



Prishartistrie Portfolio

Prisha Goyal
International Masters Artist Educator
ArtEZ

Application for September 2026

Contact - prishasmusings@gmail.com

Artistic Journey - [Insta](#)

Introduction

As a severely to profoundly deaf artist, my practice is shaped by moving between silence and the sounds I access through hearing aids. Silence has never existed for me as absence, but as a form of presence that influences how I perceive, sense, and understand space. Rather than emptiness, it becomes another way of reading the world.

Through installation, collage, drawing, and material experimentation, I create environments that invite attention, movement, and sensory awareness. Using paper, fabric, light, shadow, recycled materials, and layered forms, I explore how perception can emerge through touch, spatial experience, pauses, and bodily engagement rather than through fixed instruction or passive observation.

My experience with auditory verbal therapy deeply informs this approach. Learning speech as a deaf child taught me that understanding develops through repetition, interaction, memory, play, and embodied experience. This way it taught me a very intricate approach to viewing the world. This continues to shape both my artistic and pedagogical practice.

I am particularly interested in how art can create open environments where children learn through curiosity, experimentation, and self-discovery. Rather than directing children toward predetermined outcomes, I hope to encourage playful and sensory ways of learning that allow them to build confidence, agency, and their own forms of expression.

My work exists between lived silence and shared experience - exploring how spaces, materials, and participation can create alternative ways of communicating, sensing, and connecting.

Silence

Within

February 2026

Butter Paper, Charcoal, Paint, Light
and Shadow Installation

[Link to Process](#)

Silence Within is an ongoing installation exploring how silence can become spatial and embodied. Layers of butter paper, cut-outs, charcoal, and paint form shifting surfaces that appear and dissolve as viewers move through the space. Light and shadow act as active elements, revealing obscured forms and altering perception over time. Rooted in my experience as a deaf artist, the work approaches silence not as emptiness, but as a heightened sensory condition shaped by attention, memory, and bodily awareness. Through translucency, fragmentation, and movement, the installation invites viewers into a space where perception remains unstable, immersive, and continuously unfolding.



Beginning - Exploring Silence Within

How can translucency, blur, and layering represent the unstable presence & experience within silence?

Photo Studies



Testing with Tissue paper and Light



In what ways can the anatomy and texture of paper be manipulated to represent the emotional presence within silence?



First Tracing Paper + Light Tests

Early experiments with light, translucency and layering revealed how forms could appear and disappear, never fixed. These initial tests were small but opened a door to thinking of silence as something lived and shifting, not empty or still.

Material Discover - Layers, Shadows, Interference

Testing Materials, accepting failed attempts, and discovering what speaks.

Tracing Paper Layers and Drawings



Shadow Interference and Papercuts



Charcoal, Crumpling, Texture, Tears, Cut outs, Light, Layers



Material Discover - Layers, Shadows, Interference

Testing Materials, accepting failed attempts, and discovering what speaks.

Discovering Butter Paper + Paint Experiments



With Light and Without Light - What Happens to the image



Butter paper and its resistance makes this experience interesting...

Exploring Light, and Going Bigger

Testing Compositions, Light Interference, and Testing on a Larger Scale

Without Light, and with Light



Through continuous testing, I discovered how materials hold memory, resist control, and transform with light. Accidents, wrinkles, and overlaps became essential to the visual language of the work. Silence began to take shape through texture, weight, and fragility.

