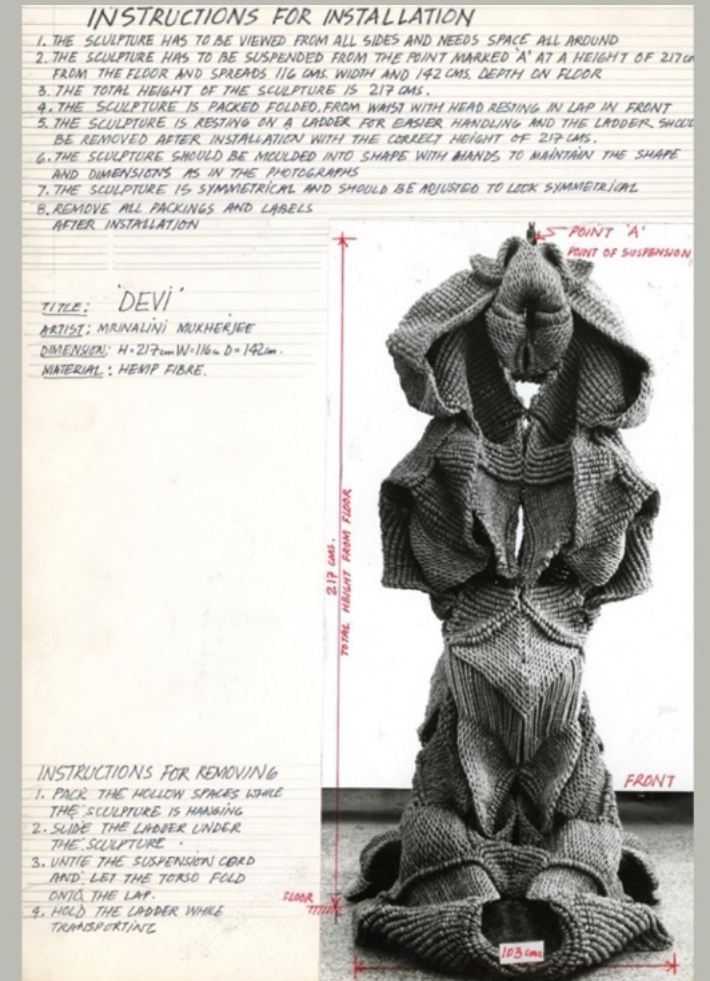
CHAMBA RUMAL, *Tara from Das Mahavidya*



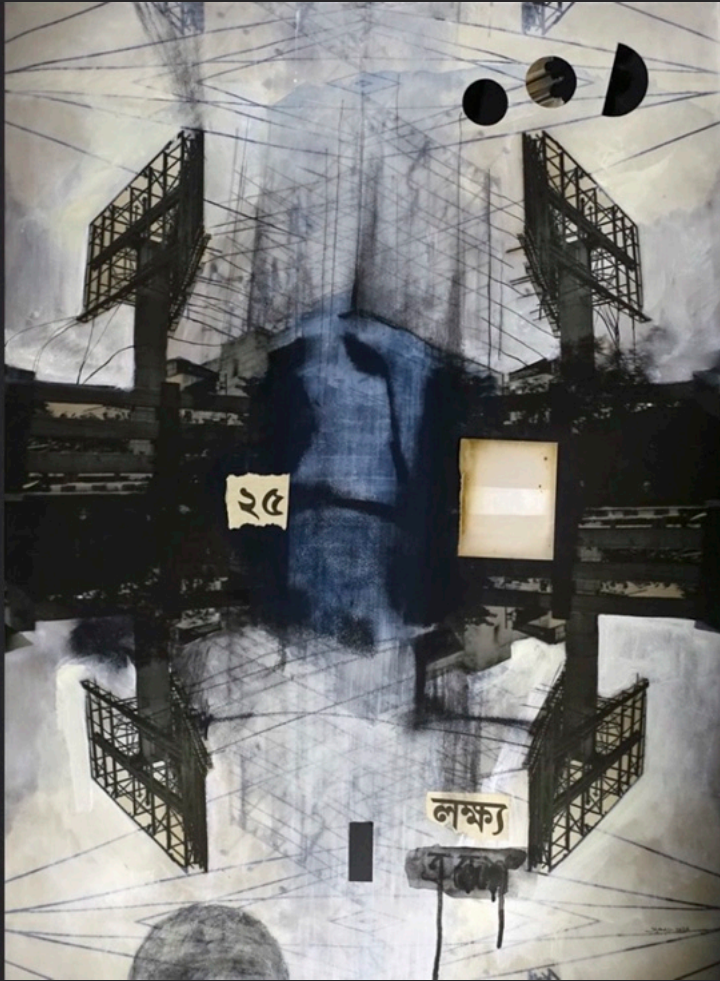
MARIAM SUHAIL, *Site Survey and Preparation (Detail)*, 2023



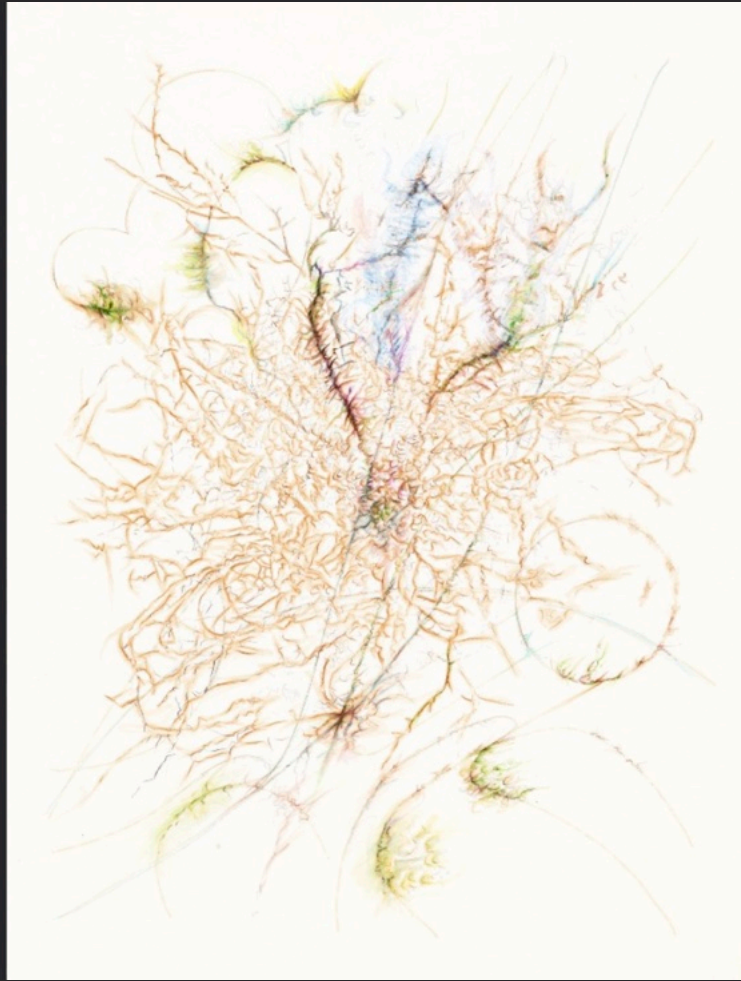
VINNIE GILL, *Gulmohar (Flame) tree*, 2023



MRINALINI MUKHERJEE, *Devi* – installation instruction, c. 1982



SUKANYA GHOSE, *Lokkho Lokkho*, 2023



RASHMI KALEKA, *Deemak #6*, 2023



LADHKI DEVI, *Dasha Devi*, 2020-21



MEERA MUKHERJEE, *Vaishnav Singers (Detail)*, c. 1980s



GAURI GILL, *Kolkata 2009 (a)*, from the series *Rememory*, 2003-ongoing



EMILY AVERY YOSHIKO CROW, *Bhrkuti Tara*, 2020

Sheher, Prakriti, Devi: Experiments in World Making

In 2020, I was due to create an exhibition around my work about Indian cities, called *Rememory* (after Toni Morrison), for Galerie Mirchandani + Steinruecke in Mumbai. All of that long and still summer of Covid, I sat in my home studio on the top floor of my parents' residence, editing furiously in the days, and meeting my parents every evening—on our rooftop terrace, or downstairs in their apartment. Sometimes I would find my mother, Vinnie Gill, in her study, working on drawings of parrots and owls in flowering trees, rivers through remote mountains, or Mughal tombs in ruin. She has had a practice for roughly sixty years now, but had never exhibited her work professionally, or shown it outside of the family where we grew up surrounded by her distinctive art. In the day I would look at my psychological portraits of dystopian and dynamic urban India, and then I would go downstairs and see India conveyed through another register, deeply felt and somehow enchanted. Where my own work felt critical and conceptual, my mother's felt compassionate and ardent. In the heightened sensibility of that slow summer, as a lot of confused murkiness began to clarify, I started to wonder: Why was it that one of us was perceived by the world as a so-called 'artist', but the other not? Was it because I had devoted my life primarily to my practice, over the all-subsuming demands of domesticity? Or, because I had studied at professional art schools and was therefore tutored in the prevalent critical discourse? Once again, I was drawn to reconsider the sacrosanct insularity and caste like hierarchies of the art world. I decided to invite my mother into the exhibition, to light up my work.

Speaking about this with Rajesh Vangad—the foremost Warli artist with whom I have collaborated for a decade now—I enquired whether his mother, Ladhki Devi, whom I have always admired whenever I have visited their home, for her upright stance and natural elegance whether she is painting or cooking or

farming, had exhibited outside of their village, or indeed, in any professional context. He said that she had not. I found this remarkable, given that he had learned Warli drawing from her, and that it is in fact a matriarchal art form.

I learned that while many women do paint as the *Dhavleri* or *Suvasini* while conducting rituals in the village, hardly any are able to inhabit professional spheres outside of the community. This is because of the demands on their time from the household, farming and other chores, as well as constraints around physical travel. I decided to invite Ladhki Devi to join our exhibition too.

The exhibition in Mumbai that was held in November of 2021 was constructed around the nucleus of the contemporary built landscape of urban India that I have traversed and inhabited since 2003. This was expressed through photographic fragments and typologies encompassing both public and private worlds. Among these pictorial imprints breathed life-forms from observed nature assiduously expressed as a kind of visual diary by Vinnie Gill, through a vocabulary of trees, flowers, animals and mountains, a warm embrace of the natural world. Ladhki Devi entered the space with her creations of the infinite forms of the Devi (the Great Goddess), who appears to engage in, while simultaneously transcending, a wide range of everyday activities usually performed by women, as well as the fundamental duties of Mother Nature. The exhibition was titled *Sheher* (City), *Prakriti* (Nature), *Devi* (Deity).

In 2022, Ishara Art Foundation proposed traveling the exhibition to Dubai. I asked if I could expand it further by inviting a few more friends to join us. Each of these artists is someone whose work looks at aspects of the city, of nature, and of the sacred—and the many overlaps between these categories—and

whom I have been drawn to for one reason or another. In my view, many of the artists have also received inadequate, if any, attention. Ishara was so kind as to agree, and over the next year we went on to invite nine additional artists and a collective, to eventually present twelve different practices, flowing apart and through one another. The final group includes Chamba Rupal, Chiara Camoni, myself, Ladhki Devi, Mariam Suhail, Meera Mukherjee, Mrinalini Mukherjee, Rashmi Kaleka, Shefalee Jain, Sukanya Ghosh, Vinnie Gill and Yoshiko Crow.

The Chamba Rupal—or ‘paintings in embroidery’ (a phrase coined by Indologist Stella Kramrisch), are also known as *sahodara* or ‘born of the same womb’ (as described by Dr. B. N. Goswamy), and reflect the close relationship between Pahari embroidery as practiced mainly by the local women, and guided by miniature artists of the Chamba region and style. These particular works reflect a long collaboration between the embroidery expert Swati Kalsi, miniature artists Mohan Prajapat and Shilpaguru Babulai Marotia, and the embroiderers Masto Devi, Tulsi Devi, Uma Devi, Jyoti Bala, Pammi Devi, Bindu Devi, Pushpa Devi, Pooja, Nagina and Garima at CHARU, Delhi Craft Council’s centre in Chamba, Himachal Pradesh. They portray ten different wisdom aspects—or Das *Mahavidya*—of the One Truth, as expressed through the Divine Mother in Hinduism, and using the *dorukha* (a double satin stitch) adapted to the motifs and details.

Chiara Camoni’s extraordinary anthropomorphic figures arise spontaneously through her close communion with nature in the remote rural area in Italy where she lives, and where she walks through the forest each day. The sister in her new video called *Burning Sister* emerges from the Earth, to which she returns, even as she goes through fire.

Mariam Suhail distills ubiquitous, personally known and contextually specific motifs of urban living, from pigeons trapped in building chutes to the migration of *chhaths* (rooftops) that are labeled in the North Indian subcontinent a term that throws up a whole series of evocative associations—into abstract and poetic gestures.

Meera Mukherjee is someone I have been drawn to from my first days in art school, as a unique outlying woman artist who grew up in metropolitan and upper-middle class India, but ventured out to live among and learn from the great traditions of Bastar, and Adivasi artists in general. Her subject matter includes women, workers, fishermen, weavers, and Vaishnavi and Baul singers, that easily traverses the terrain from quotidian to spiritual dimensions.

The installation manuals for Mrinalini Mukherjee’s mythic hemp sculptures read like codes to enter a secret world—one in which hemp and jute transform magically into *Devi*, *Naag*, *Pakshi*, *Adi Pushpa* and women on peacocks; form rising from material through the artist’s oracular commandments in the guise of meticulous written instructions.

Rashmi Kaleka has created from scratch a deeply inspiring permaculture farm on the outskirts of Delhi, where she regularly hosts and feeds friends and strangers. This is the home base and rich source of her close engagement with nature and care, in this case reflected through empathetic and imaginative drawings of termites and their colonies.

Shefalee Jain creates works that are grounded in community, and are ever responsive—and responsible—towards social upheaval. For this exhibition, she

has created a new trilogy about the *Rekhan* (locusts) regularly seen in Rajasthan and across North India these days due to the impacts of climate change. In this work, the locusts bear witness to the sadness and terrors of the times we live in.

Sukanya Ghosh uses experimental forms to explore the cities that she—and I— inhabit, since we have Delhi in common. In her new video *Konka!*, on view for the first time, she excavates the skeleton or carcass underlying the city, even as she returns to ephemeral sites of construction to highlight unfinished and ever ongoing projects of post-colonial modernity.

Yoshiko Crow's sublime renditions of the Goddess Tara in her twenty one avatars and the strange hybrid human-animal figures arise from fertile dreams and a many lifetimes-long spiritual practice rooted in Mahayana Buddhism. Her work is as luminous in its delicate materiality as it is other-worldly.

Apart from the sheer beauty and multiple truths expressed by the different artists - from the mundane to the transcendental, the gross to the subtle, and the manmade to the sacred – through this palimpsestic and idiosyncratic exhibition,

I wish to acknowledge those who have found ways to stubbornly persist in their practice, often sharing their work only within their families and local communities, completely outside the circuits and networks of professional artists, contemporary art discourse, galleries and markets. They may be lifelong homemakers, who have contributed in other capacities unrecognized as 'work', and so, are familiar with forms of exclusion, but whose artistic labour has provided them with profoundly vitalising spaces of refuge and solace. Through this gathering of insistent voices we hope to consider the dualistic worlds of the

depleted and regenerative, manmade and natural, colonial and Indigenous, young and old, English and non-English, mundane and magical, absent and present. And finally, through addressing current categories of inclusion and exclusion, we attempt to enlarge the circle in terms of who 'we' might define as an 'artist', what constitutes art practice, and perhaps thereby reflect upon the underlying structures that enable or undermine such practices, to expand the spectrum both of making and making seen.

- Gauri Gill
New Delhi, December 14, 2023

CHIARA CAMONI



Chiara Camoni (b. 1974) is an artist based in Fabbiano in the Apuan Alps in Versilia, Italy. Her practice consists of drawing, vegetal print-making, video and sculpture. Her works are often created together with friends and relatives, all of whom are members of an expanded studio that she refers to as the 'Centri di Sperimentazione', and open into impromptu associations, organised seminars and workshops, testing different forms of shared authorship. Together with other artists, she founded the MAGra, Contemporary Art Museum of Granara, and the Vladivostok group. She has been developing a cycle of seminars titled 'La Giusta Misura' with Cecilia Canziani for several years.

