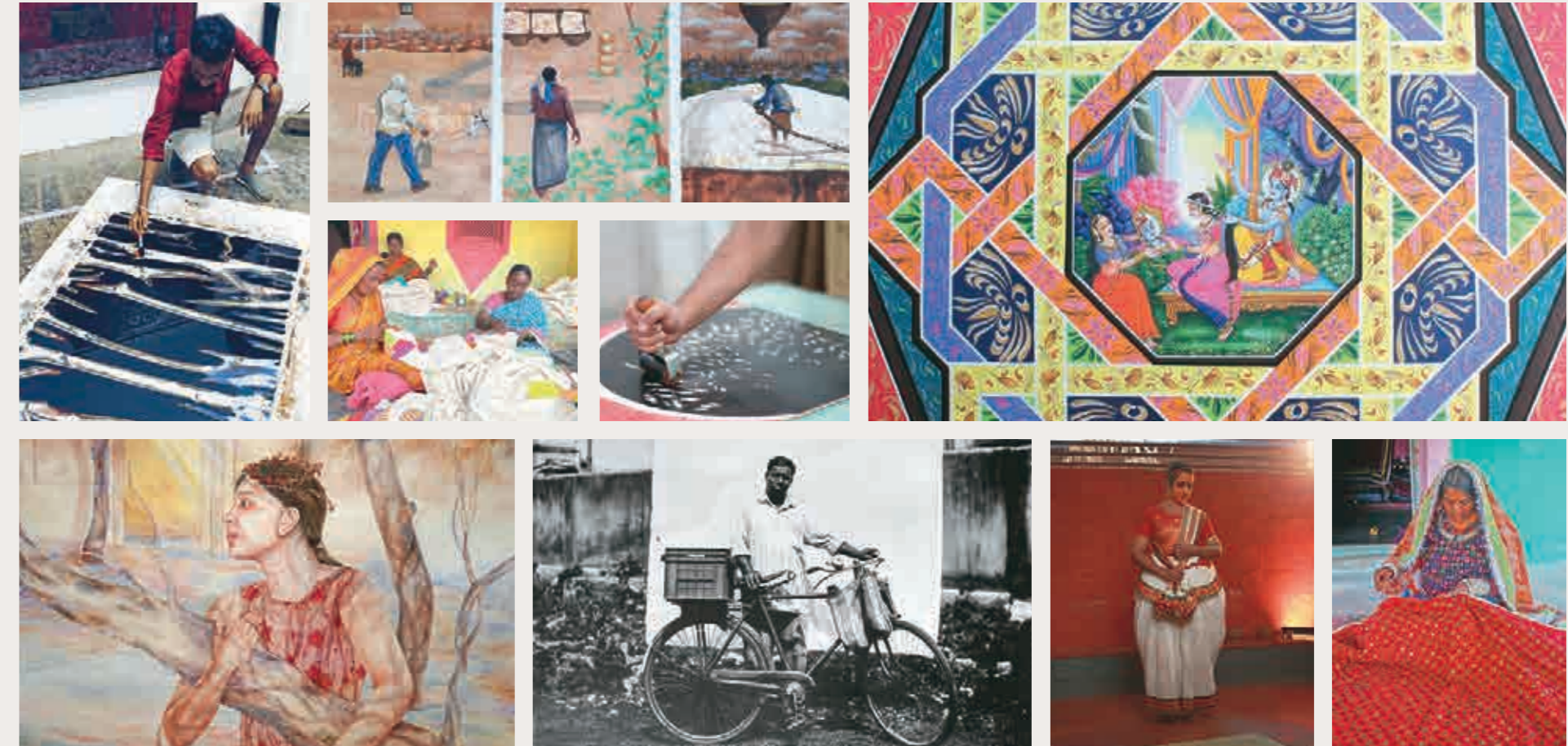


# Art for hope



# Art for hope



The Art for Hope program is a one-of-its kind project initiated by the Hyundai Motor India Foundation (HMIF). Inspired by Hyundai's global vision of 'Progress for Humanity', the Art for Hope program aims to showcase India's rich heritage in art, craft and culture and help elevate the lives of artisans and craftspeople who were affected by the pandemic. HMIF congratulates all the 25 winners who have come a long way, winning the grant for 2021 Art for Hope program. Each grantee received a grant amount of Rs. 1 lakh which as used by them for commissioning art projects on the themes of Hope, Solidarity and Gratitude. We are sure that this grant will help them in further strengthening and popularizing their unique art form.

