

DISCOVER



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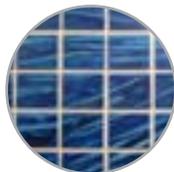
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EDITORIAL

Inclusion and participation are viewed as cornerstones that lead to social cohesion, vital to a dynamic, resilient and peaceful civil society. Linked as we are, by ever-advancing technology that allows us to circumnavigate the world at the click of a button, boundaries between nation-states are becoming less distinct, leading to rapid expansion of cross-border transactions and networks in all areas of life. Trans-nationalism should have, as a result, comfortably become the order of the day, but ironically this rather utopian seamless world is sharply contradicted by increasingly high-pitched rhetoric that seeks to reinforce national identity as a fixed and non-negotiable entity. And yet, there still is the tremulous transnational space of ideas and creative enterprise that aspires to create and sustain a brave new world of borderless exchange. Such trans-national ideating communities are groups whose identity is not primarily based on attachment to a specific territory but on alignment to a certain set of ideas, thought processes and shared ideologies. The notion of such a trans-national, ideational community puts emphasis on human agency, since such groups are the result of cross-border activities which link them as individuals to networks and local groups, both at home and abroad. By accepting the reality of cultural diversity, any initiative that reiterates cultural pluralism allows cultural exchange and the burgeoning of creative capacities that sustain public life. As we turn a corner, to welcome a new year, we as a cultural organization, engaged in meaningfully networking with artists, partners and audience members across India and Korea, remain acutely aware of the vital role of intercultural dialogue that transcends borders in search of a mutually respectful, shared space.

In this issue of **focus**, read about the myriad manifestations of this intercultural, borderless exchange, expanded this quarter to include a wider ambit of multicultural conversations with the Indo-Korean diaspora in the UK, USA and France. We open this quarter with a unique transnational exhibition titled *Hanji Translated*, which brings together thirteen exceptional artists from Korea, India and the United States who use *hanji*, long treasured as one of Korea's most resilient and enchanting national treasures, in their fine art practice. The exhibition examines the concept of translation in two ways - paper transformed from one material form to another and paper used as a mode for translating life experiences, relating to history, identity, migration and memory - a transcultural conversation across three countries, two continents, with artists who shared one abiding passion- *hanji*! Close on the heels of this exhibition that celebrates the versatility of *hanji*, the spotlight is trained on another Korean specialty, *bojagi*, which is a special type of wrapping that communicates respect for the object as well as goodwill towards the recipient. *Korean bojagi* specialist Lee Jeong Ae's artworks will be displayed at the *1st. India Quilt Festival* in Chennai and is bound to resonate with specific cultural references as well as point towards a shared history with Indian wrapping and quilting traditions. Read about London-based Korean photographer, Chan Hyo Bae's unique residency in Chennai to create a city-inspired installation that will be presented as part of the *Chennai Photo Biennale*, an international Festival of Photography, co-organised by the CPB Foundation and the Goethe Institut Chennai. Continuing with the theme of transcultural exchange this quarter, thirteen members of a group called Sonamou, a Korean Artists' Collective based in Paris, France, will present an exhibition titled *Interlace* at the Varija Gallery, Dakshinachitra and workshops at InKo Centre. Meet novelist and short-story writer, Kim Bom, our next writer-in-residence at the InKo-ARKO supported writing residency at Sangam House, Bengaluru. And read about contemporary experimentation across genres at our forthcoming exhibitions at The Gallery @InKo Centre.

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.

Best wishes for a creatively stimulating and wholly fulfilling 2019!

Season's Greetings. 계절 인사말.

Dr. Rathi Jafer
Director, InKo Centre

Hanji Translated

Hanji Translated is a transnational exhibition that aims to uniquely connect 13 exceptional contemporary artists from India, Korea and the United States, who work with *hanji* in their fine art practice. The concept of translation presents itself in two ways - paper transformed from one material form to another and paper used as a mode for translating life experiences.

The exhibition will focus on the versatility of *hanji* as a medium for art and will examine concepts relating to transcultural communication and issues relating to history, identity, migration and memory. Illustrated presentations titled *Hanji Conversations* at InKo Centre on **10 January 2019**, precedes the inauguration of the exhibition at Lalit Kala Akademi on **11 January 2019**.

Curator Nirmal Raja, outlines the conceptual framework and the particular focus of the installations that will be showcased at Lalit Kala Akademi Regional Centre, Chennai, from **11-20 January 2019**.

My job as a curator and artist is to make dialogue possible and visible - across cultural and political boundaries. My goal is to parse and reveal what is common among us and also to celebrate the richness of difference when it presents itself. In this, I am aligned with the mission of the InKo Centre.

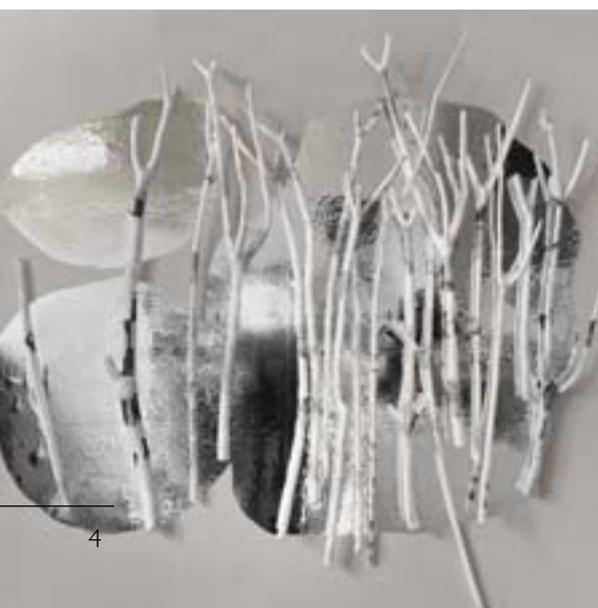
The theme of "translation" is used in this exhibition to make connections between art that comes from three different countries - India, South Korea, and the United States.

Paper as Medium

One of the definitions of the word translation is "a change to a different substance, form, or appearance". The transformation from bark to paper is the ultimate representation of change that is constant in our lives. Immense labor and time is invested in this transformation as can be seen in Aimee Lee's informational video on the making of *hanji* (Korean paper). The artists in this exhibition have immersed themselves in papermaking and incorporate *hanji* extensively into their work. They push and test the material possibilities of *hanji* in

innovative ways. Christiane Grauert uses laser cutting technology to translate her sketches onto *hanji* while creating a most delicate suspension of portraits and shadows that test its fibers as material. Julie Von Der Vellen finds her labor-intensive process of weaving painted and stained *hanji* paper cathartic an evocative way to process and express fluid and ephemeral life experiences. In Marna Brauner's hands, *hanji* is transformed into fabric. Folded, sewn and embellished, her work is complex and multi dimensional. Soo Song Ryun's vessel shaped objects become containers of contemplation. My own work *Metamorphosis* speaks of the transformation of bark to paper and in an ironic twist I transform paper back to its original form of bark... In this work, paper-mache *hanji* holds the memory of its original form and the process of its creation. My other work *Blurred Boundaries* extends the conversation of fiber to connect it with a larger understanding of matter and the universe, with fiber-like patterns that express notions of inter connectivity and commonality of our complex global existence.

