

Mrin

A magazine of Indian Ceramic Art



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EDITORIAL

Indian Ceramic Art Foundation's Mrin Issue 6 has taken the ancient Indian Ocean trade network as its core theme. Our theme is aligned with the ICAF's vision to promote Indian and international ceramic traditions and contemporary practices by facilitating knowledge exchange. Committed to inclusivity and the diversity of art practices, Mrin fosters dialogue and collaboration between ceramic art practitioners, as well as those in the fields of design, art history, philosophy, museology, visual art and architecture.

Dating back to at least the 3rd century BCE, it was a vital maritime route connecting East Africa, the Arabian Peninsula, India, Southeast Asia, China and Australia. Facilitated by predictable monsoon winds, it enabled the exchange of goods such as spices, textiles, ivory, and ceramics, as well as ideas, religions, and cultural practices. These historic trade links laid the foundation for centuries of cross-cultural interaction with human migration and economic interdependence across the Indian Ocean rim influencing local architecture, language, and religion. This long history of maritime mobility helped create the diverse and interconnected cultural landscapes that still define the Indian Ocean rim today.

Ceramics played a crucial role in the Indian Ocean trade, both as everyday utilitarian items and as valuable trade goods. Archaeological excavations at port cities and shipwrecks along the Indian Ocean rim have revealed a rich diversity of ceramics that illustrate the extent and complexity of this maritime network. Chinese porcelain—especially from the Tang, Song, and Ming dynasties—was highly prized as were Islamic glazed ceramics from Persia and the Middle East. South Indian and Southeast Asian ceramics were traded regionally with the black-and-red ware and rouletted ware from Tamil Nadu, as well as storage jars and cooking pots, along with Southeast Asian ceramics—especially from Thailand and Vietnam—circulated throughout the region, often imitating Chinese styles but developing their own distinct identities. These ceramic finds help archaeologists trace ancient trade routes and cultural exchanges, providing material evidence of the vibrant intercontinental connections across the Indian Ocean world from antiquity through the early modern period.

We are very grateful for the Guest Sectional Editors, Ronnie Watt and Bernard Kerr, for their enthusiastic support in making it possible for us to include this wide range of contributing authors, hailing from some of the countries of the Indian Ocean trade network. This double issue would not have been possible without them. The essays have been further grouped within their country under Legacy and Contemporary Voices. While the idea of celebrating ceramics in countries adjoining the Indian Ocean is exciting, we must admit that our efforts do not do justice to the subject and considering the short time we had, we have restricted ourselves to three main regions that include parts of South Africa; Iran, Mauritius, Indonesia and parts of the Indian sub-continent (Pakistan, India, Bangladesh, Nepal) and a section on Australia.

We apologise for missing out some of the very important countries on this network, but we were unable to find contributors. We would welcome essays from our readers for publication in forthcoming issues.

One question emerges whenever we take a wide-angle view of our times that are characterized by an unprecedented diffusion of ideas, people and culture. What makes people long for clay? Is it our increasing distance from nature and natural cycles that quite naturally and paradoxically, induces a thirst for a return to nature? There are accompanying questions too - Are contemporary ceramists sufficiently aware of the environmental implications of their practices? The increasing demand for claybodies, glaze materials and energy, does put some responsibility on future ceramists for evolving sustainable practices. What completes the cycle of production, consumption and more importantly, appreciation of works created in ceramics? We hope that this issue helps us grapple with such questions by sharing international viewpoints.

It has been an enormous privilege to release this journal during Wedge, Australian Ceramics Triennale 2025 and we hope our readers will enjoy the variety of essays and coverage of issues that are on offer.

We look forward to your feedback.

Kristine Michael, Raja Mohanty, Shampa Shah
Mrin Co- Editors 

sessions create an inclusive space for learning and reflection. They also contribute to a growing network of international exchange, positioning Indian ceramic art within a broader transnational framework.

Looking Forward: Building Global Pathways

One of ICAF's core missions is to act as a platform for exchange. Whether through residencies, symposia, or collaborative exhibitions, we believe in the power of dialogue—across borders, generations, and disciplines. It is in this spirit of exchange and shared curiosity that we are witnessing the exciting emergence of deeper links between ceramic artists and institutions in India and across the world. These evolving connections hold immense potential to become meaningful pathways for intercultural dialogue, collaborative creation, and reciprocal learning. As artists, curators, and educators engage across borders, a more global, interconnected ceramic community is taking shape—one that honours both regional specificity and shared material vocabularies. Through such collaborations, Indian ceramic practice finds resonance on international platforms while simultaneously embracing diverse influences that enrich its own evolving identity.

