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EDITORIAL

Seeing is believing, so goes the old adage. Yet, in our increasingly phantasmagoric world of click and share, a world where the virtual is fast eclipsing the real, what we are led to believe is based on what we are framed to see! A scientist will tell us, that *seeing* is a physical-chemical chain reaction that our brain performs routinely- the light that hits our eyes turning into nerve messages that our brains decode into meaningful information about our surroundings. *Perceiving* on the other hand, involves analyzing information, sifting, categorizing, referencing with previously received data to thereby arrive at or to re-calibrate our response, within our larger context. Perceiving includes the process of seeing and of breaching the physicality of that act to find meaning beyond. Sometimes this results only in an imperceptible subtle shift of a point of view, while at other times, it is a cataclysmic seismic sweep that defies and topples a hitherto tightly held world-view. Be it in shock or awe, with disbelief or an altogether willing suspension of it, there is inevitably an undeniable response, a sign that the viewer has actually received the message. What do these two distinct aspects of *viewing* mean in the context of artistic and cultural interactions which commence primarily as sensorial experiences that lead to further introspection, reflection, retrospection, probably progression or even regression, to consolidate, alter or re-orient belief systems that in turn, determine the very nature and timbre of future interactions thereafter? The creative tangent holds the artist and the viewer in a taut and tremulous embrace as what is presented when viewed, assaults the senses, triggers questions, alters perception and creates meaning. 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 developing an empathetic shared space, where *with an eye made quiet by the power of harmony, and the deep power of joy, we see into the life of things.*

In this issue of **focus**, we present several interactive opportunities, across the performing and visual arts spectrum, that invite viewers to join a journey to discover, engage and connect. We open this quarter with the *1st Mumbai Biennale*, a large-scale exhibition of paintings co-presented by K-Art International Art Exchange Association and InKo Centre, in association with the Sir JJ School of Art, Mumbai, which will showcase the work of 120 painters from Korea and 70 painters from India. Presenting a range of styles, finesse of techniques and a riot of colours, this exposition that opens mid-October, promises to delight the senses and provide a valuable platform for interaction for artistic communities and art aficionados in India, Korea and beyond. Later that month, the spotlight is trained on the fifth edition of the *Emerging Canvas* series, presented in association with the Indian Art Museum in Seoul, a platform for young, emerging artists from Korea and India, their burgeoning talent obvious and their potential unmistakable. *Cookin' Nanta*, Korea's No:1 non-verbal, highly acrobatic and energised theatre performance hits the floor in November and promises to leave a scorching trail in Chennai, Mumbai and New Delhi. Presented in Chennai by the Consulate General of the Republic of Korea and The Korea Foundation, in association with InKo Centre, this is a show that is guaranteed to leave audiences spellbound and speechless! As a counterpoint to this adrenalin rush is the lyrical charm and endearing tranquility of *Ggotggozi* – the traditional Korean Flower Art exhibition by representatives of 12 *ggotggozi* associations from Korea, who with close to a hundred varieties of flora from Korea, demonstrate the harmony of flow and line accentuated by empty space. 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

