

Journeys of Clay and Fire

An exhibition of and about
ceramics presented by
Charles Wallace India Trust
in collaboration with
the British Council

29 September - 29 November 2022
The British Council
17 Kasturba Gandhi Marg
New Delhi 110 001



In partnership with

Charles Wallace
India Trust

Featuring:

Abhay B. Pandit, Mumbai

Ela Mukherjee, Delhi

K. Gukan Raj, Chennai

Neha Kudchadkar, Mumbai

Shirley Bhatnagar, Dehradun

Shitanshu G. Maurya, Kolkata

Shruti Bansal, Delhi

**Design Innovation and Craft Resource Centre,
CEPT University Ahmedabad in collaboration
with British Ceramics Biennale**

**Indian Institute of Craft and Design, Jaipur in
collaboration with West Dean College of Arts and
Conservation**

Supported by

British Council's India/UK Together Season of Culture

**India/UK Together
Season of Culture**

About India/UK Together, a Season of Culture

This fabulous exhibition is a culmination of an enduring partnership with the Charles Wallace India Trust and also an indication of a way ahead for India and UK innovation in artistic collaboration and connections in culture.

The India/UK Together Season of Culture is a year-long celebration of the long-standing relationship between India and the UK. Marking India's 75th anniversary of independence, it will see a vast programme of creative collaboration, education and cultural exchange take place online, and in cities across both countries.

Working with a number of partners and institutions in the field of Arts, Education and English, the British Council is developing a programme of cultural activity which will bring together people in both countries, raise awareness around key real-world issues, and strengthen and celebrate the UK and India's educational and cultural ties.

The Season of Culture will enable collaborations between emerging artists and arts organisations from both nations, acting as a platform for greater artistic exchange, global opportunities and exposure.

The collaborations across art forms will foster creative expression and will be distinguished using digital innovation in the arts. The thought-provoking collaborations will also include and diversity principles deeply embedded.

Over 1,400 artists will showcase their collaborations to millions of audiences across India, Britain, Scotland, Wales and Northern Ireland, through a wide array of arts such as theatre, dance, visual arts, literature, music, architecture, design, fashion, tech-art, and new media art.

The Charles Wallace India Trust (CWIT) alumni are an important part of the Trust's past forty plus years commitment to scholarship opportunities for Indian students to study in the UK; offering access to ground-breaking ideas which address global challenges in arts and cultural heritage.

This stunning exhibition at the British Council, *Journeys of Clay and Fire*, curated by CWIT alumnus Kristine Michael brings together some remarkable and beautiful new and traditional ceramics and pottery, spotlighting the astonishing skills of Indian artisans and artists with their eyes on the past, present and future for crafts and design innovation between India and the UK. I'm delighted the exhibition also showcases British Council's work in strengthening crafts and enterprise skills in the wider creative economy of India, through our Crafting Futures projects with UK partnerships.

For more information on India/UK Together, a Season of Culture, please visit www.britishcouncil.in

Jonathan Kennedy
Director Arts
British Council, India

A note on collaboration

Since 1981 when the Charles Wallace India Trust (CWIT) was established, we have worked closely with British Council India. We are particularly pleased to be collaborating with the British Council on the India/UK Together Season of Culture in 2022 – 2023 with two new exhibitions, both curated by CWIT alumni. Some of you may remember Entrusted an exhibition showcasing the work of 25 artists and makers supported by CWIT which was presented in this gallery in New Delhi to mark our 25th Anniversary in 2006.

CWIT's visionary founders created some excellent founding principles which continue to inform our approach to grant-making today. Rule One was that they wanted to support only those subject areas that were considered the least 'useful' by other institutions. Or to put it another way, the more 'useless' the subject matter, the better! That is why CWIT has been supporting visual artists/curators, theatre-makers, writers/poets, film-makers and musicians, as well as encouraging academic research in the humanities over the past 41 years. Contemporary ceramics was a great fit back then and it is still relevant to our portfolio, today.

