

DISCOVER



ENGAGE



CONNECT



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EDITORIAL

Diversity is the single thread that stitches and makes attractive a variegated world which otherwise would be singularly similar and monochromatically dull. It is indisputably, the recognition of difference that brings in its wake, reflection, reformation and recalibration of perspective and subsequent engagement with people and cultural norms which may be very different from our own. Yet, unless diversity is nurtured as an art of 'thinking independently together', differences could overwhelm, becoming a debilitating force that threatens to isolate rather than connect people. For it is a gap, only a fraction of a millimeter thick, that separates different opinions from becoming a critical difference of opinion, an unbridgeable chasm that leads to miscommunication or worse, no communication and subsequently, to cultural insularity. For intercultural communication to transpire there must therefore primarily be a fertile ecosystem that permits and nurtures an openness and willingness to respect differences and celebrate similarities. Throughout history, there are several illustrious examples where it is the interaction of peoples, the exchange of language, religion, ideas, arts and societal structures that have consistently improved relations between divergent groups. Travellers, traders, teachers and artists can be all considered living examples of explorers traversing uncharted terrain, often as "informal ambassadors" or early "cultural diplomats". Indeed, any person who interacts with a different culture, whether intra, inter or cross-culturally, facilitates a form of cultural exchange, which can take place across diverse fields such as art, sports, literature, music, science, business, economy and beyond. In an increasingly globalized, interdependent world, in which the proliferation of mass communication technology ensures we all have greater access to one another more than ever before, cultural diplomacy is paramount. Starting with respect, recognition and acceptance of cultural diversity which in turn stimulates, intercultural dialogue, what is reinforced is that interdependence and peaceful co-existence is the key to stability. As a cultural organization, engaged in meaningfully networking with artists, partners and audience members across India and Korea, we remain acutely aware of the vital role of cultural diplomacy to meaningfully sustain intercultural dialogue.

In this issue of *focus*, read about the multiple manifestations of this interpersonal, cross-cultural dialogue. We open this quarter with the presentation in July of Modl Theatre's delightful production *The Dandelion's Story*, which is an endearing Korean folktale that emphasizes the universal truth that everything has its singular purpose in the majestic cycle of life. Appealing to young children and family audiences alike, this aurally and visually rich production will be presented, with support from valued partners in Korea and India at Children's Festivals in Chennai and Bangalore, Kolkata, Hyderabad and Guntur. In August, at Breaking Ground, the 1st Indian Ceramic Triennale at Jaipur, we present two talented contemporary Korean ceramic artists, Ms Juree Kim and Mr Jae Joon Lee, the former working on the concept of impermanence with architectural structures that are made and mounted slowly dissolving back to its original clay form, and the latter with giant coiled 'Guardian of Nature' figures that remind us of Man's responsibility to safeguard and protect Earth and its diversity. Also in August, 23 young student 'ambassadors' from Chennai will visit Busan, Korea to participate in the annual Student Art Exchange Festival presented by K-Art International Art Exchange Association that brings together middle and high school students from Korea, Japan and India. In September we have musicians and artists from India and from Korea crossing shores to present their artistic expressions, exchange best practices and thereby deepen the ties of friendship and goodwill. We are delighted, in association with the Embassy of the Republic of India in Korea and The Indian Cultural Centre in Seoul, to present Mandolin U Rajesh and his team at Sarang, the Festival of India in Korea. Melding mandolin, tabla, keyboard, kanjira and vocals, the music presented will be a blend of classical rigour presented with an unusual contemporary twist. We also present an Indo-Korean contemporary visual art exhibition in association with K-Art International Exchange Association in Busan during Sarang 2018. Music Group Namu- a quartet comprising exceptional soloists whose originality and creativity, has resulted in many accolades in Korea and abroad, making them one of the most exciting musicians on the contemporary music circuit today- tours India with invaluable support from partners in India and Korea, sharing their exhilarating music live, in Chennai, Kochi, Kolkata, Hyderabad and Guntur. Writer and editor, Ajay Krishnan heads off to the Toji Foundation in Korea as the next writer-in-residence at our annual Literature Residency in Korea, supported by Arts Council Korea. Read about contemporary experimentation with traditional form at forthcoming exhibitions at The Gallery @ InKo Centre. Meet young, aspirational musicians at our AccessMusic platform and listen to their original compositions that are inventive, playful and often, subversive. Join the next edition of the popular Film Music Appreciation Circle, a discussion forum to examine the different aspects, distinct vocabulary and purpose of film music, one of the most iconic signposts of popular culture.

Do drop in to check out our educational, creative and wellness-oriented courses and stay abreast with what's trending at InKo Centre as new offerings at the Café and the Craft Shop and customized outdoor activities and interactive opportunities unfold this quarter.

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

Dr. Rathi Jafer

Director, InKo Centre



For children aged 3 to 6 years & for families with young children.

Language: Non-verbal, with a few instructions in English.

Duration: 50 minutes.

The Dandelion's Story

The Dandelion's Story by Modl Theatre, Korea, draws on an endearing Korean folktale that will appeal to both children and adults alike. The play is about a beautiful flower which is born with the help of something dirty, trivial and unexpected. Adapted from a best-selling children's book, the production is a visual and aural treat that highlights the universal truth, that everything has its purpose in the cycle of life.

An endearing, engaging Korean fairytale... fun and exciting for children with a philosophical theme that adults can reflect upon!

About Modl Theatre: Established in 1989, Modl Theatre has been widely recognised for its high quality performances and an inclusive model of audience development that proactively reaches out to those who have little or no access to the performing arts. Modl Theatre's outreach programme includes free tours for children living in remote villages, on islands as well as for schools that cater to children with special needs. Modl Theatre has consistently presented quality productions from 2008 to 2016 at the Edinburgh Festival Fringe Festival, UK, to much critical acclaim.

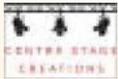
We are delighted to present *The Dandelion's Story* by Modl Theatre in Chennai, Bangalore, Kolkata, Hyderabad and Guntur with support from the following partners:

The Little Theatre, Chennai.



The Little Festival is an annual Festival for children held in July in the city of Chennai in South India. It is organised by The Little Theatre which is a theatre dedicated to providing wholesome theatre to children and young adults. The company has been presenting a Christmas pantomime annually in December for approximately 15 years. The Little Festival is now into its seventh year and presents the company's own production as well as plays by international companies for children and family audiences. We have presented Theatre Seoul's ChoonHyang and Heungbu Nolbu, Taroo's The Tiger with White Eyebrows and Puppet Fantasy Hooray by Manetsangsahwa, at the Little Theatre Festival, Chennai.

GD Birla Sabhagar, Kolkata.



The Ghanshyam Das Birla Sabhagar was established in 1984 by Dr. K.K. Birla. Located under the iconic Radha Krishna Mandir in the heart of Kolkata, the Sabhagar was built as a space to hold primarily religious and philosophical discourses. Since that time, the Sabhagar has grown into an institution promoting arts and culture in Kolkata. Retaining all the charm of old world Kolkata, the Sabhagar today is home to a variety of high quality theatre, musical and dance performances, both classical and contemporary, as well as philosophical and religious lectures.

The Aha! Festival, Bangalore.



The Aha! Festival in Bangalore is another interesting annual Festival for children, held in July in the city of Bangalore in South India. The Festival is organised by Ranga Shankara which has been doing pioneering work to promote domestic and international theatre presentations in their theatre space in Bangalore. The Ranga Shankara theatre has a large audience base and has been doing excellent work with schools and young audience networks to promote theatre holistically. We have presented ChoonHyang; Heungbu Nolbu; Taroo's The Tiger with White Eyebrows and Puppet Fantasy Hooray by Manetsangsahwa at the Aha! Festival.

The Honorary Consulate of Republic of Korea in Hyderabad & The Korean Art and Cultural Centre, Guntur.



This is a new Centre opened in November 2017 to promote Indo-Korean Cultural Exchange. The opening follows the appointment of an Honorary Consul General of Korea for the state of Telangana.

The Centre will be supported by the Consulate General of the Republic of Korea in Mumbai and the Phoenix Group of Companies.





Chennai

The Little Festival
12 & 13 July, 2018
at The Museum Theatre, Chennai.

