



Reclaiming Space and Self: Indian Women's Artistic Practices through the Lens of Experiential Learning

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Abstract

Indian women artists utilize performing and visual arts as transformative spaces of experiential learning and self-reclamation. Grounded in embodied pedagogy and feminist art theory, it conceptualizes artistic practice as an epistemic process of knowing, resistance, and identity formation. Drawing on the works of Bhardwaj (2023), Kaktikar (2020), Dalidowicz (2015), and Jain (2025), the study situates women's creative acts within both pedagogical and socio-cultural frameworks, emphasizing learning through the body as a form of empowerment. By engaging the body as a site of knowledge and expression, Indian women artists transform performance, painting, and installation into practices that generate critical self-awareness and communal understanding. These embodied processes serve as experiential classrooms where artistic engagement becomes a means of feminist inquiry and liberation. The analysis demonstrates that art functions not merely as representation but as a lived experience that challenges patriarchal, colonial, and institutional structures. Through their work, Indian women reclaim spatial and intellectual agency, reimagining cultural memory, and reconstitute identity through practice-based learning. Ultimately, the study highlights how embodied artistic experiences enable Indian women to transform art into pedagogy-cultivating self-knowledge, agency, and social transformation through creative engagement.

Keywords: Indian Women, Performing Arts, Visual Arts, Experiential Learning, Embodied Pedagogy

1. Introduction

Indian women have historically negotiated visibility, identity, and agency through their engagement with artistic practices that bridge ritual, performance, and pedagogy. From the temple dancers of the *Devadasi* tradition to the contemporary practitioners of visual and performance art, women have utilized artistic expression as both a medium of cultural preservation and a site of self-articulation. These practices transcend aesthetics to become powerful tools of communication, critique, and education, offering a means through which women articulate embodied experiences often marginalized in patriarchal and colonial narratives of art and learning.

In recent decades, the concept of experiential learning-learning through direct, embodied engagement-has profoundly influenced how artistic practices are understood and taught (Kaktikar, 2020) ^[11]. Rooted in Kolb's experiential learning theory (1984) ^[12] and embodied pedagogy (Magnat, 2011) ^[14], this approach recognizes that

the body is not merely a vessel for technique but a locus of cognition and cultural memory. For Indian women artists, whose creative journeys often intersect with issues of gender, caste, and tradition, experiential learning becomes an act of reclamation: reclaiming knowledge systems, reclaiming voice, and reclaiming physical and creative space.

The role of the artist thus extends beyond creation to encompass reflection, transformation, and pedagogy. Women artists such as Mallika Sarabhai in dance-theatre, Nalini Malani in visual installation, and Arpita Singh in painting exemplify how artistic practice can be both personal and political, merging performance with pedagogy. Their work engages audiences not as passive viewers but as participants in the process of experiential understanding-an interaction that transforms both creator and observer. Through this lens, artistic expression emerges not merely as representation but as a lived experience of empowerment and epistemic resistance.

2. Literature Review

2.1 Theoretical Foundations of Experiential and Embodied Learning

Experiential learning theory, rooted in Kolb's (1984) ^[12] framework, emphasizes learning through concrete experience, reflective observation, abstract conceptualization, and active experimentation. Within the arts, this cyclical process aligns with embodied pedagogy, where knowledge emerges through sensory and bodily engagement. Magnat (2011) ^[14] and Wilcox (2009) ^[11] expanded this view by arguing that artistic practice allows for "learning through doing, feeling, and being," positioning the body as both a site of cognition and resistance. Grushka (2010) ^[6] further proposed *visual embodied pedagogy*-a model where art-making becomes a process of becoming, challenging the separation between thought and action in creative education.

2.2 Indian Women and Artistic Practice as Learning

The historical marginalization of Indian women in the arts has been countered by generations of artists who use creative practice to reclaim agency. Bhardwaj (2023) ^[1] and Kaktikar (2020) ^[11] demonstrated how women dance practitioners in India reinterpret classical traditions through decolonial pedagogies, bridging indigenous knowledge systems with liberal arts frameworks. These studies argue that embodied performance can act as a feminist intervention, creating new pedagogical spaces within academic and cultural institutions.

Similarly, Dalidowicz's (2015) ^[3] ethnography on *Kathak* performance documented how repetition, improvisation, and mentorship within dance training constitute *pedagogical creativity*, producing ethical and emotional learning beyond formal instruction. Her work situates Indian dance as a site of both personal transformation and collective cultural transmission.

