

NANDINI — JAIN

ART PORTFOLIO

The Loo

Size: 20" x 30"

Medium: Acrylic Paint

An overwhelming feeling of 'not being clean'—despite multiple showers, scrubs, and make-up routines—paved the way for this piece. I represented my internalised mental state of 'mess' through an external arrangement of objects that helped me identify and quantify these emotions.



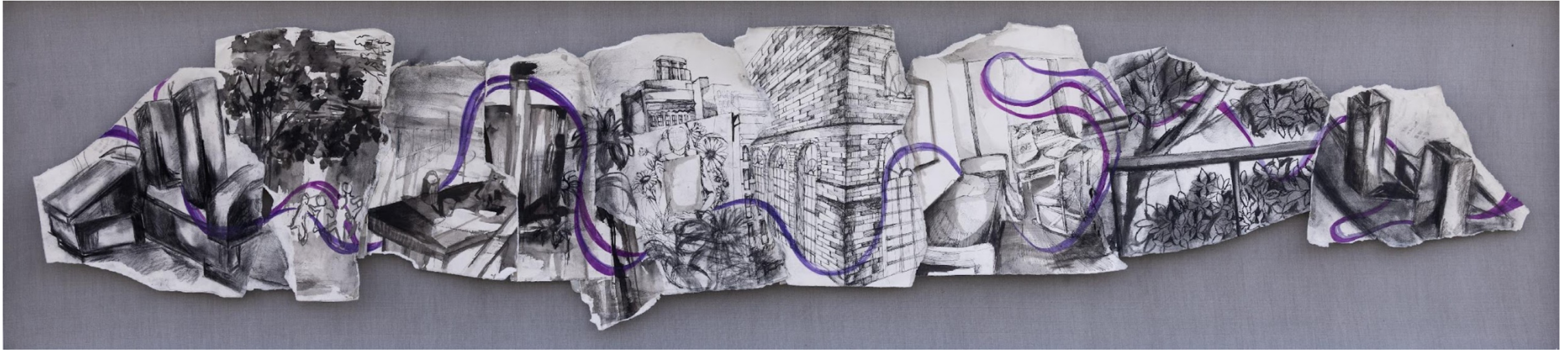
Twisted

Size: 36" x 48"

Medium: Acrylic Paint

After the narrative of 'mess' took over, I wanted to convey my desire to find balance and stability through an early memory of playing the game 'Twister,' which involves contorting oneself across a mat of colourful circles without falling. By treating this stage of my life as a game of Twister, the chaos gains a sense of control. Like the players, when I fall, I laugh instead of cry.





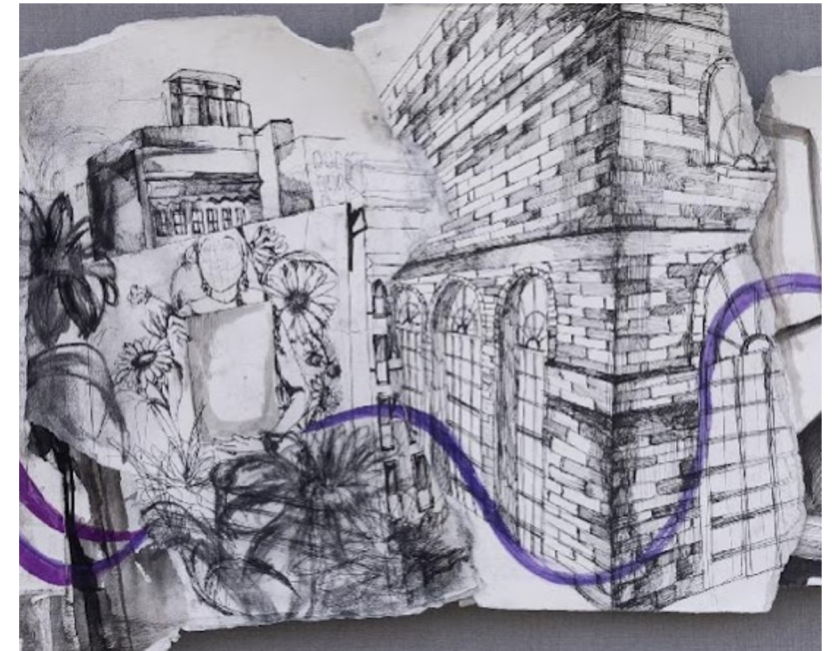
Amazed by the art that permeated the city of Providence, I wanted to capture a sense of the space. The detail of the centre represents some of the most memorable parts of the visit, but as one looks outward, the lines loosen, and forms deconstruct into simpler blocks and shapes that would leave only a mark in my mind, not a picture. Despite this, there is an interlinkage between each panel, as one set of fleeting thoughts leads to a memorable one, symbolising the ebbs and flows of human observation.