Chiara has exhibited in solo and group exhibitions since 2001 that include the Modern Art, Middlesbrough (2018); Arcade Gallery, London (2019); Musée d'Art Contemporain de Bordeaux, Bordeaux (2021); CEAAC, Strasbourg (2021); SpazioA, Pistoia (2022); Fondazione Rovati, Milan (2023); among others. Her works are in various collections such as the Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes; Le Fonds Régional d'Art Contemporain (FRAC), Bretagne; and the Galleria Civica d'Arte Moderna e Contemporanea, GAM, Torino.

Chiara Camoni's extraordinary anthropomorphic figures arise spontaneously through her close communion with nature in the remote rural area in Italy where she lives, and where she walks through the forest each day. The sister in her new video called Burning Sister emerges from the Earth, to which she returns, even as she goes through fire. (GG)

Burning Sister

Burning Sister is an anthropomorphic sculpture composed of flowers and leaves, which finds its maximum expression in the moment in which it is set on fire, or in the moment in which it appears in its most changeable form. Camoni transforms and animates the material with ritual gestures, such as stacking ceramic bowls to give shape to the snakes. A daily gesture which, as the artist says, "rises and becomes something else", both in the sense of mutability mentioned above and in a magical sense. The ritual was originally performed on October 13, 2023, on Makryammos Beach. In the video, one can listen to the rustle of the leaves in the wind in spring, or sense their crunching underfoot in autumn, and the crackling of flames that envelop the Burning Sister.

Tent

Chiara Camoni's vegetable prints on silk arise from moments of collectivity, ritual occasions of closeness, and sharing between people. It starts with the collection of organic materials from the surroundings and their selection and arrangement on the fabrics. In the meantime, we read, we talk, we listen, and we observe. In the end, when the silks are open, chance always provides different results in terms of colors and shapes. The silks reveal an anthropomorphic, magical creature. They have something cartoonish, like they would run away or dance around you. Moved by the wind, with their mysterious smiles, they are alive, like Earth spirits born from the Earth itself.



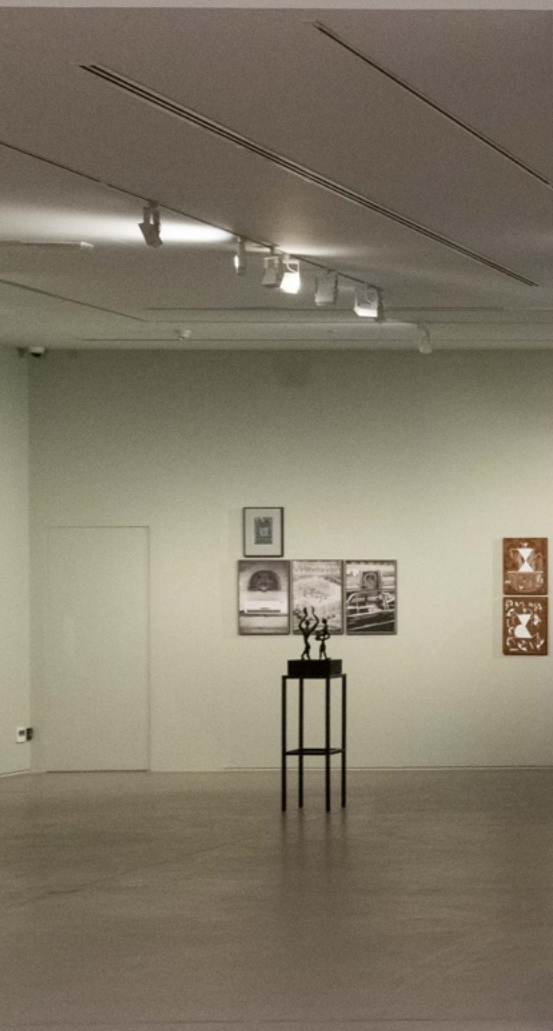
CHIARA CAMONI

Burning Sister

2023

Video

23 minutes 28 seconds (loop)



Installation view of Chiara Camoni's *Burning Sister* (centre) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Chiara Camoni's *Burning Sister* (left) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



CHIARA CAMONI

Tent

2023

Brass, vegetal print on silk

180 x 90 cm each



Installation view of Chiara Camoni's *Tent* (centre) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

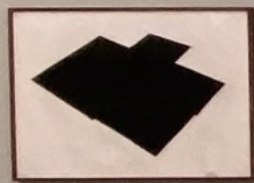
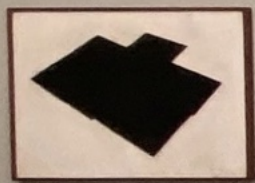


Installation view of Chiara Camoni's *Tent* (centre) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Chiara Camoni's *Tent (centre)* in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

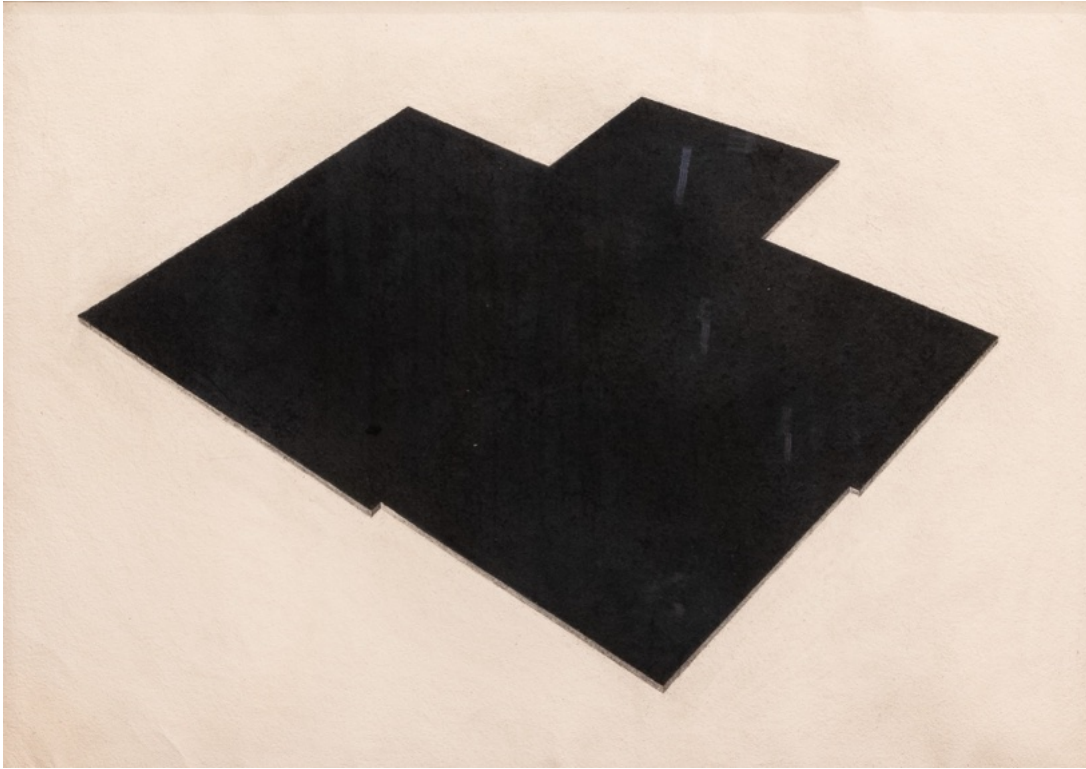
MARIAM SUHAIL



Mariam Suhail (b. 1979) was born in Rawalpindi, Pakistan, and lives and works in Bangalore, India. Her work stems from the incidental, undocumented minutia of everyday conversations, media and culture at large. Her practice deals with the complexities of language, dissecting and re-presenting what lies in the spaces between images, words, sounds and material. Her work spans various media that include sculpture, video, digital images, books, text and drawing.

Mariam's work has been exhibited in solo and group exhibitions that include shows at Grey Noise, Dubai; GALLERYYSKE, Delhi and Bangalore; 56th Venice Biennale (2015); Berlin Biennale 8 (2014); the Kochi-Muziris Biennale (2022-23); and the Dhaka Art Summit (2016). Mariam has also contributed to publications like Shifter 21 – Other Spaces (2013), Paessagio's Coral Issue by Blauer Hase (2016) and Silicon Plateau - Volume 2 (2019).

Mariam Suhail distills ubiquitous, personally known and contextually specific motifs of urban living, from pigeons trapped in building chutes to the migration of chhaths (rooftops) that are labeled in the North Indian subcontinent a term that throws up a whole series of evocative associations—into abstract and poetic gestures. (GG)



MARIAM SUHAIL

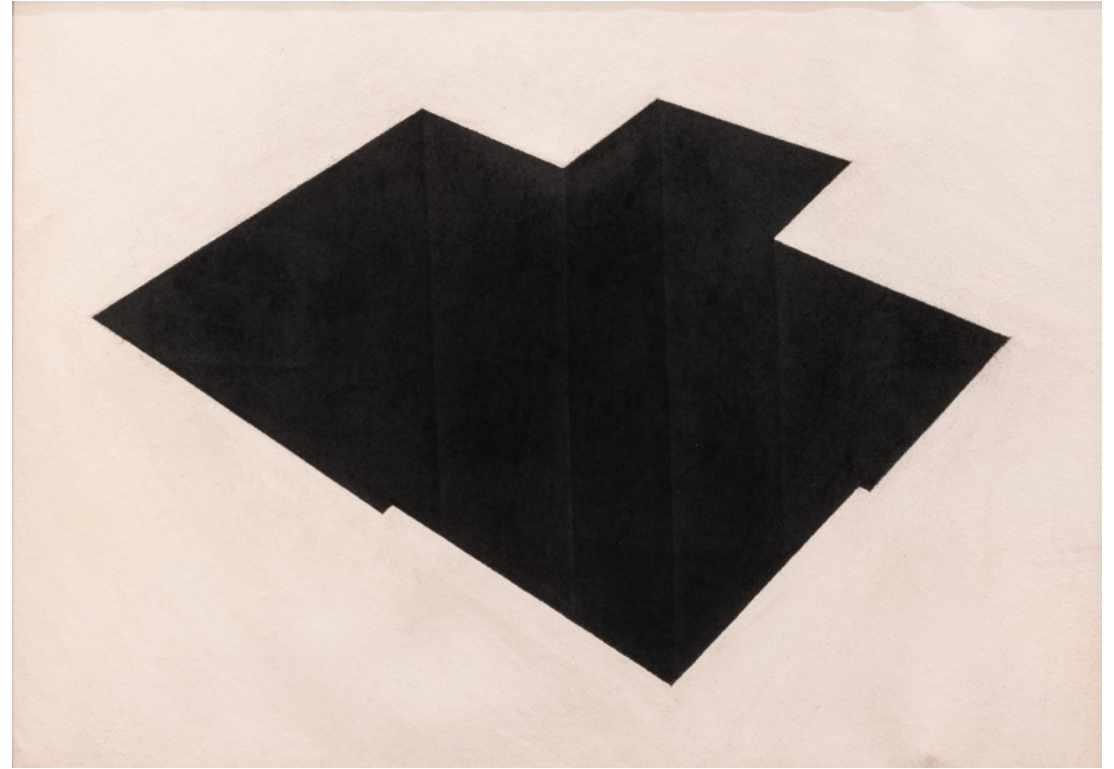
Chhath ki Naqal Makaani, Chhath ki Naqal-o-hamal
(Migration of Roof, Transportation of Roof)

2022

Charcoal on handmade paper

87 cm x 122 cm (each)

Courtesy of the artist and Gallery SKE



Chhath ki Naqal Makaani, Chhath ki Naqal-o-hamal (Migration of Roof, Transportation of Roof)

Naqal Makaani - A term meaning repeating, copying or transferring (naqal) of a dwelling, home or house (makaan). The term *naqal* is also used on its own as the word for cheating off of someone. The composite term *naqal makaani* is used mainly in the context of migration of people or a population.

Naqal-o-hamal - A term meaning copying (naqal) and (o) carrying (hamal), transfer and lift. The word *hamal* is also used on its own as the word for pregnancy. The composite term *naqal-o-hamal* is used mainly in the context of transportation of goods and materials from one place to another.

"Loosely translating in this instance to 'Migration of Roof, Transportation of Roof', the first part of the title describes intention and the second, its practical manifestation.

Certain words in Urdu, which is my first language, have been making an appearance in my mind a lot more recently, floating as dark, bold text on a white background. The word, its form and its meaning all run around, throwing thought and memory into a spinning motion. The word *Chhath* is just roof, but *chhath* also brings to mind roof over one's head (sar pe chhath). To migrate with your *chhath*, transporting a roof, as an action is an impossibility, an absurd gesture as well as a desperate desire. I am away from what I always called home, but have I brought it with me?" (Mariam Suhail, 2023)



MARIAM SUHAIL

Balancing a Building

2020

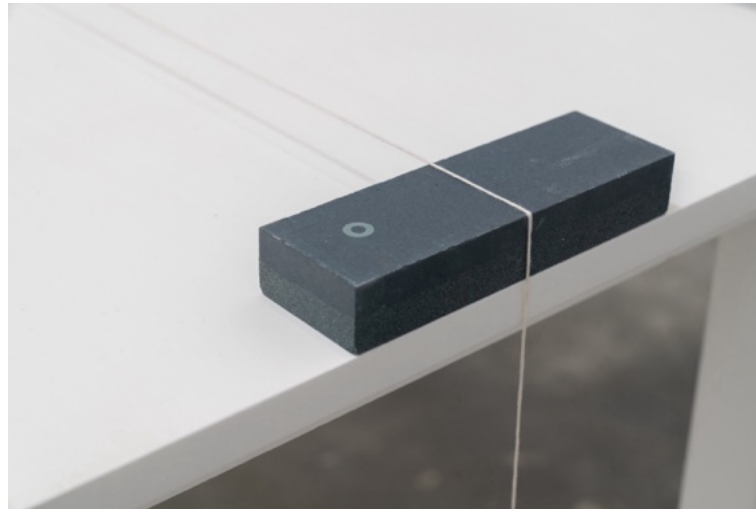
Wooden table, 2 whetstone, 2 rocks, cotton string

91.44 x 122 x 50.8 cm

Courtesy of the artist and Grey Noise

"The construction started after a long time of suspension and as if to make up for the years of waiting, the main structure appeared so fast that suddenly there was a taller building, diagonally behind this one. Then it stopped again, as if taking a moment to breathe. In this time, daily occurrences became like slow drama on a fixed stage. Nothing alarming, nothing of note as such, just daily addition (or removal) of material, scattered movement of labour and supervisors, cleaning and reorganising, so on and so forth.