Rooted in India yet globally minded, ICAF remains dedicated to building a more visible, vibrant, and connected future for ceramic arts—one that honours tradition while embracing experimentation and exchange. 🌐

Veteran artist Jyoti Bhatt and Jyotiben Patel in conversation with ICAF residency awardees Ruddhi Vichare and Suraj Sahu at Ceramic Center, Vadodara 2023.



"Elemental" The annual ICAF juried group exhibition at Kanoria Center for Arts, Ahmedabad, September 2024.





'Elemental' at Kanoria Center for Arts 2024



Eugene Hön, *Curious Entanglements X*, 2024. Porcelain and digital fractals. (Photo by Eugene Hön.)

CURIOUS ENTANGLEMENTS AND DEBRIS: RECENT PORCELAIN VESSELS BY EUGENE HÖN

● Carl Landsberg



Eugene Hön, *Curious Entanglements*, 2024. Porcelain and digital fractals. (Photos by Sara de Pina.)

Since retiring as the director/curator of the Faculty of Art, Design and Architecture (FADA) Gallery of the University of Johannesburg, the South African ceramist Eugene Hön has assumed the status of a full-time artist working from a purpose designed home studio workspace which he refers to as a "Studio in the Sky." His recent body of vessels signals a dramatic shift in his working method and choice of forms and surface treatment. He has returned to creating vessel shapes which he underpins with a practice-driven approach. Hön presents works with integrated granular textured surfaces decorated with Surrealist-inspired fractal patterns to represent debris and mycelium. The choice of theme reveals Hön's engagement with contemporary environmental discourse. He debuted his new range of ceramics in 2024 with the presentation of six of the vessels at two of South Africa's premier ceramic biennales, one being the Corobrik National Biennale held in Johannesburg and the other at the inaugural Rust-en-Vrede Gallery's Clay Awards Biennale held in Cape Town. The theme of the vessels is consistent but variations in form and decoration make for a fluid aesthetic. When paired or presented as an ensemble for exhibition, they appear to be in dialogue with one another.

To date, Hön has created vessels in three sizes for the series with heights of approximately

70mm, 110mm and 140mm. The current iteration in this opus is a range of slip-cast, self-glazing parian porcelain and altered vessels. The vessels were altered by hand at the leather-hard stage to give each of the forms a unique appearance. The surface decoration of each is equally distinctive within the range. For the decorations he made use of applied decal designs based on his coloured ballpoint pen drawings of mycelium which he partnered with porcelain shards and pulverised ceramic fragments sprinkled on to the leather hard bodies prior to firing at 1240°C. The textured, granulated porcelain elements which Hön refers to as "debris" were painted and sponged in dramatic contrasting colours to suggest matter scorched by fire, combustion, incineration, pyroclastic flows, or hot geyser emissions.

Hön has created four ranges with variations of his conceptual design. He first presented a *blanc de chine* range which he followed with a range that showed blue-toned fractal designs and debris. The third range featured earth-toned fractal decorations and debris. In his most recent range, the debris is not painted but is pre-coloured with powdered pigments or ceramic stains which, when fired, produce a crystalline effect. With the latter technique he can apply the coloured particles to the interior of the vessels.

Mycelium as metaphor

In his artist's notes, Hön makes this observation: *'Curious Entanglements' stems from the reading of evocative literature about fungi. At the core of understanding its creative significance and relevance to my conceptual development, is to understand the workings of fungi's underground network. In the words of [Merlin] Sheldrake [the mycologist], a 'mycelial network is a map of a fungus recent history and is a helpful reminder that all life forms are in fact processes, not things. The 'you' of five years ago was made of different stuff than the 'you' of today. Nature is an event that never stops. We are in a continued state of development/flux, responding to change and adapting to impactful global and environmental issues.'*

Mycelium is an underground network of fungal threads that facilitates communication and resource sharing amongst trees and plants. It serves as a powerful metaphor for interconnectedness and ecological interdependence. As Sheldrake notes in his book "Entangled Life", which is frequently referenced in Hön's notes, mycelial networks represent life as process rather than as a fixed state. This is a concept that resonates deeply with Hön's artistic practice.