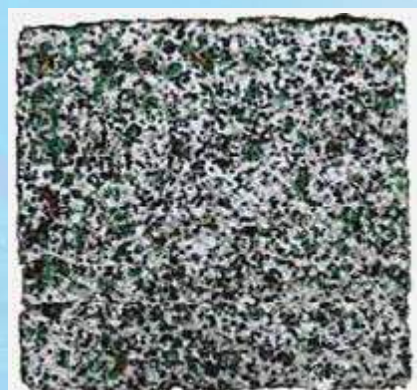
The 1st Mumbai Biennale 2018

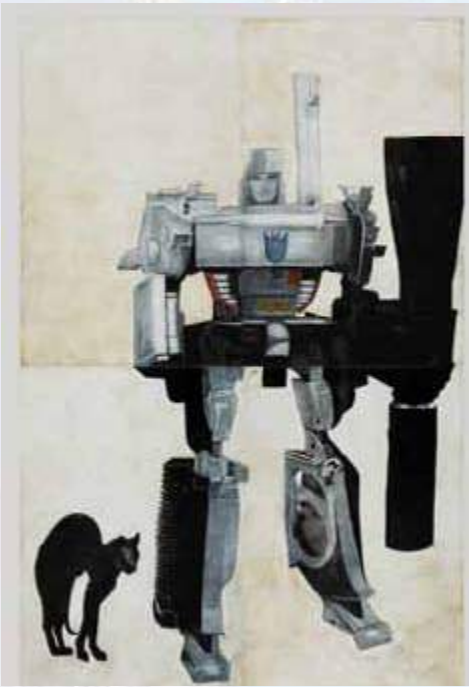
Beyond the Frame

The **Mumbai Biennale 2018**, titled *Beyond the Frame*, is the first in a series of curated, bi-annual exhibitions that aims to showcase the range and variety of contemporary paintings from Korea and India. Following the success of the *Chennai Chamber Biennale*, initiated in 2013, such large expositions of contemporary paintings will be periodically presented alternately in Chennai and Mumbai respectively. The first edition of the Mumbai Biennale presents a focused collection of **120** contemporary artworks from Korea and **70** artworks of artists from across India who are illustrious alumni from the Sir J.J. School of Art, Mumbai.

K-Art International Exchange Association, Korea and InKo Centre, in association with the Sir J.J. School of Art, are delighted to invite you to the inauguration of The 1st Mumbai Biennale, an exposition of contemporary paintings from Korea & India.

5.00pm | Saturday, 13 October, 2018 | Sir J.J. School of Art, Mumbai.





Presented by



SIR J.J. SCHOOL OF ART
MUMBAI



The Consulate General of the Republic of Korea in Chennai
and Korea Foundation, in association with InKo Centre, present

KOREA'S NO.1 NON-VERBAL MUSICAL!

COOKIN' MANTIA



Friday, 2 November 2018 | 7.00p.m.

Sir Mutha Venkatusubba Rao Concert Hall, Chennai.

Entry is free. Registration and seating on a first-come, first-served basis.

For further enquiries and to register, please call +91-44-40615500



**"GREAT FUN!
SUPERB!"**
The Herald, USA

**"EXPLODES WITH RHYTHM,
FIZZES WITH ACROBATIC ENERGY."**
Evening News, UK

**"HIGH ENERGY EXPERIENCE
WITH INFECTIOUS RHYTHMS."**
The Guardian, UK

"TOP ENTERTAINMENT!"
The Stage, USA

The traditional rhythm and pulsating beat of Korea is now gaining global recognition for its distinctive energy. **Nanta** combines the rhythm and beat of Korea with contemporary music to create a unique but familiar sound for international audiences. Unlike a typical stage performance, **Nanta** is performed with sounds and movements alone, without any dialogue. As a result, language is no barrier allowing this effervescent performance to connect across cultures effortlessly.

Synopsis : Three Chefs start their regular work day, when the Manager bursts into the kitchen and orders them to make a wedding cake, Japchae, Injeolmi (Korean traditional rice cake with bean flour) along with several other delicacies. The Manager brings along his troublemaker nephew and demands that the chefs teach him how to cook! Only one hour to go before the party starts! Is it possible for the chefs to complete the preparation on time? Non-stop action, laughter and rhythmic beating to the rescue!

Chennai : Friday, 2 November 2018 | 7.00 p.m. | Sir Mutha Venkatusubba Rao Concert Hall.

New Delhi : Tuesday, 13 November 2018 | 2.00 pm & 7.00 pm | Siri Fort Auditorium.

Mumbai : Tuesday, 20 November 2018 | 7.00 pm | Royal Opera House.

Mumbai : Wednesday, 21 November 2018 | 7.00 pm | Royal Opera House.

The tour in India is presented by:



EMERGING CANVAS 5

The **Emerging Canvas** is an annual exhibition series, presented in India and in Korea respectively, in association with Indian Art Museum in Seoul to showcase the work of talented, emerging young artists from both countries. In the fifth edition of this series, we present **22 emerging artists- 11 from Korea and 11 from India-** their burgeoning talent obvious and their potential unmistakable.

