



SQUARING the CIRCLE

24 JUN 2023

27 AUG 2023



INDIAN
CERAMICS
TRIENNALE



ARTHSHILA
अर्थशिला

SQUARING THE CIRCLE

ARTHSHILA IN ASSOCIATION
WITH INDIAN CERAMICS TRIENNALE

24 JUNE 2023 - 27 AUGUST 2023

Madhvi Subrahmanian
Reyaz Badaruddin
Co-curators
Indian Ceramics Triennale

At
Arthshila Santiniketan
Bolpur
West Bengal



Image by Madhvi Subrahmanian

SQUARING THE CIRCLE

The Square says to the Circle "I represent all that comes in fours - four seasons, four cardinal directions, four sides - I am solid, I am foundational, I am firm." The Circle replies "I have no beginning and no end, I am time and movement, I am infinite."

Philosophically speaking, when the square and circle unite, they form a unit that can see equally in four directions-up, down, in and out- while simultaneously being whole, complete, and free. Mathematically, however, it is impossible to square the circle and thus the phrase, "squaring the circle" refers to attempting something that is impossible.

As artists for whom clay is the medium of choice, we are familiar with the seemingly impossible - defying gravity with our forms and pushing the boundaries of fired clay and glazes to the brink - we constantly edge and experiment towards the impossible. Nothing in the ceramic process is a given, it is the unknown and the surprises that keep us addicted and engaged. It is the quest we are after - one of squaring the circle - in search of the whole.

Squaring the Circle announces the partnership with Arthshila for the upcoming edition of the Indian Ceramics Triennale, *Common Ground* which opens in January 2024. Artists from the first iteration of the Triennale, *Breaking Ground*, held in Jaipur in 2018, present this show as a prelude to the upcoming Triennale. Drawing inspiration from the philosophical to mathematical and from the playful to the restrained, artists have responded to this prompt in myriad ways exploring the various intersections of unity and impossibility.

Madhvi Subrahmanian
Reyaz Badaruddin

SQUARING THE CIRCLE,
Arthshila, Santiniketan,
June 24th to August 27th 2023.

INDIAN CERAMICS TRIENNALE: COMMON GROUND
Arthshila, Okhla, New Delhi
January 19th to March 31st 2024.



Image by Madhvi Subrahmanian

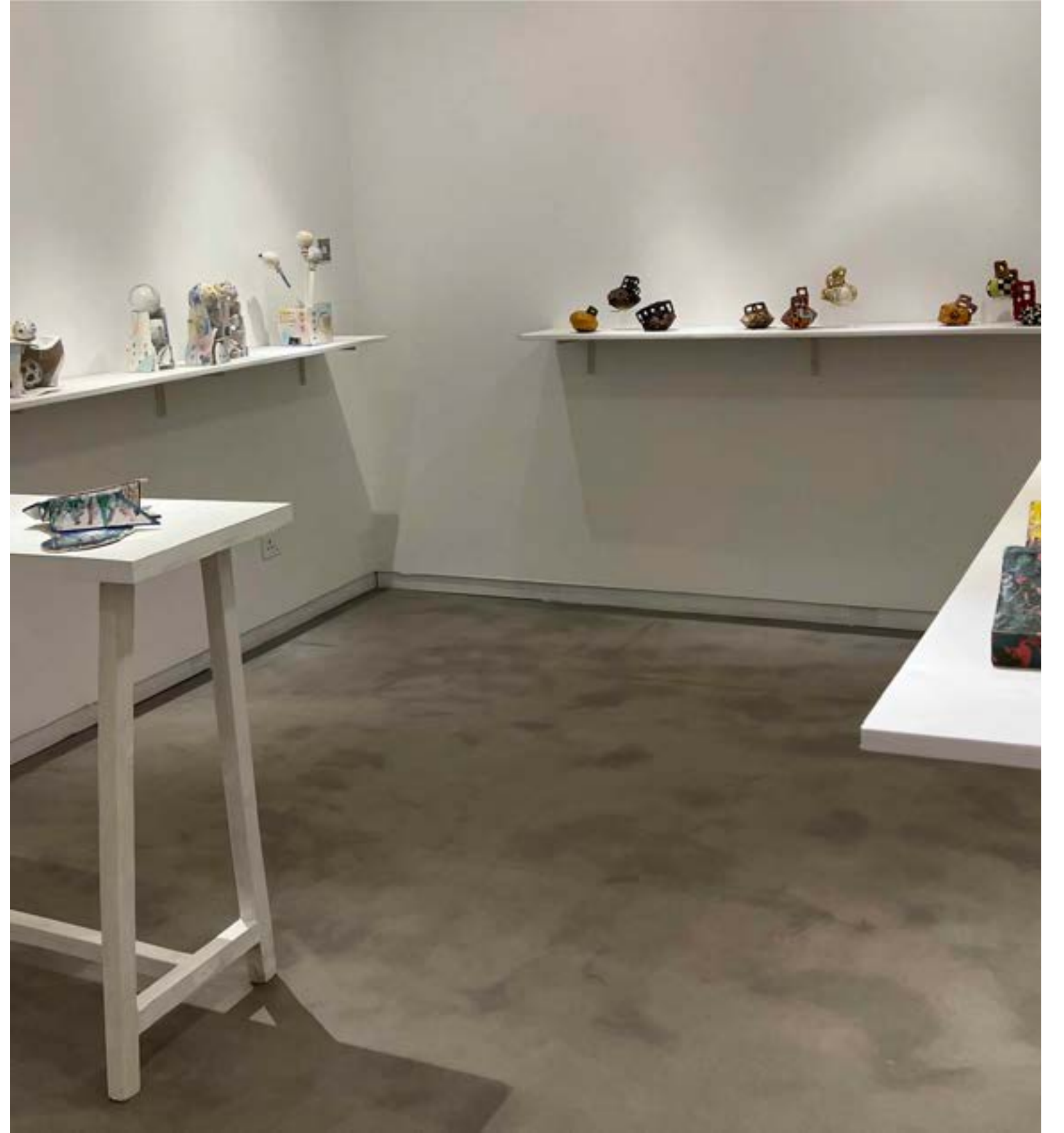


Image by Madhvi Subrahmanian



AARTI VIR

SEEKING CENTRE

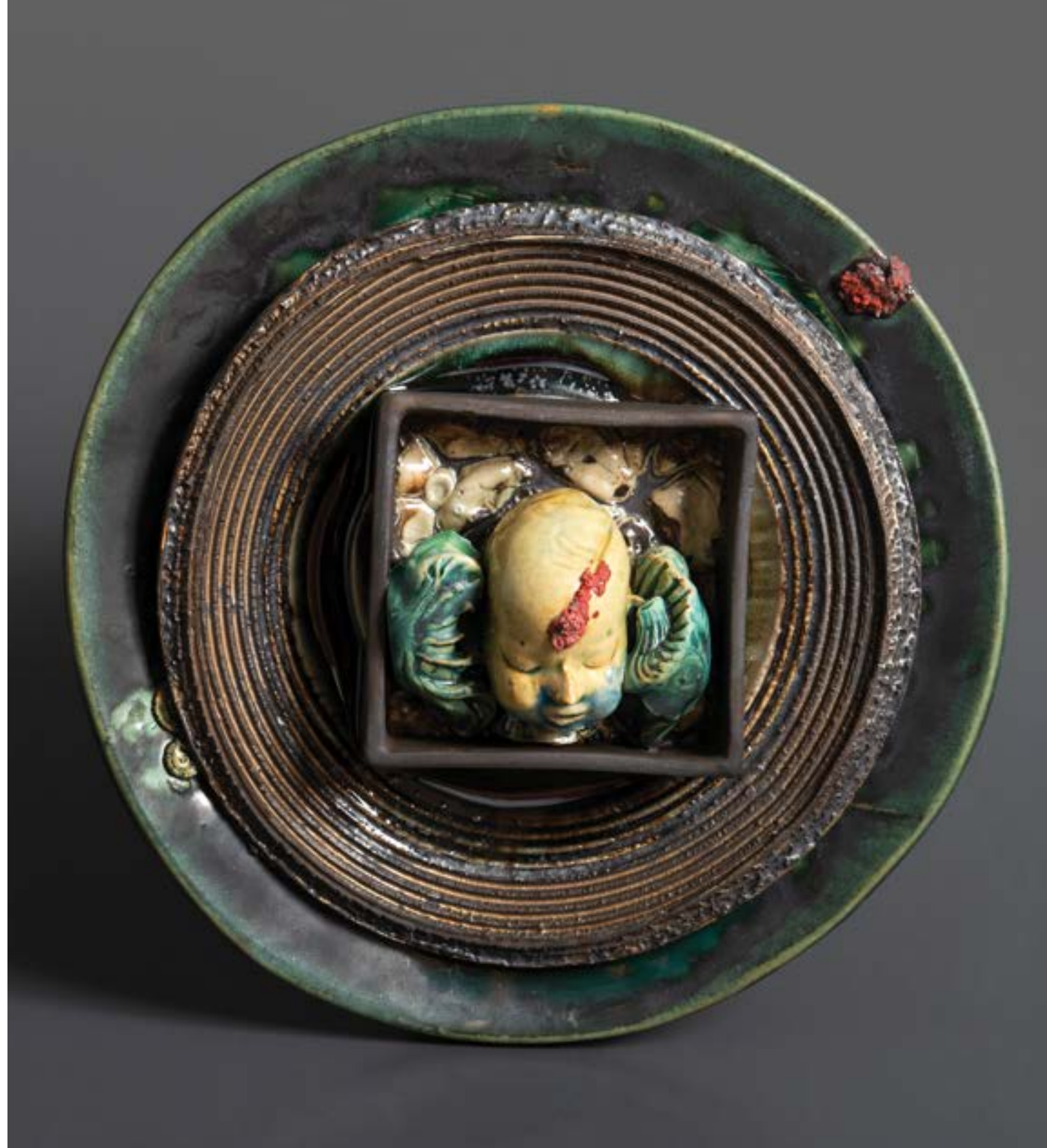
My Art practice is deeply rooted in the personal.