Journeys of Clay and Fire is a bold exhibition that takes the visitor on a ride through time and space encompassing age-old traditional pottery and conceptual art, as well as everything else in between. We are grateful to Kristine Michael (alumna) for curating this exciting exhibition which showcases the work of some of India's leading ceramic artists and makers; it is satisfying to know that the Trust was able to support each one of them at a pivotal point in their own journeys.

Let me end by invoking the great English designer William Morris who said: 'Have nothing in your houses that you do not know to be useful or believe to be beautiful'.

Shreela Ghosh
Secretary
Charles Wallace India Trust
www.charleswallaceindiatrust.com

London, September 2022

Curator's note

Kristine Michael

Opportunities lead to new journeys allowing for growth, interaction and fresh stimulus. Challenges to old ways of thinking can bring about a thirst for developing original aesthetic concepts, palettes and trajectories. The seven ceramic artists and makers presented in this exhibition have been facilitated by the Charles Wallace India Trust (CWIT) to work with British artists and UK art institutions. These interactions have enabled them to develop a new artistic language based on a multi-disciplinary approach focused on process, research, exploration, materiality, and critical thinking. Over the decades, this flow of ideas has led to a deeper understanding of India within the UK.

The encouragement provided by the Trust to young and mid-career contemporary artists has gone a long way to filling a lacunae. Moreover, one could argue that these exchanges have helped us to define what contemporary Indian ceramic art is. This development has led to increasing self-assurance, global recognition and the growth of Indian ceramic art. In recent years Indian ceramic artists have found international platforms with increased patronage, as well as access to international residencies and exhibitions.

In contrast with the transnational focus of the Charles Wallace India Trust, the British Council's Crafting Futures project focuses on the hereditary potter communities in India. Crafting Futures has created opportunities for the artisans and their vernacular objects to attract new markets. The scheme has led to the unlocking of potential through the development of materials and techniques, as well as networking and sales. The second section of the exhibition explores the fostering of a creative dialogue between design institutions in India and the UK which is leading to innovative solutions.

Journeys of Clay and Fire shows diverse practices in the realm of contemporary ceramics and the revival of artisanal pottery for sustainable livelihoods. Both continue to have a profound effect on urban and rural spaces imbued with rich ceramic histories of the local and the transnational.

Abhay B. Pandit



'Fathom' | 20" dia | 2022

Stoneware clay with copper barium carbonate surface | Gas fired
Courtesy: The Alkazi Collection of Art, New Delhi



Left to right:
'Coral Form Series'
14"x7.5"x2.5" | 8"x11"x 2.5" | 10.75"x8"x2.5"



'Troposphere'
20" x 20" | 2022

I have grown up around the coastline of Mumbai and my home is just few km. away from the sea. I have dreamt since childhood about exploring the ocean floor and its unfathomable treasures. In my work, I try to recreate the abstract textures of the ocean floor. The ceramic surface is perfect to depict my visualisation of the earth's atmosphere with a bird's eye view from space. I have frozen those blue, white and grey skies and the atmospheric gases with textured clay and engobes in an abstract language using my clay material.

I was a recipient of the CWIT grant in 2005 and studied under well-known ceramic artist Peter Fraser Beard in Warwickshire. He encouraged me to explore clay in terms of texture, form and its sculptural qualities. On my return to India, I was able to incorporate British ceramic sensibilities with my Indian aesthetics and the results continue to be very promising. I shared all my learning in the UK with my ceramic artist father and my wife, Shri B R Pandit and Khushboo Pandit. This has enhanced the ceramic creativity in my pottery family. The scholarship had a very strong impact on my ceramic art language and it gave me an international dimension and perspective. This scholarship shaped and moulded my career and established me firmly in India.



