



Contents

Editorial	03
The Screen	04
WaterBodies: an Indo-Korean Arts Residency & Exhibition	06
Beyond Binaries: an Indo-Korean Theatre residency	09
The Emerging Frame: an Indo-Korean Young Artists' exhibition.	11
Contemporary Korean Films at the Pune International Film Festival	12
Contemporary Korean writer at Sangam House	14
Newspicks	15
Calendar	19

Editorial

Any attempt at mapping an intercultural dialogue must necessarily examine what it means to enter a shared space. That space is not one of sameness and homogeneity but of similarity and simultaneity. It is a space governed by respect for different points of view as well as an appreciation for original expressions of indigenous culture.

A shared space is
The where, the why and the what
In a tight embrace
With the who.
And how
Thought and touch
Aspiration and aesthetics
Passion and purpose
Diminish distance and
Engage to create meaning
Transforming me and you
Into an eternal We.
A moving matrix moving
In countless perambulations
Each finding in the other's reflection
An original and a twin.

In this issue of **focus**, read about our attempts to meaningfully carve out this shared space across the performing and visual arts. We begin this quarter with a unique multi-art project focusing on Arts and the City. **Water Bodies**: an Indo-Korean Arts Residency project, based on the theme of water, presented in partnership with Arts Council Korea, will bring together 10 renowned artists - 5 each from India and Korea, working in tandem with two curators from each country- who will work for fifteen days in December 2013/January 2014 in Chennai, to create their own art works, drawing inspiration from the city and local community or through collaborative projects with local artists and citizens. The Water Bodies exhibition will be held from 10-24 January 2014 at Spaces in Chennai. Allied events include the screening of powerful documentary films on the theme of water, directed by filmmakers from India and abroad as well as incisive speaker sessions by specialists, talking on water from an artistic, scientific, social, historical and civic perspective. There will also be two documentary films developed by a specially commissioned crew from Korea during the course of the residency, after due research and interviews with local architects, conservationists and representatives of key civic bodies as well as survivors of the 2004 tsunami and NGO's involved relief and re-construction initiatives. The films will be broadcasted on television channels in Korea and across the world by March 2014. Close on the heels of this project, we commence an Indo-Korean theatre residency to develop **Beyond Binaries**, a commissioned Indo-Korean theatre collaboration that explores a story (or stories) of sexual identity inspired by Indian mythology. The production aims to be a journey of discovery, linking traditional and contemporary performance traditions. Through strong physicality the performers explore the dynamic relationship between dance and theatrical movement with live Korean and Indian traditional music. The production aims to examine how sexual identity is collectively created, defined, reiterated and very often restrained by social, religious, historical, legal and political contexts. Beyond Binaries is directed by Yosup Bae, Artistic Director of Performance Group Tuida, South Korea and is co-produced by InKo Centre and AsiaNow Productions with support from key cultural agencies in Korea. The production will premiere in Korea in April/May 2014 and will be presented in India in the same year. Read about the presentation of contemporary Korean films at key international Film Festivals in India; about the writing residencies for contemporary Korean writers at Sangam House, Bengaluru and about our continued support to present emerging talent from India and Korea in the field of visual arts- all programmes exploring the possibility of embarking on a journey to discover shared meaning and to deepen mutual understanding. 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.

SEASONS GREETINGS

계절 인사말

Rathi Jafer

the screen

Award-winning, contemporary Korean films by master storytellers from Korea, take centre-stage this quarter, variously portraying tales of hope and friendship, aspiration and identity, with depth and finesse.

The Journals of Musan

무산일, 2011

Directed by Park Jung-Bum

24 January

The protagonist of this film is one amongst the growing group of poor North Korean refugees who are trying to adapt in prosperous South Korea. The director, former assistant director to Lee Chang-dong, has made a deeply moving and profound film about such unwanted guests.

The introvert Jeon Seung-Chul, played by the director Park Jung-Bum himself, is stuck in the middle. He tries to earn his living as honestly as possible on the fringes of the capitalist society and on the outskirts of the mega city, Seoul - first sticking up posters, a job in which competition and territorial claims are murderous. His only comfort is a beautiful white stray dog. Life is even more difficult because the first three numbers of his citizen identification number, "125," mark him as a defector, often drawing a sharp line between him and his fellow Koreans. Things become more complex when he falls in love with a South Korean woman at his church who works at a *nordaepong* (a Korean karaoke room).

Director Park Jung-Bum has said in interviews that he based the main character, Seung-Chul on a North Korean friend he met at University. The film highlights several important themes concerning the lives of North Korean refugees. Firstly, that arrival in South Korea is not the end of their struggle to find safety and security; Seung-Chul is a character with few friends, no stable employment and few, if any prospects. Secondly, for many North Koreans in the South, connections back home



are maintained with information and money sent via brokers in China; Seung-Chul's friend, Kyung-Chol, has an uncle in China through whom other North Korean refugees send money to their families. Thirdly, that ignorance is at the root of much of the prejudice that exists against North Koreans. Throughout the film, South Koreans are portrayed as having little or no understanding of the situation of North Koreans living in South Korea.

For those without an understanding of the complex and highly politicized issues surrounding North Koreans in South Korea, this film may leave them with more questions than answers. Nevertheless, *The Journals of Musan* is important in that, for the first time, the South Korean public is offered a window into the lives of a few of the 24,000 North Koreans residing in South Korea, many of whom have been through indescribable hardships to arrive in their new home.

In many ways, this film represents the beginnings of a new field of work, in scholarly circles, the film industry and beyond, that sheds light on the lives of North Korean refugees, and act as a starting point for encouraging mutual understanding between those who newly arrive and their host society.

Director Park's debut full-length feature, which has already won prizes at its world premiere at the Busan International Film Festival, is realistically shot and profoundly moving.

