Garima Gupta

b. 1985, Delhi, India

Artist and researcher

Associate of the Department of South Asia Institute, Harvard University (2023-present)

Art + Research focus

2023-Present

Research and fieldwork in "Economic Plants' of trans-Himalayan belt. Mapping effects of market dynamics, Pharma, over foraging, climate change on medicinal plants that grow exclusively in the Himalayan belt.

2014-2020

Research and fieldwork in illegal wildlife markets of Southeast and South Asia. Mapping effects of British and Dutch colonial visual and material language on drivers of contemporary wildlife markets. Study of wildlife trade history of Southeast and South Asia.

Former sites of research - Papua New Guinea, West Papua, Malaysia, Indonesia and Thailand (2014)

Present site of research - Ladakh, Spiti valley, Himachal Pradesh

Education:

2003- 2007 Graduate of Communication Design, National Institute of Design, Ahmedabad, India

Ongoing Projects:

2014 onwards- Birds of Paradise research and documentation in Papua New Guinea- Personal Project: ongoing

Solo Exhibition:

2026 Home-sick, TARQ, Mumbai, India
Home-sick, curated by Garima Gupta and Pravah Khandekar, Serendipity Arts Festival, Goa, India

2020 filed under: a/muse/um, TARQ, Mumbai, India

2017 Minutes of the Meeting, Clark House Initiative, Mumbai, India

Group Exhibitions:

2024 Our Conspiring Hosts: Of Rivers, Vines and Microbes curated by Adwait Singh, Anant Art gallery at Bikaner House, New Delhi

2022 NAYA ANJOR curated by Arushi Vats at Bikaner House, New Delhi, India
EVENT, MEMORY, METAPHOR, curated by Anish Gawande at TARQ, Mumbai. India

2018 A beast, a god and a line, A commission of Dhaka Art Summit, Bangladesh
(Traveled to Para Site, Hong Kong; TS1, Yangon, Myanmar; Museum of Modern Art, Poland)

2016 Kadak Collective, Reading Room exhibition for Gender Bender by Goethe Institut, India
WICAF edition 01, Brussels

Residencies:

2025 Shift Residency, Gujarat

2018 Grantee, Travel grant for Dhaka Art Summit, Inlaks Shivdasani Foundation, India
FAR'18, Flame University, Pune, India

2017 Tentacles Arts Space, Bangkok, Thailand

2016 SPRING, Goethe Institut, India

2013 School of Visual Arts, New York

Other- Grants and projects

2025 Tara Goes Aahhhhh, wordless pop-up book, UnStuck series published by Harper Collins

2023
-2024 Grantee for Explorations in Arts Practice, India Foundation for the Arts, India.

2023 Fellowship at Mittal Institute, Harvard University, USA

2022 Grantee for MAHAKALI WALK, a collaborative project between Siddharth Agarwal and Garima Gupta to document life and trade that takes places on the river Mahakali (Western edge of the India-Nepal border) Grantors: International Rivers, USA + Shyama Foundation, India

2021 OUT OF PLACE, a commissioned project to explore the minerals in Peabody Museum of Natural History as migrant' objects, set in motion by the British colonial project. Curated by Chitra Ramalingam at Yale Center for British Art, USA

2019 Grantee at UNBOX a cross-disciplinary collaboration around sustainability & environment. India

2017 Signature Art Prize 2018, Nominated Artist, Singapore Art Museum, Singapore

2016 Field work - documenting wildlife trade in Papua New Guinea supported by TKCP, PNG

Lectures

2023 'Birds that became commodity' at Department of South Asia Institute Harvard University. USA

2023 'Methodologies of Witnessing' at Center for Contemporary Art, Bikaner House. India

2021 'Viewing Topography Across the Globe' at The Lewis Walpole Library, Yale University. USA

2018 'Documenting trade in wildlife' at Flame University. India

Press

UNEARTHING HISTORIES - A critical engagement with the Archive
Critical Collective, by Zahra Amiruddin - 23 August 2022

Garima Gupta: the Museumification of Minerals
ArtReview, by Deepa Bhasthi - 20 January 2022

Hello Darling!
Antennae: The Journal of Nature in Visual Culture, by Garima Gupta - November 2021

Garima Gupta
Nether Quarterly, by Amrita Bagchi - 19 December 2020

In Garima Gupta's 'filed under: a/muse/um', an examination of the politics of documenting, archiving
Firstpost, by Tanishka DLyma - November 2020