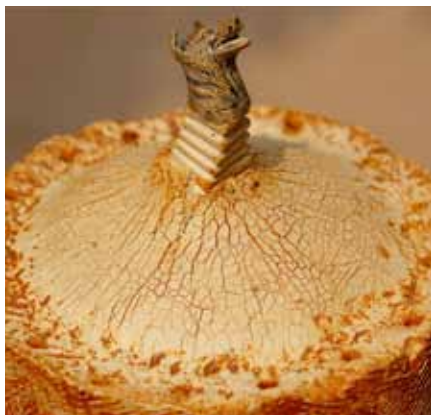


**earth**  
MATTERS  
EDITION 3

An Indo-Korean Ceramic Residency and Exhibition





InKo Centre, in association with  
Clayarch Gimhae Museum, Korea, Kalakshetra Foundation and DakshinaChitra,  
presents,

**EARTHMATTERS 3: An Indo-Korean Ceramic Residency and Exhibition.**

**Residency: 19 January to 23 February 2020 at Kalakshetra Foundation**

**Exhibition: 27 February - 5 March 2020 at the Varija Gallery, DakshinaChitra.**

**The exhibition showcases the work of four Korean and four Indian artists. Most of the works on display were created during a five-week residency at Kalakshetra Foundation, Chennai.**

Congratulations on the opening of the Earth Matters 3 exhibition with India and Korea. The event was organized in cooperation with InKo Centre, the Kalakshetra Foundation and the DakshinaChitra in India, and the Clayarch Gimhae Museum in Korea. These four organizations have also achieved good results by pursuing exchange and cooperation projects in 2013 and 2015.

I hope that this event will be a great opportunity for artists who have worked far away to come together and try diverse and experimental works, to communicate with each other and share creative inspiration.

Gimhae in Korea has a special relationship with India from ancient times. It is said that the founder of the ancient kingdom of Gaya, which developed in the region of Gimhae long ago, married a princess from India. I think this event will make the relationship of India and Gimhae more special and intimate.

I would like to extend my heartfelt thanks to the heads and staff of InKo Centre, the Kalakshetra Foundation and the Dakshinachitra in India for supporting artists and preparing the exhibition. In particular, I would like to thank Director, Rathi Jafer for her proposal and lead for the event.

Thank you all for hard work for 38 days, including the eight artists, Abir Patwardhan, Debasish Das, Neha Kudchadkar, Ramkumar Kannadasan (India), Hong Geunyoung, Kim Mijin, Suh Sangee and Park Ja-il (Korea). I hope you will pay interest and affection to eight promising artists.

I hope that the cooperation and exchange projects of InKo Centre, the Kalakshetra Foundation and the Dakshinachitra in India, and the Clayarch Gimhae Museum in Korea will continue in the future, and I wish you a successful hosting of the exhibition.

## **Ms Choi, Jeong Eun**

*Director,*  
Clayarch Gimhae Museum



Kalakshetra was founded in the year 1936 by the great visionary Smt. Rukmini Devi Arundale who aspired that India can once again revive and develop its ancient culture and set a standard of its true art in its new life after independence. There is a holistic approach to the teaching of performing and visual arts at Kalakshetra which forms the prime structure of the foundation. The two schools and the Craft Education and Research Centre also add value to this vision of the Founder. The natural beauty and the richness of the Kalakshetra campus became an ideal setting for this system of imparting knowledge. Students from across the world come here with the passion for traditional arts and a dedication to learning.

From 2012 Kalakshetra has been collaborating with InKo Centre in order to understand the practices in ceramics through interaction between Indian and Korean artists. An initiative of the InKo Centre, Earth Matters-I an Indo Korean residency for 5 weeks followed by an exhibition of ceramics was inaugurated in Chennai in the year 2012. This unique collaborative venture was a great success and now in the year 2020, we are in the third edition of Earth Matters.

This residency provides a unique opportunity for the students of Kalakshetra and exposes them to subtler methods in ceramic creations. The 8 artists - 4 from Korea and 4 from India have worked relentlessly for the past 5 weeks to produce marvelous exhibits of art. This collaborative exercise nurtures the understanding and strengthens the knowledge of the artists of both the countries.

I personally congratulate the 8 artists who have participated in this residency program and also the faculty and staff of Kalakshetra Foundation and other collaborating organisations who have tirelessly worked for the success of this program.

I thank the co-partners of this event, InKo Centre, Clayarch Gimhae Museum, Korea and Dakshina Chitra and look forward to more such relevant and knowledge enhancing collaborative initiatives.