Ela Mukherjee



'Tribute to a Shared Past Series'
2021-2022

Fired and Glazed Ceramic



'Tribute to a Shared Past Series'
2021-2022

Fired and Glazed Ceramic

I enjoy the visual and tactile quality of clay as a medium of expression. At times I juxtapose other materials like metal, textile, and glass along with clay. My work is about repetitive sequencing with separate elements to form a cohesive sculptural group. Though small in scale, once installed, they often command a large space. I like to play around with the small forms in different layouts each time I display the work.

The emphasis on form is primary to me as it can be from nature or man-made elements. This series is inspired by my reflection on the incredibly rich heritage of Indian architecture and a tribute to its diverse influences. With rapid urbanisation and climate change, the question of cultural preservation is becoming increasingly pertinent. I fire my works in different temperatures and the use of colour is minimal in my works.

My residency at Newcastle University in 2008 for four months was a very enriching experience as it changed the trajectory of my art practice to a great extent. The stay allowed me to refresh and expand my horizons. The solo show offered to me at the end made me think differently as the gallery had a large space and I intended to activate that. I started doing small forms in multiples to create large scale installations. The three works I exhibited there were well appreciated and I enjoyed the process thoroughly. My present art practice very often involves similar multiple piece installations.



K. Gukan Raj



'Thaw'
Each 32" x 11"
2022
Glazed stoneware



'Tidal'
21" x 11" x 3"
2022

I travel with the clay following its rhythm. The path follows a never-ending pursuit of the balance between form and flow. Nature always carves the earth, each and every second. Without rest, it follows a path through seas, rivers and rain creating a flow of earth. The natural elements each in their own right leave a lasting mark in these carvings. Fire - like a volcano with lava flow melting, carving and creating depth; Air - like a cyclone creating with the full force of a storm; Earth - like the earthquakes moving and shaping the Earth; Sky - like clouds and rainbow surrounding the Universe.

All leading to a point of beauty. I travel within and express this beauty in my work.



I started my ceramic journey in 1999 in Chennai. In 2013 I received a CWIT grant and went to the UK to do an apprenticeship with Sandy Brown and Micki Schloessingk. It was a great learning process with both artists as I learnt different making techniques, lots of glazing and firing processes. It was a good experience for me to travel and visit other artists in the UK such as Svend Bayer among others. I also attended an international ceramics conference at the time. Subsequently, there have been a lot of development in my working and firing methods today.

Neha Kudchadkar



Top:
'Inheritance'
Video Projection on a bed
of local clay
2018

Left:
'Weightlifter
(Auto Ethnography Through
Objects)' Video projection
2022

A surname. An inheritance. An indicator of history, of beginnings, of roots?

The exercise was to live in Kudchade, the town I derive the second half of my name from. To collect stories, places, meaning. As the Zuari flows through my hands, with it flow family and place histories. Distorted, uncertain, unsettled and volatile. Rich, celebratory, significant and beautiful.

I see myself as a maker. Making is research, experience, knowing, choreography, is a performance. Clay is the medium through which I think. I understand the material. I am interested in its physicality, its immediacy, in its fragility. I am also interested in the social, political, technical and geological history of ceramics.

This video is part of a recurring project – Auto Ethnography Through Objects – which marks my body in the socio-political space it occupies through objects, at different points of my life. Weightlifter documents a difficult, precarious, uncomfortable moment in time, made heavy by grief, breakdowns, depression and helplessness. It records the guilt and struggle of breathing as the world collapses around myself.

In my work, I explore the body as object. As a tool for the making as well as the experience of objects. Through my process, and through the objects themselves, I question the inherent knowledge of the body versus its social and physical conditioning. The objects tell stories of their making, stories (and secrets) of the body. The body has often been likened to clay. The body as 'that which has emerged from the earth and that will eventually become one with it'. Can these boundaries be erased? Can my body become sculpture? Can gesture become sculpture?

