

RAY
MEEKER

71
RUNNING

NATURE MORTE PRESENTS

RAY
M E E K E R

71
R U N N I N G

CATALOGUED WITH ADDITIONAL WORK
FROM BRIDGES AT THE STAINLESS
NEW DELHI, INDIA - SEPTEMBER, 2014



DEBORAH SMITH IN SUSAN PETERSON'S STUDIO
SOUTH PASADENA, CALIFORNIA | 1969

FOR DEBORAH

WHO IN SO MANY WAYS
KEEPS ME RUNNING



PASSAGE | INSTALLED AT THE HYATT REGENCY HOTEL, CHENNAI | 2011

TRANSITIONS

I arrived in New York City on the fourth of July, 1944, seventy years ago—so, '71 *Running*.' I reached India—Pondicherry—in 1971 and founded Golden Bridge Pottery with Deborah Smith.

This is my fourth show with Nature Morte. Like the first three, this show presents a mix of sculpture and pottery. All is wood-fired in one of three kilns. The pots draw on both Indian and Japanese traditions. Some of the sculpture continues the environmental theme that I have worked with for many years—in *Kurukshetra* (2001), *Subject to Change without Notice* (2004) and *All the King's Horses...* (2008). Some open a new direction.

Monuments for New Delhi. The title 'Eye of the Needle' comes from the Bible: Matt. 19:24, "It is easier for a camel to pass through the eye of a needle than for a rich man to enter the kingdom of heaven," or here, than for human over-consumption to preserve our life-sustaining habitat. The title suggested itself when I scaled down 'Passage,' the twenty-one-foot-high gateway created for the Hyatt Regency Hotel in Chennai. A four-inch slot remained as the passage—the eye. Three of the 'Needles' are deeply textured—dry gnarly aggregates of nut/bolt/text in fissured layers—and overrun by rippling glaze flows that course through whipsawed scrapes and scars, marking a time when man's ingenuity approaches an impasse—a tipping point—in his attempt to dominate what the poet Wallace Stevens has described as our "Earth... of

physical hugeness and rough enormity... a disparate monstrosity, full of solitudes and barrens and wilds... that dwarfs and terrifies and crushes."

Stamped text. "The American Lifestyle is not up for Negotiation" is a quote from the American position at the Rio Conference on Global Warming in 1991 and is translated into Hindi and Chinese. India and China now emulate that lifestyle, albeit on a modest scale individually, but collectively the impact is huge. The choice is ours. Or is it? I do know Mother Nature does not negotiate either. She reacts! Mahakali—ten-armed—on the rampage.

Transition. The environmental pieces are confrontational clay¹—not of the in-your-face-intestine-spilling kind, but strong, visual, accessible messages with a cloying beauty that distracts, creates ambivalence and subverts. 'Kyoto Protocol,' from *Subject to Change without Notice*, is a good example. Walking into the gallery a woman turns back to the door and removes her shoes. She thinks she is entering a temple.

Needle 1 is an attempt to distance myself from my unrelenting preoccupation with the environment. I ditched the stamps and the texture. I had been detached from the political baggage for some time. But I did not see how to finish that unadorned simplicity, so in Needles 2, 3 and 4 I returned to the knowable.

I fire a 140-cubic-foot car kiln. Pulling the car out after any firing is fraught with anticipation, anxiety. One invests much time and energy in large



KYOTO PROTOCOL | 53' x 14' | 2004



KURUKSHETRA | 57" L x 50" W x 32" H | 2000



EYE OF THE NEEDLE 1, BEFORE FIRING



EYE OF THE NEEDLE 4, BEFORE FIRING

ceramic objects. The fire can be beneficent or cruel, or just plain boring. Needle 1 emerged as a stunning variation of materials I had been using for years—same palette but with a strikingly different balance: swaths of grey-blue and tawny brown matt glaze over an intense flame-flashed orange slip. I repeated the result on Shard 1, adding a broad run of deep transparent carbon-saturated dark grey. Now confident, in Needle 5 I returned to simplicity. Needles 1 and 5 should be re-titled. They are still about the uncertain repercussions of environmental degradation. They are still gateways, but in a remarkably different sense.

