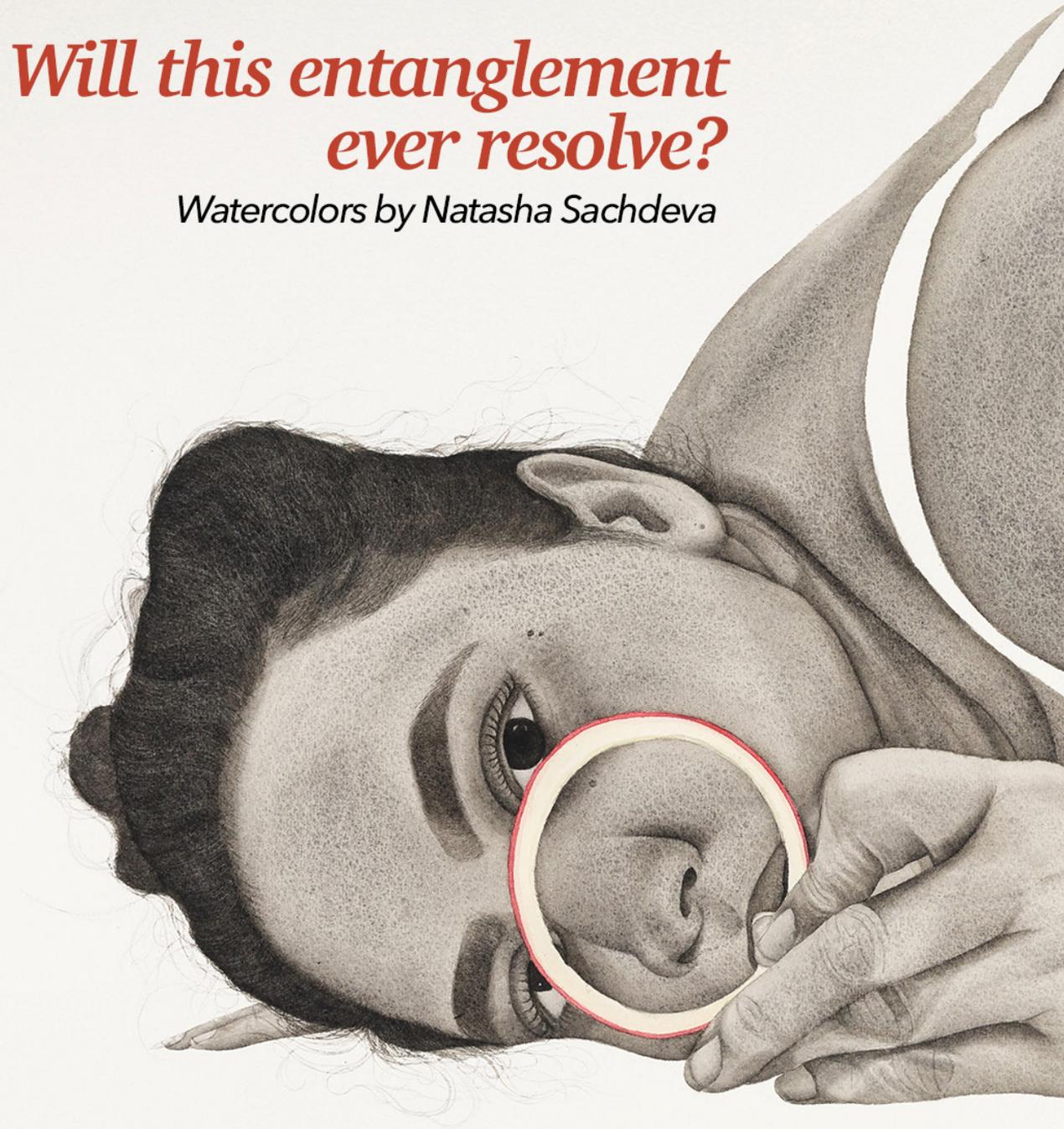


Will this entanglement ever resolve?