Korean Artists

Curation by
Mrs Kim Yang-Shik,
Founder Director
of the Indian Art
Museum in Seoul,
Korea.



Jiwon Lee



So-Jung Jung



Chansong Kim



Su-Bin Lim



Ji-beom Lim



Gyu-tae Bang



I-ram Seo



Tae-gi An



Ye-jin Jun



Ji-min Roh



Da-gyeom Jung

Indian Artists

Curation by
Vaishnavi
Ramanathan,
Independent
Curator, India.



Boshudhara
Mukherjee



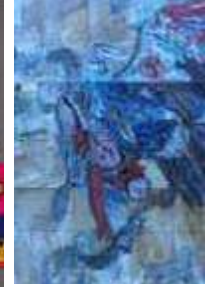
Ezhilarasan.E



Laxmipriya
Panigrahi



Meenakshi



Murugan
Thangaraj



Pankaj
Vishwakarma



Sabin Mudappathi



Sameer Rao



Shalini Karn



Raju Gopalarao



Bharti Verma

14 November to 20 November 2018 at Lalit Kala Akademi Regional Centre, Chennai.

GGOTGOZZI

Traditional Korean Flower Art

Ggotggozi or Korean Flower art emphasises simplicity and space by creating an innate harmony of lines. To achieve this sense of balance, space is left between flowers and branches, resulting in delicacy, airiness and fragility. This delicacy and sparseness, elegant and unforced, encourages reflection and peace, an integral aspect of Korean artistic expression. The harmonious flow and beauty of line and space or, *YeoBack* and the 'needle-bar' technique are unique aspects of Ggotggozi or Korean flower art.



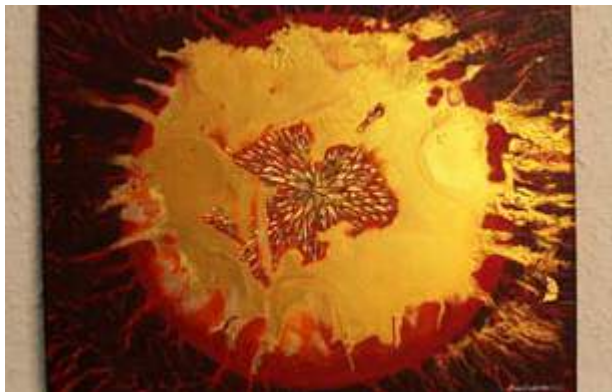
The exhibition presents exquisite examples of ggotggozi by 12 Flower Associations from Korea. Live ggotggozi demonstrations by members of the Korea ggotggozi Association will precede the inauguration of the exhibition.

The exhibition will be presented from 23-26 November 2018 at the Gallery@InKo Centre.

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

A five-petalled Lotus

This exhibition showcases 5 artists, 4 from Gwangju and one from Seoul, who express deep philosophical thoughts as well as the value of harmony and balance, the essence that binds us all.



Painter, **Bae Il Rin**, expresses himself as one who is evolving by learning everyday and realizing through practice the essence of Buddhist philosophy. This journey is expressed through light that is scattered by fusing acrylic, object and metal on canvas.



Jung, Nan-Ju, portrays the wild flowers and especially the chrysanthemum from Korea, capturing its beauty and uniqueness in a natural state.



Jeong Mi-Heui, portrays a modern re-interpretation of kites by mixing acrylic and oil on canvas. In Buddhism, kites are called *mandala flowers* that have bloomed cleanly from the muddy water below. They symbolically represent the connection between heaven and earth.



Lee, In-Ho showcases the rural scenery of Korea, capturing with empathy its delicacy and wild abandon.



Yu Mi-Gil, emphasises the play of light through her lens as a skilled and observant photographer.

Presented in association with :  **OK-ART**

The exhibition will be on view at The Gallery @ InKo Centre from
22 October to 20 November 2018.