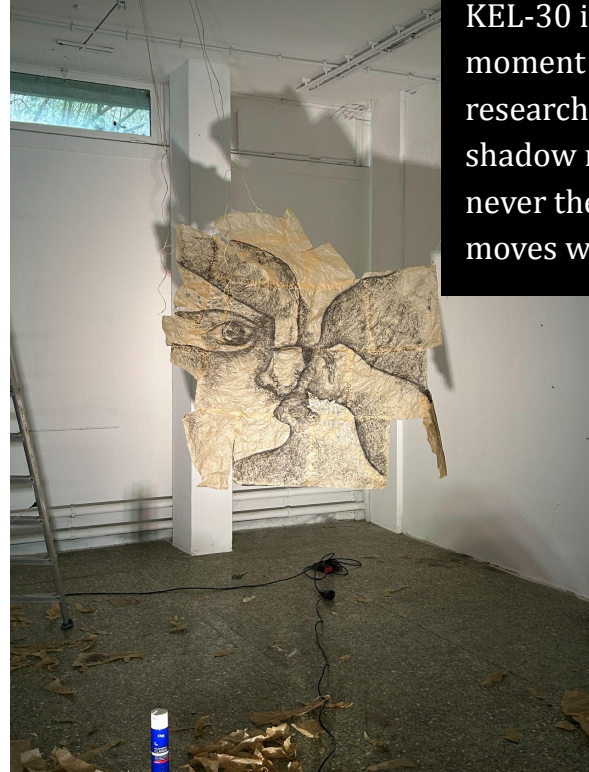
Spatial Development - From 2D to Spatial

Moving from surfaces to space, inviting the body in.

Installation Tests where light comes as a participant.

