

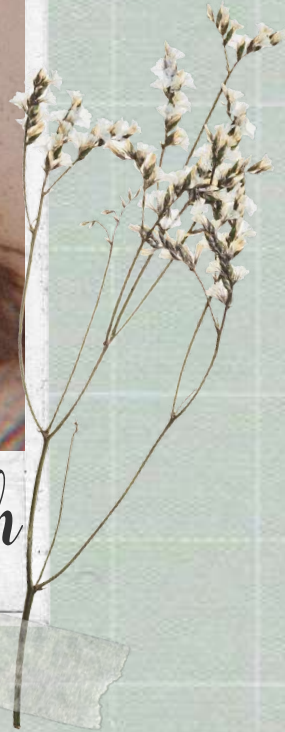


*Our IB Visual Arts  
Journey*

*Sabrina Joseph & Mausam Kamdar*



Sabrina Joseph

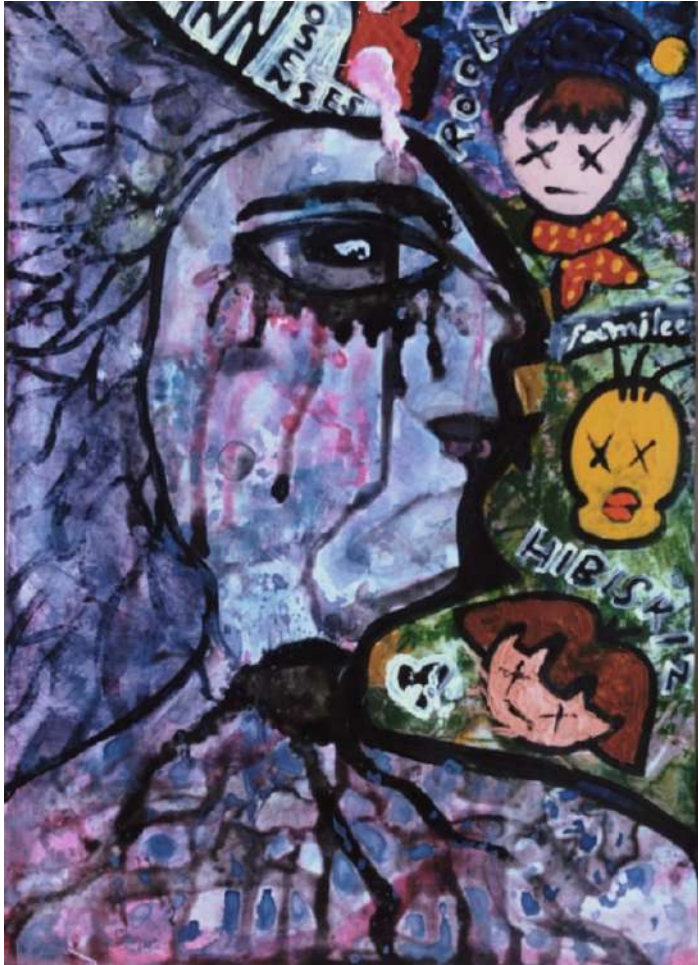


APPETENCE FOR APPREHENSION:  
*an alchemical romance*

THE PANDEMIC REALLY ENABLED ME TO REFLECT ON MYSELF, MY THOUGHTS, APPREHENSIONS, AND DESIRES. SOON, A RECURRING FEELING OF 'REALITY CHECKS' CAME ABOUT. MY WORKS EXPLORE THIS TRANSFORMATIVE FEELING: THE DESIRE FOR NEW EXPERIENCES AND THE APPREHENSIONS THAT FOLLOW. THIS IS DOCUMENTED IN VARIOUS SITUATIONS I HAVE EXPERIENCED OVER THE PAST TWO YEARS THAT HAVE PUSHED ME OUT OF MY COMFORT ZONE, FORCING ME TO GROW. MY VISION FOR MY EXHIBITION WAS TO MAKE THE VIEWER FEEL THE ANXIETY AND CLAUSTROPHOBIA I FELT DURING THE LOCKDOWN. THE SEQUENCING OF MY WORK PROVIDES A NARRATIVE ALONG WITH THE ACCOMPANIMENT OF AN AUDITORY AND OLFACTORY AID TO ENHANCE THE SENSORY EXPERIENCE.

