

# focus

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# Editorial

Cultural knowledge, cultural awareness and cultural sensitivity all convey the idea of improving cross-cultural capacity. If *Cultural knowledge* is the familiarization with selected cultural characteristics, history, values, belief systems of the members of a particular ethnic group, *cultural awareness relates* to developing an understanding of the 'otherness' of this group. This usually involves internal changes in terms of attitudes and values and calls for the development of qualities of openness and flexibility in relation to others. Cultural awareness must necessarily be supplemented with cultural knowledge. *Cultural sensitivity* is being aware that cultural differences as well as similarities exist, without assigning values, i.e., better or worse, right or wrong, to those cultural differences. However, *cultural competence*, is defined as a set of congruent attitudes and policies that come together in a system, agency, or among professionals and enables that system, agency, or those professionals to work effectively in cross-cultural situations. Operationally defined, cultural competence becomes integration and transformation of knowledge about individuals and groups of people into specific standards, policies and practices within appropriate cultural settings. Cultural competency includes cultural knowledge, sensitivity and awareness and emphasises the idea of *effectively* operating in different cultural contexts. Much like the concept of design, cultural competence is a thought process that combines insight, intuition and reason. Both lead to the creation of an entity but the focus is on the process and not just on the product per se. The manner in which something is conveyed becomes as important as that which is conveyed itself.

It is this cross-cultural, 'shared space', one that converts challenges and insights into innovative processes and into new forms of expression that is of interest to InKo Centre as we aim to discover, engage and connect to promote and strengthen, through relevant programmes and services, the intercultural dialogue between India and Korea.

In this issue of **focus**, read about examples of intercultural dialogue, across the performing and visual arts as we present exciting contemporary expressions in music, film and the visual arts. InKo Centre in association with the Crafts Council of India will present the *India-Korea Craft Exchange Exhibition* at Deagu, Korea. The exhibition will present the work of 10 talented crafts persons representing the range and diversity of natural dye products from India and the artistry and dedication required to produce such products. A special block-printing demonstration by Padma Shri award-winning printer, Mr Ram Kishore Chippa from Jaipur, will be one of the highlights of the Indo-Korea Craft exchange exhibition. The exhibition and demonstration will coincide with the 33rd World Crafts Council Asia Pacific Regional Assembly in Deagu in October 2011.

In April 2010, The Samsung Women's International Film Festival, (SWIFF), curated by InKo Centre and presented with support from Samsung India Electronics Ltd. and a host of national and international partners joined the Network of Asian Film Festivals (NAWFF) as one of the founding members, along with the International Women's Film Festivals in Korea, Japan and Taiwan. NAWFF has been mooted with a view to share and optimise resources, provide a platform for exhibition and distribution and to recognize talented Asian women filmmakers. NAWFF 2011 will be hosted in Tokyo alongside the Tokyo International Women's Film Festival and Chennai-based filmmaker, Leena Manimekalai's *Sengadal* has been selected as the entry from India for consideration for the 2011 NAWFF award. The film premiered at the 4th SWIFF in Chennai in July this year.

We are delighted, in association with The Korea Foundation and the Korea Arts Management Service, to premiere *Ha Yong Bu & Dulsori* at the Hindu Friday Review November Festival in Chennai and in Kochi and at the Kolkata International Music Festival in Kolkata this November. The performance will feature Ha Yong Bu, recognised as one of Korea's valued *Intangible Assets* and Dulsori, one of the most exciting percussion groups from Korea, critically acclaimed worldwide for the skill, precision and dynamism with which they showcase the unique heritage and spirited origins of Korean culture. Read about a range of award-winning contemporary Korean films that will be screened at the Ability Festival in Chennai in October 2011 and at the Bengaluru International Film Festival and at the Third Eye Asian Film Festival in Mumbai, Pune and Kolhapur respectively, in December 2011.

Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings' – Language classes; Yoga; Taekwondo and Film screenings, continue at the Centre

I look forward to greeting you at our events and courses, to receiving your feedback online or over the telephone and to deepening this dialogue with your participation and support.

Rathi Jafer  
Director, InKo Centre

# InKo Screenings

**28** October 2011

## In Between Days, 방황의날들

Directed by So Yong Kim

Aimie, a newly arrived Korean immigrant teenager, falls in love with her best and only friend, Tran. She tries to express her feelings for him, but is scared of losing their friendship. Theirs is a delicate relationship that is challenged by the demands of living in a new country. To spend more time with Tran, Aimie drops out of her English class. She fights with her mother who wants to re-marry and she soon realizes that she is losing Tran to an Americanized Korean girl.

Aimie finds herself increasingly isolated and is finally forced to look inside herself for answers. The film premiered at the 2006 Sundance Film Festival and won a Special Jury Prize for Independent Vision. The film



In Between Days, 2007

was released to critical acclaim in Korea in 2007. As critics have pointed out, the director keeps dialogue to a minimum and provides the barest of story arcs, using a handheld camera to probe subtle shifts of emotion in her nonprofessional actors. The script and direction have a gentle sensitivity, subtly addressing cultural divisions while reminding us that angst, at least, is universal.

**25** November 2011

## Sworn Brothers, 의형제

Directed by Jang Hoon

North Korean secret agent Ji-won crosses the 38th Parallel on a big mission to assassinate a comrade who has betrayed the regime. When the National Intelligence Service (NIS) led by Han-gyu intervenes, a shooting spree ensues in the heart of Seoul. Both parties suffer losses but the adept Northerner completes his assignment and escapes, while Han-gyu, having failed miserably, is fired. Ji-won, however, is suspected to have manipulated the operation and is also deserted by his agency.

Six years pass and Han-gyu makes a living running a third-rate, private eye business, catching runaway immigrant housewives rather than enemies of the state,



Sworn Brothers, 2010

while Ji-won leads a renegade life, all the while trying to get in touch with his squad.

The two cross paths by chance and they immediately recognize each other from the fateful incident, each believing that their own identity has not been compromised. They start a business partnership in order to steal information from each other.

Over the course of the two-way spying however, they come to realize that they have much in common. But just as they start opening their hearts to each other, Pyongyang contacts Ji-won for his last mission and the duo find that they are at a crossroad.

The film focuses on the human side of the rivalry and is essentially a story about family.

**23** December 2011

## Lifting King Kong, 킹콩을들다 Directed by Park Geon-yong

A retired weightlifter Lee Ji-bong, reluctantly accepts a coaching position at a provincial girls' middle school. Ji-bong accepts a group of enthusiastic yet clueless teenage girls and initiates them into what is largely considered an unpopular sport. Inspired by a true story, the film shows how the ill-equipped team members become champions at the national sports festival and how in the process, they



bond as a team and effectively transform one another's lives.



