



# focus

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# Editorial

As the new year unfolds, there is most always, a fresh surge of positive energy, a sense of beginnings even as we stock-take times past, assess challenges met and those that are yet to be. As the forces of globalization shrink the world as we know it to a set of common codes that seek conformity and concurrence, we become acutely aware of just how precious indigenous cultures are with their own set of unique norms defining a particular way of life. Intangible and tangible treasures of the world speak of times past yet leave an indelible imprint, defining the manner in which peoples and societies interact both within and outside of their immediate historical, social, political, geographic or culturally identified boundaries. Since culture is defined and reiterated by a set of learned behavioural patterns and norms, new experiences are bound to transform our cultural perceptions. The transformative power inherent in intercultural exchange, whether imperceptible and gradually aggregated or direct and potentially explosive, is fluid space, which with its dynamic flow, demands an acceptance of change. This is dynamic space that is of interest to InKo Centre as we attempt to meaningfully link India and Korea, examining the local characteristics as well as the global dimension that underpin such inter-cultural exchange.

In this issue of **focus**, we present a variety of programmes in contemporary dance, film, literature and the visual arts that showcase the multi-faceted aspect of this intercultural dialogue. We are delighted, in association with Arts Council Korea, to present *K style*, an evening of riveting performances by three of the most renowned Korean contemporary dance companies, at the Attakkalari India Biennial 2013, a bi-annual gathering in Bengaluru, of world-class dancers, choreographers, dance critics and dance connoisseurs. Korean choreographer Yeon Woo Na, joins 15 young choreographers from around the world at the choreography residency that runs alongside the Biennial. Work created during the residency will be presented at the Attakkalari India Biennial. We commence this quarter, the first in a series of specific skill development workshops and thematic exhibitions. Sung Jae Choi, ceramic artist and glaze specialist from Korea, will interact with students and practicing ceramic artists during a two-weekglaze workshop, presented in association with Lalit Kala Akademi in Chennai. InKo Centre in association with Studio Palazzo will present *Emerging Frame*, a series of quarterly themed exhibitions focusing on specific art forms and emerging talent from India and Korea. The first exhibition in this Indo-Korean series focuses on calligraphy and mixed media and showcases the work of two artists who use only natural elements such as stone, wood and hand-made paper. We are delighted to partner the Korean Cultural Centre in New Delhi and the Busan International Kids' Film Festival to present two separate film packages in special Korea Focus sections at the Pune International Film Festival in Pune and at the International Children's Film Festival in Bengaluru, respectively. Read about our next writer-in-residence at Sangam House, Korean novelist Yi Jiyeong Kim, who after a four-week long residency at Nrityagram, Bengaluru, will participate in *Lekhana*, a week-end of literary deliberations at Jagriti Theatre, Bengaluru.

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.

새해 복 많이 받으세요!  
Best wishes for a harmonious 2013.

Rathi Jafer  
Director, InKo Centre

# view @ InKo

The recent work of three acclaimed filmmakers from Korea- Lee Chang-dong, Kim Ki-duk and Im Kwon-tae- occupy centre stage this quarter. With idiosyncratic styles and forceful content, these three filmmakers have left an indelible imprint on contemporary Korean cinema, their work riveting, engaging and powerfully evocative.

**Poetry, 시 2010**  
Directed by Lee Chang-dong

**25 January**



Poetry is written and directed by Lee Chang-dong. It tells the story of a suburban woman in her 60's who develops an interest for poetry while struggling with Alzheimer's disease and her irresponsible grandson. Yoon Jeong-hee stars in the leading role, which was her first role in a film since 1994. The film was selected for the main competition at the 2010 Cannes Film Festival, where it won the Best Screenplay Award. Other accolades include the Grand Bell Awards for Best Picture and Best Actress.

Yang Mija is a 66-year old grandmother living on government welfare. She takes care of an elderly man. She lives with her grandson, whose mother lives alone in Busan. Mija joins a poetry class at the local community centre and at the suggestion of her teacher, she begins writing notes on everything that she sees.

Her grandson only interacts with his five male friends from school. After a poetry class, Mija meets the fathers of the group of friends only to discover that the group has, over a period of six months, repeatedly raped a girl at their school. The victim left a diary at home before committing suicide. The diary is discovered and in order to avert a full

police investigation, the parents of the boys offer to pay a settlement to affected family. Yang visits the mother of the victim and strengthens her resolve to bring the young men, including her grandson, to justice.

The idea for the film had its origin in a true case where a small town schoolgirl had been raped by a gang of teenage boys. When Lee Chang-dong heard about the incident it made an impact on him, although he was never interested in basing a film on the actual events. Lee wrote the lead character specifically for Yoon Jeong-hee, a major star of Korean cinema from the 1960s and 1970s. Yoon, in turn, expressed deep satisfaction with how the role differed from what she typically had played in the past.

What Poetry attempts to convey is not a formulaic solution to an unusual social happening, but rather a human response to a human tragedy. What is notable in this film is the remarkable lack of sentimentality in Director Lee's approach. At no point does Poetry devolve into a terminal-illness melodrama or a tale of inter-generational bonding.

## Dream, 비몽 2008

Directed by Kim Ki-duk

22 February



Award-winning director Kim Ki-duk has built up an international reputation with his films that starkly differ from other mainstream movies in Korea and elsewhere. He stands out largely because of his provocative style and thought-provoking themes. *Dream* is Kim Ki-duk's 15th feature and is an intriguing mix of reality and fantasy.

In the film, Jin, an artist, sees himself causing a car crash in his dream. What he discovers, however, is that his dream is not a mere creation of his brain because all the details he witnessed while sleeping turns out to be true in the reality. Jin encounters a woman named Ran, a character who has plenty of grievances about her own life, especially concerning the shattered relationships with her former boyfriend. Strange as it may be, what Jin believes he has done in his dream is what Ran has done in reality. Although the car accident happens in Jin's dream, the same incident plays out in Ran's life, with police suspecting her as the prime suspect in the case.

The key proposition of the movie is that the two main characters are connected through dreams in a way that blurs

the boundary between reality and fantasy. A butterfly emerges as the core image symbolizing the significance of dreams.

Director Kim's presentation of the implication of dreams is however, far from straightforward. Jin dreams of his ex-girlfriend and senses vaguely that he still loves her. Ran, who is a sonmambulist, visits her boyfriend whom she deeply dislikes, moving lockstep with Jin as he dreams. To resolve the situation, Jin and Ran attempt the impossible: no sleep at night. The assumption is that if Jin does not sleep, Ran does not have to walk around in her sleep. Their struggle to stay awake is depicted in a gruesome manner.

The movie's dramatic intensity accelerates at a precarious pace when the former lovers of the two central characters, come together in a crucial scene where four people shout at each other, trying to reverse what has already happened. At this point, it is no longer possible to identify where reality starts and where fantasy ends.