Watercolors by Natasha Sachdeva



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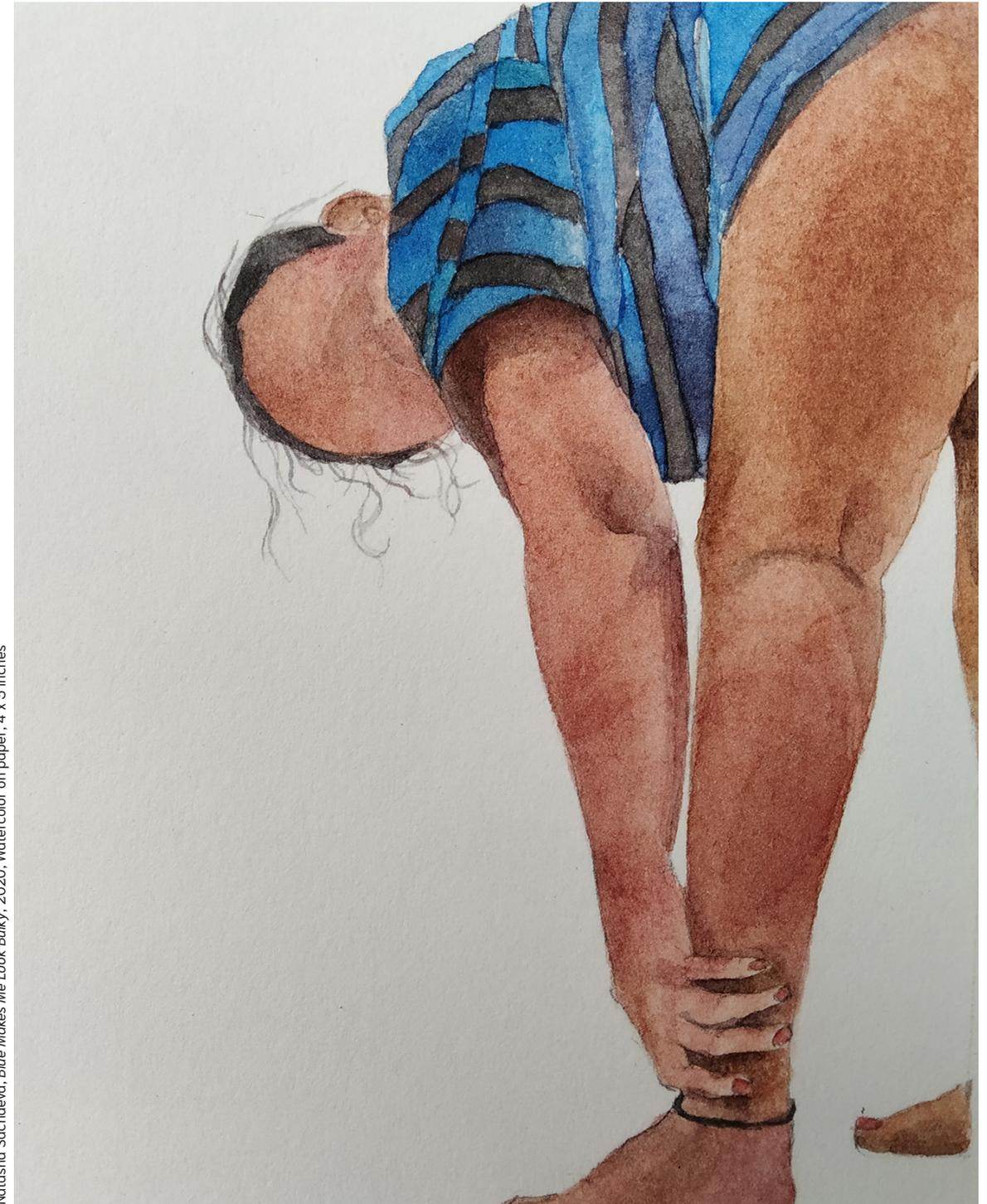
Natasha Sachdeva
UNPAINTED for a reason (Maybe), 2021
Watercolor on Arches paper
22 x 30 inches

In Continuum: Natasha Sachdeva's Evolving Inquiry into Self, Womanhood, and Expectation

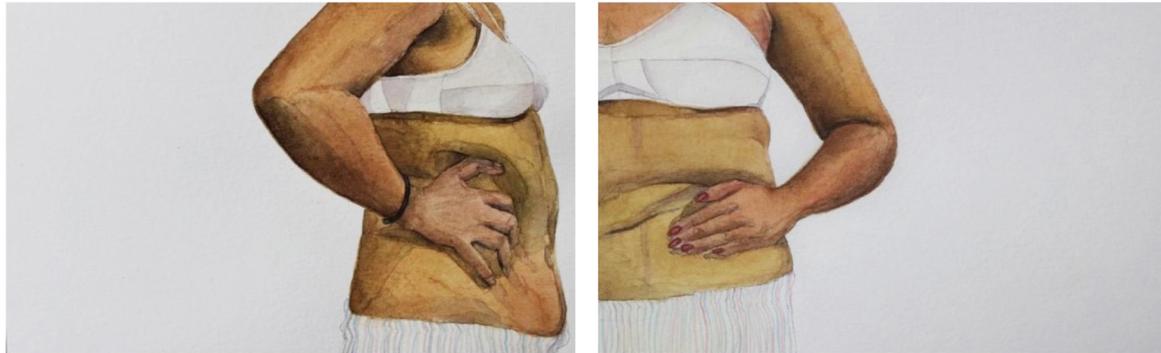
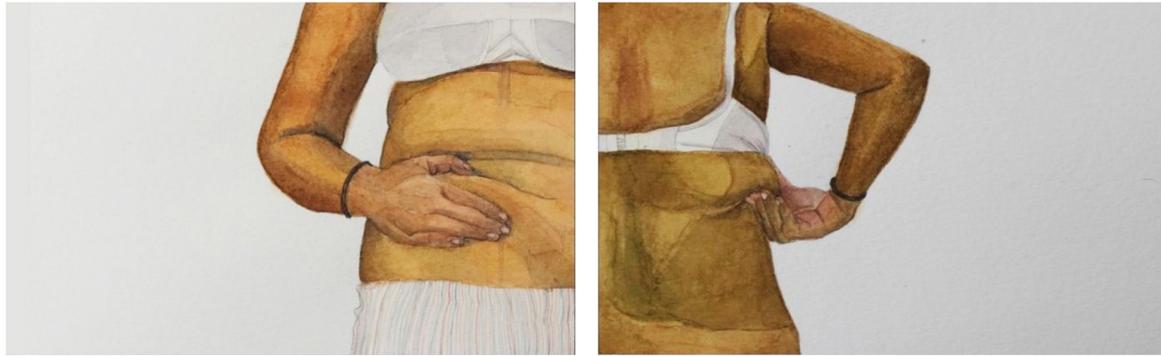
Natasha Sachdeva's body of work in *Will this entanglement ever resolve?* unfolds as a deeply introspective narrative, across phases that feel both autobiographical and archetypal. Her paintings trace the movement from self-conscious embodiment toward a broader examination of womanhood, relational identity, and societal expectation. The trajectory is neither linear nor resolved; rather, it is marked by recurring incremental steps grounded in self-awareness.