Nirmal Raja



Julie VonDerVellen



Marna Brauner



Paper as Message

The making of art can be understood as the translation of experiences percolating, transforming, digesting, and revealing.

As material translations permeate the exhibition, fiber becomes a common denominator between paper, body, fabric, and matter. Contemplations on the body and its inherent transience are expressed in Ravikumar Kashi's *Skin Torso*. Mulberry fibers are separated and manipulated into a skin-like garment bringing together notions of protective skin and the fibers of our body. Rina Yoon's *Earth body* similarly connects the tensile strength of *hanji* filaments to the muscles and tissue of the human body. The corporeal human body as a garment that is transient is visualized in the work of these two artists.

With artists hailing from three different countries in this exhibition, it is only natural that a major part of the work is about global movement, migration and the diaspora. Rina Yoon and Aimee Lee are Korean American artists who have introduced many people to *hanji* and Korean culture. I myself am an

is engendered in the condition of living between places. In a way the fibers of *hanji* are what bind these artists together in a fast moving and fragmented world.

Contemporary urban life, cities and rivers are common themes in the work of Kwon Inkyung, Jessica Meuninck-Ganger, and Christiane Grauert. All of them express a fluid notion of place. Kwon Inkyung's painted collage works are about the relationship of memory and place. Jessica Meuninck-Ganger's work has a similar sense of remaking or reimagining of space. Details of buildings and places are repeated, rearranged and remapped to create a visual journey that she invites the viewer to join. *In Bound East* maps the Milwaukee River and brings it to Chennai. The scale of the work is so large that the viewer is forced to walk with her in order to truly see the work. Christiane Grauert literally expands and collapses space by using the form of pop-up structures books. Her *B block S* series depict high-rise buildings that through their collapsible form speak of the precariousness of human population growth.

Ravikumar Kashi



Aimee Lee



Shormii Chowdhury



Indian American who is constantly attempting to bring my dual worlds together. Artists Ravikumar Kashi, Sudipta Das, and Shormii Chowdhury have all done residencies in Korea and incorporated *hanji* into their practice. Artists in this exhibition have traveled to Korea, India and other places across the globe. In fact, photographs from travels become sources for a major portion of Marna Brauner's practice. Memories of travel are printed and reassembled much like a prism refracting light. Themes of displacement, migration and the trials and tribulations that come with this are expressed in Sudipta Das' work using the Korean doll making technique of *dakoji* and also in her intricate paintings on *hanji* which become whole worlds unto themselves. Shormii Chowdhury's work seeks to express the desperation to retain fast fading memories and the fragmentation that

Cultural nuances and history are present throughout the exhibition but in particular in Lim Soo Sik's work. Lim Soo Sik draws on an age-old tradition from the Joseon dynasty (1392-1910) in which hand painted screens depict books and curiosities as a statement of intellectual interest. These screens called *chaekgeori* or *chaekgado* became conveyors of cultural values during that period. Lim Soo Sik's works are contemporary versions of *chaekgeori* depicting bookshelves that become portraits of the owners' contemporary life. Marna Brauner's work shares a sense of piecing together. Photographs of walls from her extensive travel across the globe are rearranged and sewn together as tessellated collages. In a way, these cultural samplings become conveyors of cultural values across the globe. Aimee Lee's flock of woven paper ducks refer to the cultural artifacts of ducks in

Korean culture. Most often made of wood, but sometimes made with paper, ducks are popular symbols of marital fidelity and lifelong companionship. Lee's versions are made with naturally dyed *hanji*, twisted and woven in the style of *jiseung* basket weaving. While referencing their roots in tradition, these works can be seen as whimsical interpretations of ducks found in nature. Along with Lim Soo Sik's library and Marna Brauner's Grimoire, this collection of artworks is a dialogue with history and culture. Ravikumar Kashi's book objects not only draw upon inter-personal relationships and introspective trajectories but also India's historical hero - Mahatma Gandhi. His work *Everything He Touched* is a commentary on

our fixation of memorializing prominent figures but forgetting their ideals.

The Medium is the Message

This term, first coined by media studies scholar Marshall McLuhan, can be applied to how this exhibition can be experienced. *Hanji* has historically been used for functional purposes such as building material, furniture applications, utensils, and garments etc, but through fine art practice, *hanji* has also been translated into a medium of expression. The works in this exhibition could not have been made without the unique range of material possibilities of *hanji*. The medium and the message are one.

- Nirmal Raja, Curator, Milwaukee, Wisconsin, U.S.A.

Participating artists: Marna Brauner, Shormii Chowdhury, Sudipta Das, Christiane Grauert, Ravikumar Kashi, Kwon Inkyung, Aimee Lee, Jessica M. Ganger, Nirmal Raja, Song Soo Ryun, Lim Soo Sik, Julie VonDerVellen, Rina Yoon.

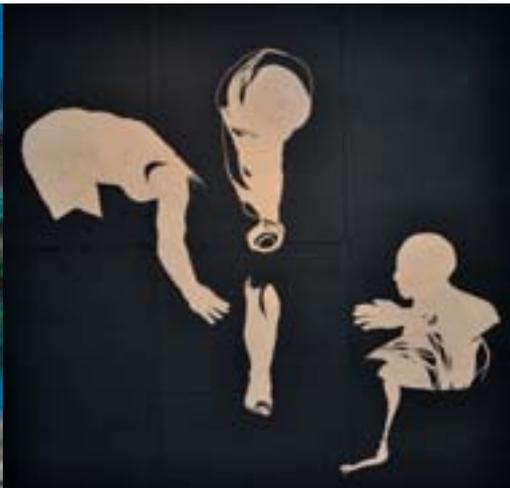
Curator: Ms Nirmal Raja, Milwaukee, Wisconsin, USA.

Assistant Curator: Ms Chelsea Holton, Milwaukee, Wisconsin, USA.

Kwon Inkyung



Rina Yoon



Jessica M. Ganger



Song Soo Ryun



Sudipta Das



Christiane Grauert



Hanji Conversations - Presentations by artists:

Thursday, 10 January 2019 | 2 pm to 5 pm

at InKo Centre,

18, Adyar Club Gate Road, Chennai.

