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Editorial

A culture's values are its ideas about what is good, right, fair, and just. Sociologists disagree, however, on how to conceptualize values. Conflict theory focuses on how values differ between groups within a culture, while functionalism focuses on the shared values within a culture. A culture, though, may harbour conflicting values. For instance, the value of material success may conflict with the value of charity. Or the value of equality may conflict with the value of individualism. Such contradictions may exist due to an inconsistency between people's actions and their professed values, making it imperative to distinguish between what people do and what they say. *Real culture* refers to the values and norms that a society actually follows, while *ideal culture* refers to the values and norms that a society professes to believe. For artists, this inherent contradiction is fertile ground for reflection and representation. For artistic endeavour to be authentic, it has to necessarily wrestle within the interstice of the real and the ideal, to present a reality that is at once searingly original and yet, endearingly universal. As a cultural organisation that aims to examine interesting examples of representation, across the performing and visual arts from India and Korea, this interstice is of interest as we examine the many layers of this intercultural dialogue, both its local characteristics as well as the global dimensions that underpin such exchange.

In this issue of **focus**, read about examples across art forms where artists respond from a very personal point of view to connect to the larger national or global cultural value grid. We open this quarter with two riveting performances, presented in association with The Ministry of Foreign Affairs, Republic of Korea. The first performance is by *Jinjo Crew*, the reigning World B-Boy Champions and *Queen*, an acclaimed all-girl band who present traditional Korean music with a feisty, contemporary twist. Both groups are the vanguard of Korea's cultural industry that promotes *Hallyu* or the Korean Wave, a representation of pop culture that has swept the world, powered by the phenomenon of K-Pop, B-Boys, Korean soap operas and, more recently, K-Fashion. Close on its heels, witness the performance by *The National Gugak Orchestra*, its lineage dating back to thousand of years ago, its majestic sweep and range preserving history and yet, creatively connecting with contemporary society in a manner that keeps tradition dynamic, relevant and significant. Later, this quarter, we present a musical collaboration between *Yu Kyung-hwa* an acclaimed *cheolhyeongeum* player from Korea and *Taalaya* a renowned percussion group from Ahmedabad at the Dumru percussion Festival, in Rajasthan. Watch a package of *contemporary Korean films* that innovatively present the old and the new through skillful technique, etched visuals and powerful storytelling. Read about the second exhibition in our *Emerging Frame* series presented in association with Studio Palazzo- of 4 young painters- two each from India and Korea who represent young, emerging talent. And about the start of an annual Choreography residency in Korea, which provides Indian dancers and choreographers, time, space and resources to interact with an international dance community even as they create and present new work. We close this quarter and the year with *WaterBodies*, a multi-art project that will focus on both the life-giving and life-threatening aspects of water, which universally, but most particularly in Asia, has deep cultural associations that irrevocably link it to life and beyond- creation, birth, life, death and re-creation. The project, presented in association with Arts Council Korea, will include a range of disciplines: Visual Art; Sonic Art; Film, Music, Photography and Art and Technology and will examine how artists respond to water as a concept – how it defines their own work and what its integral relationship is to the site and space that inspired the creation of the work itself. Ten renowned artists- 5 each from Korea and India, working in tandem with two curators from each country, will work for ten days in Chennai to create their own artworks, drawing inspiration from the city and local community or through collaborative projects with local artists and citizens. At the end of the residency, the work of these artists will be presented as in-situ, *performative* installations in Chennai. As such, the audience will necessarily engage with the artistic creation, placed within the context of their city and participate in the creation of meaning.

Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings' – Language classes; Yoga; Taekwondo; Calligraphy and Film screenings, continue at the Centre.

I look forward to greeting you at our events and courses, to receiving your feedback online or over the telephone and to deepening this dialogue with your participation and support.

Rathi Jafer
Director, InKo Centre

the screen

This quarter, there is action, romance and courtroom drama across a range of deftly crafted contemporary Korean films.

Iris

아이리스 , 2010

Directed by Yang Yun-Ho, Kim Kyu-Tae

25 October



This film is the first Korean production that was filmed both as a television drama and feature length film simultaneously. The action focuses on the NSS the special egret service agency set up to safeguard the country. NSS agents are trained to be cold-blooded killers, are meant to be loners in order to focus solely on their mission at hand. Relationships and attachments are hence considered to be best avoided in the interest of national duty. Hyun-jun and Sa-woo are close friends and rivals in

the 707 special forces. They are both recruited into NSS and quickly become the best of the best. Each with different secret assignments, they soon have to take on different paths of life. In a world of conspiracy and betrayal, they both fall for Seung-hee, the beautiful but lethal profiling specialist at NSS. They are forced to make their final decision when they find themselves up against each other in a nuclear terrorist attack and when Seunghee's formidable secret is revealed.

Late Blossom

그대를 사랑합니다, 2011

Directed by Choo Chang Min

29 November



Late Blossom is a delicately crafted, wonderfully poignant romantic tale. The film is based on the comic *I Love You* by web cartoonist Kang Full. It was serialized online in 2007 and later published in three volumes. In 2008, it was turned into a play and large, appreciative audiences. Screenwriters Choo Chang-min, Kim Sang-soo, Kim Yong-deok and Lee Man-hee have carefully constructed an emotionally charged and heartwarming narrative that never feels forced. The way the relationships develop are subtle and organic, employing psychoanalytic depth to each protagonist to highlight issues faced by senior citizens. Additionally, the mise-en-scene is sublime. Director Choo Chang-min uses the landscape to great effect, capturing the claustrophobic environment of the run-down old houses and the narrow labyrinthine streets. The town itself is situated on a mountain slope allowing for a variety of angled shots that highlight the change in power status between the central protagonists and the other inhabitants. The framing is also incredibly impressive serving to be both social-

realists during the more bleak moments and whimsically romantic in the melodramatic segments.

The movie revolves around four senior citizens living in a hillside village. Kim Man-seok is a cranky milkman with a short fuse and a foul mouth. He wakes the village early each morning with his noisy, battered motorcycle. He meets Song Ee-peun, who scavenges for scrap paper while roaming around the town at daybreak. As they meet again and again, they slowly develop feelings for each other. Ms. Song parks her handcart at a junkyard and sees Jang Kun-bong, the caretaker of the parking lot next to the scrap yard. One day, Kun-bong wakes up late and forgets to lock his door and asks Ms. Song to fasten it for him. Meanwhile, Jang's Alzheimer's-afflicted wife Soon-yi wanders around the town, ending up on the back of Man-seok's motorbike. A chain of events unfold, bringing the unlikely quartet together. It is a journey of bonding and re-discovery.

