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EDITORIAL

The concept of *interculturality*, embraces nuanced interactions through which relations between different cultures are constructed, enabling groups and individuals to forge links based on equity and mutual respect. Such interactions often foster hybrid identities and fusion cultures, in which people and groups recreate new cultural patterns that absorb elements such as norms, values, behaviours and lifestyles, that were formerly distinctly separate. An intercultural encounter can be an experience between people from different countries or between individuals from other cultural backgrounds within a country, conflating regional, linguistic, ethnic, or religious backgrounds. 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. Starting with respect, mindfulness of the process of interaction, cognitive flexibility to stay open to new information, a tolerance for ambiguity, to allow for different perspectives and behavioural patterns and cross-cultural empathy, to connect compassionately to accommodate diverse points of view, are some of the essential prerequisites to develop intercultural competence. And such competence, in turn stimulates intercultural dialogue. 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 intercultural dialogue to strengthen and deepen ties of understanding, friendship and goodwill.

In this issue of *focus*, read about the multiple manifestations of this interpersonal, cross-cultural dialogue. We open this quarter with the premiere in July of Brush Theatre's award-winning production, *Woogie Boogie*, a delightfully inventive piece of theatre which uses Magical Screen Art to dexterously combine play, reality and fiction. 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, 21 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. *The Chennai Biennale 2019*, titled *Beyond the Frame*, is the fourth in a series of curated, bi-annual exhibitions, presented in association with K-Art International Art Exchange Association, with support from several partners in Korea and India, which aims to showcase the range and variety of contemporary paintings from Korea. The fourth edition in this series will present a focused selection of 120 contemporary artworks from Korea with twenty artists from Korea, visiting Chennai to interact with local artists. Read about the creative residencies this quarter, where musicians and designers from India and from Korea cross shores to present their artistic expressions, exchange best practices and thereby deepen the ties of friendship and goodwill. Folk musician, Vishwa Bharath, heads off in August to participate in a three-month *Music Residency* at Jeonju which aims to highlight Asia's traditions and its contemporary and future relevance. Supported by the Jeonju International Sori Festival Writer, the residency, with musicians drawn from across Asia, aims to provide time for research and sharing of musical vocabularies resulting in a collaborative performance at the Festival in October 2019. Graphic designer Lee, Ki-Joon commences a six-month *Book Design Residency* at Tara Books Chennai, in what is bound to result in a playful, creative collaboration and, interesting new books. Janice Pariat will be at 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 diverse thematic concerns and 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.

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



Woogie Boogie

by Brush Theatre, South Korea.

Winner of the Asian Arts Best Comedy Award at the Edinburgh Fringe Festival in 2018, this play focuses on a mischievous duo- the lonely boy Woogie and his pet turtle, Boogie - who invite us into their delightful world of wondrous adventures that come alive through doodles and drawings!

Visually rich drawings, live sound effects, stunning animation and an abundance of creative, theatrical imagination, make this a touching and exciting story and a cleverly crafted piece of 'laugh-out-loud' theatre!



Brush Theatre which was critically acclaimed at the 'Childrens' Performance Section' of the Edinburgh Fringe Festival in 2014 / 15, continues to delight audiences around the world with their delightfully inventive productions which use Magical Screen Art to dexterously combine play, reality and fiction.



Cast & Crew:

| | |
|---------------|---------------------------|
| Yeom Yonggyun | <i>Director and Actor</i> |
| Lee Seungeun | <i>Actor</i> |
| Son Eunjae | <i>Musician</i> |
| Kim Jaeung | <i>Video Operator</i> |
| Kim Donghyeon | <i>Stage</i> |
| Kim Yujeong | <i>Lighting</i> |

Age: 3+ and families with young children
Duration: 50 minutes

We are delighted to present *Woogie Boogie* by Brush Theatre, South Korea in Chennai, Bangalore, 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. Over the years, we have presented Theatre Seoul's *ChoonHyang* and *Heungbu Nolbu*, *Taroo's The Tiger with White Eyebrows*, *Puppet Fantasy Hooray* by Manetsangsahwa, *Yao Yao* by Brush Theatre and *The Dandelion's Story* by Modl Theatre at the Little Theatre Festival, Chennai.

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



This 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 is supported by the Consulate General of the Republic of Korea in Mumbai and the Phoenix Group of Companies. We have presented *The Dandelion's Story* by Modl Theatre, in association with the Honorary Consulate of the Republic of Korea and the Korean Art Centre, in Hyderabad and Guntur, respectively.

The AHA! Festival, Bangalore.



The AHA! Festival in Bangalore is an annual Festival for children, held in July in the city of Bangalore in South India.

The Festival is organised by Ranga Shankara which has developed a large audience base and has been doing excellent work with schools and young audience networks to promote theatre holistically. Over the years, we have presented *ChoonHyang*; *Heungbu Nolbu*; *Taroo's The Tiger with White Eyebrows* and *Puppet Fantasy Hooray* by Manetsangsahwa, *Yao Yao* by Brush Theatre and *The Dandelion's Story* by Modl Theatre at the AHA! Festival.



Chennai

11 & 12 July, 2019

The Little Festival
at The Museum Theatre,
Chennai.

SHOW TIMING
11.00 am

To book tickets: log on to
www.thelittletheatreindia.com
or contact 044 – 28211115 or
+91 9677125738.

Guntur

14 July 2019

The Guntur Club,
Guntur.

SHOW TIMING
5.30 pm

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

Hyderabad

16 July 2019

Glendale Academy
International, Hyderabad.

SHOW TIMING
7.00 pm

To register, please contact:
081430 11937

Bangalore

18 July 2019

The AHA! Festival
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.

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

The tour in India is presented with support from:





Literature Residency

at the Toji Foundation in Korea

Writer Janice Pariat, currently based in New Delhi, India, is the next writer-in-residence at the InKo-ARKO supported literature residency at the Toji Foundation in Korea. Janice, who will be in residence at Toji from 2-30 September 2019, hopes to work on her novel *Everything the Light Touches*, an ambitious historical fiction novel that she hopes will propel her creative practice into new and unfamiliar waters.



Janice Pariat

Janice Pariat is the author of *Boats on Land: A Collection of Short Stories* and *Seahorse: A Novel*. She was awarded the Young Writer Award from the Sahitya Akademi and the Crossword Book Award for Fiction in 2013. She studied English Literature at St Stephen's College, Delhi, and History of Art at the School of Oriental and African Studies, London. Her novel *The Nine Chambered-Heart* is out with HarperCollins (India and the UK), and is being translated for publication into nine languages including Italian, Spanish, French, and German. Janice is currently an Assistant Professor of Creative Writing and Visual Art at Ashoka University. She lives in New Delhi with a cat of many names!