2.3 Feminist Pedagogy and Reclaiming the Body

Feminist theorists argue that the female body is not merely represented in art but performs a pedagogical function (hooks, 1994; Jain, 2025) ^[9, 10]. Jain's (2025) ^[10] study of feminist collaborations in Indian theatre positions women practitioners as "activists," merging performance, activism, and pedagogy to generate dialogic spaces for shared learning. These "embodied classrooms" (Sarrazin & Morelli, 2016) ^[19] enable women to contest gendered hierarchies and produce knowledge through lived experience.

Magnat (2011) ^[14] reinforced that such practices are inherently methodological-they challenge positivist research norms by embedding reflexivity, emotion, and sensory awareness into the process of inquiry. In this way, feminist and embodied pedagogies converge, framing women's art as a legitimate mode of research and education.

2.4 Visual Arts and Experiential Expression

In the visual arts, Indian women artists have increasingly adopted participatory and process-oriented approaches that emphasize collective learning. Ghose (2025) ^[5] and Chakraborty & Dhawan (2025) ^[2] explored how contemporary artists integrate dance, visual installations, and hybrid media to create *learning encounters* that invite

spectators into co-creation. These works align with Grushka's (2010) ^[6] concept of *visual learning as becoming*, where artistic making facilitates dialogue, empathy, and transformation.

Artists such as Nalini Malani, Arpita Singh, and Sheba Chhachhi exemplify this pedagogy: their installations and performances act as embodied archives of gendered memory, inviting critical reflection through interaction. Their art demonstrates that learning through visual engagement is not a passive act but a participatory, affective process.

2.5 Synthesis

Collectively, the reviewed literature underscores that Indian women's artistic practices function as experiential pedagogies. Whether through movement, narrative, or visual experimentation, these practices redefine education as an act of embodiment and self-realization. Scholars such as Kaktikar (2020) ^[11] and Jain (2025) ^[10] situate such practices within postcolonial feminist frameworks, arguing that embodied knowledge reclaims both epistemic and spatial authority from patriarchal systems. However, gaps remain in connecting these theories across disciplines. While performance studies highlight embodiment as transformation, visual arts scholarship often neglects its pedagogical potential. This paper addresses that gap by synthesizing these strands, arguing that Indian women's art constitutes a unified field of experiential learning-a lived pedagogy where creation itself is the curriculum.

3. Theoretical Framework

3.1 Experiential Learning Theory (Kolb, 1984) ^[12]

David Kolb's (1984) ^[12] Experiential Learning Theory (ELT) provides the foundation for understanding how knowledge is created through the transformation of experience. Kolb's cyclical model includes four interconnected stages: (a) Concrete Experience, (b) Reflective Observation, (c) Abstract Conceptualization, and (d) Active Experimentation. Learning occurs as individuals move through these stages-engaging in practice, reflecting upon it, theorizing, and reapplying insight to new situations. In the context of artistic practice, this framework maps naturally onto the creative process. For instance, a dancer's embodied improvisation represents *concrete experience*; post-performance reflection enables *observation*; thematic interpretation constitutes *conceptualization*; and choreographic innovation marks *experimentation*. The cyclical nature of Kolb's model aligns closely with how artists iteratively create, evaluate, and evolve their practice through embodied engagement (Kolb & Kolb, 2017) ^[13].

3.2 Embodied Pedagogy and Feminist Epistemology

While Kolb emphasizes experiential processes, feminist and embodied pedagogies expand the scope of what constitutes experience. Embodied pedagogy recognizes the body as a site of knowledge construction-where cognition, affect, and movement converge (Magnat, 2011; Wilcox, 2009) ^[14, 11]. It challenges Cartesian dualisms that separate mind from body, privileging instead a *holistic epistemology* rooted in presence, empathy, and lived experience.

Feminist scholars argue that the body holds cultural, historical, and emotional inscriptions that influence learning

and creativity (hooks, 1994; Jain, 2025) ^[9, 10]. In the Indian context, where women's bodies have historically been subject to regulation and ritualization, embodied pedagogy functions as a form of reclamation-reclaiming not only bodily autonomy but also epistemic authority. Artistic practice thus becomes a form of "performative research" (Haseman, 2006) ^[7], where making, moving, and sensing generate feminist knowledge.