Nandini and the Purple Crayon – *Observation Drawing*

Size: 10" x 50"

Medium: Graphite Pencil, Charcoal, Pen and Ink

Nandini Jain – Art Portfolio – Year 12





Who is this mask?

Prop + Dramatic Photography

Size: 16" x 20"

Medium: Plaster, Cardboard, Bicycle Parts,
Wires, Acrylic Paint

Nandini Jain – Art Portfolio – Year 12

From a young age, I have seen myself as a machine, constantly producing output in the form of grades and extracurricular activities. When the product isn't perfect, my system feels fragmented, almost threatened. Every step of the process matters—the brain is the engine, but it cannot function without its wired connection to the heart, my internal alarm system and the source of my anxiety. The mask, therefore, represents not what conceals the face but what lies beneath: the wires, the engine, and the sensors that keep the machine moving. I devised a photoshoot for this piece in a steel manufacturing estate, an environment that contrasts human vulnerability with mechanical precision, to highlight the juxtaposition between productivity and emotional fragility.



Laundry Day

Size: 10" x 30"

Medium: Gouache Paint

I often associate colours with different experiences, my first laundry being one of bright pinks, purples, electric blues, and cool greens. I managed to destroy my digital watch during this event, which is reflected in the timestamps of the piece. To capture the comical nature of this memory in narrative form, I found the accordion style to be the best fit.



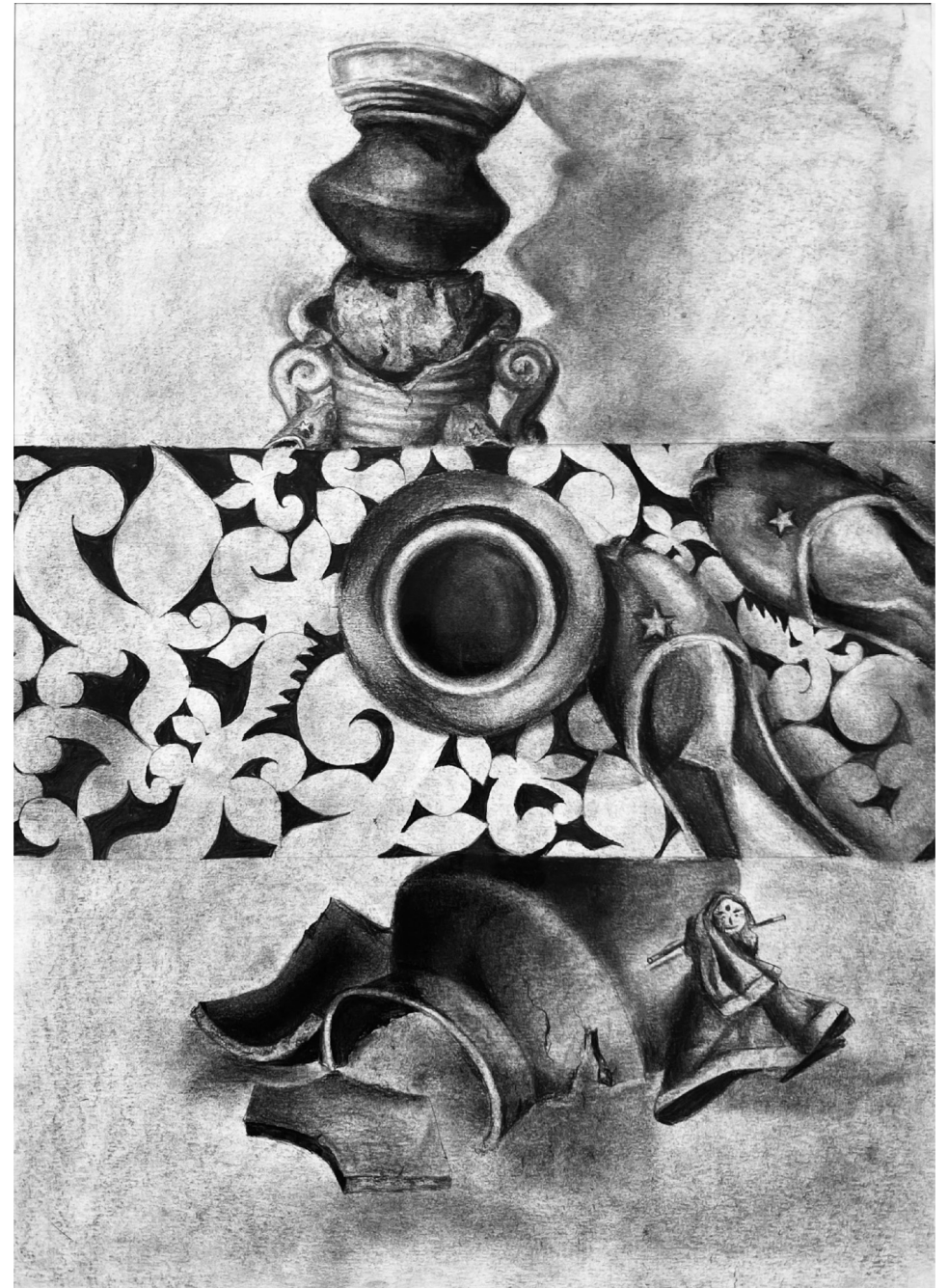
Zero Defect Zero Effect

Size: 21" x 28"

