



**The ovoids :**

I am moved by the ovoids as Barbara Hepworth and which Moore used to use, seen as their predominant motif of sculptural intervention! They play with this form, and here I tried to bring the form imbued into a mother's body. The ovoid maintained onto a total figuration..



Location Map



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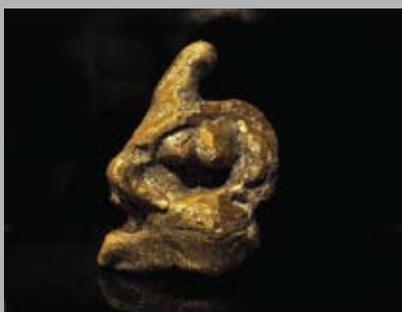
**My new works on clay and after it's final glory**

It's amazing that am using clay which you don't get messy while you work, but first thing is the volume, the mass you feel to bring out your form using your spatula and knife and your hands! Its sheer brilliance that you work out with rough form from there you evolve design or form you intend to give birth to! When you are satisfied with form, doing final touch by bringing texture or roughness on the surfaces of the forms need to let them dry giving few days ....if you use mould of different metal or colour effect ... and use if you need to, and put into the kiln and you do so ... yes I do various lumps of clay for a series of texturing for sculpts. One in this series also in the making called 'Shopneel Mrinmoy'. These textures can be amplified or reduced by using a heavier or lighter touch by using different thin and pointy tools depending on the effect you need. --Mrinmoy



**Cuddle and Couple**

Intense love and relationship, how it transcends to that spirit, which resonates in our minds ....we know how that force gives that pleasure and peace



**'Mayuri Matrika'**

I follow the primitive mother figure, very finely done to give it an effect of antiquity! I find it interesting to portray her composure in a seated gesture, I think its very poetic and the hand gesture and head looks like a peacock, hence the title 'Mayuri Matrika'



**Metamorphosis of mutual emotion :**

The work may not seem to be very delicate, yet it is something you can say it is, emotionally profound at least to me! Very modern indeed, in terms of its level of design and sculpting its inner space with subtle depths, lines and curvature of two male (figure in silver) and female (female in bronze) forms entwined in harmony as we see in our daily familial emotion ..



**Mother in her austere space :**

The natural texture which evolved on the fold of her feet and base made more convincing, simplicity of the mother's lonely space as if she in her rural setting perhaps give a wonderful feel to it



**Stretching outwards**

In my abstraction, I often play with anatomy and anatomical lines. I presume I always diffused anatomy in human forms, which allows audiences to see beauty with more intensity discovering the hidden anatomy within this tangible figuration on clay.