

Mrin

A magazine of Indian Ceramic Art



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EDITORIAL

Indian Ceramic Art Foundation's Mrin Issue 6 has taken the ancient Indian Ocean trade network as its core theme. Our theme is aligned with the ICAF's vision to promote Indian and international ceramic traditions and contemporary practices by facilitating knowledge exchange. Committed to inclusivity and the diversity of art practices, Mrin fosters dialogue and collaboration between ceramic art practitioners, as well as those in the fields of design, art history, philosophy, museology, visual art and architecture.

Dating back to at least the 3rd century BCE, it was a vital maritime route connecting East Africa, the Arabian Peninsula, India, Southeast Asia, China and Australia. Facilitated by predictable monsoon winds, it enabled the exchange of goods such as spices, textiles, ivory, and ceramics, as well as ideas, religions, and cultural practices. These historic trade links laid the foundation for centuries of cross-cultural interaction with human migration and economic interdependence across the Indian Ocean rim influencing local architecture, language, and religion. This long history of maritime mobility helped create the diverse and interconnected cultural landscapes that still define the Indian Ocean rim today.

Ceramics played a crucial role in the Indian Ocean trade, both as everyday utilitarian items and as valuable trade goods. Archaeological excavations at port cities and shipwrecks along the Indian Ocean rim have revealed a rich diversity of ceramics that illustrate the extent and complexity of this maritime network. Chinese porcelain—especially from the Tang, Song, and Ming dynasties—was highly prized as were Islamic glazed ceramics from Persia and the Middle East. South Indian and Southeast Asian ceramics were traded regionally with the black-and-red ware and rouletted ware from Tamil Nadu, as well as storage jars and cooking pots, along with Southeast Asian ceramics—especially from Thailand and Vietnam—circulated throughout the region, often imitating Chinese styles but developing their own distinct identities. These ceramic finds help archaeologists trace ancient trade routes and cultural exchanges, providing material evidence of the vibrant intercontinental connections across the Indian Ocean world from antiquity through the early modern period.

We are very grateful for the Guest Sectional Editors, Ronnie Watt and Bernard Kerr, for their enthusiastic support in making it possible for us to include this wide range of contributing authors, hailing from some of the countries of the Indian Ocean trade network. This double issue would not have been possible without them. The essays have been further grouped within their country under Legacy and Contemporary Voices. While the idea of celebrating ceramics in countries adjoining the Indian Ocean is exciting, we must admit that our efforts do not do justice to the subject and considering the short time we had, we have restricted ourselves to three main regions that include parts of South Africa; Iran, Mauritius, Indonesia and parts of the Indian sub-continent (Pakistan, India, Bangladesh, Nepal) and a section on Australia.

We apologise for missing out some of the very important countries on this network, but we were unable to find contributors. We would welcome essays from our readers for publication in forthcoming issues.

One question emerges whenever we take a wide-angle view of our times that are characterized by an unprecedented diffusion of ideas, people and culture. What makes people long for clay? Is it our increasing distance from nature and natural cycles that quite naturally and paradoxically, induces a thirst for a return to nature? There are accompanying questions too - Are contemporary ceramists sufficiently aware of the environmental implications of their practices? The increasing demand for claybodies, glaze materials and energy, does put some responsibility on future ceramists for evolving sustainable practices. What completes the cycle of production, consumption and more importantly, appreciation of works created in ceramics? We hope that this issue helps us grapple with such questions by sharing international viewpoints.

It has been an enormous privilege to release this journal during Wedge, Australian Ceramics Triennale 2025 and we hope our readers will enjoy the variety of essays and coverage of issues that are on offer.

We look forward to your feedback.

Kristine Michael, Raja Mohanty, Shampa Shah
Mrin Co- Editors 

sessions create an inclusive space for learning and reflection. They also contribute to a growing network of international exchange, positioning Indian ceramic art within a broader transnational framework.