I was awarded the Charles Wallace scholarship at a critical point in my career. I had been working as an independent artist in Baroda for a few years and was striving to make a shift in the way I thought about my work. I wanted a change of pace in place and was seeking professional input. I craved exposure to the art scene outside of the country and to challenge my own perception of my medium and practice. My apprenticeship in the studios of Regina Heinz and Julian Stair enabled me to make these shifts. As much as I learnt new technical skills, I refined my sensibilities as an artist. I attended several lectures and symposia, and the introduction to that nature of scholarship was revitalising. My time in London was a time of discovery and growth and a stepping stone to many events that followed.



Shitanshu G. Maurya



Top:
'The Sketchbook II'
2022
30" x 8" x 18" each
Fired Stoneware installations

Bottom:
'Fossil 1'
Stoneware clay & plexiglass
60" x 25" x 35"



'Fossil II'
Stoneware & found stone
45" x 25" x 30"

This series of works came in a succession from the earlier Scabrous Allure series, where I was playing with the interrelations of negative & positives. These are metaphors for the preserved remains of emotions and related observations in one's life. These imaginary forms of non-visual things are visual evidence of pre-existing thoughts which never got expressed previously in any form.

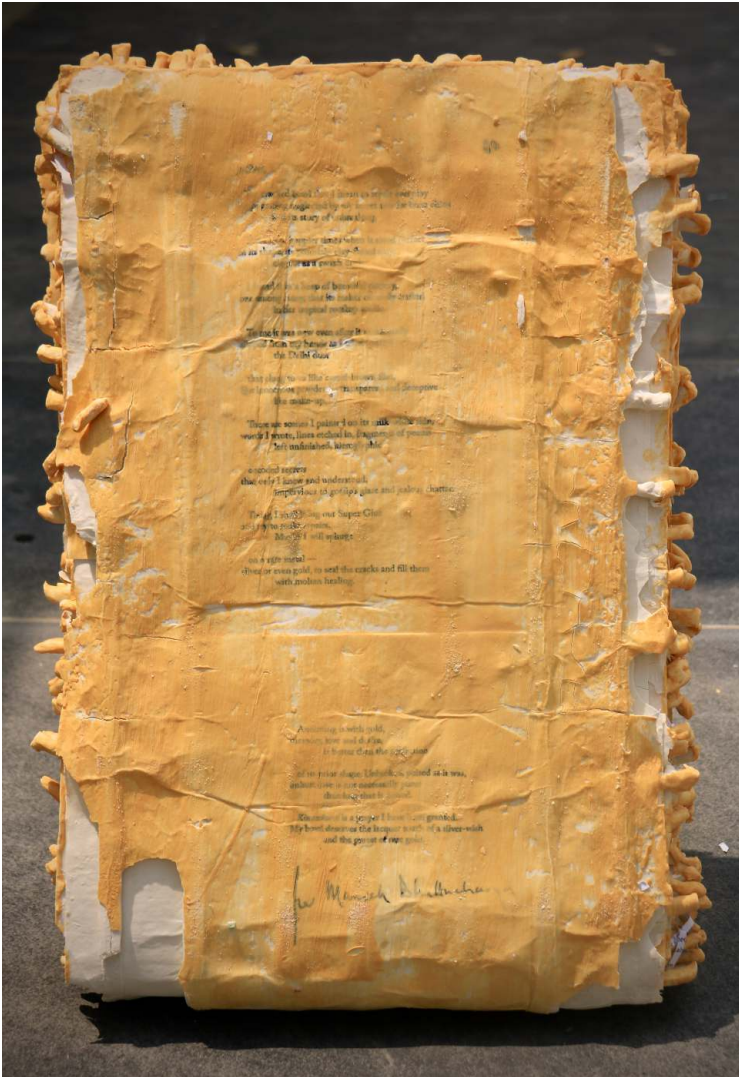
During my CWIT tenure, I spent time in Newcastle and in Devon which allowed me to immerse myself fully into the creative process which brought a different perspective to my works. The time spent with Sandy Brown in Devon opened up the creative process in depth, and I came up with new ways of thinking and working. During this time, I came up with the idea of 3d sketching. These work 'The Sketchbook II' is a result of these sketches and further developments. The works I created during my scholarship are a culmination of my time and experience in a new place, atmosphere, surrounded by new people and a new culture. This is where I have tried to amalgamate my previous notions to new creative instincts.