The theme of *Curious Entanglements and Debris* has multiple references. "Curious" suggests both inquisitiveness and strangeness, while "entanglements" references both the physical structure of mycelium and the complex interrelationships that characterize natural life forms. "Debris," beyond its literal reference to the fragmented porcelain surface treatments, suggests cycles of decay and renewal essential to ecological processes. Hön's fractal imagery based on his mycelium drawing functions primarily as a metaphor for the interconnectedness, interdependence, and symbiosis of life forms. It is his notion of life as an ongoing and changing chemical reaction in a world in flux. The role of mycelium in the natural world mirrors the cycle of life itself: it nourishes and sustains growth whilst also assuming a pivotal role in the decomposition of natural and artificial waste matter. His mycelium themed iconography also serves as a commentary on mankind's impact on the environment that manifests as climate change, extreme weather phenomena, and the degradation of the natural environment. Hön uses the term "Anthropocene Age" to clarify that human activity is the dominant influence in the degradation of the environment.

Innovation in Process and Form

In his artist's notes, Hön presents a synopsis of his approach in this new series of works:



Eugene Hon, *Debris 1*, 2024. Porcelain vessel with granular porcelain fragments in earth tones.

"Craftmanship takes centre stage in the conceptualisation of the expressive slip cast ceramic vessels. The minimalist CAD-rendered, 3D-printed, cylindrical shaped ceramic forms are radically transformed, when developing appropriate and relevant ceramic surfaces. I turned my attention to the inherent qualities of clay's materiality (dry and fragmented - adding tactility - in sharp contrast to the two dimensional, digitally printed ceramic transfers of my drawings, applied to the self-glazing parian body (very smooth and translucent when sanded with diamond sanding paper and pads.)"

Hön's creative process is contemplative, practice-led, and technologically integrated with a specific aesthetic in mind. The vessels retain signs of their making process. He continually adapts his choice of materials, the choice and scale of forms and surfaces, decorations, and firing process. He documents his creative journey through social media. This has grown to be an interactive and informative visual diary in which he records his thought process and experimentation with the hand-crafting of the vessels. In essence, a practice-led approach places value on the act of creation and the personal evolution of an artist's skills and vision, rather than an exclusive focus on a predetermined artistic outcome. It is all about learning by doing. By experimenting and innovating, Hön explores and pushes the boundaries of his ceramic work. The vessels

speak of this in their evidence of process, material, and personal expression as well as the progression of his growth and development as ceramist.

There is a strong visual semblance to post-modern ceramic vessels in the idiom of Edmund De Waal, Magdalene Odundo, John Ward, Daisuke Iguchi, Peter Beard, Lucie Rie (1902-1995) and Hans Coper (1920-1981). The difference, however, lies in the process of making. As opposed to works being wheel-thrown, hand-built, pinched or coiled, Hön's works are slip cast using a machined industrial mould that was 3D CAD-designed and printed. Whilst the post-modern minimalist forms are familiar to us, they stand different in having been subverted through intervention and surface decoration. Hön describes his works as "expressive ceramic vessels" in which he acknowledges the modernist studio pottery tradition but steers them towards the avant garde. We also note his familiarity with the Japanese craft and aesthetic traditions which he frequently references in his artist's notes.

The influence of the Zen Buddhist *wabi-sabi* aesthetic is apparent. The subdued, simplistic, and austere beauty in the vessel shape reflects the *wabi* character. The *sabi* concept is reflected via Hön's drastic physical manipulation of the form and the placement of the decal designs and debris patterns. With those he steers attention towards intimations of impermanence, rustic surfaces with patina, encrustation, and asymmetry. There is also a likeness with origami in Hön's thin-walled vessels with their dramatic diagonal cuts and overlapping forms. The referencing of the Japanese art of paper folding dates to an earlier series of works where Hön created origami-like boat sculptures. Those were made with paper clay and decorated with transfer-printed designs sourced from his own sketchbooks. One of those sketches was his rendition *The Great Wave* woodblock print by of Katsushika Hokusai (1760-1849). Using contemporary technology, Hön reflects both historical ceramic traditions and contemporary artistic trends.

The works of the 19th century maverick American art potter George Ohr (1857-1918) and his compatriot modernist ceramist Kathy Butterly as well as the contemporary British studio potter Walter Keeler, come to mind when Hön's vessels are considered. Ohr and Butterly created idiosyncratic rumpled and imploded vessels. Keeler's organic and sinuous salt glazed stoneware pieces evoke association with Art Nouveau forms inspired by nature and plants. These might well have some bearing on Hön's work.

