

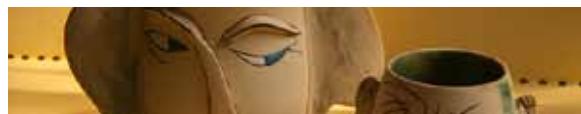
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EDITORIAL

As we step into a new year, a mood of reflection and anticipation is customary, experiences gone by jostling with those yet to be. Of those gone by, alongside several wonderful memories of creative people and meaningful projects lie juxtaposed the angst and unease, deprivation and devastation caused by tribulations, both man-made and natural. The latter, bluntly, even brutally, forces us to introspect, to question the very meaning of our professional practice, the quintessence of our personal beliefs, indeed our very *raison d'être*. What then is the role of the arts and of artists in connecting culture, ecology and community, to become a conduit to increase awareness, promote dialogue and foster peace in our increasingly vulnerable and fractured societies? How can artistic intervention become a beacon of social responsibility, galvanizing people to rekindle hope and initiate change? As an organization mooted and sustained by the munificence of corporations, primarily TVS Motor Company and Hyundai Motor India Limited and a host of small and medium Indian and Korean companies, we understand and value the role of CSR or corporate social responsibility. If CSR is about how companies manage their business processes to produce an overall positive impact on society and to take responsibility to promote positive social and environmental change, we believe that ASR or the artist's social responsibility or how artists manage their creative endeavours to impact society, proactively and positively to become catalysts of change, is equally important. To mark our 10th anniversary, even as we reinforce the global dimensions of the intercultural dialogue between India and Korea, as is our mandate, we introduce ASR or the artist's social responsibility as a key strand of our work, with projects that explore the interrelation between art, society and the role of the artist in civic life.

In this issue of **focus**, read about projects that examine this vital interrelation between art and society, how artistic endeavour is both shaped by and shapes contemporary thought, resulting in individual expression as well as collective memory. In continuation of our engagement in projects related to water - the *WaterBodies* residency and exhibition in Chennai, India in December 2013 and its sequel, the *Waterscapes* exhibition in Seoul, Korea in November 2014, we have invited three committed water activists/artists to Chennai to participate in our proposed ongoing research on the multifaceted subject of water. We open the year with a panel discussion titled *Water Matters: Artistic intervention as civic responsibility*. Curator and Professor of Art History, Hyewon Lee, Artist, Guiyoung Hwang, Artist and Founder, ACTIVATE, Melina Nicolaides and Founder and Festival Director, Coovum Art Festival, PA Madhavan, discuss why it is important to extend public understanding of the vital implications of water-related issues and the role of the artist to raise awareness about such issues in order to effectively converge artistic and social systems. In the same month, in New Delhi, we support GallerieNvyा to present *Transition/Tradition*, an exhibition of contemporary ceramic art from India and Korea. Presented as a collateral event to the India Art Fair 2016, the exhibition presents an eclectic mix of senior Indian and Korean artists as well as a host of young practitioners who having trained in traditional methods of ceramic production and techniques, display a contemporary vision in their modernist conceptual thinking of the ceramic object and its place within the artistic realm. We present two exhibitions at the Gallery @ InKo Centre this quarter with valued partners from Korea. In association with Art User Gallery in Seoul, we present *Mandscape* with three accomplished contemporary artists from Korea who mix Asian and Western aspects in terms of material and technique, yet exude a distinct Korean approach in terms of treatment and emotional appeal. With K-Art, Busan, we present *The Blue Beyond*, with 5 senior 'blue-chip' artists from Korea, displaying mastery over their medium and fine attention to detail. In association with Arts Council Korea, we support contemporary playwright Park Jinhee, who commences her 4-week stint at the annual Sangam House Writers' residency at Nrityagram, Bangalore and participates in Lekhana, Bangalore's literary weekend with local and international writers. A diverse package of contemporary Korean films will be presented at the 14th Pune International Film Festival in January furthering intercultural understanding through the language of cinema. In our *Heart of Matter* series of reflective conversations, Dr Ipsita Chatterjee, Ayurvedic specialist at Forest Essentials, speaks about the ancient wisdom of Ayurveda which emphasises the principle of balance and harmony.

Read about our weekly and monthly offer of Language classes, Yoga, Taekwondo and Calligraphy at the Centre. And drop into our cafe and craft shop for a sensory connect, or simply to unwind!

The reward, it is said, is in journeying to the destination rather than the destination itself. Our 10 year journey would not have been possible but for the magnificent, unstinted support of our principal partners, TVS Motor Company and Hyundai Motor India Limited, with active support from the Consulate of the Republic of Korea in Chennai, the Embassy of the Republic of Korea, New Delhi, the host of Indian and Korean member companies in Chennai and the many proactive cultural partners and individual artists in India and Korea. I place on record our grateful thanks to all those who believed in us and supported us along the way.

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

Season's Greetings. 계절 인사말.