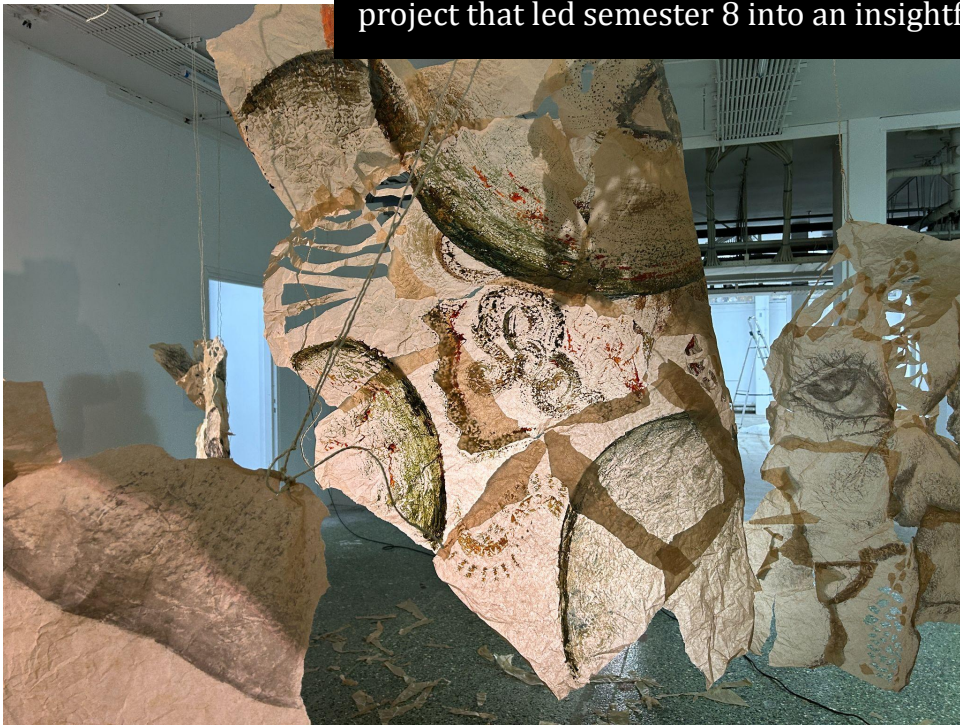


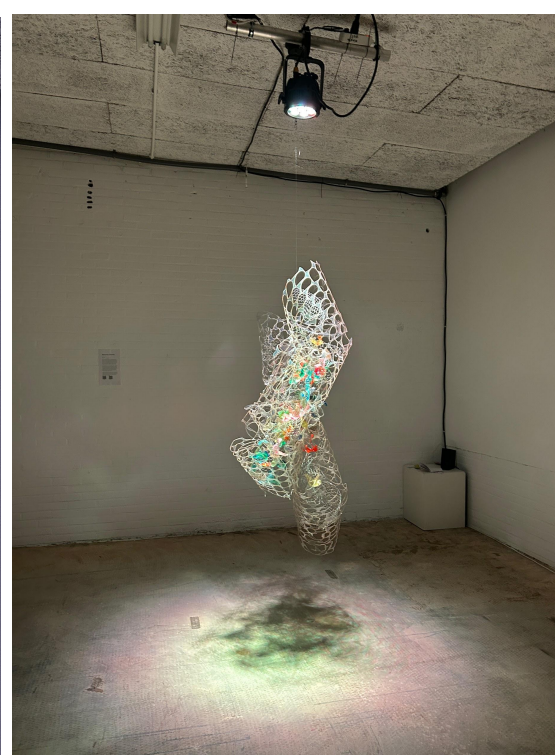
These are some of the process photos, this work was made within a week as a challenge to start something from scratch within the space that we were exhibiting in - KEL-30 in Biotoop Haren. The thinking process and research that lead up to this moment are in the previous slides of various experiments, trials, and errors, artistic research, and critical thinking. This time, the work expanded into the room. Light and shadow revealed different forms as viewers moved, making the experience never fixed, never the same. Silence became something you move through, and something that moves with you.





An Immersive environment where layers breathe, dissolve, and appear. It is an ongoing project that led semester 8 into an insightful and in depth exploration of this theme.





