

Anila Quayyum Agha

Walking with My Mother's Shadow

Exhibition October 20th – November 26th, 2016

Press Preview & Opening Reception: Thursday, October 20th 6:00pm – 8:00pm

35 Great Jones St., New York NY 10012

Featuring the Artist in discussion with **Sona Datta**,
Curator of South Asian Art, Peabody Essex Museum

Aicon Gallery is pleased to present *Walking with My Mother's Shadow*, the first major New York solo exhibition by **Anila Quayyum Agha**. In 2014, Anila's now iconic sculptural installation *Intersections* was awarded the Public Vote Grand Prize and split the Juried Grand Prize at the 2014 **ArtPrize** competition in Grand Rapids, MI. The installation has since traveled internationally and nationally with critical acclaim in exhibitions at the National Sculpture Museum in Valladolid, Spain, The Contemporary Art Museum in Dallas, TX; Rice University Art Gallery in Houston, TX, and the Peabody Essex Museum in Salem, MA. Derivations of *Intersections* have been exhibited in Korea, Turkey, and the U.A.E. as well as in the United States. Currently, *All The Flowers Are For Me* is showing at the Brooklyn Academy of Music (BAM) in Brooklyn, NY. Agha's Opening Reception and exhibition in New York will inaugurate Aicon Gallery's newly expanded space, which is designed over two floors and spans three gallery spaces, significantly broadening the gallery's programming and curatorial vision.



Anila Quayyum Agha, *Intersections* (Installation View, Peabody Essex Museum), 2015, Laser-cut stainless steel and bulb, 78 x 78 x 78 in.

Anila has lived on the boundaries of different faiths such as Islam and Christianity, and in cultures like Pakistan and the USA. Her art is deeply influenced by the simultaneous sense of alienation and transience that informs the migrant experience. This consciousness of knowing what is markedly different about the human experience also bears the gift of knowing its core commonalities, and it is these tensions and contradictions that are embodied in her artwork. Through the use of a variety of media, from large sculptural installations to embroidered drawings, she explores the deeply entwined political relationships between gender, culture, religion, labor and social codes. In her work she has used combinations of textile processes and sculptural methodologies to reveal and question the gendering of traditional craft as inherently domestic and, thus, excluded from being considered a fine art form.

Anila's current work in this exhibition reflects on the complexities of love, loss and gains; experienced by her over the past year. The works on paper and the sculptural installations were borne from a mix of emotions following her son's wedding and her mother's passing within weeks of each other early this year. The personal loss of a mother, in a broader sense, is compounded by the communal loss - of loved ones, identities, homes and countries - experienced by myriad people across a world ravaged by the atrocities of war and displacement. Simultaneously, Anila also sees this body of work as reflective of joy for her son's future life, along with the lives of many others across the world who have been given second chances through resettlement in new lands, but who will always carry with them a sense of loss for their uprootedness.



Anila Quayyum Agha, *Antique Lace - 9*, 2016, Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic and embroidery), 30 x 22 in.

Throughout her oeuvre, Anila remains fascinated by the interplay of presumed opposites that are never quite so: male and female, the definite and the amorphous, the geometric and the organic. In this new body of work, these concerns emerge in an exploration of joy and grief, the nuptial and the funereal, the seen and the unseen. Within these works she examines the amoebic transparency of sorrow, and its ability to reflect and inflict light and darkness. Anila worked with materials that are transparent or ethereal, that inhabit the limbo of loss, a space between visibility and invisibility, reality and unreality, light and shadow, real and unreal. These materials appear fragile, but are often resilient, hardy, even stubborn just like sorrow when cut, pushed, pulled, scraped, or sewn together.

Materials such as steel, cut with delicate patterns, or embroidery and beads on white, black and brown paper, reflect and refract light. They represent space that belongs to one more than the other, evaluate the color of her body and the bodies of others, and the cycles of life and death. The series in white reference the white of marble gravestones and shrouds, both of which are a central element of death and its commemoration in Pakistan. The black drawings speak of the surface and the hidden layers often not seen or mined. The brown drawings talk of our bodies, and the longing to belong

and to matter. The red and black sculptural installations magnify floral and geometric motifs to inhabit a large space, covering and beautifying all that are in it.

In the floral beauty of the patterns and layers, the cuts and embroidery strive to capture the identity, beauty, and femininity of her mother and other mothers that become obscured by gravestone and shroud. These patterns pay homage to the organic to which death is inevitably linked but from which new life also emerges. The many colored, metallic embroidery threads in these works are often used in women's wedding dresses in Pakistan but never for shrouds. In stitching these threads into paper, and cutting patterns in steel, she connects the wedding that is believed the beginning of a woman's life-giving journey, and the funeral that is its ultimate end. This interplay of the nuptial and the funereal suggests the larger cycle of life binding us through gossamer fragility and beauty of a bloom that will undoubtedly fade.

Anila Quayyum Agha was born in Lahore, Pakistan and lives and works in Indianapolis, IN. She has an MFA from the University of North Texas and currently is the Associate Professor of Drawing at the Herron School of Art and Design at Indiana University Purdue University Indianapolis (IUPUI). She has exhibited in over twenty solo shows and fifty group shows. Her work is in the collections of the *Peabody Essex Museum* in Salem, MA and the *Kiran Nadar Museum of Art* in New Delhi, India. Anila has also won numerous awards and grants like the Efrogmson Artist Fellowship. The most recent accolade is the prestigious Glen W. Irwin, Jr., M.D. Research Scholar Award, awarded by IUPUI. This is her first major solo exhibition in New York City and with Aicon Gallery.

Please contact Aicon Gallery (Andrew@Aicongallery.com) for more information.

Anila Quayyum Agha

Walking with My Mother's Shadow

October 20th – November 26th, 2016

New York



Anila Quayyum Agha

All the Flowers Are for Me

2016

Laser-cut stainless steel and blub

60 x 60 x 60 in.

Anila Quayyum Agha



Anila Quayyum Agha

All The Flowers Are For Me Series (Red)

2015

Embroidery and encaustic on laser-cut paper

30 x 30 in.

Anila Quayyum Agha



Anila Quayyum Agha

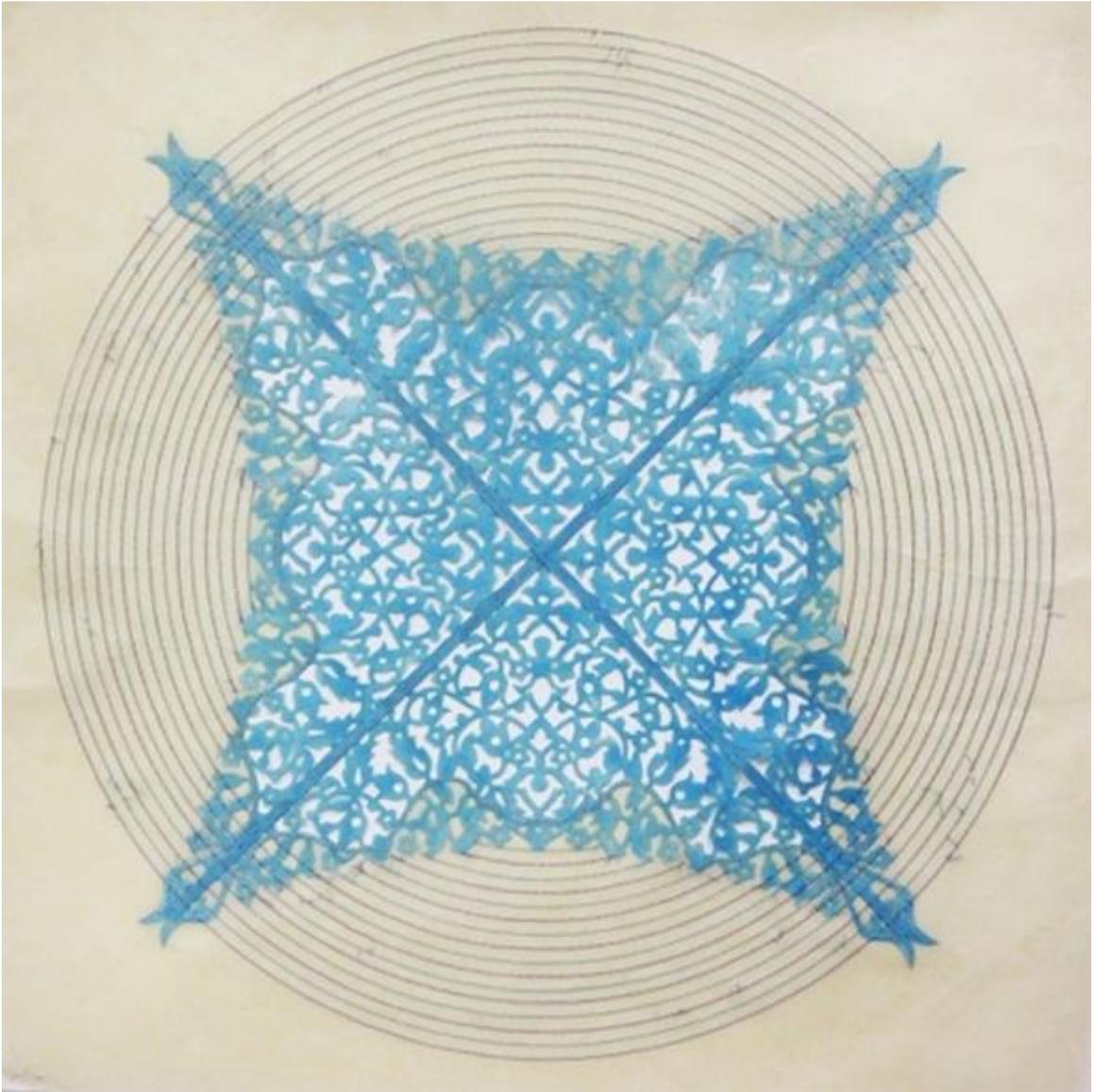
All The Flowers Are For Me Series (Black)

2015

Embroidery and encaustic on laser-cut paper

30 x 30 in.

Anila Quayyum Agha



Anila Quayyum Agha

All The Flowers Are For Me Series (Turquoise)

2015

Embroidery and encaustic on laser-cut paper

30 x 30 in.

Anila Quayyum Agha



Anila Quayyum Agha

All The Flowers Are For Me Series (Mint)

2015

Embroidery and encaustic on laser-cut paper
30 x 30 in.

Anila Quayyum Agha



Anila Quayyum Agha

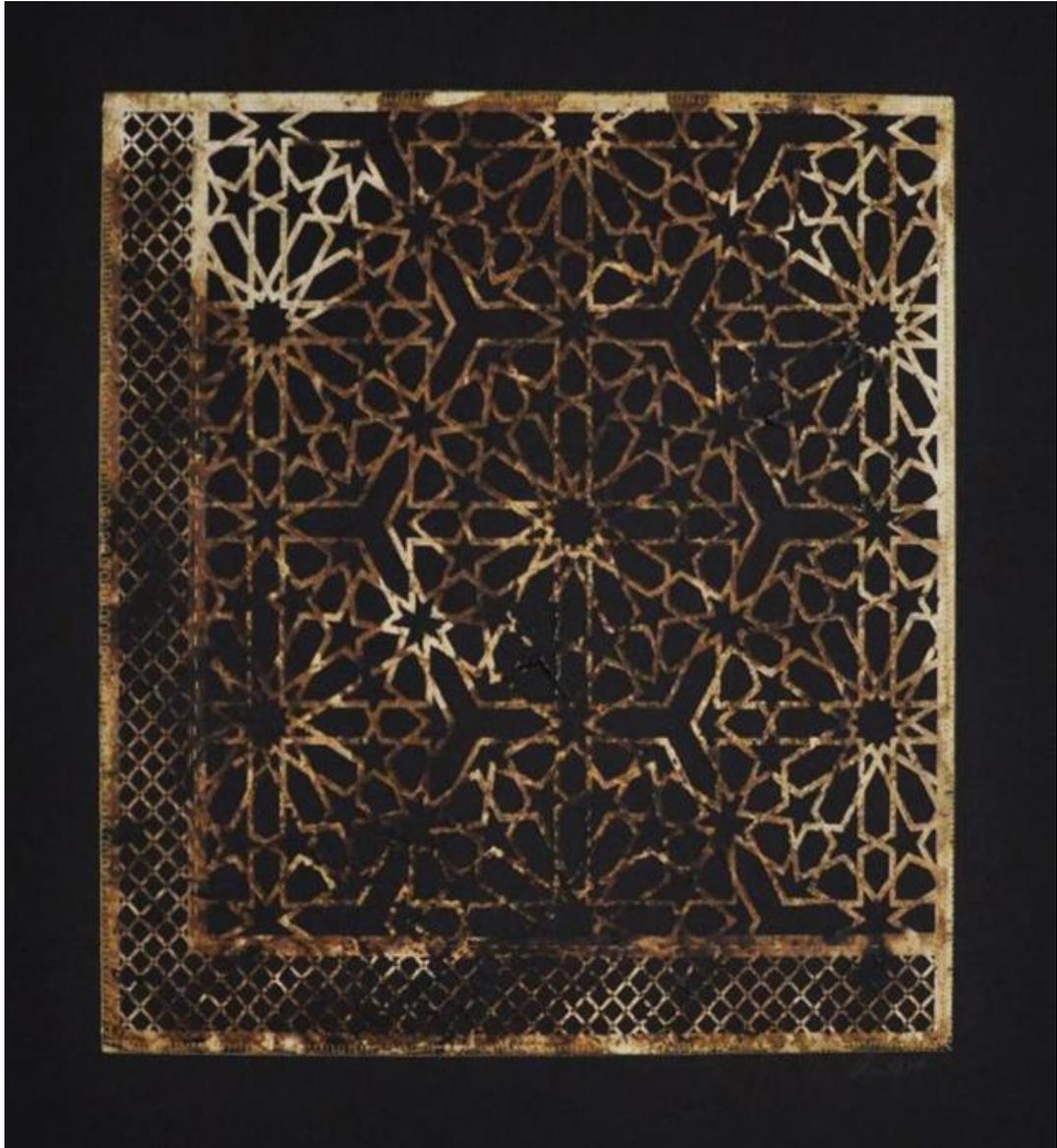
All The Flowers Are For Me Series (Chartreuse)

2015

Embroidery and encaustic on laser-cut paper

30 x 30 in.

