

THE INFINITE REFLECTIONS WITHIN US

2023 CAPSTONE

BY

PRIYAM SHARMA





A Shattered Window in a Bus in Bhopal, India. MARCH 15,2017

CONTENT

ACKNOWLEDGEMENTS	1	2. CHAOS OF PERFECTION	47-55
		RESEARCH & INTRODUCTION	48
INTRODUCTION	4	PROCESS	50
		ANALYSIS	53
ARTIST STATEMENT	5	FINAL WORK	54
INFLUENCES & INSPIRATIONS	7 -36	BIBLIOGRAPHY	55
		MY PARENTS	8
		POETRY	9
		CANDID PORTRAITS	12
		INDIAN CULTURE	15
		INDIAN TEMPLE ARCHITECTURE	17
		HINDU, BUDDHIST ,YOGIC PHILOSOPHY & PRACTICE	19
		TRAVELS	23
		NATURE	25
		GLASS ARTISTS	
		LORETTA H. YANG	31
		STANISLAV LIBENSKÝ & JAROSLAVA BRYCHTOVÁ	33
		AKANE YAMAMOTO	35
		BODY OF ART WORKS:	
		1. ODE TO MOTHER	38-45
		RESEARCH & INTRODUCTION	39
		PROCESS	41
		ANALYSIS	45
		FINAL WORK	46

MOST PICTURES IN THIS DOCUMENT ARE TAKEN BY THE ARTIST ON HER TRAVELS OR A PART OF THE PICTURES FROM THE FAMILY ARCHIVES.
 THEY ARE ALL A PART OF HER INSPIRATIONS.
 CHECK BIBLIOGRAPHY FOR LIST OF IMAGES THAT ARE SOURCED FROM OTHER SOURCES

ACKNOWLEDGEMENTS

I would like to thank everyone who has helped me find my way back to myself and the truths of existence.

You have helped me reflect on my own life by living your own truth and giving me strength to live mine.

I am Grateful for the experience of sharing time with so many wholesome beings, willing to share their life experiences, stories and knowledge. Your strength and strive to understand yourselves has helped fuel me through my journey of self.

My professors and Jason Cornish Technologist who have always gone above and beyond for me.

Koen Vanderstukken thank you being a pillar of support beyond academics, you got me help when I did not know I needed it, I am blessed to be able to alive. Thank you for not giving up on me when I gave up on myself.

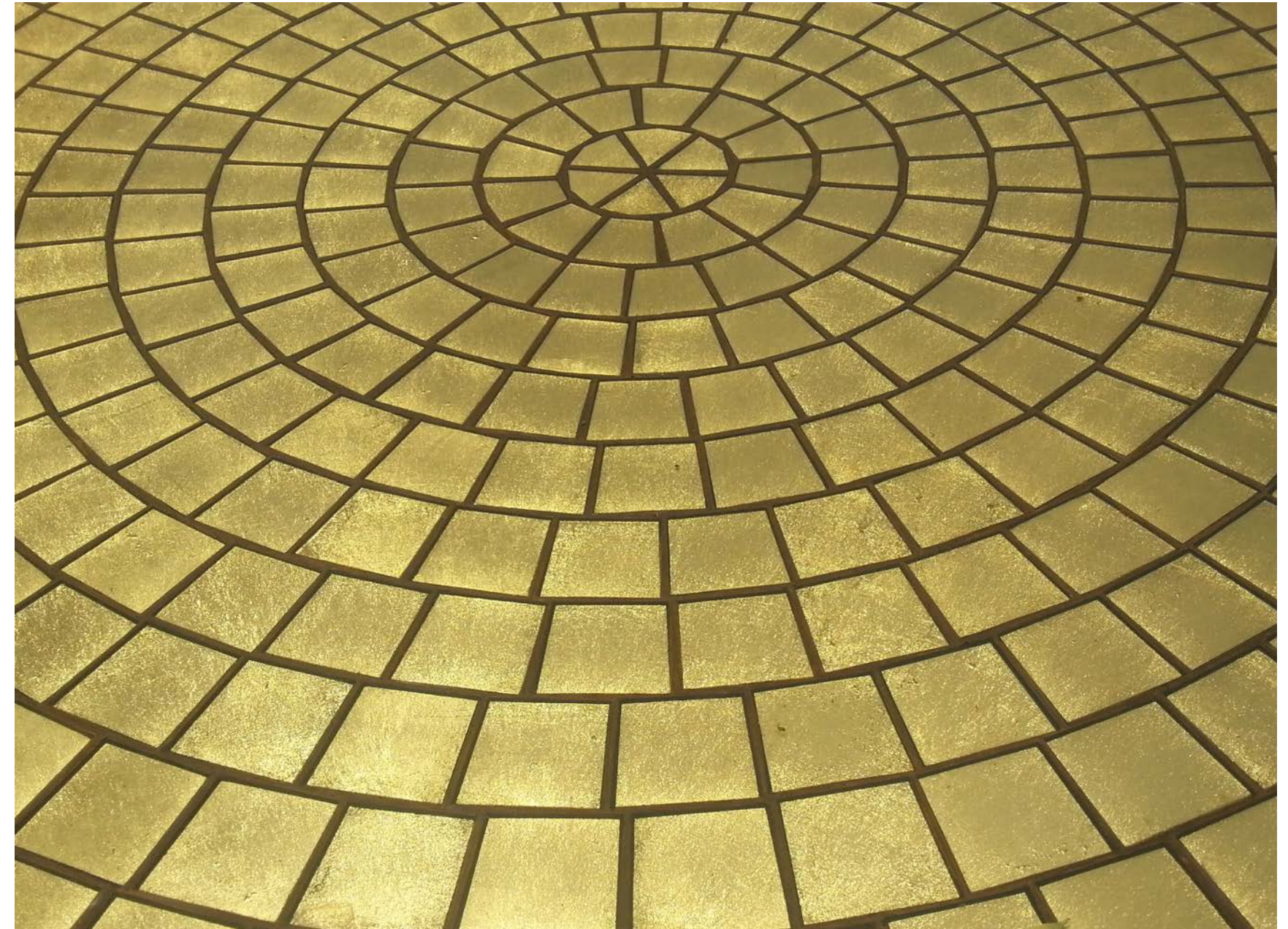
I would like to express my sincere gratitude to Dr. Owen Johnson and Paula Vandermey for your invaluable guidance and unwavering support throughout my journey. Your exceptional grace, patience, and gentle reminders to stay present in the moment have been instrumental in helping me navigate through challenging circumstances. Your steadfast belief in me and your unwavering commitment to my success has been a constant source of motivation and inspiration. I am truly grateful for your guidance in delving deep into my work and for your endless encouragement to push beyond my limits. Your mentorship has not only helped me grow as a professional, but it has also instilled in me a sense of confidence and self-belief that will continue to serve me well in the years to come. I am fortunate to have had you as my mentors and role models.

I would like to thank my mother without whom my far fetch dream of being an artist would never materialize into reality.

My father for all his wisdom and perseverance.

My partner for showing me grace, love and patience.

Last but not the least myself for showing up no matter how challenging life became.



24K Gold fused in glass, Auroville, Puducherry (Pondicherry) India. June 20, 2013



Graduation ceremony at Ashtanga Yoga Mysuru, India May 28, 2022

INTRODUCTION

My name is Priyam and I was born and raised in India. I have always been fascinated by travel and collecting stories, cultural artifacts, and crafts. As a designer, artist, and yogi, I strive to create and appreciate beauty in all forms.

In 2016, I completed my Bachelor's degree in Design from NIFT India and began my career in the leather, metal casting, glass, and hospitality industries in India. While I have worked with a variety of materials, I developed a deep love for glass early on and was drawn to its potential as an artistic medium.

However, I found that working in mass manufacturing in the glass industry was limiting my artistic expression and yearned to work more closely with the medium. This led me to pursue my dream of becoming a glass artist with a focus on creating unique and intricate pieces.

In addition to my artistic pursuits, I am also a certified yoga practitioner and instructor. I believe that the practice of yoga helps to cultivate a sense of inner peace and balance, which in turn allows for greater creativity and inspiration.

Ultimately, I am a seeker of knowledge and enlightenment, constantly in awe of the wonders of the universe and seeking to uncover its mysteries through my art and spiritual practices.

ARTIST STATEMENT

Each one of us is a beautiful multifaced being, all reflecting each other's inner light like a multi-dimensional room of mirrors. I am the same as you.

My works are an Introspection into life. Ode's appreciating the experiences I have been able to collect as a conscious being. My work is influenced by my culture, my travels throughout India and the world, yoga practice, and the Yogic, Hindu & Buddhist philosophies.

I invite questioning and allowing the process of glass forming, to be the meditative process that helps me reflect on it.

This allows me to have fluidity with the techniques I use to make my body of artwork, within glass.



INFLUENCES

&

INSPIRATIONS

MY PARENTS

POETRY

-Rabindranath Tagore

-IN-Q

CANDID PORTRAITS

INDIAN CULTURE

INDIAN TEMPLES & ARCHITECTURE

HINDU, BUDDHIST PHILOSOPHY & PRACTICE

TRAVEL

NATURE

GLASS ARTISTS

LORETTA H. YANG

STANISLAV LIBENSKÝ & JAROSLAVA BRYCHTOVÁ

AKANE YAMAMOTO

MY PARENTS

INFLUENCES & INSPIRATIONS



Circa 1998, Mahabaleshwar, India



*Circa September 1991,
Gangtok, India*



*Ma Impromptu 50TH Birthday trip
Mahabaleshwar, India.
June 4, 2017*

The beautiful people who instilled the love of Geography through travel. My rocks, the one who always leads by example. All I am is because of you, My mother who is a black hole of knowledge forever expanding. She is not only a Mother but the best backpacking buddy, my yoga & meditation partner, and the best chef who has taught me to appreciate food and nutrition within and outside my culture. Mt Father who teaches me to be open to new experiences, show strength by being vulnerable, DREAM BIG & NEVER GIVE UP!