Natasha's earliest works emerge from a period of emotional turbulence following dramatic weight gain after a diagnosis of Polycystic Ovarian Disorder (PCOD). As she articulates, her initial paintings—unbeknownst to her at the time—became a point of release to deal with her new body type and an avenue through which she began to unburden herself. These works are not merely representations of a body, but confrontations with it. Working in watercolor, Natasha produced a series of self-portraits—many rendered in the nude and in the privacy of a bathroom—that focus unflinchingly on parts of her body that were sources of discomfort. Arranged in grids or small sets, isolating specific body parts as though they were specimens under examination, each image acts as a window into what troubled her. Even in these earlier portraits, one sees Natasha experimenting with unconventional perspectives, sharp angles, and reflections in a mirror. In many of these works, the figures are rendered without facial features; in others, the face is concealed behind an object such as a cell phone, or the body is depicted without a head altogether. The absence is not evasive; it is deliberate. Identity here is tethered to flesh rather than expression. The viewer is denied the intimacy of the gaze and instead must confront surface, contour, and volume, much as Natasha herself does. Gradually, the imagery shifts. Faces disappear entirely, expanding self-scrutiny toward anonymity, and through it toward society at large. In this way, a discernible transition emerges as Natasha moves from autobiographical specificity toward a broader, more universal meditation on womanhood.

The bodies that populate this phase of Natasha's work are often older women, depicted in undergarments that are both evocative and vibrantly rendered. The bright, almost playful colors of these garments on monumental bodies operate as subtle acts of resistance—quiet rejections of societal norms governing desirability and decorum. The treatment is not exhibitionism but revelation: a sense of the inner self pressing outward, fully aware of its presence, yet never entirely visible to the world. Interestingly, the bodies are rendered in classical poses rather than skewed perspectives, but their treatment disrupts any notion of



Natasha Sachdeva, *Blue Makes Me Look Bulky*, 2020, Watercolor on paper, 4 x 3 inches



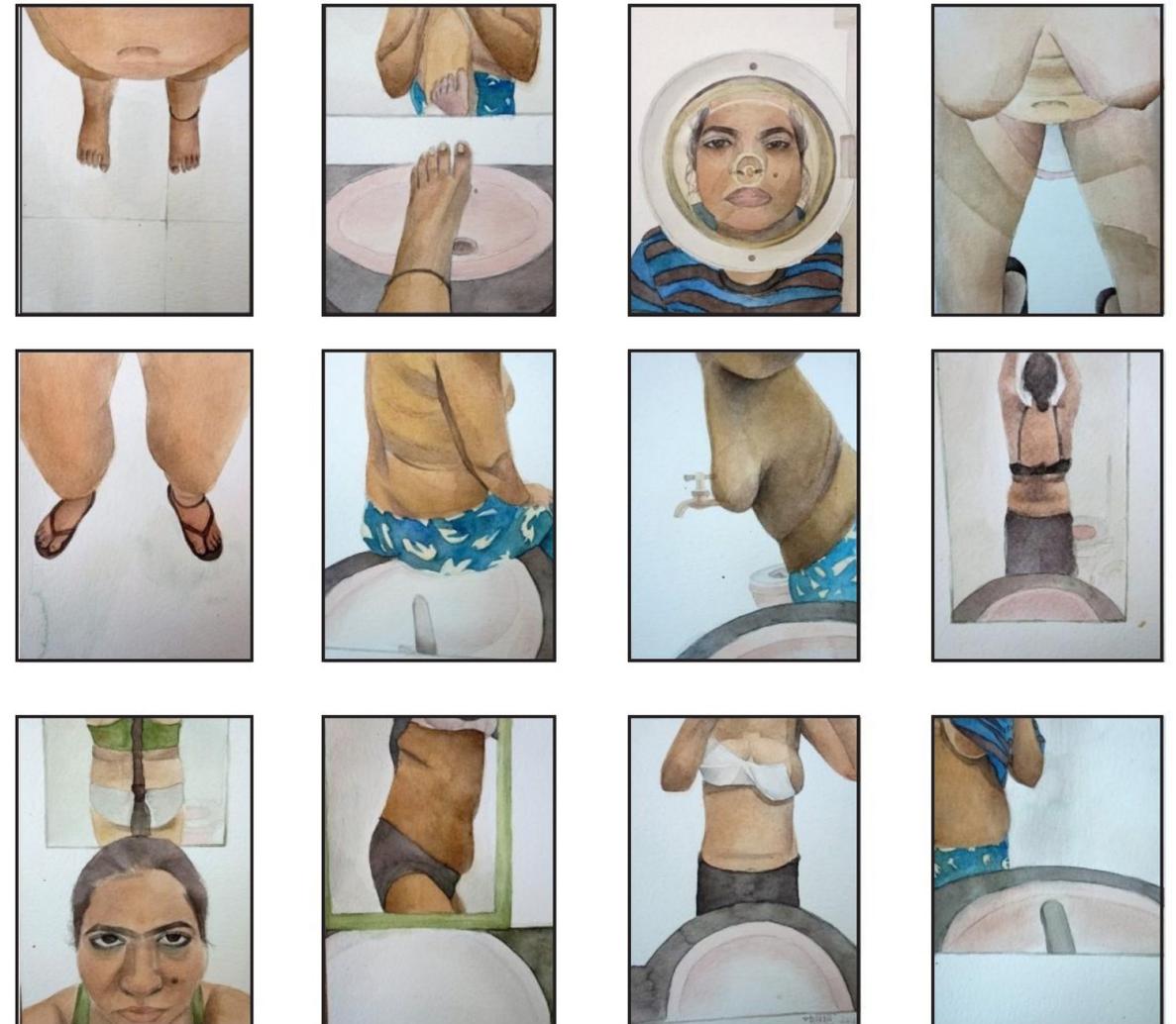
Natasha Sachdeva, *These Bulges Are Not Mine!*, 2019, Watercolor on paper, 5 x 7.5 inches each (Set of 4)

idealization. As volume replaces delicacy and texture supplants gloss, the familiar language of art history is repurposed to interrogate inherited standards.

