

Glaze & Glare I

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Speaking in Sutras

"I would like my work to walk a path between the meditative and the playful, responding both to the sacred and the profane, exploring their interchangeability."

In visual terms the work is anchored primarily in the Indian sources of my inspirations – Himalayan art iconography, stupa and shrine architecture. Since it is made in the city, it is interpreted with a contemporary sensibility, interspersed with urban street kitsch etc. There is receptivity to old and new, figural and functional, East and West. For this exhibition I was particularly inspired by the techniques used in contemporary music...I saw myself sampling and remixing old texts, icons and imagery into new visual works that are accessible without being populist, and symbolic without being derivative.

In a more abstract and intuitive way the work responds to the Himalayan landscape, by a certain sense of self experienced when walking through the mountains and encountering something ancient, mystical, magical, timeworn but timeless, which makes you breathe deeply and wonder, nourishing the spirit.

The Works

The work tries at a basic level to achieve a visual tension by combining and contrasting seemingly opposite characteristics on a single work – glazed and unglazed, gloss and matt, bright colors with muted earth tones. This sometimes extends into the subject matter which may set off ancient/timeless against contemporary/of the moment, and ceremonial /celebratory against the everyday ordinary. Outwardly the work may reference the spiritual – or at least seek to commune with the spirit – but the process of making is more sacrilegious than sacred. Images are often assembled with third generation clay molds taken from existing kitschy mass produced figures bought off the street, and icons are assembled by splicing and combining into one various different "God" forms. Text is used in a way where meaning becomes secondary to pattern and gesture.

The current work is made in a gas furnace fired to cone 10 temperatures. The making tends to combine various different techniques on one piece: wheel throwing, slab building, and mold making. To complement/accentuate the different techniques, different materials

combine together on a piece as well – textured paper clay often forms the rough backdrop to luscious porcelain clay inserts; stoneware clay is often embellished with glass bead inserts.