



Korean artists at *Breaking Ground*: The 1st Indian Ceramic Triennale

The Jawahar Kala Kendra (JKK), in collaboration with the Contemporary Clay Foundation, presents *Breaking Ground*, the 1st Indian Ceramic Triennale, from **August 31 to November 18, 2018**. Located in Jaipur, and designed by one of India's greatest architects, Charles Correa JKK, regarded as one of his finest works, a masterpiece of architectural beauty and symmetry, provides an inspiring backdrop and contextual framework for *Breaking Ground*. This first ever international ceramics event will present 37 Indian and 13 international artist projects, 10 collaborations, 12 speakers, two film-makers, several films, adult and children's workshops and a symposium. The projects explore themes of scale, site specificity and/or concept through installation, interaction, technology and performance. The Indian artists were selected through a nationwide open call and foreign artists through invitation.

We are delighted to invite two talented contemporary Korean artists, **Ms Juree Kim and Mr Jae Joon Lee**, to this first ever Ceramic Triennale in India. While the former works on the concept of impermanence with architectural structures that are made and mounted slowly dissolving back to its clay form, the latter works with giant coiled 'Guardian of Nature' figures that remind us of Man's responsibility to safeguard and protect Earth and its diversity.

Juree Kim - About her work :



Photo Courtesy :
Dan Fontanelli

The work is about disappearance – it is about ephemerality. Therefore dry unfired clay disappears when put into water. The artwork focuses on dual existence. The constructions of buildings reduced in scale are made out of clay and upon completion of making they are destined to de-construct by disappearing slowly when encountered with water. This natural substance is the destroyer yet at the same time life is incorporated in the process of disappearance. The word 'Hwi-gyoung' is significant for 'disappearing landscape' but at the same time it takes after the name of an old district that is on the verge of disappearing in Korea. The work is about

the disappearance of architecture and different urban features of the 1970s and 1980s, with the effect caused largely by capitalism. These architectural characteristics carry the spirit and culture of a particular period in Korea.

The structure made of soil is eroded by the artificially poured water and finally melts down. As an artist, I cannot intervene in the process of the encounter between earth and water, whatsoever. Solely the interactions between the two matters create my work. Water becomes muddy water and the once solid soil becomes soft and fluid, losing its original shape. The pair becomes a single body, destructing themselves in the completion of self-denial. Water symbolizes life but at the same time, it can be a threat to life. All living beings need water to survive but sometimes, water covers up everything and takes our lives. In my work, 'water' is a double-faced actor: destroyer and the existence completing the work.

Juree Kim's recent residency in Stoke-on-Trent in the UK in 2017 has extended her explorations into architectural heritage and issues surrounding urban regeneration. Kim has engaged with numerous regional sites of historic ceramic production that remain 'invisible' due to disuse and decay. Painstaking scale reproductions of these buildings in raw clay, it was 'activated' in a performance on the opening evening of the Biennial. These destructive gestures return hours of meticulous craft back into a pulp of raw material, questioning issues surrounding the value of built heritage and preservation.

The architectural series of Juree Kim is a work that shows the progress of the houses that are reproduced as "soil", which are gradually broken down by water osmosis. The time of 'modernization of compression' is the work of bringing to the essence of the historicity by facing the power of nature which is disconcerting. The process of gradual disintegration by artificially poured water, which reproduces real homes as clay, is based on the rhythm between moment and eternity, between soil and water, and between construction and demolition. In other words, the encounter between dry soil and water breaks the hard structure by exploring each other's bodies and eroding them.



Jae Joon Lee - About his work:



I deal with the value of living things contained within Nature. In the world where we live, human beings are only one of numerous living things. I want to say that living things are all equally valuable. To reiterate this theme, I have made an effort to expand the domain of ceramics from a the general concept of

ceramics to a new stage as shown in the production of large scale outdoor environmental ceramic works and ceramic

street furnitures. As is generally known, in modern art, the genre of ceramics occupies a vague position between the nature of craft and the genre of fine art. In my work, I try to parallel the form of fine art with the rigour and finesse of craft. I have recently extended my work to include to ceramic facades, in collaboration with architects.

During the 1st Ceramic Triennale in India, I will present two doorkeepers who protects the entrance. All the animals in my work are symbols of Nature and the human image and the animal shape symbolize the vital importance of harmony in the relationship between human beings and Nature.

Jae Joon Lee studied Ceramics at the Department of Fine Arts at Hongik University in Seoul, Korea. He earned his MFA from the Graduate School of the Craft Department, from the same university. He was awarded the Grand Prix at the 19th Seoul Contemporary Ceramic Art Competition and the Bronze Prize at 2011 IDEA Design Award. His work is represented in Daemyungcondo (Yangpyung, Korea), W-shopping mall park (Seoul, Korea), Korea Ceramic Foundation (Icheon, Korea), Doosan Art Square ceramic facade (Seoul, Korea), YIDO Pottery(Seoul, Korea), Ceramic facade at Myeong-dong Hanabank (Seoul, Korea).

He has 6 solo exhibitions to his credit and has participated in more than 170 group exhibitions. He was a lecturer of Sanmyung University, Konkuk University, Namseoul University, Dankook University, Ewha Womans University, and Hongik University in Seoul, Korea, He is currently Visiting Professor at Seoul Women's University in Seoul, Korea.



The following artists will participate in the forthcoming Triennale:

Artists from India

Aarti Vir, Adil Writer, Ajay Kanwal, Anindita Dutta, Anjani Khanna, Antra Sinha, Ashwini Bhatt, Ashim Paul, Atita Taware, Benitha Perciyal, Dipali Daroz, Elodie Alexandre, L N Tallur, Madhvi Subrahmanian, Neha Kudchadkar, Nidhijalan, P R Daroz, Partha Dasgupta, Priya Sundarvali, Rahul Kumar + Chetnaa, Rakhee Kane, Ray Meeker, Reyaz Badaruddin, Saraswati Renata, Savia Mahajan, Shalini Dam, Shampa Shah, Sharbani Das Gupta, Shirley Bhatnagar, Shitanshu Maurya, Sukhdev Rathod, Triveni Prasad, Vineet Kacker, Vipul Kumar, Vishnu Kolleri, Thukral & Tagra.

International Artists

Jae Joon (Korea), Juree Kim (Korea), Barney Hare Duke & Jo Ayre (England) in collaboration with Warli artists Rasika and Ramesh Hengadi, Danijela Pivaše vić-Tenner (Germany), Ester Beck (Israel), Hoshinu Satoru (Japan), Ingrid Murphy (Wales), Jane Perryman (England), Jacques Kaufmann (Switzerland) in collaboration with Kutch artist Nalemitha, Jessika Edgar (USA), Kate Malone (England), Ramesh Mario Nithiyendran (Australia).

The Triennale comprises a six-member Curatorial Team- Anjani Khanna, Madhvi Subrahmanian, Neha Kudchadkar, Reyaz Badaruddin, Sharbani Das Gupta, Vineet Kacker, guided by an Advisory Committee comprising artist and gallerist, Peter Nagy, ceramic artist Ray Meeker and curator and arts consultant, Pooja Sood.

Breaking Ground, the 1st Indian Ceramics Triennale includes the following programmes :

1. Exhibition | 31 August to 18 November 2018.
2. Symposium | 1- 2 September, 2018.
3. Workshops (Adults and Children) | Ongoing through the duration of the Festival.
4. Master Classes | Ongoing through the duration of the Festival.
5. Film Cycle | Ongoing through the duration of the Festival.

For further information, please visit www.indianceramicstriennale.com