**Mr. Unsoo Kim**

Managing Director & Chief Executive Officer  
Hyundai Motor India Limited

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# About the program

**Hyundai Motor India Foundation (HMIF)** was formed in the year 2006 with the purpose of 'giving back' to society and to initiate Corporate Social Responsibility (CSR) activities in the areas of community development, healthcare, educational and vocational training, environment, road safety, art, science, technology, etc.

In the 25<sup>th</sup> year of Hyundai in India, we launched our very first CSR program to support India's rich art and culture, especially in a post-pandemic world. This program is called 'Art for Hope' which is a one-of-its kind project inspired by Hyundai's global vision of 'Progress for Humanity'.

The program includes 25 talented artists from different genres of art like performance art, visual arts, digital arts, multidisciplinary arts and crafts across India with a grant of 1 Lakh each. Through the grant, the artists completed their projects representing communities and will finally present them to the public in the form of a visual art exhibition at Bikaner House, New Delhi.

The program received a total of 163 applications from 17 states, in five categories. Out of these, 50 artists were shortlisted and after three rounds of evaluation, the jury arrived on the final list of 25 winners.

Here is a glimpse of their art.




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Hope for Earth



# Miriam Koshy, Vishal Rawley and Tallulah D' Silva

Artists, Goa



Miriam Koshy, Vishal Rawley and Tallulah are artists from Goa, home to 12 unique mangrove forests in India that have been selected for conservation by the Mangrove Society of India. They believe that as unparalleled as scientific contributions are, science alone cannot sway hearts and minds. They believe that humans are touched by stories, poetry, art and music and that's why they retell their personal experiences of a rapidly changing climate that needs our immediate attention.



The mangroves are a beautiful ecosystem and make for an accessible repository to study the symbiotic relationship shared by specific species of birds (both local and migratory), butterflies and a host of aquatic species in their natural habitat, the only place they can call home.

Through their project 'Amche Mangrove', the three artists want to address environmental generational amnesia by involving younger generations. They want to create a space for conversations around the Mangrove ecosystem and engage those whose livelihood depends upon the health of the ecosystem.

The Art for Hope grant was used to nurture Project Aamche Mangrove, urging people to take positive action for the preservation of mangroves along the Pandim Bambolim Highway.

# Kuldeep Karegaonkar

Artist, Mumbai, Maharashtra



Kuldeep Karegaonkar was born in a farmer's family in Parbhani, Maharashtra. He grew up observing the changing seasons and the emotions that change with them. He got a master's degree from MMK College, Gulbarga and moved to Mumbai in the pursuit of a distinct artistic voice.



In Mumbai, Kuldeep experimented with various artistic styles and art forms while staying connected to his roots. What he also discovered was how his childhood memories found their way into his art. The inaudible rhythm of the earth, the happy dance of trees, the sprouting of seeds, his art is a collage of myriad visions from his life and a reflection of the damage that urbanization has caused to the soil.