# BTS: EXHIBITION

MY VISION FOR MY EXHIBITION IS TO MAKE THE VIEWER FEEL THE ANXIETY AND CLAUSTROPHOBIA I FELT DURING THE LOCKDOWN. TO FIT THIS THEME, I CHOSE A SMALLER ROOM AND INCREASED THE DIMENSIONS OF MY WORKS BY DIGITISING IT TO MAKE THE EXPERIENCE ALL THE MORE OVERWHELMING. THE VIDEOS WERE FIRST PROJECTED ON A 65 INCH SCREEN, HOWEVER, THIS DID NOT BRING OUT THE DRAMATICS OF THE VISUALS OF THE FILMS. I THEN TRIED USING A LARGER PROJECTION AND EMPTIED THAT SIDE OF THE ROOM. I REALLY LIKE THIS SETTING FOR THE VIDEO BECAUSE THERE WERE TWO GLASS WINDOWS ON THE TWO SIDES OF THE SCREEN. THIS ENABLED THE VIDEO ITSELF TO ACT AS A WINDOW, REMINISCENT OF THE TIMES I WAS ONLY CONSTRICTED TO LOOK OUT A WINDOW DURING THE PANDEMIC. ADDITIONALLY, THE REST OF MY WORK ARE PLACED CLOSE TOGETHER, WITHOUT MUCH SPACE AND ORDER TO FURTHER ENHANCE THE ENVIRONMENT OF APPREHENSION. AS OPPOSED TO THIS, THE WORK THAT ACTED AS A SMALL GLIMMER OF HOPE, (NALLINAKKAM) WAS PLACED A GLASS BOARD, TO CONVEY THE IDEA THAT FAMILY/SUPPORT SYSTEM IS SOMETHING TRANSPARENT AND OPEN, THEY WILL BE THERE FOR YOU AT DIFFERENT POINTS OF YOUR LIFE, WITH OPEN ARMS, ALLOWING YOU TO GROW. IT STARTS OFF WITH THE SITUATIONS THAT PUT ME IN DISCOMFORT IN DIFFERENT SETTINGS AND THEN END WITH THE 'NALLINAKKAM' SERIES, THAT PROVIDE AN ELEMENT OF HOPE TO MY NARRATIVE. THE SEQUENCING OF MY WORK PROVIDES A NARRATIVE ALONG WITH THE ACCOMPANIMENT OF AN AUDITORY AND OLFACTORY AID TO ENHANCE THE SENSORY EXPERIENCE. THE MUSIC THAT WAS PLAYED IS WORKS BY GYÖRGY KURTÁG AND MÁRTHA KURTÁG CALLED JÁTÉKOK. THE PIANO PIECES CORRELATE WITH MY VISION SINCE IT CONSISTS OF RAW, UNFILTERED PIECES, FULL OF UNEXPECTED NOTES AND INTERVALS- INITIALLY UNSETTLING TO THE EAR, BUT AS SOON AS YOU ACCEPT THE DISCOMFORT, YOU CAN SEE THE TRUE BEAUTY OF THE PIECE. I CHOSE TO ADD AN ELEMENT OF FRAGRANCE TO THE ROOM WITH THE SCENT, 'NIGHT JASMINE' WHICH HAD WARM NOTES OF JASMINE. THIS SCENT WAS A HUGE PART OF MY CHILDHOOD AND REMINDS ME OF THE COMFORT I FELT AS A CHILD WITH MY FAMILY, ALONG WITH THE BASE NOTE OF SANDALWOOD THAT FURTHER ENHANCES THE WARMTH AND NOSTALGIA JUXTAPOSED BY THE A RATHER STRIKING AND SHARP NOTE OF VIOLET LEAF THAT ACTS AS THE SUDDEN TWIST, REPRESENTING A STRONG SENSE OF APPREHENSION. THIS AMALGAMATION OF SCENTS CORRELATES WITH MY THEME. IT ALSO ADDED TO THE CLAUSTROPHOBIC NATURE OF THE EXHIBITION SPACE. I CHOSE TO ADD AN ELEMENT OF FRAGRANCE TO THE ROOM WITH THE SCENT, 'NIGHT JASMINE' WHICH HAD WARM NOTES OF JASMINE, ALONG WITH THE BASE NOTE OF SANDALWOOD AND A SHARP NOTE OF VIOLET LEAF. THIS AMALGAMATION OF SCENTS CORRELATES WITH MY THEME. IT ALSO ADDED TO THE CLAUSTROPHOBIC NATURE OF THE EXHIBITION SPACE.



## “GLOBUS SENSATION”

MEDIUM: MIXED MEDIA (INDIAN INK, WATER COLOURS, ACRYLIC PAINTS, PERMANENT MARKER)

DIMENSIONS: 36”X48”

DATE: JANUARY 29 2021

THIS PAINTING EXPLORES THE PHYSICAL GLOBUS SENSATION AND CONNECTS IT TO THE EMOTIONAL STATE OF BEING THAT PERSONALLY CONNECTS WITH A GOITRE REMOVAL SURGERY MY MOTHER WENT THROUGH. THE PAINTING IS A RECONSTRUCTION OF THE ANATOMY OF A GOITRE JUXTAPOSING IT WITH MY EMOTIONAL WELLBEING AT THE TIME. IT IS AN INTERNAL CONFLICT OF HOW I WAS PUSHED OUT OF MY CUSHIONED PERCEPTION INTO THE WORLD.



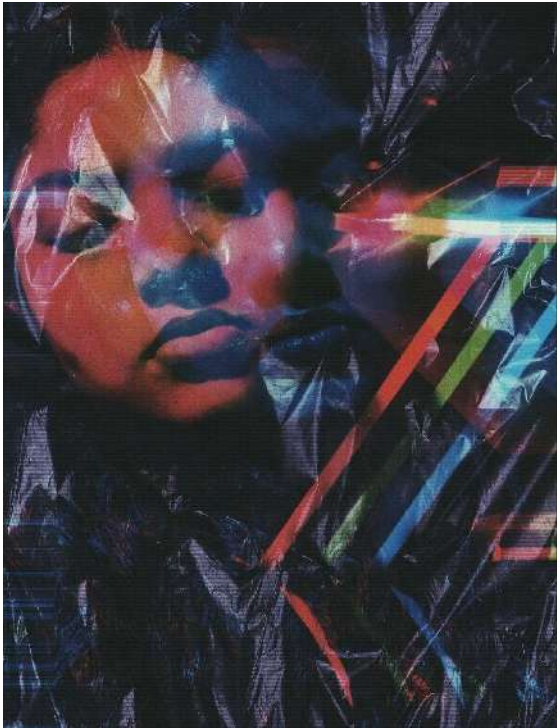
## “MAVERICK IN DISTRESS”

MEDIUM: MIX MEDIA WITH DIGITAL MANIPULATION, STOP MOTION  
VIDEO

DURATION: 0:12 SECONDS

DATE: JUNE 2020

A STOP MOTION VIDEO ACCOMPANIED BY A PIANO INSTRUMENTAL  
TO SHOW MY MENTAL AND EMOTIONAL STATES DURING A TIME OF  
APPREHENSION.



