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Editorial

It is widely accepted that 'culture' is a difficult concept, at once utterly familiar, but complex and hard to fully pin down. Often, the cultural sector faces the conundrum of proving its value in a way that can be understood by funding agencies, whether private, corporate or governmental. Very often, the value of culture tends to be discussed primarily in terms of economic value. Especially during an economic downturn, cultural products are in danger of losing their originality as culture's critical role is weakened with decisions increasingly being taken on the basis of financial and commercial criteria which harms lesser known creators and cultures as well as new forms of cultural or aesthetic expression. It is only by fully articulating all forms of the benefits of culture, using the language of public policy and cultural value that funding decisions can be made that are acceptable to both funding bodies and the cultural sector.

But what is *cultural value*? Unsurprisingly there is no one definitive definition. Although how to articulate value is a central concern for cultural organisations in receipt of funding, it seems almost as if a new language needs to evolve, one that is capable of reflecting, recognising and capturing the full range of values expressed through culture. As a historical reservoir, culture is an important factor in shaping identity. The phenomenon of globalization, is certainly the most important change-agent, which in the absence of any regulation, is omnipresent today, across the full range of social activities. Arguably, in the context of globalization and especially since its most recent avatar- the global economic meltdown- only appropriate articulation of cultural policies can guarantee the preservation of creative diversity and cultural value. We continue to explore the sustainability of intercultural dialogue as a process that goes beyond the mere presentation of cultural difference to the possibility of a "shared space", one that converts challenges and insights into innovative processes and into new forms of expression.

In this issue of *focus*, we present a range of programmes that aim to strengthen and deepen this dialogue across multiple art forms- theatre, film, literature, painting, ceramics, cuisine. Read about the *Chennai Chamber Biennale*, which is an orchestrated presentation of 134 contemporary paintings from Korea, curated by K-Art, Pusan and presented in association with Lalit Kala Akademi, InKo Centre and Hyatt Regency. Fifteen Korean artists will visit Chennai to introduce their work and to interact with local artists. The *Tale of Haruk*, by Performance Group Tuida, a fascinating show, featuring traditional Korean puppets made of paper, unique native masks and percussion instruments made of recycled-materials, is set to tour three cities- Chennai, Bangalore and Hyderabad - as part of The Hindu Metroplus Theatre Festival 2013. We look forward to welcoming you at this unique show by one of Korea's most innovative and imaginative theatre groups. We welcome you to Tae Hon, a unique Taekwondo Fellowship Tournament at IIT Madras. Read what our Cooking Club members have to say about the gastronomic connect with culture! Meet novelist, Rajat Chaudhuri who is the next writer-in-residence at the writing residency at the Toji Cultural Foundation, supported by Arts Council Korea (ARKO) and InKo Centre. We are delighted to announce the start of a new InKo-ARKO Ceramic Residency at the Clayarch Gimhae, Museum in Korea. We introduce the 5 Indian artists selected by Lalit Kala Akademi to attend this residency in Korea.

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

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

Rathi Jafer
Director, InKo Centre

the screen

Three award-winning films take centre-stage this quarter, each in its unique way, focusing on the theme of relationships and the many nuances that make it impossible to easily define that special bond that can both liberate or constrain, heal or destroy.

Come Rain, Come Shine

사랑한다, 사랑하지 않는다, 2011

Directed by Lee Yoon-ki

26 July



This minimalistic 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. As Jiseok takes Youngshin to the airport for a short trip she is making to Japan, she reveals that she will be moving out – and that she has another man. A few days later Youngshin returns to pack her things while Jiseok lingers and loiters around the house, helpfully – and meticulously – wrapping dishes for her and brewing coffee. 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...

With the characters often in different parts of the house, dialogue is generally sparse, as by themselves they only stare, lost in thoughts, into the vacant air. If their paths cross, few words are exchanged, sentences are restrained and hollow. This is both the result of the emotional and the physical estrangement from one another but also the cause

of their estrangement: their inability to talk to each other about things that matter, to express, whether in words or through touch, their true thoughts.

If the uncomfortable opening scene in the car establishes the spousal estrangement, the film's significantly longer second part reinforces it through the characters' interactions or lack thereof. The director also relies on symbolism to convey distancing, chiefly through the house – where most of the story is set – and its very particular physicality of space and form: there are stark contrasts of black and white, with the visual lines predominantly straight and sharp, like the black staircase railing against the white walls. The building itself feels like a closed-in labyrinth whose full layout is difficult to discern as there are many dark corners and narrow spaces, always leaving one with the feeling that there are some rooms that have been missed. With its layout the house itself seems to imprison and isolate its inhabitants, trapping them in layers of non-communication and hidden feelings.

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

Re-Encounter

혜화, 동, 2011

Directed by Min Yong-geun

23 August

This indie film written and directed by Min Yong-geun is a coming of age story about two young people who fall in love but lose contact when the girl becomes pregnant and the boy leaves her to go to Canada. They meet again after five years to look for their child, who they believe has been adopted.

When precocious teenager Hye-hwa realizes that she is pregnant, the assertive young woman seems to have everything under control. But her convictions come crashing down when her loving, docile boyfriend Han-soo disappears without a word, apparently having been exiled to Canada by his mother.

Five years down the road, Hye-hwa's spunky attitude and fondness for colorful manicures have been replaced by a fixation with rescuing abandoned dogs when she's not grooming the creatures for a living. Mothering her widowed boss's son provides her some relief and she seems wise and



mature, far beyond her 23 years. The fragile equilibrium maintained by her routine lifestyle breaks, however, after an unwarranted re-encounter with Han-soo.

At first Hye-hwa refuses to talk to Han-soo, but she relents when he informs her that their child is actually well and alive — contrary to her understanding that the baby girl had died hours after birth. Han-soo explains that their daughter had been given up for adoption by their own grandmothers. Hye-hwa agrees to accompany Han-soo to track down their baby...

The film premiered at the 2010 Busan International Film Festival and won the Best Director Award. The film was released in theatres across Korea in 2011. It won several awards at the 36th Seoul Independent Film Festival in 2010 and at the 13th Asian Film Festival in France in 2012.

A time to love

애정만세, 2011

Directed by Boo Ji-young & Yang Ik-joon

27 September

Director Boo Ji-young who filmed *Sisters on the Road* (2008) and director Yang Ik-joon whose film *Breathless* (2008) swept many awards at various film festivals in Korea and abroad, have joined hands to create two films on the universal theme of love. The two directors have, adopting a new experimental film methodology, combined two short to mid-length films to create one feature omnibus film. The omnibus feature film is part of the *Short! Short! Short!* project that supports short films of talented, young Korean directors. Since 2007, Jeonju International Film Festival has promoted Korean short films with its *Short! Short! Short!* project produced by Indiestory Inc., and co-supported by KT & G Sangsangmadang and the Jeonju International Film Festival. It is a new method of short film production where two to three short films are produced as an omnibus film and screened in theatres.