The work has always followed the unfolding of my life, both interior and exterior. The influences have been myriad, often rooted in instincts and experiences that have been contradictory; At different stages of life, one or the other has predominated and permeated my work. The pursuit has been to express that moment in life as authentically as possible.

Seeking Centre is a series that I began working on in 2015. As I often do, I have worked on the concept over several years. I pick up on those ideas again in this new work, attempting to express the joy of flowing with the inner voice, often spontaneous, vulnerable and raw. Living in the world, engaged with all its complexity, while making space for that still centre is to me, the embodied experience of 'squaring a circle'!



Seeking Centre / 2018
Stoneware
20 cm x 23 cm x 8 cm



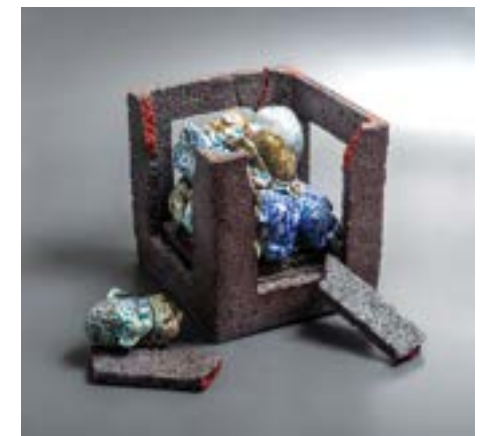
Squared Circle Platter - II / 2023
Stoneware
30 cm Diameter

ADIL WRITER

SWEET DREAMS

My Sweet Dreams series is possibly a tableau for wry parody. A shamanistic portrait that implies a belief in an unseen world of gods, demons, angels, devils, unicorns and ancestral spirits. Using black humour and masquerade to defy the powers of darkness, my figures are existential icons because of their evident solitude.

The detachment of these distended figurines, often pitted and corroded by successive soda firings, contribute to interpretations of today's battered, worn-out urban infrastructure in a world which is deciding if the Sacred is more important than the Holy and that the One is more important than the God.





AJAY KANWAL

THE MUDHOUSE

The work resembles the concept of a Mud House. I strongly believe that the earth is forever conscious and through my work, I give a similar perception to the spectators. As we all know, we human beings are a part of this conscious nature just like all other elements of the earth. Clay is the mother of all available materials in the earth. The basic form of house (mud house) is made out of clay. This is my perception that the idea of work 'The Mud House' is given to me by the conscious nature. In this work viewers can see earth's reflection made out of the basic element, clay, which predominantly depicts Mother Earth. Here the artist acts as a mediator only. The work is made of porcelain and stoneware clay bodies. Mixed stain coloured clay application done with the help of a spatula creates the earthly form of house. The uniqueness of these works is that varied colour tones of porcelain stay intact in spite of the effects of weather, time and space.



The Mudhouse - I / 2023
Porcelain and Stoneware
8 cm x 18 cm X 18 cm

ANJANI KHANNA

... OR A SENSE OF PROPORTION

While clay, like life, oftentimes demands the impossible, a sense of proportion is essential. As in Life, so in Art. And what better illustrates this than Leonardo Da Vinci's drawing of the Vitruvian Man - one of the more iconic images of Western civilization.

Inspired by the writings of the ancient Roman architect Vitruvius, the drawing represents Leonardo's conception of ideal body proportion and depicts a nude man in two superimposed positions with his arms and legs apart and inscribed in both a circle and square.

For this exhibition, I reference Da Vinci's drawing in clay, replacing the nude man with a gender neutral composite figure with human and animal elements. This figure which I refer to as a "yali", alludes to a syncretic, inclusive world view.

Fired in a gas kiln, each piece made in porcelain is layered with engobes and glaze over resist patterns which I often use in my work.



... Or a sense of proportion / 2023
Porcelain, Engobes, Glaze, Gas Fired
20 cm x 20 cm



Intersections and structure - II / 2015
Wood-fired Stoneware
18 cm x 38 cm x 38 cm



ANTRA SINHA

INTERSECTIONS & STRUCTURE

Nature fascinates me. When I see nature, I see geometry. I am inspired by structures created by the golden mean and its various permutations that emerge and evolve from the micro of the organism to the macro of the universe. My work is guided by the material itself. I feel that in some ways, I am the material that I am working with: I am molding clay, yet it is molding me. I feel that my mind, spirit, and body must work in concert in order to manifest the forms, which I then offer to the fire, surrendering to the exogenous forces of the cosmos.

For this series of work, I have used the extruded coils which I then join at the intersections. I subconsciously relate them to the various structures in nature and keep the process marks. I use these forms rather like a paint brush. I am intrigued by the different surface embellishments that are created in the process of firing the work in the kiln. I create these contemplative objects to stimulate both intellect and emotion.



ASIM PAUL

FROM MY SKETCHBOOK

My sketch book is very important to me. It's a part of my work process to create random squares or circles with a pen or pencil before starting any work. Jottings, scriblings, hatching, crossing are all associated with my daily sketch book practice. In my sketch book I invent situations and roles for myself to play in.

This exercise is a deliberate attempt to fill the surface and to find an idealized form. When my subconscious mind creates a square and overlaps another square or other geometric form on top of that square, the forms are juxtaposed and harmonized in an integrated way. Sometimes a scratch, a square, a circle slowly leads to my next step, and this draft becomes my foremost work.



