



Indian Ceramic  
Art Foundation



Kanoria  
Centre  
for Arts



# ICAF Members' CERAMIC EXHIBITION CATALOGUE

THEMATIC DIRECTIONS:  
Population Paradox  
Clay & Architecture



10 – 16 OCT . 12PM – 8PM  
Urmila Kailash Black Box (UKBB)  
Kanoria Centre for Arts

## CERAMIC SCULPTURES BY

Adil Writer  
Aditya Sharma  
Amishi Bhatha  
Janhavi Ghospurikar  
Jasleen Singh  
Kaavya Pawar  
Karuna Kathpalia  
Khushboo Saraogi  
Kshitija Mitter  
Madhu Singh  
Mahes Meher  
Manas Bholla  
Manpreeth Singh Nishter  
Monika Sood  
Priyanka Jain  
Priyanka Sharma  
Raji Devta  
Ramya E M  
Rekha Shipurkar  
Renu Gupta  
Rina Chappidi  
Ruby Jhunjunwala  
Ruddhi Vichare  
Sakshi Agarwal  
Shirley Bhatnagar  
Shweta Mansingka  
Sona Srivastava  
Souvik Halder  
Suparna Arora  
Yashashri Shildhankar

# ICAF Members' Exhibition 2025

This year's exhibition brings together artists working with clay to reflect on two expansive ideas – **Population Paradox** and **Clay & Architecture**. Through these themes, the show invites diverse interpretations of how we live, grow, and build, and how clay as a medium can express both the urgencies of our present and the timelessness of form and structure.

## Population Paradox

In 1952, India became the first developing nation to launch a National Family Planning Programme, aiming to slow population growth and fuel economic development. Seventy years later, the country stands at a complex crossroads: India has surpassed all others as the most populous nation, while certain regions now face declining fertility rates and rapidly ageing populations. This duality of an abundant youthful workforce alongside shrinking family sizes and rising life expectancy embodies what has been called the "population paradox."

The paradox is not merely about numbers; it is about the lived realities of density, the strain on infrastructure, the redistribution of resources, and the responsibilities that come with demographic advantage. The works in this section reflect on these ideas, exploring how population shapes everyday life, society, and the future.

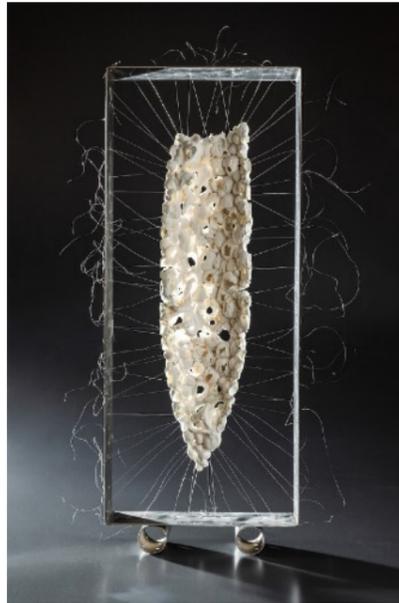
## Clay & Architecture

Architecture is more than buildings, it is the shaping of space, light, scale, and memory. It influences how we live, interact, and imagine. For artists working with clay, architecture is also a parallel language: of structure, form, and material rooted in the earth.

This theme invites artists to interrogate their personal relationship with architecture: its impact on their lives, its historical resonance, and its formal inspirations. Whether through sculpture, installation, or wall-based works, the responses range from intimate reflections to expansive interpretations, showing how clay as a medium can both converse with and question the built environment.

**Together, these two exhibitions explore the intersections of human density and human design, of how we live, and the spaces we build to live within.**

# ADIL WRITER



## FRAGILE 1, 2, 3

Porcelain & stainless steel  
Cone 10 oxidation firing  
a. 18" diameter x 3" x 20"  
b. 10" x 4" x 24"  
c. 12" diameter x 2.5" x 13"

Adil's "FRAGILE" series of works are inspired by a song of the same name by Sting. For many, the idea of preserving human life does not compare to the drive to promote and stand behind what they value. Perhaps a higher power other than man, decided that blood needed to be shed to snuff out the flame of an argument. Finally, it's a no-win situation "...for all those born beneath an angry star, lest we forget how fragile we are."

"Taking the premise of a porcelaneous, architectural membrane, a visual of a cocooned nest and a deconstructed profile, I am giving my fragile pieces, strength; cradling them with invisible steel wires. History tells us that mankind will never forget; but neither will we cease to shed blood. There must be a moral in this somewhere.

Beats me."

CLAY & ARCHITECTURE

# ADITYA SHARMA



## KHANDA AKHANDA 2

Stoneware clay  
Cone 8 oxidation gas firing  
30 x 30 x 17 cm

Khanda Akhanda (Fragment-Whole) is a series that emerges from my reflection on culture, architecture, and mythology as living fragments of our collective memory. The series asks how traditions and structures, though incomplete or broken, continue to hold power and meaning. By presenting fragments, I suggest that the sense of wholeness is not lost-it persists through memory, form, and presence.

### Why Ceramic:

Clay is the most ancient and primal material, yet it is often limited in perception to utility and craft. Through this series, I consciously use ceramics to step beyond functionality and reimagine clay as a medium of cultural and spiritual storytelling. Fired clay embodies both fragility and permanence-it can shatter, but once transformed in the kiln, it endures like stone. This paradox allows me to speak about resilience through fragments, where loss and endurance coexist.

### My Practice in Context:

Unlike many ceramic artists who remain within the boundaries of pottery or decorative form, my practice engages ceramics as sculpture and installation. I treat clay not merely as a vessel for utility but as a language to question history, mythology, and architectural memory. By focusing on fragments and architectural motifs, I bring ceramics into dialogue with space, ruin, and sacredness- expanding its identity as an artistic medium.

### Visual Representation:

This particular work, part of the Khanda Akhanda series, presents an architectural fragment that draws on the textures of eroded stone walls and sacred motifs. The surface is carved into scaled facets, recalling the weathering of ancient structures. From this textured mass emerges a sculptural form echoing architectural ornament, marked with symbolic lines and impressions. The Cone 8 oxidation gas firing enriches the surface with deep earthy blacks and green patinas, resembling aged bronze or temple stone. Together, these elements create an object that appears unearthed-both ruin and relic-yet stands as a contemporary reimagining of endurance and sacred memory.

CLAY & ARCHITECTURE

# AMISHI BHATHA



*ASCENT*  
Stoneware  
Wood fired in train kiln  
16 x 8 x 5 in



Architecture is the art and science of building and clay is a material that is integral to any architectural creation. From the earth rise all buildings. Taking this as my concept, this sculpture expresses the rising towering form grounded in the earth. The plasticity of clay encourages the hand to explore an organic free flowing composition. This piece stands tall, as both a sculpture and a structure, merging the fluidity of clay with the permanence of architecture.

This sculptural vase is wood fired in a train kiln. Like the weathering forces leave marks on a built form, the fire and ashes too have left their marks on the sculpture. The concept of a form rising from the earth is reinforced by the contrast between the rough texture and the grey carbon trapped surface at the base of the vase, denoting the earth, and the smooth glassy golden surface of the rising form of the tower.

The undulating hollow interior and narrow opening of the vase express the space within, as architecture is not only about solid walls but also about the voids these walls protect.