Hanji

달빛길 어울리기, 2011

Directed by Im Kwon Taek

28 February



Legendary Korean director Im Kwon Taek returns with his 101st feature film *Hanji*, which also happens to be his first filmed in HD. As with his previous film on the folk music tradition of *pansori*, this film again sees him exploring one of Korea's cultural arts, this time the art of making in *Hanji* paper attempting to combine a historical perspective with a humanistic narrative about its place in modern Korea and in defining the country's national identity.

During the Japanese invasion of Korea, the records of Joseon dynasty were burned. This is the story of people who wanted to restore the record of the Jeonju accident, the only one that survived.

The film follows Park as civil servant Pil Yong who becomes involved in a project promoting *Hanji*, the traditional Korean art of making paper, attempting to raise the profile of the practice and win funding to support its preservation. Although he initially knows very little of the art, he believes that it will help to heal the growing rift between him and his stroke-victim wife, who herself comes from a long line of paper makers. As Pil Yong travels around the country meeting *Hanji* masters and trying to get them involved in the project, he is also given the job of taking along with him a female documentary film maker, Ji Won, who is working on a film on *Hanji*. As he learns more about paper-making and its place in Korean culture, it slowly but surely begins to deeply impact his life.

Although to the casual viewer, a film about paper may sound a little dry, Im Kwon Taek, masterfully brings the subject to life. In addition to portraying the painstaking process of making *Hanji* paper and explaining why it is so highly valued, Im also uses the subject as a means of defining Korean culture and identity. What is perhaps most interesting about the film in this respect

is that this is not viewed merely from a historical perspective, but also from a modern and contemporary angle. Given the inclusion of a documentary film maker as one of the characters in this film, one can view the film as a metaphorical dance between the older and newer art forms, with Im exploring his own role and that of cinema in the greater cultural scheme of things. This is worked into the film in so subtle a manner and that it never feels forced or contrived.

Im manages to combine the film's intellectual and philosophical concerns with some solid human drama and shows himself for the umpteenth time to be a master storyteller. Thanks in part to some great acting from the central characters, the narrative keeps moving along at a quiet, though engaging pace. Im also makes good use of a lively supporting cast that includes a series of interesting and eccentric characters with different perspectives on the use of *Hanji*, from papermakers concerned with funding, politicians, academics and calligraphers, all of whom combine to provide a comprehensive picture that underlines the far-reaching societal and cultural links of the art. The film is an exquisitely shot and artistic affair, with plenty of loving, ornate close-ups of *Hanji* paper, as well as a surprising array of items and decorations made from it. The film as a whole is quietly beautiful, with some gorgeous shots of the night sky and moon, and some tranquil rural landscapes that help evoke the journey into tradition and the past. The film also occasionally takes on an almost documentary feel, combining the two art forms in a skillfully informative and contemplative fashion. It is exactly this kind of craftsmanship and depth which ensures that *Hanji* is a film which succeeds on many different levels. It certainly reinforces the fact that Im Kwon Taek is not only one of the greatest Korean film makers, but arguably one of the best modern Korean artists as well.

Secret Reunion

의 형제, 2010

Directed by Jang Hoon

28 March



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 Hoon, *Secret Reunion* begins with taciturn North Korean spy Ji-won accompanying a fellow undercover agent on an assassination job in Seoul.

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 botched 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. What ensues is a taut tale of friendship developed in the most adverse of circumstances.

visual arts

Water Bodies: an Indo-Korean Arts Residency & Exhibition

InKo Centre and Arts Council Korea are delighted to initiate Water Bodies: an annual Indo-Korean Arts Residency project focusing on Art and the City. The project will bring together 10 renowned artists - 5 each from India and Korea, working in tandem with two curators from each country-who will work for fifteen days in December 2013 / January 2014 in 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, an exhibition showcasing the work of these artists, will be presented as in-situ, performative installations at Spaces in Besant Nagar, Chennai. There will also be two documentary films developed by a specially commissioned crew from Korea during the course of the residency, after due research and interviews with local architects, conservationists and representatives of key civic bodies as well as survivors of the 2004 tsunami and NGO's involved relief and re-construction initiatives. The films, will be aired in Korea and across the world by March 2014. The Water Bodies exhibition will be held from **10-24 January 2014** at **Spaces in Chennai**. Allied events include the **screening of powerful documentary films** on the theme of water, directed by filmmakers from India and abroad as well as **incisive speaker sessions by specialists**, talking on water from an artistic, scientific, social, historical and civic perspective.

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. **Water Bodies** 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.

Water Bodies, 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.

Water Bodies, 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.

Water Bodies: An Indo - Korean Art Exhibition

Date: 10-24 January 2014 | Time: 3.00 pm - 9.00 pm | Venue: Spaces, Chennai
1, Elliotics Beach Road, Besant Nagar, Chennai - 600 090.

Presented by InKo Centre & Arts Council Korea

한국문화예술위원회
InKo Centre & Arts Council Korea



ALLIED EVENTS:

Date: 11-24 January 2014 | Time: 6.00 pm (Screening); 7.30 pm (Speaker sessions)

Venue: Spaces, Chennai 1, Elliots Beach Road, Besant Nagar, Chennai - 600 090.

Speaking of Water

A series of discussions on the theme of water by specialists, from an artistic, scientific, social, historical and civic perspective.

7.30 pm at Chandra Mandala, Spaces

11 January 2014

Roundtable: 1 with 4 Korean artists moderated by Sharan Apparao

Roundtable: 2 with 5 Indian artists- moderated by Hyewon Lee

** Roundtables will focus on discussions by the artists on the conceptualization of their work with curators as moderators

12 January 2014

Water Matters: Tammy Ko Robinson, filmmaker – on the film shot during the residency in Chennai in December 2013/January 2014

17 January 2014

History, Architecture and Water Conservation initiatives during the Pallava and Chola period - Chitra Madhavan
Trans-Media Waterscapes - Hyewon Lee

19 January 2014

Water and Movement - Dance inspired by water- Anita Ratnam

Water Ragas - TM Krishna

20 January 2014

Water & Urban Planning - Durganand Balsaver

21 January 2014

Legendary Rivers – DK Hari

22 January 2014

Water conservation/ harvesting- Romaine, Vinita Hoon and Mr. Vibhu Nayar, IAS Project Director of IAM WARM Project (Integrated Agricultural Modernization and Water Resource Management).