The Client

의뢰인, 2011

Directed by Sohn Young-Sung

27 December



Considered the first Korean courtroom thriller to hit the big screen, *The Client* is a commanding cerebral experience, anchored by three acting heavyweights and a taut storyline that will keep you guessing, until its explosive finale. It premiered to critical and box office success in 2011. The film depicts a battle of wits as a lawyer slowly uncovers the truth that his client tries to hide. Defense attorney Kang has a notorious case on his hands. He has to defend Han, who is accused of killing his wife. Even though her body is not discovered, the general public is quick to label him as the devil incarnate and begs for a quick guilty verdict. Although a difficult case, Kang is confident that he will prevail. The

defendant is an enigmatic character who cannot express his thoughts clearly. Fortunately for him, there is no murder weapon but he does not have an alibi either. The prosecutor handling Han's case is also Kang's arch rival. Kang digs deep to uncover enough evidence to clear his client's name. The case gets even more complex as details about the mysterious life of Han's wife are revealed.

Is Han Chul-Min a cold blooded killer or the victim of a cover-up? And, there is a message to be gleaned- of how we perceive others, how we trust them, whom we can trust and why.

K-style

Inspiring Korea

To commemorate the 40th anniversary of Indo-Korean diplomatic relations and to celebrate the National Foundation Day of the Republic of Korea, **Jinjo Crew**, the reigning World B-Boy Champions and **Queen**, an acclaimed Fusion Gugak group from Korea, present a riveting performance.

Jinjo Crew

Jinjo Crew is a globally acclaimed B-Boy group, known for their creativity, precision and professionalism. Their aim is to create a new movement vocabulary that is uniquely their own. At the vanguard of Korea's cultural industry, **Jinjo Crew** is the first-ever B-Boy team in the world to win the Grand Slam, sweeping the top five B-Boy Championships, across the world. They are the current World B-Boy Champions, having won the coveted title in London in 2012.

Queen

Queen is a five-member gugak (Korean traditional music) group that aims to present traditional Korean music with a feisty, contemporary twist. Using traditional instruments such as the 25-string gayageum, haegeum and the electric violin, they inventively present gugak in a manner that appeals to audiences across the world. **Queen** plays music that people of all ages can relate to. Their repertoire includes various kinds of music - classical, film soundtracks, popular music and folk songs, with traditional gugak instruments complementing the electric violin, a symbol of modern instrumentation.

Grand Slam

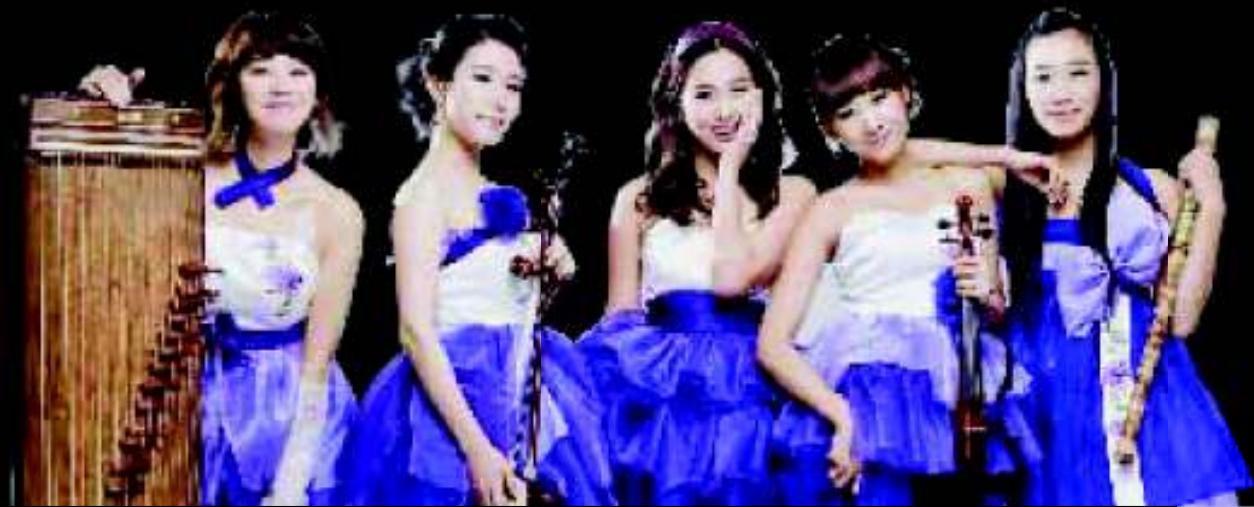
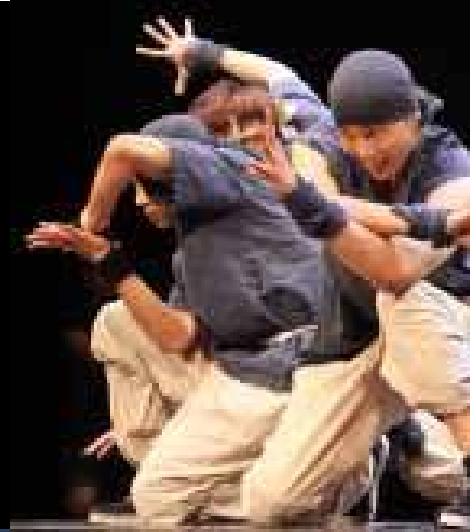
One of the top four in the World B-Boy championships in 2009, second in 2011 and the Winner in 2012, **Jinjo Crew** is the first ever B-boy team in the world to complete a *Grand Slam* in the 30 year history of B-Boying.



A riveting performance by
Jinjo Crew and Queen

Tuesday, 1 October 2013, 7 pm

at Sir Mutha Venkatasubba Rao Concert Hall



music

National Gugak Orchestra



To celebrate the 40th anniversary of Indo-Korean diplomatic ties, the Ministry of Foreign Affairs, Republic of Korea, InKo Centre and the Korean Cultural Centre, New Delhi are delighted to present *The National Gugak Orchestra*, in India. Precision, power, melody, harmony, this is a performance that will soothe and uplift in equal measure.

ABOUT THE NATIONAL GUGAK CENTER

The National Gugak Center is primary institution that has preserved and perpetuated traditional music for more than one thousand years. The roots of the National Gugak Center can be traced back to the Royal Music Institute of the Silla Dynasty (BC 57~AD 935). The National Gugak Center strives to creatively cultivate traditional performing art forms imbued with the philosophy of a pure Korean art tradition - a belief that one must strive for a peaceful life in a world without war, prejudice, or pollution; where heaven, earth, mankind and all of creation live in harmony. In addition to promoting the traditional performing arts of Korea, the National Gugak Center is committed to presenting cultural offerings from across the world and to satisfy humanity's eternal quest for happiness by creating an open global community.

Creative Gugak was born more than half a century ago to emphasise the need to create a future where tradition continues to stay dynamic, vibrant and relevant. Modifications of the traditional scale and its musical structures were applied without dumming down the power of the original in order to achieve a more contemporary expression of rich traditional elements. The repertoire thus created, not only aims to appeal to domestic audiences, but also to reach audiences across the world with music that is most strikingly Korean in origin but effortlessly global in its appeal and reach.