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

The Moving Finger

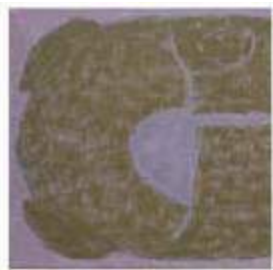
Life seems to reside in the most simplest of forms. Simple forms like the seed and womb carry the universe within them, veins of lead, the spiral shell, the moon, the sun, hold the most vital elements of life. The geometric, organic patterns in nature seem to have multiple meaning, allusions, illusions. This simple yet profound premise was the impetus and inspiration for these artists who aim to lay bare with unpretentious austerity, the essentials of line, form, colour, light, texture, a larger experience drawings, paintings, etchings.

Curated by Smita Kinkale, Lecturer, Sir J.J. School of Art, Mumbai.

The exhibition features the following artists who are currently pursuing an MFA at the Sir J.J School of Art, Mumbai: Chandrakant Halyal, Suraj Nagwanshi, Prashant Kuwar, Gauri Ambekar, Nilisha Phad and Avinash Shivsharan.

About the Sir J. J. School of Art, Mumbai

Sir J. J. School of Art, founded in March 1857 with the generous donation offered by Sir Jamshedji Jeejeebhoy, the first Baronet is one of the pioneering institutes of Fine Art education in India. The School today stands in the heritage building with departments of drawing and painting, sculpture and modelling, mural, portraiture, print making, arts and crafts including ceramics, interior decoration, metal work and textiles; and teachers training with art teachers' diploma, Art Masters and Diploma in Painting Education. The college has undergraduate and post graduate programs with BFA and MFA degrees conferred to the students. J.J. has given India some of its most iconic artists, acclaimed on the global art scene - Vasudev Gaitonde, Akbar Padamsee, Tyeb Mehta, Jeram Patel, Prabhakar Barve, Prabhakar Kolte as well as contemporary Indian artists such as Bahulkar, Atul Dodiya, Jitish Kallat, and many more. Today, the school continues to proudly hold on to its roots with branches reaching far and wide to hone and sustain myriad aspects of creative expression.



Chandrakant Halyal
(Painting)



Gauri Ambekar



Suraj Nagwanshi (Painting)



Prashant Kuwar
(Printmaking)



Dattaram Nerurkar
(Sculpture)



Nilisha Phad



Avinash Shivsharan
(Sculpture)

Presented in association with :



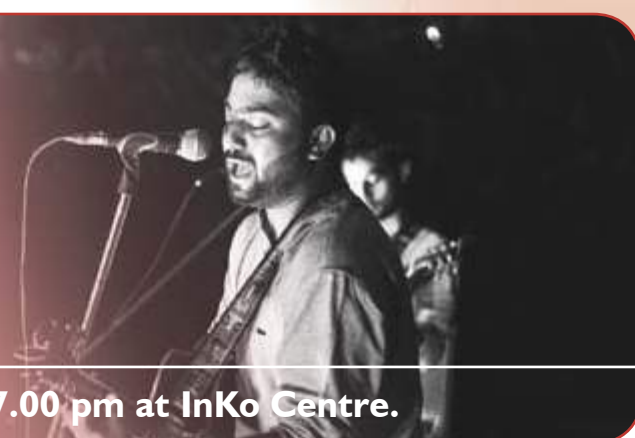
The exhibition will be on view at The Gallery @ InKo Centre from
28 November to 28 December 2018.
10.00 a.m. to 6.00 p.m, Monday to Saturday.