Director Boo Ji-young's *Moonwalk* is a sensitive and delicately crafted portrayal of a middle-aged woman's unrequited quest for love. The story focuses on Soon-im, a middle-aged woman who works at a mart while raising her daughter



single-handedly. Soon-im has a secret crush on Jun-young, working in the same mart. She pines around his place in the hope of meeting him. Her plan however, fails. Wearing her daughter's new boots, she travels to Lake Sanjeong, where she went on a picnic with Jun-young and other colleagues, the previous autumn.

Immature by Director Yang Ik-joon is about a man with a broken heart who meets a young innocent girl and finds love that heals him. Jin-cheol wakes up in the morning to find a stranger in bed with him. To make matters worse, she is in high school! What will happen to the two? Jin-cheol, in his thirties, is pretending to be a grown up and Min-jeong who seems like a grown up is still in a high school! Drinking Asahi beer and eating *jjamppong* (Chinese-style noodles with vegetables and seafood) they gradually get closer to one another.

The omnibus feature was screened as a world premiere during the 12th Jeonju International Film Festival in 2011 and was released in theatres for viewing by the general public after the festival.

painting

The Chennai Chamber Biennale

an exposition of contemporary paintings from Korea in Chennai

The Chennai Chamber Biennale, is the first in a series of curated, bi-annual exhibitions that aim to showcase the range and variety of contemporary paintings from Korea. Taking its cue from music, the 'Chamber' Biennale, is an orchestrated presentation of a focused collection of 134 contemporary artworks from Korea. 15 renowned Korean artists will visit Chennai to introduce their work and to interact with local artists.

29 June to 7 July 2013 at Lalit Kala Akademi, Chennai.

** For further information, please contact InKo Centre - 044-24361224.



theatre

Tale of Haruk

by Performance Group Tuida in Chennai, Bangalore & Hyderabad

InKo Centre, in association with The Ministry for Culture, Sports and Tourism, Korea Arts Management Service and Asia Now Productions, is delighted to present the *Tale of Haruk* by Performance Group Tuida at The Hindu Metroplus Theatre Festival 2013. Catch this fascinating show, featuring traditional Korean puppets made of paper, unique native masks and percussion instruments made of recycled-material on **15 August 2013 in Chennai, 17 August 2013 in Bangalore and 23 August 2013 in Hyderabad.**

It is a tale that celebrates unconditional love from the inside out. It speaks of how everything in the world has its own world inside. This beautiful, heart-warming Korean fairy tale explores desire, parental love and the way we communicate. Featuring traditional Korean puppets made of paper, unique native masks and recycled-material percussion instruments, this is a performance that combines with precision, the acting traditions of both Eastern and Western clowns.

The *Tale of Haruk* is a lyrical and beautiful story of Haruk who has eaten up the whole world! The tale is based on things left behind by Korea's ancestors and the spirit of recycling waste and preserving nature. The work is a major repertory of Performance Group Tuida and the story is based on Korean

folktales. The musical instruments, props, costumes and puppets are made from traditional and eco-friendly materials such as Korean paper, straw and hemp, or from trash. It is a tale that breaks down barriers of region, race, religion and rebirth to become an everyman's tale that anyone can sympathize with.

Debating in 2002, The *Tale of Haruk* won four awards including Best Production at the Seoul Children's Theatre Awards and has been invited to festivals in Japan, China, Singapore, Hungary, Australia, Turkey, Russia and Austria. At the 2009 International Theatre King festival in Russia, it won both the Best Production and Young Critics prizes for the first time in the festival's history.

Everything in the world has its own world inside it!!!

This heart-warming story makes one think about communication, desire, taboo, parental love. Puppets and masks made of Korean traditional paper provide a unique visual experience. Enjoy the special music played with a *Taepyeongso* (Korean Flute) and using everyday, common articles such as plastic bottles, tin bowls, gardening shovels, paint buckets, beer bottles, cracker boxes, etc.





Synopsis

A long, long time ago, there lived an old woman and old man. The couple lived in the mountains and as they no children they were very lonely. The Spirit of Holy Tree gave them a child whose was named Haruk. The couple were warned that Haruk should eat nothing but dew. The couple were delighted with Haruk whom they loved very dearly. When Haruk was old enough to think for himself, he asked the old couple if he could eat some rice. Haruk eats the rice and that his parents give him and rapidly growing stronger and larger, he begins to eat everything that he sees. After eating almost everything in sight he leaves the old couple to go wandering all over the world. When he comes back, Haruk who is now gigantic, is unable to see the old man and the old woman. Hearing Haruk's pitiful cries of hunger, the old couple, in an act of unconditional parental love, decide to offer themselves up to assuage his hunger.

Playwright: Bae Yo-Sup

Language: Korean with English Surtitle

Duration: 60 minutes (without an interval)

Director of play: Bae Yo-Sup

Director's quote: It's my pleasure to present *Tale of Haruk* and I look forward to meeting enthusiastic audiences in India and to share their thoughts!

Name of the theatre group :

Performance Group Tuida in association with AsiaNow Productions





About Performance Group TUIDA

Performance Group Tuida was formed in 2001 by eight graduates of the Korean National University of Arts who aimed to create an open, nature-friendly and evolving repertoire. Through an acting method that combined traditions of both Eastern and Western clowns, their performances are interfused with fantastic and creative puppets, masks and music. Their unique signature is built upon continuous experimentation in each production. The group's Korean-yet-cosmopolitan style has earned them high acclaim in Japan, China, Hong Kong, Taiwan, United States and Ireland where they have presented their work at numerous international children's festivals.

Tuida is always in search of an open theater.

Theater has ever been changing. It has developed its own ways to entertain the audience through the long history. But what lies deep in those diverse forms, which is called 'the essence', has never changed.

Things ever changing and things never change. Things theatrical and things non-theatrical. Tuida will be open to all of them and never stop carrying out experiments to make the audience happy. Things theatrical, and ever changing in search of the essence of the theater. This is what "Tuida's Open Theater" is about. Tuida wants to be nature-friendly in play making. It also can be called recycling theater. All that we borrow from the nature goes back to the nature and there gains a new life. We can say "Nature recycles everything." We know great deals of materials which cannot be recycled are just thrown away under the name of art. Tuida wants to adopt nature-friendly ways in our production.

Review

Beautifully refined style, creative idea and an extremely original plot have produced a very unique and touching play. Bae Yo Sub, director and playwright lets the audiences see his skill in visualising a dream world. The audiences will be awestruck at the sight of the cloth inflating to fill the stagewhen Haruk devours everything around him.

- *HanKook Ilbo, Korea*

The play starts with the premise that 'This is a play.' The performers play many roles. They sometimes become a character in the story, sometimes play musical instruments, and sometimes manipulate puppets. Theatrical illusion does not lie in hiding things but in revealing them.

- *DongAh Ilbo, Korea*

We pay attention to the other side of the language. We usually try to speak logically with a whole lot of words. But when we trust and understand each other we don't need many words. *The Tale of Haruk* will show you that abundant meanings and expressions can be found in a single word, "Haruk".

