Dilara Begum Jolly (b. 1960, Chittagong) is a Bangladeshi visual artist based in Chittagong. She studied painting at Chittagong Art College and afterwards obtained her MFA at the Faculty of Fine Arts, University of Dhaka. She studied print making at Kala Bhavana, Visva-Bharati University, Santiniketan, India on a scholarship from the Indian Government.

Dilara Begum Jolly investigates the gender biases that shape the female body in relation to its societal context. Her works manifest a mnemonic (related to memory) journey through story-telling which seeks to excavate human emotions in the face of atrocities. She relentlessly pushes her boundaries to foray into diverse fields of performance, video/sound installation and film making. Jolly devised a style of needling on paper and photographs—a painstaking and meditative process which translates into an affective approach to otherwise sombre subject matters. She resorts to the form of traditional Nakshikantha stitch drawn by its expressive fluidity and its conduciveness to her narrative style.

Works by Dilara Begum Jolly were exhibited in ChobiMela, 2021. Other notable exhibitions include: "Parables of the Womb" (Bengal Foundation, 2020); "A beast, a god and a line" (Dhaka Art Summit, 2018); TS, Yangon , 2019; Para Site, Hong Kong, 2019). She debuted as a film maker by creating an experimental docu-fiction entitled, "Jothorleena".

For more information visit her site :
https://dilara.byteratio.net/


In/Visible
Dilara Begum Jolly
Curator: Sharmillie Rahman
6-28 January, 2023
Kalakendra
9/4, Block-D, Lalmatia, Dhaka 1205, Bangladesh

Text: Dilara Begum Jolly, Sharmillie Rahman
Melia Belli Bose
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Cover page: Details from Chronicles of the body
2nd page: Chronicles of the body, fabric and earthen pot
70 x 64 x 230 cm, 2021-22




## In/Visible

There is no one way of seeing or knowing, hence one feels the urgency of laying down a few pointers in random/skewed order like the pieces of a puzzle for those who wish to rearrange them and keep adding something of their own to fill in the 'gaps'…

In/Visible is an evocation of a sensual poetics of the female body.

No singular entity, this body represents an amalgam of 'loci', or in other words, various intersections of time-space-natural/built ecology/nomy, each of which continuously co-inscribe each other. As such, it would be safe to say, this body can be seen as an emerging, unstable entity.

Through the co-text of 'absence made visible' by clothes worn by women that veil the physical/essential body from view, these visual objects are released into the subjective-affective realm. By association and reminiscence via shared experience, these objects speak of historical/inter-generational trauma and repression by turning bodies inside out and holding up the interior in plain sight.

The stitches and incisions performed on the 'bodies' of the works signal an attempt at couching them in a cultural context (Nakshikantha). However, the sheer inadequacy of language/s (across its sprawling gamut) problematizes the efforts to grasp the complex processes of 'being with understanding'. And one is nudged towards responding with emotions/feelings.

The vignettes staged across the visible space/s conspire to dismantle the idea of rationalized, rehearsed bodies by proposing potential slippages towards that which lurks subliminally at the fringes of our conscious numbness.

Defamiliarized in appearance, these objects shape-shift with the movement of the 'gazer', who, at the same time transits through various modes of engagement with the surrounding—this interacting nexus of bodies-space-structure and the ensuing dialectical network becomes the actual creative ground for re-inventing the visual objects and our own body-self/agency.

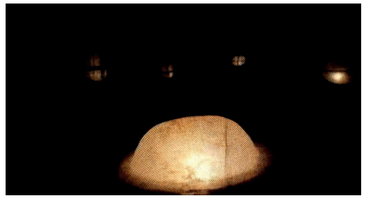
-Sharmillie Rahman
Curator



LAL SHALU, 1984-85



THEIR WORDS, 2008



AMARAR AKHYAN, 2015



JOTHORLEENA, 2019



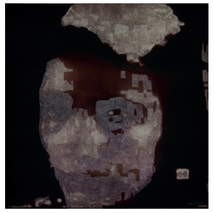
EMBRYO, 2001-3



THREADS OF TESTIMONY, 2014



WOUND, 2016



JHOTHORLIPI, 2020



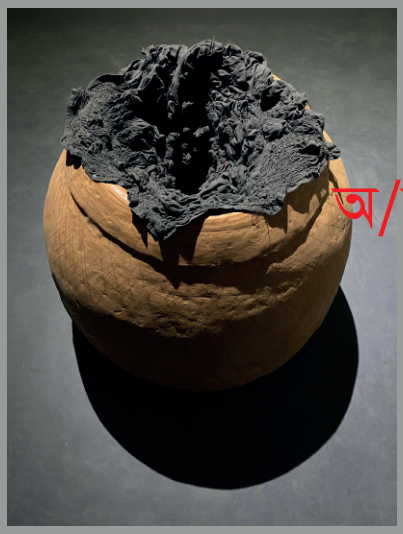
EXCAVATION OF TIME. 2006



WAR AFTER WAR, 2018



In/Visible, 2023



# অ/দৃশ্য

I have evolved, gradually and continuously, through the process of observing and trying to understand the world around me and the reality I live in, so has my practice of art.

