

Madhur Sen
Accolades, Articles & Certificates

EGE ÜNİVERSİTESİ
EGE UNIVERSITY

3456

ULUSLARARASI
INTERNATIONAL

EGE ART

SANAT GÜNLERİ
ART DAYS

6-15 ARALIK 2013
DECEMBER 06-15, 2013



KATILIM BELGESİ CERTIFICATE OF PARTICIPATION

Sayın / Dear, **Madhur SEN / Hindistan**

6-15 Aralık 2013 tarihleri arasında gerçekleştirilen
"5. Uluslararası EgeArt Sanat Günleri" ne katılımınızdan dolayı teşekkür ederim.
I extend my heartfelt thanks for your participation in
"The 5th International EgeArt Art Days", held between December 06 and 15, 2013.

Candeğer

Prof. Dr. Candeğer YILMAZ

Ege Üniversitesi Rektörü / Ege University Rector



위촉장

CERTIFICATE OF APPOINTMENT

Republic of Korea
Madhur Sen

귀하를 2018 남원 국제 도예 캠프 "조선도공 한류를 꿈꾸다"
행사기간 중 워크숍 초대작가로 위촉합니다.

Namwon International Ceramic Arts Research Center
proudly presents this certificate of appointment
to aforementioned person as an Workshop invited artist
in the 2018 Namwon International Ceramic Art Camp
"The Potter of Josun DreamS of 'Korean Wave'".

2018년 10월 19일
October 19, 2018

2018 남원국제도예캠프 대회장 이석보

2018 남원국제도예캠프 운영위원장 김광길



收 藏 证 书

A Collection Certificate

2010青岛当代国际陶艺展
for International (Qingdao)
Contemporary Ceramic Art Exhibition, 2010

麦德赫先生/女士:

您捐赠的羊头造型 为本馆收藏, 编号 05。

特颁此证,以誌感谢。

Dear Mr./Ms. Madhur Sen. (India)

This is to honorably announce and acknowledge
that the Sheep head modelling you donated has been collected in
The Training and Technical Museum, Qingdao Technical College.

青岛职业技术学院
实训技术馆

Training and Technical Museum
Qingdao Technical College
2010.11



No. 150909 - 140

Certificate of Donation

기증증서



Nationality/국적 INDIA
Name/성명 MADHUR SEN
Title/작품명 SUPRISE

Material/재료 Stoneware
Glaze/유약 Tenmok

Dimensions/크기

Width/가로	Length/세로	Height/높이
16	8	12

Thank you for donating your precious art work.

귀하의 소중한 작품을 기증해 주셔서 감사합니다.

September 7th, 2015

Nami Island, Inc., CEO

주식회사남이섬대표이사



나미나라공화국

捐赠证书

PARTICIPATION and DONATION CERTIFICATE

麦德赫 先生 / 女士 Mr./Ms. : Madur Sen

感谢您参加第四届“宏光紫气”文化节，并捐赠两件作品给主办方
凯宏堂艺术馆。

Thank you for your participation in The Fourth Hong Juang Zi Qi
Cultural Festival and your donation of two ceramic art works.

特此证明！

Certification



参展证明

EXHIBITION CERTIFICATE

麦德赫 先生 / 女士 Mr./Ms. : Madur Sen

您的作品《猴子家族 I》和《猴子家族 II》于2017年4月
18日到2017年5月15日在宜兴市博物馆展出。

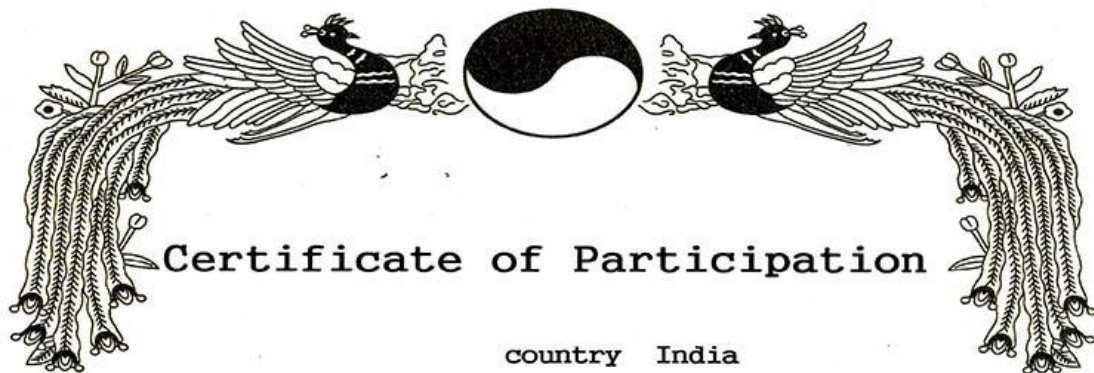
Your ceramic art works:

Monkey family I and Monkey family II are exhibited in The Museum of
Yixing City from April 18, 2017 to May 15, 2017.

特此证明！

Certification





Certificate of Participation

country India

to Madhur Sen alias Nabanita Sen

In appreciation of your reward service in making 「16th Wanju International Macsabal Woodfire Symposium 2013」 successful, we hereby award this plaque of appreciation

15th of August, 2013

Wanju City Major Lim Jeong Yeop
Chairman of International Macsabal Festival Committee Kim Yong Moon



Donation Certificate

Country India

Name Madhul Sen

Title Yoga

I participated in the 16th Wanju International Macsabal Woofire Symposium 2013 and I hereby possess this donated work for the Wanju County Art Collection.

2013. 8. 23.

