

DURING THE INDIAN CERAMIC TRIENNALE 2018

Celebrating water and pottery

As Jaipur witnesses ceramic art installations of gigantic proportions as part of the Indian Ceramic Triennale, AKFD and Anantaya, at the same time, are celebrating water and pottery as a backdrop to the event by showcasing two ceramic exhibitions, H2O & Handle It.

"The idea is to enhance the entire ceramic experience by hosting different artists and different kind of ceramic artwork from across India, while celebrating the journey of work in clay," said Ayush Kashiwal, creative director and co-founder, AKFD and Anantaya. The two events are being organised under Terra Whirl.



H2O: an exhibition of contemporary ceramic sculpture and art revolving around water is being organised in association with IIDD and is curated by designer Shayanti Salvi. The show is being organised at AKFD Showroom, Sitapura from September 1 to October 12. Through the ceramic art installation show, H2O, AKFD celebrates water creating possibilities of handmade ceramics in interior spaces. The show will also host presentations and panel discussions between the nine participating artists.

Handle It, on the other hand, is an exhibition of contemporary functional studio pottery being organised at Anantaya. The

show has been curated by designers such as Shayanti Salvi, Puneet Brar and Supriya Menon Meneghetti at Anantaya Showroom, Narain Niwas and will be on till September 1. In Handle it, renowned designers aim at bringing dishes that the potters love to cook and eat in, which have inspired them to serve those dishes they love to make, informs Shayanti.



Elements of ceramics, imagery, dance, movement, music and community 'Woven Together'

Palak Juneja

What we perceive may not be what we expect it to be. While reality and illusion may contradict each other but at times, reality is illusion and illusion is reality. Somewhere, this divergent philosophical context transforms itself into art. A group of 20 ceramic artists from across the country are presenting their abstract thoughts with a fair number of interpretations at 'Just an Illusion', an exhibition of sculptural ceramics at Juneja Art Gallery that has been co-curated by Shayanti Salvi and Rekha Bajpe Aggarwal.

"When we sit down with clay in our hands, we have an idea of what we want in our mind. But while moulding, it might transform into something totally different. And that is what art is all about; it is about bridging that gap. This particular show is about artists from around the country interpreting this theme in their own way; it is basically translating concept into physical reality. We are brought together with a common love of clay that is so versatile," expressed Rekha Bajpe Aggarwal.

At the same venue, another exhibition, 'Woven

Together' has been put up with more than 20 artists from around the globe. "The work challenges ceramic as a medium. It challenges the idea of touch where the audience has to go through it, touch it, feel it, be a part of it. It's not just about looking at the sculpture but it's an inviting playground where the audience needs to get inside it. The audience is weaving through it," says Hrishikesh Pawar, an artist from Pune. Pawar, along with



Groove

AN EXHIBITION OF SCULPTURAL CERAMICS THAT BEGAN ON SATURDAY COMBINES THE MEDIUM OF CLAY WITH THE GRACEFUL MOVEMENTS OF THE DANCING BODY

ILLUSION, OR REALITY?

Sunil Sharma/dna



Visitors at Juneja Art Gallery



Ruby Jhunjhunwala, has meandered through this creative journey, together to imbibe the sentiments of the two different mediums — the soft, cool malleable clay, and the graceful movements of the dancing body.

The collaboration Woven together is just the beginning of this journey. Using the elements of ceramics, imagery, dance, movement, music and community, the collaborative work triggers a sense of awareness and curiosity that eventually leads to 'acceptance'.

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PLUSH A LUXURY YOU DESERVE

On Show-The power of 21

The Tree of Plenty



ART ATTACK...

A string of artists from across the country have their artworks displayed here in the city. The show is a part of the satellite shows curated by Shayonti Salvi which has opened as a parallel to the ongoing Indian Ceramic Triennale, happening at JKK in Jaipur.