POETRY

INFLUENCES & INSPIRATIONS



Sculpture of Rabindranath Tagore, Amarkutir, Santiniketan, West Bengal. June 24th 2014

GITANJALI- By RABINDRANATH TAGORE

GITANJALI- By RABINDRANATH TAGORE

Rabindranath Tagore is a Bengali Poet his works have been translated by many into English. He was the first non-European writer to receive the Nobel Prize for his works in literature.

Gitanjali means Song Offering

(Geet meaning song and Anjali meaning gift or offering)

I am fortunate enough to understand Bengali and enjoy the essence of his poetry in both languages.

The poems were based on medieval Indian lyrics of devotion with a common theme of love across most poems. Some poems also narrated a conflict between the desire for materialistic possessions and spiritual longing.

In my travels to Santiniketan in West Bengal, I had been introduced not only to the intricacy of 'Alpna' art but also to the environment of his literary works. I have experienced the work of Rabindranath Tagore in numerous ways. In

language, culture, food, environment, plays, and music. My favorite works by him are, 'The Home and the World, The Postmaster, Chokher Bali, Kabuliwala, and many more. But my first impression of the literary mastermind was introduced to me by the poems in his book 'Gitanjali.' The two poems that have left an everlasting impression on me are Verse 1 and 36

Gitanjali Verse 1

"Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life.

This little flute of a reed thou hast carried over hills and dales, and hast breathed through it melodies eternally new.

At the immortal touch of thy hands my little heart loses its limits in joy and gives birth to utterance ineffable.

Thy infinite gifts come to me only on these very small hands of mine. Ages pass, and still thou pourest, and still there is room to fill."

For me, it refers to the fact of the physical body, the vessel that contains the soul of life. Where the physical body is

frail, i.e. easily breakable and worthless without the life and knowledge that the universe breaths into it.

Gitanjali Verse 36

"This is my prayer to thee, my lord---strike, strike at the root of penury in my heart.

Give me the strength lightly to bear my joys and sorrows.

Give me the strength to make my love fruitful in service.

Give me the strength never to disown the poor or bend my knees before insolent might.

Give me the strength to raise my mind high above daily trifles.

And give me the strength to surrender my strength to thy will with love."

This verse has been a companion for me through all of the times when I wanted to give up. A feeling of knowing that the ones who came before me questioned the same things learned to take responsibility for themselves and learned to surrender to the universe for our vision is very short-sighted. The universe perceives beyond the spectrum of a lifetime.



INQUIRE WITHIN

Starve your Pain,

Find your Ego,

Starve your Ego,

Find your Beast,

Starve your Beast,

Find your Truth,

Find your Peace.

You will always find the evidence of what you believe.

-IN Q

I discovered IN-Q's spoken poetry on YouTube and have been continually inspired and challenged by his contemporary writing across various disciplines. His works have prompted me to delve deeper into the human experience and question my place in the world, as well as the larger environment around me. Through his art, I am encouraged to explore existential questions about myself and existence itself.

IN-Q is an Emmy-nominated poet, multi-platinum songwriter, world-renowned keynote speaker, and the best-selling author of Inquire Within.

"Poetry celebrates vulnerability as strength. It is a timeless form of storytelling that inspires connection and opens hearts and minds.

Experiencing ourselves through another person's story creates empathy, and empathy is what the world needs most right now."

- IN-Q

CANDID PORTRAITS

INFLUENCES & INSPIRATIONS



Ranthambore, Rajasthan, India. December 26, 2017



Dwarka, Gujarat, India. December 27, 2014



Pipariya, Madhya Pradesh, India. September 8, 2014



Dwarka, Gujarat, India. December 26, 2014



Piparya, Madhya Pradesh, India. Septmber 6, 2014



Ladak, India. June 3, 2011



Islam Nagar, Madhya Pradesh, India. November 20, 2013



Islam Nagar, Madhya Pradesh, India. November 20, 2013



Chamundi Hills, Mysuru, India. May 7, 2022



Bihar, India. December 23, 2021

*The eyes and lines that narrate a thousand non verbal stories,
that all I can do,
is listen with my eyes and feel my mind.
-Priyam*

INDIAN CULTURE

INFLUENCES & INSPIRATIONS



BharatBhawan, Madhya Pradesh, India. September 8, 2015



Havan Pooja ,Pune , Maharashtra India. October 6, 2014



Pipriya, Madhya Pradesh, India. September 9, 2014



Diwali Kila ,Pune , Maharashtra India. October 22, 2014



BharatBhawan, Madhya Pradesh, India. September 8, 2015



Potter's Market, Madhya Pradesh, India. January 31, 2015

In a Place, where you know all your neighbors. Whether you live in a big city or a small village. It's a place that I call home, not just a part of it, but the entirety. Initially, it may seem overwhelming, but if you allow yourself to adapt, you will find that every closed door holds a glimmer of hope. India has taught me to embrace life and diversity and to explore its magnificent geography.

A land of celebrations, from the majestic Himalayas in the north to the mysterious Kanyakumari in the south. Rajasthan's enigmatic deserts, the lush lands of the seven sisters in the northeast, and the Western and Eastern Ghats, which I've had the privilege of exploring, all have their unique charms. Regardless of how many facets of India I visit, I am continually learning from them. India has taught me to embrace my colorful self, inside and out, through yoga and by immersing myself in the vibrant richness of its knowledge.

To me, India is more than just a place. It's a feeling that I carry.

INDIAN TEMPLES & ARCHITECTURE

INFLUENCES & INSPIRATIONS



Sri Ashta Sakhi Temple, Vrindavan, December 2021



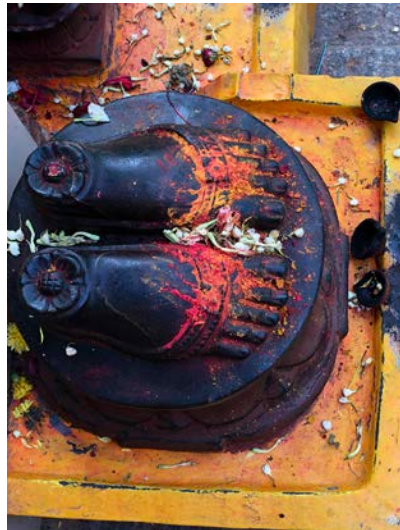
Taj Mahal, Agra, December 2021



Shanti Stupa, Ladakh, February 2009



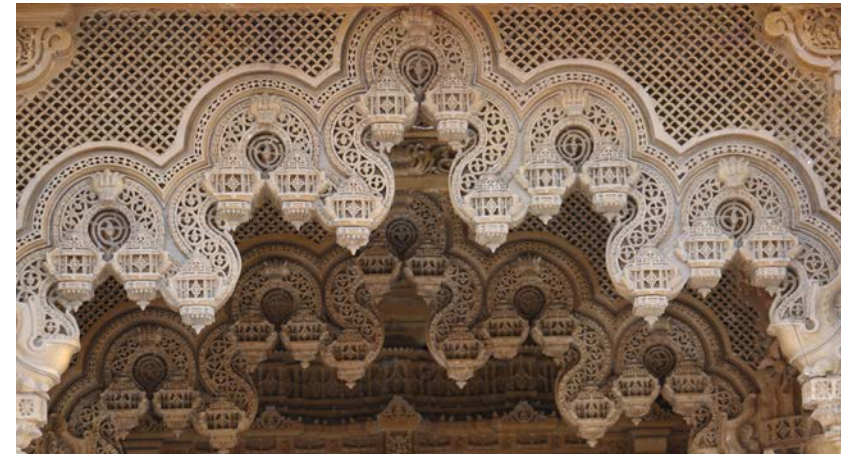
Keshva Temple, Belur, May 2022



Footsteps of Sri Chamundeshwari Temple, May 2022



Ellora rock-cut Hindu temple cave complex, March 2018



BAPS Shri Swaminarayan Mandir, Bhavnagar, December 2014

Growing up in a Hindu household, visiting temples was a regular occurrence for me. Whether it was to go to the nearest temple down the street or to embark on a teeth yatra (pilgrimage tour), our family went

for one every single year. However, my earliest and most vivid memory of feeling consumed by the safety and comfort of a temple was when I was around 4-5 years old. I had gotten into an argument with my grandmother and, as a child not knowing where to go, I found solace in the temple down the street.

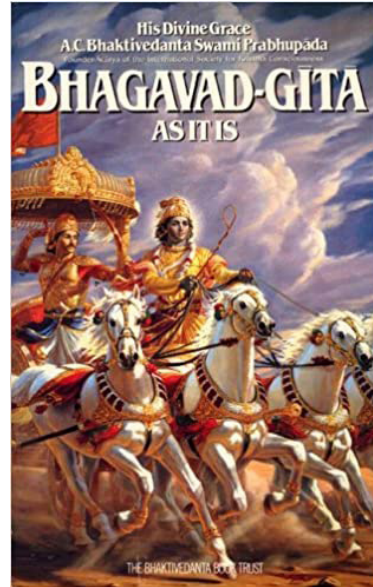
I distinctly recall being mesmerized by the intricate features of the gods and the simple yet elegant architecture of the temple. Being in that environment made me feel incredibly secure and at home.

Those two hours that I spent in the temple felt like a beautiful lifetime. In that moment, I experienced a sense of peace that I had never felt before. All my anger and resentment vanished into thin air, and I was left with a feeling of pure contentment.

Over the years, every time I have visited a temple, I have experienced that same joy and sense of calm. It is this feeling that inspires me and drives me to embody it in my work.