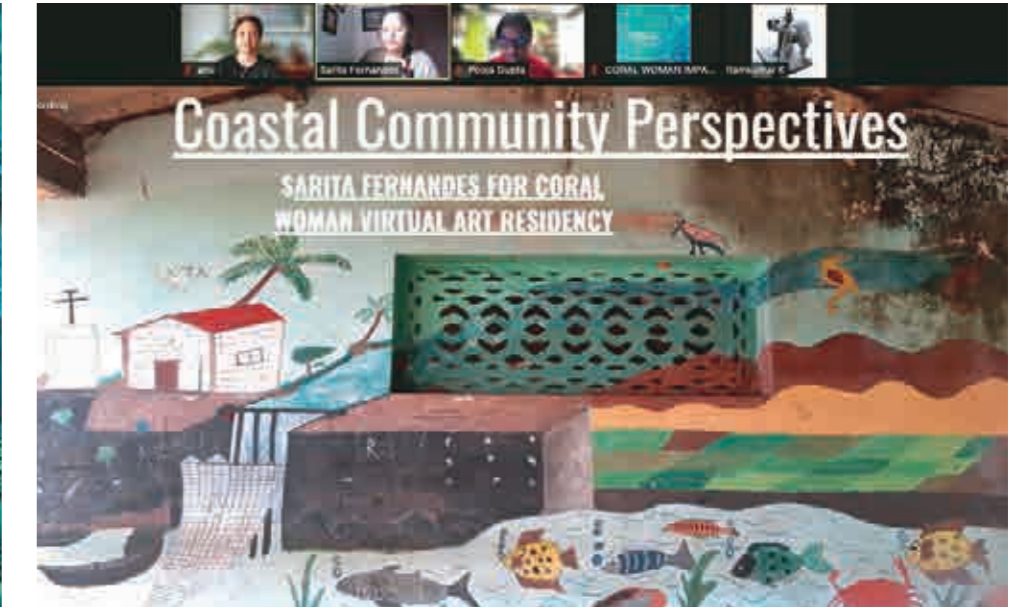
The Art for Hope grant helped Kuldeep complete his project where he put the elements of nature at the centre of his narration, so the viewers' attention is on the widespread destruction that rapid urbanization has caused.

# Priya Thuvasserry and Anupama Mandloi

Documentary filmmakers, Delhi and Mumbai respectively



Priya Thuvassery and Anupama Mandloi are independent documentary makers from Delhi and Mumbai respectively. Their project is centred on 'The Coral Woman', a documentary that highlights coral bleaching and the need for immediate steps that need to be taken to avert more natural disasters.



Inspired by the documentary, five artists from five different art disciplines came together to create a two-piece installation on environmental degradation. This was done under the expert guidance of marine researchers and coral reef conservationists. The installations celebrated the beauty, the fragility and the significance of corals.

While Priya and Anupama wanted to roll out this project in 2020, they couldn't find the right partner and funding to go ahead with the project. With the Art for Hope grant, they could go ahead with their unique project, one that they believe is one of its kind in India.

# Hope for communities

Community reflections



# Asif Imran

Artist, Kolkata, West Bengal



Born in Murshidabad, West Bengal, Asif Imran moved to Kolkata for his higher studies. The years he spent in Kolkata familiarized him with the urban life and culture. His close observation of various socio-economical issues faced by the different classes of the society are at the centre of his art.



Asif Imran's work is a vivid narrative of his visual experiences. He puts people from different walks of life with urban spaces and architectural elements to create a unique world. Public places, urban construction sites, roadside hoarding, abandoned walls, children park, colonial pattern architecture, television news, old houses balcony, Asif's work reflects the micro cosmoses that exist around us as one.

Art For Hope made it possible for Asif to make his powerful project reach its full potential. With the raw material and other costs taken care of, Asif was able to focus on creating unique masterpieces.

# Anupama Alias

Artist, Kerala



Anupama Alias is a Kerala-based artist whose project 'Cape of Good Hope' is dedicated to women whose contributions, whether in the field of academics or art, have been forgotten by the world. The project celebrates the untold stories of unknown women, their toil, struggles and in some cases, the glory that kissed their feet after they proved their worth in a man's world.



What makes 'Cape of Good Hope' more interesting is the involvement of neighbourhood groups such as Kudumbasree and Ayalkoottam. Kudumbasree is essentially a community network that supports women empowerment.

The Art for Hope grant was used by Anupama to support her project as well as Kudumbasree. Anupama presented her work in cotton and rice paper to the participants and the participants, in turn, used their skills and knowledge in the spheres of art and craft to ensure the continuity of the project. The money was used to offer financial independence to women of the community, encouraging them to continue standing on their feet and take control of their lives.

# Akansha Sharma

Artist and CBT (Cognitive Behaviour Therapy) practitioner, New Delhi



Akansha Sharma is an artist, medical depression survivor and now, a certified Cognitive Behaviour Therapy (CBT) practitioner. She strongly feels that art, healing and awareness go hand in hand. She works with Kishangarh Basti in New Delhi and holds sessions with women to help them deal with stress, and ways they can use to control stress whenever a situation or person triggers it.



