



CONTEMPORARY CERAMICS &
GOLDEN BRIDGE POTTERY

SEPTEMBER 20 - 28, 2014
OPEN DAILY: 11AM - 7PM

PREVIEW
SAT, SEPTEMBER 20, 2014 6.30PM

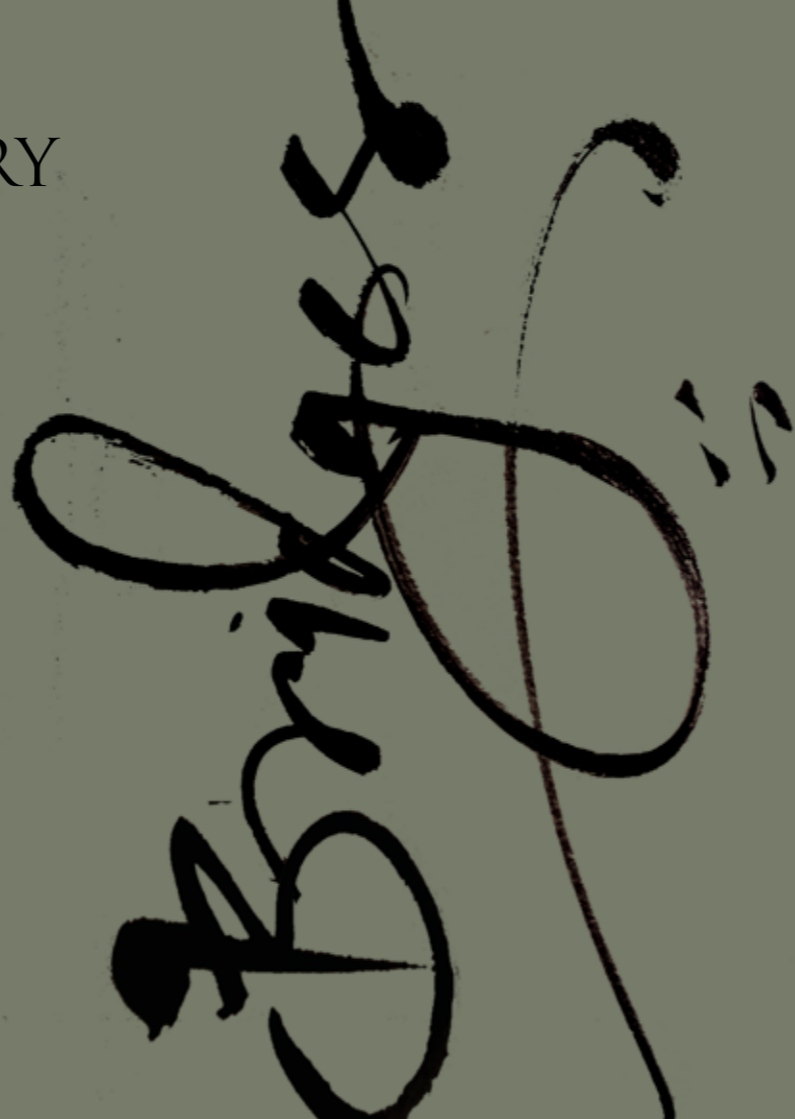
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AARTI VIR
ABHAY PANDIT
ADIL WRITER
ADITI SARAOGI
AKILA CHUNGI
AMRITA DHAWAN
ANAMIKA
ANGE PETER
ANJANI KHANNA
ANTRA SINHA
ASHWINI BHAT
DEBORAH SMITH

DEEPIKA TALWAR
DHARMESH JADEJA
DIPTI GUPTA
INDRANI SINGH CASSIME
JULIETTA KUEHLE
KGUKAN RAJ
KAVERI BHARATH
KRISTINE MICHAEL
MADHVI SUBRAHMANIAN
MANISHA BHATTACHARYA
MICHEL HUTIN
NAUSHEEN BARI
NEHA KUDCHADKAR
NEHA PULLARWAR
NEHAL RACHH
NIDHI JALAN
PR DAROZ



PANTHINI THAKER
RACHNA PARASHER
RAKHEE KANE
RANJITA BORA
RASHI JAIN
RAY MEEKER
REYAZ BADARUDDIN
SHARBANI DAS GUPTA
SHAYONTI SALVI
SHRUTI BANSAL
SMITA ANAND
SONALI BOLAR
SUPRIYA MENON MENEGHETTI
SUSHMA ANAND
SYLVIA KERKAR
TEJASHREE SAGVEKAR