From my sketchbook / 2023
Stoneware and Iron
68 cm Diameter



Flowers cannot run, can they fly away? / 2023
Stoneware
15 cm x 18 cm X 15 cm

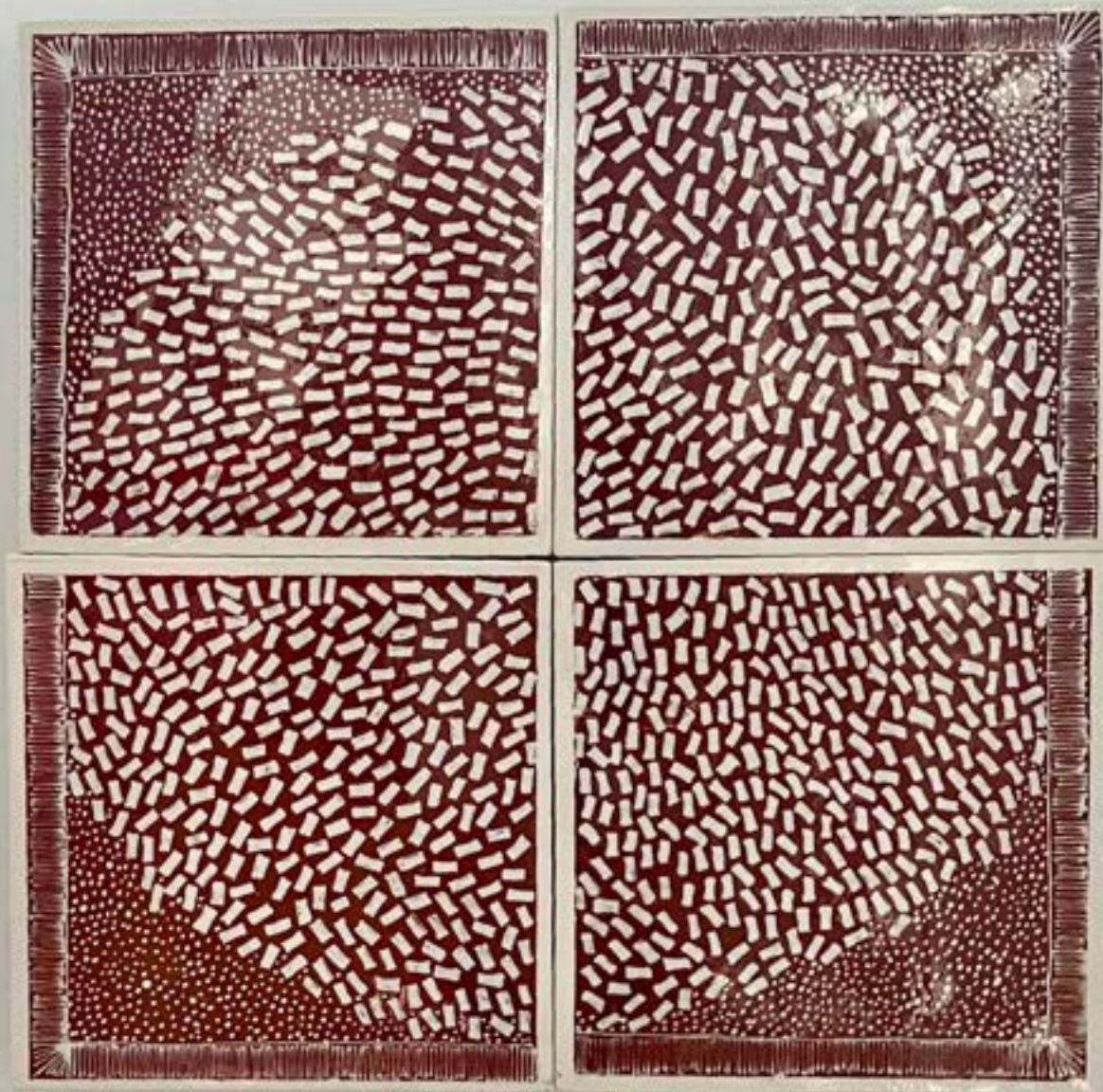
ATITA TAWARE

FLOWERS CANNOT RUN, CAN THEY FLY AWAY?

Being a farmer's daughter I always enjoy observing nature. I like to observe interaction between living organisms (flora, fauna). They depend on each other for living. There is a delicate bond between them and this amazes me. I feel that living forms communicate to each other in a very different magical way than we do.

As an artist, I have worked with many mediums, with focus on printmaking, ceramics and installations. My works centre primarily on topics of biodiversity degradation, awareness of endemic and endangered species, land conversions, habitat loss, encroachment of forest land. I continue to refine my technique and find new ways to capture the essence of life and existence of self.





Building Patterns by Joanne Ayre / 2023
Slip trailed earthenware tiles
30 cm x 30 cm

BRITISH CERAMICS BIENNIAL

HOW I MAY DANCE ON THIS EARTH

The collective title for this series of works is drawn from a line in a Warli folk song, which reflects on the Warli people's deep spiritual and physical connection with the Earth and expresses concern on how Warli cultural life might be conserved, sustained and flourish.

The paintings and ceramics are presented here as part of the on-going Warli Project. Initiated in 2006 the Warli Project seeks to support the development of artistic practice through international exchange and dialogue. The individual pieces speak to address local concerns and regeneration challenges in the context of global issues.



CHETNAA

FOLD UNFOLD

My practice revolves around balancing the nuances of white of the paper and black, that of the ink. Plotted, dotted and drawn, stitched, foiled and punctured, invariably on paper, the journey of a moving point traverses sometimes linearly, sometimes converging into others. My quest is to abstain from demonstrating emotions and rather finding harmony in the balance of positive and negative space, in the manipulation of lines, grids and color.

I try to manifest the daily monotony of getting from one point to another through my drawings or the monochrome works I often indulge in, by tracing the movement of a single point. It is a personal journey: perhaps the point represents me moving as I reflect upon the city's architecture, mentally deconstructing it into horizontals and verticals. Each piece reveals a harmonious order in the layering of maps, lines and angles – drawn on and threaded through the paper or just layered with paper on paper, resilient and tenuous all at once.

I have managed to abstract the cityscape to a form of minimal geometric purity that could be visually consumed in an instant.



Fold Unfold - II / 2023
Mild steel with powder coating
12 cm x 18 cm x 15 cm



ÉLODIE ALEXANDRE

THE SINGING HEARTS

The Singing Hearts is a series of clay works which are part of The Skin Project, a long-term multifaceted investigation of the artist's autoimmune skin condition known as psoriasis. Faced with the impossibility of healing, the artist has turned to her art practice to explore skin both on the surface and underneath. With this series, she presents clay offerings brought to a deity personifying her skin. The creation of these artefacts in turn inspired a mythology around their origins, manifested as an animated story accompanying the work. Psoriasis is life-long and has been around for millennia. These works explore ancient practices and traditions – namely the creation of votive offerings and the use of story-telling to bring meaning to the mysterious – through a deeply personal art practice.



The Singing Hearts / 2023
Red earthenware clay
Approx each 10 cm x 6 cm x 4 cm

ESTER BECK

MATTER IS A CENTRE OF DREAMING

I create abstract organic sculptural vessel shapes with concern for Movement, Flow and Texture. I want my pieces to retain the feeling of the dynamic immediate act through which they were created, a way of working similar to "action painting" or "Japanese calligraphy", a free-style method I developed for myself. "Process" is for me as important as the aesthetic result of the final piece, a process somewhere between spontaneity and control.

In the video project "Matter is a Center of Dreaming" I wanted to create a sculptural form on a massive scale, similar in shape and technique to those made in my studio. I increased the amount of clay to 4 tons, and without prior trial possible faced the clay as an equal, experiencing its strength and resistance, like two fighters, testing my own limits of strength, tools, age, gender and what it means to transcend the confines of the studio space to realize a crazy dream.



Matter is a Center of Dreaming /2016
Still from film



Hold - II / 2023
Still from film

INGRID MURPHY

SQUARING THE CIRCLE

Ingrid Murphy's practice combines traditional ceramic making skills with digital technologies to create interactive artefacts. This film stems from her research into how ceramic artefacts can be used as interfaces for sound production.

Using a combination of making processes, Murphy exploits the conductive properties of gold lustre decoration to create touch sensitive electrical circuitry, where the quality and modality of the sound is influenced by the level and duration of touch.

Murphy aims to extend the durational experience of a ceramic object through touch and gesture, offering new and engaging perspectives on our interactions with familiar ceramic forms.



JACQUES KAUFMANN AND TAN HONGYU

MUD FIRED SPACE

This project is based on the book "Ceramic Houses", by the US-based Iranian architect Nader Khalili, which I read in 1988, just after my return from Rwanda. The book caught my imagination, especially the chapter on glazing and firing of mud houses. According to Khalili, it was about transferring a ceramic reality (the capacity of the fired material to resist water) to a traditional architectural reality. The "Mud Fired Space" project in Jaipur is my first full-scale experiment to bring this 30+ year old dream to life... a form of spiritual path of purifying space.