## Beyond the Years, 천년학 2007

Directed by Im Kwon-tae

22 March



*Beyond the Years*, celebrated director Im Kwon-tae's 100th film, is based on the novel *The Wanderer of Seonhakdong*, and was presented at the 2007 Toronto International Film Festival. The film is an informal sequel to Im's phenomenally successful *Sopyonje* (1993).

Dong-ho and Song-hwa are separately adopted by Yu-bong, a nomadic singer, and grow up as siblings. Dong-ho falls in love with Song-hwa, but he suffers from the fact that he has to call her sister and constantly fight with Yu-bong's

obsession to make her a great singer. Eventually, Dong-ho leaves home. However, with his unchanging affection for Song-hwa, he keeps following traces of his love while refining his drumming skills in order to match well with her singing. This is the heart-rendering love story of Song-hwa, who devotes her life and love to her talent for pansori (a traditional Korean form of narrative song), and Dong-ho, who has devoted his life to loving her.

# dance

# K - Style

InKo Centre and Arts Council Korea presents **K-style** – 4 performances by 3 of Korea's top contemporary dance companies on **3 February 2013** at the Attakkalari India Biennial in Bengaluru.

## Bereshit Dance Company

### Balance and Imbalance

**Ensemble:** 25 minutes

**Choreography:** Park Soon-ho

**Music:** Park Jong-ho / Park Chong-hun

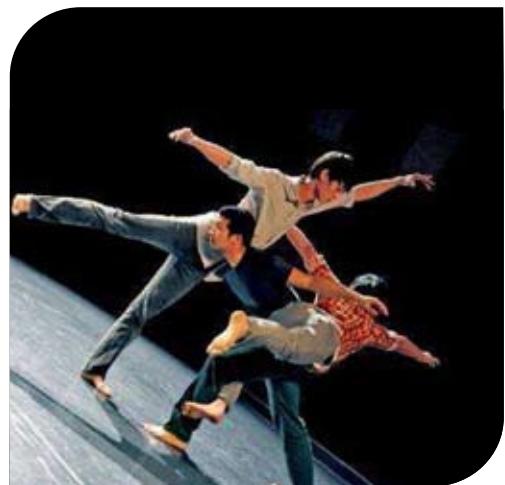
**Technical director:** Choi Jeong-won

**Light design:** Lee Seong-heon

**Producer:** Kim Shinah

**Performers:** Lee Jae-young / An Ji-hyeong /

Oh Hye-mi / JeongCheol-in / Kim Kyoung-min / Lee Da-som



*Balance and Imbalance* choreographed by Park Soon-ho explores body movements and sounds as the oldest and most basic tools for human beings to express themselves. Having focused on the foundational concept, "body movements and sounds", the performers present themselves and communicate with others.

In *Balance and Imbalance*, there is an attempt to look into the sounds made by the body and movements made from this sound. Through the body, we perceive ourselves and others; we produce sounds and through this process, the relationship with others is established and expanded by repetitive cycles of balance and imbalance. And at the centre of these transactions and negotiations, there is an excitement created by both body movements and sound. All these exchanges are underlined with clever humour, manipulation and movement that are seductively appealing.

Graduating from the Choreographers' course of EDDC European Dance Development Center in Netherlands, Park Soon-ho worked with Zapara Dance Troupe in Italy, and participated in many projects such as the T.A.T Project, ACT Zollverein Atelier in Germany, as well as in performances including *The Anatomy of Extreme* with the Arepo Group. He was invited with his choreography *Point* to theater Winterthur and he presented his work to critical acclaim at several international festivals. Park Soon-ho was recently awarded the Best Choreography Award from The Korean Dance Researchers and Critics Association as well as from the ChangMu Arts Center.

What distinguishes Park Soon-ho from others is the way he approaches traditional culture from a contemporary point of view. He focuses on keeping the fundamental value of things, not simply borrowing or transforming them. Park Soon-ho does not use music as a tool in his dance productions, he focuses instead on the musicality of visual movement and on bodily rhythms. Believing that sound can touch the heart, he interprets the sound as movement. He is a choreographer who opens the eyes and ears of his audience, inviting them to share his sentiments on stage.

## Awards/Performances

### 2011

Critic's Choice Best Choreography Award and ChangMu Arts  
Carter's Choice the Best Work of the Year  
Invited to 18th International Contemporary Dance Conference &  
Performance Festival in Bytom & Krakow, Poland, UNAM in Mexico,  
SIDance in Korea

### 2012

PAMS Choice Manchester Urban Moves International Dance Festival  
in U.K. in 2012

### 2013

Invited to the Attakkalari India Biennial, India



## EDx2 Dance Company

### Modern Feeling

**Duo:** 13 minutes

**Choreography:** Lee In-soo

**Music:** "The Method Works" &  
"Meeting Laura" from the original  
sound track of Perfume: The Story  
of a Murderer / "Nylon Smile" from  
the Portishead album, Third.

**Technical director:** Choi Jeong-won

**Light design:** Lee Seong-heon

**Producer:** Kim Shinah

**Performers:** Lee In-soo / Ryu Jin-yook



*Modern Feeling*, a duet choreographed by Lee In-Soo, explores the relationship between two men through a diverse movement vocabulary of hip hop, acrobatics and martial arts with contact improvisation as the driving basis of choreography. Through these movements, there is an attempt to portray the everyday emotions of encounter, conflict, indifference, competition and through an elaborate arrangement of movement and speed.

*Modern Feeling* is choreography peppered with witticisms and humour that come up between sequences of intricate and intimate movement with allusions to pop culture moments from cinema. These vigorous movements are performed to the backdrop of strong beats that increase in tension reflecting the climatic curves of the work.

## Help

**Duo;** 13 minutes

**Choreography:** Lee In-soo

**Music:**

**Technical director:** Choi Jeong-won

**Light design:** Lee Seong-heon

**Producer:** Kim Shinah

**Performers:** Lee In-soo / Ryu Jin-yook

& six others.



*Help* choreographed by Lee In-Soo investigates the notion of integrating hip hop with different muscle groups and create original contemporary movement. Through various permutations and combinations, a dynamic movement that in the end creates various styles of hip hop of its own.

Choreographer Lee Insoo from the LDP Dance Company, established ED×2 Dance Company in 2010. ED×2 aims to discover outstanding original repertoire alive with artistic sensitivity and descriptive movements and is as such, open to other artistic genres such as hip-hop, contemporary dance, drama and mime, acrobatics, etc. ED×2 enthusiastically communicates with sensitivity to a contemporary audience and introduces a diverse spectrum of modern dance with both artistry and popular appeal. Leelnssoo is from Daegu where he studied dance at Gyeongbuk Arts High School. He later moved on to earn his BA and MA at the Korea National University of Arts (KNUA). While studying at KNUA he was accepted into the Emio Greco & PC Dance Company and at present

he is actively working as a member of the LDP Dance Company and as the head of the ED×2 Dance Company. Leelnssoo started dancing from street dances and he displays his various movements along with his talent as a choreographer based on this hip-hop asset by trying to separate and fuse the movements themselves. He introduced drama techniques based on story-telling into his dance and he continues to seek diverse ways to connect more easily to the public. He tries to present various solutions to dance—dance that not only shows choreographic perfection, but also dance that can connect more easily with the public. Lee Insoo has been invited to join Youngnam University as a professor in Dance.