SHOW TIMING
11.00 am

To book tickets :
log on to www.explara.com
or call T: 044-28211115 or
M: +91 9677125738.

Kolkata

The Ghanshyam Das Birla Sabhagar
15 July 2018
at GD Birla Sabhagar, Kolkata.

SHOW TIMING
6.30 pm

To register, please contact :
Jayati Chakraborty : M: +919830015510
E: jayati@gdbirlasabhagar.com

Bangalore

The AHA! Festival
19 July 2018
at Ranga Shankara, Bangalore.

SHOW TIMING
11.00 am | 7.30 pm

To book tickets :
log on to
www.rangashankara.org
www.bookmyshow.com
or call M: +91 80 2649 3982.

Hyderabad

21 July 2018
at Oakridge International School,
Hyderabad.

SHOW TIMING
7.00 pm

To register, please contact :
Rosann: M: 9908050005,
E: rosann@hcgkr.in.

Guntur

24 July 2018
The Guntur Club,
Guntur.

SHOW TIMING
6.00 pm

To register, please contact :
E: Info@kacc.in,
M: +91 89785 85801

The tour in India is presented with support from :

**CENTER
STAGE
KOREA**



**korea Arts
management
service**



Ministry of Culture, Sports
and Tourism



Korean artists at **Breaking Ground:** The 1st Indian Ceramic Triennale

The Jawahar Kala Kendra (JKK), in collaboration with the Contemporary Clay Foundation, presents *Breaking Ground*, the 1st Indian Ceramic Triennale, from **August 31 to November 18, 2018**. Located in Jaipur, and designed by one of India's greatest architects, Charles Correa JKK, regarded as one of his finest works, a masterpiece of architectural beauty and symmetry, provides an inspiring backdrop and contextual framework for *Breaking Ground*. This first ever international ceramics event will present 37 Indian and 13 international artist projects, 10 collaborations, 12 speakers, two film-makers, several films, adult and children's workshops and a symposium. The projects explore themes of scale, site specificity and/or concept through installation, interaction, technology and performance. The Indian artists were selected through a nationwide open call and foreign artists through invitation.

We are delighted to invite two talented contemporary Korean artists, **Ms Juree Kim and Mr Jae Joon Lee**, to this first ever Ceramic Triennale in India. While the former works on the concept of impermanence with architectural structures that are made and mounted slowly dissolving back to its clay form, the latter works with giant coiled 'Guardian of Nature' figures that remind us of Man's responsibility to safeguard and protect Earth and its diversity.

Juree Kim - About her work :



Photo Courtesy :
Dan Fontanelli

The work is about disappearance – it is about ephemerality. Therefore dry unfired clay disappears when put into water. The artwork focuses on dual existence. The constructions of buildings reduced in scale are made out of clay and upon completion of making they are destined to de-construct by disappearing slowly when encountered with water. This natural substance is the destroyer yet at the same time life is incorporated in the process of disappearance. The word 'Hwi-gyoung' is significant for 'disappearing landscape' but at the same time it takes after the name of an old district that is on the verge of disappearing in Korea. The work is about

the disappearance of architecture and different urban features of the 1970s and 1980s, with the effect caused largely by capitalism. These architectural characteristics carry the spirit and culture of a particular period in Korea.

The structure made of soil is eroded by the artificially poured water and finally melts down. As an artist, I cannot intervene in the process of the encounter between earth and water, whatsoever. Solely the interactions between the two matters create my work. Water becomes muddy water and the once solid soil becomes soft and fluid, losing its original shape. The pair becomes a single body, destructing themselves in the completion of self-denial. Water symbolizes life but at the same time, it can be a threat to life. All living beings need water to survive but sometimes, water covers up everything and takes our lives. In my work, 'water' is a double-faced actor: destroyer and the existence completing the work.

Juree Kim's recent residency in Stoke-on-Trent in the UK in 2017 has extended her explorations into architectural heritage and issues surrounding urban regeneration. Kim has engaged with numerous regional sites of historic ceramic production that remain 'invisible' due to disuse and decay. Painstaking scale reproductions of these buildings in raw clay, it was 'activated' in a performance on the opening evening of the Biennial. These destructive gestures return hours of meticulous craft back into a pulp of raw material, questioning issues surrounding the value of built heritage and preservation.

The architectural series of Juree Kim is a work that shows the progress of the houses that are reproduced as "soil", which are gradually broken down by water osmosis. The time of 'modernization of compression' is the work of bringing to the essence of the historicity by facing the power of nature which is disconcerting. The process of gradual disintegration by artificially poured water, which reproduces real homes as clay, is based on the rhythm between moment and eternity, between soil and water, and between construction and demolition. In other words, the encounter between dry soil and water breaks the hard structure by exploring each other's bodies and eroding them.



Jae Joon Lee - About his work:



I deal with the value of living things contained within Nature. In the world where we live, human beings are only one of numerous living things. I want to say that living things are all equally valuable. To reiterate this theme, I have made an effort to expand the domain of ceramics from a the general concept of

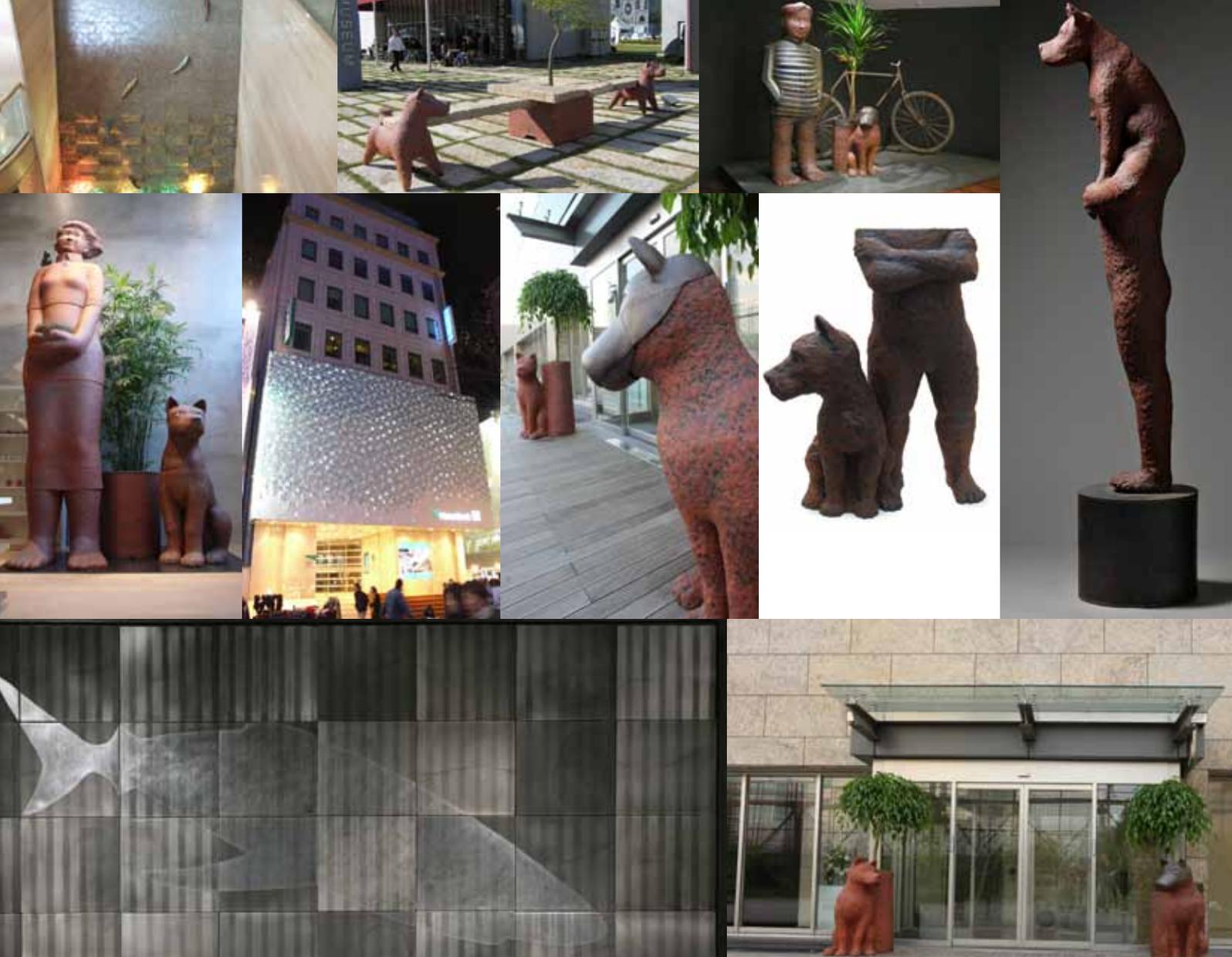
ceramics to a new stage as shown in the production of large scale outdoor environmental ceramic works and ceramic

street furnitures. As is generally known, in modern art, the genre of ceramics occupies a vague position between the nature of craft and the genre of fine art. In my work, I try to parallel the form of fine art with the rigour and finesse of craft. I have recently extended my work to include to ceramic facades, in collaboration with architects.