# InKo/Crafts Council of India Natural Dye Exhibition at Daegu, Korea

InKo Centre in association with the Crafts Council of India will present the India-Korea Craft Exchange Exhibition at Daegu, Korea. The exhibition will present the work of 10 talented crafts persons representing the range and diversity of natural dye products from India and the artistry and dedication required to produce such products. A special block-printing demonstration by Padma Shri award-winning printer, Mr Ram Kishore Chippa from Jaipur, will be one of the highlights of the Indo-Korea Craft exchange exhibition. The exhibition and demonstration will coincide with the 33rd World Crafts Council Asia Pacific Regional Assembly in Daegu from **17-26 October 2011**.

*InKo Centre in association with the Crafts Council of India and the Museum of Natural Dye Arts, Korea presented **Earthwise: An Indo-Korean Natural Dye Exhibition** at Lalit Kala Akademi, Chennai from **23-29 November 2009**, followed by a **Craft Workshop** at Kalakshetra on **28 and 29 November 2009**, with an aim to present the natural dye techniques adopted in both countries. The exhibition and workshop foregrounded considerations of ecology and sustainability in the world today which are necessitating a review of traditional practices which were hitherto thought of as unscientific and primitive having outlived their relevance and role in today's high-tech world. It is however becoming increasingly clear that this wealth of accumulated knowledge and traditional techniques are as applicable today as it was a century ago. Since pre-historic times, natural dyes have been used for creating patterns on a variety of materials. Used extensively for dyeing cloth, these colours have been valued also for their medicinal and cosmetic properties and for their use in art. With the advent of synthetic dyes it seemed that these dyes and their variegated colours would lose their importance forever. However, the uniqueness of the materials, processes and the glorious colours produced by natural dyes, remain unmatched. With the increase in demand for eco-friendly products, natural dyes have witnessed a resurrection in terms of its use on textiles and in art.*

*Earthwise, as a specially curated exhibition that showcased some of the finest examples from India and Korea with twenty artists – ten each from India and Korea- coming together to display exceptional art and craft works that use natural dye products exclusively. The exhibition, curated by Professor Kim Ji-Hee, Director of the Museum of Natural Dye Arts in Daegu, Korea and Ms Anjana Somany, Crafts Council of India, focussed on traditional and contemporary processes including *Ajrakh* printing, tie and dye, handloom weaving and block printing and will present a representative range of products ranging from Korean mulberry paper, Ramie hemp and cotton cloth and a variety of dyes, including boi-tea, persimmon, indigo dyes, safflower and bamboo charcoal and *aal*, to name a few. The exhibition focused on crafts persons as artists in their own right, creating things of beauty, for both function and fashion. Such artisans continue to dip into the rich reservoir of knowledge and skill passed down through generations. The exhibition aimed at displaying the refined artistic skills of such crafts persons who have adapted most admirably to stay relevant in practice and in what they can offer in a contemporary environment.*

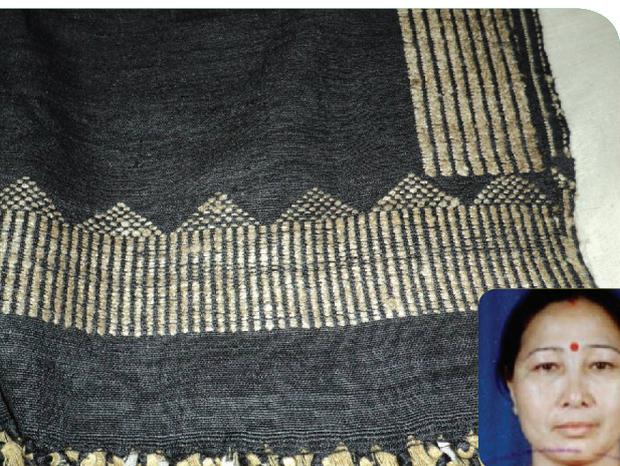
The exhibition was followed by a two-day Craft Workshop at Kalakshetra Foundation in Chennai on 28, 29 November 2009, designed by natural dyes expert, JagadaRajappa, which included live demonstrations of natural dyeing techniques from both India and Korea. Experts from India and Korea demonstrated traditionally researched processes and shared material saving recipes, water conservation methods and economically viable processes. The Indian artists demonstrated dyeing techniques using a wide variety of fibres as well as dyes on lacquer and in

Ajrakh block printing. The Korean artists demonstrated the art of painting on composite dyes with indigo and persimmon; the use of saflower and cochineal dyes, batic of indigo dyes and charcoal dyes.

We are delighted that our association with The Museum of Natural Dye Arts in Korea and with the Crafts Council of India continues with the second stage of this project, namely the India-Korea Craft Exchange Exhibition which will take place during the **33rd World Crafts Council Asia Pacific Regional Assembly in Daegu, Korea from 17-26 October 2011**. The exhibition, presented by InKo Centre and Crafts Council India will present the work of 10 talented craftspersons drawn from across India. The exhibits include a hand-woven stole made of local eri silk or dyed with henna; hand block printed runner made of split bamboo; cotton material hand painted with natural dyes; oil and yarn resist dyed weaves; wooden jars using lac and natural dyes; cotton material that is dyed using the root of the *aal* tree, cowdung and castor oil; indigo dyed yarn with animal motifs on the border; mud resist block printed material. Many of the artisans whose work is displayed in this exhibition are award-winning craftspersons and those who continue to painstakingly preserve traditional techniques that continue to have contemporary relevance. All of the products displayed in the exhibition are economically viable in their own right even as they speak eloquently of the outstanding qualities of centuries old natural dye techniques from India.

*We are particularly thankful to the Crafts Council of India for selecting the work for the exhibition in Daegu, Korea- work that represents the range and diversity of natural dye products and the artistry and dedication of crafts persons across India.*

## Artists and their work featured a the InKo/Crafts Council of India Natural Dye Exhibition in Daegu, Korea:



### ANURADHA PEGU, Guwahati, Assam

\*\* Learnt Eri silk weaving from her mother and mastered the technique of weaving *Mirigin*, a blanket made of cotton. She has now expanded to weaving saris and stoles.

**Title of work:** Eri Stole

**Materials:** Indigo and iron

Stole, hand woven with local 'Eri' silk. Motifs woven along the edges of the length on both sides.