Rathi Jafer

Director, InKo Centre

Transition/Tradition:

Contemporary Ceramic Art of India and South Korea

Gallerie Nvyā and InKo Centre are delighted to present **Transition/Tradition: Contemporary Ceramic Art of India and South Korea, from 10-30 January 2016 at Gallerie Nvyā, New Delhi.** This is the second large-scale exhibition jointly hosted by Gallerie Nvyā and InKo Centre, the first being *Earth Synergy* in January 2009. Transition/Tradition, curated by Kristine Michael from New Delhi and Jin Kyoung Kim from Seoul, presents the work of Indian and Korean artists who have trained in traditional methods of ceramic production and techniques but who show a contemporary vision in their modernist conceptual thinking of the ceramic object and its place in the artistic realm. Both India and Korea are renowned for their strong and diverse ceramic traditions in society as functional, ritual and architectural objects. Most of the artists whose works are exhibited here are educators as well as strong practitioners whose great influence on younger generations has led to a growing recognition of the value of ceramic art in art practices of the 21st century. The exhibition brings together an eclectic mix of senior South Korean and Indian artists as well as a host of new, young practitioners.

It is with Gallery Nvyā that we started our engagement with ceramic art in January 2009 and as such, this exhibition reinforces and celebrates a meaningful partnership that has come full circle.

Transition/Tradition is a collateral event to the India Art Fair 2016 in New Delhi.



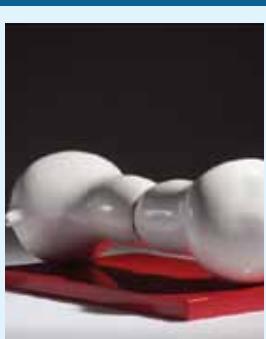
Shirley Bhatnagar



Zaida Jacob



Kim, JiHae



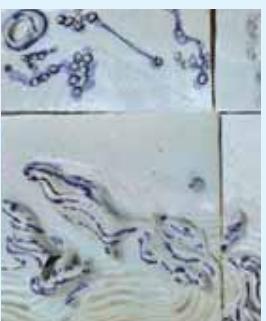
Madhur Sen



Jun Young Jung



Kristine Michael



Trupti Patel



Han, Young Sil



Ira Choudhary

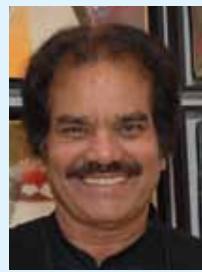


Lee, Eun Ha

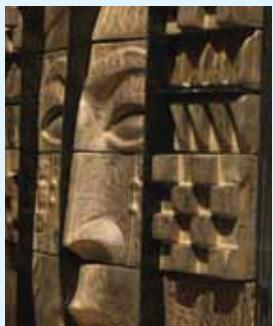


JiYong Yoon





P R Daroz



Dipalee Daroz



Vineet Kacker



Manisha Bhattacharya



Reyaz Badruddin



Ela Mukherjee



Kyung Joo Park



Kim, Do Jin



Kim, Sun



Jin Kyoung Kim



Eun Kyo O



Yeo, Kyung Ran



Kyu-ri Pyon



Heewon Shin



Jae Joon Lee



Sheen, Yi Chul



Lee, Hoon



Yoon Sun Lim



Contemporary Korean Films at The Pune International Film Festival, Pune

InKo Centre is delighted to present the following package of contemporary Korean films, varying in mood, tone and technique, at the **14th Pune International Film Festival from 14- 21 January, 2016.**



TITLE	DIRECTOR	YEAR OF RELEASE
Set Me Free	Kim TaeYong	2014
Montage	Jeong Keun Seob	2013
Our Sunhi	Hong Sang-soo	2013
Peppermint Candy	Lee Chang Dong	1999

Synopsis

Set Me Free

Directed By Kim Taeyong

Yeongjae is a high school student who grows up at "Isaac's Home", a group home that he was placed in as a child to avoid his immature and reckless father.

Montage

Directed By Jeong Keun Seob

A kidnapper disappeared 15 years ago without a trace. Five days before the statute of limitations for the case expires, someone anonymously leaves a flower at the crime scene. What unravels in this murder mystery is as surprising as it is compelling.

Our Sunhi

Directed By Hong Sang-soo

Korean auteur Hong Sang-soo's latest film, *Our Sunhi* follows an aspiring young filmmaker who becomes the object of desire for three very different men, in this smart, nuanced comedy.

Peppermint Candy

Directed By Lee Chang Dong

The film starts with the suicide of the protagonist and uses reverse chronology to depict some of the key events of the past 20 years of his life that led to his death.



About The Pune International Film Festival

The Pune International Film Festival (PIFF) is an annual film festival held in Pune, Maharashtra, India, since its inception in 2002. Home to the Film and Television Institute of India (FTII) and the National Film Archive of India (NFAI), Pune has a rich cultural history of film-making and film studies. It is also a major international education hub for students of literature, media and journalism. This ensures that PIFF is attended by a huge number of delegates as well as film makers every year. The festival aims to bring the best in world cinema to the culturally rich city of Pune.

The 14th Pune International Film Festival will be held from 14- 21 January, 2016 with over 200 films from various countries. The festival is jointly organized by the Pune Film Foundation and the State Government of Maharashtra.