Mayor of Wanju Im Jungyub





참 여 증 서
certificate of participation

본 협회는 2015년 남이섬에서 개최된 작품제작 워크숍 및 장작가마 소성, 평화랑에서의 전시참여에 매드허 센 작가님의 열정과 헌신에 깊이 감사드리며 협회회원 모두 감사하는 마음을 담아 이 증서를 드립니다.

we are grateful to you for attending on Workshop, Wood Kiln Firing, Exhibition in Pyeong Gallery, All members of the Korean Professional Pottery Association appreciate your participation and we issue of this certification

this is certify that

Mr/Mrs : **Madhur Sen**

has successfully completed

**2015 Nami Island International
POTTERY WORKSHOP**

on Wood Kiln Firing, Exhibition in PYEONG Gallery
during September 2- September 7 2015.

with korean professional Pottery Association



given on 02 September 2015, Korean Professional Pottery Association at Nami island, republic of korea

XXXIX CONCORSO INTERNAZIONALE DELLA CERAMICA D'ARTE

CITTÀ DI GUALDO TADINO - ITALY - 2nd September 2017

39th INTERNATIONAL COMPETITION OF CERAMICS ART IN THE CITY OF GUALDO TADINO 2017

"L'acqua meraviglia della terra"
Water, wonder of the earth

HONORABLE MENTION and "TARGA ARGENTO"

ATTESTAZIONE/Certificate CONFERITA A/conferred to

Nabanita Sen Alias Madhur (India)

In our hands/Thirsty



PROTADINO



Cultura e Turismo

President of International Jury
Dr. Enzo Biffi Gentili

Vice-President of International Jury
Prof. Guangzhen Zhou

President of Associazione Pro Tadino
Ing. Luciano Meccoli

Mayor of Gualdo Tadino City
Dr. Massimiliano Presciutti

Director Polo Museale di Gualdo Tadino

Dr. Catia Monacelli

Curator of XXXIX^a International Competition
Prof. Rolando Giovannini

Critico d'Arte, Archivio Nanni Valentini Arcore
Sergio Orlando Riva

Componenti Giuria Internazionale/International Jury Members

Dr. Enzo Biffi Gentili, Direttore Seminario Superiore di Arti Applicate/MIAAO Torino, Storico e critico di arti applicate, with Vice-President Prof. Guangzhen Zhou, USA, Professor of Sichuan Fine Art Institute China and Council Member of IAC International Academy of Ceramics in Ginevra, and Dr. Sergio Orlando Riva, Direttore dell'Archivio Nanni Valentini Arcore Italia, Dr. Catia Monacelli, Direttore del Polo Museale di Gualdo Tadino Italia, Prof. Rolando Giovannini, Curator of XXXIX^a International Competition of Ceramic Art, Accademia di Belle Arti Verona and SSAP, Politecnico di Milano, Italy, Membro IAC Ginevra

PROTADINO



Cultura e Turismo



XXXIX CONCORSO INTERNAZIONALE DELLA CERAMICA D'ARTE

CITTÀ DI GUALDO TADINO - ITALY - 2nd September 2017 - 15th January 2018

39th INTERNATIONAL COMPETITION OF CERAMICS ART IN THE CITY OF GUALDO TADINO 2017 - ITALY

"L'acqua meraviglia della terra"
Water, wonder of the earth

Dichiarazione di Donazione/Donation Statement

Dichiarazione di acquisizione dell'opera d'arte da parte della Pro-Tadino/declaration of acquisition of the art work by Pro-Tadino

ATTESTAZIONE/Certificate CONFERITA A/conferred to

Alias Madhur Nabanita Sen (India)

In our hands/Thirsty

Per il Comitato Promotore/for the Committee

Dr. Massimiliano Presciutti Mayor of Gualdo Tadino City - Dr. Catia Monacelli Director Polo Museale of Gualdo Tadino
Ing. Luciano Meccoli, President of Associazione Pro Tadino - Gualdo Tadino Italia

Componenti Giuria Internazionale/International Jury Members

President Dr. Enzo Biffi Gentili, Direttore Seminario Superiore di Arti Applicate/MIAAO Torino, Storico e critico di arti applicate, Vice-President Prof. Guangzhen Zhou, USA, Professor of Sichuan Fine Art Institute China and Council Member of IAC International Academy of Ceramics Geneva, Switzerland, Member Dr. Sergio Orlando Riva, Direttore dell'Archivio Nanni Valentini Arcore Italia, Member Dr. Catia Monacelli, Direttore del Polo Museale di Gualdo Tadino Italia, and Curator Rolando Giovannini, Professor Academy of Fine Arts Verona and SSAP Politecnico di Milano Architettura Italy, Member of IAC Geneva, Switzerland -

Mostra/Exhibition: "Donation Statement" from March to December 2018



presents
MAD ABOUT CLAY
an exhibition in ceramics

Chief Guest:



Mr. Yunus Khimani
Director,
Maharaja Sawai Man Singh II Museum,
Jaigarh Public Charitable Trust

exhibition Inauguration

5:30 PM – 3rd August 2018

2nd September 2018

venue:

Mool Foundation, Jaipur



Blue Turtle Studio – Delhi,
by Madhur Sen



Pritha Mukharji



Rekha Shipurkar



Leena Dewan



Mrinmoyee Paul

国际陶瓷艺术家文萃

THE ARTICLE SELECTIONS OF INTERNATIONAL CERAMISTS

uttarayan

Artists and people who influenced you in your artistic career

Madhur Sen (India)

Life to me is all about interaction and introspection.

I love working with human and animal forms. I believe my personal artistic growth happened, when I could combine my free flowing organic sculptural forms with the shapes made on the potter's wheel. My sculptural background combined with the wheel gives me enough flexibility to alter shape and give it a new dimension. Sometimes it is conflict; other times it is harmony. It is a challenge but I love it.