## “ALCHEMICAL WAR”

MEDIUM: MIXED MEDIA + PHOTOGRAPHY+ DIGITAL MANUPILATION

DIMENSIONS: 32”X 32.5

DATE: DECEMBER 2020

THIS WORK REPRESENTS THE TRANSFORMATIVE PROCESS THAT  
OCCURS DURING OR POST A TIME OF APPREHENSION.

SCAN TO VIEW VIDEO





ஆறுதல், அதிர்ச்சி

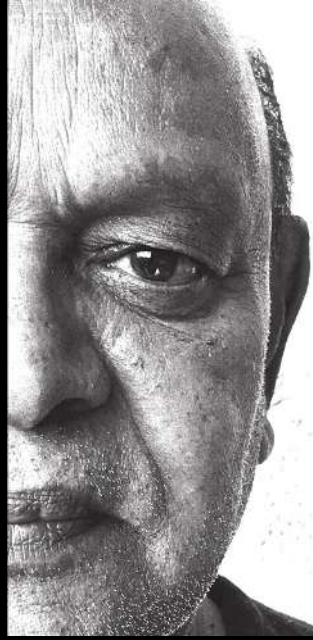
**'ATIRCCI, ĀRUTAL' (SHOCK, COMFORT)**

MEDIUM: MIX MEDIA- ACRYLICS ON FACE, PORTRAIT PHOTOGRAPHY, DIGITAL EDITING+MANIPULATION SIZE:

32"X32.5"

DATE: OCTOBER 6 2020

THE SERIES OF WORKS DOCUMENT THE ASPECT OF THE VULNERABILITY IN ANXIETY BY DOCUMENTING THE PROCESS OF APPLICATION. THE MASK EMBRACES THIS FEELING THROUGH EXAGGERATION, A COMMON PRACTICE IN CLASSICAL INDIAN DANCES LIKE KATHAKALI



நல்லிணக்கம் (HARMONY)  
NALLIᅇAKKAM: PART OF ME  
I AND II

MEDIUM: PORTRAIT PHOTOGRAPHY, DIGITAL  
EDITING+MANIPULATION, COLLAGE

SIZE: 45" X 57"

DATE: NOVEMBER 15 2020



நல்லிணக்கம்  
(HARMONY)  
NALLIᅇAKKAM:  
PART OF ME III

MEDIUM: PORTRAIT PHOTOGRAPHY, DIGITAL EDITING+MANIPULATION, COLLAGE

SIZE: 45" X 57"

DATE: NOVEMBER 15 2020

THE WORK IS A COLLAGE OF MY FAMILY MEMBERS- IT SHOWS HOW DISTINCT EACH INDIVIDUAL IS BUT YOU CAN STILL SEE EACH FACIAL FEATURE IN SYNC WITH ANOTHER'S. SHOWING THE HARMONY AND PEACE THAT THEY ALL BRING TOGETHER AMIDST THE CHAOS.



## “A NIGHT IN QUARANTINE”

MEDIUM: VIDEO

DURATION: 2 MINUTES

DATE: JUNE 2020

THE WORK CAPTURES FEELINGS OF ENTRAPMENT, ANXIETY AND REFLECTION EXPERIENCED DURING THE LOCKDOWN DUE TO THE PANDEMIC THROUGH AN INTERPLAY OF MOVEMENT, VISUAL IMAGERY, POETRY AND SOUND.



SCAN TO VIEW VIDEO



# மாருபிரவி "MARUPIRAVI"

(THE NON-PHYSICAL ESSENCE OF A LIVING  
BEING STARTS A NEW LIFE IN A DIFFERENT  
PHYSICAL FORM)

MEDIUM: MIXED MEDIA + PHOTOGRAPHY+  
DIGITAL MANUPILATION

DIMENSIONS: 16"X 24" INCHES

DATE: APRIL 28 2020

THE DOCUMENTATION OF THE DISCOMFORT I  
FELT WHEN I WAS EXPOSED TO A VULNERABLE  
SIDE OF A PARENTAL FIGURE POST A MEDICAL  
SURGERY.



3544  
*Mausam Kamdar*

# RELATIONSHIPS AND IDENTITIES

I HAVE COME TO REALISE THAT RELATIONSHIPS SHAPE AND GOVERN OUR GROWTH. THEY MOULD YOU INTO THE PERSON YOU ARE TODAY, OR INADVERTENTLY AFFECT YOUR LIFE AND THE CHOICES YOU MAKE. THE CONCEPT OF RELATIONSHIPS IS BRED WITHIN US. SOMETIMES, WE CHOOSE TO BUILD THE RELATIONSHIPS WE HAVE OR SOMETIMES WE WATCH OURSELVES SHARE AFFECTION WITH INANIMATE OBJECTS THAT REMIND US OF NORMALCY, PERHAPS THE PEOPLE THAT CONSTITUTED NORMALCY IN OUR LIVES. THIS IS WHAT MY EXHIBITION IS ABOUT. IT IS ABOUT DEPICTING RELATIONSHIPS WITH ONESELF, WITH OUR INEVITABLY CHANGING LIVES OR WHAT THEY USED TO BE, AND WITH OBJECTS THAT SEEM INSIGNIFICANT AND MOTIONLESS BUT ADD STABILITY, MAYBE SOME FORM OF SOLACE THAT COMES FROM PERMANENCE. IT ADDRESSES THE DIFFERENT FORMS OF RELATIONSHIPS THAT PEOPLE DEVELOP OVER TIME IN TWO SERIES: THE BEGINNING AND KOFI AND INTENDS TO PRESENT THE UNIQUE WAYS IN WHICH PEOPLE DEVELOP AND BUILD RELATIONSHIPS.