- *The Times*

Cast and Creative Team

HYESUNG KIM	Performer
BYUNGJUN KONG	Performer
MOEUN KIM	Performer
JIYOUN LEE	Performer
JIYOUNG KIM	Performer
YOSUP BAE	Director
HEEJIN LEE	Producer
TAEHOON CHO	Production Manager / Surtitle Operator
JOOBIN PARK	Stage Director
JUYA LEE	Lighting Director
SUJIN CHOI	Lighting Operator
SEUNGJUN KIM	Sound Operator



Best Production of the King Festival & Young Critics Prize / 2009
International Theatre King Festival, Russia

Best Production, Best Playwright, Best Acting and Best Set Design
at the Seoul Children's Theatre Awards, South Korea
Invited to the ASSITEJ Congress & Performing Arts Festival,
Japan in 2002, 2003



Tale of Haruk - International Performances:

2013

Sibiu International Festival, Romania

2010

Kijima Festa, Okinawa, Japan

Bird Festival, Tottori, Japan

2009

Russia, Velikiy Novgorod/ 2009 International Theatre King Festival- Best Production of the King Festival & Young Critics Prize

Austria, Linz / 2009 International Theatre Festival Schöper for Young People.

2008

Australia, Adelaide / Adelaide Festival Center - OZ ASIA

Festival- Japan, Shizuoka / Shizuoka Performing Arts Center -

2008 Shizuoka Spring Arts Festival.

2007

Turkey - Eskişehir, Ankara / For the 50th Korea-Turkey's diplomacy anniversary-

Singapore / Esplanade Theatre Studio - Asian Arts Mart - Showcase.

2006

China, Nanjing / Jiangsu International Culture & Art's Festival.

2005

China, Ningbo / BeSeTo Drama Festival.

2003

Japan, Tokyo / Asia Performing Arts Festival for Children-

Japan / City Tour, Asaka, Higashimetsuyama and Tokyo,

2002

Japan, Tokyo / ASSITEJ Asia Performing Arts Festival for Children.



For further information, please call InKo Centre: 044-24361224 or write to enquiries@inkocentre.org

We are delighted to present the *Tale of Haruk* in India with the invaluable support of the following partners:



The Ministry of Culture, Sports and Tourism, Republic of Korea

The Ministry of Culture, Sports and Tourism develops and implements a wide range of policies to promote culture, arts, sports, tourism and religion so as to provide cultural opportunities to the public. A total of 30 information officers are dispatched by the Ministry to 26 Korean Cultural Centers in 21 countries. www.korea.net, the government's official multilingual website, is run by the Ministry's major subsidiary, the Korean Culture and Information Service (KOCIS).



KAMS (Korea Arts Managements Service)

KAMS (Korea Arts Management Service) was established in January 2006 as a non-profit, public foundation for the development of Korean performing arts. With support from the Ministry of Culture, Sports and Tourism, KAMS offers multi-faceted assistance that aims to bolster the sustainability of arts groups and organizations, while strengthening their competitive advantages by developing diverse and effective support systems for more efficient arts management. KAMS enables performing arts companies in Korea to broaden their horizons and presence by evaluating their management strategy, offering consulting services, and expanding their market capability through innovative distribution networks in domestic and overseas markets.



AsiaNow Productions

AsiaNow is a production company founded in 2005 to creatively develop, produce and present innovative and exciting Asian contemporary physical theatre, dance and interdisciplinary arts. The company is also strongly involved in creative development, consultation and performing arts management.



The Hindu Metroplus Theatre Fest

The Hindu MetroPlus Theatre Fest was launched in 2005 and has since grown to become a calendar event across the five southern cities of Chennai, Kochi, Hyderabad, Bangalore and Coimbatore. The Theatre Fest's prime objective is to present a wide variety of high calibre theatre productions from around the world and all over India. Over the years, the MetroPlus Theatre Fest has become recognised as a major promoter of good quality theatre in the country. In the last eight years, the Theatre Fest has brought in a wide range of plays from across the world for Indian audiences, from countries such as Korea, Germany, USA, UK, Singapore and Sri Lanka, to mention a few. It has grown to become the largest private theatre festival organised in the country and now firmly occupies a special place in the cultural calendar of five cities in India.

literature

Indian writer at Writing Residency

at the Toji Cultural Foundation, Korea

Novelist Rajat Chaudhuri, who was a resident writer at Sangam House in 2010, has been selected as the Writer-in-Residence at the ARKO-InKo Writing Residency at the Toji Cultural Foundation in Korea from 2-30 September 2013.

RAJAT CHAUDHURI

Rajat Chaudhuri was resident at Sangam House in the winter of 2010. He is the author of two books, the novel *Amber Dusk* and *Hotel Calcutta* which is a story cycle that was published in 2013. *Hotel Calcutta* received favourable reviews in various newspapers, journals and in online Media. <http://blog.rajatchaudhuri.net/2013/02/hotel-calcutta-by-rajat-chaudhuri.html>

More than seven of the eleven stories that make up *Hotel Calcutta* have already appeared in magazines and e-zines in India, the UK, the US and the Philippines and one of these won a small award (Wordweavers Fiction prize, 2010).



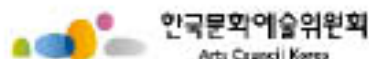
Rajat was one among authors from 24 Indian languages invited by the Sahitya Akademi (the National Academy of Letters) to read from *Hotel Calcutta* on the occasion of the 150th birth anniversary of Rabindranath Tagore.

Rajat lives in Kolkata and apart from writing, takes wonderful photographs and enjoys cooking.

About the Toji Cultural Foundation

The Toji Cultural Foundation was established to support work created by Korean writers, scholars and artists. It started with the firm belief that writers, scholars and artists should be liberated from their busy daily lives to dedicate their time entirely to creating their works. The numerous creative works generated by domestic cultural artists and scholars in Korea has made the Toji Cultural Centre a major place for creative activities in Korea. Based on the success of its domestic programme, The Toji Cultural Foundation in cooperation with the city of Wonju launched a new initiative in 2005, the Programme for Supporting Creative Works and Cultural Exchanges by Foreign Writers, Artists and Scholars.

The Toji Cultural Foundation annually invites writers, artists and scholars from around the world to work at the Toji Cultural Centre, and promote cultural exchanges and interaction between people of all cultural backgrounds. Through such exchanges, the Foundation hopes to help foreign writers, artists and scholars to deepen their understanding of Korean culture and to assist Korean writers, artists and scholars to widen their global perspective and experience. The Foundation hopes that such an opportunity for cultural exchange will ensure the establishment of a network of meaningful personal relationships and initiate sustainable cultural exchanges that will introduce Korea in general and Wonju city in particular, to the rest of the world



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.

We are delighted to continue our valued association with Sangam House and Arts Council Korea (ARKO) to provide opportunities to Indian and Korean writers to participate in Literature Residencies in India and Korea on an annual basis.

ceramics

Indian artists at Ceramic Residency

at Clayarch Gimhae Museum, Korea

InKo Centre and Arts Council Korea, are delighted to initiate a 5-week ceramic residency for practising ceramic artists from India at the renowned Clayarch Museum in Gimhae, Korea. The residency in Korea is a sequel to *Earth Matters*, a 4-week residency with Korean and Indian artists in 2012 presented by InKo Centre in association with Arts Council Korea, Lalit Kala Akademi and Kalakshetra Foundation at Kalakshetra Foundation, Chennai. This year, in association with Lalit Kala Akademi, 5 Indian artists have been selected to attend the forthcoming residency at the Clayarch Museum in Gimhae, Korea. The residency from **15 July to 18 August 2013** will be followed by a week-long exhibition at the Clayarch Museum.

