

SALON - TODAY INTERNATIONAL CERAMICS!

“Stop the revolving door - enjoying international ceramics”

Heide Kuhn

The Tea Festival in Mungyeong, South Korea, opened doors, and people who had met there wanted to see each other again. Ceramist encounter each other enthusiastically and openly without being able to understand the other's language. The world today can only dream of this, a magical encounter with the unknown.

der the motto, Silent Strength and Power Drink, Ceramics and Tea – the classic tea bowl and its creative variations.

A further workshop was planned with Robert at the ceramics studio, Z-Keramik, and Jeon Changyun's family spontaneously announced they would be coming. The young Korean ceramist Oh Haram joined in a little later.

ily in the hand as the little metal figurine.

Jeon depicted this equine figure as a drunkard on the roof of an old Korean house, waving a bottle and singing loudly. In this fashion, he presented to us the popular artist Owon, 1843-1897, known to cineastes from the film *Painting Fire*, which won a prize in Cannes in 2002.

None of the guests to date speaks any

photos: Berthold-J. Zavaczki



On the edge of the small town of Gies-sen near Frankfurt, four ceramic artists met up again. At the beginning of the year, Berthold Zavacki, the host, had received an e-mail from Robert Lawarre III, who told him he would be in Germany in the middle of the year. After his stay in Höhr-Grenzhausen, Robert promised to come to Giessen. Apart from Robert Lawarre III and Rebecca Maeder, ceramic artists Jeon Changyun, Sangwoo Kim, Professor YooTae-Keun from Korea were also guests in Höhr-Grenzhausen in June 2015. At the Keramikmuseum West-erwald, they put on a joint exhibition un-

Korea, America, Transylvania and Germany and their four ceramic artists brought together their totally different stories in the little blue house. Jeon brought us the story of the North Korean figure of a horse from the Gourgoyeo Dy-nasty with its mysterious atmosphere. The horse figure comes from a cave, which some people said was Chinese and others said was Korean, thus implying the ques-tion about the beginning, end and pur-pose of a border. Sukyoung Kim (Jeon's wife) said thoughtfully that the dream of a peaceful reunification of the two Ko-rean states lay as peacefully and as heav-

Hungarian and some understand no Eng-lish. But that is unimportant as the art-ists present are masters of their univer-sal language, the slowly evolved, skilful language of forms, habits of movement, throwing and making impressions on the soft clay body with a well-stocked ar-moury of tools that their users have be-come very attached to.

With the Hungarian sculptor Walter Levente Zavaczki, the linguistic babel grew by a further language, and he gave a workshop too. As Walter speaks nei-ther Korean nor English, he also had to rely on his hands: on the subject of the pro-

portions of the human body, he shared his deeply engraved knowledge from his studies of sculpture in Oradea, Romania, more precisely Transylvania. For Walter, the classic approach to sculpture is important with a through knowledge of anatomy and making simple but strong outlines. Without having to talk much, he encouraged the others to make their figures speak for themselves.

America puts us in mind of the American dream, which Robert contrasted with the metaphor of the revolving door. When doors revolve, it may be a disadvantage, you feel forced to hurry and you wonder if you will be quick enough to get through. Hinges were certainly an innovation for doors! Robert's father made his

increasing teaching load, deteriorating conditions of work and poorer pension prospects in the USA over the past few years.

Robert's sculptures speak of the resultant struggle for survival, with ambiguous titles they resemble revolving doors. The dreamy figurine *Armageddon Laced in Fools' Goals* implies criticism of lobbyism in its portrayal of cuteness: cowering within its armoured garments, the small, fragile individual gears up for battle with its superior foe. Created in a school lesson, inspired by what fascinates young people, what worries them, the question of whether they can survive in the seething mass of society.

With further course participants ar-

is inspiring and offers unimagined ways to access others' individuality, just as important as exhibiting and publishing the results of working together, which for a moment means that continental and linguistic barriers can briefly be overcome.

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Berthold-J. Zavaczki - freelance artist
www.z-keramik.de

Robert Lawarre III - ceramic artist from the USA - www.robertlawarre.com

Walter Levente Zavaczki - sculptor from Transylvania - www.zavaczki.com

Jeon Changhyun - ceramic artist from South Korea - www.garamjae.com



living with innovations too, in his own mechanical engineering firm, the customer had a problem and he found a solution. A simple formula that Robert applies to working with clay but also to working with highschool students. Robert is a keen observer of the political situation in America and speaks about artists having a second job as teachers, which is a typical source of extra income over there as well, but he also enchanted everyone with his love of teaching. He describes powerfully that the teacher is always richly rewarded with inspiration from the students' joy in experimentation. This contrasts with an

riving in Giessen from the region around Frankfurt, it was mainly professionals who were coming together to experience ceramics, forms, signs, experiments, and of course, the firing. The evenings were used too to talk about slab building, throwing and jointly firing the wood kiln.

Creativity and an exchange of ideas thrive particularly when artists can devote themselves to each other away from the public and without financial goals. To achieve this, Berthold-Josef Zavacki, ceramist from Giessen, wants to offer a venue and a platform in future. The four artists agree that a meeting in a private context