Looking Forward: Building Global Pathways

One of ICAF's core missions is to act as a platform for exchange. Whether through residencies, symposia, or collaborative exhibitions, we believe in the power of dialogue—across borders, generations, and disciplines. It is in this spirit of exchange and shared curiosity that we are witnessing the exciting emergence of deeper links between ceramic artists and institutions in India and across the world. These evolving connections hold immense potential to become meaningful pathways for intercultural dialogue, collaborative creation, and reciprocal learning. As artists, curators, and educators engage across borders, a more global, interconnected ceramic community is taking shape—one that honours both regional specificity and shared material vocabularies. Through such collaborations, Indian ceramic practice finds resonance on international platforms while simultaneously embracing diverse influences that enrich its own evolving identity.

Rooted in India yet globally minded, ICAF remains dedicated to building a more visible, vibrant, and connected future for ceramic arts—one that honours tradition while embracing experimentation and exchange. 🌐

Veteran artist Jyoti Bhatt and Jyotiben Patel in conversation with ICAF residency awardees Ruddhi Vichare and Suraj Sahu at Ceramic Center, Vadodra 2023.



"Elemental" The annual ICAF juried group exhibition at Kanoria Center for Arts, Ahmedabad, September 2024.





'Elemental' at Kanoria Center for Arts 2024



Ann Marais, *The Domesticated vs The Wild: Who Would Win*. Chess set, 2022. Hand-built stoneware and porcelain, painted wood board, the chess board 64cm x 64cm, the tallest figures (kings) h 22.6cm, the smallest figures (pawns) h 6cm. (Photos by Des Hammond.)

A CERAMIC JOURNEY SHAPED AND DEFINED BY MULTIPLE STREAMS OF CONSCIOUSNESS

 Ann Marais

Along with millions of migrants across the world, I, too experience what it is to live in a world where multiple streams of consciousness juxtapose one another or merge in a manner of symbiosis. One consciousness is abstract: a mental memory of philosophy and custom associated with your cultural heritage. Another is the physical: the reality of living and working in an adopted country. I was born and lived my life surrounded and unconsciously shaped by people whose culture, religion, race, and traditions were different to where I now find myself. I grew up and was educated as a white girl of European heritage in Asia (Yangon, Myanmar) and raised in Africa (Kenya and Uganda). I was born to a European mother but was nurtured by a Burmese woman of the Karen tribe. Because of political turmoil in Burma (as it was then known), we moved to Africa. I grew up in the tropics of East Africa and became intimately familiar with its vast plains, steamy jungles, and lake shores. As a child, I absorbed the sights, sounds, shapes, scents, colours, and heat of this tropical landscape. There was no plastic, pollution, traffic lights or buildings more than two storeys high. Colour was everywhere: bougainvillea, cannas, hibiscus, and frangipani. White clouds drifted in a clear blue sky. The soil was rich and red. Lush vegetation rooted everywhere. Nature in all her exuberant, abundant glory imprinted deeply into my youthful soul. My childhood years passed and over time a thousand, different experiences overtook my mind and senses, submerging but never erasing those memories.

At the end of my school years, I bid Uganda farewell for a year-long stay in Malaysia before settling in South Africa where my mother and my sister had already settled. The disjointed social order under the Apartheid regime I found there held no comfort for me and I chose to seek my haven in England. It was then that I became fully conscious of and politically radicalised by the unnatural order of social separation based solely on skin colour.

Mother Africa, however, had a firm grip on my soul and would never let go of me. So, despite

my deep unhappiness with the dysfunctional political situation, I returned to South Africa. It was destined to be so it seems, because that would be where my engagement with clay began, taking some twists and turns along the way. It was a very inauspicious, mundane beginning. I went to pottery evening classes for six months and made terrible pots which I thought were wonderful. A two year sojourn in Johannesburg saw me gain more knowledge and experience. By the time I returned to Cape Town enough mud had passed through my hands in the making of pots to justify my becoming a full-time potter.

