

## GOPIKA NATH: A PROFESSIONAL BIOGRAPHY

Gopika Nath is a Fulbright Scholar, an alumnus of The Central School of Art and Design, London, U.K. A **Textile Designer, a Fiber Artist, a Writer** and a **Teacher**, her association with Textiles began in 1976. Her talent and expertise have been successfully employed by the **Corporate Sector**, the **Handloom Industry**, **Retail Organizations**, **Fashion Designers**, **Exporters** and **Educational Institutes**.

Working with textiles as '**Art for Wear**', she has created her own range of **exclusive sarees and scarves**, and also worked with some of the leading **Fashion Designers** of the country, creating specialty fabrics for **Rohit Bal**, **Gitanjali Kashyap** and **Ashish Soni**, among others. Her work has been exhibited in India and abroad. Of this it has been said - "*Gopika Nath's professional competence matched with her free expressive sense of styling and designing has made her collection of sarees quite unique*" and "*her creations are so perfect that buyers cannot believe it is hand done --- she is a painter, a designer, a colour specialist. If you choose to wear one of Gopika Nath's creations, it would be a bit like donning an original painting.*"

As a design professional, Gopika Nath is an **acknowledged leader** in more ways than one. In addition to teaching traditional subjects relating to design, she has conceived, designed and taught a **unique design sensitization programme for management professionals** and also conducts lectures on 'Design and Society in the Indian Context' highlighting various social issues that remain largely ignored in the business of Design.

Working with various agencies under the aegis of the **Ministry of Textiles**, and private organizations, Ms. Nath has considerable experience of working with **crafts people** in the **rural sector**. In this regard, she has undertaken projects for design and development of fabric in **Block printing with natural dyes**, **Ikat fabrics** in cotton and silk for **Furnishing**, **Sarees** and **Dhurries** as well as **Kashmiri**, *hand embroidered chain stitch* fabric and **Crewel rugs**. She has also worked in the **tribal region of Bastar**, M.P. reviving the dying handloom art of the region. For someone who has worked so actively in the visual realm, her evolution from Textile Designer to **Textile artist** has been a matter of course. Once again she leads in this area as a "*darer on virgin ground, one who really thinks for herself. Refreshingly different as some of her own offering is, one is even more pleased that she is questioning the currently accepted parameters of art. Her intellected stance may well help make the act of art, socially more fractious.*"

As a Textile Artist her chosen medium of expression is **Embroidery**. Having been exposed, quite considerably to the existing hand-crafted textile traditions of India, Gopika is inspired to Embroider, rather than paint on a canvas. She believes that **Textile Art**, in the Indian context, is a key element in defining the **future of India's hand-crafting legacy**. Working with needle and thread, exhibiting her work as an artist/craftsperson in the environs of the **Art Gallery**, she hopes to be able to lend dignity to the **notion of hand-crafting** as '**Art**', **beyond mere skilled labour**, as it is largely considered today.

While questioning the existing parameters of Art, through **Art for Wear**, **Installations** and other creative expressions of her ideas, Gopika is also working towards **evolving a personal iconography** through which she can present ideas and thoughts that have their **antecedents** in this **global society**, but are also **deeply rooted in the Indian ethos**. In this context **Hindu myths** and legends as well the Indian tradition of hand-crafting in ancient India, form key features of her **current research** and expression.

Gopika Nath is **well travelled** and **presents a world view** in all her activities and ideas. She has **studied in London**, and lived there for 7 years. As a Fulbright Scholar, she has spent time in the U.S. **researching Textile Art in America**, and has also **visited Japan**, sponsored by the **Japan Foundation**, on an exchange programme to meet and interact with **Asian Textile Artists/ Designers**. She is **currently** involved in various **Art and Design** activities. She also **writes** on issues **related to Craft, Art, Design and Textile as Art**.

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**Parmanand Estate**  
**Western Avenue**  
**New Delhi -110065**  
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**gopikanath@yahoo.com**

**PROFESSIONAL QUALIFICATIONS:**

- 1985                      **Central School of Art & Design, London, UK**  
*BA (Hons.) in Art & Design.*  
Major Field - constructed Textiles: Weave
- 1982                      **Sir John Cass School of Art, London**  
*Foundation Course in Art & Design.*
- 1979                      **New Delhi Polytechnic for Women, New Delhi**  
*Diploma in Textile Design (with Distinction)*  
Major Field - Surface Design.