Blossoms of Sounds

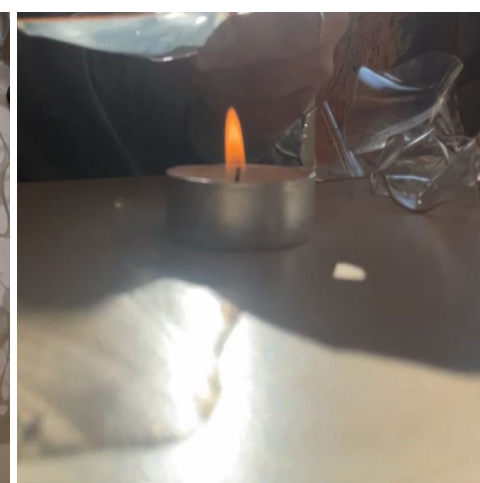
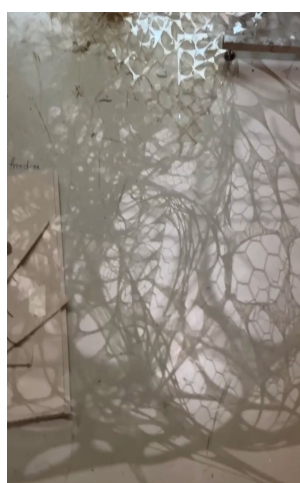
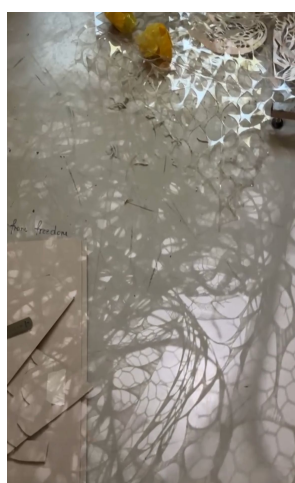
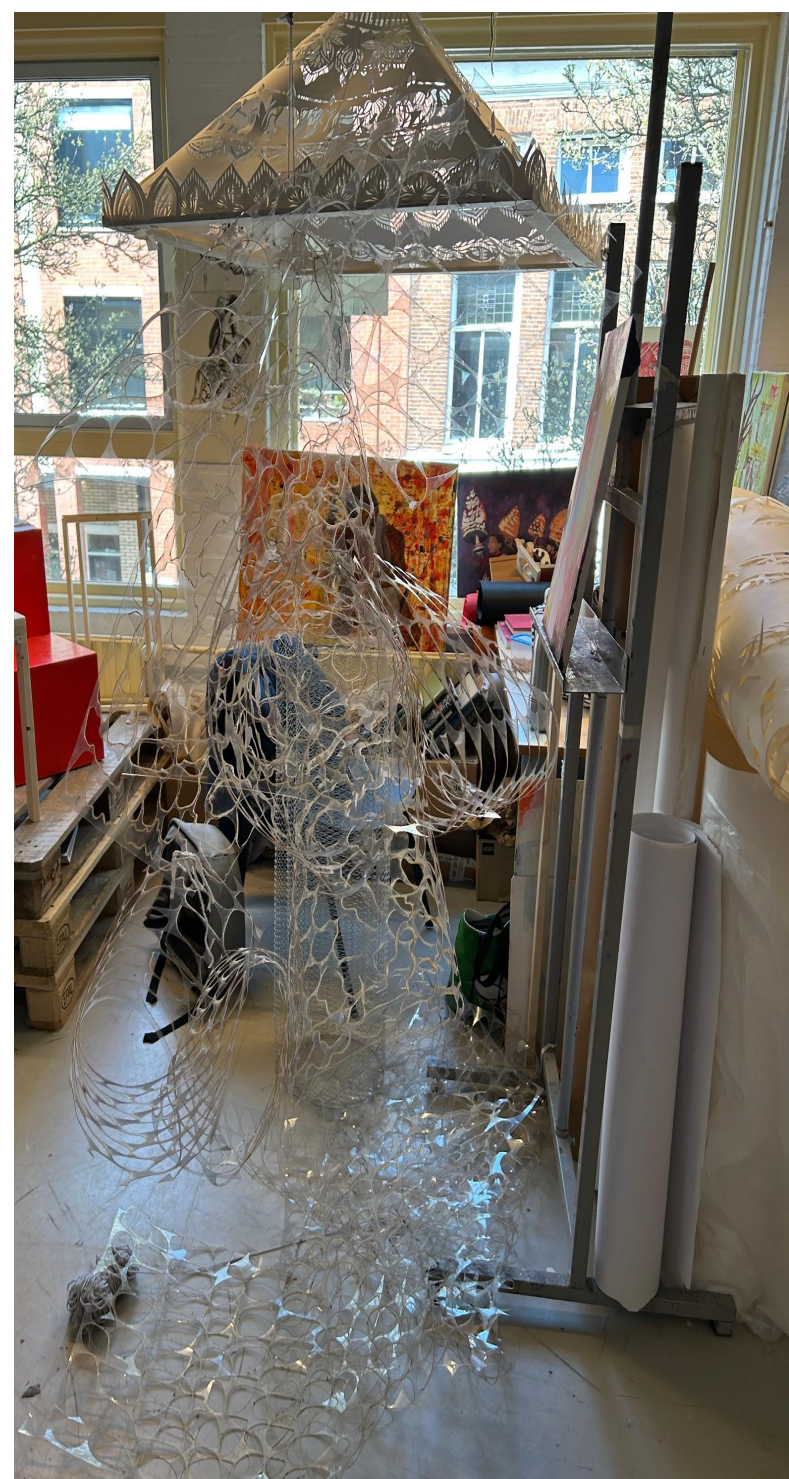
Installation

Plastic, Wire, Glass Ink, Acrylic Paint

April 18 2025

Inspired by my experience with auditory verbal therapy (AVT), cochlea structure, this work explores the act of listening in a chaotic world. Recycled materials form an immersive sculpture that casts intricate shadows, while a layered soundscape invites visitors to tune in, focus, and perceive.





Testing Shadows and Seeing Effects, Impacts, Inspiration, and Movement



Blossoms of Sounds explores listening as a sensory and embodied experience shaped by memory, movement, and perception. Rooted in my experience as a deaf artist and influenced by Indian philosophies of interconnectedness and transformation, the installation examines how we navigate the world beyond sound alone.

Constructed from plastic, wire, paper, and light, the work takes the form of a spiraling cochlea-like structure composed of layered and interwoven elements. Shadows and reflections activate the installation, transforming fragmented materials into shifting sensory environments. Through this interplay of translucency, structure, and movement, the work reflects on the relationship between deafness, cultural identity, and the body as a site of perception and learning.