### MOHAMMED YUSUF, Dhar, Madhya Pradesh

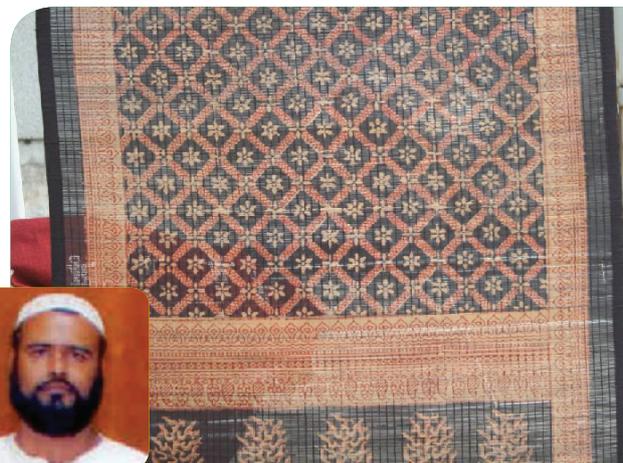
\*\* **National Awardee.**

He learnt printing with Natural Dyes from his father. Traditional printing is done on textiles. He has introduced printing on fine split bamboo matting thereby introducing new products like mats, blinds and runners.

**Title of work:** Runner

**Materials:** Split Bamboo – Natural Dyes

Hand block printed runner made of split bamboo. Colours used- alizarin and iron oxide



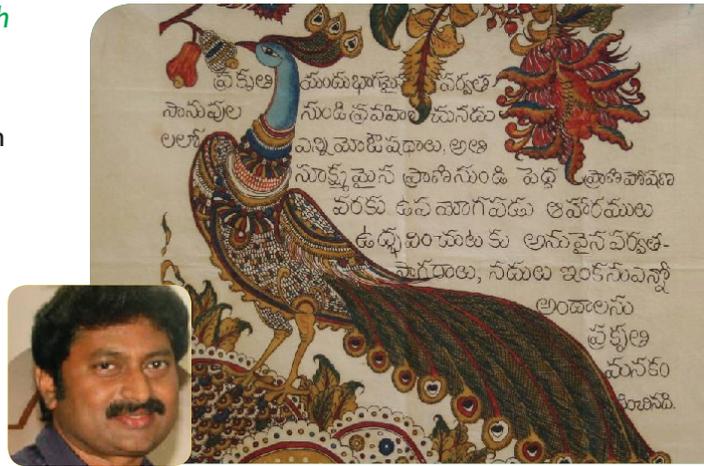
## NIRANJAN ONNALAGADDA, Srikalahasti, Andhra Pradesh

\*\* Comes from a long line of traditional Kalamkari painters of the Srikalahasti style. He has demonstrated his painting skill in several countries and has worked on research and educational projects in various capacities.

**Title of work:** Chintz

**Materials:** Cotton – Natural Dyes

Hand painted with natural dyes using myrobalam, alum, manjista, indigo, molasses and iron rust.



## JABBAR KHATRI, Srikalahasti, Andhra Pradesh

\*\* Hails from a traditional tie/dye community. He has conducted several workshops for students of designers in India and abroad and has travelled to USA and U.K.

**Title of work:** Bandini - Stole

**Materials:** Cotton with Henna

The pattern is transferred to the stole, knots are made as per the pattern and the stole dyed in henna. The tied knots resist the dye and remain as small white rings forming the design.



## GOVARDHAN GAJAM, Hyderabad, Andhra Pradesh

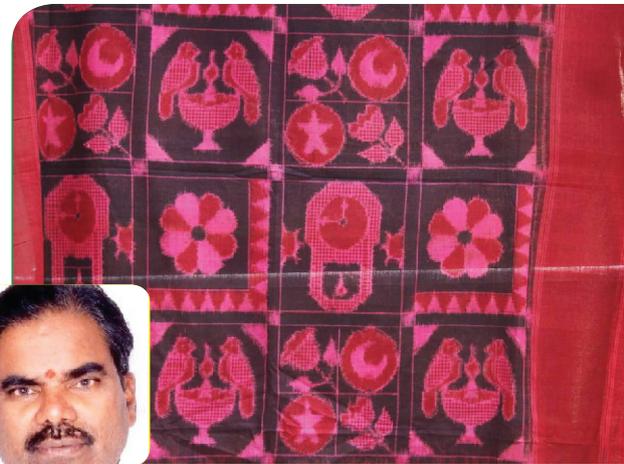
\*\* **Padma Shri Awardee.**

A traditional Ikkat weaver, his family has been making the Telia Rumal (Handkerchief) for close to 100 years. Learned weaving from his father and has now introduced, new products, improved tools and techniques to produce quality and marketable products.

**Title of work:** Telia Rumal

**Materials:** Cotton using Alizarine and Iron

It is an oiled and yarn resist dyed weave. The yarn goes through an elaborate process. The colours used are alizarin and erakasu for black.



## CHINNAYACHARI SRISAILAPU, Visakhapatnam, Andhra Pradesh

\*\* **National Awardee.**

He makes wooden toys of different kinds and is a young entrepreneur with 10 people working for him

**Title of work:** Spice box

**Materials:** Wood with Annatto bixa for red jar and indigo for green jar

The wood is turned on a small lathe. The lac is melted and mixed with the dye and lac sticks prepared. The lac is then applied by turning with the product.



### Jagabandhu Samrat, Koraput District, Orissa

\*\* Hailing from a remote village in Orissa, he weaves cloth dyed by his wife Sudha. His market has widened to cities like Delhi and Chennai

**Title of work:** Sari

**Materials:** Cotton using dye from the root of Aal tree, cow dung, castor oil

Once the yarn is treated, it is dyed and then woven. The product is woven on a handloom. The motifs usually depict life in a village and also animal forms like deer, fish, trees, etc. The motifs are woven on the pallav of the sari.



### SHAMJI VANKAR, Bhuj-Kutch, Gujarat

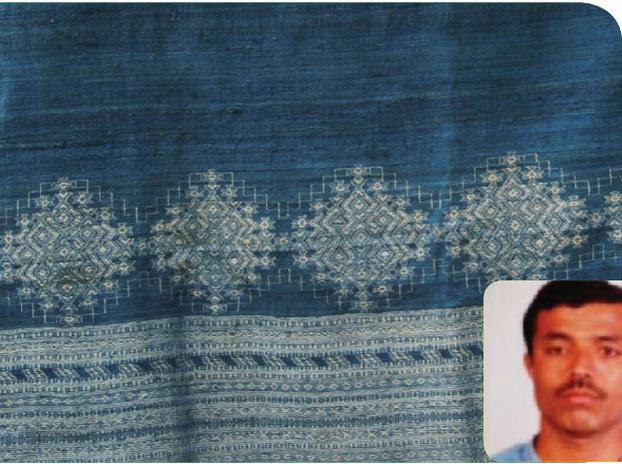
\*\* **National Awardee.**

He hails from a traditional family of weavers. The Meghwal Vankars are traditional weavers in Gujarat. Shamji has been working on the revival of the natural dye techniques of his community and has done a lot of experimental work with lac dyeing.

**Title of work:** Shawl

**Materials:** Silk and cotton with Indigo

Indigo dyed yarn. Hand woven with traditional motifs in the border.