Structurally, the needles are post-and-beam. Three are plane-faced. In 4 and 5 the posts are rotated about ten degrees clockwise. The covering beam shifts—kinks—as it spans the opening slot, now a diagonal passage which appears wider than it is. Needle 5 is quiet geometric complexity colored in mottled grey blues—brindled—like the mists in a *sumi-e* wash. Impressions of poise, grace and strength seen at the Stele Forest Museum in X'ian, China, are beginning to surface. I did not fully understand the power of Needle 5 until it was placed in the gallery. When I pulled it from the kiln, I was not sure it would go into the show. Obstinacy of intent can cloud perception when a work does not match expectations. But, thankfully, the new potential can be just as obstinate, demanding recognition.

Standing in the gallery before that piece I am struck by its dignity, its restraint. Symbol, word, sound fade. I find myself in a new reality, in a state that I can only call meditative. A deep silence surrounds, penetrates. I become the passage. "Hey, Camel, beat that!"

So for the moment I call the unadorned needles 'Transition 1' and '2.'

My early background in architecture is present in much of the work in this show—obviously in the needles, but in the shards as well. In 2009, behind Notre Dame Cathedral in Paris, I photographed large chunks of abandoned façade. The shards are fragments—'stone' slabs—remnants of the man-made. This series grows out of handling clay, each



NOTRE DAME | PARIS | 2009



TEA BOWLS OUTSIDE TSUJIMURA SHIRO'S STUDIO | JAPAN | 2013



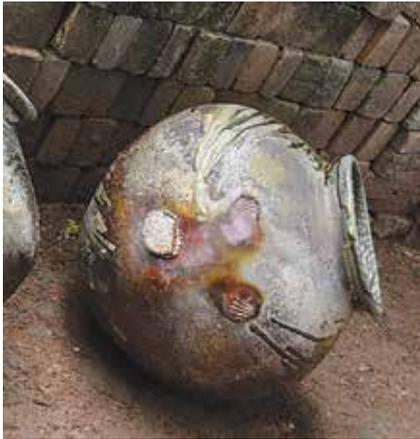
T. PAZHANISAMY | AT HIS DAUGHTER'S WEDDING, PUDUKKOTTAI, TAMIL NADU | 2013

piece suggesting a new variation, drawing on scraps of history, earlier works of my own, memory, notes, my many sketch books—ideas that have hovered on the threshold of expression for years. The shards are coiled and paddled, like all the work in this show except the tea bowls.

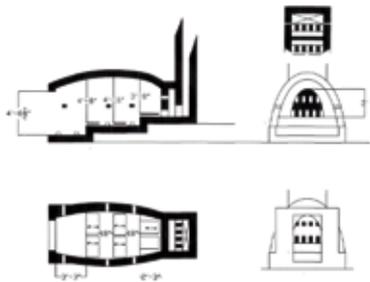
Continental drift. Tea bowls. In October 2013, Deborah and I travelled for three weeks in Japan on tour with American potter Jeff Shapiro. We saw many tea bowls. I have long admired the tea bowl, but I rarely make them. A Japanese tea bowl in India is virtually non-functional. Even in Japan it is a ritual object. But, coming out of a Zen Buddhist tradition that some trace back to Bodhidharma of Kanchipuram², the tea bowl, I find, is an opportunity to close a migratory arc—from India to China, Japan and back home to India. Returning to Pondicherry, I decided to get familiar with that bowl. So seventy-one tea bowls. As I opened the first kiln of fifty bowls, an SMS came from former student Ashwini Bhat. “Check out the link to the Singapore Chawan Show.” I sent three bowls to Singapore. East again! There are avid collectors of tea bowls in Singapore. The Chawan Show is a yearly event. Next year, Belgium and Tennessee.

Collaboration. The Chinnagama. Big round jars are ideal forms for ash deposit/runs. I work with T. Pazhanisamy, a traditional potter from Pudukkottai District in Tamil Nadu. He makes the jars—*matkas*—much like the *tsubo* in Japan. I fire them in our Chinnagama—a small Japanese-style *anagama*, or cave kiln. It is fired with wood for between sixty and seventy hours. Ash is deposited on the surface of the jars which are then covered with embers that, at 1300 degrees centigrade, crust, melt and move, suggesting planetary landscapes—geologic transformations compressed into a three-day firing cycle. A drama of volcanic intensity invoking Stevens’ rough enormity....