At that time in the 1970's, the pottery studio movement, which was basically Eurocentric but filtered through an Oriental sensibility and philosophy, had made strong traction in South Africa and specifically expressed in reduction-fired stoneware. For me, the uneducated newbie, it was difficult to compete with that pottery genre. I only had an electric kiln, and I could not emulate that deep, richly glazed, reduction-fired ware. It was frustrating and I fretted. That changed when a friend invited me to attend a raku firing, something with which I was completely unfamiliar. Raku was exciting, seductive, and totally different from what I knew. It blew me away. I promptly acquired a raku kiln – a Fibrefrax-lined oil drum which was placed over a brick base onto which were placed small kiln shelves on stilts with a brick channel in one part of the base structure for the gas flame to enter and which exited through a hole in the top of the oil drum. Raku-fired ware became the major creative expression in my work for the next 20 years in which I developed many colour glazes and a myriad of designs and forms.

In 1997 I changed directions from raku firing to smoke firing. For this I used coloured slips and a lustre firing following the bisque firing. The gain was the glamour of lustre which I contrasted with the muted tones and blacks of a smoke firing. This change in medium, process and expression came at a time when I shifted my focus in subject matter and style away from a pre-dominantly European inspired bias to a reflection on the



Ann Marais, Large platter – Shield design, 2003. Hand-built stoneware, lustre and smoke-fired stoneware, w 50cm x l 43cm x h 12cm. (Photo by Ann Marais.)

landscapes and cultures of Africa where I lived. It became an imperative for me to reflect my lived reality as an African inhabitant, albeit from my Western-educated, educational background. It is here that my statement as living a life of multiple streams of consciousness defines my oeuvre. Today in South Africa this is a recognised genre that gained traction after 1994 when South Africa became a free democratic nation. The South African ceramist Clementina van der Walt described this melding of a different creative expression as "Afro-centric". Over the next ten years I familiarised myself with the huge body of incredibly beautiful, powerful, sophisticated, unique creativity and diversity of the arts and crafts of Africa: wood carving, bead decoration, house painting, weaving, jewellery, cloth making, weaponry, and pottery for household use as well as for ritual practice. Through educating myself logically in the continent where I lived, my horizons deepened and with that my concern for social and political consciousness in Africa and generally in humanity itself had become paramount in my work and in my philosophical attitude as to how I lived my life.

In 1988 I made the decision to read for a fine arts degree and graduated with majors in sculpture and art theory at Rhodes University in Makhanda, South Africa. This was a deliberate

strategy to gain academic skills and the theoretical background to be able to articulate in my creative work an appropriate response to life as I found it. Then came a two months-long residency in 2005 at La Cité Nationale des Arts in Paris where I cemented my determination to move into a further dimension of ceramic expression. I resolved to take up figurative work for which I would use porcelain clay. This was not for the appeal of porcelain's translucency but for serving as a white 'canvas' onto which I could apply any colour.

Until 2017, I chronicled in ceramics our quotidian human lives: socially, culturally, politically, and psychologically. I explored our activities, foibles, fancies, failings, mental anxieties, triumphs, and social discourse. As is my wont, my sweep of observation of the human condition was broad and universal of what it is to be human. In this period of my career, I created a large body of figurative work: male, female, motherly, wicked, corrupt, self-satisfied, quiet, and cool, common, and aristocratic, ordinary, and old, and always exploring the inner landscapes of our minds as my major thrust. I had moved from an African politically motivated stance to a more universal overview of humanity at large.



Ann Marais, Victim or Martyr, 2007. Hand-built porcelain, diameter at circular base 13cm x h 55cm. (Photo by Ann Marais.)