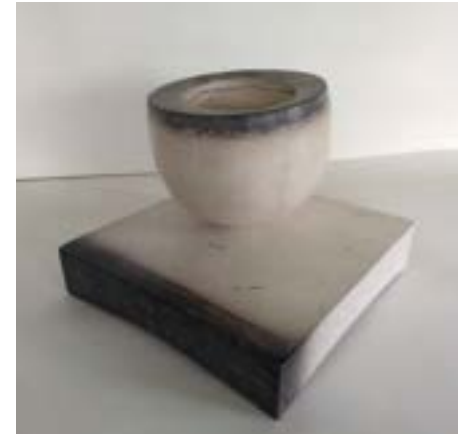
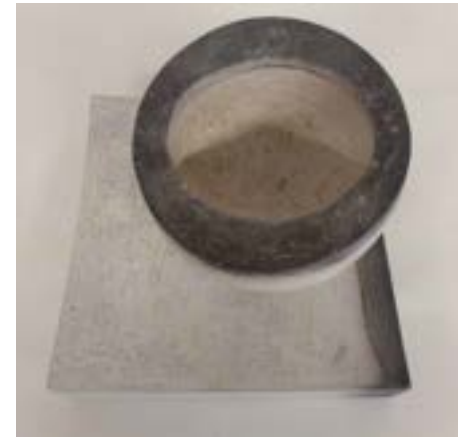


Mud Fired Space / 2018
Still from film

JANE PERRYMAN

TOUCHING BALANCE

Touching Balance explores tension, balance and the ambiguity of perceived weight through an encounter between two forms and the hands which created them. The quintessential round bottomed bowl inspired by my travels in rural India can rock but (usually) returns to its centre of gravity. Both secure and vulnerable. The bowl is in conversation with a square architectural wall offering endless iterations through interactive re-composition. Like the bowl, as ceramic artists we exist on the edge - rocking with joys and disappointments in our attempts to square the circle.





Pink (After Viola Frey) / 2021
Porcelain, Ceramic and Preciosa crystals
13 cm x 13 cm x 13 cm



JESSIKA EDGAR

My research explores representation through the idea of formlessness. This exploration is inspired by George Bataille's concept of "l'informe". Formlessness can be used to describe an object that is mobile or fluid enough to evade classification and meaning. I am interested in expanding this notion in relationship to socially constructed identity and value while referencing contemporary popular culture and mass media influences that propagate consumption. Drawing from media imagery especially related to gender, beauty, and material desire, my work aims to create a feeling of cognitive dissonance, a psychological space that is simultaneously critical and indulgent.



Evanescent Landscape, Hwigyeong / 2015
Still from film

JUREE KIM

EVANESCENT LANDSCAPE

The architectural series is a body of work that shows the progress of the houses that are reproduced as "soil", which are gradually broken down by artificially pouring water on the work. The time of 'modernization of compression' is the work of bringing to the essence of the historicity by facing the power of nature which is disconcerting. The series is based on the rhythm between moment and eternity, between soil and water, and between construction and demolition. In other words, the encounter between dry soil and water breaks the hard structure by exploring each other's bodies and eroding them.





MADHVI SUBRAHMANIAN

ACOUSTOPHORESIS

Acoustophoresis (Ah-KOO-stoh-for-EE-sis) where acousto is "to hear," and phoresis, means "migration". The idea that an object can be a conduit through which sound can migrate from one place to another fascinates me. In this series, I continue my explorations of the interconnectedness of nature and urban culture. Playing with squares and circles, the objects, reminiscent of toys, allow me to reimagine colour and form.

As a city dweller I am acutely attuned to the clanking, grinding, screeching sounds that permeate my ever-changing surroundings. These sounds traverse the urban landscape occasionally juxtaposed against the intermittent soft sounds of nature. I imagine these objects as carriers of specific sounds. If form and colour can evoke a sound, I wonder which sound each of these objects would transmit?



Acoustophoresis 1 / 2023
Earthenware, Slips, Underglazes, Glazes, Smoke-Fired
Varied each work approx 15 cm x 12 cm x 12 cm



NEHA KUDCHADKAR

LOVE LETTERS TO PAST SELVES

Lying on the cold smooth floor, I practice recollecting old dreams. Dreams I salvage from previous versions of myself. Silhouettes of trees in dark woods. Distant, but intimately recognisable to today me. I salvage hidden demons from ancient nightmares, silent screams and thirst.

I collect the sharp fragrance of night blooming jasmines and ambitions of making big. One day.

I write to us: tender notes in latticed sun.

Speaking of melted ice-cream, birdsong and rainbow sprinkles.

In the studio these 'notes' I write to past mes - love bursting at the seams for that little child, that young lady - explore making as a practice of care.



Section Detail / 2023
Tin- Glazed Earthenware
Installation: 100 cm x 30 cm x 15 cm



Bipulo Torongo Re / 2023
Stoneware
20 cm x 20 cm x 20 cm



PARTHA DASGUPTA

BIPULO TORONGO RE

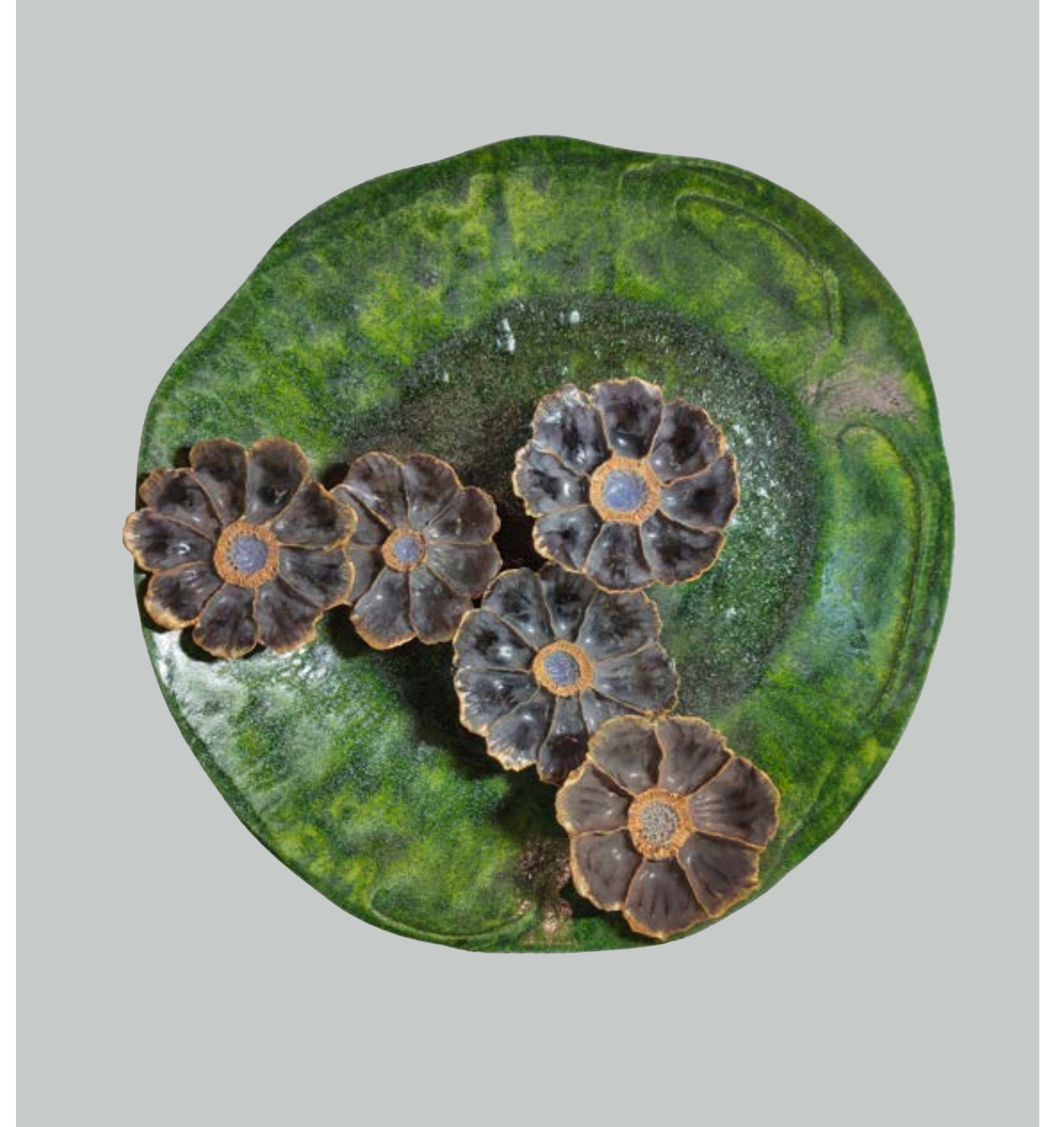
'Bipulo Torongo Re!' Waves are the root of creation, guiding the evolution of the universe. And, a spectrum of waves together, by way of their holographic resonance with the human mind, creates matter. The universe is fathomless. The planets are orbicular, spherical or almost round. Their existence prevails in the abstruse universe ascribable to gravitational attraction. Every geometrical abstraction rises from the void, from zero, and perishes in it. As in squaring a circle the process of creation remains undying, leading to the formation of angles, triangles, squares and polygons - starting with Euclid's notions merged in the Fibonacci spiral, from emptiness to nothingness. As I try to dive in a square pond, leaving.