The artworks, despite being part of the whole, represent distinct essences of my various experiences. Every single confrontation between society and the individual contributes to the making of art, through which it finds its expression as much as it offers relief.

All my feelings/emotions, be it crucial or insignificant, have their roots in the everyday and also gives rise to the ways I see/perceive it. Out of this flow of events I single out some as art-concepts which eventually mature into my boyan (testimony).

Various articles of clothing and elements pertaining to day to day life are transformed into artistic expressions of bodies-- blouses, petticoats, quilt, pillow, mattress, sanitary napkins and dolls, to name but a few.

Needlework transmutes these elements into new, emerging forms– built stitch by stitch, they unfold an inherent language which offers itself as a conduit for (re)telling the stories of the body in all its relations with society, politics et al, as well as stories of its resistance and resilience. This current exhibition is an attempt to articulate this "deher akhayn" (chronicles of the body).

- Dilara Begum Jolly
Artist

6 - 28 January, 2023
Kalakendra
9/4, Block-D, Lalmatia, Dhaka 1205, Bangladesh





Second skin, fabric, variable, 2021-22
Chronicles of the body, fabric, variable, 2021-22



**Exposing the Wound, One Stitch at a Time: Dilara Begum Jolly's Artivism**

I must confess: I am in awe of Dilara Begum Jolly. Not only is she a supremely gifted multi-media artist, for nearly four decades, she has worked for gender equality by creatively exposing abuses against women. Topics her work confronts include gender violence in wartime, women's oppression in religious institutions, and the politics of reproduction. The title of the present exhibition, In/Visibile is apt as Jolly's art expose examples of structural violence against that which society works so diligently to conceal. I first encountered Jolly's art in the catalogue for her 2013 exhibition, "Threads of Testimony." Responding to the two garment factory disasters in Bangladesh, artworks in the exhibition critiqued not only the factory managers, but society's general perception of the invisibility and thus, disposability of garment factory workers—the majority of whom are women. The works were deeply moving and gently guided viewers to empathise with the victims. They prompted me to reassess my own relationship with "fast fashion" (clothing cheaply and quickly produced, consumed, and discarded). I am sure I was not the only one who had this reaction. Jolly's artworks, such as those in "Threads of Testimony," exemplify the power of art to trigger an emotional response within the viewer that can generate real change. Jolly's work may thus be understood as a form of "artivism" (art + activism). Artivists like Jolly and countless others throughout the world, use their work to raise awareness, inspire dialogue, and communicate messages, in hopes of nurturing change.

**A Practice Rooted in Tumultuous Times:** Jolly began her art studies at Dhaka University's Faculty of Fine Arts in the early 1980s, a tumultuous time in Bangladesh. The military dictator Ershad was in power and his government was replacing the nation's founding pillar of secularism with Islamism and silencing criticism through media and artistic censorship. The Ershad years afforded little scope for artistic engagement with intersections of gender, religion, and politics. Nevertheless, since this time, Jolly's art, which draws from literature, politics, the media and her commitment to social justice, has focused on the rights of women in Bangladesh and the world.

Jolly first addressed these topics in 1985, with her first major painting series "Lal Shallu," based on Syed Waliullah's 1948 Bangla novel of the same name. The surreal paintings, with their multiple viewpoints, lack of depth, and blocks of color—all characteristics of Jolly's early work—illustrate the relationship between a headstrong young woman and an older mullah whom she is forced to marry. He attempts to temper his wife's willfulness through religious instruction and prayer. A central theme is religious hypocrisy; the respected mulla is a charlatan.

In the early aughts, with her painting series "Excavating Time," Jolly broadened her scope to address gender inequality beyond Bangladesh. Many of the paintings are caustic critiques of the US-led wars in Iraq and Afghanistan. They highlight the plight of those the artist perceives to suffer the most: mothers whose children are killed in senseless wars. Jolly renders tragic events with a paradoxically bright, joyful palette and rich, organic symbolism that celebrates the female body and its fecundity. "Excavating Time" thus introduces the theme of women's socially-determined roles as (re)producers, which Jolly continues to explore today. In various media, such as illuminated sculptures of uteruses in the "Amorar Akhyan" series (2014) Jolly routinely renders ovaries, uteruses, and breasts not with the aloof precision of an anatomical text, or as titillating subjects for the male gaze, but as soft, fluid, nurturing forms connected to the natural world.