USHA CHADDA
VEENA CHANDRAN
VINEET KACKER
VINOD DAROZ



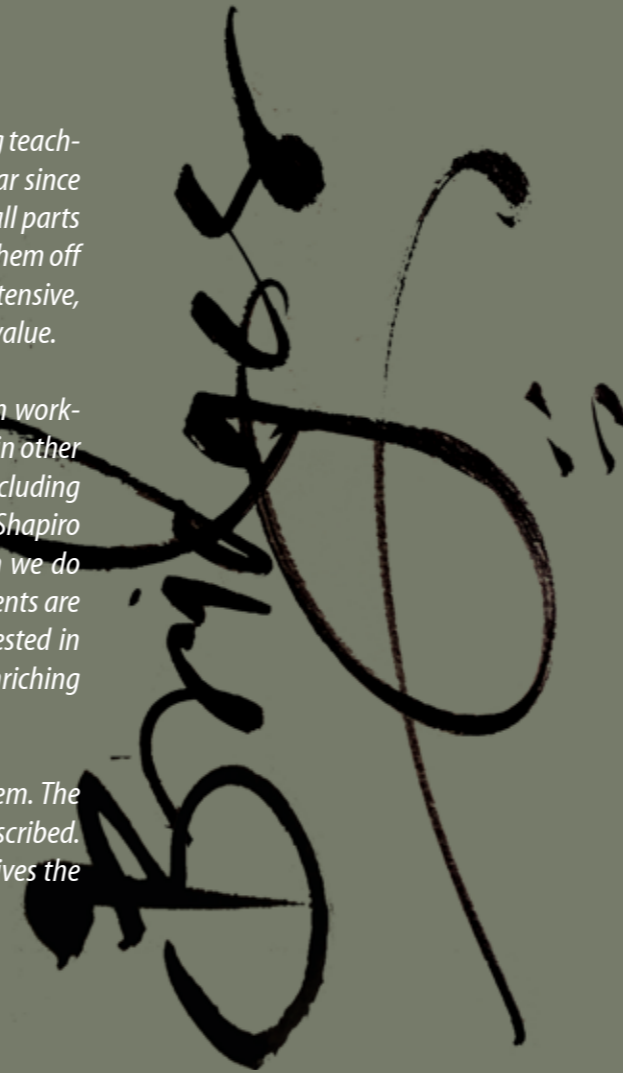
Students at the Golden Bridge

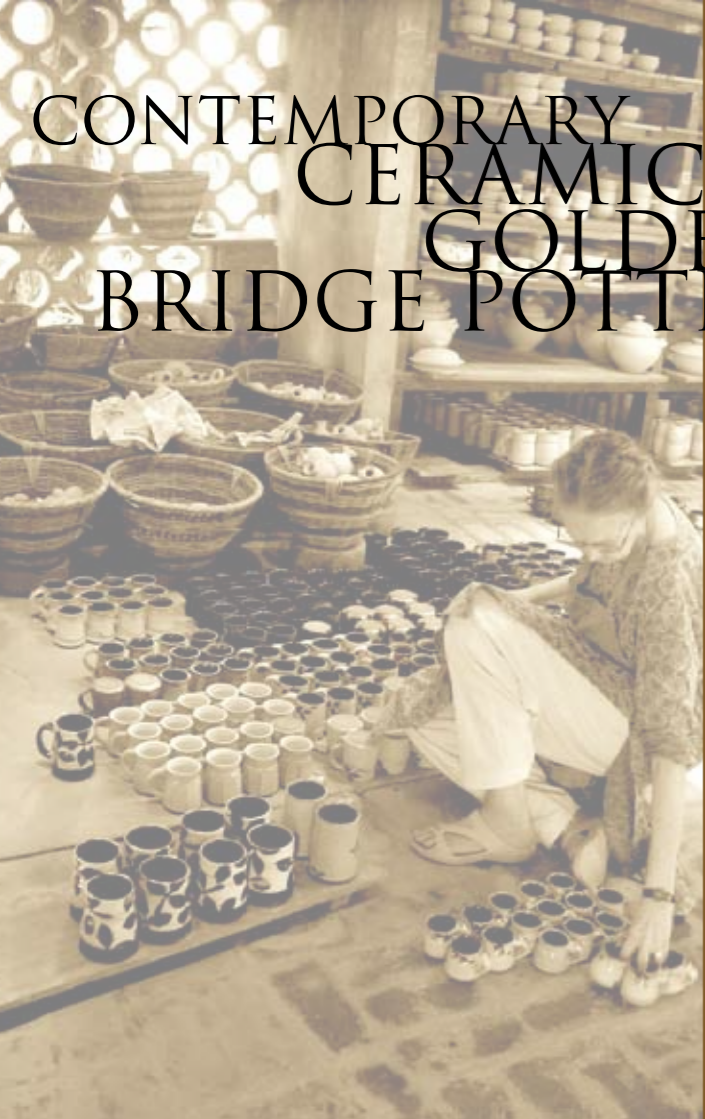
In 1983 the Golden Bridge Pottery opened a seven-month training course for students, thus separating teaching activity from the pottery production. We have had four to six full-time students almost every year since then. We are a working pottery. Students have access to highly skilled production potters at work in all parts of the process. We turn them loose into an abundant infrastructure and give enough direction to get them off the ground. Kilns are big enough to get real work into, wheels are numerous, and space is open and extensive, all providing an opportunity to get deep enough into material and process to develop something of value.

Students are encouraged to become honestly self-critical with enough confidence to start their own workshops or go anywhere in the world for further experience. We invite different approaches by bringing in other artists for workshops. Since 1997 we have hosted workshops with artists/educators from abroad, including Susan Peterson, Jane Perryman, Jim Danisch, Mike Dodd, Sandy Brown and Betty Woodman, Jeff Shapiro and Jack Troy. In February next year we will have Tim Rowan for a three-week workshop. Though we do preach GBP standards, we do not expect students to remain stuck in a GBP aesthetic. Today our students are about as interested in making functional stoneware as the sons of Indian village potters are interested in continuing in their fathers' footsteps. Former students, now serious artists in their own right, are enriching the field of studio ceramics in India and abroad.

That said, what the students have brought to us is at least as important as what we have given to them. The students have given us India. Without them our Indian experience would have been seriously circumscribed. We thank you all, those here in the show and the many who are not. Thank you for adding to our lives the extraordinary richness that this country engenders.

*Ray Meeker & Deborah Smith
Pondicherry, 2014*





CONTEMPORARY CERAMICS & GOLDEN BRIDGE POTTERY

Almost 30 years ago I sent a message out into the ether - I was still at university studying biology and I wanted to make pots. A cryptic response in a firm handwriting on a blue inland letterform had me take the earliest opportunity to travel to Pondicherry. I clearly recall cycling down a leafy lane along the Pondicherry-Villapuram railway line to reach the Golden Bridge Pottery in search of the man behind the handwriting--someone called Ray Meeker. There I met a tall American who casually threw a cushion on the ground and asked me to sit down. He told me I would have to wait a year-and-a-half if I wanted to return to the Golden Bridge Pottery to learn to make pots because he was too busy to teach. He planned to fire houses the next year! I waited and returned, not realizing then that Ray Meeker, his wife Deborah Smith and the Golden Bridge Pottery would become a very important influence on my life and work.

Ray and Deborah started in the early 1970's, what was initially intended to be a small pottery studio for themselves in Pondicherry. The studio has since grown, spreading over the 3/4 acre plot by the railway line, in a series of low rise tiled roof sheds, into a thriving production pottery and ceramics teaching center. Not only has the pottery, which is run by Deborah set a standard for studio pottery in India, but Ray's bold experimentation in fired houses and strong ceramic sculpture has also been an inspiration to numerous students who have spent time at the pottery, learning to understand clay.

Arguably among the best studio ceramists in the country have been associated with the pottery in Pondicherry. The seven or more months spent there become a connection that the artists continue to share long after they have left the pottery, and younger and older artists seem to slip into a continuum and understanding that time spent at Golden Bridge seems to provide. Over a hundred students have been taught at Golden Bridge, in small groups of about 4 students at a time. While primarily trained in making wood fired studio pottery, students learn about clay and glaze materials as also about kiln building and firing wood and gas kilns. Many have gone on to set up ceramic studios in different parts of the country. Some continue to work with wood fired kilns, while others, working in more urban contexts, have explored gas and electric firings to create different aesthetics. There has been considerable development in form and content. The emerging world of Indian contemporary ceramics is pluralistic. It borrows from everywhere even as it retains a connection with its roots, simultaneously drawing on the ancient while embracing a changing reality.

The show reflects this diversity of expression and contains the work of artists who have the Golden Bridge experience in common. It is a small tribute to the influence of Ray Meeker, Deborah Smith and the Golden Bridge Pottery.

*Anjani Khanna
Mumbai, 2014*



Bridges

AARTIVIR

As my life unfolds, organically, responding to circumstances and changing with them, so too does my work. Sometimes the work addresses an interior life, sometimes an external concern; always it is a means to communicate.

Intrigued by the paradox of eternal truths in ephemeral moments, I find myself increasingly drawn to exploring the antipodean nuances of life in my work.



Aarti Vir studied painting for six years before spending three years at the Golden Bridge Pottery. She returned to her hometown, Hyderabad- India in 1999 and set up her studio. She is currently making wood fired, salt glazed, sometimes functional, sometimes sculptural work.

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Time Tapestry, 2014, 14 cm x 22 cm x 10 cm





ABHAYPANDIT

Since I was educated as a graphic designer, my thought process starts in visualizing a concept. Once that is done I quickly sketch the form and execute it in clay. These sculptures are based on the fossils that I have seen in museums and on the pattern left by the running water on the surface of the earth. My work contains traces of textures left by erosion created by high and low tides of the sea, along the Mumbai coast. My flat platters are clay canvasses on which I make patterns of lines to create an illusion of perspective, with false depths. Gold lines are reminiscent of the reflection of orange sunlight kissing the waves of the turquoise blue sea in the evening sunset. I try to capture that moment on the canvas of my sculptural forms as well.



Seascape series, 2014 , 45 cm dia. x 7 cm

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ADILWRITER



Adil is an architect, ceramist and painter originally from Bombay. With a master's degree in Urban Design from USA, Adil reached Pondicherry in 1998 to study pottery at GBP. Since 2001, he has been a partner at Mandala Pottery and spends time between Bombay and Auroville. Clay takes Adil all over the world; at Mandala, he is involved with functional tableware production, as well as his own studio ceramics.