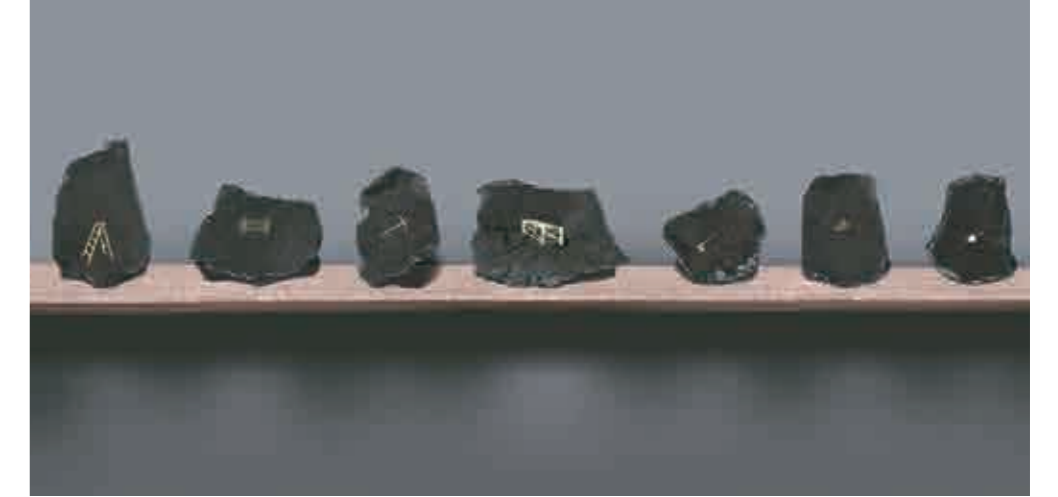
The Art for Hope funds were used to organize lifechanging art sessions with women of Kishangarh Basti. Personal interactions were held with women and storytelling sessions were organized for children. A wall mural with community participation was created, eternalizing the beauty of this thoughtful and empowering project.

# Arjun Das

Artist, Kolkata, West Bengal



Arjun Das left Giridh, Jharkhand and arrived in Kolkata at the age of 11. Giridh district is backward, offering no career options to people, which is why migration to bigger cities is rampant.



After arriving in Kolkata, Arjun Das worked in a dhabha where he found his first canvas: the kitchen walls. There was no stopping Arjun after that. Years later, Arjun wants to create awareness about migration of children from backward regions of India.

The Art For Hope grant fueled his passion and helped him create art dedicated to a cause that is so close to his heart.

# Ashish Kumar Maurya

Artist, Mirzapur, Uttar Pradesh



Ashish Kumar Maurya, an emerging artist from Mirzapur, Uttar Pradesh, has always been fascinated with the urban and the rural alike. It is no surprise that for his project, he chose urban (New Delhi slum area) as well as rural (Mirzapur) spaces.



Ashish Kumar studied the two spaces and came up with over 100 ruins mud houses photographs, painting installations. Mostly labour class, people in Delhi slums were migrants from neighbouring states of Bihar and U.P. He studied their hardships, the physical and mental toil and constant struggle for basic amenities like water. He went beyond just being a silent observer and started dialogues with mud house owners and villagers.

With the Art For Hope grant, Ashish created short videos and photographs for his comprehensive project. Canvas, paper as well as some site-specific art, video art, assemblage, digital collage and performance art, he used plethora of mediums to capture the beauty of lives that keep going on bare minimum.

# David Verghese & Koumudi Malladi

Architects, Bengaluru, Karnataka



David Verghese is an architect and urban planner from the city of Bengaluru. Koumudi Malladi is a freelance architectural historian working with heritage sites in India.



David and Malladi carried out several research expeditions across India. Their quest to understand heritage sites led them to the inspiration for their current project which aims at creating awareness about the landscapes and its histories and what they mean to us today. What's noteworthy is that through this project they aim at making this information accessible to children from the underprivileged section of the society.

The Art for Hope grant helped David and Malladi carry out their project successfully. Children, who otherwise would never have had the access to informative modules that David and Malladi put together, were educated about various historical sites using various forms of art and culture as tools.