Medium: Charcoal

Observational Still Life Drawing

In India, where I am from, rural handicrafts are the lifeblood of the traditional economy. In October 2022, and again in April 2023, many markets were demolished by Urban Development associations. I believe that, as a society, we have largely replaced these artisans with urbanised goods under the guise of 'modernisation.' I used objects bought from popular local markets across the country, depicting their beauty before destroying them to reflect on their depleting value and significance in modern society.



Crisscross

Size: 25" x 28"

Medium: Graphite Pencils and Thread

This piece embodies my upward gaze toward an idealized version of myself—an image of perfection that is both alluring and exhausting. It invites contemplation on whether the pursuit of an unattainable ideal enriches our lives or blinds us to the intrinsic beauty of our true selves.



Lost

Size: 26" x 52"

Medium: Acrylic Paint

Lost is the sensation of knowing what to do but not how to do it—the experience of gathering books and texts yet being unable to read them. It's the feeling of packing life into boxes, preparing to move, yet having no clear direction or destination.



The Wooden Box

Size: 21" x 28"

Medium: Charcoal

Observational Still Life Drawing

An exploration of carved and cutwork surfaces.



We're not on Spotify!

Size: 32" x 72"

Medium: Cardboard, Colour Pencils, Acrylics Paint

A group of local buskers and tea sellers, relying on the whims of spoken word to promote their craft. The detail captured in their faces contrasts with the bright yet fading colours of their clothes and instruments, symbolising their vibrant passion that teeters on the brink of waning. Will you still pay them?



Spirit

Size: 40" x 50"

Medium: Acrylic Paint, Watercolour

Created as a stress-buster during my junior midterms, this piece embodies a rush of colour and surging excitement as I devote an hour to disrupting the structure. Here, the clean and sanitized aspects of my life and art find a disruption, allowing for spontaneous experimentation with shape and form.