HINDU, BUDDHIST PHILOSOPHY & PRACTICE

INFLUENCES & INSPIRATIONS



I was first introduced to yoga at a young age, around 8 or 9 years old, when I witnessed someone performing the Shirshasana, also known as the King of all Asanas, or an inverted headstand. This experience sparked my interest in yoga and Hindu philosophy,

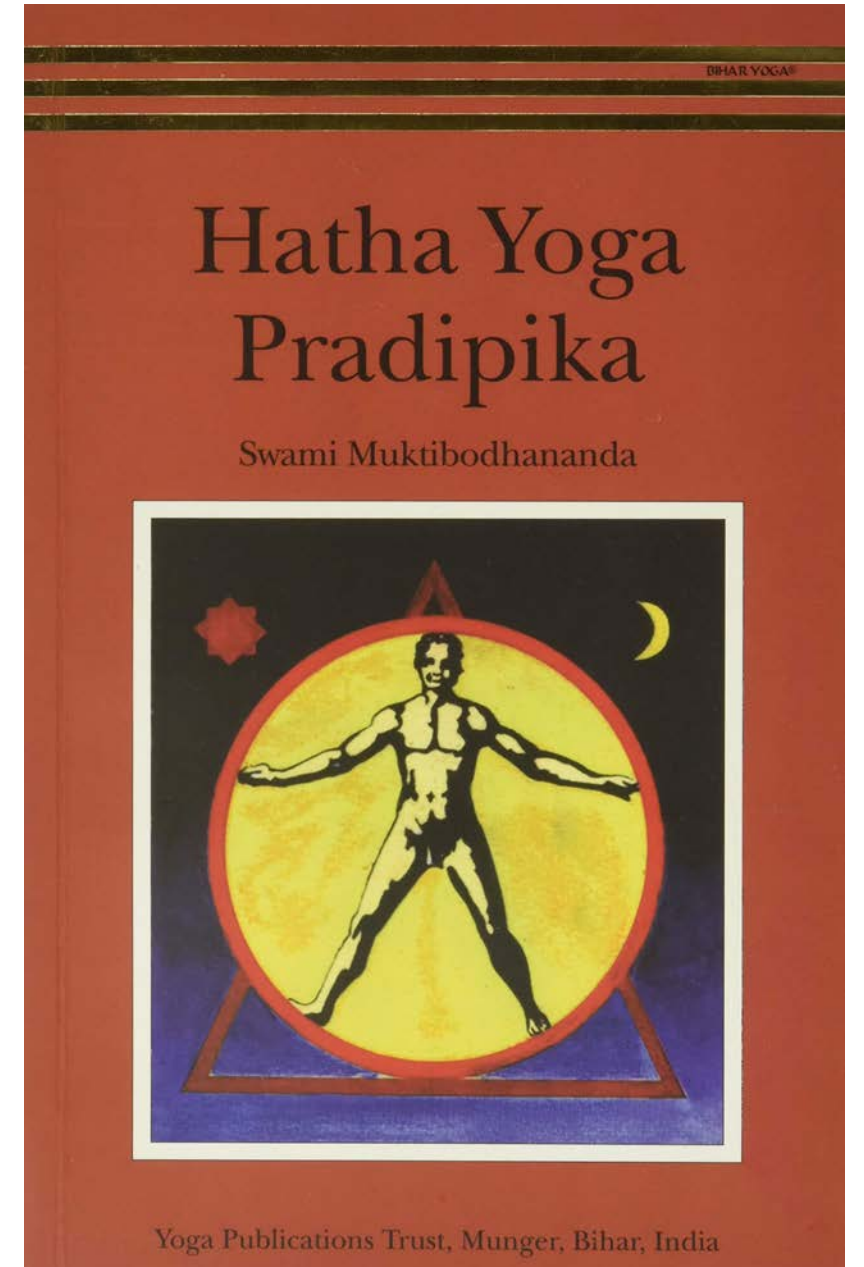
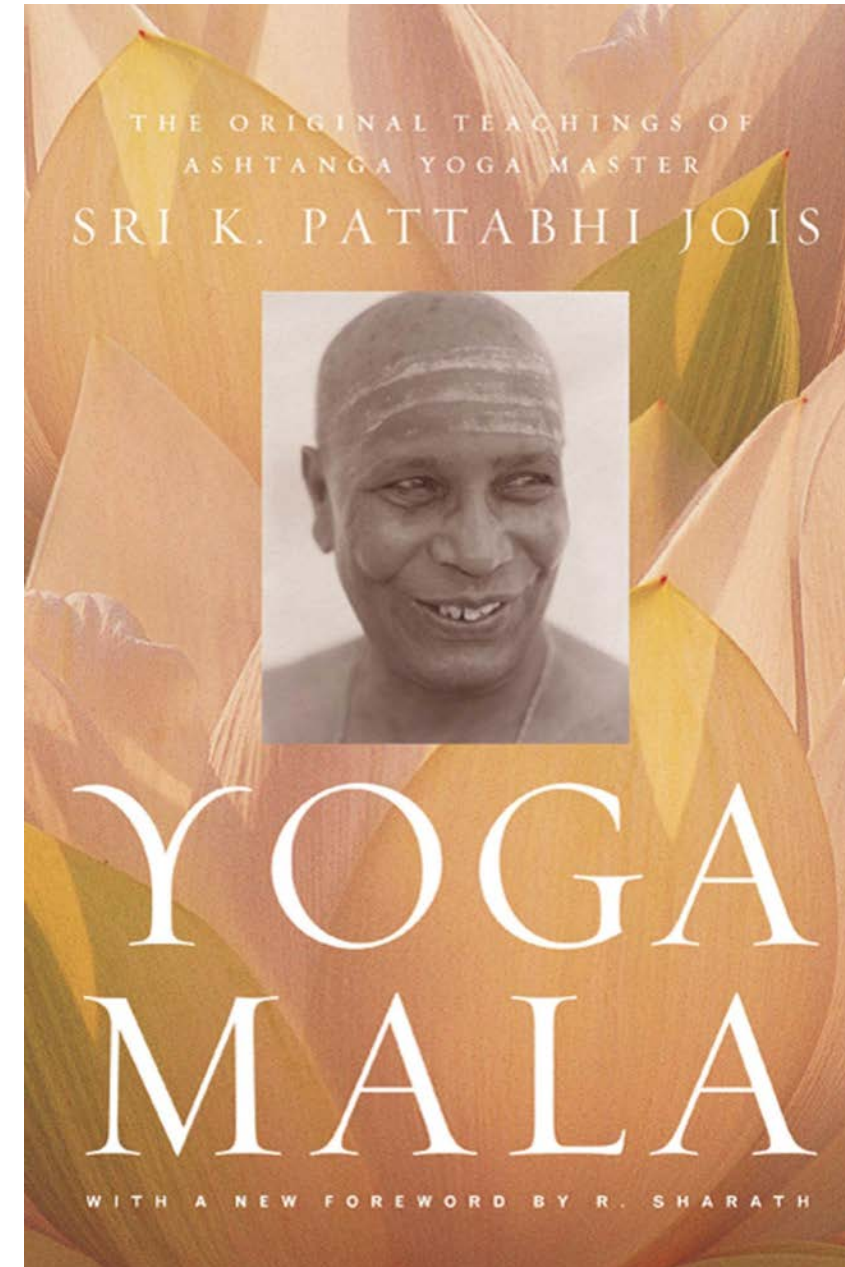
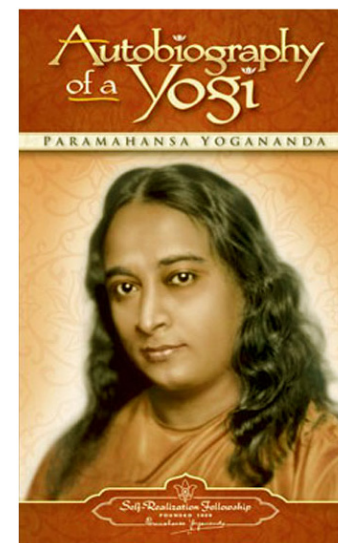
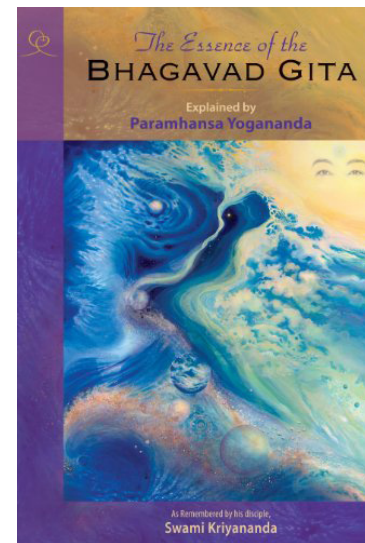
leading me to a deep dive into the subject. While performing the asanas felt miraculous, I was also eager to understand the what's, why's, who's, and how's of yoga.

Unlike Buddhism, which has a range of textual sources, most Yogic texts reference the Bhagwat Gita as a conversation between Krishna and Arjuna, steeped in metaphors. Therefore, one can only comprehend its depths based on their willingness to

explore themselves.

Several books have been instrumental in shaping my journey, including "Bhagwat Gita as Is" by A. C. Bhaktivedanta Swami Prabhupada, "Autobiography of a Yogi" by Paramhansa Yogananda, "The Essence of the Bhagavad Gita: Explained by Paramhansa Yogananda"

by Swami Kriyananda, and "Hatha Yoga Pradipika" by Svātmārāma. These books have not only served as a manual for life but also as a foundational source of inspiration for all my introspections.



Later on, at the age of 6 or 7, I was introduced to Buddhism through a comic book from Amar Chitra Katha called "Buddhist Stories." The essence of the stories were easy to understand, and the more I learned about the beginnings of Buddhism, the more entranced I became. I was fully immersed in understanding the essence of Buddhist philosophies on my travels to Leh and Ladakh, the sever sister and the Himilín country of Bhutan. While I identify as an Omnist - someone who believes there is truth to all religions - I find the principles of Buddhism particularly resonating in understanding myself.