Beyond the Studio: Building an Exhibition



As a result of this experiment, we as a group of students created an exhibition *Moving Through Veils* at Moshpit Reso. It was an insightful experience. I took on a coordinating role, managing social media, marketing, documentation, and supporting the team throughout the process. As our first exhibition outside Minerva, we learned how to collaborate professionally, curate collectively, and connect different artistic practices through a shared theme of light and shadow. Although the location made accessibility challenging, the exhibition was a success - receiving thoughtful feedback from teachers and visitors, pushing me beyond my comfort zone, and even leading to a few sales of my work.



Diving into Silence

Diving into Silence is a cardboard installation inspired by the descending architecture of Indian stepwells. The work explores silence as a space of transition, introspection, and embodied experience. By reconstructing the layered structure of a stepwell, I became interested in how movement through space can shape awareness and emotional perception. The installation functions as a vessel of memory, reflecting on what is preserved, transformed, or slowly disappears over time. Rooted in my ongoing exploration of silence and sensory perception, the work invites viewers to enter a contemplative space between presence, history, and personal reflection.

Diving into Silence

Installation out of cardboard

4th Feb 2025

For a whole view - see [insta post](#) with more images and video





Transcendent Strokes

Transcendent Strokes was inspired by a lithographic print of a Hindu temple architecture and developed into an immersive papercut installation exploring how architecture, memory, and perception can be translated into spatial experience. By transforming carved temple imagery into layered cut-paper structures, I became interested in how intricate forms can shape atmosphere, movement, and embodied awareness.

Rooted in my ongoing exploration of sensory experience and cultural memory, the installation uses paper, light, and shadow to investigate how sacred spaces communicate beyond language - through scale, rhythm, texture, and presence. The work reflects my interest in transforming static imagery into environments that invite contemplation, immersion, and emotional connection. This work was one of my earliest works that created a change in my artistic practice from 2D into immersive spatial environments.

100 cm x 100 cm x 250 cm
Papercut Sculpture/Installation
21st Nov 2024

Nostalgia Hits

Nostalgia Hits is an immersive installation exploring memory, sensory perception, and the spaces that shape personal development. Inspired by my experiences with auditory verbal therapy as a deaf child, the work reconstructs fragments of a familiar terrace environment through papercut, light, shadow, and suspended objects.

Rather than presenting memory as fixed or linear, the installation invites viewers into a sensory environment shaped by atmosphere, repetition, and emotional association. Rooted in my ongoing exploration of perception and embodied experience, the work reflects on how everyday spaces can hold care, learning, transformation, and deeply personal forms of listening. This work opened doors from diverting away from literally representing silence, into creating an experience of silence.



Nostalgia Hits
Light and Shadow
Installation out of papercuts
27th June 2024

Art Workshop - Indore India - July 2025

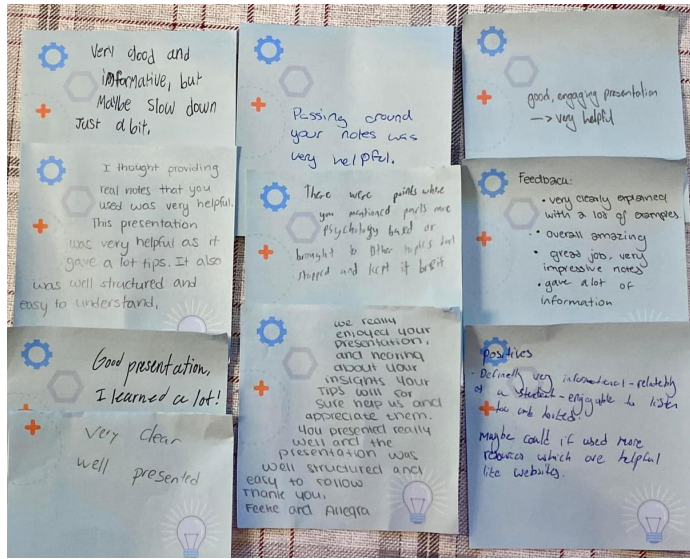


In Indore, I decided to organize a workshop with the children from underprivileged families. I taught them the basics of drawing, observation, and how to draw a simple object. It was a fun way to apply what I'm learning on my own in art school and put it into use as I gain experiences to become a teacher!

