



STARLIGHT, acrylic & spray paint on paper, 110 x 35 cm, Photographed by Ashwin Ezhumalai

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*Auroville International*  
USA

Fall / Winter 2022 / 2023 CONNECT

Issue 19



AVI-USA CONNECT

ART IS A TRANSMISSION OF THE SOUL

Gayatri - SHATTERED MIDNIGHT SEA, white pen, watercolor, pencil.

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## Letter from the President

Dear Friends,

Art is a transmission of the soul. It has a way of bypassing the mental process and expressing the essence of things. A poem, a sculpture, a painting, or a dance can reach out and draw you into a direct experience, engaging your senses, your emotions, and your deeper being.

Art can be representative, mirroring life, but there is always a symbolic quality, always an overlay as we see life through the eyes and heart of the artist. And so with art from Auroville, we gain both insight into one individual's perspective and a lens through which the spirit of Auroville can flow. Through Auroville's art, we encounter deeper insight than any news report could provide, a transmission of energy and life that summarizes and synthesizes, blooming like a flower whose only intention is to unfurl.

In this issue of *Connect*, we bring you visual art by Aurovilian artists. Dhani's article on the Auroville art scene gives a broad overview of the opportunities and idiosyncrasies that artists in Auroville contend with. And the section on Golden Bridge Pottery sheds light on an incredible internationally acclaimed institution that has influenced many artists in Auroville and around the world. We have insights into the life and experiences of young artists like Sagarika, A. Sathiya, and Lisa, along with examples from some Auroville schools. And we share the perspectives and work of more seasoned artists like Rolf, Gopika, and Angad.

We hope you will appreciate the depth of commitment to craft and creation embodied by this wide spectrum of artistic voices. They have given themselves to channeling beauty and energy from other planes of existence, and Auroville has provided them space and time and resources to do so. The richness of the products is made possible by the richness of the environment.

Overall, our intention is to offer you the insight that art provides, a glimpse of the spirit that lies within the structures and systems and arguments and ideas that frame Auroville. Auroville is not finished, not a product to be put on a shelf. It is becoming, and the art in this issue reflects this process of becoming.

Auroville International USA is committed to supporting Auroville's general process of becoming. **And we would love your help! Do you want to contribute your time, talents, and resources to nourishing possibility in Auroville?** This is a community that exists not for itself, but for the world. Every investment we make in its becoming is an investment in an experiment in awakening unity, which is the fulcrum on which the future of the human race turns.

**What does Auroville International USA do?** We support projects in Auroville by connecting them with donors that care about their work, giving them training and coach-

ing to build their fundraising capacity, and providing access to high quality fundraising software. We support projects that are motivated to develop sustainable systems, make their operations transparent, and share their inspiration with the world.

We also share inspiring stories and information from Auroville with a growing global audience. We focus on positive, generative work that's being done with integrity. We use social media, a monthly eNewsletter, this semi-annual print newsletter, and our website to help people connect to and understand the complicated web that is Auroville.

And we invest in the ongoing development of Flourish ([www.aviusa.org/flourish](http://www.aviusa.org/flourish)), whose goal is to support scalable, replicable, sustainable Auroville projects and help them step out into the global marketplace. Flourish is currently directly supporting Wasteless (executive coaching on prioritizing, fiscal responsibility, and donor development), EcoFemme (tactical support to help increase sales), Hemplanet (business modeling and financial management), and the Earth Institute (succession planning), plus providing trainings in things like financial management and fundraising that are open to all.

Don't you think there should be a place somewhere on Earth where people can experiment with human unity? A place where the blunt polarity of nationalism doesn't determine one's identity, and where people could try to find peaceful and spiritual solutions to our collective problems? Even if it was just an experiment, imperfect and struggling, wouldn't it be worth it? We spend trillions of dollars a year experimenting in war, space travel, and entertainment. How about just one living experiment in unity? If you agree, please be in touch.

We hope you enjoy this issue of *Connect*, and as always we would love to hear from you with insights, inspirations, suggestions, and feedback. You can always reach us at [info@aviusa.org](mailto:info@aviusa.org).

In Friendship,

Matthew Andrews

Board President Auroville International-USA

Auroville International USA is a 501c3 nonprofit organization dedicated to supporting the Auroville project in Tamil Nadu, India. Founded by Mirra Alfassa ("The Mother") in 1968, Auroville is the world's largest intentional community, with about 3,000 residents from over 70 nationalities. It is a place of experimentation, where creativity is encouraged and hundreds of cutting edge projects are innovating solutions to some of humanity's most pressing problems. Learn more at [auroville.org](http://auroville.org).

"Auroville wants to be a universal town where men and women of all countries are able to live in peace and progressive harmony above all creeds, all politics and all nationalities. The purpose of Auroville is to realize human unity." - The Mother

*Connect* is a free, semi-annual newsletter that shares in-depth stories and interesting anecdotes from Auroville. If you'd like to be a part of creating *Connect*, we'd love to hear from you! Email us at [info@aviusa.org](mailto:info@aviusa.org). Subscribe at [aviusa.org/subscribe](http://aviusa.org/subscribe)



Rolf Lieser in der Tufa

## Rolf Lieser

During my work on paintings and sculptures, I have experienced three different approaches:

1. To start a white canvas without a mental concept, without any idea what's going to come, letting the inner worlds and consciousness flow into it, not attached to the outcome. The same approach happened also once with a sculpture in marble.
2. After a vision of the symbol of Sri Aurobindo, in all details like the ancient Yantras of Vedic times, but opening to a higher dimension, I started a deep research in sacred geometry and Yantras. The result of these studies manifested in some paintings and sculptures, so this approach was coming more from an inspired mind.
3. A clear mental idea, maybe from a dream or feeling, in search of beauty and inner light, movement and flow, or trying to express a psychic experience.

From early on it was natural for me to explore all art forms parallelly: Music, design, painting, sculpture and architecture. It's an overall consciousness that once there, one cannot separate one from the other. It's simply there in the head or wherever. When painting for example, the knowledge of form and rhythm

and harmonies and space and movement are there as an integral whole in my being, everything flowing into it as one.

*"The discipline of Art has at its centre the same principle as the discipline of Yoga. In both the aim is to become more and more conscious; in both you have to learn to see and feel something that is beyond the ordinary vision and feeling, to go within and bring out from there deeper things."*

The Mother, 28 Jul 1929,

Pg 105, Vol 3, CWM



Rolf Working



PRESENCE by Bhavyo acrylic & spray paint on paper

Photo by Ashwin Ezhumala

## Art in Auroville

by Dhani

The art scene in Auroville is a weird and wonderful space. It arises and vanishes and arises again, like beautiful architecture emerging from a dense jungle now and then for a sly wink before being subsumed back into it.