PRIYA SUNDARAVALLI

VIRIDITAS - VECTORS OF INTIMACY

Can there be enough of green? Symbolic of the stirring of new life, birth, vitality, freshness, growth, renewal, nourishment, nurturing, fecundity and fertile abundance, green in its countless variations is both life affirming and healing into wholeness. This series of ceramic works celebrates viriditas or greenness, paying homage to Hildegard von Bingen, the mystic saint, who revealed viriditas as the "feminine life principle of moist greenness, fertility, and lushness".



Viriditas - Of Sanctuary / 2019
Glazed porcelain with gold lustre
24 cm Diameter



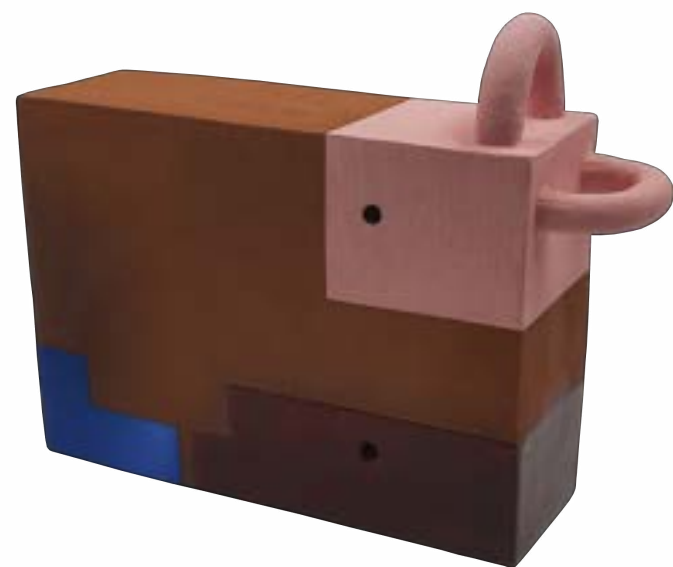
Space Cube: In a Circular Orbit / 2016
Porcelain/Stoneware
11 cm x 11 cm x 11 cm



RAY MEEKER

CUBES

Fifty plus years in India.
Firing clay.
Tea bowls to houses.
Now an *anagama*.
New work.
Still an explorer.



REYAZ BADARUDDIN

P [C] L A Y

The series P [c] l a y is a playful investigation of form and colour in clay. The basic three-dimensional rectangular form acts as a blank canvas that welcomes the addition of smaller elements in a multiplicity of ways. These pieces are a celebration of simple, joyful times spent with clay at the studio alongside my young daughter. They connect the act of making in clay and playing with colourful toys that allow construction and deconstruction to happen indefinitely for the sole enjoyment of being in the present moment.



P [c] l a y / 2023
Terracotta
17 cm x 17 cm x 20 cm



Growth / 2023
Paper Porcelain
39 cm x 26 cm x 20 cm



SARASWATI

GROWTH

Since I started working with porcelain eight years ago, I cannot stop getting surprised with its capacity to speak human thoughts and feelings. It is the best material to talk about the fragility and beauty of everything we value in life. The whiteness and translucency and even sound it makes are all Divinity in nature. I strongly believe that art is instrumental in trying to get onto a higher level of consciousness for the artist and the artist's audience. However, life and personal experience also enter the stage. The house-like structures I build - what are they? Need for protection? Hope to feel better rooted while living in another country? I don't know.

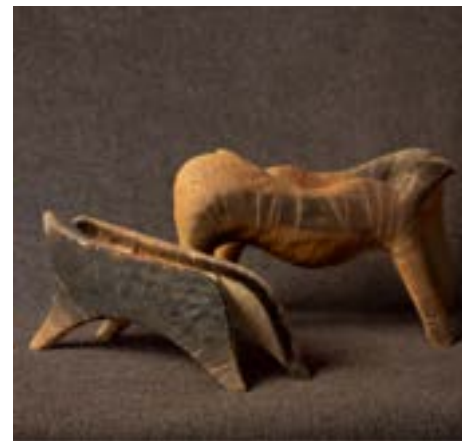
My architectural sculpture represents people, souls, ...life journeys. They are standing on earth while pointing to the sky. Fragile and imperfect. Full of scars. Silent but ready to speak.

SHAMPA SHAH

VOID

Of the five elements which constitute every thing living and non living in this universe, the void or the 'aakash' as it is called in Sanskrit is the most intangible. While creating forms in clay one constantly engages with this fluid space continuum which envelopes the form from within and without.

In these animal forms the space flows in and out of the quadruple form emphasising the circular continuum encasing it. Interestingly, in the prehistoric rock cave paintings from across the world, the animals are often painted as if in x-ray showing the entrails and also at times the foetus. This obsession with the inner space vis a vis its representation in the outer surroundings has a connect with my exploration of the space in these forms.



Void - IV / 2023
Stoneware
20 cm x 15 cm x 10 cm



SHARBANI DAS GUPTA

ICARUS

My work investigates the intersection between human life, the products of its existence and the earth we inhabit. I draw from stories read, physical journeys undertaken, and lived experience. I am acutely aware of the fundamental symbiosis between ourselves and our planet and am interested in philosophies of the cyclical and temporal nature of life.



Icarus / 2023
Stoneware and Feathers
45 cm x 15 cm x 20 cm



Head with snake friend atop / 2020
Terracotta
15 cm x 8 cm x 20 cm



SHIRLEY BHATNAGAR

BOXY HEAD WITH GOGGLES WITH SNAKE FRIEND ATOP

I have been exploring human facial expressions and anthropomorphic details for more than a decade as sculpture and tableware, referencing historical artifacts and periods. For this show, I explored two sets of styles using locally sourced terracotta from Uttarakhand and painting them to evoke tribes from the past in sync with nature, with a snake seated atop each head. The snake, a much-revered symbol across cultures, evoking awe and nature worship. I also created three illustrative heads as a series of self portraits in porcelain. I look at my work as a series of constant explorations rather than something very definitive.



SHITANSHU MAURYA

FROM HANDMADE TO READYMADE

This work represents an age-old object of antiquity, which transformed from its time of pure functionality to a mute object of 'no use'. These objects imply rich tradition, culture, stories and modern design to suit societal needs and thus sharing mutual growth. The work tries to impart a sneak view of the transition of an object from a time when everything was made by hand and later replaced by machine-made objects.



From handmade to readymade - V / 2023
Stoneware and Wood
40 cm x 30 cm x 121 cm



Object - III / 2018
Stoneware
17 cm x 10 cm x 28 cm



SUKHDEV RATHOD

OBJECT

I like to experiment with different mediums and materials, constantly trying out new treatments, and keep challenging my thoughts and insights in the way I should work. I enjoy the experimental process because it always opens up so many avenues and always gives me new ideas to work with. I love to work with objects, whether they are man-made or natural. Each and every object has its own meaning, however which is interpreted differently by each person. My work is based largely on my personal experiences rather than having a context to the outside world.



Himalayan Landscapes 12 / 2023
Stoneware to cone 10
22 cm x 15 cm x 25 cm

VINEET KACKER

HIMALAYAN LANDSCAPES

There are two parts to the Himalayan landscape artworks – the organic base with striations, indicative of geological landscape; and the chorten or stupa, a representative of sacred architecture. The stupa is a literal example of squaring the circle. The square base represents the material world – the four spatial directions, the four elements of earth, wind, fire, water. The circular body represents the eternal, the timeless...not only the cyclical nature of existence, but also that which is essential, before beginnings and beyond endings.