Chromatically, there is a distinct oscillation between extremes. Some works are rendered entirely in black and white, stripped of tonal warmth. Others are saturated with color, rejecting monochrome altogether. Rarely do the two approaches merge. This stark division reflects a psychological polarity—acceptance and rejection, assertion and withdrawal. There are initial experimentations with negative space, with expanses of untouched paper introducing breath and tension, amplifying the isolation of the body within the frame.

A pivotal evolution in Natasha's practice occurs with the introduction of the mirror. With it, the dynamic of looking transforms. The subject is no longer solely observed by the viewer; rather, she is now engaged in looking at herself, often without revealing what the mirror reflects. The mirror also introduces reflexivity and doubt. It becomes a site of interrogation: is what is seen an accurate reflection, or a distortion shaped by internalized expectation? Whether the woman is examining a body part or searching for her own face remains unclear. The act of looking—and searching—becomes more significant than what is revealed.

Natasha Sachdeva, *Balancing My Hormones!*, 2019
Watercolor on paper, 36 x 36 inches (Set of 12)



● Available
Natasha Sachdeva
Fancy Outside, Bulky Inside, 2020
Watercolor on Arches paper
22 x 30 inches



Artist Note: Mirror Series

*For me, the mirror is far more than a surface that reflects reality; it carries the pressure of presenting an ideal self. It becomes a charged space where identity is both formed and judged. Earlier works in this series — *I Wish Our Sizes Were Reversed!* and *Am I Holding Onto Something Worthy?* — return to a subject central to my early practice: body image. Yet instead of depicting solitary, large, headless bodies, these works show a large figure confronting a mirror. The imbalance between the scale of the body and the mirror is intentional, but the deeper tension lies in the social conditioning of a middle-class Indian woman to cling to toxic relationships, unhappy circumstances, and uncomfortable emotions rather than choose what to keep and discard. Is the figure meant to accept what the mirror presents as truth, or the altered narrative imposed upon her? In the more recent work, *These Curves Are Getting Worse*, the protagonist studies her silhouette with dissatisfaction, exposing layers of self-surveillance and internalized criticism. In creating this piece, I grappled with questions about perception and expectation: What if the mirror misrepresents? What if it reshapes what we see? What if the reflected image is not an objective reality, but a version shaped by doubt and conditioning?*

These mirror paintings are executed on a significantly larger scale than earlier works. The expansion in size echoes the volumetric presence of the bodies themselves. The body is often monumental while the mirror remains small—an asymmetry that underscores the inadequacy of the reflective surface to contain the figure's physical presence. Subtle dichotomies emerge within the details: the delicacy of one hand contrasted with the heaviness of another; manicured nails juxtaposed against closely cut ones. Such nuances suggest multiplicity within a single self—competing versions of femininity, discipline, care, and control—alongside the layered expectations imposed by society. In more recent works, the mirror finally reflects Natasha's face. Here, perspective grows increasingly complex. Body parts appear disjointed, forcing the viewer to pause and reorient within the pictorial space. Where earlier works concentrated almost exclusively on the body, these paintings shift focus toward the torso and face. The site of inquiry migrates upward, with the face assuming dominance.

Available
Natasha Sachdeva, *I Wish Our Sizes Were Reversed!*, 2021, Watercolor on Arches paper, 40 x 30 inches





Natasha Sachdeva, *Am I Holding Onto Something Worthy?*, 2021, Watercolor on Arches paper, 40 x 30 inches
● Available



● Available
Natasha Sachdeva, *These Curves Are Getting Worse*, 2024, Watercolor on Arches paper, 30 x 22 inches



Natasha Sachdeva, *Are You Okay, You Don't Seem Like*, 2024, Watercolor on Arches paper, 30 x 22 inches

A new phase in Natasha's oeuvre emerges with a major life transition: marriage. Two interconnected bodies of work emerge—the first introduces multiple entangled figures, and the second foregrounds a singular object central to married life in India—the red bangle.

In the entanglement series, a male figure appears with new prominence. The presence of a man was rare in Natasha's earlier work, occurring only once prior, and as a solitary figure. In the newer compositions, however, he becomes integral. The canvases grow larger; the arrangements more complex. Some works depict two figures locked in proximity; others contain three, often two women and one man. In these compositions, one of the women is recognizably Natasha. The figures are physically connected, sometimes layered one atop the other. Whether a man occupies the upper position or a woman does varies from work to work. In the older work that featured the singular male figure, his arms are crossed and he is positioned on one end of the canvas. His posture suggested both isolation, authority and expectation. When he is present at the top of a composition in the more recent works, the male figure is clearly dominant. The compositions resist easy interpretation, but they clearly reference hierarchical and dominant power structures within middle-class Indian gender frameworks; yet the entanglement also suggests interdependence. Natasha does not resolve the tension in all cases; instead, she renders visible the complexity inherent in relational identity, particularly within systems where partnership is framed as completion.