For further information please visit www.piffindia.com

Artist's Social Responsibility: Connecting Culture, Ecology and Community

In continuation of our engagement in projects related to water - the Water Bodies residency and exhibition in Chennai, India in December 2013 and its sequel, the Waterscapes exhibition in Seoul, Korea in November 2014, we have invited three committed water activists/artists to Chennai to participate in our proposed on going research on the multifaceted subject of water and the immeasurable significance of discussions held globally on issues such as the increasing concerns regarding potable water supplies; the role of water as an object of conflict and in the definition of territory, borders and national statehood and the increasing occurrence, in the past decade of water-generated natural disasters. The recent unprecedented rains and subsequent flooding of the city with the Coovum breaching its banks, only adds to the urgency of such research to try and find tangible, sustainable solutions in terms of river restoration, preservation, sound civic planning and infrastructure development. Our water-related projects have always aimed to connect Culture, Ecology and Community through the contributions of artists, activists, the media and the citizens of Chennai. The forthcoming research project will aim to raise awareness about the Coovum and change peoples' understanding and perspective of this river. We hope that the findings of this project could be shared effectively with relevant stakeholders in the city and with the organisers of the forthcoming Coovum Art Festival (CAF) that is scheduled later in the year in Chennai, India.

As the InKo Centre seeks to promote the global dimensions of inter-cultural dialogue with projects that explore the relation between art, society and the role of the artist in civic life, we will, in our tenth anniversary year in 2016 and particularly in light of the water-related events of recent times within our region, have a special focus on the topic of water and on the artist's social responsibility in deepening this dialogue in a sustained and meaningful manner.

Join us on Wednesday, 12 January 2016 at 6.30 pm at InKo Centre for a panel discussion titled **WaterMatters: Artistic intervention as civic responsibility**. Curator and Art History Professor, Hyewon Lee, Artist, Guiyoung Hwang, Founder, ACTIVATE , Melina Nicolaides, Founder and Festival Director, Coovum Art Festival ,PA Madhavan, discuss why it is important to extend public understanding of the vital implications of water-related issues, the interrelation between art and society and the role of the artist to raise awareness about civic issues in order to effectively converge artistic and social systems.



Hyewon Lee is a curator and art history professor at Daejin University in South Korea. She has written extensively on trans-cultural flows in art and politics. Her curatorial projects include Waterscapes: the Politics of Water (2014-15) in Seoul and Pohang, Korea, Water Bodies in Chennai, India (2013-14), A Room of his Own: Masculinities in Korea and the Middle East (2014) in Seoul; Gohan-Sabuk Project (2009) for a former mining valley in the east coast of the Korean peninsula and An Online Public Art Project for Seoul (2007). She also curated Up in the Air: From Yeido to Incheon (2011), an award-winning exhibition of various objects and artifacts that South Koreans brought home from their overseas travels from the time of Vietnam War to the first decade of the 21st century. Mapping a society which has been in a constant process of defining and redefining itself in terms of the "Others" under the frenzy speed of modernization/industrialization, this exhibition aimed to reveal the weight of intangible burden that they have carried--an aspiration for becoming world citizens in routes that shifted as the world system itself underwent changes. Hyewon Lee believes in art as social practice and her projects have mostly been inspired by her own lived experience of everyday.



Guilyoung Hwang was born in 1983 in Masan, South Korea and received her BFA in sculpture and BA in communication from Seoul National University. She graduated from the California Institute of the Art, MFA in 2012. She had a solo exhibition at Commonwealth and Council in Los Angeles and participated in group shows including "Authenticity" in 2012, "Hexenhaus" in 2013 in Los Angeles; "2014 Multimedia Festival-Hi Squirrels" in 2014, Daegu, South Korea.

Hwang's practice consists of fieldwork and performative interventions in urban landscape. Recording her activities through photographs, dialogical documents and videos, Hwang uses various forms of mimicry and erasure to address the plasticity of subjectivity in between the sectors of the private and the public in contemporary cityscapes.



A firm believer of Gandhian principles, **Madhavan** started working as a documentary photographer, travelled around India documenting mining industry and its intrusion in the environment, tribals lives and their culture. After receiving a research grant from Indian Foundation for the Arts, he pursued a research project on Daguerreotype and Alternative Photography. He was a consultant with Plan International, Save the Children, Christian Children Fund, and DFID for photography. Presently he dedicates his entire time to Goa Center for Alternative Photography (Goa-CAP) doing research, curating shows and promoting alternative photography in South Asia. PA Madhavan is the Artistic Director of the forthcoming Coovum Art Festival which aims to be one of the largest participatory public art projects in India, uniting the works of local, national, and international artists through exhibitions, installations, performances, and educational programmes.