VISHNU THOZHUR KOLLERI

TERRESTRIAL RECORD

Facing ecological collapse, mass extinction and climate change, I critique existing hierarchies and challenge power structures that cripple the individual's sensibilities and mire collective perception. My practice is a search to find a deeper meaning in the things we create and how we create them. I am often drawn to architecture, patterns of habitation and our connection with the landscape. My interest is in materiality and the reorganization of landform to create habitable space. The work on display depicts fragmented connections between places strewn across landscapes connected by the human experience, and the associations we create with the land through this process.



Terrestrial Record / 2021

Terracotta

40 cm x 22 cm x 10 cm

ARTIST BIOGRAPHIES



AARTI VIR studied painting at MSU Baroda 1990-94 and SN School, Hyderabad 1994-96. She then spent two years as a student at the Golden Bridge Pottery in Pondicherry, and a year as an apprentice to Ray Meeker. In 1999 she returned home to Hyderabad and set up a studio, making salt glazed

ceramics. In 2003 she was awarded the Charles Wallace India Trust scholarship and spent a semester at the Ceramics Department, University of Wales, Cardiff and four months as an apprentice to Micki Schloessing. In 2008 she apprenticed with Sandy Lockwood and Gwyn Hanssen Pigott in Australia.

Aarti had to give up her studio of twenty years in 2019. She has been renting a studio for the past year and a half and hopes to have a new studio sometime in the future. She makes sculptural ceramics, some functional ware and has rediscovered the joy of painting.



ADIL WRITER has had a past life in architecture prior to studying ceramics at Golden Bridge Pottery in Pondicherry. At Mandala Pottery in Auroville he strikes a fine balance between making functional tableware and his own sculptural multimedia work. Writer's usually soda-woodfired ceramic work

and large-scale unfired clay paintings have been showcased at several solo and group exhibitions internationally, and he has several works in private and

museum collections in India and abroad. He likes to collaborate with other-media artists; the spirit of dialogue and interaction having led to "In Collaboration" a duo-show with celebrated artist, Laxma Goud, at Pundole's in Mumbai. Writer is a member of the International Academy of Ceramics, Geneva.



AJAY KANWAL has a BFA in Sculpture from the Institute of Music and Fine Arts, Jammu and an MFA from Maharaja Sayajirao University, Vadodara, where he currently teaches as Assistant Professor in the Department of Sculpture. Ajay has won numerous grants from MSU and Lalit Kala Akademi. He received

the Junior Fellowship from the Indian Ministry of Culture, the AIFACS Award and an HRD National Scholarship. Ajay has completed several art commissions all over India and has actively participated in solo and group shows in the UK, USA and India, and in camps in Baroda, Pondicherry, Jammu, New Delhi and Tripura. He was artist-in-residence at De Montfort University, England, UK in 2013.

Ajay Kanwal currently teaches as Assistant Professor at the Department of Sculpture, Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, Vadodara.



ANJANI KHANNA is a ceramic sculptor, curator, writer and co-founder co-curator of the Indian Ceramics Triennale and a member of the International Academy of Ceramics, Geneva. She has received a number of awards and fellowships, including grants from the India

Foundation for the Arts, a Senior Fellowship from the Government of India and several awards from the Prafulla Dahanukar Foundation. She is an Arthink South Asia Fellow and was on the Award committee of the British Ceramics Biennial 2021. She was recently invited to speak at the NCECA conference in Cincinnati, USA. Anjani has been artist-in-residence in the US, Europe, Australia, China and in India. Her work has been shown widely, and recently her work was exhibited as part of a 4 museum tour in the US. Anjani's sculptures are found in private collections in India and abroad and are part of the collection of the FuLe International Ceramic Art Museum, in Fuping, China. Anjani lives and works between Mumbai and Alibag and mostly makes large scale figurative sculptures, often fired in a wood kiln at her studio in Alibag.



ANTRA SINHA is a ceramicist who received her BFA and MFA from MS University of Baroda in India. She was then an apprentice to Ray Meeker at the Golden Bridge Pottery from 2002 until 2012. An award from Japan Foundation took her to the Shigaraki Ceramic Cultural Park in Japan. She completed a

large-scale sculpture there, which brought her a commission in 2011 for a five-foot sculpture for a hotel in India. She is a member of the International Academy of Ceramics, ISCAEE, ARTAXIS, UTAHCLAYARTS and the NCECA Board. She currently lives with her husband in Wellsville and is employed at Utah State University.



ASIM PAUL has an MVA in Ceramic Design from Govt. College of Art and Craft, Kolkata. He has received recognition from the Government Art College, Kolkata, Indian Society of Oriental Art and the Academy of Fine Arts. He has participated in a number of prestigious group shows in India including the

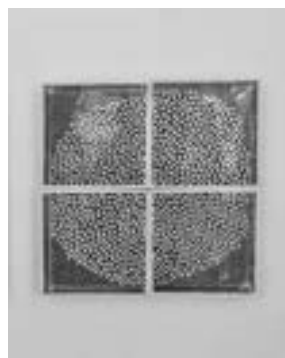
inaugural Indian Ceramics Triennale, Breaking Ground, in Jaipur, and GOONJ an abstract continuum organized by the Raza Foundation. Asim has four solo shows to his credit. His works which represent abstract narratives on canvas or in clay, are in response to our ongoing reality, memories left behind, and the crisis of today's globalised life and endangered environmental urbanization. Asim lives and works in Kolkata.



ATITA TAWARE is currently based in Thane, working with various mediums with focus on ceramics, printmaking and watercolour. Her work has been featured in several group exhibitions, art fairs and triennale like Breaking Ground, Indian Ceramics Triennale, 2018; Triennale

Grenchen, Switzerland, 2021; Another World Possible, Montana, USA, 2021; In My Backyard, Castlemaine State Festival, Australia, 2021; Guanajuato Print, The Museum Of Modern Art, Durango City, Mexico, 2021; Holding Patterns, Hulsey Gallery, Oklahoma, USA, 2021; Distant Mirrors - Altefabrik, Switzerland 2017; Spot Art Singapore 2014.

She has received a production grant from Inlaks Shivdasani Foundation for participation in Indian Ceramic Triennale in 2018 and fellowship of Futur Foundation, Switzerland 2013.



THE BRITISH CERAMICS BIENNIAL

and its underpinning year-round programme of artists' commissions, and community and education engagement projects, is delivered by The Clay Foundation, a registered charity set up in Stoke-on-Trent. Five BCB festivals have taken place

since its inception in 2009 establishing the BCB as the largest ceramics event of its kind in the UK, supporting

the collective vision for Stoke-on-Trent as an international centre of excellence for contemporary ceramics. Joanne Ayre, Rasika and Ramesh Hengadi and Barney Hare Duke are part of the team.



CHETNAA completed her Master's degree in Painting from the College of Art, New Delhi. Her geometric abstractions are drawn largely from the landscape and architecture of her city : keen observations of the metropolis translated into an eloquent schematic of lines and markers. Chetnaa presented a

solo focus booth, 'Sacred Square : 101 Meditations on Paper', at the India Art Fair 2022 with Anupa Mehta Arts, and has had four solo shows to her credit including a special online and physical solo presentation, P = 4L, {Deconstructing Square Space}. She has participated in several group shows including, Inner Life of Things : Around Anatomies & Armatures at the Kiran Nadar Museum of Art, State of Mind: Between Dysphoria & Hope, curated by Sayali Mundy at the Sakshi Gallery, Abstract Notations, online group show, curated by Jesal Thacker, Gallery Espace, and All is Not Lost 20:20:20, curated by Saloni Doshi at Sakshi Gallery. She was artist in Residence at the India Art Fair 2020. Chetnaa has won numerous awards including AIFACS, All India Drawing Award and Emerging Artist of the Year award by Glenfiddich.