Hanji Translated - Exhibition Inauguration:

Friday, 11 January 2019 | 7.00 pm

at Lalit Kala Akademi Regional Centre,

4, Greams Road, Thousand Lights, Chennai.

The exhibition will remain open until 20 January 2019 (except Sundays) from 11 a.m. to 7 p.m.

For further information, please contact InKo Centre - T: 044 24361224; E: enquiries@inkocentre.org

Korean Writer at Sangam House

Novelist and short-story writer, Kim Bom is our next writer-in-residence at the InKo-ARKO supported writing residency at **Sangam House, from 4 - 31 January 2019.**

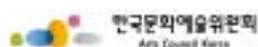


Kim Bom debuted as a writer in 2011 when her short story *Nae ireumeun Nana (My Name is Nana)* appeared in the quarterly *World Literature* published by Minumsa. Her collection of short stories *Aoireul meongneun ohu (Aoris in the Afternoon)* was published in 2016. Kim also writes scripts for films and teaches creative writing at several universities. She runs marathons once in a while and often enjoys hiking.

Sangam House is an international writers' residency programme located in India which brings together writers from across the world to live and work among their peers in a safe, supportive and nurturing space. Assembling writers from various cultural backgrounds broadens the scope of each individual's work. Exposure to regional and national trends in literature, to multiple political and economic obstacles and varied social and cultural milieus enhances each writer's understanding of his/her work, as well as his/her own notions of identity and home. Sangam House recognises the dearth of such opportunities in South Asia and strives to encourage the work of those writing in all languages, regional and dominant and believes that such a unique environment enriches the work of its participants and the texture of international literature.



Arts Council Korea (ARKO)



Arts Council Korea was established to promote creativity and enjoyment of the arts by supporting diverse arts and cultural activities in Korea. The Arts 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.





Korean Bojagi at the 1st. India Quilt Festival

The Korean tradition of *bojagi*, of wrapping objects with a great deal of care, is characterised by colourful bursts of patchwork and detailed embroidery. Wrapping a gift in a specially made *bojagi* communicated respect for the object as well as goodwill towards the recipient. Korean *bojagi* specialist **Lee Jeong Ae's** *bojagi* garments will be displayed at the 1st. India Quilt Festival in Chennai from **25-27 January, 2019**.

There is a centuries-old tradition in many cultures, but particularly in Asia, of wrapping objects with beautiful textiles. In Korean culture, this type of wrapping, called *bojagi*, included bursts of colorful patchwork or imaginative embroidery, on fine and coarse materials. It was in pre-modern Korea, particularly during the Chosun dynasty (1392-1910), that *bojagi* became a Korean cultural icon.

Traditionally, patchwork *bojagi*, called *chogak po*, had many uses. They served to cover, wrap, store and carry objects in daily life. They were used as a table cloth, to deliver a marriage proposal, to carry possessions on a journey and to adorn and protect sacred writings. Women used wrapping cloth which was quilted and filled with cotton padding to wrap fragile objects or to cover food to keep it hot. Wrapping a gift in a specially made *bojagi* communicated respect for the object as well as goodwill towards the recipient. Each patch and stitch added by the maker was like a prayer of that would be passed on to the recipient. Women adapted

chogak po for clothing, to "wrap" and dress their loved ones.

Lee Jeong Ae, is a Professor in Boudoir Handicraft and Traditional Knots at the Masan Homeplus Culture Center in Korea. In terms of technique, she connects pieces of the silk on silk cloth using a darning technique which is a unique to the traditional needlework craft of Korea. The edges of the clothes are usually hand-sewn. While different bits of cloth are connected through darning, the girl's jacket, with sleeves of multi-coloured stripes, patchwork quilts and the multi-hued outer coat worn by young children on New Year's Day, are made using a variety of traditional sewing techniques.

Lee Jeong Ae, who won the Bronze prize at the Gyeongnam Craft Contest and a Special Prize at the Korea Craft Contest, is a skilled craftsperson whose creations effectively reinforce the contemporary relevance of tradition, stitching together as it were, the intersecting threads of culture, memory and identity.

About the 1st India Quilt Festival



Quilt India Foundation (QIF) will present the first India Quilt Festival (IQF 2019) at Chennai from 25-27 January, 2019. The festival has been planned along the lines of Quilt shows organized across the world, with elements of competition, exhibition, education and a market place. The festival includes a Quilt competition, workshops where participants can learn from renowned Indian and International faculty and a display of curated quilted exhibits from different parts of the world and private collections. The Quilt show and Special Exhibits will be presented at Sri Sankara Hall, TTK Road, Chennai. Quilters in India and overseas have been invited to participate in the competition segment of the Quilt Show. The categories for the competition section of Quilt show include - Traditional, Modern, Art, Novice and Theme Quilts. While the 'Novice' category is aimed at quilters who have been quilting for 2 years or less, the 'Theme' Quilts will revolve around the IQF 2019 theme 'The Dance of the Peacock'. Awards for the Competition quilts are sponsored by leading Indian and global brands. In addition to the Competition section, the curated section - 'Quilts Across Time and Nation' - will showcase antique Indian quilts and Quilts from different regions of India, in addition to quilts from USA, Egypt, South Korea and other countries.

The festival also has Vendor Booths and a Makers' market for quilting related machines, fabrics, notions as well as quilted products. Visitors can also check out product demos of leading sewing machine brands at their pavilions. Visitor entry is free.

Some of the leading names in the Industry are faculty for the workshops and provide an opportunity for quilters in India to learn quilting techniques - traditional and modern - from around the world. Quilt India Foundation also aims to revive traditional Indian Quilting traditions. In addition to the full-day workshops spread across the 3 days of India Quilt Festival, lectures by eminent quilters and authors are also planned. Workshops and lectures are ticketed events and will be held at WelcomHotel, Cathedral Road, Chennai. Textile tours are also planned to coincide with the festival. These experiential tours include trips to Kerala, Pondicherry and Kutch.



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OK-ART
사단법인 케이아트국제교류협회
International Exchange Association





Sonamou-Korean Artists' Collective

- Exhibition & Workshop in Chennai

Thirteen members of a group called **Sonamou**, a Korean Artists' Collective based in Paris, France, along with French artist, will present an exhibition at the Varija Gallery, Dakshinachitra and a workshop at InKo Centre in Chennai, India.

India is a country that has been always been deeply inspiring, existing deep inside of us, somewhere in our memory. We have always hoped that one day, we would visit India! And that wish led us to this exhibition titled *Interlace*, presented in association with Dakshinachitra and InKo Centre, where we bring things out from deep within and explore what a fresh encounter of cross-cultural encounters could result in.