At the roof level one day, ropes were suspended from two points, all the way down to the first floor, each with a small-sized boulder tied at the end." (Mariam Suhail, 2023)





Installation view of 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



MARIAM SUHAIL

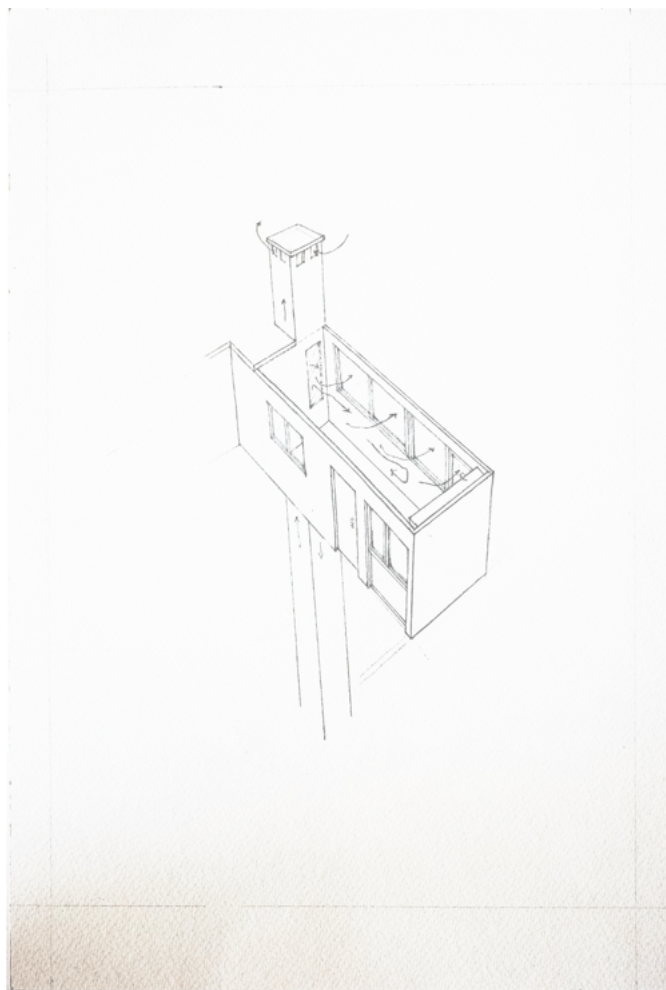
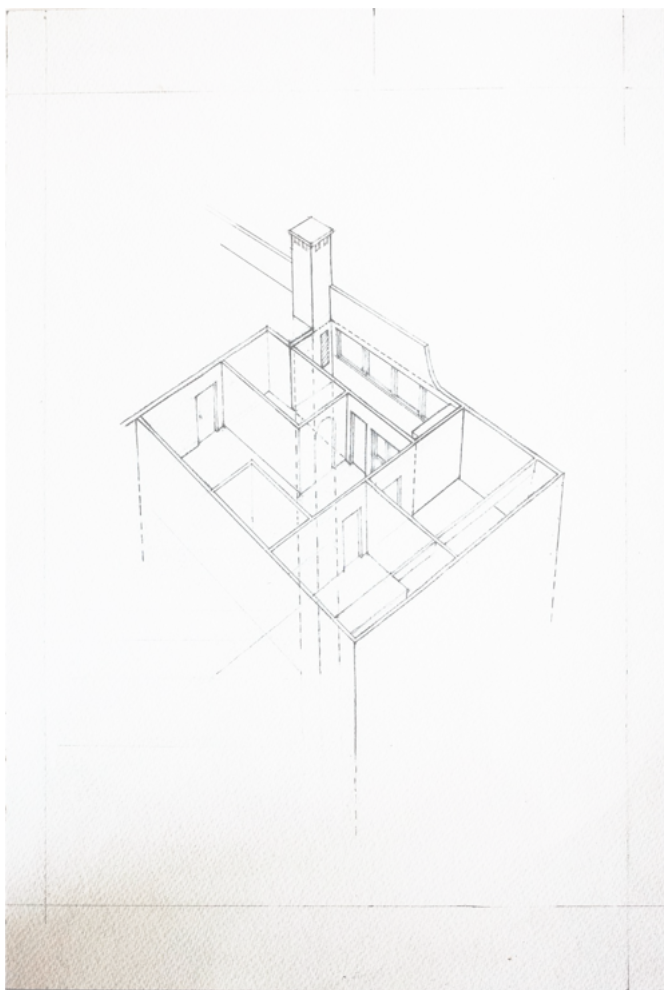
Pigeon as Metaphor

2020

1 print on archival paper, 4 drawings, pencil on paper

(L) 179 x 75 cm, (R) 75 x 179 cm

Courtesy of the artist and Grey Noise



MARIAM SUHAIL

Pigeon as Metaphor

2020

1 print on archival paper, 4 drawings, pencil on paper

35.5 x 23.9 cm (each)

Courtesy of the artist and Grey Noise

"This work puts forward a happening with the pigeon as a protagonist within an architectural setting. The text sets the premise of the work, invoking the space and sound in the viewer's mind - urging them to imagine the architecture of two spaces: a dark, vertical chute and a bright horizontal balcony-room and the movements of pigeons confined within these.

Two A4-sized architectural diagrams, the first one depicting the whole apartment and the second one showing only the chute and a specific balcony-room, are left unlabelled to be worked out by the viewer like a puzzle. The large vertical drawing is where it bursts forth, with intense marks, trying to present a closer-to-real representation.

The pigeon trying to take off, begins its vertical ascent to stop and rest at the chute - opening, pausing for a moment but losing its way towards (the drawing on the right) the apartment instead of heading up towards the roof opening. In the horizontal drawing, the work turns into a diagram again, the window detail is done like a technical drawing and the pigeons drawn to understand their pattern of flight as well as wing and body movement in this otherwise charged moment of panic and disorientation.

The pigeon eventually trapped in the balcony room with closed windows from where it can see the outside world it wanted to reach. The work references representations of the pigeon as an artistic idiom within the larger archive of South Asian art. Like Darwin's pigeons, it finds itself reluctantly in the spotlight as the main protagonist because it lost its way and ended up intersecting too closely with its human counterpart." (Mariam Suhail, 2023)



Installation view of Mariam Suhail's 'Pigeon as Metaphor' in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



(L-R) Installation view of Ladhki Devi, Shefalee Jain and Mariam Suhaill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



(L-R) Installation view of Gauri Gill and Mariam Suhail in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



MARIAM SUHAIL

Site Survey and Preparation

2023

From the project 'Chhath ki Naqal Makaani, Chhath ki Naqal- o-hamal (Migration of Roof, Transportation of Roof)'

Carbon-paper transfer drawing on archival paper

80 cm x 110 cm

Courtesy of the artist and Gallery SKE

"A large landscape, that despite its vastness appears like an excerpt. This is one section of land in some undefined location. There are surveyors all over the terrain, as if for some reason there is a hurry to collect data for the next stage to begin as soon as possible. Is this a scene that has already happened or a diagram for instruction on Site Survey and Preparation? Everything seems to be in process, including the drawing itself.

The drawing takes its language from colour-by-number or colouring-book landscapes. It is however made using carbon paper to transfer a large-scale composition onto the sheet. The carbon powder sits precariously on the page, in some places a darker, sharp mark, trying to look invincible and a soft haze or fuzz in others. It also is like a preparatory drawing, waiting to be taken to completion. A helicopter carries something into the frame. It is a flat structure: a roof being brought to the said site. In the foreground an identical shape seems to be perfectly dug up with a team of men/ labour standing in wait close to it. The depth of this pit is unclear. The result of placing the arriving roof into this pit is unclear too. What logic or order of construction is this?" (Mariam Suhail, 2023)



(L-R) Installation view of Ladhki Devi, Shefalee Jain and Mariam Suhail in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

RASHMI KALEKA



Rashmi Kaleka (b. 1957) was born in Nairobi, Kenya, and lives and works in New Delhi, India. She is an artist and an urban farmer whose practice draws from her observations and understanding of nature through sounds, visuals, and patterns of habitation and growth across different species. She has been studying and researching permaculture and is the founder of Farm8, a community farming project situated in Delhi NCR. Kaleka's practice is also informed by sound, going back to her childhood in Kenya where the rhythm and intonation of Swahili, Punjabi and the tribal dialects of her grandparents permeated her consciousness.

Her work has been part of various exhibitions that include the Museum of Contemporary Art, Taipei (2011); the Kulthuset, Stockholm (2011); the Helsinki City Art Museum, Helsinki (2012); and the ARKEN Museum of Modern Art, Copenhagen (2012).

Rashmi Kaleka has created from scratch a deeply inspiring permaculture farm on the outskirts of Delhi, where she regularly hosts and feeds friends and strangers. This is the home base and rich source of her close engagement with nature and care, in this case reflected through empathetic and imaginative drawings of termites and their colonies. (GG)

Deemak and Colony series

"My point of reference for these drawings has been the local urban termite, (Heterotermes), its natural habitat is the Aravalli belt on which Farm8 is situated. I was thinking of local colonisers, in this case the Termite's conquest of land, their ability to break down tonnage of biomass to recycle forest nutrients commanded respect and understanding. This unheralded community reassures its certainties of which animal belongs where. The urban Farm8 endeavours to 'Habitat' a spatial unity between species above and below ground."

- Rashmi Kaleka, 2023



RASHMI KALEKA

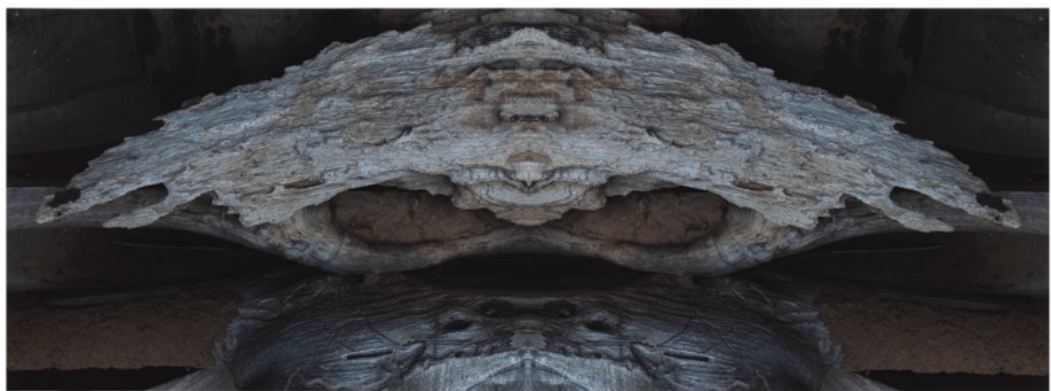
Colony #4

2023

Photographic inkjet print on Hahnemühle paper, charcoal and gouache

33.5 x 91 cm each

Edition of 3, unique



RASHMI KALEKA

Colony #7

2023

Photographic inkjet print on Hahnemühle paper, charcoal and gouache

33.5 x 91 cm each

Edition of 3, unique

RASHMI KALEKA

Colony #5

2023

Photographic inkjet print on Hahnemühle paper, charcoal and gouache

33.5 x 91 cm each

Edition of 3, unique

RASHMI KALEKA

Colony #1

2023

Photographic inkjet print on Hahnemühle paper, charcoal and gouache

33.5 x 91 cm each

Edition of 3, unique

RASHMI KALEKA

Colony #4

2023

Photographic inkjet print on Hahnemühle paper, charcoal and gouache

33.5 x 91 cm each

Edition of 3, unique



(L-R) Installation view of Rashmi Kaleka, Ladhki Devi and film on Meera Mukherjee in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

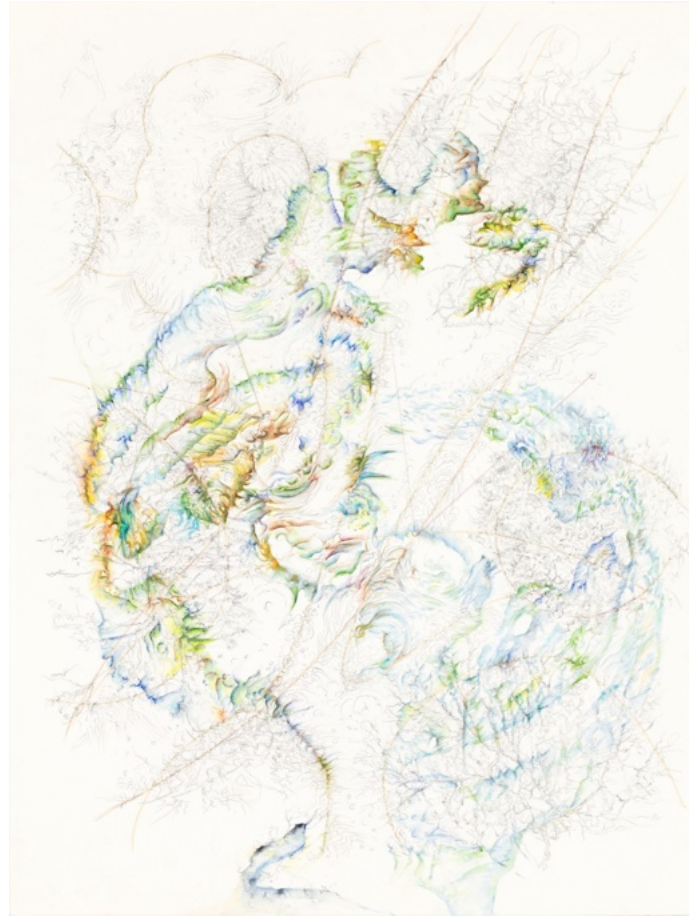


RASHMI KALEKA

Deemak #1

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each

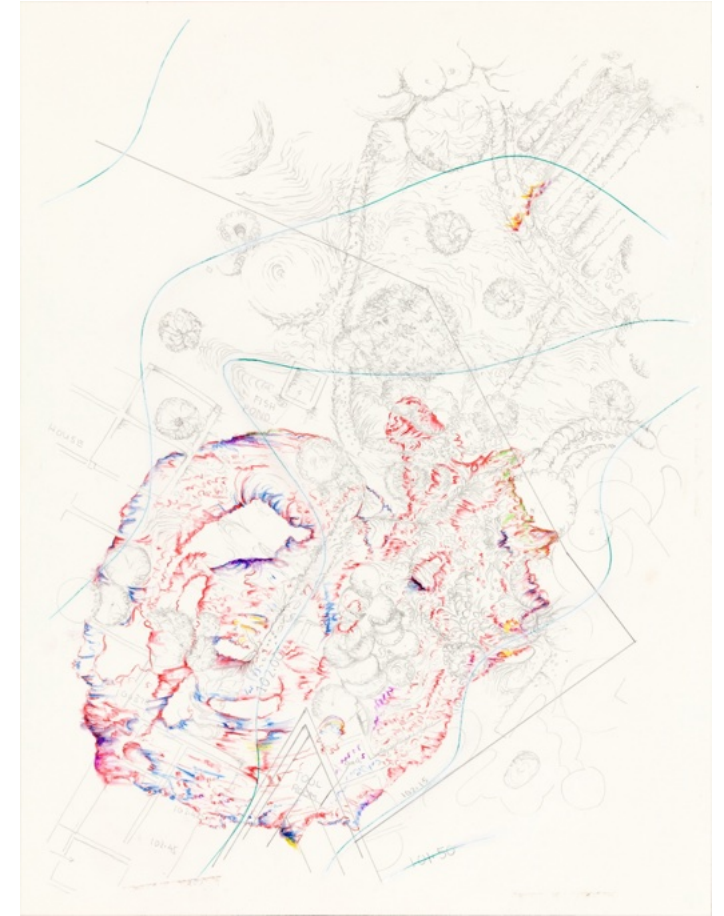


RASHMI KALEKA

Deemak #2

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each

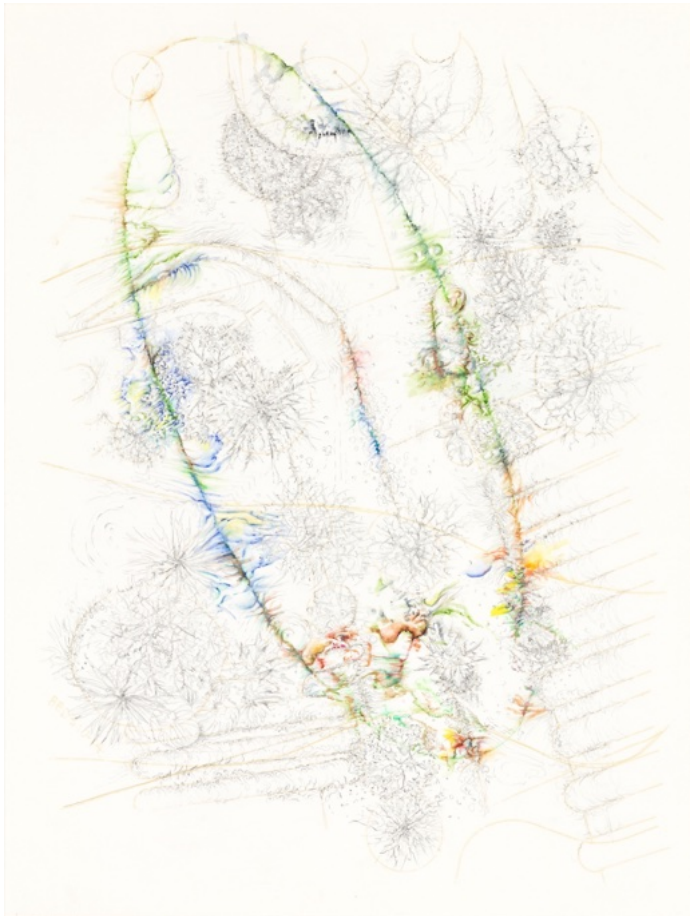


RASHMI KALEKA

Deemak #3

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each



RASHMI KALEKA

Deemak #4

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each



RASHMI KALEKA

Deemak #5

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each



RASHMI KALEKA

Deemak #6

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each

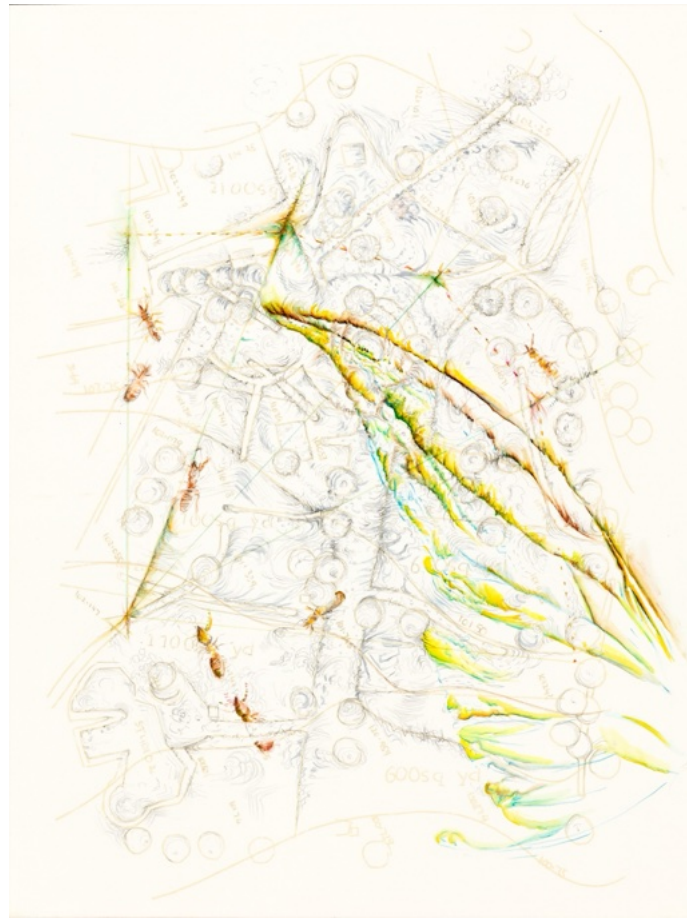


RASHMI KALEKA

Deemak #7

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each



RASHMI KALEKA

Deemak #8

2023

Watercolour and graphite on hot pressed archival
300 gsm paper, set of 9
31 x 41 cm each