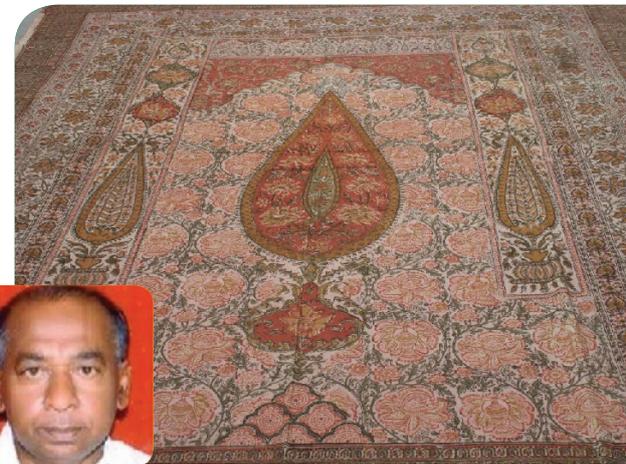
### ESWARUDU P.M., Krishna District, Andhra Pradesh

\*\* Hails from a family of weavers. He learnt the craft from a guru in 1968 and gradually started marketing items produced to known organisations. Has contributed to the Festival of India in London on 1982 and to several educational films.

**Title of work:** Palam pore

**Materials:** Cotton with natural dyes

Hand printed with natural dyes using myrobalam, alum, manjista, indigo, molasses and iron rust.



### RAM KISHOR CHIPPA, Jaipur, Rajasthan

\*\* **Padma Shri Awardee.**

Over 40% of the residents of his village, practices block printing. He has formed a cooperative society with his associates.

**Title of work:** Stole

**Materials:** Silk with *Nyctanthes arbortristis* (*Harshingar* or *Parijath*)

Mud resist block printing, followed by dyeing. Two kinds of blocks are used, one that creates the space and the other that fills up the space.



# Korean Films at the AbilityFest 2011



AbilityFest 2011, India International Disability Film Festival, will be held at Sathyam Cinemas, Chennai from October 10 to 13, 2011. AbilityFest, now in its fourth edition, will showcase sensitive films from around the world by, with and about people with disabilities. Presented by Ability Foundation, a national cross disability organisation working towards an inclusive society for persons with disabilities, AbilityFest2011 will, in association with InKo Centre, present two critically acclaimed, award-winning Korean films, *Poetry* and *Mother*.



## Poetry, 시

Directed by Han, Jae-rim

*Poetry*, is a 2010 South Korean film written and directed by acclaimed director, Lee Chang-dong. It tells the story of a suburban woman in her 60's who begins to develop an interest in writing poetry while struggling with Alzheimer's disease and an irresponsible grandson. Yoon Jeong-hee stars in the leading role, which was her first role in a film since 1994. The film was selected for the main competition at the 2010 Cannes Film Festival, where it won the Best Screenplay Award. Other accolades include the Grand Bell Awards for Best Picture and Best Actress.

The film was lauded for its realistic depiction of the weight of a life that makes even the attempt to write a poem, a daunting task. Yoon Jeong-hee, returning to the screen after 16 years, stars as Mija, the old woman who struggles to write a poem.

## Mother, 마더

Directed by Bong Joon-ho

An unnamed widow living alone with her only son sells grain in a small town in South Korea. Her son, Do-joon, is a shy, quiet and somewhat mentally challenged young man. The simple-minded Do-joon is convicted unjustly of murdering a young school girl. His defense attorney is unreliable and the police trick Do-joon into signing a confession. His mother, horrified and unconvinced that Do-joon is ever capable of murder, decides to undertake her own investigation to find the killer. Unafraid and undeterred, this mother will stop at nothing to exonerate her son's name.



# Ha Yong Bu & Dulsori-

## Contemporary Korean percussion premieres in India

InKo Centre, in association with The Korea Foundation and the Korea Arts Management Service, is delighted to premiere Ha Yong Bu & Dulsori at the Hindu Friday Review November Festival in Chennai and in Kochi and at the Kolkata International Music Festival in Kolkata this November. The performance will feature **Ha Yong Bu**, recognised as one of Korea's valued Intangible Assets and **Dulsori**, one of the most exciting percussion groups from Korea, acclaimed worldwide for the skill, precision and dynamism with which they showcase the unique heritage and spirited origins of Korean culture.

### About Dulsori- Heartbeat of the Land

**DULSORI** is a Korean traditional arts organisation, established in 1984. Its vision is to produce and develop artistic performance and educational and cultural experience programmes, derived from Korean traditional music and arts. Dulsori's dynamic performance has captured the hearts and the imagination of audiences around the world.

Dulsori continues to develop traditional music and performance with a modern sensibility, and helps enhance the understanding of the cultural heritage of Korea worldwide. Dulsori focuses its future on making the world a better place through its music and by touching the hearts of the world with Korean 'Shinmyung', the enthusiastic living energy and inner passion and love for life.

**Dulsori** primarily aims to rekindle the spirit of ancient Korean festivals on the modern stage. "We aim to break the barriers between the players and the audience in staging our performances," says Kap-Hyun Moon, director of *Dulsori*. *Dulsori* believes in creating a sense of community and understands the existence and importance of communal values in every culture. *Dulsori's* performances and interactive programmes attempt to build friendship and unity between the audience and performers, thereby creating a sense of harmony.

Through the mesmerizing rhythms of percussion and drums and enchanting vocals and dynamic choreography, *Dulsori's* passionate and colourful performances showcases the unique heritage and spirited origins of traditional Korean culture.

*"An Extraordinary Feast for Both the Ears and the Eyes"*

<SUNDAY HERALD>

*"Traditionalism and spectacle merged in Dulsori... They set up deep, pounding rhythms derived from outdoor farmers' festivals beats that could probably be heard in the next village..."*

<THE NEW YORK TIMES>



## About Ha Yong Bu

Ha Yong Bu is the Artistic Director of Dulsori and is one of **Korea's national treasures**, listed as **Korean Intangible Asset No: 68- Milyang Bakjung Nori or Virtuoso Dancer over 3 Generations**.

Ha Yong Bu comes from a family of *Mogabi*, the head of a group of jesters and entertainers whose skill and technique have been handed down from his grandfather's generation. The gift was handed down to Ha's father, but it was Ha who has managed to survive as a master who revived the legendary movement of his renowned grandfather.

Ha Yong Bu's dance has captured the imagination of virtuoso artists of different traditions. Ha shows his exquisite command over breathing techniques, particularly in the drum dance. The life force exhibited in Ha's breathing and movement resonated with dancers and choreographers the world over. Renowned dancer Pina Bausch, found Ha's dance deeply moving. Arianne Mnouchkine, Director of Théâtre du Soleil, who invited Ha Yong-bu to France as a guest lecturer and choreographer, stated that Ha's "movement is like the currents of a river".