Why India, and where is this memory coming from - given that we have previously visited? Poems of Tagore, Mahatma Gandhi, Mother Teresa, and spiritual ideas, fascinating colours, a distinctive cultural flavour... All of these led us to have countless dreams and feel

an irresistible pull towards the deep and glorious civilization of India.

Through this exhibition, we hope to be more open with one another, see each other with a fresh perspective, commune and share one another's culture and in the process, immeasurably broaden the scope of our work. I deeply appreciate Dakshinachitra and InKo Centre for this opportunity to introduce Korean art to Chennai, India. My sincere gratitude also to Sonamou, Korean Artists' Collective of Paris, for so readily and meaningfully sharing their work and participating in this exhibition.

- Myoung Nam Kim, Exhibition Commissioner.

Inauguration: 23 February 2019 | 4.00 p.m. | at Varija Gallery, Dakshinachitra.

Workshop: 4, 5 March 2019 | at InKo Centre

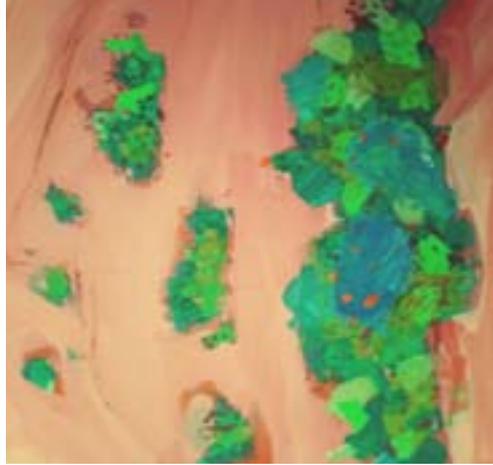
For further details of the exhibition and to register for the workshops, please call 044-24361224.

Entry for the workshop is free but the intake per session is limited and registration is on a first-come, first-served basis.





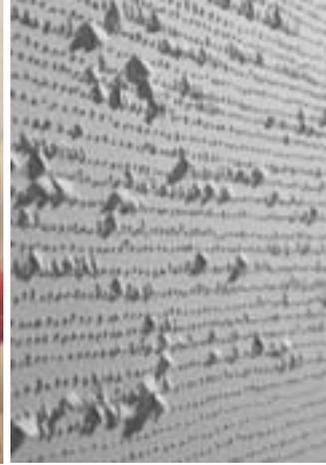
Catherine Lenoir



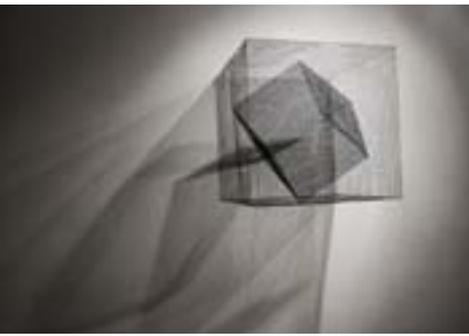
Kim Young Hee



Hong Ilhwa



Kim Myoung Nam



Choi Hyunjoo



Ko Song Hwa



Han Hongsu



Kim Sanglan



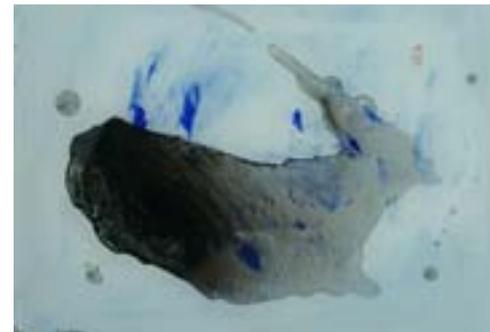
Jung Heejung



Son Kwang Bae



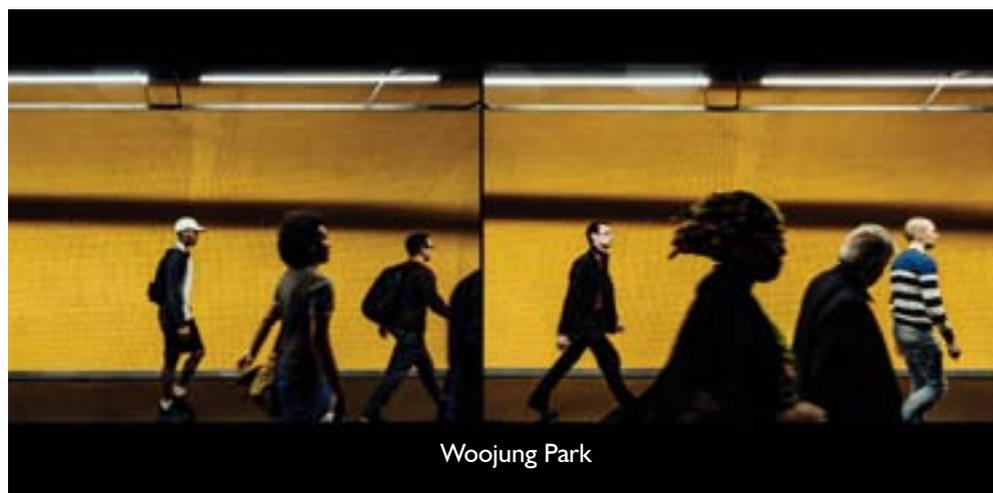
Ryu Myoung Heu



Kum Young Suk



Eun Young Lee



Woojung Park

Heavenly Bodies

C.P. Satyajit's Heavenly Bodies, is reminiscent of the works of great documentary photographers who scoured this country in 'Camera Caravans' often setting up camps at a photo site till they got their photograph right! Satyajit carried a medium format cameras like the pioneers, with artificial lighting and recorded the everyday life of a particular cross-section of people, with extreme clarity.

In this exhibition, Satyajit trains his lens on farmers, tree climbers, masons, fishermen, leading humble lives, eating simple food and finding, through their daily physical labour, a natural way of stay fit and healthy.

Satyajit's artistic foundation as an Indian classical dancer and choreographer, helps foreground the vital necessity of harmony of body and mind.



C. P. SATYAJIT

Satyajit is a professional freelance photographer based in Chennai, India. He graduated from Loyola College in 1996, specializing in Visual Communication, subsequently trained under Iqbal Mohammed, founder Light & Life Academy and Alumnus of Brooks Institute. Since 1999, Satyajit has engaged in photography, spanning automotive, architecture, interiors, fashion, food and jewellery.