Anila Quayyum Agha



Anila Quayyum Agha

Intersections - Black 1

2016

Mixed media on paper (Marbled and encaustic, laser-cut pattern on paper with embroidery)

27.5 x 27 in.

Anila Quayyum Agha



Anila Quayyum Agha

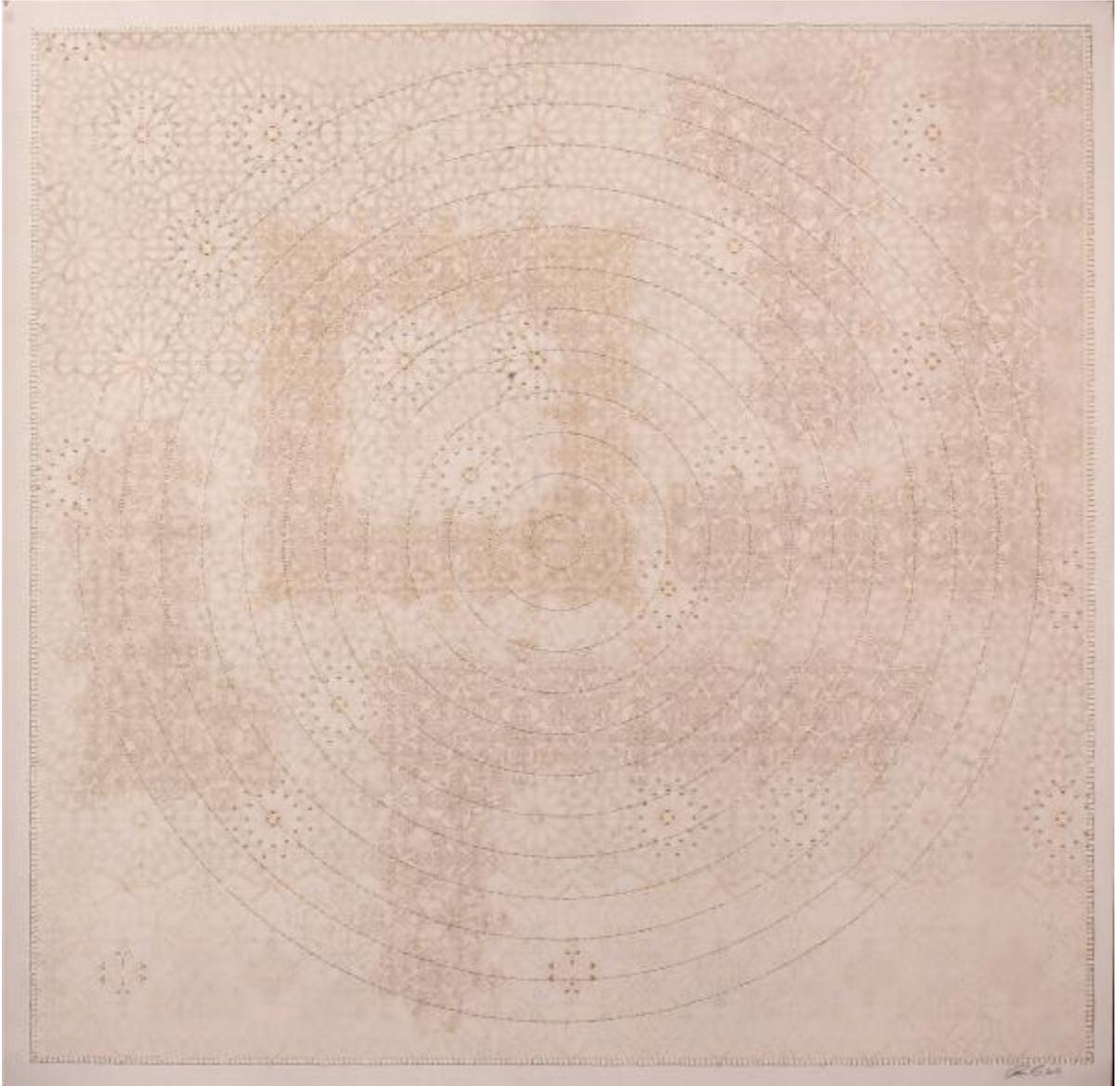
Alhambra Nights (Installation View)

2016

Laser-cut mirrored stainless steel and bulbs

30 x 27 x 30 in. (x9)

Anila Quayyum Agha



Anila Quayyum Agha

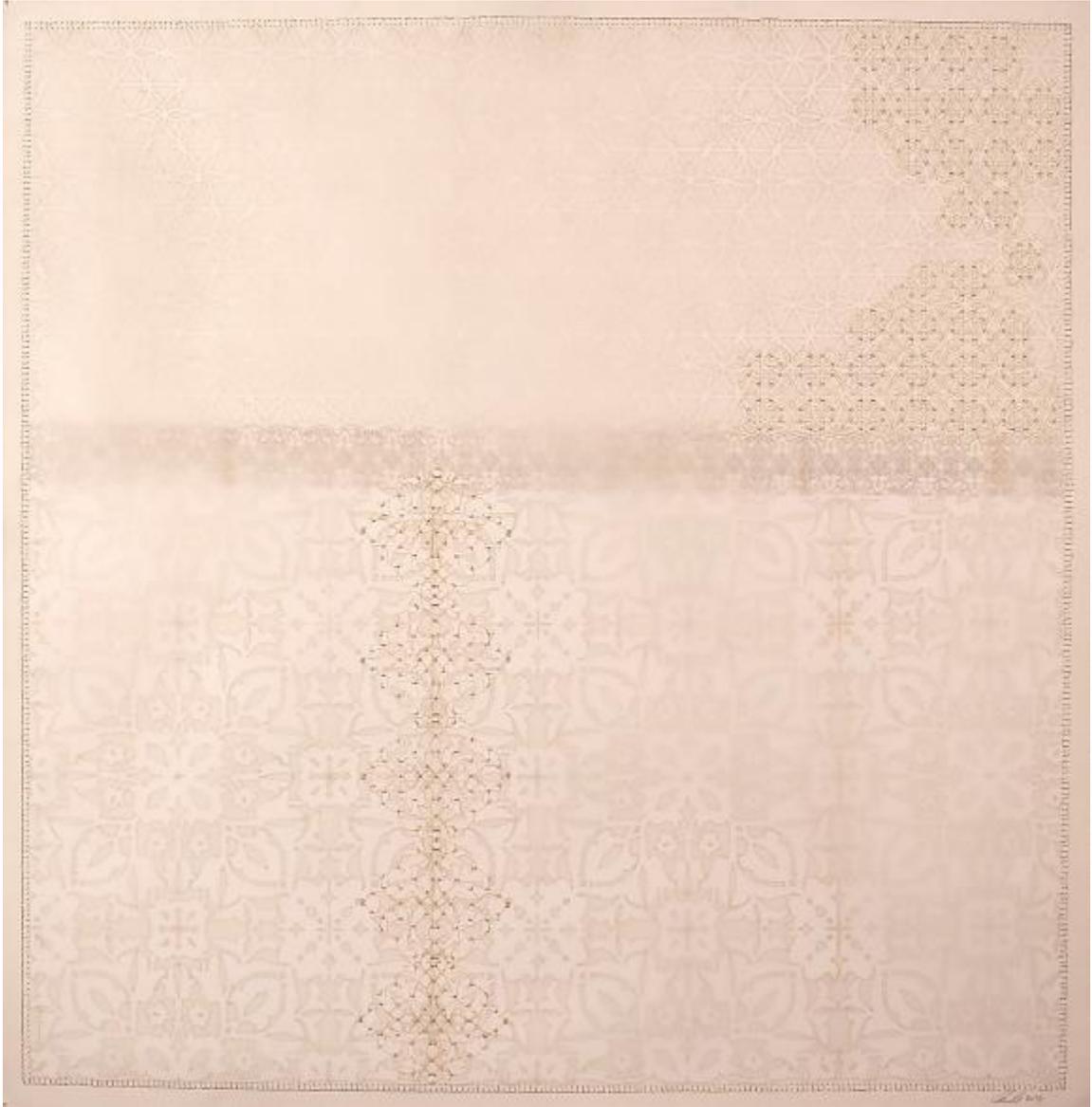
Ancient Lace - 1

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads)

39.5 x 39.5 in.

Anila Quayyum Agha



Anila Quayyum Agha

Ancient Lace - 2

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads)

40 x 40 in.

Anila Quayyum Agha



Anila Quayyum Agha

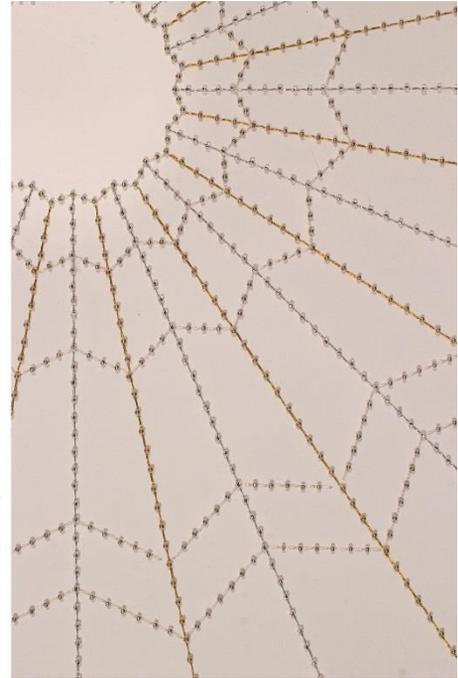
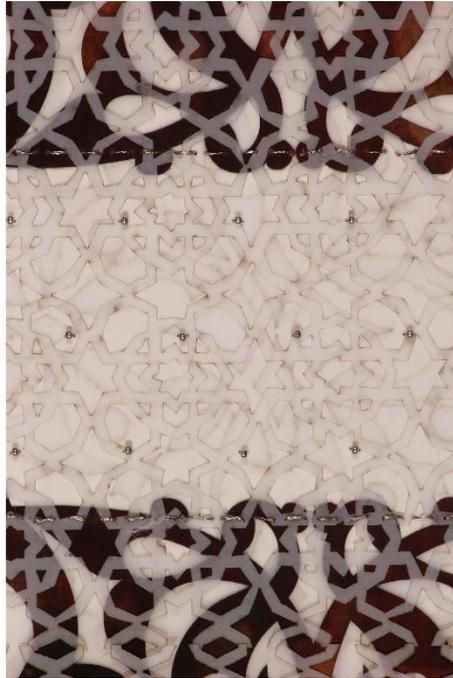
Ancient Lace - 3

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar,
encaustic, embroidery and beads)