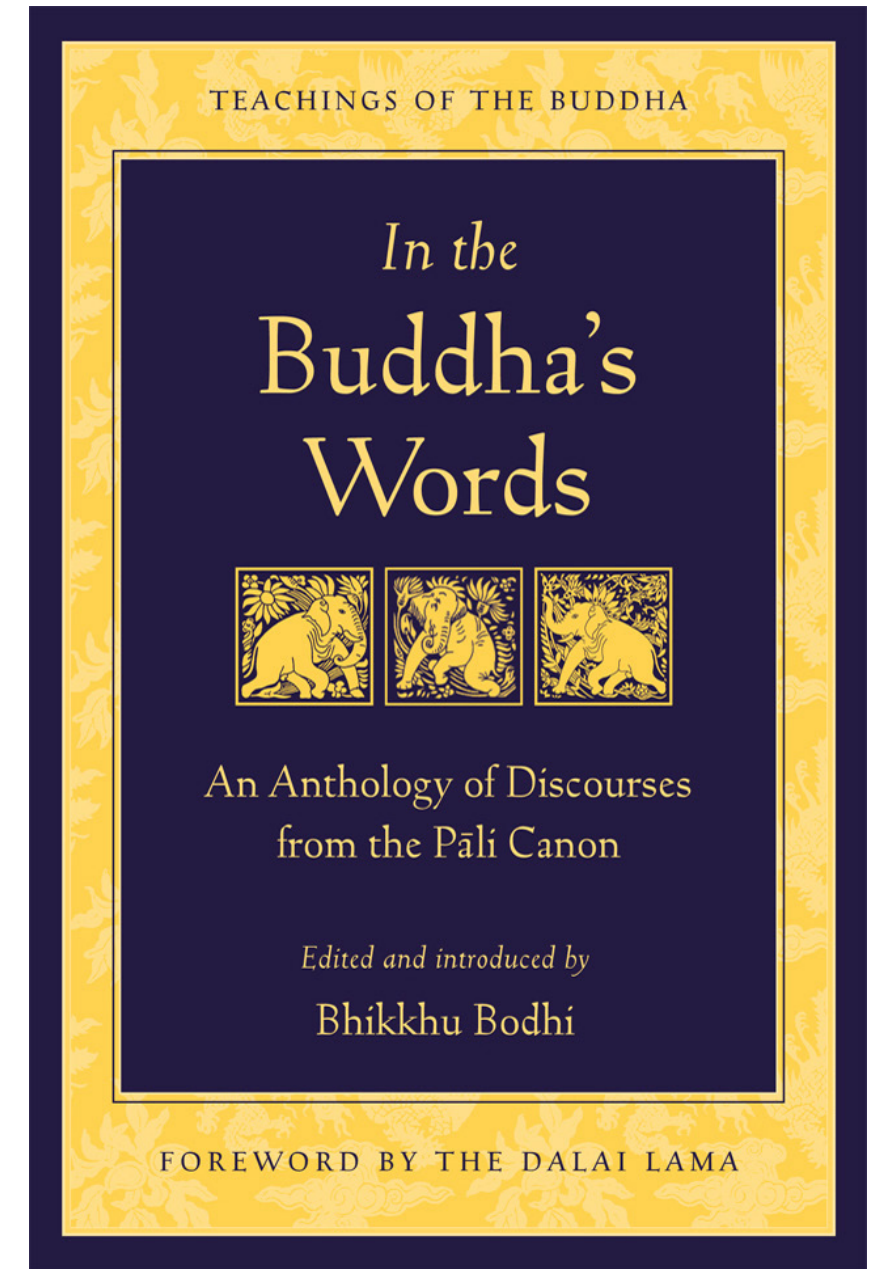
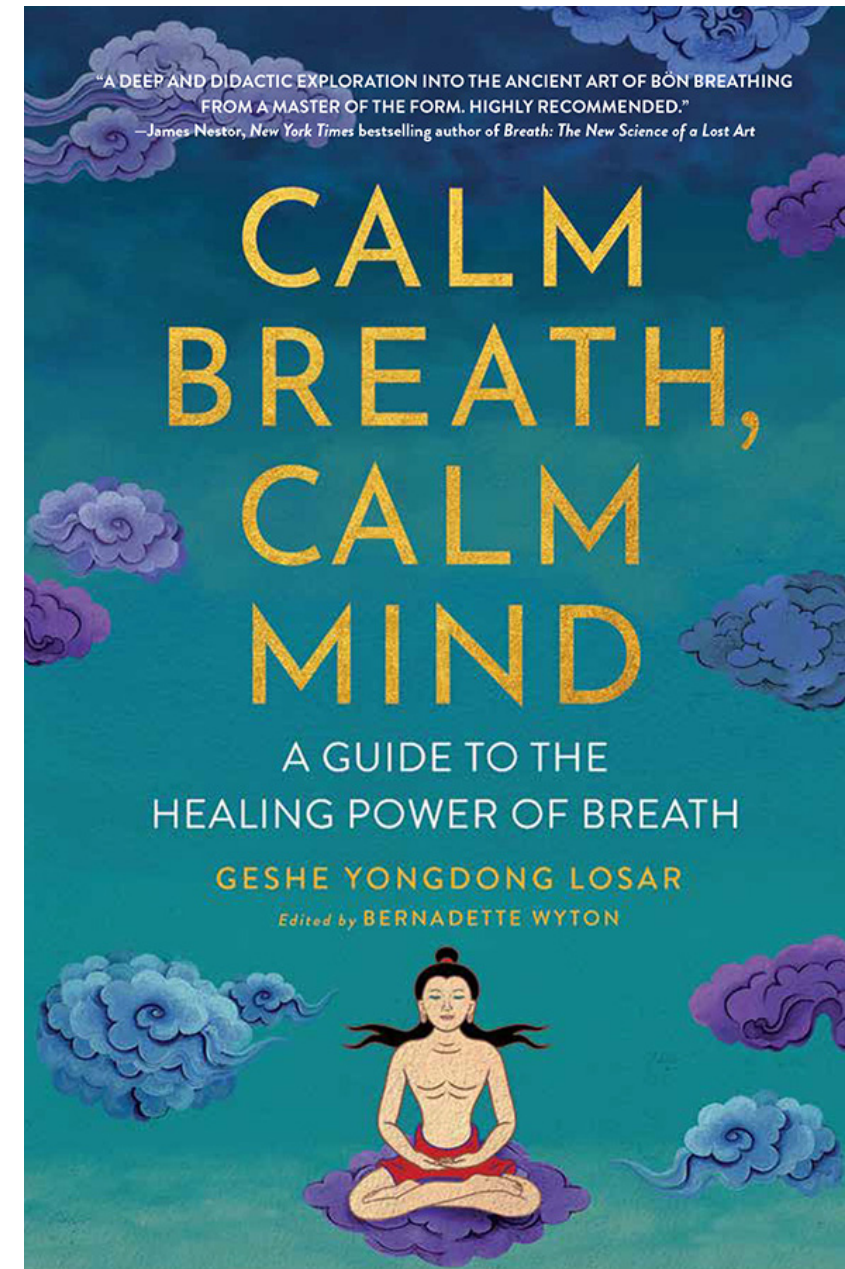
All of these teachings have been essential to the person I am today and the person I aspire to be beyond my job or any social labels. They are also the foundations that keep me grounded and help me better understand the emotion of my work.



Paro Taktsang (Tiger's Nest), Bhutan, September 2002



Ajanta rock-cut Buddhist cave, March 2018. The only day during the sun set where the rays fall on the face



TRAVELS

INFLUENCES & INSPIRATIONS

You cannot discover new oceans unless you have the courage to lose sight of the shore."

-André Gide

I grew up listening to this quote, it resonates deeply with my parent's adventurous spirit and their love for travel. They embody the idea that in order to truly experience life, one must be willing to step outside of their comfort zone and take risks.

As a traveler, you understand the difference between being a tourist and a traveler. While a tourist may seek to escape their everyday life, a traveler seeks to immerse themselves in the culture and experiences of the places they visit. This mindset has allowed me to fully embrace the places I travel to and gain a deeper appreciation for the world around me.

I strive to bring this philosophy into my work, using art to transport myself & others to new, exciting places. By doing so, I hope to inspire others to explore the world and embrace the unknown. Just as my parents taught me. I believe that by taking risks and venturing into uncharted waters, one can discover new and

exciting possibilities in life and within themselves.



Dwarka, Gujarat, December 2014



On the way too Pipariya, Madhya Pradesh. September, 2014



Fruit Vendor, Shillong. January 2009



Pratapgad, Mountain fort, Western Ghats, Maharashtra. June 2017



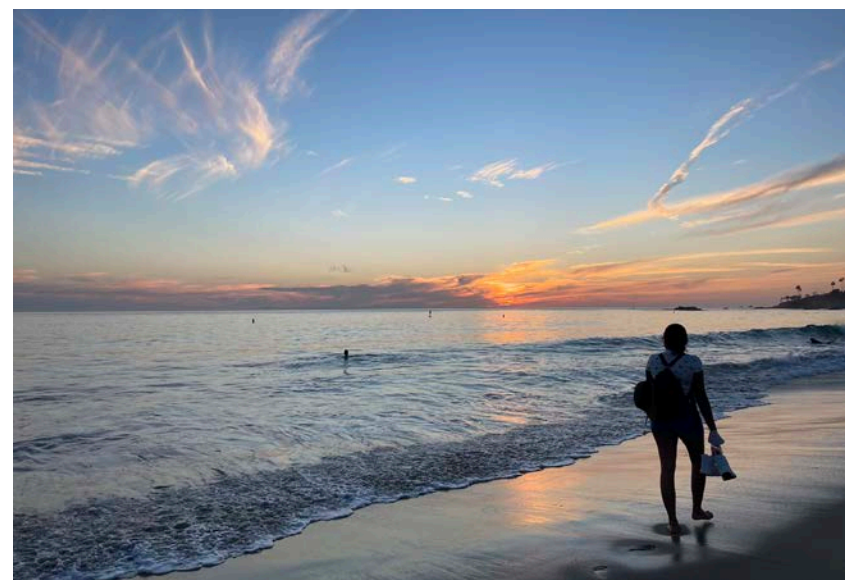
The Niagara Whirlpool, August 2021



Channel Islands National Park, Southern California, September, 2021



Yosemite National Park, California. September 2021



Laguna Beach, California. October, 2021

NATURE

INFLUENCES & INSPIRATIONS

Being in harmony with nature can be an enriching experience, as it allows us to connect with the vibrant ecosystem that surrounds us. From the diverse flora and fauna to the intricate systems that enable the Earth to replenish itself, nature is truly awe-inspiring. Even in moments of destruction, there is a certain beauty to be found in the resilience of the natural world. For me, taking a simple walk in the woods or spending time outdoors is a vital part of my creative process. This ritual helps me stay grounded and focused, preventing me from getting lost in distractions. Nature has a way of humbling me and reminding me of the importance of staying connected to the earth. Sometimes, I find myself simply laying in the dirt, soaking up the tranquility and peace that comes with being surrounded by the beauty of nature.