# Digvijay Sinh Jadeja

Artist, Baroda, Gujarat



Born in Bhavnagar, Digvijay moved to Baroda and studied at the prestigious MSU Baroda. He found an excellent mentor in his art teacher in school.



During one of the art classes, a fellow art student invited the 'bandwallahs' as models. This was his first interaction with the bandwallahs and the beginning of his fascination with the hardworking tribe. He deepened his dialogue with the bandwallahs and found out how they are in demand during the wedding and festive season but the rest of the year, they are forgotten, left to their own devices. Most of them take to menial jobs while others sell fruits, flowers and pull rickshaws as they wait for the wedding season to return.

In the bandwallahs, Digvijay sees not just a group of people playing instruments together; they represent the feeling of nostalgia. That's why he has been working to celebrate the unique lives of Bandwallahs and myriad aspects of it for the last two years.

Digvijay used the Art For Hope grant to procure raw material for his art project centred on Bandwallahs. The grant helped him to create a series of six large prints on canvas using woodcut technique, something that he was not able to do due to lack of funds.

# Helna Merrin Joseph

Sculptor, Kerala



Helna Merris Joseph is a young artist from Kerala. She takes pride in her art which is not just a passion but a lifestyle for her. Her work is inspired by characters from the world around her and captures the small moments that go unnoticed by people. She chose sculpting to express her innermost feelings and observations of women. She also uses acrylic paint in her sculptures, a feature that sets them apart.



Helna was pursuing a Master's degree in Fine Arts in Hyderabad when the pandemic made her pack her bags and leave for her hometown in Kerala. The abrupt shift in her life made her feel a deep connection with migrants and their urge to survive that keeps them going despite all odds and deprivation.

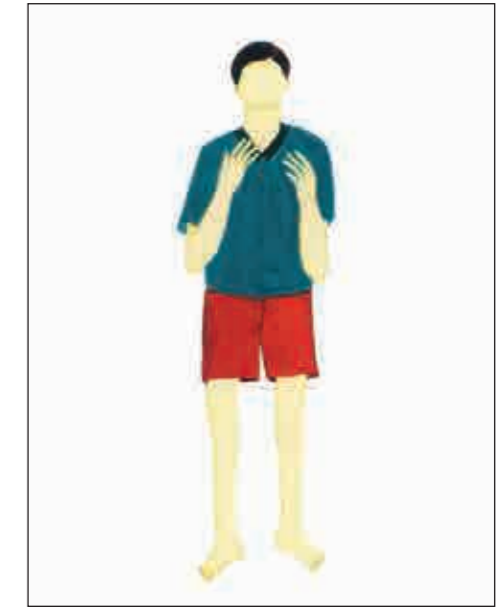
Helna expanded the scale of her project with the Art for Hope grant. She invested in buying raw materials and moved from wooden relief culture to broader plywood cutouts thus marking the beginning of her professional life.

# Hemavathy Guha

Painter, New Delhi



For over two decades, Hemavathy has been involved in painting and printmaking. In 2009, she decided to step out of her comfort zone and engage with the people who had been her subjects for years and create masterpieces that would reach the masses rather than hang in a gallery for a select audience.



Hemavathy has been carrying out community art projects for past 13 years and sharing them with the world in the form of blogs, books, performance, and short video films. The inspiration for her latest project came to her during her daily commute to her studio. Every now and then she would spot members from the transgender community asking for money at traffic lights. This took her back to her childhood interactions with transgenders when she would emulate the others around her and behave like them. The need to celebrate their presence through her art, to include them in our day-to-day lives struck her.

The Art for Hope grant helped Hemavathy start a new dialogue and bring in hope of inclusivity for the transgender community.

# Manoj Kumar Bishwas

Independent artist, Araria, Bihar



Manoj Kumar is an independent artist born in Araria, Bihar. He later migrated to Santiniketan, West Bengal. This is where he is currently living, turning his observations of migrant life into art. Since Manoj considers himself a migrant, his work is not just a depiction of his observations but also a reflection of his personal journey.