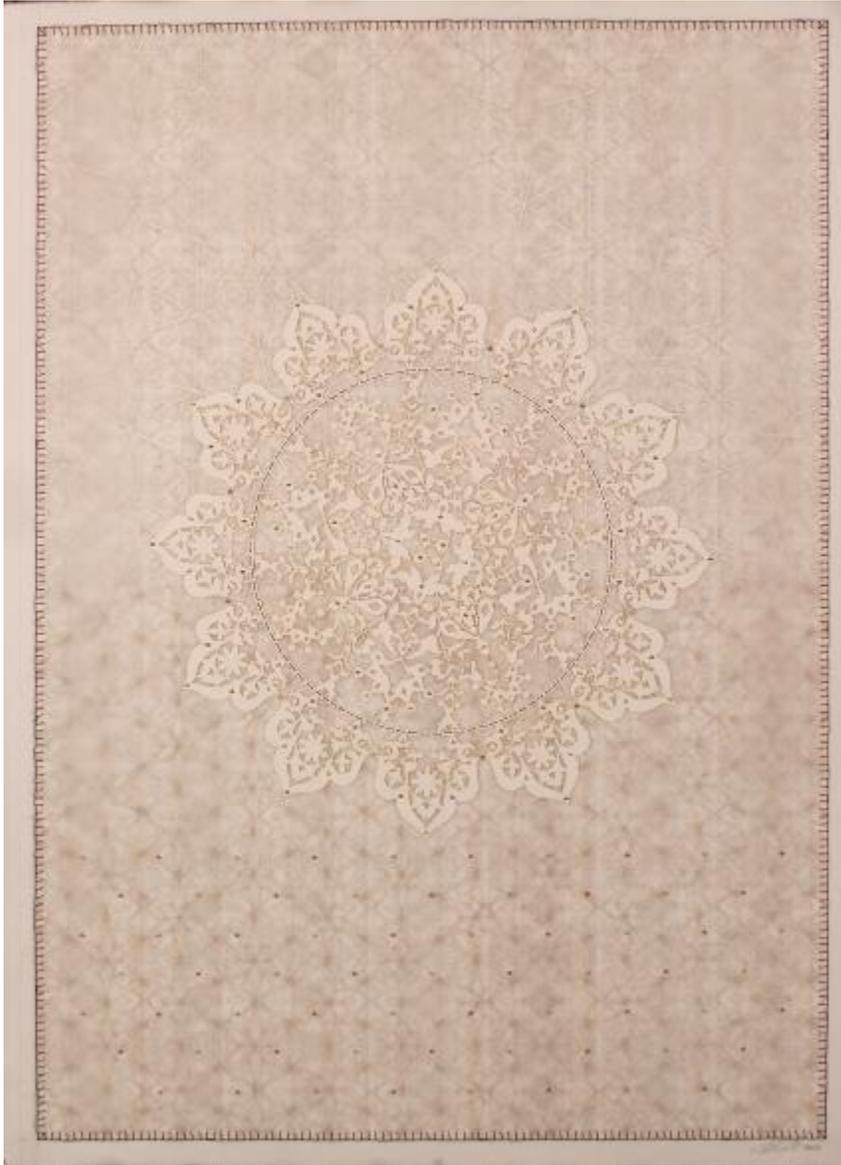
36 x 24 in.

Anila Quayyum Agha



Anila Quayyum Agha
Ancient Lace Series (Detail Shots)
2016
Mixed media on paper

Anila Quayyum Agha



Anila Quayyum Agha

Ancient Lace - 4

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery
and beads)

30 x 22 in.

Anila Quayyum Agha



Anila Quayyum Agha

Ancient Lace - 5

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery
and beads)

26 x 20 in.

Anila Quayyum Agha



Anila Quayyum Agha

Ancient Lace - 6

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar, embroidery and beads)

25.5 x 25.5 in.

Anila Quayyum Agha



Anila Quayyum Agha

Ancient Lace - 7

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar, encaustic, embroidery and pink and silver beads)

29 x 29 in.

Anila Quayyum Agha



Anila Quayyum Agha

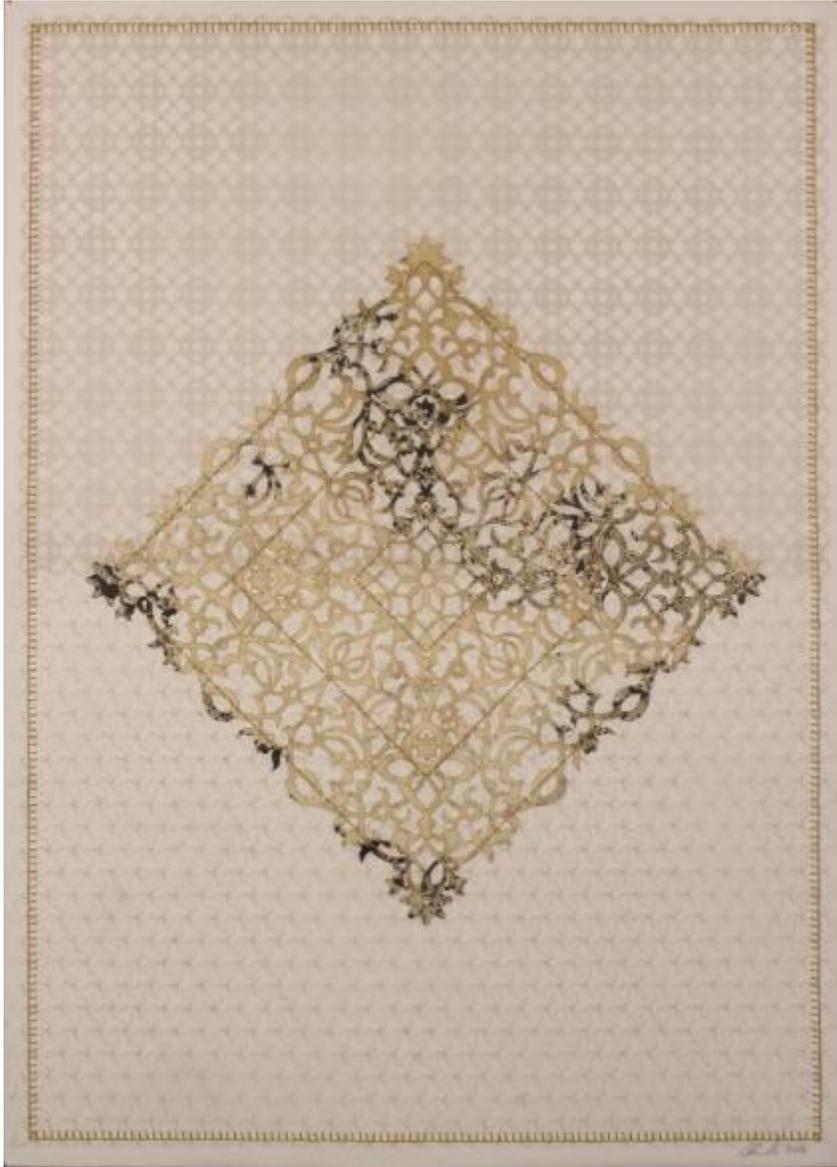
Ancient Lace - 8

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar and embroidery)

29.5 x 21.5 in.

Anila Quayyum Agha



Anila Quayyum Agha

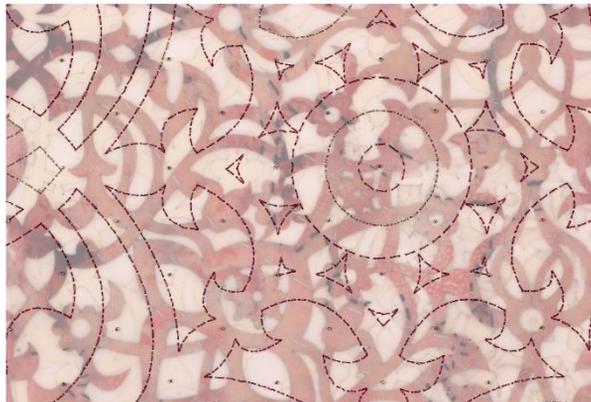
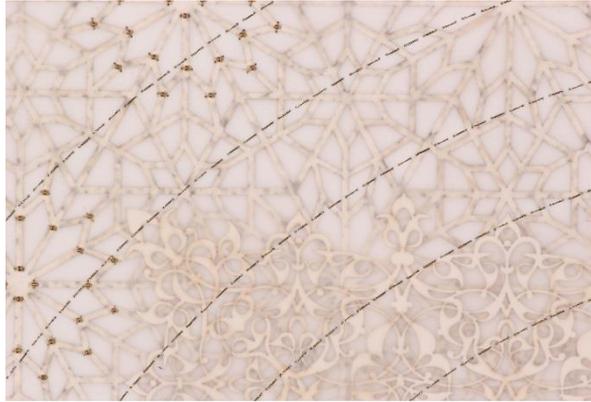
Ancient Lace - 9

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar and embroidery)

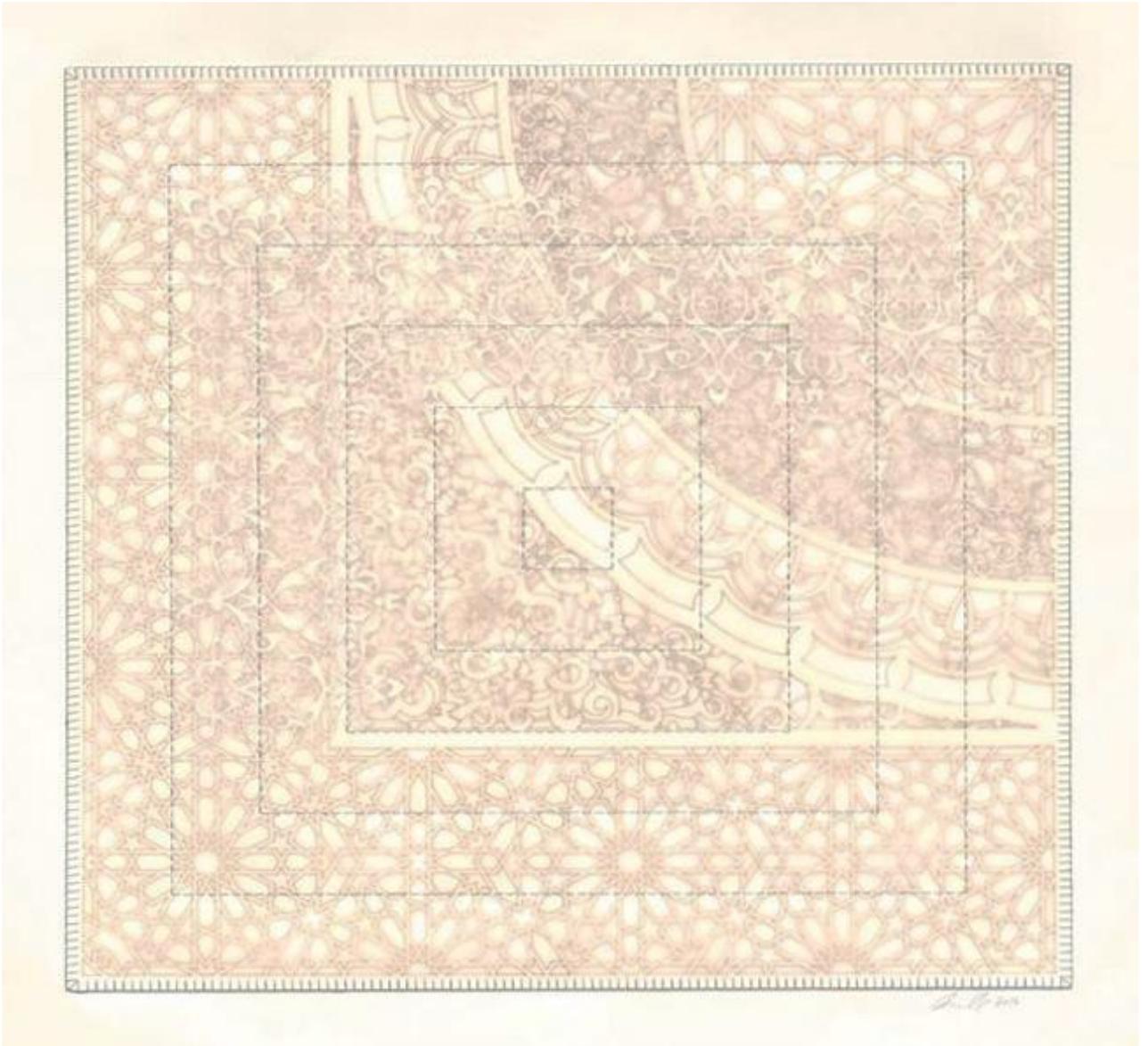
30 x 22 in.