# SERIES ONE: KOFI

KOFI IS A MIXED MEDIA SERIES FEATURING MY CLOSEST FAMILY MEMBERS – MY GRANDMOTHER, MY GRANDFATHER AND MY MOTHER. SIMILAR TO THE FIRST SERIES, THESE WORKS SHARE A TROPE OF A STRONG NARRATIVE TOLD IN DIFFERENT INDIGENOUS LANGUAGES BY THE SUBJECTS THEMSELVES. IN MOST, THE RELATIONSHIP BETWEEN EMOTION AND INDIVIDUALITY SHINES THROUGH THE TYPOGRAPHY. THE WOMEN IN MY FAMILY HAVE ALWAYS BEEN MADE TO SACRIFICE THEIR ASPIRATIONS, DREAMS AND FREEDOM. ABANDONED SENIOR CITIZEN GROUP AND EXCEL APPARELS LIMITED HIGHLIGHT JUST THAT. THE INSPIRATION FOR THE OTHER THREE WORKS STEMS FROM THE LIFE MY GRANDPARENTS HAVE LIVED AND MY GRANDMOTHER LIVING HERS NOW. THE WORKS YOU SEE BEFORE YOU IN THIS SERIES ARE A CULMINATION OF VARIOUS TECHNICAL AND FORMAL PROCESSES. I HAVE MELDED TRADITIONAL AND NON-TRADITIONAL MEDIA TO TANGIBLY REPRESENT RELATIONSHIPS. HERE, I HAVE USED ACRYLICS, CHARCOAL, COFFEE WASHES WITH TYPOGRAPHY, BLENDING OPTIONS AND FILTERS IN PHOTOSHOP TO RENDER AN AESTHETIC THAT IS DEFINED BY MY THOUGHT PROCESSES AND THEIR EMOTIONS AT THE SAME TIME.

# PORBANDAR TO MUMBAI

PORBANDAR TO MUMBAI IS A DOCUMENTATION OF MY GRANDMOTHER'S JOURNEY SO FAR. ALL THROUGH LIFE SHE HAS LIVED IN THESE CITIES THAT ENCOMPASS THE LIMITS OF HER WORLD, BEYOND WHICH, SHE EXPERIENCES A FORM OF NEWNESS, PERHAPS CLUELESSNESS. THESE VESSELS WERE GIVEN TO HER AT THE TIME OF HER WEDDING AS A SYMBOL OF GOOD LUCK AND YOUTH. THE HAZY OUTLOOK OF THESE VESSELS IS INDICATIVE OF HER STATE OF MEMORY AS SHE STRUGGLES TO REMEMBER THE TIME BEFORE SHE WAS A WIFE, A MOTHER, OR A GRANDMOTHER. THE PHOTOGRAPH OF HER SMILING SYMBOLISES HAPPINESS AND YOUTH. LASTLY, THE MAPS OF MUMBAI AND PORBANDAR THAT ARE BLENDED INTO THE VESSELS AND THE PHOTOGRAPH REINFORCE THE CONCEPT OF THE RELATIONSHIP THAT SHE HAS BUILT WITH HERSELF.

DIGITAL MANIPULATION: TRADITIONAL MEDIA (CHARCOAL) WITH NON-TRADITIONAL MEDIA (COFFEE, MAPS, PHOTOSHOP)



# THE ABANDONED SENIOR CITIZEN GROUP

THE SENIOR CITIZEN GROUP WAS A SOCIAL GROUP THAT MY GRANDPARENTS OFTEN ATTENDED EVERY AFTERNOON IN A PARK. WITH TIME, MY GRANDFATHER BEGAN TO GET SICK AND MY GRANDMOTHER STAYED AT HOME TO TAKE CARE OF HIM. EVENTUALLY, SHE STOPPED GOING TO THE FUNCTIONS, EVENTS OR GATHERING HOSTED BY THIS GROUP. HENCE, THE NAME 'THE ABANDONED SENIOR CITIZEN GROUP' REFLECTS MY GRANDMOTHER'S LONELY, ISOLATED SELF. THE TYPOGRAPHY OF THIS WORK IS WRITTEN IN GUJARATI AND EXPRESSED HOW MY GRANDMOTHER HAD FELT WHEN SHE COULD NO LONGER PARTICIPATE. THE ACRYLICS TEXTURE THAT IS BLENDED INTO HER SAREE SYMBOLISES HER POSITIVE AND RESILIENT NATURE.

DIGITAL MANIPULATION: TRADITIONAL MEDIA (CHARCOAL AND ACRYLICS) WITH NON-TRADITIONAL MEDIA (COFFEE, PHOTOSHOP)



# INDIRA? INDIRA?

INDIRA? INDIRA? WAS AN INSPIRATION AFTER MY GRANDFATHER'S DEATH. IT IS HIS VOICE THAT STILL ECHOES IN MY GRANDMOTHER'S EARS. IT IS INDICATIVE OF HIS ABSENCE AND THE IMPACT OF SUCH A TRAGIC LOSS ON HER MENTAL HEALTH. . HERE, SHE MOURNS HIS DEATH SIMPLY BECAUSE THERE IS NO ONE WHO WILL CALL HER BY HER NAME. IN MANY WAYS, HER WISH TO BE CALLED INDIRA AGAIN, RESONATES WITH GRIEF. THIS WORK IS PRIMARILY DOMINATED BY RED WHICH SYMBOLISES BLOOD AND EVERLASTING LOVE. THROUGH THIS ARTWORK, I TRIED TO HIGHLIGHT THE AMALGAMATION OF MY GRANDMOTHER'S IDENTITY WITH THE RELATIONSHIP THAT SHE HAD WITH MY GRANDFATHER AND HENCE, THE GRADUAL FADE EFFECT.