Melina Nicolaides, originally from the island of Cyprus, was born in Washington, D.C. With her family, she moved to New Delhi at the age of seven, where she spent her childhood years, followed by secondary education in Geneva, and completion of her studies at the British School of Rome. She has a BA degree in History from Princeton University, obtained with the thesis "A problem of Authenticity and Representation in a 19th century Vision of the Orient" as considered through Verdi's opera 'Aida'. Following an extended training-period in Brussels at the E.U. in the sectors of communication, information and cultural heritage, she went on to receive a multi-disciplinary MFA from Baltimore's Maryland Institute College of Art (MICA), attended with an A.G. Leventis Foundation Graduate Fellowship, and where she earned the institution's 1997 Graduate Award in Painting.



As a visual artist her work has been exhibited in six solo and over 40 group exhibitions internationally, and can be found in public and private art collections in the USA, Europe, and the Middle East. She has received multiple governmental and institutional art and exhibition grants (painting, film, installation) in Cyprus and the USA, and her work has been reviewed in diverse publications such as The Washington Post, Art News Magazine, Contemporary Practices Arts Journal Dubai. Following a recent move to live in her homeland of Cyprus for the first time, she established the arts organization ACTIVATE, is a registered nonprofit arts organization created to present cross-disciplinary projects that share the aim of using art to activate people around the urgent issues of our time. ACTIVATE began its engagement with its first topic of focus – the global water crisis – with its team partners in South Korea and India. For further information, please visit www.activate.zone

HEART of matter

This is a series of reflective conversations that dwell on holistic living, wellness, history, philosophy, literature, art and culture. Presented by InKo Centre as quarterly editions, in association with partner organisations, these direct and inspirational conversations will focus on lived experience rather than theoretical abstractions.

We invite you to explore what lies at the heart of matter, what matters most and why.

Join us for a presentation by **Dr Ipsita Chatterjee**, Ayurvedic specialist at **Forest Essentials**, on the ancient wisdom of Ayurveda which emphasizes the principles of moderation, balance and harmony. The presentation outlines the basic principles of Ayurveda, aromatherapy and of 'doshas' or dynamic energies that are at once personal and unique and yet interlinked with the ebb and flow of the seasons, defined by the food we eat and the sensory impulses that we receive. The presentation concludes with an interactive session with the audience to identify the essential oil that could optimally benefit their personal dosha..

In ancient Ayurvedic scriptures, food habits and lifestyle were subtly interwoven with the seasons. Ayurveda lays emphasis on seasonal harvesting and plucking of herbs. Seasonal herbs are of optimal potency and in their purest form, gives vital nutrition when used orally or for skincare. The ancient science of Ayurveda aims to work at four levels - body, breath, mind and spirit - with the fundamental belief that when all these elements are in perfect harmony, one naturally radiates both outer and inner beauty.

Ayurveda emphasizes the use of products made of "living" substances such as plants or their extracts which contain the vibratory energy that constitutes life. This includes all forms of vegetation - trees, flowers, fruit, vegetables, herbs and spices. These living substances contain all the purifying, nutritive and balancing properties necessary for a healthy life; to nurture the skin and to slow down the ageing process. The most important edict of Ayurveda is to "use on your skin only what you can eat". This is the Ayurvedic definition of Health and Beauty.

Forest Essentials started with the aim to share this simple yet profound truth and to encourage the use of pure, organic and natural products. With innovative formulas that draw on traditional wisdom and the potency of traditional ingredients, all Forest Essential products additionally have sensuous scents and textures that make for a unique, gratifying and multi-sensory experience.

About our special guest - Dr Ipsita Chatterjee:

With a Bachelor's degree in Ayurveda Medicine and Surgery, **Dr.Ipsita Chatterjee**, completed an M.D. in Rasashastra and Bhaishajya Kalpana (Ayurvedic Pharmaceuticals and Cosmetics) from Rishikul Government Ayurvedic College at Haridwar. Dr Chatterjee has co-authored articles on 'Puta Vinischaya' and 'Deciphering Putas' published in Ayurvedamritam and CCIM Magazine respectively. Other achievements and felicitations include the Best Convenor Award for Haridwar Mahotsav from 2009-2012; the Ayurvisharada Award and scholarship for Excellence in the field of Ayurveda in 2007 and the Acharya Pt. Mukundi Lal Dwivedi Award for Excellence in Academics in 2007. Dr Chatterjee was invited as a speaker to the National Conference on practical aspects in the management of Amvata with special reference to Panch Karma.

Dr Chatterjee, who has been associated with Forest Essentials for over 5 years is the Ayurveda expert for the brand and imparts regular training sessions for all the brand representatives in Forest Essentials stores across India.

About Forest Essentials

Forest Essentials is an authentic, traditional, luxury Ayurvedic skin care brand with its foundations in the ancient science of Ayurveda. A pioneer in the Luxury Ayurvedic segment, it has become today, the quintessential Indian beauty brand where secrets of ancient Ayurveda, brought to life through painstaking research, have been made available to modern - day customers. It is the only Indian brand which is involved in the conception, formulation, manufacturing, bottling and sale of the products via a network of its own company-owned stores. Forest Essentials is also the leading supplier to the majority of Luxury hotel chains in India including the iconic Taj Group of Hotels and The Oberoi Hotels. Founded in 2001, Forest Essentials retails from 38 exclusive retail stores across the country.