Tim Rowan, renowned wood-firer from the USA, will arrive in February to conduct a three-week workshop—*Native Clay*. Twenty participants. We will fire the Chinnagama. There are ironies here. In the heat of May of 1971, Deborah and I started out on



JAR FROM THE CHINNAGAMA | 2014



THE CHINNAGAMA | APPROX 80 CFT.



STOKING THE CHINNAGAMA

bicycles looking for clay. Found some, but for me the thought of depending on those uncertain native diggings was daunting. We decided to tap India’s huge industrial community to locate reliable clay sources. And going further back, to 1967, Deborah’s seminal experience with clay was in Japan as apprentice to Yamamoto Toshu in Bizen, where a thousand-year-old tradition carries on firing unglazed local clay in a modified anagama.

Back in Pondicherry, my studio floor is potholed like a village road after a heavy monsoon. The weight of my work trundling back and forth on palette trucks and stackers since 2009 has taken a toll. ‘Passage’ alone required seventeen tons of plastic clay. Now that floor has to be replaced. For the time being, light work. More tea bowls—*chawan*. Vases. *Tsubo*. Then perhaps on to shards. And finally, to consolidate the transition, continue to stalk quietly that illusive “open space of undefined being.”³ To pull that camel’s tale.

Ray Meeker
 Pondicherry
 December, 2014

¹ Schwartz, Dr. Judith S., *Confrontational Ceramics*, London, A & C Black Publishers Limited. 2008.
² Kanchipuram is 144 kms north of Pondicherry.
³ Mazanti, Dr. Louise, “The Vessel and Its Image. 20 Years On.” Essay in Martin McWilliam’s catalog, *objects*. 2014.



Yes, dear Ray and Deborah,

Here is sunny Amsterdam for a couple of minutes, to let you know that we are still around and think of you. As always wishing, hoping you are well and happy.

I just had a look again at your great Nature Morte exhibition in Delhi in September, Ray, imagining how that achievement was for you and Debby and how satisfied you must have been to present far from its birth place this group of immense clay beings: "Eye of the Needle". In my mind I saw you walk the desert with a group of camels to land up in a gallery. (I was reminded of our Clay Horse trip in South India!) In May Debby wrote, while you were creating these sculptures:

- I don't like to call it a culmination, but it certainly reveals a mastery of materials he has been working with for many years now. -

There is a triumph now and this cry: "for God's sake, where are we going" combined. The pieces themselves are breathtaking even seen from this distance and through small one dimensional pictures only. Where will they live, be housed? I guess, you know the home of some, by now.

Have you been able to take a good rest since? Maybe you are rethinking, which direction the path you two are on will take now you approach a "carrefour"? In the same letter, you were musing about that moment, Debby.

Here we live our more and more small scale lives, taking care of conditions in slow steps. For Johnny and myself, the developments in the world often create that well-known feeling, that takes away inspiration. Luckily we are surrounded in this neighborhood by very nice friends old and young. And it is crowded with children, too. We don't leave it so often and treasure its parks. Well you know.

Though from time to time, we are gone. In September we were in Spain once again, in Catalonia. Wonderful region, Barcelona, too touristy, yes, but smaller towns as well, where the middle ages stood around us and the museums abounded. A few pictures will tell without words. With these images I leave you, sending our love,

*Johnny, Valerius and Jan
23rd November, 2014*

Email from Jan de Rooden. Jan de Rooden and Johnny Rolf are renowned Dutch ceramic artists, now retired. In 1985, they came to Pondicherry. Jan assisted me on my first fired building experiments. Johnny and I produced an exhibition of salt glazed ceramics.

