



Curated by
Neha Pullarwar

Participating artists
Abhay Pandit
Anjali Aney
Anjani Khanna
B.R.Pandit
Khusboo Pandit
Kopal Seth
Neha Pullarwar
Ranjita Bora
Rashi Jain
Vinod Daroz



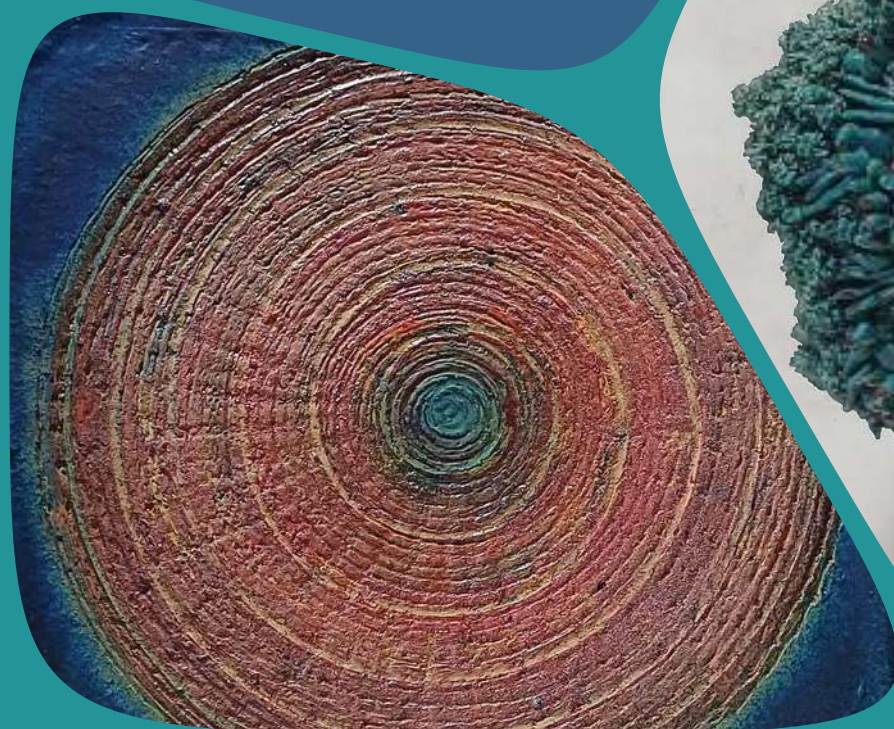
Non-Edible Thoughts

EXPLORING THE COMPLEXITIES OF
FOOD, CULTURE & IDENTITY

Preview

Monday 18 Nov 2024,
6.00 pm onwards

On view till
Saturday 30 Nov 2024,
11.00 am - 7.00 pm
(Sundays closed)



☎ 022-23671983
✉ cymrozaartgallery@gmail.com
🌐 www.cymroza.com

📍 72 Bhulabhai Desai Road,
1st Floor, Mumbai 400 026



Non-Edible Thoughts

EXPLORING THE COMPLEXITIES OF
FOOD, CULTURE & IDENTITY

Our relationship with food is complex, reflecting cultural, social, and emotional influences tied to our identities and values. As technology advances with genetically modified organisms (GMOs) and food cloning, our understanding of what we eat grows more intricate. Food is not only sustenance but also a medium through which we express heritage, beliefs, and social connections.

Cultural backgrounds significantly shape food choices, especially for immigrants who rely on traditional foods as a connection to their heritage. These foods provide comfort and a sense of belonging, preserving cultural identity in a new environment. Many immigrants seek specific spices or preparation methods reminiscent of home, creating continuity between past and present. Yet, globalization has transformed the culinary landscape, making once-exotic ingredients available worldwide and promoting hybrid dishes. This blending of cuisines enriches our palates but can also dilute traditional practices, raising questions about how to appreciate diverse foods while respecting their cultural origins.

Perceptions of what is edible vary widely across cultures, influenced by emotional and symbolic associations. Horsemeat, for instance, is a common protein source in some regions but taboo in others. Similarly, while insects are commonly eaten in many cultures, they are often rejected in Western societies. This reluctance is rooted in cultural beliefs and norms, illustrating that food choices are shaped not only by nutritional value but also by societal values.