Shruti Bansal



'Memoirs of Transformation Series'
Varying Sizes
2016
Porcelain clay with slip and printing



'Memoirs of Transformation Series'
Varying Sizes
2016
Porcelain clay with slip and printing

We all experience the inevitability of life, and death within life. It is a vicious circle that no one can escape, leaving behind a vacuum after we lose people close to us. Having experienced it personally, it inspired me to start exploring the metaphorical nature of containment and transformation as it may affect life and death within the nature of process and materiality.

I was awarded the Charles Wallace India Trust grant in September 2015 for pursuing an MA degree in ceramics from Cardiff School of Art and Design. Here, I worked with Peter Castle, Claire Curneen & Mehnaz Shah. This course changed my whole approach towards art. It was a multi-disciplinary approach based on process, research, exploration, materiality, artist interactions and critical thinking. This resulted in creating a symbiotic relationship between the material and myself. For years I had been working towards developing my own signature style of work. This exposure gave me my voice and a new language to my work which I still use in my practice now.



Shirley Bhatnagar



Top:
'Ochterlony's Household' | Ceramics and Drawings | 2022

Bottom left:
'Unusual Suspects' | Illustrations | 2022

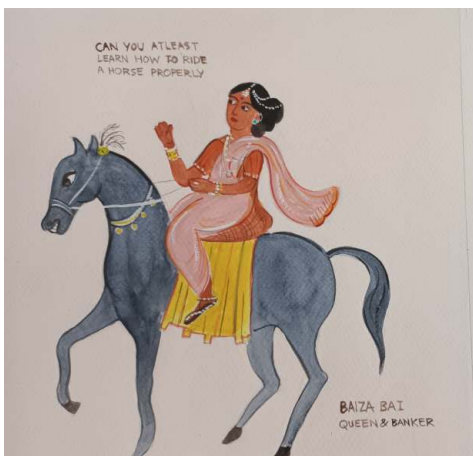
Bottom right:
'Sindhu- A Subterranean Song'
Video Collaborative Film Project by Shirley Bhatnagar and Pallavi Arora
Commissioned by Serendipity Arts Foundation for SAF Virtual 2020
Curated by Kristine Michael and Chandrika Grover Ralleigh for the project 'Creation Recreation'.



I use narrative infused with humour to comment on social and political issues built upon historical study and research. The sense of play and hilarity coupled with storytelling and illustrations now forms the backbone of my work. My work inspired from ancient pottery infused with anthropomorphic details has been widely recognized and has been an inspiration for many.

My studio Irregular Beauty is known for high quality, fantastical objects aimed at elevating our daily experiences.

In 2019, I was awarded the CWIT grant in collaboration with the Indian Ceramics Triennale and the British Ceramics Biennial. I went to Stoke on Trent, the pottery centre of the UK as my project was inspired by William Dalrymple's 'The White Mughals' which recounts the story of a short period when the East India Company officers came to India not only for trade but also settled and got married to Indian women and adopted the Mughal mannerisms of clothes, language, food etc. I also looked at characters beyond that period and the style of the English Toby jug and flatbacks which are small sculptures based on actual people of the time. I recreated them in my own way as there was no visual reference on the intermingling of the two cultures.





Crafting Futures / Gundiwali

Celebrating Gundiwali is a journey of discovering and working with the terracotta craft cluster of Gundiwali on various initiatives. It gives an insight into engagements done with the community over the last five years by Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University. It discusses in detail the year 2020 with Celebrating clay- a collaborative project as part of the Crafting Futures Programme by the British Council. From developing the craft practice to now looking at the craft cluster as a craft experiential hub, the project celebrates the spirit of the individual makers, the community, the physical context of Gundiwali and the craft practice as a process, not only a tangible outcome.