BOTH: Leh & Ladakh, May 2011



Mahableshwar, Maharashtra, June 2017



Mahableshwar, Maharashtra, June 2017



Ranthambore National Park, Rajasthan, December 2017



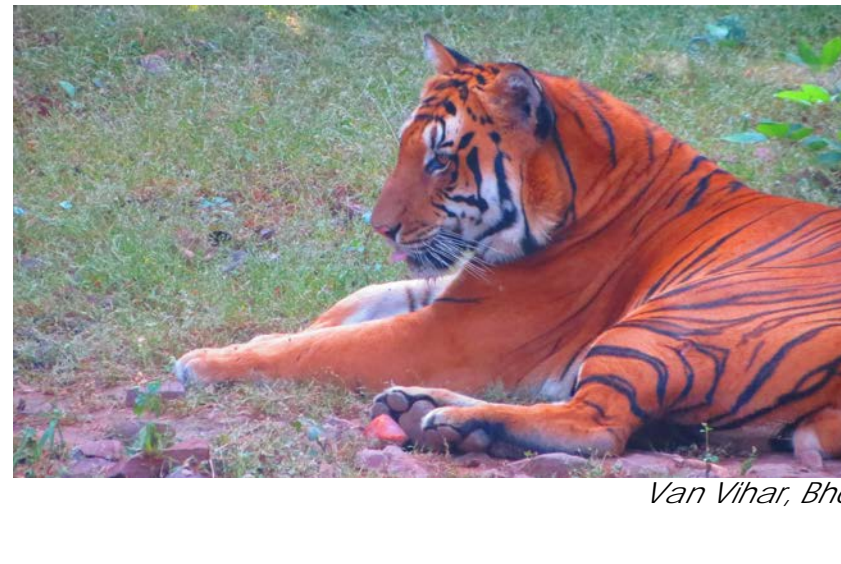
Ranthambore National Park, Rajasthan, December 2017



Meghalaya, January 2009



Meghalaya, January 2009



Van Vihar, Bhopal. October 2013



Van Vihar, Bhopal. October 2013

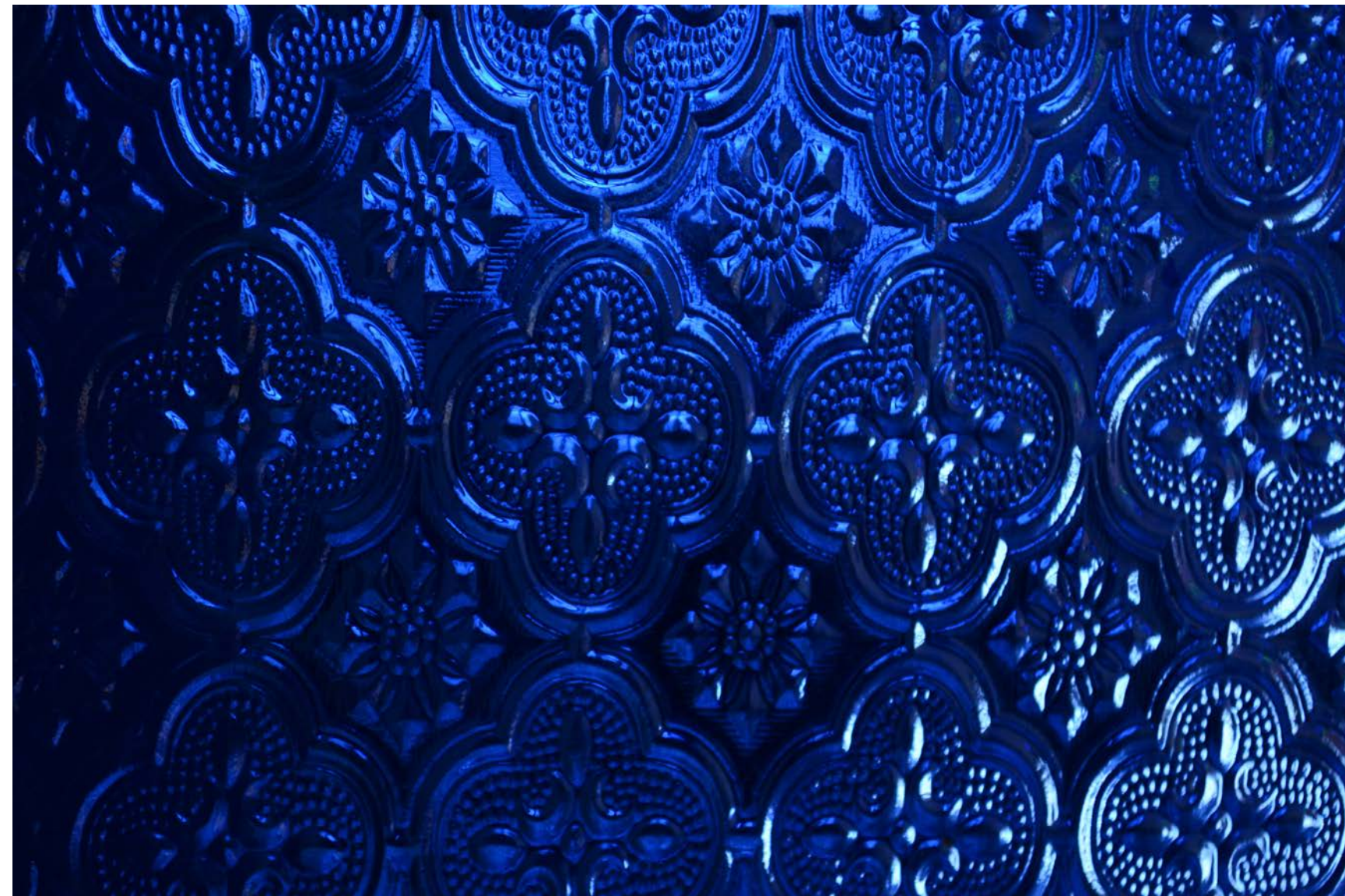
INFLUENCES & INSPIRATIONS

GLASS ARTISTS

LORETTA H. YANG

STANISLAV LIBENSKÝ & JAROSLAVA BRYCHTOVÁ

AKANE YAMAMOTO



Chaman Mahal ("Garden Palace"), glass on old doors. November 2013

LORETTA H. YANG



One of my biggest inspirations is **Loretta H. Yang**, a talented contemporary glass artist who transitioned from acting. Her ability to seamlessly blend traditional designs from her culture into her contemporary glass artwork is truly remarkable, and it motivates me to strive for the same level of achievement. Her expertise in kiln-form crystal is particularly breathtaking, and her fluidity in utilizing various processes to create stunning kiln-form sculptures is noteworthy.

I am also impressed by the works of her label, Liuli Gongfang, which she co-founded with artist Chang Yi. Their pieces have been commissioned for display in Taiwanese chain restaurant Din Tai Fang and can be seen in all of their locations. Her work triggered a spiritual realization and moved me to tears.. Loretta's celebration of traditional Taiwanese culture through her artwork is truly an art form, and it is something that I aspire to incorporate into my own work.



Arist through Contentment



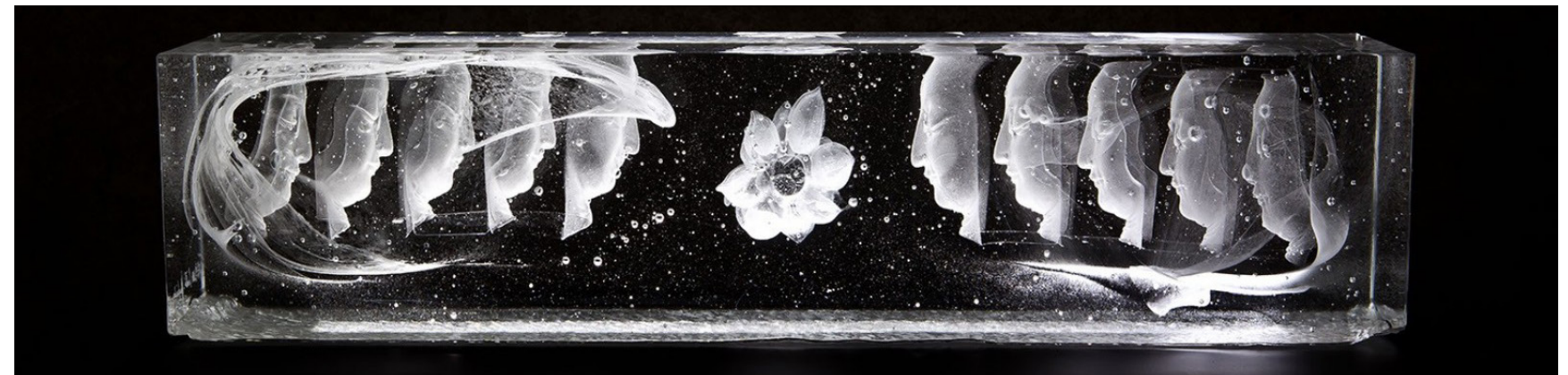
Song of the Morning Flower



Between Heaven and Earth



Omnipresent compassion that transcends time, n°1/12



The flower of meditation speaks the truth of dharma, n°1/8

STANISLAV LIBENSKÝ & JAROSLAVA BRYCHTOVÁ



Jaroslava Brychtová: Sculptor Who Found New Ways to Meld Glass, Form and Light
Text by Steven Kurutz
New York Times, April 24, 2020