ÉLODIE ALEXANDRE is an artist based in the village of Andretta in Himachal Pradesh, India. Her preferred forms of expression are drawings and ceramics, and her practice oscillates between the two and three-dimensional, often combining them. Originally from France, she lived in the UK for

ten years and joined Cardiff School of Art and Design in Wales in 2008. She holds a BA and an MA in Ceramics from Cardiff Metropolitan University, UK. Her work was selected as part of several ceramic biennials including in Britain, Belgium and Indonesia. In 2018, she was selected to participate in the first edition of the Indian Ceramics Triennale in Jaipur. She is co-founder of Atelier Lālmitti.



ESTER BECK is a member of the International Academy of Ceramics, of Art Axis and the Israel Ceramics Association. She is an executive board member of the Benyamini Contemporary Ceramics Centre, Tel-Aviv. She is founder and director of the Benyamini Ceramics Library and the online Archive of Israeli

Ceramics. She has held 12 solo exhibitions in Israel and participated in over 60 group exhibitions in Israel and abroad. Ester curated ceramic art exhibitions in Israel and writes currently for the Benyamini online magazine, Textura, and has contributed articles to Ceramics Art and Perception.



INGRID MURPHY is an Irish ceramicist, who works in both the UK and France. As a practicing artist her work is exhibited internationally and she is a Principal Lecturer at Cardiff School of Art & Design, where she previously led the Ceramic Department and developed the innovative Maker programme.

Her research interests include enhanced technological learning and the development of open access resources on material properties. In 2015 Murphy was awarded a National Teaching Fellowship for her contribution to ceramic and craft education.



JACQUES KAUFMANN studied ceramics at the Ecole des Arts Décoratifs in Geneva (1974-1977), after which he worked as chief of Ceramic Action Project for the Swiss Cooperation in Rwanda. Rwanda was a life transforming experience, where cultural exchange and an approach to

"back to origins" of ceramic technology involved him to work with bricks at "earth scale". Jacques taught and chaired the department of ceramics at the Ecole d'arts appliqués till 2014. Since 1999 he has been actively engaged with ceramics in China at multiple levels. Jacques is a former president of the International Academy of Ceramics. He has had numerous solo and group exhibitions worldwide.



TAN HONGYU is a ceramicist, a professor, a researcher and an award-winning filmmaker who has made numerous films on the traditional ceramic making techniques of China, as well as documented the work processes of a number of contemporary leading ceramicists across the

world. Her film works survey the socio-political realities of ceramics in different cultural backgrounds, including the evolution of ceramics as intangible cultural heritage in the process of modernization, and also the concepts and methods of contemporary ceramic art creation. She is a professor of Guangzhou Academy of Fine Arts, member of the International Academy of Ceramics, Secretary General of Higher Education in Guangdong Province Committee of Ceramic Art and visiting scholar of Tsinghua University and national ceramic museum of Spain.



JANE PERRYMAN is known internationally for developing the ancient and traditional processes of smoke firing and transforming them into a contemporary art form. She combines studio work with writing and her books are published in the UK, America, France and Germany. She has

recently been working with multi media installations exploring environmental and time based themes through ceramics, text, poetry, photography and sound.



JESSIKA EDGAR is a ceramicist, based in Metro Detroit. She has an MFA in Ceramics from Cranbrook Academy of Art and a MA and BA in Studio Art from California State University Northridge. Jessika has exhibited nationally and internationally. Her work has

been featured in exhibitions at the Katherine E. Nash Gallery, Regis Center for the Arts, University of Minnesota, Minneapolis, David Winton Bell Gallery, Brown University, Providence, Ceramic Research Center and Brickyard Gallery, Arizona State University, Indian Ceramics Triennale, Jaipur, India, El Paso Museum of Art, El Paso, Museo de Arte de Ciudad Juárez, Ciudad Juárez, Chihuahua, Mexico and Gyeonggi Museum of Contemporary Ceramic Art, Icheon-si, Gyeonggi-do, Rep. of Korea. She has been awarded residencies at Guldagergaard International Ceramic Research Center, the Banff Centre for Arts and Creativity, Wassaic Projects, the Woodstock Byrdcli e Guild, A.I.R. Vallauris, and the Vermont Studio Center.



JUREE KIM Juree Kim lives in Seoul, Korea, and has graduated from Kyunghee University School of Sculpture. She has had a number of solo exhibitions till date and has been invited to prestigious institutes such as the National Gallery of Modern and Contemporary Art, Rome, Italy, the Gyeongnam art

Museum, Korea, the Buk-Seoul Museum of Art, Seoul, Korea, the Princessehof National Museum of Ceramics, Leeuwarden, Netherlands, the Victoria and Albert Museum, London, Bernardo Foundation, Seoul Museum of Art, China Henan Museum and the Sungkok Museum to work as resident artist and exhibit her work and videos. Several of these institutions have her work in their collection. She is the recipient of the Grand Prize at the the 2010 10th Song-Eun Art Award, South Korea. Juree has been invited to participate in Biennales and art festivals in England, China, Korea, Taiwan and India.



MADHVI SUBRAHMANIAN is a contemporary artist with a predominant focus on clay, Madhvi's practice is informed, defined and transformed by the transitions of her peripatetic life. Her installations and sculptures can be seen in a number of private and public collections,

such as in Singapore, India, Taiwan, Thailand, USA. Her recent work Birds Eye View is part of the public art collection at Bangalore airport, T2. She has been invited to biennales such as Jakarta beinnale, Indonesia, Central China Biennale, China, Gyeonggi International Ceramic Biennale, Korea, Indian Ceramic Triennale, India and IOTA 2021, Perth, Australia. Madhvi is a member of various international art organisations as well as one of the founding members and co-curators of the Indian Ceramics Triennale. Her works have been published in several international magazines and books. Madhvi lives and works in

Singapore and her work is represented by Gallery Chemould Prescott Road in Mumbai.



NEHA KUDCHADKAR is a visual and performing artist. She is a graduate of the Royal College of Art, London, and the Faculty of Fine Arts, Baroda. She was a student at the Golden Bridge Pottery in Pondicherry. Neha is a recipient of the Charles Wallace Scholarship and the Junior Fellowship, Government of

India. Neha has participated in residencies and shown her work in several exhibitions, including at the Centre d'Art Neuchâtel, Switzerland, the Benyamini Ceramics Centre, Israel and Project 88, Mumbai. She had her first international solo exhibition at Display, Berlin and exhibited most recently at the Princessehof National Museum of Ceramics in the Netherlands. Neha is co-founder of beej, a performing arts initiative, co-curator of the Indian Ceramics Triennale, and co-founder of The Innovation Champions' Club, an innovation and design thinking platform for children. Neha's work has been acquired by the Princessehof National Museum of Ceramics.



PARTHA DASGUGPTA did his BVA from Government College of Art and Craft, Kolkata and MFA from Kala Bhavana, Visva-Bharati. His base in Kolkata provides him the opportunities to explore an interest in installations and space designing during the Durga puja festival. In this area he had collaborated with artists

from USA and also contributed to important academic resources. Recently he has worked on a folk art museum project and drawn interest on the folk traditions of undivided Bengal. He has had solo shows in Kolkata and Mumbai and participated in several group shows, attended several camps and workshops in India, USA, South Korea and Bahrain including the International Triennale in New Delhi in 2005.



PRIYA SUDARAVALLI is a ceramicist from Auroville, India. Her work is inspired by the spirit of the wilderness, which she believes lies dormant within us, waiting to emerge and reveal its mysteries and delight of existence. "It's when we connect to its innate freedom and wildness, can we begin to heal

and become whole," she says. Priya studied medicine from India, and has postgraduate degrees in Biomedical and Industrial engineering from the USA. She studied ceramics under the late Felipe Ortega, a master in micaceous pottery from New Mexico. Priya is a member of the International Academy of Ceramics.



RAY MEEKER arrived in New York City, 4 July, 1944. 1962-65: Three years Pepperdine College on a basketball scholarship.

1966-70: Four years of architecture school and two years (concurrent) ceramic art, University of Southern California. Dropped out of architecture

school. Finished a BFA in ceramics where he met Deborah Smith.

1967: Easter vacation. Made a potters' wheel for his girlfriend. Decided to open a pottery store and sell his work. Summer school at USC in the morning making pots. Store open in the afternoon. R. Meeker and Associates, Pot Sellers. Open Sometimes.

1970: Left the USA on a one-way ticket to Europe. Arrived Pondicherry March 1971. Deborah arrived at the Sri Aurobindo Ashram Pondicherry the day before Christmas, 1970.