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An almond sapling next to a clay-tank selected the spot for me. In 1998, an MH-number-plated Zen drove into the hallowed grounds of GBP and parked itself next to the corner wheel in the students' area. "The car should play only jazz", is what one Mr Meeker, seated next to a Ms Smith, instructed me, through what seemed like +10 powered scratched-out bifocals. Under that power and spell, the architect in me slowly turned from clay-bricks to clay-pots. Fourteen years later, here is my tribute to Deb, Ray and GBP, titled "70 Shades of Ray".

The almond sapling is now a large tree, imparting generous shade and compassion to the newer generations of students at GBP. It smiles benevolently, knowing their lives are soon to change.



4 Shades of Ray, 2014, 37 cm x 12 cm x 12 cm

ADITISARAOGI



Nesting Birds, 2014, 150 cm x 75 cm x 15 cm

Am I a potter or am I an artist? Is not the pot holding flowers a work of art? Does all art have to be only sculptural and non functional? I am lucky to have been taught by a great teacher who taught us to see art, something beautiful in something as small as a tea bowl. Endless hours of repeating the same form over and over again makes one understand and appreciate the simple forms and shapes. Thank you Ray. These works are simply a response to the teachings and the philosophy that life is beautiful,where each piece is a celebration!





AKILACHUNGI

The jars being shown at the show, Bridges, were inspired by the metal water container found in a conventional Indian kitchen. The water from these metal jars, as we know, is used for drinking and cooking. Be it the clinking sound when you place a lid on it or the sound of my grandmother's bangles against the brass/copper as she drew water from it, it all brings back fond memories of a childhood summer.



I am a potter at my discovering best, exploring form and medium. I was born and brought up in Hyderabad. Dabbled a bit in interior designing before graduating in Computer Science and Engineering. Went to Auroville to work with an architect until I came across Golden Bridge Pottery. After two years of clay work at GBP I returned to Hyderabad. I am currently working on putting together a studio to start working with clay full-time. I teach pottery two days a week at a school in Hyderabad.

Untitled, 2013, (a) 40 cm x 30 cm x 30 cm
(b) 36 cm x 30 cm x 30 cm
(c) 16 cm x 35 cm x 35 cm

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AMRITADHAWAN

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I use the imagery of ancient textured rock to link erosion with ritual and landscape with time. On imagined walks exploring Time's terrain, I discover I move seamlessly between my use of pragmatic time and time as experienced by my emotional, creative and dream self. At once a cultural construct and an experienced reality, concrete and measurable yet intangible and boundless, the tapestry and texture of time inform my work.



Born in Bangalore, India, Amrita Dhawan trained in ceramics with Mansimran and Mary Singh at Delhi Blue Pottery, New Delhi, and with Ray Meeker and Deborah Smith at Golden Bridge Pottery, Pondicherry. Amrita ran a production pottery in Bangalore for 15 years, making wood-fired functional stoneware and ceramic jewellery. She spent three years as artist-in-residence and teacher at Meeker and Smith's studio in Kodaikanal. Amrita currently makes both functional and sculptural work. She has collaborated in a public art installation and exhibited in solo and group shows. During a recent residency at the Fuping Pottery Art Village, she contributed work towards permanent display at the India Pavilion, International Ceramic Art Museums, Fuping, Shaanxi Province, China.

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Time Enshrined "Wind Map", 2010, 60 cm x 29 cm x 18 cm





Untitled, 2014, 20 cm dia. x 38 cm

ANAMIKA

6

*"The Self, though One,
takes the shape of every object
in which It dwells."
The Upanishads.*

Viewers, makers and ceramic work alike are all the One.
The making, the maker and the work being made.

This exhibition is a celebration and testimony to what
two people's dedication has produced in abundance:
A creative outpouring in shapes and forms.
And certainly an enrichment to many people's lives in
India and abroad.
So many more cups, bowls and works to hold and
admire.

With gratitude to Ray and Deborah.



Born in Holland
1985 settled in Auroville, Tamil Nadu, India
1993 1994 Training in Flame Workshop
1994 Joined Chinmayi in setting up Mandala Pottery

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Emerging, 2014, 200 cm x 40 cm

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Born in Hamburg, Ange Peter has been working at her studio in Auroville for the last 16 years. After a seven month course with Ray Meeker at the Golden Bridge Pottery, Ange left for Taiwan where she stayed for two years. That is when her relationship with the Chinese dragons began. Later, Ange did an apprenticeship in Japan with Haiyu Slipware master, Shibata Masaaki.

She presently works with materials such as stoneware clays, porcelain, ash glazes and 24k gold overglaze. Her work combines the influences of West and East. In her work, Ange sees the dragon as the manifestation of the energy that drives evolution. Compelling, fierce and unafraid, with an undeniable grace, the dragon weaves it's way in and out of her work.



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Should we??, 2014, 100 cm x 50 cm x 45 cm,

ANJANI KHANNA



Clay allows me to explore subliminal and oftentimes not easily articulated intuitions in a tactile and visual way. My “yalis”, as I refer to my figurative sculpture, tell their stories in their becoming. Their stories reflect my search as they negotiate the modern and the ancient, the personal and the universal, the male and the female, the east and the west, the spiritual and the profane, the rational and the intuitive, the animal and the human, the religious and the secular, and the political and the non partisan.



Anjani Khanna trained at the Golden Bridge Pottery in 1987 and again in 1995, and apprenticed with Ray Finch at Winchcombe Pottery in the UK in 1989. She has a studio in Alibag, where she makes woodfired ceramic sculpture.

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Structure and Hive series, 2014, 13 cm

ANTRASINHA

I have worked with clay for over 12 years. On a grant from The Japan Foundation, I worked at Shigaraki Ceramic Cultural Park in 2008-09. I presented 'Anagama in South India' at Wood-fire Conference at Tasmania in Australia; and 'Tetrarc -making a 5 foot sculpture in India' at the 2nd European Wood-fire Conference. I have a studio in Pondicherry. My works are inspired by the architecture in nature and the universe. I like to draw a parallel between the structures that weave the world and our teachers who weave our lives.



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ASHWINIBHAT



Into the Mouths of Volcanoes, 2014, 61 cm dia. x 13 cm

6

My journey as an artist has been a vigorous interrogation of form. I have a background in literature, in translation and in classical dance. Now I gather shapes from the world around me, from travel, and from my journeys through books. I also look inside myself for forms and I translate those into bodies of clay.

My work expresses my engagement with the materials themselves. I have mostly learnt to know myself as a ceramic artist from my mistakes. I want my ceramic work to enter into the lives of its viewers, emerging, resurfacing, and turning them away from habits of perception. And I want the work to be convincing to me.



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DEBORAH SMITH

6

My intent is to enhance everyday experience through handmade functional stoneware, decorated with brushed flourishes and finished with ash-bearing glazes brought to bloom at high temperature in a wood-fired kiln.



Deborah Smith was graduated in Japanese language from Stanford University in 1966, and subsequently spent two years in Japan. She studied pottery with Araki Takako in Nishinomiya, and later was apprenticed for one year to master potter Yamamoto Toshu of Bizen. Returning to her native Los Angeles for a year of graduate study at USC, she met fellow Californian Ray Meeker in the ceramics department in 1969. The following year, on her way to India, she spent three months in Mashiko, Japan, as translator and companion to Susan Peterson during Peterson's research of her book on Hamada Shoji. Deborah Smith has resided in Pondicherry, since December 1970, where she manages the Golden Bridge Pottery which she founded, with Ray Meeker, in 1971.



