

*'As the (inner) fire pervading the world takes the endless forms of things, the one soul within all beings fills their forms and the space around. '*

***Kathaopanishad, 5-9***

### **What is a 'form'?**

The psychic dimensions of '*akara*' deal with aspects both inherently metaphysical, as well as intellectual and conceptual, simultaneously encompassing the world view and inquiring into the mind's eye-view of what emerges as an aesthetic experience.

Undoubtedly, it's a fulfilling experience to see a plantlet growing into a lush tree, whatsoever the manure be...invariably, an amalgamation of hard work, dedication, and perseverance - above all, an extraordinary level of passion in the receiver's desire to grow and excel, to an extent of obsession. The effort needs a fairly good level of conjugal reciprocation (from the giver and the receiver). On giver's part, to give birth and to nurture become two different aspects altogether. The former is simpler than the latter, which is what portrays the receiver's being as an absolute, hence values the giver's responsibility.

Apparently, two common strands running in a potter's veins are the skill of throwing and the sense of form or '*akara*'. While the first one can be achieved by anyone by regular '*riyaaz*', the latter cannot-its road is precarious, leading to different paths of existing trends and styles, often confusing a young mind...

To me however, the skill of throwing is important for the studio potter only till the primary stage of study. It is merely a tool for a creative potter.

Rahul was introduced to pottery at a vulnerable age of 18 and that mattered in education indeed- with all the freshness and perceptive senses wide open, sans prejudices. He could receive the training thoroughly. Astonishingly, in the eventual years he showed a rapid improvement in his throwing skill, something to match an inherent potter.

The second phase leads the way towards a little more serious realization. Now, it was important for him to decide convincingly as to which school of thought to follow. This was the time around 1994-95 when conscious influences were naturally expected. Ironically, at this point, in terms of styles and form, the Indian trendsetter potter's platter had limited exposure to offer young potters. The then popular trends or styles could literally be counted on one's fingers.

Among the influential few trends, some were ornamented, some oriental, some were expressive while some were bold and dynamic. Perhaps his instinctive conscience matched most with the stream of 'dynamism', 'boldness and strength; quite similar to his own personality. The vigor and exuberant energy level became conspicuous in his state of work, so to say. He was directly affected by the dynamic form of expression. Bold throwing marks, thick rims, high foot base, became his hallmark then.

Having worked on the same foundation for several years, without getting misled by innumerable attractions and distractions around, this first solo show bears the testimony of his concentrated and focused attitude towards pottery. Kudos to him, not just to have done that but to have done that at a very fast pace, rightly enough, as a true representative of the gen-next set of studio potters.

The present show comprises several pieces, which significantly mark his flight to a wider realm of pottery.

It's a pleasure to see after several years the same level of intensity with which he appeared in pottery studio the first day years ago.

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