



focus

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Editorial

Culture, as a social practice, is not something that individuals possess. Rather, it is a social process in which individuals participate, in the context of changing historical conditions. As a “historical reservoir”, culture is an important factor in shaping identity. There are contemporary debates about culture that are transferred into questions of identity. Various cultural studies and social theories investigate the question of cultural identity. Cultural identity impinges upon place, gender, race, history, nationality, language, sexual orientation, religious beliefs, ethnicity, and aesthetics. While on the one hand, there is a shared sense of collective consciousness within members segmented by any or all of these groups, there is also the inexorable impact of globalisation which inevitably links all cultures, resulting in a continuous morphing of cultures during the critical process of exchange and assimilation. Any attempt to present creative expressions from one country to an audience in another must then necessarily take into account the manner in which such cultural exchange is mooted, produced, presented and received. That, for all cultural agencies, is the greatest challenge, one that is not without risk but one that certainly ensures an adrenaline rush when effectively done!

In this issue of **focus**, we look at examples of intercultural dialogue, across the performing and visual arts. We present this quarter, exciting contemporary expressions from Korea in music, film and dance at key Festivals in India. Gong Myoung, the powerfully innovative, young music group, after worldwide success, will premiere, thanks to the support of the Korea Arts Management Service and the Ministry of Culture, Sport and Tourism, Republic of Korea, at The Hindu Friday Review November Festival in Chennai. Hong's Dance Company with their playful and precise transformation of a childhood game into the aesthetics of modern dance, presents, for the first time in India, a performance of *Ice or Water* at The Park's New Festival, curated by Prakriti Foundation, in Chennai and New Delhi. Contemporary Korean cinema presented in association with UTV World Movies travels to three major international film festivals in Mumbai, Chennai and Bangalore. For the first time, Korean experimental cinema spearheaded by EXIS, Korea will be showcased at Experimenta 2009, India's Experimental Film Festival in Bangalore. In addition, we are delighted to support the screening of a special Korean film package, presented in Chennai by the Indo-Cine Appreciation Foundation in association with the Embassy of the Republic of Korea, New Delhi as well as relevant Korean films at two special Festivals, both in Chennai- the International Children's Film Festival organised by Nalanda Way and the Ability Fest: India International Disability Film Festival.

Earthwise: An Indo-Korean Natural Dye Exhibition, presented in association with The Museum of Natural Dye Arts, Korea and the Crafts Council of India, opens this November at the Lalit Kala Akademi in Chennai. The exhibition, examining the crucial connect between Nature and Craft, will bring together a total of twenty top craftspersons, from India and from Korea, with an array of fascinating natural dye products using a variety of natural dyes. A Craft workshop at Kalakshetra follows.

Even as artists from Korea visit India for these programmes and as creative partnerships are facilitated between cultural organisations in India and Korea, the reverse will also occur this quarter. Bangalore-based artist, Ravi Kashi, joins a Hanji-paper making residency at one of Korea's oldest paper-making mills in Seoul. RS Prasanna, a young Chennai/Mumbai-based filmmaker joins an elite band of twenty four young, talented Asian filmmakers at the prestigious Asian Academy that runs alongside the world-acclaimed Pusan International Film Festival. And, thirteen Indian earthenware products selected by the Crafts Council of India are commissioned by InKo Centre for a first-ever display of Indian earthenware at the World Onggi Exposition in Ulsan.

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

23 October 2009

Taxi Blues, 택시 블루스, 2005,

Directed by Choiha, Dong-ha

In Seoul, there are 70 thousand taxis including 20 thousand corporate taxis and 40 thousand private taxis threading across the city. In most cases, a taxi driver works 12 hour shifts and must complete 20 to 30 trips a day in order to take home the most meagre of earnings after paying 80 to 100 dollars to the taxi company. The taxi drivers go to every nook and cranny of the city with a variety of passengers at their side or in the back seat. Taxi drivers also often share the consequences of Korea's drinking culture and are often obligated to drive home customers who are sometimes too drunk to walk or to even remember their home address.