Sangam House - A literary residence in India

The word *sangam* in Sanskrit means "going together." In most Indian languages, *sangam* has come to mean such confluences as the

"flowing together of rivers" and "coincidence."

The intention of Sangam House is to bring together writers from around the world to live and work in a safe, peaceful setting, a space made necessary on many levels by the world we now live in. Founded in 2008, we are now in our twelfth season and have welcomed more than 200 international writers including many from Korea. For more information regarding the Sangam House residencies, please visit www.sangamhouse.org



The Literature residency programme in Korea and in India is supported by InKo Centre and 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.

2019 International Student Art Festival

InKo Centre, in association with K-Art Busan, invited entries from middle and high school students from Chennai for the 2019 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 26

entries were selected with 1 gold, 4 silver, 8 bronze and 13 special prize winners. All 26 students are invited to participate in the final 2019 *International Juvenile Art Festival* to be held in August 2019 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.



Chennai Biennale 2019

beyond the frame

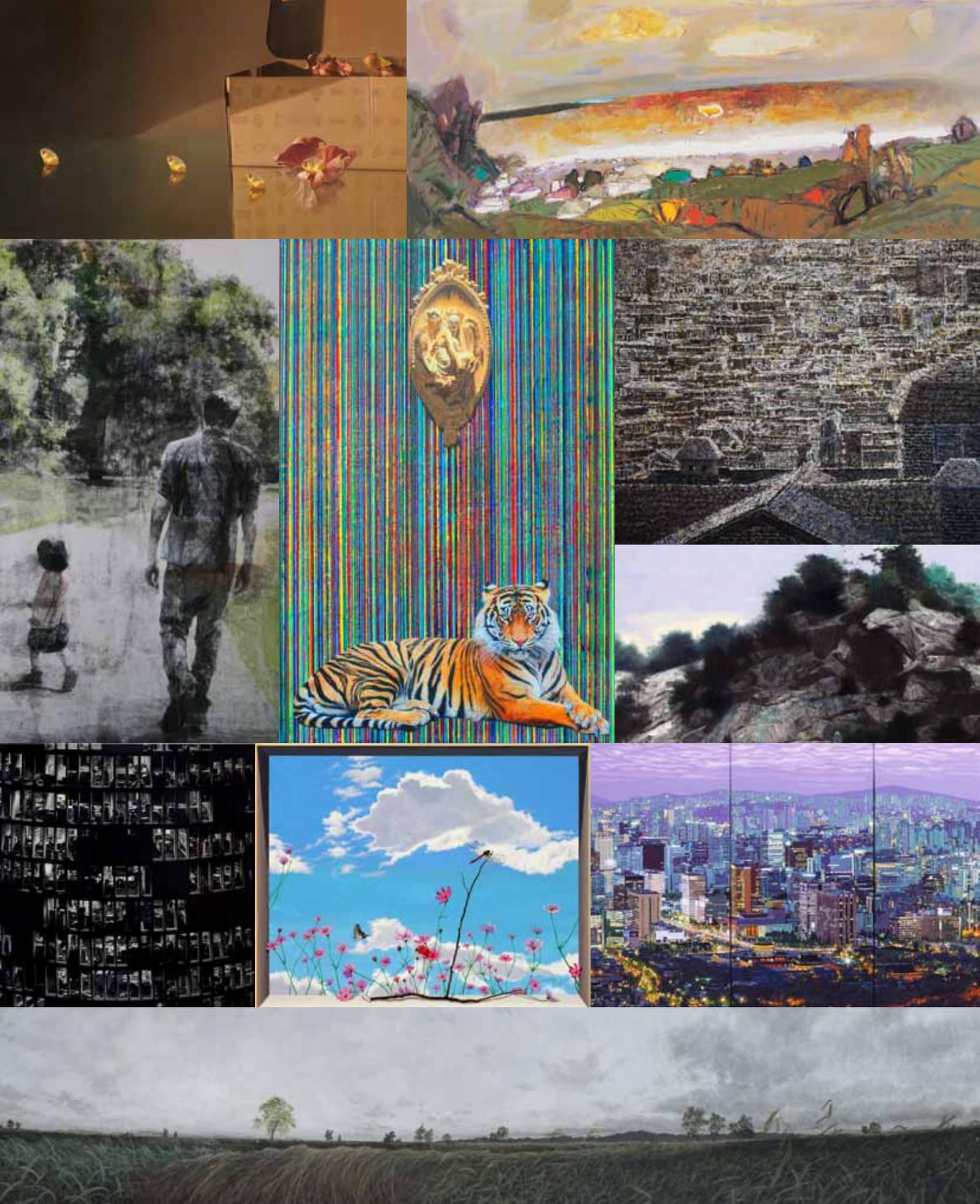


Inauguration:
Thursday, 19 September, 2019
6.30pm
at Lalit Kala Akademi

The Chennai Biennale 2019, titled *Beyond the Frame*, is the fourth in a series of curated, bi-annual exhibitions that aims to showcase the range and variety of contemporary paintings from Korea. Such large expositions of contemporary paintings will be periodically presented, alternately in Chennai and Mumbai respectively. The fourth edition of the Chennai Biennale Biennale presents a focused collection of 120 contemporary artworks from Korea.

K-Art International Exchange Association, Korea and InKo Centre, are delighted to invite you to the inauguration of the fourth edition of the Chennai Biennale.

**The exhibition will remain open from
20 September to 1 October 2019, 11.00 am to 7.00pm.**



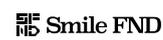
Presented by



Hospitality Partner



Supported by |



Music Residency

Indian musician at the Asia Sori Project and the Jeonju International Sori Festival



Folk artist, Vishwa Bharath, will participate as an artist-in residence, in the Asia Sori Project for traditional musicians selected from 4 countries across Asia. The three-month long residency at Jeonju, Korea which commences in August 2019 will allow for research and creative collaboration that will culminate with the presentation of new work at the Jeonju International Sori Festival in October 2019.