23 January 2014

Water Politics and the Politics of Art

Sainath, V. Suresh, Sadanand Menon and Vikram Kapur, IAS Commissioner of Chennai Municipal Corporation.

Film Screenings

Documentaries, courtesy PSBT and Voices from the Water and unique footage shot by film crew from Korea in India that examine water from multiple perspectives, both as creative inspiration and as an elemental force.

6.00 pm at Chandra Mandala, Spaces

11 January 2014 (Saturday)

Chilika Banks - Stories From India's Largest Coastal Lake - 1970-2007

Director: Aanksha Joshi

Country/ Year/ Time: India/ 2007/ 60min

12 January 2014 (Sunday)

Sharing Paradise

Director: Amelia Hapsari

Country/ Year/ Time: USA-Indonesia/ 2008/ 58 Min

17 January 2014 (Friday)

Beyond the Tsunami

Director: Shin Daewe

Country/ Year/ Time: Myanmar/ 2007/ 21min

Holy Water

Director: Lotta Ekelund

Country/ Year/ Time: Sweden-India/ 2009/ 23min

Flood of Memory (Baad Ki Raat)

Director: Anita Balachandran

Country/ Year/ Time: India/ 2008/ 11min

21 January 2014 (Tuesday)

Democracy

Director: Todd Southgate

Country/ Year/ Time: Canada/ 2012/ 34min

Waters of Despair

Director: Srijan

Country/ Year/ Time: India/ 2008/ 31min 30 sec

11 January 2014 (Saturday) / 22 January 2014 (Wednesday)

Barren Dreams

Director: Anwar Chowdhury

Country/ Year/ Time: Bangladesh/ 2009/ 28min

On the Rocks

Director: Ajith Samuel

Country/ Year/ Time: India/ 2013/ 15min

Water Harvesters of Western Ghats

Director: AJ Ullah

Country/ Year/ Time: UK/ 2013/ 12min 40 sec

23 January 2014 (Thursday)

Gharat

Director: Pankaj Rishi Kumar

Country/ Year/ Time: India/ 2005/ 42min

PARTICIPATING ARTISTS

FROM KOREA



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)



JIYOUNG CHAE

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

1998 M.F.A., Sculpture, The Graduate School of Ewha Womens University, Seoul, Korea.

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

Sea Water Antenna, Chennai



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)



CHANG-WON PARK

B.E.- Soonsil University, Electrical Engineering and Telecommunication.
 HBO B.A.- Koninklijk Conservatorium- Electronic Music
Seoul-Chennai Soundscape (Sound)



SUYEON YUN

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



HYEWON LEE (*Curator*)

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

PARTICIPATING ARTISTS

FROM INDIA



VIVAN SUNDARAM

1960 Studied Painting at M.S.University, Baroda and The Slade School of Fine Art, London
 1965 BA Fine Arts, Baroda
 1968 Post Diploma in London, Slade School
Multi-screen projection



SUBODH KELKAR

Medical professional turned Visual artist
Installation



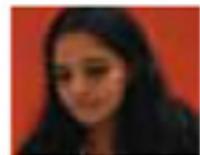
SUJAY MUKERJEE

2002 B. F.A. Rabindra Bharati University
 2004 M. F.A Viswa Bharati University
Installation



SHARAN APPARAO (*Curator*)

Sharan Apparao is passionate about the promotion of contemporary Indian art. After her schooling at Church Park Convent, Sharan graduated with a degree in Fine Arts from Stella Maris College, Chennai. Sharan has undertaken summer internship programmes at the Smithsonian in Washington DC, short courses on contemporary art at Christie's in London and communication programmes at Harvard University in Cambridge, Massachusetts. Launching 'The Gallery' in 1984, her passion for art, strong entrepreneurial and interpersonal skills coupled with a never-say-die spirit has ensured that she has not looked back since. Apparao Gallery, as it is now called, is one of the leading contemporary art galleries in India. Sharan also coordinates overseas activities through her export initiative 'Art Route'. She also regularly writes on art and travel for various newspapers and magazines.



SUREKHA

PG in Visual Arts MFA, Santiniketan, Viswabharati University, West Bengal, 1992
 1985-90 Ken School of Arts, Bangalore
 Graduation in Science, Bangalore University
New media installation



GIGI SCARIA

1998 M.F.A. (Painting), Jamia Millia University, New Delhi.
 1995 B.F.A. (Painting) College of Fine Arts, Thiruvananthapuram.
Sculpture

theatre

Beyond Binaries: an Indo-Korean Theatre residency

Beyond Binaries is a commissioned Indo-Korean theatre collaboration that explores a story (or stories) of sexual identity inspired by Indian mythology. The production aims to be a journey of discovery, linking traditional and contemporary performance traditions. Through strong physicality the performers explore the dynamic relationship between dance and theatrical movement with live Korean and Indian traditional music. The production aims to examine how sexual identity is collectively created, defined, reiterated and very often restrained by social, religious, historical, legal and political contexts. What happens then to the individual within this collective definition? And what are those individual stories that converge to create a collective identity that will defy the stereotype handed down from generation to generation? When and why and how will their stories be told? And by whom? For whom? When can the ticking of that third box become a joyful assertion of free will?