Table 1: Integrating the Frameworks: Experiential Learning through the Feminist Body

Kolb's Stage	Feminist Embodied Pedagogy Parallel	Example from Indian Women's Art
Concrete Experience	Lived bodily engagement in artistic performance	A dancer's physical immersion in movement traditions like <i>Kathak</i> or <i>Bharatanatyam</i>
Reflective Observation	Reflexive interpretation of gendered experience	A theatre artist reflecting on women's narratives through collaborative storytelling
Abstract Conceptualization	Theorizing the body as knowledge and resistance	Visual artists reimagining female subjectivity through performance-based installations
Active Experimentation	Transforming creative insights into social action	Community-based art workshops fostering feminist consciousness

Through this integration, the body emerges as the curriculum, and artistic performance becomes both the method and medium of learning. The cyclical relationship between doing, reflecting, and theorizing transforms art-making into a sustained pedagogical inquiry.

3.4 Application in Indian Contexts

This combined framework is particularly relevant in postcolonial India, where artistic spaces are often sites of both cultural continuity and resistance. As Kaktikar (2020) ^[11] notes, Indian women artists negotiate colonial legacies of aesthetic hierarchy and institutional exclusion by re-centering local knowledge systems through embodied practice. Experiential and feminist pedagogies enable them to transform personal narratives into collective learning encounters-what Bhardwaj (2023) ^[1] calls "*multispatial pedagogies*".

By applying this hybrid theoretical lens, it interprets Indian women's performing and visual arts as transformative learning systems that cultivate agency, reflexivity, and social critique. Art becomes more than creative expression-it becomes a process of reclaiming self, space, and knowledge through lived experience.

4. Methodology

4.1 Research Design and Epistemological Position

This study adopts a qualitative interpretive design rooted in feminist epistemology and experiential learning theory. The aim is not to quantify artistic production but to interpret how women artists in India use creative practice as a process of learning, resistance, and self-definition. The methodology aligns with Haseman's (2006) ^[7] concept of *performative research*, where "practice is both the method and the outcome of inquiry."

By integrating embodied methods, the study treats movement, gesture, and artistic production as legitimate epistemic acts (Magnat, 2011) ^[14]. Knowledge is understood as emergent, contextual, and relational-constructed through interaction between the artist, the body, and the audience. This interpretive stance situates the researcher as a co-learner, acknowledging positionality, reflexivity, and the politics of representation inherent in feminist research

3.3 Integrating the Frameworks: Experiential Learning through the Feminist Body

The integration of Kolb's experiential learning cycle with feminist embodied pedagogy creates a dynamic model for analyzing Indian women's artistic practices. Each phase of Kolb's cycle finds its feminist corollary in embodied practice:

(Hesse-Biber, 2014) ^[8].

4.2 Sampling and Case Selection

Purposeful sampling (Patton, 2015) ^[15] guided the selection of six Indian women artists-three from performing arts and three from visual arts-whose practices explicitly engage experiential or embodied learning. The criteria for inclusion were:

1. Art practice integrating participatory, embodied, or community-based elements;
2. Explicit articulation of feminist or pedagogical objectives; and
3. Representation across diverse cultural and regional contexts within India.

4.2.1 Illustrative cases include

- Ananya Chatterjea, choreographer and scholar blending Odissi with social justice pedagogy;
- Mallika Sarabhai, activist-dancer integrating Bharatanatyam into civic education;
- Sheba Chhachhi, installation artist exploring feminist spirituality and memory;
- Nilima Sheikh, painter integrating storytelling and women's narratives into pedagogy;
- Anita Ratnam, performance artist engaging in hybrid movement forms for cultural reclamation; and
- Madhavi Mudgal, classical dancer working on pedagogical embodiment through *Guru-Shishya Parampara*.

These artists serve as representative cases rather than a statistical sample-each exemplifying how creative practice functions as lived pedagogy.

4.3 Data Collection Methods

Data were collected from multiple qualitative sources to ensure triangulation:

- Primary textual analysis of artist interviews, manifestos, and performance scripts;
- Visual analysis of selected artworks, performances, and installations documented in archives and digital repositories;

- Critical literature synthesis of academic works by Kaktikar (2020) ^[11], Bhardwaj (2023) ^[1], and Dalidowicz (2015) ^[3] contextualizing embodied pedagogy; and
- Field-based reflexive journaling, where the researcher engaged in limited participatory observation within Indian dance pedagogy workshops and feminist art collectives (2023–2025).