Their studios are still open to the public by appointment. Valerius is their much loved cat.

www.johnnyrolfjanderooden.nl



RAY MEEKER "71 RUNNING" | *NATURE MORTE* | 2014





TRANSITION 1 | 59" x 29" x 18" | 2014

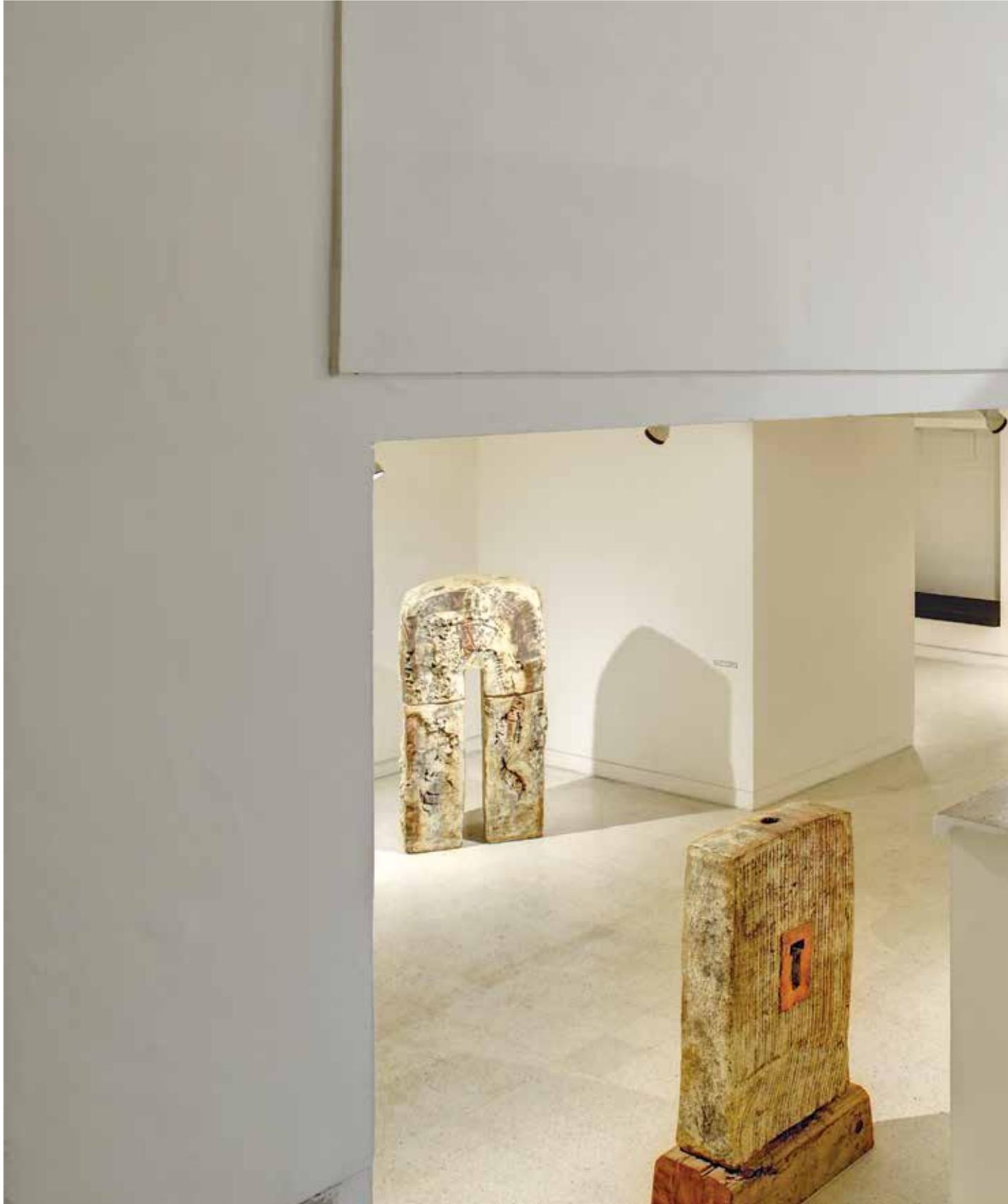


RAY MEEKER "71 RUNNING" | *NATURE MORTE* | 2014





EYE OF THE NEEDLE 4 | 58" x 51" x 16" | 2014



RAY MEEKER "71 RUNNING" | *NATURE MORTE* | 2014





TRANSITION 2 | 69" x 43" x 13" | 2014



EYE OF THE NEEDLE 2 | 59" x 30" x 18" | 2014



SHARD 1 | 49" x 41" x 13" | 2014



SHARD 2 | 63" x 47" x 16" | 2014



SHARD 3 | 49" x 30" x 13" | 2014



JAR 4 | ANAGAMA FIRED | 19"H x 18"DIA | 2014



"71 RUNNING" | *INSTALLATION OF 71 TEA BOWLS* | 2014





STUDENTS AT GOLDEN BRIDGE POTTERY | 1984

STUDENTS AT GOLDEN BRIDGE POTTERY

In 1983 the Golden Bridge Pottery opened a seven-month training course for students, thus separating teaching activity from the pottery production. We have had four to six full-time students almost every year since then. We are a working pottery. Students have access to highly skilled production potters at work in all parts of the process. We turn them loose into an abundant infrastructure and give enough direction to get them off the ground. Kilns are big enough to get real work into, wheels are numerous, and space is open and extensive, all providing an opportunity to get deep enough into material and process to develop something of value.

Students are encouraged to become honestly self-critical with enough confidence to start their own workshops or go anywhere in the world for further experience. We invite different approaches by bringing in other artists for workshops. Since 1997 we have hosted workshops with artists/educators from abroad, including Susan Peterson, Jane Perryman, Jim Danisch, Mike Dodd, Sandy Brown and Betty Woodman, Jeff Shapiro and Jack Troy. In February next year we will have Tim Rowan for a three-week workshop. Though we do preach GBP standards, we do not expect students to remain stuck in a GBP

aesthetic. Today our students are about as interested in making functional stoneware as the sons of Indian village potters are interested in continuing in their fathers' footsteps. Former students, now serious artists in their own right, are enriching the field of studio ceramics in India and abroad.