Anila Quayyum Agha



Anila Quayyum Agha
Ancient Lace Series (Detail Shots)
2016
Mixed media on paper

Anila Quayyum Agha



Anila Quayyum Agha

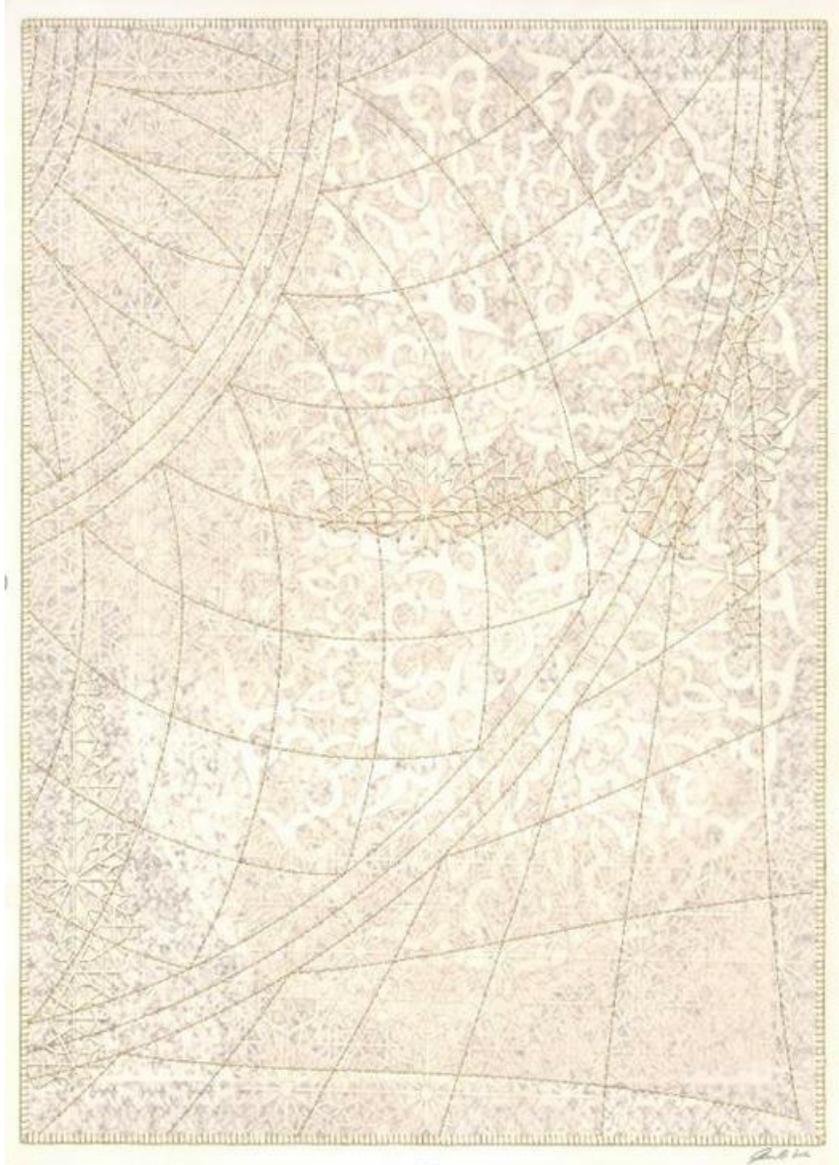
Ancient Lace - 10

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar and embroidery)

28.5 x 29 in.

Anila Quayyum Agha



Anila Quayyum Agha

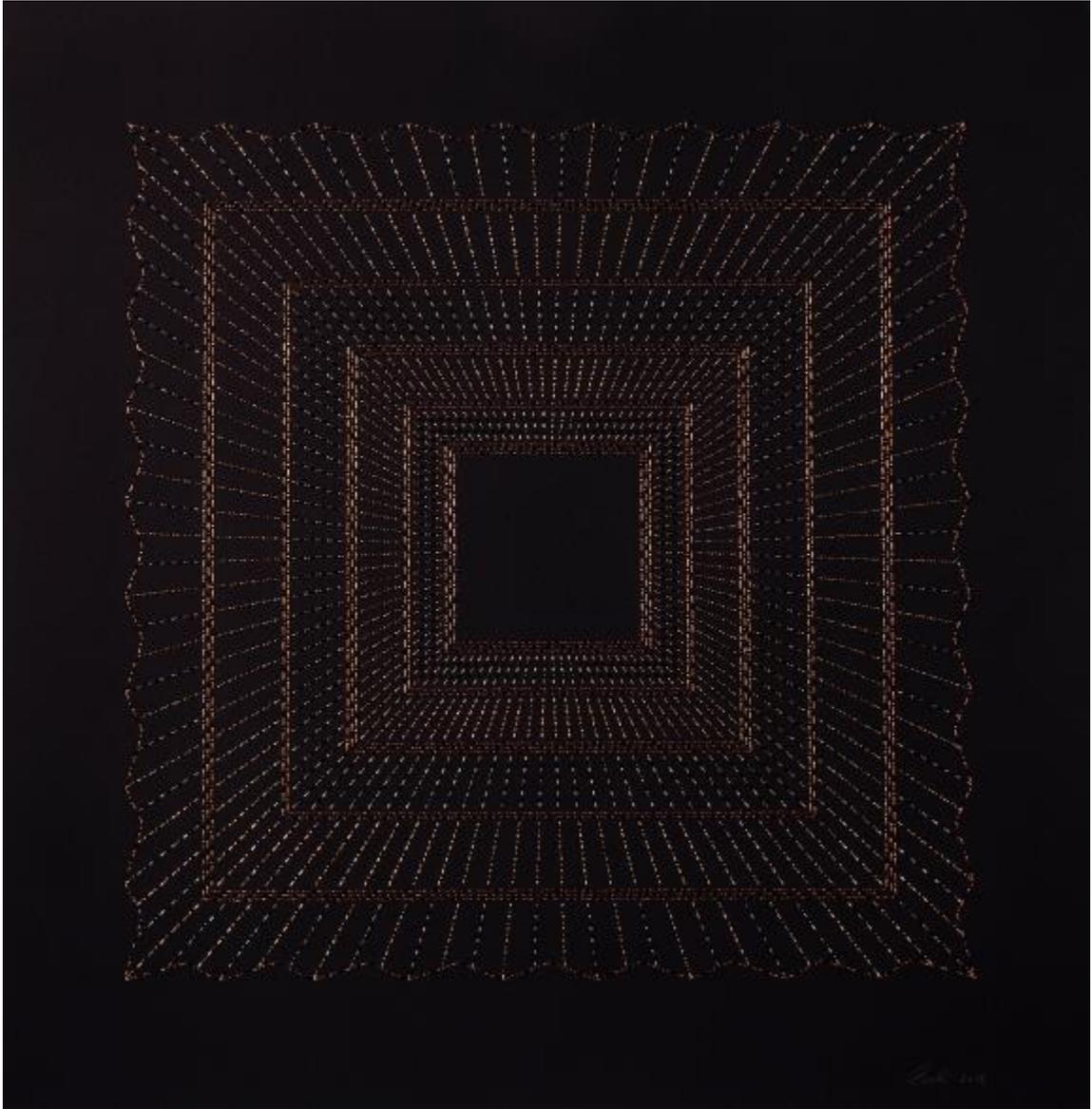
Ancient Lace - 11

2016

Mixed media on paper (Laser-cut patterns on paper with Mylar and embroidery)

35 x 28.5 in.

Anila Quayyum Agha



Anila Quayyum Agha

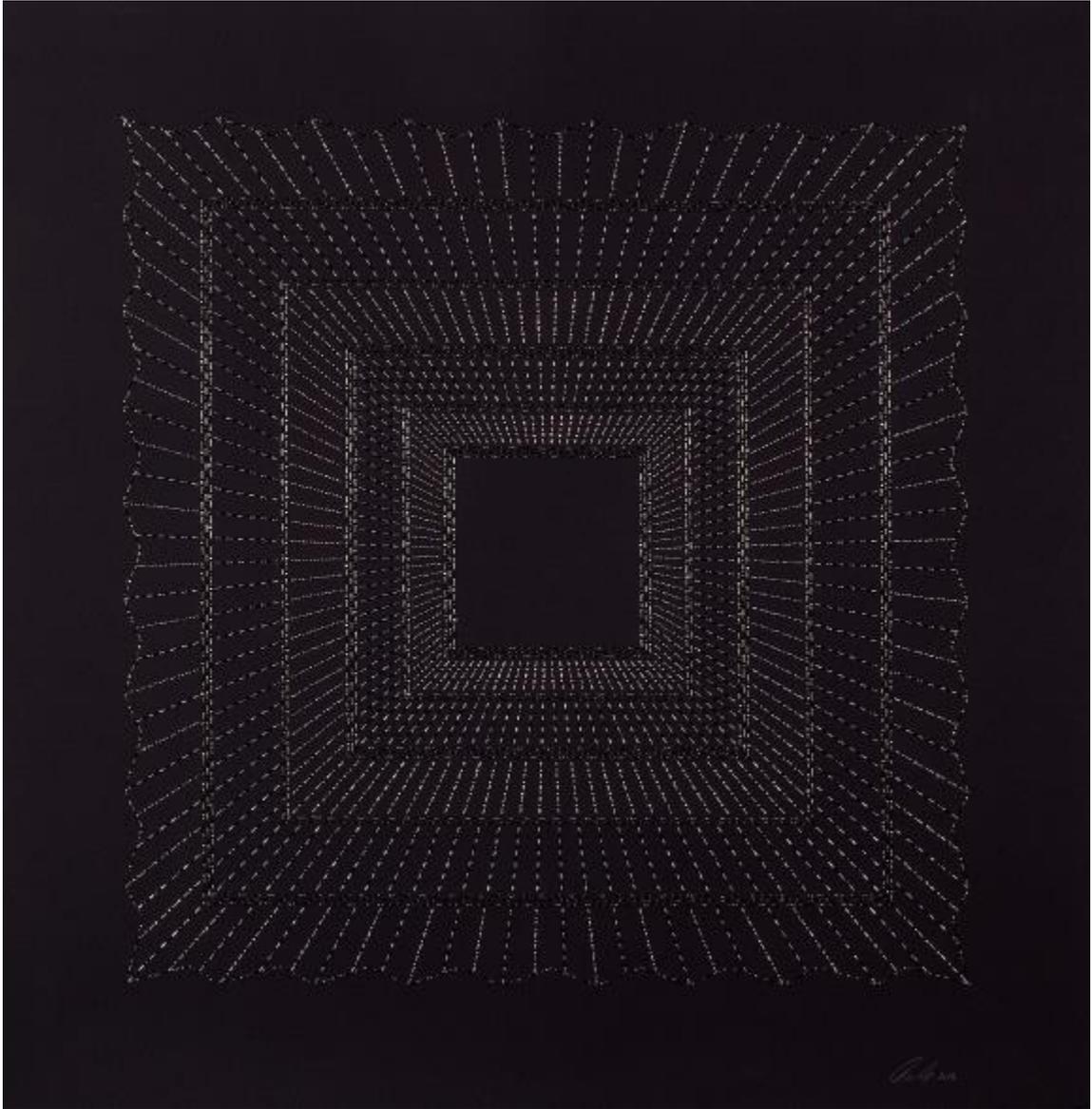
Kaaba - Copper

2016

Mixed media on paper (Black and copper beads and embroidery on black paper)

29 x 29 in.

Anila Quayyum Agha



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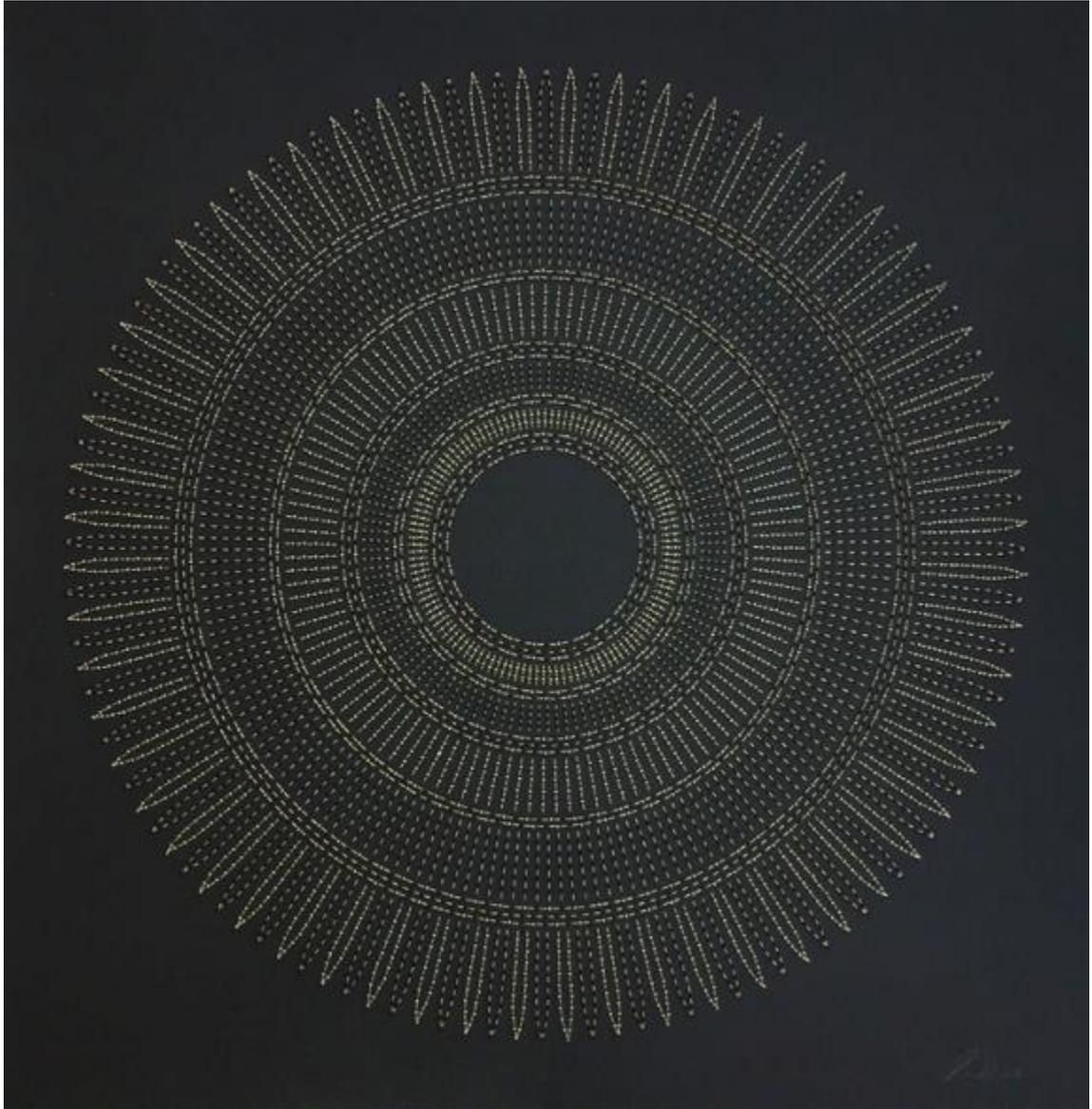
Kaaba - Grey