CLAY & ARCHITECTURE

# JANHAVI GHOSPURIKAR



*BROKEN RHYTHMS*  
Paper clay (stoneware)  
Fired to cone 6 in an electric kiln  
15 x 7 x 20 inches

This work explores the intersection of architectural language and ceramic form through the lens of deconstruction. Drawing from deconstructionist principles in architecture, where structural norms are disrupted, surfaces fragmented, and volumes reinterpreted, the piece uses paper clay to manifest a tactile, fractured spatiality.

Paper clay's inherent structural adaptability and capacity for delicate yet stable assemblies allow for the creation of forms that appear in flux, walls that collapse into voids, planes that warp, and edges that fray into openness.

By allowing material inconsistencies, visible seams, and intentional "failures" in construction, the work questions the pursuit of architectural perfection and instead foregrounds impermanence, vulnerability, and multiplicity of meaning.

The result is an architectural object in ceramic that is not a model of a building, but a spatial experience in itself, rooted in fragmentation, inviting new readings of enclosure, stability, and form.

CLAY & ARCHITECTURE

# JASLEEN SINGH



*HOUSE ON THE CLOUD II*  
Stoneware  
Glazed at 1200°C  
17 x 6 x 6 inches

The Idea of this composition is from my own life, travelling experience and dreams. My works are inspired from nature like cloud, mountains, architecture buildings etc. Clouds are an illusion, cloud impermanent and it is a deliberate attempt to showcase a dream world. Interface/interwoven with metaphorical overtones.

Clouds are one of the great contributions of our nature; it brings life and happiness.

CLAY & ARCHITECTURE

# KAAVYA PAWAR



*REMORSE SHOULD HAVE RISEN LONG BEFORE*  
Stoneware and terracotta  
1.5 x 3.6 feet

There's a constant shift in lived spaces of mankind, there is a presence of destruction and beauty enclosed in the vessels (depicting nature) that witnesses the effect of our continued need for change and expansion.

CLAY & ARCHITECTURE

# KARUNA KATHPALIA



**GHARONDA**  
Stoneware  
Glazed and fired at 1220°C  
15 x 15 x 16 inches

Clay and architecture might seem like two different worlds, one soft and earthy, the other strong and structural. But for me, they speak the same language. Both are about shaping space, creating form, and giving structure to ideas. In my practice, pottery becomes a kind of small-scale architecture, where each curve, line, and surface is carefully considered.

Living in the same city for most of my life, I've seen how architecture has changed with time. When I was younger, buildings were low and spread out. As the city grew more crowded, everything started rising. What was once horizontal began turning vertical, an answer to limited land and growing populations. High density in smaller areas became the new normal.

My forms are often compact, layered, and precise, echoing the way cities adapt and reconfigure themselves to fit more life into less space. I see my pieces as architectural fragments, each one carrying a sense of the built environment and the pressures that shape it.

This work is a reflection on how clay and architecture mirror one another, both responding to their surroundings, both shaped by human needs. It's also a personal journey, rooted in memory, form, and the experience of growing older with a city that never stops changing.

CLAY & ARCHITECTURE

# KHUSHBOO SARAOGI



**STONE IN A BOX**  
Stoneware raku clay (set of 3)  
5.6 x 4.5 x 2 inches each (2 pieces)  
10 x 6 x 2 inches



The raku fired stone box, crafted from ceramic, draws inspiration from architectural stonework, utilising naturally fired materials - the reminiscent of traditional construction techniques. Stone is revered for its ability to bear weight and enhance aesthetic detail, and this piece seeks to replicate that duality in ceramic form. The design aims to balance raw strength with delicate intricacies, showcasing the versatility of ceramics in mimicking the robust yet refined qualities of stone architecture.

Each side of the box is uniquely designed to reflect the swirls, little bit of ocean speckles, and textures found in nature, capturing the essence of geological architecture. One side features an opening that resembles a vase, symbolising how life can spring forth from what appears to be solid, barren rock.

CLAY & ARCHITECTURE

# KSHITIJA MITTER



*VESSEL WHERE ABSENCE AND PRESENCE STAND IN QUIET BALANCE*  
Terracotta  
Electric firing  
15 inches

Carved as much by subtraction as by form, this piece explores the tension between solidity and emptiness.

Its textured surfaces carry the marks of erosion and labor, evoking the histories that architecture so often holds. At its centre, the hollow is not absence but presence, a quiet space for erased narratives, invisible work, and forgotten shelters.

Here, the work becomes both structure and memory, reminding us that what is unseen can shape us as deeply as what stands before us.

CLAY & ARCHITECTURE

# MADHU SINGH



*MONKEY SEE MONKEY DO*  
Stoneware  
Fired at 1220°C  
15 x 12 x 17 inches

## Population Explosion or Population Paradox

Society once taught that the essentials of life were simple, food, clothing & shelter. Today, those needs are overshadowed by a relentless push towards excess, the urge not just to survive but to outshine.

"Monkey see Monkey do" is a visual critique of this shift. At its centre stands a ladder, a familiar emblem of progress yet here it is a ladder of illusion. Each rung represents the seductive trapping of modern life, career ambition, luxury goods, fleeting trends and hollow prestige. Though it appears to promise ascent, it offer no true destination.

Around this ladder swarm faceless, eyeless and earless figures. Their sensory absence is deliberate - not an accident of nature, but a choice.

They are symbolic of the masses who, in their chase for validation, willingly forgo discernment copying the climb of others without questioning its purpose. Ladders in art and literature have long symbolised spiritual striving, social mobility, transcendence. Yet here, that promise is subverted.

The ladder stands as a hollow construct - its climb frantic, its purpose empty. The figure's struggle is less a journey upward than a loop of mimicry, ambition without substance.

More than a sculpture, this is an allegory of our time. It asks viewers to confront the illusion that govern modern aspirations and to consider, What we really climbing toward? And is the price worth the sacrifice of authenticity and humanity?

POPULATIONN PARADOX

# MAHES MEHER



*FIRST RAIN*  
Stoneware  
14 x 13 x 7 inches

In my sculptural practice, I aim to create forms that connect deeply with the environment and the objects, both natural and man-made that surround me. I work with a combination of traditional and modern techniques to shape my artistic vision. My current work, First Rain, emerges from personal experience and reflects my emotional response to the natural world.

First Rain is a sculptural form inspired by the moment when nature is revived by the season's first rainfall. I have chosen form as the central figure, symbolising freedom, renewal, and sensitivity to environmental change. Through natural patterns, textures, and surface effects, the sculpture captures the raw emotion of this moment and invites viewers to connect with it on a deeper level.

This artwork is not only a personal expression but also a reflection on our relationship with society and the environment. Take a look at the current situation, how much you can enjoy the first rain, passing through a lot of difficult time, such as increased disease risk and disruption. I strive to communicate a sense of harmony and awareness through the language of form, texture and space.

POPULATION PARADOX

# MANAS BHOLLA



*DISPLACED: MUGGER CROCODILES OF THE VISHWAMITRI*  
Stoneware / earthenware  
High firing 1220°C  
7 x 7 inches (each tile)

Based on my observations as a resident of Vadodara for the past few months, I propose to create a series of ceramic works that address a crucial local issue, subverting the theme of "population paradox." While the world grapples with human population growth, here in Vadodara, we face a paradox of a different kind: the slow displacement and destruction of another population—the mugger crocodiles of the Vishwamitri River.

The Vishwamitri, home to nearly 300 of these ancient reptiles, has long been a testament to nature's resilience amid our city's concrete expansion. However, I've been hearing from residents and reading news articles about a disturbing trend: an increasing number of crocodiles are dying, and many are found disoriented and unhappy, venturing out of the river and onto city streets.