At 6.30 pm on Tuesday, 2 February 2016, at InKo Centre.

Contemporary Korean writer at Sangam House

InKo Centre and Arts Council Korea (ARKO) are delighted to invite playwright, Ms Park, Jinhee, as our next writer-in-residence at the Sangam House Writing Residency at Nrityagram in Bengaluru. Ms Park will be in residence from 28 December 2015 to 22 January 2016 and will participate in Lekhana, the literary weekend organised by Sangam House from 8-10 January, 2016 in Bengaluru.



Park, Jin-hee, is a promising young playwright. She visited India in 2010 and produced a movie called SHIVA, Throw Your Life, in 2013. She has dramatized and produced some of her work and has won the Best Picture Award at the Busan International Performing Arts Festival in 2014. During her visit to India and her stint at Sangam House, she aims to research Asian tales and is open to presenting reading sessions for Indian readers.

Park, Jinhee is actively working on convergence in performing arts theatre, both as a playwright and as a filmmaker. Her work is based on the tales and myths of Korea. Her work aims to talk about the future through past and present modes of communication.

In addition, she created a video while continuing to work to broaden her literary world. She wrote the scenario for 'SHIVA, throw your life.' This film is South Korea's first location shooting of a film that originated in India within a distinct Indian context.

Park Jinhee will be in residence at Sangam House from 28.12.2015 to 22.1.2016



[sangam house]

About 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 screenwriters.

Lekhana 2016, a literary weekend, organised by Sangam House, will be held at the IIHS Bangalore City Campus from 8-10 January, 2016. Lekhana brings together writers from Bangalore city to share conversations, discussions and readings. The theme this year is "The Sound of Silence", and will feature readings from the works of writers who have returned their Sahitya Akademi awards, and an open forum on the efficacy of organisations like PEN and non-violent modes of dissent and protest.

Mandscape

22 January to 22 February 2016

Mandscape presents the work of three accomplished contemporary artists from Korea - Park, Hyun-Ok, Park, Sang-Mi and Chon, Byung-Hyun. The artists focus on Korea's landscape, using distinctive styles and materials.

The exhibition showcases work that is united by theme but is singular and unique in technique and execution. The artists seem to gaze at each others work in an interesting manner that allows for perspectives that both complement and counterpoint one another.

The artists present work that mix Asian and Western aspects in terms of material and technique, yet exude a distinct Korean approach in terms of treatment and emotional appeal.

Park, Hyun-Ok



The study of forest 14-5
116.8 x 91.0 cm
Mixed Media



Spring snow 14-1
60.6 x 72.7 cm
Mixed Media



Spring Snow 14-2
72.7 x 90.9cm
Mixed Media



The Study of Forest 15-3
45.5 x 53 cm
Mixed Media



Spring Afternoon 15-5
60.6 x 72.1 cm
Mixed Media



Spring Afternoon 15-6
90.9 x 72.7cm
Mixed Media



Spring Afternoon 15-8
135 x 50cm
Mixed Media

Park, Hyun-Ok uses Japanese stone powder which is used in oriental painting to create a soft, almost dreamy palette, which captures the changing seasons with detail and finesse.

Park, Sang-Mi



Scene_Coexist
130 x 130 cm
Indian ink & Korean colour on paper over a panel



Scene_exist
90 x 110 cm
Indian ink & Korean colour on paper over a panel



Scene_not like theirs
90 x 110 cm 05
indian ink & korean color on paper over a panel



Scene_thereinto
81 x 117 cm
Indian ink & Korean colour on paper over a panel



Scene_boundary
60.6 x 72.7 cm
Indian ink & Korean colour on jangji over a panel



Scene_tripse I
41 x 53 cm
Indian ink & Korean colour on paper over a panel



Scene_tripse II
41 x 53 cm
Indian ink & Korean colour on paper over a panel

Park, Sang-Mi's works draw from traditional Korean painting and includes drawing, using Indian ink. She draws with strong and vivid colours similar to the primary colours used in Western painting.

Chon, Byung-Hyun



Blossom
100 x 100 cm
Mixed media on canvas (colouring on Hanji-Collage)



Field
100 x 100 cm
Mixed media on canvas (colouring on Hanji-Collage)



Sehando (Landscape in Winter)
100 x 100 cm
Mixed media on canvas (colouring on Hanji-Collage)



Tree
100 x 100 cm
Mixed media on canvas (colouring on Hanji-Collage)



Tree
100 x 80 cm
Mixed media on canvas (colouring on Hanji-Collage)



Blossom
53 x 45 cm
Mixed media on canvas (colouring on Hanji-Collage)

Presented in association with:

Art User
A&U
Gallery

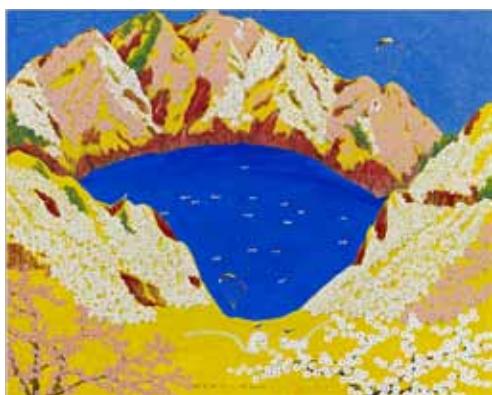
Chon, Byung-Hyun draws using traditional materials such as hanji, ochre and marble powder, employing techniques used in Western painting.