Natasha Sachdeva,
Thanks! No More P**y For Me, 2025
Watercolor on Arches paper
30 x 40 inches

● Available



Artist Note: Entanglement Series

This series marks the first time I have male and female bodies in the same composition, reflecting an overall narrative around their perceived interdependence. It has been done on the largest scale I have undertaken to date. In these works, the figures appear both entangled and connected, reflecting the ways women—particularly within lower- and upper-middle-class households—are often conditioned to believe that a man completes an otherwise unfinished existence. The assumption that a woman requires a male counterpart in order to live fully has long been a point of inquiry for me. I feel that if women of my generation in middle class India had been raised with healthier and more equitable values about the role of men, our outlook and relationship to brothers, fathers and spouses would be very different, and positive in an uplifting way. We would not feel compelled to surrender our identities or lose ourselves entirely within these structures.

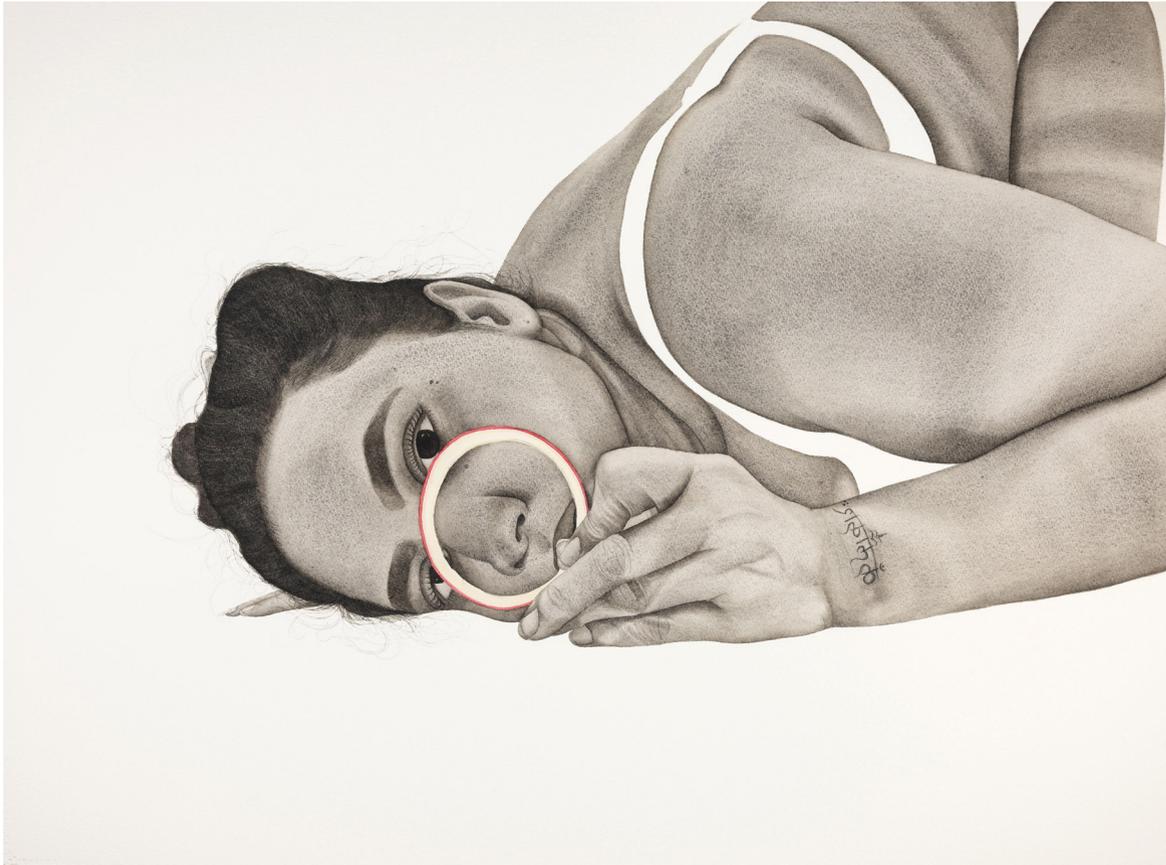


Natasha Sachdeva
Please Don't Be InDependent On Me, 2024
Watercolor on Arches paper
60 x 40 inches

● Available



● Available
Natasha Sachdeva
You Were So Right, It Isn't This Scary!, 2025
Watercolor on Arches paper
60 x 40 inches



Natasha Sachdeva, *I Am Done Digging Deeper!*, 2026, Watercolor on Arches paper, 22 x 30 inches ● Available

The second post-marriage series returns Natasha to solitary introspection. She is alone again, but not as before. A singular object—the red bangle—assumes central importance. Traditionally associated with newly married women, the bangle carries cultural weight. In Natasha’s hands, it becomes multivalent. In some works, the bangle appears restrictive, encircling areas of empty canvas, symbolizing expectations that demand bodily and emotional contortion. In others, it functions as a prism, refracting experience into alternate dimensions. At times it becomes a portal—a circular threshold through which another reality is glimpsed. The red, often the only color within otherwise monochrome compositions, pulses with symbolic intensity.