## Awards/Performances

### 2008

Received the Grand-Prix at the Seoul International Choreography Festival

### 2010

3rd Prize at No Ballet\_5 Internationaler Choreographic Wettbewerb Ludwigshafen

The Best Act at the Korean Association of Dance Critics and Researchers

PAMS Choice Selection Performed at Jacob's Pillow, Masdanza, LekuzLuku Festival, Dies des Dansa, Trayectos Zaragoza

### 2011

Gold Medal and Most Popular Choreography by Audience at the 1st Beijing International Ballet and Choreography Competition

Performed at Havana Vieja, LekuzLuku Festival, Trayectos Zaragoza, 18th International Contemporary Dance Conference & Performance Festival in Bytom & Krakaw, in Poland, UNAM in Mexico

### 2012

Performed at the Urban Moves International Dance Festival, Taipei Nova Hall

### 2013

Performance at Singapore Esplanade

Performance at the Attakkalari India Bienniai, India

## Choe Contemporary Dance Company

### Argument

**Ensemble:** 30 minutes

**Choreography:** Choe Sang-cheul

**Script:** Noh Hye-kyung

**Music:** Lim Dong-chang

**Sound / Manager:** Jun Joung-gun

**Costume:** Kim Young-sam

**Technical director:** Choi Jeong-won

**Light design:** Kim Chang-ki / Lee Seong-heon

**Producer:** Kim Shinah

**Performers:** Cha Jong-hyun / Oh Chang-ik / Lee Ji-min / BaeGa-yeong / Kim Jung-hoon / Nam Jin-hyun / Lee Jae-hyun / Jang doo-ik / Jeon Suk-ju



**Argument**, choreographed by Choe Sang-cheul, features the performers creating and developing images originating from the concept of arguing. The work engages in a fundamental examination of methods for communication in overcoming the anxieties of modern society, focusing on the notions of faulty communication, misunderstanding and the errors that occur in translation.

**Argument** examines the fundamental occurrence of arguing as a desire formulated when one cannot conquer the other's difference, in other words, the desire to make the world filled with our own thoughts and ideas. This could easily result in war but argument allows us to exist in the world, to negotiate and somehow it becomes the base of our humanity. **Argument** seeks to expose this paradox.

The Choe Contemporary Dance Company is a company that attempts to combine state-of-the-art multimedia with dance. The company is able to maximize visual elements by combining technologically generated images with dance. Far from being an easy cross-over, the Choe Contemporary

Dance Company remarkably fuses advanced technology with precise and fluid movement on stage. The Choe Contemporary Dance Company, acclaimed for 'multimedia dance' was recently awarded by the Korean Dance Critic Association for their work.

## Awards/Performances

### 2010

Winner of the Best Choreography and Music at the Dance Arts Award

Invited to ChangMu International Dance Festival in 2010

### 2011

PAMS Choice

### 2012

Invited to Suzanne Dellal Center in Israel

### 2013

Invited to the Attakkalari India Biennial, India



# K-Style



Discover... Engage... Connect...



with contemporary Korean Dance.



3 February 2013 at  
Ranga Shankara, Bengaluru.



## FACETS Choreography Residency

**December 5, 2012 – January 23, 2013**

Arts-in-education is a strong focal point of Attakkalari India Biennial 2013. The festival unofficially kicked off on December 5, 2012 with FACETS, a choreography residency for 16 young choreographers who were selected from over 180 applications from all over the world. Korean choreographer Yeon Woo Na joins 15 young choreographers from around the world—Aguibou Bougobali (Burkina Faso), Anoushka Kurien (India), Deepak Kurki Shivaswamy (India), Surjit Nongmeikapam (India), Santhosh V S (India), Choy Ka Fai (Singapore), Inbal Oshman (Israel), Isak Immanuel (USA), Jade Dewi Tyas Tunggal (Australia), Kristina Søetorp (Norway), Leandro Kees (Germany), Paula Rechtman (Mexico), Rianto (Indonesia), Yola Yulfianti (Indonesia) and Airi Suzuki (Japan) – and will be mentored by an international panel of experts in choreography, theatre, digital arts, light and sound design over six weeks. The work created at FACETS will be premiered at the Attakkalari India Biennial.

**Yeon-woo Na** has been training, practicing and performing Korean traditional dance since the age of ten. She majored at Deok-won High School of Arts and secured a Bachelor in Fine Arts in Choreography from the Korean National University of Arts. As a dancer, she has worked with accomplished South Korean choreographers such as Jung-ho Nam, Sung-soo Ahn, Eun-mi Ahn and Ae-soon Ahn.

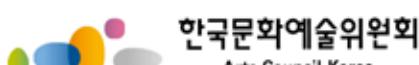


## Attakkalari India Biennial 2013

The Attakkalari India Biennial, considered South Asia's largest international contemporary dance and movement arts festival, will be held from January 25 to February 3, 2013 in Bengaluru, India. This edition of the Biennial is conceived around the theme of *Frames of Dance*, which will feature performers and delegates from countries across the globe that include Austria, Australia, Belgium, France, Germany, Indonesia, Japan, Mexico, Mali, Norway, Singapore, Sri Lanka, Switzerland, South Korea, UK, US and India.

Over the five editions, the Attakkalari India Biennial has emerged as a unique platform for unsullied contemporary movement arts. The Biennial has and continues to serve as a forum for exchange of knowledge and expertise in dance, design and research. Artists from various parts of the world come together to present their work, share their experiences, exchange ideas, explore new territories and throw open a dynamic space for creative expression through performance, network and collaboration.

## Arts Council Korea (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.

**Catch K-style at:** Ranga Shankara, JP Nagar

**Date:** 3 February 2013

**Time:** 7.30 pm

For further information,  
visit: [www.attakkalaribiennial.org](http://www.attakkalaribiennial.org)

**Online booking:** [indianstage.in](http://indianstage.in/) / [bookmyshow.com](http://bookmyshow.com)  
(Tickets available at the venue)

# cinema

Two separate packages of contemporary Korean films take centre stage, at two important International film festivals in Pune and Bengaluru respectively. The films selected offer depth and range and showcase the incredible versitility of contemporary Korean cinema.

## Contemporary Korean films at the Pune International Film Festival

The Korean Cultural Centre in New Delhi in association with InKo Centre is delighted to present the following package of films in the special Korea Focus section of the **Pune International Film Festival**:

| Title                   | Director       | Year |
|-------------------------|----------------|------|
| For Eternal Hearts      | Heang Qu-dok   | 2007 |
| Man with Three Coffins  | LEE Jang-ho    | 1987 |
| Secret Sunshine         | LEE Chang-dong | 2007 |
| Barking Dogs Never Bite | Bong Joon-ho   | 2000 |
| Dream                   | KIM Ki-duk     | 2008 |
| Beyond the Years        | IM Kwon-taek   | 2008 |
| Breathless              | YANG Ik-june   | 2008 |



10 -17th January, 2013.