His vessels are technically innovative. The base form is an elegant, modernist cylinder shape with a sharply tapering spindle-like support. It has a deceptively simple appearance but serves as the foundation for radical transformation. The forms are manipulated in several ways while they are still malleable. Almost all the vessels are altered by hand to distort the cylindrical shape to various degrees. Some list gently inwards while others evert outwards. Some retain their essential cylindrical form but have subtle variations such as lobed undulating upper rim contours or sinuous wavelike rims. Others are struck with a wooden plank to create sharp linear indentations. Hön might further opt to make dramatic lateral or diagonal incisions or cuts which are then overlapped to create contours or sutured joins. The latter is reminiscent of the technique of the American ceramist Peter Voulkos (1924-2002) who rose to fame in the 1950s for tearing and puncturing his vessels.

Like the practice of Magdalene Odundo, Hön pays detailed attention to the finishing and refining of his works by polishing both the exterior and interior surfaces of his vessels. After the initial shaping and bisque firing, each piece undergoes meticulous hand-sanding with diamond sanding pads prior to firing which is repeated afterwards to achieve a sensuous, silky polish and heightened tactility.



Eugene Hön, *Curious Entanglements XVII*, 2025. Porcelain and digital fractals.

Fractals and Fragments

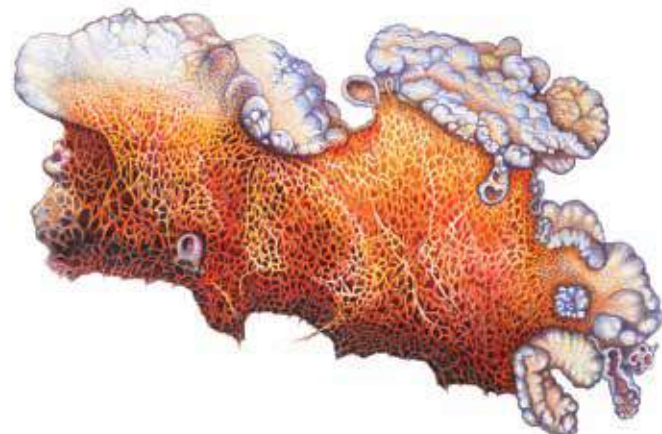
The treatment of the porcelain surface decoration perhaps represents Hön's most significant innovation: distinct but integrated decorative elements of digitally printed decals based on his own drawings and applied granulated porcelain fragments which he terms "debris." The debris consists of pulverized shards from broken vessels of the same series. This is a conceptually rich act of reclamation and repurposing that adds both visual and metaphorical depth to the works. In his earlier earthenware vessels, he added textured relief to

the vessels by rolling them onto a bed of fragments resting on a sponge surface. For the new works he uses a liquid mixture of porcelain slip and cellulose to adhere the porcelain fragments. The mixture is painted onto designated areas onto which the fragments are sprinkled. The adhesive solution dries within 50 seconds and hence Hön must work swiftly and with great attention. Once the designated surface area is coated, he can layer successive coatings of fragments also and embed larger pieces of shards for contrast and focal interest. In the initial works Hön painted the decorations by hand in painstaking detail to achieve a *trompe l'oeil* effect emulating scorched and incinerated natural materials to suggest glowing embers or lava flows.

For the recent vessels he used pre-coloured porcelain fragments in a greater variety of colours. The porcelain shards and debris are coloured with the use of ceramic stains and oxides. The mist of a water spray is used to attach particles to the dried textured surfaces. Simultaneously he applies a heat gun to the interior of the vessel to keep the surfaces dry and prevent the form from collapsing or warping under the weight of the layers of fragments. The sprayed mist interacts with the pigments and creates a surface of blended colours with parts thereof bleeding and running which evokes weathering and discolouration of both man-made and natural surfaces. On some of the vessels the encrusted surfaces approach a 3-dimensional sculptural aspect where they appear as flanges or waves with the fragments protruding dramatically from the surface.

Fractals

A fractal design refers to a pattern or structure that repeats at progressively smaller scale. Fractals are found both in nature (such as snowflakes, clouds, and plant growth) and in mathematical algorithms that generate complex, repeating geometric patterns. The fractal designs on the vessels are derived from Hön's large-scale ballpoint pen drawings of the microscopic networks of fungal mycelium. The drawings are done in A2-size (420 x 594mm) in a technique that combines cross-hatching and stippling that resembles traditional etching. These drawings are digitally scanned and transformed by means of computer-generated imagery to create fractal patterns with remarkable clarity and detail. In collaboration with the digital media expert Dominic Hobbs, Hön has to date produced seventeen independent fractal designs based on the mycelium drawings. Details of the original mycelium drawing are radically reduced in scale and transformed into fractal patterns. After printing, the decals are applied to the porcelain surface in a third firing.



Eugene Hön, Mycelium drawing and fractal transformation. Ballpoint pen on paper and fractal design.