## **Ms Revathi Ramachandran**

*Director*

Kalakshetra Foundation



This Indo - Korean Ceramic Residency, Earth Matters-3, initiated by InKo Centre in 2016 and partnering this year with the Clayarch Gimhae Museum, Arts Council Korea (Arko), Kalakshetra and DakshinaChitra has over a period of five exciting and creative weeks brought in amazing talent from the two nations. four Ceramists from Korea. ParkJa-il, Kim Mijin, Hong Geunyoung and Suh Sanghee and four Ceramists from India. AbirPatwardhan, Neha Kudchadkar, RamkumarKannadasan and Debashish Das from India.

DakshinaChitra ever since its inception in 1996 has been fostering the diversity of the arts, crafts and architecture of India with a special focus on South India and has also been hosting numerous national and International festivals, seminars, art shows and art camps over the years.

In the 23 years of its history, the DakshinaChitra Museum must have held more than held more than 400 temporary art exhibitions, welcoming a total of more than 3 million visitors to the museum and its galleries. The fact that so many people have come to love the museum is our greatest joy and a source of tremendous pride.

The museum has undergone many changes over the years, particularly in terms of the roles and functions demanded of it and the value it provides to the community and to the numerous visitors to the museum. Without changing its primary focus, relevance and vision the changes have in some ways altered the museum itself and transformed it in to a living museum, and in others it has changed the significance that art and museums have in society. Today's museums have been charged with a complex mission: they are the keepers of culture and tradition so that it may be passed on to future generations; at the same time, they are places where new value is created and defined.

We will kick off 2020 withthe Earth Matters 3 Exhibition, featuring a selection of many wonderful creations from the 8 artists for a fortnight at Varija Gallery.It is our goal to continually inspire fresh works of art and the connections that link art and societyamidst our collection of historical homes from the 18th, 19th and 20th Century. We take tremendous pride in being able to offer exhibitions and programs that express our unique philosophy and approach. In addition to these exhibits, we also plan to continue our diverse array of related activities - among them newly organized collections, festivals and educational programs. In this information age characterized by the rise of virtual spaces, museums serve an increasingly important function as a place where people can experience and relate to real - world objects.

We are glad to continue this collaboration with InKo Centre and Kalakshetra and look forward to organizing many more exciting events together in the future.

## **Mr Sharath Nambiar**

*Director,  
DakshinaChitra*



InKo Centre, was set up with an aim to promote an intercultural dialogue between India and Korea by facilitating a consistent programme that drawing on the rich traditions of both countries, examines the global dimensions as well as the local and national characteristics that underpin such exchange. InKo Centre is a registered, non-profit society supported primarily by TVS Motor Company Limited and Hyundai Motor India Limited; the Korean Association in Chennai and a host of Indian and Korean companies based in Chennai. The Centre works in close co-operation with the Embassy of the Republic of Korea, New Delhi and the Consulate General of the Republic of Korea in Chennai and in Mumbai.

The Visual Arts is a very important strand of our work and we aim, through our programmes, to raise awareness of the richness and range of Korean visual art forms in India and vice versa. In 2007/08 we presented *Earth Synergy: An Indo-Korean Exhibition of Contemporary Ceramic Art*, a unique exhibition in association with The Korean Society of Ceramic Art, Forum Art Gallery in Chennai and Gallerie Nvya in New Delhi that brought together a total of 67 Indian and Korean contemporary artists and over a 100 works. It was perhaps then that the idea of an in-depth residency with Indian and Korean artists began to take shape. *EarthMatters: an Indo-Korean Ceramic Art Collaboration* in 2012 was the first of our long-term visual art residency projects, indeed the first-ever Indo-Korean residency in India, where artists from India and Korea worked alongside to meaningfully share best practices and to develop new work. *EarthMatters-3*, the five-week residency from 19 January to 23 February 2020 is the third edition of this unique and deeply meaningful series.

We are delighted that the residency has proven to be an opportunity for individual artists to introspect, reflect, interact, communicate and develop new work. It is hoped that this series will continue in India and Korea, to widen, deepen and strengthen the network for ongoing exchange between ceramic artists from both countries. The residency culminates in an exhibition at the Varija Gallery, DakshinaChitra, to showcase work created during the residency as well as some work created by the artists prior to the residency period.