The Pune International Film Festival (PIFF) was launched in the year 2002 and has been growing from strength to strength over the last decade. PIFF has showcased films from various countries such as France, Germany, Hungary, South Africa, Japan, Poland, Slovenia, China, Italy & South Korea and India. The Festival featured the works of internationally acclaimed film directors such as Aki Kurusava, Yasujirō Ozu, Hsiao Hsien Hou, Oliver Assays, Kim Ki Duk, Michael Cacoyannis, Rasul Sardar Ameli, Andreas Dresen, Jorge Pollaco, Vera Chytilova, Jiri Menzel and Mani Ratnam.

PIFF recognizes and honours the efforts of individuals who have made a significant contribution to cinema. PIFF also presents various awards, constituted by the Government of Maharashtra for the World Cinema and Marathi cinema categories.

To register and for further information, please visit [www.puneinternationalfilmfestival.com](http://www.puneinternationalfilmfestival.com)

## **Focus on Korea at the 8th International Children's Film Festival in Bengaluru.**

The following films will be screened in the special South Korea Country Focus section of the Festival:

| <b>Title</b>          | <b>Director</b> |
|-----------------------|-----------------|
| Farewell              | Baek-jun Kim    |
| Lovable               | Chul-soon Park  |
| Green Days            | Jae-hun An      |
| The Most Beautiful    | Sang-jun Hwang  |
| Running Egg           | Hyun-jin Bae    |
| Mom came Over the Sea | Yeon-kyung Jung |
| Just Kid's Play       | Ji-young Kim    |
| The Way Home          | Jeong-hyang Lee |
| Bunt                  | Gyoo-tae Park   |
| My Mother the Mermaid | Heung-Sik Park  |



The South Korea Country Focus Section, organized by Children's India at the 8th International Children's Film Festival will be inaugurated on 10 January, 2013 at Bengaluru. This exclusive section will focus on acclaimed children's films from South Korea and aims to provide wholesome entertainment and meaningful engagement for children, young adults and their families. The films for this section have been selected and provided by the Busan International Kids' Film Festival, South Korea and the InKo Centre, Chennai. Ms. Mi-young Chi, Festival Director of the Busan International Kids' Film Festival (BIKI) and Mr. Hong Jong Lee, Film Director, will be present at the inauguration of the Country Focus section.

The Children's India 8th International Children's Film Festival will be held simultaneously in 5 cities of Karnataka Bengaluru, Mysore, Mangalore, Hubli and Dharwad. The festival will screen over 130 children's films from around the world. 25 countries This non-profit Festival is offered free to children.

The International Children's Film Festival has been organized from 2005 by Children's India, a non-profit organisation dedicated to the cause of arts and education for children. The organization is a forum for films, education and allied activities focusing on producing creative and interesting programmes for children.

For further information, please visit: [www.childrensindia.org](http://www.childrensindia.org) / [www.facebook.com/childrensindia](http://www.facebook.com/childrensindia)

# literature

## Korean writer at the Sangam House Writing residency

InKo Centre and Arts Council Korea (ARKO) are delighted to invite Ms Yi-Jeong Kim, a talented Korean novelist, as our next writer-in-residence at the Sangam House writing residency at Nrityagram in Bengaluru. Ms Kim will be in residence from **20 December 2012 to 26 January 2013** and will participate in Lekhana, the literary weekend organised by Sangam House at Jagriti Theatre in Whitefield, Bengaluru from **18-20 January 2013**.

**Yi-jeong, Kim** is a Korean fiction writer. She studied Philosophy and Literature and started her literary career by winning an annual literary contest in 1994. Since then she has published two short story collections and two novels. She is a keen observer of human nature and through her works, she depicts with intensity the many nuances of existence and the many complexities of the human soul.

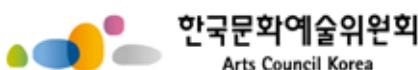


### Sangam House

Sangam House is an international writer's residency programme that brings together writers from across the world to live and work among their peers in a safe, supportive and nurturing space. Every winter the Sangam House invites approximately twenty writers to live and work at Nrityagram, 40 kms outside Bengaluru in South India. Each year, half the invited writers come from the South Asian subcontinent (India, Bangladesh, Pakistan, Bhutan, Nepal, and Sri Lanka) and half from other countries around the world. Sangam House is open to writers in all languages and disciplines - fiction and non-fiction writers, poets, translators, playwrights and screen-writers. *Lekhana 2013*, a literary weekend organised by Sangam House will be held at Jagriti Theatre in Whitefield from 18-20 January 2013. Discussions, readings and performances will celebrate "Writing for the Spoken Word" as Sangam House writers and the city's writers come together to share thoughts and words.

### 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 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:

- Calligraphy/Painting/Mixed Media
- Printmaking
- Product Design
- New Media- Video Art; Cartoon & Animation.



### The Emerging Frame I: Calligraphy and Mixed Media

**25 February to 3 March 2013** Lalit Kala Akademi, Chennai

The first exhibition in the *Emerging Frame* series focusses on calligraphy and mixed media, using only natural elements such as stone, wood and hand-made paper. Using the medium of ink, lacquer and natural dyes, this exhibition will showcase the work of Kim, Young-sun from Korea and Anuradha Cheyyur from India, artists who work with natural elements to present creative expressions that are aesthetically pleasing, drawing in viewers with the force of their passion and conviction.

#### Artists' statements:

##### Kim, Young-sun

I want to paint a dream. We all have dreams. If you want to achieve your dreams, you need to try and never give up. It's hard to know if you will succeed. But I'm sure you'll get there in the end. So I want to give you hope through my art work. I want to make you smile when you see my art work. I usually use black ink and rice paper. I want to show you how there can be harmony with black ink and white paper. I also use stone as a medium. I want to, through my work, depict the beauty of stone.



##### Anuradha Cheyyur

Textures, colours and how light changes the mood of an image are what inspire my art. I like finding objects in nature- tree barks, driftwood... Also discarded objects that I find at construction sites- mesh, rubber mats and assorted precious scrap, and incorporating it in my art panels. A lot of my work is spontaneous.. Just emerges as I work, sometimes surprising me. Other times not so lucky! One technique I love to use is layering translucent colours. My work base is usually wood, board, paper or canvas but I also like to experiment painting on stone, tile and fabric. I have also been painting murals on walls and ceilings for over 20 years now... Every child's dream! I am also an interior designer and I love to combine my art with interiors. Same thing... only, the canvas is bigger! Music has also been my greatest joy and inspiration. I have sung professionally for 25 years and I continue to do this whenever I get a chance.