The word 'scene' itself is actually misleading, as much as the idea that Auroville in its present incarnation is a 'city.' There is little in the way of a traditional 'art scene', per sé; no weekly gallery openings or galas celebrating the work of one artist or another. Instead, what one sees is a vast, translucent web of connections between artists of various disciplines, the venues in which they exhibit, and the public.

It has been remarked, by individuals ranging from Allen

Ginsberg to Bob Dylan to Jean Dubuffet, that one sign of a well-functioning society is when arts and crafts become one single holistic venture. This is certainly the case here in Auroville, where potters rub shoulders with architects, painters, musicians and sculptors. Indeed, all artistic disciplines can here be broadly categorized (with another sly wink) under



RESOLVE, coffee, pigment & spray paint on paper 90 x 30 cm

23 year old Bhavyo grew up in the outdoors of Auroville. His most recent installation, called Echo, was featured at Centre d'Art Citadines. At the age of 16, Bhavyo was first introduced to the slopes of Himachal by a teacher, and his world has since been linked to the field of education and the expression of mountains through the form of art.

the label of 'public works'. And while this might seem like a confusing state of affairs to some, it represents a kind of manna for artists themselves, many of whom come from outside of AV to exhibit in spaces like Centre D'Art or Pitanga.

"I could only ever have done this right here in Auroville," affirms painter Bhavyo Trivedi, as we talked just before the opening of his debut exhibition at the former venue. "Not only the kind of space and time that was afforded me, but the encouragement and help I received from others. It still floors me, in a way. I wouldn't be doing any of this without the help and guidance of so many others... so many of them not even only from the artistic side, but in every aspect."

For an older artist like sculptor and painter Adil Writer, the appeal lies especially in the radically different ways of artistic networking - so often an almost literary headache in big cities - which become possible in the small-town atmosphere of Auroville.

"We ceramic artists and potters have quite a tight community here; I think more so than the painters and architects, who are often very consumed with their own work and ideas. But the potters all seem to know and appreciate each other, and we still manage to teach each other new things, no matter how old we are."

In terms of the history of art in Auroville, one can only go to the source: documentation over the years has been thoroughly Indian

in its seeming disregard for clear chronicling. Adil himself recently completed a film entitled "Golden Bridges," which traces the history of stoneware and ceramics in the area, starting with Ray and Deborah of Golden Bridge Pottery meeting in California in 1968 and moving onward through the many years into what has become a rich and diverse artistic lineage.

"I'll just say it: every time I go to an old-timer's house around here, I find a painting on a wall that I like," says Adil. "And I'll ask 'whose is this?' And very often the answer will be 'Ireno'. Now nobody even knows Ireno used to paint! And many people won't even believe it until they see the paintings. All these things need to be put together in a museum of Auroville art."

But what to do when everything is moving at such a breakneck pace and there is no central body to document these phenomena? In Bhavyo's case, the answer is simply to keep on working. "I can't really imagine settling on just one style and playing that out forever. We're human; we need input. Right now, mountains are everything to me. I want to be able to capture what I felt up there, the endlessness of it

that makes you feel so tiny. But who knows what's next?"

This is a question that's on every Aurovillian's mind these days, but for artists such as these, it's all a mere bump in the road. "These days, the feeling is low, and as a result the culture is low," shrugs Adil. "I'm happy to go to my studio and work. The madness will solve itself."

Indeed, when one has access to the kind of nurturing assistance and support that Aurovillian artists enjoy, it can be almost difficult to tear oneself away from one's work.

"The other day, a friend from Bombay who has carved out a nice life for himself, he came and saw what we were doing, and he was almost indignant about the amount of help we receive from Auroville as visual artists. A studio on property where you are not paying rent? This is unheard of outside. Then he can't understand why we pay taxes as a group to run our local services instead of paying individually to the government. The combination of being able to follow one's passion so exactly and not dealing so much with money is something that many people outside can't seem to wrap their heads around. The most natural thing in the outside world now feels unnatural for so many of us in Auroville."

Bhavyo too, is evidently someone for whom art and money are two separate worlds. "I've put almost half a lakh of my own money into resources for this exhibition, which is really more of an installation, since it was designed specifically for this space, just to try and make it as close to what I wanted to see and what I wanted others to see and experience. It's not an interaction with the entirety of the art world. I'm not playing off of other people's stuff or referencing them in any conscious way. It was a case of a particular image touching you in such a way that it actually becomes a part of you. And that applies to inspirations as well. Fabienne Verdier is an artist who's a huge source of inspiration for me, but I discovered her work (actually I'm still discovering it) for myself."


The process of discovering something for yourself versus having it shown to you is a massively important compositional factor that is central to the Auroville art scene, and which an artist like Bhavyo personifies so well. It represents the aesthetic divide between an object one is told is beautiful and an object which stirs something strong yet indefinite within the viewer; indeed, it is so often the indefiniteness of these feelings that incite the individual to take them up as an artistic venture. "Seeing Verdier's work for the first time, using that huge calligraphy brush from a bicycle on those massive reams of paper, I felt so connected to it from the moment I

saw it. Because sure, you can say these are just mountains, but what I'm actually painting is movement. Painting the same thing day after day after day, something like a mountain begins to look like other things, because what you're really doing is finding different ways

of translating the same feelings in the same medium, until the point where you just merge with it completely. Then to present these different translations in a continuous manner, in a way that doesn't conflict with the space, that was a huge challenge in itself."

It's challenges such as these that the Auroville art scene, in Bhavyo's case, the art department of Last School, allows the individual to first apprehend, then surmount, simply by providing the space and support for them to grow organically. These spaces also help artists share their work with the world, both via social media and simply by association, as Adil says with a small, half-serious grin: "Of course, everywhere we go we mention Auroville. So, one way or another, we're all using it a bit, but positively. These exhibitions at Unity Pavilion, like "Art for Land" that have been happening for so many years now, this a good direction I think. It shares Auroville art online with the rest of the world while also accomplishing community objectives from within. It's so great to see such a huge collection of works every time by so many different artists. It makes me proud to be part of such a group of such artists that I can personally call friends."

As evidenced by the sudden emergence of an artist like Bhavyo Trivedi, there is almost unlimited potential for growth in the art scene of Auroville. Adil, when asked about the future of visual arts in the area, would tend to agree.

"The future? It's huge. The Art Service is a handy umbrella for us all, they do a wonderful job responding to queries and helping with organization. But the future? It hasn't even been tapped on the surface yet." 



ISLAND LIFE by Adil Writer, stoneware, 18"0" H



TREASURE ISLAND by Adil Writer, stoneware, 18'6" H

Adil Writer has been making ceramics and large-scale unfired clay paintings since the last 22 years in Auroville. When asked about the inspiration for his work, he replied, "There is magic in this sacred land that we shouldn't take for granted!"