We thank our partners in India and in Korea with whom we have had a long and very meaningful relationship - Clayarch Gimhae Museum in Korea, the Kalakshetra Foundation and DakshinaChitra in India. A very special word of thanks to Ms Choi, Jeong Eun, Director, Clayarch Gimhae Museum, Ms. Revathi Ramachandran, Director, Kalakshetra Foundation, Dr Deborah Thiagarajan and Mr Sharath Nambiar, President and Director, DakshinaChitra, respectively, without whose unstinting support, this project could not have been realized. If the sylvan surroundings at Kalakshetra proved to be inspirational for the artists, the dedication of the staff and students of the Visual Communications Department, ably led by the ebullient Gukan Raj, ensured that ground support, right from the kneading of the specially sourced clay to the final firing, was provided systematically, tirelessly and efficiently. Our thanks too, to Mr Potrarasan for assisting with the firing of select artworks at DakshinaChitra; to Ms Rekha for systematically photo documenting the entire residency; to Ms Gita Hudson and the DakshinaChitra team for coordinating the presentation of the Symposium and for assistance to setup the exhibition at the Varija Gallery. Thanks are also due to all the specialist speakers who readily accepted our invitation to present meaningful talks on varied aspects of Indian Art and Culture. Most of all, our heartfelt thanks to the 8 artists- from Korea and from India- who worked so hard during the residency, to present such magnificent examples of creative expression. It has been a pleasure to interact with them and to witness, at close quarters, how their astounding artistic intelligence coalescing the natural elements of earth, water, fire and ether led to the creation of distinctive forms that carried both the imprint and the impact of their cultural moorings. As the Indo-Korean Cultural Centre in India, engaged in meaningfully promoting and strengthening artistic ties between India and Korea, we are confident that such opportunities for creative collaboration will enhance the network between ceramic practitioners in both countries and will strengthen the Indo-Korean dialogue immeasurably.

## **Dr Rathi Jafer**

Director,  
InKo Centre







**Korean artists**

Hong Geunyoung

Kim Mijin



Park Ja-il

Suh Sanghee



**Indian artists**

Abir Patwardhan

Debasish Das



Neha Kudchadkar



Ramkumar Kannadasan



Ms. Revathi Ramachandran, Director, Kalakshetra Foundation, Dr Rathi Jafer, Director, InKo Centre, Mr Sharath Nambiar, Director, DakshinaChitra and V. Srinivasaragavan, Deputy Director... lighting the lamp to inaugurate the Indo-Korean Ceramic residency on 19 February 2020.



The five-week Indo-Korean Ceramic residency was held from 19 January to 23 February 2020 at Kalakshetra Foundation, Chennai, with eight artists – 4 each from India and from Korea respectively. This is the third in the series of Indo-Korean Ceramic residencies in India.





From a relaxed opening to easy interactions; from collective sharing to individual introspection; from kneading the clay to the gradual emergence of forms... for five weeks the sylvan surroundings of Kalakshetra resonated with intelligence resulting in a remarkable range of creative expressions in clay.



The residency provided time for individual artists to develop new work as well as an opportunity for sharing best practices; networking with peers and for interactions with students and the general public at specified periods.







It was a time to reflect, introspect, interact, communicate and create an energetic and dynamic five weeks at Kalakshetra, Chennai, interspersed with meaningful excursions to visit and interact with artists in Auroville and at Golden Bridge in Pondicherry.

# Hong Geunyoung

2008 B.F.A, Sculpture, College of Fine Arts, Sungshin Women's University. Seoul, Korea.

2012 M.F.A, Public Art, Graduate School of Convergence Culture and Arts, Sungshin Women's University. Seoul, Korea.

I focus on to the rules and arrangements that exist as a framework within society. The sense of anger in adhering to rules and expectations and feelings of anxiety and fear are represented in my three-dimensional works and drawings. I take note of images pertaining to our acceptance of something as our fate in both the past and the present and in our belief that we can overcome such situations. This is represented in my work through a variety of mediums and visual approaches.





# Kim Mijin

2005 DNAP, Ecole Nationale Supérieure des Beaux-Arts, Paris, France.

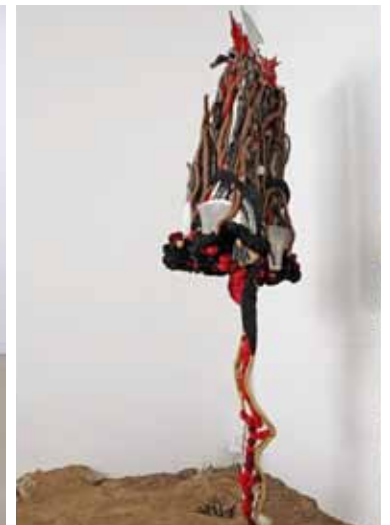
2008 DNSAP, Ecole Nationale Supérieure des Beaux-Arts, Paris, France.

2009 Post-diplôme, Ecole Nationale Supérieure des Beaux-Arts, Paris, France.

2012 M.F.A. Graduate School of Arts plastiques, University of Paris 8, Saint-Denis, France.

2013 Doctoral degree course, Arts plastiques, University of Paris 8, Saint-Denis, France.

My subject is a corporeal space in Art, which means the protected space and the space for mobility. My work focuses on art and therapy. Much of my work deals with the boundary between imaginative power and surrealist automatism and also about the border between life and death. My work draws from surrealist automatic drawings and the actualization of spaces derived thereof. Borders and boundaries mean coming close physically to questions regarding the possibility of capturing moments that range from the ephemeral to the metaphysical and with the eternal question of how to deal with time.