Beyond Binaries is directed by Yosup Bae, Artistic Director of Performance Group Tuida, South Korea and is co-produced by InKo Centre and AsiaNow Productions with support from key cultural agencies in Korea. Following a residency in Chennai from 25 January to 1 March 2014, the production will premiere in Korea in April/May 2014 and will be presented in India in the same year.



YOSUP BAE, DIRECTOR

I read a story of Bahuchara Mata and about the Hijra Festival in Tamil Nadu, by chance, while traveling in India. At first, it wasn't easy for me to understand that there's a God served by transgenders and that this God protects these people. When I heard that there are Hijra communities in India, I had another question - how do they link to the mainstream society in India? Then I started to think about the situation in Korea. As a country, based on Confucian morality and with a huge Christian population, it is very hard for us to imagine that there could be historical myths and communities for transgenders. After researching this subject, over several months, my initial questions have changed. There are many Gods in India who look very similar but are very different. Can we not consider gender issues in a similar manner? And what about love? Can these issues not be defined as dichotomous viewpoints, but as various spectrums? I hope we will be able to see the other side of the world through the prism of multifaceted Indian myths, especially when we cannot find the answers with dichotomous logic.



SAMEER RAO

Sameer started learning to play the flute from Pt. Veerabhadriah Hiremath in Mysore and since 2002 has been tutored by Padma Vibhushan Pt. Hari Prasad Chaurasia. Sameer is an 'A' graded artist of All India Radio and has been awarded 'Surmani', 'Nadakshore', 'Yuva Pratibha' and several other awards. He has performed on many prestigious platforms in India, China, South Korea, Switzerland, Spain, Norway, Germany, England and France.



PALANI MURUGAN

Palani, who is an actor, dancer and performer, hails from a traditional folk theatre background, belonging to a family of ancient Therukoothu performers. He has worked with the repertory company Koothu-pattarai for several years and has also acted in several productions with various artists and directors across India. He was selected for *A Midsummer Night's Dream*, a prestigious British Council theatre project which was directed by Tim Supple from the UK and presented in several countries around the world. Palani is the recipient of The Junior Fellowship Award from Ministry of Culture, India for the year 1999 – 2002 and the Bismillah Khan Yuva Puraskar Award from Sangeet Nataka Akademi (2009).



ANGEL GLADY

Angel Gladys has several performances to her credit has actively participated in street plays based on social issues. She has also acted in documentary and Tamil feature films and in comic plays using the red nose clown theatre technique. Angel has chosen theatre as a medium to fight against gender discrimination and violation against human rights.



POOJA BALU

Pooja is a model, painter, stage and film actor. She played the lead in 'My Name is Cine-Maa' a performance that won her Best Actress awards at The Short and Sweet Festival in Chennai, Mumbai and Kuala Lumpur.



V. BALAKRISHNAN

V. Balakrishnan has a Post Graduate Diploma in Dramatic Arts from the National School of Drama, New Delhi specialising in acting and has completed a certificate course in acting from the Sri Ram Centre for Performing Arts. He has acted, directed, designed and worked in more than 100 plays since 1994. As a Theatre facilitator he has worked with several leading schools, colleges and leading corporate houses in Chennai. Since 2000, he is the Artistic Director of Theatre Nisha, based in Chennai. He was awarded the Charles Wallace Scholarship to pursue an international residency with the Royal Court Theatre in London, UK.



HYE-RAN HWANG

Performer, Performance Group Tuida Stage career: 'Tale of Haruk', 'Hamlet Cantabile', 'Old Song's Odyssey', 'You Can't Say I Did It'.



JI-YOUN LEE

Performer, Performance Group Tuida Stage career: 'Tale of Haruk', 'Hamlet Cantabile', 'You Can't Say I Did It', 'Uhaha'.



SOO-JIN CHOI

Performer, Performance Group Tuida Stage career: 'Tale of Haruk', 'Uhaha', 'A Story of Barefoot'.



BYUNG-JUN KONG

Performer, Performance Group Tuida Stage career: "Tale of Haruk", 'You Can't Say I Did It', 'Quartet on the Pain'.



JAE-YOUNG CHOI

Performer, Performance Group Tuida - Stage career: 'Tale of Haruk', 'Alice Project', 'Grandma's Shadow Box', 'Old Song's Odyssey', 'You Can't Say I Did It'.



ARA CHO

Award: Best Performer, ASSITEJ KOREA, 2011. Young Artist of the Year, Seoul Theatre Festival, 2013. Stage Career: 'One Day, Maybe', 'Beautiful Journey', 'Alienation'.



MADUANG/JUNG-HOON LEE

Musician & Stage Composer. Current Career: Artistic Director at Umdalda. Vocalist, Hanumpa Band. Morinhuur Player at Acoustic World.



YONRIMOG/EUGENE LEE

Musician and Film & Stage Composer. Current Career: CEO at Umdalda, Tanemotion Band Songwriter, Tanemotion band Keyboardist, Nunco Band.

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. This visual art series will be presented by InKo Centre in association with Studio Palazzo in Chennai and will focus on emerging talent from India and Korea.

THE EMERGING FRAME 3: FLUID FRAMES

16-26 January 2014, at Lalit Kala Akademi, Chennai

The third exhibition in the Emerging Frame series, titled **Fluid Frames**, showcases the work of 2 young, talented painters from India and Korea, whose works depict remarkable flexibility and movement within a definable conceptual framework. Both artists search for patterns that emerge organically, fluidly, stemming either from the choice of subject matter and/or from the choice of medium.

Emily Young (Seoul, Korea)

My latest project, "Trans Liquid," starts with the drizzling of oil-based liquid on water. Because of the unmixable nature, the oil creates a pattern on the water surface rather than being dissolved into it. I take a photo of each image to recompose the images on a digital canvas and then print them out. As a final process, I paint on the surface of the printed images to complete the piece. Whether intended or not, the gathered images resemble a bouquet of flowers. I then added the image of a vase, a fish swimming in the water or a butterfly, depicting a vase full of unique flower patterns with witty details.