Deborah at Golden Bridge

## A Short History of Golden Bridge Pottery

by Binah Thillairajah

Ray Meeker and Deborah Smith met in 1969 in the ceramics department of the University of Southern California. Like many 1960s era seekers on the west coast, they found their way to the East-West Cultural Center in Los Angeles. It was there that they first encountered a book by a devotee of the Mother and Sri Aurobindo called “The Adventure of Consciousness”. Reading that book was, in Ray’s words, “a turning point”. In 1969, Deborah traveled to Japan to translate for influential ceramics educator Susan Peterson, who was writing a book on renowned Japanese potter Shoji Hamada. From Japan, Deborah was drawn to Pondicherry and the Sri Aurobindo Ashram.

Deborah had intended to join the ashram life where everyone worked in one of the ashram departments. She thought maybe she would fit in well in the embroidery department. She had no intention to start a pottery, but she was willing to do any work given to her.

Udar Pinto, who had initiated many of the activities of the ashram, knew Deborah had apprenticed in Japan. One day he asked Deborah if she would build a pottery unit. She agreed on the condition that Ray help her build

the kiln. Meanwhile, Ray, having studied architecture and ceramics and received his BFA in ceramics from USC, was in the south of France—the Pyrenees—helping a Russian orthodox monk restore an 8th century chapel. After receiving the invitation from Deborah, he headed east overland to India through Turkey, Iran, Afghanistan and Pakistan on an adventure unique to that decade.

Ray arrived in Pondicherry in 1971 with the intention of helping Deborah build a kiln and then moving on. But after waiting six months for the bricks to arrive, he began to feel at home. Those initial six months have stretched into five decades. Reflecting on their begin-

nings, Ray says that the Golden Bridge Pottery (GBP) began as a 10’ x 20’ coconut leaf shed on wasteland covered in thorny bushes. It was bordered by the railway line to Villupuram on the south. To the north, Swamigun grew rice, and to the east was the New Horizon Steel factory. The Mother blessed the project and said “it’s a lucky spot!”

In the early 1970s, as Ray and Deborah developed the Golden Bridge pottery, Auroville was also coming into being just a few kilometers away.

Pondicherry, with the Sri Aurobindo Ashram at its heart, had become a beacon for seekers from all over the world. In the early 1970s people flocked to the region filled with a spirit of wonder, innovation and experimentation. This spirit became the bedrock for the incredible efforts in ecology, art, technology and thought that have emanated into other parts of India, Asia and the rest of the world.

Deborah pioneered a style of iconic stoneware and ceramic table accessories that is sought after by collectors throughout India and worldwide. It has come to be called “Pondicherry Pottery,” and the Golden Bridge studio has inspired dozens of local potters to learn and work in this style. Ray estimates there are at least 25 local potteries currently

producing stoneware with variations on the Golden Bridge style.

Over the past 50+ years, Golden Bridge has taught hundreds of young potters and energized local artists in Pondicherry and Auroville. Their work helped to galvanize the Indian national modern ceramics art scene which gained international repute.

“It’s hard to know what the Indian contemporary ceramic world would have looked like minus the influence of Golden Bridge,” says Sharbani Das Gupta, another former student. “Ray and Deborah created a baseline against which all practitioners would assess their work in a uniquely holistic manner: a quiet and steady stream that has grown into



Ray at Cat Kiln 1972

## The Sacred Space

By Rakhee Kane of Aavartan Studio Pottery Auroville

Golden Bridge Pottery is an artist's dream space. With its creative, meditative environs and the guidance and inspiration from Ray & Deborah, this is one sacred space, a pilgrimage for one's own creative journey.

My connection with Golden Bridge Pottery is now almost 20 years. When I was a fresh young artist looking for direction in my work, I witnessed Ray's meticulous creative approach to large scale sculptures. The months that I was there were transformative. I found a clear direction to my work, a direction that integrates my influences from Indian hinterland travels, tribal cultures, architecture, and the research and studies of my legendary teachers at Fine Arts, Baroda.

At Golden Bridge I learned to work on scale and with consistency. I discovered the boldness of strokes, the regular, focused meditative practice of ceramics. I learned to test my own boundaries and limitations as an artist. I imbibed and in the life at Golden Bridge; it has become part of my own life. It's a space that brought me to another realm of art and influenced me inwardly and outwardly, inculcating a sense of gratitude and reverence for life.

a massive river, shaping and shaped by the land through which it flows.”

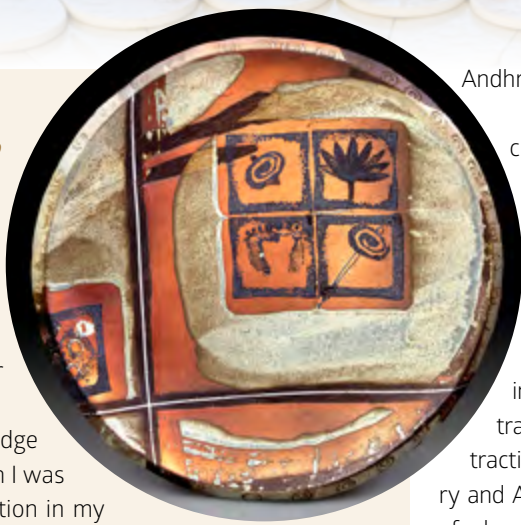
And Janet Abrams remarked that “the enduring success of the Golden Bridge Pottery is remarkable enough, but understanding its influence means disentangling the intertwined cultural threads: an unlikely confluence of American pioneering spirit, Indian spirituality and Japanese ceramic traditions.”

In Ray's own words, “In 1971, on the Coromandel Coast of South India, neither Bizenware, (Deborah apprenticed in Bizen, Japan in the mid-sixties) nor ‘cutting-edge’ ceramic sculpture (I had been making ceramic sculpture at USC) seemed appropriate. Functional stoneware it was. Kick wheels, clay slaked and sieved into terracotta drying tanks and natural-draft kilns, that require no power and were still adequate as production expanded. Raw materials were sourced from India's well-developed heavy clay industry. After exhausting excursions by bicycle in the treacherous heat in search of a local clay source, romance was overwhelmed by expedience. Now we mix a stoneware body using ingredients purchased directly from mines in Tamil Nadu,



Jack Alexander

Ray and Deb in 2022



Andhra Pradesh and Gujarat.”

In the 1980s Ray's work shifted, and he began creating what's considered ‘non-functional’ ceramics. Though one of his former students, Antra Sinha, often quotes a Bolivian potter she met in Japan while doing a ceramic residency program there. She said, “Your work has a function—the function of your work is beauty.”

As Golden Bridge Pottery established itself in its unique local style of stoneware, it hired and trained local artisans in their approach. It also began attracting people from the international milieu in Pondicherry and Auroville. Most of Auroville's earliest potters (some of whom are featured in this issue) trained with GBP. These include Angad Vohra, Ange Peters, Michel Hutin, Adil Writer, and Rakhee Kane. These early students absorbed Ray and Deborah's diligence and artistry and carried them into their own expressions and studios. Their studios have together developed Auroville's current bustling ceramics scene and annual potters fair, various pottery studios with international acclaim, and local village potters who have integrated GBP stoneware into their own more traditional styles.