# Park Ja-il

2016 B.F.A. in Ceramics, Ewha Womans University, Seoul, Korea.

2018 M.F.A. in Ceramics, Ewha Womans University, Seoul, Korea.

My work is an investigation of the precariousness of individual identity and the anxiety this causes. Based on the physical and mental suffering that I have personally experienced, I have mused on the question of how identity can be affected by negative emotions, such as pain and anxiety. Within this question, I came to realize that identity is easily affected by physical change, especially those changes that bring about negative emotions - death, illness, pain, for instance. The anxiety and suffering that sweeps over one, clouds judgment and obscure consciousness, thus blurring the boundaries of identity. Therefore, after first examining the forms taken by those blurring negative elements in the subject and in society and then linking them with my own experience, I want to start exploring the concept of identity.





# Suh Sanghee

2016 B.F.A. in Environmental Sculpture, University of Seoul, Seoul, Korea.

2019 M.F.A. in Ceramics, Hongik University, Seoul, Korea.

I aim to display the gap between fantasy and reality in space as a child's graffiti. Life, which I imagined would turn out like that of Snow White, instead resembles that of a dwarf forced to live in a barren land, and the dream of becoming a wonderful artist like Frida Kahlo morphed into the endurance of the daily vagaries of life.

I put this existential sorrow into clay and bake it in a kiln to create a ceramic sculpture. I chose ceramics because of its inherent dual nature. It exhibits the beautiful, warm texture of baked colours. And yet, behind its sturdy look, it is empty inside and breaks easily, reflecting the gap between illusion and frustration.

My primary means of expression is through sculpting heads, similar to when I was playing with dolls as a child. I sculpt myself in different roles and states of mind. I give my sculptures rough edges and clumsy looks. I use a disharmonious blend of colours like a child's graffiti creating a mise-en-scène of her fantasy that was never fulfilled. This action helps realise and visualise in my own world, the dreams that cannot be achieved in the real world and it sublimates the sadness that we experience through the gap between fantasy and reality, more beautifully and poignantly.





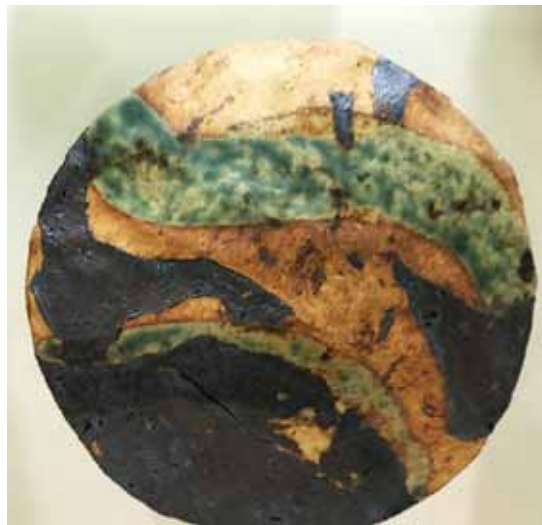
# Abir Patwardhan

1998. Exchange student to Ecole Des Beaux Arts, Caen, France.

1999. BFA Sculpture, M S University, Baroda, India.

2001. MFA Sculpture, M S University of Baroda, India.

Most of my work is based on and inspired by Nature. For me, Nature is a never-ending wonderland and I could never overstate that. If there were a particular thing within this vastness that intrigued me, it is transience. I find the formation and then the subsequent transformation that almost every living thing goes through, truly amazing. This means of course, looking at the shapes and forms of things and celebrating this aspect in Nature. Sometimes these transformations are metamorphic and magical and at other times less dramatic, but always allowing for other wonders to be a part of of what is a cyclical aspect of existence. How do we become the way we are, or how do things become the way they are - this is the underlying question that I seem to ask through my work.



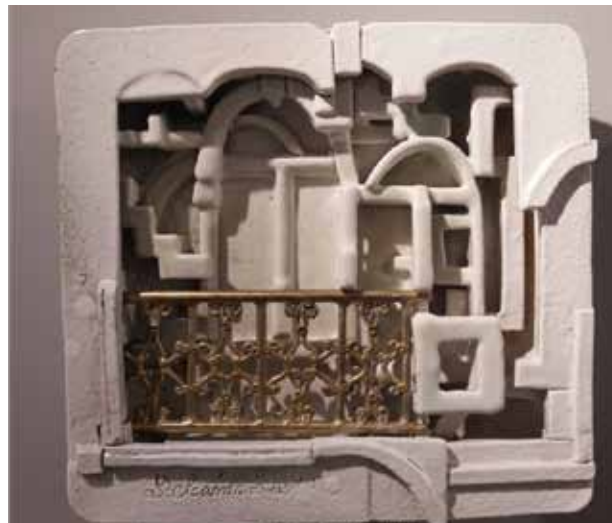


# Debasish Das

1995-2000. B.V.A in Ceramic from Government College of Art and Craft Kolkata, India.