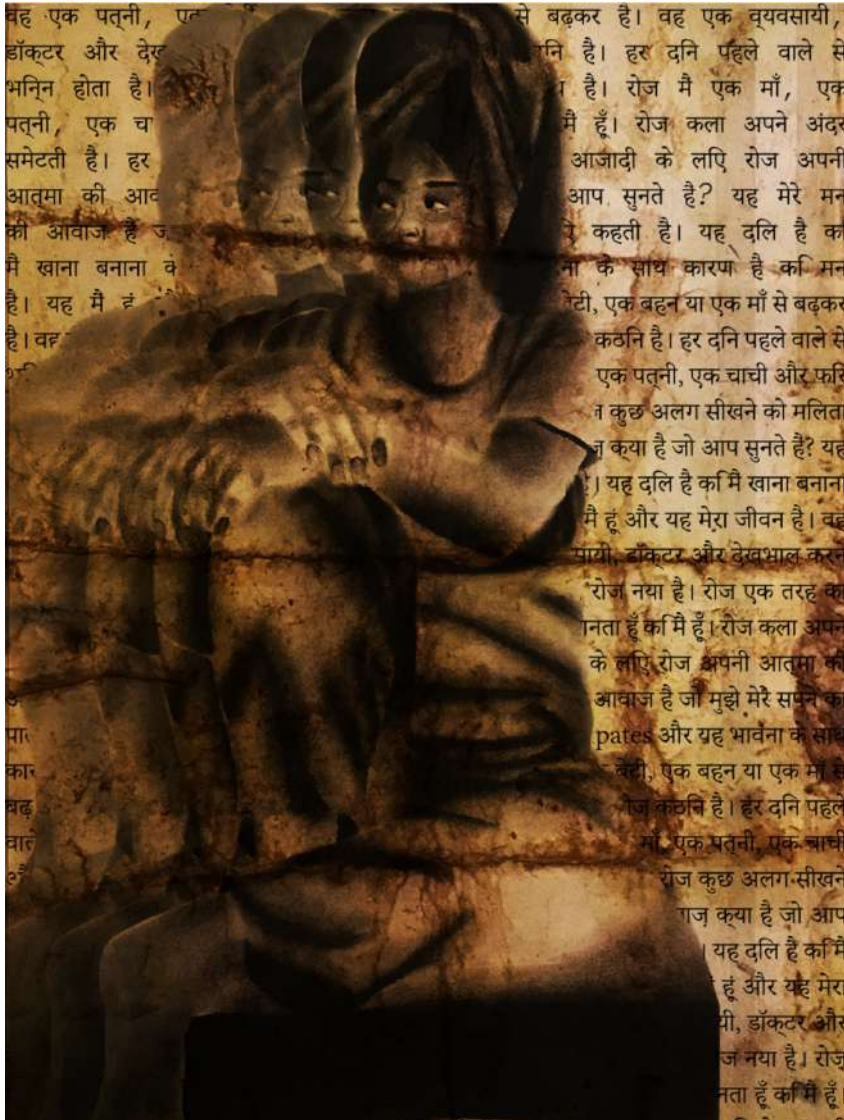
DIGITAL MANIPULATION: TRADITIONAL MEDIA (CHARCOAL, ACRYLICS) WITH NON-TRADITIONAL MEDIA (COFFEE, NEWSPAPERS, PHOTOSHOP)



# EXCEL APPARELS LIMITED

EXCEL APPARELS LIMITED FEATURES MY MOTHER. THIS WORK EXPLORES HER PERSONHOOD AND INDIVIDUALITY IN A CONSERVATIVE FAMILY. EXCEL APPARELS LIMITED WAS THE COMPANY SHE WORKED IN BEFORE SHE WAS ASKED TO LEAVE HER JOB FOR DOMESTIC SERVITUDE. THIS ARTWORK IS A TESTAMENT TO HOW SHE FELT AND THE SACRIFICES SHE'S HAD IN THE MAKING OF THIS SKETCH, SHE SAT IN A 'MARATHA' POSE IN REMINISCE OF ALL THE MARATHI QUEENS. HER REVELATION FROM TRANSPARENT TO OPAQUE IS INDICATIVE OF HER RESILIENCE AND THE IDENTITY THAT SHE HAS DEVELOPED BY HERSELF AS SHE EXPLORES HER INDIVIDUALITY AND PAVES A PATH FOR REFORMATION.

DIGITAL MANIPULATION: TRADITIONAL MEDIA  
(CHARCOAL) WITH NON-TRADITIONAL MEDIA  
(COFFEE, PHOTOSHOP)



# SAMACHAR

SAMACHAR WHEN TRANSLATED TO GUJARATI MEANS NEWS OR NEWSPAPER. THIS ARTWORK EXPLICITLY DEPICTS MY GRANDFATHER IN HIS MOST VULNERABLE STATE, WEAK AND AGED. LIKE MOST, THIS ARTWORK IS BLENDED WITH DIFFERENT NEWSPAPERS, ESPECIALLY THE GUJARATI NEWSPAPERS AND COFFEE SHEET. HERE, THE COFFEE SHEET WAS USED TO GIVE THIS ARTWORK A BRONZE-GOLDEN OUTLOOK AND ALSO ENHANCED THE CREASED EFFECT WE OFTEN SEE IN NEWSPAPERS. THE GOLDEN COLOUR PALETTE DEPICTS THE PEAK OF MY GRANDFATHER'S LIFE AND I ASSOCIATED THE NEWSPAPERS WITH HIS IDENTITY. THROUGHOUT HIS LIFE, THERE REMAINED A CONSTANT SUPPLY OF NEWSPAPERS. OVER TIME, THEY BECAME A PART OF HIS ROUTINE HENCE, THIS WORK INTENDS TO DEPICT MY GRANDFATHER'S RELATIONSHIP WITH INANIMATE OBJECTS.

