



KATHIWADA  
CITY HOUSE

# maati पुरा TERRA SCULPT

Artist Catalogue

an exhibition showcasing  
contemporary ceramic sculptures

9th November – 28th November

## A Note from the Founder, Artistic Director of Kathiwada City House

For over 35 years, Sangita Devi Kathiwada has been a devoted patron of the arts, with a particular passion for studio pottery that is deeply rooted in her early training under Master BR Panditji. Her connection to the ceramic arts is both personal and profound, reflecting a lifelong commitment to nurturing the craft.

Sangita's close collaborations with esteemed potters such as Ray Meeker, Jyotsna Bhatt, Kristine Michael, Madhvi Subramanian, and others, have helped cultivate a strong artistic network. Her dedication is evident in exhibitions like the 'Tula Show' at Melange and 'Life with Objects' at Kathiwada City House.

Among her significant contributions is her collaboration with renowned Japanese potter Ajiki Hiroasan and the Molela potters of Rajasthan at the NCPA, which promoted pottery at a time when the art form had limited recognition.

Most recently, she presented Ruby Jhunjhunwala's retrospective, 'Crush and Bloom,' at Kathiwada City House, further underscoring her role as a key supporter of ceramic artistry.

Sangita's commitment extends to supporting aspiring artists, such as Marina, a Mexican artist, who received a residency to preserve traditional crafts while nurturing contemporary expressions in close collaboration with the Kumhars of Kathiwada.

Through the Maati Putr festival, Sangita aims to establish a platform that elevates studio pottery as functional art and fosters a vibrant community of potters at Kathiwada City House.



Sangita Devi Kathiwada

## A Note from The Curator

Clay! A humble medium, yet so nuanced and with so many hidden mysteries. A medium of expression that allows one to engage with all the five forces of nature making it one of the few materials that encompasses all the elements; earth, air, water, fire, ether. We too are all made up of these elements, and it is this intrinsic similarity that binds us to the Earth. It is no wonder then, that when we are taken out of our modern urban settings and placed in a space with earthen colours or materials, that we immediately feel a sense of release – of tensions, of emotions, of stresses. And if we were to travel to the hearth of the Madhya Pradesh tribal folk, there is a genuine correlation between this feeling of relaxed emotions and a reverence for the Mother Earth. 'Maati-Putr' is that feeling of reverence! Literally translated to 'child of the earth', but metaphorically, a devotee of the Earth... and in so many ways, do we ceramists not share the same reverence?

When one thinks of a ceramic pot, the immediate sense that gets invoked is that of tactility. You imagine holding it and feeling the smooth glaze or the rough textures of clay beneath your fingers. Clay is a medium that invokes not only this primal sense of touch, but for those of us who work with it, offers a world of sensory stimulation. When you are a potter or a ceramist, you get engulfed in the smells, the sound, the touch, the memory, and yes, even the taste of wet clay! When you are an artist, your art emerges from a place of intellectual and emotional stimulation. For the lay man, we smell earth when it rains, hear it clink around in our kitchens, and even taste it on the gritty windy air. This stimulation of all the six senses is what juxtaposes this medium with its manifestation. Nature's primary elements play with the human physiological senses and the experience is a medley of emotions.

It is this experience that is the premise of this festival. To offer a variety of engagements and interactions with ceramics through multiple senses. From the tactility of holding textured ceramic art works and sculpture, to the auditory pleasure of hearing ceramic folklore and a ghatam performance, to the taste authentic Kathiwada cuisine made in ceramic cookware. Workshops will entice enthusiasts to get their hands dirty, and engaging interactive talks will enlighten them about processes and philosophies, while a game night over kullhad chai will tickle the child in them! Our endeavour is to string together a weave of ceramic tapestry through the festival. We would like this ancient, humble, yet mysterious art form to be put in the spotlight for patrons of our culture to bask in the sensory pleasures it offers.