Vishwa Bharath is a percussionist, folk artist and trainer based in Chennai. He has been a student of the leading folk artist Nellai Manikandan for the past 18 years. After completion of a Diploma in Folk Arts from the Government Music College, Chennai, he has been teaching indigenous folk art forms like *Oyilattam*, *Paraiattam* and *Devarattam* in various schools and colleges in Chennai and beyond for the past 10 years. He is also a notable presence in the Chennai theatre circle, having participated in over 80 productions as a percussionist and choreographer. He has performed at various major Theatre Festivals across India. Bharath has, on invitation and with support from InKo Centre, worked with Performance Group Tuida from Korea and has participated in workshops with Creative Group Noni, percussion ensemble group Jin:Dae and Noreum Machi and has been a core member of collaborative theatre productions such as, *Beyond Binary*, co-presented in India and Korea by InKo Centre and AsiaNow Productions and *Fish, Tree, Moon*, directed by Yosup Bae and co-presented in India by InKo Centre and Ranga Shankara.

About the Asia Sori Project

Artist-in-residence programme for traditional musicians from Asia.

The Asia Sori Project is an international artist residency programme in Jeonju, Jeolla buk-do, South Korea, for traditional musicians from Asia. It is hosted and organized by the Jeonju International Sori Festival.

The programme aims to encourage collaboration between traditional musicians in Asia with an aim to highlight Asia's traditions and its contemporary and future relevance. The selected artists will participate in a three-month residency to create a new collaborative performance. As members of the Festival ensemble, the invited artists will premiere their new production at the Jeonju International Sori Festival.

In 2018, the first of these residencies was launched with six musicians from Mongolia, Vietnam and Uzbekistan. Local emerging artists joined the project to collaborate with artists invited from these countries. As members of the Asia Sori Project 2018, four new songs based on each country's repertoire of traditional music, were created and premiered successfully at the Jeonju International Sori Festival 2018.



This year, musicians from India, Mongolia, Vietnam and Armenia will be invited to participate in the residency and to create a collaborative piece that draws on the rich musical vocabularies of these singular countries. While in residence, the musicians will also be encouraged to interact and collaborate with traditional Korean musicians.

The Jeonju International Sori Festival provides the studio, accommodation, expenses for research and provides all the support required for the development and presentation of the collaborative performance. The residency and the Festival will be at Jeonju, an exemplary traditional Korean city which preserves and promotes the rich repertoire of traditional Korean music.

The residency project is supported by the Korean Foundation for International Cultural Exchange (KOFICE) and the Ministry of Culture, Sports, and Tourism of the Republic of Korea.

For further information, please visit:

http://sorifestival.com/2019html/rep_english/

InKo Centre is delighted to support Vishwa Bharath's residency at the Asia Sori Project 2019, in Jeonju, Korea.

About the Jeonju International Sori Festival



The Jeonju International Sori Festival, founded in 2001, is an international music festival that showcases various traditional music from around the world and presents Korean traditional music including *Pansori* which has been registered as a Masterpiece of Oral and Intangible Heritage of Humanity by UNESCO. The Festival aims to promote exchanges among musicians in Korea and across the world.

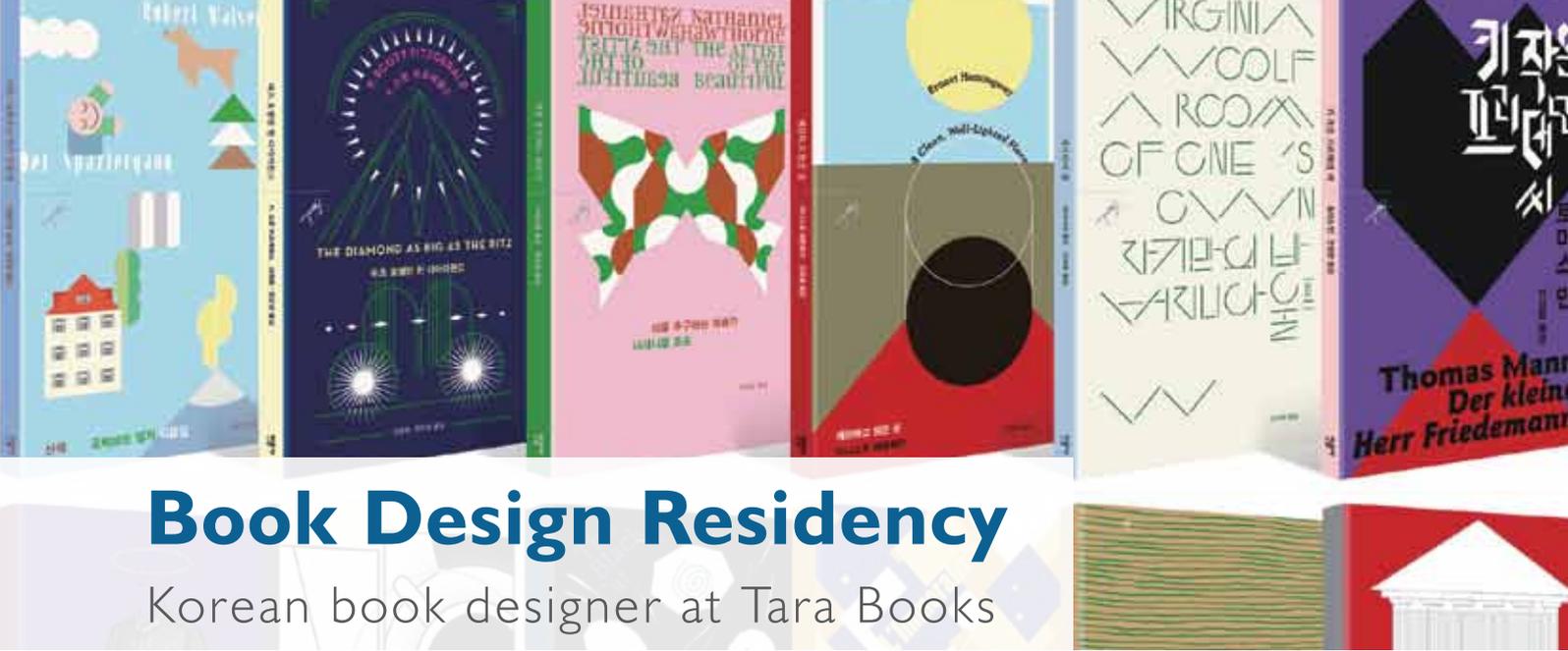
Every autumn, the city of Jeonju, known as the most representative of traditional Korean cities, resonates with *Sori* (the *sound of voice and music*) from all over the world. The festival presents grand opening and closing concerts, outdoor stage performances by invited artists from Korea and the world as well as Master Classes, World Music Workshops and children and family-oriented events.

The Jeonju International Sori Festival was selected as the Winner of the Best Festival Award presented by TWMC Festival Awards 2018 and as one of the '25 of the Best World Music Festivals 2012-2015' by Songlines, the British World Music magazine.

The Jeonju International Sori Festival will be held from 2 to 6 October 2019.