**PROFESSIONAL EXPERIENCE:**

**Currently                      Gopika Nath Designs**

***Design Consultancy Services:***

Designing and developing of fabrics

**Surface Design** - printing, painting, batik, etc.

*Screen and Block* printed designs for apparel, sarees and furnishings.

Exclusive *Designer hand painted* sarees, dress material, ties and furnishing fabrics.

**Embroidery Designs**

Dress materials

**Constructed textiles** (woven)

Sarees, furnishings & floor coverings.

**Colour** theme development.

- 1986                      **Ravissant, Delhi**  
Chief Textile Designer.
- 1983                      **Courtaulds (UK), Courtelle Division**  
Intern (Studio practicum).
- 1978/79                      **DCM Ltd., Delhi**  
Intern (*Studio practicum*), Surface Design.

## EXHIBITIONS :

- 2003 Sept. Group Show - '*Performative Textures*'  
Curated by *Dr. Alka Pande*  
Presented by **Apparao Galleries** at  
**Visual Arts Gallery, India Habitat Centre,**  
Delhi.
- 2001 Jan. **Art India Inc.**<http://www.artindiainc.com> (tehelka.com)  
E-Gallery Exhibition.
- 1999 Oct/Nov. Group Show - '*Confluence '99*'  
**Vis-a-Vis**, Khirki Village, Delhi.
- 1999 Sept/Oct. Group Show - '*Contemporary Textile  
Art in India*'  
**British Council**, Delhi.
- 1998 Oct/Nov. Group show - "*Painted Weaves*"  
**Art Indus**, Santushti Complex, Delhi.
- 1998 October Group Show - '*Confluence '98*'  
**Vis-a-Vis**, Khirki Village, Delhi.
- 1998 Sept/Oct. '*Artist of the Month*'  
**Vis-a-Vis**, Radisson Hotel, Delhi.
- 1998 April Group Show - "*Beyond the Canvas*"  
**Vis-a-Vis**. Khirki Village, Delhi.
- 1997 October "*Textile Dilemmas - To be worn or to be Hung ?*"  
Exhibition of painted and embroidered Textiles  
**Academy of Fine Arts and Literature**, Delhi.
- 1997 May Group show of *Installation Art* at Qutab Colonnade,  
**Gallery Pontiac**, Delhi.
- 1996 March/April *Study Tour/Exchange* sponsored by Japan Foundation Asia  
Centre Interaction with *Asian Textile Design experts* in  
Tokyo, Kyoto and Okinawa, *Japan*.
- 1991-1993 Exhibitions of exclusive hand painted sarees and ensembles  
in Delhi and Bombay.
- 1985 Participated in House & Garden "*Young Designer of the  
Year*" exhibition in London.

## **FEATURES :**

### **Television**

Zee TV (Manasi)  
EL TV (EL Look)  
DD Metro (Style Today) - Also telecast on BBC  
Worldwide.

### **Print Media - Newspapers**

Delhi Times  
Saturday Times  
Hindustan Times  
The Statesman  
Mid-day (Delhi & Bombay)  
Sunday Mail  
Indian Express - Sunday Magazine  
Indian Express - Saturday (Habitat)

### **Print Media - Magazines**

First City  
City Scan (Cover Feature)  
Women's Era

## **PUBLICATIONS:**

**Embroidery Magazine (U.K)**

**Art India**

**Discover India** (Media Transasia)

**Swagat** (Media Transasia)

**Life Positive Magazine**  
Monthly Column - '*Spirit*'

**Dataquest**

'**I**' (Quarterly of the Visual arts) **India Habitat Centre.**

**Art India Inc.**<http://www.artindiainc.com/art> (**tehelka.com**)

## **PUBLICATION (contd....)**

**Indian Design & Interiors** (Media Transasia)

**Indian Express**

**Times of India**

**Hindustan Times**

Articles on Textiles/ Craft/ Design related issues

**La Mode International** as *Fashion Consultan*

Contributed articles on various Fashion issues.

**Elite (Media Transasia Publication)**

Features on Current fashion trends and designers.

## **MEMBERSHIP OF PROFESSIONAL ASSOCIATIONS:**

**The Chartered Society of Designers, UK** - Diploma Member 1984 to 1994

**Surface Design Association, U.S.A.** - Member

## **FELLOWSHIPS:**

2000 **Fulbright Fellowship for Visual and Plastic Arts.**

## **MEMBER SELECTION COMMITTEE:**

Heimtextil (Frankfurt) Fair participant/Agency Selection  
(ACASH)

National Centre for Textile Design  
(*Ministry of Textiles*).