The art exhibition titled, "The Tree of Plenty", and co-curated by Shayonti Salvi and Reeta Kuhad, has ceramic artworks of 21 artists on display at Jaipur's Samanval Art Gallery. The artists include Byju Baag, Charanya Khandhadai, E Loganathan, Gukan Raj, Khushboo Bharti, L N Naga, Lyla FreeChild, Maitri Chheda, Manasvi Mhatre, Manisha Em, Meghana Das, Priyanshu Thakur, Sangeeta Batra, Sejal Mody, Sejal Sethi, Shreya Alok Gupta, Sukhjeet Singh, Teeksha Prasad, Tejashri Patil Pradhan, Thiya Rajan, and Veena Singh. The show is already gain-

ing popularity with its unique art and it will be on till September 22.



Talk Show

Alongside, a talk by the artist Khushboo Bharti on "Craft Legacy" of Jaipur with special focus on Blue pottery and public art was also organised recently at the gallery. It was attended by several students from the city. Khushboo, focused and elaborated on the art in public spaces in Jaipur and how it depicts the age-old traditions, history and culture of Rajasthan.



INSTALLATION MEETS DANCE IN A UNIQUE ODE TO ARTS IN THE CITY THIS WEEKEND

A celebration of arts



Artworks that will be put on display at Juneja Art Gallery as part of the exhibition

After Hrs Correspondent

This weekend, Jaipur's art lovers will witness a celebration of arts in various forms with a number of installations and performances across the city. Besides a spectacular show that features a magnificent sculptural installation with dance performance, the city will also see a symposium on ceramics and an exhibition of sculptural ceramics by 20 artists from across the country.

Woven Together will begin at Juneja Art Gallery on September 1 alongside Just an Illusion, an exhibition of sculptural ceramics by 20 artists from across the country. According to gallery's owner Sangeeta Juneja, Woven Together is a tangible creative outcome of a collaborative journey that was started



An installation at JKK that has been put up as part of the upcoming Indian Ceramics Triennale

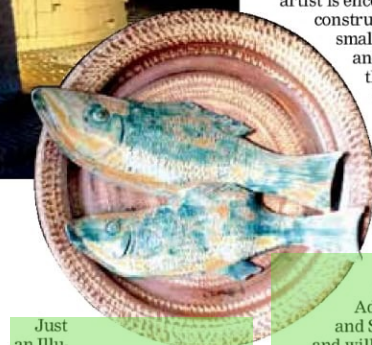
over a year ago—"Mutthi - a fistful of Clay."

The show is a collaborative art installation between ceramic artist Ruby Jhunj-

hunwala and Hrishikesh Pawar, Kathak and contemporary dancer. For the exhibition, 42 artists from across the globe have worked with a sense of oneness, giving

Ruby the freedom to curate and weave together their work into fabric like forms speaking a single language—a language of love, caring and acceptance. Woven Together is an experiential installation that aspires to take back the viewer to the basics, it almost endears you to move within and explore your own feelings and realizations. The show will be on view

till September 22.



Just an Illusion, the sculptural ceramics exhibition is co-curated by Shayonti Salvi and Rekha Bajpe Aggarwal. The exhibition is a conceptual exploration of a modern point of view, through sculptural ceramic art that redefines the viewer's perception of what lies between reality and illusion. The exhibit translates abstract thoughts into a physical form.

Another show, Into The Box also opens at Gallery



Artchill in Amber Fort on the same day. "In the spirit of thinking out-of-the-box, we thought it would be a challenge to create works that fit into the box, where in the largest box is a 10" cube and the smallest 7" cube. The artist is encouraged to de-

construct, think small yet powerful and create works that fit literally into the box.

This can be a task as special in the world of art, where the bigger is better it is!" Juneja adds.

The show is curated by Aditi Sarangi and Shayonti Salvi and will be on till September 15.

At Jawahar Kala Kendra, the Indian Ceramics Triennale, 'Breaking Ground' begins on August 31. Twelve Indian and international speakers will address a symposium on ground-breaking developments in ceramic art practice on September 1 and 2. The Triennale is being held in collaboration with the Contemporary Clay Foundation.

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THE ART OF CERAMICS

Breaking Ground, the first ceramics triennale opens at JKK with another show at Samanvai Art Gallery



Ceramist Jacques Kaufmann interacting at the exhibition

After Hrs Correspondent

With the aim of taking ceramics into the larger contemporary art world, the first Indian Ceramics Triennale, 'Breaking Ground' opened at Jawahar Kala Kendra on Friday evening.