During the 1st Ceramic Triennale in India, I will present two doorkeepers who protects the entrance. All the animals in my work are symbols of Nature and the human image and the animal shape symbolize the vital importance of harmony in the relationship between human beings and Nature.

Jae Joon Lee studied Ceramics at the Department of Fine Arts at Hongik University in Seoul, Korea. He earned his MFA from the Graduate School of the Craft Department, from the same university. He was awarded the Grand Prix at the 19th Seoul Contemporary Ceramic Art Competition and the Bronze Prize at 2011 IDEA Design Award. His work is represented in Daemyungcondo (Yangpyung, Korea), W-shopping mall park (Seoul, Korea), Korea Ceramic Foundation (Icheon, Korea), Doosan Art Square ceramic facade (Seoul, Korea), YIDO Pottery(Seoul, Korea), Ceramic facade at Myeong-dong Hanabank (Seoul, Korea).

He has 6 solo exhibitions to his credit and has participated in more than 170 group exhibitions. He was a lecturer of Sanmyung University, Konkuk University, Namseoul University, Dankook University, Ewha Womans University, and Hongik University in Seoul, Korea, He is currently Visiting Professor at Seoul Women's University in Seoul, Korea.



The following artists will participate in the forthcoming Triennale:

Artists from India

Aarti Vir, Adil Writer, Ajay Kanwal, Anindita Dutta, Anjani Khanna, Antra Sinha, Ashwini Bhatt, Ashim Paul, Atita Taware, Benitha Perciyal, Dipali Daroz, Elodie Alexandre, L N Tallur, Madhvi Subrahmanian, Neha Kudchadkar, Nidhijalan, P R Daroz, Partha Dasgupta, Priya Sundarvali, Rahul Kumar + Chetnaa, Rakhee Kane, Ray Meeker, Reyaz Badaruddin, Saraswati Renata, Savia Mahajan, Shalini Dam, Shampa Shah, Sharbani Das Gupta, Shirley Bhatnagar, Shitanshu Maurya, Sukhdev Rathod, Triveni Prasad, Vineet Kacker, Vipul Kumar, Vishnu Kolleri, Thukral & Tagra.

International Artists

Jae Joon (Korea), Juree Kim (Korea), Barney Hare Duke & Jo Ayre (England) in collaboration with Warli artists Rasika and Ramesh Hengadi, Danijela Pivaše vić-Tenner (Germany), Ester Beck (Israel), Hoshinu Satoru (Japan), Ingrid Murphy (Wales), Jane Perryman (England), Jacques Kaufmann (Switzerland) in collaboration with Kutch artist Nalemitha, Jessika Edgar (USA), Kate Malone (England), Ramesh Mario Nithiyendran (Australia).

The Triennale comprises a six-member Curatorial Team- Anjani Khanna, Madhvi Subrahmanian, Neha Kudchadkar, Reyaz Badaruddin, Sharbani Das Gupta, Vineet Kacker, guided by an Advisory Committee comprising artist and gallerist, Peter Nagy, ceramic artist Ray Meeker and curator and arts consultant, Pooja Sood.

Breaking Ground, the 1st Indian Ceramics Triennale includes the following programmes :

1. Exhibition | 31 August to 18 November 2018.
2. Symposium | 1- 2 September, 2018.
3. Workshops (Adults and Children) | Ongoing through the duration of the Festival.
4. Master Classes | Ongoing through the duration of the Festival.
5. Film Cycle | Ongoing through the duration of the Festival.

For further information, please visit www.indianceramicstriennale.com

2018 International Student Art Festival

InKo Centre, in association with K-Art Busan, invited entries from middle and high school students from Chennai for the 2018 International Fine Art Contest in Busan, Korea. Students from India, Korea and Japan participated in this contest.

All entries were selected by a panel of judges in Chennai and sent to K-Art in Busan, Korea to select the semi-finalists. Following further vetting and selection by K-Art in Busan, at the recently conducted K-Art Middle and High School Student Art competition, a total of 23 entries were

selected with 1 gold, 4 silver, 9 bronze and 9 special prize winners. All 23 students are invited to participate in the final 2018 *International Juvenile Art Festival* to be held in August 2018 in Busan. With a full programme comprising the final round of the contest, cultural performances as well as visit to sites of historic importance arranged for participants from Korea, Japan and India by K-Art, Busan, this promises to be an exciting opportunity for meaningful student exchange and cultural understanding.



국제청소년예술축제
INTERNATIONAL JUVENILE ART FESTIVAL

bto
BUSAN
TOURISM ORGANIZATION

ARPINA

4, AUG. ~ 5, AUG. 2018



주최, 주관



KOREA, JAPAN, INDIA
We are one !



The Sarang Festival, presented by the Embassy of the Republic of India in Korea, with a host of partners in India and in Korea, is the single major annual Festival of India in Korea that aims through a blend of classical and contemporary expressions of music, dance, film, visual arts and cuisine to promote and strengthen cultural ties between India and Korea.

We are delighted, in association with the Embassy of the Republic of India in Korea and The Indian Cultural Centre in Seoul, to present **Mandolin U Rajesh and his team comprising Praveen Narayan on tabla, Anoop Nair on keyboards and Swaminathan Selvaganesh on kanjira at Sarang 2018**. Melding mandolin, tabla, keyboard, kanjira and vocals, the music presented will be a blend of classical rigour presented with an unusual contemporary twist.



Wednesday, 12 September 2018 at 7:30 pm - Centennial Hall at Yonsei Univ (Seoul)
Thursday, 13 September 2018 at 7:30 pm - Asia Culture Center (Gwangju)
Saturday, 15 September 2018 at 7:30 pm - Cinema Center (Busan)

We also present an **Indo-Korean contemporary visual art exhibition** that will showcase the work of both senior and emerging artists from both countries. The exhibition is presented in association with K-Art International Exchange Association in Busan during Sarang 2018.

7-16 September 2018 at the K& K Gallery (Busan)

Inauguration at 6 pm on 7 September 2018 | Gallery timings: 10 am to 7 pm.

Sarang 2018 will also include classical dance - Kathak and Odissi, an Indian Food Festival and Film Festival.





Music Group NaMu

Music Group NaMu

New Interpretation and Beyond: Korean Traditional Music

Music Group NaMu, is a Korean traditional music ensemble that made its official debut in 2015. Since 2013, NaMu has collaborated with various artists and has crossed over many genres with wide range of projects that include classical music, dance beats. NaMu's leader is Aram Lee, *daegeum* and *yanggeum* who believes in building on his rigorous training in traditional instrumentation by continuously experimenting with newer forms of creative expression. Ajaeng & Janggu player, Minwang Hwang, vocalist and persussionist, Seongryong Yeo and acoustic & electric bass player, Inhwan Choi perfectly balance Aram's mellifluous notes with their their hypnotic sounds. This quartet of outstanding soloists together create music that is a powerful blend of precision and playfulness. NaMu's originality and creativity, has resulted in many accolades in Korea and abroad, making them one of the most exciting musicians on the contemporary music circuit today.

Performances:

2018

Gyeongbokgung Palace Music Concert Korea.
Residency at Seoul Namsan Gukakdang.