Master Craftsman Award

## LECTURES/AUDIO-VISUAL PRESENTATIONS:

- August 2003                    **UNITED STATES EDUCATIONAL FOUNDATION IN INDIA,**  
New Delhi, collaboration with **India Habitat Centre.**  
*An Introduction to Fiber* (a 5 day inter-collegiate  
intensive workshop).
- March 2003                    **BRITISH COUNCIL, New Delhi**  
*Return to Tradition* (Lecture, demonstration cum workshop on  
Embroidery).
- October 2002                **DELHI COLLEGE OF ART.**  
*Textiles as Art: The 'Art' Fabric*
- February 2002                **INDIA HABITAT CENTRE, Visual Arts Gallery,**  
**New Delhi.**  
*Textiles as Art: The 'Art' Fabric*
- March 2001                    **INDIA HABITAT CENTRE, New Delhi,** in conjunction with NID-  
Cross Talks on Design.  
*Textile Design: Beyond Form and Function or Style.*
- December 2000                **COLORADO STATE UNIVERSITY, U.S.A.** as a visiting Fulbright  
Scholar.  
*A Designer's ART.*
- November 2000                **COLORADO STATE UNIVERSITY, U.S.A.,** as a visiting Fulbright  
Scholar.  
*India: A Designer's Perspective.*
- November 1999                **INDIAN INSTITUTE OF INTERIOR DESIGNERS,** 4th National  
Convention, Hyderabad.  
*Designing Textiles for the New Millennium.*
- February 1998                **NIFT - Delhi - Fashion Spectrum'98**  
*Design : A Bridge between Art and Technology.*

## **CLIENT LIST:**

### **Corporate :**

- **East India Hotels Ltd. (Oberoi Hotels).**
- **Indus Hotels Corporation Ltd. (Oberoi Enterprise).**
- **DCM Ltd. (Delhi).**
- **Shamken Multifabs Ltd. (Delhi).**
- **International Wool Secretariat (Delhi).**

### **Handloom :**

- **Fabindia Overseas (Delhi).**
- **Shyam Ahuja Pvt. Ltd. (Bombay).**
- **Obeetee Ltd. (Mirzapur).**
- **The Handloom and Handicrafts Export Corporation Ltd. (HHEC, Delhi).**
- **Madhya Pradesh Hastshilp Vikas Nigam (HSVN, Bhopal).**
- **Association of Corporations & Apex Societies of Handlooms (ACASH, Delhi).**
- **Andhra Pradesh State Handloom Weavers Co-operative Society (APCO), (Hyderabad).**
- **Rehwa Society (M.P.).**
- \* **Koyalaguddem Handloom Weavers Co-operative Society, (A.P.)**
- \* **Pochampally Handloom Weavers Co-operative Society, (A.P.)**
- \* **Jammu and Kashmir Handicrafts (S&E) Corporation.**
- \* **Cohands / o/o Development Commissioner Handicrafts**

### **Retail :**

- **Vichitra Designer Sarees (Delhi).**
- **Roop Saree Kendra (Delhi).**
- **L'affaire (Delhi).**
- **Heritage (Handloom Emporium), (Delhi).**
- **Gyan's Maestro's (Delhi).**
- **Glitterati (Bombay).**
- **Wild Orchids (Delhi).**
- **Ogaan (Delhi).**

**Export :**

- **Intercraft Ltd.**
- **Oro Exports Pvt. Ltd.**
- **Third World Exports Pvt. Ltd.**
- **Avco Traders Pvt. Ltd.**
- **TI & M Limited.**
- **Parry Murray & Co. Ltd.**

**Fashion Designers :**

- **Ritu Kumar**
- **Ashish Soni.**
- **Anjana Bhargava**
- **Bonnie Hazuria.**
- **Gitanjali Kashyap.**
- **Manju & Bobby Grover.**
- **Puja Nayyar.**
- **Rina Dhaka.**
- **Rohit Bal.**

**Education :**

- **Indian Institute of Technology (Delhi)**
- **New Delhi Polytechnic for Women (Delhi)**
- **National Institute of Fashion Technology (Delhi, Hyderabad).**
- **Delhi College of Art.**
- **Usha Sewing Schools.**
- **United States Educational Foundation in India (USEFI).**



## **PROFESSIONAL CREDENTIALS :**

### **Hotel Industry :**

- Design and development of fabrics for *furnishing*.
- Designing of *carpets* for corridors and public areas.
- Designing of *Uniforms* for Executive staff (Sarees).
- *Advisory role* for quality control and fabric selection.