The architect in Ray was inspired by Iranian architect Nader Khalili who pioneered in-situ fired-earth architecture. In 1987, after two years of testing in the GBP compound, Ray took on the monumental task of designing, building and firing a home for Aurovilians Malika and Dhruva. The house is called Agni Jata, meaning Fire Born. Ray, who fired houses for thirteen years, had hoped to streamline a form of inexpensive eco-friendly housing but found that the manpower and energy needed for such an effort made it hard to replicate on a larger scale. It was nevertheless ground-breaking, as the home was fired from inside with a product of brick and tile



Ray Meeker PASSAGE

## A Work of Beauty

By Antra Sinha

What Ray and Deborah give to their students is not only masterful teaching but also their integration of life with clay. That's what has influenced me and my work the most. From the first day of my visit to Golden Bridge Pottery, I recognized the attention to detail and perfection that still exists in the work, in the surroundings, and in the culture they have created. Though the structures at the pottery grow organically, each nook and niche in the space is an expression of beauty.

A perfectly made, beautifully painted and successfully fired soup tureen, sitting in the window niche of a fired-house vault is a delight to notice whenever you walk past it. In the same way, their entire life's work is shot through with beauty and captivates the eye of those who look and admire it.

and the result still stands as a uniquely beautiful structure in Auroville

In 1999 Ray consulted on firing another home built on the edge of a canyon on the outskirts of Auroville in collaboration with award winning architect Anupama Kundoo. Anupama went on to get her Phd from the German Technical University on fired buildings. Her thesis became the inspiration for a book by Ray called *Building with Fire*. Ray has lectured on fire stabilized construction at the Maryland Art Institute, Hunter College, The Aga Khan Foundation, M.I.T., Southern California Institute of Architecture, and HUDCO New Delhi.

Another notable collaboration was the building of a Japanese-style Anagama kiln at GBP under the guidance of visiting Australian artist, Peter Thompson. This ancient Japanese-style kiln creates a unique fly-ash glaze on pottery and requires a community of potters



Deb's Stoneware ARABESQUE

to help with filling and firing the kiln. The potters participating in work at the Anagama kiln have included Ashwini Bhat, Adil Writer, Michel Hutin, Ange Peters, Rakhee Kane, and Antra Sinha. They produced exhibitions that were shown in Baroda, Delhi and Bangalore.

Collaborations between GBP and its former students continued to a permanent exhibit in 2011. Rajiv Sethi, art curator for the Hyatt Chennai, approached Ray to create a

ceramic sculpture garden on the expansive third floor pool deck. All the artists were former students of GBP: Adil Writer, Michel Hutin and Rakhee Kane from Auroville, Aarti Vir from Hyderabad, Sharbani Das Gupta from Las Cruces, Ashwini Bhatt and Antra Sinha from Pondicherry, and of course Ray and Deborah.

In 2018, a board of former GBP students initiated a major re-



Lily pond mural LANDING CRANE Wood fired ceramic tiles 1280 C., 2019

Ange Peter grew up running barefoot on the red soil paths of a young Auroville that was preparing to become. As a wide-eyed child of artists, she witnessed the creation of the township and its evolution. Her earliest schooling was essentially un-schooling, as her teachers were found in nature with 50 adults from all over the world as a guide. Ange attributes her free-spirited nature, reflected in all of her art, to early Auroville's uninhibited essence. It allowed for an incredible freedom of

expression in which boundaries could be pushed.

Auroville today, in which Ange creates her art, has retained this sense of freedom. If you have an idea or a passion for something and want to bring that idea to life, then Auroville creates the space to do it without the expectation of perfection. People from all over the world with all kinds of ideas exist together with fewer paradigms of restriction than we find in the world at large. As Ange explains, "You're not told what art is supposed to be like." She didn't follow the traditional art school path, which she acknowledges would have provided her with a foundational base but also would have narrowed her thinking.

At 29 years old, Ange experienced a difficult breakup that left her feeling lost and without purpose. Knowing Ange was a born artist, a close girlfriend invited her to attend a pottery class with Ray and Deborah at their studio, Golden Bridge Pottery. From her first class, she felt her mind quiet, her body center, and life felt good again.

Her experience with Ray and Deborah prompted a decades-long journey of exploration in pottery, inspired by the beautiful balance their studio struck between spontaneity and

## Boundaries and Structure

By Ange Peter

discipline. Her journey eventually brought her to Japan where she completed a 6 month apprenticeship with a Japanese master in a scenario that was reminiscent of the film *Karate Kid*. While her intention was to learn about traditional Japanese pottery methods, she did anything but pottery while there. She cleaned toilets, walked the dog, lit the fire, tended to the vegetable garden. Each day, she thought this would be the day her master would invite her to make pottery with him.

The experience, although immensely frustrating at the time, is now one that she looks back on fondly. What her master taught her is that the attitude you have when you're weeding or cleaning or walking the dog should be the same attitude that you have when you are making your greatest teapot. "You bring the attitude of your life into your work and there is no difference between the two," says Ange. "You have to do every single menial thing in your life with the same sort of care and love you'd put into your art piece. Your life is your art in that way."

Ange's life and art today are the result of a unique recipe she crafted during her journey of learning and exploring pottery. Her most recent creation, the water dragon, is the culmination of her journey from a young Aurovilian wild child to a master potter today. Her work is forever inspired by the beautiful forests of Auroville and a limitless imagination that never runs out of ideas.



Aqua, water SPOUTING DRAGON Wood fired ceramic to 1280 C., 2022.



## Angad Vohra

In 1973 I was studying for a degree in Mathematics at university in England. Numbers fascinated me, but I began to wonder about the limitations of spending my life in cerebral pursuits. I sensed an emptiness ahead.

One Friday the BBC showed a documentary on a famous Japanese potter named Shoji Hamada. He is a Living National Treasure in Japan, and I was especially inspired by his life and work. I remember thinking "I could be happy doing this".

Instead I decided to return home to India. When I arrived in Pondicherry, my cousin took one look at my hippie outfit and suggested I check out Auroville. After I got here I learned of an American couple, Ray and Deborah, who had started a pottery. One day I cycled off to look for them.

On seeing their studio, I blurted out that it reminded me of the short, fat, bespectacled Japanese potter in the film I'd seen. I



The Mantra Pottery Team.

was slightly horrified at my rude impulsivity, until Deborah smiled and showed me a copy of the book on Hamada that she had been involved in translating. Then she told me that Ray

had been asked to build Deborah's studio to look like Hamada's workplace! We were all surprised by the sharpness of my visual memory.

It turned out that Deborah had actually helped with the making of the very film that had impressed me deeply. My interest was piqued by all the synchronicities, and I soon gathered the courage to ask if I could learn. A few days later I was invited to give it a try.