RASHMI KALEKA

Deemak #9

2023

Watercolour and graphite on hot pressed
archival 300 gsm paper, set of 9
31 x 41 cm each



Installation view of Rashmi Kaleka's 'Deemak' series (foreground) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Detail view of Rashmi Kaleka's 'Deemak' series in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



(L-R) Installation view of Ladhki Devi, Shefalee Jain and Mariam Suhail in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Rashmi Kaleka's 'Deemak' series in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

SHEFALEE JAIN



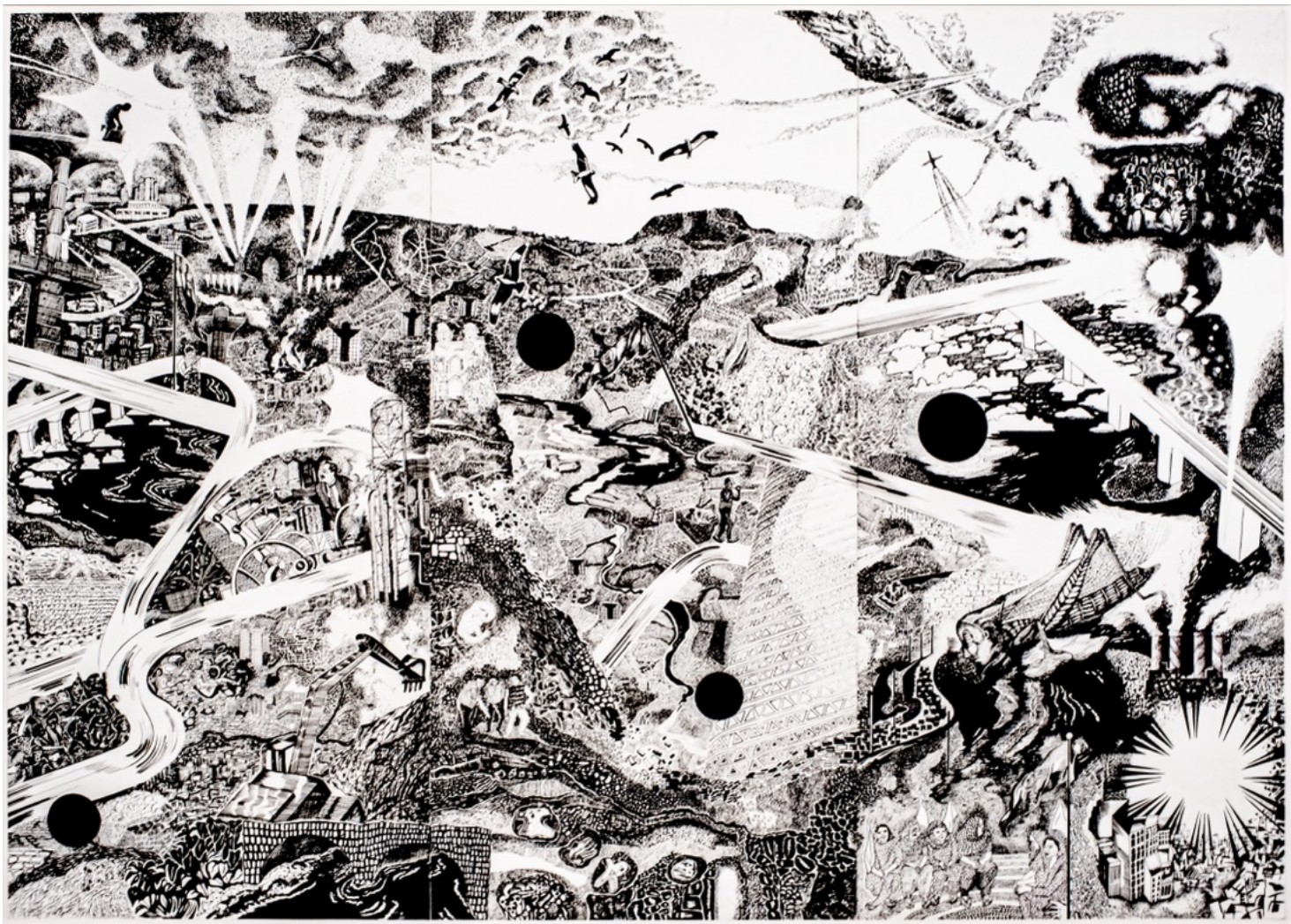
Shefalee Jain (b. 1979) is an artist, illustrator and educator based in Delhi, India. Through her art practice and research, she attempts to interrogate the construction and reiteration of normative constructs in contexts such as modern medicine, children's educational material and visual culture. She has had various solo and group exhibitions in Bangalore, Bombay, Delhi, Hyderabad, Vadodara since 2006.

Shefalee is the co-founder of BlueJackal, an independently run platform for engaging with, creating, and publishing visual narratives. She is also the co-founder and co-editor of the zine 'Drawing Resistance', a collaborative crowdfunded publication that was founded in response to and in support of the nationwide protests in India against Citizenship Amendment Act (CAA). She has illustrated several children's books for publishers that include Tulika, Eklavya and Muskaan, and she regularly writes a column on art for young readers in Chakmak, a magazine published by Eklavya in Bhopal. Shefalee holds a PhD in Visual Art from the Ambedkar University, Delhi, and was an Assistant Professor of Visual Art at the School of Culture and Creative Expressions (SCCE) at the university from 2012 to 2022.

Shefalee Jain creates works that are grounded in community, and are ever responsive—and responsible—towards social upheaval. For this exhibition, she has created a new trilogy about the Rekhan (locusts) regularly seen in Rajasthan and across North India these days due to the impacts of climate change. In this work, the locusts bear witness to the sadness and terrors of the times we live in. (GG)

*Mhāre gulguliye gālān ri rekhan
Pari uḍe ni e !
(My locust with round cheeks
Why don't you fly away now?)*

The title of the work (and its translation) is taken from a folksong sung by Kālbeliā women (Kālbeliā are a nomadic community from Rajasthan). The folksong was collected by Komal Kothari and is mentioned in the book 'Rajasthan, an oral history: Conversations with Komal Kothari' by Rustom Bharucha (Penguin, India). In the folksong, the singer urges the *Rekhan* (locust) to fly away as people are coming to kill her and her children. In Shefalee's work, the *Rekhan* decides to stay and stand witness to the turbulent time.



SHEFALEE JAIN

*Mhāre gulguliye gālān ri rekhaṇ
Pari ude ni e!
(My locust with round cheeks
Why don't you fly away now?)*

2023

Black poster colour and pen on 300 gsm, acid free, cold
pressed paper, 3 vertical panels
152.4 x 71.1 cm each



SHEFALEE JAIN

*Mhāre gulguliye gālān ri rekhaṇ
Pari ude ni e !
(My locust with round cheeks
Why don't you fly away now?) (Detail)*

2023

Black poster colour and pen on 300 gsm, acid free, cold
pressed paper, 3 vertical panels
152.4 x 71.1 cm each



SHEFALEE JAIN

*Mhāre gulguliye gālān ri rekhaṇ
Pari ude ni e !
(My locust with round cheeks
Why don't you fly away now?) (Detail)*

2023

Black poster colour and pen on 300 gsm, acid free, cold
pressed paper, 3 vertical panels
152.4 x 71.1 cm each



SHEFALEE JAIN

*Mhāre gulguliye gālān ri rekhaṇ
Pari ude ni e !
(My locust with round cheeks
Why don't you fly away now?) (Detail)*

2023

Black poster colour and pen on 300 gsm, acid free, cold
pressed paper, 3 vertical panels
152.4 x 71.1 cm each

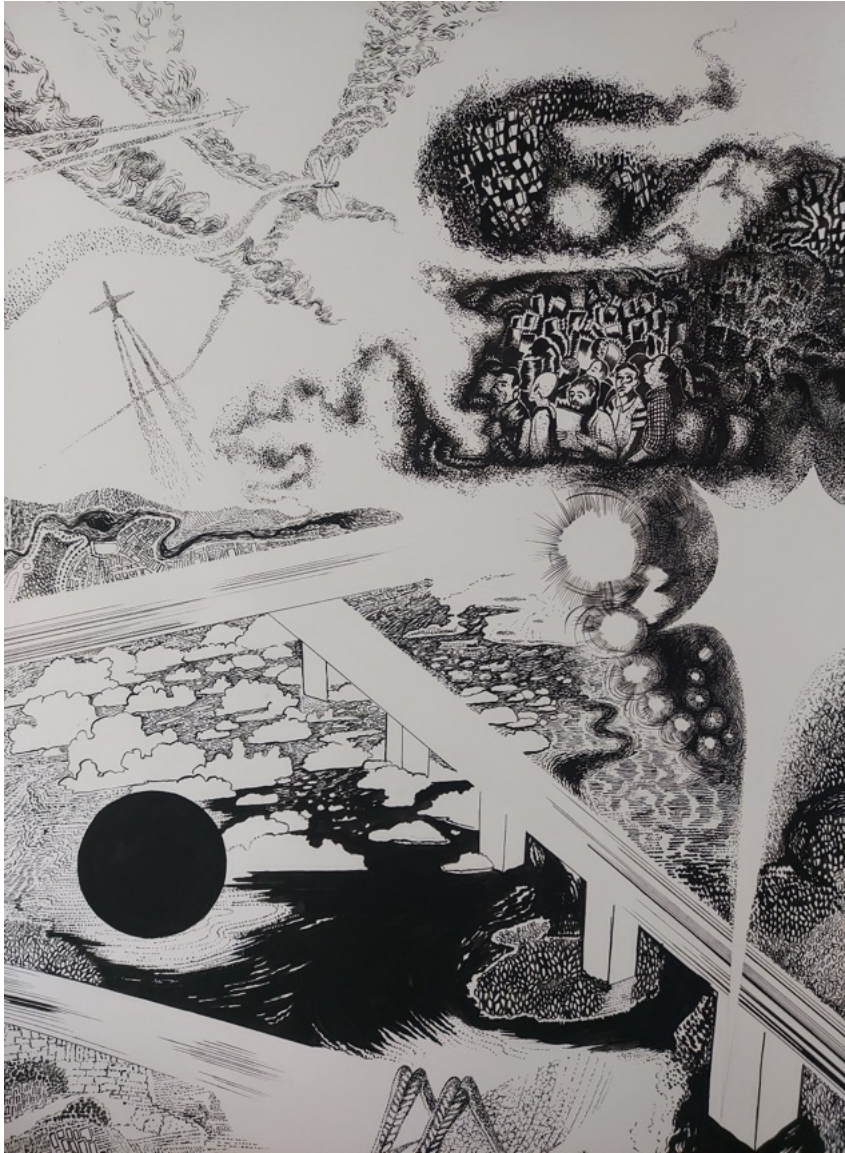


SHEFALEE JAIN

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(My locust with round cheeks
Why don't you fly away now?) (Detail)*

2023

Black poster colour and pen on 300 gsm, acid free, cold
pressed paper, 3 vertical panels
152.4 x 71.1 cm each



(L-R) Installation view of Ladhki Devi, Shefalee Jain and Mariam Suhail in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

LADHKI DEVI



Ladhki Devi (b. 1955) lives in Sakhre village, Maharashtra, India, and is a practitioner of Warli art. Her practice comprises of ephemeral drawings made of rice-flour paste on earth depicting goddesses, gods and all forms of life. It is an art she observed closely while growing up around her mother and grandmother who were both *suvasinis*, a title given to married women who help conduct wedding rituals. Devi is also the mother and first teacher of the accomplished Warli practitioner Rajesh Chaitya Vangad, with whom Gauri Gill has been collaborating since 2013. For Gill's exhibition 'Sheher, Prakriti, Devi' at Galerie Mirchandani + Steinruecke, Mumbai (2021), Devi was invited to make work outside the context of the village as a fellow practitioner of contemporary art. Devi's style is fluid. The intuitive nature of her work comes from her lived experience and years of devotional drawing. Her works are in the Ishara Art Foundation and the Prabhakar Collection, Dubai.

Ladhki Devi entered the space with her creations of the infinite forms of the Devi (the Great Goddess), who appears to engage in, while simultaneously transcending, a wide range of everyday activities usually performed by women, as well as the fundamental duties of Mother Nature. (GG)

Forms of the Devi

The series of fourteen paintings in 'Sheher, Prakriti, Devi' draw upon oracular knowledge, in the sense that they are prescient in composing the devotional form 'at work'. Be this the goddess of the wind (Vayu Devi) who must ensure that the seeds she carries—as a swirling mass—flourish over the next seasonal cycle or the Paani Naari (water woman) who spreads her limbs to embrace the waters and all creatures in its ambit. Since the early seventies, Devi has been making chauks or auspicious squares using rice flour paste at weddings and pujas (prayer ceremonies) of local deities. These are resonant forms of Shakti or the inner life of power that is constitutive rather than destructive—As recounted by Gauri Gill and Rajesh Chaitya Vangad.

The schemes of representation pursued by Ladhki Devi are boundary-defying indices of venerated symbols and natural elements. At times the circulatory grammar of these figures lends them to float as if dreamed onto the page. Devi interprets divine forces as agents of manifestation, to be recognised beyond the choices of formal representation, rather as intimate icons ordained with a responsibility, justness and enmeshed in communitarian ways of life.



LADHKI DEVI

Paani Naari

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

45.7 x 35.5 cm

From the Ishara Art Foundation and the Prabhakar Collection

Paani Naari is the Devi of water, she takes care of all beings on earth, including plants, insects, birds, animals and humans through offering them essential sustenance.



LADHKI DEVI

Savri Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

46.7 x 37.3 cm

From the Ishara Art Foundation and the Prabhakar Collection

Savri Devi is a form of Ganga Gauri, and appears in order to take care of children. She is invoked before the birth of a child. Like many domestic workers in the city, she bears complete responsibility for the home, as well as the jungle.



LADHKI DEVI

Palghat Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

45 x 37 cm

From the Ishara Art Foundation and the Prabhakar Collection

Palghat Devi is invoked at the beginning of a new relationship or at weddings. Like the Sun and the Moon, she is constant and never lies. She is depicted with essential and quotidian items, such as combs and ladders.



LADHKI DEVI

Ganga Gauri

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

45.2 x 33.5 cm

From the Ishara Art Foundation and the Prabhakar Collection

Ganga Gauri is depicted here with seeds. She is the Devi responsible for all beginnings on earth for living beings. She is a fundamental deity, as she represents origins.