Flared Vase, 2012, 68 cm x 30 cm dia. x 12 cm dia.

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Fall of the yam cup, 2014, 94 cm x 41 cm x 2.5 cm

DEEPIKATALWAR

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Eighteen years ago I was a student at GBP. Ray Meeker and Deborah Smith have been the two most inspiring teachers I have had. On my meandering path as a potter, I now find myself surviving my fourth year as the ‘Clay Aunty’ at Creative School, Bangalore, where we also use Clay as therapy at the Pragya Healing Center attached to the School. As a student at Golden Bridge Pottery, the Yam cup exercise was to me, a potter in training, what stage fright would be to an actor! The Yam cup is deeply ingrained in me and so, it seemed to me that it was a befitting muse to pick for the Bridges show.



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DHARMESH JADEJA

6

Taking the architectural vocabulary and the elements of space-making further into explorations through clay, these works conceal more & reveal less. Inner and outer surfaces are adorned with strokes of brushes, sliced clay slabs overlaid, forming the abstraction of an architectural space; textures with unusual tools and an abstract confrontation with the elements of space-making.

Brush-strokes that reveal the hidden energy & concern to evoke a sense of urgency to preserve the ancient while rediscovering it; the color of earth, red, black and white representing the diverse trends that merge into a unique continuum.

Unglazed surfaces decorated with slips, a mix of colored earth, terracotta & high fired forms revealing the qualities of the clay create a unique canvas for expressions that are hidden while finding a little outlet through these forms.



Dharmesh Jadeja is an architect & a calligrapher based in Auroville. His architecture practice explores the strengths of the traditional ways of building while expressing the contemporary aesthetics through their projects ranging from social housing, owner driven rehabilitation processes to resorts, homes, schools, around the country. Over last two decades, his practice consciously promotes sustainable ways of building & the role of the artisans in contemporary Indian architecture. This, while exploring his interest in integrating ceramics, calligraphy & design with his architecture. Dharmesh apprenticed in architectural ceramics with Ray Meeker in 1996 & also assisted him in his fired-building project as part of training at GBP. He now wishes to spend more time with clay & calligraphy at his studio in Auroville.

Lines Of Continuity, 2014; various sizes, 30 cm x 60 cm

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Fire n clay, 2010, 42 cm x 12 cm

Working in clay is not what i planned ... it just happened.

"Pottery has been the biggest teacher in my life, because it has taught me about the virtue of patience... that there is a right time and a right stage for everything." I think that working with clay is self rewarding.

I was always fascinated by the brilliance and richness of art. After obtaining a degree in commerce, I took a course in fashion design and thus began my journey into the fascinating realm of creativity. Later, I learnt to sculpt and my next tryst with the visual world of aesthetics was through photography, where I learnt to capture the beauty of nature and the colours of the rainbow. I thirsted for more and discovered the romantic world of ceramic arts. My early training was with the ardent potters, Rachna Parasher and Manisha Bhattacharya. My eagerness and curiosity took me to Pondicherry where under the tutelage of Ray Meeker and Deborah Smith at Golden Bridge Pottery, my dreams took shape. Experimenting with different clays, methods of shaping forms and firing techniques, my ideas of clay shaping entered new dimensions.

DIPTIGUPTA



I started my studio Earthen Aura Ceramics in 2004 and have been a full-time studio potter since. The whole process continues to provide an outlet for my deep feelings about nature, the environment, and human growth. "I like the idea of the pots I make being used every day by people. Maybe in 1,000 years time archaeologists will be digging them up!"

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INDRANI SINGH CASSIME



Cosmic Vase, 2013, 12 cm dia. x 48 cm

'Life' inside-out inspires my work. All that I experience, sense and imagine takes shape into clay. In my current series the element of fire is contained in the womb of Mother Earth as well as in meteors from outer space. Clay and soil are from and returning to timeless rock and ash. Beautiful organic growth takes place from within, breaking old barriers and flowing out to the freedom of Satta-Chitta-Ananda (Truth-Consciousness-Bliss).

The beautiful natural environment of Pondicherry and Auroville, my place of work and my home, continues to energize me to create good work. The ever-inspiring Golden Bridge Pottery has provided many like me a creative working atmosphere. Over the years Ray and Deb have become family and their undying love and enthusiasm continues to encourage me to fire on.



Born and educated in Delhi, I have travelled around the world to learn, absorb and share the best pottery and its best practises & techniques. Since twelve years, Pondicherry has been home to my numerous experiments with different kinds of clay and firing processes. In a beautiful way pottery has developed into the language of my soul to connect with the universe around me. Through the knowledge of pottery I have evolved and expressed my deepest inner self. I live to create beauty and feelings out of clay and this art sacrificed to the fire, gives rise to the Phoenix in me!

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"I have left you a serious message", said a note from Ray, next to my yam cups that were smashed on the floor. Why? Because I just wasn't able to throw 20 or more similar cups. I was more interested in making my funny heads, often even when I was told to concentrate on my throwing skills. Later when Ray saw some quite-ok cylinder vases besides me, he thought someone else had made them for me. Quite a compliment! On hindsight, I am very grateful for my time at GBP. It taught me discipline, concentration, endurance, sense of achievement. And fun.

My contribution for the BRIDGES show is a homage to Tim Burton's stop-motion-animated fantasy film *The Corpse Bride*. It's a story of love and hope, betrayal and revenge, selflessness and forgiveness. It's a bridge between the grey, drab world of the living and the colourful land of the dead. I adapted the main characters in clay so they can live forever!

JULIETTA KUEHLE



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The Corpse Bride, 2013, 37 cm x 23 cm x 19 cm

KGUKANRAJ



Cutting Edge, 2014, 45 cm x 48 cm x 35 cm

Ceramics is a medium so close to earth, nature and its elements. In my life, clay is the only way to express my feelings and emotions. The evolution of the earth's form itself and the beauty of nature are my inspiration.

The physical characteristics of the earth and its elements such as land, water and fire are the primary sources of forms and patterns in my work. I play with colourful offerings to the fire to fulfill this primordial creative urge. I like to challenge the rigidity of the material I use. My recent effort has been to use ceramics and other materials in various installations. I would like to share this 'ceramic language' through my work with the world.



KAVERI BHARATH

Kaveri Bharath was Ray's student at GBP in 1996 and 1997, and then worked as his assistant in 1999. She has spent most of her time since, teaching and working at her roof top studio, and at schools. She also works with an NGO using art in corporation schools. She has built kilns and set up ceramic centres for some institutions in Chennai. Her latest adventure has been to crowd-fund and build a woodfired soda kiln.

Her recent work is based on the stone burial sites around Sittanavasal, and the smooth, dented boulders found around the Senji Fort.



Dented Rocks, 2014, 4 cm x 20 cm x 60 cm



Symbiosis with Nature - platters I and II, 2012, 30 cm x 30 cm

KRISTINE MICHAEL

Kristine Michael trained in ceramic design with Dashrath Patel at The National Institute of Design, Ahmedabad and subsequently with Alan Caiger Smith at Aldermaston Pottery, UK. Her formative creative years in Auroville and at The Golden Bridge Pottery in Pondicherry with Ray Meeker and Deborah Smith formed a strong base in wood firing and stoneware glazes. She has received many awards, among them the Sanskriti Award, Charles Wallace award, Nehru Fellowship and Junior Fellowship from the Ministry of Culture.

