

PHOTO: A.R. ANSER



Diverse narratives

The Chennai Chamber Biennale showcases the best of Korean contemporary art

TUBA RAQSHAN

DECCAN CHRONICLE

The second edition of the Chennai Chamber Biennale featured a mélange of interesting visual narratives — grey-tinged seascapes, vibrant comic-like characters and mystic vistas. This bi-annual exhibition is a focused collection of 122 contemporary artworks from Korea. Curated by K-Art and the InKo Centre, the exhibition will be on until August 6 at the Lalit Kala Akademi. Dr. Rathi Jafer, the director of InKo Centre, said, “The second edition strengthens and deepens what we started in 2013 with an aim to introduce the range and depth of contemporary Korean painting in Chennai. The exhibition continues to be the largest exposition of contemporary Korean paintings in India. This year we have also introduced a special section of prize-winning work by middle and high school children from Korea. The journey thus far has been most meaningful and we hope to sustain the momentum of exchange of work and of best practices between artistic communities in both countries.”

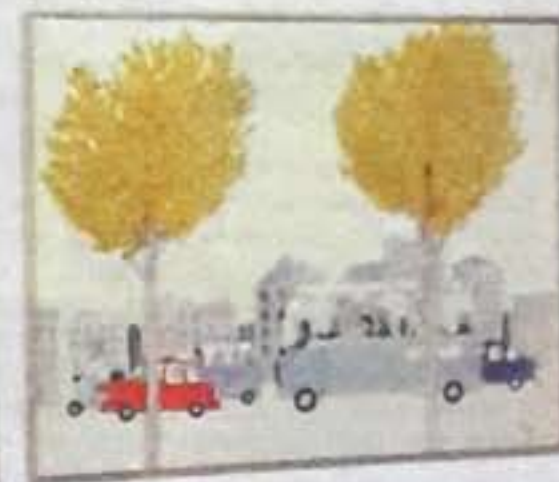
The exhibition continues to be the largest exposition of contemporary Korean paintings in India — DR. RATHI JAFER

Tae-Seok Ju, artist and professor, College of Fine Arts, Hongik University, led the delegation of Korean artists in Chennai. “When it comes to Korean contemporary art, it is a mélange of the artist’s imagination and the collaboration between imagery and reality,” he explained.

Artist Red Joo, who was one of the



exhibition, revealed, “Some works connect to me personally, while others do so emotionally, or through the techniques used. Some works connect to my child-like side. It is a fresh perspective.”



Korean artists visiting Chennai, pointed out that his work is inspired by the consciousness. Pointing out his canvas, he said, “We think what we say is everything but what we have inside us is more beautiful. The consciousness of beauty is a present from God that was engraved in the brain of mankind from the beginning. The dot, line, plane and colour that are seen on the canvas, get reflected as activities deep in the internal abyss of the world of consciousness,” he said.

Samia Khan, an artist who was present at the

Senior artist Gopinath pointed out, “The work is meticulous and the observation is good. The way the artists express themselves is interesting. Indian artists have a lot to learn, especially when it comes to persistence.”



‘I HAD A FEELING THAT I BELONGED HERE’

The Abbot of Beomeosa Temple on his impressions of Chennai and the need for Zen in our lives

Venerable Subul Sunim, Abbot of Beomeosa Temple, Korea, was in the city recently to give the talk ‘Meditation and Mindfulness’ as well as inaugurate the ‘Chennai Chamber Biennale’. Speaking about his experiences in the city, the Abbot said, “This was my first visit to Chennai and I had a feeling that I belonged here. I wish to come back again in future. I thought Chennai was stagnant like the atmosphere in the Kapaleeswarar Hindu temple at Mylapore, which I visited on July 25, 2015. However, I can now feel the energy active with currently evolving changes. It appears to