The director of this film, Choiha, Dong-ha, worked one summer as a taxi driver. The director, who had previously made noted documentaries such as *Mindullae* (1999) and *Patriot Game* (2001), decided to film his experiences over that summer. He mounted a small camera on the dashboard of his taxi and left it running as he drove back and forth across the city of Seoul. In doing so, he captured memorable images of the ordinary residents of the city- not all of them flattering. Young couples argue and fight; older passengers argue about politics; women talk about plastic surgery. He also captured images of himself and as the film progresses in roughly chronological order, one can see how the exhaustion and the stress of the job begin to wear on the director's nerves. The film also interestingly captures the relationship between the driver and his

customers. In one sense the variety of response is as diverse as the number of customers who climb into his taxi. A few look to him for comfort while others ignore him completely. In some cases, particularly towards the end of the summer, when the stress of the job begins to take its toll, there are confrontations between the driver and his customers, sometimes threatening to escalate into violence. But even in the most everyday exchanges between the driver and the customer, one is made aware of the fundamental imbalance in the relationship. Given the demeaning nature of the job and the close to inhumane working conditions, this documentary gives viewers new insights into a profession that for many people, seems too ordinary even to be noticed.

27 November 2009

Epitaph, 기담, 2007

Directed by the Jeong Brothers

An old doctor, circa 1979, discovers that the Ahn Seng (Safe Life) Hospital, one of the most modern medical facilities in the colonial period, is about to be demolished. This sets off reminiscences of his internship days at the hospital in 1942, when he got caught up in a number of supernatural episodes. *Epitaph*, the debut film of the Jeong Brothers (Jeong Beom-sik and Jeong Sik), is a refined, intelligent and surprisingly effective Gothic horror film. The Jeong Brothers were honoured for this film with the New Director award at the Pusan Film Critics Awards. The film also received international recognition when it was screened in the Zabaltegi-New



Taxi Blues



Epitaph

Directors section of the 2007 San Sebastian International Film Festival. Unlike traditional horror films, which rely on instant gratification via sudden scary images and sound effects, *Epitaph* brings beauty and finesse to the genre with exquisite cinematography and an intricate plot.

Epitaph opens in Kyung Sung, the capital of 1940s Japan-occupied Korea. Ahn Seng Hospital lies in the center of the city, representing the twin glories of Japanese Imperialism and western modernization. Two doctors, In Young and her husband Dong Won return from their studies in Tokyo to work at the prestigious hospital. There they meet Jung Nam, an intern who feels trapped in his arranged marriage to the hospital director's daughter, and Soo In. The city is in terror as a serial murderer is at large. In the midst of this tense situation, a ten-year-old girl wheels into the hospital, the only survivor of a car accident that left her whole family dead. Oppressed by the tragedy of such an event and the helplessness at their own secret love affairs, the four doctors find themselves inching closer towards examining their own mortality.

Well-cast and superbly acted, *Epitaph* uses a convoluted, multiple flashback and time lag structure. The film has been recognized as a significant contribution to the K-horror genre. With this fastidious, refined yet emotionally satisfying Gothic horror piece, the Jeong Brothers have successfully proven that they are talents to watch out for in the future, their debt to director Park Chan-wook notwithstanding.

18 December 2009

The Show Must Go On,

우아한 세계, 2007

Directed by Han, Jae-rim

The film portrays the life of a mid-level gangster trying to balance work life and family life, with disastrous results. Kang In-gu is an ordinary father and husband, at least in his own eyes. He worries about his estranged

teenage daughter, who is doing poorly at school. He struggles to earn money, in the hope of moving his family out of their drab apartment with its awful plumbing, into a bigger home. Nonetheless, In-gu is a gangster, his profession, anything but ordinary. *The Show Must Go On* follows In-gu, played brilliantly by Song Kang-ho, through a series of ordinary and not-so-ordinary days. What we see is not particularly glamorous -- In-gu's work looks tedious and ugly and his disagreements with colleagues and rivals are petty. Nonetheless it is a means of bringing home the cash. When a crisis at work leads to disaster at home however, he faces the prospect of losing everything, all at once.

In his debut feature, *Rules of Dating*, Director Han Jae-rim transformed a relationship drama into something unexpectedly real and frank, while also exploring issues of power, gender and sexual harassment. In the gangster film *The Show Must Go On*, it is not so much the tension as a sense of irony that propels the film forward. In the process of bringing In-gu down to a very human level, we find many of our expectations overturned and our viewer loyalties thrown off-balance.

