



## EDUCATION

### **Graduate Diploma Art & Design |** Royal College of Art, London

JULY 2019 – MARCH 2020

Graduated with Merit (66%)

### **Bachelor of Architecture |** Chandigarh College of Architecture (Panjab University)

JULY 2011 – AUGUST 2016

Graduated in First Div. with Distinction (77.9%), Registered with COA

### **Senior Secondary |** Carmel Convent School, Chandigarh (CBSE)

2009 – 2011

Graduated Senior Secondary School with 90% aggregate score (CBSE Board examination)

### **High School |** Carmel Convent School, Chandigarh (CBSE)

1996 – 2009

Graduated High School with 95% aggregate score (CBSE Board examination)



## EXPERIENCE

### **Jewellery Artist, Spatial Designer |** Chandigarh, India

MARCH 2020 – PRESENT

-Developed [my own practice](#) in jewellery and Narrative Objects, member at [Precious Collective](#)

### **Opulence Designers' Summit 2021 |** JW Marriot, Chandigarh

MARCH 2021

-Showcased and explored retail avenues for my commercial and conceptual jewellery pieces at the 2-day Exhibition

### **Artificial Intelligems |** AI in Jewellery

JANUARY 2021

-Participated in the [online exhibition](#) and dreaming sessions experimenting with AI algorithms applied on jewellery pieces

### **Modual 2020 |** Collaborative Virtual workshop and residency

JULY-AUGUST 2020

- Collaboratively developed Mirage, an immersive platform to upload, share and experience art digitally; facilitating deeper connectivity and empowerment for the artistic community.

**Public Relations and Research Intern | MASieraad Foundation, Amsterdam, The Netherlands (Remote)**

MARCH 2020 – MARCH 2021

- Drafted the foundation's new PR strategy incorporating events, interviews, engaging [social media](#) and [website](#) content
- Conducted [Zoom interviews](#) with visionaries in Jewellery Design and Education; as well as With [associated patrons](#) and collaborators within the European Jewellery community
- Participated and reported on online forums, exhibits and webinars as part of research into 'Challenging Jewellery' education
- Carried out critical correspondence with print and online media houses, galleries and exhibitions on promoting the aims of the foundation

**Junior Architect & Projects Coordinator | TAO Architecture Pvt. Ltd, Pune, India**

SEPTEMBER 2017 – MAY 2019

**Freelance Architectural Designer | Chandigarh, India**

OCTOBER 2016 – SEPTEMBER 2017

**Undergraduate Intern | Todd Jersey Architecture, Berkeley, California, USA**

JULY 2014 – DECEMBER 2014



## ACHIEVEMENTS

**Kajaria Meritorious Student Award for Architecture | CCA**

2016

Award and scholarship for securing third position in the Bachelor of Architecture course at CCA

**National Talent Search Scholarship (NTSE) | National Council for Educational Research and Training**

2007 - 2016

One of 1000 nationwide candidates to be awarded the NTSE scholarship by the NCERT



## REFERENCES

**Ruudt Peters | Jewellery Maker, Visual Artist, Professor MASieraad**

**Aleya James | Academic Skills Tutor, Graduate Diploma, Royal College of Art**

## BACKGROUND

I was trained and employed as an Architect until 2019, when I undertook a Graduate Diploma in Art & Design at the Royal College of Art, London. The cross disciplinary nature of the course, as well as my exposure to the dynamic art scene in London, I believe, gave me a broad

perspective on situating my own creative inclinations around narrative objects and art jewellery.

My chosen area of focus, persistently challenging the concepts of 'functionality' and 'aesthetics' -deeply rooted in my prior creative endeavours, proved a liberating direction for my future artistic practice. I found that jewellery allowed me a language to express and connect deeper with issues I feel strongly about: especially those relating to environmental conservation and the paradoxes of plurality in human culture.

As such, using jewellery as a visual and tactile medium for sensitization and dialogue - gives purpose to my creative pursuits. My practice thrives on creative experimentation – both with ideas and materials. As part of an open-ended material investigation project at the RCA, I found myself inherently drawn towards metal aging and copper electroforming processes, owing to the variety and serendipity in outcomes, as well as the wide potential for further experimentation and research. Unable to access the industrial setup at the school's jewellery lab, I devised my own electroforming tank, which I updated over time, to manipulate and predict outcomes. I aligned my form inquiry toward globular growths, copper infestations, nodular patterns and dendritic branches arising from purposeful aberrations in the electroforming process, gradually tweaking and upgrading my machinery towards achieving sturdier, more dramatic 'defect' formations.

I view discoveries and learnings from my material experimentation, as additions to my palette of potential concepts and vocabulary, that could be drawn from, in my expression through material.

Closer to the completion of my Diploma, I was chosen to intern with MASieraad Foundation, led by visionaries such as Gijs Bakker, Ted Noten, Ruudt Peters and Liesbeth den Besten, and aimed at Challenging Jewellery education in The Netherlands. Owing to Covid-19 travel restrictions, I remotely engaged in content development and PR for MASieraad's new website and social media, as the foundation set up MASieraad Hasselt-Amsterdam, their new Masters programme. During this time, I got the opportunity to conduct, edit, curate and publish interviews with jewellery artists, educators, patrons and collaborators within the European Jewellery community.

My research and interviews for MASieraad not only gave me a lot of insight towards my own inquiries, but also uncovered the latent scope for 'Challenging Jewellery' in India. With my newfound perspectives and the remote mentorship of Jewellery Artist Ruudt Peters, I am currently engaged in challenging stereotypes and issues of gaze in my local, politically charged socio-cultural context, through my ongoing research, 'Gazing Inward: Adornment for Critical Inspection'.

Participating in retail exhibitions has allowed me crucial interaction with my local audience, prompting reflection and insight on my work, its implications, as well as multiplicities in its interpretation. Through this, have arisen opportunities for wider dialogue on issues addressed within my individual pieces.

My practice seeks further fulfilment in striving to not only uplift my own craft, but also take steps towards the mobilization of my country's rich, yet stagnated crafts sector. Having previously explored this matter through the lens of my architectural practice, and with new perspectives from my own emerging artistic practice, I feel equipped and motivated in working toward contextualizing traditional Indian craft, especially metal craft - through skills exchange and creative entrepreneurship programmes, which I hope to undertake individually as well as through meaningful collaboration.