2016

Mixed media on paper (Black and silver beads and embroidery on black paper)

29 x 29 in.

Anila Quayyum Agha



Anila Quayyum Agha

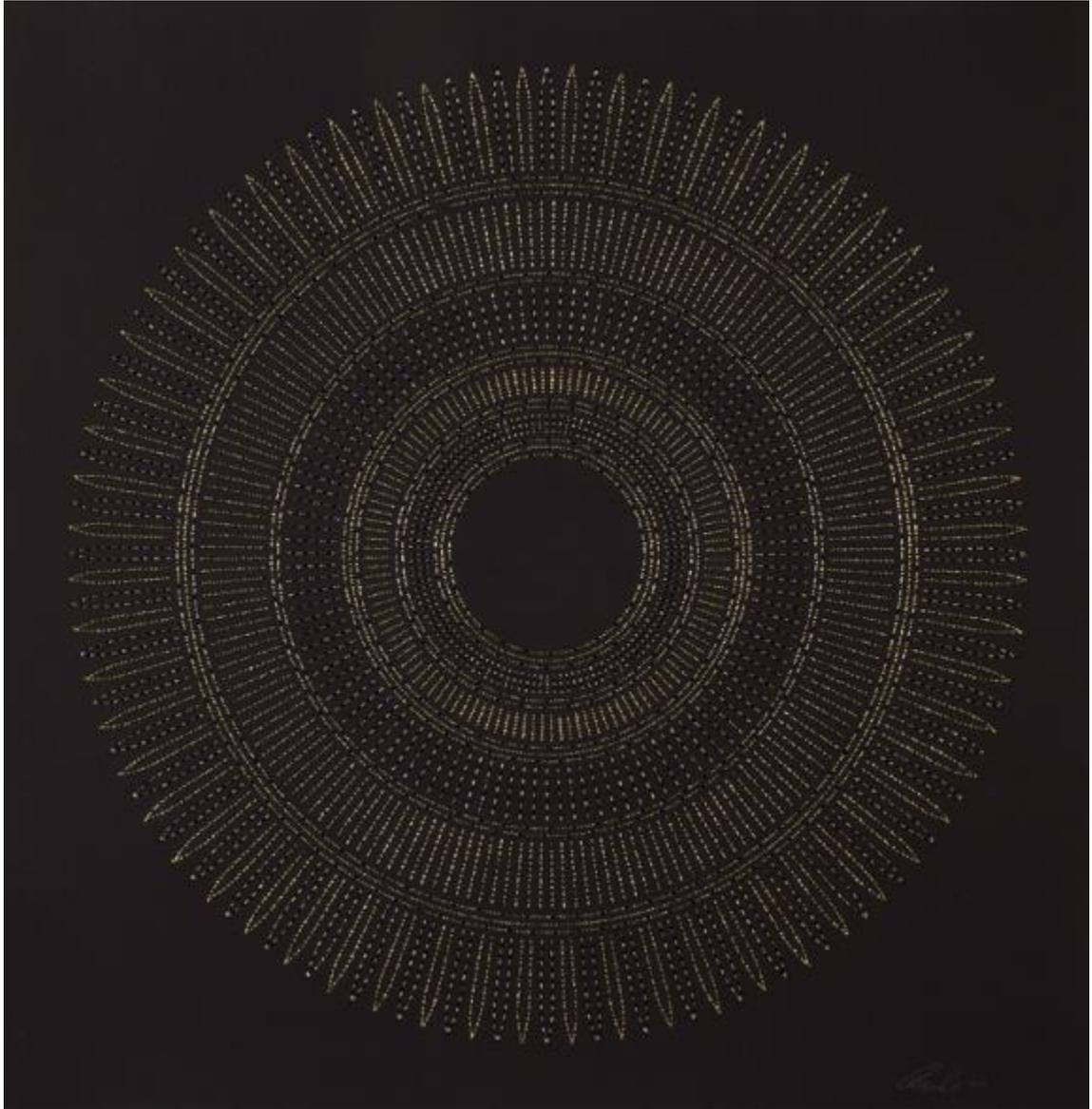
Circle the Kaaba (Tan)

2016

Mixed media on paper (Black and tan beads and embroidery on black paper)

29 x 29 in.

Anila Quayyum Agha



Anila Quayyum Agha

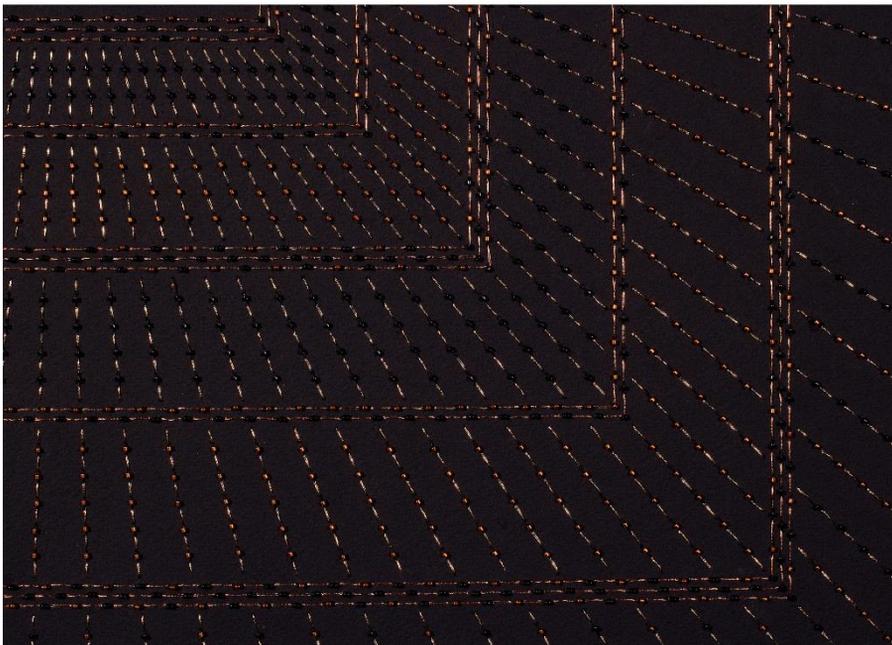
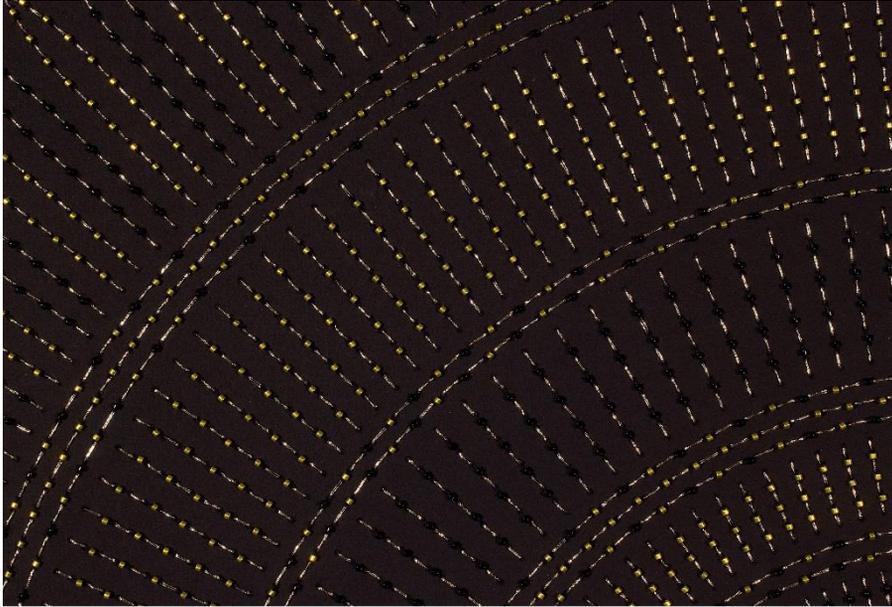
Circle the Kaaba (Chartreuse)

2016

Mixed media on paper (Black and chartreuse beads and embroidery on black paper)

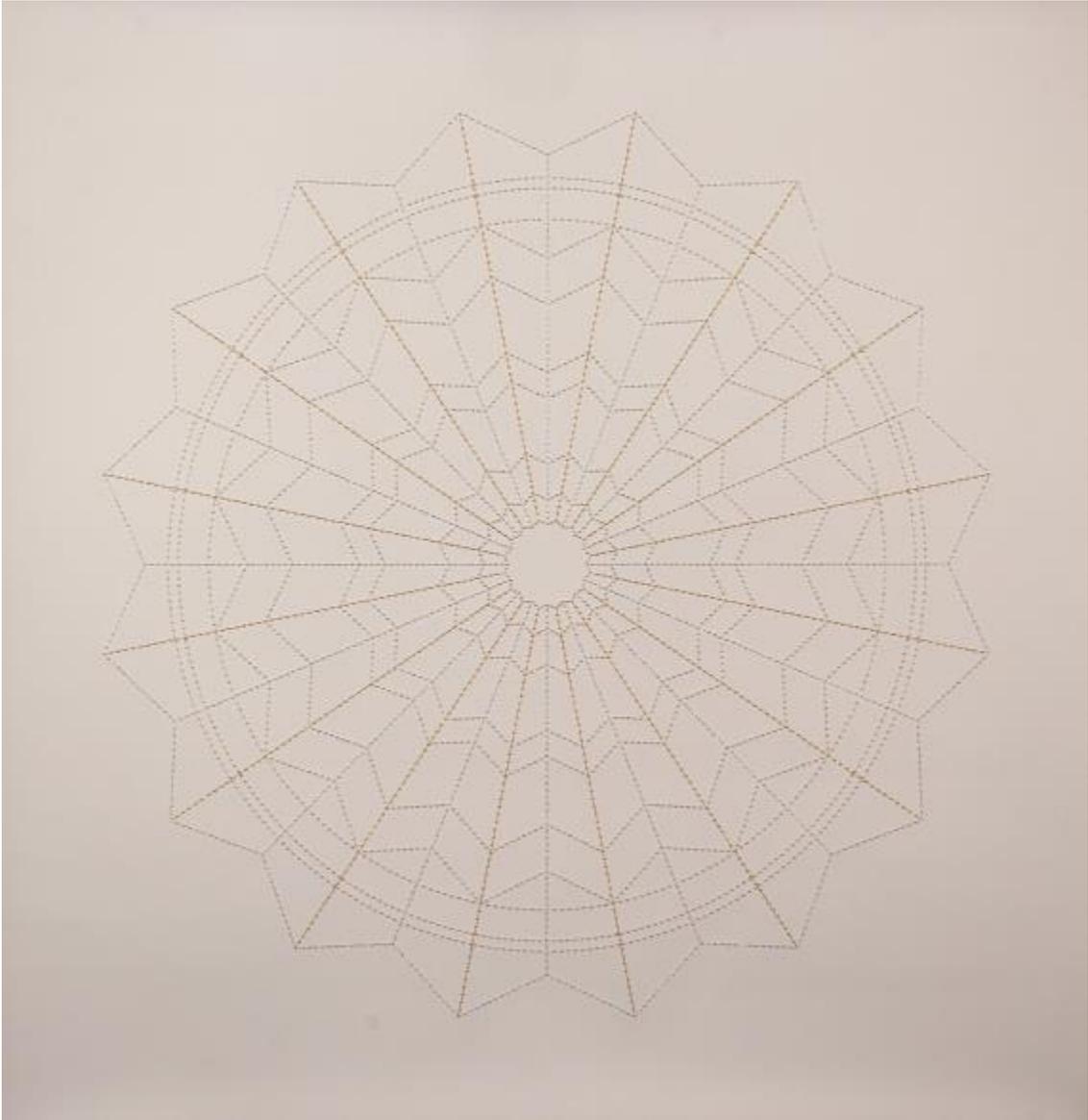
29 x 29 in.