Artist Note: Bangle Series

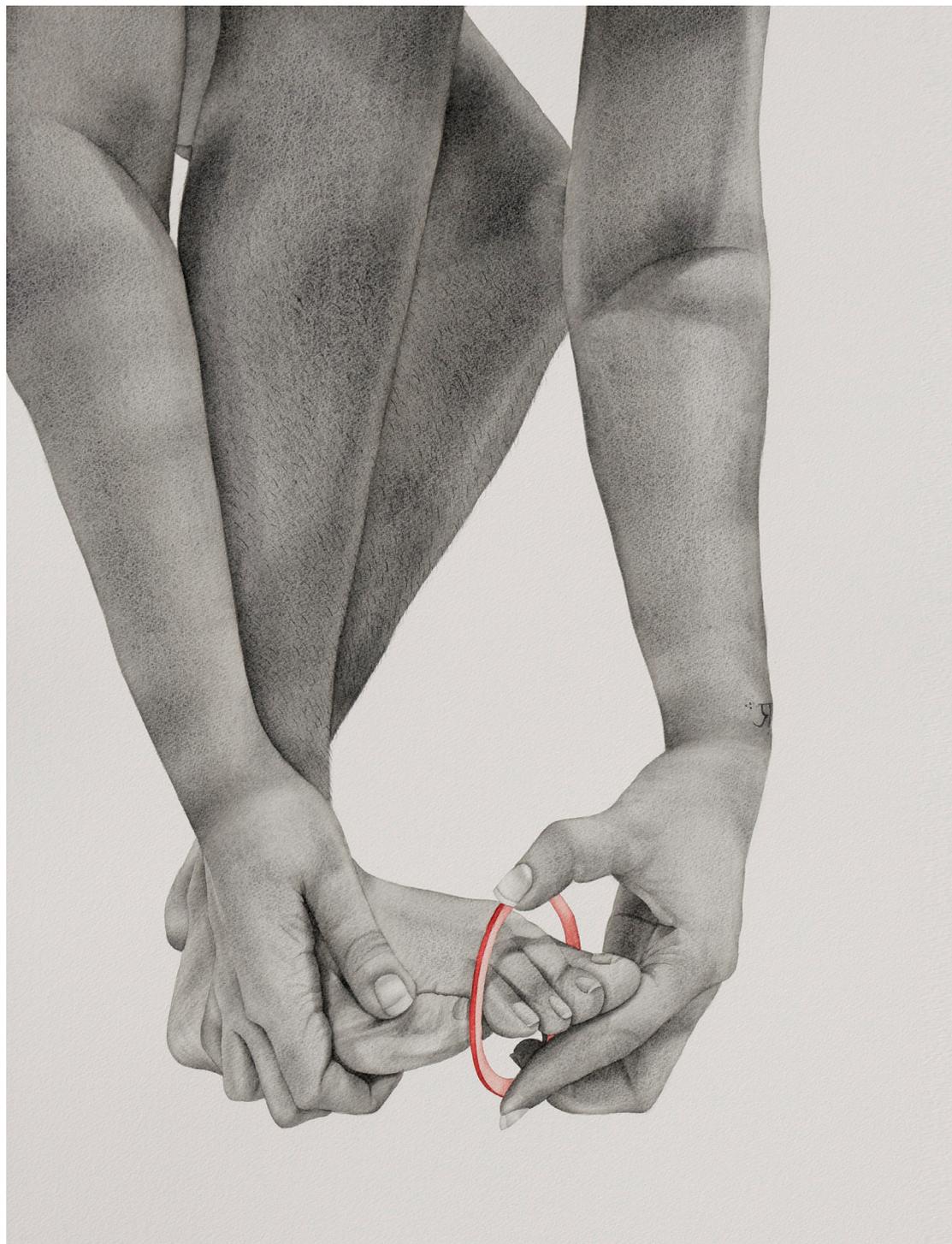
The works in this series emerged in response to my own transition into married life and from conversations with women in their mid-40s and 50s. Central to the series is the female body in contact with a single red bangle, an object most commonly associated with newly married women in India.

Within my community and socio-economic context, the newlywed period is often framed as idyllic—defined by beauty and fulfillment—and seen as the beginning of an exciting new chapter marked by significant change. In reality, however, the experience can be more complex and demanding. These works move beyond surface expectations to consider the emotional and social dimensions of this phase of a woman’s life, while reflecting on the layered experiences shared by both myself and the women with whom I spoke.

● Available

Natasha Sachdeva, *I Am Allergic to RED!*, 2025, Watercolor on Arches paper, 22 x 30 inches





Natasha Sachdeva, *This is the Least I Could SHRINK*, 2026, Watercolor on Arches paper, 30 x 22 inches
● Available

