

Kashish received a mark of 27/30 for her Exhibition component at Standard Level. (7) She completed the minimum number of pieces required, but each piece shows considerable time invested in materials and process, as well as the development of symbolic language.

To get a sense of her commitment, and her in depth exploration of materials, concepts and artist investigations, visit her PP gallery page [Kashish, Process Portfolio SL](#). Many thanks to her teacher in Mumbai, Aparna Mugwe, for sharing.



Exhibition text for Artwork 1

The Doormat

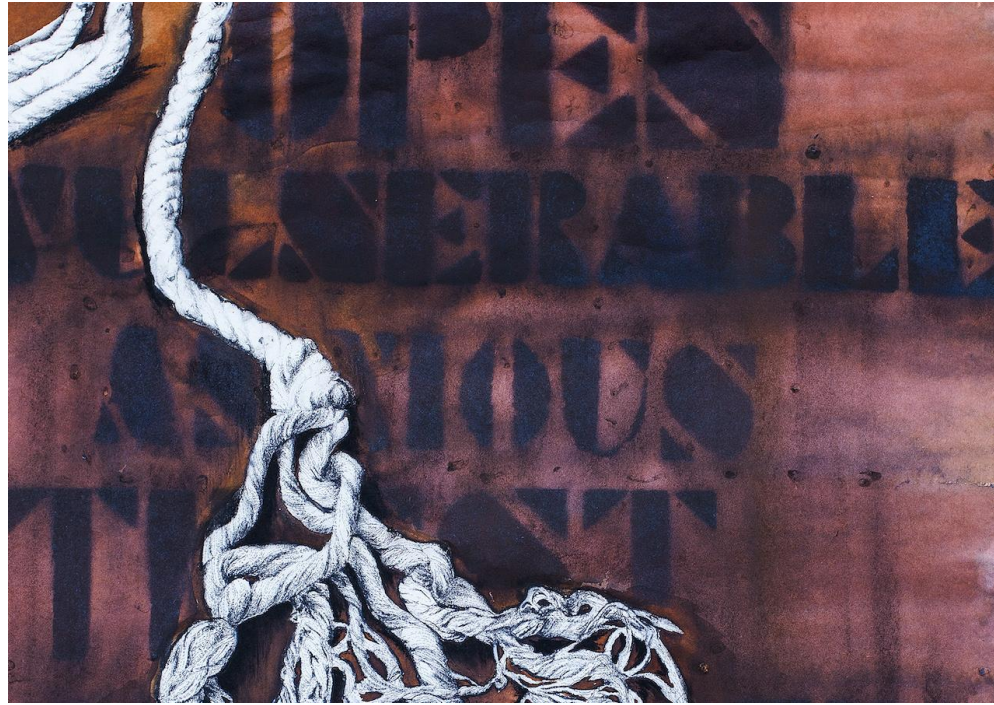
46cm x 39cm x 82cm

Cotton Fabric (Sourced Object), Embroidery Thread, Acrylic Paint, Door Mat (Sourced Object)

Inspired by Judy Chicago's *The Dinner Party*, this Indian-themed portrait takes the form of a doormat, symbolizing the patriarchy and current status of women in society. This metaphor is indicative of the 'dirt' women have to endure. While the use of embroidery and patchwork - or the ornamentation of the woman places her at a higher value, its placement as a doormat means the woman is still stepped on. This points to the hypocrisy of worshipping goddesses, and yet degrading the women around us.

View a Slideshow





1- Detail of the fonts used in the pen drawing work (Seen through magnifying class)



2- Detail of the fonts used in the pen drawing work (Seen through magnifying class)







Read the supporting Curatorial rationale

CURATORIAL RATIONALE

My art primarily aims to widen the viewer's horizon, to illuminate and encourage consciousness. It is a reflection of the ripples formed when a stone is thrown in water. These stones primarily include socio-political issues, class discussions and sometimes, introspections. The ripple effect is my personal response translated into art. More specifically, the stones include my reaction to a politician's comment on a mass molestation in India, the illusion of freedom and impact of war on children. The most important aspect of my work is its thematic qualities, and the reaction it elicits - the ripple it creates in the viewers mind.

I have a propensity towards creating installations. I strive to create art that has an everlasting bearing in the viewer's mind considering the sociopolitical nature of my work. I incorporate an interactive element to ensure the viewer's experience is truly transformational by immersing them into the work - making them a part of it. In "Hey, Sugar Tits!", a satirical take on rape culture, viewers can pull back the magnetic ants. In Illusory, one can climb the stairs to see beyond the illusive 'door'. Illusory aims to occupy the viewer's mind with the questions it provokes, in proportion to the space it occupies. While attempting to transform the space around me into a gateway to freedom, I also try to remodel the viewer's understanding of their own freedom, or lack of it.

Although my idea of art was previously restricted to the confines of a flat piece of paper, I have now explored different peripheries of the artworld. I experimented with the process of casting for Wide-Eyed Warrior and gained experience with textile through Doormat, an embroidery and patchwork portrait inspired by Julie Sarloutte's work. Exploring other artists has helped refine my conceptual understanding and art-making process. "Hey, Sugar Tits!" is influenced by Dali's understanding of the ant - a symbol of decay. The Doormat was inspired by Judy Chicago's take on the association between the devalued craft of embroidery and women.

Within my exhibition space, the pieces are set up in a manner such that the center space is left empty. This space reflects the stone or stimuli, which is then surrounded by the ripples or response created in the form of my work. Moreover, Illusory has been placed to capture and make the best of natural light. The Doormat, that conceptually has to be a literal doormat, has been placed as the entry point to my exhibition.