Satyajit's artistic foundation however began in a very different field. From a very young age, he trained as a classical dancer under the careful tutelage of his parents, Mr. V P Dhananjayan & Mrs. Shanta Dhananjayan, reputed teachers and performers of Indian Classical dance. Moulded in an atmosphere of rigour and creativity, Satyajit became one of the brightest prospects in Indian Classical Dance performing and choreographing globally and winning numerous dance awards by the age of 22. When his career seemed set to soar, he turned towards his inner calling, Photography. To deepen his understanding and hone his skills he chose a dramatic and challenging life change. Completely immersing himself into the visual art form and with due training, Satyajit began his new career as a photographer in 1999.

Satyajit created a niche segment in the advertising field by combining his passion for automobiles and photography, thereby becoming the first Automobile Specialist in the country. He has the distinction of being the first Indian photographer to design and shoot with a motion rig for automobiles. His Clients are Honda, Hyundai, TVS, Ashok Leyland, Royal Enfield, Hero Motorcycles and Bajaj Automotive to name a few. He has experience as an 'aviation photographer', having participated in an International Research Project on Air Safety, where he did extensive photography from the runway.

The driving force behind Satyajit's photography is his affinity for the outdoors. He derives inspiration from the ever changing quality of light; the intensity and magical quality of nature that can affect people in different ways. In his own words, "Photographing, nurtured and sustained inside, as a process, rather than flying to the result can be a greater experience of life both seen and unseen"



Heavenly Bodies is my personal work. A self-commissioned project done out my deep involvement in photography. Over the last few years these images have taken a larger space in my Photographic life. My exhibit of "advertising work" over the past 15 years had always taken precedence for its own purpose. But *Heavenly Bodies* deepened my sense of purpose in the process of photography.

As I readied this project, what came to light is the line of consistency in thought & intentness. An aspect that expresses my engagement with life. In this era of photography that is a blitzkrieg of images taken from various kinds of cameras and posted almost instantaneously all over, I sat back thinking of the many countless moments I paused before taking a picture. A picture for myself. That picture became part of my own story that grew out and beyond the borders of the image.

Collecting and editing these images have given me that purpose that I had thought was fading away.

Unfelt until Unseen!!

- C P Satyajit



The exhibition will be on view at The Gallery @ InKo Centre
from **17 - 30 January 2019**
10.00 a.m. to 6.00 p.m, Monday to Saturday.

Occulus Trinity

OcculusTrinity, is an exhibition presented by Chennai-based three artists working in quite different mediums... **Asma Menon** with painting and mixed media, **PoochiVenkat** with Photography and Digital Art and **Ravindran** with Sculpture and Assemblage.

The central theme is of the elements - earth, water, fire, wind, spirit - and their respective attributes. Earth gives us confidence, Water, the life source, Fire is sacred and full of energy, the Wind soothes and calms while Spirit embraces the invisible. The elements and their soul aspects are visualized as icons such as the Buddha, Hibiscus, Lotus, Fan, Kite, Mantis, Fishing Boat and Rooster.

This approach attempts to meld the common denominational aspects of Korea and India in a manner that is elemental and iconic as well as regional and historic. The equilibrium of *Yin* and *Yang* is evident in the artists' compositions and renditions, rendering a balance while simultaneously giving expression to varied forms of experimentation.



ASMA MENON

Artist / Printmaker, Chennai

Asma Menon holds a Master's degree in Fine Arts from the Govt. College of Arts and Crafts, Chennai. She has been in mainstream art for over two and a half decades and is a well-recognized name in the fields of both painting and printmaking. With an intense focus on female identity, Asma manages to bridge the gap between the ancestral and the contemporary underpinned by a deeply Indian aesthetic.

Asma has held over 10 solo shows and has participated in more than 40 group shows, both nationally and internationally. Her works have been auctioned on many occasions, the most prestigious one being "Christies" (1999). Her awards include the Senior Fellowship from the Govt. of India. Ministry of Tourism and Culture (2005 - 2007). She has attended several international and Indian art / printmaking camps.

Her creative repertoire includes commissions for painting / murals / sculpture; illustrations for Children's books; workshops for children and 'relax with art' corporate training programmes. She writes on art and designs brochures for artists and press releases for galleries. While staying abreast with contemporary art trends worldwide, Asma remains centred on a unique life path that links myth to everyday life.



V. RAVINDRAN

Sculptor, Chennai

V. Ravindran from Kovilpatti, Tamilnadu was born in 1976. He received his B.F.A in Sculpture in 1998 and M.F.A in Sculpture in 2010, from Government College of Fine Arts, Chennai. He has been a practicing, full-time sculptor for the past 15 years. He has conducted many Solo and Group shows in Delhi, Mumbai, Kolkata, Hyderabad and Chennai.

Most of Ravindran's sculptures have been done in bronze, wood and stone. He concentrates on making different animals and human forms, usually smaller than life-size, some life-size, and a few bigger than life-size. He has created many elephant forms in bronze. Drawing from an unforgettable childhood experience when he saw on street where he used to play with his friends. The rooster, which to Ravindran is a marker of time, is a recurrent bird form. He has made two life-size peacocks





and a few smaller ones, the blue, glittering multicolour being a source of inspiration and exhilaration for the sculptor. The horse and the lion, both indicating power and energy, are also inspirational symbols drawn from the animal kingdom.

Ravindran says that he has learnt discipline from animals. This led him to make sculptures titled 'Warrior' which shows strength and determination. Ravindran wants to use technology as a challenge to make sculptures in new dimensions and with new concepts. He plans to experiment more with Bronze, Fibre, Copper, Tin, Brass and Zinc. Sometimes metal and fibre cannot bond with each other by welding, so he wants to improve the technique by using adhesives. He also plans to weld on his sculptures to improve visual quality and dimension.



POOCHIVENKAT

Macrographer / Digital Art Practitioner, Chennai

Venkat hails from the illustrious family of R.K. Narayan (grand-uncle) and R.K. Laxman (uncle). His interest in photography began when he was 9 years old after unearthing an old movie camera used by his father and grandfather.

Starting with setting up a mini-processing laboratory in his house while still in school, Venkat's interest shifted to Sound and Electronics, which became his main profession till 1989. In 1991, while working in Sampradaya - a music library - where he managed both photography and sound, Venkat realized that his true calling lay in visual arts and returned to photography full time, combined with graphic design. His early assignments began with Reprography which mostly required macro techniques. In 1998, during a photo-research assignment on Chennai's Guindy National Park, the forest officials admiringly called him "PoochiVenkat" to mark his interest and dedication in documenting creepy-crawlies! That name has now become synonymous with Venkat and his macro work.



Venkat also works as a video-editor. He has completed 53 documentary films and one feature film, in the last decade. The subjects ranged from art, artists-retrospectives, musicians-timelines, astronomy, railways and environment conservation. He specializes in Photo-films which have been very well received. He has just released his first book, 'Insects - Guardians of Nature', which is a photographic tribute to these unsung heroes of our planet.