The following artists will be in residence at Clayarch Gimhae Museum, Korea in July/August 2013:

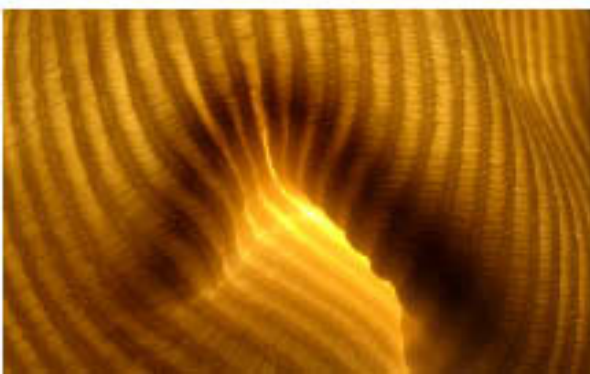
MANISHA BHATTACHARYA

New Delhi



Training & Experience

2012	Visiting Faculty, B HU
2009 - 10	Visiting Faculty, Delhi College of Art, New Delhi
2006 - 08	Senior Fellowship, Ministry of Culture, Govt. of India
2003 - 04	New York State College of Ceramics, Alfred University, New York, U.S.A. on a Fulbright Fellowship
2001	School of Art & Design, University of Cardiff, Wales, U.K. on a Charles Wallace India Trust Award - British Council
1997 - 99	Junior Fellowship, Dept. of Culture, HRD Ministry, Govt. of India
1992 - 93	Jane Hamlyn, Millfield Pottery, S. Yorks. U.K. on an Inlaks Foundation Grant.
1990	Deborah Smith, Golden Bridge Pottery, Pondicherry.
1989	Ray Meekar, Golden Bridge Pottery, Pondicherry
1984 - 85	Nirmala Patwardhan, Garhi Studios, New Delhi
1983	Mansimran Singh, Delhi Blue Pottery, New Delhi



Awards

- 2000 Cymroza Gallery, Mumbai
1992 All India Studio Potters Exhibition – Airfacs, New Delhi
1991 All India Studio Pottery Exhibition, Akademi Of Fine Arts, Kolkata
1990 All India Studio Potters Exhibition – Airfacs, New Delhi

Workshop / Camps / Lectures

- 2010 Lalit Kala Akademy Artist's Camp, Chennai
2009 "Swyamsidha".....Ceramic Camp.Bharat Bhavan,Bhopal
"Uttarayan".....Ceramic Camp.Vadodara
2008 Bharat Bhavan, Bhopal
2006 Raku Workshop: Lalit Kala Akademy.Garhi New Delhi
2005 Raku – TeA Ceremony And Beyond. Vidvatva Fullbright Lecture.
India Habitat Centre.New Delhi
Raku Workshop: Golden Bridge Pottery. Kodalkanal
Raku Demonstration. Artists Camp. Bharat Bhawan. Bhopal.



Shitanshu G. Maurya

Lucknow



Education

- 2005 M.FA (Ceramic Pottery)
2003 B.FA, College of Arts & Craft, Faculty of Fine Arts, Lucknow [U.P.]

Awards & Scholarship

- 2011 National Academy Award, Lalit Kala Akademi, New Delhi.
Best Exhibit of the year Award, AIFACS, New Delhi.
2010 Lalit Kala Research Grant, Lalit Kala Akademi, New Delhi.
2007 National Young Artist Scholarship, Ministry of Culture, Government of India.

Residency

- 2012 'Earth Matters' An Indo Korean Ceramic Residency, Kalakshetra Foundation, Chennai.
(Four week residency, Jan.-Feb.)

Workshops/Camps

- 2009 Multimedia Art Camp Organized by Takhman - 28, & W.Z.C.C. Udaipur.
2007 'KALA UTSAV' Regional Artists Camp, Lalit Kala Akademi, Regional Centre, Lucknow.
Demonstration of Terracotta Pottery at Jewahar Navodaya Vidyalaya, Mohammdabad, Farrukhabad U.P.
2004 Workshop on "RAKU" firing technique of Ceramic, organized by Rashtriya Lalit Kala Kendra, Lucknow.
Ceramic Pottery Workshop organized by Uttar Pradesh Khadi & Village Board, Lucknow.

Collection

- Kalekshetra Foundation, Chennai,
- Lalit Kala Akademi, Regional Centre, Chennai,
- Apperso Gallery, Chennai,
- Asian Heritage Foundation, New Delhi,
- TAO Art Gallery, Mumbai,
- Light Publications, Baroda,
- Uttersayen Art Foundation, Baroda,
- 'Takhman 28', Udaipur, Rajasthan,
- Lalit Kala Akademi, Regional Centre, Lucknow,
- RASA Art Gallery, Kolkata,
- Beijing International Biennale Committee, - - - -
Beijing, P.R. of China,
- Mystic Art Gallery, New Delhi & Various private
collections in Kolkata, Chennai, - New Delhi,
Mumbai, Italy & Canada.



SUPRIYA MENON MENEGHETTI

Auroville, Pondicherry



Education

- 1988 Graduated as Bachelor of Commerce from Bangalore University
- 1990-93 Trained and worked in graphic designing in Chennai
- 1994-95 Studied glazed stoneware with Ray Meeker and Deborah Smith at Golden Bridge Pottery, Pondicherry
- 1996-98 Taught arts and crafts at Transition School in Auroville
- 2006-09 Taught pottery at Transition School in Auroville
- 2009 Currently teaches pottery in Auroville

Workshops/Awards

- 2012 Attended Jeff Shapiro's workshop at GBP, Pondicherry
- 2007 Rebuilding Studio after losing the previous to tsunami '04, Auroville
- 2006-07 Attended painting workshop based on Arno Stern's method, Auroville
- 2002 Attended Betty Woodman's workshop at GBP, Pondicherry
- 2000 Received the Charles Wallace India Trust Award for study in the UK in Devon with Sandy Brown
Attended "Wheel Conference" at Royal Forest of Dean College, Wales, UK
- 1997-01 Attended workshops by Susan Peterson, Jim Denisch, Mike Dodd and Sandy Brown at GBP, Pondicherry



S. GOPINATH

Bangalore



Education

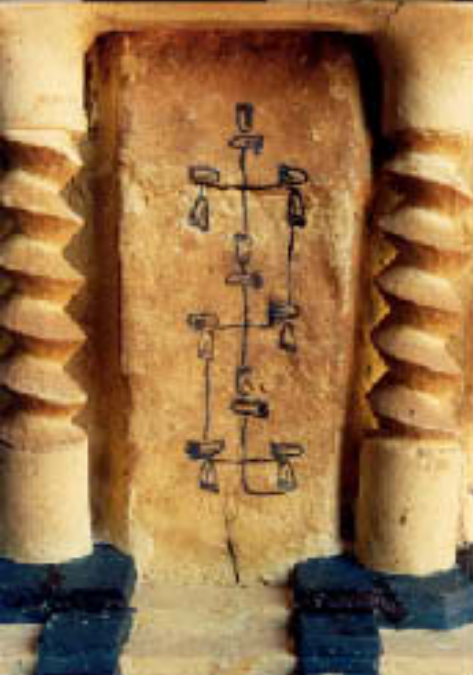
- 2005 M.VA. in sculpture, Karnataka Chitrakala Parishat, Bangalore.
- 2001 Post Diploma in Ceramic Sculptures, M.S. University, Baroda.
- 1997 B.F.A. in Sculpture, College of Fine Arts, Bangalore.