That said, what the students have brought to us is at least as important as what we have given to them. The students have given us India. Without them our Indian experience would have been seriously circumscribed. We thank you all, those who are here in the show *Bridges* and the many who are not. Thank you for adding to our lives the extraordinary richness that this country engenders.

Ray Meeker
From the Bridges Catalog
September, 2014

SHOULDER TO THE WHEEL

Every day, for the first five years that the artist architect Ray Meeker spent in India, he thought of returning to the USA. The unaccustomed heat and humidity of Pondicherry were a challenge. But equally challenging was Deborah Smith's project to launch a small pottery. Together and with perseverance they worked to build Golden Bridge Pottery, literally from scratch.

Had Ray returned to the US, the flowering of ceramic art practice in India would have been nipped in the bud. Recently, in Delhi, his solo coincided with *Bridges – Contemporary Ceramics and the Golden Bridge Pottery* – a grand show of works by 49 artists who have spent time at the Golden Bridge Pottery (GBP) over the last 40 years. *Bridges* was installed at The Stainless from the 20th to the 28th of September. Ray's show *71 Running*, on view at Nature Morte, received considerable critical acclaim. As gallery owner Peter Nagy said, "It is fantastic to see [at *Bridges*] the influence of his work on so many artists in India, and the range of expression it has spawned."

When they began, Ray and Deborah concentrated on making functional stoneware pottery themselves. They trained apprentices who later set up potteries of their own and eventually educated others to make pots for sale in exclusive boutiques across the country. The pottery made by Golden Bridge became a benchmark unsurpassed in India – Deborah still runs it. This pottery, seen in Mumbai and Delhi, was an introduction to stoneware ceramics for many aspiring potters and Golden Bridge was inundated with requests to teach.

In 1983, Ray started teaching small groups of students in a comprehensive course, which introduced them not only to techniques of working with clay and firing, but also to the work of ceramic artists and potters from around the world. Much as Walter Langhammer's open studio at Nepean Sea Road in

Bombay in the 1940s and the 50s educated, inspired and promoted the painters of the Progressive Artists Group, Ray and Deborah have encouraged and nurtured a slew of ceramic artists who are breaking new ground in India.