Running deep below this crowded bedlam of images, senses, thoughts, and philosophies that had influenced my thinking and making, lay embedded in my consciousness my childhood bond with nature and the positive energy that is the essence of our planet. Over the decades, references to nature had popped up in my raku-fired, smoke-fired, stoneware and porcelain works. The time had come to focus fully on the natural world. In 2017, I started to make a rabbit-like creature in a manner of manipulation I had not done before. It was an imaginary figure, made spontaneously with small wads of clay and built up impromptu and vigorously until the clay was in danger of collapse. I like to work this way, taking up the challenge to venture into the unknown even though it demands a large investment in energy. Many years earlier I had written a prose poem entitled "Travelling Light Mother Earth." It was a dirge, an outpouring from the observation over decades, of an accumulation of widespread (often not done consciously), human abuse of other animals. I needed to mitigate some of the abuses of which my poem spoke. The way I could do so was to coax, via my animal figures, in my fellow humans an awareness, a new consciousness, a new respect and an understanding of the sentience in other animals. This was to be the guiding force in my figurative works and installations. The

installations often reference famous paintings, re-interpreted for a 21st century audience, to illustrate my understanding of the vital importance on this earth of the lives of other animals and ask questions about the precarious fate that we humans often impose upon them.

The Last Supper II (2020) was an installation of thirteen imaginary animals, representative of all species, grouped around an empty table, and filtered through a Christian religious ideology, viz: as Christ died on the cross for the sins of man, so other animal species on earth are dying for the sins of mankind. Will this Anthropocene era be their last supper (and ours)?

The second installation was entitled The Domesticated vs The Wild – Who Would Win? (2022) Using the game of chess as a metaphor, I posed the question what would become of the other animals if humankind was erased. How would the domesticated species survive? Would they become feral? Which would cope and prevail? In the installation the wild animals were rendered as imaginary and thus representing all species. None of them could immediately be identified as a bishop, knight, pawn, king, or queen except by deducing these from their positions on the chess board. In this installation, the rabbits represented domestic animals that I

deliberately anthropomorphised. The rabbit hutches became 'castles,' knights were pugilists, bishops wore their vestments, the kings and queens were bemedalled and adorned with medals, sashes, and rings (and toenail polish for the queen). The rabbits became the 'pawns' wearing collars that symbolised human control over their lives. The chess board was void of the customary black and white squares. Those were substituted with yellow-coloured squares to identify the dry grass plains of rural Africa and the grey-coloured squares stood for the asphalt suburban roads that define an urban landscape. In the middle of the board the colours merged into a 'no man's land' where the wild would confront the domesticated. Little flecks of red paint on the board portend there would be blood.



Ann Marais, *Guard dog*, 2018. Hand-built, stoneware, h 27.5cm x w 21.5cm x l 16.2cm. (Photo by Ann Marais.)

My involvement with the natural world took a further twist in 2024 when I moved from an inland to a coastal setting. My house in a small fishing village faces onto the sea, not far from the most southern point of South Africa. The weather is the most dominant feature affecting my daily life and in particular the many violent storms that bring thundering ocean waves closer and crashing onto the rocks, howling winds and torrents of rain. It is a sea with many moods and colours. It can rage or be calm itself. It overwhelms my senses and my psyche. It has become my new creative focus with my palette of colours now muted greys, creams, and blues to represent land, sea, and sky. All in one sweeping gaze.

I approach my journey forwards with great eagerness. What awaits is the coming to terms with energy as the essence of life on this planet. Time will help me shape how to conceptualise this fundamental reality in concepts, forms, and colours. 🌀

Reference

Van der Walt, C. 2024. *Artist's statement*, First South African Craft Awards Exhibition online catalogue 2024:19.



Ann Marais, *Imaginary mother animal figure*, 2019. Hand-built porcelain, h 34.8cm x w 13.3cm x l 16.2 cm. (Photo by Ann Marais.)



Ann Marais, *Wild Queen*, chess set figurine, 2022. Hand-built stoneware and porcelain, h 17cm x w 8cm. (Photo by Ann Marais.)

Ann Marais, *Imaginary animals*, 2020. Hand-built porcelain, the figures varying in height from 15 to 17.5cm. (Photo by Ann Marais.)