Preparation of shards and debris for application to the vessel surface. (Photo by Eugene Hön,)



Aesthetic achievement

Hön's vessels achieve a rare balance between conceptual sophistication and aesthetic refinement. His praxis draws on learning through doing and the continuous refinement of ideas and technical skills to produce an integrated and refined aesthetic statement. The smooth and pristine surfaces of the vessels are interrupted with encrusted textures to create a visual tension. Each constituent component of the surface decoration merits contemplation. The fractal designs are akin to the Surrealist theoretical term of "phantom objects": forms that exist between categories, simultaneously familiar and strange, and illusory. Other than the link with mycelium, they suggest such natural phenomena as clouds, churning water, fern fronds, the tentacles of cephalopods, and more. The works have the appearance of familiar modern minimalist vessels, but the textured surfaces cancel out any notion of utilitarian function. Hön's vessels are fraught with contrast and dichotomies: familiar but also odd and

strange. That is what attracts our attention and contemplation.

In bridging the artificial divide between ceramics as craft and avant-garde art, Hön challenges the insular nature of traditional ceramic practice that often stands distant from contemporary art discourse. He creates intellectually engaging and visually compelling pieces, demonstrating how technical innovation and conceptual depth can coexist in contemporary ceramic design. In an era marked by environmental crises and technological transformation, these pieces offer a meditation on interconnectedness, materiality, the relationship between natural and man-made systems, and our understanding of beauty and aesthetics. As a literal and figurative footnote, his conjoined "EH" monogram is impressed on a small rectangular porcelain tag on the tapering foot of the vessel. This mirrors luxury brand labels but suggests a tongue-in-cheek commentary on the relationship between craft, art, and commerce. 🌀



Eugene Hön, *Curious Entanglements XVII*, 2025.
Porcelain and digital fractals.



Eugene Hon in his "Studio in the Sky", Johannesburg, South Africa.

CONTRIBUTORS



ALAK ROY

Alak Roy is a Sculpture, Mural, Installation and Landscape Designer based in Bangladesh working in mediums such as terracotta, glazed ceramic, stone and bronze. He was also professor at the Institute of Fine Arts, University of Chittagong and Chairman of the Sculpture center Chhattagram, Chittagong. His international awards include the 1989 Grand Award at the 4th Asian Art Biennale Bangladesh, Bangladesh Shilpakala Academy (Bangladesh National Academy of Fine Arts) and an Honourable Mention at the 1986 3rd Asian Art Biennale Bangladesh. His works in international museums and collections include South Korea, USA, Japan, China, Serbia and Montenegro.



ANDREA VINKOVIC

Andrea Vinkovic completed an Advanced Diploma of Art and Design in ceramics in 2002. She was ceramic technician and lecturer at Central Institute of Technology, and lecturer at Midland campus of Polytechnic West. She has exhibited her work in Perth and across Australia since 2001, including Gangjin, S. Korea, National Ceramic Conferences in Bendigo, Brisbane, Sydney & Hobart; UWA, 'Multiple Sculpture by the Sea' Cottesloe and Bondi and Venice Art Biennale 2022. Andrea manages, teaches and mentors at ClayMake Studio in Maylands with her daughter Emma, and runs Blue Studio Ceramic Residency in Lesmurdie. Her ceramic work ranges from very delicate and intimate works, to large outdoor sculptures.



ANN MARAIS

Ann Marais was introduced to clay in 1970 and has made it her full-time ceramic career from 1977. She is a multi-award-winning ceramic artist and sculptor who graduated in Sculpture and Theory of Art (cum laude) BFA (1991) Rhodes University, Grahamstown, South Africa. She is also a Fellow of Ceramics South Africa and has exhibited widely since 1975 in South Africa and internationally in Hong Kong, New Zealand, France, Namibia. Ann is also a published writer, selector, awards judge, workshop presenter, lecturer, teacher, external moderator, curator with works in museum collections, mostly in South Africa. She participated in a International residency at the Cité Internationale des Arts, Paris (2005) and has featured in multi-media platforms including You Tube videos (You Tube interview by IAC member Rika Herbst September 2024)



ANTONIA MALAN

Antonia Malan (PhD) is a historical archaeologist with particular interest in the material culture and social relations of Cape households as revealed by excavated and archival evidence dating from the 16th to 20th century.



ARATI DESAI

Arati Desai, a Vadodara-based art writer and educator, has curated shows in Vadodara and Mumbai. As a creative educator, she has been nurturing artistic talent in university level students for several years. Her passion for the arts and her city has led to her active involvement with the Heritage Trust of Baroda over the past few years.