2017

Othello and Iago – ARKO Theater.
Seoul Arts Market – PAMS Choice Showcase.
CKL stage – Hub Music Contemporary Series.

2016

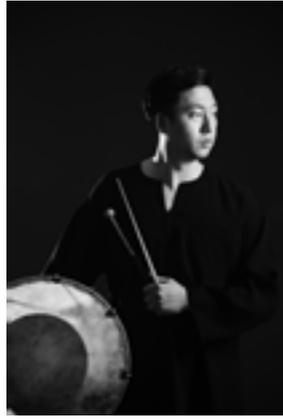
Hwaeom Spiritual Music Ritual.
Changmu Dance Company 'Shining Light' USA Tour.

2015

Traditional Music Concert on Palace: Fairy Tale Concert 'Fox, Eating a Book'.
Seoul Arts Market PAMS 'Journey to Korean Music,
3rd edition Korean Music Festival of Bukchon 'Music Group NaMu Concert.
Gyeonggi Cultural Foundation's Choice : Dance Drama 'A Single Line.



Aram Lee | *Daegeum, Yanggeum*



Minwang Hwang | *Ajaeng, Janggu, Percussion, Vocal*



Seongryong Yeo | *Percussion, Vocal*



Inhwan Choi | *Acoustic and Electric Bass*



Music Group NaMu's music is based on improvisatory interactions amongst musicians. Song of *Willow* displays NaMu's own unique composition, each soloist's musicianship and the group's proclivity for prodigious improvisation.

The album, which draws its inspiration from Nature and is motivated by Korea's traditional folk music, introduces totally new sonic experiences. NaMu combines Korean traditional sound with modulated electric bass, double bass and synthesizers, taking the listener to a totally new dimension.

NaMu chose to record the album by *Pure Recording*, by taking all their instruments and equipment to a rural area and recording the album in natural surroundings. The track 'Steppe Road' in this album, was ingeniously recorded in one take and was included without editing in this album. The title track, 'Song of Willow' includes all ambient sounds from the immediate surroundings and was completed after considerable creative explorations.

Album:

Song of Willow (December 2016)



The tour in India is presented with support from :



We are delighted to present *Music Group NaMu's Music* in Kochi, Kolkata, Hyderabad, Guntur and Chennai with support from the following partners:

Rajagiri Centre for Business Studies.



The Rajagiri institutions are managed by a Catholic order of priests called Carmelites of Mary Immaculate (CMI) whose efforts have been to establish educational institutions of high quality across the country. At present they manage about 500 institutions that offer education programmes from pre-primary to post-doctoral levels.

Dating back to 1955, Rajagiri institutions are now spread across two campuses, namely Rajagiri Hill Campus at Kalamassery and Rajagiri Valley Campus at Kakkanad.

Rajagiri Centre for Business Studies is situated in the Valley Campus. Rajagiri School of Management [RSOM] offers Post Graduate Degree courses in Business Administration and Human Resource Management and is affiliated to M.G. University. Rajagiri Business School offers Rajagiri's flagship programmes, the two-year Post Graduate Diploma in Management. Rajagiri's management programmes have been ranked among the top 50 in the country. Rajagiri is soon to be globally accredited and is registered as a candidate with Accreditation Council for Business Schools and Programs.

Phoenix Marketcity Chennai.



"Phoenix Marketcity Chennai" is a joint venture of Phoenix Mills Ltd & Sharyans Resources. The Marketcity

is a concept born out of a bold vision to offer India's urban consumers a place where they can find the best brands, fantastic entertainment options, superlative dining and an overall exciting experience. Phoenix Marketcity Chennai, located in Velachery in Chennai, is one of the biggest malls in the city and is credited with the retail and entertainment experience in the city.

Kolkata International Music Festival.



Song of Soul presents the Kolkata International Music Festival, an annual festival to celebrate the creativity of cultures and individuals from across India and the globe. Be it folk, Jazz, Fusion, Classical or World Music, KIMF promises to present the best of these genres. KIMF believes in the power of art to transform life. The Festival has been recognised by several international organisations and has extended support to more than 1800 rural artists in India.

The Honorary Consulate of Republic of Korea in Hyderabad, Telangana and The Korean Art and Cultural Centre, Guntur.



This is a new Centre opened in November 2017 to promote Indo-Korean Cultural Exchange. The opening follows the appointment of an Honorary Consul General of Korea for the state of Telangana. The Centre will be supported by the Consulate General of the Republic of Korea in Mumbai and the Phoenix Group of Companies.

Performance dates in India :

Wednesday, 12 September 2018,
at 7.00 pm in Kochi.

Saturday, 15 September 2018,
at 7.00 pm in Kolkata.

Tuesday, 18 September 2018,
at 7.00 pm in Hyderabad.

Thursday, 20 September 2018,
at 6.00 pm in Guntur

Saturday, 22 September 2018,
at 7.30 pm in Chennai

To sample Music Group Namu's soundscape, please log on to www.inkocentre.org

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

Seeking New Directions: Korean Folk Painting

Korean folk paintings, exist as an important aspect of modern Korean art. Mainly drawn by common people since the end of the Joseon Dynasty, such folk paintings are infused with creativity, symbolism, decoration and humour, with most of the artists remaining unidentified. Although the artists were deeply involved in the lives of ordinary people and expressed their social and community-based realities, folk painting was looked down upon as an expression of commoners with little or no knowledge or training in painting, writing or the fine arts. Yet, this genre has stood the test of time, overcoming general prejudice, to establish itself as an important pillar of Korean art traditions.

Nowadays, folk artists are divided into traditional folk artists and contemporary folk artists. Traditional folk artists reflect the lives, wishes, and thoughts of their ancestors while contemporary folk artists recreate traditional folk themes introducing contemporary

sensibilities and in the process, sometimes, even recreating artistic vocabularies.

In the late Joseon Dynasty, the folk paintings which ordinary people kept at home, were mainly paintings reflecting the lives of the aristocrats. The paintings were filled with decorative items, humour, originality that were complemented and enhanced by the beauty of blank spaces. The paintings also finely express the five cardinal colours which represent Korea's traditional color spectrum. Contemporary folk paintings have continued to exist over time, changing and evolving, based on the changing times. This exhibition aims to showcase the beauty of Korean folk painting by juxtaposing traditional folk painting and the contemporary folk painting selected from the repertoire of the Folk Painting Promotion Association of Korea.

- **InJoon, Kim**, Exhibition Director,
Busan International Art Fair (BIAF), Busan



CHO, MYUNG-JIN (조명진)
Portrait of a Beauty



JUNG, SEONG GEUM (정성금)
Lotus flower



JUNG, SO-RAN (정소란)
Yeongmodo (翎毛圖) - LOVE II



KIM, JUM-SOOK (김점숙)
Rise of Sun and Moon



KIM, MI-YOUNG (김미연)
Aspiration



KIM, SUNG-HEE (김성희)
Flower and Birds



KIM, YEON-WOO (김연우)
Chrysanthemum and a Cat



KUAK, KYOUNG-HEE (곽경희)
Beautiful Woman



OH, HYUN-SOOK (오현숙)
Tiger

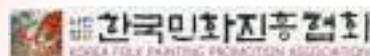


(손유경)
It's raining flower rain



SONG, DO-YOUNG (송도영)
Clouds and Dragon

Presented in association with :



The exhibition will be on view at The Gallery @ InKo Centre from
20 July to 20 August 2018.

10.00 a.m. to 6.00 p.m, Monday to Saturday.



Korean Colour

Curated by Insang Song.

Korean Colour is an exhibition that introduces three Korean artists who embody today's zeitgeist while playing a pivotal role in Korean traditional culture. All three artists majored in Korean paintings based on a traditional arts curriculum. What they share in common is that they follow the traditional methods while choosing materials and techniques in order to restore and preserve a unique Korean artistic vocabulary that continues to resonate meaningfully in contemporary parlance.

Korea is a country that has a lot of distinctive cultural traditions, with a proud sense of nationhood, maintained over thousands of years. In the field of art, traditional techniques and materials underscore and distinguish Korean artistic expression, not only from that of the West but also from that of neighbouring China and Japan. With globalization and an increased western impact on Korean society at large, it is unfortunately not easy to find works that unequivocally and emphatically display Korean emotions in Korean art today.