2000-2003. M.V.A in Ceramic from Government College of Art and Craft Kolkata, India.

My works speak about the visible world of Nature and how it has been transformed and transmuted. Ceramic sculptures do not always refer to the structure of the visible world but embodies the substantial sensations generated by the world and carries the gesture that refines and defines the quintessential in Nature - the phenomenal life force that exists beneath visible shapes and physical movement. In my own way, I tried to establish the fact that there is an imminent, pervasive force underlying the manifestations that structure and give shape to the physical world around us.





# Neha Kudchadkar

M.A. Ceramics and Glass, Royal College of Art, London.

M.V.A. Painting (Mural), MS University, Baroda.

B.F.A. Ceramics, J.J. School of Arts, Mumbai, India.

I am interested in exploring the conceptual possibilities of clay. I am interested in playing with the ideas of temporality and materiality. How can I use the different stages of the life cycle of clay to express what I need to? I place myself in my social, political, material, cultural, and physical environment through my work, sometimes playfully, sometimes somber. The body has often been likened to clay – ‘that which has emerged from the earth and that will eventually become one with it’. As a dancer I have always used my body to find/make meaning. In my clay work, I explore the body as object. Through my process and through the objects I make, I attempt to question the inherent knowledge of the body versus its social and physical conditioning.





# Ramkumar Kannadasan

2006-2010 B.F.A. - Government College of Fine Arts, Chennai, India.

2011-2013 M.F.A.- College of Art, University of Delhi, India.

I devise artworks to display the association between human beings and Nature. Human existence is always interconnected with the rhythms of Nature which is encompassing and compassionate. I believe that we absorb much from Nature but the moot question is if we really care about what or how much we take without any thought of sustenance of the natural world.

I come from a beautiful town called Theni which is known for its verdant beauty. My childhood memories resonate with the natural beauty of my hometown, places that I freely explored. Yet every time I visited my hometown, I noticed dramatic transformations - examples of how human beings exploited Nature for their own profit, irreversibly disturbing the delicate balance between Man and Nature.

I aim through my work, to understand if we are trying to protect or are guilty of destroying Nature. My work also examines how corporates exploit our water bodies and fields, against the will of farmers whose livelihoods are irreparably threatened by such actions. My work speaks of such inequities and the angst that occurs when we become disconnected with Nature.





# Hong Geunyoung

## **Solo Exhibitions**

- 2016 Shadow of uneasiness, oh! zemidong Galley, Seoul.
- 2015 The witnesses, Art space SUDABANG, Seoul.
- 2014 The Climate change, Alternative Space Noon, Suwon.
- 2011 Apoolssa (Oops), Gana Art Space, Seoul.
- 2011 Secret stage, I46 market, Seoul.

## **Group Exhibitions**

- 2018 GoldenToad Tour Exhibition, Chungnam Content Korea LAB, Cheonan.
- 2018 MORE 46 METHID, Gallery Arisoo, Seoul.
- 2018 ART SQUAT PROJECT AAA#6, 24, Dadae-ro 1066beon-gil, Saha-gu, Busan.
- 2018 Art work in the new collection, Osan Museum of Art, Osan.

- 2017 Result report of Art Experience & Appreciation education, Osan Museum of Art, Osan.
- 2017 GoldenToad Tour Exhibition, Cheonan.

## **Projects**

- 2016 Omae-market "Hong" Detective Agency, Osan Foundation Arts and Culture.
- 2015 Network Segumjeung, "Hong" Detective Agency, Kimdaljin Art Research & Consulting.
- 2008 Public Art Green Tourism Village installation, Jungbang Village, Daejeon.
- 2006 Cheolsan-dong Public Art project, Seoul.

## **Collections**

- Osan Museum of Art, Personal Collectors.