For further information, please visit: <http://www.sorifestival.com/>
www.facebook.com/sorifestival

https://www.instagram.com/sori_festival/



Book Design Residency

Korean book designer at Tara Books

We are delighted to support graphic designer Lee, Ki-Joon's Book Design residency at Tara Books, Chennai in what is bound to result in a playful, creative collaboration, exchange of best practices... and, interesting new books...

Tara Books offers an Arts & Design residency programme every year for artists and designers from across the world. This is part of our commitment to building a global culture of the book and arts. Over the last 6 years, we have had artists and designers from Italy, Japan, Brazil, the United Kingdom, Spain, and France as residents.

Residents stay for a period of six months to a year. They work on ongoing design or illustration projects at Tara, and also develop new ones. Tara's editors mentor residents through these projects. In addition, residents get to work with Tara's print workshop, which houses facilities for screen-printing, risography and letterpress.

From July 2019 to January 2020, Lee, Ki-Joon, designer from Seoul, Korea will be a resident at Tara Books. The Tara Books team met Lee, Ki-Joon when we were invited to Seoul as part of a publishing retrospective, featuring Tara Books' children's books and handmade books collection at the MoKA, the Hyundai Museum of Kids' Books and Art. Ki-Joon had designed the Korean edition of a book on Tara Books' uniqueness as a publishing house. Ki-Joon's interest in typography, his playful sense of book design and his wry sense of humour appealed to us immensely! What followed was an attempt to explore the possibility of Ki-Joon visiting Tara Books for a six-month design residency that would be mutual beneficial. We approached InKo Centre and were delighted that they spontaneously agreed to support this residency.

This will be Tara's first-ever collaboration with a designer from Korea - while Tara Books has partnered with leading Korean publishers, they not had the opportunity to work with creative writers and artists and designers and we find that the residency offers us a context to do so.

While here, Ki-Joon will work on ongoing projects, including books that are yet to be designed; develop his own projects, including those that focus on stationery and print-making. In addition, Ki-Joon will be invited to make a presentation of his design work in Chennai and other cities, at allied events co-presented by Tara Books and InKo Centre. During the residency, Ki-Joon will sit in on editorial and production meetings, and visit and work with Tara Books' print workshop. In all, he will gain an understanding of how a small, independent press works, especially of how essentially collaborative book-making is at Tara. And we, in turn, hope to learn from him about interesting new or different facets of book design.

- V. Geetha,
Editorial Director, Tara Books, Chennai.





Lee, Ki-Joon is a graphic designer working in several fields, including publishing. He has designed books, book and CD covers, posters, pamphlets. He is the author of *Sorry To Bother You*, a book that brims with irony, wit and features fringe aesthetics.



About Tara Books



Tara Books is a collective of writers, artists and designers, based in Chennai, South India. Tara Books publish illustrated and handmade books for children and adults. While many of their titles are generated in-house, Tara Books also works with artists, writers and designers across the world. Known for their richly illustrated books, Tara Books offers a unique list that includes titles in children's literature, photography, graphic novels, art and art education.

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For over a decade and more, Tara Books has partnered with several Korean publishers. Borim Press has published Korean Tara's signature handmade titles, including *The Night Life of Trees*,

Water Life, *In the Land of Punctuation* and the very special textile book, *Cloth of the Mother Goddess*. They have also published children's classics, such as *Knock! Knock!*, *The Great Race* and *I like Cats*. The other publishers that Tara has worked with are Iyagikot, who have published *The Book Book*, *The Colour Book*; Daekyo who have done *Gobble You Up!*; Woongjin Thinkbig who published *To Market! To Market!*; Green Knowledge, published out a Korean edition of *I See the Promised Land: The Life of Martin Luther King Jr*; BIR/Minmusa, who published *Drawing from the City*; Giant Publishing, *Trash! On Ragpicker Children and Recycling* and Sigongsa, *The Very Hungry Lion*.

Tara Books' publishing journey was the subject of a unique exhibition that opened in July 2018 at the Hyundai Museum of Kids' Books and Art, Seoul. The exhibition called attention to the books, the larger art and cultural contexts that shaped them, and the process of production. Exhibits included original art work, art objects, such as handpainted scrolls, public art hoardings, handmade toys and films to do with the making of select books and Tara's publishing vision.

For further information, please visit www.tarabooks.com



Play of Colour

6 contemporary Korean artists... a kaleidoscope of varying techniques, thematic concerns and colours at play...



KIM, KEUN-JUNG

Kim, Keun-Jung focuses on Sipjangaeng, or the ten traditional Korean symbols of longevity and the traditional colours of Obang (the five basic colours of blue, red, yellow, white, and black, which are directly related to the energy of the five elements - metal, wood, water, fire and earth) and Ogan (colours corresponding to Yin-yang and five elements of the universe placed in the five directional positions of the east, west, south, north and centre, respectively). She uses these traditional elements in a unique and modern way, using specific painting techniques and dyeing to reflect on the nature and meaning of life.



HA, MI-GOUNG

Ha, Mi-Goung Rebecca West's statement that "life ought to be a struggle of desire toward adventures whose nobility will fertilize the soul" inspires artist Ha Mi-Goung who draws and paints to sincerely and truthfully journey through life.



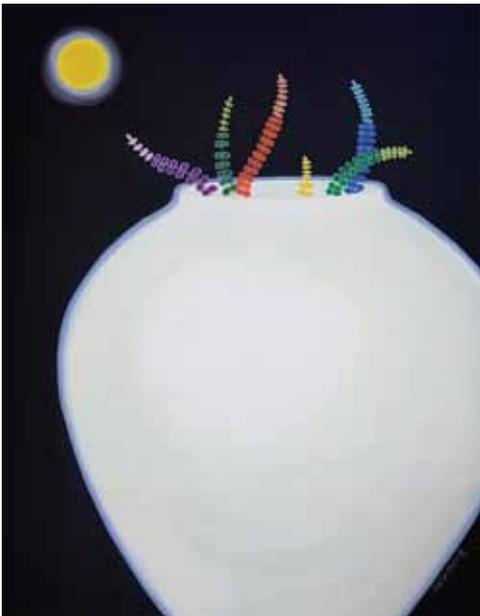
JU, MI-HYANG

Ju, Mi-Hyang is inspired by Nature, particularly trees which we encounter in our everyday lives. The act of painting is seen as a re-interpretation which occurs as both a physical visual reaction and as a reflective process of re-calibration where memory, space, time and life experience are conflated. The resultant landscape is therefore often not a clichéd conventional forest but a landscape of the mind which lies between objective and subjective realities.