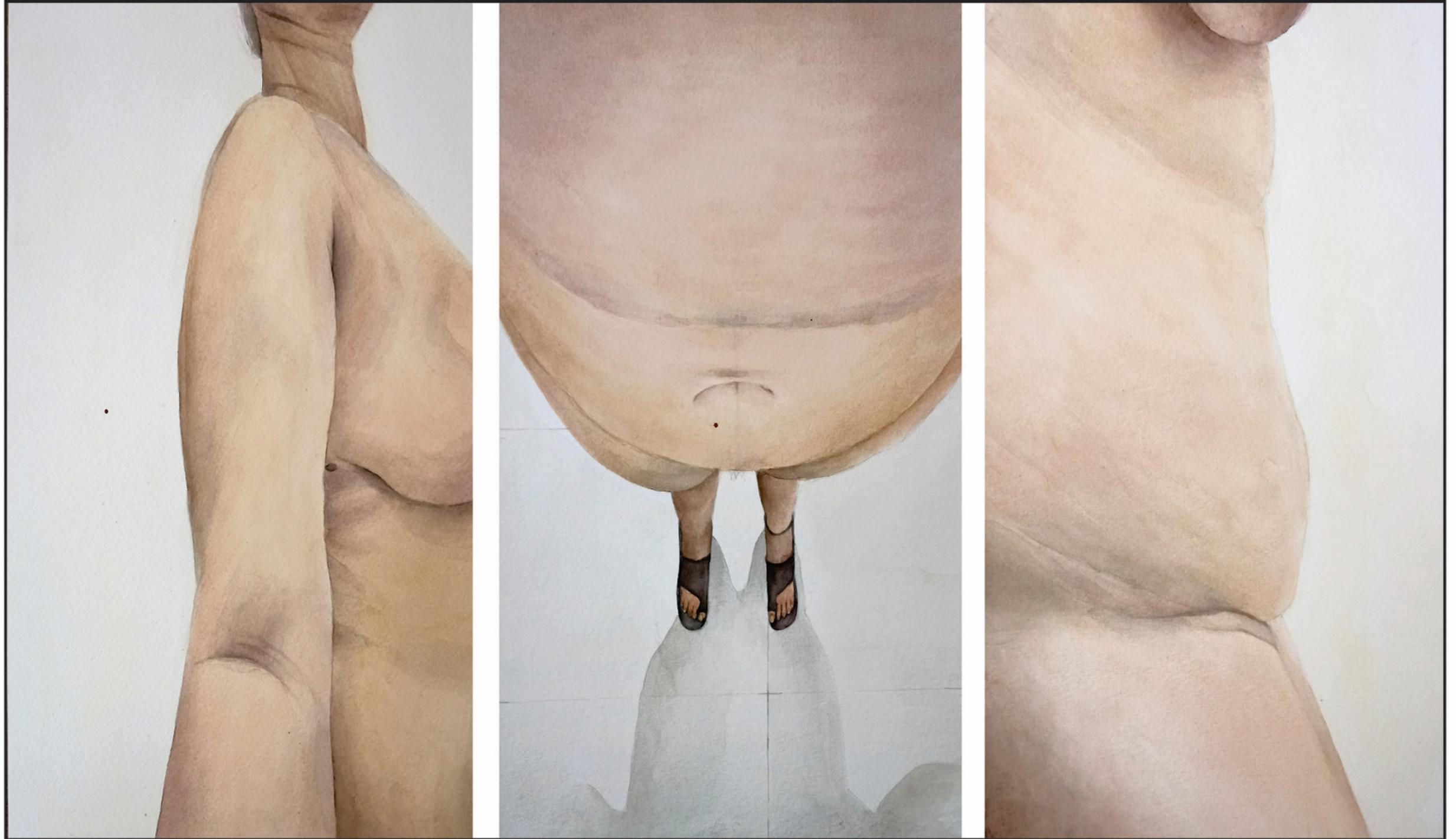
Across these multiple phases in Natasha’s work, a consistent undercurrent persists: questioning the status quo. The earliest works interrogate ideals of beauty and bodily acceptance, while subsequent canvases broaden the inquiry to the role of women within societal structures. The most recent works turn inward once more, examining the emotional architecture of expectation and the inequities embedded within it. The continuity across the series is punctuated by experimentation and subtle foreshadowing. Natasha’s figures are never alone—even when solitary within the frame; they carry with them memory, ideology, aspiration, and burden through the objects that accompany them.

This sustained curiosity has gradually extended beyond the canvas and into the physical exhibition space. In earlier exhibitions, Natasha often stood quietly as viewers encountered her images, observing as patrons lingered in silence or exchanged subdued reflections. Occasionally, individuals approached her to share personal responses, recounting how particular works resonated with their own experiences. These exchanges revealed the work’s capacity to catalyze recognition. At the India Art Fair (February 2026), Natasha transformed this dynamic into a deliberate act of participation. A small box was placed beneath her works, accompanied by blank cards. Viewers were invited to record their thoughts anonymously. While some passed without engaging, many—men and women, young and old—paused to reflect in writing. Spectatorship shifted into contribution, making visible the multiplicity of responses her paintings evoke. The current exhibition continues this invitation. Viewers are asked not only to look, but to articulate—to enter into a quiet exchange with the figures that confront them. In doing so, the exhibition becomes not merely a display of introspection, but a site of cultural dialogue.

Watercolor remains Natasha’s chosen medium throughout. Traditionally associated with spontaneity and fluidity, it becomes in her practice a vehicle of deliberation and layering. Its transparency allows earlier strokes to remain visible beneath later ones. This stratification mirrors the complexity of the themes she explores. Trauma, memory, social conditioning, and desire coexist within the same pictorial plane. Nothing is entirely erased. The layers evoke the multifaceted roles women inhabit—daughter, wife, individual, caretaker—each overlaying the other. In Indian society, particularly within middle-class contexts, these roles often accumulate rather than replace. Natasha’s technique embodies this accumulation.

Viewed across its continuum, Natasha’s practice reveals an artist committed to an ongoing interrogation of the individual—both alone and embedded within a social fabric. What begins as personal release expands into a broader meditation on the lived realities of women navigating beauty standards, relational identity, and cultural symbolism. The works resist didacticism. They do not prescribe solutions. Instead, they insist on looking—at the body, at the self, at the structures that shape both.

Will this entanglement ever resolve?





NATASHA SACHDEVA
(1993, NEW DELHI, INDIA)



ART HERITAGE
(NEW DELHI, INDIA)