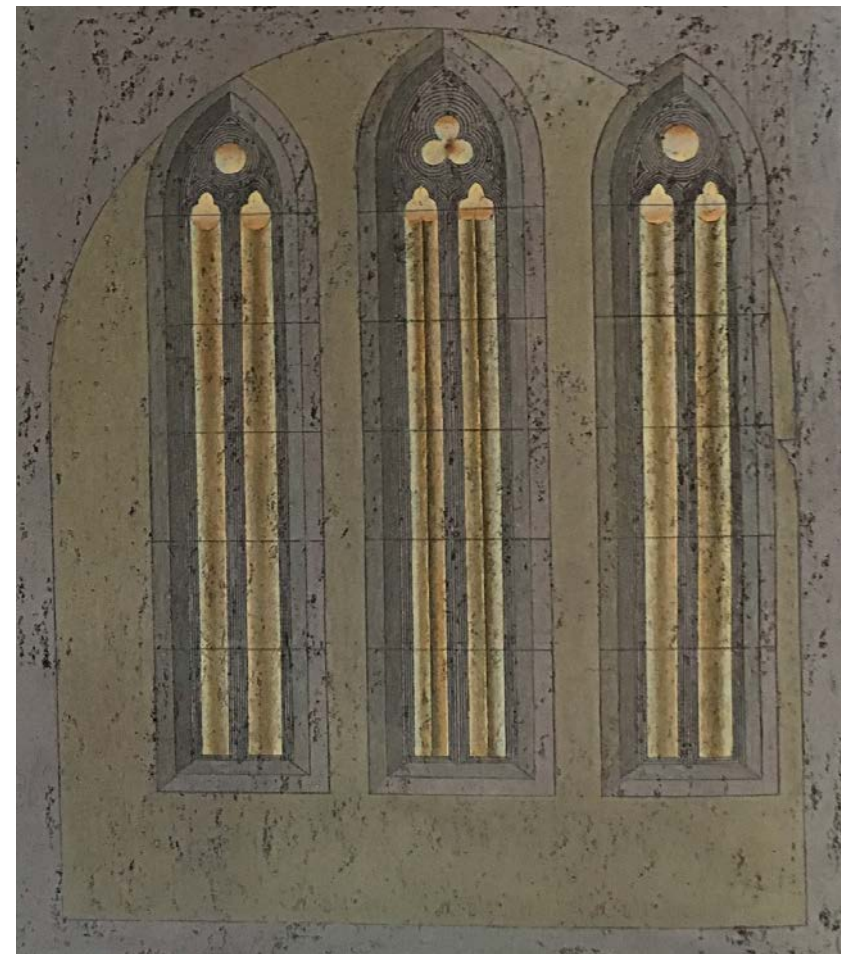
STANISLAV LIBENSKÝ & JAROSLAVA BRYCHTOVÁ

Everyone who knows anything about glass art is familiar with the dynamic duo's artwork. The language of abstraction that they have developed along the sure scale of their work paired with the dance, between light and color is transcendental for me



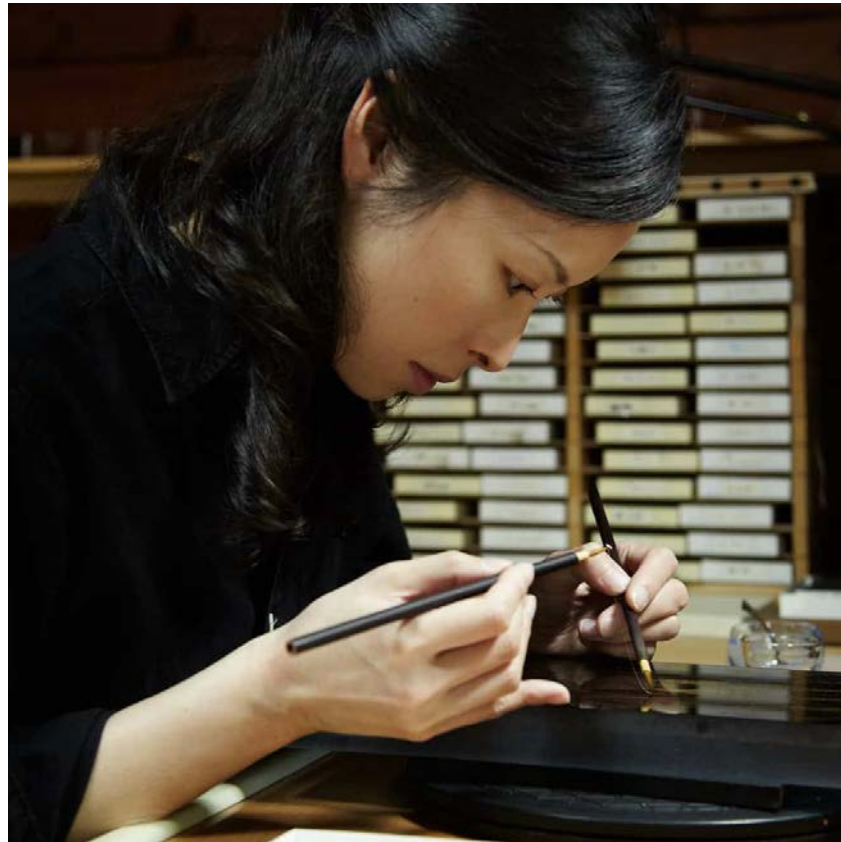
Red Prism In Space 1985

visually and emotionally. The language of abstraction within glass form specific to kiln casting is something that inspires me to work with glass in depth so I can create and cultivate a language of abstraction of my own. I find their work transcendental.



CHAPEL IN Horsovsky Tyn Windows of the chapel 1987 - 1990

AKANE YAMAMOTO



AKANE YAMAMOTO developed "Kirikane Glass" a technique of suspending Kirikane (Kirikane is a Japanese decorative technique used for Buddhist statues and paintings, using gold leaf, silver leaf, or platinum leaf cut into lines, diamonds, and triangles) within a three-dimensional structure made of glass,

by Akane Yamamoto.

The technique was born from Yamamoto's desire to make the Kirikane levitate in space so that it can be the focus of the art piece.

The work requires expertise in both Kirikane and glass techniques. Yamamoto's attention to detail at every stage of creating her works clearly shows through.

It is inspirational for me to witness the works of an artist that is inspired by a traditional technique and can translate it within glass.

As an artist intrigued by techniques, I am eager to find my own language within the medium of glass.

The Kirikane Glass technique has piqued my interest, and I am intrigued by the prospect of incorporating traditional Indian designs within the glass medium. I hope to explore this technique in my future projects and create traditional Indian designs and levitate them in glass. I am utterly amazed and deeply impressed by the exceptional quality and brilliance of her work. I was completely captivated and awestruck by her series **TALE OF GENJI**.



The "farewell comb" from "Sakaki (The Sacred Tree)", Chapter 10
H: 23.5 x W: 50.0 x D: 8.7cm
2016
Private collection
Photo by Tadayuki Minamoto



"Utsusemi", Chapter 3
H: 19.0 x W: 44.0 x D: 24.0cm
2019
Private collection

BODY OF ART WORKS

AN ODE TO MOTHER

CHAOS OF PERFECTION

AN ODE TO MOTHER

To the Mother that exists in Endless forms

Your love is Divine

But even your wrath is magnificent

For it fuels me to endlessly fight my battles within myself

You allow me to die a thousand metaphorical deaths

Yet show me how I can still prevail over the self

-Priyam

RESEARCH & INTRODUCTION



This body of work is a stunning tribute to the unique art form known as 'Alpana,' a South Asian folk-art style that has been traditionally practiced by women. The art form consists of intricate patterns, symbols, and motifs painted on floors and walls using rice flour-based paints during religious occasions. It has been prevalent in the Bihar and Bengal regions of India, as well as Bangladesh. The motifs have evolved over time and are now used as emblems in sculptures from these regions.

My introduction to Alpana designs occurred during my internship at Amar Kutir, where I learned the dying art of batik on leather in West Bengal and neighboring states. During my recent travels to Bihar, I had the opportunity to work with a talented clay sculptor who specialized in creating Alpana Design sculptures for Durga Pooja. Unfortunately, the sculpture was damaged during transit, and I had to repair it myself.

This artwork is a heartfelt tribute to all the incredible women in my life, including my mother, aunts, teachers, gurus, and friends. They have all played a vital role in helping me navigate through my personal struggles, teaching me to trust my intuition, and nurturing me with open hearts. Their strength has helped me overcome the challenges of depression and emerge victorious.

PROCESS

1. Ideation

I believe that ideation is the crucial first step in bringing any idea to life. It involves considering the purpose and question that the idea seeks to answer. My works are introspective and serve as an ode to the experiences I have collected in life. My art is heavily influenced by my culture and travels.

This particular body of work is inspired by the South Asian folk art style called 'Alpana,' which traditionally consists of colored motifs, patterns, and symbols painted on floors and walls with rice flour during religious occasions. The motifs have been transferred to sculptures in the Bihar and Bengal regions in India, and Bangladesh.