I spent over three years at Golden Bridge, and it was more than an apprenticeship. Ray and Deborah were building the place up, so I learned about doing things

from scratch. But Auroville beckoned, and I was drawn to Kottakarai where Roy and Constance had laid the early foundations for a pottery that had not quite manifested.

I was able to gather some financial support to get Kottakarai Pottery going. Later Ray and Deborah too helped me with some money, plus lots of love and technical support. And even June Maher sent us a check from AVI-USA.

In 1990 I moved the pottery to Dana, and together with Michel we created Shilpika and started expanding and training local lads to produce larger volumes of handmade pottery. In 1993 we agreed to part and our joint venture financed the creation of Mantra which started functioning on April 1, 1994.

One of the defining aspects of Mantra was working with local lads and training them in all aspects of the work, especially aesthetics, decoration, and technical stuff like designing kilns and figuring glazes. To me it is and was meaningless to just run a business and make profit for Auroville if we didn't train and empower employees to become part of Auroville. My language skills improved, and so did the pottery skills of the guys at Mantra. I'm eternally grateful for the opportunity to use my faculties and resources to support local learning and integration, while at the same time learning from my students.



Angad Glazing at Mantra Pottery

curing exhibition in Jaipur, India: the first Indian Ceramic Triennale. All six of the Triennale's original curatorial committee were trained at GBP. 'Rather than a school for ceramics or an institution with mission statements and lofty ideals, Ray and Deborah are Golden Bridge,' observes co-curator Madhvi Subrahmanian. 'They lead not so much by instruction as by example: through their attention to detail, the devotion with which they approach their work, and their passion for the material, before form, function and design.'

In its five decades, the Golden Bridge has quietly become part of the Pondicherry and Auroville landscape. They have hosted workshops with preeminent international potters and put Pondicherry on the global ceramics map. Ray and Deborah have exhibited their work across India and around the world and turned the ground floor of their home into a ceramics museum, the

likes of which is unique to India.



Michel Hutin Untitled

These two individuals, called together by the flow of life and by Mother's inspiration to create a pottery in Pondicherry, have spent their lives together creating beauty. And as the Mother once said:

*"In the physical world, of all things it is beauty that expresses best the Divine. The physical world is the world of form and the perfection of form is beauty. Beauty interprets, expresses, manifests the Eternal. Its role is to put all manifested nature in contact with the Eternal through the perfection of form, through harmony and a sense of the ideal which uplifts and leads towards something higher."*

(CWM, 12:232)

View: <https://rb.gy/jtt4sr> A short film by Adil Writer covering the history and legacy of Golden Bridge Pottery.

# Meet The Board

by Binah Thillairajah

As a child I learned about Lord Ganesh. Throughout India, he sits at every threshold, his elephant head with curved tusks and floppy ears perched on a full bellied human body. Ganesh is honored as the lord of new beginnings and the remover of obstacles, and so we honor him by pausing and bowing before stepping over the threshold into a home or building. In essence Ganesh is the pause, the space between confusion and breakthrough or as yoga teachers often refer to it - the space between the exhale and the inhale.

I grew up in Auroville, and when I look back at my life, I see Ganesh sitting there, occupying the space between my life in Auroville and my life outside. He sits between my childhood in Auroville and adulthood outside, between the ancient world that surrounded my early years and the modern city where I live now, between the genuine kindness of the Tamil villages and modern day hustle.

When I'm in Auroville nowadays, my mind and heart are always contrasting the Auroville of my childhood with the Auroville of now. It's a dizzying experience as I try to merge the two in my mind's eye so I can respond in the present. The landscape of my childhood Auroville in the 1970s and 1980s stands in stark contrast to the thick tropical jungle and motorized vehicles of today. Back then the sky was so vast and open that it was easy for me to orient myself on the land. All I had to do was lift my gaze to where the endless blue of the ocean held the horizon to find a landmark.

The land was bumpy with tilled fields of peanuts, kombu, ragi, varagu and occasional groves of cash crops like cashews and tall casuarina trees that were sold for timber. Winding through the red earth terrain were sandy paths that had been carved out of the earth by so many bare feet over time. The footprints on these paths were from local farmers moving between fields, fisherwomen carrying the day's catch up from the shore to sell, traders and smiths carrying their wares and repairs, youth tending their cows. Their feet and the feet of their parents and grandparents traced a line backward in time across centuries of sandy paths.

This landscape upon which Auroville was being slowly built inherently resisted modernity. It was like a portrait of South India that captured millenia of meandering human evolution. In this landscape the elements of earth, sea, sky, and wind filled our senses, and we were clearly all pilgrims in an ancient and sacred terrain stewarded by generations of Tamil people.

This is the early Auroville that I carry in my heart. Sometimes when I try to reconcile it with the Auroville of the 2020s, I find myself drawn to other friends who experience the same incongruity between past and present. This summer I had the opportunity to share this experience with Rajaveni Balasundharam, who was visiting Colorado from Auroville. We both grew up in the same landscape,

me from Auroville and her from the nearby village of Alankuppam. At the time, my childhood home bumped up against Rajaveni's traditional family lands. Our lives were often parallel as we traipsed the same footpaths through childhood.

From the time I was around seven years old, I lived with my mother in a casuarina forest on the outskirts of the Auroville community of Kottakarai. Eventually my mother named this patch of forest "Silence". Rajaveni was from Alankuppam, a village right next to Kottakarai, and her family owned the stretch of land that lay just south of Silence. I walked or bicycled on the path through that land almost every day. As we talked, we realized that we probably passed each other many times, coming and going in our own worlds, separated from each other by ten years of age and a lingering cultural gulf.

Right at the top of the casuarina forest that marked the edge of Silence there lived an old village woman named Dosai Amma. Locally Dosai Amma was known as the "dosai lady" because during the day she sold idlis and dosas to people passing by. My mother paid her a small salary so she could be the watchman at that end of the forest and guard it from her tiny mud hut. My mother also paid for vegetables and fish so Dosai Amma could share her evening meal with me. She was old and frail, and this was my mother's way of securing both Dosai Amma's livelihood and my dinner.

Every evening I would make my way to her hut where we ate fish curry on rich days and vegetable curry and rice when that was all we could afford. In her parallel life, Rajaveni tended to her family's goats and cows on the land next door. On most days, her mother gave Rajaveni 50 paise to buy five idlis with fish or vegetable curry for breakfast. I imagine we probably shared the same meal, just at different times of day.

Nestled in the shade of the casuarinas, Dosai Amma's hut was like a tiny oasis somewhere between the ocean and the villages. Any villagers going to Kottakarai or Alankuppam would stop, get a sip of water cooled in clay pots, and enjoy the breezes that whispered through the casuarinas. At any time of day there were people resting there on their walk from somewhere to somewhere else. The women who brought the fresh caught fish in their baskets to the village were frequent visitors.