Project conceptualised and executed by:
Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University, Ahmedabad





Crafting Futures / Baswa


The partnership between the Indian Institute of Crafts and Design (IICD), Jaipur, India and the West Dean College of Arts and Conservation, Chichester, UK, focuses on enhancing the design of garden wares and on improvisation of kiln technology of the potters of Baswa, a pottery cluster near Jaipur, Rajasthan. The objective is to explore new markets for the traditional craft of India while documenting traditional craft practices for the UK. The collaborative effort of both the institutions helps in the exchange of knowledge between India and UK ceramic practices whilst focusing on contemporary design and sustainable technology. Besides creating a digital repository of indigenous craft practices of Baswa Potters, the outcomes aim towards kiln efficiency improvement and new designs of Garden accessories, that can be fired in the kiln and sold abroad in an exhibition to secure future prospects.



Kristine Michael



An independent ceramic artist and designer based in New Delhi, she is an arts educator, independent researcher, writer and curator, currently completing her PhD in art history from School of Arts and Aesthetics JNU. She is also Curriculum Leader of Visual & Dramatic Arts, The British School. Her awards and grants include the Nehru Trust Visiting Fellowship to the V&A Museum London, Charles Wallace Trust Award, Sanskriti Fine Art Award and the IFA Research Fellowship. Her ceramic works are featured in international and Indian private collections. Her recent curatorial projects include INKO Centre 'The Human Spirit', collaboration with Mu Rim Park of Korea, 2022; 'Fire In The Soul' Focus on P R Daroz India Art Fair 2022; Serendipity Arts & Virtual Festival 2019 & 2020.

 facebook.com/kristinemichael

 instagram.com/kristine.michael.90

About the artists

Abhay B. Pandit


Abhay B. Pandit was born into a hereditary potters family in Mumbai. His first teachers were his parents, Brahmdeo Pandit and Devki Pandit. He graduated from Sir J.J. Institute of Applied Arts Mumbai and later studied at Golden Bridge Pottery, Pondicherry. He has been awarded the Charles Wallace scholarship and National Award from Ministry of Textiles, Govt of India. Among his many notable large scale installations in public spaces is the 'Water Seascape' at Mumbai International Airport. He has exhibited widely in India at prestigious galleries such as Art Heritage, Delhi and Cymroza Gallery, Mumbai. His works are in collections of Indian Museum, Fule International Ceramic Art Museums, Fuping and National Gallery of Modern Art, Mumbai as well as private collections. His works are widely published in articles in books and art magazines. He is the publisher and photographer of the coffee table book 'Hands Of Clay' on the life of his father, acclaimed ceramic artist Brahmdeo Ram Pandit. He has featured in the film "Handmade in India' by Ministry of External Affairs.

 facebook.com/abhay.pandit.756

 instagram.com/abhay.b.pandit

Ela Mukherjee

Ela Mukherjee is a Delhi based artist. She has done Post Graduation in English Literature from Calcutta University before she started her journey in clay. She was awarded a Fulbright scholarship to study ceramics in the US, followed by a CWIT grant to study ceramics in the Newcastle University, UK. She is an awardee of both Junior and Senior fellowships by Ministry of Culture, Govt. of India. She has participated in many exhibitions with Gallery Espace, Cymroza Gallery, Apparao Gallery, Delhi Blue Pottery, Threshold Gallery and Gallery Nvya. She has exhibited internationally with Strecker and Nelson Gallery, USA, ASNA Ceramic Triennale, Pakistan, FLICAM show, Fuping China, Shanghai International Modern Pot Art Biennale, China, India Fest, Zagreb, Croatia and most recently a solo show in Canada in 2020. Ela also participated in various artist residencies. Her works are with many private collectors and in public collection at FuLe International Ceramic Art Museum, Vernon Art Centre, Headbones Gallery, Canada. She is also an art educator and is guest faculty in many art and design colleges in India and has also coordinated ceramic workshops in Canada, USA and Singapore.