In the "Trans Liquid Project," I seek to capture the moment of "chance" and let go of my control of the piece to reap greater beauty, arising from coincidences. In a world full of control freaks, I wanted to explore the world of uncertainty. While the results of most artworks are quite predictable, with artists' fingertips making out exactly what they want, I wanted to go loose, let the oil paint find its way on water. All I could do is to observe, wait and capture the moment of that change. Instead of trying to 'control' the working process, I chose to 'surrender' to the surrounding environment and conditions, which reflects my idea of an ideal lifestyle, trying to find a sense of balance between the two extremes.



Mitali Shah (Baroda, India)

My works are about approaching the question of urban growth from an oblique angle, with cellular forms that twist around each other, overlapping to create patterns that direct the viewer's gaze into otherworldly landscapes. Chaotic as they may seem, there is a sense of pattern and movement within urban clusters. The vastness of architecture and extreme speed of urban cities fascinate me. What I create of the architectural landscape portrays an urban environment reminiscent of roller coasters, capturing the sense

of urban planning that seems clustered and shifting. These narratives aim to exemplify the jumbled chaos of the contemporary urban world. The layered composition reflects the confusion, constraint, saturation and haphazardness that characterizes contemporary life. My works are based on the multiplicity and constant transformation of urban cities as organic forms. Centered on the concept of human habitation in urban clusters, the scenarios depicted, reflect the state of mind of the inhabitants mirrored by the state of existence of the city.



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.

Contemporary Korean Films at the Pune International Film Festival

InKo Centre is delighted to present the following package of critically acclaimed Korean films at the **three Film Festivals in India- the 6th Bengaluru International Film Festival from 26 December 2013 to 2 January 2014 at Bengaluru; at the 12th Third Eye Film Festival from 3-9 January in Mumbai and at the 12th Pune International Film Festival from 9-16 January in Pune.**

6th Bengaluru International Film Festival, Bengaluru. 26 December 2013 - 2 January 2014			
Come Rain, Come Shine	2011	Lee Yoon-ki	
Re-encounter	2010	Min Yong-keun	
12th Third Eye Asian Film Festival, Mumbai. 3 - 9 January 2014			
Barefoot Dream	2010	Kim Tae-Gyun	
Secret Reunion	2010	Jang Hoon	
Late Blossom	2011	Choo Chang Min	
12th Pune International Film Festival, Pune. 9-16 January 2014			
TITLE	DIRECTOR	TITLE	DIRECTOR
Pieta, 2012	Kim Ki-Duk	Come Rain, Come Shine, 2011	Lee Yoon-Ki
The Journals Of Musan, 2011	Park Jung-Bum	Secret Reunion, 2010	Jang Hoon
Late Blossom, 2011	Choo Chang Min	Barefoot Dream, 2010	Kim Tae-Gyun

PIETA, 2012 피에타

Directed by Kim Ki-Duk

The 18th feature written and directed by Kim Ki-duk, depicts the mysterious relationship between a brutal man who works for loan sharks and a middle-aged woman who claims to be his mother. The film that mixes Christian symbolism and highly sexual content, made its world premiere in the competition line-up of the 69th Venice International Film Festival where it won the Golden Lion. It is the first Korean film to win the top prize at one of the three major international film festivals- Venice, Cannes and Berlin.

In this intense and haunting film, Kang-do, a loan shark living an isolated and lonely existence uses brutality to threaten and collect paybacks from desperate borrowers for his moneylender boss. He proficiently and mercilessly collects the debts, regardless of the pain he causes his countless victims. One day, a mysterious woman appears in front of him claiming to be his long-lost mother. After



coldly rejecting her at first, he gradually accepts her in his life and decides to quit his cruel job and seek a decent, redemptive life. However, he soon discovers a dark secret stemming from his past and realizes it may be too late to escape the horrific consequences already set in motion from his previous life.

THE JOURNALS OF MUSAN, 2011 무산일

Directed by Park Jung-Bum

The protagonist of this film is one amongst the growing group of poor North Korean refugees who are trying to adapt in prosperous South Korea. The director, former assistant director to Lee Chang-dong, has made a deeply moving and profound film about such unwanted guests.

In many ways, this film represents the beginnings of a new field of work, in scholarly circles, the film industry and beyond and act as a starting point for encouraging mutual understanding between those who newly arrive and their host society. Director Park's debut full-length feature, which has already won prizes at its world



premiere at the Busan International Film Festival, is realistically shot and profoundly moving.

COME RAIN, COME SHINE, 2011 사랑한다, 사랑하지 않는다

Directed by Lee Yoon-ki

This minimalist film depicts the lives of a young couple, married five years and on the verge of separation. It is a film where gaps exist and increase because true feelings are never dealt with or openly acknowledged. Jiseok and his wife, Youngshin, have become distant over the five years of their marriage. On the day she is to move out, a massive storm strikes stranding her and forcing the couple to spend another day together. A lot can happen in one day, as they soon realise... *Come Rain, Come*



Shine was screened in the main competition section at the 60th Berlinale (Berlin International Film Festival).

LATE BLOSSOM, 2011 그대를 사랑합니다

Directed by Choo Chang Min

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. 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 film revolves around four senior citizens living in a hillside village. A chain of events unfold, bringing the unlikely quartet together. It is a journey of bonding and re-discovery.



SECRET REUNION, 2010 의형제

Directed by Jang Hun

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.