Anila Quayyum Agha



Anila Quayyum Agha
Kaaba Series (Detail Shots)
2016
Mixed media on paper

Anila Quayyum Agha



Anila Quayyum Agha

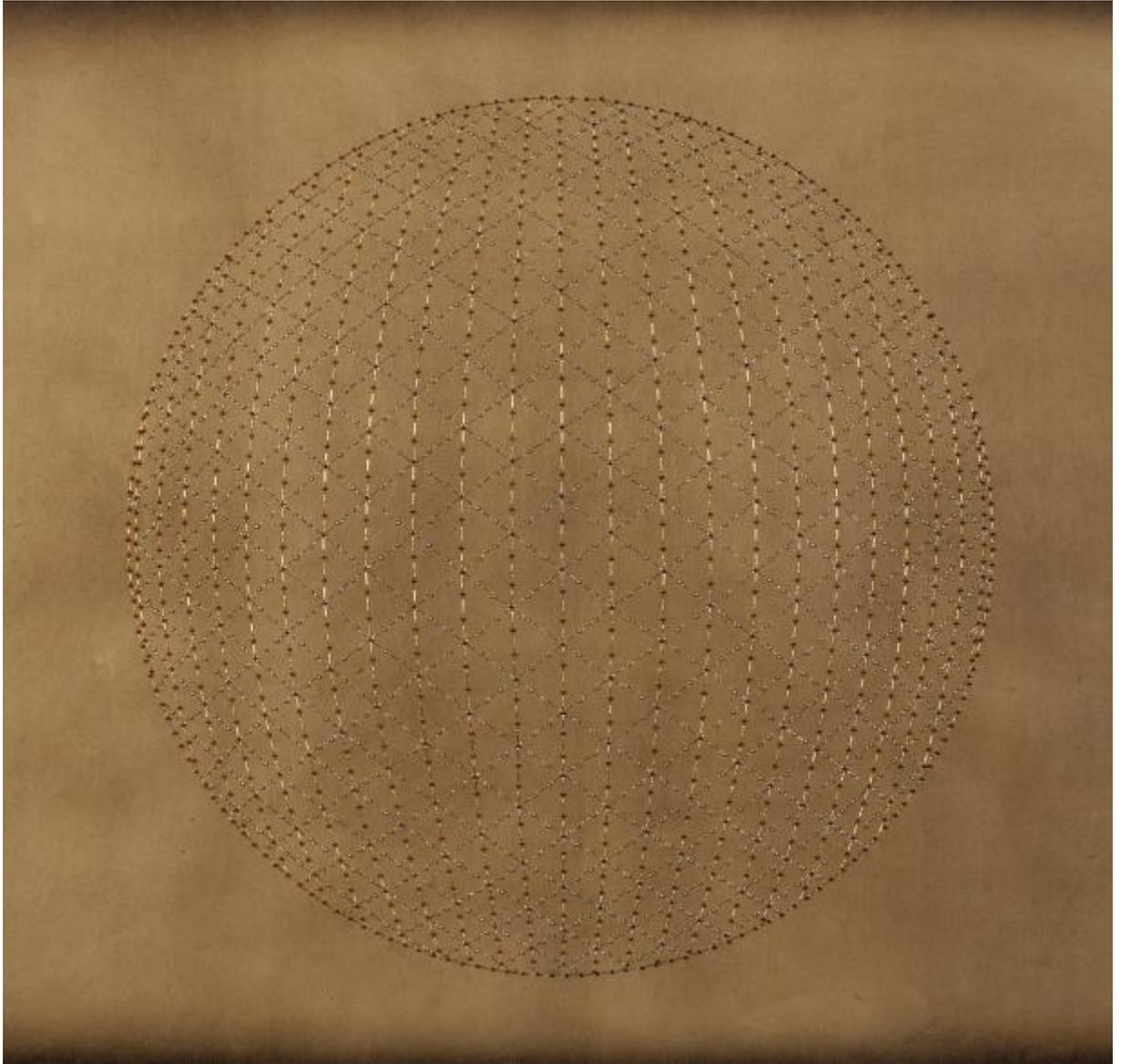
Not my Skin

2016

Mixed media on paper (Gold and silver thread and beads on Stonehenge rag paper)

38 x 38 in.

Anila Quayyum Agha



Anila Quayyum Agha

Skin I

2016

Mixed media on paper (Red, gold and black metallic thread and red and gold beads on brown Korean hand-made paper)

24 x 25 in.

Anila Quayyum Agha



Anila Quayyum Agha

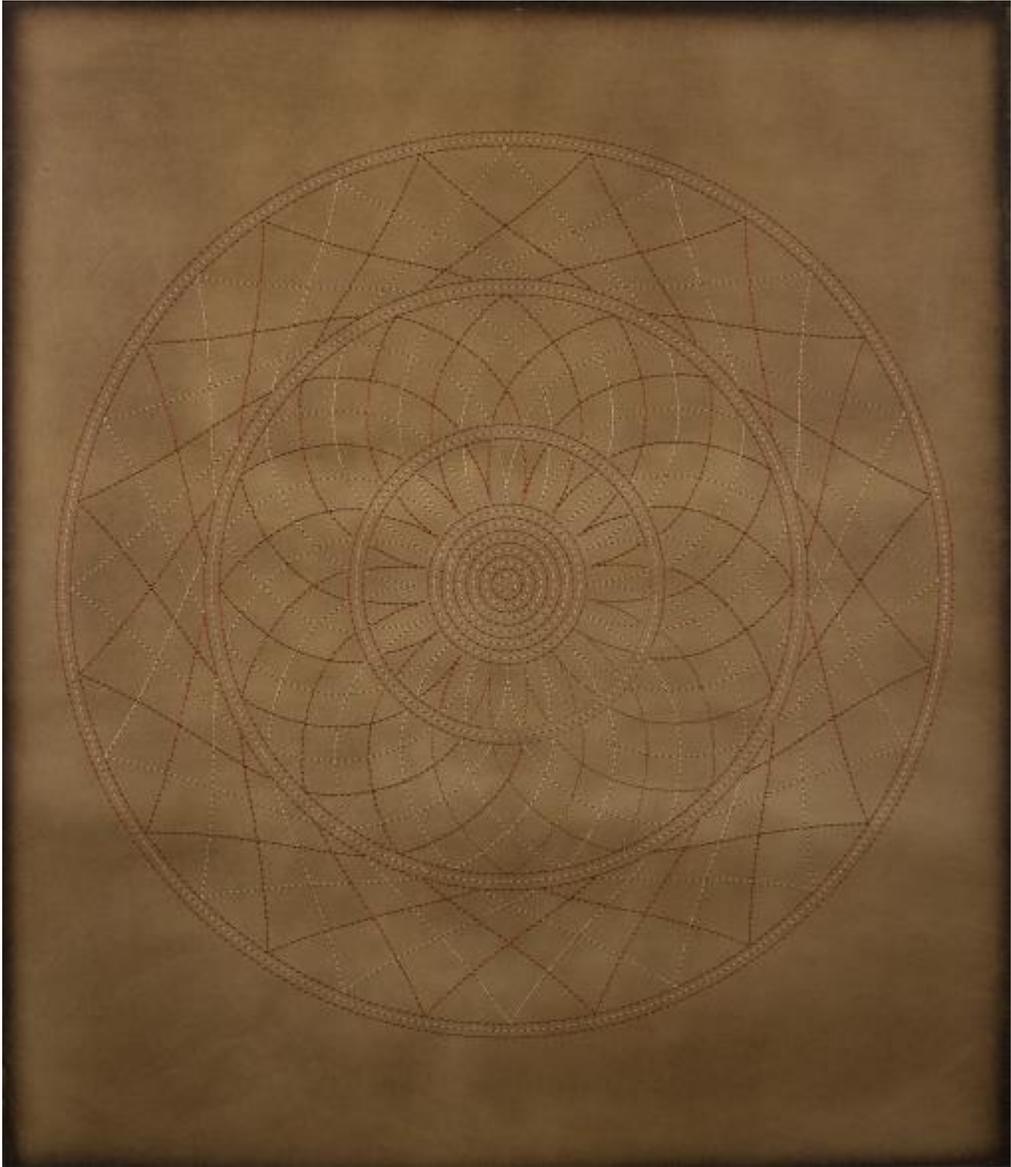
Skin II

2016

Mixed media on paper (Gold and black metallic thread and green and gold beads on brown Korean hand-made paper)

25 x 24 in.

Anila Quayyum Agha



Anila Quayyum Agha

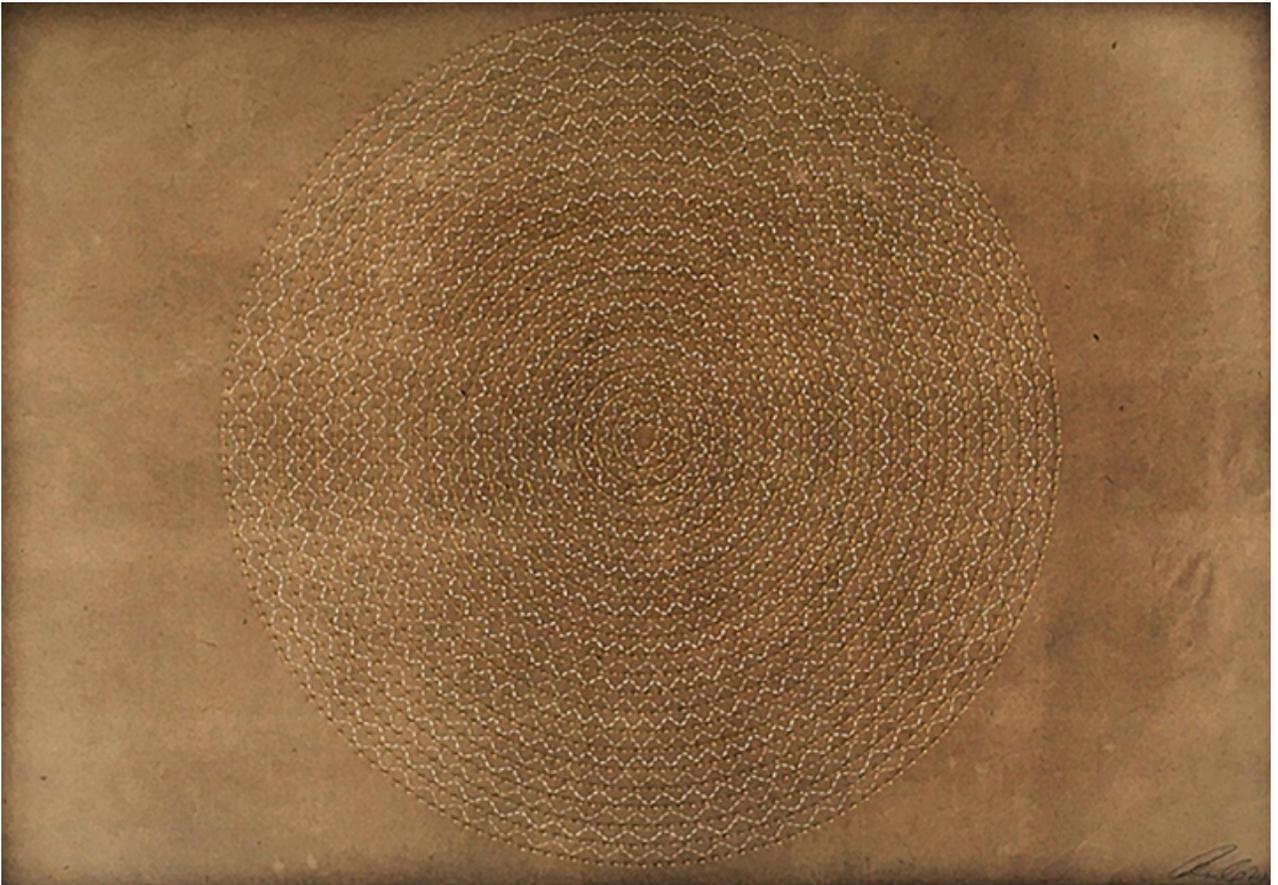
Skin III

2016

Mixed media on paper (Red and gold thread on brown Korean hand-made paper)

40 x 36 in.