**Uncomfortable Quilts:** Jolly's art is also rooted in the goals of Shomoy, Bangladesh's first culturally activist art group of which she was a founding—and only female--member. Shomoy artists sought inspiration from local visual cultures and contemporary events, which in Jolly's work takes on a feminist angle with her textile appropriations. Her 2008 painting series "Tahader Kotha," debuted her now signature quotations from nakshi kantha quilts. The most recognizable Bengali art form, women throughout the region have stitched and embroidered nakshi kanthas in multigenerational groups for centuries. In Jolly's art, the kantha-like stitches are synecdoches for imbrications of gender, memory, domesticity, and women's homosocial relationships. In

the "Tahader Kotha" paintings, and numerous subsequent works, Jolly references the textiles—and by extension, Bengali feminine domestic labor-- through punctilious, stitch-like dashes and dots that articulate female reproductive organs as if they were stitched in nakshi kanthas. The paintings critique society's valuation of women for their ability to produce—children and material goods-- a theme she expands upon in "Threads of Testimony." Thus, in Jolly's art the quilt, universally associated with warmth, comfort, and home, assumes uncomfortable associations of exploitation and gender inequality.

Works in In/Visible, dating to over a decade later, offer literal stitches and pinpricks to convey physical violence to the female body. Jolly's textile references connect her with feminist artists throughout the world, such as Miriam Shapiro, Melissa Meyer, and Judy Chicago, who sought to reclaim creative activities historically practiced by women, such as needlecraft, which the latter showcased in her celebrated "Dinner Party."

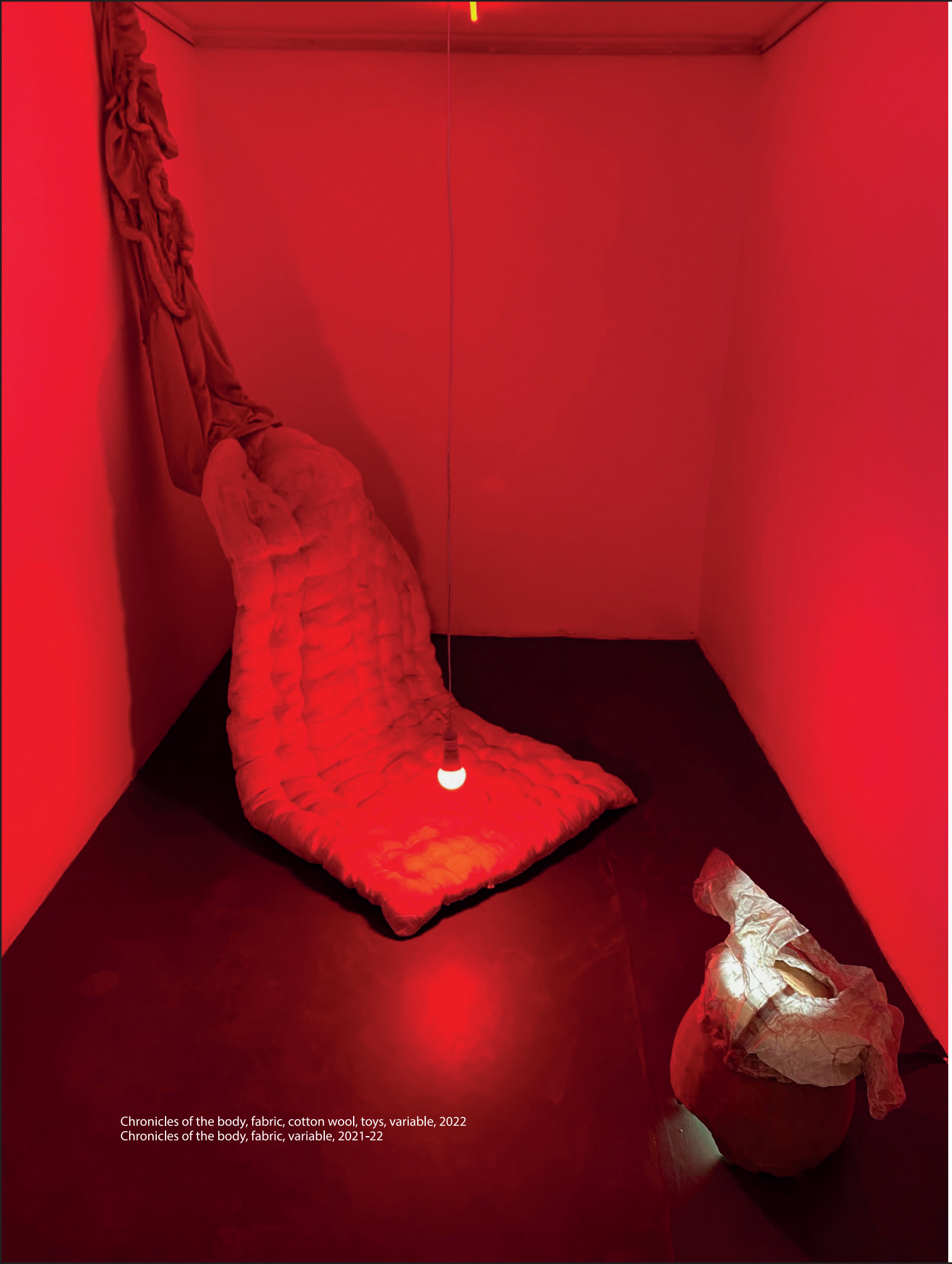
**Beautiful Violence:** In the mid 2010s, Jolly began expanding her media to include performance, installations and video, to which she frequently incorporates the kantha "stitches." An example is her 2020 "Ālō Stambha" ("Light Pillar") comprised of photo-portraits of elderly women whose faces bear dense networks of tiny pinpricks evocative of both kantha embroidery and keloid scars. The photographs are mounted on light boxes, which illuminate the pinpricks. The featured women are Biranganas, survivors of the genocidal rapes of Bangladesh's 1971 Liberation War. Jolly's choice of subject was uncommon and bold. As in many parts of the global south, gender-based violence, including rape, domestic abuse, female infanticide, sexual trafficking, and verbal and physical harassment, is pervasive throughout South Asia. However, patriarchal social structures and the stigmatization of sex and sexuality, including sexual abuse, ensure that such crimes remain taboo and under-reported throughout the region. Women also fear blame and stigmatization. The topic of Biranganas is particularly taboo, as the estimated one million rapes which occurred on the eve of hard-won independence and the soon-to-be nation was unable to protect these women and girls. While many Bangladeshis prefer to forget the Biranganas, Joly (literally) sheds light on this national moment of sexual violence. The artist also made a documentary on an individual survivor, to personalize these women (Jothorleena, 2019).
In such artworks that critique sexual violence, Jolly's "stitches" seem to take on an additional signification. Executing the innumerable dashes and pinpricks is laborious and physically uncomfortable. As such, Jolly's methodology evokes the uncomfortable act of needle working. Moreover, the performative act of sewing becomes a metaphor for physical and mental pain, as evoked through the action of piercing the surface of the textile with a sharp object. The pinpricks on the "Ālō Stambha" photo-portraits thus appropriately evoke unacknowledged, untreated wounds. Left untreated, wounds go septic and leave scars.

