



digging TIME

Curated by VINEET KACKER

PARTICIPATING ARTISTS:

Aarti Vir (Telangana)

Antra Sinha (Puducherry)

Dipalee Daroz (New Delhi)

Manisha Bhattacharya (New Delhi)

Mudita Bhandari (Indore)

Neha Pullarwar Gawand (Mumbai)

Rakhee Kane (Auroville)

Reyaz Badaruddin (New Delhi)

Shampa Shah (Bhopal)

Shirley Bhatnagar (New Delhi)

Dinod Daroz (Baroda)

Dineet Kacker (New Delhi)

digging TIME

FOREWORD

Dear Friends,

Greetings!

It is the festive season now and I am happy to bring to you this delightful show titled Digging Time, curated by Vineet Kacker at Gallery Art Positive.

A timeline is a way of displaying a list of events in chronological order, the past, present and the future. We can use it to document the past, study our present and imagine the future. Similar is our human mind because we can memorize, maintain and muse! Ceramic and pottery have an important role in archaeology for understanding the culture, technology and behavior of peoples of the past. Scooped out from earth itself, ceramic and pottery associate itself with time, Past Present and Future.

It has been a pleasure working with all the artists and I am thankful to them for their imaginative and ingenious contribution. The art works are indeed a collector's delight, which I am happy to share with you through this exhibition and the accompanying catalogue.

I hope you will enjoy this show as much as we have in putting it together.

Cheers

Anu Bajaj.

CURATOR'S NOTE

The Archeology of Time and Mind

"What then is time? If no one asks me, I know; if I wish to explain it, I know not"
- St. Augustine of Hippo

"Time is what keeps everything from happening at once"
- Raymond King Cummings

We base our everyday lives on chronological time. The kind of time that keeps *"everything from happening at once"*. The kind that can be plotted on a line, on which there was a past, and there will be a future. And we see ourselves somewhere on that timeline, in the present.

From a psychological point of view, time is more mysterious. The past may have been recorded, yet it no longer exists, except in memory. The future may have been predicted, yet it does not exist, except in imagination. Memory and Imagination bring one directly into the domain of the Human Mind, one being the mind's ability to preserve, retain and recall; the other is it's faculty to be creative, to visualize and to project. Amazing how when we dig deeper into time it leads us straight to the mind!

If archeological science deals with digging up the past and analyzing material culture, archeology of the mind would deal with digging up the subjective, and the non-material. As artists we may choose to locate ourselves on the timeline, connected to personal and collective histories, or as visionaries of a different future...but the process of creation, of what we

do, takes place firmly in the uncharted and untethered "present moment". Are we outside of time and mind when we are *fully present in the present?* Could attentiveness to *this* moment change our experience of perceived reality?

Pottery has long been used to reference chronological time. Shards unearthed at archeological digs have provided some of the earliest records of civilizations past. The material itself is "dug up" from the earth, and making pottery intrinsically brings together the four physical elements. Perhaps this primordial nature of the material has for long kept it limited to traditional ways of expression.

This exhibition endeavors to dig up and investigate the subjective, non-material nature of time and mind. Could a re-investigation of these fundamental concepts by the artists lead to a new expression of the ceramic material as well? One where clay disconnects itself from its past, and is born anew out of the NOW!

It is of some significance to note that in India we use the same word for the past as well as the future - "kal". This is connected to "kaal", which stands for "time". While past/future are both viewed as connected to time, the present seems to have been left undefined, leaving it uncharted, fertile, full of infinite possibilities.

Vineet Kacker
2015



AARTI VIR



"No man steps in the same river twice" said Heraclitus. The river, constantly moving, is never the same from one moment to the next. Likewise the man.

Time is a constantly flowing river. And our mind, a maze. In this maze, time takes on enigmatic attributes. A single moment stands still, stretches on forever. An immensity flies by in the blink of an eye. And yet, the Kalachakra - the wheel of time - relentlessly moves on. And although this moment - Now - might leave an indelible, eternal imprint, it remains ephemeral. Standing at this threshold between past and future, I revel in the liberty to choose between the maze and the river.

