

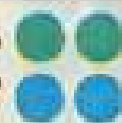


THE NEW INDIAN EXPRESS

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INDULGE

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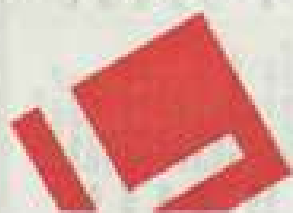
culture

# All fired up



Photo: K. K. Kulkarni

## 12 ceramic artists from Korea and India showcase the results of a residency programme at Lalit Kala Akademi



LIKE the human finger, no two works by a ceramic artist are identical. We are therefore in for a treat, courtesy the seven-day exhibition at Lalit Kala Akademi, where the results of a month-long residency programme by 12 artists are on display. Last month, InKo Centre, a cultural and information centre, partnered with Arts Council Korea, Kalakshetra Foundation and Lalit Kala Akademi to make this sharing of ideas, technique and culture between six Indian and six Korean artists possible.

### A common language

The art goes back to almost 1,000 years in Korea, and Pyon Kyu Ri, one of the visiting artists, admits that the process demands extreme levels of patience, a creative head and the right technique. "Most of my art for us are vases, vessels and incense burners. The vase I have made has a carving that resembles what you see at temples here. The idea is that there should be some

metaphor of self portrait in whatever I do," explains Pyon, who has been a ceramic artist for 15 years. The Korean artists point out that while the clay and kiln (typically used to glaze ceramics) are different from what they are used to, the technique is the same. "The Korean clay is easy to work with. Here we use stone clay, which is different before and after you glaze. We mostly use electric kilns in Korea. I have tried depicting a *knitka eido-kyu* (lamp)," says Jun Young Jung, who is on his first visit to the country.

### Cultural exchange

Thanks to the varied backgrounds of the artists, each has gained a lot from the experience. "I have learnt new things from Pyon Kyu Ri, who has a lot of cut work in her art. Also, I am very disorganised about my stuff, and she has taught me to slow down and focus," says Rashmi Jain, a participant from Mumbai.



exhibition



### Social themes

The themes range from corruption to women empowerment and most of the pieces convey a message. Shitanshu G Maurya, from Lucknow, who is in his late twenties, celebrates working with abstract ideas. "I believe abstract forms adopt things that society discards. I want to explore the idea of 'hollow' as it is hard to define," says Maurya, who

won a National award last year for his work that explored social evils.

Kang Kyoung Youn from Seoul also uses her art to convey a message. "Most of my art is about women," says Kang, who is also in the country for the first time. "It is about their status in society and how it has transformed. One of my best works is of a girl with blue hair in a secret garden and is about how she daydreams."

Varying in shape and size, the ceramic art for us and installations can often be found in public spaces in Korea and Jae Joon Lee, also part of the project, has his work displayed in Korea. "I like the combination of nature and animals. The largest piece I have done is 1,400x5,500 feet," says Jae Joon Lee.

### Coming up

Each artist will showcase three or more works of art. While this is InKo's first such project, Rishi Jaffer, director, InKo Centre, has several other plans in the pipeline. "A theatre fest in collaboration with Adishakti in Pondicherry and Taids in Korea will be organised by us. We have had such programmes in the past too. We would like to explore different disciplines in visual arts," she says.

*The Indo-Korean Ceramic Exhibition is at Lalit Kala Akademi from February 14-21. Prices from ₹2,000 onwards. Details: 26181291*

— Mrinalini Sunder