

nceca EXHIBITIONS 2023

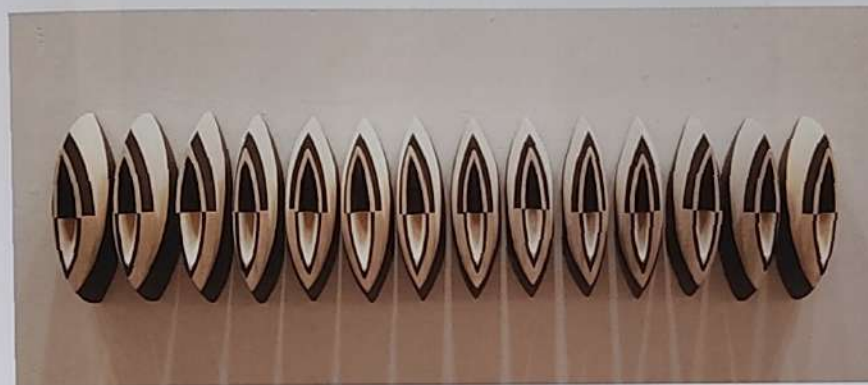
2023 NCECA ANNUAL: *I CONTAIN MULTITUDES*
NCECA MULTICULTURAL FELLOWSHIP EXHIBITION
NCECA JURIED STUDENT EXHIBITION



Neha PULLARWAR

Formally trained in ceramic arts, Pullarwar explores the medium and pushes the boundaries of her practice to develop objects that reflect the innate grace of ceramic but with the makings of sculptural structure and intensity. Isolated from a larger landscape and narrative, the organic forms inhabit a new conceptual space, sometimes bordering on the abstract; their textures and colors interpret but do not imitate the natural forms they are inspired by. She works within the slender area that overlays illusion and reality, creating poetic renderings of desire: desire for balance and harmony, and a more universal equanimity with the environment. Figuratively, she also draws attention to the beauty and complexity of the architecture within these varied nests, reflecting profound observation and research before producing any single series. Rhythmic formations, patterns and repetitions, partially gleaned from the organic world, find a place in her work, as in the Cut, Paste... series.

Formation, deformation, and recreation of a new form by cutting, pasting, twisting, joining, repeating is a constant affair in this body of work. Though it demands a lot of patience and perfection, the drama it creates with its sharp edges, colors, positive and negative space, with appropriate use of light, has an illusionary play in itself. The arrangement of the sharp repetitive forms giving birth to a bigger form is the startling as well as exciting part of this work.



Half Full Half Empty, 2015

Semi porcelain

9" x 3" x 6"

Photo credit: Siddharth Thakur

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EXHIBITIONS 2024

NCECA ANNUAL : RENDERED FUSION
NCECA MULTICULTURAL FELLOWSHIP EXHIBITION
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Hive - Colony Series, 2018

Stoneware
11" x 8" x 2.5"

nceca EXHIBITIONS 2022

BELONGING; 2022 NCECA ANNUAL
NCECA MULTICULTURAL FELLOWSHIP EXHIBITION
NCECA JURIED STUDENT EXHIBITION



Neha
PULLARWAR

My practice has been a deep urge to engender sensitivity within the community of audiences for my work, and to advocate ecological and social change in a local and global environmental scenario that is declining rapidly under human onslaught.

I live and work in Maharashtra, the western coast of the Indian peninsula. My time is divided between a studio in lush, green environs of the Alibag Island, and more bustling suburbs of Mumbai. I am keenly aware of the contrasts in my surroundings, finding meaning in including and translating these experiences in artwork.

I explore the medium and push the boundaries of my practice to develop objects that reflect the innate grace of ceramic but with the makings of sculptural structure and intensity. Isolated from a larger landscape and narrative, the organic forms inhabit a new conceptual space, sometimes bordering on the abstract; their textures and colors interpret but do not imitate the natural forms they are inspired by. I am working within the slender area that overlays illusion and reality—creating poetic renderings of desire for balance and harmony, and a more universally equanimous relationship with the environment. Figuratively, I draw attention to the beauty and complexity of the architecture within these varied nests, reflecting profound observation and research before producing any series. I continue to map outwardly insignificant yet valuable components of the natural world, building bridges that negate the horrors of human trespass.



Home Sweet Home from the *Colony Series*, 2018

Porcelain with iron manganese ink
9" x 12" x 8"