In my college days, I was inspired by the 20th century artists Henry Moore and Augustus Rodin's work amongst many other classical artists. Though their work is very different from each other, yet their creations display the same power and boldness.

And in the ceramic world Hans Cooper and Bernard Leach inspire me the most. Two different disciplines yet so much in common... It takes a lifelong commitment and the journey that is full of ups and downs combined with heart aches and boundless joy.

The person who was first to spot any creative bent in me, was my elder sister Indrani who took it upon herself as a mission to get me through art school. Without her support and belief in me, my life would have certainly taken a very different turn.

Then came the two most important people in my life at a very early age and helped me immensely to shape my artistic Journey.

Firstly Mr. Gullu Sen, a graphic designer who then was a senior in my art school (currently a creative person who is widely respected in the field of advertising in India) came into my life. He became my mentor, guide, later on my life partner and (now-mainly) a critic of my work! He helped me to explore my ideas in clay and also in other mediums. He always pushes me to explore the world of art beyond ceramics to music, cinema, painting and literature. He introduced me to the meaning and importance of line drawing. He believes the stroke or the line reflects an artist's passion, conviction in self, his/her personal philosophy and most importantly spontaneity. I am immensely inspired by his drawings and constantly try to make my clay figures like them even till date.

The second person is the late Mr. Pratap Sen a philosopher, teacher, director, actor, painter and my father-in-law. He taught me the meaning of basic design, the importance of line, shape, space, mass and light, the value of Positive and Negative Space. A great believer in abstract and progressive form of art his teaching and guidance helped me cope in the Fine Arts College, where I specialized in Sculpture as my main subject.

After my completion of 4 years of Bachelor of Fine of Arts, (1982-1986) I was fortunate to get admission (1986) at Lalit Kala Academy's Garhi 'Artist Studio' (Delhi). My ceramic journey kind of started here. Interaction with all these artists enriched me, as I worked here for sixteen years, till I had my own studio.

Here at the ceramic department I could learn, work and grow along with all the stalwarts of the Indian ceramic world. I had the opportunity to learn and watch some great artists at work. Among them whom I admire the most, are Ms. Ira Chaudhary whose pottery forms, with delicate scraffito and inlay work gives her a very distinct identity and an unique signature. On the other hand,

work of artist PR Daroz has a very bold, powerful and an expansive sculptural quality. His scale and spontaneity is very impressive. He is constantly exploring, experimenting and expanding his artistic ability.

My world and awareness towards the ceramic medium broadened as I ventured into new horizon and started travelling for clay symposiums, Residency program, and workshops within India and abroad, in places like Spain, Japan and China...where I worked and interacted with some distinguished artists around the world. The interaction with these artists enriched my outlook towards ceramic immensely. This beautiful exchange of culture, clay tradition and thoughts cannot be substituted with anything else. It's too valuable.

This Global exchange and mixture of Clay and Culture gives me the biggest joy of learning and keeps me wanting to keep on turning the wheel of good fortune on and on, till we are fused like clay and glaze.

For me there can be no other way of life than discovering and nurturing clay, and of course being nurtured by it.

Now images of Gullu Sen's work:

My work images:

In conclusion, I would like to say that each one of the above ceramists has contributed immensely to the growth and awareness of contemporary ceramic in India.

Their individual and collective efforts have paved the way for the boom in the market for studio pottery. Though the journey ahead is very long and difficult, I feel we have come a long way. We hope the younger generation will carry the banner into the future.

Some work images of the above mentioned artists



Bull%20plate



Giraff%20

国际陶瓷艺术论文集

PAPER COLLECTIONS OF INTERNATIONAL CERAMIC ART

中国文化出版社

ACKNOWLEDGMENT, APPRECIATION CREATION

By Madur Sen (India)

Clay probably is the most important gift given to the human by mother earth. Sensitive, malleable and recyclable clay had been with us forever. No civilization can be judged or understood without studying the history of its clay work.

The known origin of Indian pottery dates back to more than 5,000 years. Wheel-made fragments and vessels have been found in the historical of Indus valley civilization. Some argue that the earliest forms of pottery were mostly utilitarian therefore, purely created for practical use. These include vessels for food storage and religious purpose. Some ceremonial sculptures have also been uncovered at the Harappa and Mohenjo-Daro sites dating back to 3300 B.C.

Since my childhood I had been fascinated by the earthenware flower pots (Gamlas) they are everywhere in India. In our gardens, balconies of our neighbor's, lined up on the roadside and public places they always beautify our daily mundane life. No religious ceremony is complete without earthenware utensils, not to forget some idols of worship are made of clay too. One of our main festivals Diwali is incomplete without the oil lamps of earthenware. Another fond memory of my childhood is going to railway stations and drinking tea from terracotta clay mugs called (Khullar) thrown and made by Indian traditional potters. Ask any Indian they will tell you the tea in these mugs impart a unique flavor unlike any other.

My visits to these traditional potters, who live in a cluster right in the center of our city Delhi, have been a great learning experience. The way they handled the earthenware clay and fired in a simple clay brick kiln, fascinated me. I would sit with them for hours and they would often indulge me with clay for modeling and would also fire the pieces for me. Over time, this connection grew deeper and eventually influenced my decision to choose clay (sculpture) as my medium to pursue at Art College. Later when I started to work and teach this family of traditional potters would support me with the supply of materials and pit firings till we acquired a gas cylinder. I loved the organic materials they would use to fire the clay. Be it cow dung, dry leaves or saw dust, the ease and spontaneity with which traditional potters carry out their activities is a lesson to learn.

In most part of India, the traditional potter's family women do not sit on the potter's wheel to make clay ware. They prepare the clay and do most of the decorations. Except in Manipur where women play active role in all the stages of clayware making.

