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ET MADRAS PLUS

>> ARTISTICA | *guest director*

Plot to pot

An inter-cultural collaboration between Korea and India, has two groups of artists from the countries, engage in making the most of their creativity and revealing the same through their art...

"We talk to each other through our hands" exclaims Gayatri Apte at the Kalakshetra Art Centre, where a group of six artists from Korea and six from India have been working together. "Communication has not been a problem," remarks Apte, who stands in front of a clay cylinder. "Besides, working in this environment is a big inspiration."

"It's the first time that the Inko Centre has organized such a long residency

programme," explains Rathi Jaffer, the Director. "But we still feel that it is too short since creating objects in ceramic takes a long time."

First of course, there is getting the right clay. The Vriddachalam belt was found to be just right even for the needs of the Korean artists, who felt initially that they might have to bring their own clay. The soil, water, weather and methodology obviously differs from those that are prevalent in Korea. What was amazing though, was to

watch how each of the artists had risen to the challenge, while staying true to their style.

To say that the Korean artists have a spectacular advantage over the Indian artists is perhaps stating the obvious. The countries of the Far East have evolved a style and a tradition that is way ahead of most other Asian cultures. Kang Kyoung Yoon, a woman artist, showed how she had evolved from images showing women with blue hair waving in the wind, to



abstract forms of female feet in mid-air, which appeared to defy the medium. Ceramic discs by Joo Joon Lee, hogged the limelight while Jin Kyoung Kim, a male artist was busy sculpting large guardian figures,

using a Kalakshetra dog to be a companion to his huge hipped Mother-figure.

The results of the workshop will eventually be displayed at the Lalit Kala Akademi in mid-February