Her work is a part of important collections at Bradford Museum, Cartwright Hall UK, Seoul Ceramic Foundation at Icheon Korea, The Clay Studio Philadelphia and Essl Museum Austria. She has written articles on ceramics both historical and contemporary, as well as on ceramic artists, in publications like Treasures of the Albert Hall Museum Jaipur, Devi Prasad, PR Daroz catalogue for Art Alive, Handicrafts of Gujarat, and the yet to be published Jaipur Blue Pottery, etc. She has participated in many international exhibitions and lectures on Indian ceramics, the most recent being ASNA Clay Triennale in Karachi in 2013. She is based in New Delhi and is currently Curriculum Leader of Visual and Performing Arts at The British School New Delhi.

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The current works are a part of a series on the symbiosis between woman and nature. Elements of seed, growth and renewal have been a constant thread running conceptually through her work over the past twenty years.



MADHVISUBRAHMANIAN

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Life takes us through many turns, and on one of those magical turns I discovered Golden Bridge and Ray and Debs. Over the years I have explored the functional and the sculptural, my clay practice drawing inspiration from varying sources, most recently from the mushrooming urban environment.

A new body of work that started at a recent residency at GBP, took me on a journey of exploring the commandments of the urban landscape such as road signage and its inherent geometry. Going Both Ways refers to our innate desires to want the contradictory, to go in forbidden directions. Tower of Love and Desire refer to illusory emotions often attached to a dwelling place. It is an honor to be part of this show and the GBP family.



Tower of Hope and Desire, 2014, 100 cm x 15 cm x 15 cm

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MANISHABHATTACHARYA



*"We are all mortal until the first kiss and the second glass of wine."
—Eduardo Galeano*

Perhaps we all become artists after that—such is the power of imagination. They say art suggests, and that suggestion in the Indian aesthetic tradition is the foundation of aesthetic expression. For an artist, suggestion is the quintessence of any narrative and narrative is the quest for completion. It is the moment of communication where the artists' being, distilled from a lifetime of experiences, is offered through a creation to the sahridaya (one of the same 'heart').

In my journey with clay, I find my oasis in the intimacy of the small and delicate; the minimalistic in form and scale; lines that are stark and austere, yet sensual. Over the last few years, I have found my explorations evolving around narrative fragments that may have taken an intimate root in my being in some moment—lines of a song, the visualization seen in a ballet, a photograph, stray lines of a book. I want my viewer to feel the intensity of the ripples left behind by those traces in me, quite like the lees left behind in a bottle of dreams.

Womb Bowl series, 2014, 7.5 cm x 12 cm x 15 cm



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MICHEL HUTIN



Duet, 2014, 36 cm x 15 cm x 12 cm

Michel Hutin is a Frenchman, living and working in Auroville, Pondicherry, for more than 25 years. He is a self-taught potter though he spent some time at the Golden Bridge Pottery in Pondicherry.

He lives and works in his studio in the picturesque Auroville community of Dana. His early work was built with thick slabs of soft clay cut through with a thin wire. According to him, "The result was fresh and spontaneous but too chancy." Now he builds directly with thinner slabs and does not 'cut'. It is simpler, more immediate and Hutin feels it brings him a step closer towards solving a problem that is of deep concern to him – how to have a form look both controlled and natural at the same time. "All my recent works have been made in the same way," he says, "I join soft undulating slabs of clay. While I control more or less the arrangement of these undulations, the lines they create at their intersections are always a surprise and often a delight. I love these lines—their rhythm, melody and counterpoint—as they interact with each other, liberating the form. I also like the way light enhances the outline of the piece, a bit like looking at mountains at sunrise."





Untitled, 2014, 15 cm x 20 cm x 20 cm

NAUSHEEN BARI

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The tactile feel of clay makes me forget myself and really be myself again. That's what I hope is expressed in my work. The material being a partner guiding me at every step, I am amazed by what emerges. I have been a furnishing consultant for 13 years.

Life led me to yoga and I have been teaching for 6 years. I studied pottery at GBP in 2011 and returned for the next 2 years. Claywork continues now in Auroville. Yoga and clay seem to be my constant companions and as a wise saying goes, "do what you love to do . . . helps to tide over rough patches"



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*I don't even know where the light is, 2014,
30 cm x 25 cm*

NEHA KUDCHADKAR

The central concerns and questions in my practice today have expanded from the hows to the whats, whys and the what-ifs of my process. The work still sits on the cusp of intuitive and controlled but the shift in my intellectual quest has enriched my vocabulary.

This series of drawings is a playful reference to my own assumptions and prejudices.

Neha is currently doing an MA at the Royal College of Art, London. She was a student at the Golden Bridge Pottery in 2006/2007.



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Area 2 square inch, 2014, size: variable

NEHAPULLARWAR



Neha Pullarwar graduated in ceramics from Sir JJ School of Arts, Mumbai in 2005, where she was also awarded the Indo-Swiss scholarship.

Thereafter, she learnt advanced techniques from Ray Meeker and Deborah Smith of Golden Bridge Pottery, Pondicherry. On returning from Pondicherry, she built a well equipped ceramic studio in Alibag. Her first solo show "my-r-me-d—rome" was held at The Bajaj Art Gallery, Mumbai in March 2012. Neha has participated in several group shows and was recently awarded a junior fellowship by the Ministry of Culture, India. Her work is based on wasp hive architecture where she creates, preserves and archives the same.





NEHALRACHH

6

An advertising graduate, I found my calling in clay (ceramics) from day one at the Faculty of Fine Arts, M.S.University, Baroda in 1994. It has been my good fortune to learn from two of the finest teachers on the subject, Jyotsna Bhatt, who quietly nudged me to explore the medium, gently guiding me once in a while and Ray Meeker, who taught me to find my own path, my own answers. In 2000, a residency in France broke all my notions of what clay could do. It dawned on me that there are no limits. The past two decades have gradually sealed my bond with it.

Working in clay is no more what I do, it is who I am.



*Parts of a Whole, 2007, each module
10 cm x 10 cm x 5 cm*

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NIDHIJALAN

This work can best be described in the words of Tim Scott: "abstract sculpture attempts...to found itself on inspired insights into the actual physicality of real subjects, however disparate and varied their origins, and to then remould such insights into fresh three dimensional form conditioned by the processes of making." These pieces are part of a series of site-oriented works I made at my Kolkata studio. My studio was a haven of sorts, a derelict old building with trees growing on it, and inside it, in the middle of Chowringhee Road, the commercial and business heart of the city. These nostalgic images are of pieces inspired by the site. They capture the essence of the work and became the work rather than the physical pieces themselves.



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I am an artist and a chef, originally from Kolkata and now living in Brooklyn, waiting for the day my multiple worlds intersect.



Centuries of petrification caused sea creatures to transmute into fossils. With the emergence of humans in the universe came a life form that could understand the mysteries of life.