Education: B.F.A. (Painting), Amity University, Noida, Uttar Pradesh (2015); M.F.A. (Painting), Amity University, Noida, Uttar Pradesh (2017). **Group Exhibitions:** Abir First Take 2022, Bikaner House, New Delhi (2022); *The Inner Self*, Art Heritage, New Delhi (2022); 30th Ravi Jain Memorial Foundation Annual Exhibition, Dhoomimal Art Gallery, New Delhi (2021); *Akshaypatra*, Lalit Kala Akademi, New Delhi (2021); Annual Exhibition, Birla Academy of Art & Culture, Kolkata (2021); *On the Threshold of Time 8: Unseen*, Art Heritage, New Delhi (2020); Kala Mela, Lalit Kala Akademi, New Delhi (2020); Annual Exhibition, Birla Academy of Art & Culture, Kolkata (2020); Watercolor Exhibition, Kala Srot Gallery, Lucknow, Uttar Pradesh (2019); 100th Annual Exhibition Art Society of India, Jehangir Art Gallery, Mumbai (2018); Annual Exhibition, Dhoomimal Art Gallery, New Delhi (2016); Annual Exhibition, Sahitya Kala Parishad, Ravindra Bhawan, New Delhi (2016). **Art Fairs:** India Art Fair, Art Heritage (2026, 2025, 2023); NADA Miami, Art Heritage (2025); India Art Fair, Amity Art Foundation (2017). **Fellowships/Scholarships:** Lalit Kala Akademi Painting Scholarship (2020–21). Workshops/Residencies: International Women’s Day Camp, Lalit Kala Akademi, Garhi Artists Studio, New Delhi (2021); Masters Studio Practice, Kochi Biennale Foundation, Kochi (2018). **Awards:** Abir First Take (2022); Featured Artist in *Art Issue 2022: The Power of Creativity*, Harper’s Bazaar India (2022); Selected by the French Institute in India to present works at La Nuit Des Idées (2021); Prafulla Dahanukar Art Foundation (2021); Delhi State Award (Painting) (2018); Delhi State Proficiency Award (Drawing) (2018); Women Merit Award (Painting), New Delhi (2017). **Collections:** The Alkazi Collection of Art, New Delhi; Dhoomimal Art Gallery, New Delhi; Reserve Bank of India, New Delhi.

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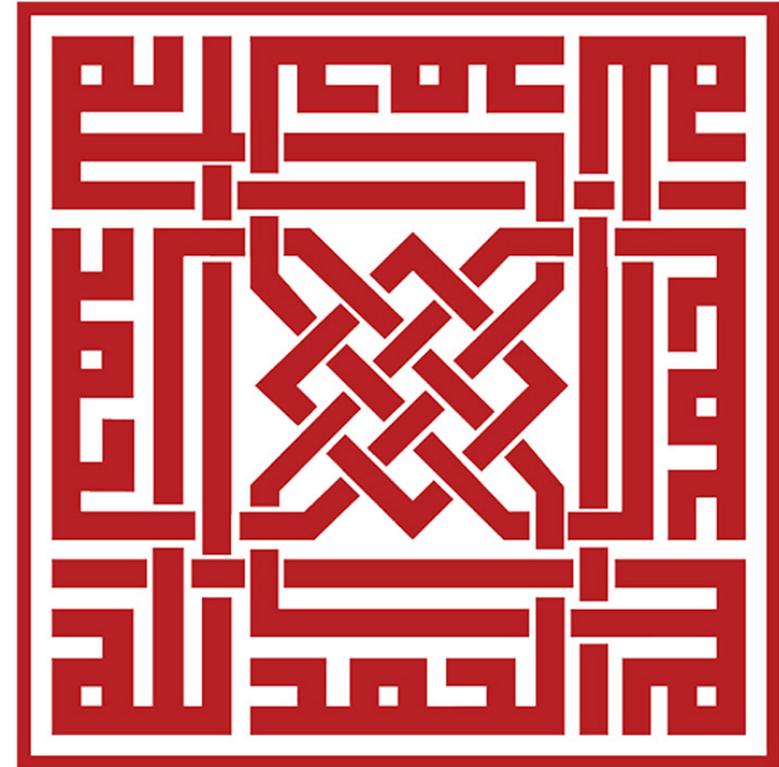
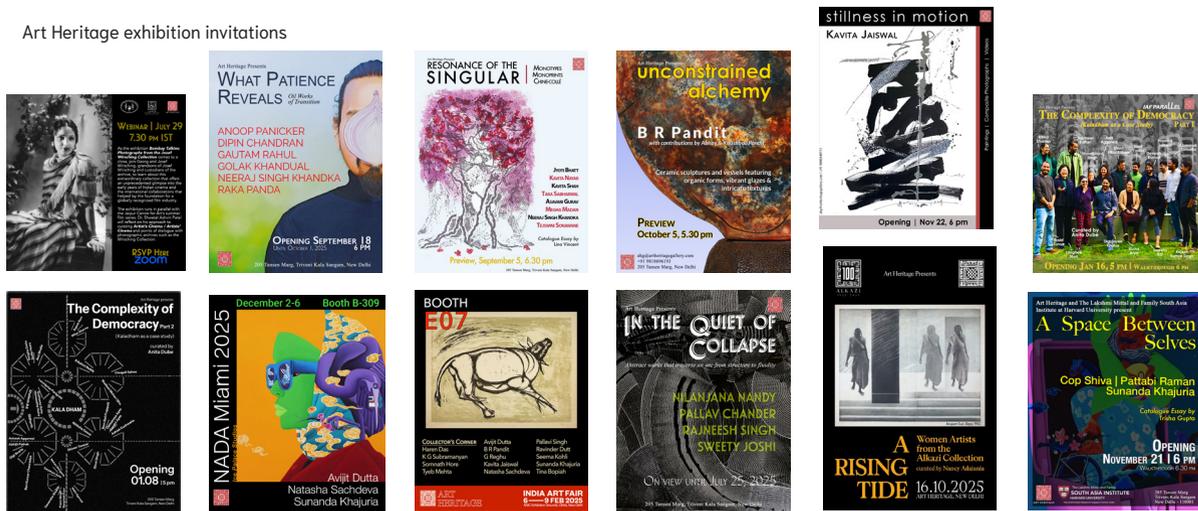
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