Abhay Brahmdeo Pandit

Abhay Brahmdeo Pandit is a distinguished ceramic artist who began his artistic journey by earning a Bachelor of Fine Arts (B.F.A.) in Applied Arts from Sir J.J. School of Arts, Mumbai, between 1994 and 1999. During this time, he developed a strong foundation in diverse artistic disciplines, eventually channelling his passion into ceramics. In 2005, he was honoured with the prestigious Charles Wallace India Trust Award, enabling him to study ceramics in England. He further honed his craft at Golden Bridge Pottery in Pondicherry and received specialized training in Raku Smoke Ceramics under renowned British artist David Roberts in 2009. Abhay has participated in numerous residencies and workshops, including a prominent residency at the Fule International Ceramic Art Museums (FLICAM) in China and workshops organized by Sanskriti Art Gallery in India.

His work has been showcased widely, with notable exhibitions like “Cityscape” and “Gaze on Glaze.” In 2024, he will present “Unconstraint Alchemy” in New Delhi, adding to his repertoire of exhibitions at prestigious events like the India Art Fair and India Art Summit. Among his accolades is the National Award conferred by the Government of India in 2018. Abhay is also recognized for his contribution to photography during his early career. His large-scale permanent installations, such as the monumental “Seascape” at Mumbai International Airport, reflect his ability to create works that resonate with themes of nature and scale. Through his innovative approach, Abhay bridges traditional ceramic techniques with contemporary artistry, ensuring the legacy of ceramics endures in modern art. As a mentor and creator, he continues to inspire new generations of artists while pushing the boundaries of ceramic art with a vision that is both rooted in heritage and reflective of contemporary global sensibilities.



Untitled
Earthenware Ceramics
19"



Untitled | Earthenware Ceramics | 19"



Untitled | Earthenware Ceramics | 19"



Anjali Aney

Matti Moksha

Clay is earth's most primal and seductive element. Pottery is a combination of three elements: earth, water and fire. It's beauty is temporal, Spiritual and enduring, much like us sentient beings. The endurance and fragility of clay are akin to the very essence of human existence, And thus my endless fascination and reverence for it.

"The supreme art of war is to subdue the enemy without fighting"

- Sun Tzu (The Art of War)

Today there are more countries at war than there are at peace. Our news outlets and social media feeds are ablaze with images of destruction, violence and aggression; the new "normal". I find war and destruction unpalatable and inedible. Nothing about it is normal to me. Nothing about it makes sense. Nothing about it feels acceptable. And I don't wish to live with it or participate in propagating hate and bloodshed. My collection is in radical opposition to war. It's a whimsical and fantastical take on weapons and technology. Wouldn't the world be wonderful if guns popped rhythm and music, missiles exploded into paper hearts and glitter, and a nuclear mushroom was nothing but a burgeoning blanket of flowers? As humans, we can imagine and create the world we wish to inhabit; leave it better than we found it, and raise generations on the milk of human kindness. We can create magic, and make love, not war!

Mural | Woodfire to cone 9 | Red and Gold On-Glaze | 26" x 19"