"My passion for seascapes started somewhere in 2004 after visiting Diu. Since then recording images from natural environment, the seascapes and rockscapes became my favorite subjects. After gathering information from various places I tried to transform my ideas in clay. Busy shores interest me, full of life with various plants and animals challenging between salinity and total immersion. Rocky shores are among the richest coastal habitats with sea anemones, crabs and urchins found at various levels, surviving low tide, in tide-pools or damp crevices. They provided me with a plethora of visual ideas, the story of multiple challenges that relates to any living being. The series is abstract. They are the memories in retrospect, of my trips to various coasts and cliffs in the past few years, memories which exist yet do not exist but proved to be a catalyst in my creative journey. Seascapes, corals and underwater rock formations on which the water has caused geometric patterns have been a constant source of inspiration for me. Bruised and scarred rocks standing strong against all odds, their strength attracts me"



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Untitled, 2014, 34 cm dia. x 10 cm

PANTHINITHAKER

Working under my Guru, Jyostnaben Bhatt, helped me nurture my sensitivities towards clay, as clay has always fascinated me. My participations in workshops conducted by Sandy Brown at GBP & Kristine Michael at the Ceramic Centre gave me fresh impetus to explore the contradictory qualities of clay, the practiced and the spontaneous, the predictable and the unpredictable.

I have exhibited my works in one person shows in Vadodara, and in group shows across the country. The Gaekwad Salon for Vadodara International Marathon, since 1996, has helped me further my skills and develop my vision with the medium.

My recent works arouse curiosity about the natural world. These are some motifs, which when given or received with love, take on a part of the spirit of those who handle it. It is a spiritual link between people spanning time and distance. They are eternal symbols, around the world, depicted and interpreted with different sensibilities.



I completed my Bachelors in Fine Arts with Painting and Pottery in 1994/95. Thereafter, I went to Pondicherry in 1997, to further my training in ceramics with Ray Meeker at Golden Bridge Pottery.

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RACHNA PARASHAR



Rachna Parasher's journey in pottery started at Delhi Blue Pottery in 1984 under Mini Singh. In 1985 she moved on to Golden Bridge Pottery in Pondicherry where she learned advanced techniques of throwing, salt glaze firing and kiln building under Ray Meeker. In 1987 she joined Lalit Kala Academy's Garhi Studios as a practicing artist. In 1993 she started her own studio in Noida where she now works and teaches.

Her teaching includes throwing techniques and a structured course in glaze formulations and development. Glazes are a very important aspect of her work as a teacher, and she also makes elaborate use of them in her productionware. Her personal work is usually a play of different clay bodies, punctuated by glazed surfaces.

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1. Blue Landscape, 2009, 42 cm x 48 cm x 9 cm
2. Flowering, 2009, 42 cm x 25 cm x 25 cm



RAKHEEKANE



Jar, 2014, 60 cm tall x 45cm dia.

6

Rakhee Kane's effortless strokes decorating the canvas of her forms reveal her extensive travels & deep studies of the pottery traditions of India. Her forms are bold, humble & strong while her techniques are borrowed from her training with master potters from her various associations over last 20 years of working with clay.

Rakhee is inspired by the spontaneity & sense of detachment seen in traditional potters, tribal dwellings, household pottery & storage jars that are decorated extensively by women in India; big platters, bold rims & decorations, reveal the ease with which she imbibes this sense of beauty in daily life into her work that stands out amongst contemporary studio potters.

Her work integrates her experiences of several years of diverse, intense observations, absorbing what comes along in the journey of an artist.



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RANJITABORA



9 yunomis in wooden frame, 2014, 43 cm x 43 cm x 11 cm

‘

Ranjita trained as a chef in Mumbai and spent nine years working in restaurants across the city and later in the UK. In 2009 she returned to India and discovered her aptitude for working with clay. She went onto Andretta Pottery, Palampur and then continued her journey as a volunteer at Mantra Pottery in Auroville.

She now works with Ray Meeker at Golden Bridge Pottery. She describes the story of her working life as going from “making dishes to making dishes”.



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Resurrection, 2014, 19 cm x 17 cm x 11 cm

RASHIJAIN

6

Mumbai based, Rashi Jain trained at Golden Bridge Pottery in 2007, at The Valley School, Bangalore and with Sandeep Manchekar. She co-founded and organized the Studio Potters Market in Mumbai and has worked with and filmed various traditional pottery communities, mainly of Kumbharwada, Mumbai and Northeast India.

The artist weaves her interaction with nature and inner growth, through the tree. The tree is connected to all creation. The Self is in constant resurgence, in the ever changing and yet constant energy of creation. While remaining rooted, it strives to be in balance with the cosmic energies and become one with its true self.



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RAY MEEKER



*Fortyfour years in India
Firing clay
Tea bowls to houses
Now an anagama
Still an explorer*

Ray Meeker studied architecture and ceramics at the University of Southern California. With his wife Deborah Smith he founded the Golden Bridge Pottery in Pondicherry in 1971. While Deborah now runs the Golden Bridge Pottery production, Ray is best known as a teacher and as the "architect/potter" who pioneered "fired building" technology. More recently he has gained attention for his independent studio work, ranging widely from functional stoneware to monumental ceramic sculpture.



Jar, 2013, 45 cm dia.

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REYAZBADARUDDIN

6

Observing urbanization all around - the skyscrapers, where you don't see "home" but thousands of "square holes", the holes which are now modern homes for millions - evoke many thoughts. I'm trying to bring these facts and observations into my present clay work.

The feel of "space", the changing landscapes from where I grew up to the place I now live and the concept of home/house/belongings and disappearing fields etc. are becoming an integral part of my work.



Changing Landscapes, 2014, size: variable

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SHARBANIDASGUPTA



Cloudcatcher Reprise, 2014,
50 cm x 50 cm x 20 cm

6

Living between India and the US makes real the vital need for balance in an uneven world. I often use allegory to address the issues that matter to me; look to the landscape of human life and occupation for inspiration and source materials; and increasingly question my role in sustaining the unsustainable. I hope that art, with its ability to breach boundaries may yet make a difference.

The Native Americans say: "We do not inherit the earth from our ancestors; we borrow it from our children." It is with this consciousness that I try to create, to have a voice.



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Progression, 2013, 27 cm dia. x 23 cm

SHAYONTISALVI

6

"My head is often tormented by the times we live in, while my heart tries to comfort it. My current work is perhaps a reflection of this duality - thrown and altered forms. I enjoy the discipline of throwing on the wheel. It allows me to be true to the base form. And then, by contrast, i find the alterations a wonderful break from the monotony of the wheel. The merger of the two techniques forms the perfect platform for me to explore this series.

My shields signify defence, from a society that is in desperate need of introspection. They take the battering and tell stories, about the rips in our social fabric that we have grown to accept as being normal.

My heart's escape is the ocean. Having witnessed some of its many wonders while scuba diving, I am intrigued by the fluidity of forms and textures seen underwater. They create the illusion of being in constant motion even though they may be perfectly still pieces of coral or shell. To bring in that movement in my work is a challenge. The ever-engulfing spiral courses its way through shells, through waves, through seaweed, through tides and through my work.

For me, being a ceramist is in many ways a testament to my love of art and nature. What amazes me about ceramics, is its use of all the five elements of nature and for that, it is to me, a truly complete medium of expression!"



Shayonti is an interior designer and has practiced at a prominent architectural firm in Bombay since 2002. She trained in Ceramics at the Golden Bridge Pottery, Pondicherry, under Ray Meeker, Deborah Smith and Cory Brown in 2013, after having completed her Diploma in Ceramics from the L.S. Raheja School of Art, Bombay.