During an internship with Amar Kutir, I learned the dying art of batik on leather, this is where I was first introduced to Alpana designs. I also had the opportunity to work with a clay sculptor during my

recent travels to Bihar, who specialized in making Alpana Design sculptures for Durga Pooja.



Artist Vijaya Laxmi Painting Alpana Designs On Leather for leather Batik.

2. Final Form

The final form was single-fired and was still very porous and brittle. While in Transit from India to Canada, it suffered some damage, which I was surprised I was able to fix using a plumber's putty. It was a cathartic process as I was able to translate the making style through another medium just by recollecting my observations on how it was made as per my requirements. In the future, I feel confident that I would be able to make my sculptures from scratch.

3. Making A rubber mold

I used mold max 30 for making a thin layer of the rubber mold and backed it up with a plaster backing to be more cost-efficient with my material.

4. Making the Wax Model

I used the rubber mold to make a wax model to be able to work further on modifying and refining the sculpture for casting in glass.



5. Debate on making the plaster or Zircar mold & Kiln Program

I was debating which medium I would like to use to make the mother mold for casting I decided against Zircar although it would give an excellent surface texture of being almost polished it would be challenging and a lot of cold work to be able to get it out of the more intricate design. Not to mention the investment of time required to make the mold and de-mold it. After speaking to my Casting professor, I went ahead with making a plaster silica mold 1:1 in ratio. Four layers, the first one being very thin.

The program I used was a 120 Hour Firing schedule. With the melt at 850 degrees Celsius for clear bullseye billet. I used bigger chunks to avoid bubbles and held the melt temperature for 10 hours to release all bubbles to the very back of the piece.

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6. Demolding

After letting the piece rest for over 24 hours once the program was complete, I proceed to de-mold the work and clean it thoroughly



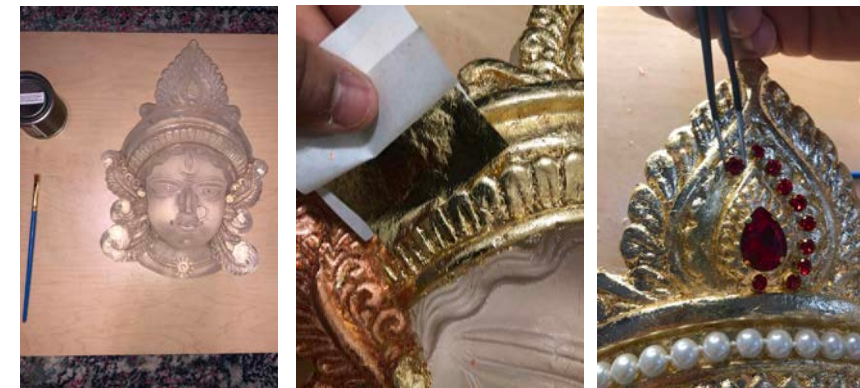
7. Cold working

Used the Dremel tool to remove any deformities caused by cracks in the plaster mold. Polish it to 220 grit. Saw cut the pack and flattened it with the lap

wheel to 120 grit. I was debating on polishing it but the 120 grit adds more definition and structure to the face work so decided against it

8. Embleshmens

Practiced foil gilding with imitation copper foil on as a test then started to do the actual gilding on the work by using an oil-based adhesive that professional gilders use to gild 24-karat gold leaf and 100% genuine copper Sealed it with an acrylic gloss top coat used by professional gilders. Freshwater Pearls for the crown on the head and glass crystal rhinestones with brass backings for the jewels. As an adhesive, I used the 5-minute epoxy



9. Reflections and learning

Things I would explore in my future project in this series and make changes:

1. Sculpt the whole thing again I chose to make this a series of works by adding the other three goddesses to the fold, Laxmi, Saraswati, and Kali.
2. Refine the resivour better to reduce cole working time and get more refined edges.
3. Try out silver gilding with real silver. It is a more difficult leaf to work with as it oxidizes very last and reacts with everything including air.
4. Try a Zircar mold to see what the challenges are.
5. Load a little less glass as it's an open-face mold to reduce waste and cold working time.
6. Explore adding the leaf to the mold itself to see how it reacts and forms in the kiln with the thought of eliminating the gilding process.
7. If I make it a series I would like to explore colors to make pronounced distinctions between amongst all four goddesses.
8. Explore and do more detailed form study of the other other goddesses.

ANALYSIS

Repairing the sculpture was cathartic as it allowed me replicate the process that I had the privilege of learning through observing.

The face itself is left translucent as it symbolizes a safe space to be vulnerable and still be protected.

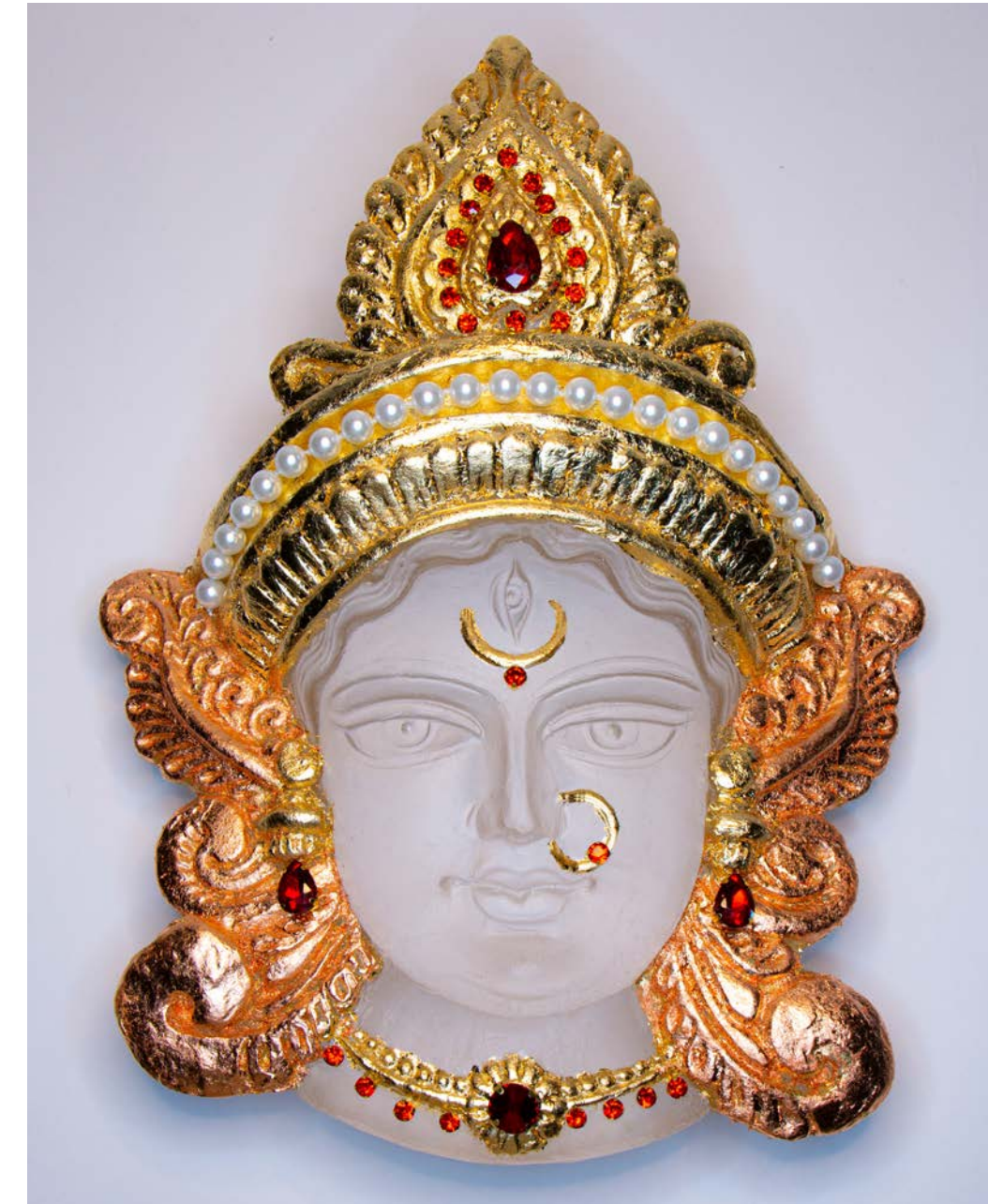
The 'Sringara' one of the 9 rasas (one of the nine emotions of the Tantric / Yogic tradition) usually translated as erotic love, romantic love, or as attraction or beauty. In Sanskrit and Hindi it is used as a synonym for many acts in context to the work: it relates to the act of putting on your jewelry for enhancing your beauty like an armor. To get ready to fight your battles.

The embellishments for these are done in 24K gold, 100% genuine copper gilding, real freshwater pearls and rhinestones made from lead crystal glass.

The most common conflict that has been addressed is, why am I not using any imitation material as it would be more cost effective?

The answer to that is simple, I wouldn't want to compromise on the material as I am celebrating the collective divine of femininity, just as these women never compromised on me.

FINAL WORK



CHAOS OF PERFECTION

What is Perfection?

I didn't know

But

I found out its chaos and calm

Something one can only appreciate when one has the capacity to gaze

at it from a distance

Its practicing being present in the presence

&

learning how to surrender

-Priyam

RESEARCH & INTRODUCTION

This work is centered around the idea of seeking my truth and using a process-oriented approach to finding calm amidst the chaos of life and seeing proof with the physical manifestation of the difference between my ideal thought on perfection and the reality of it.