ARMAN OVLA

Arman Ovla (PhD) is an Assistant Professor at FLAME University, Pune. He holds a Ph.D. in Fine Arts from IIT Kanpur and a Master's in Handicrafts and Design from the University of Art, Tehran. His research centers on indigenous pottery traditions, sustainable craft practices, and material culture. A founder of Negarin Honar Zagros, he bridges scholarship and practice. Dr. Ovla has exhibited widely and received Iran's National Award of Excellence for Handicrafts. His work spans India, Iran, and Kurdistan, contributing to the evolving discourse in craft, design innovation, and the preservation of folk and traditional arts.



BELINDA BLIGNAUT

Born on a farm in 1968 South Africa and emerging as an artist in the 1990's, through the years Belinda Blignaut has been processing conversations around transformation, with body at the centre of all, exploring the ways we sense, communicate and adapt. Over the past decade, through a deepening engagement with Earth and the natural world, she has found an intimacy in her practice by working from the source of her materials. She digs her own wild clays to make vessels containing stories of the natural world. She seeks chance, unknowns and natural reactions through matter, her foraged materials providing a quiet visceral investigation into life and the creative process.



BERNARD KERR

Bernard Kerr has been involved in Visual Arts and Craft Education for over forty years, especially in the fields of ceramics and inquiry-based education. He holds a Master's Degree in Visual Art specialising in ceramics and a Bachelor's degree in Education. He is currently President of the Ceramic Arts Association of Western Australia, Director of the Australian Ceramics Triennale and lecturer in ceramics at North Metropolitan TAFE in Perth. He is also a workshop presenter and curator. He has authored international articles concerning Australian ceramics and his work is published in international books and journals. He has won a number of prizes for ceramics and his work is held in government, private and corporate collections.



BHAVNA KHAJURIA BASUMATARY

Bhavna is an art educator, mentor and administrator with 27 years of experience facilitating learning in fine arts focusing on ceramic art. She is currently an assistant professor and Vice Principal (Campus) at Kala-Bhavana, Visva-Bharati University and was earlier Art teacher at Mayo College Girls' School Ajmer, Rajasthan. She has a MFA with specialisation in Ceramics and Sculpture from the Department of Design, Kala-Bhavana, Visva-Bharati University, Santiniketan. She has exhibited extensively over the years in group exhibitions and presented and published papers in international and national webinars, seminars and symposiums as well as participated and conducted/ coordinated multiple workshops.



CARL LANDSBERG

Carl Landsberg holds BA Fine Arts and BA Honours History of Art degrees from the University of the Witwatersrand in Johannesburg South Africa. He is a Collector of ceramics, an occasional writer and art critic who has previously authored an exhibition catalogue essay for Eugene Hons seminal solo ceramic exhibition titled Manufactured Distractions and Intersections Digital Ceramic Transferware 2016-2020 exhibited at the FADA Gallery University of Johannesburg. His review of this exhibition was published in Ceramics Southern Africa issue 20/2020. Carl is presently active as a dealer in fine art, antiques and ceramics with a strong focus on South African ceramics and ceramic sculpture by leading practitioners and studios as well as rare collectible world ceramics.



GEENA WILKINSON

Geena Wilkinson is a Cape Town-based, South African artist trained in painting and sculpture at the Michaelis School of Fine Art (UCT). She later returned as an Andrew W. Mellon Scholar for an Honours in Curatorship. In 2015, she was a finalist for the Sanlam Portrait Award, in the top 100. In 2023, she presented a solo exhibition at Norval Foundation's satellite gallery at Boschendal; and in 2024 she was a finalist for the Inaugural South African Clay Awards. Most recently, she exhibited at the Investec Cape Town Art Fair as a part of Cabinet/Trophy, a special project curated by Alexander Richards and dr Phokeng Setai of Exhibition Match.



IANNI HUANG

Ianni Huang is an arts writer living and working on the unceded land of the Bidjigal and Gadigal people of the Eora Nation. Working to strengthen their communities through conscious and critical action, their writing aims to create perspectives of curiosity and tenderness. Committed to accessibility in the arts, their narrative-driven language opens critical conversations to wider audiences.



JANET HUMMERSTON

Janet draws inspiration for her ceramic practice from the dramatic landforms of the southern coastline and north-west of Western Australia. After a successful exhibition at Linton and Kay in 2024, she has continued to explore the use of local minerals and recycled industrial waste in her thrown and hand-built sculptural works. With her formal training in ceramics in the 1970s, a career of over 25 years teaching Visual Arts, and her involvement in the Ceramics Association of Western Australia, Janet continues to be an advocate for ceramics. She has written articles promoting Western Australian artists in local and national magazines.