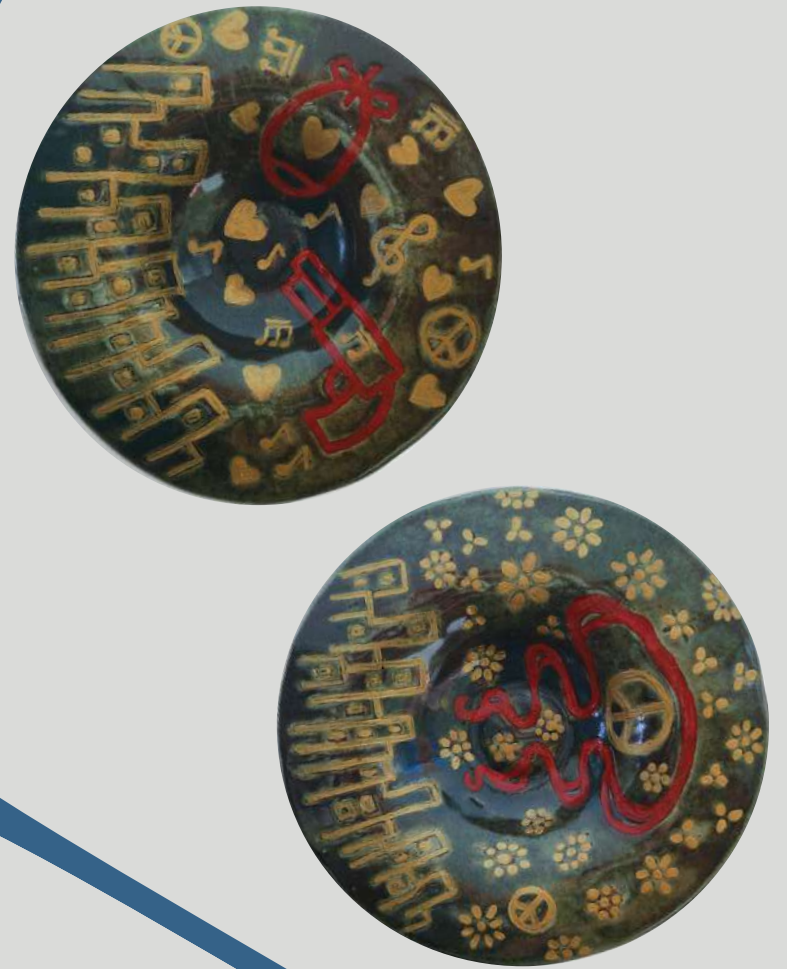


Set of 3 Platters | Woodfire to cone 9 | Red and Gold On-Glaze | 17" x 17"

Set of 3 Platters | Woodfire to cone 9 | Red and Gold On-Glaze | 17" x 17"



Set of 2 Platters
Woodfire to cone 9
Red and Gold On-Glaze
10" x 10"



Set of 3 Turquoise Platters | Woodfire to cone 9 | Red and Gold On-Glaze | 10" x 10"

Morning Coffee
From sleep to wakefulness
That liminal state
Between rest and action
Mediated by a mug of
Coffee.



Anjani Khanna



Anjani Khanna trained as a potter at Golden Bridge Pottery, Pondicherry, and apprenticed with Ray Finch at the Winchcombe Pottery in the UK. She has been a resident artist in the US, Europe, China, Australia and India. Recipient of a Senior Fellowship from the Government of India, Anjani also has grants from the India Foundation for the Arts and has received a NCECA Multicultural Fellowship. As an Arthink South Asia Fellow she was seconded to the British Ceramics Biennial and is an elected member of the International Academy of Ceramics. A founder director of the Contemporary Clay Foundation, and a curator of the Indian Ceramics Triennale, her work is in international and Indian public and private collections, including at the Fule International Ceramics Art Museum in China. She writes on the Arts and has a degree from the University of Cambridge, UK. She works at her studio in Alibag, across the Mumbai harbor. Medium – Woodfired Stoneware, Metal and wood

Morning Coffee
Stoneware Ceramics,
Cast Iron, cord and beads
48"x48"





Brahmdeo Ram Pandit

Brahmdeo Ram Pandit is a renowned Indian potter and ceramic artist, celebrated for his significant contributions to traditional Indian pottery. His journey began in 1969 at the Sekho Devra Ashram in Bihar, where he received his first formal training under a program founded by Jaiprakash Narayan and inaugurated by India's first President, Dr. Rajendra Prasad. In 1970, Pandit honed his skills at the Khadi Village Pottery Institute in Khanapur, Karnataka, mastering traditional techniques. He continued his training in 1971 under the guidance of L.R. Ajgaonkar at Aaj Studio, Mumbai, and later expanded his knowledge at the Regional Pottery Training Centre in Bhadrawati, Maharashtra. By 1975-76, he further refined his craft at Sir J.J. School of Art, Mumbai, focusing on clay sculpture and modeling. Over his career, Pandit has earned numerous accolades, including the Padma Shri Award in 2013, the Shilp Guru title in 2008, and the Kamaladevi Chattopadhyay Lifetime Achievement Award in 2007.

Internationally, he received recognition with a cultural award in Yokohama, Japan, in 1991. Pandit has showcased his expertise through workshops and exhibitions worldwide, presenting his craft in Nigeria, Germany, and Spain. His monumental works include a ceramic installation on "Water" at T2 Mumbai International Airport and murals commemorating Mahatma Gandhi's Neel Satyagraha in Patna. An author of books such as *Hands of Clay* (2017) and *Mitti-Kam* (2005), Pandit has documented his journey and traditional techniques. His legacy is also celebrated in the documentary *Handmade in India*, which highlights his dedication to preserving Indian pottery traditions while inspiring future generations.



Untitled
Stoneware Ceramics
19"



Untitled | Stoneware Ceramics | 19"



Untitled | Stoneware Ceramics | 19"



Khushboo Pandit

Khushboo has actively participated in numerous workshops to expand her artistic repertoire. Notably, in 2018, she engaged as a delegate at the bonsai art convention in Saitama, Japan, where she connected with other artists and shared her passion for ceramics. In 2007, she participated in a workshop led by New Zealand ceramic artist Duncan Shearer, as well as a workshop organized by the British Council at Sir J.J. School of Art, further enriching her artistic journey.