### 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.

# visual arts

## Ceramic Glaze workshop by Sung Jae Choi

Following the Indo-Korean ceramic residency and exhibition in Chennai in January 2012, InKo Centre and Lalit Kala Akademi are delighted to announce the first of a series of specialist workshops. Acclaimed Korean ceramicist Mr Sung Jae Choi will lead a two-week glaze workshop in Chennai from **1-15 February 2013**. Mr Sung Jae Choi who has several exhibitions to his credit, is a glaze specialist whose works form a part of many prestigious collections around the world. He is currently a Professor in the Department of Traditional Art & Craft at The Korea National University of Cultural Heritage in Seoul, Korea.

### Sung Jae Choi

Professor of The Korea National University of Cultural Heritage

Department of Traditional Art & Craft

Member of International Academy of Ceramics

Member of Seoul Art Association

1990 M. F. A Hongik University Department of Ceramic Art (Seoul, Korea)

1985 B. F A Hongik University Department of Ceramic Art (Seoul, Korea)

### Workshop & Residencies

2010 Colbi-Soier College of Art and Design, Work Shop (MA, U.S)

2009 A Judge of Korea Traditional Crafts Competition

(Korean Association for Preservation of Important Intangible Cultural Properties, Korea)

International Ceramic, Work shop (Icheon World Ceramic Center, Korea)

2008 Artictural Ceramics-Old, Work Shop (Kimhae Clayarch Museum, Korea)

2007 From the Fire-Ceramic, Workshop (Anchorage Museum, Alaska, U.S.A)

A Judge of cheongju international Craft Biennale

Korea,Japan Ceramic Cultural Exchange, Work Shop (The Forest of Creation, Japan)

2006 Visiting Professor at Alfred University (Alfred, U.S.A)

Korean Ceramic Slip Painting, Work Shop (Havard Ceramic Studio, U.S.A)

2002 International Ceramic, Work Shop-Seeking for The Eastern Ceramics Spirit

(Icheon International Ceramic Center, Korea)

East.West Ceramics Collaboration (Hawaii University, Manoa, U.S.A)

2000 Korea.Japan International Ceramic Work Shop (Fukuoka, Japan)

1999 Member of International Academy of Ceramics (IAC)

Fukuoka 400 Years And Korea International Ceramic Workshop

(Seoul, Hongik University Korea)

1996 Ceramics For Ever 96 International Ceramic Workshop

(Alden Biesen, Belgium)

1995 Jin-Ro International Ceramic Work Shop (Seoul, Ewha University, Korea)

September-December 1994 Resident Artist at The Clay Studio (Philadelphia, U.S.A)

July-August 1994 Resident Artist at Art Farm (Nebraska, U.S.A)

December 1993-May 1994 Visiting Artist at California State University Long Beach (U.S.A)

May-December 1993 Resident Artist at The Banff Center for the Art (Alberta, Canada)

December 1987-May 1993 Working at the Traditional Ceramic Research Center Boogok (Korea)





## Awards

2001 Award The Grand Prize. The 37th Kyonggi Great Arts Exhibition (Kyungido, Korea)

1996 Award The Grand Prize. The 2nd International Ceramic Art Competition (Kukje Newspaper, Busan, Korea)

1987 Award The Excellence Prize. The 1st Ceramic Sculpture Competition (Tho Gallery, Seoul, Korea)

Award The Special Selection Prize. The 7th Seoul Contemporary Ceramic Art Competition  
(Seoul Newspaper, Korea)

## Public Collections

Victoria and Albert Museum (London, England)

Sevres National Museum of Ceramics (Paris, France)

The Art Institute of Chicago (Chicago, U.S.A)

Philadelphia Museum of Art (Philadelphia, U.S.A)

Museum of Fine Art (Boston, U.S.A)

Peabody Essex Museum (Boston, U.S.A)

New Mexico Museum of Art (Santa Fe, U.S.A)

Harvard University Museum (Boston U.S.A)

Shein & Joseph International Museum of Ceramic Art  
(Alfred, NY, U.S.A)

Tikotin Museum (Haifa, Israel)

Korea National Museum of Contemporary Art (Seoul, Korea)

Icheon World Ceramic Center (Icheon, Korea)

Kimhae Clayarch Museum (Kimhae, Korea)

Ajoo Museum (Daejeon, Korea)



The Glaze workshop in Chennai will be held in association with Lalit Kala Akademi, for ceramic students and for practising artists. To register and for further information please call 044-28290804 or 044-28291692

# The *Gangnam style* phenomenon

Topping the YouTube and the U.S. iTunes charts, Korean Pop King PSY's number 'Gangnam Style' is the current rage. Here below is an article by Shonali Muthalaly, from the archives of The Hindu Metroplus, dated 18 September 2012.

\*\* Reproduced with kind permission from The Hindu.

## Decoding Gangnam Style



GALLOPING TO FAME South Korean rapper Psy performs his K-pop hit "Gangnam Style" live on NBC's 'Today' show, in New York Photo: AP

phrase "Dress classy and dance cheesy." He also performed live at the Rockefeller Center in New York City for NBC's Today show.

It's an accomplishment, considering the song is in his native language, with no translations. PSY is the first Korean artist to go mainstream in the United States. This was largely possible because of the Internet, since the song went viral via mobile phones and computers, on Facebook, Twitter and YouTube.

So far the official video has 190,978,897 views. Numbers just keep going up.

### What's special about it?

Depends on who you ask.

The aggressively hypnotic techno trance beat that seems designed for hard-core clubbing. The eminently catchy tune, with its peppy chorus, which children love. The dancing with its repetitive steps.

Think 'Macarena', or the 'Birdie Dance'. Only this is hipper, slicker and slightly more challenging. Designed for blasé audiences with short attention spans. High octane pop illustrated in a fresh, flashy video, bouncing with bubble gum bright colour.

I'm afraid you have no choice. Get off your high horse and onto that invisible one. Hands in front. Gallop. Shuffle. Imaginary lasso. All done Gangnam style.

Gangnam what? Well, you know... the latest viral video, by PSY.

PSY who? Come on, he's the current king of K-Pop.

K-Pop what? Oh dear. Let's start at the beginning. In fact, we'll be really nice and hand you this cheat sheet. Now you can look cool when you hang with your better-informed ten-year-old nephews and nieces.

### What is Gangnam Style anyway?

On July 15, Korean Pop (K-Pop) video 'Gangnam Style' by PSY was posted on YouTube. Just 51 days and it had 100 million views. It zoomed to the top of the YouTube chart beating Carly Rae Jepsen and Justin Bieber. A few days ago, the song made it to No. 1 on the U.S. iTunes Top Song chart, which it entered in late August at No. 58.

The singer, PSY, recently taught Britney Spears how to do his 'galloping horse dance', coining a new popular catch

Scene changes are as rapid as they are random, in PSY's romp through conventional urban spaces. He's snoozing in a deckchair under a bright pink umbrella. He's in a horse stable in Seoul. He's spoofing cult videos, walking through an abandoned parking lot in fake snow. It gets more bizarre. Here he's dozing off in the sauna wrapped in a baby blue and pink towel. There he's bouncing around a tour bus, jiggling with disco balls.