A BAREFOOT DREAM, 2010 맨발의 꿈

Directed by Kim Tae-gyun

Coach Kim Won-Kang is a former soccer player who after his business goes under, Kim Won-Kang travels to the small country of East Timor to coach a youth soccer team. The film follows the travails and triumphs of the East Timor youth soccer team who go on to win two international youth soccer events, much to their own delight and to that of their coach.



literature

Contemporary Korean writer at Sangam House

InKo Centre and Arts Council Korea (ARKO) are delighted to invite novelist **Ms Seo Seong-ran** as our next writer-in-residence at the Sangam House Writing Residency at Nrityagram in Bengaluru. Ms Seo will be in residence from **28 December 2013 to 26 January 2014** and will participate in Lekhana, the literary weekend organised by Sangam House from 11-13 January 2014 in Bengaluru.

Sangam House is delighted to continue its partnership with InKo Centre Chennai, ARKO and KLTI, which is now in its sixth year. Each year since 2008, Sangam House has hosted a Korean writer for four weeks in our Winter Session. Further, our partnership has made it possible for an Indian writer to be resident at the Toji residency for four weeks. In September 2013, the Sangam House writer at Toji was Rajat Chaudhuri. 2013 was also the year in which Sangam House, with the support of InKo Centre, Chennai, published the second volume of the Sangam House Reader, Other Places. This is a biennial, multi-lingual publication that is an anthology of works from writers that have been at Sangam House during the preceding two years. Other Places contains pieces from Korean writers Mr. Hyuong Su-Park and Ms. Yoo-Jin Lee. The extracts from their works appear in Korean as well as in English translation.

January is the month when Sangam House organises a literary weekend in the city. Lekhana is a chance for Sangam House writers to engage with the local literary community, both writers and readers, through a series of discussions, conversations and individual readings. This year, Korean writer Ms. Seo Seong-Ran will be with us at Lekhana where the general theme for the weekend is "Talking about Writing."

We look forward to continuing and expanding our relationship with InKo Centre, Chennai and other Korean literary organisations.

Dr Arshia Sattar , Co-Director, Sangam House



SEO SEONG-RAN



Born in Seoul in 1967, **Seo Seong-ran** received a B. A. in Korean Literature from Seokyon University and completed an M. A. in Creative Writing from JoongAng University. She made her literary debut in 1996, publishing a novella entitled "Grandmother's Peace" in a quarterly literary magazine, Shilchonmunhak. Her publications include three novels-Not Everyone Disappears During that Month; Special Guest and Seventh Twenty Years Old and two collections of short stories- Memories of the Room and Paprika.

Residency period: **28 December 2013 to 26 January 2014**.



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.



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 2014, a literary weekend organised by Sangam House will be held at JDP Building, MG Road (Opposite Cubbon Park) from **11-13 January 2014**. Discussions, readings and performances will focus on the theme 'Talking about Writing', as Sangam House writers and the city's writers come together to share thoughts and words.

newspicks

DRAWING A NEW WORLD

Comic book artist Kim Jung-gi (www.superani.com) creates amazingly complicated worlds, satiated with the most intricate and delicate of details. His tool, however, is a simple black brush-pen. These days, it is not uncommon for artists in the comic book world to utilize computer graphics, but for Kim, drawing by hand is "simply more fun." Sitting at his studio in Seoul's artsy Hongdae district, he calmly holds the brush-pen he has used to create countless masterworks. The pen sits peacefully lodged between his fingers like an arresting weapon.



"I don't even know how to draw using a computer, to be honest," he says. "I should probably learn sometime later, when I consider that it's just another tool."

To get an idea of how fantastic Kim's skill is, just look on YouTube, which made him world famous. The video sharing site has clips of him drawing in fast motion, all by hand and from scratch. He uses no sketches or rough drafts. His first draft is the final one. Interestingly, Kim grew famous almost by accident. In 2011, he acquired a booth in an international comic book fair in Bucheon. While the other artists exhibited and sold their work, Kim had only a giant sheet of paper at his booth. For the next four days he immersed himself in an impromptu drawing show, creating whatever came to mind — all perfectly, with no sketches. Luckily for him, someone filmed the entire thing, uploaded it onto the Internet, and the next thing the artist knew, he was being invited all over the world to perform live drawing shows. Audiences in Indonesia, Malaysia, China, Japan and other nations asked him to draw this and that, which Kim did—right on the spot.

"Most of the drawing shows I do abroad don't even tell me what I'm supposed to draw until the day of the event," Kim says. "And then the audience will often request things, and I try the best I can to not mess up!" He laughs, but most people know that "a mistake" in Kim's eyes is virtually undetectable to most.



When asked if he gets nervous in front of large crowds, Kim recalls his childhood. "I was one of those kids who never paid attention in class because I was drawing all the time". If there was a blank space on a piece of paper, Kim used it. The margins of his books were saturated with sketches. His drawings occupied so much space in his school notebooks that he often had no room left to take notes for class. Kim's classmates, mesmerized by his preternatural ability to draw on the spot, never hesitated to crowd around and watch him work. Kim developed another important habit during his childhood and that was one of observation. Incessantly drawing the people around him and sketching images from movies, he developed a style that depicts humans in their everyday form: realistic, vivid and minutely detailed. "I was always more interested in drawing reality over fantasy—our daily lives, historical incidents, machines, stuff like that. Reality was always more fun."

His parents, however, weren't happy with his fascination. "They never wanted me to be an artist," he says. "In fact, the only reason they let me study art is that they finally realized I wasn't good at anything else. I was a horrible student, and drawing was the only thing I could do well."

Having finally gained his parents' blessing, he actively pursued a career in art by enrolling in university, where he studied Western paintings. After completing his military service, however, he dropped out. He came to Seoul with a full portfolio but was rejected by 11 publishers, all of whom said the same thing- that his drawings were not suitable for the Korean market. They did, however, suggest that he change his style to a more Japanese tone, which he refused to do.

Yet, after his work went viral, just one year later, the same companies that rejected him earlier suddenly wanted to use his work! And so Kim found himself entering Korea's comic book world at age 27 with a feature titled "Funny Funny". Then, after years of continuous drawing and hard work, he found himself with his own booth in an international comic book fair in Bucheon.