Workshops/Awards

- 2012 International Sculpture Symposium, uttarayan art foundation Jaspur, Baroda.
2nd International Sculpture Symposium (Bronze) Tong-ling City, CHINA
- 2011 Public Project, Bangalore Development Authority, Bangalore, The 6th China (Hui'an) International carving Art Fair & International Stone Carving Competition
6th OCAF-Hui'an, China, International Sculpture Symposium, Cairo, EGYPT,
International Sculpture symposium, Bangalore Development Authority, Bangalore,
International Sculpture Symposium, Brookline, USA, National Sculpture Camp,
lalita kale Akademi, New Delhi
- 2010 Public Project, Bangalore Development Authority, Bangalore, National camp,
Gallery serindeep, Bangalore, International Sculpture symposium, uttarayan art
foundation Jaspur, Baroda.
- 2009 National ceramic camp, Uttarsyan Art Foundation, Baroda.
- 2008 Sculpture Camp, Rangayana, Mysore, "Creative Monsoon" Bronze work shop,
Uttarsyan foundation Baroda, Sculpture camp, sumuka Art gallery Bangalore.
- 2007 International Sculpture & painting Residency, [Harmony Art Foundation] MUMBAI,
National Artist camp, Maldives, International Sculpture Symposium, Egypt, National
sculpture camp, Lalita kale Academy, Karnataka.
- 2006 National Sculpture Camp, MISPL, Hospet (Sumuka Art Gallery). National
Sculpture Camp, Jaipur (Threshold Art Gallery). Sculpture Camp, JSW Thorangallu,
ballery. National Ceramic Camp, Bharat Bhavan, Bhopal. National Sculpture
Camp, LalitaKala Academy, Chennai.
- 2005 International Ceramic Camp, Garhi Studio, New Delhi.
- 2004 International Sculpture symposium, Suttur Ashram, Karnataka, International
Sculpture symposium, Valley School, Bangalore.
- 2003 National Artist Camp, Karnataka Chitrakala Parishath, Bangalore.
- 2002 R.P.G. Camp Bombay.
- 2001 National Artist camp, Karnataka Chitrakala Parishath, Bangalore.
- 2000 Sculpture Camp Philips Software Center, Bangalore.
- 1999 International Sculpture Symposium (Granite Stone carving) Karnataka.

Scholarship

- 2000 National Scholarship – New Delhi, Arnewaz vasudev Scholarship.
- 1998 Kanoria Centre for arts, Ahmedabad.
- 1996 Karnataka Lalitha Kala Academy Scholarship.
- 1994 Karnataka Lalitha Kala Academy Scholarship.



Awards

- | | | | |
|------|--|------|--|
| 2011 | International Sculpture Symposium Huien, China. | 2004 | Icon of 20th Century (Award), Karnataka ChitraKala Parishath, Bangalore. |
| 2009 | 51st National Award ,Lalit Kala Akademi , New Delhi. | 2001 | AIFACS (State Award), Bangalore, Karnataka. |
| 2005 | Brick Project(Award), Karnataka Chitrakala Parishath Special Jury Award, Harmony Show, Mumbai. | 1999 | H.K. Kajriwal Young Artist Award |
| | H.K. Kajriwal Young Artist Award. | | |

SHANTANU JENA

Santiniketan, Kolkata.



Awards

- 1997-99 Junior Fellowship – Two years research under Dept. of Culture, Govt. of India Junior Fellowship.
- 1994-95 Awarded two years scholarship Studied as senior edvence student of Ceramic Design from Central Academy of Art & Design, Beijing, Peoples Republic of China.
- 1991-93 National Cultural Scholarship - Trained as a Young Artist in the field of Ceramic & Pottery, Dept. of Culture Govt. of Indie Scholarship to Young Worker in Different Cultural Fields - 1991-93.
- 1994-95 Academy of Art & Design, Beijing, Peoples Republic of China.

Workshops

- 2001 International Workshop at Lalit Kala Akademi Studios Garhi, New Delhi. "Workshop-2001" at Ceramics Center, Vadodera. "Art Festival" at Rashtriya Lalit Kala Kendra, at Lucknow. Conduct one-month workshop at Ceramic Center, Vadodera.
- 2004 Harmony a workshop jointly organized by North Central Cultural Zone and Lalit Kala Academy at Allahabad.
- 2005 National workshop on ceramic at Bharat Bhawan, Bhopal. Conducted a workshop on "Raku" – Art of Ceramic Glazing at Ceramic Department, NID Campus.
- 2007 Design Awareness workshop for terracotta artesian from Orrisa at NID. Design Awareness workshop for terracotta artesian from different part of India at NID.
- 2008 Invited for a month as a Visiting Faculty in the Department of Fine Arts, Faculty of Art & Design Caulfield Campus Melbourne Australia.
- 2009 Conducted a workshop on "Raku" – Art of Ceramic Glazing at Ceramic Department, NID Campus.
- 2010 Ceramic Workshop organized by Gallery Sanskriti at Maihar MP. - Ceramic Workshop organized by Uttarayan Art Foundation Vadodera at Jaspur Vadodaga.
- 2011-12 Invited as a resource person(Guru) for "Privatan" a workshop for prompt Art, Craft and Culture among Village school children of Bihar, Maharashtra & Panjab state at Narendrapur, District Siwan, Bihar.
- 2012 Invited as a participant Lalit Kala Akademi, Regional Centre, Chennai in collaboration with InKo Centre (the Indo Korean Cultural and Information Centre) Chennai and Kalekshatra Foundation, Chennai is organizing Earth Matters: an Indo Korean Ceramic Residency and Exhibition in Chennai.