Next comes the march of Korean celebrities. A solemn dance off with comedian Yoo Jae Suk, dressed in Canary Yellow. The 'elevator dance' replete with pelvic thrusts, featuring comedian Noh Hong-cheol. Finally busting some moves with svelte redhead, Kim Hyun-a, the popular K-Pop girl group 4Minute.

Short, plump and bespectacled, PSY's an unlikely star. Especially in K-Pop where the girls are pretty and the boys prettier. However, his 'everyman' persona seems to be his not-so-secret weapon. He's willing to laugh at the world, and himself. And this sharp subversive humour is what elevates the song from catchy to memorable.

### **Is PSY his real name?**

You wish! Born Park Jae-Song, he's a 34-year-rapper from South Korea. His stage name comes from his first album Psy From The Psycho World released in 2001. He studied at the prestigious Berkeley College of Music in the United States.

You will probably see more of him now that he has signed a contract with American label Schoolboy Records after being spotted by music producer Scooter Braun. (Best known for discovering Justin Bieber.) Braun famously toasted PSY over glasses of Korean Soju saying, "To PSY, to Korea, to breaking down barriers, to the future."

### **But we still don't get 'Gangnam'?**

It's a wealthy district in Seoul, South Korea, where people go clubbing, brunching and shopping for new noses. As famous for luxury boutiques as it is for cosmetic surgeons. The song can be interpreted as an attack on the world of the over privileged.

Ironically, the district is drawing tourists because of the song. Korea Tourism has responded to this interest with their 'One day Gangnam tour' that begins with some 'gangnam styling' at a beauty salon, shopping at the Apgujeong & Cheongdam boutiques, a quick luxury coffee and brunch, followed by the casino and clubbing.

### **Can we sing it?**

Of course. Even if you can't master the Korean verses, chant the chorus 'Oppan Gangnam Style' which roughly means something like 'Your man has Gangnam Style.'

PS: Although 'Oppa' literally means 'big brother,' it is also a term girls use to address older boyfriends, or — gasp — sugar daddies. Don't say we didn't warn you!

**-Shonali Muthalaly-**

\* “Gangnam Style” reached the milestone of one billion YouTube viewers on December 21, 2012

# Newspicks

## Hanok Homestay programme

More and more Koreans may be living in apartments, but the traditional Korean house is making a comeback. Known as the *Hanok*, it is becoming a popular attraction not only for foreign visitors, but also for Koreans. The Hanok Homestay programme ensures that visitors have access to a quality stay and enriching cultural programmes.

Jongno District recently opened the Hanok Homestay Information Center. Located in Bukchon Hanok Village, it provides tourist information as well as assistance with reservations and interpretation services. The centre, which is housed in a Hanok, also has an exhibition room used to host hands-on experience programmes all year round.

The Hanok Homestay programme launched in May 2010, aims to build a network of Hanok-owning families willing to open their homes to guests. The district government helps

ease the burden of investments and also assists in the creation of programmes intended to introduce Korean customs and culture to visitors.

Hanoks are rich in cultural heritage and there is much to learn about Korea by visiting a Hanok. Since around three quarters of Korea is mountainous, the decision of where to build is very important. Traditionally a Hanok should be built in a location with a mountain behind it, and a river in front. Traditionally, Korean culture emphasized a harmonious relationship between buildings and nature. Ceremonies such as *Gaetoje* (rite of opening the earth) and *Sangnyangsik* (putting up the ridge beam) are performed during construction to ask nature to welcome the building's human inhabitants.



In Seoul, two of the best known remaining Hanok villages are found on either side of Gyeongbokgung, the main palace of the Joseon Dynasty (1392-1897).

Bukchon Hanok Village to the east of the palace has 600 years of urban history. The area has exploded with hostels and homestays since 2009, when revisions were made to the Enforced Ordinance of the Tourism Promotion Act, allowing such businesses in residential neighbourhoods.

On the west side of Gyeongbokgung is Seochon, a much quieter area with its fair share of Hanoks, labyrinthine alleyways and art galleries. Of the 1,400 Hanoks located within Seoul's traditional city walls, over 300 are found in Seochon.



**Seochon remains restful under a blanket of fresh snow.**



**The interior of a Hanok is rustic and cozy. Guests sleep on mats on the floor, which is very comfortable even on the coldest winter day, thanks to ondol floor heating.**

The Hanok Homestay programme is a great way to experience traditional Korean city life. Many of the Hanok host families offer their own cultural experience programmes, including language lessons, playing Korean musical instruments, trying on traditional Hanbok clothes, making kimchi and calligraphy classes.

For more information on the Hanok Homestay program, visit the <http://homestay.jongno.go.kr> There is also a Hanok Homestay app available on the iPhone.

# Tracing the history of Fine Arts in Korea

Though people started living on the Korean Peninsula in the Paleolithic Age, existing remains indicate that the origin of fine arts dates back to the Neolithic Age (c. 6,000-1,000 B.C.). Rock carvings on a riverside cliff named Bangudae in Ulsan on the southeast coast feature vivid descriptions of animals and are noteworthy art from the prehistoric age. The aesthetic sense of this era can also be found in the comb and eggplant patterns on pottery for daily use. In the Bronze Age (c. 1,000-300 B.C.), a variety of bronze goods including mirrors, bells and pendants were produced, most of which are presumed to be indicative of authority or designed for religious purposes and were intended to inspire awe.

During the Three Kingdoms era, Goguryeo (37 B.C.-A.D. 668), Baekje (18 B.C.-A.D. 660) and Silla (57 B.C.-A.D. 935) each developed different fine arts influenced by their own unique geographical, political and societal circumstances. Mural paintings from Goguryeo tombs, mostly found around Ji'an in Manchuria and Pyongyang, illustrate the art of this kingdom. The murals on the four walls and ceilings of the burial chambers feature figures depicted in brilliant colors and energetic and dynamic movement, illustrating ideas about life on earth and in the afterlife.

The art of Baekje is best characterized by soft surface treatment and warm smiles as seen in the Buddhist triad carved on a rock at Seosan. Archaeologists uncovered rich collections of gold accessories, including crowns, earrings, necklaces and belts from the tombs of Silla, which are a visible expression of authority. Gold threads and gold granules found in the tombs together with splendid accessories attest to the highly refined artistic skills of this kingdom. In the meantime, the official recognition of Buddhism during the Three Kingdoms led to the creation of Buddhist statues. One prime example is the statue of Maitreya (the Buddha of the Future) sitting in meditation with his finger touching his cheek.

Unified Silla (676-935) developed a polished artistic culture bearing a strong international flavor through exchanges with the Tang Dynasty (618-907) of China. Still, Buddhism served as a strong driving force behind Silla cultural developments. Seokguram Grotto, the quintessence of the fine arts of Unified Silla, is an unrivaled masterpiece in respect to the majestic figures, their realistic expressions and unique features. In addition, Silla artisans also excelled in producing temple bells. Bronze bells like the Divine Bell of King Seongdeok manufactured in the late 8th century are well known for their elegant designs, sonorous sound and impressive size. the white porcelain surface.