Catering to the specific needs of the hotel industry regarding **constraints** of **maintenance**, wear and tear, as also keeping in mind specifically the **ambience** and services provided by the different hotels/ areas of the hotels, designing to complement these criteria. Liaising with **Interior designers** and **manufacturers** to provide maximum support in the designing & development of the products, to overcome **manufacturing constraints**.

### **Organized Mill Sector :**

- Print designs for *Apparel, Sarees* and *Furnishings*.
- *Colourways* for Print designs.
- *Colourways* for *Woven Jacquard Fabrics*.

Working with the **Marketing teams** of the specific industries to provide the **interface** between **Design Development** and **Marketing**. Designing collections based on interactive studies and also providing inputs for increasing market potential by highlighting salient features of fabrics designed, towards **formulating strategies** for **marketing** them.

### **Retail :**

- Designs for *Printed silk sarees* and *apparel fabrics* .
- Exclusive *Hand-painted* sarees, salwar suits and dupattas.
- *Colourways* for print designs.

Created ranges of **designs on paper** (to scale and in repeat) for printed silk sarees and apparel fabrics for **hand screen printing**. This involved interacting with and working within the parameters of constraints of the **small scale process houses** for the implementation of designs, pertaining to the level of **technology available** to them as also **knowledge of colour** in terms of development of painted shades into printed shades, which then involved using forms and colours that did not require very intense and involved procedures to recreate on fabric. This **Designing** was done to cater for the **market requirement** of specific **retail outlets** that have a very **specific clientele**.

## **Export :**

- Designs for *floor coverings* (handloom dhurries, rugs etc.).
- Designs for *furnishing fabrics* (handloom).
- Design and development of *printed fabrics* for apparel (hand screen printed).
- Designs for *Made-ups* (printed and woven cushion covers, table linen etc.).
- Designs for *Textile Gift Items* (Photo frames, boxes, cushions, wall art etc.)

Working for this area of the textile industry involved working with **forecasting trends** and creating designs for **specific market areas** as identified by the client and their specific buyers. (U.K., U.S.A., Europe, Australia and Hong Kong). These designs had to conform to the **development constraints** of the **handloom/** handcrafted industry base of production as employed/ identified by the clients. For some projects my role was specifically to provide assistance in the implementation of the designs, to ensure **accurate representation** of art works (designs as conceptualized on paper). This involved considering **interaction with the process houses** to **accommodate processing constraints**, yet maintain, as far as possible, the **essential character** of the original concepts as per buyer/ client specifications.

## **Fashion Designers:**

*Designing and painting on fabric*

*Designing and developing Embroidery designs*

*Designing and developing prints.*

- Sarees.
- Ensembles.
- Shirts
- Ties.
- Scarves.
- Dupattas.

Working in close co-ordination with established Fashion Designers in India to understand the **nuances of the drape** of the garment, the kind of **textures** to be painted, embroidered or printed. Creating imagery that would **complement their design ideology** and other garments in the **collections**, presented in a given season.

## **Handloom :**

- Designs for *Dhurries* (cut shuttle, Punja).
- Designs for *Treadle rugs*.
- Designs for *Carpets* (hand knotted and hand tufted).
- Designs for *Woven Furnishings* (plain loom and jacquard).
- Designs for *Hand Block Printed* (kalamkari & vegetable dyed) furnishing fabrics, cushions .
- Designs for *Ikat* furnishing fabrics, cushion covers, table linen, bedcovers, etc.
- Designs for *Sarees, Dupattas* and *shawls* .
- *Colourways* for floor coverings, furnishings and made-ups.

Working with various agencies under the aegis of the **Ministry of Textiles** and private organizations, interacting with **crafts people** in the **rural areas to** develop collections in keeping with their specific skills towards **increasing** the **market base** for their products. While **retaining** the **ethnic** charm and **character** and considering the **constraints of handloom** products were designed to include these as part of the character of the product, for both the **domestic** and **export** market. This included working/ co-ordinating with buying houses/ stores for export ranges as also colour forecasts and trends and designing specifically for client participation in **International Trade Fairs** in U.S.A., Europe, Japan and India.