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Memoir, 2014, 20 cm x 15 cm x 2.5 cm

SHRUTI BANSAL

*Love the mystery that beholds the whole process
Let Clay, Be Clay...
Be Clay!!!*

I see my work as a journey where the process is as significant as the outcome, where every turn and twist reveals new avenues for development. In this show, I have tried to use the artistic aspect of photography, printing and ceramics to create a new series of work. Along with ceramics, photography is the other medium through which I express what I see and feel.

Given that experience and memory are formed through all our senses, I hope to extend this sensual awareness by story-telling my time at GBP.



SMITANAND



Jar, 2000, 25 cm x 5 cm x 5 cm

6

The craft of pottery brings together the faculties of head, heart and hand in perfect balance. Clay has the capability to express art, philosophy, and design...a medium so modest yet austere. I love working on the wheel, making things that are unique and aesthetic yet are designed to serve some purpose.

I did a four year course in ceramic design from Apeejay Institute of Design and was later fortunate enough to be able to join Golden Bridge and continued to learn various techniques, interplay of materials, kiln building and eventually set up my own studio called Muddy Waters. Now I make functional ware and have a wood fired kiln as well as a gas kiln.

I have had two solo shows in Delhi and participated in AIFACS twice where I won the 2nd prize in 2002. I also participated in the "Water" show at the India Habitat Centre.

I juggle my time in between throwing and raising three kids. Basically having fun; ...as Ray always says "it's not fun if it's easy".





SONALIBOLAR



Fifteen years ago a visit to Golden Bridge Pottery made me question what I wanted to 'Do'. A few years later I was back there not knowing how exhilarating, exhausting and life changing the next 9 months would be.

Ray and Deborah were guiding forces in my relationship with clay. Over the years, my work spaces, the clay and the way I fire have changed. My respect for clay and the principles ingrained in me at Golden Bridge are a constant.

My work 'Rhomboids' are an expression of the vagaries of life. Straight lines and flat surfaces create forms which change with every turn.



Rhomboids, 2014, 10 cm x 7 cm x 5 cm



SUPRIYAMENON MENEGETTI

6

The days in a calendar go by filling up with different colors and their shades. This piece represent the golden days forming a circle in time. Each of the discs around the Matrimandir in Auroville are made of many small rectangular pieces put together to form it and these discs cover the structure. Graphically, symbolically, I have interpreted these, representing my thoughts.

Ray Meeker is one of the finest teachers in ceramics in India and I am forever inspired by his forms and his sense of aesthetic. I am happy to have been his student and am filled with gratitude.



Golden Days, 2014, 77 cm x 77 cm x 6 cm

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SUSHMAANAND



Untitled, 2014, 79 cm x 60 cm

A pottery workshop during my third year of college was my introduction to the medium of clay. I was hooked, and a mere taste was not enough; my desire to work more in this fascinating medium brought me to Golden Bridge Pottery in 1999. I was very fortunate to come under the tutorship and guidance of Ray Meeker and Deborah Smith where I gained the confidence to explore the endless possibilities that clay had to offer. The journey of raw clay to form will always be an inspiration and expression.

This current series is an exploration of printing, imprinting and transferring images on to clay. The works are not only visually inviting, they encourage the viewer to interact and be a part of the whole creation.



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SYLVIAKERKAR



Pig, 2012, 18 cm x 9 cm x 8 cm

My ceramic journey started at Golden Bridge Pottery in 1999. My time there was an intense period of learning, under the tutorship of Ray Meeker from who I learned the skill of throwing strong forms and the magical transformation of clay and other minerals, once they are fired, into beautiful colored utensils and decorative pieces. From Deborah I absorbed a bit of her skill with the brush and mostly her meticulous running of a pottery.

I now work between my home studio in Goa and Off The Grid in Karnataka where I have just built a pottery. I love making functional tableware and also small sculptural pieces of animals, fish and birds. I fire them with wood or gas depending on the season. I seldom exhibit my work and am happy to have this opportunity to exhibit along with some of my favourite potters.



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TEJASHREE SAGVEKAR



6

My work embraces an extensive range of thrown tableware that may be functional or nonfunctional. It is important to me that the work is used in daily life. Alongside the functional ware, I have always made a range of work that is more individual and playful. I set up situations in which clay shows its natural beauty by setting up clay to be stretched or altered or peeled. My forms are strong, fluid and unfussy and are intended to retain the gestural quality of clay while striving for excellent form and function.

All of my work is wheel thrown and manipulated while wet on the wheel. In an attempt to capture the softness in the finished piece I do very little trimming. Softness can be still seen while transforming clay into stone. My color palette usually echoes warmth & a range of shinos.



Peach Blossom, 2014, 20 cm x 40 cm x 5 cm

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USHACHADDA



Lights, 2014, 30 cm x 9 cm x 8 cm

6

Coming into the world of potters has been a fortuitous event in my life. I started learning pottery with Devi Prasadji in Delhi, with whom I learnt throwing, clay and glaze making, tool making, firing and studio management. It was a holistic approach which has proved invaluable.

I have attended several workshops at Sanskriti Kendra, Delhi, some at Andretta, and a few in Pondicherry at the Golden Bridge Pottery. It was a challenging seven months at GBP in 2001, as I had not done such rigorous work before but every day was a learning experience under Ray's guidance. Observing the production unit was an education.

I have a studio at my residence in Delhi where I make functional pots in stoneware.





VEENACHANDRAN

6

A brief tryst with clay in my initial years as a practicing architect fuelled a desire to master the art of ceramic pottery. Curiosity took me to Pondicherry where, under the tutelage of Ray Meeker and Deborah Smith, I learnt and honed the art and gave shape to the ideas in my head. Experimenting with different clays, methods of shaping forms and firing techniques, my ideas of clay shaping entered new dimensions and a unique style took shape.

My formal training in architecture adds character to my work and discipline to the forms I envisage. My journey in ceramics has been an exploration between my architecture background and that of a ceramic artist. The work I create reflects a combination of these two worlds in my life – lines, shapes, planes and surfaces find a whole new meaning when combined with the tactile dimension of clay. The art of woodfiring assists in surrendering my work to the fire and allows the uncontrolled but completely welcome effects of wood, fire and ash to add life to the work.



Saliente, 2010, 82 cm x 60 cm x 30 cm

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VINEETKACKER



Urban Temple/Honda Puja, 2013, 66 cm x 40 cm x 23 cm

6

My work is inspired primarily by the landscape, art and iconography of the Himalayas. It pays homage to the phenomenon of street shrines, where associations of faith, often contested, have the ability to transform the meaning of ordinary objects.

In my work ancient texts, icons and imagery are re-mixed and re-contextualized into new visual works that are symbolic without being derivative, accessible without being populist. The works question the perceived boundaries between Spirit and Matter, negotiating along the way a dialogue between the sacred and the profane, the timeless and the contemporary, the eastern and the western.



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VINOD DAROZ

I use a formalistic approach to create ceramics with delicate glazes, which is informed by my curiosity in both art-historical imagery and philosophy. The *garba-griha* and *lingam/yonis* forms in Indian temples have triggered questions related to creation, sexuality, sublimity and spirituality. The Temple Series emerged from this intensely spiritual experience, differentiating itself from religion. This series evokes an expression of peace, experienced through the form and its minimal tones of white, associative with faith and meditative energy. The lotus is another symbolic motif that I use to represent feminine sexuality and the generation of new life.