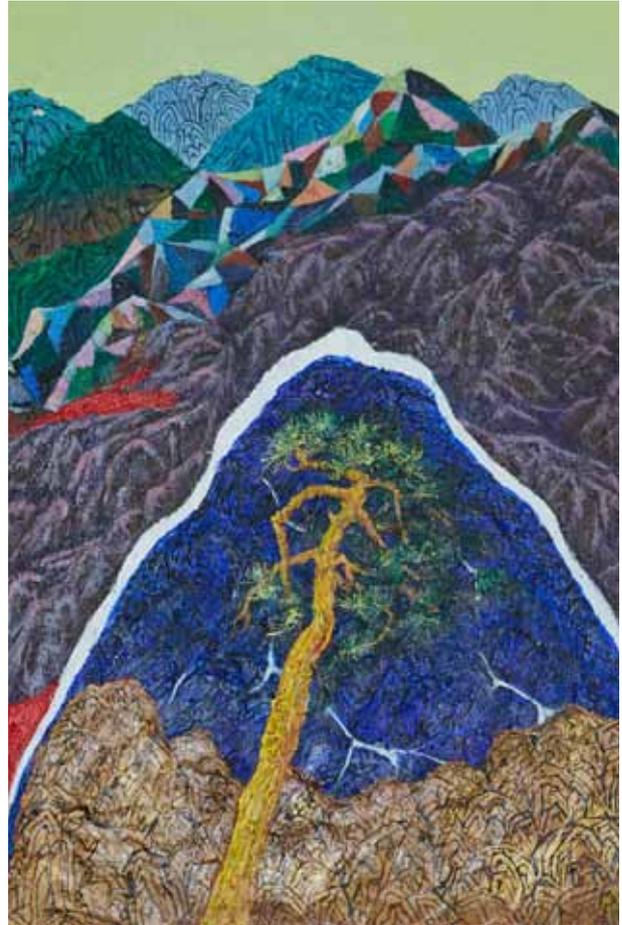
LEE, EUN-JAE

Lee, Eun-Jae focuses on recalling a scene seen and felt in the past as a space to be remembered and an inspiration to draw upon. Past, present and future are deftly collated as the memories imprinted and stored are transferred as a filtered landscape on to the canvas.



LEE, SO-MYUNG

Lee, So-Myung focuses on a redemptive journey when a child who was unaware of the greatness of Nature, reflects on the same theme, only this time, as a middle-aged woman. While the work symbolizes a deeply personal journey, it could also be co-opted as a potentially transformative universal narrative.



PARK, JUNG-KYU

The artist believes that there are many perceptions when one looks at or imagines a forest. Within the forest, there is a nuance of childhood, treasured like a distant jewel far away from the viewer. There is also a big tree close to the viewer, reminding us of the present, pressing and immediate in its demands. Park, Jung-Kyu aims to understand and accept this continuum of past and present, through his artwork.

Play of Colour is curated by Kim, In-Joon.

Presented in association with



K.art
International Exchange Association

The exhibition will be on view at The Gallery @ InKo Centre from

5th July to 16th August 2019.

10.00 a.m. to 6.00 p.m, (except Sundays).

An exposition of abstract paintings by Chennai-based artist, Pravin Kannanur, commemorates Madras Day celebrations, his textured, layered, nuanced artwork, complementing the multi-faceted nature of this extraordinarily old yet modern city.

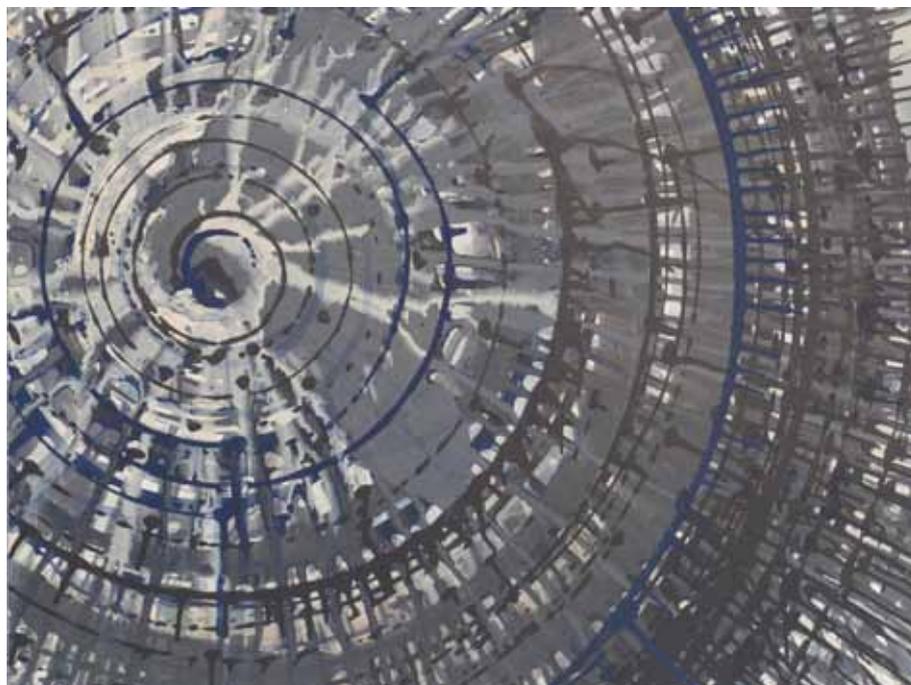


In my abstract tableaux, I create environments where the eye is attentive but not focussed. Inclusive, abstract spaces where the senses flow attentively, wandering but aware and alive. - Pravin Kannanur

'An image begins with a dot. A bindu. So too, much of the observed world. An atom, a molecule, a pixel, a nano-particle. One centre, one core, that suggests infinite multi-centres. From that seed, a cosmos imagines itself into being.

The core throbs, pulsates, explodes. A big bang. Universes are born, expanding into space in every direction. A gigantic ripple in the void, progressing and amplifying in cyclic and radial waves.

After some years of exploring the figurative, the narrative, the flat geometric, the installed and so on, Pravin Kannanur has now come up with a body of work that seems to reflect his own core. Like a musician discovering the *sthayee bhava* of a *raga*, this artist has landed on a style and a working method which enables him to pull away from the banality of the flat surface to a more nuanced expression of textures, layers, depths.



038 Vital,
23.6 x31.5,
Acrylics on canvas, 2017.

The end result is well articulated. It travels beyond abstract expressionism as it sets about training the viewer's eyes to pare down to the core, layer by layer. It makes no claims to any deep significance. On the contrary, it appeals to the experiential, asking us to align our vision to the palpable rhythms on the canvas, which should help us in diving below the surface to connect with the ebb and flow of the ceaseless dance of humanity'.