Asked if she would start a pottery for the Ashram she replied, "If my friend comes and builds me a kiln, I will try."



REYAZ BADARUDDIN lives in Andretta in Himachal Pradesh. He graduated in Ceramic Design at Banaras Hindu University in 2000. In 2009, he was awarded a Charles Wallace Fellowship to complete an MA in Ceramics at Cardiff School of Art and Design, UK. He is a recipient of the National

Award and Junior Fellowships by the Government of India. He is co-curator of Indian Ceramics Triennale. His work explores a variety of themes. His inspiration keeps evolving to reflect a wide range of interests which mix social and aesthetics considerations. Lately, he has engaged with aspects of craft and craftsmanship, exploring the place and role of artisans. He has participated in several national and international shows and residencies. His works are in the collection of the Keramik Künstler Haus in Germany, Mark Rothko Art Center in Latvia, the FuLe International Ceramic Museum in China and various other public and private collections.



SARASWATI (RENATA SEREDA) was born in Ukranian part of USSR in 1973, grew up in an artistic family. She started regular ceramic classes at the age of 12. At 19 she had her first solo show and by 20 she had developed a unique whimsical miniature ceramic style.

Saraswati graduated from the University (Russian language and Literature) and worked as a news reporter and content writer and hosted few TV programs at the local TV Company. At 30 she moved to India to Auroville. Since 2009 she has focused entirely on ceramics. Along with her mother, Anna Morozova Saraswati created White Peacock Clay Studio - a space for children and adults learning ceramics. From 2015 she has been in multiple exhibitions, residencies, symposiums. She abandoned the miniature for more scaled works, mostly developing architectural themes.



SHAMPA SHAH's practice in clay is located in the dialogue between the traditional and the modern that overlaps with writing and curating. Working in ceramics for three decades, she has exhibited widely across forums in India and abroad. Shampa established and headed the ceramic section at National

Museum of Man, Bhopal for over two decades, where she curated key exhibitions. Recipient of Jyotsna Bhatt Ceramic Award, AIFACS award, Junior National Fellowship. She is the editor of Mrin, a journal of contemporary Indian ceramics and she guest edited five special issues of Hindi literary journal - Kathadesh. She has also edited the book - Tribal Arts and Crafts of Madhya Pradesh for Mapin Publishing.



SHARBANI DAS GUPTA is based in New Mexico, graduated from NID, India, and apprenticed in ceramics at Golden Bridge Pottery. She has worked at the porcelain studio at UNM, and participates in artist residencies, most recently as a Summer Fellow at the Archie Bray. She

was in '50 Women' at NCECA and in the Scripps Annual 2022 in Los Angeles. Her work is published in The Craft and Art of Clay, Southwest Contemporary and other journals. She is a member of the International Academy of Ceramics, the Indian Ceramics Triennale organizing committee and the board of the Studio Potter magazine.



SHIRLEY BHATNAGAR works across design, craft and art. She is currently an Associate Professor at UPES, Dehradun in the department of School of Design. An alumnus of National Institute of Design, she specialised in industrial design, and has more than 20 years of professional experience. While

she works primarily in ceramics she has executed numerous projects using Indian crafts. She started and led the Fired Material Department at the Indian Institute of Crafts and Design in Jaipur, and has many commissions to her credit from the Indian School of Business, Mohali to projects for GVK, Mumbai Airport. She has international exposure with residencies in the United States, Japan and more recently in Stoke-on-trent Britain, as the first awardee of the exchange between the British Ceramics Biennial and the Indian Ceramics Triennale.

Shirley's studio "Irregular Beauty" is known for narrative work to comment on social and political issues. She also uses historical study and research to build upon ideas for her work. The sense of play and hilarity coupled with storytelling and illustrations now forms the backbone of her work.



SHITANSHU MAURYA graduated with a BFA and MFA in Ceramics from the College of Arts and Crafts, Lucknow University. He was awarded the National Academy Award and a research grant from the Lalit Kala Akademi, Best Exhibit Award from AIFACS, Young Artist Scholarship from the

Ministry of Culture and the Charles Wallace India Trust Scholarship for a research visit on Architectural Ceramics. He has been invited to several artist residencies such as the Indo- Korean residency, Chennai, Nomadic India residency at the Clayarch Museum, South Korea and a residency at the Rashtrapati Bhawan, New Delhi. He has participated in several solo and group shows in India, Korea, Latvia and China. Shitanshu currently works in Lalit Kala Akademi as studio-in-charge of the ceramics studio.



SUKHDEV RATHOD's sculptural works draw from surrounding landscape, exploring the relationship between the natural and the man-made in mediums as diverse as ceramics, clay, wood, stone among others. Sukhdev received his art education at M S University, Vadodara, and has

participated in several group shows and residencies in India and abroad. He has apprenticed with artist like Bhupen Khakhar, Gulam Mohammed Sheikh, Nilima Sheikh, and Ray Meeker. He has several large-scale

architectural murals to his credit.



VINEET KACKER studied ceramics at the Andretta Pottery, Himachal Pradesh and the Golden Bridge Pottery, Pondicherry.

After graduating as an architect in 1989. He was artist-in-residence at the Anderson Ranch Arts Center in Colorado, and the Northern Clay

Center, Minnesota, U.S.A. He attended a post-experience program at the University of Wales Institute, Cardiff, U.K., and has apprenticed with British ceramists Alan Caiger-Smith and Sandy Brown. He is the recipient of the Charles Wallace Fellowship and the Fulbright grant. He is a member of the International Academy of Ceramics, Geneva. His work is a part of several collections - the Museum of Contemporary Ceramics at Icheon, Korea; the Indian Ceramics Museum at FuLe, Fuping, China, the Mark Rokhko Art Center, Latvia and the Ariana Museum, Switzerland - and has been published in several international journals. Vineet is the co-founder of the Contemporary Clay Foundation, and is on the curatorial team of the Indian Ceramics Triennale. He works from his studio in Gurgaon, India.



VISHNU KOLLERI is an architect, artist and educator who practices creative thinking through intimate material handling. His interdisciplinary approach allows ideas to permeate across mediums and disciplines, while encouraging cross-learning in practice. He believes in a holistic design

philosophy where aesthetics is not limited to the appearance alone. His artistic reflections are synthesized and re-created through drawing, printmaking, sound, terracotta and constructions using bamboo, rope and other earthy fibrous mixes. His work has been featured in the first Indian Ceramics Triennale at Jaipur, Sculpture Park at CEPT Ahmedabad and Lokame Taravad 'The World is One Family' in Alapuzha.



ARTSHILA

Arthshila, Takshila's collective for the arts, is an immersive platform for creating and sharing ideas centred around the arts with spaces designed to facilitate artistic expression and curate creative experiences. The four multi-arts Arthshila centres at Ahmedabad, Santiniketan, Patna, and New Delhi, all with unique focus areas, offer a range of performances, seminars, conferences, workshops, exhibitions, and interactions on architecture, cinema, design, literature, performing arts and visual arts. The Arthshila Art Studios at Parivartan in rural Bihar organise symposia and residencies catering to graphic art, painting, sculpture and ceramics. Arthshila also publishes books on a diverse range of emergent trends in Indian art and culture and a biannual journal Arthart.

www.arthshila.org



[arthshila_santiniketan](https://www.instagram.com/arthshila_santiniketan)



INDIAN CERAMICS TRIENNALE

The Indian Ceramics Triennale is an artist led platform which aims to showcase and nurture the growing diversity of ceramic art expression in India, and exhibit together with the best practices in international contemporary ceramics. In addition the Triennale aims to encourage a range of critical activities that contribute to the growing field of ceramics and create a space to experiment with clay in a non commercial setting, to extend the field, challenge expectations, and build a national and international network of makers, while bringing international visibility to contemporary Indian ceramic art.

The next edition entitled Common Ground, which opens at Arthshila, New Delhi in January 2024 proposes to explore the ground on which we meet. We are interested in dialogues between our varied pasts and presents, between material and methodology, between congruence and diversity, and technology and tradition, expressed primarily in the language of clay.

www.indianceramicstriennale.com



[indianceramicstriennale](https://www.instagram.com/indianceramicstriennale)



www.indianceramicstriennale.com

www.arthshila.org