Ha Yong Bu's movement is free and unfettered, like the wind and water, at once fusing and deconstructing time and space. His work is a seamless blend of tradition and modernity, pushing the physical body to its limits to project the immensity of the cosmos in all its lyrical intensity.

## About Chumpan

As a five-year old, Ha Yong Bu was wonderstruck by each movement his grandfather made. The dynamic, irregular rhythm of the drum, the spiritual expression of life in each motion of the shoulder and feet, the boy found mesmerizing. His grandfather's reputation preceded him. It was said that "even standing still, he could create a dance". Ha Yong bu's grandfather taught him to dance on the everyday stage of life, teaching him to breathe in unison with the music and to move whenever and however the music beckoned. Fifty years passed and the student produced his first work *Chum Pan*, the sum total of half a century's dance on the vast field of life.

Each year in Milyang, Ha Yong Bu's hometown, the village folk gathered together in mid-July for a collective dance to celebrate the end of their summer's hard labour. The visceral rhythm and excitement of the dance would wash away the sweat off their brow. The *Obukchum* or *Five Drums Dance* epitomizes the vital energy of the collective dance. The dancers move their bodies like waves to the simple but robust beat of the five drums. Simple beats, dynamic movements and subtle gestures are finely interlaced.

The free, wind-like dance of Ha Yong Bu transcends physical motion. It offers a glimpse of a moment and of a space where music and dance converge, creating a sense of taut vitality that is the hallmark of only a virtuoso performer.

*Dulsori has collaborated with Mr. Ha Yong Bu since the showcase at the Performing Arts Market in Seoul (PAMS), 2009. The group's energy and skill in Korean traditional music and vast experience on the international stage is an effective foil to Ha Yong-bu's improvisational dance style.*



## Repertoires for the performances in India in 2011:

### ▪ Pan – Gut

*Pan-Gut* is the most vivacious and energetic repertoire in *Samulnori*. Wearing headgear with ribbons on top, the performers play percussion instruments and dance at the same time, jumping high and making beautiful circles with the ribbons. It is a pure visual and aural delight and has enthralled audiences world-wide.

### ▪ Opening Drum

The magnificent sounds of big drums herald the awakening of all living creatures on the globe.

### ▪ Sabaha

*Sabaha*(*Svaha*) is a mantra in Sanskrit that means 'may all wishes be fulfilled'. This composition starts solemnly with a Buddhist prayer, accompanied by powerful string instruments and drums. In the latter part the *Thousand Hands Sutra* is sung using a special singing technique that brings this enchanting hymn to life.

### ▪ Drum Sinawi

In this composition, the melody from various traditional Korean instruments introduces the

colorful energy of Korea and its energetic and dynamic rhythm.

### ▪ Sailor's Song

This is a newly-arranged Korean folk song, where various Korean traditional instruments fuse to create a cheerful melody backed by vocals that encourage the audience to hum along.

### ▪ Flowery Nostalgia

This piece, played with the Korean wind instrument and *Gayaegeum* (traditional string instrument), whispers words of comfort and hope to all those who believe in and await true love, even while countless relations are scattered around like the petals of the blossoming apricot tree.

### ▪ The Beat

Various percussion instruments create powerful energy, creating a sense of harmony. The composition aims to convey that although the world is full of disturbances, caused mainly by greed, we could live in peace if we communicate well and harmonize with each other.



## Dance Repertoires

### 1. Yangban-chum: Dance of a noble man

*Yangban* were members of the traditional ruling class or nobles of dynastic Korea during the Jo-seon Dynasty. With transmission from generation to generation in his family, Ha Yong Bu's rendition presents an elegant and sophisticated Korean traditional dance, which was appreciated by the nobility. It represents the joy and the pleasant character of the people and is a modest and introverted dance, typically performed by male dancers.

### 2. Beombu-chum: Dance of the ordinary man

The term *Beombu*, refers to the middle-class, between the nobility and the poor, in the province of Mi-ryang. It is a powerful male dance, accompanied by *Jajnmori*, a distinctive Korean rhythm.

### 3. Buk-chum: Drum dance

After a hard day's work in the field, Korean farmers used to enjoy music and dancing. The dance is a prayer. for *O-haeng* (five elements in Korea) and for *O-bok* (Five blessings) for the good health of people; their cattle and for a bountiful harvest.

### 4. Young-mu: The ritual dance of the old

*Young-mu* is a recently developed performance in Ha Yong Bu's creative repertoire. It synthesizes the three dances - the *Yangban-chum*, the *Beombu-chum* and the *Buk-chum*. It is more a movement of the body than a dance, with the dancer as the interpreter or a medium, giving up his body to the music and to his ancestors.

Hang Yong-Bu & Dulsori will be presented by InKo Centre in association with the Korea Foundation and the Korea Arts Management Service (KAMS) at the Hindu Friday Review November Festival in Chennai ( 16 November 2011); in Kochi (19 November 2011) and at the Kolkata International Music Festival in Kolkata (21 November 2011)



## **Korea Foundation**

한국국제교류재단

### **Korea Foundation**

The Korea Foundation, established in 1991 as an affiliate of the Ministry of Foreign Affairs and Trade, aims to promote awareness and understanding of Korea throughout the world. It aims to enhance international goodwill and friendship through the implementation of various international exchange programmes. The major Foundation activities include support for Korean Studies programmes overseas; fellowships and grants to encourage and assist foreign students and scholars interested in Korea; intellectual exchanges and forums to promote bilateral ties with other nations as well as people-to-people interactions to boost mutual understanding between Korea and other countries; cultural exchanges to introduce the unique characteristics of Korean culture to the world.

**korea Arts  
management  
service**

### **KAMS Korea Arts Managements Service**

KAMS (Korea Arts Management Service) was established in January 2006 as a non-profit, public foundation for the development of Korean performing arts. With support from the Ministry of Culture, Sports and Tourism, KAMS offers multi-faceted assistance that aims to bolster the sustainability of arts groups and organizations, while strengthening their competitive advantages by developing diverse and effective support systems for more efficient arts management. KAMS enables performing arts companies in Korea to broaden their horizons and presence by evaluating their management strategy, offering consulting services, and expanding their market capability through innovative distribution networks in domestic and overseas markets.



### **The Hindu Friday Review November Festival**

The Hindu Friday Review November Fest is one of South India's most eagerly awaited cultural events and is an annual feature that began in 2005. With performances from nationally and internationally acclaimed musicians, the festival is an eclectic mix of genres and seeks to provide music lovers a series of collaborations and concerts that have not been performed in their cities before. This year, the Fest will be held in Kochi, Chennai, Bangalore, Hyderabad and Coimbatore.