In Korean art history, ideological landscape painting influenced by China was consciously reproduced for a long period of time. There was a noticeable shift during the later period of the Chosun dynasty (1392-1897) when it was realistic landscape that were taken up as subjects of painting.



At first glance, the landscape painting of the Jin Li Ba seems like a traditional ideological landscape painting. But on closer examination, unlike traditional landscape paintings it is a work reinterpreted with a contemporary touch that informs and infuses the frame with the sensitivity of the artist.



Kim Jung Ran is a dedicated portraiture artist. She inherited the tradition of portraits from the Chosun Dynasty and softened the formal and rigid posture of traditional arts to portray more intimate figures. The main motif is a woman wearing a *hanbok* (Korean traditional dress) painted on a silk cloth that is printed with scenic photographs.



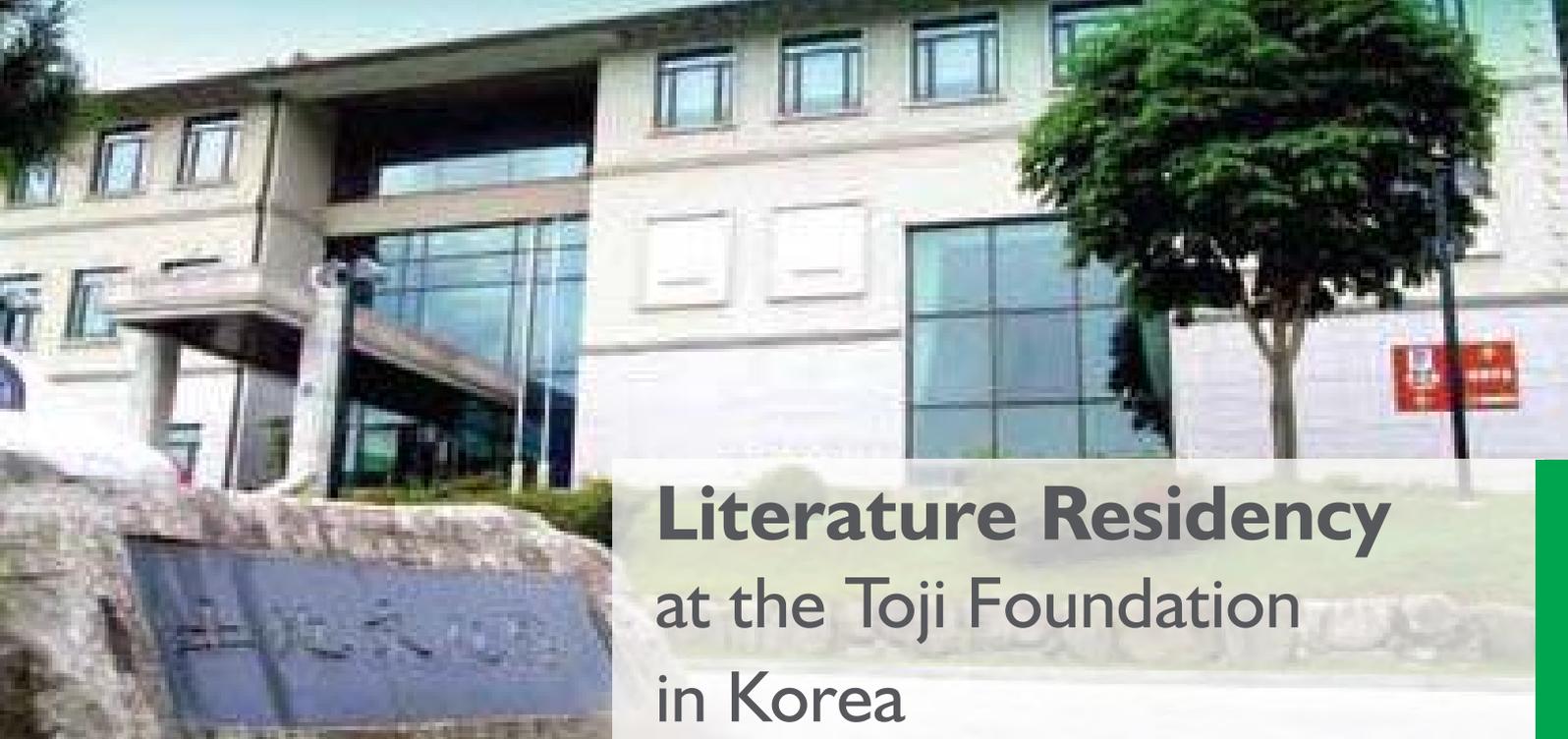
Park Neung Saeng has been working on such realistic landscapes complemented with the contemporary phenomenon of urbanisation. His work has been acclaimed for creating a new paradigm for contemporary landscape painting.

The figures of Kim Jung Ran, the city of Park Neung Saeng, the mountains of Jin Li Ba manifest the essence of Korea's emotions – we see the unique colours of Korea and taste all that is traditional yet modern in Korea's artistic expression.

- **Insang Song**, Independent Curator, Seoul, Korea.

The exhibition will be on view at The Gallery @ InKo Centre from
23 August to 23 September 2018.

10.00 a.m. to 6.00 p.m, Monday to Saturday.



Literature Residency at the Toji Foundation in Korea

Writer and editor, Ajay Krishnan, currently based in Bengaluru, India, is the next writer-in-residence at the InKo-ARKO supported Literature Residency at the Toji Foundation in Korea. Ajay, who will be in residence at Toji from **1-30 September 2018**,- hopes to complete work on a play titled *The Rascal Quixote* and to research and work on a few short pieces of fiction during his stint in Korea.

In the writer's own words...



The main writing project I will work on while at the Toji residency is a play called "The Rascal Quixote". In 2011, I grew obsessed with Miguel Cervantes's classic novel *Don Quixote*. But though I was fascinated by it, I was also unable to explain what had gripped me so powerfully about

it. There was much that I could see was unusual – a meandering plot, an episodic structure that does not quite build towards anything climactic, a somewhat vague moral vision. Yet, there was also something utterly compelling about the central character and his squire, and their determination to wander through the world in search of adventure and glory. As I thought more about the novel, I realised that one of the most powerful things about it is how different people take different things away from it. This is true of any great literature, but *Quixote's* open-ended narrative makes this effect even more pronounced. To one reader it may be a story about love, to another about friendship, to yet another about the imagination.

I realised that the central idea that riveted me was that of madness. And in *Quixote*, I felt that this idea of madness is closely tied together with that of storytelling and narrative. It seemed to me that *Quixote* is ridiculed and even feared because of his absolute commitment to his make-believe reality and to his fierce passion for the stories that he weaves as he blunders his way through the world. This is apparent in a haunting scene early in the novel where *Quixote's* acquaintances burn down his library thinking that books are the source of his "madness". There is comedy in the writing, and

centuries have passed since it was composed – yet it remains deeply disturbing. It serves as a reminder that stories are powerful creations that can change the fabric of the world; and that creating and spreading them are in many ways acts of madness. Inspired by this, and using elements from the novel, I wrote a draft of a play titled "The Rascal Quixote". The primary conceit of the play is this: the central character is an old man who loves stories, but lives in a land where stories are feared and controlled by the State. When his library is destroyed, he decides to live out a fantasy (perhaps as an act of madness and/or resistance) as the knight *Quixote*...

I have already begun reworking my play, and have been struck by how potent the idea of a wandering fiction-spinning madman is in these times when narratives and cultures are so easily oppressed by the ruling dispensation. I have a draft ready, but it needs considerable work before it can be considered finished. A month of uninterrupted work at Toji would be an absolute blessing in helping me do this. From past residents I have heard that it offers an atmosphere of quiet and solitude, which are the most difficult things to come by for a writer trying to work in a city alongside a hundred distractions. In addition to the play, if I am selected I also plan to use part of my time to work on a few pieces of short fiction. The questions of language and style that arise with fiction are vastly different from those in plays. So far I have been drawn to a style of quiet realism in my fiction (very different from the boisterous energy that I seek in a lot of my playwriting). At the Toji residency, I would love to spend focused time on exploring this voice and approach more closely and growing as a writer of fiction also.