The Kathiwada City House are a team committed to Arts, Culture and Wellbeing and are the hosts of this festival. I team up with them to curate a month long festival of ceramics at their abode in Worli. Stemming from Madhya Pradesh origins, this hearth presented by Sangita Kathiwada is an oasis of green and earth within our city of stresses. A more fitting venue for a ceramic festival would be hard to come by. Our country has a rich culture of 'Mitti ka kaam' and we would offer a platform for talented artists from all over the country to showcase their skills. Artistic functional Ikebana vases and containers, Murals and Sculptures, Elegant dinnerware are all part of the embroidery, as are workshops in Nerikomi, China Mosaic and Ikebana. Madhya Pradesh is at the core of our country, and we take that as an inspiration around which we drape this fabric.



Shayonti Salvi



maati पुर

## Featured Artists

Adil Writer

Aniruddh Sagar

Motan Sankalpana Uday

Mudita Bhandari

Rashi Jain

Rekha Goyal

Shailesh Pandit

Shayonti Salvi

Shraddha Joshi

Shreya Alok

Suchita Rai

Tejashri Patil Pradhan

Tosha Parmar

Veena Chandran

Veena Singh



A friend's child, Sid, recently walked up to an old rotary telephone I keep as a curio. When told it was an old phone, he began punching the numbers and speaking into it, mistaking it for a modern device! It got me thinking—objects we once took for granted are now relics, quietly transforming into retro treasures.

That sparked the idea for my Retro Series: telephones, transistor radios, metal buckets, leather suitcases, gumboots, vanity cases... even coal-fired irons. One person's junk is another's vintage collection, filled with memories that recall a non-digital era where thoughtful product design prevailed.

So, thank you, Sid, for the reminder!





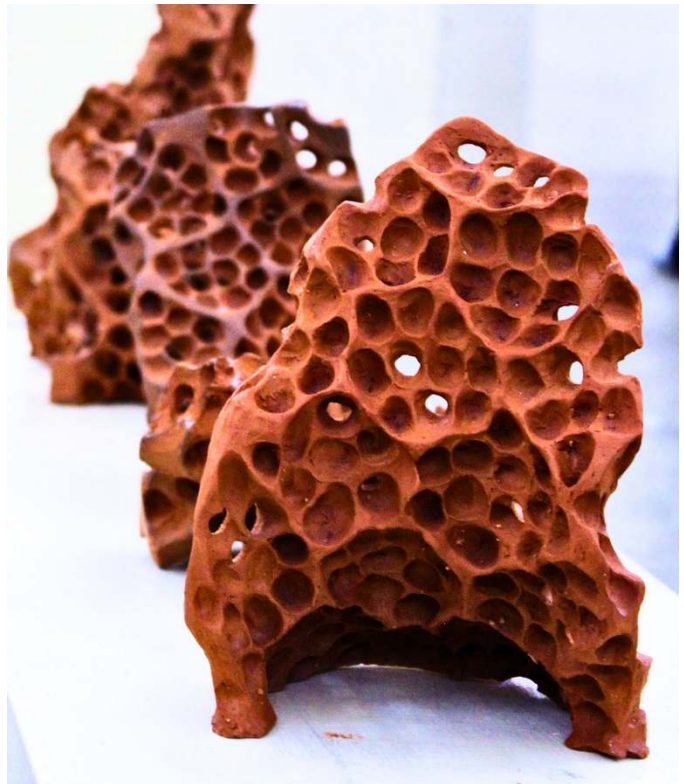
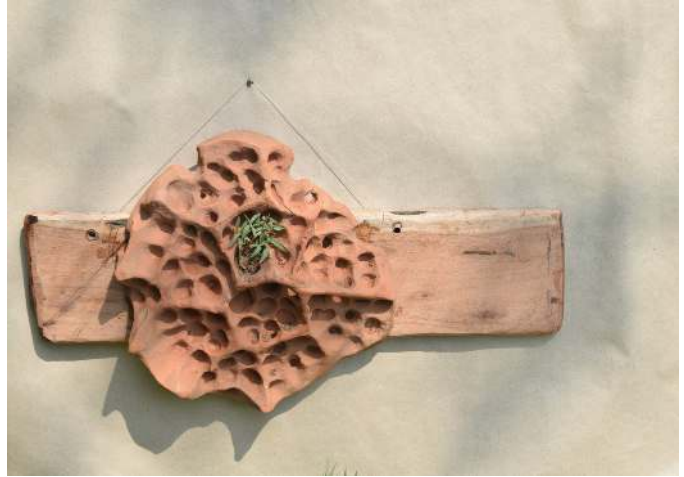