I was deeply impressed to see that the life of Indians revolves around God

— VENERABLE SUBUL SUNIM

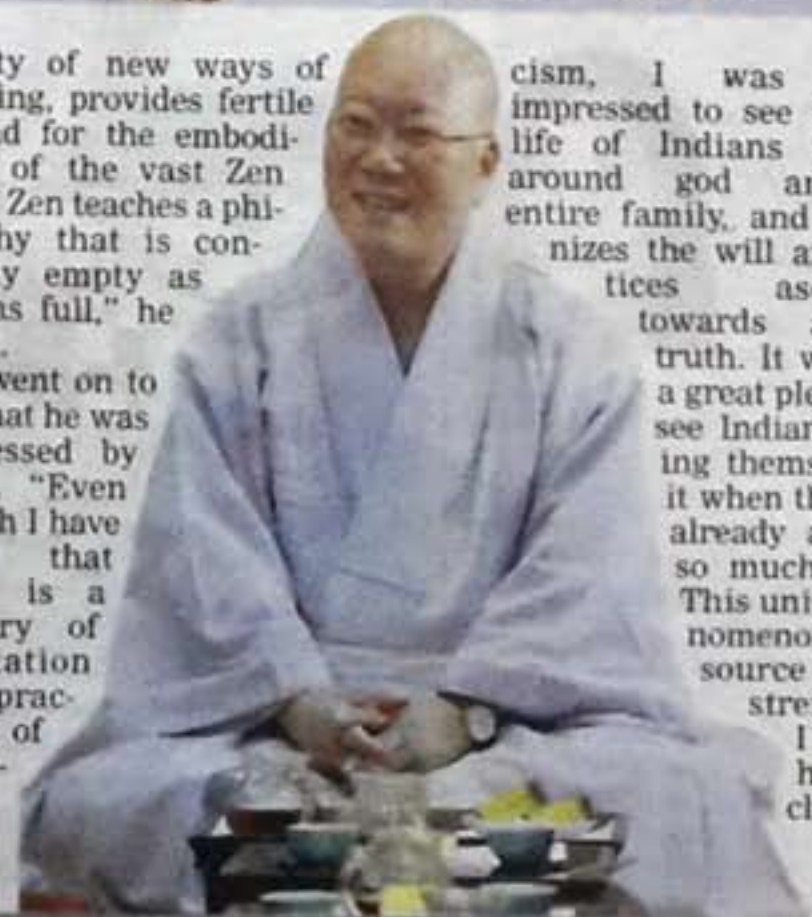
be in disorder, but is actually in order. Positive changes will soon occur. Chennai shows the affectionate reflection through which Korea moved in 1970s-80s, in the development stage. Cities do not stay stagnant. It will be changed to a positive direction.”

The abbot went on to speak of the need for Zen philosophy in our modern lives. “Anyone can retrieve information at any time and place through their smart phones and communicate in real time with anyone on the globe. This technological environment, which introduces us to a wide

variety of new ways of thinking, provides fertile ground for the embodiment of the vast Zen mind. Zen teaches a philosophy that is constantly empty as well as full,” he added.

He went on to add that he was impressed by India. “Even though I have heard that India is a country of meditation and practice of asceti-

cism, I was deeply impressed to see that the life of Indians revolves around god and the entire family, and harmonizes the will and practices asceticism towards absolute truth. It was such a great pleasure to see Indians devoting themselves to it when they have already achieved so much so far. This unique phenomenon is the source of strength of India,” he concluded.



Frames of styles and shades

The Korean collection is a confluence of techniques, writes **LALITHAA KRISHNAN**



Some of the paintings on display. PHOTOS: R.V. SRINIVASAN



Highlighting the India connect, the lotus is a recurring leitmotif in the pleasant pastel palette defining **Hong Hyun A's** 'Dream of India'. **Kwon Sung Taek's** 'Good morning India' is textured to resemble a ceramic plaque decorated with lotuses and bamboo stems in moulded relief.

The minimalist approach has yielded a bountiful harvest that includes **No Seung Beom's** black and white tapestry-like 'Landscape,' which takes on the quality of a textured weave. A monochrome palette emphasises the truth that simple is beautiful in **Jang Tae Mook's** mixed media, **Kim Yung Ho's** 'The Sound of Memories', **Kwon Hyang Soo's** 'Relation', **Woo Soon Gun's** 'Wait For Spring', **Jeong Su Il's** 'Sainam No.2', **Lee Jee Hyun's** 'Memories L - Blue' and **Jo Woon Hang's** masterful 'Spring,' which radiates crimson energy.

While **Jung Il Jin's** 'Fire-Motion' and **Chun In Soo's** 'Meditation,' that details leaf-vein tracery in green against a black background, dwell on the earth-fire-water link,

Nature's bounty, particularly the appeal of delicate seasonal blossoms is detailed in **Son Don Ho's** 'Spring of Tongdosa Tempe', **Ko Jung Sook's** 'Morning Glory', **Lee Jon Lip's** 'Garden Walk' and the blurred cottony petals of white and yellow flowers in **Yun Hyung Sun's** 'An invitation to Nature'.

The force and enormity of barely leashed elements, a constant reminder of man's frailty, are communicated with awesome effect in **Yang Ji Hee's** stunning 'Jubilee-the Year of Nomad'. You experience the freedom of vast, open spaces in the field and sky vistas of **Jung Young Mo's** 'Story of Hometown', **Kim Yun Jong's** 'Look at the Sky' and **Choi Sung Won's** 'That Place'.

Prize-winning paintings of Korean school students are also on display.

The exhibition, jointly presented by K-Art, Lalit Kala Akademi, Inko Centre and the Hyatt Regency, Chennai and inaugurated by the venerable Subul Sunim, Abbott of Beomeosa Temple, Busan, Korea, will be on till August 6 from 11 a.m. to 7 p.m.



'Love Song', **Lee Yung Sil's** 'Ceramic, Flowers and Nature' and **Lee Sang Hee's** 'Full Moon' that rejoices in a burst of Gauguinesque tropical vividness.