Venkat is deeply interested in abstract art and is particularly inspired by the myriad hues and shades of micro-fauna. He distils the essence of innumerable variations in their forms and colours, creating works which are seemingly fathomless but emerge as a definitive combination of elements. His latest foray is into the digital medium which has widened the scope of his creations.

Venkat advises, professionally consults, and lectures at various institutions and clubs. He conducts customised Videography and Photography courses for institutions and groups, experimenting with new techniques to inspire both professionals and amateurs alike.

The exhibition will be on view at The Gallery @ InKo Centre
from **1-20 February 2019**

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

Korean photographer

- Residency and Exhibition at the Chennai Photo Biennale

London-based Korean photographer, **Chan Hyo Bae**, undertakes a unique residency in Chennai to examine the interstices in cultural preconceptions that define semantic boundaries relating to stereotypes, perception and issues of identity and inclusion. Following the residency, Chan-Hyo Bae aims to present a unique, city-inspired installation at The Gallery @ InKo Centre, as part of the Chennai Photo Biennale from **22 February to 24 March 2019**.

Culture, prejudice and stereotypes are explored in the work of Korean artist **Chan-Hyo Bae**. Born in Busan, South Korea, in 1975, Chan-Hyo Bae graduated from the Slade School of Fine Art in 2007. He has consistently expressed in his work the feelings of cultural and emotional estrangement that he experienced while living and working in the UK. Bae's work has been shown in many international exhibitions including Kunsthalle Wien, Austria, Museum of Quai Branly, France, Baerum Kunsthall, Norway, Jewish Museum, UK, National Museum of Modern and Contemporary Art, Korea and collected by Museum of Fine Arts, USA, Museum of Photography, Korea, Santa Barbara



Museum of Art, USA, Deutsche Bank Collection, UK, Leeum_Samsung Museum of Art, Korea, Statoil Art Collection, Norway and will now be seen at Chennai Photo Biennale, India from Feb 22 - Mar 24, 2019.

Chan Hyo Bae will present *Existing in Costume* for CPB 2019, following a residency with college students in Chennai, that will culminate into an exhibition at The Gallery @ InKo Centre in Chennai.

The Chennai Photo Biennale (CPB) is an international festival of photography, which will take place in Chennai across several historical, art and public venues in the city, co-founded and co-organised by the CPB Foundation, a non-profit trust and Goethe Institut Chennai. Besides exhibitions, there will be an international seminar, workshops, film screenings, talks, residencies and performances. The city will be immersed in photography in various forms during the course of the Biennale. The purpose of the Biennale is to promote photographic art in public spaces, to make the Biennale a home for photography in India and to put Chennai and India on the international map of the art world. The Artistic Director and curator for CPB 2019 is renowned sculptor and photo performance artist from India, Pushpamala N. Titled *The Fauna of Mirrors*, the concept draws from an ancient Chinese myth that behind every mirror there lies an entirely different world

inhabited by creatures unknown to earth. Photography, according to the Artistic Director, "is the new mirror portal of our age that creates an alternate universe filled with powerful images that reflect our world while having their own existence as spectres."

The second edition includes some spectacular public spaces such as the University of Madras, Madras Literary Society, Dakshinachitra, Egmore Museum, MRTS stations and other similar venues as well as galleries and at cultural institutions across the city. Cultural institutions in Chennai and India have come forward to support CPB 2019 by presenting work by exemplary artists from their respective countries. These include the British Council Chennai, the Canadian Consulate, InKo Centre Chennai, Pro-Helvetia Delhi and the US Consulate General Chennai.

Related events include:

- *International conference on photography* - an international conference on photography with curators and scholars from different countries including India, presenting papers on the current state of photography.

- *Photojournalism Award* - The Hindu newspaper has instituted an exclusive Photojournalism Award in partnership with CPB and Gear-sharing partner, Kitkarma, open to photographers from India and to international photographers resident in India, The award ceremony is slated for the opening week of CPB 2019.

- *Outreach & Education* - a grassroots outreach programme with students of both schools and colleges through workshops, talks and mentorship programmes, which, initiated from January 2018, will culminate with a skill- development week for college students in the last week of the Biennale.

Srishti Design School, Bangalore, National Institute of Fashion Technology, Chennai and National Institute of Design, Gujarat, partner CPB 2019 for students to showcase their work at local train stations.

- *Photographic Archives and the City*: Rare photographs from The Hindu's 140 year old archive, as well as from the archives of Roja Muthiah Research Library, will be presented at an installation showcase.

All shows will be open to public from 22 February to 24 March 2019.
For further information, please visit www.chennaiphotobiennale.com



Taekwondo Courses



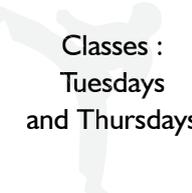
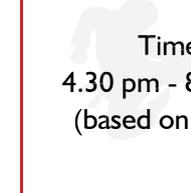
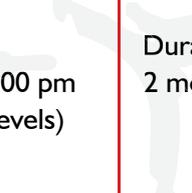
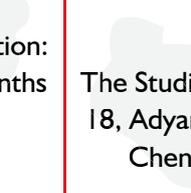
TAEKWONDO, a martial art form originating from Korea, combines *tae* - meaning “foot”, *kwon* - meaning “fist” and *do* meaning – “way”, to develop strength, speed, balance, flexibility, stamina and is an exemplary union of mind and body. It is both self-defense and exercise; sport and philosophy. Taekwondo is a Korean martial art and combat sport. Taekwondo which includes sparring or *kyeorugi*, is an Olympic sport.



We are delighted to welcome Master **Shang Meen Kim** who will take up post as Taekwondo Tutor at InKo Centre from January 2019.

Shang Meen Kim, graduated from Korea National Sports University and is a 7th Dan Master. He has visited 16 countries for Taekwondo demonstrations and is a certified referee for *taekwondo* and *poomsae*. Master Kim has taught at several international schools and universities.

Taekwondo courses commence in January 2019 at The Studio @ InKo Centre.

 <p>Age: 8 years and above</p>	 <p>Classes : Tuesdays and Thursdays</p>	 <p>Time: 4.30 pm - 8.00 pm (based on levels)</p>	 <p>Duration: 2 months</p>	 <p>Venue : The Studio @ InKo Centre, 18, Adyar Club Gate Road, Chennai – 600 028.</p>
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For further information and to register, please call 044-24361224.
Registration is on a first-come, first-served basis.

NEWS PICKS

The music of peace to be played at the DMZ.



