

Artist Statement 25/26

My practice examines the relationship between inherited memory, material agency, and veiled connections. Drawing from personal lineage and feminist materiality, I work with sari fabric passed down from my mother, textiles embedded with familial histories and socio-cultural weight. These fibers carry the memory of touch, labor, and time, and act as active agents in a reparative gesture across generations.

Mending, for me, is a metaphor, and the act of assembling, knotting, stitching, and binding speaks to the human urge to make whole what has been broken. Repair becomes a ritual, an embodied reimagining of coherence in a fractured world.

Cycles of return and renewal are central to my practice. The repeated use of circular nets and spiraling forms, like mandalas, reflects the rhythms of life: rupture and repair, loss and restoration. Each loop or ring becomes a site of return with a deeper understanding of change and continuity.

Three conceptual frameworks shape my practice:

Weight holds both physical and emotional mass. It refers to the gravity of the material I use, the stories and traumas passed through generations. The wire holds this weight and distributes it, allowing this epigenetic weight to be transformed. The process of making allows that weight to shift, move, and transform.

Waveform describes the energetic space between things: interactions, ideas, people. It is the resonance before form, the frequency of potential. Visually, it emerges as gaps, echoes, and repetitions. It suggests the unseen but deeply felt layers of communication, how we vibrate in relation to one another, how we know we are not alone.

Grid offers structure, but my grids are irregular, fluid, and interrupted. They hold space for memory and identity, for silence, intuition, and breath. Influenced by Tim Ingold's meshworks, I treat the grid not as a constraint, but as a field, a site of possibility rather than enclosure.

By transforming inherited materials into new configurations, I honor both origin and change. I wrap and tear to claim a complex inheritance. The sari lived on my cultural periphery, too sacred to alter, too distant to wear without question. Through my work, I transform that distance. Wrapping is still used as a ritual of embodiment using my own language of form; tearing, a rupture in preservation. The tearing breaks the spell of untouchable beauty, the quiet lineage of obedience. This act is no longer about adornment; it is agency, refusal, and authorship. What was once untouched is now mine to tear, mend, and reimagine.

I invite viewers to consider what holds and shapes them. To ask how we might begin to mend, individually, collectively, materially. Through weight, waveform, and grid, I offer a visual practice of sensing what connects us, especially in the quiet spaces between.