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# Kim Mijin

## **Solo Exhibitions**

- 2019 The butterfly effect, hQ art ground, Ulsan, Korea
- 2019 Prana-the breath of life, Bukgu art studio, Ulsan, Korea.
- 2016 Ring the bell, CRR de Paris, France
- 2015 Zahartist-Polymorphism, ZAHA Museum, Seoul, Korea.
- 2014 Slow art-Close to the nature, Gallery Moa, Heyri, Paju, Korea

## **Group Exhibitions**

- 2019 Network, Ulsan Culture & Art Center, Ulsan, Korea.
- 2019 Island : 섬(SUM) : 합, Clayarch Gimhae Museum Ceramic Creative Center, Gimhae, Korea.
- 2017 Back to Marginality, Seoul Art Space Geumcheon, Seoul, Korea.
- 2016 La redite en somme, ne s'amuse pas de sa répétition singulière, Palais de Tokyo, Paris, France.
- 2015 International Contemporary Art Project Ulsan, Ulsan, Korea.
- 2015 Ex-Air, National Museum of Modern and

- Contemporary Art, Seoul, Korea.
- 2014 The residents group Show, Bigci, Bilpin, Australia;
- Between the trees, Daejeon Museum of Art, Daejeon, Korea.
- 2014 Intro, National Museum of Modern and Contemporary Art, Seoul, Korea.
- 2014 Crossing the Border, Gallery Moa, Heyri, Paju, Korea.
- 2013 Start up, Galerie rue Française, Paris, France.
- 2013 Art Paris Art Fair 2013, Gallery Rue française by Miss China, Paris, France.
- 2013 Opposite, Gallery Rue française by Miss China, Paris, France.
- 2012 Exposition sculpture 2012 : nouvelle génération, KPMG, La dépense, France.
- 2008 Papier peint, Slick stand Gallery Miss China Beauty, Paris, France.
- 2007 Hommage à Yves Klein, Gallery Pont Neuf, Paris, France.

# Park Ja-il

## **Solo Exhibitions**

2018 Troubled Body, Kimsejung Museum, Seoul, Korea.

## **Group Exhibitions**

2019 Asia International Ceramic Exchange Exhibition, Clayarch Gimhae Museum, Gimhae, Korea.

2019 003atelier, 003ARCHIVE, Seoul, Korea.

2019 natural object, weekly cabinet, Seoul, Korea.

2019 END, AND, gallery KNOT, Seoul, Korea.

2018 Contemporary Ceramic Art in Asia, Hongik University Museum of Modern Arts, Seoul, Korea.

2018 Flowing air, moving wind, Ujung Art Center, Seoul, Korea.

2018 Convergence 2018, Seoul Arts Center, Seoul, Korea.

2017 On the shores metaphor, Kimsejung Museum, Seoul, Korea.

2017 Dialog with clay, Tendens Internationale Frankfurt Herbstmesse, Frankfurt, Germany.

2017 How is your \_?, Ewha Art Gallery, Seoul, Korea.

2017 Contemporary Ceramic Art in Asia, Aichi Prefectural Ceramic Museum, Japan.

2017 Spring is full, Ewha Art Center, Seoul, Korea.

2016 Young Creative Korea 2016, Ara Art Center, Seoul, Korea.

2016 2015 Vision Ewha Artist, Ewha Art Center, Seoul, Korea.

2016 Egg Project, Gallery Incubator52, Seoul, Korea.

2016 Contemporary Ceramic Art in Asia, NTCRI, Taipei, Taiwan.

2016 Human condition\_Into the Journey, Gallery Incubator52, Seoul, Korea.

# Suh Sanghee

## **Group Exhibitions**

2019 Contemporary Ceramic Art in Asia, Craft Museum of CAA, Hangzhou, China.

2019 Clay Narrative, Yingge Ceramics Museum, Taiwan.

2019 Contemporary Ceramic Sculpture of Art Asia, CC gallery, Taipei, Taiwan.

2019 Asia International Ceramic Exchange Exhibition, Clayarch Gimhae Museum, Korea.

2019 Missing Link , Hongik University Museum of Modern Arts, Korea.

2018 Seodaemoon Inn Art Fair, Seodaemoon Inn, Korea.

2018 33cube project exhibition, Haeng-hwa-tang, Korea.

2018 Contemporary Ceramic Art in Asia, Hongik University Museum of Modern Arts, Korea.

2018 Under Construction, Guro arts valley, Korea.

2018 3°, A & D Gallery, Korea.

2017 Missing Link , Hongik University Museum of Modern Arts, Korea.

2015 Discharge, Red Brick Gallery, Korea.

2015 Finally came out, University of Seoul, Korea.

## **Collections**

2019 Yingge Ceramics Museum.

# Abir Patwardhan

## **Exhibitions**

2019 'Letters to Van Gogh, retold'. Pune. Curated by Art Lane.

2018 'Kalagoshti', Pune. Curated by Smita Deshpande, & Art Lane.

2017 'Mutable' Ceramic and clay art in India since 1947' Mumbai. Curated by Sindhura D.M and Annapurna Garimella, Jackfruit Research and Design.