Anila Quayyum Agha



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Skin IV

2016

Mixed media on paper (Gold and white thread with gold beads on brown Korean hand-made paper)

40 x 36 in.

Anila Quayyum Agha



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Skin V

2016

Mixed media on paper (Green and white thread with green and light green beads on brown Korean hand-made paper)
36 x 41.5 in.

Anila Quayyum Agha



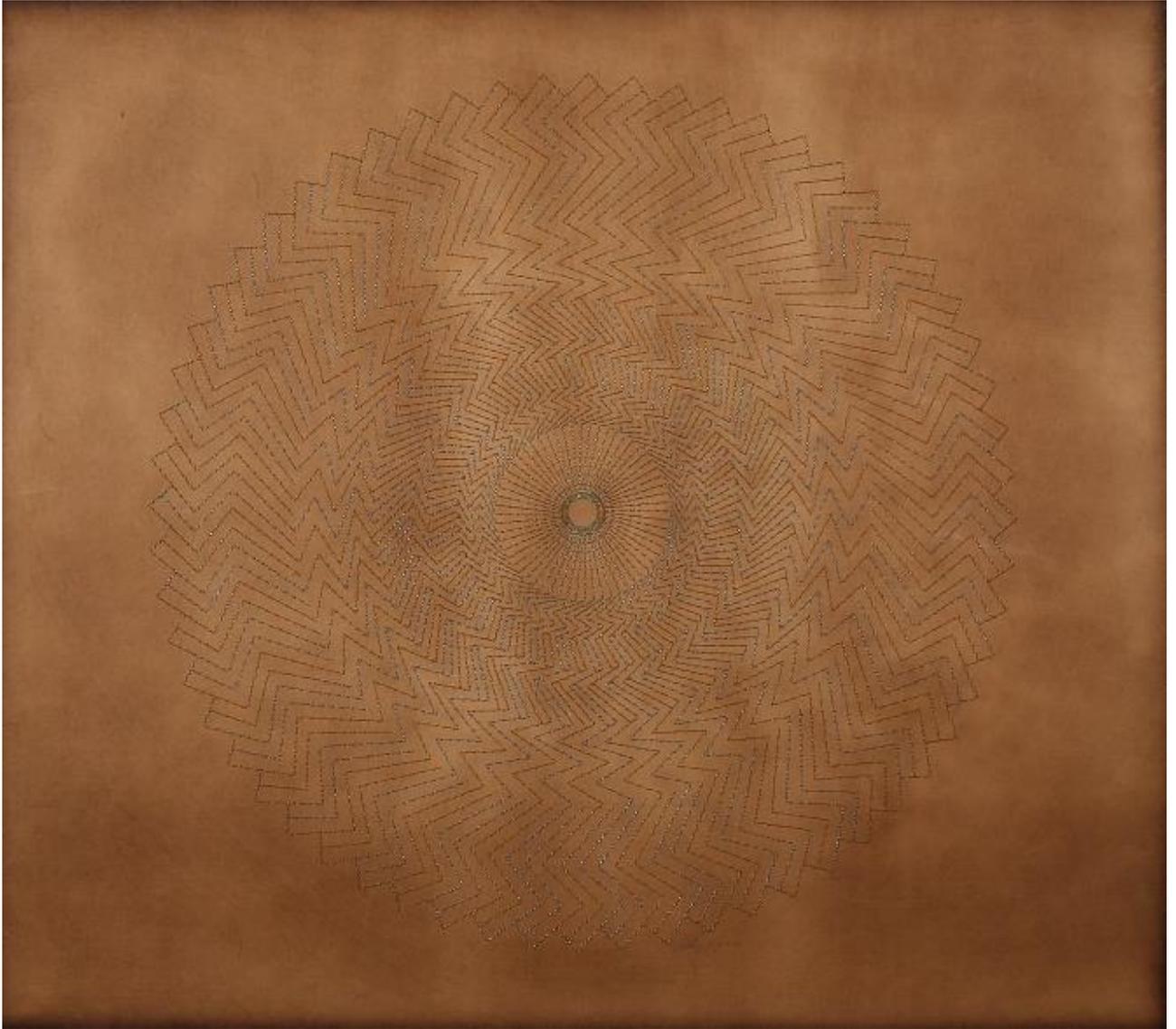
Anila Quayyum Agha

Skin VI

2016

Mixed media on paper (Gold and white thread with purple with gold beads on brown Korean hand-made paper)
24 x 35 in.

Anila Quayyum Agha



Anila Quayyum Agha

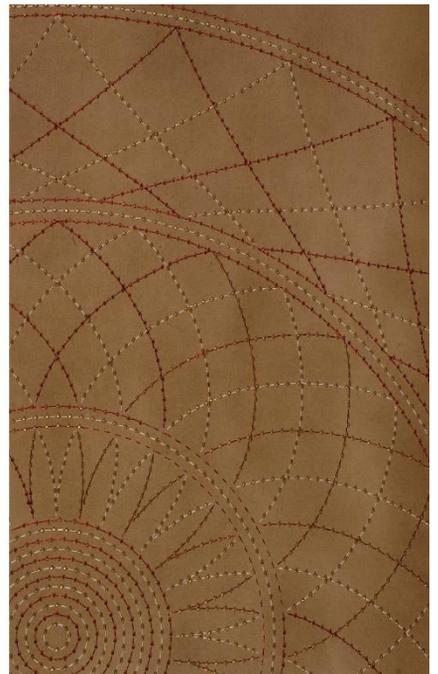
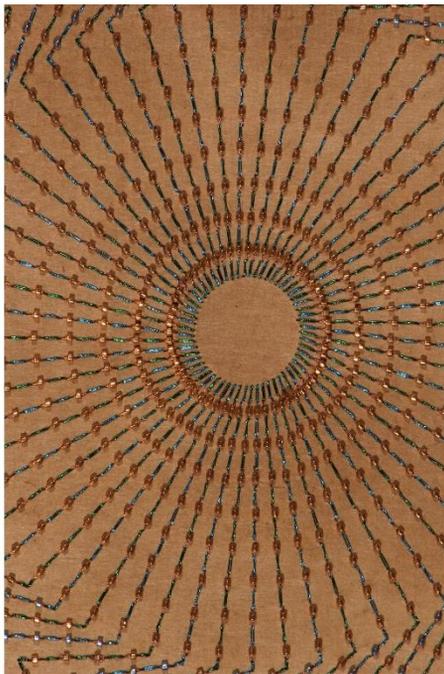
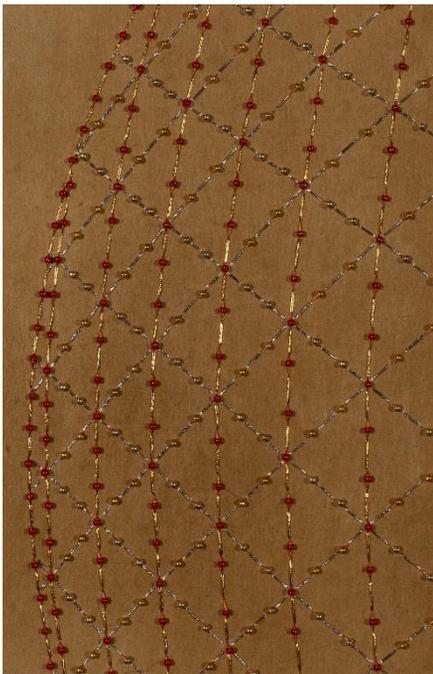
Skin VII

2016

Mixed media on paper (Turquoise and emerald thread with gold and turquoise beads on brown Korean hand-made paper)

36 x 40 in.

Anila Quayyum Agha



Anila Quayyum Agha
Skin Series (Detail Shots)
2016
Mixed media on paper

Anila Quayyum Agha



Anila Quayyum Agha

Regeneration IV

2012

Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper)

22 x 22 in.

Anila Quayyum Agha



Anila Quayyum Agha

Regeneration V

2012

Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper)

22 x 22 in.

Anila Quayyum Agha



Anila Quayyum Agha

Regeneration VI

2012

Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper)

22 x 22 in.

Anila Quayyum Agha



Anila Quayyum Agha

Regeneration VII

2012

Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper)

22 x 22 in.

Anila Quayyum Agha



Anila Quayyum Agha

Regeneration X

2012

Mixed media on paper (Encaustic, ink, graphite, charcoal, and embroidery on paper)

22 x 22 in.

ANILA QUAYYUM AGHA

Having lived on the boundaries of different faiths such as Islam and Christianity, and in cultures like Pakistan and the USA, Anila's art is deeply influenced by the simultaneous sense of alienation and transience that informs the migrant experience. This consciousness of knowing what is markedly different about the human experience also bears the gift of knowing its core commonalities and it is these tensions and contradictions that she tries to embody in her artwork. Through the use of a variety of media, from large sculptural installations to embroidered drawings she explores the deeply entwined political relationships between gender, culture, religion, labor and social codes. In her work, she has used combinations of textile processes such as embroidery, wax, dyes, and silk-screen printing along with sculptural methodologies to reveal and question the gendering of textile work as inherently domesticated and excluded from being considered an art form. Her experiences in her native country and as an immigrant here in the United States are woven into her work of redefining and rewriting women's handiwork as a poignant form of creative expression. Using embroidery as a drawing medium she reveals the multiple layers resulting from the interaction of concept and process and to bridge the gap between modern materials and historical patterns of traditional oppression and domestic servitude. The conceptual ambiguity of the resulting patterns, create an interactive experience in which the onlooker's subjective experiences of alienation and belonging become part of the piece and its identity.

Education

- 2004 Master of Fine Arts, University of North Texas, Denton, TX
1989 Bachelor of Fine Arts, National College of Art, Lahore, Pakistan

Academic Experience

- 2014 Associate Professor - Drawing, Herron School of Art and Design, IUPUI, IN 2008-13
Assistant Professor - Drawing, Herron School of Art and Design, IUPUI, IN

Select Solo Exhibitions

- 2017 Forthcoming Show, USC Fisher Museum of Art, Los Angeles, CA
2016 Forthcoming Show, Aicon Art Gallery, New York City, NY
Forthcoming Show: *Sublime Light*, Kiran Nader Art Museum, New Delhi, India
All the Flowers are for Me, Brooklyn Music Academy, Brooklyn, NY
Intersections, Curator: Sona Datta, Peabody Essex Museum, Salem, MA
Intersections, Curator: Mark Ruschman, Indiana State Museum, Indianapolis, IN.
2015 *Intersections*, Curator: Rosa Martinez, National Sculpture Museum, Vallalodid, Spain
Intersections, Curator: Kim Davenport, Rice University Gallery, Houston, TX
Intersections, Justine Ludwig/ Ariel Saldivar, Dallas Contemporary Art Museum, Dallas,
TX Intersections, HUB Artprize, Grand Rapids, MI
2014 *ArtPrize: Intersections*, Grand Rapids Art Museum, Grand Rapids, MI
Anila Quayyum Agha: My Forked Tongue, Curator: Elizabeth Petrusis, Swope Art
Museum, Terra Haute, IN

- Sacred Silence*, Harrison Art Center, Indianapolis, IN
Lure of the Eye, Solo Art Exhibition, Directorate of Art, Government of Sharjah, United Arab Emirates
Quicksand: Landscape of the Feminine, Curator: Shannon Linker, 924 Gallery, Indianapolis Arts Council, Indianapolis, IN
- 2013 *Wound/Wound*, Curator: Alison Erasmus, John Day Gallery, University of South Dakota, Vermillion, SD
Intersections, Basile Gallery, Herron School of Art & Design, Indianapolis, IN
- 2012 *Spirit Animals*, Art Gallery at Park Tudor School, Indianapolis, IN
Rights of Passage, Madigan Gallery, Penn College, Williamsport, PA 2011
A Flood of Tears, Stewart Center Gallery, Purdue University, W. Lafayette, IN
And Red Is The Earth..., New Harmony Gallery of Contemporary Art, New Harmony, IN
- 2010 *Anila Quayyum Agha - My Forked Tongue III*, Curator: Jillian Sokso, Ortlip Art Gallery, Houghton, NY
Traveling Text, Curator: Salima Hashmi, Rohtas II Art Gallery, Lahore, Pakistan
Traveling Text II, Curator: Naeem Pasha, Rohtas 1 Art Gallery, Islamabad, Pakistan
- 2009 *My Forked Tongue*, Basile Gallery, Herron School of Art & Design, Indianapolis, IN
Anila Quayyum Agha - New Work, Lipscomb Gallery, South Carolina Governor's School, Greenville, SC
- 2008 *When Words Aren't Enough*, Gallery Director: Paula Webb, Joan Wich Art Gallery, Houston, TX
- 2007 *Anila Quayyum Agha - New Work*, Kiva Gallery, Mountain View College, Dallas, TX
Silent Voices, McCormick Gallery, Midland College, Midland, TX
- 2006 *Changing Realities*, Bradbury Gallery, Arkansas State University, Jonesboro, AR
Illuminated Spaces, Joan Wich Gallery, Houston, TX
Configuring Space, Fork gallery, Wimberley, TX
- 2004 *Question of Honor*, Cora Stafford Art Gallery, MFA Show, University of North Texas, Denton, TX