One main challenge included communication as I do not speak Hindi, and the children did not know much English. However, through mutual strategies and visual examples, I was able to communicate and guide them through as they learned something new. I focused on increasing on learning how to foster an environment in which these children can learn and adapt to the environment they are in, drawing from what they see, how they feel, and find potential within themselves. This has taught me a lot in terms of being not only an artist but also educator, how to adapt, be empathetic, encourage them, be patient, and believe in them. For me it is important that they don't assume creating art is about making perfect lines and shapes, but also using what you see and hear in your environment and responding to it through art.



Workshops at IB Upper School of Frankfurt International School



In Frankfurt International School, I created workshops for IB Psychology and IB Dance students, providing tips for exams and succeeding the school year and also some interesting cultural knowledge about Bollywood. It was an interesting experience sharing about my culture to these dancers as they learn how to incorporate it into their dance choreography. I learned the importance of culture, and integration of strategies to succeeding. Bringing this knowledge to the children gives me a clear understanding of what it means to be mindful, be a leader, and guide them through various challenges they may face.



Hanze Ontwikkelrecht - Student Volunteer Teacher



These are few of many art lessons I gave to children with special needs ranging from autism, ADHD, Behavioral issues. One of the biggest lessons I learnt from this experience is to not be very open and free about how to proceed with art with the children. As with their behavioral issues and limitations, providing a balance between structure and freedom is crucial in letting the children thrive. If it is too open - ended, the children will lose control and create chaos rather than focus. This was something I learnt while teaching one of the classes that did collaging, without my clear instructions, the children were most of the time playing around and not creating anything. Until I showed through example and openness, they were able to get inspired and learn from it.

It gave me a perspective to understand how important it is to provide the necessary tools and create an environment that these children can thrive in and learn to be more playful and let their curiosity take them places. It was challenging in some places, but instead of backing out, i used those challenges to teach me something that I can use to become a better educator.

Art Workshop to G3-G5 Children about Textiles and My Art Journey



I created 2 kinds of workshops where I showed the children from G3-5 in Frankfurt International School my art practice and shared about my culture of Indian textiles and fashion. I also provided a workshop in which allows the children to be playful and experimental with materials like plaster and create a curious environment where they use materials they haven't used before. It made me realize in an International school environment, the integration and teaching skills are different. There are all kinds of children from various backgrounds, and creating a space where each of these children can be playful and creative taught me a lot about inclusion and diversity. One challenge was ensuring constant engagement and interests. The attention span of some children were low, but it made me create some strategies in asking these children questions that would spark their thinking and try to be excited to make. It increased their interests.

Conclusion

My artistic and educational practice continues to evolve through an ongoing exploration of silence, perception, embodiment, and collective experience. My current experiences will help me in developing immersive and participatory environments that function not only as artworks, but also as spaces for learning, interaction, and sensory exploration.

Being a deaf artist, I would like to further explore how multisensory installations can encourage alternative ways of communicating, especially for children and individuals who experience the world differently through sound, movement, touch, and spatial awareness. A growing focus within my practice is accessibility in art education and the creation of inclusive learning spaces that allow multiple forms of participation beyond verbal communication. Rooted in my experience as a deaf artist and educator, I am interested in how material interaction can reshape traditional educational environments into spaces that are more open, reflective, and responsive to diverse ways of learning.

After creating multiple installations during my Bachelors, I would continue to explore how movement through installations, interaction with materials, and shared sensory experiences can influence emotional awareness, memory, collaboration, and learning. I hope to continue developing socially engaged projects and workshops that invite children and communities into collective processes of experimentation, listening, and co-creation.

Through the International Master Artist Educator program at ArtEZ University of the Arts, I hope to deepen this interdisciplinary approach by expanding my artistic research, pedagogical methodologies, and socially engaged practice within an international and collaborative environment.