Kalachakra | Wood fired salt glazed stoneware | 13" x 19" x 5"



Maze II | Wood fired salt glazed stoneware | 16" x 19.5" x 10"



ANTRA SINHA



I think of Time as layers... time which passes and time which is to come - overlapping, intersecting in various ways - perspectives that we as individuals frame, or rather paint in our own picture, on the basis of our past experiences.

I celebrate the different views, and enjoy the differences and/or similarities that reveal themselves over periods of time.

My work brings these conjunctures into view to be contemplated upon.

Tiny Overlaps | Gas fired stoneware with ash glaze | 3" x 6" x 5"



Overlaps and Intersections | Gas fired stoneware with ash glaze | 24" x 16" x 10"



DIPALEE DAROZ



The Timeless Object

The prehistoric object is the dormant container of the essence of all civilizations. Dark and mysterious like a womb, the primal object lies at the threshold of the formless and the form; the unmanifest and the manifest. It recalls and reinforces collective memory, and narrative of mankind.

This journey in time, from the primordial state to the objective, is marked and inscribed in form, material and function. In a metaphorical sense the object becomes both, timeless as well as time borne. When time transcends the material object, it becomes immaterial in itself; this immateriality is in turn reinforced by the timelessness of the object.

Untitled | Stoneware ceramic | 17.5" diameter



Tool | Stoneware ceramic | 16" x 15" x 4"



MANISHA BHATTACHARYA



'when we dig deeper into time it leads us straight to the mind!'.... and it is interesting how much resurfaces when we dig inward. What is it to retrace ones life, travel back in time? How does one grasp a past that slips away, or resists recall? Time becomes splintered, the past comes in fragments, embodied in traces, things, voices, fleeting images.

Memories of childhood....the people, the home, the garden. The freedom to run bare feet, trailing the croaking frog, the fluttering of coloured wings, the rustle of dried leaves. Some events, some people, some places, some books Not others, not at all.

Located in the present, I wonder what these traces, these fragments of time, mean to me. How do these remains of the past shape me? How do memories make me what I am? And what is it that defines what I remember? The past and present, memories and existence, appear intertwined like a labyrinth of the mind. Memories help me explore my self, my life, my being.

What time then is memory?

Flashback | Ceramics | 5.5" x 9" x 9"



Memory Towers | Ceramics | up to 13" x 5.5" x 5.5"



MUDITA BHANDARI



As the future converts into the present and the present turns into the past through the continuous flow of time, the mind dances along... connecting, overlapping and intermingling the past and the future through the present.

I am fascinated by this strange and mysterious play of the Mind and Time.

Whether they are the shadows of the past or the unseen walls one tends to create with the expectations of the future, each moment is as real as any other with their many facets and layers.

My work is about this hide and seek of the walls within oneself and how the mind, in time connects these ever changing interpretations of the multidimensional realities.

Beyond Walls II | Terracotta, fired at 1140c | 9" x 59" x 2.5"



Suspended | Terracotta | 21" x 14"



NEHA PULLARWAR GAWAND



“Whether, if soul (mind) did not exist, time would exist or not, is a question that may fairly be asked; for if there cannot be someone to count there cannot be anything that can be counted”, said Aristotle. He does not answer his own question because, he says rather profoundly, it depends on whether time is the conscious numbering of movement or instead is just the capability of movements being numbered were consciousness to exist.

We use clocks and calendars to measure time...but what actually is time? Physical time seems to be objective, whereas psychological time is subjective and private. My works in this show reflect my understanding of time, in relation to mind. My explorations in clay through the strong form of a Stone Grinder, immediately lead one to think about the juxtaposition of physical and psychological time. Other more gestural works are a documentation of mind in the present moment.