- **Ajay Krishnan**

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.



Writers who attend the Sangam House Residency in Bangalore, India are eligible to apply for the Literature Residency at Toji Foundation. Sangam House is an international writers' residency programme which brings together writers from across the world to live and work among their peers in a safe, supportive and nurturing space. The writer-in-residence for the Toji residency in Korea is selected from a shortlist prepared by Sangam House which is vetted by InKo Centre, Arts Council Korea (ARKO) and the Toji Foundation.

Every year, a Korean writer, following due selection, attends the Sangam House Residency in Bangalore, India with support from InKo Centre and Arts Council Korea (ARKO).

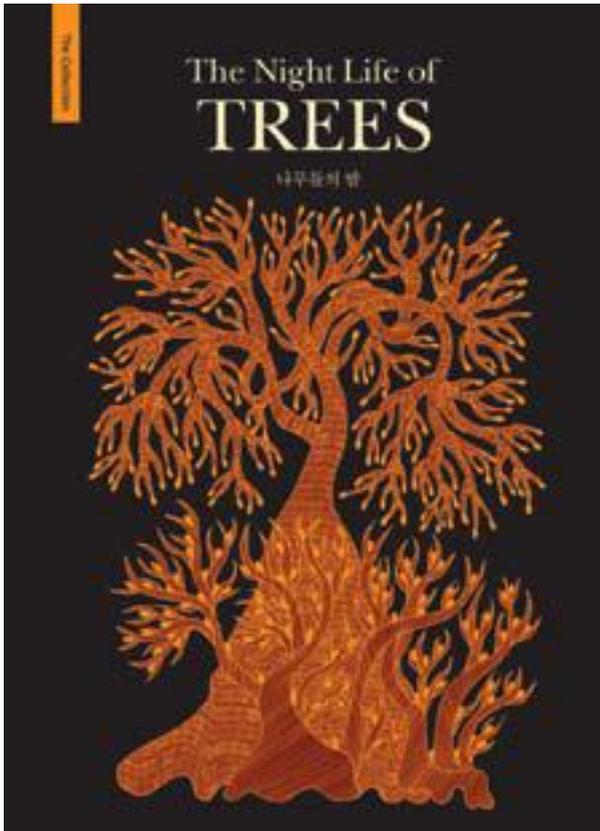
The Literature residency programme in Korea and in India is supported by Arts Council Korea (ARKO)



한국문화예술위원회
Arts Council Korea

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.



Tara's Great Hands

Tara's Great Hands, an exhibition that features a unique publishing journey, opens MOKA, the Hyundai Museum of Kids' Books and Art in Seoul on 12 July, 2018. It rolls out the 20+ year journey of Indian publisher, Tara Books, based in Chennai, known for their innovative picture books for children and adults, their pioneering work with Indian indigenous artists and for their print workshop that has produced several thousands of silkscreen-printed books. The exhibition draws attention to the books, the larger art and cultural contexts that shaped them and the process of production. Exhibits include original art work, films that capture the world of the books and beyond and art objects, such as hand painted scrolls, public art hoardings and handmade toys. The exhibition could be viewed as a fitting tribute to a publishing vision that is centred on the book, in an age that wonders if it will last the century!

Exhibition title: Tara's Great Hands

Date: 12 July - 28 October, 2018.

Venue: MOKA - Hyundai Museum of Kids Books and Art in Seoul, Korea.



Photographs by Kodai Matsuoka, courtesy the exhibition held at the Itabashi Museum in Tokyo, Japan in November 2017.



In the third edition of the Film Music Appreciation Circle at InKo Centre, in association with the School of Indian Film Music, we aim to unlock and understand the different aspects, distinct vocabulary and purpose of film music, one of the most iconic signposts of popular culture.

Film music of the 80's

The music of the 1980s made significant contributions to developments in the music and sound of Indian cinema. This period witnessed the beginnings of technological transformations that later changed not only ways in which film music was made but also who made them and how such compositions sounded. The third edition of this series will explore the circumstances that led to changes in creative processes during this period.

Indian film songs and music have grown to become an integral part of our cultural fabric. Yet, many of us may still be unaware about why we celebrate them the way we do, what drives musical creativity in this domain and how a composer communicates his idea through music and sound. The School of Indian Film Music's (SIFM) Film music appreciation circle, is a discussion forum that explores such questions, and more. Attending these discussions will add immense value to ways in which we view and consume our very own popular film music.

About the School of Indian Film Music

The School of Indian Film Music is a pioneer institution, dedicated to creative music practices in India's film music industries. Founded by Divakar Subramaniam in 2011, SIFM's industry-oriented academic programs include Indian film music composition, Playback singing, Creative music technology, Recording engineering and Audio post-production. In addition to a research informed approach and emphasis on learning by doing, SIFM's curricula adopt a unique ethnomusicological approach to course design. For further information visit www.sifm.co.in

The founder of the School of Film Music, *Divakar Subramaniam*, is a music composer/producer, percussionist and academic researcher. He works as a music composer in India's creative music and film industries and has more than 200 projects that include a wide range of radio and television commercials and film songs to credit. Concerts across India, in the United States of America, Switzerland, Turkey and the United Kingdom and collaborative work with musicians from Sri Lanka, Switzerland, Belgium, France, Germany, Italy, Greece, Hungary, Ireland, England, Wales, Scotland, Nigeria and the USA, have had a significant influence on his compositions. He is one of the very few privileged Indians who have performed at the United Nations, New York.

Divakar holds a Master of Science degree in Advanced Music Production from the University of Glamorgan. After working as a lecturer at the Department of Drama and Music, Cardiff School of Cultural and Creative Industries, University of Glamorgan for six years, Divakar returned to India to establish the School of Indian Film Music (SIFM). Divakar will lead the Film Music Appreciation Circle discussions at InKo Centre.

Friday, 3 August at 6.30 pm at InKo Centre.





Access Music is a series that aims to provide talented emerging musicians with a space to share original scores and songwriting with those who relate to music as essential and energizing. The ambience is relaxed, intimate, so that the musical connect is immediate, meaningful and inclusive. Presented in collaboration with Unwind Centre, this series which is all about access to and through music, places creativity and musical prowess centre stage even while recognizing the power of the arts as a critical enabler, to foster inclusion and reflection to change hearts and minds.

Artist: Elvis Xaviour

Genre: Singer / Songwriter

Elvis Xaviour is a singer-songwriter, guitar player and vocalist of the band 'Wayside'. Born in Kerala, Xaviour moved to Chennai four years ago and has just completed his Bachelor's degree in Aerospace Engineering.

Xaviour starting writing songs from his first year at college. John Mayer is major influence in terms of songwriting and he is extremely fond of instrumental music featuring percussive and fingerstyle guitar players. He is an avid fan of and keeps abreast with jazz, pop and country trends and with the whole spectrum of rock. Acknowledging that he is 'wired a little differently' he says that he is not distracted by what is popular or what the current hits are, preferring instead to devote his time to honing his craft.

Xavier's songs are mostly about feelings with loneliness and love topping the list in terms of subject matter. Yet, there are glimpses of happiness and undeniable hope in his compositions.

Xavier signs off saying - I am only 22 and maybe it's fair to say I don't know what I'm talking about but I guess I'm just trying to speak my truth through these tunes. These songs were written 'for' a special somebody. But now when I look back, I realise all this music is 'because' of that somebody and not 'for', and that's a better way to look at it. I aim to create songs that speak truthfully and resonate with who I am and with the most recent version of myself that I can connect with.

The AccesMusic series is presented by InKo Centre, in association with Unwind Center, on a bi-monthly basis.



Unwind Center, with a track record of over twenty years, has been teaching music including Drums, Guitar, Keyboard and Vocals to young aspirants in Chennai and Bangalore. The Centre runs a DJ Academy and aims to inspire musicians by providing them with a platform to perform their work, interact with their peers and to share their compositions with those musically inclined.

Thursday, 9 August at 7.00 pm at InKo Centre.



NEWS PICKS



Misting pipes to reduce temperature are installed along Gwanghwamun Square in central Seoul to cool the streets during the summer months. (Photo courtesy Seoul Metropolitan Government).