New Delhi 11 October 2013

11.00 am & 7 pm Siri Fort Auditorium

Mumbai 13 October 2013

7.00 pm Jamshed Bhabha Theatre, National Centre Performing Arts (NCPA)

Chennai 15 October 2013

7.00 pm Sir Mutha Venkatasubba Rao Concert Hall



Contemporary Korean Films

A package of contemporary Korean films that display the rich variety and range of Korean cinema as well as the prowess of individual filmmakers will be presented at **The Korean Film Festival** presented by the Indo-Cine Appreciation Foundation (ICAF) in association with the Korean Cultural Centre, New Delhi and InKo Centre from **21-24 October 2013** at the Russian Cultural Centre in Chennai. The Festival celebrates the 40th anniversary of Indo-Korean diplomatic relations.

Host

Directed by Bong Joon-Ho

Duration: 119 min.

The Host is a combination of a blockbuster plot and political commentary. The film uses the language of cinema to comment on implications of American military presence in Korea, even while it satirizes the local government ineptitude in dealing with the woes of common citizens. As such the film is a scathing comment on how governments all over the world distract citizens from real issues at hand by diverting their attention to larger, more national issues that seem completely beyond their power to control or correct.

The film won several awards including Best Film at the Asian Film Awards and at the Blue Dragon Film Awards.

The film starts with the scene of an American military pathologist dumping over 200 bottles of formaldehyde into the sewer system, leading into the Han River. Over the next few years, a strange amphibious monster emerges from Han River and attacks people at random. The monster snatches up the protagonist's daughter and returns to its



hideout under Wonhyo Bridge. Her family tries to rescue her from the monster to the indifference of people, going through all kinds of hardships. According to the director, his inspiration came from a local article about a deformed fish with an S-shaped spine caught in Han River. *The Host* set a new Korean box office record in terms of ticket sales and it heralded a confident Korean counterpoint to Hollywood monster flicks, both copying and spoofing the genre.

The Host is an interesting comment on contemporary Korean society as well as on the current status of Korean cinema.

SECRET REUNION

Directed by Jang Hun

Duration: 116 min.

Secret Reunion, which is a spy thriller released in 2010, offers an advancement on the Korean cops genre film and tweaks it considerably by overlaying the template with the 60-year political stalemate on the Korean peninsula.

Directed by Kim Ki-duk protégé, Jang Hun, *Secret Reunion* begins with taciturn North Korean spy Ji-won



accompanying a fellow undercover agent on a Seoul assassination job.

When North Korean secret agent Ji-won, crosses the 38th Parallel on a mission, the National Intelligence Service (NIS) led by Han-gyu intervenes and a shootout

ensues in the heart of Seoul. For the incident, Han-gyu is fired and Ji-won is deserted by his agency. Six years later, the two meet by chance and start a business partnership- each one aiming to steal information from the other.

QUICK, 2011

Directed by Jo Beom-Gu

Duration: 115 min.

Ki-Soo, Myung-Sik and Ah-Rom were members of the same notorious motorcycle gang. In the past, they spent time roaming the streets recklessly on their motorcycles. Years later, Ki-Soo works as a motorcycle delivery man, Myung-Sik is a motorcycle cop and Ah-Rom is a member of pop idol group. One day, Ki-Soo, with Ah-Rom riding pillion, makes a delivery. To his surprise, the delivered package explodes as he leaves the building. Ki-Soo's cellphone rings and he hears a voice telling him that there is another bomb planted in his



helmet, which Ah-Rom is wearing. Ki-Soo is ordered to take another delivery. He is informed that if the delivery is late or if he attempts to run away, the helmet will explode ...

THE KING AND THE CLOWN

Directed by Lee Jun-Ik

Duration: 119 min.

During the rule of the infamous King Yeon-San, two clowns start a play that is satirical, mocking the king and his wayward ways. But they get arrested for treason and their freedom depends on winning a wager by making the king laugh at their play acting. As the king shows a growing attraction towards one of the clowns, they realize that they have entered an irreversible stage in their lives - one that is entwined with desire, power and intrigue.



The Indo Cine Appreciation Foundation (ICAF), a registered Film Society, has been working for the promotion of good cinema in Chennai. With over 500 members including film directors, cinematographers, cine technicians and film lovers, ICAF aims to screen good meaningful films on a monthly basis, throughout the year. ICAF organizes the Chennai International Film Festival (CIFF) annually.

For further information regarding the Korean Film Festival in October, please call: +91 98401 51956

visual arts

WaterBodies: an Indo-Korean Arts Residency

InKo Centre and Arts Council Korea are delighted to initiate **WaterBodies: an annual Indo-Korean Arts Residency project** focusing on Arts and the City. Ten renowned artists- 5 each from Korea and India, working in tandem with two curators from each country, will work for ten days in December at Chennai to create their own art works, drawing inspiration from the city and local community or through collaborative projects with local artists and citizens. At the end of the residency, the work of these artists will be presented as in-situ, performative installations in January in Chennai. As such, the audience will necessarily engage with the artistic creation, placed within the context of their city and participate in the creation of meaning.

Chennai is home to the Marina Beach which is the second longest beach in the world. Interestingly though, the city does not have a distinct beach culture which goes with most cities that are close to water bodies. However, the coastline is a repository of history, recording silently both the passage of time and the changing history of the city as well as recording the ravages of time. The beach remains the most democratic space for people- it is a free and open space where all divisions of class and social standing disappear, dissolving like the sand on the shore into the vast expanse of water that stretches beyond to become one with the horizon. The Bay of Bengal that nestles the city of Chennai, nurtures a vibrant fishing community and positively defines much of its biosphere, did also in the recent past, cause untold upheaval and grief when a mighty tsunami caused tremendous destruction and changed many people's lives forever. **WaterBodies** will focus on both the life-giving and life-threatening aspects of water, which universally, but most particularly in Asia, has deep cultural associations that link it as an element that is crucial at every stage- creation, birth, life, death and re-creation. The project will examine how artists respond to water as a concept - how it defines their own work and what its integral relationship is to the site and space that inspired the creation of the work itself.

WaterBodies, alluding to 'water bodies' as natural art forms- one that could be both life-giving and life-threatening, a positive and negative force- takes into account the fact that human beings are made up mostly of water; that the earth is more water than land and that some of the most magnificent of artistic creations either use water as a medium (ceramic,

painting, sculpture; architecture) or as an inspiration (film, music, photography, sonic art). If 'water' is liquid, fluid, defiant of form then 'bodies' are mass, solid, defined by form. It is this dialectic, this creative tension that holds together this project

WaterBodies, as the first of the proposed annual Arts Residency projects, will include renowned artists from a range of disciplines: Visual Art; Sonic Art; Film, Music Photography and Art and Technology. The goal of the annual Arts Residency programme is to promote cultural and creative exchange between Korean and Indian artists and to highlight the potential of the arts in driving or facilitating positive social change.