Another great influence on my work is from my childhood holiday travels to my home town Calcutta in West Bengal. West Bengal is famed for the terracotta objects produced in the Bankura District. The Bankura horse is very famous. For centuries the craftsmen of this district have been making figurines of religious idols and objects of ritualistic connotations. The Terracotta Temple of Vishnupur (West Bengal) is world famous. As this region did not have much supply of stone for building, but had a very good soil, the craftsmen worked out the solution by using clay brick. These terracotta temples flourished under the patronage of Malla king which can be dated back to 694 AD.

I also had the advantage of living close to Khurja the pottery center. In local language the Khurja means the waste land. A two hour's drive from New Delhi, the history of Khurja pottery goes back to about 600 years ago when some of traditional potter families moved from Delhi to

Khurja during the reign of Sultan Mohammed Bin Tughlak. Having started with red pottery they introduced blue glaze on red clay articles. An obvious Turkish influence as Sultan Tughlak was of Turkish lineage.

A great contributory factor towards the setting up of the concentration of small scale ceramic industries in Khurja is the positive attitude of the government of Uttar Pradesh. In 1942, the U.P Government decided to set up a ceramic factory at Khurja. At that time the factory was equipped with three small kilns, two chimneys, and three ball mills. In 1949, Govt. made thoughtful consideration of the utilization of the machinery and other capital goods and converted it into a Government Pottery Development Centre, which has promoted the development of the industry. Development of Khurja pottery brought a great change in the clay industry and in common people's household. They were produced in large quantity and were decorated with bright colours and made affordable.

Because of India's diverse geography and topography the clay varies from region to region here and manifests in different styles of terracotta sculptures and forms unique to the regions with their culture and tradition. Even the colour of the clay varies from place to place.

Tamilnadu (a southern state in India) is famous for the huge terracotta figures of the Aiyandar Deity. They are found standing guard at the entrances of villages protecting the insiders from evil spirits.

Orissa (East of India) and Madhya Pradesh (central India) too have charming traditions of decorative roof top tiles, made partly by hand modeling and partly on the wheel. These tiles, shaped like half tubes are perched on roof tops of the houses are adorned with the figures of elephants, monkeys, bears, reptiles, gods and goddesses etc. They are symbolic of one's status among the rural people of these regions.

Terracotta panels and storage jars painted white and decorated with tiny mirrors are very common in states of Gujarat and Rajasthan.

The Earthen ware has evolved over time and space in India and its unique nature makes it so mystical yet so flexible.

Earthenware, pottery that has not been fired to the point of vitrification is thus slightly porous and coarser than stoneware and porcelain. The body can be covered completely or decorated with slip (a liquid clay mixture applied before firing), or it can be glazed. For both practical and decorative reasons, earthenware is usually glazed. To overcome its porosity (which makes it impracticable for storing liquids in its unglazed state, for example), the fired object is covered with finely ground glass powder suspended in water and is then fired a second time. During the firing, the fine particles covering the surface fuse into an amorphous, glasslike layer, sealing the pores of the clay body. There are two main types of glazed earthenware. One is covered with a transparent lead glaze; when the earthenware body to which this glaze is applied has a cream colour, the product is called greenware... Crude, soft earthenware, excavated at a Neolithic settlement on the Anatolian Plateau of Turkey, and thought to be about 9,000 years old, is the earliest known pottery. Earthenware is still widely used in the 21st century, much of the commercially produced ware being heatproof and cold proof and thus practicable for cooking and freezing as well as for serving.

To conclude I would say I am just a speck in this vast universe and consider myself lucky to be part of mother earth and touch clay every day of my life. This has become my religion.



国际陶瓷艺术论文集

THE PAPER COLLECTION OF INTERNATIONAL CERAMIC ART

中国国际文化出版社

Origins and the journey of contemporary ceramic movement of India

Madhur Sen(India)

I was introduced to the world of ceramics when I joined the department of sculpture in Delhi College of Art [1982–1986]. It was in my third term in college when pottery as a subsidiary subject was added to the curriculum for the first time. I was already in love with clay, and the potter's wheel made the relationship even stronger! Thus began a long journey.

I would like to share all that I have witnessed and experienced as the contemporary movement was taking shape in India and the names of a few ceramic artists whose contributions deserve a special mention.

Contemporary studio pottery is a very recent phenomenon in India though, like all ancient civilizations, India has had a very long tradition of pottery.

According to Indian mythology "Brahma, the supreme creator of the universe", is said to have fashioned the earth on a potter's wheel. From storing water in earthen pots to keep it cool in such hot climates to making offerings to the gods while performing a ritual, the traditional potter's work integrated into the society both in terms of utility as well as being part of all the rituals of religion in India across villages, towns and cities up to now.

Over centuries these potters, rooted in their strong family traditions, developed immense skill in crafting their wares but did not make the natural transitions to glazed pottery as in countries like China, Japan and Korea. One possible explanation could be that, because of the easily-recyclable nature of the unglazed pots, people preferred to have a fresh clay pot for eating or drinking for hygiene reasons. For common people it was quite affordable and functional.

With the advent of Islamic rule in India came the influence of Persian and Turkish glazed pottery. Today, in certain regions of north India, one can still witness glazed tiles, blue and white Egyptian paste and other low-fired lead-borax glazed pottery being made in that tradition.

Subsequently with the succession of the British Empire's colonial rule in India, British commercial pottery and westernized Japanese pottery gained much popularity. Some commercial pottery-manufacturing units were also set up around the turn of the 20th century. This further led to the decline of the traditional Indian pottery. Traditional potters could not meet the challenges and the demands of a fast-changing society and thus were restricted to producing some specific types in a market that was rapidly shrinking.