LADHKI DEVI

Agni Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

46.7 x 36 cm

From the Ishara Art Foundation and the Prabhakar Collection

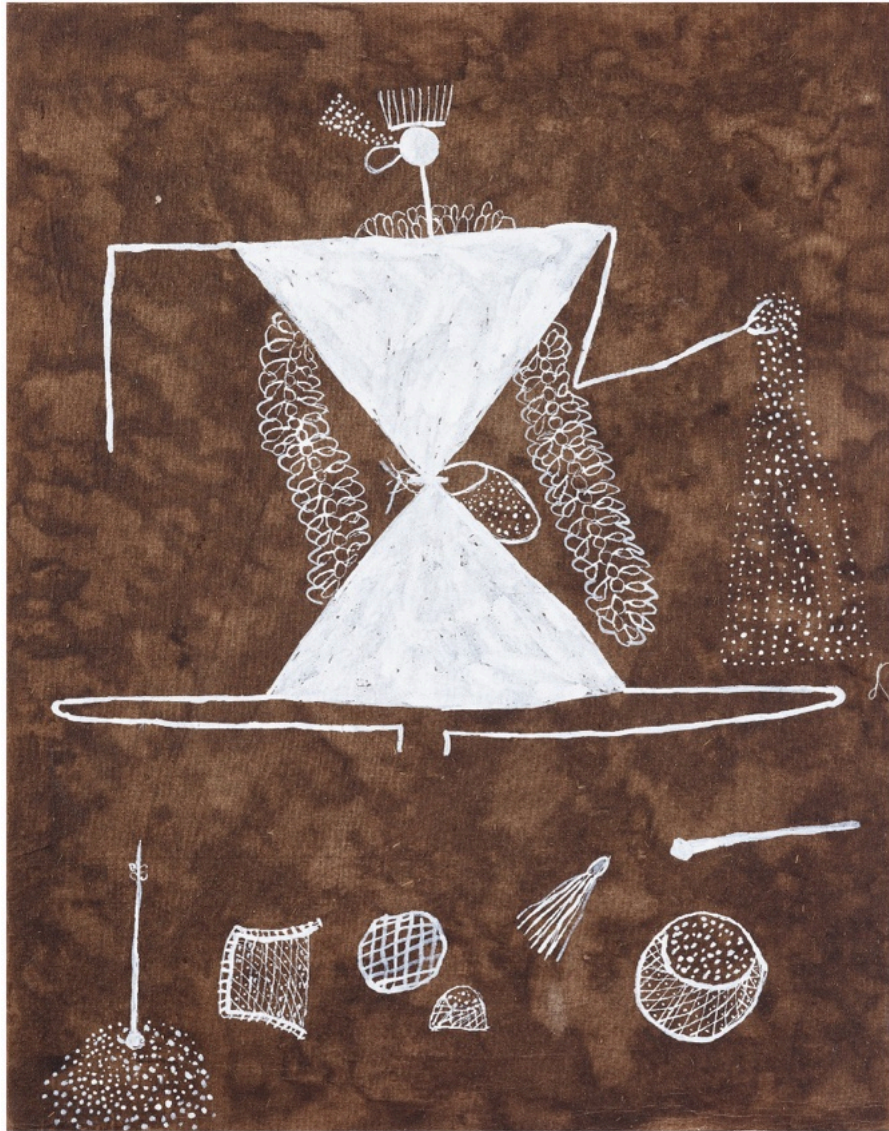
Agni Devi is the Devi of fire. She ensures that all forms of lightning, electricity and fire that can harm beings, or their food, such as fire burning the paddy crop and so on, are channelled constructively, so as not to bring about destruction or harm.



(L-R) Installation view of Rashmi Kaleka, *Lahki Devi* and film on Meera Mukherjee in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



LADHKI DEVI

Ghar ki Mata

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

45 x 36 cm

From the Ishara Art Foundation and the Prabhakar Collection

Ghar ki Mata is shown here with all the tools needed in the home. This Devi takes care of the house and its residents through the basket, broom, utensils, rice sieve, sickle and so on.

LADHKI DEVI

Dhartari Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

46.5 x 36 cm

From the Ishara Art Foundation and the Prabhakar Collection

Dhartari Devi, as Mother Earth, is depicted with seeds, and seated on the earth. She is the caretaker of all beings on Earth—insects, plants and all living beings.



LADHKI DEVI

Mata

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

47 x 36.5 cm

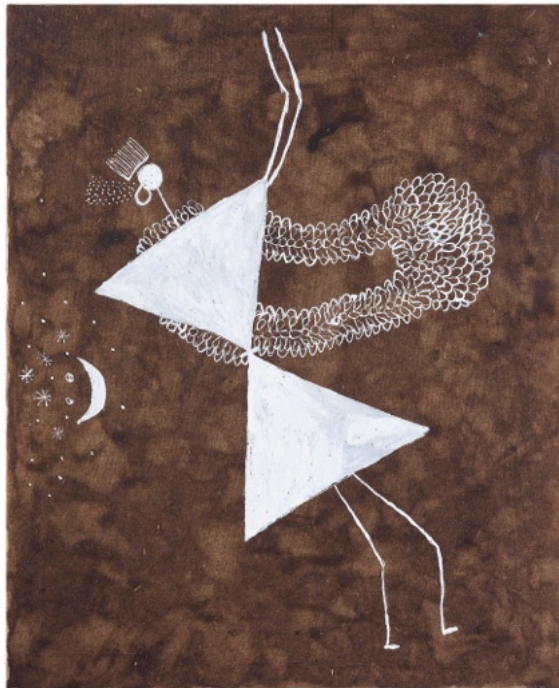
From the Ishara Art Foundation and the Prabhakar Collection

Mata, the Mother who gives beings birth through her womb is the same for all. Human birth is always through the mother.





(L-R and T-B) Installation view of Vinnie Gill, Gauri Gill and Ladhki Devi in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



LADHKI DEVI

Uditi Naari (with Moon)

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

44.5 x 37 cm

From the Ishara Art Foundation and the Prabhakar Collection

The Devi is able to take flight when needed or called, and thereby come to the aid of any being in urgent need or trouble.



LADHKI DEVI

Vayu Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

45.5 x 37 cm

From the Ishara Art Foundation and the Prabhakar Collection

The Devi of the wind comes along with the rain, and is essential to transport the seeds of flowers and fruits and keep the life cycle on earth going.



(L-R) Installation view of Ladhki Devi, Emily Avery Yoshiko Crow and Sukanya Ghosh in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



LADHKI DEVI

Dasha Mata

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

36 x 46.7 cm

From the Ishara Art Foundation and the Prabhakar Collection

Dasha Mata is more familiar as Durga Mata. She is seen on a tiger as the benevolent destroyer of demons, troubles and obstacles.



(L-R) Installation view of Ladhki Devi and Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



(L-R) Installation view of Gauri Gill, Ladhki Devi and Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



LADHKI DEVI

Kansari Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

36 x 46.7 cm

From the Ishara Art Foundation and the Prabhakar Collection

Kansari Devi is the Devi of dhan or paddy (rice). She is depicted seated atop a cow, since rice is like milk to humans.



LADHKI DEVI

Dasha Devi

from the series 'Forms of the Devi'

2020-21

Poster paint on mud-coated cloth

45.2 x 33.5 cm

From the Ishara Art Foundation and the Prabhakar Collection

Laxmi Devi does not like wastage or burning of food, which causes her to take an ugly and unpleasant form as Dasha Devi, a deity who is dirty and attracts flies.

MEERA MUKHERJEE



Meera Mukherjee (1923 - 1998) was born in Calcutta, in pre-partition India. Her practice drew inspiration from the ordinary lives that surrounded her, including those of fishermen, weavers, and darners, all of whom were not only subjects for her work but also at times collaborators. She developed her own technique of making wax sculptures after her lifelong exploration of metal-casting techniques used by artisanal communities across different parts of India to western academic methods.

Meera received her initial training in art at the Indian Society of Oriental Art, Calcutta, following which she studied painting, graphics and sculpture at the Delhi Polytechnic (currently the Delhi Technology University). Following her first solo exhibition in 1952, she received an Indo-German Fellowship in 1953 at the Academy of Fine Arts, Munich, where she had the mentorship of Toni Stadler and Heinrich Kirchner. After her return to India in 1957, she took on positions as an art teacher in different schools, subsequently moving to Bastar in Chhattisgarh, India, where she learned the lost-wax casting technique under the apprenticeship of the indigenous artists of the region. In recent years, her works have been exhibited and published widely as an artist whose work navigates the plurality of forces that shaped a world in a moment of transition.

Meera Mukherjee is someone I have been drawn to from my first days in art school, as a unique outlying woman artist who grew up in metropolitan and upper-middle class India, but ventured out to live among and learn from the great traditions of Bastar, and Adivasi artists in general. Her subject matter includes women, workers, fishermen, weavers, and Vaishnavi and Baul singers, that easily traverses the terrain from quotidian to spiritual dimensions. (GG)



Installation view of Meera Mukherjee (centre) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustina Paredes/Seeing Things.



MEERA MUKHERJEE

Vaishnav Singers

c. 1980s

Bronze

38.1 x 26 x 15.2 cm

From the Collection of Akar Prakar



Installation view of Meera Mukherjee (centre) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Meera

1981

Film, 15:05 minutes

Written and Directed by Anjan Roy

Produced by Films Division and Anjan Roy Productions

Digitisation supported by Akar Prakar



(L-R) Installation view of Ladhki Devi and film on Meera Mukherjee in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

SUKANYA GHOSH



Sukanya Ghosh (b. 1973) lives and works between Delhi and Calcutta, India. Ghosh's practice spans painting, animation, photography and moving images. The minutiae of urban life, popular culture and collective memory form the basis of her art-making, reflecting the dynamic transformation of cities and the life that pulsates within them.

She has exhibited widely in solo and group exhibitions that include the Cymroza Gallery, Mumbai (2023); the Rencontres d'Arles (2022); the Tabakalera, San Sebastian (2022); VAICA: Indian Contemporary Video Art Festival (2021); Sharjah Art Foundation, Sharjah (2021); and the Lianzhou Museum of Photography, China (2019). She is a recipient of the Charles Wallace India Trust Award.

Sukanya Ghosh uses experimental forms to explore the cities that she—and I—inhabit, since we have Delhi in common. In her new video Konkal, on view for the first time, she excavates the skeleton or carcass underlying the city, even as she returns to ephemeral sites of construction to highlight unfinished and ever ongoing projects of post-colonial modernity. (GG)

"The works in this show are taken from an ongoing body of work titled, *Konkal*. This series speaks about the frameworks, grids and lines that symbolise for me the cities I inhabit, and the politics of location and time within them.

I try to express the idea of decay and what remains, and my fascination with the idea of 'structure' in a visual sense. The images include empty billboard frames and mangled wires on telegraph poles, construction sites, flyovers and signal poles on railway lines. Alongside these topographies are the quieter micro views of interiors, walls and debris. The locus of these works began in Kolkata, where I grew up. I began thinking about how these visual symbols defined the sense of the city and its basic skeletal form - a combination of past and present, of age and modernity.

Construction sites are the constant punctuation in today's cities, and I have always found unfinished construction sites an object of beauty – albeit uncertain and ephemeral. These bare bones of every city have a universal language and a shared politics. They speak of the past, the present, the ambition, the fantasy, the cruelty and exploitation. They also speaks concurrently of loss and beauty.

I want to create and present an altered yet recognizable vision of this geoscape – a singular beauty of iron and cement expressed in light, paint and paper. These works combine montage, erasure and layering across different media creating a poetic evocation that lays bare the carcass of the city, through the metallic structures that jut out at every street corner and from the unfinished project of modernity that seems to be at play in our cities."

- Sukanya Ghosh, 2023



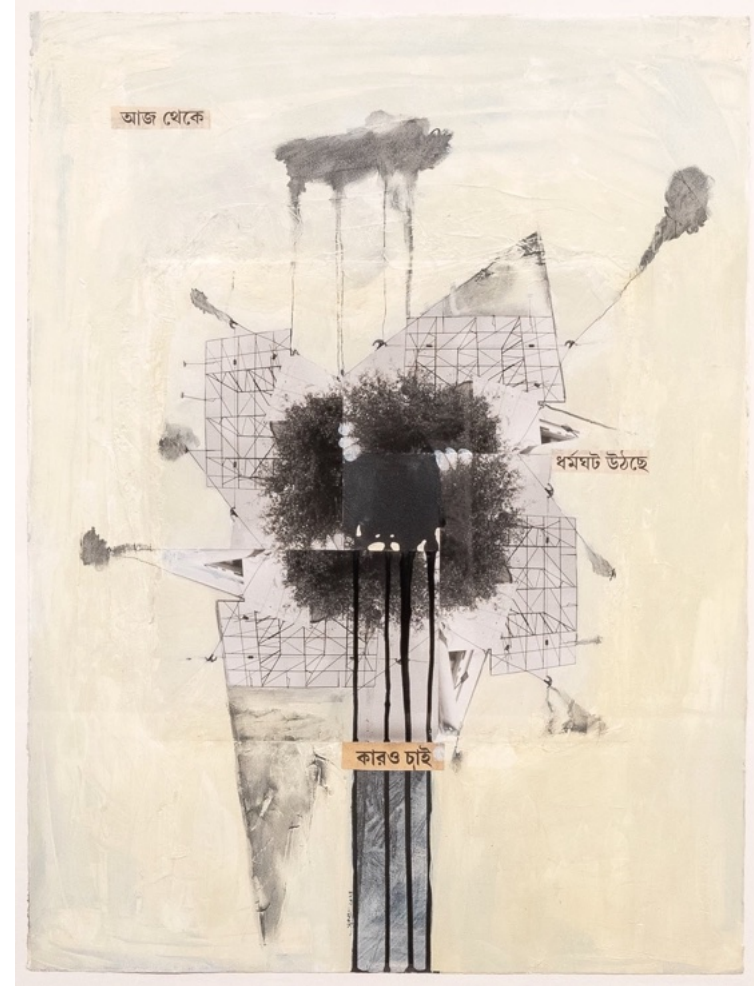
SUKANYA GHOSH

Lokkho Lokkho

2023

Photo collage and mixed media on paper

76.2 x 55.8 cm



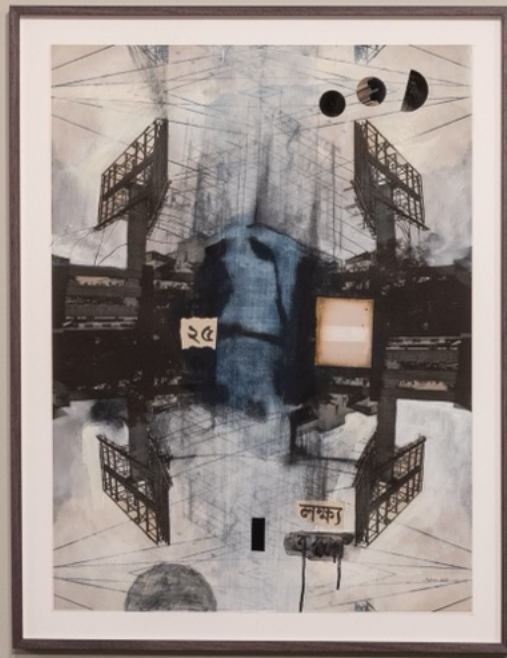
SUKANYA GHOSH

Dhormoghot

2023

Photo collage and mixed media on paper

76.2 x 55.8 cm



(L-R) Installation view of Sukanya Ghosh and Vinnie Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



SUKANYA GHOSH

Konka

2024

Animation film with 35mm photographs and mixed
media Variable loop
HD 1920 x 1080 px



SUKANYA GHOSH

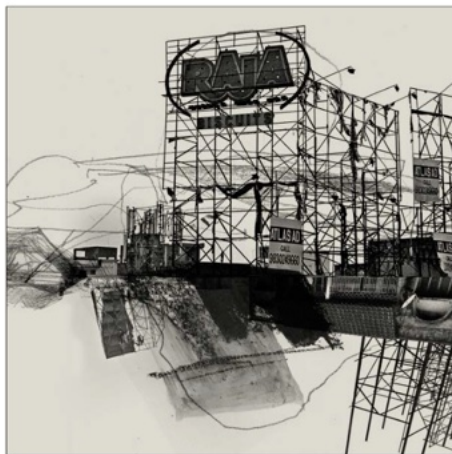
Pigeons

2006

From the series 'Cartes Postales'
Photocopy transfer on paper clay with engobe
10 cm x 15.2 cm



(L-R) Installation view of Sukanya Ghosh, Vinnie Gill and Gauri Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



SUKANYA GHOSH

High Line

2023

Digital collage with photographs and drawings Giclée print
on canvas with mixed media

20 x 20 cm each, set of 6, unique edition



(L-R) Installation view of Mariam Suhail, Sukanya Ghosh and Ladhki Devi in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



SUKANYA GHOSH

Dark Forest III

2023

Digital collage, Giclée print on canvas

55.8 x 38.8 cm, edition of 6 + 2 AP



(L-R) Installation view of Ladhki Devi, Emily Avery Yoshiko Crow and Sukanya Ghosh in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

EMILY AVERY YOSHIKO CROW



Emily Avery Yoshiko Crow is an artist born in Boulder, Colorado, USA. She works with watercolour, natural sculpture, textiles, animation and film production design. Her art draws from religious iconography that restore mythic and mystical imagination into contemporary life. Crow was raised by her parents following the Shambhala tradition of Tibetan Buddhism. She studied Chinese Traditional Medicine in San Francisco at the ACTCM, and Fine Arts at Naropa University with Joan Anderson and Robert Spellman. After completing her formal education, she spent several years living between India, Nepal and Canada. In these years, she studied Indian miniature painting with master painter Mahaveer Swami in Bikaner, and the art of Indigo dying, *Shibori* and *Katagami*, with Bryan Whitehead in Japan. Emily was the production designer for Khyentse Norbu's films 'Hema Hema: Sing Me a Song While I Wait' (2016), 'Looking for Lady with Fangs and a Moustache' (2019), and 'Pig at the Crossing' (2022). She moves across time zones and boundaries, exploring the intersection of humans, nature, spirituality and the unseen world.