This isn't a natural migration; it's a desperate search for a home. The culprits appear to be the toxic industrial waste, sewage, and ill-conceived riverbank "cleaning" projects that have systematically destroyed their natural habitat and poisoned their environment.

I want to highlight this issue through a series of relief tiles. Each tile, measuring 7x7 inches, will serve as a visual chapter in this unfolding story. On each tile, I will feature 3-4 distinct crocodile characters, not as fierce predators but as vulnerable, displaced creatures. One might depict a crocodile navigating a paved street, another could show it struggling in polluted water, and a third might show it looking for a new, clean space. Through this project, I aim to create a visual commentary on the fragile coexistence between our urban life and the natural world it consumes.

These tiles will be a way of giving a voice to a population that cannot speak for itself, transforming a troubling news story into a tangible piece of art that encourages reflection and raises awareness about the fate of the Vishwamitri's most ancient residents.

POPULATION PARADOX

# MONIKA SOOD



## SEALS TO CEILINGS

Stoneware  
Painted with iron oxide and  
underglaze pencils  
Fired at 1220°C in a gas kiln  
30 x 30 x 17 cm

From the ancient seals of the Indus Valley to the towering cityscapes of today, clay has silently shaped the journey of architecture.

This piece reflects that timeless journey, an infinity-shaped visual that binds the past and present. It reminds us that while technology and form have changed, the essence remains rooted in earth. Clay, in all its forms, is more than just a building block; it is a symbol of continuity, culture, and creativity.

Through this artwork, we celebrate clay's eternal place in architecture, grounding us to history while supporting our rise to modernity.

CLAY & ARCHITECTURE

# MANPREETH SINGH NISHTER



## CHOKED BLOOM

Porcelain, stoneware, glass and terracotta  
Cone 6 electric  
13 inches in diameter

Choked Bloom is an immersive ceramic wall art that confronts the pressing issue of overpopulation in India through a deceptively beautiful medium: flowers. We, the family of 1460 millions, now the world's most populous country, is experiencing the immense strain of rapid population growth – from vanishing green spaces and rising pollution to crumbling infrastructures and diminishing personal space. Choked Bloom uses this reality as its foundation into a metaphorical landscape of excess and suffocation.

The wall art consists of a wall plate with layers of densely packed flowers – symbolic of human life and growth. The flowers, while individually beautiful, collectively create a sense of claustrophobia and visual overload. This sensory tension mirrors how unchecked population growth, despite its vitality, can overwhelm resources, cities, and individual lives.

At the centre lies a lotus, signifying India and consumed by other blooms signifying over population – a haunting reminder of lost identity and autonomy in a society stretched too thin. Blooms in different mediums like porcelain, stoneware, glass and terracotta, drawing attention diverse population, cultures and compression of overpopulated spaces.

By using flowers – traditionally symbols of life, fertility, and celebration – Choked Bloom challenges the viewer to see beauty as burden. It questions what happens when natural growth turns into unchecked excess, and how, in the case of India, even life-affirming forces can become suffocating.

This wall art does not offer solutions but creates space for reflection – on how we coexist, how we consume, and what it means to bloom when the world is already full.

POPULATION PARADOX

# PRIYANKA JAIN



*WE...THE FAMILY OF 1460 MILLION*  
Raku-naked raku, ferric chloride  
Obvara fired  
16 x 12 inches

This installation explores India's demographic journey—its explosive population boom of the past, its present vitality as a youthful nation, and the looming paradox of an ageing future. The clustered ceramic forms represent people: resilient, fragile, and deeply interconnected. Each form is unique yet part of a collective, symbolising the diversity and unity of human existence.

The use of raku firing, with its cracks, smoke, and unpredictability, mirrors the uncontrollable forces that shape demographic change—migration, policy, culture, and time. The mirrored base reflects and multiplies the forms, echoing both the growth of population and the need for reflection on its consequences.

By moving from the coercion of past population control to today's focus on empowerment, education, and sustainability, the work becomes a metaphor for resilience, adaptability, and the human capacity to transform challenges into collective strength.

POPULATION PARADOX

# PRIYANKA SHARMA



*ARCHITECTURE AS VESSEL*  
Brown stoneware clay  
Fired to Cone 9 in a Gas kiln  
9 x 8 x 16 inches

Clay and architecture both emanate from acts of care. To shelter, to store, to hold. Before we built walls, we made vessels. This piece carries that memory in form and frame. One half curves inward and the other upwards. The pot is ancestral, humble, made to contain, while the buildings that rise upwards from the body of the vessel, interrupt its stillness. Together, they hold a question: what happens when the impulse to build overtakes the instinct to hold?

Clay is slow. It listens. It yields, but only to a point. Architecture, increasingly, outpaces. What once emerged from the land now overrides it. Trees give way to towers. Shelter becomes skyline. This work does not mourn the past. Nor does it idealise growth. It simply measures the distance between the two and gazes at the intimate and the immense. It glares at the tension we've come to accept.

The vessel remains intact, but it is not at peace. Its curve is compromised. Its memory is carrying more than it was meant to. We call it progress. But perhaps it is simply the weight of forgetting.

CLAY & ARCHITECTURE

# RAJI DEVTA



**FLAMED RATIO**  
Stoneware  
Wood fired for over 50 hours in a train kiln  
12.75 x 12.75 inches

Inspired from the ratios of the Golden Spiral, these wood-fired platters draw directly from a form long revered in architecture for its significance of natural growth, balance and harmonic proportion.

A spiral found in sea shells to domes. The surfaces carry textures from natural stone and results of dancing flames and ashes in the wood kiln. Each plate becomes a study in controlled geometry and organic transformation.

CLAY & ARCHITECTURE

# RAMYA E M



**WAYFARING ETERNAL PATHWAYS**  
Ceramic stoneware, Jackfruit wood  
and Fused glass  
16 x 14 x 16 inches

When India became the most populous country in the world, I watched the countdown like one watching milk to prevent it from boiling over the pot, like any moment now, people will spill over to the seas around the peninsula. I could not help but wonder about the impact of the overpopulation of this singular species on the ecosystem of this small country.

A line from the article on population paradox of the country said, "Experts warn that the country may age before it achieves sustained economic prosperity, emphasising the need for proactive policies to harness its demographic potential". It is evident that the "Population paradox" is a debate because the only growth considered of value in this society is that of the economy. So the question arises if it's truly a concern of population, or dwindling of humans who will be "resources", because our species want to accept it or not, we are just a small part of a million fold eco-system, but the largest invasive species on the planet.

My work is a questioning of this contradiction, that stems from witnessing forced migrations into urban lands, due artificially created scarcity in rural landscapes. Besides discrimination in terms of gender, social class, economic status, region, religion and what not, faced by the Indian society at large, villages with abundant natural resources, lack basic amenities, education, medical and sanitation facilities. Abundant natural resources are privatised, be it land, air, ecosystems or water, and the local communities pay the price of fighting till they no longer can, and then flight, when left with no choice. Families barely making ends meet, are forced to move into cities for basic jobs, basic pay, to be treated as below par humans. Unfortunately, one is left to remember that holding on to life is what matters first.