The Eighth Army Band performing on stage during the Peace Festival for the Transformation of the DMZ at Camp Greaves in Paju City, Gyeonggi-do Province. (Photos courtesy, The Ministry of Culture, Sports and Tourism)

Various arts and cultural events were held with an aim to foster peace at the Demilitarized Zone (DMZ), which has been a symbol of war and conflict. The Ministry of Culture, Sports and Tourism and the Gyeonggi-do Provincial Government hosted a Peace Festival for the Transformation of the DMZ at Camp Greaves in Paju City, Gyeonggi-do Province. Camp Greaves, located in northern Gyeonggi-do Province, is the only U.S. army base that has been returned to Korea and opened to the public. The U.S. army stayed at the camp for about 50 years following the signing of the armistice agreement of the Korean War.

Various events with the theme of Peace, included the Soundscapes of the DMZ that presents the sounds and videos of the Demilitarized Zone and performances of traditional Korean folk songs and mask dances. The U.N. International Telematic Music Concert for Peace showcased three instrumental players from the DMZ in Korea, from Berlin in Germany and from San Francisco in the United States who performed together via an internet connection. The Neutral Nations Supervisory Commission (NNSC), which ensures armistice compliance at the DMZ, hosted a unique photo exhibition to commemorate the 65th anniversary of the armistice agreement and to introduce the historical significance of the DMZ.



The Neutral Nations Supervisory Commission (NNSC) hosted a photo exhibition of the Demilitarized Zone at Camp Greaves from Oct. 27 to April 2019. The photo above titled *The Children Gone to Poland* shows North Korean war orphans abroad.

The Festival package included visits to the DMZ, Dora Observatory and Dorasan Station as well as the Festival at Camp Greaves.

Second Vice Minister of Culture, Sports and Tourism, Mr Roh Tae-kang said, "This year's festival will For a long time, the Demilitarized Zone has been a symbol of "separation and severance," but in the upcoming era of peace, it will become a symbolic tourist site for "encounter and connection."

The Smile of Silla roof-end tile designated as National Treasure.



A roof-end tile with a human face. (Photo courtesy, Cultural Heritage Administration)

Large eyes, a sharp nose, and a shy smile. A roof-end tile with a human face, well known as “The Smile of Silla,” has now been designated as a treasure.

The Cultural Heritage Administration said that six cultural artifacts had been named treasures, including the human face roof-end tile of Gyeongju.

The hand-carved roof-end tile was excavated on the site where the Yeongmyosa Temple stood during the

Japanese colonial era. A roof-end tile, called “Sumaksae” in Korean, is a round-shaped tile attached to a curved tile at the edges of a roof or wall. Instead of a nasty, scary looking face, the smile is meant to soothe all bad spirits and send them back where they came from!

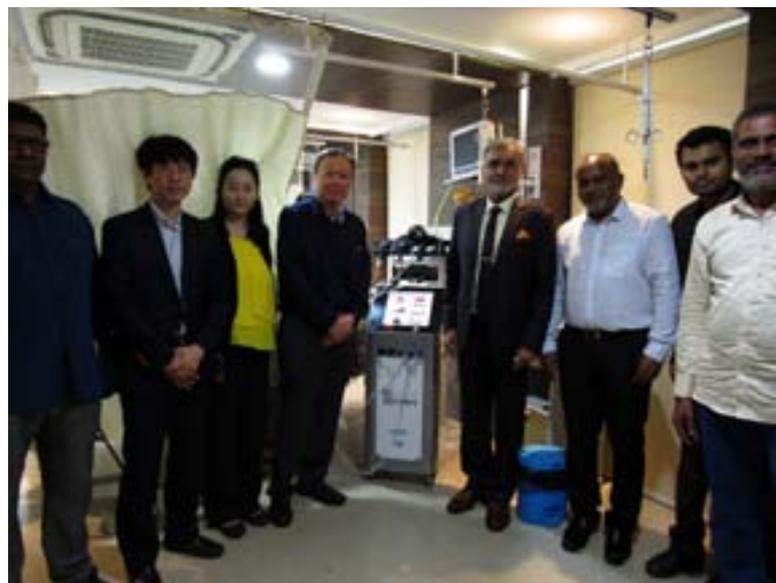
In 1934, Japanese doctor Toshinobu Tanaka bought it at an antique shop in Gyeongju and brought it to Japan, but the tile returned home in 1972 thanks to the persistent efforts of Park Il-hoon, former Director-General of the Gyeongju National Museum.

“The human face roof-end tile, coming down from the Three Kingdoms Period, is a well-made artistic piece that represents the outstanding tile-making skill of Silla. This is the first time that a roof tile has been designated as a treasure,” said the Cultural Heritage Administration.

Three large Buddhist banner paintings called “Gwaebul”, a bronze gong of Gyeongseonsa Temple used for the Buddhist temple’s rituals and the Certificate of Meritorious Subject issued to Jang Cheol (1359-1399), who rendered distinguished services during the first rebellion of the Princes in 1398, were also designated as treasures. The Cultural Heritage Administration collects opinions from experts in various sectors and deliberates with the Cultural Heritage Committee before designating objects as national cultural assets.

Innovative, non-invasive Cancer Treatment Equipment from South Korea - trial phase launched in Chennai, India.

An event to support affordable cancer treatment for the underprivileged was recently held in Chennai. This event was initiated by AdipoLABs Co. Ltd., South Korea and supported by OxyMed Foundation, the social responsibility division of OxyMed Hospitals and UNWHD (United World Halal Development) and was sponsored by the South Korean Government Trade Promotion Agency, KOTRA as a worldwide Corporate Social Responsibility Project. OxyMed Hospitals has, in collaboration with AdipoLABs of South Korea (www.adipolabs.com), ventured into treating cancer patients, with an innovative non-invasive cancer treatment machine, using high-frequency hyperthermia which increases body temperature to enhance cell functions safely, without stimulating sensory and motor nerves. The results achieved during the trial period at OxyMed Hospital have been very extremely encouraging.



Mr. Sunki Kim, Director of KOTRA visiting the facility at OxyMed at the launch of the trial phase.

Korea & Global competitiveness.

Korea is ranked as the world's best in ICT adoption and macroeconomic stability and is ranked 15th in the global competitiveness evaluation by the World Economic Forum (WEF). The WEF collected statistical data and questionnaires in four sectors: human capital, agility, resilience, openness and innovation. The four sectors are divided into twelve pillars and 98 indicators.

Compared to last year's WEF evaluation, in which Korea ranked 26th, the rankings have clearly jumped to another level. This is mainly due to the new methodology for the evaluation, which assesses the impact of the Fourth Industrial Revolution (4IR).

Korea received the highest score in the number of broadband internet subscribers, and was ranked 6th in the number of internet users, both which are indicators for the ICT adoption level. As for price stability and debt management in the public sector, the indicators for macroeconomic stability, Korea ranked at the top. In addition, Korea ranked 2nd in R&D investment and 3rd in patent application, which are in the field of openness and innovation.