The inauguration of the Indian Ceramics Triennale began at the clay hut installation outside the main building of JKK with a welcome address by director general of JKK, Pooja Sood. In a country like India, where ceramics and clay have always been considered as an artisanal craft, the Ceramics Triennale will increase visibility and allow ceramics to be appreciated as an art form in its own right.

The audience was taken on a walk-through of the exhibition to the Chaturdik Chowk. There were performances by ceramists, Juree Kim from South Korea and

Esther from Israel in Gallery 2 and artist, Vishnu Kollari in 'Sphatic'. The event is being organised in collaboration with the Contemporary Clay Foundation. On the same day, the book *Kripal - The Art of Kripal Singh Shekhawat* by Kristine Michael was launched. Works of Shekhawat, a renowned artist, muralist and revivalist, are on display throughout the exhibition in Gallery 1.

Another show 'The Tree of Plenty' at the Samanvai Art Gallery, curated by Reeta Kuhad has ceramic artworks of 21 artists from across the country on display. The show is a part of satellite shows curated by Shayanti Salvi called Terra Whirl, which has opened parallel to the Indian Ceramic Triennale happening in the city. The satellite show has been curated to display a variety of affordable ceramic artworks.

The show began on Friday with a talk by artist Khushboo Bharti on craft legacy of Jaipur with special focus on blue pottery and public art. Khushboo is an art practitioner who worked on terracotta as a medium to create murals. At the occasion, students from eminent institutes and art lovers from the city benefited from the talk and interaction with the artists.

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Visitors attending The Tree of Plenty show

14

SATURDAY, 4 AUGUST 2018
MUMBAI

THE SCOOP

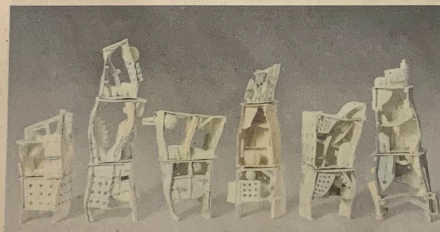
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PHOTOGRAPHS COURTESY JAWAHAR KALA KENDRA, JAIPUR

BREAKING CLAY

As the country gears up for its first ceramics triennale in Jaipur, a ceramist ponders why it has taken so long for the art to receive its due



(from top) 'A Deserted Barcode' (2018) by Aditi Writter; 'Anti-Gravity' (2018) by Saraswati Renata; and 'Relics Of Future' (2018) by Dipalee Daroz.

More to see

Collateral events in the city showcasing ceramics

► **JUST AN ILLUSION & WOVEN TOGETHER**, Juneja Art Gallery: The show explores the point of view of illusion and reality through ceramics.

► **INTO THE BOX**, Gallery Artchill: The show attempts to go against the metaphor of "thinking out of the box" in an interesting way.

► **HANDLE IT**, AnanTaya store: It includes handmade pottery using techniques from wheel-thrown to slab-built clay.

► **H2O**, AKFD Studio: This is a homage to the essence of water.

► **THE TREE OF PLenty**, Samanvai Gallery: Artists in the show react to the concept of ecology and its components in the form of earth, ocean, flora and fauna.

► **MAD ABOUT CLAY**, Mool Foundation: The tableware exhibit will run parallel to a series of workshops intended to introduce pottery techniques.

require great care," she adds.

For Kanika Anand, exhibition coordinator of the first edition of the triennale, elevation of a practice based on its medium raised questions of relevance of the event in context of the larger fabric of exhibition-making. "When I was approached two years back to join the team, I questioned the need for medium specificity for the exhibit. But after discussions, I realized the importance of a platform in order to explore a deeper understanding of clay. Sociability and presentation are important to interpret a work," she explains. The triennale will therefore help to not only show clay as material but also move beyond the fabric with which the works are made. "The first edition is forward looking. It is not negating the tradition, rather, the endeavour is to look ahead at the possibilities," adds Anand.