AccessMusic 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: Alvin Presley

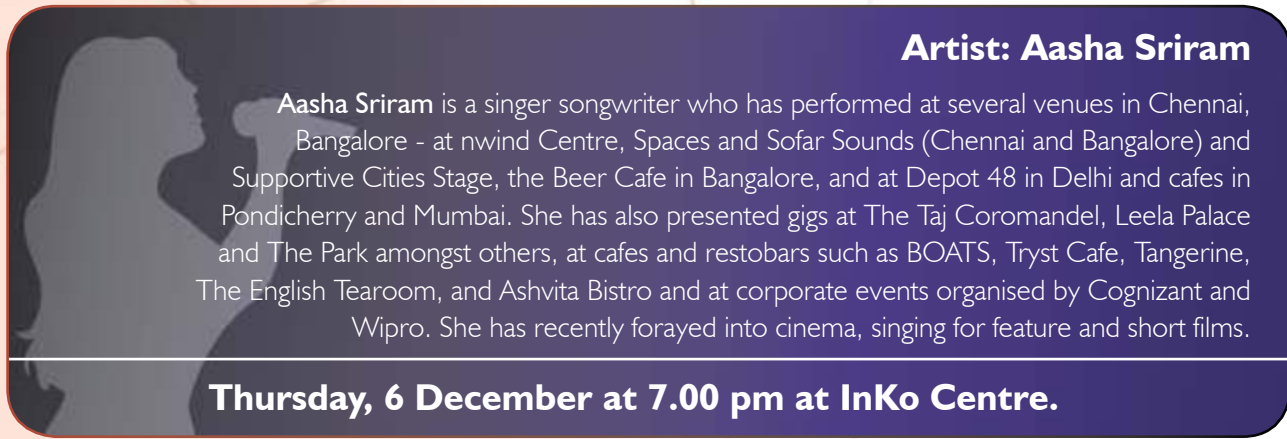
Alvin Presley is a singer-songwriter from Chennai. He has performed widely as a solo artist since 2016 - at Fete de la musique, 2016; Live 101, Unwind Center; Bayl 46, Mainstage Festival, 2017; Indian Youth Conclave, Nagpur, 2017; at Boats Beach Bar, to name a few.



Thursday, 25 October at 7.00 pm at InKo Centre.

Artist: Aasha Sriram

Aasha Sriram is a singer songwriter who has performed at several venues in Chennai, Bangalore - at nwind Centre, Spaces and Sofar Sounds (Chennai and Bangalore) and Supportive Cities Stage, the Beer Cafe in Bangalore, and at Depot 48 in Delhi and cafes in Pondicherry and Mumbai. She has also presented gigs at The Taj Coromandel, Leela Palace and The Park amongst others, at cafes and restobars such as BOATS, Tryst Cafe, Tangerine, The English Tearoom, and Ashvita Bistro and at corporate events organised by Cognizant and Wipro. She has recently forayed into cinema, singing for feature and short films.



Thursday, 6 December at 7.00 pm at InKo Centre.

The AccessMusic 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.



The Film Music Appreciation Circle, presented periodically at InKo Centre, in association with the School of Indian Film Music, aims to unlock and understand the different aspects, distinct vocabulary and purpose of film music, one of the most iconic signposts of popular culture.

India's film music: Regionally inclusive or globally exclusive

The recent transformations to the music and sound of Indian cinema, are a result of complex and progressive socio-cultural, technological and economic developments. How did these factors affect creative music practice in Indian cinema? Such changes have redefined, not only the ways in which we perceive our musical uniqueness but also the ways in which we resonate with international popular music. Have such adaptations contributed to a loss in identity? Or, has technological globalisation facilitated a wider outreach for India's favourite popular music? The fourth edition of this bi monthly discussion will address such questions to better understand the evolution of contemporary popular music practice in India.

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 to understand the many ways in which we 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, 12 October at 6.30 pm at InKo Centre.



NEWS PICKS

Baekje pagoda restoration completed after 20 years.

The oldest and biggest stone pagoda in Korea, the famous pagoda at Mireuksa Temple in Iksan, National Treasure No. 11, has finally been restored to its original shape after 20 years of repair and restoration. The National Research Institute of Cultural Heritage, part of the Cultural Heritage Administration, held an on-site briefing session and explained the disassembling and restoration process used to bring the pagoda back to life.