CONTRIBUTORS



ALAK ROY

Alak Roy is a Sculpture, Mural, Installation and Landscape Designer based in Bangladesh working in mediums such as terracotta, glazed ceramic, stone and bronze. He was also professor at the Institute of Fine Arts, University of Chittagong and Chairman of the Sculpture center Chhattagram, Chittagong. His international awards include the 1989 Grand Award at the 4th Asian Art Biennale Bangladesh, Bangladesh Shilpakala Academy (Bangladesh National Academy of Fine Arts) and an Honourable Mention at the 1986 3rd Asian Art Biennale Bangladesh. His works in international museums and collections include South Korea, USA, Japan, China, Serbia and Montenegro.



ANDREA VINKOVIC

Andrea Vinkovic completed an Advanced Diploma of Art and Design in ceramics in 2002. She was ceramic technician and lecturer at Central Institute of Technology, and lecturer at Midland campus of Polytechnic West. She has exhibited her work in Perth and across Australia since 2001, including Gangjin, S. Korea, National Ceramic Conferences in Bendigo, Brisbane, Sydney & Hobart; UWA, 'Multiple Sculpture by the Sea' Cottesloe and Bondi and Venice Art Biennale 2022. Andrea manages, teaches and mentors at ClayMake Studio in Maylands with her daughter Emma, and runs Blue Studio Ceramic Residency in Lesmurdie. Her ceramic work ranges from very delicate and intimate works, to large outdoor sculptures.



ANN MARAIS

Ann Marais was introduced to clay in 1970 and has made it her full-time ceramic career from 1977. She is a multi-award-winning ceramic artist and sculptor who graduated in Sculpture and Theory of Art (cum laude) BFA (1991) Rhodes University, Grahamstown, South Africa. She is also a Fellow of Ceramics South Africa and has exhibited widely since 1975 in South Africa and internationally in Hong Kong, New Zealand, France, Namibia. Ann is also a published writer, selector, awards judge, workshop presenter, lecturer, teacher, external moderator, curator with works in museum collections, mostly in South Africa. She participated in a International residency at the Cité Internationale des Arts, Paris (2005) and has featured in multi-media platforms including You Tube videos (You Tube interview by IAC member Rika Herbst September 2024)



ANTONIA MALAN

Antonia Malan (PhD) is a historical archaeologist with particular interest in the material culture and social relations of Cape households as revealed by excavated and archival evidence dating from the 16th to 20th century.



ARATI DESAI

Arati Desai, a Vadodara-based art writer and educator, has curated shows in Vadodara and Mumbai. As a creative educator, she has been nurturing artistic talent in university level students for several years. Her passion for the arts and her city has led to her active involvement with the Heritage Trust of Baroda over the past few years.



ARMAN OVLA

Arman Ovla (PhD) is an Assistant Professor at FLAME University, Pune. He holds a Ph.D. in Fine Arts from IIT Kanpur and a Master's in Handicrafts and Design from the University of Art, Tehran. His research centers on indigenous pottery traditions, sustainable craft practices, and material culture. A founder of Negarin Honar Zagros, he bridges scholarship and practice. Dr. Ovla has exhibited widely and received Iran's National Award of Excellence for Handicrafts. His work spans India, Iran, and Kurdistan, contributing to the evolving discourse in craft, design innovation, and the preservation of folk and traditional arts.



BELINDA BLIGNAUT

Born on a farm in 1968 South Africa and emerging as an artist in the 1990's, through the years Belinda Blignaut has been processing conversations around transformation, with body at the centre of all, exploring the ways we sense, communicate and adapt. Over the past decade, through a deepening engagement with Earth and the natural world, she has found an intimacy in her practice by working from the source of her materials. She digs her own wild clays to make vessels containing stories of the natural world. She seeks chance, unknowns and natural reactions through matter, her foraged materials providing a quiet visceral investigation into life and the creative process.