Attempts were made both in the pre-independence Mahatma Gandhi's freedom movement as well as post-independence to revive and reinstate the traditional Indian pottery. Though these efforts have resulted in the growth of a small-scale ceramic industry, they have made very little difference to the overall situation so far.

One of the oldest pottery centers is located at a place called Khurja situated about 100 kilometers from the national capital Delhi. This center is still struggling to cater to the demand for utilitarian and functional wares like decorative tiles, etc. Due to the lack of support Khurja has shut down many of its kilns. Bengal Potteries, one of the oldest and very successful small-scale ceramic industry units, has shut down. Hitkari Potteries, another very important small-scale ceramic industry unit, also met its fate the same way as many others for lack of patronage.

Around the same time a few individuals, who had western exposure to studio pottery, started the movement. They were scattered and fought their own battles against all odds in spite of a shortage

of equipment and resources. Their contribution has brought contemporary Indian studio pottery to where it is today.

Sardar Gurcharan Singh

Sardar Gurcharan Singh is considered the pioneer and the father of Indian pottery. In 1922 he had a solo show in Tokyo, where he also attained a diploma in ceramics. Here he came in contact with legends like Bernard Leach, Shoji Hamada, K Tominoto.

Upon his return to India he worked in a pottery factory in Delhi but continued doing his own personal work. In 1925–1926, he was commissioned to make hand-painted Persian-style tiles for the then Central Legislative Assembly, currently the parliament of India.

In 1951 he started Delhi Blue Pottery (north of India). Here he made utilitarian pottery as well as decorative tiles and grills. Many buildings in Delhi and elsewhere are embellished with his work.

However, it was not until 1954 that he had his first solo show in Mumbai. His son, Mansimran Singh, popularly known as Mini Singh, joined Delhi Blue in 1961. He trained in England and worked with Bernard Leach and Geoffery Whiting. His students include professional potters, hobbyists and children in India. Both the father and the son have made immense contributions to the movement and have spread awareness about studio pottery. They also have a studio at the idyllic Kangra Valley in the northern Himalayas of India. Delhi Blue organizes and gives a platform to aspiring studio potters from around the country. They hold some of the biggest ceramic shows and workshops in India.

Ira Chaudhuri

In western India, around the same time, Ira Chaudhuri was encouraged to join the newly opened pottery department at the MS University of Baroda. Earlier she obtained a diploma in painting from Rabindranath Tagore's famous university at Shantiniketan in West Bengal, India. Against all odds, armed with only determination and hard work, the immensely talented Ira Chaudhuri took her plunge into the world of ceramics. She sought help from industrial chemistry books, where she discovered oxides and colorants. The breakthrough came when Mr. Bashab Kumar Barua, freshly trained in England, joined the university faculty. Apart from methods and techniques, he opened the door to the aesthetics of pottery. It is from him that students became aware of Bernard Leach, Shoji Hamada, Lucie Rie and many other big names. Under him the pottery department saw many developments. These were followed by contributions from other teachers such as Mr. Kumud Patel, Mr. Nari Gandhi and Mrs. Jyotsna Bhatt.

Jyotsna Bhatt

Bhatt was a student of MS University of Baroda. She became a trained sculptor turned potter after she took a course in pottery from the Brooklyn Museum Art School, New York, USA. She joined the MS University of Baroda as a lecturer in the ceramic department where she continues to teach even today. She is one of the most respected and beloved teachers. She has executed two large ceramic murals for the computer building of the Indian Petrochemical Corporation.

LALIT KALA ACADEMY'S ARTISTS STUDIO [Garhi]

In the early seventies, Ira Chaudhuri, together with her renowned sculptor husband Shri Sankho Chaudhuri, moved to New Delhi. In 1976 they helped establish The Lalit Kala Academy's Artists Studio [Garhi], a community studio where painters, sculptors, graphic designers, and ceramic artists gathered to work together and share common resources such as material and equipment. The studio acquired a high-temperature kiln and a pug mill. This was the turning point in Indian ceramic in the north of India. This community studio helped realize the ambitions of many renowned ceramic artists of today.

In 1986, I was extremely lucky to have attained admission to this studio right after my

graduation in sculpture. I had the opportunity to share space with all the stalwarts of the Indian ceramic world such as Ira Chaudhuri, PR Daroz, Gauri Khosla, Bani DeRoy, Kristine Michael, Rachna Parasher, Leha Bhagat, Manisha Bhattacharya and Gina Gupta to name a few.

By now (2010), each one of the above artists had found his or her individual style and place in the ceramic field nationally and internationally. It was the making of a new-age ceramic movement in India. Each one of us had a distinct style and the freedom to develop and experiment in our own way.

By this time, awareness was spreading all over India, and ceramic shows started gaining popularity. Large galleries started to approach individual ceramic artists, hosting solo and group shows. In Delhi the enthusiasm for studio pottery started gaining momentum as the Indian economy was on the rise. People were interested in investing in art. Commission work started to pour in to individual artists. Corporate houses wanted ceramic as their corporate gifts. Studio pottery became the fashion statement for many affluent households.

Schools and colleges started introducing ceramic courses as part of their regular curriculum. Workshops and demonstrations of pottery and glazes were in great demand. All this could not have been possible if some of the senior artists from all corners of India had not paved the way with their sheer hard work and tenacity.

Thanks to the internet, the world, including ours, was becoming a global village. Information and knowledge of the ceramic world outside of India became easily accessible to all of us.

In the true spirit of the place, many senior artists moved out of this community work place into their own studios in order to provide opportunity to the younger generation.

Ray Mekar

In 1970 Ray Meeker and Deborah Smith started The Golden Bridge Pottery in Pondicherry, south India. As a ceramic production center and as a teaching institute, its name became synonymous with the city of Pondicherry.