Jolly continued to explore confluences of sexual violence, gendered labor, and textiles in the work she produced during the COVID pandemic lockdowns. "Deher Akhyan" (2020-present) is a textile installation in which the artist covered surfaces with minute pinpricks and tight bindings of red thread. The white and rust colors of the fabric are apt, the former bearing associations of death and mourning throughout Asia, while the latter evokes dried blood. When displayed, the pieces of fabric of "Deher Akhyan" are formed into bloodied and mangled corpses, breasts, and vaginas. Suspended from the gallery wall or ceiling they illustrate society's ongoing consumption, objectification, abuse, disregard, and ultimately, discard of the female body. Perhaps most disturbing about "Deher Akhyan" is that unlike "Threads of Testimony," "Excavating Time," "Ālō Stambha," or Jolly's other series, these works lack historic references. They thus communicate the universality of sexual violence.

Dilara Begum Jolly's oeuvre, which spans decades, is dedicated to exposing gender inequality. Her artistic journey has brought her to various media and palettes, but a constant is her examinations of gender and nakshi kanthas. Like many artivists at work critiquing structural violence and other abuses of power throughout the world, Jolly employs radical and (at times painful) embodied methodologies. Exhibiting largescale artworks in Bangladesh's most popular art institutions, such as the Kalakendra, brings the taboo, oft-concealed topic of violence against women into public dialogue, helping to make what society makes invisible, undeniably visible. Acknowledging these abuses is a nascent but powerful step toward altering social perception, changing laws to prevent such crimes, and encouraging healing.