Stone Grinder | Clay and wood | 4" x 12" x 12"



Phases of Moon | Clay | up to 11" diameter each



RAKHEE KANE



WITHDRAWAL

As I assimilate my experiences as an artist in life, strong impressions find expression in my works. The travels, places, relationships, emotions & objects seen & experienced are carried forward in a spontaneous response that preoccupies my further explorations; past presents itself in my work;

The vanishing traditional markets in small towns of India carry their very own cultural identity, be it a place, its people or its mannerisms; its own "way of being".

"Withdrawal" is this reflection; of a shop in particular, that sell herbs for rituals; wooden drawers from floor to ceiling; here, a perfect order, representing various layers of time & experiences revealing itself.

Drawn & withdrawn, these surfaces carry the imprints & shine of a million hand touches over decades.

As "timelessness unfolds itself", these drawers conspicuously represent the slow "withdrawal" of traditions, as if in their glorious retreat, it finds another avatar.

Timewarp | Stoneware, soda fired | 10" x 12" x 4"



Withdrawal | Stoneware, soda fired | 17" x 17" x 9"



REYAZ BADRUDDIN



The present bodies of work relate to two forms of architecture from different times. Both refer to monumental constructions created by men that reflect humanity at a certain state in time. Gobekli Tepe explores a connection between past and present, investigating forms and designs from excavated structures, allowing the process of making to capture the essence of time. Changing landscapes relates to the present state of urban 'development' as an imposed norm of living, and explores the link between present and future. By placing himself outside of chronological time, the artist is free to ask and answer questions of identity through the process of making, which in turn creates new questions for the viewer to consider.

Gobekli Tepe | Earthenware | 11.5" x 72"



Gobekli Tepe | Earthenware | 14" x 9"



SHAMPA SHAH



The process and the progress of the work embodied in this series have been serpentine like a bridle path in the hills. Keeping in mind the theme of the exhibition, as I prepared myself to embark upon this journey, I found my consciousness focusing itself more or less completely upon the Present Moment. Forms began to emerge in the process first in paper and ink and then in clay. Some of them from a still life and some from landscapes that were either stamped on my memory or were part of my dreams. A half-filled pitcher in a desolate landscape with shadows afloat, against the backdrop of sunset! Whoever had seen it, and when and where? Hills being submerged in the evening dusk; and then the gradual emergence of twinkling islands of lights upon them...A step-wall, a stone pillar and their shadows stretched against the sandy background;...A grinding stone in a remote village of Mandla...and the sound of the flour mill echoing through the dark interiors;...hills and habitations like flying flocks of birds...Who witnessed all these scenes?...some bird or an insect or some grazing sheep?

The boundless ocean of Time was hit by this Present Moment like a pebble and went on spiraling...all memories and dreams flashed simultaneously in it.

Throughout this work, an idea has recurrently surfaced: Isn't the Present Moment at once the longest and the smallest and the most consummate unit of Time?

Spaces of Time I | High fired stoneware | 18" x 18" x 5"



Spaces of Time II | High fired stoneware | 21" x 21" x 6.5"



SHIRLEY BHATNAGAR



Time stands still where we travel through it, is how science looks at time, this fact to a lay man is impossible to comprehend, but these ideas are now reaching mainstream cinema and some how we are understanding it bit by bit or expanding our knowledge of this complex subject.

The art work is a collage of symbols created in ceramics related to time- like the orobourous, carbon 14 atom and fossils . I am twisting these ideas around with humour, to be able to Dig time.

Infinity Series I | Stoneware with porcelain slip | 10" x 10" x 10"



Infinity Series II | Stoneware with porcelain slip | 7" x 7" x 7"



VINOD DAROZ



For a ceramicist, there is as little an escape from the tangible understanding of time as there is from the touch of clay. They are intrinsically interwoven into one another. Vinod Daroz states a firm position of embracing both the functional and the sculptural understanding of the medium. The container and the contained are offered in sequences of platters/ bowls and objects framed within. The symbolic references to Mandalas, lotus motifs and sexuality recur in many of the artist's works. In "Black Sea", one sees a poetic departure where the panels of heavily textured black, ebb at random to evoke the creases on a drape, or the flow of water (or time?) as shell-like forms ornament its surface. On the other hand, in the work "Timeless" the human endeavor to contain time, to frame memories and create testaments for posterity is questioned in the cracked frames.