As a student at the Golden Bridge Pottery in the 1980s, I remember evenings spent at their home, watching slides of work shot by Ray on visits to ceramic studios in the US, Europe and Japan. Washing up after dinner was a treat, as one would not only handle the pottery used but would exclaim on seeing pots made by artists from around the world – stacked up on their old kitchen utensil rack! Susan Peterson, Betty Woodman, Jim Danisch, Mike Dodd, Sandy Brown, Jeff Shapiro, Jack Troy and Jane Perryman – guest artists that have shared their clay work and experience at GBP workshops. From those early days, Ray and Deborah have trained well over a hundred students. Says Ray, "We don't consider ourselves an art school. We are a place to acquaint people with materials and processes. If they go on and become artists – that's wonderful."

Ray's own work – which proceeded from functional stoneware to bold experimentation in fire-stabilized mud housing and subsequently to high fired sculptural ceramics on an architectural scale – has been an inspiration to artists working in clay across the country. His first solo was held in New Delhi in 1996, twenty-five years after he came to India. He did the show of distinctive stoneware pottery to demonstrate to his students (and himself) what he would do for an exhibition. His students had never seen a solo by their teacher! Since then his own work has changed dramatically. An invitation by Nagy to show with Nature Morte, in the dome at Hauz Khas



BRIDGES | THREE PIECES BY DEBORAH SMITH | 2014

village, in 2001, saw Ray returning to work he had been doing in the US 30 years before. Large excavator buckets – a symbol of the rapacious human assault on the environment – became the leitmotif that has run through his work since.

In the last 20 years, ceramic art in India has seen some kind of an explosion. The concerns of artists are as varied as the environment in which they find themselves. Some work with functional pottery; others explore the sculptural and the formal registers. References to the personal, architectural, traditional votive practices and contemporary social and political issues engage artists working in clay in much the same way as practitioners in other media.

Bridges was a comprehensive showcase of the diversity of practices energizing ceramics in India today. It included impressive works by Michel Hutin, an early apprentice at Golden Bridge, who went on to set up his own pottery in Auroville over 30 years ago. PR Daroz was already a well-established artist when he spent three months at Golden Bridge experimenting with wood firing. Amrita Dhawan, who convinced Ray and Deborah to open their doors, now makes sculptural work influenced by the nature of time. Her work in this show was a tribute to her teachers – three elegant large whalebone vertebrae – referencing the Golden Bridge Pottery as a backbone supporting practitioners struggling to enter the art world.

Ray's architectural work in the early 1980s through the mid 1990s attracted young architects and designers. Kristine Michael, who trained in ceramic design at the National Institute of Design in Ahmedabad and came to Golden Bridge Pottery to help design products for the fired housing projects, went on to work sculpturally and conceptually with clay. Vineet Kacker, an architect by training, also joined Ray on the fired housing projects. Today, twenty-five years later, he works in his Gurgaon studio inspired by the landscape, art, architecture and iconography of the Himalayas. Adil Writer, formerly a Mumbai-based architect, is a prolific ceramist and painter based in Auroville, where he is a partner in a successful pottery. His work in *Bridges* pays tribute to the man and the

moment that changed his life's direction from "clay-bricks to clay-pots".

Anamika from Auroville, Delhi-based Manisha Bhattacharya and Aditi Saraogi from Calcutta have explored porcelain fired in gas kilns, creating delicate pristine forms. Auroville-based Ange Peter skilfully combines a wood-fired aesthetic with porcelain. Hyderabad-based Aarti Vir and Rakhee Kane from Auroville studied painting at the MS University in Baroda and their approach is often painterly. Nidhi Jalan, Sharbani Das Gupta and Madhvi Subrahmanian have all spent considerable lengths of time abroad and they speak through their work of negotiating multiple worlds.

Younger artists Antra Sinha, Reyaz Badaruddin, Ashwini Bhat, Neha Kudchadkar, Neha Pullarwar, Rashi Jain and Veena Chandran are unconstrained by the rigorous training in throwing on the wheel that is part of Golden Bridge pedagogy and have each found their voice expressing themselves in clay. Abhay Pandit and Vinod Daroz come from a lineage of art/craft practice and have built on that with their exposure to Golden Bridge. The hybrid figurative sculpture I make is a departure from my training at Golden Bridge, but I continue to explore much-loved wood firing in a very different form and context.

Despite the art world's hesitant acceptance, artists working in clay have continued to follow their star, inspired by the stalwarts who have come before. Increasingly, their voice is being heard and the universal language of art and clay is finding new modes of engagement. *Bridges* is a testament to the possibilities seeded by Ray and Deborah. As Antra Sinha put it, after seeing the show mounted and the reception it received, "How beautifully the baton has passed on."