Chennai, the 9 Years In Between

Curatorial Statement

by Hyweon Lee (Sau Korea)

Though many Koreans recognize it as the name of a popular chain of local Indian restaurants, "Ganga" is actually the Hindi word for the River Ganges. Indians refer to the river as "Mother Ganga," expressing their respect for water as the source of life. Conversely, the Ganges also symbolizes Shiva, the god of destruction. These two contradictory aspects of water have long held a place in Korean culture, too. Since ancient times, water has symbolized women, especially mothers, as witnessed in the founding myths of two early Korean states: both the mother of King Dongmyeong of Goguryeo and the consort of Park Hyeokgeose, founder of

the kingdom of Silla, are said to have issued from water. The power of water, too, was acknowledged in ancient rites such as "feeding the Dragon King" (an undersea deity believed to determine the fortunes of fishermen and sailors), a still-practiced ceremony in which women go down to water's edge and sprinkle salt into the sea on the first full moon of the lunar calendar.

In a society where water is available anywhere and at any time at the turn of a tap, however, it is hard to retain a sense of the true value of this commodity. The same can be said of its power, which, to most Koreans, has been demonstrated only through dramatic media images of people in other countries suffering from the devastation wrought by floods and tsunamis. The theme proposed by Nomadic Residency India, "Water as the Object of Life and Danger," however, seemed more than a mere suggestion: it was felt as an urgent plea for us to reconsider our ill-defined understanding of water, chosen above all because 2013, the year of the residency, has been designated "International Year of Water Cooperation" by the United Nations; and because December 2013 marks the ninth anniversary of the tsunami

that tore through the Indian Ocean, killing several hundred thousands of people in areas throughout Southeast Asia and India. In Chennai, around 7,000 people lost their lives to the tsunami and many more lost their homes and livelihoods as a result of it. Some of those who survived the tsunami are still forced to sell kidneys to make ends meet.

Chennai, the 9 Years In Between was planned with two approaches in mind: "water as a threat" and "water under threat;" in other words, from both the perspective of humans and of water. It attempts to handle these approaches by way of four sub-themes: "Archive," "Everyday," "Interactivity" and "Site-Specificity." In fact, these sub-themes are also important keywords in contemporary art and culture. This attempt to approach water and art via the same keywords is based on the fact that the two share a number of characteristics. Water, just like art, is a public asset shared by humanity and an important resource when it comes to shaping the cultural characteristics of a given society. Art and water also serve as catalysts for exchange between people, cities and countries.

Hyewon Lee (Korea)



Ph.D in Art History, University of Missouri, Columbia
MA in Art History, University of Oklahoma
BS in Psychology, University of Maryland

Hyewon Lee is a curator and Professor of Art History at Daejin University in South Korea. She has written extensively on transcultural flows in art and has curated several high quality art shows. Hyewon Lee is very interested in Art as social practice and Arts and the community projects.

HYEWON LEE

JUNG-KI BEAK

2008 MFA, Glasgow School of Art, Glasgow, UK
2007 PG Diploma (Fine Art), Chelsea College of Art, London, UK
2004 BA (Sculpture), Kook Min University, Seoul, Korea

Sea Water Antenna, Chennai (Installation)

Jung-ki Beak, whose previous works include using electricity generated by several hundred bottles of water to incubate several eggs and using water from Seoul's Han River to print images on homemade litmus paper, attempts to pick up short-wave radio signals from neighboring countries by shooting sea water from a Chennai beach up into the air and using the resulting water jets as antennae (the abundant electrolytes in sea water allow it to serve as a conductor). By visually demonstrating the circulatory nature of water through the concept of contact, Beak intends to show how we are all linked, as one, by water. In fact, the artist believes that the amount of water on earth has not varied since the planet was first formed, instead remaining constant in a cycle of alternation between liquid and gaseous forms, and that the blood and tears of those who lost their lives in the 2004 tsunami may thus even form a part of the water that we drink today.



YOUNG IN HONG

2012 PhD Art, Goldsmiths College, London, U.K
2000 MA Fine Art, Goldsmiths College, London, U.K
1998 MFA Sculpture, Seoul National University, Seoul, Korea
1996 BA Sculpture, Seoul National University, Seoul, Korea



In Blue of the Real (Carnatic music performance)

Youngin Hong focuses on Carnatic music, a system of Indian classical music that developed in the Chennai region. Through collaboration with Earth Sync, she attempts to experiment with the possibilities that exist at the intersection of traditional music and contemporary art. This is a site-specific vocal project that does not make direct use of water. Instead, Hong writes lyrics after investigating actual changes in water due to factors such as temperature, pollution, and the aftermaths of disasters, and studying traditional poems, prose and songs that link water and human psychology. The project constitutes a continuation of Hong's earlier work, The Fifth Secret Song, which was performed at Culture Station Seoul 284 (Seoul's early-modern former main station building) and which linked the cultural and formal complexity of Korean modern architecture to the contrapuntal structure of baroque music, thereby exploring the relationship between music and sense of place. In the process of converting the memories of local Chennai people of the tsunami into musical language, Hong hopes to expose fundamental yet hitherto unrevealed aspects of the region. She is planning an impromptu concert by a Carnatic vocal group and is leaving the performance venue and method of inviting audience members open to change, according to local circumstances.

SUYEON YUN

2008 Yale University, New Haven Ct. (Mfa)
2003 Art Institute Of Boston At Lesley University, Boston Ma. (Bfa)



Boxing Day (Photography)

Suyeon Yun, who has spent the last few years travelling through Korea, the United States and Arab countries using photography to record the traces of disasters in people's everyday lives, plans to search for remaining traces of the tsunami in Chennai. Yun's works, which take the aftermath of disasters as their temporal background, reject the dramatic effects espoused by traditional documentary photography and instead take on an everyday, still and even indifferent character. Her mixing of the positions and perspectives of those who experienced the disasters and the artist observing them shows us that experience of a disaster is something that can never be generalized. This work, which records traces of the tsunami that hit Chennai on December 26 – a date known as Boxing Day, after the tradition of putting Christmas presents in boxes – will go beyond mere reproduction or criticism of reality. It aims to reveal truths that we, who experienced the disaster in the form of a media spectacle, with aerial photographs of a huge wave meeting the shore and images women wailing in agony atop piles of ruins, never previously understood or imagined. The results, at the artist's own suggestion, will be juxtaposed with those of residency artists' joint archive project, thereby displaying different perspectives on the same theme.

CHANG-WON PARK

B.E.- Soonsil University, Electrical Engineering and Telecommunication.
HBO B.A.- Koninklijk Conservatorium- Electronic Music

Seoul-Chennai Soundscape (Sound)

Chang-won Park, who majored in electronic music in Korea before continuing his studies at the Royal Conservatoire in The Hague, plans to make his way around various places in Seoul and Chennai using equipment such as cups, microphones and hydrophones to collect the sounds made by water. He will then synthesize these samples with sounds related to water pollution to create a soundscape linking the two cities. Park will also work on sound-related aspects of recording, installation and performance projects by other residency artists.



JIYOUNG CHAE

M.F.A., Sculpture, The Ohio State University, Columbus, Ohio, USA, 2003.