DIGITAL MANIPULATION: TRADITIONAL MEDIA (CHARCOAL) WITH NON-TRADITIONAL MEDIA (COFFEE, NEWSPAPERS, PHOTOSHOP)



# SERIES TWO: THE BEGINNING

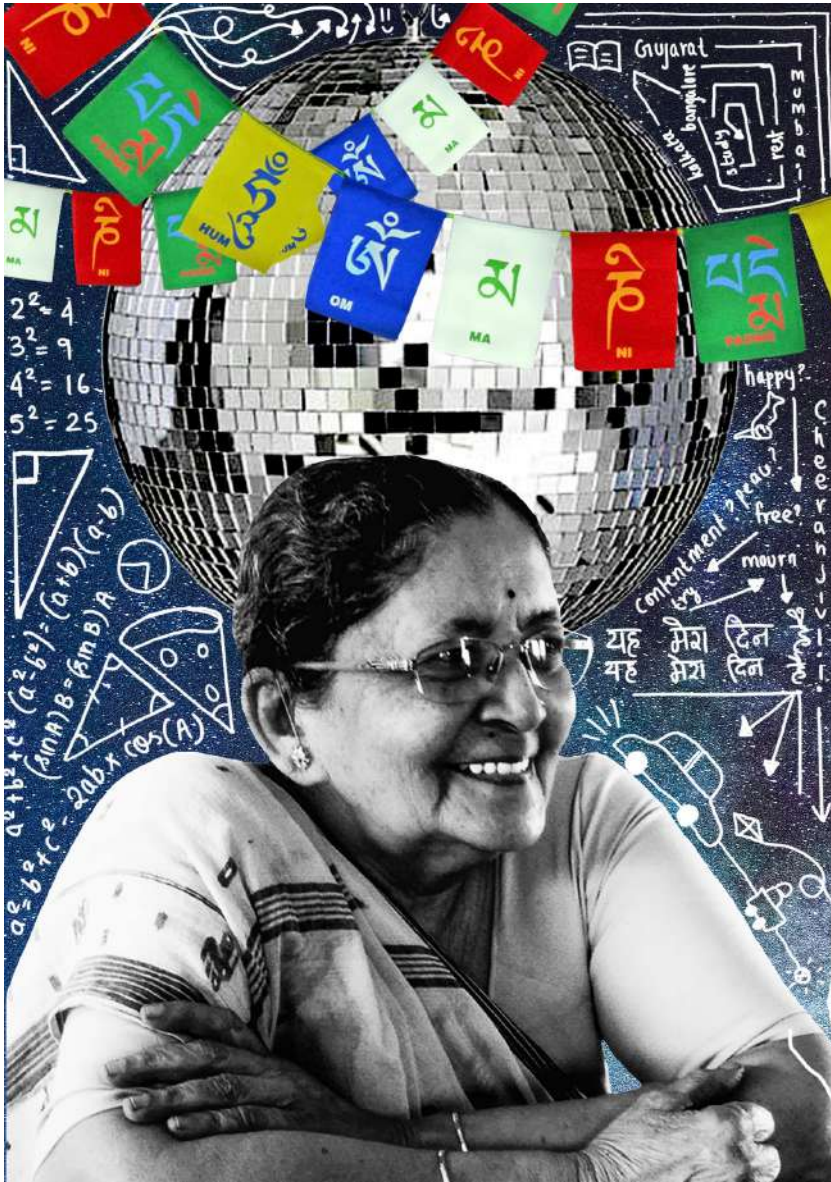
I'D LIKE TO BELIEVE THAT MY ARTISTIC INTENTIONS IN THE FIRST SERIES PAVED A PATH FOR THE CREATION OF THE NEXT. IN MY SECOND SERIES, THE BEGINNING, COMPOSED OF THREE ARTWORKS, I FOCUSED MAJORLY ON MY GRANDMOTHER'S LIFE AND ROUTINE AFTER HER HUSBAND'S DEATH. THE CANDID PHOTOGRAPHS AND ACTIONS ARE METAPHORICAL OF HER NEW BEGINNING, PERHAPS A LIFE WITHOUT A MAN, A PARTNER, A HUSBAND. SOLELY BASED ON DIGITAL MEDIA AND PHOTOGRAPHY, THE BEGINNING IS A COLLECTION OF COLLAGES COMPOSED OF INANIMATE OBJECTS THAT WOULD OTHERWISE BE MISCELLANEOUS SUCH AS A DISCO BALL, TIBETAN FLAGS, MOONS, GALAXIES, CROSSWORD PUZZLES AND BALLOONS SINCE THEY SIGNIFY A FORM OF NEWNESS. THE CHOICE OF ELEMENTS AND THEIR PLACEMENT PLAYED A VITALLY IMPORTANT ROLE IN THIS SERIES BECAUSE EACH OBJECT SIGNIFIES A MEMORY OR REINFORCES THE THEME OF INDIVIDUALITY AND SEEKING A NEW IDENTITY WITHIN HER NEW ROUTINE.