My works are 3-dimensional sculptural forms that can be arranged and rearranged. All the characters in the work are separate individual pieces, because removing one or adding another does not change the social conditions they live in. A single man or a woman who does not partake in the social construct of marriage or parenthood, is considered socially unfit, criticised for being selfish, not continuing one's own lineage. And when they do marry or have children, willingly or otherwise, economic instability forces them to migrate, to places that provide better living conditions, but losing freedom of simple living, respect and peace in the process. The man travels alone leaving the woman behind to take care of the children, the couple travel, leaving the children with their grandparents, the children are sent to the city to live with relatives to work as labourers.

My work talks about migration of all forms, because I believe in the present political landscape, all migrations are forced, either emotionally or economically.

POPULATION PARADOX

# REKHA SHIPURKAR



**SYNCHRONICITY**  
Stoneware / earthenware  
Stoneware fired at 1220°C  
12.5 x 13.5 inches

Architecture, for me, is much more than design, physical size, shape and form; it also includes time, and perhaps even emotion.

Delhi, the city I live in, is a city of contradictions – of Old and New! Ancient monuments co-exist with modern structures, sometimes in chaos, and at other times in harmony. I am fascinated by this juxtaposition of old and new, and I draw inspiration from it in my work. Clay is the essence of architecture; it is the key element in both traditional and modern buildings.

My work aims to reflect the architecture of the world we live in, through the eyes of a bystander; where the architecture is not restricted merely to the physical form or design of buildings, monuments and so on, but captures the elements that 'unite' and 'harmonise' these myriad different structures that have been built at different times, different ages, in different styles...

Just one example: through the ruins of ancient monuments, I see glimpses of modernity; and in their unity I see hope, hope for a future that builds on the past. I strive to capture this blend of old and new, and as a ceramic artist what better way than to do it in clay! Clay becomes my medium to express my fascination for the art and architecture that I am surrounded by.

CLAY & ARCHITECTURE

# RENU GUPTA



**CLAY AND THE FOLDING BLIND**  
Mixed clay (stoneware, porcelain, stain mixed clay), threads (4 panels)  
Fired in electric kiln  
104 x 33 cm  
Each panel 25 x 33 cms

The focus of this work is the folding blind, while often overlooked as a simple window covering, it holds a deeper meaning within the story of architecture. From ancient scroll-like textile hangings to sleek, adjustable modern systems, the folding blind reflects a quiet but significant evolution in how we shape space, control light, and define the boundaries between interior and exterior. It is a practical, adaptable device that echoes the ancient screen, yet fits seamlessly into modern architectural language.

In clay, just like in a folding blind, there is an interaction between openness and enclosure. Consider a perforated terracotta screen (jaali), a series of folded clay tiles, or even a row of ceramic louvres on a façade. These ceramic forms behave like blinds, they filter light, create rhythm, and mediate privacy without fully closing off the space.

Clay's tactile quality gives it a softness, much like fabric or wood in folding blinds. It absorbs and reflects light in subtle ways, changing with the day, much like how blinds shift a room's mood depending on their position.

CLAY & ARCHITECTURE

# RINA CHAPPIDI



**I WAS BUILT THERE**  
Stoneware  
Fired to 1240°C  
14 x 10 inches

*I Was Built There* reflects on architecture as a keeper of memory, shaped not only by design but also by time, nature, and ritual. Inspired by childhood summers in my grandparents' mud house; where kolams made on wet soil, ripe mangoes, rustling leaves, and splashing water from the river etched themselves into my senses. The work takes the form of a girl embodying these layered memories.

As Marcel Proust wrote,

*"The places we have known do not belong only to the world of space in which we see them fixed. They are lodged in us as well."*

Made in white stoneware clay with coloured accents, the sculpture becomes a vessel of nostalgia and belonging, a home where all my memories live within.

CLAY & ARCHITECTURE

# RUBY JHUNJHUNWALA



**RESILIENT HOPE**  
Copper matt and glazed raku, cable wire  
20 x 10 x 8 inches

We are a generation that has grown up hearing - India's biggest problem is it's population. We have natural resources, we have culture and tradition, we have brains, we have sunshine, but population is our problem.

But in the last decade we have also heard about the population dividend. Other countries that have population in decline, rising average age, fewer young people, are facing many economic and social problems.

This is the paradox of population.

It is immense yet fragile, strained yet sustaining. This work reflects this dichotomy: clay surfaces marked by fracture and wholeness give rise to twigs made from discarded cable wire, sprouting seeds and a ceramic leaf. From what is broken or rejected, renewal appears. Even in struggle, resilience persists and hope continues to grow.

#### Process Statement

This work is shaped through the Raku technique, where clay endures intense thermal shocks, recording fire and smoke in glazed and unglazed surfaces. Into these fractured yet whole forms, discarded cable wire becomes twigs, carrying seeds and a ceramic leaf. The process balances control and surrender, mirroring the paradox of renewal emerging from fracture.

POPULATION PARADOX

# RUDDHI VICHARE



**COMPANIONING**  
Stoneware clay  
Gas fired to 1250°C  
15 x 6 inches

In all the major urbanised cities, population explosion has us utilising public spaces which infra-structurally haven't catered in tandem to the growing number of people.

Narrow roads, even narrower footpaths will have waves of people flocking in at peak times of the day or during festivities and to be a part of it all has naturally become a cyclical way of life.

'Companioning' is a visual that has a family of four walking amongst a crowded walkway, holding hands that brings forth to me a tender moment of care and love.

POPULATION PARADOX



**ARCHITECTURAL MIRAGE**  
Paper stoneware clay  
Hand-built Sgraffito technique  
Gas fired at Cone 9 (1280°C)  
a. 8 x 4 x 11.5 inches  
B. 7.5 x 7.5 x 7.5 inches

# SAKSHI AGARWAL

Architectural Mirage inspired by the fundamental forms of architectural: the rectangle and the pyramid, these artworks explore what seems fixed and solid can be transformed into something fluid and alive.

In architecture, these shapes represent order and stability. However, when rendered in clay, they take on a new and more dynamic nature. Grids and patterns that seem rigid at first glance begin to shift with light and shadow, creating a sense of rhythm and movement.

The pyramid holds the strength of a monument; its surface patterned with a triangular grid. As you walk around it, the geometry seems to ripple, transforming solidity into motion. The rectangle echoes a modern building facade, but its tessellated cubes refuse to stay flat, appearing as brick, windows, steps or simply a repeating pattern.

These works remind us that architecture is not only built, but also perceived. Clay captures the grid, yet gently unsettles it, showing how even the most stable forms can bend, shift, and reveal quiet illusions.

CLAY & ARCHITECTURE

# SHIRLEY BHATNAGAR



*DILAPIDATED DREAM*  
Stoneware  
14 x 14 cm

Part of a larger body of work I started exploring in 2004. Looking at how nature must and will reclaim all urban spaces, it's only a matter of time.

The mossy green staircase, going nowhere shows us an open space. Made in very thin slabs of clay and very delicately cut, we are reminded of ruins of buildings that once stood majestic but now exist as fragments.

CLAY & ARCHITECTURE

# SHWETA MANSINGKA



*HUM DO HAMARE DO*  
Stoneware clay  
Fired to 1250°C with a touch of 22 carat gold plating on the clay  
32 x 15 x 4 inches

"Hum do hamare do" - Seeds of Continuity

India's population planning programme, symbolised by the iconic "Hum Do, Hamare Do" logo, imagined a balanced future – two parents, two children – framed within a triangle of aspiration and control.