Manoj works with labourers, rickshaw pullers, women workers, most of whom have migrated in search of livelihood. He then turns excerpts from their long and challenging journeys into photographic narratives that are stark, raw, and deeply moving. Interestingly, Manoj's art isn't about capturing the poverty or the pain manual labour; it celebrates the moments of joy, the sheer joy of manual labour! Manoj experimented with alternative photographic methods from the 19<sup>th</sup> century in search of a signature style. His work today is the result of modern digital photography, and the old chemical process of printing. It is almost like a new visual language of sorts that juxtaposes two different eras.

The Art For Hope grant helped Manoj complete his project which was put on hold due to the pandemic. He went from post to pillar capturing vegetable sellers, the milkman, fruitsellers, plumbers, carpenters, electricians, gas vendors, gardeners, rickshaw-pullers, thela walas and so on. He was able to immortalize the characters of his choice using the Ambrotype process, one of the oldest photographic processes, involving direct camera positives made on glass.

# Saran Raj V

Sculptor, Madurai, Tamil Nadu



Saran Raj V was born and raised in a small village called Karadippatti in Madurai, Tamil Nadu.

For past seven years, he has been in Chennai and travelling around with his art works. He specializes in sculpting and his art transcends mediums and is hugely inspired by the traditional artforms of Tamil Nadu and the rituals of its people. Saran Raj's work focuses on caste-based oppression, untouchability and other vices that are prevalent in society since time immemorial.



Saran's project was to create a photographic archive of the lives of various communities living today in Keezhadi, a town near Madurai, where archaeological excavations have been carried out for the past seven years. The excavations have recovered significant historical information from 2600 years ago. Such archaeological discoveries impact the discourse around Tamil Nadu's politics, cultural movements, art, literature, films, business, social media platforms/networks, and the everyday lives of people. Saran was sure that excavations in Keezhadi would be finding the missing pages of a timeless saga.

Saran used the Art for Hope grant to fund his project which is close to his heart and is sure to start pivotal conversations around the evolution of culture and social practices.

# Hope for communities

Reviving traditions



# Anitha Reddy

Artist and curator, Bengaluru, Karnataka



Anitha, a community-engaged art practitioner and curator from Bangalore, has been interacting with the Siddhi community for many years. The Siddhis are known as India's Lost African Tribe. While the Siddhis have assimilated into Indian culture, their unique characteristics and ancestry is reflected in their art, crafts, quilting, patchwork and other cultural traditions. One such tradition is quilting, a preserved handicraft that the tribe has been practicing for generations. The patchwork quilts, locally referred to as Kawandi, were historically used as sleeping mattresses during summer or as covers during the monsoon season.



The pandemic posed a massive setback to the endangered art of making Kawandi. The Siddhi women found themselves without any means to earn their livelihood and support their families.

A well-wisher of the community, Anitha used the Art For Hope grant to organize a workshop for the Siddhi women where they were provided with the quilting tools and material. They were taught how to refine their skills and taught new designs and geometric narratives so they could continue to rely on their art and earn their livelihood.

# Aswathy KN

Thullal performer, Thrissur, Kerala



Aswathy is a Thullal performer and teacher from Thrissur, Kerala.

Thullal performances are seen during festivals and cultural programs across Kerala. These performances are based on mythological stories that are recited through verses. Elaborate expressions are used to depict humour, satire and social criticism.



Thullal was introduced in the 18<sup>th</sup> century by legendary poet Kunchan Nambiar. The costume and makeup of a Thullal performer are like that of a Kathakali artist. Thullal performers are supported by a singer who repeats the verses and is accompanied by an orchestra of mridangam or thoppimaddalam (percussions) and cymbals.

This magnificent dance form is fast losing its relevance. With the Art for Hope grant, Aswathy could successfully document the work of Thullal writers and restore its glory in these fast-changing times.

# Chanan Khan Mangniyar

Surmandal player, Kanoi, Rajasthan



Surmandal player Chananji Khan aged 69, was born in Kanoi, Rajasthan in 1952. Situated about 35 kilometres from Jaisalmer, his family—belonging to the Manganiyar community—has lived in the same district for generations. His instrument of choice, the Surmandal, is a 100-year-old 36-strings lap harp and has been a part of Chananji's family and legacy. For decades Surmandal has been Chananji's bread and butter. Over the years, however, the number of Surmandal listeners dwindled. Today, Chananji Khan is the only surmandal playing manganiyar in a community of over 25,000 persons.



