

Gupi Ranganathan



There's something about cell structures and patterns as they transform and evolve, that not only fascinate engineer turned artist, Gupi Ranganathan, that shines through in her paintings and prints. With a background in engineering and management, Ranganathan moved to the US where she decided to study art. While pursuing her BA from Simmons College and MFA from MassArt, her work has continued to live at the intersection of art and science. The themes that she tends to investigate represent processes that are present beyond the world of science, although they may have the same, or similar, or different interpretations in different fields. She works

with an open mind and allows her series' of paintings when I start on a series to evolve organically out her prior works without being categorized as particularly artistic or scientific.

Q: You come from a science background, but have since been focused on your art. How does the artistic process compare to that of scientific research or science in general?

A: In the artistic process, I usually start by reading and researching the area of interest. I do not have a set hypothesis. I have learned over the years that the process I use in my studio is very similar to the process that scientists use. When I am interested in a particular theme or topic, I set up a series of art experiments that I set up similar to what one might find in a laboratory. The only difference that I have found between the artistic process and scientific research is that there is no need for conclusive evidence in the artistic endeavor. In both fields, the creative leaps that the artist or scientist has during the process distinguishes good work from great work.

Q: Tell me a little about the pieces you will be showing at Trifecta Year One.

A: I will be showing artworks from the Emergence series at Trifecta Year One. In Emergence, I concentrated on the dynamic nature of the changes that constantly evolve and inform who we are as a species. In this series, I collage torn samples from silkscreen prints from layered drawings of linear connections. I put together multiple pieces and interconnect them through mark making (using acrylic pens) as by applying one or two simple pieces of logic to discover the complex systems, processes and / or patterns that emerge in each large artwork.

Q: What intrigues you about cell structures and patterns as they transform and evolve, that they are the focus of your paintings and prints?

A: I believe that my body is the source of all my memory. It remembers what I am, where I come from, where I am now, and where I am going. It carries encoded packets of information at the cellular and sub-microscopic level that continuously track its evolution from a unicellular microorganism to its current stage as a human being. It constantly processes these memories to generate new information that will be encoded as knowledge and passed on to the next generation. By continuously creating, preserving, changing and recombining the different elements in my

artworks, I explore how changes at the microcosmic level lead us to visually and spiritually reflect on the macrocosm.

Q: What's currently inspiring you?

A: I love exploring all styles of music from classical to rock to pop to rap. I have always enjoyed listening to Indian classical music – both Carnatic and Hindustani – the development of a raga, as a concert progresses is fascinating. Also people who are willing to step out of their comfort zone and try new things inspire me.

Q: If you weren't making art, what would you be doing?

A: Running a business that involves a creative pursuit.