My work reinterprets this emblem through the metaphor of pears, the fruit form I have always associated with fertility, abundance, and life's continuity. Wall mounted pears represent the parents, their textured surfaces holding stories of resilience and struggle within the weight of policy and social expectation. The reversed pears, sculpted with womb-like hollows cradling golden miniature foetus – a quiet symbol of potential, procreation, and the generational cycle that persists beyond planning and numbers. The dark textured clay bodies evoke scarcity and tension, while the luminous gold within signifies possibility, continuity, and life's innate will to flow.

Arranged in a triangular format reminiscent of the original family planning symbol, the pears speak to both history and paradox: It is a meditation on balance – between control and freedom, scarcity and abundance, policy and life itself.

POPULATION PARADOX

# SONA SRIVASTAVA



**SUKOON**  
Stoneware clay (set of three)  
Fired at high temp.  
a. 12 x 6 inches  
b. 8 x 3 inches (two pieces)

My work is inspired by a poem which describes our eternal quest for 'Sukoon' (peace, tranquility, serenity, calm, inner contentment).

"I have travelled places,  
Between spaces,  
Where bliss and sorrow play hide and seek,  
A dance of shadow and light indeed,  
There bliss hides and shadows shine,  
Fates merge and destinies Intertwine

My journey took me far in search,  
Yet I felt that pulling urge,  
Then Beloved, you heard my plight,  
Showed me what was hidden in plain sight,  
All this time I looked in the wrong place.  
Out there what I sought was present in the inner space"

• Unknown

The sculpture is a 3 piece composition handcrafted with Stoneware clay, fired at high temperature. The centrepiece is an exhibit of Nericom - A Japanese ceramic art technique where multiple colours of clay are layered, combined, and then sliced to create intricate patterns within the clay body itself, similar to marbling

The remaining two pieces are created with a blend of stoneware clay and sand, giving it a unique grainy texture.

CLAY & ARCHITECTURE

# SOUVIK HALDAR



**MAGNET**  
Ceramic  
19 x 4 x 14 inches

This sculpture is about favouritism when some people are treated better than others. I used the idea of a magnet to show how, in a big population like ours, certain people are always "pulled" closer they are liked, chosen, or given more chances.

Others are "pushed" away or ignored. In families, communities, and society, this kind of behaviour can create emotional pain and unfairness. Just like a magnet has two sides attraction and repulsion people also face both acceptance and rejection. Through this ceramic artwork, I want to show these invisible forces that affect our lives, relationships, and place in society.

POPULATION PARADOX

# SUPARNA ARORA



## WASHED ASHORE

Stoneware

Oxide washed and high fired in gas kiln

a. 17 x 13 x 16 inches

b. 16 x 16 x 3 inches

Fragments from mammoth structures of an era gone by, enduring numerous challenges, lying submerged in the ocean for decades, weathered and battered, rusting and eroding, decomposing and disintegrating. Washed ashore with an identity of their own. An integral part of history, and living forever.

Architecturally integrating these forms, scaled up in size, I conceptualise them to be a seaside retreat inspired by natural forms or an installation exploring material decay or organic resilience.

This body of work has been for me an exploration of various shades of oxides teamed up with a riot of textures picked up from random things in nature and around my studio space, have tried to incorporate minimalism and simplicity, so that the emphasis remains on the form.

CLAY & ARCHITECTURE

# YASHASHRI SHILDHANKAR



## POPULATION OVERFLOW AND ECHOES

Stoneware

High fired

a. 13 x 6 inches

b. 10 x 10 inches

c. 10 x 8 inches

The surge in global population is one of the most striking realities of our time, a sign of human resilience and adaptability, but also a challenge that stretches our planet's resources, ecosystems, and social structures to their limits. It is the story of swelling cities, vibrant neighbourhoods, and the unstoppable drive to survive and prosper, even in the face of scarcity. Yet, opposite this reality lies the population paradox: places where birth rates are falling, populations are ageing, and communities must navigate shrinking workforces and shifting cultural landscapes.

These two extremes are closely linked. While some regions wrestle with overcrowded homes, dwindling resources, and environmental damage, others face economic slowdown, deserted rural towns, and the fading of long-held traditions. Together, they create a powerful and complex narrative that invites artistic exploration.

Clay offers a uniquely fitting medium for telling this story. Its tactile and versatile qualities make it ideal for expressing layered emotions through form, texture, and relief. In a wall art composition, the "overflow" could be shown through densely packed figures' faces and bodies pressing together, marked with bold textures that convey urgency and strain. In contrast, the "echoes" could emerge through open spaces, scattered forms, and fading silhouettes, evoking isolation, fragmentation, and the quiet loss of community.

Symbols such as cracked clay for environmental stress, interwoven patterns for cultural ties, and gradual shifts in colour for changing demographics can deepen the work's meaning. The tension between crowded and empty spaces on the same surface would create a visual dialogue between abundance and absence, urgency and stillness, growth and decline. Ultimately, the piece would invite viewers to pause and consider our shared demographic future and to imagine solutions that are sustainable, balanced, and respectful of both people and the planet.

POPULATION PARADOX



@adilwriterartpage  
www.adilwriter.com

A multifaceted artist, Adil Writer is an architect, ceramicist & painter with a Master's degree in Urban Design from UOH, USA.

He has followed a life in architecture and interior refurbishment in Bombay, with a course in ceramics at the iconic Golden Bridge Pottery. He works from Mandala Pottery, in the forests of Auroville, where he creates works that blend tradition and modernity.

With his background in architecture, Adil's art explores identity, culture, and human experience. He is a member of ICAF, Art Axis, NCECA, IIA and IAC.

ADIL WRITER



@aditya\_sharma06sep

I engage in a studio-based practice where my artworks merge experimental ceramic techniques with themes of myths and realities. My pieces blend symbolism and Indian mythology, creating narratives that celebrate the significance of deities and their native landscapes. Each artwork is imbued with a divine essence, reflecting the tranquility of sacred sites.

My artistic journey is deeply rooted in a personal engagement with Indian mythology, where I explore the grandeur of gods and their surroundings. Whether depicting the gods themselves or elements associated with them, my aim is to evoke a sense of divine aura. My work transcends any single religious narrative, instead offering symbolic representations that reflect the essence of various faiths and their teachings.

My exploration of this subject began during a tour of South India, where I was captivated by the temple architecture and sculpture. This experience, coupled with the observation of cultural practices such as ocean worship, further fuelled my curiosity about the existence of gods.

In my artistic expression, I perceive gods as manifestations of energy, emphasising the interconnectedness of all things in the universe. I utilise various mediums, predominantly clay, to create my works. Initially, I meticulously planned each piece with proper drawings and specifications for glazes due to the nature of my medium. However, I have since shifted towards a more intuitive process, allowing the clay itself to guide me towards mysterious outcomes.

I incorporate textures to evoke an earthy feel, often using coloured clays and oxide paints instead of glazes, though the latter still play a vital role in some works. I enjoy experimenting with fabrication techniques and often combine mediums such as bronze, wood, and cement, drawing from my background in sculpture. I am mindful of the compatibility of these mediums to ensure a harmonious integration into my artworks.

ADITYA SHARMA



@studio.lily.ceramics

Amishi Bhatha is based in Ahmedabad. She has a background in Architecture and is quite new to the world of ceramics. Her engagement with clay started in 2021, and in January 2023, she decided to convert her hobby into her profession and established Studio Lily.