BERNARD KERR

Bernard Kerr has been involved in Visual Arts and Craft Education for over forty years, especially in the fields of ceramics and inquiry-based education. He holds a Master's Degree in Visual Art specialising in ceramics and a Bachelor's degree in Education. He is currently President of the Ceramic Arts Association of Western Australia, Director of the Australian Ceramics Triennale and lecturer in ceramics at North Metropolitan TAFE in Perth. He is also a workshop presenter and curator. He has authored international articles concerning Australian ceramics and his work is published in international books and journals. He has won a number of prizes for ceramics and his work is held in government, private and corporate collections.



BHAVNA KHAJURIA BASUMATARY

Bhavna is an art educator, mentor and administrator with 27 years of experience facilitating learning in fine arts focusing on ceramic art. She is currently an assistant professor and Vice Principal (Campus) at Kala-Bhavana, Visva-Bharati University and was earlier Art teacher at Mayo College Girls' School Ajmer, Rajasthan. She has a MFA with specialisation in Ceramics and Sculpture from the Department of Design, Kala-Bhavana, Visva-Bharati University, Santiniketan. She has exhibited extensively over the years in group exhibitions and presented and published papers in international and national webinars, seminars and symposiums as well as participated and conducted/ coordinated multiple workshops.



CARL LANDSBERG

Carl Landsberg holds BA Fine Arts and BA Honours History of Art degrees from the University of the Witwatersrand in Johannesburg South Africa. He is a Collector of ceramics, an occasional writer and art critic who has previously authored an exhibition catalogue essay for Eugene Hons seminal solo ceramic exhibition titled Manufactured Distractions and Intersections Digital Ceramic Transferware 2016-2020 exhibited at the FADA Gallery University of Johannesburg. His review of this exhibition was published in Ceramics Southern Africa issue 20/2020. Carl is presently active as a dealer in fine art, antiques and ceramics with a strong focus on South African ceramics and ceramic sculpture by leading practitioners and studios as well as rare collectible world ceramics.



GEENA WILKINSON

Geena Wilkinson is a Cape Town-based, South African artist trained in painting and sculpture at the Michaelis School of Fine Art (UCT). She later returned as an Andrew W. Mellon Scholar for an Honours in Curatorship. In 2015, she was a finalist for the Sanlam Portrait Award, in the top 100. In 2023, she presented a solo exhibition at Norval Foundation's satellite gallery at Boschendal; and in 2024 she was a finalist for the Inaugural South African Clay Awards. Most recently, she exhibited at the Investec Cape Town Art Fair as a part of Cabinet/Trophy, a special project curated by Alexander Richards and dr Phokeng Setai of Exhibition Match.



IANNI HUANG

Ianni Huang is an arts writer living and working on the unceded land of the Bidjigal and Gadigal people of the Eora Nation. Working to strengthen their communities through conscious and critical action, their writing aims to create perspectives of curiosity and tenderness. Committed to accessibility in the arts, their narrative-driven language opens critical conversations to wider audiences.



JANET HUMMERSTON

Janet draws inspiration for her ceramic practice from the dramatic landforms of the southern coastline and north-west of Western Australia. After a successful exhibition at Linton and Kay in 2024, she has continued to explore the use of local minerals and recycled industrial waste in her thrown and hand-built sculptural works. With her formal training in ceramics in the 1970s, a career of over 25 years teaching Visual Arts, and her involvement in the Ceramics Association of Western Australia, Janet continues to be an advocate for ceramics. She has written articles promoting Western Australian artists in local and national magazines.



KRISTINE MICHAEL

Kristine Michael (PhD) completed her Doctorate in Visual Studies from Jawaharlal University New Delhi in 2023. She trained in Industrial Design under Dashrath Patel at the National Institute of Design, Ahmedabad. She is a ceramic artist, arts educator, curator and historian of Indian ceramic and glass history and contemporary works. She has curated both in India and internationally including 'Multiple Realities- Voices in Contemporary Indian Ceramics' at Clayarch Gimhae Museum Korea in 2023-2024. She has recently presented on 'Indian Glass- History and Contemporary' at The Glass Art Conference, University of Texas Arlington, USA and is one of the 2025 jury of the Martinsons Ceramics Award, the central part of the 5th Latvia Ceramics Biennale, Rothko Museum, Latvia. She is Co-editor of *Mrin*, Journal of Indian Ceramic Art. Kristine is based in New Delhi and is currently Curriculum Leader of Visual and Performing Arts at The British School.