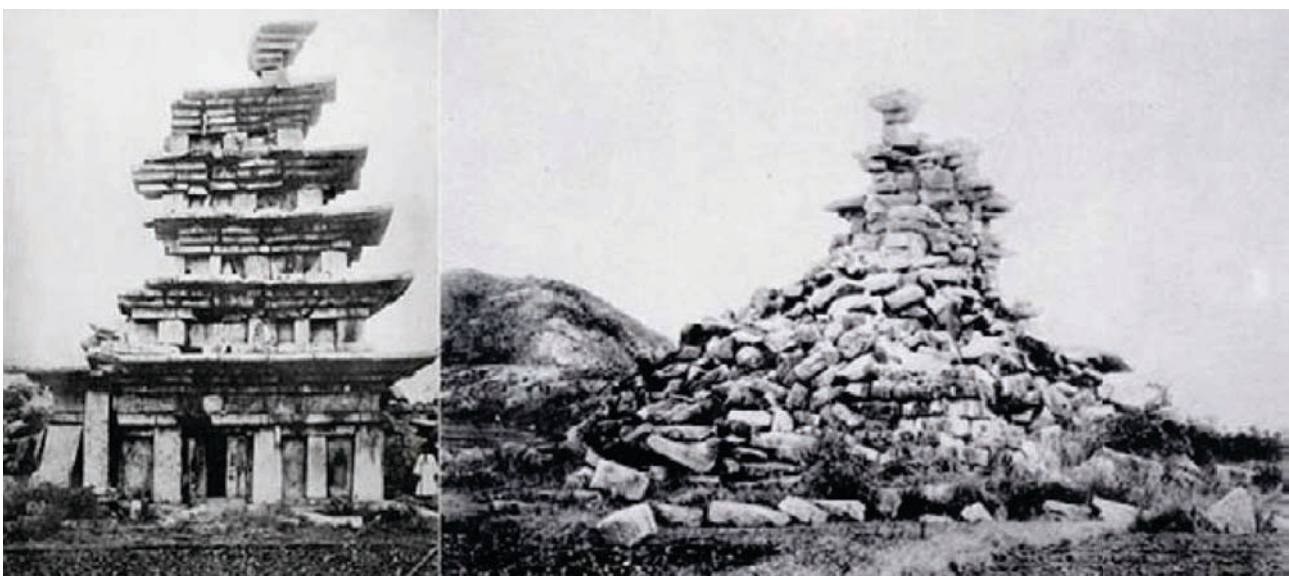
The Buddhist stone pagoda was built during the reign of King Mu of Baekje (무왕; 580-641). Much later, during Joseon times (1392-1910), it was damaged after being struck by lightning. In 1915, during colonial times, Japanese authorities covered the damage with concrete.

In 1998, experts diagnosed its structural problems after a safety inspection and decided to disassemble the pagoda for repair. However, disassembling the pagoda took a decade. This is the longest time taken for for any one national heritage item to have undergone such extensive restoration.

The rejuvenated pagoda will be opened to public in December.



In June 2018, the Cultural Heritage Administration unveiled the famous stone pagoda at Mireuksa Temple in Iksan, National Treasure No. 11, after 20 years of repair and restoration.



A photo taken in 1910 shows the east side (left) and the west side of the pagoda at Mireuksa Temple in Iksan.



A photo of the stone pagoda at Mireuksa Temple in Iksan taken before the repairs shows the east side (left) and the southeast side of the structure. In 1915, Japanese colonial authorities attempted to fix the damage by using concrete.

New BTS album scorches the world music scene!



The K-pop boy band BTS' new album, "Love Yourself: Answer," is poised to hit the world music scene Friday with its main track that blends South African dance music with traditional Korean beats and the sounds of a folk music instrument.

The final, fourth part of the septet's "Love Yourself" album series was at major online music stores wrapping up the series that took 2 1/2 years to play out, according to Big Hit Entertainment.

The series features an epic search into one's true self and the final album reiterates that the key to the search lies inside oneself. "IDOL," the main track, sets the tone for the 25-song album divided into the A and B tracks. The main song is electronic dance music in the style of South African dance music. The African beats are layered with traditional Korean rhythms, as well as the pounding of a Korean folk percussion instrument used in the performance of traditional Korean farmers' ensemble.