Amishi is fascinated by the alchemy of ceramics: the magic that occurs when earth, water, and fire unite. Her work is exploratory, she does not adhere to a specific style or language as she is still learning.

Amishi seeks inspiration from her surroundings, nature, people, animals... She is currently exploring sound and music through ceramic sculptures. Her work is a reflection of the artist, the designer and the scientist that lives in her.

AMISHI BHATHA



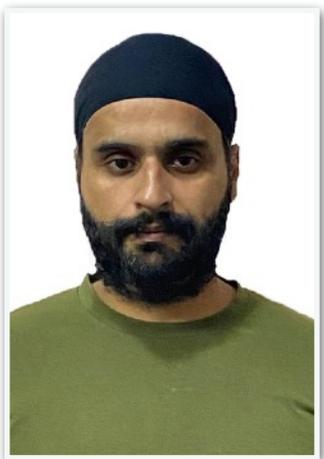
@studio\_ceramatrix

Janhavi is an architect-turned-ceramic artist based in Pune, India. Her practice embodies the meeting point of function and sculpture.

Working intuitively with clay and its elemental transformation through fire, she creates one-of-a-kind pieces.

Her work reflects a quiet warmth and contemplative sensibility, inviting moments of pause and connection through both utility and presence

JANHAVI  
GHOSPURIKAR



@jasleensingh9040

Jasleen Singh is a sculptor and academic whose practice spans stone, wood, ceramics, terracotta, and mixed media. A graduate of the Maharaja Sayajirao University of Baroda, he has represented India at major international platforms including the Kajima Sculpture Competition in Japan, the Geumgang Nature Art Biennale in South Korea, Ceramic Art Avenue in Jingdezhen, China, and symposiums in France, Denmark, Turkey, Armenia, Egypt, and Romania.

Singh has been recognised with numerous awards, among them the Junior Fellowship from the Ministry of Culture (Govt. of India), the Award of Excellence at the 86th All India Exhibition of Arts, and several national gold medals from the Prafulla Dahanukar Art Foundation.

Alongside his studio practice, he has taught sculpture at the University of Jammu and Kurukshetra University, conducted workshops at institutions such as IIT Nagrota and The Lawrence School, Sanawar, and undertaken significant commissions, including a monumental 44 x 22 ft ceramic and fibre mural at Kurukshetra University.

His work reflects a deep engagement with material, form, and cultural narratives, positioning him as an important contemporary voice in Indian sculpture.

JASLEEN SINGH



@Kaavya\_pawar

Kaavya Pawar, is an artist based in Baroda. She graduated with a Master's and Bachelor's degree in Visual Arts, at the Department of Sculpture, Faculty of Fine Arts, MSU, Baroda.

A multidisciplinary artist working with sculpture, installation, and memory-based storytelling, her practice explores themes of displacement, nostalgia, and personal history through maps, objects, and shadows, creating poetic archives that blur the line between tangible and intangible.

KAAVYA PAWAR



@karunakathpalia  
@maatikruti

My journey started as a hobby and one fine day I realised it was not longer just a hobby but it has now become a part of me.

My work revolves mostly around geometrical forms and angular shapes. I find it very intriguing and interesting to play with shapes in different sizes.

I hope you enjoy my work as much as I did, while creating them.

KARUNA  
KATHPALIA



@Cicostudio\_  
@Khushu\_18

Khushboo Saraogi, an architect turned potter, has been passionate about ceramics since 2016, sparked by her exploration of terracotta tiles during her architectural thesis in 2015. To hone her skills, she studied under renowned ceramicists like Mansimran Ji in Andretta and Sandeep Manchekar in Mumbai.

While she initially focused on functional pottery, she has gradually started to include detailed drawings and sgraffito techniques on functional wears and mural wall pieces.

Currently, she is experimenting with innovative shapes and diverse firing methods, drawing inspiration from the architectural heritage around her.

As she explores the creative potential of clay, she is particularly fascinated by firing patterns and the interplay between nature and architecture, often challenging traditional notions of symmetry in her work.

KHUSBOO SARAOGI



@kshitija\_mitter

Kshitija has been captivated by the fluid nature of clay and the enduring form of ceramics for over a decade.

An alumna of Golden Bridge Pottery in Puducherry, she has also interned at Tonpartie Studio in Frankfurt.

Her practice looks beyond the outer beauty of functional forms to explore their balance, texture, and sensory experience. She sees the transformation of clay into an artefact as a reflection of life itself, a journey of patience, change, and becoming.

KSHITIJA MITTER



@studiomann\_

As a lost child, with no knowledge of their calling, I tried almost every art form. With clay, I felt the peace I was craving for.

I started my journey with a wheel and now I am exploring the work of sculpting too. I find the human body and mind very interesting to study and portray.

I try to convey a story through my work, I hope you can find a story of your own in it.

MADHU SINGH



@mahes.meher.5

Mahes Meher is a visual artist originally from Odisha, currently based in Baroda, Gujarat. He completed his Bachelor's degree in Fine Arts from B.K. College of Art and Crafts, Bhubaneswar in 2019, and went on to earn his Master's degree in Sculpture from the Faculty of Fine Arts, M.S. University, Baroda in 2022.

Mahes's artistic practice is rooted in exploring themes of emotion, memory, nostalgia, and human experiences. He works across various mediums including terracotta, ceramics, metal, and stone, often using material as a narrative device to deepen conceptual engagement.

His practice continues to evolve through in-depth research and experimentation, aiming to further investigate his conceptual concerns. Mahes has participated in several group exhibitions and has been actively involved in a range of art activities, including stone carving camps, terracotta and ceramic workshops, and artist residency programs.

MAHES MEHER



@msnstudio.in  
www.msnstudio.in

Manpreeth Singh Nishter started ceramics in 2008. His passion and vision to become a full time ceramic artist came to fruition, when he decided to quit a lucrative corporate life and setup a 1,000 sq. feet studio in Hyderabad.

He conducted thousands of workshops and exhibits his work internationally as well. He has presented at ceramic conferences both in India and internationally, including the NCECA, USA, where he spoke on sustainable ceramic practices.

MANPREETH  
SINGH NISHTER



@maatiboy\_

As a ceramic artist from Hyderabad, my work is a direct reflection of my lifelong fascination with the animal kingdom. This passion, sparked by my artist father, led me to pursue my Bachelor of Design in Ceramics and Glass from IICD Jaipur.

My practice is deeply rooted in the playful nature of clay. I'm fascinated by how the material can be moulded, and I love keeping its raw, natural quality alive. My skills have been enriched by working with artisans from various craft clusters, where I learned their smooth, intuitive handling of the material.

My process focuses on observing how animals move and embody unique energy. It's about capturing the essence of their motion, from the grace of a leopard to the stillness of a deer. Each piece is an attempt to create a conversation between myself and the natural world, honouring the creatures that have inspired me since childhood.

MANAS BHOLLA



@monika.sood07

Monika Sood holds a BFA in Painting and a Master's in History and Appreciation of Art. Drawn to clay since the beginning, she first tried it at Delhi Blue Pottery, took a break, and later resumed in Tokyo, learning pinching and slab techniques.

Her journey deepened under eminent artist Rachna Prashar, marking the true start of her clay practice. With a painting background, she sees ceramics as a canvas, blending both mediums in her work.

MONIKA SOOD



@craftsy\_mix

Priyanka Jain is a ceramic artist based in Jaipur, working primarily with pit firing and raku pottery. Her practice bridges traditional firing techniques with contemporary aesthetics, resulting in striking statement pieces that blur the line between functional object and interior art.