This is a very important center because it has given India some of the finest ceramists of our time. The Golden Bridge caters to those who desire functional ware at an affordable cost, and it has earned quite a name for itself. The students of Ray Meeker are encouraged to develop their own individual styles.

K.V. Jena

In 1976 K.V. Jena joined the Banaras Hindu University located in the ancient city of Varanasi in the east of India. It is the only university in the country that offers a full-degree course in ceramic. Mr. Jena, a devout follower of Mahatma Gandhi, has dedicated himself to the cause of pottery. He engaged himself in assuring the welfare and uplifting of traditional rural potters. He worked with the Handicraft Board of India and other government agencies on various pottery projects. He was also responsible for and successful in channeling the skills of traditional potters into contemporary usage while keeping the essence intact.

Nirmala Patwardhan

As one of our most senior artists Nirmala Patwardhan had the good fortune to work with some of the world's best potters such as Bernard Leach and Henry Hammond.

Her biggest contribution to Indian studio pottery is her design of the kick wheel (a modified version of the European kick wheel) suited for Indian conditions.

After years of intensive testing and experimenting, she authored a book on glazes. Even today, it is considered a bible for glazes for many Indian potters.

Devi Prasad

A true artist, philosopher, writer, innovator and a Gandhian, Devi Prasad's name deserves a

special mention. He had extensive western exposure. In 1985 he opened his studio in Delhi, and so far he has trained many successful ceramic artists.

P.R. Daroz

Probably one of India's finest contemporary ceramists, Daroz is most active in this field. He attained a diploma in Applied Arts and in Sculpture from Hyderabad College of Arts.

In the late seventies he was awarded a fellowship to study ceramics at Baroda University. In 1981 he was awarded a fellowship by the National Academy to work in Lalit Kala Artists Studio [Garhi]. He has held many workshops and exhibitions, both nationally and internationally. He works on the wheel and then transforms the works into sculptural form.

He loves to work in large scale. From his state-of-the-art studio in New Delhi, he undertakes large projects across India.

Rachna Parasher and Leha Bhagat

Besides continuing their own artistic journeys in studio pottery, these two senior potters from Delhi also run their own production units.

Conclusion

In conclusion, I would like to say that each one of the above ceramists has contributed immensely to the growth and awareness of contemporary ceramic in India.

Their individual and collective efforts have paved the way for the boom in the market for studio pottery. Though the journey ahead is very long and difficult, I feel we have come a long way. We hope the younger generation will carry the banner into the future.

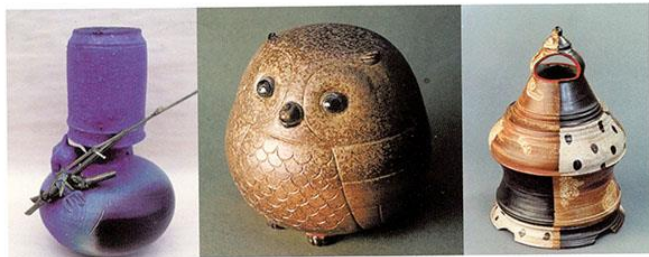
Some work images of the above mentioned artists



Artist:Gurcharan Singh

Artist:Iraudhuri

Artist:Manisha Bhattacharya



Artist; P. R. Daroz

Artist; Jyotsna Bhatt

Artist; Kristine Michael



Artist; Nirmala Patwardhan



Artist; Madhur Sen

2017 남원국제도예작가 초대전

Namwon international ceramic art
Invited Exhibition 2017

조선도공
남원을 바꾼다.

"The Potters of Chosun Remake Namwon"



2017 제6회 The 6th
남원국제도예캠프
Namwon international ceramic art camp

2017 남원국제도예작가 초대전

Namwon international ceramic art
Invited Exhibition 2017

조선도공 남원을 만나다

"The Potters of Chosun Remake Namwon"

2017 제6회 The 6th
남원국제도예캠프



Stand alone.. | H16in, W6in, D6in | Stoneware clay, high temperature glazed fired, Gas kiln | 2017



마두르센
Madhur Sen



Indian(인도)

-1986 인도 델리에술대학 조각과 졸업

-세계 각국의 수많은 전시회와 워크샵에 참가하였으며 수년 동안 학생들에게 도예를 가르쳐 오고 있으며 작품들은 동물과 사람 형태를 주요 테마로 삼아 가스, 전기 그리고 나무가마 등을 사용하여 고온에 진흙을 굽는 방식으로 제작되고 있다.

-Madhur Sen, Graduated in Sculpture from, Delhi Collage of Arts in 1986. [India]

-She has participated in many Exhibitions and workshops across the world.

-Her work is in collection in many galleries and Museums.

-She likes to work in high temperature stoneware clay, using, Gas, electric and wood kilns.

-Her main theme of work is animal and human forms.

-Enjoys teaching. Taught Ceramic in a design institute for several years.

-Currently, Madhur is working and teaching from her own studio in Delhi [India]

Mobile. +91 98100 24643 E-mail. madhursen@gmail.com Add. E-899 [g] Chittaranjan Park, New Delhi. 110019, India.