Melia Belli Bose
Associate Professor, Art History & Visual Studies
University of Victoria, UK

Fragments of the body, coffee and tea on paper, 56 x 40 cm, 2016 - 17



Chronicles of the body, fabric, cotton wool, toys, variable, 2022
Chronicles of the body, fabric, variable, 2021-22





**Laying the bodies bare…**

**Chris Shilling—"…the body… could be all things to all people."**

Dilara Begum Jolly seems to be moved by the extra-sensorial-- an awareness that agitates the senses to feel, emote and response. It is a treacherous ground to tread. In the absence of corroboration, of referents or empirical signifiers, one is left searching for adequate means of articulating one's feelings/perceptions from within the limitations of language(s) in hope of reciprocation. Should we say it is poiēsis (poesy) both as a muse and a conduit that offers its services to these beings, the ones who want to make tears into the reflecting surface of the actual to glimpse the real?

I met the artist in 2015, and it was through continuous and variegated conversations in personal and other capacities ever since that this project (In/Visible) gradually took shape. Throughout these years Dilara kept pressing herself for experimenting with the mediums/materials at hand—both in terms of their potentials and constraints as well as for exploring techniques/manoeuvres to tease out something 'new' out of these. Her impetus for relentless practice of art led her into charting multiple ways of 'expressions' and kept her urges of diving deeper into her own self-awareness alive. So it seems, introspection coupled with a civic will for change in order to remain responsive/sensitive to the ills of the time are what turns the wheels of the person/the artist Dilara.

Her tryst with performance art most definitely marked a point of departure. This gave her an opportunity to creatively 'act' out artistic expressions of her embodied knowledge, this time using the physical body as vehicle of communication. Her forays soon diversified into photography, installation, animation, film et al. While relying chiefly on her gendered experience for subject-matter, her painful awareness of the meta-narratives of power turned her attention to the cruelty and savagery of war and its assaults on human body (always read psychosoma) as a site of torture, defilement, denigration and so on. The body in all its modalities and functions in relations to the world -- as such an amalgam of domestic/public, social-cultural-political bodies-- through variedly revelatory, subversive 'acts' appear to stand squarely against 'victimhood'. Notwithstanding the fact that the towering notion of embodiment and interiorization of the workings of the structural/normative frameworks leave the question of agential subjecthood/-selfhood moot and ambiguous. Therefore, every-body feels the quivering tension of trying to locate and embrace the fugitive possibilities of (temporary) authentic selfhood while embodying overarchingly extant conditions of systemic objectification of the body all at the same time. In her digitally documented (video) performances, her characters (predominantly herself) are presented within a heroic halo. Human struggle to survive meaningfully in the face of a world gone awry in its brutal celebration of violence and oppression, in a nutshell, runs as a leitmotif across her works. To say, she is merely a champion of women's causes would be too reductive. Though poignant critique of the social narratives around the sustained trope of 'motherhood' and by virtue the female body seems to pervade her extensive oeuvre, however, in search of a broader scheme of cause

and effect she touches on the political semiotics that turn the body into the receptacle of signs of power struggle. State validation of war-time rape prefigures in her birangana series which she calls 'Aloker Sthombho (Tower of Light)' , with portraits of biranganas staring unabashed and quizzically out of dimly lit , ornately porous planes, testifying to their will to live, albeit, under the burden of 'un-redemptible' grief.

On turning to her treatment of female anatomy, Dilara guides the 'gaze' inside the body to excavate the deeply entrenched, pathological consequences of the external, formative forces that inescapably inform the body's 'situatedness' in any given living condition pertaining to a time. Patriarchy or for that matter any domineering, hegemonic structures of regulation/regimentation could make for the focus of Dilara's impassioned exposition. It is from within the blurry zone of contestable 'gendered' identities (social/cultural/political), Dilara's artifice attacks the broader issues of universal human conditions.

She forms a sorority with women across cultures who traditionally employed their labour in quilt-making. Dilara descended on the local version of Nakshikantha, and unlike its gentrified, NGOed form, her performative engagements with the act of stitching/perforating manifest a gesture of deeply felt empathy and a desire for redemption/reclamation of what

was lost. Along with the needle-pricking technique, which follows the vein of creating organic patterns, she attempts to re-humanize the victims of human-wrought horrors (one recalls her renditions of torture cells harking back to the war of '71).