I have grown and developed with ADHD, experiencing both advantages and disadvantages due to this condition. My mind works at a faster pace, than I can keep up with on most days and I require constant stimulation. This often leads to procrastination, losing track of time, and a need for achieving this ideal of perfection that is unrealistic which further leads to procrastinating endlessly. I was diagnosed very early on and to combat the negative tendencies and leverage the condition to my advantage I was taught to understand myself and the importance of staying present. I heavily rely on my foundation of values instilled in me, seeking to understand myself better to be aptly equipped with handling

the downsides. My practices like yoga, meditation, breathwork along cognitive exercises have created a baseline ritual to help me cope. However, despite these efforts, one can only control themselves, and more times than not we encounter situations that are beyond our control. The downside of my ADHD when things are out of control for me, has been a severe declining mental health that results in the following symptoms anxiety, depression, persistent feelings of sadness or hopelessness, suicidal ideations, difficulty sleeping, difficulty concentrating or focusing on tasks, excessive feelings of guilt or worthlessness, loss of interest in previously enjoyed activities and losing track of time.

What started this journey of the investigation was feeling stuck and not being able to progress at the unrealistic pace that I wanted to, while I was recovering from a ligament tear in my right wrist. I felt hopeless, had no direction, and would procrastinate endlessly about not being perfect because I wasn't

able to blow glass. Circumstances brought me on the doorsteps of the kiln room and I have never looked back. Little did I know, it was a redirection toward something beyond what I could have ever imagined. This was my first encounter questioning the ideal of perfection as it was slowly irradicating my ideal version of reality.

As I find it difficult to always be in the state of presence as we are always engaged in the drama of life, but on the other hand the drama of life only enables us to experience our emotions at their full capacity, which I believe is the key to unlocking the divine world within yourself.

To ground myself during this challenging time I started to re-read "The Essence of the Bhagavad Gita: Explained by Paramhansa Yogananda" by Swami Kriyananda.

I have read this particular paragraph endlessly, it brings me back to reality every single time. 'the very mind of which you want to banish the delusion is already steeped in the very dilution you want to overcome.

Introspection should be treated cautiously for it is already tainted by the ignorance it seeks to dispel. " Thus, began the Journey of seeking my truth to find what perfection meant to me. This work explores one of the techniques explained and practiced by my professor Dr. Owen Johnson in his artwork.

PROCESS

1. Ideation

Introspecting and challenging the idea I have in my mind about perfection. Knowing basic principles of how glass behaves when acted on with different tecniques and th efact that If a piece of colour, object or anything suspended in a spherical outshell of glass it magnifies whats on the Inside. Making a meket to see if it would work out.

He makes a desired 3-dimensional form which is an open-face mold and has a backing of his murine patterns. While the Clear glass is melting in the open-face mold, the backing is being bought up at a temperature of 600-620 Degrees Celius to be dropped in hot on the melted glass. This type of casting creates magnification and distortions of the details of the patterned backing. A process that I wanted to explore with modification.

2. Making the Maketa

For making the working model I wanted to add movement in glass so I made a pot melted backing, Used a smaller scale of hemisphere and added some zircar shards to see the effect it would amplify if added as an inclusion in the hemisphere.



3. Idea of a Final Form and scale

My original idea was to make a sphere. After making the working Maketa, I decided to scale up the diameter and make a hemisphere to showcase what happens inside glass. This allowed me to have a plain surface on the back to work with more access to kiln dive and manipulate the glass while it is hot.

4. Raking a making the backing

To have a more controlled sense of movement I decided to kiln dive and rake the glass. I used blue glass as the backing so it would contrast brighter colors used for the rake better while still allowing light to pass through the bottom.

5. Prepping the Rake.

The Rake was cut into a circle with the saw and polished to a A30 Trizac Belt and bought up to a temperature of 620 degree Celsius for pick up for kiln diving.



6. Mold making, Making Zircar Inclusion, and white sphere inclusions.

For adding inclusions, I used spherical zircar inclusions which I later plunged in the kiln to crack and made a open face plaster silica mold for the sphere.

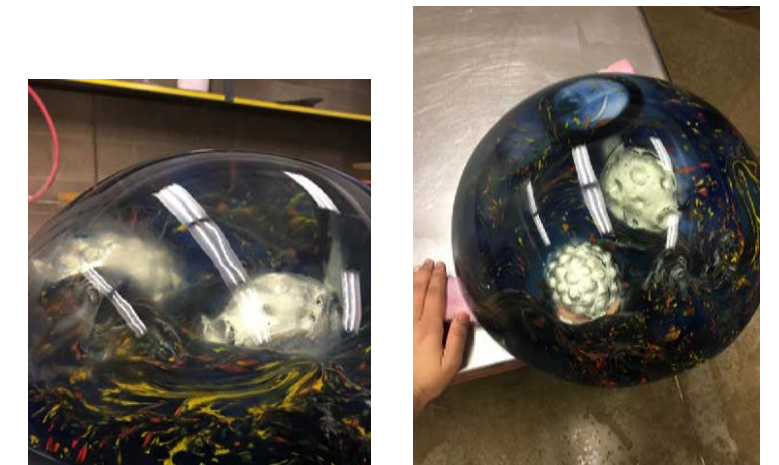


7. Kiln Diving to Add the Backing.

After waiting for the glass to melt completely in the hemisphere, while simultaneously bring the raked piece in another kiln. I picked up the hot rake and added it as a backing. I later plunged the white sphere so it could make the blue cocoon around it.

8. Polishing after Firing

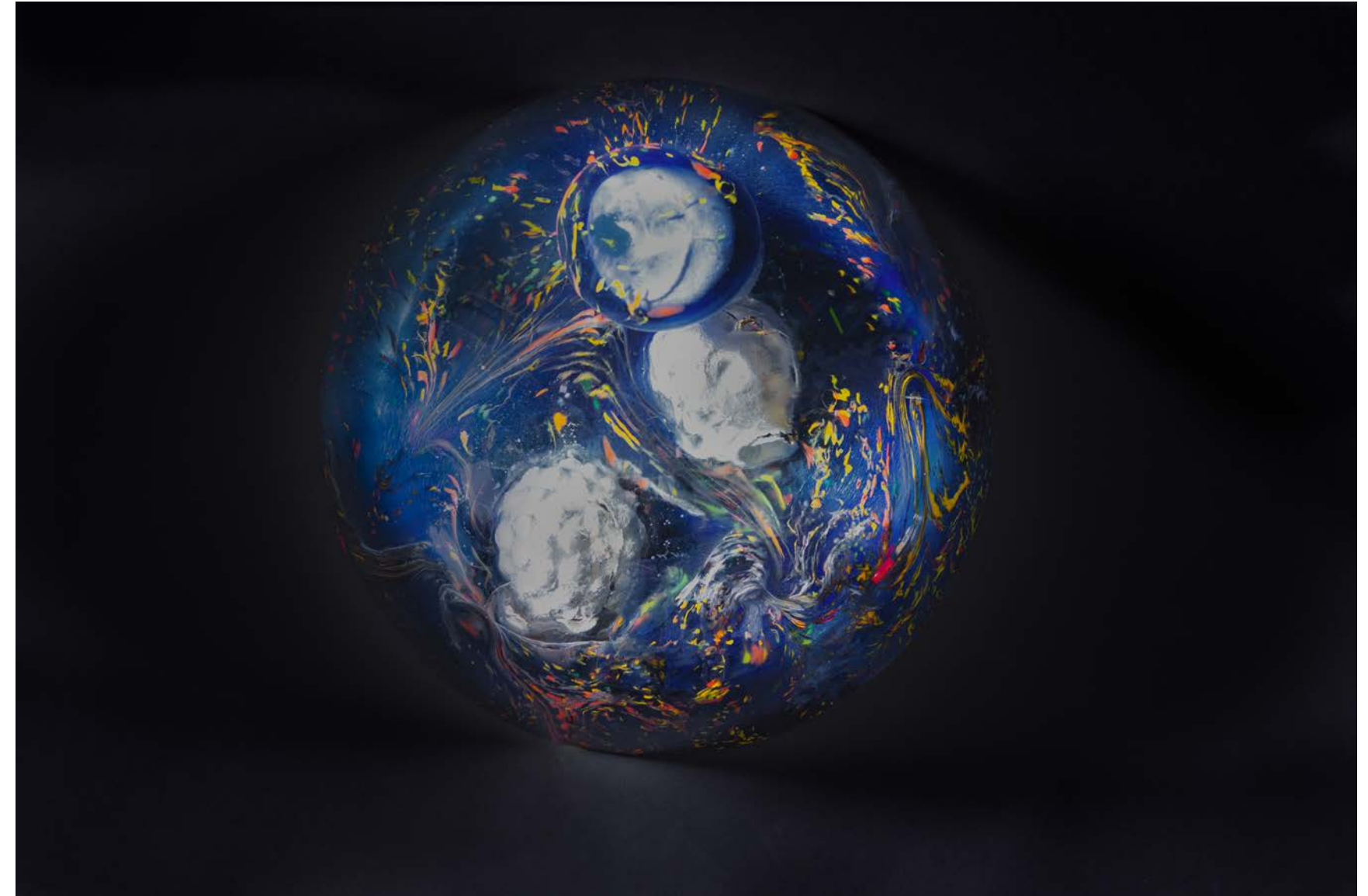
The firing schedule was for a total of 120 hours + 24 hours for the kiln to come down in temperature. Using the angle grinder, I polished this piece to a full polish. It took around 19 hours to complete the polish.



ANALYSIS

The entire body of my work was a contemplative journey for me to explore the concept of Perfection. At the outset, I had no idea what the final outcome would be - much like how we navigate through life with only a rough idea of what lies ahead. Though I had some theories, they were no match for what I ultimately discovered - that Perfection is messy and unpredictable, yet beautiful in its own right. All we can do is live each moment to the best of our ability. This realization was a transformative experience that helped me to let go of my toxic ideas about perfection. Over the course of two years, my commitment to this project saw me through both the highs and lows, and it allowed me to rediscover my passion for the medium of expression that I use. It taught me to be resilient and honest with myself and my healing journey.

FINAL WORK



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