Thanjavur style Ganesha by Janaka Arts Studio



Jack Alexander

The landscape was different then - early 1970s

Called "Meenakar Ammas", they would bring the news from the ocean all the way to the land-locked villages of Kottakarai and Alankuppam. In that era before cellphones, TVs, and the internet, news traveled through word of mouth, and since Dosai Amma's hut was a rest spot, she also traded in information and gossip.

Her little mud hut lay between the beach and inland villages, between hot dusty roads and cool forest, between village land and Auroville land, and between Rajaveni's life and my own. Little did Rajaveni and I realize as we sat in her shade enjoying the people passing through that we also sat at a threshold of our own, that between child and woman, and between ancient India and a modern world where there's no time for gossiping with fisherwomen in the shade. Now the Meenakar Ammas deliver fish to Alankuppam and Kottakarai on motorbikes.

In my 20s I moved to America. I studied international development and worked at the United Nations in New York. I met and married a wonderful Tamil man, raised our children, and then more recently started working for AVI USA, always with an eye to that lost horizon. I think of our work at AVI USA as resting at Ganesh's threshold, a space of revelation between yesterday and tomorrow, a space from which

new collaborations and breakthroughs constantly emerge. We grapple with how to bring Auroville to the world and the world to Auroville, and how to meet inquiries from projects in Auroville, from lovers of Auroville abroad, and from devotees of the Mother and Sri Aurobindo, as well as people who know nothing about Auroville but are curious. We are inventing ourselves as we go and we trust in the humor of Ganesh, who is often depicted laughing and dancing as he carries us through obstacles to new beginnings.

And just as I have found myself at AVI-USA in a quest to honor the Auroville that nurtured me as a child, Rajaveni too has found herself on a journey of service. Inspired by the challenge of uplifting her fellow Tamil women through elevating Tamil cultural traditions, she has spent over two decades studying sacred thresholds via the traditional feminine village art of kolam. Kolams are rice powder drawings made by women at thresholds, like just outside the front door of a home or office. They are traditionally made at dawn, just as the night wanes and morning emerges, only to be eaten by insects during the day, reflecting the cyclical nature of life. As with many beautiful traditions, the knowledge of kolams is preserved by older women as the youth replace culture with education and television.

In her research of kolams, Rajaveni has traveled to the towns of Chidambaram, Thanjavur and Madurai, places steeped in Tamil heritage. There she spoke to grandmothers to understand and distill their practice of kolams. She has also learned from scholars like Raja Lakshmi, who has written over 100 books on kolams, and from Auroville's own poet laureate and Tamil scholar Meenakshi Akka.

Rajaveni works with women from the villages around Auroville to reclaim and preserve the daily ritual of kolam drawing. She emphasizes kolam as a yogic practice that incorporates artistic creativity, mathematics, dance, stretching, and devotion. Think sudoku joined with painting, puja, and calisthenics, all done with nonattachment, knowing that it will be swept away by feet and wind throughout the day. She encourages local women to value the practice for themselves and their daughters, and to share their beautiful work with the world.

For 20 years, Rajaveni and her husband Balu have directed Mohanam Cultural Heritage Centre in Auroville. Through Mohanam, she offers guided tours of the villages where people can come and see the women making kolams and honor their artistry. She also teaches kolam workshops in India and abroad, introducing the ancient art to the modern West.

Recently, Rajaveni worked with a local priest to create a three day puja (ritual) for the Mohanam's women's empowerment group. The puja honored the nine planets of Vedic astrology, and culminated in the women creating kolams representing the nine planets. In Tamil village culture it's uncommon for women to voice reflections about

themselves, but at the end of the kolam ceremony many of the women articulated how the seemingly mundane task of daily kolam drawing sanctified their homes, hearts and minds.

One woman spoke about how proud she was that she could do the math needed to make a symmetrical kolam despite her lack of a traditional education and shared that the very act of creating a kol-

am wipes away her sadness so she can start fresh each day. Another woman who is a widow decided she would start making kolams publicly on her doorstep again after many years of hiding. She realized that it was her right to greet every morning with a kolam. This same woman has now developed kolams as a tool to motivate her handicapped daughter to build fine motor skills.

At Lively, the small shop that Rajaveni opened 15 years ago, she prints kolam patterns onto cards, clothes and bedsheets and sells them to tourists and Aurovilians. Lively employs seven women and funds women's groups in local villages. In her bold exploration of kolams, Rajaveni has managed to breathe new life into this ancient art. Her work elevates the seemingly mundane act of daily kolam drawings back into the sacred as uniquely indigenous yogic practice.

Rajaveni has dedicated her life to refreshing and elevating Tamil village culture. In some ways our two tamarind seeds did not fall far from the tree. In fact, Rajaveni tells me that right behind the community of Verite, where you can still find the crumbling foundations of Dosai Amma's hut, a grove of tamarind trees has grown, reaching toward the sky. We both imagine these trees rising up from the seeds that Dosai Amma threw out every time she made fish curry.



Auroshakthi Womens Group





## Art for Healing

### Lisa Suchanek

Art in Auroville is more than a visual expression. For some, art creates a safe space to embark on a journey of embodied remembrance in which past traumas can be explored and a greater understanding of oneself can be found.

Born and raised in Auroville, Lisa Suchanek has been an artist her entire life. Inspired by the creative and nurturing spirit of Auroville, Lisa initially planned to pursue a career in film but later found herself burned out with the client-focused work. Her return to art was slow and completely at her own pace. She had no intention of "creating" anything, as her sole intention was to find what brings her joy, rather than achieving any certain level of productivity.



Lisa began sketching for fun, and at the same time enrolled in online psychology classes to better understand her own mental health and that of others. From the beginning, her journey with art was al-

ways about her health and wellbeing; the art was just a side-effect. Along the way, Lisa discovered a safe space to see her inner critic, notice the way she reacts to herself, and "go home to herself."

Lisa's personal art journey led to the development of a somatic art program. She offers workshops and one-on-one sessions in which she facilitates an embodied journey of remembrance. Each journey is unique to the individual and encourages a curious mind. The body guides the journey and the natural reactions are embraced without fear or judgment.



GIRL WALKING IN MUD  
Ink and water color on paper



*"Poetry raises the emotions and gives each its separate delight. Art stills the emotions and teaches them the delight of a restrained and limited satisfaction. Music deepens the emotions and harmonises them with each other. Between them music, art and poetry are a perfect education for the soul."*

- Sri Aurobindo

## Savitri Painting

While the advent of Covid in 2020 foreshadowed manifold challenges, it was met by a counter force of strength and divine aspiration when several dozen aspirants from around the world gathered online to dive deeper into themselves through the course of Savitri Painting. This unique course offered by the Purnam community of Auroville focuses on spiritual seekers rather than skilled artists, while using art as a method of sadhana.