- From *Circular/Radial/Cyclical - Algorithms of Transition* by **Sadanand Menon**



028 Gyre,
66.5x56,
Acrylics on canvas, 2018.

'The enigmatic abstracts of Pravin in his recent suite of works are dynamic, energetic, complex, even as they are contemplative and subdued. The inherent duality in his work is reflective of his persona, belonging simultaneously to two artistic professions – namely theatre and visual arts. Integrating the two arts in his canvases has resulted in making his works provocative, evocative, visually challenging and almost bordering on the spiritual.

The abstracts are consciously planned and, to a certain extent, are inspired by the medieval Italian mathematician Leonardo Fibonacci.

Aesthetically, the artist defines the center of his canvas – not literally but metaphorically – to convey the idea of the power tussle rampant in all dimensions of lived reality, which creates the binary of the center and the margin. His combination of Fibonacci sequences and the subverted polity of power push his abstracts to a different plane. He balances the tensions through a process of complex layering, where he begins with dark hues like black/red or lighter hues like the white of the canvas.

His unorthodox method involves placing the canvas on the ground and working from all sides. His tools are both conventional and unconventional – brush, palette knife, spatula, rake, syringe, squeegee – and applying paint in controlled dribbles or brushed on thoughtfully or raked in certain areas for required effects. These methodologies are carefully worked out and planned. The colours range from sophisticated blacks and greys, pastoral fluorescent greens, spiritual purples, sunshine yellows, flaming reds and earthy browns.

At the heart of this is an intuitive, subconscious process, pushing him to self-reflexivity. The viewer is provoked to engage with his works not superficially, but to connect with it through sight, memory and imagination. The light at the metaphoric center of the composition provides a visual path guiding the movement over the entire surface¹.

- *From The Metaphoric Centre* by **Dr. Ashrafi S.Bhagat**, *Art Historian and Art Critic.*

Pravin is an artist working in the fields of visual art, theatre and contemporary dance. He is a founding member of the theatre group, Magic Lantern, the contemporary art collective, Basement 21 and is part of the theatre collective, India Theatre Forum.

The first exposition of **Core** was held in September, 2018 at the Jehangir Art Gallery, Khala Goda, Mumbai.

Emerging Frame is an Arts-in-Partnership initiative whereby InKo Centre, in collaboration with select galleries and Art institutions across India, periodically presents exemplary work by emerging, contemporary artists from India. *Re-membering Time*, showcases work by the students from the Department of Sculpture, Government College of Fine Arts, Kumbakonam.

Re-membering Time, showcases the creations by the students from the Department of Sculpture from the Government College of Fine Arts, Kumbakonam. As relatively young artists, their memories are drawn from their childhood such as the games they played, the activities they indulged in like fishing in the streams, grazing goats, for example and the scenes of rural life which they were a part of. Some artists also express their angst at rampant urbanisation and the resultant the disappearance of the natural environment which they had enjoyed as children.

The young artists have used different mediums such as stone, terra cotta, bronze and fibre glass.

- Lakshmi Venkatraman

Participating Artists:

Anbuveeran, Ayyavu, KaruppaSamy, Mahendran, Prakash, Praveen Kumar, Sabapathy, Satish Kumar, Sethupathy, Silambarasan, Sujin Raj, Vallarasu.

Re-membering Time is curated by : Lakshmi Venkatraman

About the Government College of Fine Arts, Kumbakonam:

Kumbakonam in Tamil Nadu, is known for its numerous temples replete with beautiful sculptures and murals. It is here at Swamimalai that the world famous bronze sculptures of deities are made, with traditional *stapathis* (sculptors), using to this day, the ancient Chola-era lost wax process. Not far from these workshops is situated the Government College of Fine Arts. Started in 1887, this institution was earlier under private management until it was taken over by the Government in 1965. The School of Arts & Crafts, Kumbakonam metamorphosed into the College of Fine Arts in 1991 along with the Colleges in Chennai and Mamallapuram and finally became a part of the University of Music and Fine Arts. The college offers both BFA and MFA Degrees in Painting and Sculpture.



Re-membering Time is curated by Lakshmi Venkatraman, a graduate of Fine Arts who has been involved in art activities for over 30 years, writing reviews, feature articles, catalogues and books on art, curating exhibitions and conducting art camps. She also writes on music.

Presented in association with :

The Government College of Fine Arts, Kumbakonam.



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.



Sidharth Nair is a Pop/RnB singer, songwriter from Chennai whose music focuses on people's emotions and rhythm and blues. His debut release 'Wander' via Rolling Stones, India was in February 2019. He is planning to launch his debut EP produced by producer/bassist Michael Timothy, later this year.

Friday, 19 July 2019 at 7.00 pm at InKo Centre.



Sarah Black is a singer and songwriter. She aims through her music to express emotions and aspirations that are personal but yet connects effortlessly with a range of listeners.



Tabby and Sanjai are an acoustic duo based in Chennai. Their music can be described as indie-folk/ambient. They started playing together in 2017 with cover presentations of their favourite artists at open mics and gigs. They gradually developed a set of original music. Their primary influences include Bob Iyer, Fleet Foxes, Sufjan Stevens, Damien Rice and Swell Season.

Friday, 6 September 2019 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.





In search of sporting excellence



Kim Yuna claimed a silver medal at the 2014 Sochi Winter Olympics.

South Korea ranked 7th overall in the 2018 PyeongChang Olympic Winter Games. The country has displayed great prowess at international competitions with top 10 finishes including 8th at the 2016 Rio Summer Olympics and 5th at the 2012 London Summer Olympics.

Korea has also produced one of the best athletes in the world. Kim Yuna, who continuously set world records in figure skating; Choo Shin-soo, an active player in the US Major League Baseball and golfer Park In-bee who won a gold medal at the 2016 Rio Olympics.

The most important factors behind South Korea's transformation into a sporting powerhouse are the country's large number of sports lovers and efficient investment. The country strives to find promising young athletes, train them efficiently and expose them to a wealth of experience in domestic competitions. There are also professional sporting facilities dedicated solely to the training of athletes selected for international events such as the Olympic Games or the Asian Games.

Soccer is one of Korea's most popular sports. The K League (Korea Professional Football League) runs from March to November each year, with fierce competition among 12 regional teams. There are a number of South Korean footballers who have succeeded on the global stage, including Park Ji-sung, who played for Manchester United, Tottenham Hotspur forward Son Heung-min and Ki Sung-yueng at Newcastle United.