Jiten Thukral and Sumir Tagra work as a collective called Thukral and Tagra. A participant at the triennale, their practice is primarily focused on painting. "The process of making something from scratch excites us. Making works out of clay is cathartic and gratifying. We are attracted to its simplicity," they say. When asked if they will continue to work in clay in future, they say, "We have been interested in terracotta. But this is a long-term project, related with no deadline. The work will be an outcome of slow inquiry".

A humble pot requires craftsmanship and skills par excellence. It may be the most exquisite object of beauty or may be an antiquity with historical significance. But does it deserve to sit on a pedestal at a contemporary art gallery, if it does not have a conceptual expression? In my opinion, which is informed as a ceramic art practitioner, collector and writer, the perception that clay as a medium has not got its due is misconceived. It is true that there are only a handful of galleries that like to show this art form. But that is less because it is fragile, and more since only a few ceramic artists make works that fit into the realm of contemporary art. It may therefore be critical to introspect and move ahead from the how-to and techniques to what is being produced with the medium.

There is a lot that needs to be seen on what unfolds in the art world, but clay seems to be pushing its way forward, making elbow room in the repertoire of contemporary Indian art. Embracing traditional techniques, layered with contemporary expressions, and a futuristic vision, the triennial is going to be a must-see for art enthusiasts.

The Indian Ceramics Triennale is on from 31 August-18 November at Jawahar Kala Kendra, Jaipur. The author is a participant at the event.

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Rahul Kumar

Clay is possibly the most enticing media. While it offers endless possibilities, acceptance of ceramic art has been slow, specifically in the context of Indian contemporary art. However, in the past decade, things have changed dramatically. Galleries have held significant exhibits of ceramic art, museums have included ceramic works in their collections, and publications have focused on the art form in their discourse. The first Indian Ceramics Triennale, scheduled to be launched on 31 August at Jawahar Kala Kendra (JKK), Jaipur, is a milestone in more ways than one.

"From a historical perspective, there has been a major turn in the field of ceramics worldwide. In a country like India, where ceramics has always been considered an artisanal craft, the triennale will increase visibility and allow it to be appreciated as an art form in its own right," says Pooja Sood, director general, JKK.

"Breaking Ground", the theme for the first edition of the triennale is very apt. It promises to showcase works of 35 Indian and 12 international artists, with a fresh perspective on the possibilities of the medium. "In the 21st century, ceramics have taken on a renewed urgency and relevance in international contemporary artistic practice. The triennale will high-

light the finest practitioners of experimental ceramics working today, those who are expanding our conceptions of an ancient medium claiming its place in the future," says Peter Nagy, curatorial adviser for the triennale.

As a ceramist, I can say that there is no escaping getting your hands dirty and learning the science of the practice. This has probably led to a heads-down approach of the practitioners, spending hours on technical processes such as

preparing clay, working on the wheel, firing, mixing glazes and so on. It is, therefore, natural for materiality to take over. Ceramists must be well aware of a wide spectrum of disciplines that are part of the making process and have knowledge of basic chemistry pertaining to preparation of clay and glazes, nuances of firing, and using the right consistency of clay. Conceptual depth and expression take a backseat in the initial years of training. For, say, a painter,

the how-to is a smaller spread in the learning curve as they do not need to delve into the making of paint or canvas weaving. It is noteworthy that there are few institutions imparting education on the discipline. And the two most significant ones are oriented towards vessel-making in the initial phase of training—Delhi Blue Pottery in Delhi and Golden Bridge Pottery in Puducherry. Limited know-how and access to equipment due to inadequate demand further accentuates the need for clay artists to focus on techniques. A 4,000-year-old tradition of clay adds to the burden of contextualizing the contemporary usefulness of it.

Gallery Space, a leading contemporary art gallery in Delhi, recently concluded a group show of ceramics. "There are so many workshops teaching clay work and publications writing about this art form, but people were still surprised to see the works at our show titled *Earth Memory*," says Renu Modi, founder and director of the gallery. The show was well-received, although sales were slow. "It is our job to educate people about the art form. The non-predictability makes it nothing but magical for the creator. As for fragility, even canvas and paper works