

**Artist Statement:**

Situated within the context of South Asian feminism and art historical portrayals of women, my practice centers on the female body and observations of gender and their sociocultural and political manifestations. As a child, I grew up in a home surrounded by orchards, the lush flora and fauna serving as the sanctuary I now surround my women in. Combining the female body with motifs from nature, I celebrate the dynamism, strength and resilience of womanhood and the abundance and generative power of the female body. Through my practice I touch upon broader themes of gendered expectations while asserting women as empowered individuals with agency over their sexuality. Deeply rooted in my own history, culture and subjective experience, I create visual narratives that are autobiographical, yet universal.

I am also fascinated by the historical process with its accumulative overlapping narratives and erasure. I use acrylics because they allow me to construct images in layers of opaque and translucent paint, adding depth and interactions within a palimpsest. I strive to preserve the making as a record of layers with visible under drawings, overlapping and intersecting lines, and traces of my process.

Drawing is a subjective language for me, its directness speaks to the innate impulse to make a mark and render shape. It occupies the liminal space between looking and rendering, where the surface becomes the meeting point of the external world—in the form of an object or stimulus—and the internal world—in the form of the unseen; a vision, a memory, an imagining. I allow the process of making to be spontaneous and organic which involves challenges, problem solving and risk taking—it is the chance occurrences, the accidental marks, the unexpected stroke of the brush, even the sudden arrival of a subject, that I find most rewarding.