Chananji and his sons are doing all they can to keep the Surmandal alive. People from distant villages come to him to learn Surmandal but lack of funds and absence of a reliable infrastructure made it almost impossible to continue.

With Art For Hope, Chananji is building a small community hall with some instruments. Over here he will nurture the community dedicated to the Surmandal. He is relieved that the sound of Surmandal will continue to echo for years to come.

# Hardik Chavda

Sculptor, Vadodara, Gujarat



Hardik is a young ceramic sculptor trained at the prestigious Maharaja Sayajirao University, Baroda. He studied painting and earned a master's degree in Mural from MS University, Vadodara. Hardik is always infusing spontaneity in his work and loves to explore the strengths of the mediums that he has mastered to come up with fresh narratives.



The oldest medium of art, ceramic is also the material of Hardik's choice. Since he has always been fascinated by the intricate architecture of Indian temples, his project reflects his interpretations of ancient architecture, forms, and narrations. His work has many layers and has technical, philosophical (Vedic) and spiritual (excerpts from Samrangan, Sutradhaar) concepts all woven together in positive and negative spaces.

Hardik used the Art For Hope grant to pursue his work in ceramic. He invested in purchasing raw material, paying the studio rent and research to deepen his art practice. Hardik plans on pursuing his passion as years go by and be able to make a mark on the society through his art.

# Kalamandalam Krishnendu

Kutiyattam, Nangiarkuthu performer, Kerala



Kalamandalam Krishnendu has been a Kutiyattam, Nangiarkuthu performer for two decades. Nangiarkuttu (also nangiar koothu) is a one-woman type of ritual theatre, originally performed in the temple theatres in Kerala.



Kalamandalam and her husband, a freelance Mizhavu artist, live in Kerala and rely on their performances to support themselves. Owing to the challenges posed by the pandemic, the artist couple struggled to earn a living. At the time when they needed it the most, Art For Hope added colours of hope to their life.

Kalamandalam's exceptional proposal was centred on a famous play titled Kiratarjuneeyam by the renowned poet Kodungallur Kunjukkuttan Thampuran. She saw the many ways in which the lead character Tvarita Devi could be brought to life on stage. Art For Hope helped her realise her dream. She choreographed Tvarita Devi with the help of her Guru the great maestro of Kutiyattam Kalamandalam Rama Chakyar.

# Karmaben Meru Goradia

Banni artist, Kachchh, Gujarat



Karmaben Meru Goradia lives in Hodko village of Banni region famous for traditional embroidery work, mud and leather work. The Banni Embroidery is one of the traditional embroidery styles from the region of Kachchh (Gujarat), popular all over the world for its intricacy and richness of the design. Silk floss is used to create the embroidery pattern on different kinds of fabric, which is used to make wall hanging, handbags, Yoga mat, bedsheets, table runners and a variety of other utility items.



Karmaben is well-versed in various Banni traditional embroidery styles namely Pakko, Kharek, Nera, Chattar and Kambhiro and was awarded a National Merit Certificate (NMC) from office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India in 2008.

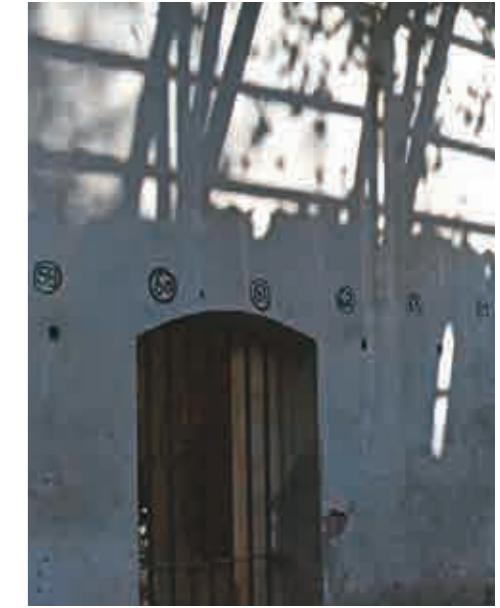
Due to the pandemic, Karmaben and her community struggled to continue their traditional handwork and earn a living. The Art For Hope grant, which Karma utilized in ten days, helped her create a wide range of products which was sold out in no time. The entire community benefited from the grant and was able to earn huge profits.