I did my Masters and Bachelors degrees in sculpture from the Faculty of Fine Arts from M.S. University, Baroda. My inspiration comes from architecture and nature. I have been taught by Ray Meeker, Deborah Smith, Peter Illsley and Sandy Brown. I have exhibited internationally and nationally & have won the Charles Wallace scholarship in 2001.

Sri Chakra, 2014, 56 cm dia.

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6

She is The Force, The inevitable Word,
 The magnet of our difficult ascent
 The Sun from which we kindle all our suns,
 The Light that beams from The unrealized Vast
 The joy that beckons from the impossible,
 The Might of all that never yet came down.

Here is The mystery the Night conceals;
 The spirit's alchemist energy is here;
 She is the golden bridge, The wonderful fire.
 The luminous heart of The Unknown is she,
 A power of Silence in the depths of God;

Bridge



TRADITIONS EVOLVING

Golden Bridge Pottery and Contemporary Ceramics in India

At the cusp of political and social transformation, India is a land of contradictions, a place where the medieval coexists with the modern and the future jostles with deep-rooted traditions. Yet traditions here seem to endure; alive, in constant flux, they define India as a place with an astounding ability to absorb and assimilate, change and grow. What happens, though, when change that took centuries now occurs in the space of a lifetime? Which traditions get preserved? Which discarded? How will the new remake the old?

In deep southern India archeologists have unearthed large fired clay burial urns made five thousand years ago. Pottery shards from the Roman Empire date trade to the 1st century BC. Shrines to the pre-Brahmanic god Ayyanaar dot the landscape. Terracotta horses, Ayyanaar's vehicle, stand up to 15 feet tall and are perhaps the largest terracotta sculptures anywhere. The increasing use of cement for these sculptures and plastic for terracotta water pots highlights the effects of technological and social change. Even so, tradition continues its link with the past through the ancient temples, street shrines and votive figures.

Pondicherry, a former French colonial outpost on the southeastern coast of India, sits squarely in this ancient region. In 1910 it became

the base for the Sri Aurobindo Ashram, the home of Indian mystic Sri Aurobindo Ghose. Eventually the ashram became home to a community of two thousand devotees and a cottage industry of small-scale handcraft production units. When Deborah Smith, a young American potter with a keen interest in eastern philosophy, came to visit in 1970, she was asked if she would start a pottery. She agreed to do so if her friend Ray Meeker from California would come and build her a kiln.

Deborah had spent a year in Bizen, a region of Japan where pots are fired without glaze, allowing the wood ash its play on the surface of the work. Ray's influences lay in 1960's abstract expressionism and California funk. In the southern India of 1971 both these directions seemed irrelevant. They settled on making functional stoneware with a Japanese/American aesthetic. Pondicherry, with its idiosyncratic nature and cross-cultural history, would prove fertile ground for one more import: a Japanese-style pottery in a palm leaf shed. The Golden Bridge Pottery, or GBP, has grown to have a tremendous impact on Indian contemporary ceramics and offers an exceptional perspective on the Indian clay world—a lens through which one can trace the growth of the young field of studio ceramics in India.

Ray and Deborah first worked with apprentices from the ashram community, but as these apprentices moved on to begin their own studios, they started to train young men from neighboring villages. The pottery now engages 14 workers making more than 200 functional forms. Each pot is measured against Deborah's high standards of simple beauty and functionality, and every stroke of the brush on the pots is made by Deborah herself, creating an extraordinary body of work over time. The GBP influence is responsible for the birth of a local tradition in functional stoneware. People come from everywhere looking for 'Pondicherry Pottery.' In the over 20 workshops one finds not only functional potters, but also studio artists creating anything from raku to porcelain in their own styles.

In 1983 Ray started a training course to cater to a growing interest in ceramics by the educated urban youth of India. Separate from the daily work of the pottery, it is geared to teaching through immersion, observation and osmosis. Students engage in every part of the process, from slaking clay and making glazes to building and firing kilns—learning the craft from the inside out. GBP hosts workshops by artists and educators from around the world. Susan Peterson, Betty Woodman, Jim Danisch, Jeff Shapiro, Jack Troy, Sandy Brown, Jane Perryman and Mike Dodd and others have each worked in their own medium. The resulting dialogue has done much to raise Indian awareness of contemporary clay practice. Many students have gone on to study abroad, joining MFA programs, or apprenticeships, workshops, residencies and conferences. A group of eight exhibited at Woodfire Tasmania in 2011.

The show, very well received, announced India's presence on the international ceramic art stage.

Fueled by Ray's personal interest, a small group of artists from the South have been inspired to adapt yet another Japanese aesthetic—the Zen of wood fire in an anagama—returning to the elemental. "It is said that Bodhidharma, a Buddhist monk from Tamil Nadu in South India, went to China in the 6th century CE and founded the Chan sect of Buddhism. By the 12th century, Daruma's legacy had reached Japan as Zen, permeating art and culture over the next several centuries. The fortuitous cracks, the subtle and the not-so-subtle crusty accumulation of unmelted wood ash and the free-run of melted ash glaze comprise, for India, a highly unlikely aesthetic. An Indian temple façade is anything but spare. Gods, demons and humans cavort in a bewildering array as complex as life itself. Gold, silver, saturated color. More is more. Indian art and culture can be highly refined, but rarely minimal." Studio ceramics in India encompasses this breadth of expression in the development of its own distinct contemporary idiom. Traditions evolving.

In 2002 four artists that had met and studied at GBP came together again, sponsored by the India Foundation for the Arts, to collaborate on a bold interactive series of outdoor ceramic sculptures, placing them for three weeks on the sidewalk of a busy thoroughfare in Mumbai, a crowded city of 19 million people. For a city whose public art is usually limited to stone or metal sculptures of political leaders, this was a breakthrough intervention of a fragile medium.

The Hyatt Regency in Chennai recently commissioned work from a group of former GBP students for their poolside garden. At the hotel entrance, Ray's 21-foot-high ceramic gateway introduces a collection of ceramic art that has taken the artists well outside their comfort zones and generated interest among the makers and patrons alike in experimenting with scale and supporting ceramics as a viable medium for outdoor sculpture. Contemporary ceramics in India is clearly pluralistic. Eclectic, it borrows from everywhere and yet maintains a connection with its own roots, bringing to the surface the primal core of a changing country while speaking in the universal language of art and clay. This exhibition showcases a handful of artists from the many who have passed through, representing the depth and breadth of work that a small pottery by the sea has sparked and nourished.

Sharbani Das Gupta and Madhvi Subrahmanian, Foreword, Traditions Evolving, Golden Bridge Pottery and Contemporary Ceramics from India, NCECA, Houston 2013 catalog.



DEEPIKA TALWAR
DHARMESH JADEJA
DIPTI GUPTA
INDRANI SINGH CASSIME
JULIETTA KUEHLE
KGUKAN RAJ
KAVERI BHARATH
KRISTINE MICHAEL
MADHVI SUBRAHMANIAN
MANISHA BHATTACHARYA
MICHEL HUTIN
NAUSHEEN BARI
NEHA KUDCHADKAR
NEHA PULLARWAR
NEHAL RACHH
NIDHI JALAN
PR DAROZ

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ASHWINI BHAT
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PANTHINI THAKER
RACHNA PARASHER
RAKHEE KANE
RANJITA BORA
RASHI JAIN
RAY MEEKER
REYAZ BADARUDDIN
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SMITA ANAND
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SUSHMA ANAND
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VEENA CHANDRAN
VINEET KACKER
VINOD DAROZ