Interested in pointillism? Stand before **Kim Ju Chul's** 'Recollection' and chances are that seconds will tick away into minutes before you realise that you've stood there for much longer than you intended. That's the impact of this painting. As much craft as art, the work stuns with its precision even as ambient shades of emotion exude a warmth that begs to be experienced up close. This study in serenity throws up fresh perspectives. Age bestows maturity and an air of acceptance to the two men who share a quiet sunny afternoon sitting together in companionable silence. The quiet here is a reassuring one, in which

the two figures bond in unspoken friendship.

Choi Yung I's 'The Cross Hidden' and **Jo Eun Joo's** 'Cosmos in Chaos' are other exemplars of pointillist technique, the latter, a symphony in brilliant blues.

The slather-and-layer palette knife technique is the starting point for thickly laid-on textures in subjects such as 'Golden Apple Tree' by **Yee Sang Yeal** and 'Wild Aura 2015 Bull' by **Tuk No**. The utterly charming androgynous 'Couple' by **Young Hee** uses a spontaneous medley of green-blue, purple-pink, yellow-orange and turquoise to repeatedly draw your

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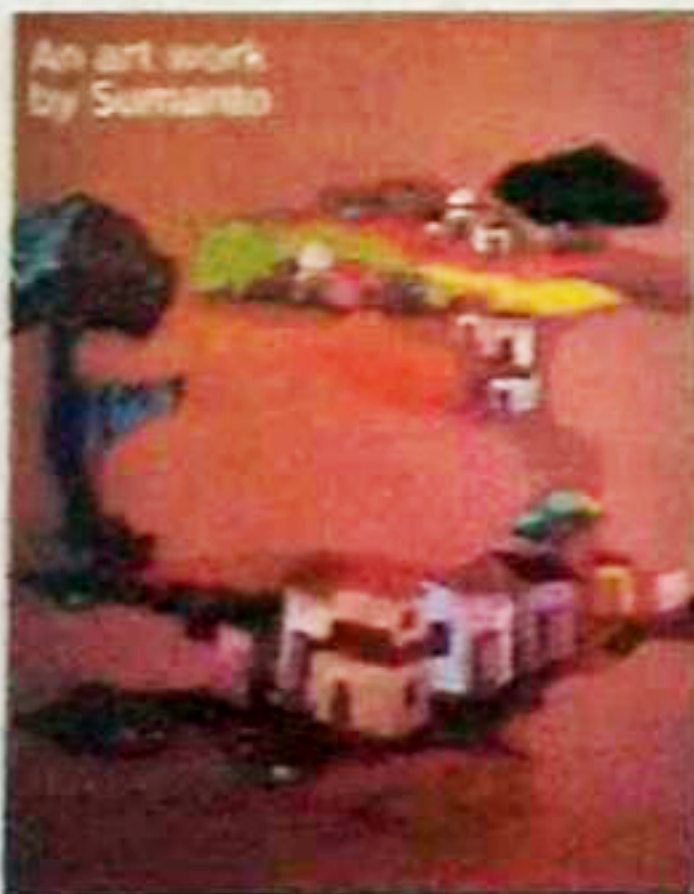
The 2015 Chennai Chamber Biennale has many reasons to celebrate.

Featuring paintings by 122 contemporary Korean artists, the exhibition curated by Professor Ju Tae Sook at the Lalit Kala Akademi Regional Centre, Greams Road, displays a fascinating cross-section of styles and techniques.

With themes that range from a celebration of Nature to insightful commentaries on the shifting facets of today's lifestyles, it is a showing that promises hours of engrossing viewing.

A strong Impressionist influence colours many contemporary themes. A whiff of Renoir's compositional style drifts across 'Aroma Di Cafe' by **Park Heung Sik**. The predominantly grey palette is illuminated by the mango-cream glow of the cafe's ceiling and garden lights, with a lone white pier outlined against sea and sky in the distance.

A riot of bright colours and lively, child-like imagery light up frames in **Keum Young Bo's** 'Endless God Fortune', **Ko Suk Won's** 'Docking', **Jhung Hoi Nam's** 'Myanmar Tour Story', **Lee Dam's** 'Ours Festival', **Lee Yul Bae's**



Contact: 99404 91840

A collection of 122 contemporary artworks from Korea will

be displayed in the city and 10 Korean artists will interact with the local artists.

Date: Till August 6

Time: 6.30 pm

Venue: Lalit Kala Akademi,
4 Greams Road.

Contact: 044 2436 1224

Amethyst in association with Artisans' Mumbai, is presenting *Madras Transit*, an exhibition of photographs of Chennai, by Robert D. Stephens. The show will feature a collection of 24 aerial photographs of urban cityscapes.

Date: August 22 to 30

Time: 11 am to 8 pm

Venue: Folly, Amethyst, Whites
Road, Royapettah.