

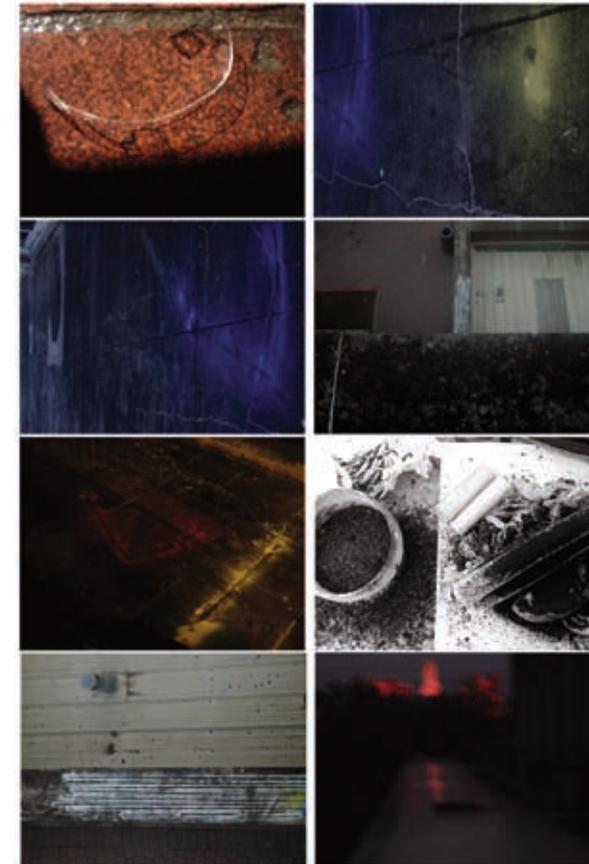
Boxes with Marks
2009, thread, porcelain, celadon glazes
35 feet x 15 feet x 2 inches



above:
I have my hands Blue, detail
2009, threads, nails, clay, charcoal

cover:
Photographs taken as reference
Digital photographs

Produced in conjunction with the 2010 MFA Qualifying Exhibition at Southern Methodist University



Renuka Ekbote

April 5–17, 2010

Pollock Gallery/Division of Art
Meadows School of the Arts
Southern Methodist University

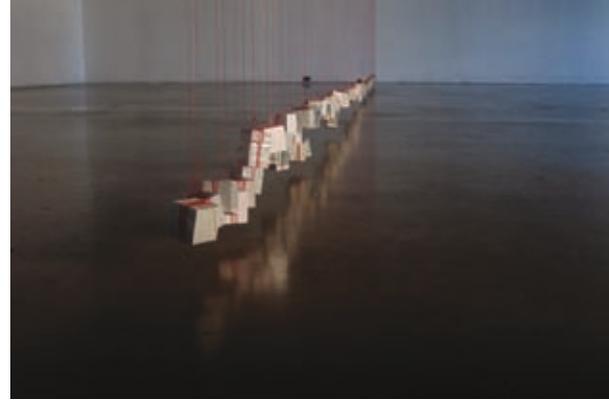
Renuka Ekbote

"So here's the escape from the darkness, something new, a book full of light (a ball of light in one's hand)."

– John Christie, in I send you this cadmium red . . .
a correspondence between John Berger and John Christie

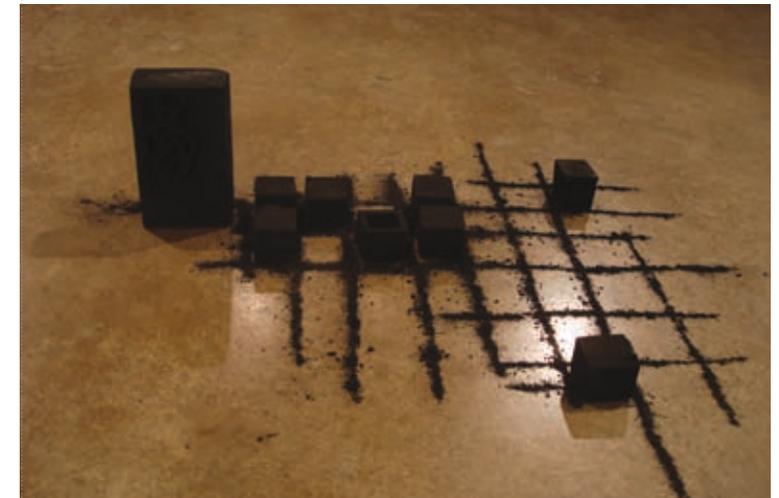
For me the question of how things, artworks, and spaces are made and unmade is particularly important. In the past, my images contained narrative gestures and identifiable or referential elements such as an animal figure or a stretch of red fabric across a table. This body of work represents my transition from the use of an overt narrative to a relatively abstract one. I have tried to deconstruct my earlier works by using red threads to create a thin film across a space. It was a gesture as if to remove the threads from the fabric to reduce its redness. In doing so, I am interested in how an artwork can change the light of a place, how it can exist not only as a subject of viewership but also as an agent that actively alters and redefines the sensations of place.

I see the working process, like tying threads across a room, as my work, something that is continuous and does not necessarily have a defined beginning or end. The works therefore become a liquid entity that can be spilled or contained.



left, top:
Boxes with Marks
Detail

left, below:
Boxes with Marks
Detail



right, top:
I have my hands Blue
2009, threads, nails,
clay, charcoal
35 feet x 18 inches approximately

right, below:
I have my hands Blue, detail
2009, threads, nails,
clay, charcoal