Artist Statements

**Domestication**

The relationship between man and animal dates back 2 million years when humans evolved from apes marking the distinction between the two.

the first subject for painting was animals, magical or sacred animals appear in myths and epics to express the metaphorical relationship between man and animal.

The eyes of the animal when they consider a man are attentive and wary. The gaze between two men can be bridged by language, even if they don’t understand the same language, their interaction can confirm positively or negatively their understanding, ignorance and fear. No animal confirms man. It can be killed and eaten, tamed and trained but its lack of common language, its silence, guarantees its distance, its distinctness, its exclusion from and of man. This silence is filled with secrets of the animal’s likeness to and unlikeness from man. The secrets whose existence man recognised as soon as he intercepted an animal’s gaze.

In the last two centuries, the natural world has gradually disappeared or rather replaced with a domesticated idea of nature. the industrial revolution saw animals being used as machines. Later, in post-industrial societies, nature and animals were treated as raw material, reduced to isolated productive and consuming units.

The one-way nature flourished in urban modern society were as household pets and for beautification. Never has there been a bigger house-pet and house-plant industry.

The cultural marginalisation of nature is a more complex process than its physical marginalisation. The animals and plants of the mind cannot be so easily dispersed. Stories, dreams, games, superstitions, sayings and language itself, have held on to them. Children of an industrialised world often see animals all around them, in cartoons, toys, games, animated films. However the essence of the animal is often completely lost and representing a human way of life in animal appearance. Trees and plants are systematically planned in urban environments and chosen by a man to bring back home, like memorabilia collected during travels. The ability to train and adapt are important factors for this dependency.

This work attempts to document and catalog the domestication of nature through photos. To pose questions on man’s need to exert control its surroundings or at least maintaining the illusion of control.

**Reflections**

The project is an exploration into reflections led by a fascination of the way light reacts differently to different surfaces in the form of reflections and how the build world interacts with these surfaces.

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The series invites the viewer to see the world through unique portals that are juxtaposed to make double exposure like frames. Throughout the project we see the subject as a reflection of itself on another object. The subject and the object on which it casts its reflection are often facing each other.

In this series, I attempt to reflect on architecture through photography, as I review and renew my relationship with the two disciplines.

**Saree//Sari**

This project is about the saree,

A sari / saree is a women’s garment from the Indian subcontinent that consists of an unstitched drape varying from 5.5 to 9 meters in length and 600 to 1,200 mm in breadth

that is typically wrapped around the waist, with one end draped over the shoulder, baring a portion of the midriff.

The series captures the simplicity of the saree and enhances and draws attention to fabric, flow and colour.

This project is very close to home, quite literally. My family has been in the buisness of sarees since 54 years, supporting local craftsmen and traditional techniques. After a few cancelled shoots due to the current circumstances, I convinced my mother to be the model and it was such a lucky decision, she quickly became my muse for this series.

Through this work I want to open a window to the rich Indian culture brimming with colour, tradition and grace.