 instagram.com/elamukherjee ceramics

K. Gukan Raj


K. Gukan Raj is based in Chennai. He was awarded the National Scholarship for Ceramics, Ministry of Culture and Tourism Dept. at the 58th National Exhibition of Art, Lalit Kala Akademi, New Delhi and the Charles Wallace Trust Award. He has participated in residencies in Birmingham, Korea, Pondicherry and Allahabad. His works have been exhibited in group shows both nationally and internationally like Yido Gallery Seoul. Gukan has contributed to design and development in the craft sector like terracotta Pottery & Design Workshop, Cuddalore, Design and Technical development workshop in Paper Mache at Madurai, Design and Technical development workshop in self glazed cement tiles at Aathangudi and Art Plate, Tanjore. His large scale projects have included the Hyatt Hotel project with Ajith Rao, architect and cartoonist, making cityscape clay models for high relief murals. He has also often worked with master craftsman, T. Palaniswamy from Pudukottai to make terracotta monumental horses and large scale pots.

He was a visiting faculty and has been actively involved in the development of the Ceramic Department at Kalakshetra Foundation and at the Krishnamurti Foundation, Valley School, Bangalore.

Neha Kudchadkar

Neha Kudchadkar is visual and performing artist currently living on a farm in rural Maharashtra. She is a graduate of the Royal College of Art, London, Faculty of Fine Arts, M.S.U., Baroda and was also a student at the Golden Bridge Pottery, Pondicherry.

She has chosen to negotiate various roles – dancer, ceramicist, researcher, teacher, photographer, curator, sculptor, choreographer, administrator, collaborator, activist – that inform one another and broaden her approach as an artist and maker. Neha is co-founder of Beej, a performing arts collective in Mumbai and is also co-curator and working committee member of the Indian Ceramics Triennale.

 www.nehakudchadkar.com

Shruti Bansal


Shruti Bansal did her Masters in Ceramics from Cardiff Metropolitan University, United Kingdom in 2016. A Charles Wallace scholar, she has been fortunate to learn from some outstanding artists - Peter Castle, Claire Curneen, Manisha Bhattacharya, Ray Meeker (Golden Bridge Pottery) and Rachna Parashar.

She has participated in various residencies and exhibitions both nationally and internationally. She has also taught ceramics in some prestigious schools of Delhi for over a decade. Her work is in permanent collection of FULE International Ceramic Museum and other private collections.


Shitanshu G. Maurya

Shitanshu has been awarded the National Young Artist Scholarship, Ministry of Culture, Government of India as well as the National Academy Award and the Research Grant from the Lalit Kala Akademi, New Delhi. His international residencies include the Upcycled Art Festival II, Art Hub Liwa, Abu Dhabi, UAE, the Nomadic India Residency, Clayarch Gimhae Museum, Gimhae, S.Korea and 'Earth Matters' An Indo Korean Ceramic Residency, Kalakshetra Foundation, Chennai.

He has held three solo exhibitions at Chennai, Mumbai and Vadodara and his international participation in group shows in countries such as Abu Dhabi, Seoul, Beijing and Mauritius have given him a high profile in contemporary Indian ceramic art. He has participated in group shows all over the country in New Delhi, Chennai, Lucknow, Indore, Kolkata and Mumbai. His works are held in private collections both internationally and nationally

 facebook.com/shitanshugmaurya

 instagram.com/shitanshugmaurya/

 www.shitanshugmaurya.com

Shirley Bhatnagar


Shirley Bhatnagar works across design, craft and art. She is currently an Associate Professor at UPES, Dehradun. An alumnus of The National Institute of Design, she specialised in industrial design, and has more than 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 and more recently in Stoke in Britain, as the first awardee of the exchange between the British Ceramics Biennial and the Indian Ceramics Triennial. Her residency in the UK was supported by Charles Wallace Trust for the same.