A teaser video for "IDOL," released a day earlier, featured the profile of a running tiger followed by the images of the BTS members clad in jackets inspired by "hanbok," the Korean traditional dress.

Including "IDOL," the album contains seven new songs: "Epiphany," "Trivia: Just Dance," "Trivia: Love," "Trivia: Seesaw," "I'm Fine" and "Answer: Love Myself."

BTS premiered the new record in local concerts in southern Seoul on 28 August 2018. The group is set to embark on a world tour to the United States, Canada, Britain, the Netherlands, Germany, France and Japan.

Preorders for the latest album surpassed 1.5 million copies, following two former "Love Yourself"

LPs that each sold more than 1 million copies. The septet will also attempt to take the top posts on two key Billboard charts - the Hot 100 and the Billboard 200.

The American Internet search engine operator Google said BTS' YouTube channel, BANGTANGTV, has garnered more than 2.5 billion views so far this year. This feat propels BTS into the league of 20 most popular global artists of 2018 in terms of YouTube viewership, according to Google. According to Google, the biggest share of 283 million views were from the United States, followed by Vietnam with 204 million, Mexico with 161 million and South Korea with 153 million.

Busan's historic delicacies

Food from different regions can tell us a lot about the place of origin. This is certainly the case for Busan's specialties, amongst which there are many that retain the history and unique social aspects of Korea's southern port city. In particular, the history of Busan as a provisional capital during the Korean War (1950-1953) and the role it played as a port during colonial times, created a unique list of specialties that combine the food customs of the indigenous people from around Busan and refugees from all across the Korean Peninsula. Over time, many of the dishes that resulted from this intermingling have now become the most representative foods of Busan.

Milmyeon cold wheat noodles (밀면)

Thin slices of ice on a clear broth, rolled-up and circular fine noodles and spicy red chili pepper sauce on top: this is *milmyeon* cold wheat noodles, one of the most popular Busan dishes of all times.



Milmyeon cold wheat noodles consist of fine noodles that are made of wheat and potato flour and the broth of beef bone, pork bone or chicken meat. Spicy red chili pepper sauce is added on top and the dish is served cold.

There are various theories about the origins of *milmyeon*, but the most trusted one is that during the Korean War, refugees from North Korea started selling cold noodles that they had enjoyed in their hometown.

Dwaeji-gukbap-pork and rice soup (돼지국밥)

Another representative food from Busan is *dwaeji-gukbap* pork and rice soup (돼지국밥).

With nowhere to go and nothing much to eat during the evacuation period, costly beef was not an affordable option for the refugees. Instead, they procured pork bones from the U.S. military and brewed it with pork meat. This was the origin of *dwaeji-gukbap* which soon became a signatory speciality of Busan.

Bibimdangmyeon spicy cold glass noodles (비빔당면)

Bibimdangmyeon spicy cold glass noodles (비빔당면) is another representative dish from Busan.

It symbolizes the type of food that refugees had to eat quickly and from which they easily felt full, during the trials and tribulations of war.



Dwaeji-gukbap-pork and rice soup is a representative food of Busan which consists of a dense pork bone broth, pork meat and rice.

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

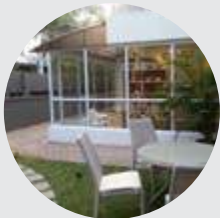


The Craft Shop @ InKo Centre offers hand-crafted gift items, an array of handmade Hanji paper and interesting bric-a-bracs. Also on offer is a unique Korean gift-wrapping counter with paper and silk options with subtle, beautiful finishing touches.

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.

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.

The members of the club meet every Monday at InKo Centre.

K-Pop Dance Classes



K-pop dancing is all about letting go, having fun and staying fit!