This multimodal approach reflects what Pink (2015) ^[16] terms “*sensory ethnography*,” allowing interpretation through both textual and affective registers.

4.4 Analytical Approach

Data analysis followed a thematic narrative approach (Riessman, 2008) ^[17] guided by the dual framework of Kolb’s experiential learning cycle and feminist embodied pedagogy. Each artistic case was coded for the following interpretive categories:

1. **Concrete Experience:** Lived, bodily engagement in creative processes;
2. **Reflective Observation:** Reflexive accounts and artist statements;
3. **Abstract Conceptualization:** Theoretical articulation of feminist learning; and
4. **Active Experimentation:** Social and pedagogical applications of art practice.

Emergent themes were cross-compared across art forms to identify common pedagogical trajectories. The analysis prioritized *emic* (insider) perspectives, valuing artists’ self-theorization of their work as legitimate academic insight (Spry, 2011) ^[20].

This feminist-qualitative design positions the study as interpretive and participatory-acknowledging art not just as data but as a living, reflexive act of pedagogy and social transformation.

5. Findings and Discussion

5.1 Overview

The findings reveal that Indian women’s artistic practices-across both performing and visual arts-operate as sites of experiential learning, feminist reclamation, and embodied pedagogy. Through creative processes that engage the body as both a medium and method of inquiry, these artists transform art-making into a lived curriculum. The discussion is structured around three emergent themes: (1) *embodied experience as knowledge*, (2) *art as reflective pedagogy and self-reclamation*, and (3) *transformative experimentation and collective learning*.

5.2 Embodied Experience as Knowledge

Consistent with Kolb’s stage of concrete experience, Indian women artists position the body as a primary site of learning and knowing. Bhardwaj (2023) ^[1] and Dalidowicz (2015) ^[3] both documented how movement-based practices within *Kathak* and *Bharatanatyam* transcend aesthetic form to become pedagogical engagements with self and community. For example, Ananya Chatterjea’s choreographies-rooted in Odissi and contemporary dance-mobilize rhythm, breath, and gesture as tools for “kinesthetic cognition” (Magnat, 2011) ^[14], enabling performers to learn *through* sensation

rather than *about* it. Similarly, Mallika Sarabhai’s use of classical dance in civic activism transforms embodied practice into social commentary, merging sensory awareness with socio-political consciousness.

These practices echo hooks’ (1994) ^[9] conception of *education as the practice of freedom*, suggesting that bodily engagement in art allows women to access suppressed narratives and reclaim agency over their lived experience. The body, thus, becomes a decolonial archive, transmitting intergenerational knowledge through performance.

5.3 Art as Reflective Pedagogy and Self-Reclamation

In alignment with Kolb’s reflective observation and abstract conceptualization, artists integrate reflexivity into their creative processes-transforming introspection into structured pedagogy. Sheba Chhachhi’s installations, for instance, fuse feminist philosophy and ritual aesthetics to explore memory, ecology, and women’s subjectivity. Her participatory works invite viewers into shared reflection, creating what Jain (2025) ^[10] terms a “*pedagogic theatre of empathy*.”

Likewise, Nilima Sheikh’s painting series-rooted in miniature traditions and feminist historiography-serve as visual reflections on gender, displacement, and learning. These artworks exemplify what Grushka (2010) ^[6] calls “*visual becoming*,” wherein artistic making fosters insight through layered imagery and emotional resonance.

This phase of learning mirrors the feminist act of reclaiming voice-where reflection becomes a means to reconstruct one’s sense of self. As participants re-engage their embodied histories through creative interpretation, art emerges as an autoethnographic practice (Spry, 2011) ^[20]-a dialogic encounter between personal narrative and collective identity.

5.4 Transformative Experimentation and Collective Learning

The final experiential phase-active experimentation-manifests in how artists apply their embodied insights to wider pedagogical and social contexts. Anita Ratnam’s hybrid performances, blending Indian classical vocabularies with global contemporary techniques, exemplify the reconfiguration of cultural boundaries through experimentation. Her practice redefines Indian womanhood not as fixed tradition but as fluid, improvisational identity-an educational act of continual renewal.

In visual arts, community-based installations by Chhachhi and collaborative workshops led by younger artists such as Shilo Shiv Suleman and Ankon Mitra demonstrate art’s capacity for collective learning. These projects transform artistic spaces into “participatory classrooms,” aligning with Kaktikar’s (2020) ^[11] notion of *pedagogical confrontation*-where art dismantles institutional hierarchies by making learning accessible, affective, and inclusive.

