

Knot your usual art

Jaipur Rugs' new collection of hand knotted carpets is a conversation starter as it explores the themes of identity and self worth



Updated on 23 Nov 2025, 6:22 am

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The works began as tiny paintings on silk—quiet, intimate, almost secretive. No one expected them to one day leap into wool. But that's exactly what happened when Princess Pea teamed up with Jaipur Rugs to create DAYS, a four-piece capsule that started as a small art project and grew into a joyful creative match.

For Yogesh Chaudhary, Director at Jaipur Rugs, the pairing felt effortless. For Yogesh Chaudhary, Director at Jaipur Rugs, the pairing felt effortless. "We've always believed that true artistry lies in storytelling—stories that go beyond craft, identity, and geography. Princess Pea's work beautifully questions ideas of self, gender, and individuality, while our weavers express similar emotions through their knots and textures," he says.

Princess Pea—artist Natasha Preenja's famously masked alter ego—usually works in pigments and silk. Rugs, however, were unknown territory. "My work usually lives in the space of silk and pigment, and I was curious to see how that could evolve through the medium of wool and weave. I knew Jaipur Rugs would approach this translation with care and authenticity, ensuring the essence of my work was not just preserved but expanded," she says.



What followed were long conversations in homes and studios until the designs slowly softened into wool. DAYS took shape as a meditation on the cyclical nature of a woman's body—particularly menstruation—and the quiet strength that surrounds it. Figures of the father, mother, sister, and couple appear like gentle guardians carrying a woman through her "days."

"The collection reflects the shifting shades of human emotion and identity," Princess Pea says. "Each rug captures an emotional landscape—joy, longing, introspection—expressed through abstract forms and subtle textures. The anonymity in these works makes them universal."

Working with the Jaipur Rugs team, she watched brushstrokes turn into knots. The process, she says, felt meditative. "The weavers didn't just replicate my art; they added their own spirit to it."

The final pieces come in four moods: blue for depth, pink for tenderness, mustard for resilience, and salmon for renewal. "The gradients suggest transition and impermanence, much like the ebb and flow of our inner worlds," she adds.

In the end, DAYS blurs the line between art and craft, private and political—inviting the viewer not just to walk on a rug but to sit with a story.