## Savitri Art Project

A small subset of these Savitri Painting alumni, consisting of professional as well as budding artists, went on to further hone their skills of not just spiritual assimilation but also the external expression of their visions onto canvas, thereby forming the Savitri Art Project.

These Savitri Artworks are meditative paintings birthed out of the spiritual assimilation of a line or phrase from Sri Aurobindo's epic poem, *Savitri*. After choosing a phrase from *Savitri*, the artists meditated and then expressed their visions on canvas while listening to the music of "Joy" by The Mother. At times, multiple versions of the same

vision were painted, until it embraced a certain expression of perfection and divine beauty. The feedback team for these paintings included Sushanto Da from the Aurobindo Ashram, Manoj Pavithran, Designer from NID and Director of EFF movies, Archana, Chief Editor, Integral Education Portal and Divyanshi, the founder of Savitri Painting course.

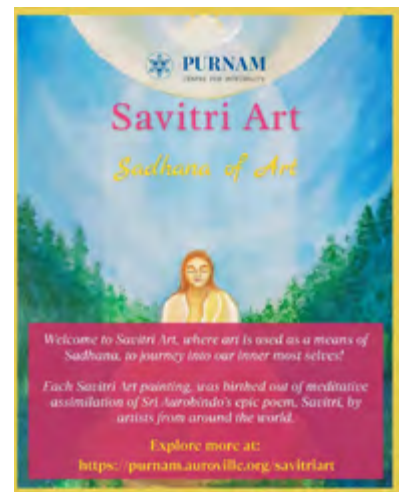
This beautiful journey culminated in the creation of a total of 150 sacred paintings, which were offered to Auroville for the celebration of the 150th birth anniversary of Sri Aurobindo, making each painting represent a moment in history, depicting a fragment of the joyous celebration of Sri Aurobindo's 150th birth anniversary.

**Explore the Savitri Painting course:** [purnam.auroville.org/savitripainting](https://purnam.auroville.org/savitripainting)

**Connect with the Savitri Art Project:** [purnam.auroville.org/savitriart](https://purnam.auroville.org/savitriart)

**Follow Savitri Art on Social Media:**

[instagram.com/sadhana\\_of\\_art](https://www.instagram.com/sadhana_of_art) & [facebook.com/savitri.sadhana.of.art](https://www.facebook.com/savitri.sadhana.of.art)



# Art by Aurovilian Youth

**Sagarika Bhati** was born and grew up attending school in Auroville. She is currently a senior at Bennington College in Bennington, Vermont. She writes the following about her experiences in the Auroville schools and at Bennington.

As far as I can remember, I have always been engaged in art making. I have naturally found myself participating in this world with a joy for beauty, color, and composition. Auroville schools are special places that fostered my artmaking by the pace of their learning. When I create, I am present with everything and myself. Nandanam kindergarten was very receptive to my pace.

Later on in Last School (grades 9-12), I found joy in research, play and creation. Last School is very flexible, and empowers students with choice. I was in constant conversation with my teachers and mentors

about my goals and progress. This supported learning via trial and error, and it also really grounded me. It added a layer of creative process to much of what I did.

The Last School team organizes various visual art-related experi-

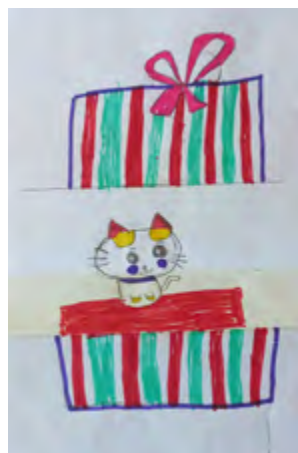
ences for their students, including bi-annual workshops, gallery shows, artist talks and artmaking experiences within the wider community of Auroville.

I have spent so much of my teenage and young adult years engaged in self-reflective/analytical processes, and what really supported me was people who had new perspectives to share. Whether that be through school, with poetry, exercises, or through conversations and spaces that supported this need. People that come to mind are Aurevan Lung, Jean Legrande, Deepti Tewari, my parents - Lalit Kishor Bhati, and Shailaja Sudhalkar Bhati, Lola, and Smiti Tewari among others.

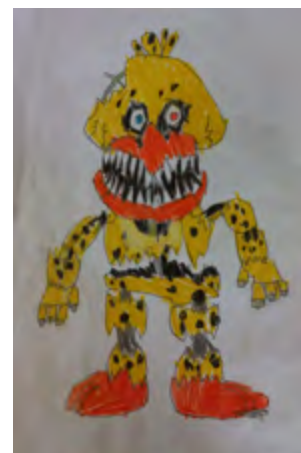
Bennington College follows a similar structure of choice and curation of interests, so I have been able to essentially continue my exploration outside of the Auroville context and influence. Bennington also encourages its students to take classes that inform their life and artist journey, classes like Non-Violent Communication and Restorative and Transformative Justice.

The art that I am currently making is exploring asemic text through various mediums. I am working with opacity, vulnerability (personal truths), and larger universal truths. Sourcing material from my lived experience is one of my processes, as well as living a life geared towards living and showing up as my higher self. Sharing my lived experience in any community is interesting, and especially in predominantly white spaces. I am currently exploring how my art addresses the viewer, amid all the words and layers!

## Artwork by Students of The Learning Community in Auroville



Roni, age 6



Kavi, age 11



Atisha, age 12

## Artwork by Students of Last School in Auroville

### Eva: ABYSS

Pencil, pen, watercolor.

The piece was inspired by a show I watched. So throughout the process I would occasionally remember how the show made me feel, how it looked, and how it affected me. I wanted to recreate the world in my own style.



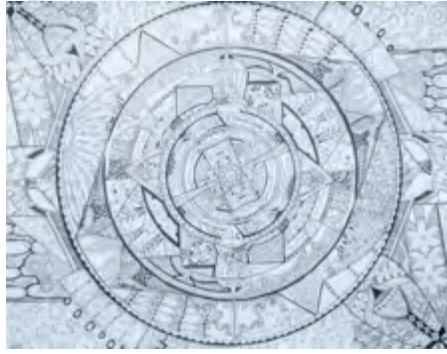
### Aanya: SOLACE

Acrylic paint, paper  
Ageless nights  
morph-  
smear rays across  
The Changing Sky

## Sana: JOURNAL

Black pen

Journal was my first big piece and I was extremely excited to cover the white sheet. I named it Journal because the designs I drew were linked to my daily life. If it was raining on the day I worked on the mandala, I integrated rain and made it part of the piece. Similarly the whole sheet is covered this way. This piece tested my patience, but I managed to complete it. It took me almost a year to finish it.