The Blue Beyond

An exhibition of paintings by 5 acclaimed Korean artists **23 February to 25 March 2016.**

This exhibition, which showcases the work of 5 senior, acclaimed artists from Korea, is presented by InKo Centre in association with K-Art, Busan, Korea.

Jung, Young Mo



Spring of Cheonji Lake in Mt. Baekdu

91x73cm

Mixed Media on Jangji

Lee Hee Don



Contributory cause

60.6 x 72.7cm

Mixed Media on Canvas

Ju Tae Seok



Nature Image

72.7x60.6cm

Acrylic on Canvas

Yun Hyung Sun



Invitation to Nature

72.7X60.6cm

Crystal powder, Chinese ink.

Powder Colour on Canvas

Lee Kang Hwa



Conversation

65x91cm

Mixed Media on Canvas

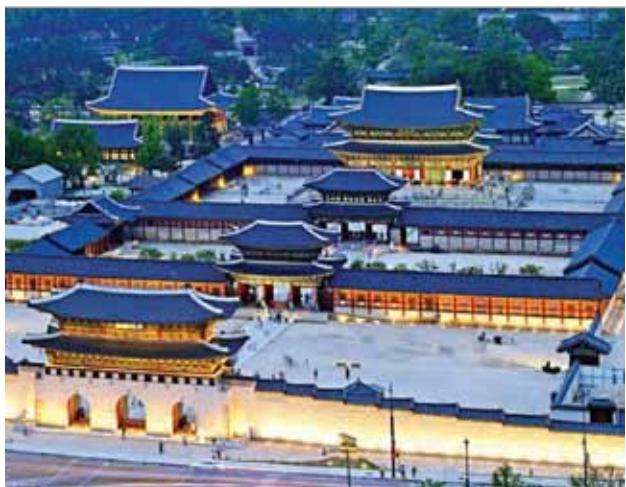
Presented in association with:



NEWS PICKS

The Historical Heritage of Seoul

Seoul, the capital of the Republic of Korea, is in itself an important part of Korea's cultural heritage and is a most popular attraction among overseas visitors to Korea. Although it is now recognised as one of the largest modern metropolises in the world, its downtown area is enclosed by historic walls that were originally built over 600 years ago and contains a number of valuable historical heritage including Royal Palaces, fortresses, gates, and old residential districts.



Gyeongbokgung Palace. The main Royal Palace of the Joseon dynasty located at the heart of Seoul



Dancheong: Dancheong is a traditional method of decorating various palace and temple buildings with intricate patterns of the five cardinal colors, blue (symbolizing the east), white (west), red (south), black (north) and yellow (center). This type of painting also serves to protect wooden structures from the elements.

Gyeongbokgung Palace

Located at the foot of Bugaksan, the main mountain overlooking downtown Seoul, Gyeongbokgung was the principal Royal Palace for about 200 years from its construction in 1395, just three years after the foundation of the Joseon Dynasty (1392-1910), until it was burnt down just after the commencement of the Japanese invasion of Korea in 1592. Thereafter it remained in ruins for 275 years until 1867 when it was restored. However, less than fifty years later, it fell into the hands of Japanese colonialists who destroyed the front part of the palace to build the Japanese Government-General Building on the site. The latter building, a neo-classical structure, continued to be used to house government offices even after Korea was liberated in 1945 until it was demolished in 1996 as part of an effort to remove the remaining vestiges of the colonial period. Some of the ruins of the building were moved to the Independence Hall of Korea in Cheonan, Korea for public display.

Under a major renovation project to restore the palace starting in 1990, some of its buildings were restored and its main gate, Gwanghwamun, was moved to its original location. Today, the palace features some of the country's most popular tourist attractions, including the majestic architectural pieces, the Geunjeongjeon Hall and the Gyeonghoeru Pavilion.

Changdeokgung Palace Garden



Changdeokgung Palace Garden. A view of the rear garden of Changdeokgung Palace, including Buyongjeong and Juhamnu Pavilions, with the Buyongji Pond situated between them.

The rear garden of Changdeokgung Palace, one of the Royal Palaces of the Joseon dynasty (1392-1910) still standing in Seoul, has been widely praised for the harmony between exquisite architectural structures and its natural surroundings and is now one of the most popular tourist attractions in Seoul. The garden, known as the secret garden (biwon), the forbidden (geumwon) or rear garden(huwon), was a preferred venue for royal events such as banquets and picnics. It features a pond and several exquisite pavilions that were built around it over a long period of time. The garden was open to the general public until the mid-1970s, but this caused severe damage which led to its closure for several years to restore it to its original condition. Only a part of the garden was reopened to the public in May 2004, but visitors need to make reservations in order to visit.