The Sustainability Development Impact Summit 2018, which was hosted by the World Economic Forum. (Photo courtesy, World Economic Forum)

The WEF report ranked the United States as the top country out of the 140 economies, followed by Singapore and Germany. Among the Asian countries, Korea was ranked 5th after Singapore, Japan, Hong Kong and Taiwan.

Men in Blue go Green

Scrap turns to Art @ Hyundai Motor India Limited

Upcycling was elevated to a new level by the Men in Blue at Hyundai Motor India Limited. Enthused by the very positive response to the first edition of the Scrap to Sculpture initiative in 2017, the 2018 edition of 'Scrap to Art' saw employees transforming routine factory scrap into unique collectibles. Items like metal sheets, conveyor frames, nuts, bolts, pipes, wires, bearings, were given a fresh lease of life thanks to the enthusiasm and artistic imagination of 20 teams who participated this year, up from 12 teams in 2017. The items created revealed intricate workmanship and attention to detail and the resultant artifacts were both aesthetically pleasing and thought-provoking. The concept of scrap as 'waste' or 'ugly' was neatly overturned and what was underlined was that beauty does indeed lie in the eye of the beholder!

This years' exhibits, currently displayed at Café Mori @ InKo Centre include:

- A model of a tractor.
- A life-like replica of a fire-spitting dragon.



- A collection of animal forms like including lion, bird, dragonfly, dog, tortoise.
- Models of various forms of transportation including a military tanker, helicopter, cars and bikes.

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. on 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 InKo Centre:

T: 044 26361224 E: enquiries@inkocentre.org or visit InKo Centre, No: 18, Adyar Club Gate Road, Chennai-600 028.

EVENTS

January

4 - 31 January 2019

Korean Writer

at Sangam House, Bengaluru.

10 January 2019

Hanji Conversations

Illustrated presentations and interaction with artists

at InKo Centre, Chennai.

11 January 2019

Hanji Translated

Exhibition Inauguration:

at Lalit Kala Akademi Regional Centre, Chennai.

17 - 30 January 2019

Heavenly Bodies

an exhibition at The Gallery

@ InKo Centre, Chennai.

25 - 27 January, 2019

Korean Bojagi at the 1st. Indian

Quilt Festival

at Sri Sankara Hall, Chennai.

February

1 - 20 February 2019

Oculus Trinity

an exhibition at The Gallery

@ InKo Centre, Chennai.

14 February 2019

AccessMusic

Kevin Paul aka Mr. Kev Singer Songwriter

@ InKo Centre, Chennai.

22 February - 24 March, 2019

Korean photographer - residency and exhibition

at the Chennai Photo Biennale, Chennai.

23 February - 4 March, 2019

Interlace by Sonamou, a Korean

Artists' Collective

an exhibition at Varija Gallery,

Dakshinachitra, Chennai.

March

4 - 5 March 2019

Sonamou - Korean Artists' Collective

Workshop

at InKo Centre, Chennai.

CLASSES

Korean Language-Elementary Level 1A Korean

	Mon	Wed								
January			23	28	30					
February	4	6	11	13	18	20	25	27		
March	4	6	11	13	18	20	25	27		

Korean Language-Elementary Level 1B Korean

	Tue	Thu										
January			24	29	31							
February	5	7	12	14	19	21	26	28				
March	5	7	12	14	19	21	26	28				

Korean Language-Elementary Level 1C Korean

	Fri	Sat										
January			25									
February	1	2	8	9	15	16	22	23				
March	1	2	8	9	15	16	22	23	29	30		

Korean Language-Elementary Level 1D Korean

	Mon	Wed								
January			16	21	23	28	30			
February	4	6	11	13	18	20	25	27		
March	4	6	11	13	18	20	25	27		

Korean Language-Elementary Level 2A Korean

	Tue	Thu										
January			17	22	24	29	31					
February	5	7	12	14	19	21	26	28				
March	5	7	12	14	19	21	26	28				

Korean Language-Intermediate Level 2C Korean

	Fri	Sat										
January			18	19	25							
February	1	2	8	9	15	16	22	23				
March	1	2	8	9	15	16	22	23	29	30		

Korean Language for Business Purposes

	Tue	Wed									
January			2	8	9	-	16	22	23	29	30
February	5	6	12	13	19	20	26	27			
March	5	6	12	13	19	20	26	27			

English for Social Purposes

	Tue	Thu								
January			04	09	11	16	-	23	25	30
February	5	7	12	14	19	21	26	28		
March	5	7	12	14	19	21	26	28		

History Classes

	Mon	Fri										
January			4	7	11	-	18	21	25	28		
February	1	4	8	11	15	18	22	25				
March	1	4	8	11	15	18	22	25	29			

Yoga

	Mon	Wed	Fri												
January			2	4	7	9	11	-	16	18	21	23	25	28	30
February			1	4	6	8	11	13	15	18	20	22	25	27	
March			1	4	6	8	11	13	15	18	20	22	25	27	29

Calligraphy

	Mon	Tue	Thu	Fri												
January			3	4	7	8	10	11	-	-	17	18	21	22	24	25
February					1	4	5	7	8	11	12	14	15	18	19	21
March					1	4	5	7	8	11	12	14	15	18	19	21

Taekwondo

	Tue	Thu	Fri									
January			3	4	8	10	11	-	17	18	22	24
February			1	5	7	8	12	14	15	19	21	22
March			1	5	7	8	12	14	15	19	21	22

Strike - 12

	Mon	Wed	Fri									
January			2	4	7	9	11	-	16	18	21	23
February			4	6	11	13	18	20	25	27		
March			1	4	6	11	13	18	20	25	27	29

K-Pop

	Tue	Thu									
January			3	8	10	-	17	22	24	29	31
February			5	7	12	14	19	21	26	28	
March			5	7	12	14	19	21	26	28	



Visa Services

Contact: The Consulate General of
the Republic of Korea
5th Floor, Bannari Amman Towers
No: 29, Dr Radhakrishnan Salai
Mylapore
Chennai - 600 004
M: +91-98404-72354
E: chennai@mofa.go.kr

Korea Trade Center - Chennai

New No. 12/1, Old No. 11, Bashyam
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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E: admin@ickoa.org

InKo Centre

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E: enquiries@inkocentre.org
W: www.inkocentre.org

The Indo - Korean Cultural and
Information Centre is a registered Society.

InKo Centre is a registered, non-profit society, supported primarily by
TVS Motor Company and Hyundai Motor India Limited; the Korean Association in Chennai
and a host of Indian and Korean companies based in Chennai.

TVS  **HYUNDAI**