### **Kolkata International Music Festival (KIMF -2011)**

Song of Soul in association with SOS Productions presents the 'Kolkata International Music Festival' (KIMF). Be it folk and tribal music, jazz or world music, KIMF celebrates the power of collective creativity. This is a festival for the people of Kolkata, of India and of the world. It is a festival to discover the power of art to transform life and to celebrate the creativity of artists from across India and the world.

# Sengadal nominated for Network of Asian Women's Film Festivals (NAWFF) Award



## Sengadal

Dhanushkodi, the Indo-Sri Lankan border town, is the crucible wherein history is brewing. It is a this concoction of defeated lives and exhausted dreams. Leena Manimekalai, the filmmaker herself, Soori, a half-wit Sri Lankan Tamil refugee, Munusamy, a fisherman, Rosemary, a social worker in the Jesuit Christian Refugee Services, try hard to retain their sanity. Their interactions with the dead or living refugees, their skirmishes with the Indian and Sri Lankan governments, their personal lives overrun by external events, form the kernel of this powerful narrative.



**Leena Manimekalai** is an independent filmmaker based in Chennai. She has made ten independent documentaries, short and experimental films including *Mathamma* (2003), *Parai* (2004), *Break the Shackles* (2004), *Love Lost* (2005), *Connecting Lines* (2005), *A Hole in the Bucket* (2007), *Goddesses* (2007). Her films have been widely screened in various fora, including Festivals in India and abroad, NGO and mass movement programmes and by film societies, initiating lot of cultural debates and community participation. Her films have been recognised with participation, mentions and best film awards at many international and national film festivals.

## NAWFF

In April 2010, The Samsung Women's International Film Festival, (SWIFF), curated by InKo Centre and presented with support from Samsung India Electronics Ltd. and a host of national and international partners joined the Network of Asian Film Festivals (NAWFF) as one of the founding members, along with the International Women's Film Festivals in Korea, Japan and Taiwan. NAWFF has been mooted with a view to share and optimise resources, provide a platform for exhibition and distribution. NAWFF was formally inaugurated at the International Women's Film Festival in Seoul in April 2010 with an aim to share resources, link into larger networks and to insitute the NAWFF award starting 2010. This is an award given to Women filmmakers in Asia, drawing from a list recommended by NAWFF member countries. The winning and selected films will be shown at the participating Festivals and hence will have the opportunity to travel across Asia. The NAWFF 2010 award went to the Korean film *A Brand New Life* by Ounie Lecomte. This film was screened at the 4th SWIFF in Chennai, in July this year. NAWFF 2011 will be hosted alongside the Tokyo International Women's Film Festival in Tokyo in October 2011 and the NAWFF selection panel has selected Leena Manimekalai's *Sengadal* from India for consideration for the NAWFF 2011 award. The film premiered at the 4th SWIFF in Chennai in July 2011.



# Contemporary Korean Films at International Festivals in India

Three award-winning contemporary Korean films will be screened at the 4th Bengaluru International Film Festival in Bangalore and at the 10th Third Eye Asian film Festival in Mumbai, Pune and Kolhapur this December. The films, very different in content and treatment, some tragic, some comic, nonetheless share certain common features- sterling performances by lead actors, skilled story-telling and the ability to depict the force and sweep of intertwining lives and relationships.

## Ha-ha-ha, 하하하

Directed by Hong Sang-soo

Filmmaker Jo Moon-kyeong plans to leave Seoul to live in Canada. Days before his departure, he meets his close friend Bangjoong-sik who is a film critic. After a few rounds of drinking *makgeolli* (a Korean traditional alcoholic beverage made from rice), they find out that coincidentally, they have both recently visited the same small seaside town called Tongyeong. They decide to reveal their accounts of the trip and agree that they will only relate pleasant memories. Not realizing that they were in the same place, at the same time and with the same people, the two men's reminiscences of the hot summer they spent in Tongyeong unfolds like a catalogue of memories.

The film is a wry comedy about two friends -a film director and a movie critic- who reminisce about their intertwining lives and relationships. In May 2010, the film won the *Prix Un Certain Regard* at the Cannes Film Festival and was critically acclaimed at the World Cinema section at the AFI Film Festival in Los Angeles. Critics hailed the film as "delicately sculpting a potent swirl of chance encounters, nostalgia, heartbreak and grace with composed irreverence."



Ha-ha-ha, 2010

Ha-ha-ha



Poetry

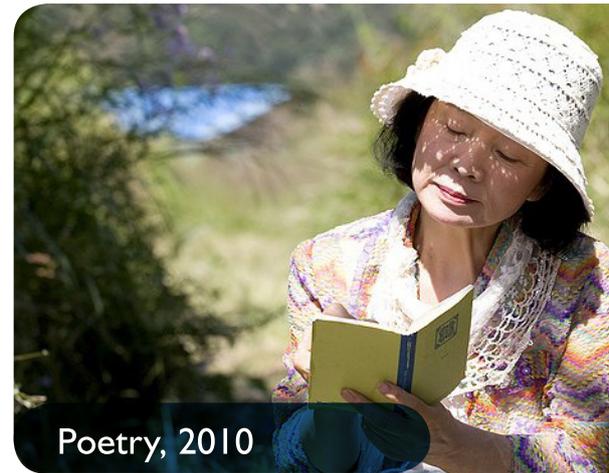


## Poetry, 시

Directed by Han, Jae-rim

*Poetry*, is a 2010 South Korean film written and directed by acclaimed director, Lee Chang-dong. It tells the story of a suburban woman in her 60's who begins to develop an interest in writing poetry while struggling with Alzheimer's disease and an irresponsible grandson. Yoon Jeong-hee stars in the leading role, which was her first role in a film since 1994. The film was selected for the main competition at the 2010 Cannes Film Festival, where it won the Best Screenplay Award. Other accolades include the Grand Bell Awards for Best Picture and Best Actress.

The film was lauded for its realistic depiction of the weight of a life that makes even the attempt to write a poem, a daunting task. Yoon Jeong-hee, returning to the screen after 16 years, stars as Mija, the old woman who struggles to write a poem.



Poetry, 2010

## Old Partner, 워낭 소리

Directed by Lee Chung-ryoul

*Old Partner* or *Wonang sori* which literally means 'sound of a cow bell' focusses on the wonderful relationship between a 40-year-old cow and Choi, an 80 year-old farmer. The film is set in the small rural town of Hanul-ri in Sangun-myeon, in the North Gyeongsang Province in South Korea. Even though the old cow cannot help him as effectively as in the past, the animal is still his best helper and best friend. One day, a doctor diagnoses that the cow has cancer. The old man realises that they only have only one year left together.

A conflation of documentary and narrative filmmaking, the movie is a snapshot of the last year of the cow's life and a wistful portrait of South Korea's agrarian past. The octogenarian farmer, Choi Won-kyun and his wife Lee Sam-soon, have not mechanized their farm because Choi insists on tilling the fields with his "old partner".