To turn our attention to the current exhibition, the installations seen aloft, suspended in air are attempts to press home the weightlessness attained when bodies are aware of and confront meanings ascribed to them via social/cultural/religious (institutionalized) practices. According to the artist, the pieces of clothing were rendered non-usable as well as non-familiar through intervention of needlework and wax treatment. Meta-morphed into (de)forms though with more than a subliminal nod to the original, they slipped into the realm of the spectral with which one relates to with a sense of discomfort, unease. These clothing are worn by South Asian women—especially those who inhabit spaces closer to the centre—as inner garments to be layered with yardage of saree. As they hug the intimate zones of a female body, they become symbols/signs for what they conceal and by association, ensue a sartorial/sensual narrative (layered) that, conversely, confront the 'gaze' with a 'revelation' of the trauma it has inflicted upon the body which, in effect, remains withheld. The very act of 'laying bare' suggests an invasion akin to the one performed with the use of a speculum which also approximates the specular devise of holding up the mirror to the gazer who sees his/her own reflection in it. As the gaze collides with what it sees and is also counterpoised by it, it becomes obvious that there is no room left for any of these acts (seeing and being seen) to take on a meaning mutually exclusive of the other. The point driven here is obvious, an entity and the eco-system which surrounds it are co-constitutive in relation to each other. The bodies that wear these clothing, therefore, by no means, are simply passive bodies to be acted upon, and this is the caveat writ large by Dilara into every fibre!

It was during lockdown, when Dilara had to postpone making of a film that she turned to grappling with the thoughts/imageries that crowded her mind, in ways she has not envisioned before. These images were those of women who wait by dingy alleyways peddling their own bodies for money. A seductress clad in blouse-petticoat—at first relatable via the eroticized (orientalist?) female body-image, began to take on 'flesh-and-blood vitality' as they began to be called by names, and their stories listened to. These bodies were, given synecdochal signification by Dilara within the folds of fabric, worn out, decrepit with use (by the artist herself)—by doing so Dilara was representing them as objects of everyday use with a sly intention of disrupting the morally complacent stance against them. At times by pulling the Nakshikantha stitches and at others by creating knobs and protrusions, many of these clothes were twisted out of visible resemblance/verisimilitude. What comes through is a gestural and excruciatingly livid expression of sufferings, of pain, and profound grief felt and commiserated with by means of visceral response; an acknowledgement of a collective experiential reciprocity that ties embodied beings together across all divides. These art objects speak of an act of unveiling, of exposing what is otherwise meant to remain covered. These are clothes, to be precise undergarments which sheathe the body in an intimate embrace. Taking them off is a gesture akin to peeling the skin off to reveal the interior. This invasive act perpetrated on the body both by turning it naked and then by turning it inside out, is an act that takes place out of sight yet is enacted vividly in our imagination, thus making us more conscious and also weary of the body's vulnerability in the face of looming threats of exposure, of being stripped of its flimsy cloak of contrived, social/consensual 'cover'. The absence/elision of the body is replaced with sensations/impulses engendered by the artifice of dis/appearence—it might help to allegorize (imprecisely) the act by way of a phantom limb, which after being amputated

or dismembered makes its presence felt by way of reflexes reminiscent of its being part of an integrated whole. Dilara often refers to her art objects as 'Second Skin', as such transforming the clothing into sentient extensions of our being—it is from within the fray of multiple textuality or intertextuality (or from across the liminalities of subject-object-space-time-structure-non/sensory-affective-cognitive) the 'invisible' body is made flesh in her artworks.

The body that carries the womb is the body of the procreator, the nurse and the nurturer. The sanctity of these roles are inviolable to the extent that when the body becomes victim of forcible violation, it is socio-historically considered befouled. For women, sexual freedom comes with a price because of the inherent threat of unwanted pregnancy-- an advantage liberally weaponized by institutions of power to control the female body. One is also ridiculed or disdained if 'cursed' with infertility or if one prefers to remain childless. Again, this body is routinely ravaged during wartime (the female body/She as the metaphor for the land), something to be borne by a woman like a badge of shame. Women have been fighting for rights to equality, to reclaim the body and its quintessential functions that distinguish it from that of a man (reproductive, commiserative). Having said this, one factors in sexual difference as a decisive aspect of the relational (not oppositional) dynamics of human communities. Here, one feels tempted to also add-- to endorse the body as linguistic construct is to deny its autonomy; as much as language co-creates the body, it also emanates from it. When Dilara speaks of her 'reality', it is one that is stained with her dismay and enduring hope that women survive and resist the persistent wrongs perpetuated by a lobotomized society that treats female agency with deep-set paranoia.

The act of evisceration by boring holes is continued by piercing photographs of the art-objects with needles, a technique Dilara names her language of art. This practice, she maintains is meditative and ameliorative. She creates patterns with perforations, overlaid on the photograph in the form of relief-work –are these proclamation of presence by the bodies removed from sight? Are these the 'caesura', breathing the 'lived and felt' into our rehearsed, prescribed, textualized reality?