Yoshiko Crow's sublime renditions of the Goddess Tara in her twenty one avatars and the strange hybrid human-animal figures arise from fertile dreams and a many lifetimes-long spiritual practice rooted in Mahayana Buddhism. Her work is as luminous in its delicate materiality as it is other-worldly. (GG)

Emily Avery Yoshiko Crow's works on paper draw upon a wide variety of influences including the art of Gupta frescoes, the art of the Silk Route, Nepali and Tibetan thangkha painting, Nihonga style Japanese painting, and Indian and Persian miniature painting. Her art incorporates images and themes of mythology and spiritual iconography of Asia drawing on inspiration of her own heritage and the last twenty years she has spent in these regions. Many of the works involve techniques and materials used in traditional Indian and Persian miniature painting, Nihonga - traditional Japanese painting and watercolour.



(L-R) Installation view of Ladhki Devi, Emily Avery Yoshiko Crow and Sukanya Ghosh in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



EMILY AVERY YOSHIKO CROW

Mermaid Meeting

2023

Watercolour and mineral pigment on handmade
Indian hemp paper

40.64 cm x 55.66 cm



EMILY AVERY YOSHIKO CROW

Paripurana Tara

2019

Watercolour on paper

76.2 x 55.8 cm



EMILY AVERY YOSHIKO CROW

Kalavinka plus one

2023

Watercolour and mineral pigment on handmade Indian hemp paper

38.1 cm x 55.66 cm



(L-R) Installation view of Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Vinnie Gill and Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



EMILY AVERY YOSHIKO CROW

Naga in the Forest

2023

Watercolour and mineral pigment on handmade Indian hemp paper
40.64 cm x 55.66 cm



EMILY AVERY YOSHIKO CROW

Tree Deity

2023

Watercolour and mineral pigment on handmade Indian hemp paper
38.1 cm x 55.66 cm



EMILY AVERY YOSHIKO CROW

Mara Sudana Vasitottama Da Tara

2020

Watercolour on paper

20.8 x 30.4 cm

The 8th Tara: Mara Sudana Vasitottama Da Tara

Homage to Tara, whose spine-chilling ture
Vanquishes even the powerful Mara;
Wrinkling her beautiful brow in fierce anger,
She crushes all foes and destroys them completely



(L-R) Installation view of Ladhki Devi and Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



EMILY AVERY YOSHIKO CROW

Bhrkuti Tara

2020

Watercolour on paper

20.8 x 30.4 cm

The 14th Tara: Bhrkuti Tara

Homage to Tara who strikes the earth's surface.

You pound with your palms and you stamp with your feet; with hūṃ and a glowering scowl, all your anger shatters the underworld's layers, all seven.

EMILY AVERY YOSHIKO CROW

Söka Vinodana Tara

2019

Watercolour on paper

30.4 x 30.4 cm

The 10th Tara: Söka Vinodana Tara

Homage to Tara whose sparkling tiara, shines with the light of her limitless joy.

Your laughter and tuttāre topple all demons, subduing all worlds with exultant delight.

EMILY AVERY YOSHIKO CROW

Vadi Pramardani Tara

2019

Watercolour on paper

30.4 x 30.4 cm

The 7th Tara: Vadi Pramardani Tara

Homage to Tara who crushes black magic, with traṭ and with phaṭ, you destroy harmful forces; You dance, right knee bent and the left leg extended, All magic consumed in a blazing inferno.

EMILY AVERY YOSHIKO CROW

Tārā Rāga-nisūdanī

2019-20

Watercolour on paper

30.4 x 30.4 cm

The 16th Tara: Tārā Rāga-nisūdanī

Homage to Tara immersed in deep rapture, You shatter the bodies of all of your foes; Declaiming your ten letters and hūṃ of wisdom, You liberate every suffering being.



(L-R) Installation view of Emily Avery Yoshiko Crow and Ladhki Devi in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



EMILY AVERY YOSHIKO CROW

Green Tara in Sandalwood Forest

2023

Woven tapestry

76.2 x 121.9 cm

Courtesy of the artist and Magnolia Editions

Noble and exalted Tara, I bow to you.
Homage to Tārā, so swift and courageous,
Mother who banishes fear with tuttāre,
With ture, you meet all our needs and our wishes
With svāhā, great mother, we bow down before you.

VINNIE GILL



Vinnie Gill (b. 1946) was born in Jhansi and lives in Delhi, India. Her interest in nature was first kindled as a child in her grandparents' cottage in their Garden House in Kasauli, Himachal Pradesh. During her studies in Shimla and Dalhousie, she took a keen interest in art classes and drew obsessively in her textbooks. This led to a lifelong practice of creating diaries comprising of drawings of trees, flowers, birds and animals, mountains, rivers, old tombs and occasionally spiritual iconography. Having learned the fundamentals of drawing and painting in school and college, she later experimented on her own with different mixed media techniques including pastels, Chinese pigment paints, Rotring pens, watercolours, acrylics and oil paints, slowly developing her own style of work. On her travels she would take along a sketchpad, sheets of rice paper, or handmade paper along with pencils, pens and colours to record her journeys. Although she has not exhibited formally, her diary and study at home have provided a place of refuge and solace in times of grief and upheaval, and remain a consistent practice for over six decades shared only with an intimate circle of family and friends. Her works were exhibited as part of Gauri Gill's exhibition 'Sheher, Prakriti, Devi' at Galerie Mirchandani + Steinruecke, Mumbai (2021).

Among these pictorial imprints breathed life-forms from observed nature assiduously expressed as a kind of visual diary by Vinnie Gill, through a vocabulary of trees, flowers, animals and mountains, a warm embrace of the natural world. (GG)

Vinnie Gill describes some of the varied matter that interests her:

"Trees offer refuge to their many inhabitants, from beetles, peacocks, vultures, squirrels, monkeys and their babies, to a myriad other beings. Children love to play with the swings hanging from their branches. The shade of a tree is often compared to the protective shadow cast by a mother upon her children.

Flowers portray the depth of life through the complexities of their myriad components or parts. They integrate, disintegrate and propagate. Their colours are varied and magnanimous. The fruits and seeds offer sustenance to insects, butterflies, bees, birds and various other species. And through the essential process of pollination they ensure the survival of beings.

I admire the free-spiritedness of birds and animals. They have contributed to the evolution of mankind, as they are our shared ancestors. The night sounds of crickets, the early morning songs of the birds and the various calls of animals in the wild often bring to mind their instincts for self-preservation, and their vulnerability against the powerful, much as in human society.

The mountains are grand. Their towering presence is the closest vision we have of the supernatural, and they symbolise the human quest to discover the unknown. They host a range of indigenous flora and fauna, medicinal plants, streams of fresh water, which fill lakes and reservoirs. One has to tread carefully in fear of their wrath, which appears in various forms. Their peace, silence and solitude makes one reflect on the inner self, and draws yogis and hermits to seek refuge in after renouncing the world. I offer my respect to them.

The eerie silence of tombs contains a sense of presence, offering a resting place and shelter to the creatures of this world and beyond."



VINNIE GILL

Gulmohar (Flame) tree

2023

Pastels and watercolour on rough paper

55.2 cm x 37.4 cm

Driving from Coorg to Bylakuppe, the roosters were hopping around and shied away even as we approached. The ground beneath them was heavily laden with petals, twigs and undergrowth, and in the distance were the fledging coffee shrubs. (VG)



VINNIE GILL

Kachnar (White Bohemia Variegata) tree

2023

Pastels and watercolour on rough paper
55.2 x 37.4 cm

Inspired by my many walks in Lodhi gardens at different times of the year. The gentle white flowers against the weathered Mughal monuments are spectacular. (VG)

VINNIE GILL

Kachnar (Purple Variegata) tree

2023

Pastels and watercolour on rough paper
55.2 x 37.4 cm

I painted the Kachnar in our Lutyens Delhi home that have white facades and are famous for their British architecture. The intertwining of various shades of purple and magenta stood out in the soft evening glow of sunset. (VG)

VINNIE GILL

Cheel (Bottlebrush) flowers

2023

Pastels and watercolour on rough paper
55.2 x 37.4 cm

I captured these vivid flowers in the moonlight after dusk, along the outer wall of Humayun's tomb. That time of the evening is when nostalgia sets in thinking of my childhood and ancestors. But the bright red flowers cheered me up. (VG)



(L-R) Installation view of Emily Avery Yoshiko Crow and Vinnie Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



VINNIE GILL

Afsarwala Masjid at Dusk with Crows 1

2021

Pastels and watercolour on rough paper

34.7 x 26.6 cm

Dawn and dusk are special; dawn is a spiritual and magical time, which represents beginnings and hope, whereas dusk is a time of sadness and melancholy and takes me to my childhood and remembrance of my ancestors. Peace descends with the crows settling down for the night. (VG)



(L-R) Installation view of Vinnie Gill and Gauri Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



VINNIE GILL

Lotus Pond in Ranthambore

2020

Pastels and watercolour on rough paper

33 x 39.8 cm

An oasis in the desert, a reminder of life and how one can survive with beauty, even when the vegetation is scarce and the landscape is arid. (VG)



(L-R) Installation view of Vinnie Gill and Gauri Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



VINNIE GILL

Amaltas (Indian Laburnum) tree

2023

Pastels and watercolour on rough paper

55.2 x 37.4 cm

I have enjoyed seeing the delicate yellow flowers of the Laburnum tree provide shade to caterpillars, bees and butterflies. The parrots flit around as do the squirrels! (VG)



VINNIE GILL

Neeli Gulmohar (Jacaranda) tree in Nehru Gardens

2023

Pastels and watercolour on rough paper

55.2 x 37.4 cm

I painted these pale indigo, blue and lilac flowers in Nehru Gardens in Delhi. Their subtle hues, delicately merging into the twilight, made them look ethereal. Poetic, pious, wisdom like—they were a symbol of calmness. (VG)



Installation view of Vinnie Gill and Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



VINNIE GILL

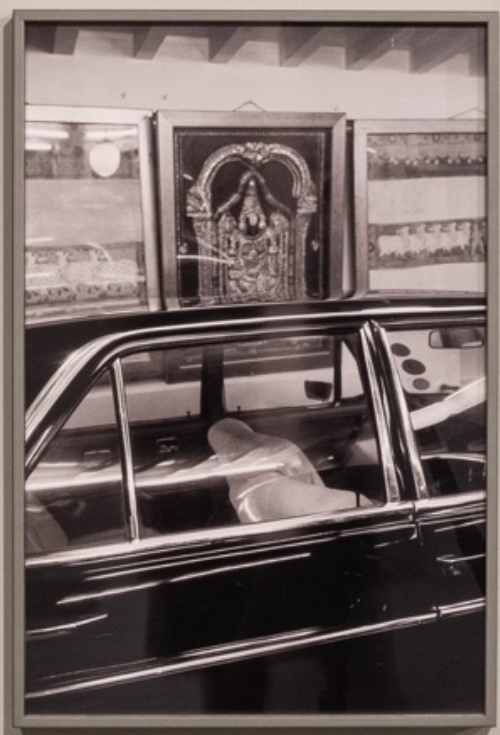
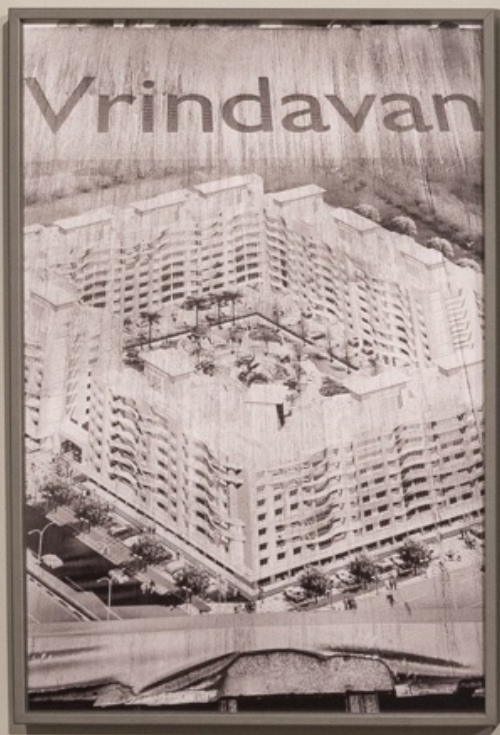
Sri Nath ji

2020

Pastels and watercolour on rough paper

40.8 x 31.3 cm

Made after my visit to the Sri Nath ji temple in Ranthambore. He is an important deity in Rajasthan. As a form of Krishna, I am drawn to him because of his blue avatar, which portrays his enigmatic and cosmic strength. (VG)



(L-R) Installation view of Gauri Gill, Vinnie Gill and Ladhki Devi in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



VINNIE GILL

Shyok River in Nubra Valley, at the foothills of the Karakoram

2020

Pastels and watercolour on rough paper

41.1 x 33 cm

The grandeur of the mountains often draws me, and makes me wonder what lies beyond them. The mighty river in a stark landscape offers succour to beings. (VG)



Installation view of Vinnie Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



VINNIE GILL

A Khejri tree for Gauri, Izmat, and Hooran

2022

Pastels and watercolour on rough paper

53.3 cm x 38.1 cm

The gentle goats seek succour under the Khejri tree, especially in the hot summer when the desert is harsh, parched and dry. A little fodder is always welcome. The shade of the tree gives them an umbrella from the scorching sun. (VG)



VINNIE GILL

Eucalyptus trees along the Grand Trunk Road

2022

Pastels and watercolour on rough paper

40 x 33 cm

The tall and slim eucalyptus trees lining the GT road on our many drives from Delhi to Chandigarh. Their silvery leaves stand out against the wheat and rice fields, often dotted with marigold flowers. The white and cream barks shimmer in the light of day. The flowering small buds, sometimes as a bunch of three are a visual delight. (VG)



Installation view of Emily Avery Yoshiko Crow and Vinnie Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

GAURI GILL



Installation view of Chiara Camoni's *Tent* (centre) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

Gauri Gill (b. 1970) was born in Chandigarh, and lives in Delhi, India. Gill's practice is complex because it contains several lines of pursuit. These include a more than two-decade long engagement with marginalised communities in rural Rajasthan called *Notes from the Desert*, now a large photographic archive of rural India. She has explored human displacement and the migrant experience among South Asians in North America and Afghanistan in *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. Beginning in early 2013, *Fields of Sight* is an equal collaboration with the renowned Adivasi artist, Rajesh Vangad, combining the contemporary language of photography with the ancient one of Warli drawing to co-create new narratives. In *Acts of Appearance* (from 2015—ongoing), the artist has worked closely with the paper mache artists of the Kokna and Warli tribes in Maharashtra, using unique new masks to tell fictional stories improvised together of contemporary life in the village. Working in both black and white and colour, Gill addresses the Indian identity markers of caste, 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.

She has exhibited in solo and group exhibitions within India and internationally since 1995, including the 58th Venice Biennale (2019) and Documenta 14, Athens and Kassel (2017). In 2022, her first major survey exhibition opened at the Schirn Kunsthalle, Frankfurt and continued on to the Louisiana Museum of Modern Art, Humlebæk in January 2023. Gill has recently published two books with Edition Patrick Frey about her collaborations with rural artists, 'Acts of Appearance' (2022) and 'Fields of Sight' (2023). In 2023, she won the 10th Prix Pictet, world's leading photography and sustainability award. Her work is in the collections of prominent institutions worldwide, including the Museum of Modern Art, New York; Tate Museum, London; Smithsonian Institution, Washington; Fotomuseum, Winterthur; and the Ishara Art Foundation and the Prabhakar Collection, Dubai.