Her work has been showcased in several exhibitions, reflecting her growing prominence in the art world. In 2024, she will exhibit in prominent galleries in New Delhi, presenting works in exhibitions titled "unconstraint alchemy of contemporary ceramic art" and another focusing on contemporary ceramic art. Previous exhibitions include notable group shows at Bihar Museum in 2023 and Tao Art Gallery in 2020, along with solo exhibitions at significant venues such as Piramal Art Museum and Jahangir Art Gallery in 2017. Khushboo's accolades include the all India gold award in ceramic from Prafulla Dahanukar Art Foundation, awarded in 2016, recognizing her exceptional talent and dedication to her craft.



Untitled
Stoneware Ceramics
15" h x 13" w



Untitled | Stoneware Ceramics | 18" d



Untitled | Stoneware Ceramics | 16" h x 8" w

Untitled
Stoneware Ceramics
19" d



Untitled | porcelain ceramics medium | 19" h x 19" w



Kopal Seth

Kopal Seth is a multimedia artist specializing in ceramics. Holding an MFA from the Rhode Island School of Design (RISD) and a BVA from MS University, her practice explores themes of tradition and cultural identity, merging handcrafted techniques with modern technology and playful experimentation. She has exhibited at prominent venues, including The Clay Studio, Philadelphia; The Raza Foundation at Triveni Kala Sangam, New Delhi; and MenLo Gallery, Jingdezhen, China. Kopal has participated in esteemed residencies such as The Clay Studio in Philadelphia and Taoxichuan Ceramic Art Avenue in Longquan, China. Her work has been featured in *Hyperallergic*, *Elle Decor India*, *Architectural Digest*, *Providence Daily Dose*, and *Metro Philly*.

In *Non-Edible Thoughts*, I delve into the essence of what defines a thought as "inedible" — ideas that clash with fundamental values and moral beliefs, often varying deeply across cultures, communities, and individuals. The notion of "edibility" in thought reflects the judgments we hold about what aligns with or opposes our accepted norms, frequently leading to tensions and conflicts. This body of work examines these complexities by presenting two interconnected series.

Bound by Belief
Porcelain and Raksha sutra red thread
9" each set of 6



Messy plates | Porcelain | 6" each set of 16





Neha Gawand Pullarwar

Neha Gawand Pullarwar is a ceramic artist with a Post Graduate Diploma in Museology and Conservation from CSMVS, Mumbai (2018) and a Cambridge International Education certification in Teaching and Learning from Singapore International School, Mumbai (2016). She earned her Bachelor's degree in Fine Arts, specializing in ceramics, from Sir J.J. School of Art, Mumbai (2006) and later apprenticed under Ray Meeker and Deborah Smith at Golden Bridge Pottery, Pondicherry (2009). Neha's work has been showcased internationally, including at the British Ceramic Biennial 2023 through the Indian Ceramic Triennale and Residency Exchange Program supported by The Charles Wallace India Trust. She is the recipient of several prestigious awards, including the NCECA Multicultural Fellowship (2019), the Junior Fellowship for Visual Arts from India's Ministry of Culture (2014), and the Indo-Swiss Students Scholarship (2007).

My work is deeply influenced by a recent art residency in China, where I encountered cultural differences, particularly around food. Although I am generally open to trying new cuisines, I found it difficult to adapt to the sight of raw meat in the markets, especially large quantities of raw red meat.



Steak | Colour porcelain, Metal wires
Installation 30" x 18" x 18" | Painted with red stain



Edible or Inedible?
Porcelain and Stains
11" x 8"



Edible or Inedible?
Porcelain and Stains | 11" x 7.5" x 2.5"
Red stain mixed with porcelain clay.



Ranjita Bora

From Making Dishes to Making Dishes

Ranjita trained as a chef and spent nine years working across kitchens in India and England before returning home in 2009. A hobby session in a ceramic studio in Bangalore led her to pursue pottery in Andretta, Palampur and at Golden Bridge Pottery or GBP in Pondicherry. She spent six years in GBP - initially training under Ray Meeker, later being his assistant and finally as an instructor of ceramics for two years at GBP. She now has her own studio in Pondicherry— Enso Creative Space; where she works and conducts workshop for students. Her work is largely functional and each pot she creates stems from an idea of how she'd like it to be used. Her approach towards food and pottery evolve and change with each passing year. And as long as there is more to learn and challenges to overcome her work is in progress.