by Malavika Rajnarayan

Timeless III | Stoneware with manganese glaze, gold lustre, auto painted wooden frame soda fired | 24" x 28" x 3.5"



Black Sea | Black stoneware, porcelain with celadon glaze, gold lustre | 33" x 67.5" x 3"



VINEET KACKER



"When you are utterly in the herenow, you transcend both time and mind, and enter into eternity" says the mystic Osho. This eternal and essential nature of the universe is represented in Buddhism through the form of a Mandala. In this body of work I draw upon the symbology of the mandala for my explorations on the nature of time and mind. It is significant that in India we use the same word for the past as well as the future- "kal". But in either case - whether one is living in the past, which is the world of memories; or in the future, which is the world of imagination - one misses out altogether on the eternal and the essential.

Time Table I | High fired ceramic and reinforcement | 19" x 17" x 17"



Time Tableau
"Yesterdays were once Tomorrows"
High fired ceramic | 52" x 17.5" x 2.5"

PARTICIPATING ARTISTS

AARTI VIR

Aarti Vir studied painting for six years before spending three years at the Golden Bridge Pottery. She returned to her hometown, Hyderabad- India in 1999 and set up her studio, making oil fired salt glazed, sometimes functional, sometimes sculptural work.

She has apprenticed briefly with Micki Schloessing in Wales and Gwyn Hanssen Pigott and Sandy Lockwood in Australia. She has spent two months as artist in Residence at the Gaya Ceramic Art Centre in Bali in 2012 and six weeks in Fuping, China, with a group of 17 other Indian ceramic artists to set up the Museum of Indian Ceramics there, in August- September 2013.

She is currently making wood fired salt glazed work. Aarti has exhibited her work in India, Japan, Australia, USA and Korea.

ANTRA SINHA

Antra Sinha graduated with BFA & MFA from Faculty of Fine Arts, MSU, Baroda in 2002. She began learning pottery at Golden Bridge Pottery in 2003, subsequently becoming a long term apprentice to Ray Meeker and Artist-in-Residence at the pottery. She has also been an apprentice to Robert Barron and Graeme Wilkie in Australia.

She has worked at artist residency at SCCP, Shigaraki, Japan in 2008, Tin Shed Pottery, Launceston, Australia in 2011, Gaya CAC, Ubud, Bali in 2013. She travelled as a presenter to Tasmania for the Australian Wood-fire Conference and to Denmark for the 2nd European Wood-fire Conference. She has exhibited in Japan, Australia, Indonesia, USA, Germany, Denmark and major cities of India.

DIPALEE DAROZ

Dipalee Daroz has held numerous shows of her works, both in Galleries as well as in art institutions of great repute. Some of these include, colors of earth- Contemporary Indian ceramics organized in joint collaboration by Lalit Kala Akademi and British council, New Delhi, Chennai and Bangalore (1991), the International Ceramics Show, Mino, Japan (1996), solo show at Pundole Art Gallery, Mumbai (2002), solo show at Art Alive Gallery, New Delhi (2009).

She also has various scholarships and awards to her credit, chief among those being the National scholarship for ceramics and junior fellowship grant, awarded by Ministry of Human resource Development (1991 - 92 and 1995 -1997 respectively), the Charles Wallace award to study in U.K. under Prof. Takeshi Yasuda (2002), She had assisted Jane Perryman (black pottery of Azamgarh), for the book 'Traditional Pottery of India', published by A & C Black London. She has also received a crafts museum grant for documentation of Black pottery of Azamgarh (2001) and had been an artist in residence in the Pottery workshop, Jingdezhen, China in 2008.

Presently she lives and works in New Delhi.