제7회

남원국제도예작가 기획초대전

Namwon International Ceramic Art
Invited Exhibition 2018



2018 제7회 The 7th
Namwon International Ceramic Art Camp
남원국제도예캠프

Madhur Sen

마두르 센

India(인도)



Giraff 1
Ceramic Sculptures | 2005

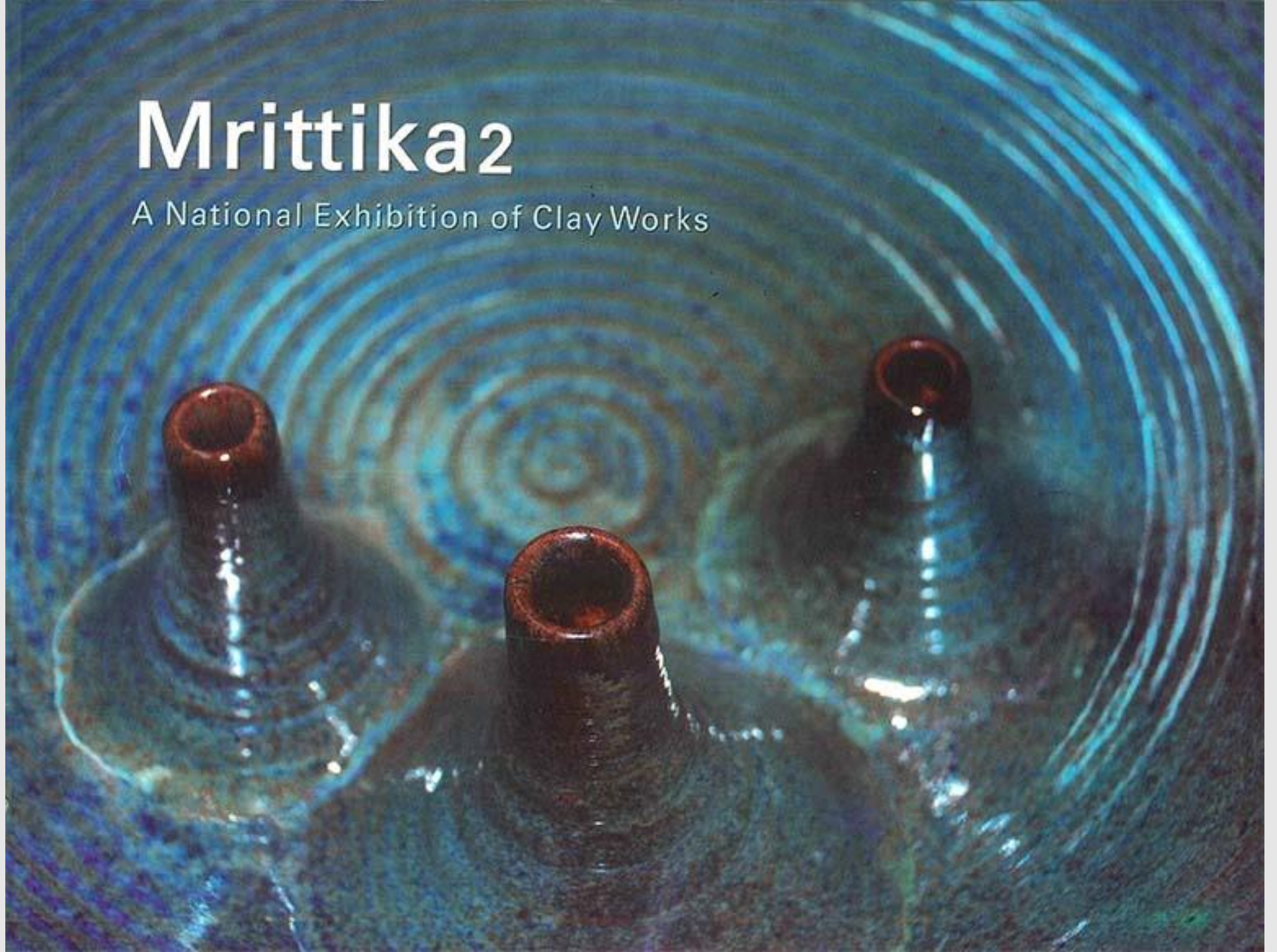


Madhur Sen은 1986 년 델리 미술 대학 (Delhi College of Arts)을 조각전공 졸업
그녀는 인도와 해외에서 많은 솔로 및 그룹 쇼를 가졌습니다. 그녀의 작품은 아르헨티나, 미국, 중국, 일본, 한국, 스페인, 프랑스, 터키, 인도의 다양한 전시회 및 개인 컬렉션에 참여했습니다. 그녀는 수년간 디자인 연구소에서 도예를 가르쳤습니다. 현재 그녀는 뉴델리에 있는 자신의 스튜디오에서 일하고 가르치고 있습니다.
그녀는 조각과 도기류를 결합하여 새로운 형태의 표현을 개발합니다. 동물과 인간의 형태를 전개하는 새로운 방법으로 실험하는 것은 특히 던지기 기술과 점토 모델링을 결합하고 고온의 안전한 유약과 슬립을 사용하여 형식과 내용 사이의 정교한 균형을 찾으려고 시도합니다.

Madhur Sen graduated from Delhi College of Arts in 1986 in sculpture.
She had many solo and group shows in India and abroad. Her work has been part of various exhibitions and in private collections in Argentina, US, China, Japan, Korea, Spain, France, Turkey Thailand and India.
She taught ceramic art in a design institute for several years. Presently she is working and teaching from her own studio in New Delhi.
She combines sculpture and pottery to develop new forms of expression. Experimenting with newer ways to deploy animal and human forms particularly interests her, combining throwing techniques and clay modeling and using high temperature safe glazes and slips she tries to find the delicate balance between form and content.

Mrittika2

A National Exhibition of Clay Works



Mrittika-2
Writika-3

MADHUR SEN



DELHI BLUE POTTERY TRUST
presents

'BHU'

At HABITAT PHOTOSPHERE 2019

Exhibiting works in
Ceramic and Terracotta

18th February to 18th March 2019
India Habitat Centre
New Delhi

Madhur Sen

LIVING CLAY

Earth, water, fire, air, space — these are the primal elements that make up our universe and all life in it. No ceramic or clay work can be completed without them. Clay captures, contains and expresses all and, therefore, all of life, the whole universe.