MARC STANES

Marc Stanes has lived and worked in South Africa since 2003. Having studied fine art, Marc began his career in photography and exhibited widely in Europe and the USA. From 2003 - 2015 he advised and collaborated with the Mandela Rhodes Foundation on the Nelson Mandela visual legacy. He co-founded *Ebony/Curated* in 2007 and currently leads the curatorial team in his role as gallery director. Based in Cape Town and Franschhoek, the gallery features emerging and established artists, many of whom are included in notable public collections world wide.



MARUFA A. CHOWDHURY

Marufa holds both BFA and MFA from Kala Bhavana, Visva-Bharati University, Santiniketan. She received the Bengal Foundation scholarship during her studies, which allowed her to deeply engage with ceramics. She also trained in traditional Rajasthani blue pottery under Sri Kripal Singh Shekhawat in Jaipur, India. She has worked at the Andretta Pottery Studio in Himachal Pradesh and taken part in significant art camps, such as the Bengal Art Camp and Nandanik Art Camp. Her works have been featured in prestigious platforms like the Asian Art Biennial, the National Art Exhibition in Dhaka, and international exhibitions. Throughout her career, Marufa has actively promoted the integration of traditional craft into urban life. Her ceramic practice often reflects themes of heritage, identity, and sustainability.



MADHUR SEN

Madhur Sen is the founder of Blue Turtle Studio in New Delhi. She is a member of the International Academy of Ceramics and the International Ceramic Artists Association China and a trustee of the Indian Ceramic Art Foundation. She is a sculpture graduate from Delhi College of Arts and was an artist member of Lalit Kala Akademi Artists Studio (Garhi) from 1986-2002. She has participated in many solo and group shows in India and abroad. Her work has been part of various exhibitions and in private collections internationally. Madhur combines sculpture and pottery techniques in her work to develop new forms of expression.



NABAHAT LOTIA

Nabahat Lotia has been working with traditional potters since 1989. She is the author of the book "Pottery Traditions of Pakistan" launched Oct 2024 at Mohatta Palace Karachi. She received her BFA degree in Ceramics in 2009 and has been exhibiting her works since 1989 in national and international exhibitions, besides over 19 solo shows. She has been faculty at IVS (Indus Valley School of Art and Architecture) Karachi as well as conducted ceramic workshops at Koel and Beaconhouse National University Lahore. She has participated in international residencies in Sri Lanka, Turkey, Toronto, Bali and New York. Nabahat is currently owner/instructor at her ceramic studio "Daak Bangla" Murree Hills, Pakistan.



NURDIAN ICHSAN

Nurdian Ichsan is an artist, curator, and associate professor of visual art at the Faculty of Art and Design, Bandung Institute of Technology, Indonesia. He earned a Doctor of Arts from the Kurashiki University of Science and the Arts, Japan. His works have been exhibited including The International of Contemporary Ceramic Art, Faenza Italy (2011), Biennale Jogja XI (2011), Taiwan Ceramics Biennale (2016), Indonesian Sculpture Triennial (2017), and ArtJog (2023). He is interested in artistic research and investigates the significance of materiality in contemporary art practice, as reflected in his works and curated exhibitions.



OM PRAKASH GALAV & ABBAS GALWANI

Om Prakash Galav comes from a family of traditional potters in Ramgarh, Rajasthan. His exposure to ceramics in India and abroad has led him to blend traditional skills with contemporary aesthetics. He has won several awards at the State, National and International Awards, including an award from UNESCO and the World Crafts Council.



Abbas Galwani belongs to a traditional potter community who migrated from Kutch, Gujarat and setup Kumbharwada at Dharavi, Bombay. Besides producing traditional wares such as diyas and pots for ritual uses, Abbas has developed a mastery in throwing big pots. He has also been teaching as a guest faculty in art and design colleges in Mumbai and is working as a resident artist at the IDC School of Design, IIT Bombay.