Kim Jung-gi's sketch of the Peranakan Mansion in Penang, Malaysia

Kim's stature has now risen to the point where French author Bernard Weber has asked him to do promotional illustrations for Weber's new book *Third Humanity*. Shinhan Bank of Korea sponsored a project in which Kim drew the newly restored Sungnyemun Gate in front of a live audience. Next year, the artist will go to France to exhibit his drawings of women who

were forced to serve as sex slaves for the Japanese military in World War II as part of a project headed by Korea's Ministry of Gender Equality and Family. Kim has also received invitations to draw in Los Angeles, Hong Kong, Brazil and many other places around the globe next year.

JOSEON-ERA LANDSCAPES UNVEILED

The late Joseon Dynasty is known for its Jingyeong landscape paintings. Jingyeong, or "true image," landscape paintings were developed during the late Joseon Dynasty (1392-1910) over a 160-year period from about the 1670s to the 1830s. This era is characterized by artists who depict the "true landscape" of natural objects, like mountains and rivers, with "realistic" brush strokes that are vividly descriptive of nature, topography and the sentiment of the time. Such Jingyeong landscape pieces are considered to enshrine not only natural features, but everyday life and the spirit of the Joseon period.

A great Jingyeong era landscape painter, credited with pioneering this realistic painting style, is now being featured in a special exhibition titled "The Album of JeongSeon Returns to Korea" at the National Palace Museum of Korea.

The Jingyeong era stretches from the reign of the 19th Joseon monarch, King Sukjong (r. 1674-1720), through to the final years of the 22nd and 23rd Joseon monarchs, King Jeongjo (r. 1776-1800) and King Sunjo (r. 1800-1834). It was believed that all Jingyeong paintings had been discovered. However, a collection of paintings has recently reappeared in Germany.

A collection of 21 paintings by JeongSeon (1676-1759) who went by the pen-name Gyeomjaewas revealed to the public for the first time during the current exhibition.



The exhibition "The Album of JeongSeon Returns to Korea" is on display at the National Palace Museum of Korea until 2 February 2014.

The 21 masterpieces include landscape paintings and portraits depicting ancient figures. It is believed that Norbert Weber (1870-1956), head of the St. Ottilien Archabbey monastery in Germany, purchased the collection at an antique shop in Myeong-dong, central Seoul, in 1925 during his stay in Korea. The collection remained unnoticed in Germany for over 50 years until a Korean graduate student, former EwhaWomans University professor Yoo Jun-yeong, stumbled across it and wrote his thesis about the collection of landscape paintings. In 2005, the St. OttilienArchabbey agreed to return the otherwise undiscovered historical legacy to Korea on a permanent-loan basis.

The book of paintings, finally unveiled, eight years after its return, contains paintings that show JeongSeon to be the best landscape painter of his time. The exhibit includes his "Geumgangjeondo" which portrays a bird's eye view of Geumgangsan Mountain, and others which depict the Manpokdong valley and the Guryong waterfalls at the mountain.

The museum will turn a page in the album each Tuesday, with a photoprint of each piece on display adjacent to the original to help viewers get a whole picture of the 21-piece oeuvre.

The exhibition which is open to all, free of cost, continues until 2 February 2014 at the National Palace Museum of Korea in Seoul.



JeongSeon's landscape "Guryong Falls" (Photo courtesy, The Overseas Korean Cultural Heritage Foundation)



Visitors appreciate the album of JeongSeon's paintings, on display at the National Palace Museum of Korea.
(Photo courtesy, Sohn Ji Ae)

UNESCO RECOGNIZES KIMJANG, KOREAN CULTURE OF SHARING

Korea's kimchi, a range of seasoned vegetable dishes, and kimjang, the making and sharing of kimchi, have both recently received much international recognition as UNESCO has inscribed kimchi and kimjang onto its list of intangible cultural heritage items.

According to UNESCO "Kimjang allows Koreans to practise the spirit of sharing among neighbours, while promoting solidarity and providing them a sense of identity and belonging; the inscription of Kimjang could contribute to the visibility of intangible cultural heritage by enhancing dialogue among different communities nationally and internationally that practise food traditions that similarly make creative use of natural resources." With Kimjang added to the list, Korea now has a total of 16 items on UNESCO's list of intangible cultural heritage items, including taekkyeon, a traditional martial art and the weaving of mosi, or ramie, a fine hemp-like fiber from the Hansan region.



Kimjang, one of Korea's representative food cultures, has recently joined the UNESCO list of intangible cultural heritage items. The photo above depicts a large-scale kimjang event. (Photo courtesy, The Cultural Heritage Administration)

According to Korean dictionaries, kimjang is, "the making or the result of making a large amount of kimchi, dongchimi, a juicy radish kimchi, or kkakdugi, a pickled radish kimchi, before or soon after the onset of winter, allowing people to eat from winter to spring. As can be ascertained from this meaning, the word "kimjang" itself infers a lot of human effort in order to make a large quantity of kimchi with the family in one sitting. Kimjang implies not only a big family affair that requires all members of the family to participate, but also an important event for a village where all the neighbors gather together to take part.

Though the whole family participates in kimjang, elements of kimchi preparation have traditionally involved the female members of the household. Ways to make and store kimchi can vary according to region, but before winter comes, in every region, mothers and mothers-in-law make kimchi and pass down their own, individual recipes to their daughters and daughters-in-law, from generation to generation. Traditionally, kimjang kimchi, or kimchi made during kimjang, is stored in jars and then preserved by interring the jar almost entirely underground. Women would make the kimchi while the men usually did the digging. On kimjang day, women offered boiled meat and made geotjeori to share with the others who helped with the kimjang procedure. Geotjeori is a fresh cabbage kimchi salad made with radish and cabbage mixed with salted fish, chillies and other spices.