I grew up eating from durable stainless steel plates, with bone china reserved for guest—a clear marker of value. As a chef in my 20s, food was artfully plated on stark white porcelain, its personality revealed on by the artistry of sauces and garnishes. Now, as a potter my perspective has shifted. My pottery reflect my evolving food habits, from global to glocal, and the intimate consideration of how people interact with food—by hand cutlery, or chopsticks. Each bowl and plate is designed with purpose, balancing form, weight and usability.



Teapot with cane handle

6" w × 7" h

Yunomis x4 (200ml)

3" w × 3.5" h

White slip brushed on dark clay body
Hand painted with black stain.



Dessert bowls | White slip brushed on dark clay body | 7" w × 1.8" h



Olive oil Bottle | Condiment Bowls | 6" w × 6.5" h

Olive oil Bottle
 6" w x 6.5" h
4x Condiment Bowls (small)
 5" w x 1.5" h
4x Condiment Bowls (mini)
 3" w x 1" h



Dessert Bowls x 9 | White slip brushed on dark clay body | 6" h x 1" w





Rashi Jain

Rashi Jain has trained at The Golden Bridge Pottery, Pondicherry and Valley School, Bangalore. She has participated in residencies and exhibited across India and internationally, such as In-Transit, collateral show at The Indian Ceramics Triennial, For Dreams at Taoxichuan Jingdezhen China, Migration(s) at Ariana Museum Geneva, Paper Clay Illuminated which toured across United States at NEHMA, Daum, Fuller Craft Museums, Porcelain India (Habitat Center, Delhi), Bridges: Indian Contemporary Ceramics (Stainless, Delhi), Earth Matters (Indo Korean Center & Lalit Kala Akademi, Chennai, Samsara (2 person show) and Jar of Secrets (Jehangir Art Gallery, Mumbai, Solo show). She is a member of the International Academy of Ceramics (IAC), NCECA Multi-Cultural Fellow and recipient of Alps Art Academy/Land Art scholarship, Switzerland. She has co-founded The Studio Potters' Market, at The Kala Ghoda Arts Festival, Mumbai. Rashi teaches ceramics widely and from her workspace in Mumbai, India: Studio Karva, since 2004.

The 'Offering Vessels' metaphorically are an experience of a merging of cultural identities, respecting '**The Food of Mind and Heart**', through meeting of people and lives beyond borders. It is the Connection to earth, with the body as clay, A medium and an integration of our vital elements... into a dissolving of identities, as *One Humanity*.

These works were created during a three-month residency at Wang Ou Ceramic Center, Longquan, China. They are inspired jar forms from the ceremonial Song Dynasty vessels in 12th Century, China.

Humbling to work around the tradition of clay, and finding a link to the Spirit... through Earth.



Celadon Glaze
Stoneware Clay
5.5" (dia) x 4" (h)



Celadon Glaze | Stoneware Clays | 5.5" (dia) x 8.5" (h)



Celadon Glaze | Stoneware Clays | 4" (dia) x 3.8" (h)



Vinod Kumar Daroz

Vinod Kumar Daroz, a distinguished ceramic sculptor from southern India, blends traditional techniques with contemporary themes. He earned his MFA in Ceramic Sculpture from M.S. University in 1999 and has held over 14 solo exhibitions, participating in numerous prestigious group shows globally. His work has garnered several awards, including AIFACS Best Potter of the Year (1998) and the Bronze Award at the Shanghai International Wood-fired Ceramics Art Festival (2022). A member of the International Academy of Ceramics and the International Ceramic Artists Association, Daroz has been invited to artist residencies in China, Turkey, and Korea. His works are featured in prominent collections, such as the National Museum of Slovenia and Nami Island Museum. Based in Baroda, India, Daroz continues to innovate in the field of ceramic art.

Vinod Kumar Daroz's ceramic sculptures explore the nuanced relationship between fragility and strength, offering a visual meditation on contrasts that speak to both the physical and spiritual realms. His works often feature soft, cushion-like or cloud-like forms, creating the illusion of softness against the inherent hardness of the ceramic medium. Through skillful juxtaposition—such as the opulent luster of gold against muted, earthy tones, or the delicate porcelain contrasted with bold, geometric shapes—Vinod cultivates an intricate harmony where opposing elements enhance rather than diminish each other. The contrast between smooth and rough textures, ornate embellishments and minimalist forms, invites the viewer to experience both tension and balance.



Ode of Shlokas
Porcelain with liquid gold
33 h x 33 w x 3.5 d



Ode of Shlokas | Porcelain with liquid gold | 33 h x 33 w x 3.5 d



Ode of Shlokas | Porcelain with liquid gold | 33 h x 33 w x 3.5 d