# Meet Varvada and Vasudev M Nair

Emerging artists, Noida, Uttar Pradesh



Meet Varvada and Vasudev are young artists pursuing their master's in fine arts in Noida. Their collaborative endeavour is to delve deep into the rich legacy of Bulandshahr in the backdrop of the 1857 mutiny.



The two artists engaged with the residents of the Bulandshahr and captured these interactions through videography and photography. The videos and photos were later turned into a comic book, which was a compilation of incidents as they happened. A film documenting the artists' interactions and their findings was also created. The aim of the project was to bring into focus the city's lost glory, its rich culture and historical significance.

The Art for Hope grant gave Meet and Vasudev a platform that they rightly deserved. Their project is being included in archives and is sure to draw more attention to the historically important city of Bulandshahr.

# Pratik Raut

Artist, Bhiwandi, Maharashtra



Pratik Raut is an artist from Bhiwandi, Maharashtra. During his expeditions to Kangra, he learnt of the wandering shepherds. The way the community dresses, their homes, their language, everything drew Pratik in. A perfectly fascinated Pratik also noticed how the community was changing with time. In fact, not just the community but Kangra itself was changing. This observation became the inspiration for his next project.



Kangra is known all over the world for its miniatures, an art that is rapidly losing its essence and is on the verge of extinction for there aren't people around to take the legacy forward. Pratik's project is focused on documenting the change that is underway in the community, their habitat and their art.

Pratik used the Art for Hope grant to research and document the art and identity of the shepherd community. He is hopeful that his project will put into focus the adverse effect of tourism on the people, climate and art of Kangra.

# Raja Anand

Performance artist and choreographer, Noida, Uttar Pradesh



Raja is a performance artist and choreographer from Noida, Uttar Pradesh. He manages a performance company by the name of Space Performing Arts engaged in the research of traditional knowledge in theatre, dance, music, movement to create a contemporary performance language. He is trained in several dance forms like Chaau, Kathakali, Contemporary, Arial Acrobatics and Ashtang Yoga and has performed all over the world in the past eight years.



The Art for Hope grant was used to fund and promote a special dance performance by Raja and his group to promote dance and movement arts. The grant was also utilized in paying the performers who had been working hard and had no reliable source of income during the pandemic.

# Saurabh Pal

Artist, Gwalior, Madhya Pradesh



Saurabh Pal is an art history researcher from Gwalior. He is a doctorate scholar and has done in-depth research in the art forms under the reign of Kalachuris and Dahalamandala. Kalachuri art is mainly an exquisite sculptural art form that has been around for centuries and is found in Satna, Rewa, Jabalpur, Siddhi, Shadol, Damoh and Saugor in Madhya Pradesh.



Over the years, this spectacular art lost its charm. A lot of Kalachuri specimen is tucked away in places that are not on the tourist map and are hard to reach. Moreover, with few art scholars showing interest in reviving the art, Kalachuri art is on the brink of extinction.

The Art for Hope grant helped Saurabh Pal to produce a publication dedicated to Kalachuri art, a gem celebrating the vast cultural heritage of central India.

# Sumit Goswami

Sanjhi artist, Braja, Uttar Pradesh



To know Sumit Goswami, one must know the rich legacy of Sanjhi Art.

An indigenous art form from the Braja region of Northwest U.P., the place that is hailed as Lord Krishna's home, Sanjhi Art is rooted in folk tradition. What started in the 15<sup>th</sup> century in the Vaishnava Temples turned into a highly refined art form, made more auspicious by those who took it up: the Brahmin Priests.



With the passage of time, the art of Sanjhi faded.

Today, it is found in very few temples, Shri Radha Ramana temple at Vrindaban being one of the most ancient and beautiful one of them. This is where one can find the priceless treasure of Sanjhi Art created by sixteen generations of Temple Goswamis. This is where Sumit Goswami, the leading Sanjhi artist of this generation, hopes to keep the auspicious art form to keep it alive and thriving for the generations to come.

With the Art for Hope grant and his tireless efforts, Sanjhi Art is going to live on like a timeless tale in colours.

# Special thanks

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