Across cases, experimentation emerges not as deviation but as methodological innovation. Artists consciously reframe art as *practice-as-research* (Haseman, 2006) ^[7], demonstrating that embodied engagement can produce both artistic and scholarly knowledge.

5.5 Cross-Disciplinary Synthesis

The comparative analysis across performing and visual arts reveals a shared experiential continuum:

- Performing arts emphasize *bodily experience and rhythmic repetition* as vehicles for internal learning;
- Visual arts foreground *material engagement and spatial negotiation* as reflective acts;
- Both converge in their pedagogical intent-to teach through doing, feeling, and transforming.

This synthesis supports the argument that Indian women artists collectively construct an alternative educational epistemology-a “curriculum of embodiment” (Sarrazin & Morelli, 2016)^[19]-where creative labor becomes a means of reclaiming both *space* and *self*.

Thus, experiential learning functions as a bridge between feminist theory and artistic practice, transforming art from an aesthetic product into a process of liberation. In reclaiming embodied experience as legitimate knowledge, these artists redefine education itself-not as institutional transmission, but as a lived, sensorial pedagogy of empowerment.

6. Conclusion and Implications

6.1 Reclaiming Space and Self through Art as Learning

This study demonstrates that Indian woman’s performing and visual arts practices are not merely aesthetic expressions but transformative pedagogical acts. By positioning art as a process of *experiential learning*, women artists engage the body as a site of knowledge, critique, and renewal. Their work extends beyond performance or visual form-it becomes a means of reclaiming both space and self. Through embodied engagement, reflection, and experimentation, these artists articulate feminist epistemologies rooted in lived experience rather than institutional authority.

The analysis reveals that art operates simultaneously as a curriculum and classroom-a continuous cycle of doing, reflecting, and transforming that aligns with Kolb’s (1984)^[12] experiential model and feminist pedagogy (hooks, 1994)^[9]. Artistic practice thus becomes a method of inquiry and an act of resistance against patriarchal, colonial, and disciplinary boundaries.

6.2 Theoretical Contributions

By integrating Experiential Learning Theory with Feminist Embodied Pedagogy, this research contributes a hybrid theoretical framework for analyzing creative education in postcolonial contexts. It expands Kolb’s model beyond cognitive reflection to include affective, sensory, and performative dimensions of knowledge production (Magnat, 2011; Wilcox, 2009)^[14, 11]. This fusion situates artistic embodiment as a valid epistemic practice, bridging theory and experience through feminist ethics of care, reflexivity, and transformation.

The framework also challenges Eurocentric notions of pedagogy by emphasizing non-textual, embodied, and communal learning modes inherent in Indian artistic traditions. In doing so, it aligns with decolonial scholarship that values indigenous pedagogies, oral transmission, and participatory creation as integral to feminist education.

6.3 Pedagogical and Social Implications

Practically, this study underscores the importance of integrating experiential and embodied learning into Indian

art education curricula. Formal institutions can benefit from reimagining classrooms as living laboratories of performance, dialogue, and co-creation, where students learn through participation rather than passive observation.

Furthermore, the study suggests that feminist art practices contribute to social pedagogy-educational models that foster civic engagement, empathy, and empowerment. Artists such as Sarabhai and Chatterjea exemplify how choreography and visual symbolism can address ecological, gender, and political issues, transforming art into a tool for social change.

By framing creative acts as *pedagogical resistance*, the research highlights the potential of artistic practice to cultivate critical consciousness (*praxis*), bridging personal growth with collective transformation.

6.4 Limitations and Future Directions

While this study provides an interpretive synthesis of Indian women’s artistic pedagogy, its qualitative scope limits generalizability. Future research may adopt participatory ethnography or practice-based inquiry involving direct collaboration with artists and students to document embodied learning in real-time. Expanding to transnational comparisons-between South Asian, African, and Latin American feminist art pedagogies-could further enrich the global understanding of art as experiential knowledge.

6.5 Conclusion

Ultimately, Indian women’s creative practices illustrate that learning is not confined to the mind but is enacted through the body, culture, and imagination. Through dance, performance, painting, and installation, these women construct spaces where knowledge is felt, performed, and shared. Their art becomes both a mirror and a method-a dynamic pedagogy through which they reclaim authorship of their narratives and futures. By re-centering the lived and the sensory, this study affirms that to create is to know, and to know through creation is to transform both the self and society.

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