Becoming/Rememory (2003–ongoing) is a series of urban landscapes which originated in 2003, in the semi-rural urban settlements and mofussil towns of Rajasthan. The work later grew to include cosmopolitan and vast urbanscapes like Mumbai and Delhi with their suburbs, satellite towns and far-reaching influence. The photographs record in-between spaces and borders both on the periphery of, and within towns; spillovers, overlaps and 'encroachments' between the rural and the urban; and sites akin to what artists call 'negative spaces' (a compositional tool used in both two- and three-dimensional art work, it is the space between the active elements, or the space in which those elements are not present, yet which holds them in their place.) The photographs are sometimes made at night, or appear to be so, and are mainly absent of people. Yet they reflect the complex psychology of the city, concerning things made by the human hand and mind, and speaking to contesting aspirations and dreams. The creations range from those that have absorbed varied energies and often contradictory aesthetics to create hybrid and inventive new forms; to others that have travelled seamlessly from sterile architects offices in global cities. The migrant workers who carry out these master plans lose traditional livelihoods and related ways of life. In this dystopian world, human beings are dislocated from familiar contexts and old homes, sometimes even their families, often without any safety net, and rendered invisible in the new environments. Nature herself is bent to human will and desire, and new worlds emerge from the underlying capitalist order, as we continually aspire, desire, make and destroy.



<p>GAURI GILL</p> <p>Kolkata 2015 (g) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2012 (w) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Goa 2015 (e) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>VINNIE GILL</p> <p>Magnolia tree in Humayun's Tomb 2019 Pastels and watercolour on rough paper 44.6 x 32 cm (framed)</p>	<p>GAURI GILL</p> <p>Bengaluru 2015 (c) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (g) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (h) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (e) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (k) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>
<p>GAURI GILL</p> <p>Mumbai 2012 (y) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (l) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2012 (z) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (a) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (c) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>VINNIE GILL</p> <p>Rhododendron tree, Dharamsala 2020 Pastels and watercolour on rough paper 44.6 x 32 cm (framed)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (h) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2012 (o) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (d) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>
<p>GAURI GILL</p> <p>Mumbai 2012 (v) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>VINNIE GILL</p> <p>Silk Cotton tree in Humayun's Tomb 2019 Pastels and watercolour on rough paper 44.6 x 32 cm (framed)</p>	<p>GAURI GILL</p> <p>Mumbai 2015 (b) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Bengaluru 2015 (b) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Bengaluru 2015 (e) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2012 (u) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2015 (a) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (a) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2012 (x) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>
<p>GAURI GILL</p> <p>Kolkata 2015 (f) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (j) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (e) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (k) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (i) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (j) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>VINNIE GILL</p> <p>Amaltas tree, New Delhi 2020 Pastels and watercolour on rough paper 44.6 x 32 cm (framed)</p>	<p>GAURI GILL</p> <p>Kolkata 2015 (i) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>	<p>GAURI GILL</p> <p>Mumbai 2013 (f) from 'Rememory' 2003 - ongoing Archival pigment print 44.6 x 32 cm Edition 7 + 1 AP (dimensions variable)</p>



GAURI GILL

Kolkata 2009 (a)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

154.5 x 104 cm, Edition 7 + 1 AP (dimensions variable)



(L-R) Installation view of Vinnie Gill and Gauri Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



GAURI GILL

Grand Trunk Road, Delhi 2007 (c)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

88.5 x 59.7 cm, Edition 7 + 1 AP (dimensions variable)



(L-R) Installation view of Chiara Camoni and Gauri Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



GAURI GILL

Mumbai 2012 (g)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

108.5 x 73.1 cm, Edition 7 + 1 AP (dimensions variable)



GAURI GILL

***Grand Trunk Road, Delhi
2007 (a)***
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Faridabad 2007 (b)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Mumbai 2012
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bengaluru 2009 (a)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Faridabad 2007 (c)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Mumbai 2007
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Mumbai 2012 (j)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bengaluru 2009 (b)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Mumbai 2007 (c)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bengaluru 2015 (d)
from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)



GAURI GILL

Bikaner 2004 (a)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Jaipur 2008 (a)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bawana, New Delhi 2007 (a)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bikaner 2003 (a)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

New Delhi 2013 (a)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

New Delhi 2006

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Lunkaransar 2005

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bikaner 2004 (d)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Bikaner 2012 (b)

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)

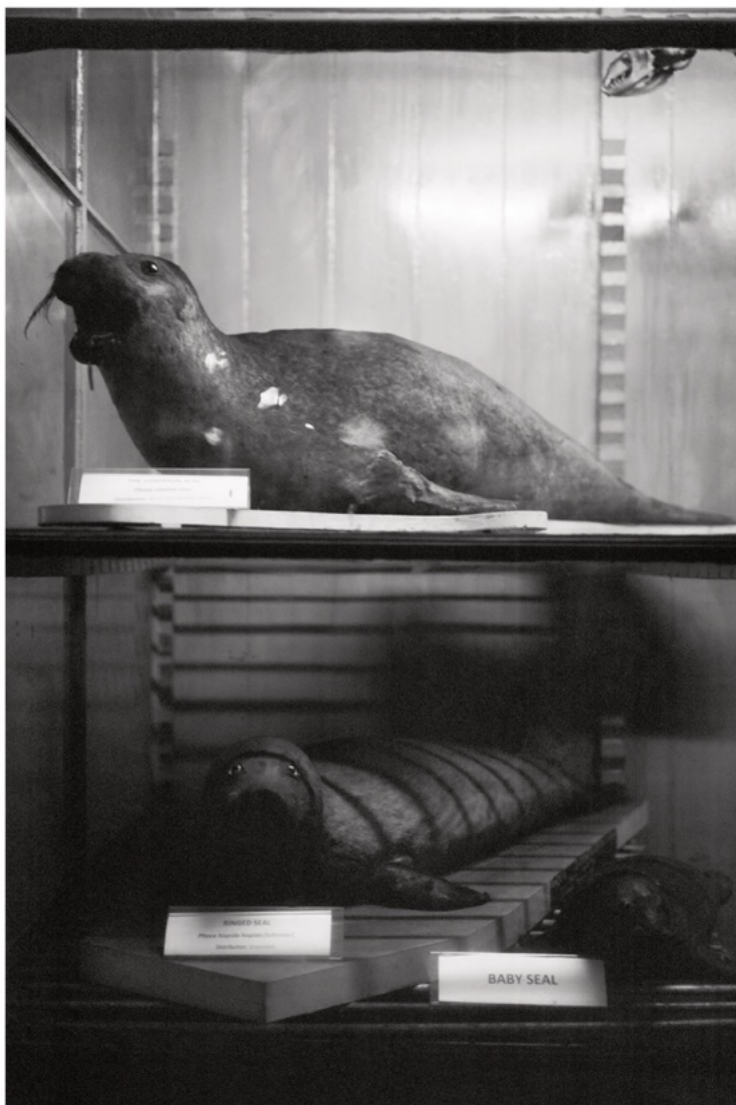
GAURI GILL

Lunkaransar 2008

from the series 'Rememory'
2003 - ongoing
Archival pigment print
44.6 x 32 cm
Edition 7 + 1 AP (dimensions
variable)



(L-R) Installation view of Gauri Gill and Vinnie Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



GAURI GILL

Kolkata 2015 (m)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

44.8 x 32 cm

Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Jodhpur 2004 (b)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

44.8 x 32 cm

Edition 7 + 1 AP (dimensions
variable)

GAURI GILL

Kolkata 2015 (n)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

44.8 x 32 cm

Edition 7 + 1 AP (dimensions
variable)



(L-R) Installation view of Gauri Gill, Ladhki Devi and Emily Avery Yoshiko Crow in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



GAURI GILL

Gurgaon 2004 (a)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

61.2 x 41.3 cm, Edition 7 + 1 AP (dimensions variable)



(L-R) Installation view of Gauri Gill and Mariam Suhail in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



GAURI GILL

Mumbai 2012 (c)

from the series 'Rememory'

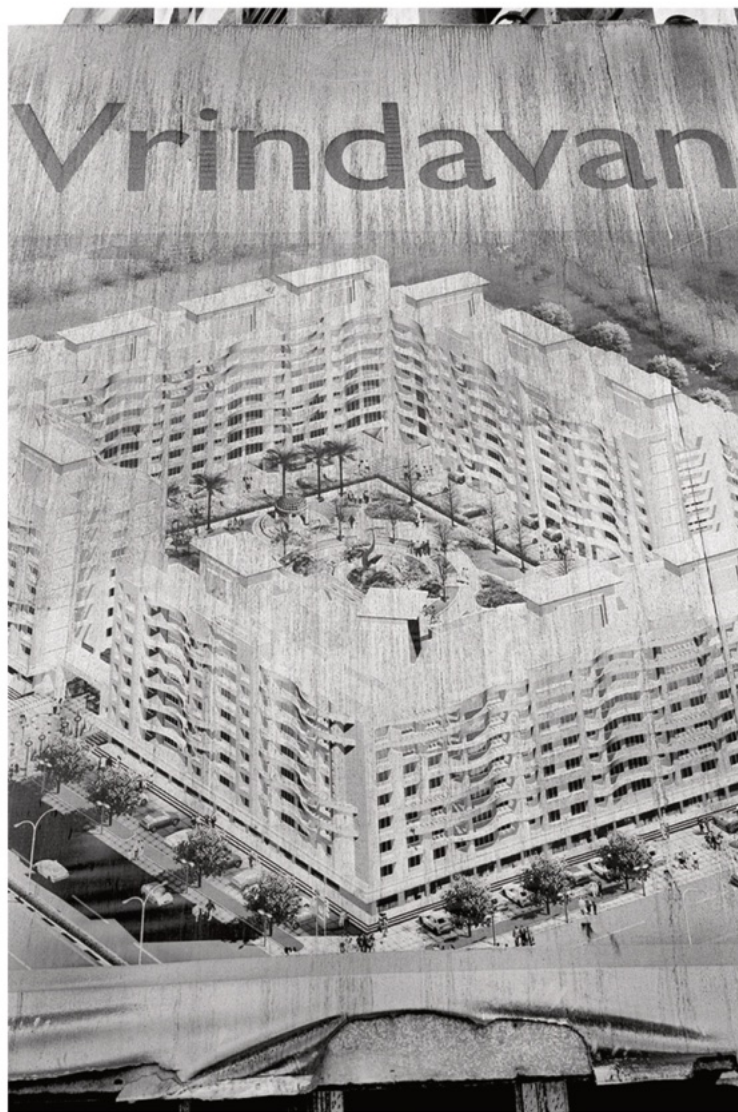
2003 - ongoing

Archival pigment print

41.3 x 61.2 cm, Edition 7 + 1 AP (dimensions variable)



(L-R) Installation view of Gauri Gill and Mariam Suhail in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



GAURI GILL

Kolkata 2015 (b)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

61.2 x 41.3 cm

Edition 7 + 1 AP

(dimensions variable)

GAURI GILL

Mumbai 2012 (d)

from the series 'Rememory'

2003 - ongoing

Archival pigment print

61.2 x 41.3 cm

Edition 7 + 1 AP

(dimensions variable)

GAURI GILL

Mumbai 2012 (n)

from the series 'Rememory'

2003 - ongoing

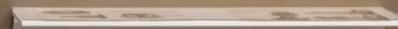
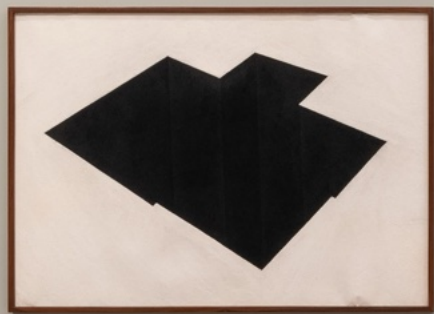
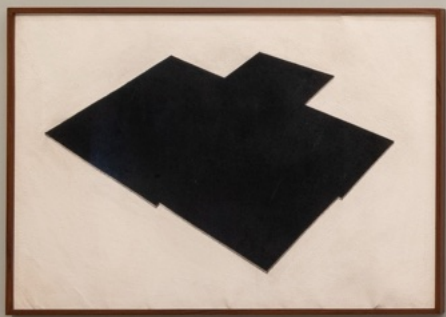
Archival pigment print

61.2 x 41.3 cm

Edition 7 + 1 AP

(dimensions variable)

MRINALINI MUKHERJEE



(L-R) Installation view of Mariam Suhail, Mrinalini Mukherjee and Vinnie Gill in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

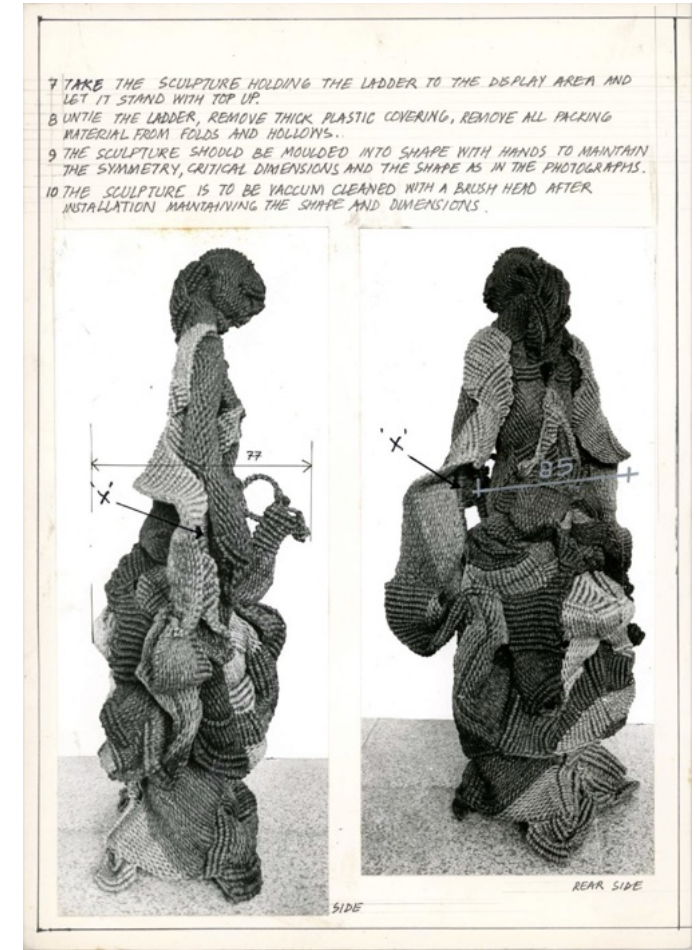
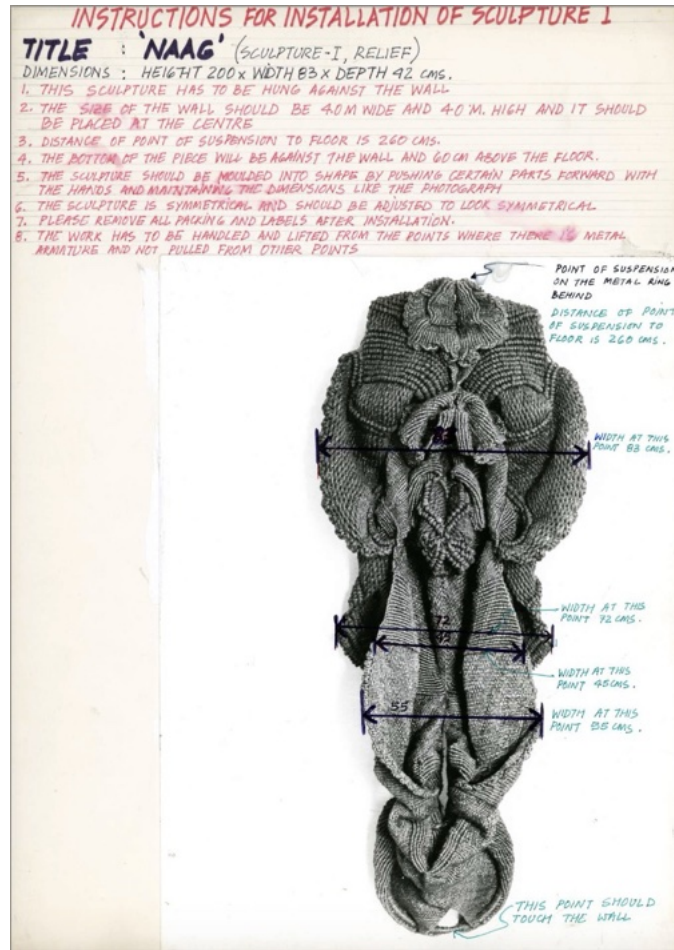
Mrinalini Mukherjee (1949 – 2015) was born in Mumbai, India. A committed sculptor all her life, she worked extensively with fibre, ceramic and bronze. Mukherjee had an abiding interest in nature and her knowledge of Indian sculpture, folk art, modern design, and local crafts and textiles underlie her artistic sensibility. Her practice transgressed art-historical categories of abstraction, figuration, realism and the artisanal, undoing the distinction between the traditional and the modern. Mrinalini had studied Bachelor of Fine Arts in Painting at Maharaja Sayajirao University of Baroda, thereafter, completing a Post Diploma in Mural Design from the same university under the mentorship of artist K.G. Subramanyan. Over her lifetime, she exhibited widely in solo and group exhibitions at The Museum of Modern Art, Oxford (1994); the Asia Pacific Triennale, Brisbane (1996); Vadehra Art Galley (2007); the Institut Valencia d'Art Modern, Valencia (2008); The Kiran Nadar Museum of Art, Delhi (2012); Nature Morte Gallery, Delhi (2013); Jhaveri Contemporary, Mumbai (2013); Gwangju Biennale, Gwangju (2014); National Gallery of Modern Art, Delhi (2015); and Metropolitan Museum of Art (2019). Mukherjee's work is part of public collections at the Museum of Modern Art, Oxford; the National Gallery of Modern Art, New Delhi; Tate Modern, London; Metropolitan Museum of Art, New York; the Stedelijk Museum, Amsterdam; and, the Ishara Art Foundation and the Prabhakar Collection, Dubai. The artist's personal archive is digitised and accessible on Asia Art Archive's website and her works are under the care of the Mrinalini Mukherjee Foundation in Delhi.