In a world of chaos and constant motion, where time slips away and life never halts, I find peace and stillness in nature's ancient imprints—in fossils and paintings that seem untouched by time. When I sit among these remnants, I feel a connection to a slower era, a stillness that lets me become part of their story. Working with clay deepens this experience; I am not just moulding clay but rediscovering parts of myself. Through art, I express what's often hidden, merging my imagination with nature's essence to create something that is both timeless and deeply personal.





The Erosion series of terracotta artworks delves into the theme of transformation through erosion, capturing the gradual degradation of materials with textures inspired by the porous surfaces of sponges. Each piece symbolizes the absorption, aging, and eventual breakdown of matter, echoing the cycle of life and renewal. Utilising terracotta for its organic texture, the series explores the balance between form and decay, inviting contemplation on how deterioration fosters growth and adaptation. Through these sponge-like textures, Erosion serves as a meditation on the beauty found in transformation and the inevitable evolution born from decay.

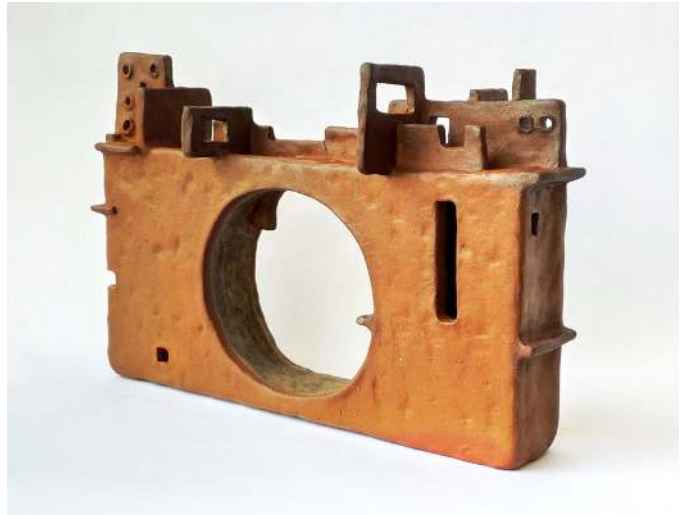




Mudita Bhandari is a visual artist specialising in ceramics. She earned her BFA in ceramics from Kala Bhawan, Visva Bharati University, Santiniketan, in 1998, and her MFA from the Faculty of Fine Arts, Maharaja Sayajirao University, Vadodara, in 2000. After teaching ceramics for two years at her alma mater in Vadodara, she returned to Indore to establish her own studio.

Mudita's work centres on the experience of space, exploring fluidity across dimensions and the layered complexity of existence. While clay remains her primary medium, she often incorporates diverse materials to evoke fluid identities and meanings. Her creative process is intuitive, building forms through coiling techniques that transcend surface texture. Drawing inspiration from Indian folk traditions, she has extensively engaged with terracotta, using its porous nature as a metaphor for impermanence.

Mudita continues to live and create in Indore, where she also teaches and writes, enhancing her practice through these interactive exchanges.







The Being, the Self, contains the Universe.

My work is the exploration of the human body, personified in the form of a vase; as a gateway to the infinite flow of energy that connects us to all existence. It is in finding balance between the inner and outer states of existence; A Vessel, where the good, the bad, the mundane, are all sacred.





maati



I believe in living without fear; I try and extend that belief to my work— that it should express freely, uninhibitedly and from within.