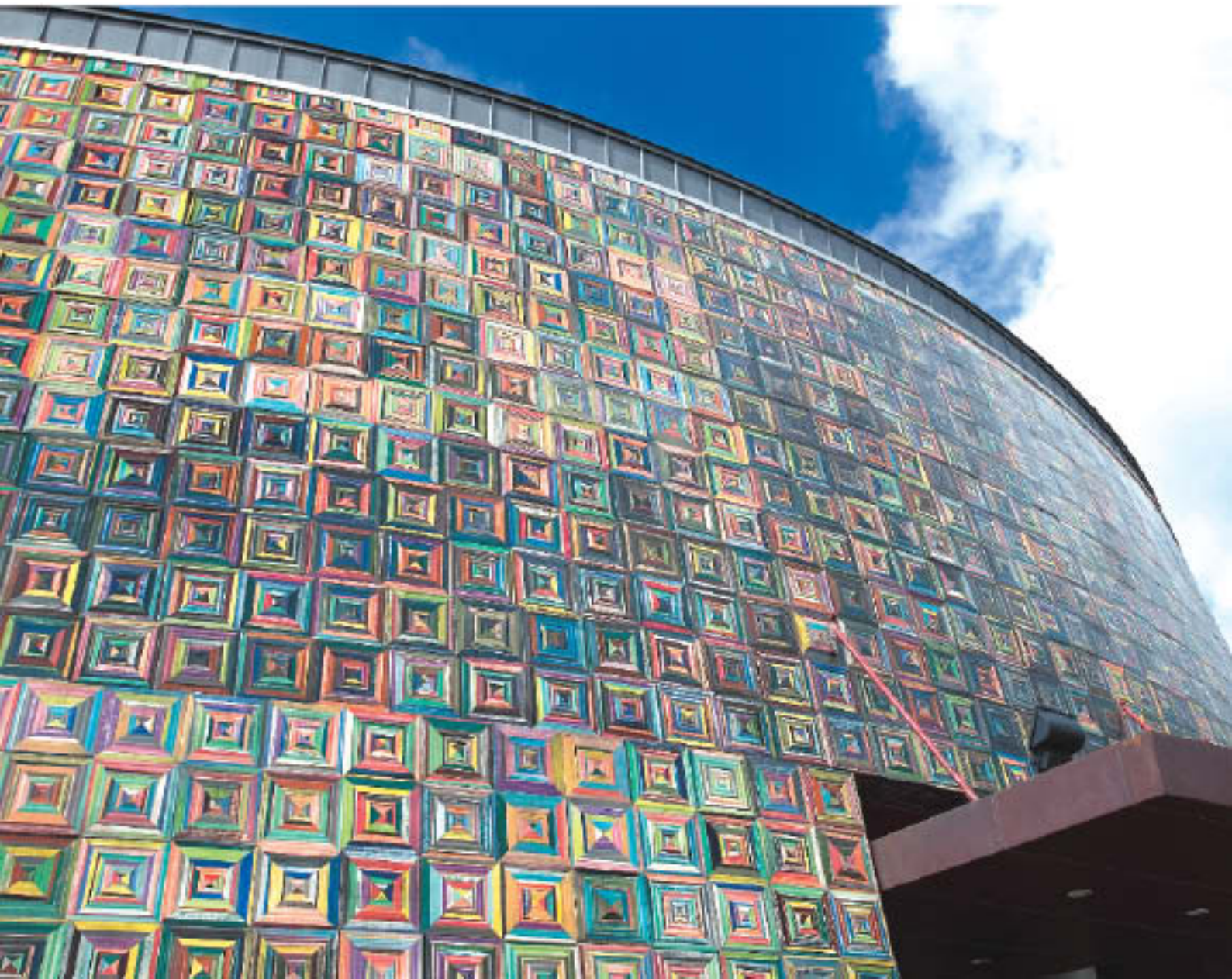


About Clayarch Gimhae Museum

The Clayarch Gimhae Museum is a leader in the field of architectural ceramics. The name signifies its role as 'clay' stands for ceramics and 'arch' for architecture. The museum integrates science with art, education and industry as the leading organization for ceramics and architecture.

Clay as a medium has infinite possibilities and it has contributed significantly to the progress and development of human society in the past. Therefore continued research and development, on both the aesthetical and material qualities, is important. Furthermore architecture is a field of study technology that helps to improve the lives of human beings, by creating more beautiful and convenient living spaces. New advancement and development in architectural materials in correlation to the development of technology, reflects time and culture, making today's architecture an art form. It is most appropriate that ceramics should be integrated with architecture as the two fields complement one another: through architecture, new possibilities in ceramics can be further explored and developed, while through ceramics, architecture can experiment and be infused with new aesthetic expressions while discovering more about its materialistic qualities. The two areas can cross-fertilise many interesting ideas and possibilities.

The first Ceramic Residency for Indian artists at Clayarch Gimhae Museum is initiated by InKo Centre and Arts Council Korea and is supported by Clayarch Gimhae Museum and Lalit Kala Akademi.



What's cooking?

Miyoung Kim, a member of the InKo Centre Cooking Club shares her experience of taking the gastronomic route to appreciate and connect with Indian culture

October 2012, was my 3rd year living in Chennai, experiencing, accepting, its hot weather. To liven up my daily routine a bit, I put my name down in the application form for a cooking course. It offered a great opportunity to learn Indian cooking from the head chef of a well-known hotel. I liked the link between food and people. The idea of enjoying tasty food together with my favorite people was good enough for me. From 11th October, 2012, every Thursday, for a total of 8 sessions, I joined the Cooking Club classes organized by InKo Centre and the Taj Club House in Chennai.

Generally to Koreans, including me, the aroma of Indian cuisine comes across as being strong. So be it a restaurant or shop, I tend to prefer International or fusion style food over an original Indian dish. But now, with the intention to learn and gain an understanding about Indian cuisine and culture, I cautiously set foot into the first class.

All 12 of us, including me, found ourselves being welcomed by the wide smiles of the chef and his staff. After exchanging introductions, we were handed over the recipe and apron. The menu on the first day consisted of 3 different items; Potato-stuffed Paratha, Butter Chicken Masala and Palak Dahi Kebab. With 3 varieties, each week during the 8-week period, we learnt 24 different recipes. At the beginning of the course, the chef said that he hoped that the Korean homemakers would get adjusted to Indian food and prepare these dishes at home, to share with their family members. With such a chef's plan and consideration, we successfully completed the first day's recipe through a relatively simple cooking process using familiar ingredients.

The chef called out the ingredients' name every time he was about to taste, touch or talk about them. On completing all the cooking classes, we could come down to the buffet restaurant at the hotel and have lunch. On coming to learn the preparation process and ingredients blended into Indian food, what did not appeal to our palate formerly was now approached with sentiment and feeling. And this, I realized, extended to understanding and accepting people too. That day, lunch time was filled with talk relating to ingredients and cooking. Realizing that 'one can only see as much as one knows', we laid the topic of food and one's self on our respective plates!

A pleasant and happy two months sped by week by week with friends whom I met while cooking together in Chennai. When I was coming back to India, one person told me, "Ms. Miyoung, live time like it's a gift of life". Even now, I often recall those words. The very ordinary times that are spent asking how things are with each other and the trivial daily routine that is shared together- are they not presents that I have received!..... With every day that is offered to me, I am living the time as if it were a present, gifted to me in Chennai!



The **InKo Connect Card** is a special loyalty discount offered exclusively to our Korean corporate members and to all Korean residents in Chennai with select partners for distinctive retail, hospitality, travel and educational and salon services. InKo Connect Card members can avail discounts at the following outlets in Chennai:



Retail: Chemiers

Hospitality: Taj Club House; The Park; The Park Pod; Raintree, Anna Salai

Travel and Tourism: Reach Travels Boutique; Malaysia Airlines

Salon Services: Oryza; Bounce Style Lounge

Education: InKo Centre

Membership to the following Clubs are also offered to InKo Connect Card members with special loyalty discounts:

- The Cooking Club (conducted in association with Taj Club House).
- The History Club

For further enquiries about the InKo Connect Card and to join the Cooking Club and the History Club, please contact InKo Centre- 044-24403103

InKo Centre and Kukkiwon World Taekwondo Headquarters
is delighted to present

태훈

1st Tae Hon Festival

A unique Taekwondo Fellowship Tournament in South India



10 August 2013

at the Students Activity Centre (SAC), IIT Madras

The tournament aims to celebrate the spirit of taekwondo as both sport and philosophy
and we welcome applications in the Sub-Junior, Junior and Senior categories.