The installation manuals for Mrinalini Mukherjee's mythic hemp sculptures read like codes to enter a secret world—one in which hemp and jute transform magically into Devi, Naag, Pakshi, Adi Pushpa and women on peacocks; form rising from material through the artist's oracular commandments in the guise of meticulous written instructions. (GG)

Installation Instructions

The archive of Mrinalini Mukherjee (1949–2015) resides with the Mrinalini Mukherjee Foundation and was digitised by Asia Art Archive in India. It documents the career of one of the most prominent modernist sculptors from India, who, beginning in the 1970s, challenged existing norms of sculptural practice, which was a predominantly male domain.

Exhibited in an international exhibition for the first time, the installation manuals of her works bring out the intimate process that went into making Mukherjee's monumental sculptures, where an embodiment of animals, birds, humans and plants would co-exist.



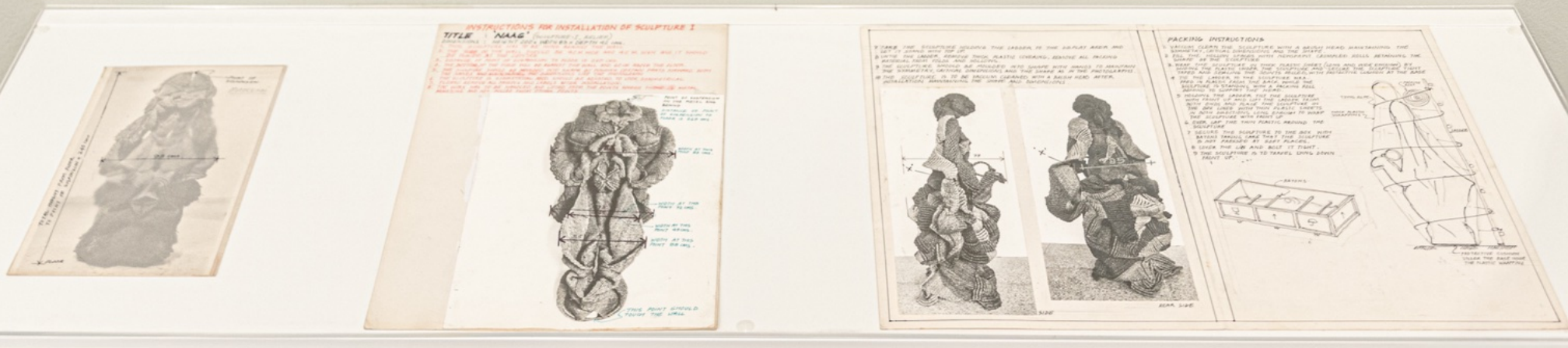
MRINALINI MUKHERJEE

(L-R) 'Pakshi' (c. 1985); 'Naag' (c. 1986); 'Woman on Peacock' (1991)

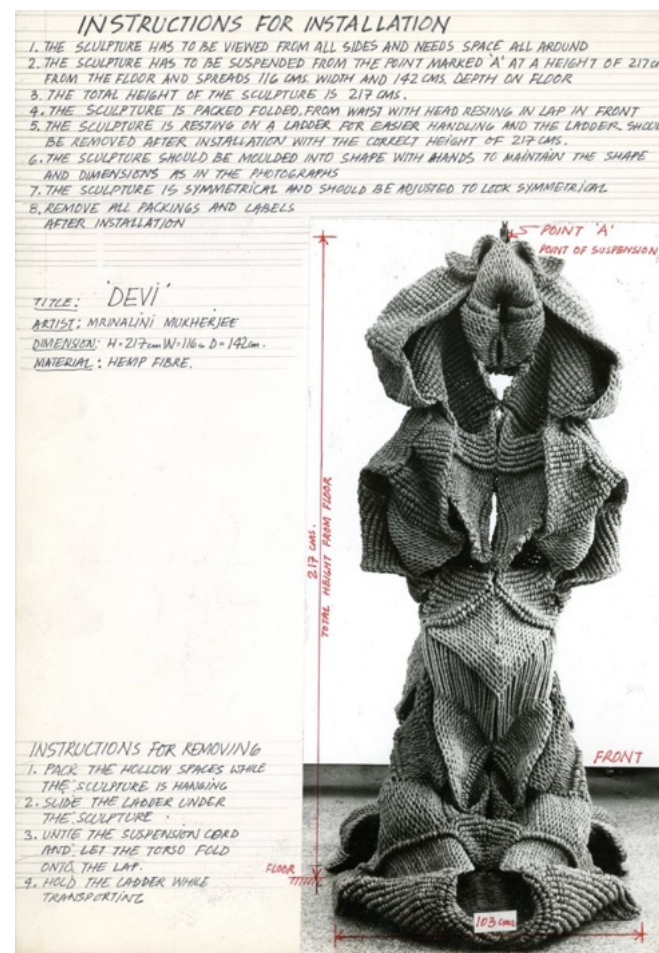
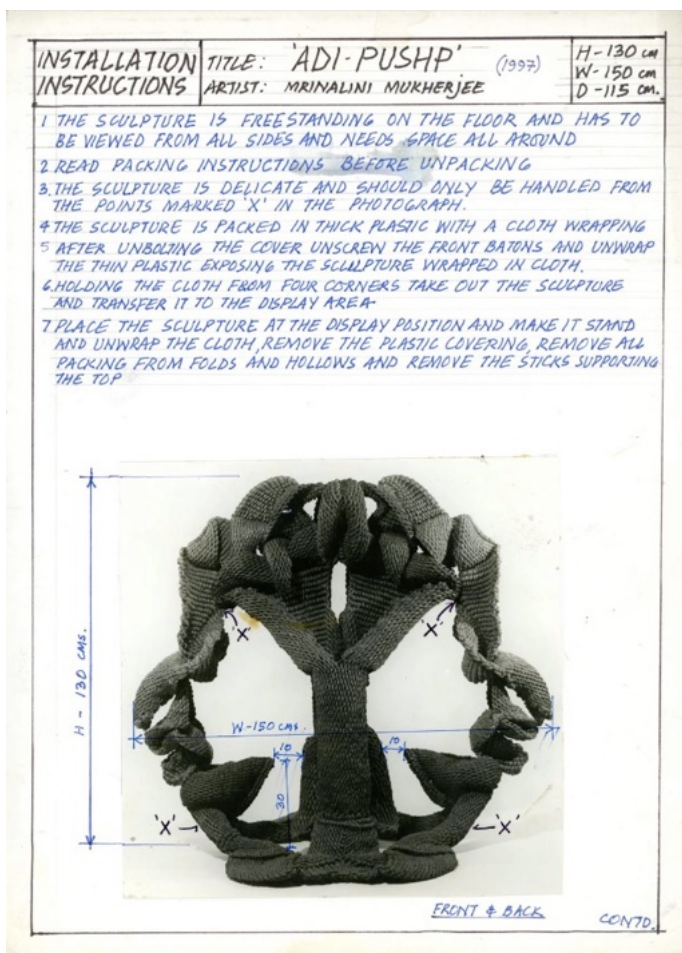
Installation Instruction Archival document

30 x 21.5 cm each

From the collection of the Mrinalini Mukherjee Foundation, digitised by Asia Art Archive in India



Installation view of Mrinalini Mukherjee's installation manuals in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



MRINALINI MUKHERJEE

(L-R) 'Adi Pushp' (1997); 'Devi' (c. 1982) -

Installation Instruction Archival document

30 x 21.5 cm each

From the collection of the Mrinalini Mukherjee Foundation, digitised by Asia Art Archive in India



Installation view of Mrinalini Mukherjee's installation manuals in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

CHAMBA RUMAL



Chamba Rumal is a narrative art-form from the hill state of Himanchal Pradesh, India. Comprising of embroidered handkerchiefs that go back to the Chamba kingdom in the 17th century, the art was inspired from the Pahari school of miniature painting and flourished as a collaboration between embroiderers that consist of women working alongside miniature painters. This art was revived by the Delhi Craft Council in 1996. The *rumals* (handkerchiefs) presented in the exhibition were made over a twenty-month collaboration between miniature artists and embroiderers at CHARU, the Delhi Craft Council's Centre in Chamba, and designer Swati Kalsi. The embroiderers include Masto Devi, Tulsi Devi, Uma Devi, Jyoti Bala, Bindu Devi, Pushpa Devi, Pooja, Nagina, Garima, alongside painters Mohan Prajapat and Shhilpaguru Babulal Maroitia.

The Chamba Rumal—or 'paintings in embroidery' (a phrase coined by Indologist Stella Kramrisch), are also known as sahodara or 'born of the same womb' (as described by Dr. B. N. Goswamy), and reflect the close relationship between Pahari embroidery as practiced mainly by the local women, and guided by miniature artists of the Chamba region and style. These particular works reflect a long collaboration between the embroidery expert Swati Kalsi, miniature artists Mohan Prajapat and Shilpaguru Babulai Marotia, and the embroiderers Masto Devi, Tulsi Devi, Uma Devi, Jyoti Bala, Pammi Devi, Bindu Devi, Pushpa Devi, Pooja, Nagina and Garima at CHARU, Delhi Craft Council's centre in Chamba, Himachal Pradesh. They portray ten different wisdom aspects—or Das Mahavidya—of the One Truth, as expressed through the Divine Mother in Hinduism, and using the dorukha (a double satin stitch) adapted to the motifs and details. (GG)

Das Mahavidya (The Ten Great Wisdoms) is a story from the Shakta Maha-Bhagavata Purana, narrates the creation of the Das-Mahavidyas or Ten Great Wisdoms. Shaktas believe that 'the one Truth' is sensed in ten different facets and the Divine Mother is adored and approached as ten cosmic personalities'. As per another school of thought in Shaktism the Mahavidyas are considered to be a form of Mahakali and tantric in nature. They are usually identified as Kali, Tara, Tripurasundari, Bhuvaneshvari, Bhairavi, Chinnamasta, Dhoomvati, Bagulamukhi, Matangi and Kamalatmika.

The embroidered portraits of individual Mahavidyas have been embroidered by Masto Devi, Tulsi Devi, Uma Devi, Jyoti Bala, Pammi Devi, Bindu Devi, Pushpa Devi, Pooja, Nagina and Garima over a long engagement with the miniature artists Mohan Prajapat and Shilpaguru Babulai Marotia, in dialogue with the designer and embroidery expert Swati Kalsi. The swaroop or form of the deities as visualized in the texts has been made through different sources of research. The images sketched and translated into embroidery stay true to the intended description of each form.



CHAMBA RUMAL

Bagulamukhi (One Who Paralyzes Enemies)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She has a molten gold complexion with three bright eyes, lush black hair and a benign mien. She is seen wearing yellow garments and decked with gold ornaments on her limbs. Her two hands hold a mace or club in one and a noose in the other. She is seated on a royal throne.



CHAMBA RUMAL

Bhairavi (The Fierce Goddess)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She is of a fiery volcanic red complexion, with three furious eyes, and matted hair decorated with a crown. She wears red garments and is adorned with a garland of skulls. In each of her four hands, she holds a pot, broom, rosary and a book.



CHAMBA RUMAL

Bhuvaneshwari (World Mother Whose Body is the Whole Cosmos)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She is of a fair, golden complexion with three content eyes and a calm mien. Seated on a throne, she wears red and yellow garments, decorated with ornaments on her limbs. Two of her four hands hold a goad and noose while the other two are open.



CHAMBA RUMAL

Chinnamasta (The Self-decapitated Goddess)

From Das Mahavidya (Ten Great Wisdoms)

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She chops her own head off in order to satisfy two of the three gunas or qualities, that of rajas, or restlessness and activity, and tamas, dullness and inactivity. She has a red complexion, dishevelled hair and wears a crown. She holds a sword in one hand and her own severed head in the other. Standing on a lotus pedestal, she is partially clothed, adorned with ornaments on her limbs and wears a garland of skulls.



CHAMBA RUMAL

Tara (Guide and Protector Offering Ultimate Knowledge for Salvation)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She is the source of all energy, including that of the sun. She is of a light blue complexion with three eyes and dishevelled hair and wears a half moon crown and stands on the corpse of Shiva. She wears a belt supporting her tiger-skin skirt and wears a garland of skulls. She has a snake coiled comfortably around her throat and in her four hands carries a lotus, scimitar, skull and scissors.



CHAMBA RUMAL

Tripurasundari (Most Beautiful of the Three Worlds)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

Also known as Shodashi, she is considered to be the Tantric Parvati, a salvation-giver. She has molten gold complexion, three placid eyes, a calm mane, and wears red and pink vestments. She is adorned with ornaments and is seated on a celestial throne. Each of her four hands hold a goad, a noose, a bow and an arrow.



CHAMBA RUMAL

Kamatmika (The Lotus Goddess)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She is gold complexion with lush black hair, three bright, placid eyes, and a benevolent expression. Seated on a plush throne, she wears golden garments and is bedecked with lotuses and ornaments. While three of her four hands hold lotuses, the fourth grants the wishes of devotees and assures them protection from fear.



CHAMBA RUMAL

Dhoomavati (The 'Void' Before and After Cosmic Destruction)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

She is seen as a combined source of anger, misery, fear, exhaustion, restlessness, constant hunger and thirst, yet having both positive and negative connotations. She is also a great teacher who reveals ultimate knowledge of non-duality. She has a smoky complexion, wrinkled skin and grey hair. She is attired as a widow wearing white clothes. She rides a horseless chariot drawn by birds with an emblem of a crow on the banner. She holds a fiery basket and a winnow in each of her two trembling hands.



CHAMBA RUMAL

Kali (Ultimate Form of Brahman, Devourer of Time)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

Kali has a pitch black complexion, with three eyes, representing the past, present and future. She has shining white fang-like teeth, a gaping mouth, from which hangs red, bloody tongue. She has dishevelled hair and wears a garland of human heads around her neck. She carries a sword, skull and holds a severed demon head in her hands.



CHAMBA RUMAL

Matangi (The Tantric Saraswati)

From *Das Mahavidya (Ten Great Wisdoms)*

Hand embroidery on silk cloth, set of 10

29.2 cm x 29.2 cm (each)

From the collection of Anant Art

Matangi is depicted as emerald green in complexion, with lush, dishevelled black hair, three placid eyes and a calm look on her face. Seated on a royal throne, she wears red garments bedecked with ornaments. She has four hands, three of which hold a veena and a noose, and with the fourth she bestows boons.



Installation view of Chamba Rumal (right) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Chamba Rumal in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Chamba Rumal (foreground) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.



Installation view of Chamba Rumal (foreground) in 'Sheher, Prakriti, Devi' at Ishara Art Foundation, 2024. Image courtesy of Ishara Art Foundation and the artists. Photo by Augustine Paredes/Seeing Things.

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