## Pensive Bodhisattva

The artistry of Goryeo (918-1392) can be best appreciated by its celadon ware. The jade green color, elegant designs and great variety of Goryeo celadon are profoundly beautiful and quite different from Chinese ceramics. Up until the first half of the 12th century, Goryeo celadon was noted for its pure color, while in the second half of the century, the technique of incising designs into clay and then filling the recesses with white or black slip came to stand out as a main characteristic.

The current oldest wooden structure built in this era is Muryangsujeon (Hall of Infinite Life) at Buseoksa Temple in Yeongju, Gyeongsangbuk-do Province. It is presumed to have been built in the 14th century. Wooden architectural designs in this age can be categorized into two major types, jusimpo (column brackets to support the roof) and dapo (multi-bracket sets placed on the lintels between pillars as well as on the columns). The dapo system, in particular was developed for the construction of grand, large-scale structures. These two construction forms remained as the basis for wooden architecture up to the Joseon Dynasty.

Buncheong, stoneware made of gray clay and decorated with white slip coating, was one kind of ceramic produced during the Joseon Dynasty. It was coated with a celadon-type gray-blue glaze. Also typical of this period was white porcelain and blue-and-white porcelain. Used by common people in their daily lives, Buncheong ware is decorated with unconstrained patterns. White porcelain, exhibiting a perfect harmony between curves and subtle color tones, is an example of the acme of beauty. Beginning in the mid-15th century, blue-and-white porcelain began to exhibit a brilliant aesthetic sense thanks to the picturesque patterns painted in blue cobalt pigment on the white porcelain surface.



Three Kingdoms period, early 7th century, National Treasure No. 83



**Blue and white Joseon Dynasty porcelain vase with bamboo and pine tree design**



**Celadon pitcher in the shape of a tortoise (Goryeo Dynasty)**



**Buncheong flask with peony design (Joseon Dynasty)**



**Inlaid celadon vase from the Goryeo Dynasty**

During the Joseon Dynasty (1392-1910), traditional construction, which sought harmony with the natural landscape, flourished in great variety and sophistication. Sungnyemun (also known as Namdaemun) in downtown Seoul is an especially valued example of the architectural style of the early Joseon Dynasty. It and numerous temple and palace buildings are being rebuilt or restored using traditional methods.

Western architecture was introduced to Korea at the end of the 19th century, as churches and offices for foreign legations were built by architects and engineers from abroad.

Since the 1960s, in Korea's pursuit of industrialization and urbanization, the government pushed ahead with development plans and a number of beautiful old buildings were demolished and replaced by unsightly structures. However, in recent years, there have been active discussions in this regard as the time-honored concept of harmonizing buildings with nature is revived.

## Year in review: Top stories of 2012

Continuing a yearly tradition, the Culture Ministry recently released the results from a year-end survey to select the biggest headlines of the year. The following stories made the top 5 list of 2012:

### I. Hallyu boom still going strong

This year, Korean rapper PSY's "Gangnam Style" famously became YouTube's most-watched video of all time, amassing over 900 million views since being uploaded in July. The song's unprecedented popularity brought fresh attention to Hallyu, a trend sparked in the mid '90s among mostly Asian fans of Korean television dramas. Today, interest in Korean culture has grown in scope to include Korean pop music as well as art and design, with a fanbase that has extended beyond Asia to the United States, Europe, and Latin America.

Some measurable effects have been attributed to Hallyu, including higher cultural exports and higher consumption of Korean goods by foreign consumers. A 2011 study by the Korea International Trade Association also reported that 83.6 percent of polled Asian consumers pointed to Hallyu as a factor influencing their purchase of Korean-made products.

**Suzy(right) of South Korean girl group miss A performs during the K-Pop Festival 2012 in Hanoi, Vietnam. The festival was one of several events held to mark the 20th anniversary of diplomatic relations between Vietnam and South Korea (Photo courtesy Yonhap News).**



## 2. In-bound foreign tourists surpass ten million

This year also marked the first time that Korea has welcomed over ten million foreign tourists in one year. On November 21, Li Tingting of China was welcomed at Incheon International Airport as the ten millionth foreign visitor, capping the remarkable growth that has been observed in Korea's tourism industry over the past

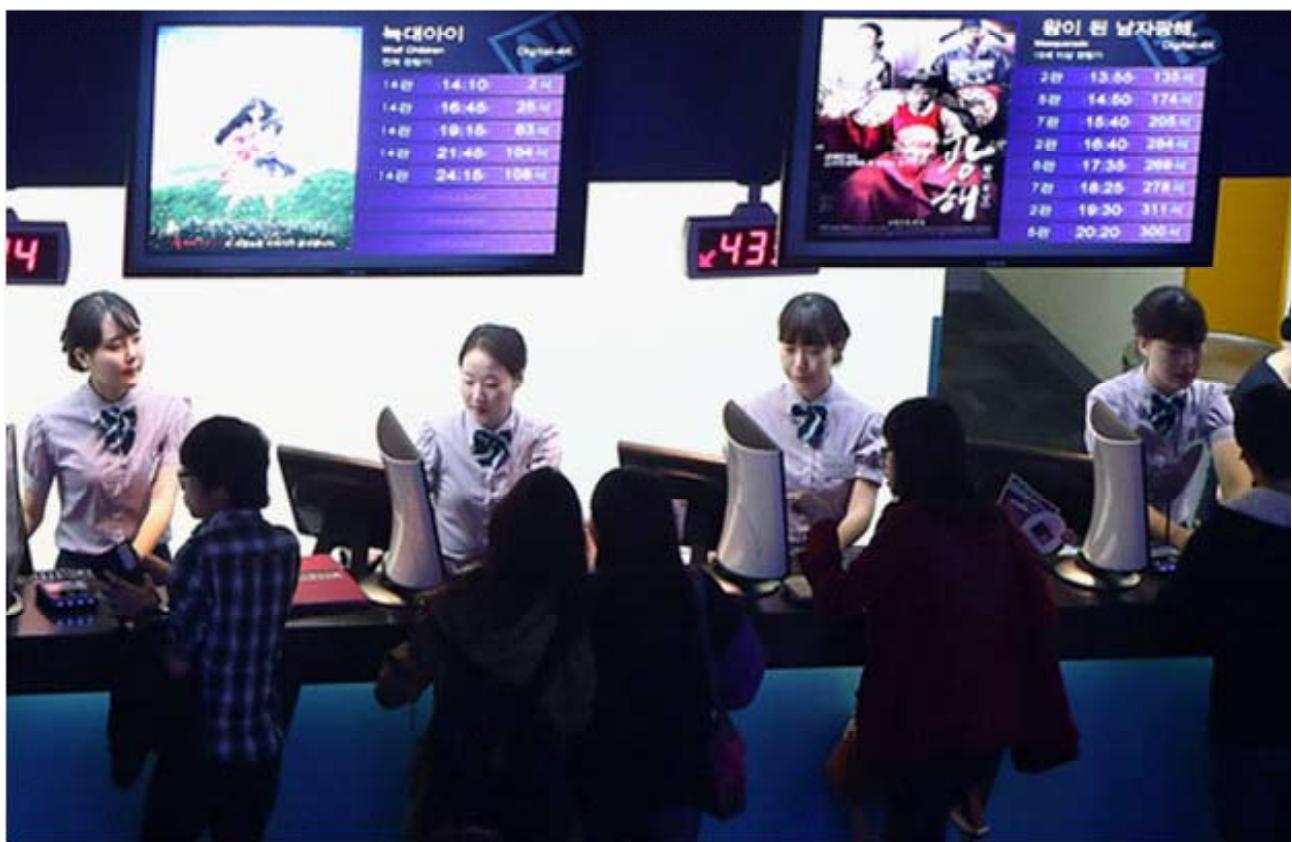
decade. From five million visitors in 2000 to 9.8 million in 2011, this increase has been attributed to the spread of K-pop and Hallyu as well as Korea's increased exposure through the 2011 IAAF World Championships in Athletics held in Daegu and the upcoming 2018 Winter Olympics to be hosted in Pyeongchang.