# THE BEGINNING

THE BEGINNING COMMEMORATES MY GRANDMOTHER'S NEW JOURNEY. I CHOSE THIS PHOTO OF MY GRANDMOTHER BECAUSE IT EVOKED A METAPHORICAL MEANING THAT ACCEPTED THE CHANGE AND AWAITED AN UNCERTAIN FUTURE WITH ENTHUSIASM. THE WINDOW SYMBOLISES A PORTAL OF OPPORTUNITIES AND EXPERIENCES. AN AESTHETIC THAT SETS APART THIS SERIES IS THE JUXTAPOSED SETTING WHICH NOT ONLY HELPS IN CONTINUING A COLOUR SCHEME AND DEVELOP AN AESTHETIC BUT REMIND MY GRANDMOTHER OF THE EXPERIENCES SHE COULD BEGIN TO HAVE. THE BALLOONS CELEBRATE HER NEW JOURNEY WHILE THE MOON MASKED WITH RELIGIOUS SCRIPTURES DEPICT PURITY AND PEACE. SHE LOVED READING RELIGIOUS BOOKS BUT AS MY GRANDFATHER AGED SHE ALLOCATED HER LEISURES IN CHANGE FOR SERVITUDE.

DIGITAL COLLAGE: PHOTOGRAPHY AND DIGITAL MANIPULATION (PHOTOSHOP AND LIGHTROOM)





# REVIVED

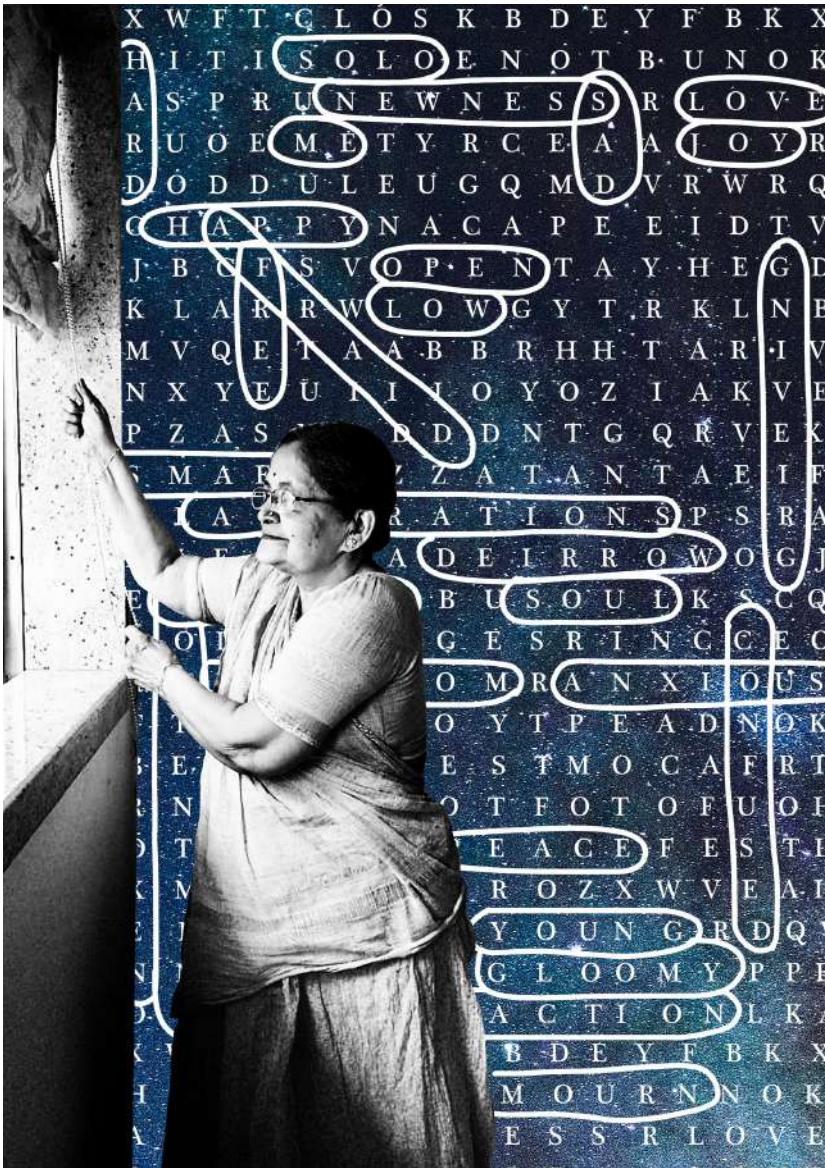
REVIVED IS A SYNONYM FOR REBIRTH OR REINCARNATION AND THIS WORK DEPICTS MY GRANDMOTHER'S REBIRTH INTO A WOMAN WHO LEARNS HOW TO EMBRACE HER INDIVIDUALITY. I DECIDED TO USE ELEMENTS THAT ONE ASSOCIATES WITH A BIRTHDAY PARTY, SUCH AS BANNERS AND DISCO BALLS. THE TIBETAN FLAGS REPRESENT HER RELIGIOUS BELIEFS AND THE DOODLE IN THE BACKGROUND IS A MISCELLANEOUS CULMINATION OF OBJECTS AND FORMULAS THAT REITERATE THE CONCEPT OF LEARNING, WHETHER ACADEMIC OR EMOTIONAL. THE OTHER DOODLES ARE MISCELLANEOUS DRAWINGS THAT PRESENT AN IDLE STATE. HENCE, IN THIS WORK, I TRIED TO DEPICT THE RELATIONSHIP MY GRANDMOTHER HAS LEARNED TO DEVELOP WITH HERSELF AND THE REFORMATION OF HER NEW IDENTITY.