M.F.A., Sculpture, The Graduate School of Ewha Womans Uni. Seoul, Korea, 1998

B.F.A., Sculpture, The College of Art and Design, Ewha Womans Uni. Seoul, Korea, 1995



Vessels of Consolation (Community project)

Jiyoung Chae's previous work includes a variety of projects using water and lighting. In Chennai, she is planning a performance that mixes a local ceremony in which women pour milk from urns into the sea to commemorate the tsunami with a traditional Korean ritual in which women sprinkle salt into the sea on the first full moon of the lunar calendar to pray for a year without floods. This project, which involves placing salt in jars engraved with the names of those who were lost in the tsunami and then placing them in the sea, will form a part of the memorial ceremony in Chennai on December 26. Its message is one of samsara – the cycle of life, death and rebirth – delivered through the sending of salt back into the sea from which it once came.

Curatorial Statement

by Sharan Apparao (India)

The curatorial angle of the section of artists from India will be based on explorations and the history of water. Chennai being on the coast with the constant reminder of the sea was always a focus of trade and conflict arising from it. This coast has had a rich history dating back many centuries. The port city of the Cholas, Mahabalipuram, was not only an entry point for trade but a great reminder of the excellence in art and culture. The sea that was the great giver in the region was also a taker in the case of the tsunami. It is believed that during the Sangam era, there was a deluge of sorts that swept away many poets and intellectuals who were attending a poetry congress. It is this influence of the sea, the coastline and the gaze it creates for the artists that the section of Indian artists is

concerned with.

Vivan Sundaram in his multi screen projection allows himself to explore the idea of the deluge and lost cities, while Surekha in her installation explores the very source of water across nations. Subodh Kelkar explores the role of the sea in trade and the tides in relation to the phases of the moon as well as, the resultant impact on navigation. Gigi Scaria explores the idea of recycling of water while Sujay Mukerjee deals with the stories of the sea in his sculptural video installations.

All the art works will involve the viewer and engage the mind in exploring, understanding and remembering the role of the sea in keeping with the theme of water. The exhibits will be placed along the shore in Besant Nagar leading to the Estuary of the Adyar River.

Sharan Apparao, India.

VIVAN SUNDARAM

Multi-screen projection

Vivan Sundaram in his multi screen projection explores the idea of the deluge and lost cities.



SUBODH KELKAR

Installation

He has worked extensively on the sea being an integral part of trade routes etc. The artist explores the role of the sea in trade and the nature of tides in relation to the phases of the moon as well as, the resultant impact on navigation.



SUJAY MUKERJEE

Sculptural video installations

On the beach Sujay Mukerjee deals with stories of the sea in his sculptural video installations. The objective is to look into a sea as a theatrical stage with history (mostly the colonial era i.e. the 18th, 19th century) fantasy and fear as being the three chief such a theatre.



SUREKHA

New media installation

Surekha has done considerable research on water and her works are known for the mix of video and physical presence, highlighting inherent experiences.



GIGI SCARIA

Sculpture

Gigi Scaria explores issues of recycling water with themes of reclamation and preservation in his *Fountain Sculpture*.



한국문화예술위원회
Arts Council Korea

Arts Council (ARKO)

Arts Council Korea was established to promote creativity and enjoyment of the art by supporting diverse arts and cultural activities in Korea. The Council consists of eleven dedicated professionals of the cultural and art sector in Korea. The Art Council also places emphasis on the establishment of arts infrastructure. It facilitates the rise of practice-oriented policy implementation in line with the increasingly sophisticated cultural environment of Korea.

visual arts

The Emerging Frame

The Emerging Frame is a series of 4 exhibitions spread over 4 quarters and aims to commemorate 2013/14 as the 40th year of Indo-Korean relations. The series will be presented by InKo Centre in association with Studio Palazzo in Chennai and will focus on emerging talent from India and Korea in one or more of the following creative fields:

THE EMERGING FRAME 2: PAINTING

18- 24 November 2013, at Lalit Kala Akademi, Chennai

The **second exhibition** in the *Emerging Frame* series focusses on showcasing the work of 4 young, talented painters from India and Korea. These artists draw inspiration variously, from Nature and from the contemporary world that they live in. Nature; the impact of consumerism and globalisation, the definition of human beings as social constructs and the dislocation, re-location or reclaiming process through art, emerge from the frames of these young, talented artists.

ARTISTS' STATEMENT

Nilesh Chotalia

Nilesh Chotalia is a self-taught artist. He has had several solo shows and has participated in number of group shows. His work has been presented in several galleries in Mumbai, Gurgaon, Bangalore and Chennai. Nilesh's works in tempera on paper, passes through the subconscious world, pushing the viewer in to a different world, where one can feel relativity of non-living things very instinctively. Nilesh's fascination with the technique of Indian miniature painting is reflected in the unique style and stark geometry with which objects are treated and positioned on his canvas.



Sabrina Srinivas

A student of KFI Chennai, Sabrina, graduated in 2008. Before enrolling for higher studies, she spent a year travelling around India and working in Auroville and Tiruvanamalai. In 2009 she joined the Art programme at Kalakshetra and graduated in April 2013 with a Diploma in Visual Arts. Her work was exhibited at the South Indian Artists show at the Lalit Kala Akademi. Sabrina currently works as a freelance artist, graphics designer and is an apprentice in ceramics with Ange Peter in Auroville.

Lee, Hee Jung

One summer day, when I came across a lotus flower through a car window, I stopped the car and ran into the lotus flower garden. While observing lotus flowers, I felt how beautiful purified and clean lotus flowers blooming from the muddy swamp are. At the moment, I wanted to draw a picture of the beautiful lotus flowers. However, I wasn't prepared to draw them so I just took a picture of the flowers using my cell phone, which reminded me of my mother who passed away couple years ago. Next morning, working up with pleasant mood, I draw the lotus flowers in the picture on an empty canvas. It makes my mind purified to see the brightness of the lotus flowers and draw them. In addition to the lotus flowers, I put my memories with my mother, stories that can't be expressed, and longing for my mother in the picture. Overall atmosphere of the drawings is about Korean traditional image and beauty of Korea. I newly challenge to make my own style of drawings with geometric configuration and abstract concept out of love with my country Korea.



Jung Il-Jin

It is said, "While water flows down, fire blazes up into the sky. Rain is a gift from heaven and fire is an inter-mediator and god who delivers human desires to the sky." These words are from people who hold fire sacred. Everyone may have felt a strange feeling at least once in front of the fire with this great and intense energy. My work also started like this. Everyone tends to pose as the thinker next to the fire (candlelight, wood fire, furnace fire and whatever). A person props up his/her chin in his hands. He or she is completely drained of all strength and become unconscious. Its warmth, energy and changeability that I feel like being sucked into fire make me lost in wild fancies. Like this, the pure fire shakes human feelings. I want to express the pure fire which can shake the feelings of people who look at it as well as me.