KRISTINE MICHAEL

Kristine Michael (PhD) completed her Doctorate in Visual Studies from Jawaharlal University New Delhi in 2023. She trained in Industrial Design under Dashrath Patel at the National Institute of Design, Ahmedabad. She is a ceramic artist, arts educator, curator and historian of Indian ceramic and glass history and contemporary works. She has curated both in India and internationally including 'Multiple Realities- Voices in Contemporary Indian Ceramics' at Clayarch Gimhae Museum Korea in 2023-2024. She has recently presented on 'Indian Glass- History and Contemporary' at The Glass Art Conference, University of Texas Arlington, USA and is one of the 2025 jury of the Martinsons Ceramics Award, the central part of the 5th Latvia Ceramics Biennale, Rothko Museum, Latvia. She is Co-editor of Mrin, Journal of Indian Ceramic Art. Kristine is based in New Delhi and is currently Curriculum Leader of Visual and Performing Arts at The British School.



MARC STANES

Marc Stanes has lived and worked in South Africa since 2003. Having studied fine art, Marc began his career in photography and exhibited widely in Europe and the USA. From 2003 - 2015 he advised and collaborated with the Mandela Rhodes Foundation on the Nelson Mandela visual legacy. He co-founded Ebony/Curated in 2007 and currently leads the curatorial team in his role as gallery director. Based in Cape Town and Franschhoek, the gallery features emerging and established artists, many of whom are included in notable public collections world wide.



MARUFA A. CHOWDHURY

Marufa holds both BFA and MFA from Kala Bhavana, Visva-Bharati University, Santiniketan. She received the Bengal Foundation scholarship during her studies, which allowed her to deeply engage with ceramics. She also trained in traditional Rajasthani blue pottery under Sri Kripal Singh Shekhawat in Jaipur, India. She has worked at the Andretta Pottery Studio in Himachal Pradesh and taken part in significant art camps, such as the Bengal Art Camp and Nandanik Art Camp. Her works have been featured in prestigious platforms like the Asian Art Biennial, the National Art Exhibition in Dhaka, and international exhibitions. Throughout her career, Marufa has actively promoted the integration of traditional craft into urban life. Her ceramic practice often reflects themes of heritage, identity, and sustainability.



MADHUR SEN

Madhur Sen is the founder of Blue Turtle Studio in New Delhi. She is a member of the International Academy of Ceramics and the International Ceramic Artists Association China and a trustee of the Indian Ceramic Art Foundation. She is a sculpture graduate from Delhi College of Arts and was an artist member of Lalit Kala Akademi Artists Studio (Garhi) from 1986-2002. She has participated in many solo and group shows in India and abroad. Her work has been part of various exhibitions and in private collections internationally. Madhur combines sculpture and pottery techniques in her work to develop new forms of expression.



NABAHAT LOTIA

Nabahat Lotia has been working with traditional potters since 1989. She is the author of the book "Pottery Traditions of Pakistan" launched Oct 2024 at Mohatta Palace Karachi. She received her BFA degree in Ceramics in 2009 and has been exhibiting her works since 1989 in national and international exhibitions, besides over 19 solo shows. She has been faculty at IVS (Indus Valley School of Art and Architecture) Karachi as well as conducted ceramic workshops at Koel and Beaconhouse National University Lahore. She has participated in international residencies in Sri Lanka, Turkey, Toronto, Bali and New York. Nabahat is currently owner/instructor at her ceramic studio "Daak Bangla" Murree Hills, Pakistan.



NURDIAN ICHSAN

Nurdian Ichsan is an artist, curator, and associate professor of visual art at the Faculty of Art and Design, Bandung Institute of Technology, Indonesia. He earned a Doctor of Arts from the Kurashiki University of Science and the Arts, Japan. His works have been exhibited including The International of Contemporary Ceramic Art, Faenza Italy (2011), Biennale Jogja XI (2011), Taiwan Ceramics Biennale (2016), Indonesian Sculpture Triennial (2017), and ArtJog (2023). He is interested in artistic research and investigates the significance of materiality in contemporary art practice, as reflected in his works and curated exhibitions.



OM PRAKASH GALAV & ABBAS GALWANI

Om Prakash Galav comes from a family of traditional potters in Ramgarh, Rajasthan. His exposure to ceramics in India and abroad has led him to blend traditional skills with contemporary aesthetics. He has won several awards at the State, National and International Awards, including an award from UNESCO and the World Crafts Council.