# Debasish Das

## **Exhibitions**

2019 Participated in "Emerging From The Earth" organized by Gallery one for the Arts, Gurgaon.

2018 Participated in an International Exhibition "Mugs & Cups" organized by Weavers Studio Centre for the Arts, Kolkata.

2014 Participated in a group show "Mark on Clay" organized by Maya Art Space gallery, at Kolkata.

2014 Participated in a group show "Mrttaka-2" organized by Bharat bhavana, Bhopal 2014.

2015 Participated in a group show "Journey Through Image"(A Tribute to Badhan Das) organized by P.C.Chandra Group, Kolkata.

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# Neha Kudchadkar

## **Group Exhibitions**

2019 All That is in This Thing, Solo Show, Display, Berlin, Germany.

2019 Cette Question qui vous Brûle les Lèvres, Group show, Centre d'art Neuchâtel, Neuchâtel, Switzerland.

2019 Strange Place, Group show, Law Warschaw Gallery, Saint Paul, Minneapolis, USA.

2018 Panjim 175, Group show, Serendipity Arts Festival, Panjim.

2018 Civilisation and Its Material Contents, Group Show, Project 88, Mumbai.

2018 Breaking Ground, Indian Ceramics Triennale, Group show, Jawahar Kala Kendra, Jaipur.

2018 Pinch Your Thumb and Three Fingers, Solo Show, Mumbai Art Room, Mumbai.

2018 Ceramic Artist Exchange – Tandem 2017, Group Show, Künstlerhaus Stadttöpferei, Neumünster, Germany

2017 Ceramic Artist Exchange – Tandem, Two-person show, Künstlerhaus Stadttöpferei, Neumünster, Germany

2016 Post-colonialism?, Group Show, Benyamini Contemporary Ceramics Center, Tel Aviv, Israel.

2015 Show RCA, Royal College of Art Graduation Show, Royal College of Art, London, UK.

2015 In Support of Eating, Group Show, Sketch Restaurant, London, UK.

2015 Ceramic Art London, Group Show, Royal College of Art, London, UK.

2014 Bridges, Group Show, Stainless Steel Gallery, New Delhi.

# Ramkumar Kannadasan

## **Exhibitions**

17 group shows all over India.

## **Workshop**

2019 National Symposium, Ahalya Heritage Village, India.

2019 National Symposium, Utrayan Art Foundation, India.

2019 National Environmental Awareness Camp at Gurgaon, India.

2018 Seven Wonders on Metal Scrap at South Delhi Municipal Corporation, New delhi, India.

2017 National Symposium, Ahalia Heritage Village, India.

2017 National Symposium, Green Kingdom Park, India.

2017 National Symposium, Kerala Lalit Kala Akademi, India.

2017 National Symposium, SZCC- Nagpur, India.

2016 National Symposium, MUSICAL- WZCC, Udaipur, Rajasthan, India.

2016 Stone Carving Symposium - Civil Services Officers' Institute, New Delhi, India.

2016 National Symposium - Baramathi, Pune, India.

2016 National Symposium - WZCC, Udaipur, Rajasthan, India.

2016 National Symposium - Kalagram, Chandigarh, India.

2015 National Symposium, Dhakshanchitra, Chennai, India.

2015 National Symposium - Dave Dame, Baroda, India.

2015 Regional Artist Production Workshop-Lalit Kala Akademi, New Delhi, India.

2014 National Symposium - Lalit Kala Akademi, New Delhi, India.

2014 National Symposium, Organized by Gujarat Government at Ambaji, India.

# Acknowledgements

Dr Rathi Jafer, Director, InKo Centre, Ms Choi, Jeong Eun, Director, Clayarch Gimhae Museum, Ms Revathi Ramachandran, Director, Kalakshetra Foundation and Mr Sharath Nambiar, Director, DakshinaChitra, extend our heartfelt thanks to the following, who with their dedication and passion, individually and collectively, ensured that this creative collaboration was a wholly rewarding experience.

## **Kalakshetra:**

V. Srinivasaragavan, Deputy Director  
S. Murali Krishnan, Chief Accounts Officer  
Mala Swamy, Principal  
Esakkimuthu, Registrar  
Lakshmi Krishnamurthy, Head of the Department, Visual Arts  
Gukan Raj, Ceramics In-charge, Visual Arts Department  
Vardaan Tewari, Outreach Coordinator  
Poochi Venkat, Archives Manager

## **Assistants: Artists**

Loganathan. E  
Charanya Khandhadai  
Prathna Karthikeyan  
Pottappu Pragnya  
Students of Visual Arts Department

## **Assistants: Students**

Yamuna  
Durai  
Thirumalai

## **InKo Centre:**

Nandini Menon, Senior Manager, Teaching and Information  
Vel Kumar, Programme Co-ordinator  
Raja, Accountant  
Arjun, Support Staff  
Gurumoorthy, Support Staff  
Dhanush, Support Staff

## **Dakshinachitra:**

Lalitha Krishna, Senior Executive Manager  
Gita Hudson, Curator  
Potrarasan Suban, Ceramist in charge, Ceramic Centre.