The watercolours appear like floating dioramas of lactating breasts, sovereigns of an ecosystem of pink/blue/purple haze-- a colour spectrum associated with women's liberation movement, and presumably entering Dilara's subliminal world as a part of her zeitgeist. Or is this a sarcastic attempt at dislodging these colour codes from their normative/sub-cultural valence by (mis)leading them to court the milky-ness of the fluid that nourishes human life and is seen re-presented as the umbilical cord? Sanitary napkins twisted into shapes resembling bodily parts hang playfully with peeping toys or parts stitched into these, they almost mimic toy-cart displays starkly and darkly referring to the double entendre of displacement and child-abuse. Dilara is acutely aware of the connotations of being a woman! The bed lying in all contempt under a red glare—is reminiscent of the forbidden, red-lit territory or letting of blood (menstrual or virginal or resulting from violence) or as metaphors for bodies that are overtaken, penetrated and discarded like used clothes. Is this Dilara's own version of ecriture feminine—written in threads and holes? Dilara's process of making art is governed, arguably, by the affective mode and her belief in its transformative power. As she evokes, stitch by stitch, a narrative of empathy – the overt energy thus let loose pulls in the audience to partake in it in return.

Then there is the video installation with the artist impersonating, seemingly the avatar of volatile Shakti/prakriti (feminine) which animates the constant Purush (Masculine). She appears adorned in fire that consumes the subservient bodies of 'everyday' women; her face painted in white and her mouth agape and contorted as it motions the letting out of silent agony. It seems the entire oeuvre is centred on materializing the release of existential anguish as an act of empowerment. As one recognizes the daemons of self-enforced sense of inadequacy; false consciousness of deficiency and vulnerability, one is also enabled to locate salvation of one's embodied agency in the act of purging them through the evisceration of signs/symbols written into the fibres of the self-body—in other words, in de-textualizing embodiment itself.

To conclude , suffice is to say, the stunningly evocative, bare-bodied 'presence' of the tandoori-stove as the representation of the womb sums up Dilara's wry comment on society's deterministic and pragmatic tendencies towards pigeonholing of bodies. By contrast, the very organic, fluid nature and affective content of her works unfold in self-referential abandon, leaving even the artist herself in awe. While inspecting her own works, I have often caught Dilara flinching, grimacing and mouthing, ''ish" – an exclamation expressing surprise or shock. It is with the same measure of surprise that we might view the cross-media flourish of Dilara's 'In/Visible' while at the same time navigating the powerful emotions (cathartic?) it invokes.

Sharmillie Rahman
Writer





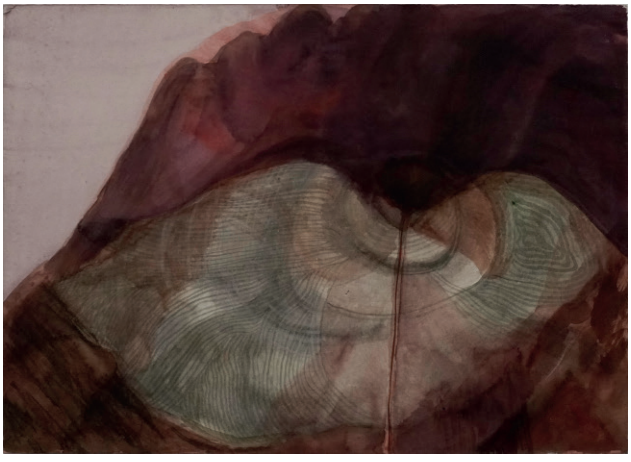




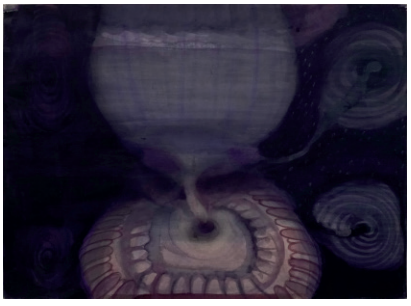
Second skin, fabric, fabric and wax, varible , 2022
Chronicles of the body, fabric, variable, 2021-22
Chronicles of the body, fabric, variable, 2021-22