## Gaytari - SHATTERED MIDNIGHT SEA

white pen, watercolor, pencil



## Jasmin - Art Installation: A WALK IN THE CLOUDS

Plastic sheets, acrylic



## Pallivi: NIGHT DREAM

color pencil and pen



## Grazi - FLOWERS AND FACE,

acrylics



## Photo Stories

**Pujasree** is an Aurovilian artist specializing in watercolor. She and her partner Kevin are co-founders of Mythsinar. She completed her Bachelor of Arts at Baroda University and felt inspired to find something different in the world of art which ultimately brought her to Auroville, the place she now calls home. Pujasree finds immense inspiration in her surroundings which is quite evident in all of her vibrant watercolor paintings.

You can follow her work at [facebook.com/mythsinar](https://facebook.com/mythsinar)

### TARUCA:

Taruca is a Peruvia North Andean deer. This painting was inspired by the power of this totem animal: gentle but strong, graceful and agile. Shades of pink express the devotion and love for life combining with earthly brown to connect with nature and blossom as flowers in the wings of a dragonfly. Original water color on A4 size paper with pen line detailing. July 2022



### Samsara

The serpent in this painting represents the arising of consciousness which wanders through the cycles of birth and death, exploring different forms of life. It permeates all animals and plants and expresses itself through patterns and colours. There is no destination which it's hurrying to, no urgent summit to reach; just a playful stroll through nature for the sake of being. Original painting water colour on A1 size paper with fine pen detailing. August 2021



**Nathalie: I AM YOU BEHIND THE VEIL**

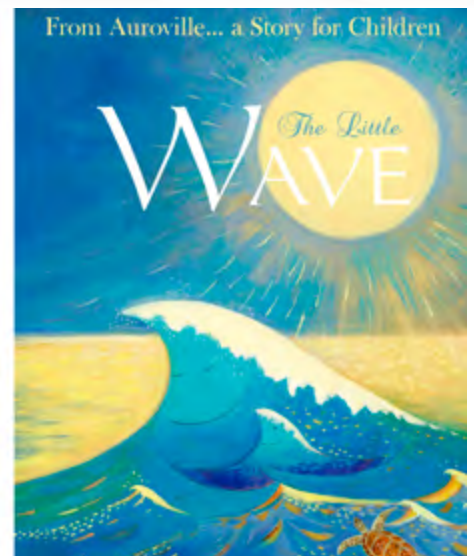
Collage 50x50 cm - Mother's Lace, handmade paper, Japanese ink, gold-leaf - "TRANSPARENCE" - Exhibition Art For Land 2019 at Savitri Bhavan - Auroville.

I was given little pieces of lace that belonged to Mother and was asked to create artworks combining these with the paper I had made. I truly enjoyed this work, exploring new paths and discovering the pleasure of working with these precious materials. I worked for three years until I had fifteen collages which were exhibited at Savitri Bhavan. All sales went entirely for the much needed purchase of AV lands.



**Nathalie:- THE LITTLE WAVE**

Children's book written by Renu Neogy, illustrated by Nathalie Nuber - AV Press Publishers 2012. - "The ocean mother looked fondly at the little wave and, gathering her into her watery arms, she said: "You are always a part of me and you will always return to me, remember that".



THE MIRACLE FOREST, Children's Book  
Written and Illustrated by Nathalie, set to be released in 2022.



**Sathya** Born in 1987 in a village outside of Auroville, A. Sathya is a talented self-taught watercolor artist. He has been living in Auroville for over a decade but his dream of becoming a painter started long before, at the age of 11. For him, art is a medium for expressing his instincts. He is deeply inspired by the beauty of his natural surroundings and ventures into the outdoors with his art materials to hunt for beautiful sceneries. His paintings are a direct reflection of his love for nature which is the light, shadows, and whimsical spirit of his work.

For info contact: [sathyacolour@auroville.org.in](mailto:sathyacolour@auroville.org.in)



**VILLAGE HUT**

36X48 oil on canvas



**HUNGRY**

12X16 oil on canvas  
Starving crows wandering for the fishes

## Honor Your Loved Ones With A Gift To Auroville

This holiday season, consider donating to an Auroville project as a gift to a friend or loved one. There are dozens of Auroville projects doing great work - and if you need some ideas you can find them at [aviusa.org/outreach](https://aviusa.org/outreach) or [aviusa.org/forests](https://aviusa.org/forests). You can donate right on those pages, or go to [aviusa.org/donate](https://aviusa.org/donate). Select "Give in honor or in memory" when you make your donation. You'll have the option to create a customized email that tells the honoree about the donation, or you can print the donation receipt and give it as a gift.



And thanks to a few generous donors, between December 1 and February 28, we will match any donations made for specific Auroville projects through our website. During this period of time, your contribution and impact will be doubled, and the project that you choose to support will receive twice the money.

This holiday season straight through to Auroville's 55th Birthday on February 28th is a great time to honor your loved ones and make an impact by donating to projects serving the Earth and our collective future.

## Stay Connected

**Stay Connected:** Our print newsletter is just one of the many ways to stay connected with AVI USA. Our offerings, from our monthly e-Connect newsletter to our live online events, are designed to connect each one of us to the spirit of Auroville from wherever we are in the world. If you have any questions about accessing these offerings, please send an email to [info@aviusa.org](mailto:info@aviusa.org).

### Subscribe To Our E-Newsletter!

e-Connect is a monthly newsletter delivered straight to your inbox with updates straight from Auroville and a calendar of upcoming events from AVI USA. It's the fun, digital version of this print newsletter with more frequent updates and lighter reading. Head to [aviusa.org/subscribe](https://aviusa.org/subscribe) to sign up now.

### Follow Us!

Our socials are filled with beautiful pictures from our friends in Auroville, stories from the "old" Auroville to modern day, delicious recipes to try at home, live updates from events, and more. We aim to share a bit of good news each day to brighten up your own day wherever you are. We've also just created our very own Tik Tok which means we're adding dancing to the list of AVI USA's many talents.

Facebook: [@AVIUSA](https://www.facebook.com/AVIUSA)

Instagram: [@aurovilleinternationalusa](https://www.instagram.com/aurovilleinternationalusa)

Twitter: [@aviusaofficial](https://twitter.com/aviusaofficial)

Tik Tok: [@aviusaofficial](https://www.tiktok.com/@aviusaofficial)

### Stream AV Live Video Premieres!

Auroville Live (AV Live for short) is a project launched by AVI USA to connect you to the people and places that contain the spirit of Auroville through live streamed content. Our offerings have included a series of Matrimandir Meditations live from the gardens, live theater and choir performances, and a current series called "Matrimandir and I" which documents the relationship that individual Aurovilians have to the Matrimandir. You can find our full list of past, current, and future offerings on [aviusa.org/auroville-live](https://aviusa.org/auroville-live).

### Join Us For A Live Online Event!

The AV Live Online Tea Shop has emerged as a new regular series of events to connect you with the people and projects of Auroville in a live, online forum. While each event is unique, you can expect a presentation and an interactive discussion to follow. Stay up to date on our upcoming events by bookmarking [aviusa.org/auroville-live](https://aviusa.org/auroville-live), signing up for our e-Connect newsletter, or following us on our socials.