Cooling mist to chill Gwanghwamun Square in central Seoul, this summer.

Pedestrians strolling through Gwanghwamun Square in downtown Seoul this summer will be able to enjoy a much more pleasant atmosphere thanks to the “cooling fog,” a type of chilling artificial mist that will be sprayed across certain outdoor area every day from 1 June to 31 August.

The Seoul Metropolitan Government announced that it will set up a “cool spot” on the 77-m street crossing the square that will have a system of pipes that spray out a chilling mist.

The fine nozzles installed on the handrails of the pedestrian walkway will spray very small droplets of chilled water. The water will help to take away heat from the air and lower the temperature of the nearby area by two to three degrees Celsius.

The system will operate every day from 11 am to 7 pm, from June to August, except on rainy days. The fog machine automatically stops when the temperature is lower than 25 C or when the humidity is higher than 70 percent.

Traditional Hanok tours attract tourists.



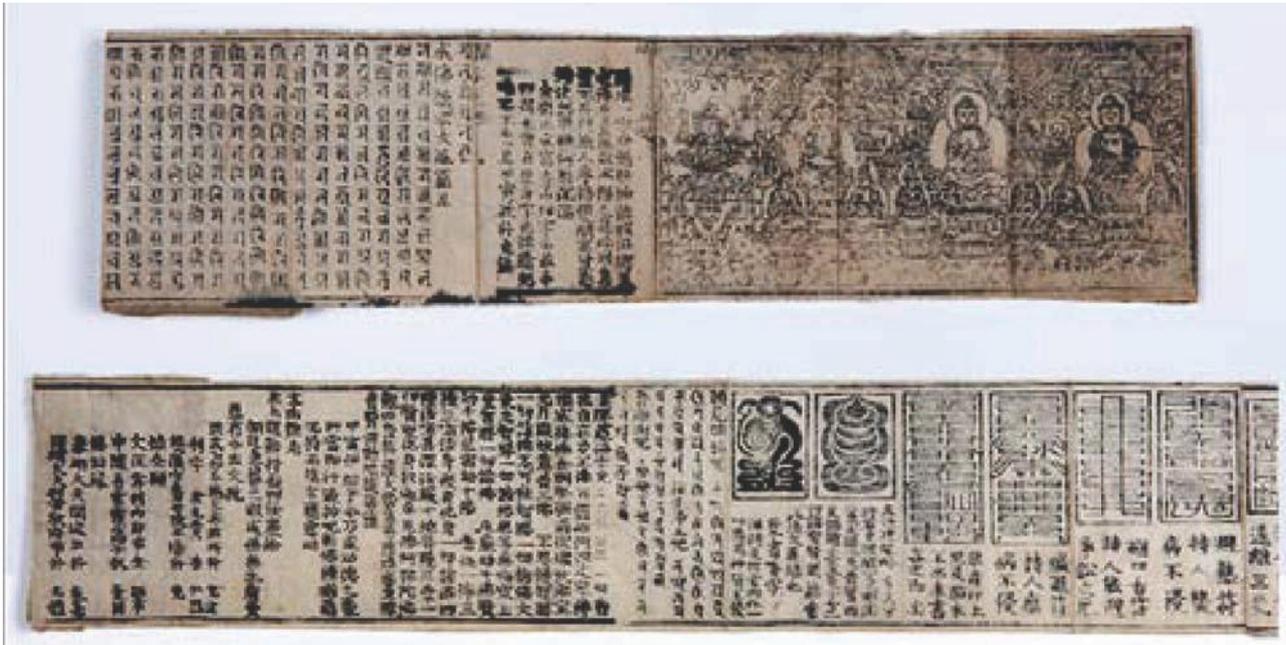
Jeonggangwon, a traditional Hanok compound that serves some traditional Korean food, is located in Pyeongchang, Gangwon-do Province. (Photo courtesy Korea Tourism Organization).

The Korea Tourism Organization (KTO) has introduced traditional Hanok tour programmes for international tourists. The programmes include a stay in a traditional Hanok building, traditional tea ceremonies and a tour of nearby attractions. All the Hanok residences that are a part of the programme are certified by the Ministry of Culture, Sports and Tourism or by Korean Tourism Organisation (KTO)

The two English tours are: "Exploring Gyeongju's Historical Sites on Bicycle" and "Trip to Yeongju, a Town of Joseon Scholars." Both offer a one-night's stay at a Hanok and some hands-on traditional activities, such as making tteok (rice cake) snacks.

The Hanok tours will run until December 2018.

Ancient Buddhist scriptures found inside statues.



'The Great Dharani of Enlightenment' (성불수구대다라니) (above) and 28 volumes of the 'Avatamsaka Sutra' (대방광불화엄경), all printed during the late Goryeo period (918-1392), were discovered inside a wooden seated Amitabha Buddha at the Wondangam Hermitage at Haeinsa Temple in Hapcheon-gun County, Gyeongsangnam-do Province. Photo courtesy the Jogye Order of Korean Buddhism).

Buddhist scriptures printed in the 1300s have been found inside statues at Haeinsa Temple (해인사,) in Hapcheon-gun County, Gyeongsangnam-do Province. They were enshrined inside the wooden seated Amitabha Buddha of the Wondangam Hermitage there.

The Jogye Order of Korean Buddhism announced that they inspected the inner parts of the wooden seated Amitabha Buddha statue, which was made in the 1400s, with X-rays. It found copies of "The Great Dharani of Enlightenment" (성불수구대다라니), believed to have been printed in 1375, and 28 volumes of the "Avatamsaka Sutra" (대방광불화엄경), printed using the Tripitaka Koreana wooden printing blocks (팔만대장경), a total of 81,258 blocks of the Buddhist canon made in Goryeo times (918-1392).

"When a Buddha statue was freshly carved or molded out of a piece of wood or metal, it is just an ordinary object. However, once a jewel jar storing treasures, including sarira, gold or silver, is placed inside the statue, it becomes sacred. Buddhist scriptures were used to hold the jewel jar in place inside," explained Lee Yong Yun, head of the order's cultural assets department.

According to the Jogye Order, this copy of "The Great Dharani of Enlightenment," so small that it could fit inside a shirt sleeve, is the first such relic to be found anywhere in the world.

"This scripture has high historic value for researches studying the history of Buddhist painting, philosophy or bibliography, as it shows the clear record of the process of printing and illustration," said a Jogye official.

The 28 volumes of the "Avatamsaka Sutra" are also considered very important.

"Buddhist scriptures printed in Goryeo (918-1392) are rarely found," said Lee. "The 'Avatamsaka Sutra' has very high historic value."

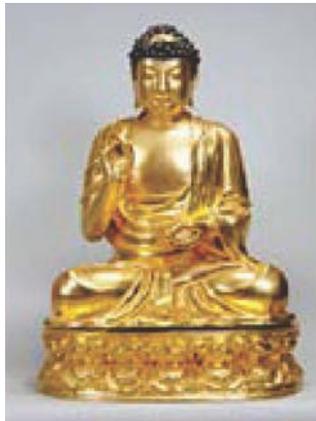
The order also said that X-ray images of standing statues of the Avalokitesvara and the Ksitigarbha Bodhisattva, placed on each side of the seated Amitabha Buddha, revealed a folded scroll and a hanging scroll of hand-written scriptures with metal decorations.



A folded scroll and a hanging scroll of hand-written Buddhist scriptures with metal decorations can be seen in the X-ray images of the Avalokitesvara Bodhisattva and Ksitigarbha Bodhisattva statues at Haeinsa Temple. (Photo courtesy the Jogye Order of Korean Buddhism).

The hand-written hanging scroll with a metal decoration is the second such artifact ever to have been found, after the "Mantra of Warding off Misfortunes and Bringing in Auspicious Fortunes" (불설대길상다라니경), also made during the Goryeo period, which is kept at the Kanayamaji Temple (금산사) in Japan.

According to the order, the two standing statues, unlike the seated statue, which was partly opened during its repainting in 1983, have never been opened and they will not be opened now or at any time in the future.