MANISHA BHATTACHARYA

Manisha Bhattacharya has been working in the field of ceramics for three decades. She is a visiting Faculty at the Delhi College of Art. Manisha was a Fulbright Scholar to Alfred Univ. 2003-04; The Charles Wallace India Trust Award in 2001 to the School of Art & Design, UWIC. In 1992, she went to study under Jane Hamlyn, U.K. on an Inlaks Grant. She has also been awarded the Senior Fellowship [2006-08] and the Junior Fellowship [1997-99] by the Ministry of Culture, Govt. of India. She learnt pottery from Deborah Smith & Ray Meeker at Golden Bridge Pottery in Puducherry [1989-90], Nirmala Patwardhan at Garhi [1984-85] and Mansimran Singh at Delhi Blue Pottery. She has participated in various exhibitions and residencies in India and abroad and given presentations on Contemporary Indian Ceramics in Turkey, Greece and Pakistan.

She was part of the curatorial team for Mrittika I and II, Bharat Bhavan, Bhopal and Bridges, New Delhi. She currently works out of her terrace-studio in New Delhi.

MUDITA BHANDARI

Born in 1978 at Indore, Mudita Bhandari did BFA in Ceramics from Kala Bhawan, Santiniketan and MFA from Faculty of Fine Arts, Vadodara.

Inspired by the use of clay in the folk tradition of India, she began working extensively in terracotta. Through her work she is interested in exploring not just form but the spaces created by those forms. Mudita has been awarded the National Scholarship from the Human Resource Department, Government of India and the Lalit Kala Akademi Scholarship in 2000. A recipient of The Ceramic Art Residency Program of the FuLe International Ceramic Art Museums (FLICAM) in Fuping China in 2013, she regularly conducts workshops at institutions like Rabindra Bharati University, Kolkata, IIT Kanpur and IIM Indore.

She has exhibited across India and abroad including the first, third and the fourth ASNA Ceramic Triennial, Karachi, Pakistan.

The artist lives and works from her studio in Indore, India.

NEHA PULLARWAR GAWAND

I graduated in ceramics from Sir J. J. School of Arts, Mumbai in 2005 in 1st Class where I also earned the Indo-Swiss Scholarship. Thereafter, I learnt advance techniques from Ray Meeker and Deborah Smith from Golden Bridge pottery, Pondicherry. After returning from Pondicherry, I developed a well equipped studio at Alibaug (125 km from Mumbai).

My 1st solo show "My-r-me-d-rome", held at The Bajaj Art Gallery, Mumbai in March 2012. I have also participated in many group shows.

Recently I was awarded the Junior Fellowship by the Ministry of Culture, India.

RAKHEE KANE

Rakhee studied painting at Faculty of Fine Arts, Baroda and has a post graduate diploma from National Institute of Design in Ceramics. Her early training was with Jyotsna Bhatt before she moved to Auroville, near Pondicherry where she has also apprenticed with Ray Meeker and Deborah Smith of Golden Bridge Pottery. She has also been an artist in residence with known ceramic artists like Jane Perryman and Ruthanne Tudball in United Kingdom and has participated in International residencies in China and Korea. Rakhee continues to participate in various workshops, group shows, and has a few solo shows to her credit. She has successfully curated a few ceramic shows in Auroville and Chennai, & continues her various experimental works at her studio in Auroville.

REYAZ BADARUDDIN

Reyaz Badaruddin was born in Ranchi, India. He went to Varanasi in 1994 to study ceramic design at Benaras Hindu University and to Cardiff, UK in 2009 on a Charles Wallace fellowship to study for an MA attachment in Ceramics.

His practice deals with forms derived from architecture. From the architecture of the place where he grew up to the architecture he comes across while traveling in different parts of the world.

It is important for the forms to relate to one another, to create an environment, and to establish a relationship and a visible contrast between each other, thus encouraging the viewer to take a closer look and investigate further.