 facebook.com/Irregular-Beauty-208195429307289

 shirleybhatnagar.wordpress.com

 [shirleybhatnagar](https://in.linkedin.com/in/shirleybhatnagar)

 irregularbeauty.com

 shirleyglaze@gmail.com

Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University

The Design Innovation and Craft Resource Centre (DICRC), CEPT University, India, functions as a research centre for the development and understanding of the traditional and vernacular building and craft practices of India. At DICRC, crafts are studied under two primary categories: SMC (Space Making Crafts) and SNC (Surface Narrative Crafts). DICRC's prime goal is to promote the significance of and encourage the study of, the traditional and vernacular building and craft practices of India by means of dedicated research and innovation.

British Ceramics Biennale

The British Ceramics Biennial (BCB) develops, sustains and expands innovative ceramics practice and improves lives together with artists and creative communities. We do this by delivering an engaging year-round programme of artists' commissions, education and community projects. All of which feed into a festival of contemporary ceramics that takes place in Stoke-on-Trent.

Indian Institute of Crafts & Design

The Indian Institute of Crafts & Design, Jaipur was set up as an autonomous institute by the Government of Rajasthan in the year 1995 to act as a catalyst of change in the craft sector. Since October 2007, the Institute is being funded and managed by Ambuja Educational Institute (AEI) under the Public Private Partnership (PPP) model. The Vision of IICD under Dr Toolika Gupta, is to continue to invigorate the craft sector and to become the Centre of Excellence in Crafts & Design, encouraging research and bringing new life to the languishing crafts of India. Its mission is to lead into the future with the design programmes focusing on the future and techniques of handicrafts while keeping the uniqueness and skill of crafts alive. It also aims to create visibility of craftsmen in the international sector and to sensitize budding designers to the issues of sustainability and awareness of eco-system for which solutions are designed while catering to high level training in the craft sector.

West Dean College of Arts and Conservation

West Dean College of Arts and Conservation is internationally recognised for excellence in conservation, arts and design education. West Dean College's courses include buildings, materials and objects conservation as well as fine art, creative writing and contemporary craft. The College is the former home of Edward James; poet, artist, designer, and patron of the Surrealist Movement, and is an inspirational setting for creativity.

Acknowledgements

This exhibition would not have been possible without the support of:

Shreela Ghosh
Secretary CWIT

Amal Allana
The Alkazi Collection of Art for the loan of Abhay Pandit's Coral Form series.

Jay Thakkar and Rishav Jain
Design Innovation and Craft Resource Centre (DICRC),
CRDF, CEPT University, Ahmedabad for the Gundiya
Exhibition Content Curation and panel design

Dr Toolika Gupta and Mangesh Afre
Indian Institute of Craft and Design, Jaipur for the Baswa
Panels

Pallavi Arora, Smriti Rajgarhia and Prerna Jaiswal
Serendipity Arts Foundation for the permission to
screen 'Sindhu'

Delphine Pawlik and the British Council teams
in Delhi and Mumbai

About Charles Wallace India Trust

The Charles Wallace India Trust is a UK charity and a grant-making Trust established in 1981. Our alumni numbering almost 3,000 people, come from across India. We work in partnership with several institutions providing much needed opportunities for postgraduate study and research in the arts, heritage and humanities.

British Council India has been our main partner for more than four decades. We are particularly pleased to be collaborating with the British Council on the India/UK Together Season of Culture. The Trust has been a key player in the development of contemporary ceramics in India. We are grateful to Kristine Michael (alumna) for curating this exciting exhibition showcasing the work of our grantees.

www.charleswallaceindiatrust.com

About the British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. We build connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language. In 2019-2020 we reached over 75 million people directly and 758 million people overall, including online, broadcasts and publications. Founded in 1934 we are a UK charity governed by Royal Charter and a UK public body.

We receive a 14.5 per cent core funding grant from the UK government.

www.britishcouncil.org