The film was a surprise success and set the record for the highest grossing independent film in Korean film history. It won the PIFF Mecenat Award at the Pusan International Film Festival and the Audience Award at the Korean Independent Film Award. Lee Chung-ryoul became the first independent film director to receive the "Rookie Director Award" at the PaekSang Arts Awards event.



Old Partner, 2008



Old Partner

## The 4th Bengaluru International Film Festival,

15-22 December 2011



ಬೆಂಗಳೂರು  
Bengaluru international  
film festival

Organised by Karnataka Chalanachitra Academy for Government of Karnataka

The 4th edition of BIFFES, the annual Bengaluru International Film Festival, aims to bring to the city the best of cinema from around the world, along with seminars, presentations, and master classes. Giving due recognition to the aspirations of the film fraternity in the State, the Government of Karnataka has stepped into provide budgetary funding for the city's own film festival in order to institutionalize it as an annual event and to enhance its scope. The BIFFES will be organized by the Karnataka Chalachitra Academy to promote cinema culture and education. The 4th BIFFES will feature both a Competition Section and Non-Competition screenings

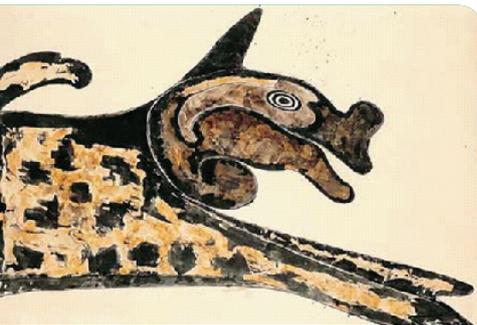
## The 10th Third Eye Asian Film Festival,

Mumbai, Pune, Kolhapur, 22-29 December 2011

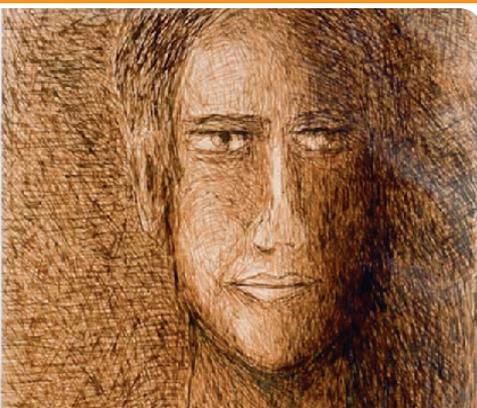


The 10th Third Eye Asian Film Festival is the only festival in India that promotes Asian Cinema. The week- long festival will screen 120 feature films and 60 Short films. This year Afghan director, Siddiq Barmak will be felicitated with the Asian Film Culture Award. There will be a separate section to celebrate the 150th Birth Anniversary year of Rabindranath Tagore, with a screening of films by Satyajit Ray, Tapan Sinha and Rituparno Ghosh that draw from stories written by Tagore. The 10th edition of the Third Eye Asian Film Festival will celebrate the Golden Jubilee year of the Film & Television Institute of India (FTII) at Pune by screening 6 films made by past students of FTII along with their diploma films.

# Newspicks



A painting of an imaginary animal by Rabindranath Tagore, ink on paper (1929-30)



A portrait by Rabindranath Tagore with a pen with ink on paper (1939)/  
Courtesy of national museum of Korea

Rabindranath Tagore, the Indian poet and first non-European Nobel laureate, is known for his landmark collection of poems titled “Gitanjali” in 1913. For many Koreans, his poem “The Lamp of the East” is widely known.

To showcase his late period as an artist, the National Museum of Korea recently opened an exhibition titled “Paintings of Rabindranath Tagore - The Last Harvest,” featuring 49 works and related books

This year marks the 150th anniversary of Tagore’s birth and the 80th anniversary of his death. In India, nationwide commemoration events are being held and the exhibition is part of the commemorative celebrations.

Organized by the National Gallery of Modern Art in India and the Indian Culture Ministry, the exhibition will move to the United Kingdom after Korea.

Tagore had no formal art education and only began painting in his mid-60’s. In Tagore’s own words :*“One thing which is common to all arts is the principle of rhythm which transforms inert materials into living creations. My instinct for it and my training in its use led me to know that lines and colours in art are no carriers of information; they seek their rhythmic incarnation in pictures. Their ultimate purpose is not to illustrate or to copy some outer fact or inner vision, but to evolve a harmonious wholeness which finds its passage through our eyesight into imagination. It neither questions our mind for meaning nor burdens it with ‘unmeaningness’, for it is, above all, meanings.”*

## Korean culinary delights fascinate Indian gourmets

The Korean Food Festival was recently held in India at the branches of the Taj Hotel chain, one of India’s largest and finest hotel chains. The festival is co-hosted with the Corea Image Communication Institute (CICI) to introduce a rich selection of Korean cuisine, under the auspices of the Korean Embassy in India and Hyundai Motor Company.

The showcase of Korean culinary delights was made possible as a follow-up to Hemant Oberoi’s visit to Korea last year. Oberoi, a culinary maestro of Indian cuisine and Grand Executive Chef of the Taj Mahal Palace & Towers, attended the “Culture 20” (C20) side event held in conjunction with the G20 Seoul Summit last November. He was bowled over by Korean food, known as Hansik. During his visit to Seoul, the Indian chef had a meeting with the First Lady, Kim Yoon-ok, who has actively promoted the country’s traditional cuisine and promised that he would host an event to introduce Korean culinary traditions on his return to India. After one year of preparation, the Korean Food Festival was presented in select Taj Hotels in Mumbai and New Delhi. Throughout the festival, the restaurants in these hotels offered an elaborate buffet of Korean culinary delights for lunch and served specialties including *samgyetang* (chicken stuffed with rice, ginseng, and dates) for dinner.

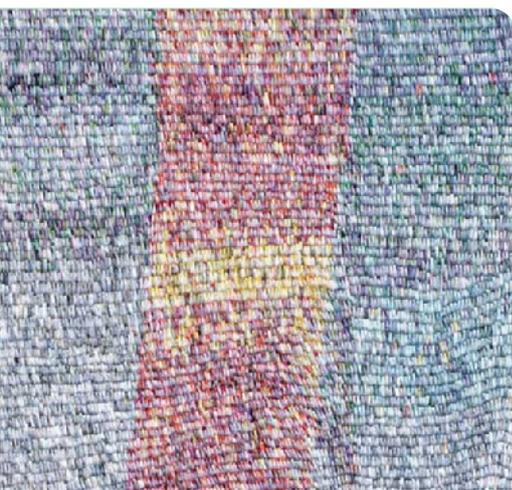
Korean chefs Park Hee-don and Han Chul-bae visited India for a week-long collaboration with Master Chef Oberoi. Customized menus for vegetarians were also offered to best meet the local taste and preferences.