Kimjangkimchi, or *kimchi* stored underground after being made during *kimjang*, is delicious and offers a tasty chewy texture throughout the winter. (Photo courtesy, The Cultural Heritage Administration)

It is not precisely known when exactly Koreans started making *kimchi*, but, Yi Gyu-bo (1168-1241), a renowned literary servant and scholar during the Goryeo Dynasty (918 – 1392), wrote, "They dip the leaves of white radish in paste to prepare for summer and salt them to prepare for winter." This was written in his *Donggukisonggukjip*, a large collection of poems and essays composed of 13 books and 53 volumes. In the *Dongguksesigi*, a book about Korean seasonal customs, Hong Seok-mo (1781-1850), a scholar from the Joseon Dynasty (1392-1910), wrote in 1849 that, "Making soy sauce in spring and doing *kimjang* in winter are some of the most important yearly plans of the Korean household."

Among the thousands of varieties of *kimchi*, many people regard *kimjangkimchi* as the best. Any kind of *kimchi* stored underground retains its freshness with a unique chewy texture and deep flavor, as it is stored at a consistent, cool temperature despite the extremely cold weather above ground. For this reason, fridge manufacturers have introduced a special line of *kimchi* refrigerators or incubators: an appliance equipped with separate sealed storage drawers and controls that can recreate the ideal underground conditions needed to mature, ferment and store *kimjangkimchi* at the right temperature and pressure.



Tourists pose for a photo during the Korea *Kimchi* Culture Festival 2013 held at Gyeongbokgung Palace in central Seoul. (Photo courtesy, Jeon Han)

In the past, most people made their *kimchi* during *kimjang*, as most of them lived with a large number of family members, often with more than three generations under one roof. But today, a growing number of people purchase *kimchi* rather than make it themselves during *kimjang*, as the size of individual households has become smaller. Such trends can be clearly seen in Seoul and other metropolitan areas.

In contrast to this urbanization, however, according to a survey from the Nonghyup Economic Research Institute more than 41% of the 500 respondents from metropolitan areas said they will make their own *kimjangkimchi* while more than 25% said they would receive *kimjangkimchi* from their relatives or family members. Breaking it down by age, 83% of respondents aged over 50 said they make *kimjangkimchi* themselves. Many communities continue to make *kimjangkimchi* for needy neighbors and welfare recipients as a way of showing their love as the year ends and a new year dawns.



Students enjoy making *kimchi* during a *kimjang* event held at the Namsangol Hanok Village in Seoul in May 2013. (Photo courtesy, Jeon Han)

the screen

LANGUAGE

24 January 2014

The Journals of Musan

무산일

Directed by Park Jung-Bum

28 February 2014

Hanji

달빛길어울리기

Directed by Im Kwan Taek

28 March 2014

Secret Reunion

의형제

Directed by Choo Chang Min

Level I KOREAN	Jan	01	06	08	13	15	20	22	27	29
	Feb	03	05	10	12	17	19	24	26	
	Mar	03	05	10	12	17	19	24	26	31

Level I KOREAN	Jan	03	04	10	11	17	18	24	25	31
	Feb	01	07	08	14	15	21	22	28	
	Mar	01	07	08	14	15	21	22	28	29

BUSINESS PURPOSES Level I KOREAN	Jan	02	07	09	14	16	21	23	28	30
	Feb	04	06	11	13	18	20	25	27	
	Mar	04	06	11	13	18	20	25	27	

EVENT

YOGA

January

26 Dec - 2 Jan

Contemporary Korean films at the 6th Bengaluru International Film Festival, Bengaluru.

28 Dec - 26 Jan

Contemporary Korean writer at Sangam House, Bengaluru.

3-9

Contemporary Korean Films at The Third Eye Asian Film Festival, Mumbai.

10

Water Bodies: Indo-Korean Art Exhibition on the theme of Water, Chennai.

9-16

The Emerging Frame 3: Fluid Frames at Lalit Kala Akademi, Chennai.

16-26

Contemporary Korean Films at the Pune International Film Festival, Pune.

25 Jan to 1 Mar

Beyond Binaries an Indo-Korean Theatre residency, Chennai.

CALLIGRAPHY

TEEN & ADULTS CLASS I & II	Jan	01	02	04	06	07	09	11	13	14	16	18	20	21	23	25	27	28	30
	Feb	01	03	04	06	08	10	11	13	15	17	18	20	22	24	25	27		
	Mar	01	03	04	06	08	10	11	13	15	17	18	20	22	24	25	27	29	31

TAE KWON DO

TEEN & ADULTS CLASS I & II	Jan	02	07	09	14	16	21	23	28	30
	Feb	04	06	11	13	18	20	25	27	
	Mar	04	06	11	13	18	20	25	27	

SPARRING	Jan	03	10	17	24	31
	Feb	07	14	21	28	
	Mar	07	14	21	28	

VISA SERVICES :

Contact : The Consulate General of the Republic of Korea
in Chennai
5th Floor, Bannari Amman Towers
No: 29, Dr Radhakrishnan Salai
Mylapore
Chennai 600 004
M: +91-98404-72354
E: chennai@mofa.go.kr

THE KOREAN ASSOCIATION IN CHENNAI

Opp. Vijay Shanti Apartments
G/F, No: 100, JI Towers
Chettipedu Village, Tandam Post
Bangalore-Chennai Highway
Sriperumbudur- 602 105
M: +91-98406-31154
E: chennaihanin@gmail.com

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

REGISTERED OFFICE :

51, 6th Main Road, Raja Annamalaipuram,
Chennai - 600 028
T : 044 2436 1224, F : 044 2436 1226
www.inkocentre.org

For further details contact :

51, 6th Main Road, Raja Annamalaipuram,
Chennai - 600 028,
T : 044 2436 1224, F : 044 2436 1226

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