The country's sports infrastructure is solid and wide-ranging. According to the 2016 Sports White Paper published by the Ministry of Culture, Sports and Tourism, there were 115,303 sports clubs with 5,579,640 members, representing 10.8% of the total population.

The popularity of baseball in the country is no less than that of football. There are a total of ten teams in the KBO league. In 2017, some 8.4 million people visited stadiums to enjoy professional baseball games. More Korean players making their way to Major League Baseball, including Los Angeles Dodgers pitcher, Ryu Hyun-jin, Texas Rangers right fielder, Choo Shin-soo, and Colorado Rockies pitcher, Oh Seung-hwan, have also helped boost people's interest in the sport.



Choo Shin-soo (left) is an outfielder for the Major League Baseball team Texas Rangers. Son Heung-min (right) is a forward for the British Premier League club, Tottenham Hotspur.

Over the past few years, the number of marathon clubs has increased dramatically. In the spring and fall seasons, marathon competitions are held every weekend all over the country. An amateur marathon competition attracts thousands or even tens of thousands of participants. More than 20,000 people, professionals and amateurs, are taking part in major marathon events.



Chuncheon Marathon, held at Chuncheon, Gangwon-do every October.

As a mountainous country, South Korea has an ideal environment for mountain climbers and hikers. There are many mountains near large cities, enabling city dwellers to enjoy mountain climbing and hiking conveniently. The country also has many popular rock climbing spots.



Olle Trail in Jeju. A hiking course in Jeju Island. "Olle" is a local word from the Jeju dialect that refers to a narrow path between a thorough fare and the entrance of a house. Ms. Seo Myeong-suk, a journalist, started using the word for mountain hiking courses on the island after drawing inspiration from the pilgrimage trail to Santiago de Compostela in northern Spain. (All photos courtesy, www.korea.net)

In recent years, the hilly trails of Jeju Island have emerged as a favorite destination for hikers. Amid the new hiking boom, local governments have vied with each other in their efforts to establish good hiking paths. Bike riding has also become the focus of attention as an environmentally friendly sport, and the number of cycling clubs has increased accordingly. A vast network of bike paths has been established across the country, and many people now enjoy cycling along the country's major rivers on weekends.

Korea has systematically conducted professional sports research. Specialists in various fields, ranging from sports dynamics to psychology and physiology, help athletes achieve the best possible results in competitions.

The Korea Institute of Sport Science (KISS) is leading the scientific training of national athletes. KISS, formerly the Sports Science Research Center, has incorporated science and technology into training for various sports since its inception. In 2011, the country built a new training facility in Jincheon, Chungcheongbuk-do Province, for athletes selected for international events. The Jincheon Training Center can accommodate up to 1,150 athletes in 35 different sports.

Korea has Asia's most competitive economy: Asian Competitiveness Annual report



A report released at the Boao Forum in Hainan, China, has ranked the Korean economy the most competitive in Asia. (Photo courtesy, Yonhap News)

Korea has Asia's most competitive economy, according to the Asian Competitiveness Annual Report 2019 released by the Boao Forum for Asia.

In a survey of 37 countries in the region, Korea topped the overall competitiveness rankings with a score of 70.84, followed in order by Taiwan, Singapore, Hong Kong and Japan. China was ninth.

Korea climbed two places from last year's report. Hong Kong and Singapore dropped two notches, where as Taiwan and Japan climbed two spots.

Nicknamed the "Davos of Asia," the forum was launched in 2002 with 26 countries participating including China, Korea and

Japan. Its purpose is to promote economic development through cooperation among its 48 Asian member countries.

Korea ranked among the top ten countries in five categories: commercial and administrative efficiency, infrastructure level, social development, overall economic strength, and human capital and innovation capacity. It ranked first in human capital and innovation capacity with a score of 77.32 and jumped from seventh to second place in social development with 84.13.

Held in Boao, a coastal town on the Chinese island of Hainan, this year's forum has the theme "Shared Future, Concerted Action, Common Development."

DMZ Peace Trail opened to public for the first time in 65 years



Visitors walk along a fortified coastal road known as the DMZ Peace Trail in Goseong-gun County, Gangwon-do Province. The trail has been opened to the public for the first time in 65 years. (Photo courtesy, Kim Young Deok)

"Welcome to DMZ Peace Trail" - so reads the sign on the electronic signboard at the Jejin checkpoint in Goseong-gun County, Gangwon-do Province as it greets visitors at the Demilitarized Zone (DMZ), the border separating the two Koreas.

To mark the first anniversary of the inter-Korean summit held in Panmunjom last year, the government opened the DMZ Peace Trail to the public for the first time since 1954. This measure is part of the implementation of the inter-Korean agreement signed on 19 September, 2018, to ease military tension between both sides.

The trail course starts from the Unification Observatory of Goseong-gun observatory.

The trail has two courses in the DMZ. Course A, a 2.7 km-long trail along the barbed wire fence on the eastern coast and Course B, a car-based trail, 7.9 km long.

Course A trail led visitors along steep stairs the fortified coastal road. The trail is two to three meters wide. This once-deteriorating trail was refurbished to make it a walkable path.

On the left side of the trail is a signpost stating that entry was prohibited. After walking for about 30 minutes, visitors reach the southern boundary line, or 2 km south of the Military Demarcation Line.

Walking past this line, marked by a stone sign, leads to the side of the DMZ under the jurisdiction of the United Nations Command's Military Armistice Commission.

Along the path is an exploded excavator that had been used to establish telephone poles before its destruction in 2007.

The path leads out of the coastal road to the Geumgang Gate, the northernmost entry point on the front line. A sign on a pole planted on April 26 by President Moon Jae-in reads "The path to peace begins now."

The last leg of the tour is at Geumgangsan Mountain Unification Observatory, located 1.6 km from Geumgang Gate and 1.2 km from the Military Demarcation Line. Visitors take a bus to get there instead of walking, as it is a steep road. From the observatory, Chaeha Peak of Geumgangsan Mountain in the north and Haegeumgang River are clearly visible.

The two and a half hour trek ends back at the Unification Observatory in Goseong-gun, where the trail began and visitors leave through the Jejin checkpoint.

The DMZ Peace Trail tour is offered twice a day except Mondays. Course A can accommodate up to 20 people and Course B, up to 80.

The trail symbolises hope that the DMZ will contribute to the mutual growth of both Koreas.