STUDIO PALAZZO

Studio Palazzo, an art gallery established in December 2001, aims to support young and emerging artists, from India and the world. Located in Harrington Road, Chennai, the gallery provides space for exhibitions as well as for interactive sessions with visiting artists. Young artists from US, France, Netherlands & Iran have been presented successfully by Studio Palazzo in Chennai. Studio Palazzo held a group show in Male in the Maldives, on the invitation of the National Gallery of Maldives. The exhibition was subsequently taken to the Habitat Centre, Delhi. Artists from Karnataka, Kerala, Tamil Nadu, W.Bengal and other states participated in the group show.

dance

Choreography residency at Seoul Art Space Hongeun, Korea

InKo Centre, Arts Council Korea (ARKO) and Seoul Art Space Hongeun are delighted to initiate an annual Choreography Residency Programme at the Hongeun Art Space in Seoul, Korea. The search and selection of the Indian artist was co-ordinated by the Attakkalar Centre of Movement Arts, Bangalore. Kathak dancer Archana Kumar has been selected as the choreographer-in-residence at Seoul Art Space Hongeun in Korea from **4 October 2013 to 4 December 2013**.

SEOUL ART SPACE HONGEUN

Seoul Art Space Hongeun opened in 2011 and aims to support dancers, choreographers and visual artists. In addition, outreach programmes are regularly conducted in order to communicate with the local community.

Seoul Art Space_Hongeun is Seoul's eleventh creative space built on the site of Western Road Traffic's previous office. The centre is playing a pivotal role as a reputable and specialized dance residency by nurturing, supporting and presenting new choreographers and by supporting collaborative possibilities amongst artists of various dance-related genres. It also serves as a bridge to link dance – which is still a relatively unfamiliar cultural territory - and the public. In addition, the centre has planned and operated a variety of cultural arts programmes in collaboration with local residents and towns in order to build a shared vocabulary and to nurture local cultural communities.



Seoul Art Space Hongeun

Kathak dancer and choreographer, Archana Kumar will be the choreographer-in-residence at Seoul Art Space Hongeun from **4 October to 4 December 2013**. The residency will offer Archana, time, space and resources to develop new work which will be presented at the end of the residency period. The residency will also be an opportunity for Archana to participate in or to lead dance workshops ; to interact with dance practitioners and to interact with the local community.



Education

- Bharatanatyam: Guru Sri. Natarajan and Smt. Priyamvada, Dubai (1990-1996)
- Kathak: Natya Institute of Kathak & Choreography and from visiting Gurus, Bangalore/USA (1996-2010)
- Modern Dance techniques: Velocity Dance Center, Seattle, USA (2000-2006)
- Improvisation and Movement Theater: Velocity Dance Center, Seattle, USA (2002-2006)

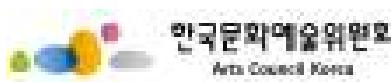
Work Experience

- Bangalore International School - Adjunct faculty (2013)
- Podar School, Bangalore - Visiting choreographer (2013)
- Natyalaya Dance School, Bangalore - Contemporary dance teacher (2013)
- Nrityadarpan Dance School, Bangalore, India - Kathak teacher (2010-present)
- Poorna Learning Centre, Bangalore, India - Dance Teacher (2011-present)
- Attakkalari Centre For Performance Arts, Bangalore, India - Adjunct faculty (2011)
- Cornish College Of Arts, WA. USA - Adjunct dance dept faculty (2008 & 2010)
- North Western University, IL. USA - Adjunct Faculty and choreographer (2010)

- Manasarovar Kathak, IL. and WA. USA - Kathak instructor (2005-2010)

Notable Contemporary Performances & Collaborations

- Fearless - with the Storm Factory. Bangalore, India (2013)
- The Bubble Pops - Arch Ensemble. Bangalore and Chennai, India (2012)
- M.A.D. Festival - with Sulk Station. Ooty, India (2012)
- Monkey See Monkey Do - solo work at I Shanti road. Bangalore, India (2011)
- Asia Meets Asia - collaborative project 'Unbearable Dreams 6 - HOPE. Tokyo, Japan (2010-2013)
- Dance Works - North Western University. Evanston, USA (2010)
- Mentoring Programme - Shirley-Mordine Dance Co. Chicago, USA (2010)
- When Bubbles Collide - Bangalore, India (2010)
- Fireflies Music Festival - with Lounge Piranha. Bangalore, India (2010)
- No Boundaries - solo work at Dance Bridge. Chicago, USA (2009)
- Beyond the Threshold festival - with Indian contemporary dancer, Astad Deboo. Seattle, USA (2009)
- Rumba meets Raga, with Anjuman - Afro-Cuban Hindustani fusion band. Seattle, USA(2008)



Arts Council (ARKO)

Arts Council Korea was established to promote creativity and enjoyment of the art by supporting diverse arts and cultural activities in Korea. The Council consists of eleven dedicated professionals of the cultural and art sector in Korea. The Art Council also places emphasis on the establishment of arts infrastructure. It facilitates the rise of practice-oriented policy implementation in line with the increasingly sophisticated cultural environment of Korea.

music

Indo-Korean music performance at the Dumru Festival

InKo Centre invited Yu Kyung-hwa to participate in a unique Music Residency organised by Brhaddhvani in Chennai in 2011. The visit was supported by the Korea Arts Management Service and the Ministry of Culture, Sports and Tourism, Republic of Korea. During her residency, Yu Kyung-hwa met and interacted with several musicians. The creative collaboration with **Talavya, an internationally acclaimed percussion ensemble, based in Ahmedabad, India**, commenced, post the residency in Chennai. After two years of continued collaboration, Yu Kyung-hwa and **Talavya**, perform live at the **Dumru Festival**, India's pioneering Drum Festival in Rajasthan in December 2013.

ABOUT THE DUMRU FESTIVAL

The pioneering drum festival in India, **Dumru** is a gathering of percussionists from across the country and the world. Each year the festival presents some of the best drummers from India and abroad. The Festival aims to commissions cross-cultural collaboration and to throw a spotlight on rarely heard drums bringing rhythm center stage. Several thousands attend **Dumru** each year. In its third year, the festival will take place in three cities in India over 4 months. Past performers include, Pete Lockett with Rajasthani musicians, Taufiq Qureshi, Sivamani, Ranjit Barot, Pandit Bickram Ghosh, Vidyhaan Vikku Vinayakram, Latin American percussionist Bondo Fernandes, Tribal Drummers from Goa, and more.

This year, Korean musician Yu Kyung-hwa collaborates with Talavya to present a riveting performance on 21 December 2013 at the Dumru Festival 2013.

YU KYUNG HWA

You Kyung-hwa was initiated into Korean traditional music first at the tender age of four. She has challenged various genres of Korean traditional music from Korean traditional dance to the *geomungo* and percussion instruments. She is a leading percussionist, who has opened up Korean traditional music to the world with cross-cultural collaborations. She is also one of the few active performers of the *cheolhyeongeum* (iron-stringed zither). Yu's fearless experimentation won her the award of "Today's Young Artist Award", from the Ministry of Culture, Sports and Tourism in 2002 and the first "Art of the Year Award" from the Korean Culture and Arts Foundation in 2004.