## **Specialist presenters:**

*Temple history, mythology, architecture,*  
Dr. Chithra Madhavan  
*The revival of traditional crafts,*  
Ms. Visalakshi Ramaswamy  
*Vernacular architecture,*  
Dr. Benny Kuriakose  
*Contemporary art movements in India,*  
Ms. Vaishnavi Ramanathan

## **Interpreters**

Priyadharshika.P  
Sharomicka.S

## **Film on the residency:**

Studio RDA

## **Photographs during the residency:**

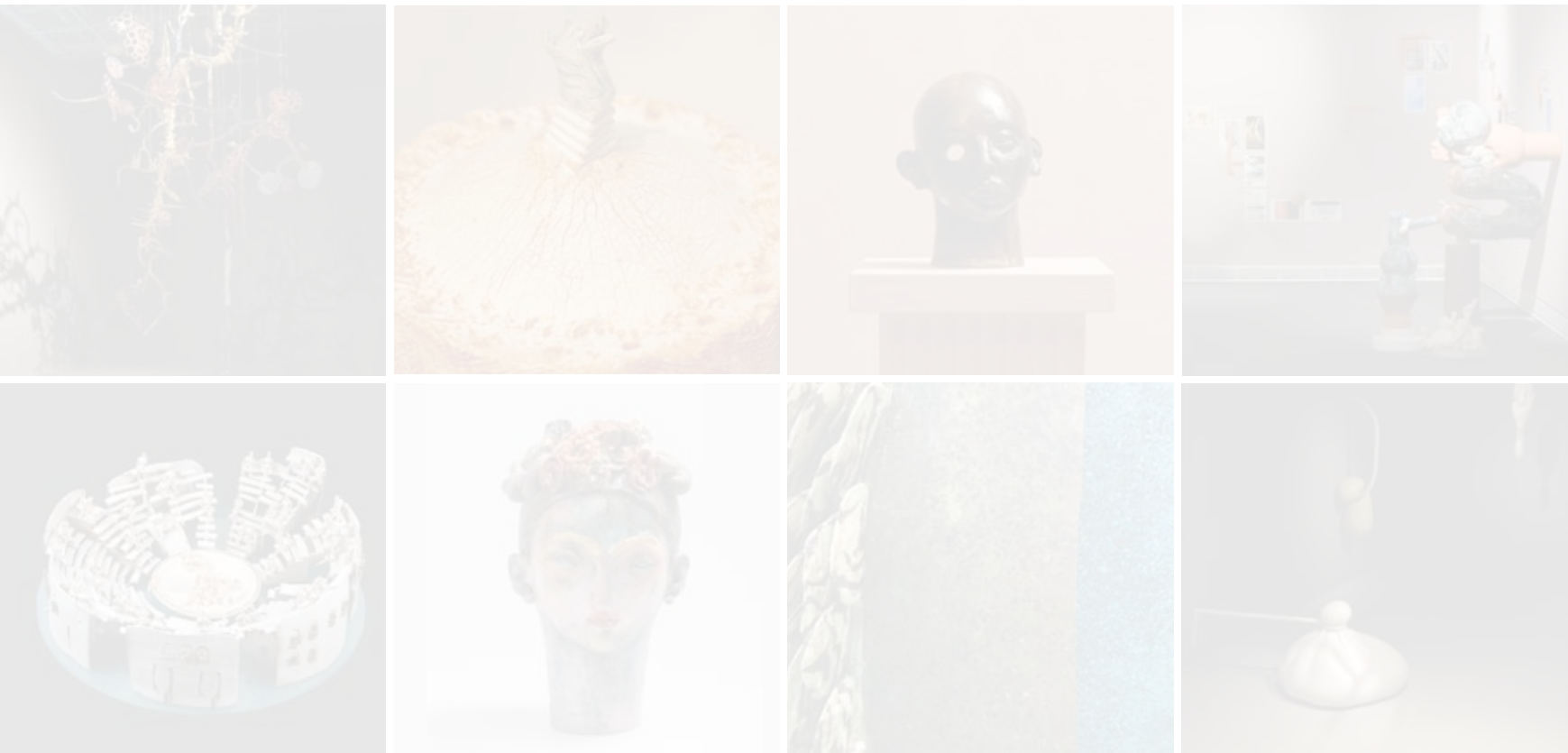
Rekha Vijayashankar

## **Print Design:** Studio RDA

## **Print Support:** Creative Solutions, Om Ads

We extend our grateful thanks to representatives of the print, online and broadcast media for their wonderful support and to the many students and art lovers who visited to interact with the artists during the residency period.





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