Visitors to Gyeongbokgung Palace in Seoul watch the Royal Guard Changing Ceremonies. Foreign tourists to Korea surpassed ten million in 2012 (Photo by Jeon Han)

## 3. Domestic filmgoers top 100 million

On November 20, 2012 the number of domestic viewers of Korean films surpassed 100 million for the first time in the history of the industry. This number is expected to reach 110 million by the end of next year. The previous record for domestic viewership was 91.7 million in 2006. Key factors behind the latest success of homegrown films include widely acknowledged gains in quality, as evidenced by back-to-back blockbusters *The Thieves* and *Masquerade*.



The number of domestic viewers of Korean films surpassed 100 million in 2012 for the first time in the history of the industry. Pictured above are moviegoers purchasing tickets for the recent blockbuster hit *Masquerade*. (Photo courtesy Yonhap News)

## 4. Victory at the London Olympics, Paralympics

2012 was also a winning year for Korea in sports. At the London Olympics and Paralympics, Team Korea placed fifth overall (28 medals, 13 gold) and twelfth overall (27 medals, nine gold), respectively. Korea's strong performance as a top medal contender was attributed in

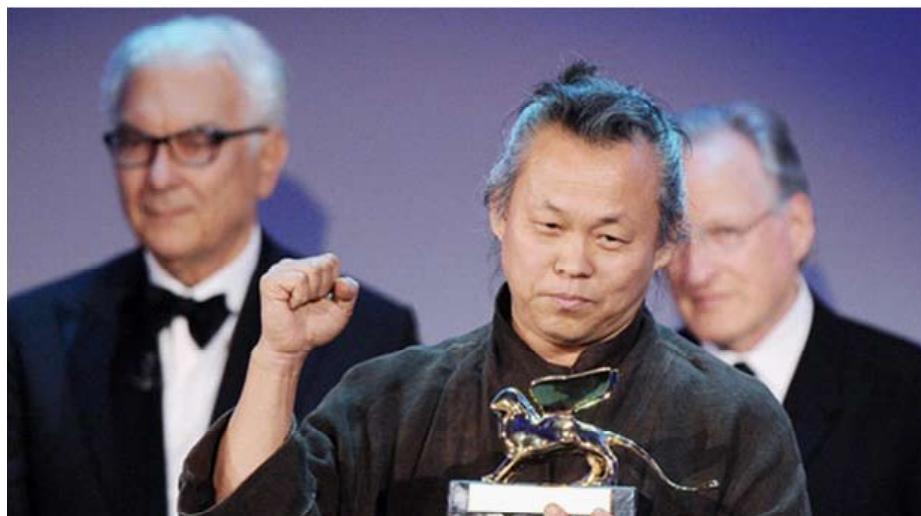
part to having an onsite training centre at Brunel University during the Games. Various press outlets also covered the success of All Eyes on Korea, a 100-day cultural festival offering special exhibits, performances, fashion shows and more.



**South Korean gymnast Yang Hak-seon performs his signature triple-twisting handspring front somersault at the London 2012 Olympic Games. Yang's performance secured South Korea's first ever gymnastics gold medal.**  
**(Photo courtesy Yonhap News)**

## 5. Korean film Pieta wins Golden Lion at Venice Film Festival

Director Kim Ki-duk's latest film *Pieta* also made Korean film history this year after winning the Golden Lion Award at the 69th Venice Film Festival. Kim had previously won the Silver Lion for Best Director with his film's film *3-Irons* at the same festival in 2004. Kim was featured in several interviews with the local press and delivered a memorable rendition of the Korean folksong *Arirang* in lieu of a typical acceptance speech.



**Director Kim Ki-duk accepts the Golden Lion award for Best Film for his latest work *Pieta* at the 69th Venice Film Festival in September 2012.**  
**(Photo courtesy Yonhap News)**

## LANGUAGE

BASIC  
KOREAN

PRE-INTER  
MEDIATE  
BEGINNERS  
BUSINESS  
KOREAN

SOCIAL  
PURPOSES  
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## YOGA

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## CALLIGRAPHY

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## TAE KWON DO

TEEN & ADULTS  
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CHILDREN  
LOWER & HIGHER BELT

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## VIEW @ INKO

**25 January 2013**

Poetry 人 |

Directed by Lee Chang-dong

**22 February 2013**

Dream 비몽

Directed by Kim Ki-duk

**22 March 2013**

Beyond the Years 천년학

Directed by Im Kwon-tae

## EVENT

### January

**5 Dec - 23 Jan:**

Facets - Choreography Residency, Bengaluru.

**30 Dec - 17 Jan:**

Korean writer at the Sangam House Writing residency, Bengaluru.

**10:**

Contemporary Korean Children's Films at the International Children's Film Festival, Bengaluru

**10 - 17:**

Contemporary Korean Films at the Pune International Film Festival, Pune

### February

**3:**

K - Style: Contemporary Korean Dance at the Attakkalari India Biennial, Bengaluru

**I - 15:**

Ceramic Glaze Workshop by Korean Glaze specialist, Chennai.

**25 February to 3 March:**

The Emerging Frame I: Calligraphy and Mixed Media, Chennai.

#### VISA SERVICES :

For information regarding visas for travel to the Republic of South Korea please contact InKo Centre- 044-24361224; [enquiries@inkocentre.org](mailto:enquiries@inkocentre.org) InKo Centre.

#### THE KOREAN ASSOCIATION IN CHENNAI :

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

For a comprehensive overview of the Republic of Korea,  
visit [www.korea.net](http://www.korea.net)

*The Indo - Korean Cultural and Information Centre  
is a registered society*

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[www.inkocentre.org](http://www.inkocentre.org)

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Chennai - 600 028,

T : 044 2436 1224, F : 044 2436 1226

# FOCUS

InKo Centre is a registered, non-profit society supported primarily by TVS Motor Company and Hyundai Motor India Limited; the Korean Association in Chennai and a host of Indian and Korean companies based in Chennai



NEW  
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