DIGITAL COLLAGE: PHOTOGRAPHY AND DIGITAL MANIPULATION (PHOTOSHOP AND LIGHTROOM)

# THE SEARCH

THE SEARCH IS BOTH A SEARCH FOR HAPPINESS AND PERMANENCE. HER NEW LIFE IS LARGELY ASSOCIATED WITH HER NEW ROUTINE AND HOW SHE SPENDS HER TIME. HENCE, THE SEARCH IS DEPICTED AS A MEDIUM OF EXPRESSION AND TO SEEK CONSOLATION. FOR HER, THIS ACTIVITY WAS MORE CATHARTIC THAN LEISURELY. AS A WAY TO TANGIBLY CONVEY WHAT SHE MIGHT HAVE FELT, I CIRCLED CERTAIN EMOTIONS AND ASPECTS OF MY REFORMED SELF. FOR INSTANCE, THE WORDS 'ANXIOUS, GRIEVING', 'AFRAID', 'NEWNESS' AND 'SOLO' ARE AN ARRAY OF EMOTIONS THAT SHE HAD TO EXPERIENCE BEFORE SHE FOUND PEACE AND HAPPINESS. HENCE, I USED CROSSWORD PUZZLES AS A METHOD OF REITERATING MY THEME OF IDENTITIES AND RELATIONSHIPS WITH ONESELF AND OBJECTS.

DIGITAL COLLAGE: PHOTOGRAPHY AND DIGITAL MANIPULATION (PHOTOSHOP AND LIGHTROOM)



# Our Two Cents

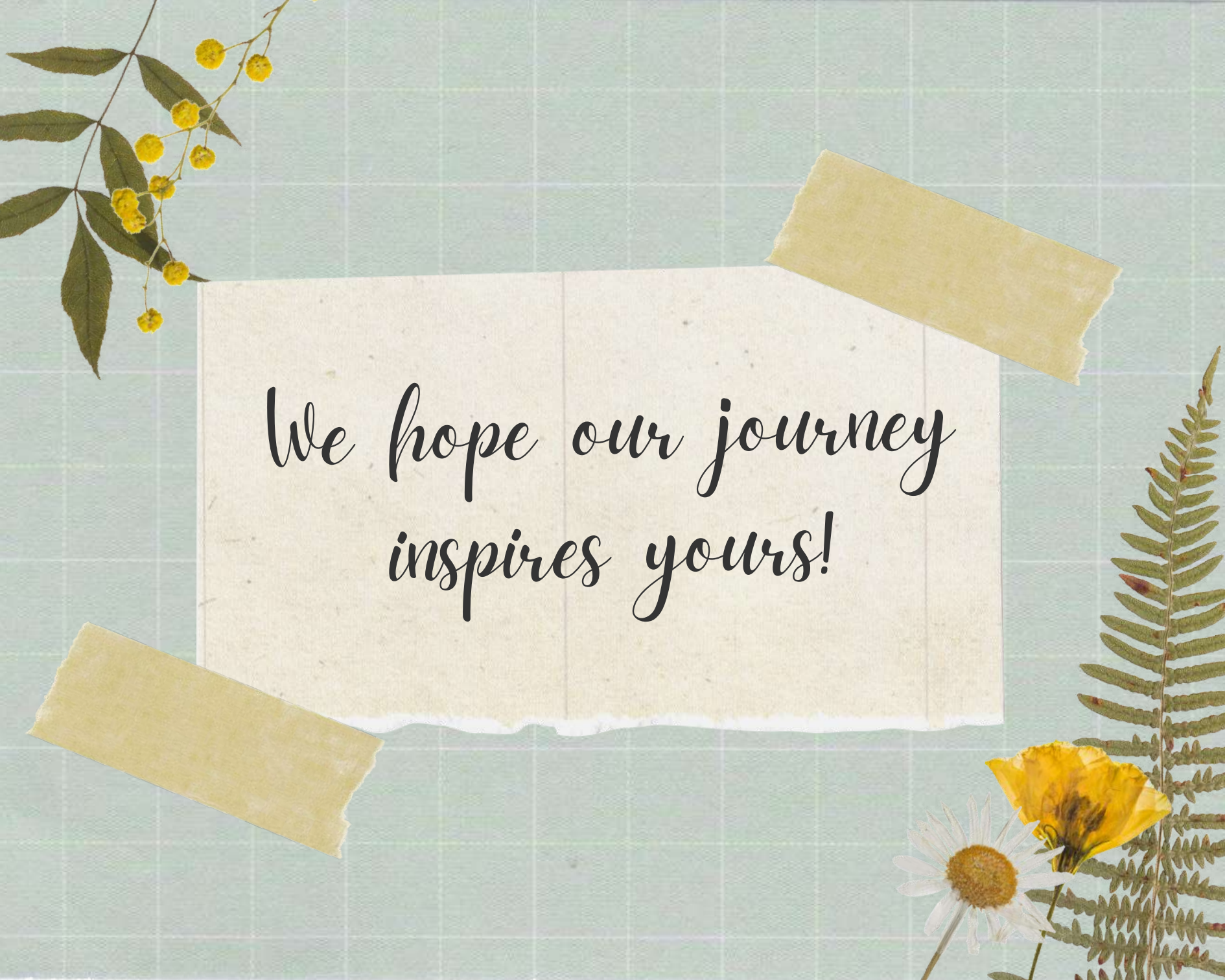
The course helped me to develop both my thematic and stylistic skills while simultaneously letting me explore my creative identity and purpose. One main lesson I learnt was the importance of meticulous documentation and trusting the process. I am a very spontaneous artist and had an extremely difficult time in documentation. However, this course challenged that and forced me to come out of my comfort zone. I was also able to apply this practice in my filmmaking (my passion and career of choice) in the form of storyboards and screenplays.

- Sabrina

Even when the course became rigorous, I remember thinking and imagining what I would have been like if it weren't for V&A B. Today, as I look back, I see immense growth academically and artistically. This course is the right balance between theory and practicality. I loved it for both. I loved that I could analyse artworks and critique it while creating meaningful works and curating them. The process is lengthy but worth it. It was through this course that I've truly understood the difference between learning and studying. Needless to say, it is the former.

- Mausam





*We hope our journey  
inspires yours!*