Registration closes on 24 June 2013.

To register and for further enquiries, please contact
InKo Centre - +91 44 24361224 or write to enquiries@inkocentre.org



Korean director wins Best Short Film at the 66th Festival de Cannes

The winner of the Palme D'or at Cannes, director Moon Byoung-gon (30) said he would like to make a film that contains a meaningful message.

Moon received the Best Short Film award at the 66th Festival de Cannes that closed on May 26 for his film *Safe*. Moon is the first Korean recipient of the Palme D'or.



Director Moon Byoung-gon, who won the Palme D'or at Cannes for his film *Safe*, speaks to the press at Art Nine in southern Seoul (Photo courtesy Yonhap News).

I did not expect it at all, said Moon during a press conference at Megabox Art Nine in southern Seoul, shortly after returning from France. *I thought another director was going to win. I was surprised to hear my name from the podium.*

Moon also said he was surprised that Jane Campion, who delivered the award, mentioned the film *A Man Escaped* (1956) by Robert Bresson, which he referred to when he made *Safe*.

On why he won the award, Moon said, *The message of the film was good. The story was dramatic and opened up fast. I thought that the story of the main character as things spiral out of control was interesting.*

On why he made the movie, Moon said, *I wanted to make a film that has an intro, body, and ending and has clear conflicts and conclusion so that people could recognize my strength and weakness.*

On his plans to make a feature film next, Moon said, *I would like to make a film that has a meaningful message. After winning Palme D'or, I feel so much pressure. But things already happened and I will put my utmost effort into my next film. I will do my best without worrying about the result.*

Speaking of his goal, Moon said he would like to make a spectacle movie that has a scale and style similar to the film *Drive* by Nicolas Winding Refn.

The 13-minute-long film, *Safe* is about a female college student who works as a currency exchange cashier at an illegal gambling house. The girl ends up stealing money from gamblers in a bid to pay off her debt. Then, she is chased by the gambler whom she ripped off.

Winning the Palme D'or at Cannes is not only good news and an honour for director Moon but for all of us and the Korean film industry, said Ahn Sung-ki, president of the Shin Young Kyun Arts and Culture Foundation. *I hope that there will be more directors like Moon in the future.*



Minister of Culture, Sports and Tourism Yoo Jin-ryong (sixth from right) and director Moon (fifth from right) celebrate Moon's film *Safe* which won the Palme D' or (Photo courtesy Yonhap News).

Cho Yong-pil- K-Pop legend

American music magazine Billboard praised Korean singer Cho Yong-pil as "the Michael Jackson of Korea" in an article titled "Cho Yong Pil Knocks PSY From No. 1 on K-Pop Hot 100."

Starting with "The king is back," the article introduces the 63-year-old singer by saying "If anyone was going to go head to head with PSY in native South Korea, then it needed to be Cho Yong Pil." As Elvis Presley has been called the "King of Rock and Roll," Cho has earned his own nicknames, first "National Singer" and then "King of K-Pop."

His 19th album *Hello*, his first release in ten years, has been garnering rave reviews both at home and abroad. The long-awaited album was made possible with the participation of 23 foreign musicians from America, Sweden, Thailand, Britain, and Japan, which is quite different from the way his previous albums were produced.

A series of mixing and mastering works done in the five countries in a year-and-a-half helped complete his new album.

The most popular track is "Bounce," whose cheerful and lively rhythm has attracted listeners the world over. The King of K-Pop, who marks the 45th anniversary of his debut this year, did not hesitate to change his musical style for his new album.

When asked about the change in an interview, he was quoted as saying *There was a certain sentiment dominating music in the 1980's. The trends existing at that time have disappeared. Likewise culture is changing. The American music of the '50s and '60s is quite different from the musical styles dominating American music now.*



Cho's constant practice and innovation has made it possible for him to perform on stage for 45 years (Photo courtesy YPC Production).

From unknown to legendary

Cho Yong-pil was the sixth born of four sons and three daughters in Hwaseong, Gyeonggi-do (Gyeonggi Province) in 1950. He graduated from Kyungdong Middle and High schools where Korea's acclaimed actor Ahn Sung-ki was one of his classmates. Inspired by Ahn's musical talents and band experiences, Cho started playing the guitar with him.

Although his parents constantly asked him to focus on getting accepted into a prestigious university, he never took his fingers off his guitar and, he even ran away from home in pursuit of his musical dreams. His musical journey started off with experiences at clubs around the 8th U.S. Army's headquarters and moved onto stages in Busan, which has now become his second home.

Cho Yong-pil had remained unknown until 1976 when one of his songs caused a worldwide sensation. His song "Please Return to Pusan Port" struck a chord with people all over the world. The sensational song started getting attention exactly two years after its 1973 official release. Its LP sales shot to over 100,000, setting a milestone in the Korean music world. The emergence of the singer in the port city caused a "cultural innovation" throughout the nation, rather than being limited, as it normally is, only to Seoul. The song impressed France's pop legend Paul Mauriat so much that he arranged the song for his new album at the end of 1978. Cho's first full-length album titled *The Woman Outside the Window* hit a record-breaking 1 million sales in 1980. Cho was awarded a "Golden Reel Award" presented by American electronics company Ampex for the highest album sales. His popularity spread to Japan where Japanese people started singing "Please Return to Pusan Port," in Korean, at bars and parties.

A music forum attended by five Asian nations which took place at Shibuya City Hall in 1982 brought him more opportunities to advance in the Japanese music scene. Cho had his first Japanese concert in May 1983, leading him to join the ranks of global stars. The concert attracted 7,500 fans, the largest ever as a soloist.

Cho was also the first Korean singer to hold a solo concert in Beijing, China in 1988. To many people's surprise, "Wanqiu", the Chinese version of his song "Friend," had already become popular before his first concert there. "Friend" is the first Korean popular song to have been introduced in high-school music textbooks in 1996. "Please Return To Pusan Port" followed suit in 2002.



Cho Yong-pil singing during his concert held at the Olympic Gymnastics Hall in May 2013 (Photo courtesy Insight Entertainment).

Cho Yong-pil has communicated with the public through his songs for over 45 years. His mid-1980s song titled "Heogong" ("Vanity") conveyed the despair of those engaged in the May 18 Democratic Uprising. Another song "Morning of a Friend" released in the late 1990s reflected the difficult times during the IMF crisis, when massive layoffs and large-scale restructuring were quite common.

His newly released 19th album is also a mirror of today's social realities, marred by low growth and increasing socio-economic gaps. On "My Way Back" (unofficial translation) composed by Cho himself reflects on the lives of the baby

boom generation born during the post-Korean War baby boom between 1955 and 1963. The song embraces the sorrows of the baby boomers who, now in their 50s, have had to endure fierce competition, financial difficulties and early retirement.