My emotions are simple – a shared moment with a stranger, sadness, claustrophobia or beauty. I translate these into my clay, something that can be seen, touched and felt. It is my emotion, my work, my worship.

“Before clarity, there are questions. Before emotions, there is the turmoil of silence. Clay works in much the same way – before simplicity of form there is complexity of the process, of translating emotion and thought. This is the crux of my work today – channelising, sculpting and refining these complexities to achieve the dynamism of simplicity.”





maatiपुत्र



I am drawn to the form, surface treatment, embellishment, its colour and pattern. Colour is one of the ways I communicate emotion. I have developed a strong interest in detail and minutiae. When working on a new piece, I am often responding to some emotion within. It comes out in the curves, straight lines the glazes or surfaces I apply to the piece, or I might be stimulated by one of the many clay studies, bits and pieces of inspirational detritus that accumulate on my studio shelves over time.

As I begin working I do not have an intent or interest in reproducing or replicating anything that I see but only in abstracting and translating these stimuli and feelings into a tangible, evocative objects.







As an Interior Designer, Shayonti worked with prominent architects in Bombay, before the birth of her two children, which proved to be the catalyst, urging her to shift professions and follow her dream of being an artist. She has trained in Ceramics at The Golden Bridge Pottery, Pondicherry, under Ray Meeker. She has since, exhibited in various national and international exhibitions as a Ceramic Sculptor, and has been a recipient of various awards over the past decade.

"The architecture of these forms intrigue me, almost like a puzzle to be solved. While working with broken shell forms, what struck me about them is that they were homes at one point, which over time shows effects of wear and tear. I wanted to explore the possibilities of homes that are broken over time, by forces of nature. In this case, they have a very positive journey, as the minuscule fragments of shell and coral are actually consumed by many underwater creatures and converted to sand, thus contributing to the eco-system of the seas."







maatiपुरा



My project involves finding the many possibilities within this concept – “Unlearning in Process”. This sculptural pieces are brutalist version of my personal journey of dissection within relationship contexts. Mocking the very society set standards of stability and material expansion some of my major life taken drastic moves mirroring with brick like forms. I would to sketch the reality like on deconstruction work in process and many versions of me possible. A brick/rectangle represents stability/ a solid support system in the context of relationships.,

Geometry is at the heart of my work  
This are High grog slab porcelain  
engobe slab built works.  
wood fired kiln.





Shreya Alok is a ceramic artist known for reviving ancient aesthetics and blending heritage with modern sensibilities. Her work is deeply inspired by Mughal-era geometric patterns and the rhythm of nature, bringing together the intricacies of Islamic motifs with organic forms. Shreya's pieces often feature carved alcoves and niches, reflecting the timeless architecture found across cultures. She explores imperfect geometry through meditative, asymmetrical designs in clay, inviting a sense of unity between mind, hand, and heart. At Studio Karamica in Dharamsala, she crafts both functional ceramics and wall installations, creating art that resonates with sacred geometry and the course of nature.





My work is defined by my deep connection to nature, which constantly inspires me with its seasonal transformations—its changing weather, colours, flora, and fauna. I strive to capture this transient quality in my art, encouraging viewers to see familiar things from fresh perspectives. Bees and pollen, for instance, are recurring fascinations, and I explore them from multiple angles to reveal something new each time. Clay's versatility lets me pursue this dynamic vision; its malleability connects me directly to nature and fuels my creativity in endless ways, making it a medium I truly enjoy working with.







Drops of Hope is a collection of ceramic pieces that evokes small but meaningful moments that inspire optimism, even in challenging times.

Each piece reflects the idea that hope, like water, can take many forms—sometimes a gentle trickle, other times a powerful surge. Using a palette inspired by nature, the works showcase the interplay of slip and the melting of ash, evoking the colours of dawn and symbolizing new beginnings and the promise of brighter days.

Crafted with care, each piece represents a moment of serenity amidst chaos, suggesting that hope can be found in little things—a kind word, a generous deed, or a fleeting moment of beauty. The organic shapes invite touch, encouraging viewers to engage with the artwork on a personal level.