By Anjani Khanna

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BRIDGES | FOREGROUND, MICHEL HUTIN | 2014





SIX TEA BOWLS | RAY MEEKER | 2014

RAY MEEKER CV

Born July 4, 1944, New York City, U.S.A.

1962-65 Pepperdine College. Studied art on an athletic scholarship for basketball.

1966-70 University of Southern California. Four years of Architecture School. BFA in ceramics.

1971- Came to India. Founded Golden Bridge Pottery in Pondicherry with Deborah Smith.
Training program for students from all parts of India.

Selected Architecture | Construction

2010 Renovation of 25, rue Dumas, Pondicherry.

1997 Fire-stabilized shrine for Nriyagram dance community, Bangalore.

1993 Design for the Promenade Hotel, Pondicherry.

1992 Staff housing for Minota Aquatech Ltd., a subsidiary of The Indian Tobacco Corporation.
Tuticorin. Fire-stabilized construction.

1990 Satyajit/Chintan house, fire-stabilized mud in Auroville.

1988 Built "Agni Jata." First fire-stabilized mud house for a very courageous client
in Auroville, India. Produced a 30-minute video, *Agni Jata*, on the process.

Exhibitions | Awards

- 2014 *Ray Meeker. 71 Running.* Solo show. Nature Morte, New Delhi.
- 2014b *Bridges. Ceramics in the Golden Bridge Tradition.* Forty-nine former students of GBP. The Stainless, New Delhi.
- 2013 *Traditions Evolving. Golden Bridge Pottery and Contemporary Ceramics in India.* NCECA, Houston.
- 2012 *Agni Jata* screened in the Anupama Kundoo exhibit. Architecture Biennale. Venice, Italy.
- 2011 *Continental Drift.* Group show. Woodfire Tasmania, Deloraine.
- 2010 *Golden Earth.* 20 Indian and 20 Australian potters. India Habitat Center, New Delhi.
- 2009 *Pashion.* Five-artist anagama show. Sarjan Art Gallery, Baroda.
- 2008 *All the King's Horses...* Solo show. Nature Morte, New Delhi.
- 2007-08 *Earth Synergy.* An Indo-Korean contemporary ceramic exhibition. Galerie Nvya, New Delhi, and Forum Art Gallery, Chennai.
- 2005 Award for "Best Solo Show of the Year 2004." Visual Arts Gallery, India Habitat Centre, New Delhi.
- 2005 *Ardhanarishvara.* Exhibition of 25 artists at the Tao Art Gallery, Mumbai.
- 2004 *Subject to Change without Notice.* Solo show. Installation at India Habitat Center. Nature Morte, New Delhi.
- 2001 *Kurukshetra.* Solo show. Nature Morte, New Delhi.
- 2000 *Stoneware.* Solo show. Cymroza Art Gallery, Mumbai.
- 1999 Video *Agni Jata* wins Bronze medal at the Ceramics Millennium, Amsterdam.
- 1996 Solo show. Eicher Gallery, New Delhi.
- 1985 Exhibition of salt-glazed ceramics with Dutch artist Johnny Rolf. Adyar Gate Hotel, Madras.