InKo Centre invited Yu Kyung-hwa to participate in a unique Music Residency organised by Brhaddhvani in Chennai in 2011. The visit was supported by the Korea Arts Management Service, the Ministry of Culture, Sports and Tourism, Republic of Korea. During her residency, Yu Kyung-hwa met and interacted with several musicians. The creative collaboration with **Talavya** commenced, post the residency in Chennai.

For the last two years, she has been studying Hindustani classical rhythms with Indian music maestro Pandit Divyang Vakil and working with him to transfer Indian rhythm techniques to the *jangu*. She has also collaborated with composer and producer Rushi Vakil, son of Pandit Divyang Vakil, to meaningfully fuse Korean traditional music with Hindustani classical music. You Kyung Hwa and Rushi Vakil have since, performed together with Indian and Korean instruments in India and in Korea.

TALAVYA

Globe-trotting percussion ensemble **Talavya** brings a dynamism to the art of table playing, infusing it with the power of rock drumming while respecting the ethos and tradition of this classical art form. Composed by Indian music maestro Pandit Divyang Vakil and played in perfect synchronization, the ensemble distils the spirit of tabla into a high-energy performance - a rhythmic journey not to be missed! As Ambassadors for Indian percussion, **Talavya** has shared the stage with artists such as Mickey Hart (of Grateful Dead), Shakura S'Aida, SidiToure and Cuban Fire. Past performances include: Fireflies Festival of Music, Blue Frog Mumbai, OPUS Bangalore, Vancouver Island Musicfest, California Worldfest, Chico World Music Festival, Chicago Cultural Center, INK Conference (formerly TED India), Festival of India - Richmond, Mount Allison University, Harvard University, Mercer University, and SPICMACAY.



newspicks

Two Prestigious Arts Prizes

The Korea Artist Prize and the Hermes Foundation Missulsang, are clearly the two prizes that matter most in the country's art scene. Kong Sung-hun, won this year's Korea Artist Prize, for his landscape paintings while Siren Eun young Jung, took home the Hermes Foundation Missulsang award for her media art that is laced with social commentary.



The landscape paintings of Kong Sung-hun, the winner of this year's Korea Artist Prize, are currently on display at the Gwacheon branch of the National Museum of Modern and Contemporary Art.

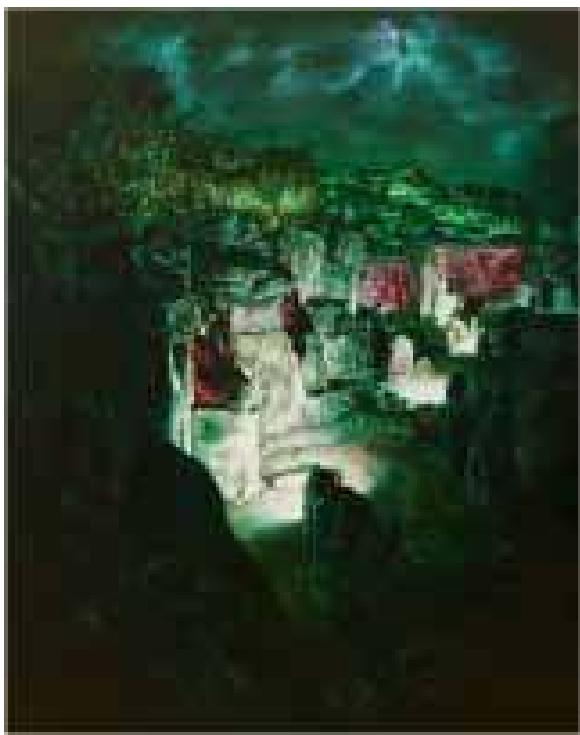


Kong Sung-hun, winner of the 2013 Korea Artist Prize



Siren Eun young Jung, winner of the 2013 Hermes Foundation Missulsang

Kong's award-winning series of paintings, "Winter Journey," are on display at the Gwacheon branch of the National Museum of Modern and Contemporary Art (MMCA). Kong's ingenuity continues to leap off the canvas, his talent for creating tension with the simplest lines and colors being his greatest strength. Kong has been experimenting with different mediums since debuting as an artist in the 1990s, but has now settled down as a painter. The jury while awarding the Korea Artist Prize, stated that Kong's landscape paintings successfully conveyed a sense of angst from mundane settings. They also said Kong's paintings have a unique sense of depth that almost feels stereoscopic, an important element that makes his creations emotionally arresting.



Kong Sung-hun's "Artificial Cliff"

The Korea Artist Prize, co-hosted by the nation's flagship art museum and SBS Foundation, aims to encourage experimenting young artists and make the creations of contemporary art more accessible to the general public. The previous winners of the award, which started in 1995, include artists now critically acclaimed, like Jeon Soo-cheon, Jung Yeon-doo and Park Ki-won.

The Hermes Foundation was impressed with Jung's media work "Act of Affect," which targets Korea's hierarchical, male-dominating culture. Jung's 15-minute video is inspired by her interest in yeoseonggukgeuk, an all-female

genre of musical theatre that was popular in Korea during the 1950s. Many of these shows adapted their plots from pansori, the traditional form of musical drama and from novels. They appealed to theatregoers of their time because it was then unusual for female actors to be hired to play male protagonists.



Siren Eun young Jung's "Act of Affect"

Jung, who studied the genre for years, allows her camera to follow the actress who performs the male role and she then deftly converts it into a commentary on traditional gender roles. The members of the jury stated that Jung's work was special because she used a nearly forgotten art form to provide a point of view about a contemporary problem.

K-Fashion

Concept Korea S/S 2014 introduced Korean fashion and designers recently at the Lincoln Center, as part of the New York Fashion Week.



The Lincoln Center, the venue of the Concept Korea S/S 2014 (Photo courtesy, Ministry of Culture, Sports and Tourism).

Inspired by the theme "4cus on MA DANG," the flat floor without any elevation was used as the stage, as if it were a *madang*, a Korean word for a traditionally flat front yard.

The theme contained a message that Korean fashion is garnering tremendous attention from the world as people outside are peeking over the fence to see the show happening in the *madang*.



Kaale-Suktae (from Left- 1 and 2), **Choiboko** (from Right- 1 and 2) (Photos courtesy, Ministry of Culture, Sports and Tourism)

Among the four brands that took part in **Concept Korea**, E Suk-tae for **Kaale-Suktae** came up with modern minimal attire in black and white, while Choi Bok-ho for Choiboko applied animal illustrations on casual jackets and dresses.



Beyond Closet (from Left- 1 and 2), **Big Park** (from Right- 1 and 2) (Photos courtesy, Ministry of Culture, Sports and Tourism)

Ko Tae-yong of **Beyond Closet** matched retro-style jackets and shorts with sneakers, while Park Yoon-soo of **Big Park** created modern styles by mixing animal and retro-style prints with geometrically shaped garments.