Despite a ten-year hiatus, Cho Yong-pil still enjoys tremendous popularity amongst people of all ages. *I will face challenges head on and will see what happens, whether my head or the wall before me breaks*, he said in a press conference. *I have no other option but to do that to compete with so many brilliant and great musicians.*

The O-train & the V-train

The interior of the Korean Peninsula has breathtaking views of natural rocks and cliffs along steep valleys and mountains, coupled with a timeless tradition of songs of Arirang and Confucian culture. The region is less accessible than major cities due to its rugged geography, but that is changing these days with the recent introduction of special train routes.

Since the O-train and V-train opened its services to the mountainous interior of the peninsula in April this year, 20,000 passengers have taken the trains to see the hidden attractions of the inland so far, and another 20,000 have made reservations to take the trains, according to Korail.

The Korea Tourism Organization (KTO) recently organized a familiarization tour with foreign correspondents based in Korea and members of Seoul International Women's Association (SIWA), among others.

The O-train is a shuttle train that loops around the inland running through Gangwon-do (Gangwon Province), Gyeongsangbuk-do (North Gyeongsang Province), and Chungcheongbuk-do (North Chungcheong Province).

The O-train, whose name is derived from the round shape of the letter "O" to suggest its circular route, stops by 13 stations including Jeongseon, Taeseok, Cheolam, Buncheon, Bonghwa, Yeongju, Punggi, Danyang, and Jecheon. The train circulates four times a day with two runs going clockwise and another two in the opposite direction and takes four hours and 50 minutes to complete the entire 257.2-kilometre circuit.

The V-train, which connects to the O-train at Cheoram, Seungbu and Buncheon stations, travels 27.7 kilometers back and forth between Buncheon and Cheoram stations. The letter "V" stands for valley, suggesting that the train runs on a route between steep valleys of the mountainous east in Gangwon-do. A one-way trip takes 70 minutes. Six trips are offered every day, with three from Cheoram to Buncheon and another three in the opposite direction.

The V-train travels slowly at a speed of 30 kilometres per hour to help passengers enjoy the spectacular views of cliffs and rugged mountains.



The highlight of the V-train ride, the picturesque landscape along the steep valley is particularly beautiful with spring flowers in full bloom (Photo courtesy Korea Tourism Organisation).



Participants on a V-train tour pose for a picture (Photo courtesy Korea Tourism Organisation).

There are also many attractions along the O-train ride. Jeongseon County in Gangwon-do, famous for the origin of JeongseonArirang, offers an Arirang-themed musical titled *The Melodies of Utopia* at 2 p.m. on 2, 7, 12, 17, 22, and 27 of every month until November this year, at Jeongseon Culture and Arts Center. For more information, visit www.muyonsi.com.

The Skywalk, a part of Arir Hills Resort in Jeongseon, has a fascinating view of the valley and its wave-shaped stream. This allows visitors to walk on a glass walkway 850 meters above sea level. It also has a zip line on which a rider can descend to the bottom of the hill at a speed of up to 100 kilometres per hour.



A scene from the Arirang-themed musical titled *The Melodies of Utopia* performed at Jeongseon Culture and Arts Center in Jeongseon County, Gangwon-do, the origin of JeongseonArirang (Photo courtesy Korea Tourism Organisation).

The O-train and V-train also provide opportunities to explore hidden inland attractions. The mining facility near Cheolam Station, built in the 1930s, has been running for over 70 years. Its population dropped from 12,000 during its heyday in the 1980s to 3,000 currently.

Many houses in the old mining town were built near the stream due to the lack of flat land. With the mining industry on a steep decline, many of these houses are abandoned. It

is a very rare scene in Korea and gives a glimpse of the country's history. Some artists and residents have made drawings on the walls of rundown homes.

According to Korail, there is a two-day package on offer, including a one-night stay at High1 Resort in Jeongseon County, Gangwon-do. For more information, visit korailtour.com

the screen

26 July 2013

Come Rain, Come Shine

사랑한다, 사랑하지 않는다

Directed by Lee Yoon-ki

23 August 2013

Re-Encounter

회화, 등

Directed by Min Yong-geun

27 September 2013

A time to love

애정만세

Directed by Boo Ji-young & Yang Ik-joon

EVENT

July

28 June to 7 July

The Chennai Chamber Biennale:
an exposition of contemporary
paintings from Korea in Chennai.

15 July to 18 August

Indian Ceramic artists at Ceramic Residency
at Clayarch Gimhae Museum, Korea.

August

10

Tae Hon Festival
a unique Taekwondo Fellowship Tournament
in South India

15-23

Tale of Hanuk by Performance Group Tuida
at the Hindu Metroplus Theatre Festival, 2013.

- 15 Performance in Chennai.
- 17 Performance in Bangalore.
- 23 Performance in Hyderabad.

September

2-30

Indian writer at Writing Residency
at Toji Cultural Foundation, Korea.

LANGUAGE

BASIC KOREAN	Jul	01	03	08	10	15	17	22	24	29	31
	Aug	05	07	12	14	19	21	26	28		
	Sep	02	04	09	11	16	18	23	25	30	
BEGINNERS KOREAN	Jul	01	03	08	10	15	17	22	24	29	31
	Aug	01	06	08	13	15	20	22	27	29	
	Sep	03	05	10	12	17	19	24	26		
PRE-INTERMEDIATE KOREAN	Jul	05	06	12	13	19	20	26	27		
	Aug	02	03	09	10	16	17	23	24	30	31
	Sep	06	07	13	14	20	21	27	28		
BUSINESS PURPOSES KOREAN	Jul	02	04	09	11	16	18	23	25	30	
	Aug	01	06	08	13	15	20	22	27	29	
	Sep	03	05	10	12	17	19	24	26		
SOCIAL PURPOSES BEGINNER LEVEL - A ENGLISH	Jul	02	04	09	11	16	18	23	25	30	
	Aug	01	06	08	13	15	20	22	27	29	
	Sep	03	05	10	12	17	19	24	26		

YOGA

Jul	01	03	05	08	10	12	15	17	19	22	24	26	29	31
Aug	05	07	09	12	14	16	19	21	23	26	28	30		
Sep	02	04	06	09	11	13	16	18	20	23	25	27	30	

CALLIGRAPHY

Jul	02	04	06	09	11	13	16	18	20	23	25	27	30	
Aug	01	03	06	08	10	13	15	17	20	22	24	27	29	31
Sep	01	03	05	07	10	12	14	17	19	21	24	26	28	

TAE KWON DO

TEEN & ADULTS CLASS 1 & 2 CHILDREN LOWER & HIGHER BELT	Jul	02	04	09	11	16	18	23	25	30	
	Aug	01	06	08	13	15	20	22	27	29	
	Sep	03	05	10	12	17	19	24	26		
SPARRING	Jul	05	12	19	26						
	Aug	02	09	16	23	30					
	Sep	06	13	20	27						

VISA SERVICES :

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

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

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

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TVS


HYUNDAI

THE
KOREAN
ASSOCIATION
IN CHENNAI