## **Education :**

- \* History of *Traditional Printed and Painted Fabrics*
- *Creative Explorations with Fiber.*
- *Colour Theory.*
- *Drawing Skills.*
- *Designing and Marketing as Interactive strategies.*
- *Principles of Colour and Design.*
- *Design and Society: The Indian Context.*
- *Textile processing techniques and fabric identification.*
- *Hand painting techniques.*
- *Lectures and talks on issues relating to Design.*
- *Jury member* for admission tests, interviews and student projects.

**Designed** and **taught** courses to inculcate **basic skills** in **Colour** and **Design**, with special emphasis on colour which is the primary consideration for the buyer's choice of fabric. **Formulating special exercises** to enhance drawing skills in terms of observation, use of unconventional tools and uninhibited representations of observed details towards **creating** a **vocabulary** of creative expression, that is **contemporary** and therefore **able** to **address** the **design needs** of the market/society.

Designing and marketing as Interactive strategies is a course/ workshop designed for students of Apparel Marketing and merchandising providing **understanding and design awareness** to the **future marketing** and **management** personnel of the industry, based on the premise that in a business where **Design is the Value added to the product**, unless there is sufficient awareness of the potential of Design this value cannot be realized for enhanced profitability. The students work in close co-ordination with industry to understand the client, the product and the customer, **translate analytical details** in terms of **colour, form** and **texture** and provide a brief for the designer.

**Design and Society** - The **Indian** context, is a series of 3 lectures that brings into the classroom **various social** and **cultural issues** that define design predilection while simultaneously questioning these in the larger framework of Indian society in an attempt to sensitize young urban professionals towards **addressing issues** of a larger **social concern** within the **context of design**.

The various subjects relating to design have been addressed to students of *Fashion Design, Textile Design, Textile Technology, Apparel marketing and merchandising, Leather Apparel Design Technology* and *Fashion Communication*.

## ARTISTS STATEMENT

As an artist, I **embroider** as opposed to painting on a canvas. My training as a Textile Designer and subsequent exposure to the existing hand-crafted textile traditions of India, inspire and motivate me to work with the medium of textiles and hand embroidery, for I believe that Textile Art, in the Indian context, is a key element in the future of India's crafting legacy.

I work with my hands, with needle and thread, exhibiting my work as an artist/ craftsperson in the environs of the Art Gallery to attempt to lend dignity to the notion of **hand-crafting as Art**, beyond skilled labour as it is largely considered today.

Embroidery, embodies for me, the **tactile** quality of a constructed fabric, the **subtle nuances** of thread and the **pictorial dimensions** of a painting. This medium provides me with **considerable flexibility** to convey ideas in form and to also express nuances of feeling and thought.

The idea of Textile Art as a key element in the future of India's textile crafting legacy and questioning the existing parameters of Art, have been much of what I have expressed through my creative work as **Installations** -gradually working to **evolve a personal iconography** through which I can express my identity in thought, the antecedents of my thoughts and ideas as belonging to this global society **yet rooted in an Indian ethos**. In this context, **Hindu Myths** and legends are a key feature and The **Fish** as Matsya, the first reincarnation of Vishnu is a theme that I am presently working on, incorporating the idea in a very personal and contemporary way, in my embroidered 'paintings'.

**Textile Art :**

Painted textiles - *Art for Wear*

- Sarees
- Scarves
- Dupattas

Painted Textiles - *Wall Hangings*

**Embroidered Textiles**

- Working with *mixed media*

(Textiles, wood bark and paper)

Using fabric as a medium for expression as

**Installation**

*The Fabric of our Society :*

Highlighting some features of society, focusing on the more impoverished classes that inhabit urban India, their life-style, aspirations, attitude, and clothes. This installation featured the effects, as perceived, of cinema, television, and printed media and the extent to which the aspiration/ desire is thwarted by the lack of currency to emulate and therefore perverts/ distorts the perspective. The intention of the installation which also featured Textile Art as in painted wall hangings, was to question the role of Textile Art in such a 'deprived environment'.

**Exhibitions :**

*Textile dilemmas : To be worn or to be hung ?*

The question related to the future role of contemporary design in Textiles, as to whether these fabrics would be worn as garments or to be hung, synonymous with hanging as in hung by the noose.