Grand finale (Photo courtesy, Ministry of Culture, Sports and Tourism)

The event drew in large, appreciative audiences and positive press that commended the bold experimentation in Korean fashion stating that K-style, like K-pop, is all set to become a worldwide sensation!



The designers- (From L to R) E Suk-tae, Choi Bok-ho, Park Yoon-soo, and Ko Tae-yong (Photo courtesy, Ministry of Culture, Sports and Tourism)

UNESCO King Sejong Prize for literacy programmes in India and Chad

Inspired by the spirit of Sejong the Great, the fourth king of the Joseon Dynasty (1392-1910), who created and promulgated the Korean alphabet *Hangeul*, the Ministry of Culture, Sports and Tourism (MCST) initiated the King Sejong Literacy Prize in 1989 to recognize individuals and groups for their dedication to spreading such Sejong spirit and increasing the world's literacy rate.

The UNESCO King Sejong Literacy Prizes for 2013 went to two literacy programs in India and Chad respectively.

India's *Saakshar Bharat Mission* conducted by the *National Literacy Mission Authority (NLMA)* under the Ministry of Human Resource Development received one of the two

UNESCO King Sejong Literacy Prizes.

The mission's activities include basic education, vocational education, functional literacy and women's equality. Working in 26 languages, the programme reaches almost 10 million Indians in 25 regions across the nation annually and works with out-of-school youth, women and minority groups, addressing issues such as low-level adult literacy and inequality in literacy education.

The second prize was won by the *Mother Tongue Literacy programme from the Federation of Associations for the Promotion of Guera Languages (FAPGL)*. The program was awarded the prize in recognition of its diverse training programs including language education and income-generating activities as well as development and standardization of the Guera languages which has helped promote the literacy of the Guera people.



The UNESCO King Sejong Literacy Prize winners for 2013: The National Literacy Mission Authority (NLMA) (L) and The Federation of Associations for the Promotion of Guera Languages (FAPGL) (Photo courtesy, UNESCO)



The 2013 King Sejong Literacy Prize laureates (Third and fourth from left) with UNESCO Director General, Irina Bukova (Second from left) (Photo courtesy, UNESCO)

the screen

25 October 2013

Iris

아이리스

Directed by Yang Yun-Ho, Kim Kyu-Tae

22 November 2013

Late Blossom

그대를 사랑합니다

Directed by Min Yong-geun

27 December 2013

The Client

의뢰인

Directed by Choo Chang Min

EVENT

October

I

Inspiring Korea:
a riveting performance
by Jinjo Crew and Queen in Chennai.

4 Oct - 4 Dec

Choreography residency
at Seoul Art Space Hongeun, Korea.

15

National Gugak Orchestra
at Sir Mutha Venkata Subbarao Concert Hall,
Chennai.

21-24

Contemporary Korean Films:
a Film Festival in Chennai.

November

18 - 24

The Emerging Frame 2
at Lalit Kala Akademi, Chennai.

December

21

Indo-Korean music performance
at the Dumru Festival, Rajasthan.

Late December/early January

WaterBodies:
An Indo-Korean Art Residency.

LANGUAGE

BASIC
BEGINNERS
KOREAN

Oct	07 Mon	09 Wed	14 Mon	16 Wed	21 Mon	23 Wed	28 Mon	30 Wed
Nov	04 Mon	06 Wed	11 Mon	13 Wed	18 Mon	20 Wed	25 Mon	27 Wed
Dec	02 Mon	04 Wed	09 Mon	11 Wed	16 Mon	18 Wed	23 Mon	25 Wed

PRE-
INTERMEDIATE
KOREAN

Oct	04 Fri	05 Sat	11 Fri	12 Sat	18 Fri	19 Sat	25 Fri	26 Sat
Nov	01 Fri	02 Sat	08 Fri	09 Sat	15 Fri	16 Sat	22 Fri	23 Sat
Dec	06 Fri	07 Sat	13 Fri	14 Sat	20 Fri	21 Sat	27 Fri	28 Sat

BUSINESS
PURPOSES
KOREAN
SOCIAL
PURPOSES
BEGINNER LEVEL - A
ENGLISH

Oct	01 Tue	03 Thu	08 Tue	10 Thu	15 Tue	17 Thu	22 Tue	24 Thu	29 Tue	31 Thu
Nov	05 Tue	07 Thu	12 Tue	14 Thu	19 Tue	21 Thu	26 Tue	28 Thu		
Dec	03 Tue	05 Thu	10 Tue	12 Thu	17 Tue	19 Thu	24 Tue	26 Thu	31 Tue	

YOGA

Oct	04 Fri	07 Mon	09 Wed	11 Fri	14 Mon	16 Wed	18 Fri	21 Mon	23 Wed	25 Fri	28 Mon	30 Wed
Nov	01 Fri	04 Mon	06 Wed	08 Fri	11 Mon	13 Wed	15 Fri	18 Mon	20 Wed	22 Fri	25 Mon	27 Wed
Dec	02 Mon	04 Wed	06 Fri	09 Mon	11 Wed	13 Fri	16 Mon	18 Wed	20 Fri	23 Mon	25 Wed	27 Fri

CALLIGRAPHY

Oct	01 Tue	03 Thu	05 Sat	08 Tue	10 Thu	12 Sat	15 Tue	17 Thu	19 Sat	22 Tue	24 Thu	26 Sat	29 Tue	31 Thu
Nov	02 Sat	05 Tue	07 Thu	09 Sat	12 Tue	14 Thu	16 Sat	19 Tue	21 Thu	23 Sat	26 Tue	28 Thu	30 Sat	
Dec	03 Tue	05 Thu	08 Sun	10 Tue	12 Thu	13 Fri	17 Tue	19 Thu	21 Sat	24 Tue	26 Thu	28 Sat	31 Tue	

TAE KWON DO

Oct	01 Tue	03 Thu	08 Tue	10 Thu	15 Tue	17 Thu	22 Tue	24 Thu	29 Tue	31 Thu
Nov	05 Tue	07 Thu	12 Tue	14 Thu	19 Tue	21 Thu	26 Tue	28 Thu		
Dec	03 Tue	05 Thu	10 Tue	12 Thu	17 Tue	19 Thu	24 Tue	26 Thu	28 Sat	31 Tue

Oct	04 Fri	11 Fri	18 Fri	25 Fri
Nov	01 Fri	08 Fri	15 Fri	22 Fri
Dec	06 Fri	13 Fri	20 Fri	27 Fri

VISA SERVICES :

For information regarding visas for travel
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please contact InKo Centre- 044-24361224;
enquiries@inkocentre.org

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51, 6th Main Road, Raja Annamalaipuram,
Chennai - 600 028
T : 044 2432 3747, F : 044 2436 1226

TRADE ENQUIRIES :

Contact KOTRA (Korea Trade Agency)
463, LR Swamy Parvatham Block, 2nd Floor,
Teynampet, Chennai - 600 018
T : 044 2433 7280, F : 044 2433 7281

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TVS

 HYUNDAI

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in
Chennai