With over eight years of experience, Priyanka explores the unpredictability of fire and surface, creating one-of-a-kind works that bring depth and character to contemporary spaces.

PRIYANKA JAIN



@clayventures  
www.clayventures.in

Raji Devta brings clay to life through thoughtful craftsmanship and contemporary design. A product designer based in Ahmedabad, her journey has taken her from Golden Bridge Pottery to international residences and being a design educator.

She established her studio Clayventures in 2019. While clay offers endless creative possibilities, its technical complexities make every piece a challenge; one she embraces fully. Her forms emerge playfully, guided by time, touch, and transformation.

She seeks to translate the earthly inspirations and observations around life into this medium and explore the impact that design holds. A commitment to experimentation reinforce Raji's process with continuous explorations in making and firing techniques.

RAJI DEVTA



@Clay\_anatomy

Priyanka Sharma grew up in Mussoorie and Delhi, India. Her journey with clay started in 2008 under the guidance and tutelage of the amazingly talented ceramicist Ms. Rachna Parasher.

Priyanka is continually inspired by both the strength and vulnerability of clay, how it requires either a force or gentleness of hand at various stages. Utilising a variety of wheel thrown and hand building techniques, she enjoys altering clay forms to create shapes that convey movement and softness, perfect edges, undulating rims and meticulous detailing invite the eye to travel across each piece. At each step of the making process, she strives to make work that reflects a collaboration with the materials she uses. Art always has a voice in her final product. She believes that pottery made by hand with thoughtfulness can elevate human connections and consciousness.

Priyanka works from her studio 'Clay Anatomy' in Delhi. She is also the co-founder of 'Mudroutes'. She is also the head of design for the studio pottery and ceramics division of a bespoke concept boutique 'MDLV, Delhi and Goa'.

PRIYANKA SHARMA



@ramya.em

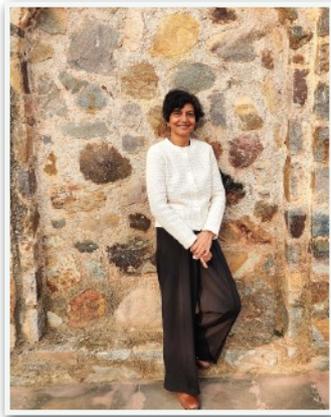
I am a multi disciplinary artist working with variety of mediums, both physical and digital. I have a UG degree in Sculpture and PG degree in Ceramics and Glass design. The Ceramic department in College of Fine Arts, Karnataka Chitrakala Parishath was set up under my guidance, where I was faculty for 4yrs. Currently I'm working at Hampi Art Labs managing the Ceramics and Printmaking studios, working on multiple mediums, including Ceramics and Glass.

Art has always been like breathing to me, a way of life through which I can exist in simplicity. It is essential. From the time that I've come to the realisation that there is an infinite universe in creative interaction, I have tried my best to make something out of it, be it painting, sculpture, illustration, animation, embroidery and what not.

My work stems out of a need to record the life and its beauty around me. It talks about time and our change in interaction with the environment surrounding us. It talks about the past, the nature and the time I lived in as a child, about the perception of landscapes and objects, our sense of reality and wonder. It talks about our changing perspectives as age changes, the past and the present. I feel the need to record this through image making as reverence to our ancestors who used to preserve their lives and functionings the same way.

As beings with such short lives and, with uncertain future ahead, we make life meaningful and worth our time with the small experiences and memories that our hearts and senses hold on to dearly. My works are the trail of the life I have lived and am living, even when it's insignificant and small and immaterial, perishable and definitely unremarkable to the world outside, somehow these small experiences and exchanges are what has made us who we are. And every individual is blessed with such limitless combinations of minute experiences that no one else experiences. In the time that I am given in this world, I would like to record these personal, intimate experiences through as many mediums as I can.

RAMYA E M



@rekhashipurkar

I am a Language trainer by profession. I have a Masters Degree in German from Jawaharlal Nehru University, Delhi and have done a diploma in Spanish from Instituto de Espanol in Panama City, Panama. It was in Panama that I first lay my hands on clay, and fell in love with it.

However, it was only many years later that my desire to work with clay was actually fulfilled, when I met my mentor Madhur Sen, who reawakened my passion to work with clay, and helped bring out my creativity. I now love to speak the language of clay.

I have been working with clay for over 10 years. I like to work on both sculptural and functional forms. The technique I am most comfortable with is hand building, in which the clay is either rolled out as a slab and then cut and formed into desired shapes, or just moulded into shapes. I am very interested in painting as an art form and try to incorporate that in my ceramic work by using a technique called sgraffito or by painting directly on clay using colourants such as oxides, stains and underglazes.

REKHA SHIPURKAR



@maatimaanushstudio  
www.maatimaanush.com

I am a painter, poet and a potter. I started my journey of art 10 years ago and have 3 years of formal training in pottery from Delhi blue pottery trust, and since then for the last 5 years, I am pursuing studio pottery in my home studio 'Maati Maanush' in Noida.

Pottery is full of challenges and even though I like to stay comfortable in my own area, it has pushed me to expand this and to grow. I enjoy it as well because I learn lessons in life from the clay such as facing my challenges head on.

The work that I make is functionally aesthetic and contrasts structure with volume and rigidity with softness. My main area of interest is making my own glazes, specifically, crystalline glazing which gives my work a certain visual richness. The form of the pot only serves as a blank canvas for the glaze to act as paint on a painting and give it texture and colour.

In this way, working on my own clay and glazes helps me spend more time with each individual pot and create a very unique bond with them.

RENU GUPTA



@rina.chappidi

Rina Chappidi is a visual artist from Bangalore, India. She is a Design graduate from NIFT Hyderabad. She spent eight years working in the apparel design industry before discovering her true calling in clay.

In 2018, she established her studio and began creating seasonal collections of functional ware and sculptures. She later refined her practice through a residency at Anvi Pottery, where she studied wheel-throwing and glaze-making.

Inspired by childhood memories of mud houses, open fields, and seasonal blossoms, her work carries a sense of nostalgia, playfulness, and organic beauty. Through her ceramics, Rina seeks to evoke emotion and belonging in a world where human connections are increasingly fleeting.

RINA CHAPPIDI



@rubyjhunjunwala  
www.rubyjhunjunwala.com

Ruby started her Clay journey 4 decades ago under the mentorship of renowned ceramic artists Daniel Rhodes, Gurcharan and Mansimran Singhji.

She set up her studio ADIPA in Pune. In the early nineties her focus shifted exploring 'Environmental Ceramics'. She began creating and installing large ceramic murals ranging from 200 sq.ft. to 5,000 sq.ft.

"My larger commissioned murals and installations demand intense planning and immaculate execution. Despite this I would say I am a very spontaneous person and can move from one form, style and firing techniques with ease and comfort."

As she continues to discover herself her work too undergoes many turns and twists. She now enjoys collaborating with younger artists from different genres. Working together they create ART that speaks of 'Inclusion and Acceptance.'

As the shroud of Covid covered the entire world - Ruby continued to work and relook at her journey. She no longer feels like confining herself to clay, her work now includes mediums like fabric, paper and natural fibre.