PARTHA DASGUPTA

Partha Dasgupta did his BVA. from Government College of Art and Craft, Kolkata, MFA from Kala Bhavana, Visva-Bharati. His base in Kolkata provides him the opportunities to explore an interest in installations and space designing during the Durga puja festival. In this area he had collaborated with artists from USA and also important academic resources. During the recent past years, he worked for a folk art museum project and drew interests on the folk traditions of undivided Bengal. He had major solo shows (in Delhi, Kolkata & Mumbai) so far and participated in several group shows, attended several camps and workshops in India, USA, South Korea and Bahrain including Indian Ceramics Triennale in Jaipur in 2005.



RAJA MOHANTY

Raja Mohanty graduated as an electrical engineer from IIT Bombay, studied visual communication for his masters at IDC (Industrial Design Centre) and did his doctoral work in art history from M.S. University, Baroda. For the last two decades, he has been a member of the faculty at the IDC School of Design, IIT Bombay, offering courses in communication design, ceramics and aesthetics. He has been a creator of hand-crafted books and a potter. He is co-editor of MRIN Magazine.



RONNIE WATT

Ronnie Watt (PhD) is a ceramics art historian with a focus on South African ceramics. He has a particular interest in the agency that ceramists claim to embed and convey their cultural, social and political values. He holds a PhD in Art from the University of South Africa and is a Research Associate of the School of the Arts (Visual Arts) at the University of Pretoria, South Africa. Now resident in Canada, he retains an active interest in South African ceramics about which he regularly publishes texts and lectures on.



SADIA SALIM

Sadia Salim is a Pakistan based multidisciplinary artist whose pedagogical engagement is as much informed by her practice. Real, everyday issues like changing eco-structures, evolving visual traditions, and research in indigenous craft, form the overarching narratives in her work. Salim has exhibited widely and participated in numerous artist residencies, conferences, and symposia. She established the first Graduate Programme, an interdisciplinary study in critical and creative practice, at Indus Valley School of Art and Architecture (IVS) was led by her for four years (2018-2021). Previously she led the Department of Ceramics at IVS, developing its academic direction and facilities (2005-2010). Currently, she is a Professor of Fine Art and teaching member both in the undergraduate and graduate programmes at IVS.



SANDHYA BORDEWEKAR

Sandhya Bordewekar is a Baroda-based independent curator and writer on the arts.



SHAKTI CALLIKAN

Shakti Callikan a creative researcher based in Mauritius who loves to explore new territories. After discovering the world of wild clays of Mauritius, her new research and experimentation project is focused on inks, dyes, and pigments from her island, weaving history and colours together.



SHAMPA SHAH

Shampa is an artist and writer based in Bhopal. Her practice as ceramist is located in the dialogue of the traditional and the modern. She has exhibited widely in India and abroad, publishes regularly on folk, tribal and contemporary arts and has created unique exhibitions like Mythology Trail, working as curator for two decades at IGRMS. She writes in Hindi & English across Art, Culture and Literature, is on the editorial board of the esteemed Hindi journal Kathadesh, and is co-editor, Mrin- a magazine of contemporary Indian Ceramics. Among many accolades, she is the recipient of the first Jyotsna Bhatt Award in 2021. Her book on Clay Traditions of India is forthcoming.



ULLASKAR DE

Ullaskar De was the Section Head at the Regional Design and Technical Development Centre, the Development Commissioner for Handicrafts, Ministry of Textiles, Government of India. During his tenure he interacted extensively with kumbhars in Maharashtra; Kerala; Tamil Nadu; Pondicherry; Andhra Pradesh; Karnataka; Goa; Assam; Orissa; West Bengal; Madhya Pradesh and Rajasthan. His own experiments with terracotta forms and surface embellishments added a special dimension to his interaction with many of the traditional potters in India.

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