Geummamun Gate at the Changdeokgung Palace Garden in Jongno, Seoul

Deoksugung Palace

To most Korean people today Deoksugung Palace is largely connected with the desperate struggle of the Joseon Dynasty to survive amid the incursions of the major imperial powers at the turn of the 19th century. It was in 1897 that King Gojong proclaimed the launch of the Korean Empire and designated Deoksugung as the imperial palace after leaving the Russian legation where he had taken refuge one year earlier in a desperate attempt to keep his government free from the interference of Imperial Japan.

Deoksugung Palace. Unlike other Royal Palaces of Joseon, Deoksugung contains both Western style stone buildings and traditional wooden structures.

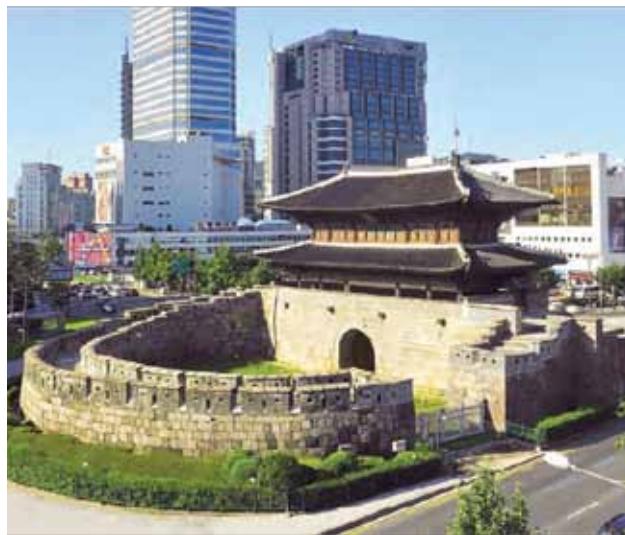
Today, the clearest reminder of Deoksugung's short-lived glory as the only imperial palace in Korean history, is the changing of the palace guard ceremony, which takes place three times a day except for Mondays. The promenade along the southern wall of the palace is particularly popular among young people seeking a romantic ambience!

Sungnyemun Gate (Namdaemun - South Gate)

Sungnyemun, or the Gate of Exalted Ceremonies, is the south gate of the old fortress wall that was built to protect the capital (today's downtown Seoul) of the Joseon dynasty. It is the largest of the old fortress gates still standing in Korea today and was designated as the National Treasure No. 1 in 1962. The pavilion-style wooden building forming the upper part of the gate was severely damaged by arson in February 2008, but was returned to its original form after a full-scale restoration project that took five years to complete.

The gate is often associated with the large complex of shopping facilities formed around it, including a traditional market which has steadily grown into a major tourist attraction. The area is always bustling with Korean and international shoppers seeking to purchase clothes, kitchen ware, domestic appliances and other commodities offered at reasonably low prices despite their good quality. Many of the shops doing business in the area run their own factories to maintain competitive pricing of the products.

The Namdaemun Market currently houses over 9,300 stores and attracts over 500,000 shoppers a day. It has formed a huge international trading network of Korean merchants scattered around the world, with a huge amount of money spent and earned imports and exports.



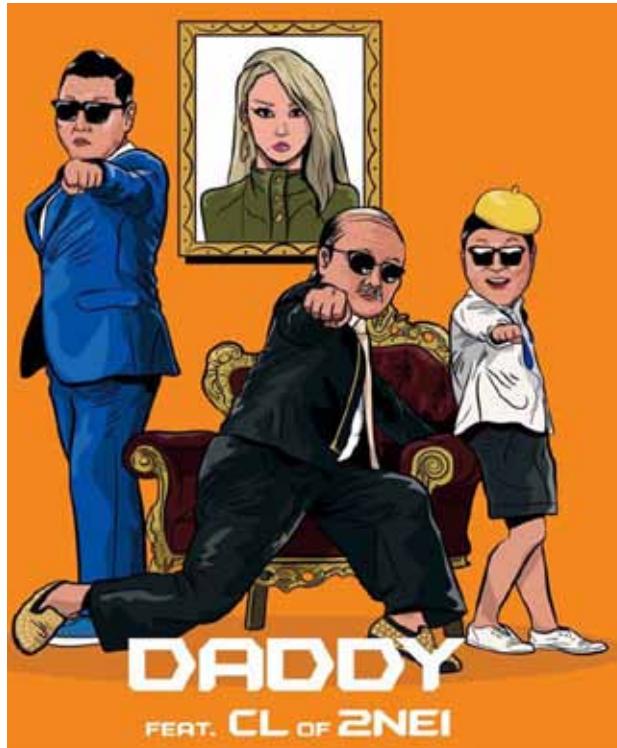
Seoul, the capital of the Joseon Dynasty, was protected by a long stone wall with eight gates, two of which, Sungnyemun (up) (Namdaemun or South Gate) and Heunginjimun (Dongdaemun or East Gate), can still be seen today. The first, literally 'Gate of Exalted Ceremonies' is famous for being the Korean National Treasure No. 1, while the second, Heunginjimun, is the only one of the eight fortress gates protected by a semicircular gateguard wall.