Select Group Exhibitions

- 2016 *The Arch of My Eye's Orbit*, Curator: Hrag Vartanian, Brooklyn Academy of Music, Brooklyn, NY
- 2014 *Small Works*, Curator: Isabel Mattia, Dedee Shattuck Art Gallery, Westport, MA.
Scope: National Contemporary Islamic Art, Curator: Dr. Iftikhar Dadi. LuminArte Art Gallery, Dallas, TX. Juried.
- 2013 *Object Object: Good, Good Things*, Helmuth Projects, San Diego, CA
Mother Load, Curator: Leslie Robertson, Group Installation Project, Prescott College Art Gallery, Prescott, AZ
Art Center's 10 Invitational, Curator: Elaine Taylor, Ft Worth Community Art Center Gallery, Ft Worth, TX
- 2012 *Plurality*, Kingwood Art Gallery, Kingwood, TX
 Faculty Art Exhibit, Herron School of Art and Design, IUPUI, Indianapolis, IN
TURF - IDADA Art Pavilion, Super Bowl, Old City Hall, Indianapolis, IN
- 2011 *The Ocean In Us*, Curator: Barbara Benish & Neal Nolan, 5 Gyres Institute, Vancouver, Canada
Crafting Live(s): Ten Years of Artists in Residents, Curator: Keelin Burrows, Center For Contemporary Craft, Houston, TX

- Common Threads: Contemporary Art from Afghanistan, Bangladesh, Iran and Pakistan*, Al Serkal Cultural Foundation - Heritage House, Bastakiya, Dubai, U.A.E.
- 2010 Efroymsen Past Fellows Art Exhibit, Conrad Hotel, Indianapolis, IN
What Will Be, Invitational Group Show, Curators: Barbara Benish & Eileen Haring Woods, Safe Planet/ United Nations Framework Convention on Climate Change COP 16, Cancun, Mexico
 Faculty Art Exhibit, Herron School of Art and Design, IUPUI, Indianapolis, IN
Tectonics: Print Exchange, MAPC, Portfolio Organized by Meredith Setser & Danielle Rante, Minneapolis, MN
DELINEATE: An Invitational Exhibition of Drawings, Curator: Mana Hewitt, McMaster Gallery, University of South Carolina, Columbia, SC
Substantialis Corporis Mixti (Substantial Form Of The Blended Body), THE SYNERGIES EXHIBITION OF THE BASEL, ROTTERDAM AND STOCKHOLM CONVENTIONS, Curator: Mark Cervenka, The Bohemian National Hall, New York City, NY. (The exhibition is sponsored by The Czech Republic and organized by Safe Planet: the United Nations Campaign for Responsibility on Hazardous Chemicals and Wastes on the occasion of the 18th Session of the Commission on Sustainable Development)
Janus, Two-Person Show, Curator: Sameera Raja, Canvas Art Gallery, Karachi, Pakistan
Feminist Art of Indiana, Curator: Esther Adler, Group Show, New Harmony Gallery of Contemporary Art, New Harmony, IN
- 2009 Past Arts Faculty Exhibition, Fine Arts Gallery, Central Campus, Houston Community College, Houston, TX
A Mid Summer's Night, Curator: Cris Worley, Pan American Art Projects, Dallas, TX
Translucent/ Transparent, Curator: Wade Wilson, University of Texas, San Antonio, TX
Texas Biennial, Curator: Michael Duncan, Myriad Galleries in Austin, Austin, TX
Mind The Gap - Artists As Educators, Harrison Center, Indianapolis, IN
- 2008 *Tête-à-tête*, Two Person Show, Art League Art Center, Houston, TX
Cohesive Discord, Houston Arts Alliances Space 125 Gallery, Houston, TX
Curve, O'Kane Gallery, Curator: Mark Cervenka, Houston, TX
Sculpture Vision - Time Marker/ Keeper, Curator: Mari Omori, Lone Star College, Houston, TX
- 2007 *2007 BBAP Xmas Tree*, Houston 7, Green Tree, Wortham Center, Houston, TX
Dia De La Muertos, Lawndale Art Center, Houston, Texas
Crossroads: Asia/ America, Montgomery College Art Center, Curator: Mari Omori, Montgomery, TX
The One Show, Elder Street Art Gallery, Houston, TX
In Residence: Clay, Fiber, Glass, Metal, and Wood, Curator: Amanda Clifford, Center for Contemporary Craft, Houston, TX
Myriad Voices, Curator: Anila Quayyum Agha, Intexure Design - Alternative Space, Houston, TX
 City Hall Invitational Exhibit, Curator: Gus Kopriva, City Hall, Houston, TX
Clay and Fiber Show, Curator: Bonnie Jon, Kingwood Gallery, Houston, TX
- 2006 *Crossroads: Asia/ America*, Galveston Arts Center, Curator: Clint Willour, Galveston, TX
Platform, Arlington Museum of Art, Curator: Simeen Ishaque, Group Show, Arlington, TX

- Naturalis*, Bath House Cultural Center, Curator: Enrique Fernandez Cervantes, Dallas, TX
- Texas National*, The Art Building, Curator: Paul Brach, Stephen F. Austin State University, Nacogdoches, TX
- Hardly Soft*, 2 Person Installation, Voices Breaking Boundaries - Arts Organization, Houston, TX
- Place of in-between*, 3 Person Show, Curators: Rachel Bounds & Carol Ivey, The Fort Worth Community Art Center, Fort worth, TX
- 2005 City Hall Invitational Exhibit, Curator: Gus Kopriva, City Hall, Houston, TX
- 2005 *The 2nd Annual November Invitational*, Curator: Marie Weichman, Studio Gallery, Houston, TX
- Paper or Plastic*, University of Dallas, Curator: Mirka Hokkanen, Group Show, Dallas, TX
- Fugue: Counter Point*, Graceland University, Curator: Mary Foster, Group Show, Lamonie, IA
- Art in the Metroplex*, Templeton Art Center, Curator: James Elaine, Group Show, Fort Worth, TX
- Out of Site: An Altered Environment*, A Group Happening in Denton, Curator: Jessica McCambly, Denton, TX
- 2004 *Salon Du Fit*, Bath house Cultural Center, Curator: Rita Barnard, Group Show, Dallas, TX
- 2004 Dhanak, Sabira Gallery, Curator: Dr. Shams Rasheed, Group Show, Dallas, TX
- Five Times Five*, 500 X Gallery, Curator: Nancy Brown, Group Show, Dallas, TX
- Alertness: What Color Are You?* McKinney Avenue Contemporary, Members Show, Dallas, TX
- Sphere*, Bath House Cultural Center, Curator: Takako Tanabe, Group Show, Dallas, TX
- 36th Annual Juried Fine Arts Awards Exhibition*, Juror: Carol Benson, Center for the Visual Arts, Group Show, Denton, TX
- Vagina Monologues*, The Gallery Art Space, Group Show, Dallas, TX
- 2003 *Sneak Preview*, Cora Stafford Art Gallery, Curator: Anila Agha, Group Show, University of North Texas, Denton, TX
- Fiber Invitational*, Slocumb Galleries; East Tennessee State University, Johnson City, Tennessee
- Formalist Perspectives*, Larson Art Gallery, Two Person show, University of Minnesota, ST. Paul, MN
- 2002 *Members Show*, Dallas Art review, Tranquilla, Dallas, TX
- Fiberart 2002*, Gallery 510, Juried Group Show, Decatur, IL
- Girl Friends*, Dallas City Hall, Dallas, TX
- 2001 *My Piece on the Wall*, Dallas Center for Contemporary Art, Group Show, Dallas, TX
- By Hand*, Garland Performing Arts Center, Garland, TX

Artist Residencies

- 2016 *Writing Sacred Spaces*, PEM, Salem, MA
- 2012 Artist in Residence, Glen Rogers Studio, Mazatlan, Mexico
- 2007 Creative Capital Professional Development Workshop, Diverse Works, Houston, TX
- 2006 Creative Capital Professional Development Workshop, Diverse Works, Houston, TX
- 2005 Artist in Residence - Houston Center for Contemporary Craft, Houston, TX

Honors Awards Grants

- 2015 Awarded: Joan C. Edwards Distinguished Professor's Award, Marshall University, Huntington, WV
- 2014 Juried Grand Prize - Intersections, \$100,000, ArtPrize, Grand Rapids, MI
(\$200,000 Split between two contestants - ArtPrize)
Popular Grand Prize - Intersections, \$200,000, ArtPrize, Grand Rapids, MI
Popular Installation Category - Intersections, ArtPrize, Grand Rapids, MI
IUPUI Arts and Humanities Internal Grant (IAHI), \$15,000, Creation of New Work, Indiana University, Indianapolis, IN
Empower Grant, \$5,000, Indiana University, Indianapolis, IN
- 2012 New Frontiers Exploratory Research Grant, \$35,000, Creation of New Work, Indiana University, Indianapolis, IN
Creative Renewal Fellowship, \$10,000, Indianapolis Arts Council, Indianapolis, IN
New Frontiers Travel Grant - Artist Residency - Mazatlan, Mexico, \$2,500, IUPUI, Indianapolis, IN
IU Overseas Study Program Development Grant - Spain, \$3,000, Herron School of Art & Design, IUPUI, Indianapolis, IN
- 2011 New Frontiers Travel Grant - Spain, \$2,500, Indiana University, Indianapolis, IN
Turf: Installation, \$2,000, Indianapolis Super Bowl, Old City Hall, Indianapolis, IN
RPC Award for SECAC Conference in Savanna, GA, Herron School of Art and Design, Indianapolis, IN
- 2010 Efroymsen Art Fellowship, \$20,000, CICF - Efroymsen Foundation Cash Artist Award, Indianapolis, IN
IUPUI Arts and Humanities Internal Grant (IAHI), \$12,500, Indiana University Purdue University, Indianapolis, IN
New Frontiers Travel Grant - Pakistan, \$2,500, Indiana University, Indianapolis, IN
Resource Planning Committee - Faculty Grant, Herron School of Art and Design, Indianapolis, IN
Houghton College Honorarium, Houghton, NY
- 2009 New Frontiers Travel Grant - Pakistan, \$2,500, Indiana University, Indianapolis, IN
CICF - Efroymsen Foundation Travel Grant, \$2,500, Indianapolis, IN
Resource Planning Committee - Faculty Grant, Herron School of Art and Design, Indianapolis, IN
- 2008 Art League Honorarium, Art League Houston, Houston, TX
- 2005 Fort Worth Art Dealers Association Award, Art in the Metroplex, Curator: James Elaine, Templeton Art Center, Fort Worth, TX
- 2004 Texas Bank Award 1, 36th Annual Juried Fine Arts Awards Exhibition, Juror: Carol Benson, Center for The Visual Arts, Group Show, Denton, TX
Chartpak Award, 36th Annual Juried Fine Arts Awards Exhibition, Juror: Carol Benson, Center for the Visual Arts, Group Show, Denton, TX
- 2003 Honors - Outstanding Graduate Student in Studio Art, University of North Texas, Denton, TX
President's Council Scholarship, University of North Texas, Denton, TX
Fibers Award, Voertman Annual Student Art Competition, University of North Texas, Denton, TX

Collections

- 2016 Steve Conant, Indianapolis, IN
- 2015 Cummins Wellness Center, Columbus, IN
Four Seasons Hotel, Abu Dhabi, UAE
Kiran Nader Art Museum, New Delhi, India
Private Collection, Dubai, UAE
Private Collection, Spain
- 2014 Private Collection, New York City, NY
- 2012 Robert Schloss, Indianapolis, IN
- 2011 Jeremy Efroymsen, CICF Foundation, Indianapolis, IN
Weisman Museum of Art, Minneapolis, MN
Eli Lilly Pharmaceutical Corporation, Indianapolis, IN
- 2008 Sherry Merfish, Houston, TX
- 2007 Caroline & Gregg Tyson, Wade Wilson Art Gallery, Houston, TX
- 2006 Caroline & Gregg Tyson, Wade Wilson Art Gallery, Houston, TX
Sherry Merfish, Houston, TX
Kathy Overly, Houston, TX
Wendy Nahman, Houston, TX
Arne & Mary Le Johnson, Houston, TX
Dorie & Ron Kerr, Houston, TX