Second skin, fabric, fabric and wax, varible , 2022







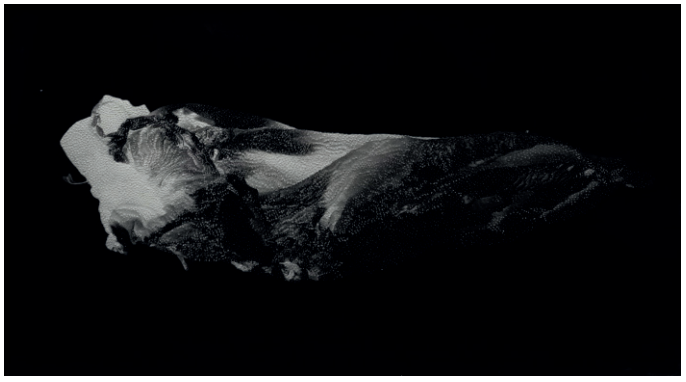


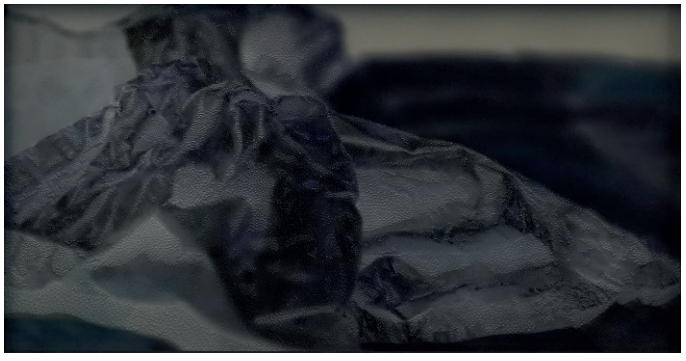
Fragments of the body1,2, watercolor on paper, 94 x 72 cm, 2017-18
Fragments of the body 3, watercolor on paper, 56 x 40 cm, 2016-17
Fragments of the body 4, watercolor on paper, 54 x 38 cm, 2016-17
Fragments of the body 5,6, watercolor on paper, 53.5 x 38 cm, 2016-17
Fragments of the body 7, watercolor on paper, 56 x 40 cm, 2016-17

Bondage, photograph, 30 x 30 cm, 2022





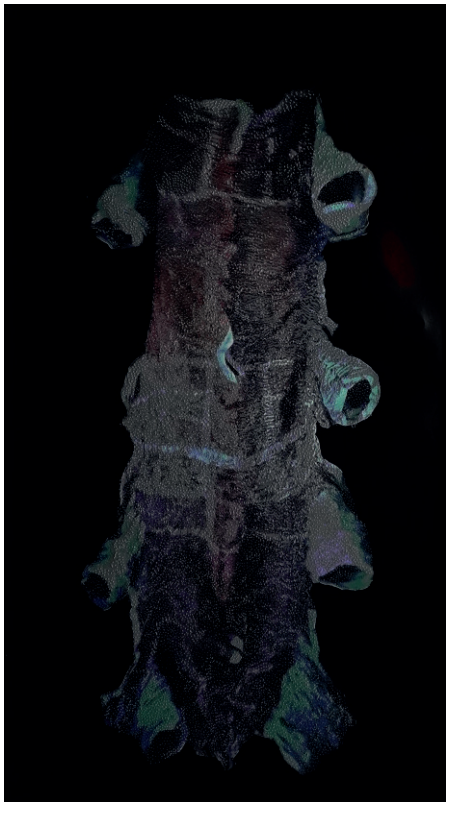


















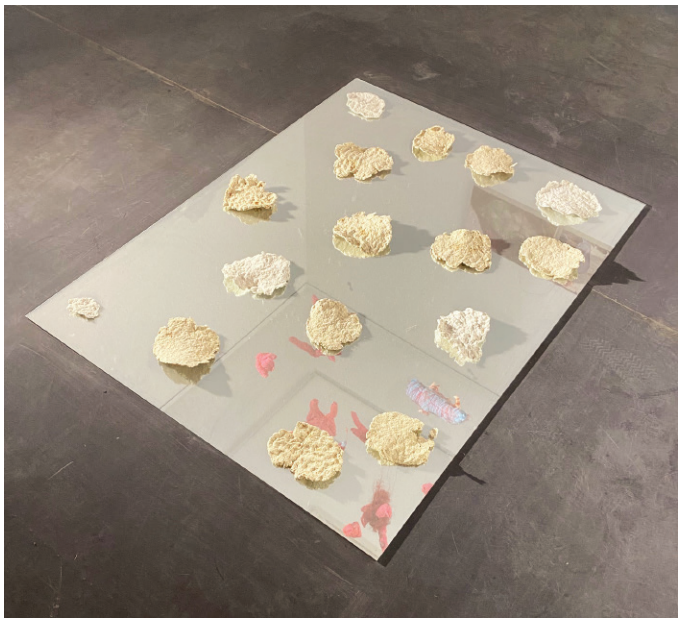




Veiled Body 1, 2, 3, 4, needle work on photograph
63 x 36.5 cm, 2022
Veiled Body 5, 6 , needle work on photograph
36.5 x 63 cm, 2022

Chronicles of the body , light box instalation
gallery view , 173 x 85 cm, 2021-22







Flotsam, sanitary napkin, thread, toys and hair clip, 2020
Faces, mirror and papier-mâché, 91 x 121 cm, 2022