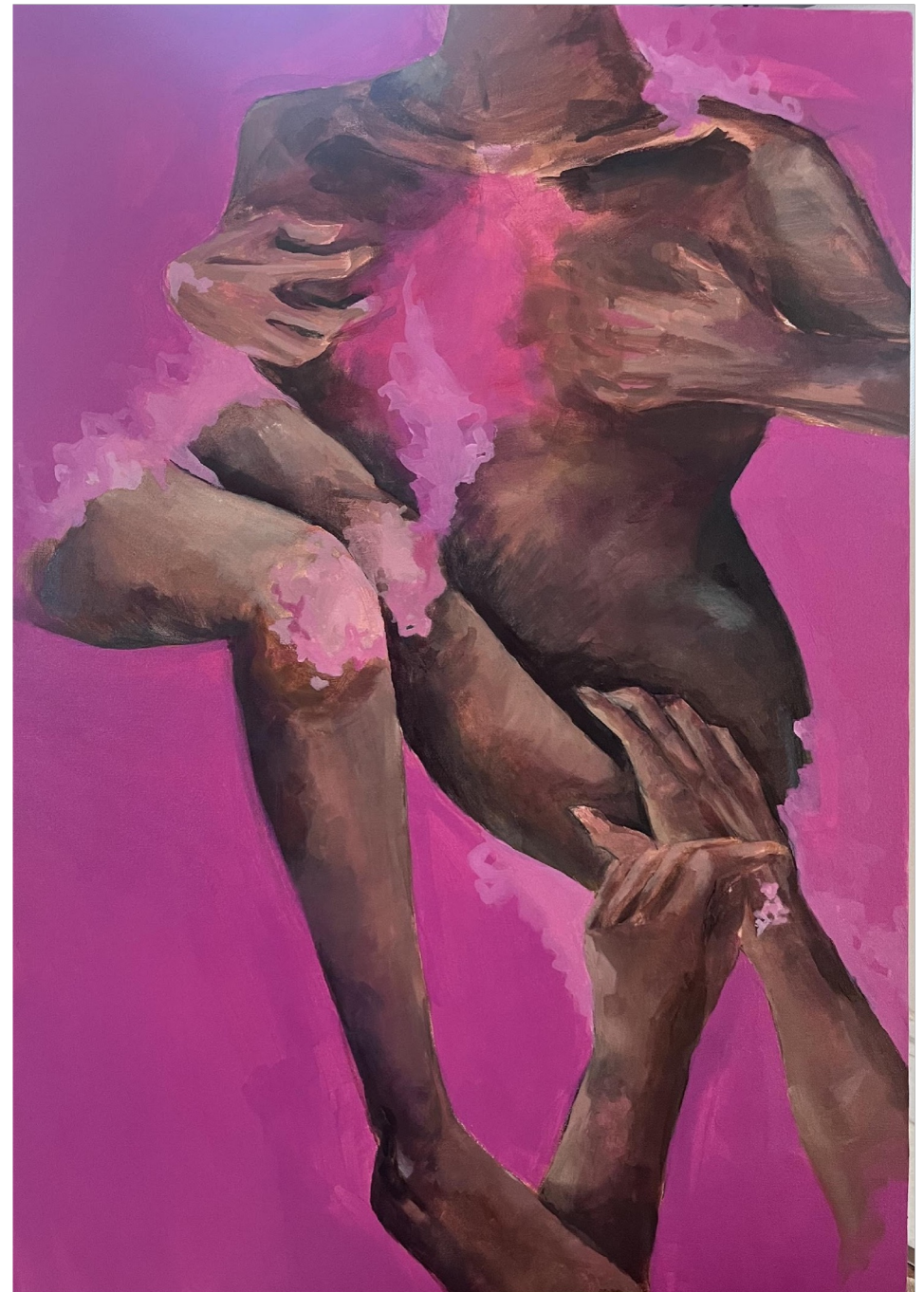


Patches of Pink

Size: 30" x 40"

Medium: Acrylic Paint

What I once perceived as an extension of art on my body—prints, patterns, and variations of skin tones—became my worst enemy throughout middle and high school: vitiligo. The piece, through its pink tint, symbolises both the innocence and self-love I sought, while also representing the artificiality of the idealised body that perpetuates an altered self-perception, paradoxically shaping my experience with vitiligo.



Tiled: A Series

Size: 6" x 9"

Medium: Plaster of Paris, Acrylic Paint

Inspired by the pioneers of the Progressive Artists' Group, each tile embodies artists like F.N. Souza, S.K. Bakre, and S.H. Raza by manipulating techniques and symbols from their art styles within a contemporary context. Varied linework recurs across each tile to create a sense of movement, symbolising the progression these artists sought to achieve – an influence I aim to carry forward.

This series is continuing.



Graphic Novel Screens: Satyam – CITY

Size: 4.5" x 6.5" Published Book

Medium: Pen and Ink



These are six slides from my graphic novel, 'Satyam-CITY,' which is originally spread across three volumes, each illustrating my conversations with a young boy about his move from the village to the city.

Ram Leela

Size: 14" x 20"

Medium: Mixed Media Collage

As a child, I performed in local shows narrating the Ramayana, a mythological tale embodying the triumph of good over evil during the Diwali season. This piece represents that performance, with each corner illustrating a different aspect of the story. In this dramatic set for the play of Ram, adorned hands present the opening scene, while rocks engraved with 'Ram' magically float toward 'Lanka' (the kingdom) due to their divine inscription. Cultural elements permeate the piece, featuring the Bengal tiger, ceremonial Indian architecture, South Indian florals, and traditional fabric prints that form the backdrop. This work is a vibrant homage to the rich narrative and cultural significance of the Ramayana.



The PAD Project

Size: 38" x 42"

Medium: Sanitary Pads, Embroidery
Thread, Beads, Bindis

Gallery Setting, Detail Images and Site-Specific
Installation

Ancient literature and common slang associate menstruating women with the image of a "wilting flower," suggesting impurity and 'gandagi' (Hindi for disgust). While periods are central to fertility, society desperately seeks to avoid discussing them. This art project aims to directly address this issue by juxtaposing traditional symbols of feminine beauty—hand-embroidered floral patterns, pearls, bindis, and natural vegetable dyes of sindoor used in ceremonial festivals—to create patterns and motifs embellished onto sanitary pads—the epitome of "impurity."

I wanted to create an experience involving local communities in public spaces. Thus, I staged 20 sanitary pads and models drenched in blood across three sets in the streets of taboo-inflicted Delhi, each representing the journey of a woman's relationship with her menstruating body.



Shop No. 07

Size: 27" x 28"

Medium: Pen

This is a portrait of Mrs. Balakrishnan, who owns a modest nine-by-nine-foot fabric shop nestled between larger establishments in a local Delhi market. Despite its size, the space encapsulates a world in itself: the beads and buttons, tapes and ribbons clustered together in bins, skeins of yarn piled up in boxes, shelves stacked floor to ceiling groaning beneath bolts of cloth—bold checks, swirling paisleys, and delicate florals—the space is expansive, abundant, with something new to discover every visit.



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THANK YOU