The magical, eternal nature of clay entralls me. Clay is born of Mother Earth and goes back to her. Working with clay awakens me to contemplate the mystical, ceaseless cycle of life and death; to give form and expression to that wondrous cycle.

As the renowned ceramic artist Martine Vermeulen vividly put it:

"Clay. It is rain, dead leaves, dust, all my dead ancestors. Stones that have been ground to sand. Mud. The whole cycle of life and death."

Clay is everywhere; it is

forever changing, breaking and forming. No fistful of clay is similar to any other. When it is soft, clay is malleable, expressive, impressionable — one can mould it and give it any shape and texture or pattern. Clay can be pounded, beaten, scored, scratched, stretched, pulled, pushed... and also recycled.

To work with clay is wondrous; it is therapeutic. It keeps me grounded and sensitive and alert, because clay demands utmost respect and careful handling. By letting me mould my passion, Mother Earth gives me the opportunity to be one with her.

My work mainly represents the living form. I like working on human and animal theme-based compositions. I enjoy combining different pottery techniques: for instance, having created wheel-thrown shapes, I then add or alter

them with the modelling technique to give my sculptures their final shape. I like working with stoneware clay fired to 1280°C using safe, lead-free glazes.

At the beautiful 'Lily Pond' I am trying to portray the synergy between the animal world and nature, how living creatures can co-exist on this planet if only we respect and care for *Bhu* or Mother Earth, which is the theme of exhibition.





InKo
centre

GALLERIE
Nvyā

TRANSITION/TRADITION

2016



Companions

I combine sculpture and pottery to develop new forms of expression. Experimenting with newer ways to deploy animal and human forms particularly interests me, combining throwing techniques and clay modeling and using high temperature safe glazes and slips. I try to find the delicate balance between form and content.

MADHUR SEN

Madhur Sen graduated from Delhi College of Arts in 1986 in sculpture. She had many solo and group shows in India and abroad. Her work has been part of various exhibitions and in private collections in Argentina, USA, China, Japan, Korea, Spain, France, Turkey Thailand and India. She taught ceramic art in a design institute for several years. She has participated in many International workshops and symposiums like the Japan Residency at Kanayama and International Ceramic show at Tokoname, Embararte, Spain, International ceramic forum in Zibo, China, the Thailand Bond Clay Ceramic 3 and the Macscabal symposium Korea and Izmir Turkey for Ege University 'Ege Art Days'. Presently she is working and teaching from her own studio in New Delhi.





SAHITYA KALA PARISHAD

Govt. NCT of Delhi

Honoring

Ms. Madhur Sen



**Showcasing Women Artists
From Delhi
14 March 2018**

Manish Sisodia
Dy. Chief Minister, Delhi

Garima Gupta, IAS
Secretary, SKP

दिल्ली सरकार
आप की सरकार

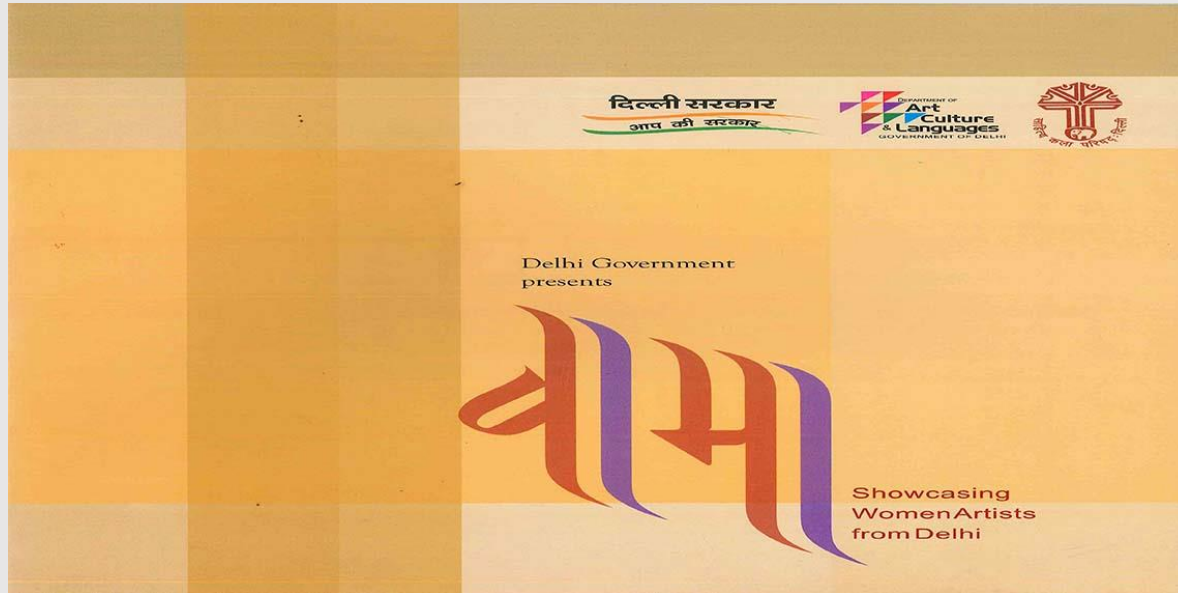
DEPARTMENT OF
**Art
& Culture
& Languages**
GOVERNMENT OF DELHI



Delhi Government
presents



Showcasing
Women Artists
from Delhi



MADHUR SEN

Madhur Sen graduated from Delhi College of Arts in 1986 in sculpture. She had many solo and group shows in India and abroad. Her work has been part of various exhibitions and in private collections in India & abroad. She taught ceramic art in a design institute for several years. Presently she is working and teaching from her own studio in New Delhi..

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Monkeys
Stoneware clay
12 x 10 inches