SHAMPA SHAH

Shampa Shah has been working as an independent artist in ceramics for last two decades. She has worked as the Head of the Ceramic Section at Indira Gandhi National Museum of Man (IGRMS) Bhopal for 21 years. She has undertaken exhaustive research and documentation and produced publications on the pottery traditions of India and a host of traditional folk and tribal artists of India. She has curated major exhibitions for IGRMS on the theme of folk and tribal Mythologies of India, and has recently worked as a consultant museologist and folklorist towards the conceptualization of the recently developed Madhya Pradesh Tribal Museum, Bhopal.

Shampa has been a five times recipient of the All India Fine Arts and Crafts Society (AIFACS) awards. She has received the Junior National Fellowship of Ministry of Human Resource and Development and Roopankar fellowship of Bharat Bhavan, Bhopal. Her work has been exhibited widely in many major forums in India and abroad.

SHIRLEY BHATNAGAR

Shirley Bhatnagar is a ceramic artist and a design professional, she is based in New Delhi. Her work is quirky and humorous with a strong element of story-telling in all that she creates.

She is heavily influenced by cinema and comics and uses drawing and illustration on to clay, which gives her work a distinct style.

She graduated from NID in 1998 and has been HOD of the Ceramics department at the Indian Institute of Crafts and Design from 2011 till 2013 in Jaipur.

She also works in other materials through Indian traditional crafts.

VINEET KACKER

Vineet Kacker's work is informed by his formal training as an architect, and inspired primarily by the Indian sources of his inspirations – landscape, art and iconography of the Himalayas, and built form that references the sacred. In his work old texts, icons and imagery are remixed into new works that are symbolic without being derivative, accessible without being populist.

After being introduced to clay at the Andretta Pottery in the state of Himachal, he honed his skills at the Golden Bridge Pottery in Pondicherry. Vineet has done artist-in-residence programs in Colorado, and Minnesota, U.S.A., as well as a post-experience program the University of Wales Institute, U.K. He is the recipient of several awards, notably the Charles Wallace Fellowship and the Fulbright grant. His work has been exhibited widely, and is a part of several collections notably the Museum of Contemporary Ceramics at Icheon, Korea, and the Indian Ceramics Museum at FLICAM, Fuping, China.

VINOD DAROZ

I completed my bachelors degree in sculpture in 1997 and masters degree in sculpture in 1999 from Faculty of Fine Arts, MS University, Baroda, India. From then on I have pursued my passion and career in the medium of Ceramics. I have been experimenting in different clay bodies and glazes, and I have apprenticed under eminent artists such as Ray Meeker, Deborah Smith, Peter Illsley and Sandy Brown.

I have participated in many group exhibitions both in India and abroad. I have had 10 solo exhibitions in the most eminent art galleries in India. I have been conducting and organizing workshops and have participated in various symposiums in India and abroad. I won many awards and have been granted scholarships including The Charles Wallace Fellowship in 2004, and other awards from the Government of India and the Department of Culture.

GALLERY PROFILE



Gallery Art Positive is known for its focus on seminal exhibitions and other art initiatives, working with both the young and established artists. Building on the in-house expertise of Bajaj Capital Ltd, a wealth management company with a fifty year track record, Art Positive expanded its services some five years ago, as a unit of Bajaj Capital Art House (BCAH), to include the business of art as a holistic initiative. Ranging from organizing special shows to online exhibitions, master classes, personalized portfolios, art education initiatives as well as advice on buying, selection, display, insurance, handling, care and conservation of art, Art Positive, is also engaged in specialized and personalized art advisory services to a wide spectrum of collectors and institutions, both locally and globally.

Incorporating an expansive 5000 square feet of state-of-the-art designed display area, spread across two floors and located in Lado Sarai, the latest art hub in the capital city. Curated solo and group exhibitions of seminal work by masters from across the country and cutting edge art in varied modes, media and prices, are held in the gallery. Its annual Art Spotting exhibition, now in its third edition, features short listed Art Positive & BCAH Arts Fellowship Award applicants' work, and is a unique platform for promising young artists to exhibit in a prestigious gallery while the final winner of the rupees one lac BCAH art award gets to work for a solo show hosted by the gallery.



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