Buddhist scriptures printed during Goryeo (918-1392), including copies of 'The Great Dharani of Enlightenment,' are found inside the seated Amitabha Buddha statue (center), the standing Avalokitesvara Bodhisattva (left) and the Ksitigarbha Bodhisattva, all at the Wondangam Hermitage at Haeinsa Temple in Hapcheon-gun County, Gyeongsangnam-do Province. (Photo courtesy the Jogye Order of Korean Buddhism).

Seoul to set up 'soundproof, energy-generating tunnel'.



The city of Seoul is to install a soundproof and solar-energy generating tunnel along the Dongbu Expressway. (Photo courtesy Seoul Metropolitan Government).

A tunnel the size of a soccer field - approximately 7,192 square meters - is set to be complete along the Dongbu Expressway which will be both sound-proof and also generate its own solar energy.

As a tunnel that is both soundproof and power generating, it is the first of its kind in the world! The Seoul Metropolitan Government announced that the 479-meter tunnel will be completed by the end of year as part of its expansion project for the highway.

Its full generation capacity amounts to 993.6 kW per day, generating almost 830,000 kWh, the amount that 331 households can use in a whole year. Houses nearby are free from traffic noise, as well. In addition, the tunnel will absorb about 147 tons of carbon dioxide per year -- the same as that absorbed by approximately 26,250 trees -- contributing greatly to improving the air quality in the region.

The metropolitan government also plans to increase its solar energy generating facilities across the capital region in an effort to improve the urban environment and to reduce green-house gas emissions.

TRENDING @ InKo Centre

If cultural engagement is a sensory, textured and organic experience, then we cordially invite you to discover, engage and connect at InKo Centre.

We invite you to share our space and make it your own !

Experience these spaces.

HANJI STORY The Craft Shop @ InKo Centre



The Craft Shop @ InKo Centre offers hand-crafted gift items, an array of handmade Hanji paper and interesting bric-a-bracs. Also on offer is a unique Korean gift-wrapping counter with paper and silk options with subtle, beautiful finishing touches.

Touch, feel and enjoy the gift of harmony and balance...

10.00 a.m. to 6.00 p.m. Monday to Saturday.

CAFE MORI The Cafe @ InKo Centre



The Cafe @ InKo Centre, serves home-cooked, organic fresh food and beverages, blending traditional Korean cuisine with contemporary variations. Whether aromatic tea and coffee blends, traditional Korean ice-cream, juices or light refreshments, the Cafe epitomizes slow food, in a cosy, energized space.

Eat, drink, taste, relax and re-energise...

9.30 a.m. to 8.00 p.m. Monday to Saturday 10.30 a.m. to 7.00 p.m., Sunday.

Join our courses /classes.

HISTORY CLUB



The History Club, exclusively for Korean residents in Chennai, aims to introduce aspects of Indian tradition, culture and history. The members of the club meet every Monday at InKo Centre.

Interactive sessions include an introduction to ancient Indian architectural monuments, historical sites, textiles, art, craft, cuisine, spices and other topics pertaining to everyday life in India, as well as visits to places of interest in and around the city of Chennai.

STRIKE 12; SILAMBAM



Strike 12 is a functional training programme with each set consisting of 12 different exercises, combining Cardio, Strength, Endurance, Conditioning, Stabilizing, Building, HIIT and Core.

Silambam is a weapon-based Indian martial art form, defined by intricate and graceful footwork that requires an effective alignment combination of mind and body.

Course duration : 2 months.

Course timing : 5.00 p.m. to 7.00 p.m. on Monday, Wednesday and Friday.

To register for these courses or for information regarding our regular Korean and English language classes, Calligraphy & Oriental painting, Taekwondo and Yoga courses, please contact:
T: 044 26361224 E: enquiries@inkocentre.org or visit InKo Centre, No: 18, Adyar Club Gate Road, Chennai-600 028.

EVENTS

July

12 & 13 July 2018

The Dandelion's Story
by Modl Theatre
at The Museum Theatre, Chennai.

15 July 2018

The Dandelion's Story
by Modl Theatre
at GD Birla Sabhagar, Kolkata.

19 July 2018

The Dandelion's Story
by Modl Theatre
at Ranga Shankara, Bangalore.

20 July to 20 August 2018

Seeking New Directions: Korean Folk Painting an exhibition at The Gallery @ InKo Centre, Chennai.

21 July 2018

The Dandelion's Story
by Modl Theatre
at Oakridge International School, Hyderabad.

24 July 2018

The Dandelion's Story
by Modl Theatre
at The Guntur Club.

August

9 August 2018

AccessMusic VIII featuring: Elvis Xaviour
at InKo Centre, Chennai.

3 August 2018

The Film Music Appreciation Circle:
Film music of the 80's
at InKo Centre, Chennai.

23 August to 23 September 2018

Korean Colours
an exhibition at The Gallery @ InKo Centre,
Chennai.

31 August – 18 November 2018

Korean artists at **Breaking Ground:**
The 1st Indian Ceramic Triennale, Jaipur.

September

1 - 30 September 2018

Indian Writer
at Toji Residency, in Korea

6 - 16 September, 2018

Sarang: The Festival of India,
in Seoul, Busan, Korea.

12 September 2018

Music Group NaMu
at Rajagiri Auditorium, Kochi.

15 September 2018

Music Group NaMu
at Artsacre Foundation, Kolkata.

18 September 2018

Music Group NaMu at Hyderabad.

20 September 2018

Music Group NaMu at Guntur.

22 September 2018

Music Group NaMu
at Phoenix Marketcity Chennai.

CLASSES

Korean Language-Elementary Level IA / IC Korean

	Mon	Wed								
July	02	04	09	11	16	18	23	25	30	
August		01	06	08	13	20	22	27	29	
September	03	05	10	12	17	19	24	26		

Korean Language-Elementary Level IB / 2A Korean

	Tue	Thu								
July	03	05	10	12	17	19	24	26	31	
August		02	07	09	14	16	21	23	28	30
September	04	06	11	13	18	20	25	27		

Korean Language-Elementary Level 2C Korean

	Fri	Sat								
July	06	07	13	14	20	21	27	28		
August	03	04	10	11	17	18	24	25	31	
September		01	07	08	14	15	21	22	28	29

Korean Language-Intermediate Level 2D Korean

	Fri	Sat								
July	06	07	13	14	20	21	27	28		
August	03	04	10	11	17	18	24	25	31	
September		01	07	08	14	15	21	22	28	29

Korean Language for Business Purposes

	Tue	Thu								
July	03	05	10	12	17	19	24	26	31	
August		02	07	09	14	16	21	23	28	30
September	04	06	11	13	18	20	25	27		

English for Social Purposes

	Tue	Thu								
July	03	05	10	12	17	19	24	26	31	
August		02	07	09	14	16	21	23	28	30
September	04	06	11	13	18	20	25	27		

History Classes

	Fri	Fri	Fri	Fri	Fri
July	06	13	20	27	
August	03	10	17	24	31
September	07	14	21	28	

Yoga

	Mon	Wed	Fri												
July	02	04	06	09	11	13	16	18	20	23	25	27	30		
August		01	03	06	08	10	13	17	20	22	24	27	29	31	
September	03	05	07	10	12	14	17	19	21	24	26	28			

Calligraphy

	Mon	Tue	Thu	Fri	Mon																
July	02	03	05	06	09	10	12	13	16	17	19	20	23	24	26	27	30	31			
August			02	03	06	07	09	10	13	14	16	17	20	22	23	24	27	28	29	30	31
September	03	04	06	07	10	11	13	14	17	18	20	21	24	25	27	29					

Strike - 12 / Bollywood Dancing / Silambam

	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon			
July	02	04	06	09	11	13	16	18	20	23	25	27	30
August		01	03	06	08	10	13	17	20	24	27	31	
September	03	05	07	10	12	14	17	19	21	24	26	28	



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Mylapore
Chennai - 600 004
M: +91-98404-72354
E: chennai@mofa.go.kr

Korea Trade Center - Chennai

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Basheer Ahmed Street
Alwarpet
Chennai 600 018.
T: 044 2499 7284
E : kotra@chennaiktc.com

For a comprehensive overview of the
Republic of Korea, visit www.korea.net

The Korean Association In Chennai

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and a host of Indian and Korean companies based in Chennai.

TVS  **HYUNDAI**