Phani Kumar who is a freestyle Hiphop dancer and Artistic Director and founder of Catalyst 28, a company that promotes urban culture leads the classes at The Studio @ InKo Centre. He has over a decade of experience in teaching dance and has received many travel grants and scholarships from various Embassies to attend dance festivals and to lead workshops in Europe & Asia. He is a passionate choreographer and a dedicated dance teacher.

Course duration : 2 months.

Course timing : 4.00 pm - 8.00 pm (in batches) on Tuesday and Thursday.

To register for these classes or for information regarding our regular Korean and English language courses, 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

October

12 October 2018

The Film Music Appreciation Circle:

India's film music: Regionally inclusive
or globally exclusive

at InKo Centre, Chennai.

13 - 18 October 2018

The 1st Mumbai Biennale

at Sir J.J. School of Art, Mumbai.

22 October to 20 November 2018

A five-petalled Lotus

an exhibition at The Gallery @ InKo
Centre, Chennai.

25 October 2018

AccessMusic IX featuring:

Alvin Presley

at InKo Centre, Chennai.

31 October 6 November 2018

Emerging Canvas 5

at Lalit Kala Akademi, Chennai.

November

2 November 2018

Cookin' Nanta

Korea's No. 1 Non-Verbal Musical!

at Sir Mutha Venkatusubba Rao
Concert Hall, Chennai.

28 November to 28 December 2018

The Moving Finger

an exhibition at The Gallery @ InKo
Centre, Chennai.

December

6 December 2018

AccessMusic X featuring:

Aasha Sriram

at InKo Centre, Chennai.

CLASSES

Korean Language-Elementary Level IA / ID Korean

	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed
October	01	--	08	10	15	17	22	24	29	31
November	07	12	14	19	21	26	28			
December	03	05	10	12	17	19	24	26	31	

Korean Language-Elementary Level IB / 2D Korean

	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu
October	04	09	11	16	23	25	30	
November	01	08	13	15	20	22	27	29
December	04	06	11	13	18	20	--	27

Korean Language-Elementary Level IC / 2B Korean

	Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat
October	05	06	12	13	19	20	26	27		
November	02	03	09	10	17	18	23	24	30	
December	01	07	08	14	15	21	22	28	29	

Korean Language for Business Purposes

	Tue	Wed	Tue	Wed	Tue	Wed	Tue	Wed	Tue	Wed
October	09	10	16	17	23	24	30	31		
November	07	13	14	20	21	27	28			
December	04	05	11	12	18	19	24			

English for Social Purposes

	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu
October	04	09	11	16	--	23	25	30
November	01	--	08	13	15	20	22	27
December	04	06	11	13	18	20	--	27

History Classes

	Fri	Fri	Fri	Fri	Fri
October	05	12	19	26	
November	02	09	16	23	30
December	07	14	21	28	

Yoga

	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri
October	01	--	05	08	--	12	15	--	19	22	24	26	29	31	
November			02	05	07	09	12	14	16	19	21	23	26	28	
December	03	05	07	10	12	14	17	19	21	24	26	28	31		

Calligraphy

	Mon	Tue	Thu	Fri	Mon	Tue	Thu	Fri	Mon	Tue	Thu	Fri	Mon	Tue	Thu	Fri	Mon	Tue
October	01	--	04	05	08	09	11	12	15	16	18	19	22	25	26	29	30	
November			01	02	08	09	12	13	15	16	19	20	22	23	26	27	29	30
December	03	04	06	07	10	11	13	14	17	18	20	21	24	--	27	28	31	

Taekwondo

	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu
October	04	09	11	16	23	25	30			
November	01	08	13	15	20	22	27	29		
December	04	06	11	13	18	20	--	27		

Strike - 12 / Bollywood Dancing / Silambam

	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri
October	01	--	05	10	12	15	17	19	22	24	26	29	31		
November			02	05	07	09	12	14	16	19	21	23	26	28	30
December	03	05	07	10	12	14	17	19	21	24	26	28	31		

K-Pop

	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu
October	04	09	11	16	23	25	30			
November	01	08	13	15	20	22	27	29		
December	04	06	11	13	18	20	--	27		