Heunginjimun Gate (Dongdaemun - East Gate)

Situated on the eastern part of the old fortified wall of Seoul, Heunginjimun (Gate of Rising Benevolence) attracts tens of thousands of people from across Korea and neighbouring countries due both to its historic significance and its proximity to several large markets that have formed around it, including Gwangjang Market, Pyeonghwa Market, Sinpyeonghwa Market and Dongdaemun Market. All of these markets are particularly famous for the diverse fashion items on offer, particularly clothes and accessories.

Psy's new song 'Daddy' draws attention worldwide!

Psy is back with a new album. He released his seventh album on 2 December 2015. It's been three years and five months since his sixth album, which included the international hit song 'Gangnam Style'.



The single 'Daddy' is the most popular song on Psy's newest album.

On 2 December 2015, at the Mnet Asian Music Awards (MAMA), one of the largest music festivals in Asia, Psy gave a live performance of his songs "NapalBaji" and "Daddy," from his new album which brought the entire audience to its feet! To view the footage on YouTube, click visit <https://youtu.be/aQSeSoDjEG>.



Psy performs 'NapalBaji' and 'Daddy' live at the Mnet Asian Music Awards (MAMA) in Hong Kong

"NapalBaji" and "Daddy" features Psy dancing in retro purple bellbottoms! His videos entertain his fans around the world, especially when he is simultaneously a child, father and grandfather. Since its release on 1 December 2015, the video clip of "Daddy," in particular, garnered more than 31 million hits in just a week!



Psy released videos for 'NapalBaji' (top) and 'Daddy' via his official YouTube channel.

The new album is not just about dance songs. Comprising nine songs, the album covers a variety of genres, ranging from rap, hip-hop and rock 'n' roll, through to some quieter melodies. Musicians across a wide range of genres also worked with him, including will.i.am from the Black Eyed Peas, CL from 2NE1, Kim Junsu from JYJ and vocalist Jeon Inkwon from the band Wild Chrysanthemum.



Event

January

8-10 : Contemporary Korean writer at Sangam House
at Nrityagram, Bengaluru.

10-30 : Transition/Tradition: Contemporary Ceramic Art of India and South Korea
at Gallerie Nvya, New Delhi.

12 : Artist's Social Responsibility: Connecting Culture, Ecology and Community
at InKo Centre, Chennai.

14-21 : Contemporary Korean Films at The Pune International Film Festival
at PIFF, Pune.

22 January to 22 February

Mandscape

at The Gallery @ InKo Centre, Chennai.

February

02: Heart of Matter
at InKo Centre, Chennai.

March

25 February to 25 March

The Blue Beyond

at The Gallery @ InKo Centre, Chennai.

Language

Elementary and Intermediate Level I A, I C
Business Purpose
KOREAN, ENGLISH

Jan	04 Mon	06 Wed	11 Mon	13 Wed	18 Mon	20 Mon	27 Wed
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Feb	01 Mon	03 Wed	08 Mon	10 Wed	15 Mon	17 Wed	22 Mon	24 Wed	29 Mon
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Mar	02 Wed	07 Mon	09 Wed	14 Mon	16 Wed	21 Mon	23 Wed	28 Mon	30 Wed
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Elementary and Intermediate Level I B , 2D
Business / Social Purpose
KOREAN, ENGLISH

Jan	05 Thu	07 Tue	12 Thu	19 Tue	21 Thu	28 Tue
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Feb	02 Tue	04 Thu	09 Thu	11 Tue	16 Thu	18 Tue	23 Thu	25 Tue
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Mar	01 Tue	03 Thu	08 Tue	10 Thu	15 Tue	17 Thu	22 Tue	24 Thu	29 Tue	30 Thu
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Calligraphy

Jan	02 Sat	04 Mon	05 Tue	07 Thu	08 Fri	09 Sat	11 Mon	12 Tue	16 Sat	18 Mon	19 Tue	21 Thu	22 Fri	23 Sat	25 Mon	28 Thu	29 Fri	30 Sat
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Yoga

Jan	04 Mon	06 Wed	08 Fri	11 Mon	13 Wed	15 Fri	18 Mon	20 Wed	22 Fri	25 Mon	27 Wed	29 Fri
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Feb	01 Mon	03 Wed	05 Fri	08 Mon	10 Wed	12 Fri	15 Mon	17 Wed	19 Fri	22 Mon	24 Wed	26 Fri	29 Mon
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Mar	02 Wed	04 Fri	07 Mon	09 Wed	11 Fri	14 Mon	16 Wed	18 Fri	21 Mon	23 Wed	28 Mon	30 Wed
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Taekwondo

TEEN & ADULTS CLASS I &2	Jan	05 Tue	07 Thu	12 Tue	19 Tue	21 Thu	28 Tue
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CHILDREN LOWER & HIGHER BELT	Feb	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	28 Thu
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Mar	01 Tue	03 Thu	08 Tue	10 Thu	15 Tue	17 Thu	22 Tue	24 Thu	29 Tue	30 Wed
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ENGAGE



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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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