Lectures | Workshops | Consultancy

- 2015 Hosted Tim Rowan Workshop. *Native Clay.* GBP.
- 2014 Curator. *Clay at the Attic 3.* The Attic, New Delhi.
- 2013 Hosted Jack Troy Workshop. *Anagama.* GBP.
Member of Indian group working for the Indian Ceramic Museum. Fuping, China.
- 2012 Hosted Jeff Shapiro Workshop. *Anagama.* GBP.
- 2011 Judge. Aditya Vikram Birla Puraskar and the Aditya Vikram Birla Kalakiran awards for lifetime achievement and outstanding achievement respectively in the field of sculpture.
- 2009-11 Curator. Ceramic sculpture for the garden. Hyatt Regency, Chennai.
- 2007 Curator. *Clay at the Attic.* The Attic, New Delhi.
Hosted Peter Thompson, artist-in-residence for three months. GBP.
- 2006 Presenter. Verge Conference. Brisbane, Australia.
- 2003 Presenter. Indian Ceramics with Deborah Smith and Jane Perryman. NCECA, San Diego.
- 2002 Hosted Betty Woodman Workshop. *Glazed Earthenware.* GBP.
- 2001 Hosted Sandy Brown Workshop. *Self Discovery with Clay.* GBP.
- 2000 Hosted Mike Dodd Workshop. *Ash Glazes.* GBP.
- 1999 Hosted Jim Danisch Workshop. *Wheel-thrown Porcelain.* GBP.
- 1998 Hosted Jane Perryman Workshop. *Smoke-fired Ceramics.* GBP.
- 1998 Lecture. *Developing a Fired Building Technology.* "Enduring Image. Treasures from the British Museum." National Gallery of Modern Art, Mumbai.
- 1997 Hosted Susan Peterson Workshop. *Glaze Chemistry.* GBP.

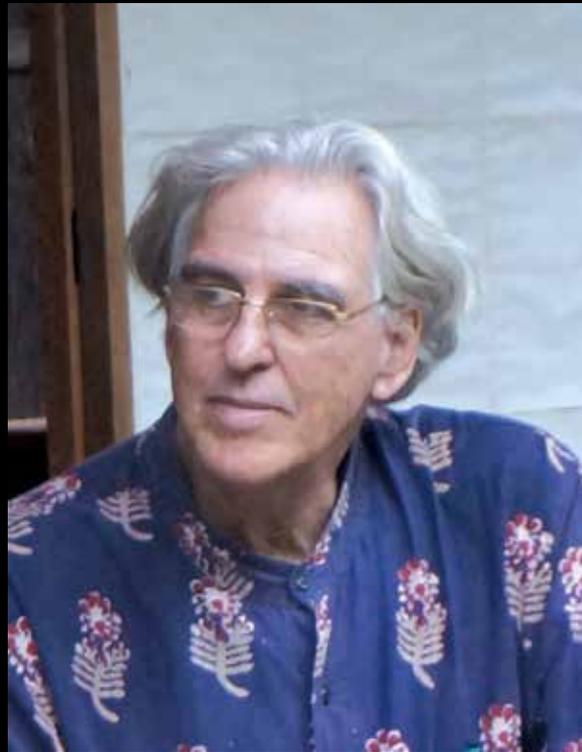
- 1991 Conducted one month workshop for village potters from the Pudukkottai/Tanjavur area of Tamil Nadu for the Madras Craft Foundation, Kelambakkam.
- 1990 Lecture on fire-stabilized construction at Maryland Art Institute, Hunter College, The Aga Khan Foundation, M.I.T., Southern California Institute of Architecture, HUDCO, New Delhi.
- 1989 Design consultant to GTZ's Ceramic Promotion Project. Bhaktapur, Nepal.
- 1986 Lecture on fired building process at the International Conference on Mud Architecture, *MUD MUD*, Trivandrum.

Selected Bibliography

- Desai, Prajna, "Firing the Imagination." *The Art News Magazine of India*, Vol. III, Issue III, July, 1998.
- Perryman, Jane, "Houses on Fire." *Ceramic Review*, November, December, 1996.
- Grewal, Royina, "The Potter Architect." *Inside/Outside*, October, 1993.
- T. Manivanan, "The Baked Houses of Pondicherry." *Indian Express*, November 3, 1991.
- Kundoo, Anupama, "Agni Jata", *Indian Architect and Builder*, November, 1990.

Selected Published Articles

- "Passage." *Ceramics Technical*, May, 2014.
- "Thirty-five Years with Indian Clay." *Ceramic Art and Perception*, June, 2006.
- "Save the rural potter... and all that." *The Economic Times*, May 3, 1992.
- "Mud. Towards a Fire-stabilized Mud Building Technology." *Architecture+Design*, April, 1991.
- "Kiln Technology. A Demonstration and a Challenge." *Indian Architect and Builder*, November, 1990.



THANKS TO:

Peter Nagy

For his humor, flexibility, patience

And continued support

And my assistants

A. Iber

Ranjita Bora

And the Golden Bridge Pottery team

PHOTO CREDITS

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