

Shayonti Salvi



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. Even still pieces of coral or shell create the illusion of being in constant motion. The ever-engulfing spiral, courses its way through shells, waves, seaweed, tides and through my work.

My shields signify defence. 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.

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 a truly complete medium of expression.

Shayonti has trained at The Golden Bridge Pottery under Ray Meeker, Deborah Smith and Cory Brown, after having completed her Diploma in Ceramics from the L.S. Raheja School of Art, Bombay.

Ranjita Bora



I make pots... simple, uncomplicated, unfussy

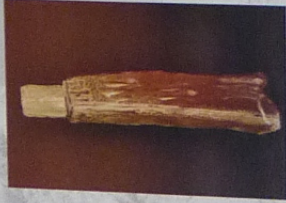
They stand utterly on their own, as themselves, with or without any meaning, relevance or metaphor. Creating my utilitarian ware out of my studio space at Golden Bridge I cannot help but share this poem that best describes my time spent here.

"Just a brief stop"
I said when stopping off a road
Into the willow's shade
Where a bubbling stream flows by...
As has time since my "brief stop" began.

Saigyō (1118-1190)

Ranjita Bora trained as a chef from Mumbai, and spent nine years working in restaurants across Mumbai and the UK. In 2009 she returned to India and discovered her aptitude for working with clay. She stayed on, studying at Andretta Pottery, Palampur, and as a volunteer at Mantra Pottery, Auroville. She now works with Ray Meeker in Golden Bridge, Pondicherry. She describes the story of her working life as going "From making dishes, to making dishes".

Kaveri Bharath



Kaveri learned pottery from Ray Meeker and has been making pieces over the last 18 years. She has predominantly been teaching pottery, setting up Ceramic Centres/studios for other organisations and building their kilns. She has also taught clay work in schools, independent houses as well as being visiting faculty at architecture colleges including the NID, Ahmedabad.

She has a small rooftop studio in Chennai and also teaches at the Ceramic Centre at Dakshina Chitra.

Akila Chungi



I was seven, I went running out of my house on a rainy day, once wet, looking for orange-red clumps on the ground usually covered with dirt. I picked up one of these clumps. Thus began my love affair with clay. Sixteen years later, my teacher plonks a bag of clay in my hands and helps me continue my odyssey.

My works are a symbolic representation of a vernal metamorphic mind that has devoted itself to a dormant passion; to discover clay and a child within, simultaneously. The plasticity of clay while moist, the firmness when dry and the permanency after enduring a firing is what creates experiences and stories for me and my habitat. The works displayed at the exhibition were made over a span of three years during my stay in Auroville and Pondicherry.

Akila has a degree in Computer Science and Engineering, and ventured into interior designing with an architectural firm for a short while. She then moved to Auroville in 2011 and learnt pottery under the guidance of Ray/Meeker and Deborah Smith over a span of two years. She now teaches pottery in a school in Hyderabad. She has participated in group shows in the city and had her first solo exhibition last year.

Veena Chandran



A brief tyst with clay in my initial years as a practicing architect fuelled a desire to master the art of ceramic pottery.

Under the tutelage of Ray Meeker and Deborah Smith, I learnt and honed the art and gave shape to the ideas in my head.

My formal training in architecture adds character to my work and discipline to the forms I envisage as a ceramic artist. My work reflects a combination of these two worlds - lines, shapes, planes and surfaces find a whole new meaning, when combined with the uncontrolled effects of wood, fire and ash.

Clay work has taken me to Tasmania and Australia and continues to enrich my life.

The scale and form of my jar series has come about while exploring the plasticity of clay. Slabs of heavily gorged clay were stretched and pressed into a plaster mould of a large thrown form, then partially covered with a shino glaze or left completely unglazed and wood-fired in an Anagama kiln.

Veena is Bachelor of Architecture, from Pune University and has trained in ceramics at Golden Bridge Pottery, using wood and Anagama firings. She set up her ceramic studio "Farishtey" and is a visiting lecturer, Bharati Vidyapeeth College of Architecture, Pune. She has had a number of group and solo exhibitions in India and Australia.