RUBY JHUNJHUNWALA



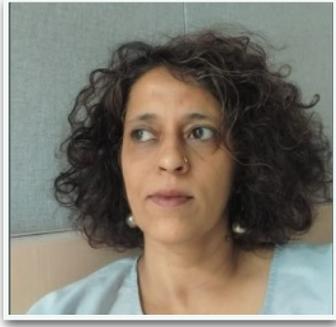
@ruddhivichare13  
@koorm.studio

Ruddhi Vichare is a ceramic artist from Pune, India. She graduated in Business Management (2014) and worked in an investment bank only to realise her creative potential lies in the mediums of drawing and clay.

She trained at Creative Club, Pune and at Golden Bridge Pottery, Pondicherry (2018). She has participated in sculptural group shows across India and is council member of Indian Ceramics Art Foundation since 2023.

Her works engage the viewer through her narrative style and they are inspired from lived experiences or are research based.

RUDDHI VICHARE



@shirleybhatnagar

Shirley Bhatnagar works across design, craft and art. She is currently an Associate Professor at UPES, Dehradun in the department of School of Design. An alumnus of The National Institute of Design, she specialised in industrial design, and has over 20 years of professional experience.

While she works primarily in ceramics she has executed numerous projects using Indian crafts. She started and led the Fired Material Department at the Indian Institute of Crafts and Design in Jaipur, and has many commissions to her credit from the Indian School of Business, Mohali to projects for GVK, Mumbai Airport.

She has international exposure with residencies in the United States, Japan the prestigious Indian Ceramics Triennale, in Stoke in Britain, as the first awardee of the exchange between the British Ceramics Biennial and the Indian Ceramics Triennial. She recently also received grant from Jingdezhen International studios as a resident 8n Taoxichuan Art Center in China.

Shirley's studio "Irregular Beauty" is known for her narrative and commentary on social and political issues through Ceramics. She also uses historical study and research to build upon ideas for her work. The sense of play and hilarity coupled with storytelling and illustrations now forms the backbone of her work.

SHIRLEY BHATNAGAR



@sakshiagarwalart

Sakshi Agarwal is a New Delhi based ceramist and an industrial designer. She brings a striking fusion of design and craftsmanship to her work. With a master's in industrial design from Scuola Politecnica di Design, Italy. She transitioned to ceramics in 2017, training under Madhur Sen at Blue turtle studio. Her work balances wheel-thrown and hand-built techniques, layered with intricate carving and surface patterns that often resemble architectural grids or woven tapestries. By weaving geometry into clay, she creates forms that act as vessels of memory and perception—objects that invite both visual and tactile engagement.

She has undertaken international residencies at Taoxichuan International Studio, Jingdezhen, China (2024) and Midland Junction Arts Centre, Australia (2025), where she also presented at the WEDGE Australian Ceramics Triennale as an invited demonstrator (2025). In 2024, she was awarded the Excellence Award at the "12th Shiwan Cup International Youth Ceramic Art Competition". She has participated in numerous group exhibitions across India and abroad and her works have been exhibited at institutions such as the Guangdong Shiwan Ceramic Museum (China), MJAC art gallery (Australia), Kalakriti Art Gallery, India Habitat Centre, Kanoria Arts Centre, Triveni Gallery and Bikaner House (Delhi).

SAKSHI AGARWAL



@shwetamansingka\_ceramics  
www.shwetamansingka.com

Shweta (b. 1973, Kolkata) began her journey with clay in 1989, guided by masters Shri Ram Kumar Manna and Shri Devi Prashad. Her work explores the profound layers of existence, paying homage to the life force that connects all beings.

Her sculptures have been exhibited widely in India and abroad, including the National Gallery of Modern Art, Delhi (2021). In 2023, she participated in the "Remembering Jyotsna Bhatt" residency at the Ceramic Center, Baroda, culminating in a show at Alembic Art District. Her most recent exhibition was with a solo sculptural show Gallery Espace, Delhi (2025).

Shweta has received numerous accolades, including the Sanmarg Aparajita Women Achiever Award (2023), the All India Merit Grant (Prafulla Dahanukar Art Foundation), and the Silver Plaque at the International Exhibition of Ceramics and Glass (Zagreb, Croatia). She is a jury member of Artaxis, an international ceramic organisation, and her work has been featured in multiple publications, and the American Ceramic Society's book "Naked Raku and Related Bare Clay Techniques."

Shweta lives and works in New Delhi, India, continuing her explorations

SHWETA MANSINGKA



@sonapottery

Sona Srivastava, is the Lead Artist and Founder of Sona Pottery. A trained professional in the ceramic arts, she started her journey as a student of ceramic arts in the year 2010. Sona has participated in over 100 exhibitions and was recently invited to collaborate on an installation at the prestigious Indian Art Fair, 2024

What inspires her? 'The Joy Of Life'.

"Isn't Joy what we all aspire for? Longing and yearning to experience it in the journey of Life? No matter what emotion the mind delves in...It is Joy which it always wants to come back to. My quest is just to capture a moment of this intoxicating rhapsody. If I am able to do it...It is my Happy Creation"

It reflects in the variegated Ceramic Art she creates. Symmetry, balance and painful craftsmanship in form and function. Not to forget the nuances that add to the character.

Happy creations, indeed!

SONA SRIVASTAVA



@romy\_halder\_

I am Souvik Halder, a ceramic artist from West Bengal, India. I completed my Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) in Ceramic & Glass. My work mainly focuses on zoomorphic forms, especially using fish as a symbol to express human emotions, behaviour, and personal memories.

Much of my inspiration comes from my own life, especially my family's connection to the fish trade, which I now express through clay in symbolic and narrative ways. I am currently continuing my ceramic art practice at Lalit Kala Academy in Kolkata, where I explore the possibilities of form, texture, and storytelling in ceramics.

SOUVIK HALDER



@studiosixceramics  
@suparnaarora

A graduate in philosophy from Miranda House College and also a sculpture student at Triveni kala Sangam. Clay was the first medium I experimented with and my fascination for the Potter's wheel led me into the world of pottery.

Using clay as a medium of expression is a profoundly rich and satisfying experience for me . Over the years I have come to understand the nuances of this craft and am able to appreciate the subtle yet varied media and glazes that go along with it. It gives me immense pleasure to create something out of what was Clay a few hours before.

Studio pottery for me is a very refined art form that requires not only tremendous perseverance and hard work but also demands a high degree of patience. Clay my way sums up in creating a range from classic to casual to fun pottery .

SUPARNA ARORA



@yashashrishildhankar  
[www.clayexplore.com](http://www.clayexplore.com)

After graduating with a Bachelor of Fine Arts from Sir J. J. School of Arts, Mumbai. I started my career as a full-time faculty for the Ceramic & Pottery Department at L. S. Raheja School of Art, Mumbai. While teaching I also completed a Master of Arts in Asian Indian Culture from St Xaviers College.

Later as a professional Ceramic Artist founded a studio by the name of "Clay Explore" in 2012 and commenced designing and producing a body of work for restaurants, cafés, and exclusive designs for Architects and Interior Designers.

Working exclusively in Sgraffito style technique and painting with underglazes. My work is defined by my modern aesthetic creating interaction between nature and objects. I am most interested in creating a strong form through balance and proportion. I find inspiration in the gentle curves of forms and nature as well as the clean lines of modern objects. Each has led me to experiment with alteration and reconstruction of these shapes and I am able to create new forms, which enhance the design and often times the function of a piece.



Mrin Foundation  
[icaf.org.in](http://icaf.org.in)



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for Arts*

[www.kanoriacentreforarts.org](http://www.kanoriacentreforarts.org)