This collection is not just an exploration of form; it's a celebration of the human spirit. With each piece, I aim to inspire reflection on the small joys that uplift us. Drops of Hope serves as a reminder that hope is not always grand; it often appears in the simplest moments, urging us to cherish and cultivate it in our lives.







The theme of my work is the rich textile heritage of India, where every region has its unique textile style. Through the ancient Japanese technique of Nerikomi, I aim to celebrate the beauty of these diverse patterns. Nerikomi, which involves layering and combining colored clays, allows me to create intricate, multi-coloured designs that evoke the complexity and elegance of Indian textiles.

My work is an organic, fragile, soothing, challenging, complex, meticulous, soft, comforting, flowing, and perfectly imperfect – just like the textiles that inspire me. Through this fusion of techniques and inspirations, I hope to showcase the beauty and diversity of Indian textiles, while also exploring the possibilities of clay as a medium. Each piece is a testament to the power of cultural exchange and the endless possibilities of creative expression.





The Spinning Earth is inspired by the ancient symbol of a spinning top. Its organic form, sculpted from clay, embodies the five elements, symbolising the universe's dynamic interplay.

Balancing precariously, it evokes the cosmic dance of creation and destruction. Its tactile form invites us to touch and feel its presence, connecting us to the physical world and the intangible forces that shape it. Through its beauty and complexity, the Spinning Earth sculpture invites us to ponder the mysteries of the universe and our place within it.







My journey into the world of expression began with canvas and colour, drawn to abstract forms and the challenge of extracting form from the formless. This curiosity led me through various mediums, from lithographs to print, but my search for a deeper connection continued. I wanted the medium itself to collaborate, to mould with my hands, to feel truly connected. This longing brought me to clay. With clay, I found the tactile freedom and intimacy I craved, blending my past explorations with the Japanese technique of Nerikomi. On the wheel, each turn feels like a new creation, embodying the continuity of life—constantly evolving, alive.





KATHIWADA  
CITY HOUSE

# maati पुत्र

follow [@kathiwadacityhouse](https://www.instagram.com/kathiwadacityhouse) on Instagram  
for updates on Maati Putr and more!



**Kathiwada City House**

69, Sir Pochkhanawala Road, Worli,  
Mumbai, Maharashtra, 400 030

**Call or WhatsApp +91 9858392222**  
**for queries and bookings**



18 OCTOBER – 30 NOVEMBER  
EXPERIENCE THE CERAMIC WAY OF LIFE

# maatiपुत्र

a festival curated by shayonti salvi

at



maatiपुत्र

## Program Overview



dates	events	
<b>18th October</b> 6:30pm onwards	<b>maatiputr mandi</b> a lively marketplace exhibition showcasing a variety of artistic functional ware	
<b>20th October</b> 4pm onwards	<b>kullhad clay-kshetra</b> a stimulating interactive game evening, accompanied by kullhad chai	
<b>25th, 26th, 27th October</b> AM Session 10am – 1pm PM Session 4pm–7pm	<b>clay in action</b> multiple workshops in different ceramic, and related techniques, like nerikomi, obvara, ikebana etc.	
<b>9th November</b> 6:30pm onwards	<b>terra sculpt</b> an exhibition showcasing contemporary ceramic sculptures and a performance by Ankur Tiwari	
<b>15th November</b> 6:30pm onwards	<b>ceramic folklore</b> tune in to Shampa Shah, encyclopaedia of ceramic folklore, with her gentle tales	<b>ghatam beats</b> get the rhythm going though an invigorating ghatam performance by Sumana Chandrashekhar
<b>22nd November</b> 5pm onwards	<b>think clay</b> a series of lectures condensed into an evening, culminating in conversation tables	
<b>30th November</b> 7pm onwards	<b>dinnerscape</b> an exclusive dinner of local Kathiwada menu, cooked on and in ceramic fire pots.	

Call or WhatsApp +91 9858392222 for queries and bookings