

LaxmaWriterAdilGoud
Four Hands Clasped

Laxma Goud had already produced a significant body of work in clay—terracotta—when he approached Adil Writer of Mandala Pottery in Auroville. In his ever expanding quest for experience in new media Laxma wanted to work in stoneware. Adil Writer, equally expansive and at ease in both two and three dimensions, welcomed this unique opportunity and a friendship developed that went beyond collaboration.

I witnessed an extraordinary work dynamic unfold. Laxma and Adil matched energy in an eight to eight schedule—a continuous choreography of four hands at times independent at times connected, forming combining pouring drawing painting. Tables floors shelves, any available surface in Anamika's Mandala studio are carpeted with raw clay work waiting for the kilns. I tip-toe through a layered collage of shields discs slabs faces goats heads boxes breasts books fissured texture slips and color, all floating dreamlike—Chagallesque.

The kilns. There are several at Mandala Pottery. Adil Writer will fire them all for this show. This takes courage. From both men. Laxma, a meticulous craftsman, embraces control. Adil, an inveterate experimenter, relishes surprise. Clay can be unforgiving. And Adil decides to risk firing much of this work in a soda kiln that he has only fired twice.

Nothing ventured, nothing gained and from within the open kiln the goddess of fire smiles with the lambent light of new possibilities. This synergy is not going to be a one-off event. There will be a sequel and I look forward to it.

Ray Meeker
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