Visitors take in the beautiful scenery as they walk along the Course A path (2.7 km) of the DMZ Peace Trail. (Photo courtesy, Kim Young Deok)

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. A passionate choreographer and a dedicated dance teacher, Phani has over a decade of experience in teaching dance and has received many travel grants and scholarships to attend dance festivals and to lead workshops in Europe & Asia.

Course duration : 2 months.

Course timing : 4.00 pm - 8.00 pm 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

July

5 July - 16 August 2019

Play of Colour

- an exhibition at The Gallery
@ InKo Centre, Chennai.

11 & 12 July 2019

Woogie Boogie

by Brush Theatre, South Korea,
at the Little Festival,
The Museum Theatre, Chennai.

14 July 2019

Woogie Boogie

by Brush Theatre, South Korea,
at The Guntur Club, Guntur.

16 July 2019

Woogie Boogie

by Brush Theatre, South Korea,
at Glendale Academy International,
Hyderabad.

18 July 2019

Woogie Boogie

by Brush Theatre, South Korea,
at the AHA! Festival, Ranga Shankara,
Bangalore.

19 July 2019

AccessMusic

Sidharth Nair Pop/RnB Singer, Songwriter
@ InKo Centre, Chennai.

August

3 - 4 August 2019

International Student Art Festival

in Busan, Korea.

August 2019

Music Residency

Indian musician at Asia Sori Project,
Jeonju International Sori Festival, Korea.

August 2019

Core

- an exhibition of abstract paintings
at The Gallery, @ InKo Centre, Chennai.

September

2 - 30 September 2019

Literature Residency

Indian writer at the Toji Foundation, Korea.

6 September 2019

AccessMusic

Sarah Black, Singer, Songwriter &
Tabby and Sanjai, an indie-folk, acoustic duo
@ InKo Centre, Chennai.

19 September 2019

Chennai Biennale 2019

at Lalit Kala Akademi, Chennai.

September 2019

Re-membering Time

an arts-in partnership exhibition with the
Government College of Art, Kumbakonam,
at The Gallery, @ InKo Centre, Chennai.

CLASSES

Korean Language-Elementary Level 1A Korean

| | Mon | Wed |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 1 | 3 | 8 | 10 | 15 | 17 | 22 | 24 | 29 | 31 |
| August | 5 | 7 | 12 | 14 | 19 | 21 | 26 | 28 | | |
| September | 4 | 9 | 11 | 16 | 18 | 23 | 25 | 30 | | |

Korean Language-Elementary Level 1B Korean

| | Tue | Thu |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 2 | 4 | 9 | 11 | 16 | 18 | 23 | 25 | 30 | | | |
| August | 1 | 6 | 8 | 13 | 15 | 20 | 22 | 27 | 29 | | | |
| September | 3 | 5 | 10 | 12 | 17 | 19 | 24 | 26 | | | | |

Korean Language-Elementary Level 1C Korean

| | Fri | Sat |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 5 | 6 | 12 | 13 | 19 | 20 | 26 | 27 | | | | |
| August | 2 | 3 | 9 | 10 | 16 | 17 | 23 | 24 | 30 | 31 | | |
| September | 6 | 7 | 13 | 14 | 20 | 21 | 27 | 28 | | | | |

Korean Language-Elementary Level 1D Korean

| | Mon | Wed |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 1 | 3 | 8 | 10 | 15 | 17 | 22 | 24 | 29 | 31 |
| August | 5 | 7 | 12 | 14 | 19 | 21 | 26 | 28 | | |
| September | 4 | 9 | 11 | 16 | 18 | 23 | 25 | 30 | | |

Korean Language-Elementary Level 2A Korean

| | Tue | Thu |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 2 | 4 | 9 | 11 | 16 | 18 | 23 | 25 | 30 | | | |
| August | 1 | 6 | 8 | 13 | 15 | 20 | 22 | 27 | 29 | | | |
| September | 3 | 5 | 10 | 12 | 17 | 19 | 24 | 26 | | | | |

Korean Language-Intermediate Level 2C Korean

| | Fri | Sat |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 5 | 6 | 12 | 13 | 19 | 20 | 26 | 27 | | | | |
| August | 2 | 3 | 9 | 10 | 16 | 17 | 23 | 24 | 30 | 31 | | |
| September | 6 | 7 | 13 | 14 | 20 | 21 | 27 | 28 | | | | |

Korean Language for Business Purposes

| | Tue | Wed | Thu | Fri | Tue | Wed | Thu | Tue | Wed | Thu | Fri | Tue | Wed | Thu | Fri | Tue | Wed | Thu | Fri | | |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----|----|
| July | 2 | 3 | 4 | 5 | 9 | 10 | 11 | 12 | 16 | 17 | 18 | 19 | 23 | 24 | 25 | 26 | 30 | 31 | | | |
| August | | | | 1 | 2 | 6 | 7 | 8 | 9 | 13 | 14 | 15 | 16 | 20 | 21 | 22 | 23 | 27 | 28 | 29 | 30 |
| September | 3 | 4 | 5 | 6 | 10 | 11 | 12 | 13 | 17 | 18 | 19 | 20 | 24 | 25 | 26 | 27 | | | | | |

English for Social Purposes

| | Tue | Thu | Tue | Thu | Tue | Thu | Tue | Thu |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|
| July | | | | | | | | |
| August | 20 | 22 | 27 | 29 | | | | |
| September | 3 | 5 | 10 | 12 | 17 | 19 | 24 | 26 |

History Classes

| | Mon | Fri |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | | | | | | | | | | | | |
| August | 12 | 16 | 19 | | | | | | | | | |
| September | 16 | 20 | 23 | 27 | | | | | | | | |

Calligraphy

| | Mon | Tue | Thu | Fri | Mon | Tue |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 1 | 2 | 4 | 5 | 8 | 9 | 11 | 12 | 15 | 16 | 18 | 19 | 22 | 23 | 25 | 26 | 29 | 30 |
| August | | | | | | | | | | | | | | | | | | |
| September | 3 | 5 | 6 | 9 | 10 | 12 | 13 | 16 | 17 | 19 | 20 | 23 | 24 | 26 | 27 | 30 | | |

Bollywood Dancing

| | Mon | Wed | Fri |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| July | 1 | 3 | 5 | 8 | 10 | 12 | 15 | 17 | 19 | 22 | 24 | 26 | 29 | 31 | |
| August | | 2 | 5 | 7 | 9 | 12 | 14 | 16 | 19 | 21 | 23 | 26 | 28 | 30 | |
| September | 4 | 6 | 9 | 11 | 13 | 16 | 18 | 20 | 23 | 25 | 27 | 30 | | | |



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

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TVS  **HYUNDAI**