Some 200 Indian leading figures and diplomats at the Korean Food Festival who tasted a set of Korean dishes were full of praise of the delightful fare. (Photo courtesy of the Corea Image Communication Institute).

“A lot of Indians still consider kimchi as a Chinese dish,” said Chef Oberoi. He added that he wishes to further promote Korea’s rich culinary heritage that combines organic, healthy ingredients and rich flavours. “It is the first time that Korean food is being introduced in a five-star hotel in India. I have been looking forward to introducing Korean cuisine in India, home to a population of 1.2 billion people,” said Choi Jung-hwa, head of CICI, “India is slowly but steadily witnessing an increasing presence of Korean food and more Indian magazines are starting to write about Korean cuisine.”

## Presenting the essence of Korean culture through hanji



Circulative Grains



Artist Suh Jeong-min poses with his work “Absence of Worldly Desire” at the Jongienara Paper Art Museum in Seoul, Monday. / Photo courtesy Korea Times  
Photo by Shim Hyun-chul

Small pieces of rolled and cut *hanji* or traditional Korean mulberry paper, create the universe of Korean artist Suh Jeong-min. But Suh does not just use any paper; he uses scrap *hanji* paper used for calligraphy. Once rolled up, the paper is cut horizontally, vertically or diagonally to produce light and shade on canvas as the existing calligraphic letters form black lines on the surface.

“I make my artworks by compressing paper, that is thrown away... they are infused with a new energy through me,” Suh said in an interview with The Korea Times at the Jongienara Paper Art Museum in Seoul. Suh majored in Western painting and worked with oils and watercolours for decades. “I felt limited by such Western methods. As an artist, I wanted to do original, unique work,” he said. “I sought the line of Korea and went through experiments with lines drawn by *meok* or Korean ink. One day, the ring-like lines of rolled paper struck me as interesting”. The artist said his works are the result of coincidence and inevitability. “Instead of drawing my own lines with *meok*, I find the lines from what others already wrote.”

Suh’s works are labour-intensive. First, he collects scrap *hanji* paper from several calligraphy studios and flattens and dries the paper. Then he rolls it, sometimes with colored paper and then cuts or splits them. Then the slices or pieces of rolled paper are glued onto a canvas based on a rough sketch. It takes about two to three months to complete a piece with some 5,000 to 10,000 small pieces of rolled paper.

For Suh, working with the traditional Korean paper has a larger meaning. “*Hanji* is made from the bark of the mulberry tree. I make a shape of a tree on canvas using waste paper. It implies a process of the circle of life.” His works are also related to Eastern philosophy such as Confucianism, Taoism and Buddhism. “The original texts on the paper are scriptures of Confucius and Buddha. However, they are rolled, cut and re-constructed through my interpretation,” states Suh.

Suh’s works have been exhibited in many countries including China, Venezuela and Pakistan and featured in art fairs in Turkey, Germany, Switzerland and Taiwan.

An exhibition of Suh’s works is currently on display at Jongienara Paper Art Museum in central Seoul. After the exhibition in Korea, Suh will visit Germany, Switzerland and Istanbul later this year, to present the essence of Korean culture through *hanji*.

# LANGUAGE

PRE-INTER MEDIATE BEGINNERS	BASIC KOREAN	Oct	03	05	10	12	17	19	24	26	31	
			Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	
		Nov	02	07	09	14	16	21	23	28	30	
	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	
	Dec	05	07	12	14	19	21	26	28			
	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed		
PRE-INTER MEDIATE BEGINNERS	BASIC KOREAN	Oct	04	06	11	13	18	20	25	27		
			Tue	Thu								
		Nov	01	03	08	10	15	18	22	24	29	
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	Dec	01	06	08	13	15	20	22	27	29		
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BUSINESS	KOREAN	Oct	04	06	11	13	18	20	25	27		
			Tue	Thu								
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	Dec	01	06	08	13	15	20	22	27	29		
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SOCIAL PURPOSES ENGLISH - LEVEL i, ii & iii		Oct	04	06	11	13	18	20	25	27		
			Tue	Thu								
		Nov	01	03	08	10	15	18	22	24	29	
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# YOGA

Oct	03	05	07	10	12	14	17	19	21	24	26	28	26
	Mon	Wed	Fri	Mon									
Nov	02	04	07	09	11	14	16	18	21	23	25	28	30
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# CALLIGRAPHY

Oct	04	06	11	13	18	20	25	27		
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# TAE KWON DO

TEEN & ADULTS CLASS I & II	Oct	04	06	11	13	18	20	25	25		
		Tue	Thu								
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CHILDREN LOWER & HIGHER BELT	Oct	04	06	11	13	18	20	25	25		
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	Tue	Thu									
	Dec	01	06	08	13	15	20	22	27	29	
	Thu	Tue	Thu								

# VIEW @ INKO

**28 October 2011**

**In Between Days,**  
방황의날들

Directed by So Yong Kim

**25 November 2011**

**Sworn Brothers,**  
의형제

Directed by Jang Hoon

**23 December 2011**

**Lifting King Kong,**  
킹콩을들다

Directed by Park Geon-yong

# EVENT

## October

**10 - 12:**

Korean Films at the AbilityFest 2011  
at Sathyam Cinemas, Chennai

**17 - 26:**

InKo/Crafts Council of India

Natural Dye Exhibition at Daegu,  
Korea

## November

Ha Yong Bu & Dulsori-

Contemporary Korean percussion

**16:**

The Hindu Friday Review November  
Festival, Chennai

**19:**

The Hindu Friday Review November  
Festival, Kochi

**21:**

The Kolkata International Music  
Festival, Kolkata

## December

**15-22:**

Contemporary Korean Films at the  
4th Bengaluru International Film  
Festival, Bengaluru

**22-29:**

Contemporary Korean Films at the  
10th Third Eye Asian Film Festival,  
Mumbai, Pune and Kolhapur

## VISA SERVICES :

For information regarding visas for travel to the Republic of South Korea please contact InKo Centre- 044-24361224; [enquiries@inkocentre.org](mailto:enquiries@inkocentre.org) InKo Centre.

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Chennai - 600 028,  
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## TRADE ENQUIRIES :

Contact KOTRA (Korea Trade Agency)  
463, LR Swamy Parvatham Block, 2nd Floor,  
Teynampet, Chennai - 600 018  
T : 044 2433 7280, F : 044 2433 7281  
For a comprehensive overview of the Republic of Korea,  
visit [www.korea.net](http://www.korea.net)

*The Indo - Korean Cultural and Information Centre  
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## REGISTERED OFFICE :

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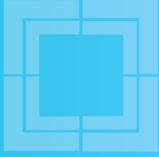
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# FOCUS

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**TVS**



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