This was depicted by the manner in which the fabrics were hung, from traditionally framed works, stretched to represent a canvas, to scrolls hung from bamboo poles and some in a contemporary vein, highlighting the play of folds, the shadows that they create, the change in colour and form lending a unique quality to 'fabric' as opposed to paper or canvas, a more traditional medium used by painters. The larger question being the evolution of Textile as art and my own dilemmas in this regard.

*In a Small Voice :*

A mixed medium experiment using fabric, wood bark and paper, embroidering miniature scenes from life, framed by burnt bark and paper.

These exhibitions were an attempt to share my own evolution from Textile Designer to Textile Artist in terms of creative expressions, as also generate some awareness of the potential of this medium as a vehicle for art, as it is a relatively new concept in India.

## PRESS REVIEWS

### Exhibitions :

"We have a darer on virgin ground, one who really thinks for herself. Refreshingly different as some of her own offering is, one is even more pleased that she is questioning the currently accepted parameters of art. Her intellected stance may well help make the act of art, socially more fractious."

— *Keshav Malik, The Times of India.*

"Gopika Nath endeavours to gently infuse fresh life in the famed textiles of the land, to help out the creative but mute oral India, threatened by demonic industrial forces."

— *Chandni Nair, The Indian Express.*

"The most imaginative use of space was in the work of Gopika Nath who used the material aspects of living ..... to recreate a lower economic household environment, which pithily comments on the lives of the inmates. The impression that one comes away with is of the sheer materiality of human existence, its little and big needs, diversions and pleasures, all represented by the overflow of matter."

— *Gayatri Sinha, The Hindu.*

"It was a good reminder of whose effort has gone in to build the splendours others have appropriated ..... Her installation reminds us that times have changed and we have the right and power to look into the innards of every illusion."

— *Suneet Chopra, The Hindustan Times.*

"Nath compels the viewer to step forward into her world, it is a world of weft and weave, of colour and textures and contour. The show ..... abounds in the beauty and harmony that can be spelt in the world of permutations and combinations ..... It is through a powerful process of recollection that Nath presents the conflict and cohesive nature of ideas..... The works on the wall are not just smashing, they seem to reflect facets of the world gone by and now just living..... Nath's show gives us insights into the world of Textiles as well as the experiential awareness about the totality of appeal in the world of design."

— *Uma Nair, The Asian Age.*

"In what can be described as powerfully creative, Nath has created an ambience of a Dhobi Ghat..... these bright hand-painted scarves and dupattas reflect a strange rebellion of an artist with their free-flowing designs and colour combinations."

— *Navneet Kaur, The Indian Express.*

## **Art for Wear :**

"Gopika Nath's professional competence matched with her free expressive sense of styling and designing has made her new collection of saris quite unique."

— **The Stateman.**

"Gopika Nath's hand painting on sarees is yet another exercise in pure creativity from a woman with numerous firsts to her credit."

— **The Evening News.**

"Gopika Nath who has shown her expertise and versatility in designing for furnishings to apparel to bed-linen, sarees, scarves and wall hangings and also carpets! pattern making comes naturally to her..... her many faceted creativity is striking."

— *Nilima Pathak, Mid-day.*

"Designing sarees is her forte and Gopika has designed and painted several collections for well-known stores like Vichitra and Roop Saree Kendra."

— **First City.**

"By no stretch of the imagination is this collection run of the mill..... Nath creates intricate patterns with delicious unconventional colour combinations..... Nath's modern concepts on the traditional six yard saree come close to being an art form."

— *Neelam Mathews, The Hindustan Times.*

"Her creations are so perfect that buyers cannot believe it is hand-done..... She is a painter, a designer, a colour specialist - all rolled into one."

— *Meher Castelino, Mid-day.*

"Move over Zandra Rhodes. Painter-designer Gopika Nath is here with an exquisite collection of hand painted sarees."

— **The Indian Express.**

"If you choose to wear one of Gopika Nath's creations, it would be a bit like donning an original painting except that the fabric is not canvas but six yards of either swirling chiffon, crisp tussar, delicate brocade or clinging crepe..... Gopika Nath's exclusive niche is well carved out. More importantly perhaps, is that she didn't have to be a Husain or a Bawa to do it."

— *E, Jayashree Kurup, The Saturday Times.*