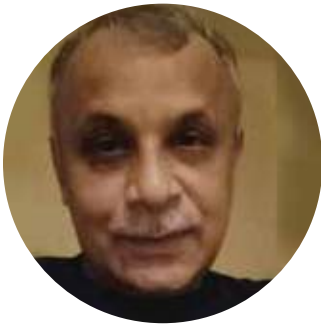


Abbas Galwani belongs to a traditional potter community who migrated from Kutch, Gujarat and setup Kumbharwada at Dharavi, Bombay. Besides producing traditional wares such as diyas and pots for ritual uses, Abbas has developed a mastery in throwing big pots. He has also been teaching as a guest faculty in art and design colleges in Mumbai and is working as a resident artist at the IDC School of Design, IIT Bombay.



PARTHA DASGUPTA

Partha Dasgupta did his BVA. from Government College of Art and Craft, Kolkata, MFA from Kala Bhavana, Visva-Bharati. His base in Kolkata provides him the opportunities to explore an interest in installations and space designing during the Durga puja festival. In this area he had collaborated with artists from USA and also important academic resources. During the recent past years, he worked for a folk art museum project and drew interests on the folk traditions of undivided Bengal. He had major solo shows (in Delhi, Kolkata & Mumbai) so far and participated in several group shows, attended several camps and workshops in India, USA, South Korea and Bahrain including Indian Ceramics Triennale in Jaipur in 2005.



RAJA MOHANTY

Raja Mohanty graduated as an electrical engineer from IIT Bombay, studied visual communication for his masters at IDC (Industrial Design Centre) and did his doctoral work in art history from M.S. University, Baroda. For the last two decades, he has been a member of the faculty at the IDC School of Design, IIT Bombay, offering courses in communication design, ceramics and aesthetics. He has been a creator of hand-crafted books and a potter. He is co-editor of MRIN Magazine.



RONNIE WATT

Ronnie Watt (PhD) is a ceramics art historian with a focus on South African ceramics. He has a particular interest in the agency that ceramists claim to embed and convey their cultural, social and political values. He holds a PhD in Art from the University of South Africa and is a Research Associate of the School of the Arts (Visual Arts) at the University of Pretoria, South Africa. Now resident in Canada, he retains an active interest in South African ceramics about which he regularly publishes texts and lectures on.



SADIA SALIM

Sadia Salim is a Pakistan based multidisciplinary artist whose pedagogical engagement is as much informed by her practice. Real, everyday issues like changing eco-structures, evolving visual traditions, and research in indigenous craft, form the overarching narratives in her work. Salim has exhibited widely and participated in numerous artist residencies, conferences, and symposia. She established the first Graduate Programme, an interdisciplinary study in critical and creative practice, at Indus Valley School of Art and Architecture (IVS) was led by her for four years (2018-2021). Previously she led the Department of Ceramics at IVS, developing its academic direction and facilities (2005-2010). Currently, she is a Professor of Fine Art and teaching member both in the undergraduate and graduate programmes at IVS.



SANDHYA BORDEWEKAR

Sandhya Bordewekar is a Baroda-based independent curator and writer on the arts.



SHAKTI CALLIKAN

Shakti Callikan a creative researcher based in Mauritius who loves to explore new territories. After discovering the world of wild clays of Mauritius, her new research and experimentation project is focused on inks, dyes, and pigments from her island, weaving history and colours together.



SHAMPA SHAH

Shampa is an artist and writer based in Bhopal. Her practice as ceramist is located in the dialogue of the traditional and the modern. She has exhibited widely in India and abroad, publishes regularly on folk, tribal and contemporary arts and has created unique exhibitions like Mythology Trail, working as curator for two decades at IGRMS. She writes in Hindi & English across Art, Culture and Literature, is on the editorial board of the esteemed Hindi journal Kathadesh, and is co-editor, Mrin- a magazine of contemporary Indian Ceramics. Among many accolades, she is the recipient of the first Jyotsna Bhatt Award in 2021. Her book on Clay Traditions of India is forthcoming.



ULLASKAR DE

Ullaskar De was the Section Head at the Regional Design and Technical Development Centre, the Development Commissioner for Handicrafts, Ministry of Textiles, Government of India. During his tenure he interacted extensively with kumbhars in Maharashtra; Kerala; Tamil Nadu; Pondicherry; Andhra Pradesh; Karnataka; Goa; Assam; Orissa; West Bengal; Madhya Pradesh and Rajasthan. His own experiments with terracotta forms and surface embellishments added a special dimension to his interaction with many of the traditional potters in India.

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