In-gu's actions are familiar to us from any number of previous gangster films: he uses crude violence to force a hostage to sign a contract, he bribes people in power and he calls in a group of stick-wielding thugs to break up a protest by striking workers. However, what works so smoothly in other gangster movies only seems to bring on further complications and embarrassment in this film. Han's directorial skills ensures a deliciously funny, biting prologue followed by an intricately staged situation of chaos. Much of the drama and humour comes from the way the director exposes his central character's underlying vulnerability and incompetence, all the while covering it up with macho bluster in a way that the jokes and quips have a certain sense of pathos.

The film represents another memorable effort by an intriguing young director and one of Korean cinema's top actors.



The Show Must Go On

Indian Earthenware

at the World Onggi Exposition, in Ulsan, Korea

Commissioner: InKo Centre, India

Selection by Crafts Council of India

Onggi, a traditional Korean vessel, was selected as one of “the 100 symbols of Korean culture” by the Ministry of Sports and Tourism in 2006. The World Onggi Exposition is an international cultural event that aims to present *Onggi* as a representative brand of Korea. Indian earthenware, will for the very first time, be displayed at the World Onggi Exposition in Korea. InKo Centre is delighted to commission thirteen Indian items, listed below, selected from across India by the Crafts Council of India for presentation at the forthcoming World Onggi Exposition in Ulsan from 9 October to 8 November 2009.

Painted Pot (Raghurajpur, Orissa)



This terracotta pot is painted all over in bright colours in the traditional style of “Patachitra” painting for which Raghurajpur is famous. “Patachitra” is a distinctive style of cloth and pigment painting from Orissa depicting

religious themes based on the life of Lord Krishna. This pot has been painted to be used for decorative purposes in auspicious ceremonies like marriages.

Jewellery (West Bengal)



Terracotta jewellery using beads in different sizes and natural colours is usually made to provide an additional source of income for women and is a cottage industry. West Bengal is known for its pottery skills and the work done here is delicate and

aesthetic. This kind of product diversification has proved to be popular and successful in most urban areas where it is marketed

Water Pitcher - Surahi (Haryana)

Just a few decades ago, before the advent of refrigerators, the entire northern belt of India used water



cooled in these pitchers, locally called “Surahi’s”. The “Surahi” is made from a combination of thrown and moulded parts. Entire families participate in the process, beginning with the preparation of the clay

by the women and the children. The wheel-thrown *surahi* necks are made by the men and are attached by women. The *surahi*'s are dipped in a slip of red and yellow clay, and dried before they are fired in mud kilns using wood firing. Users claim that water stored in the *surahi* acquires a unique taste.

Votive Plaque (Molela, Rajasthan)



The Kumbhars or potters of Molela are known for these walls plaques which are hand moulded and have hollow relief work. Once a year, various tribal communities come to Molela to buy these votive images of their deities.

The deities whose images are made on the plaques may be part of the mainstream Hindu pantheon or may represent regional divinities or local hero's from folk legend. The image is built up

through a combination of basic clay work techniques – squeezing, pinching and coiling on a flat clay slab. The process has to be halted at intervals to allow the clay to dry. Once complete, the plaque is sun-dried before it is considered ready for firing. After being fired, the image is sometimes painted with colours and is finally finished with a coat of locally made lacquer.

Hand Formed, Burnished Cooking Pot (Thongjao, Manipur)



Terracotta pottery of Manipur in the North-eastern region of India is made mostly by women. It is distinctive in form, craftsmanship and creative use of reduction firing, giving it a unique colour.

The pottery is hand-formed using slabbing and shaping techniques done with a flat padding tool. Red and black clay are mixed, kneaded, rolled into a wide slab, and made into a cylindrical form. A circular slab, forming the base, is joined to it. The neck and rim of the pot are shaped by using the fingers and pressing with a wet cloth. A flat wooden beater is used to pat from the outside while the inner layer is supported with an oval shaped stone held firmly in the other hand. The surface is then burnished with a seed and the pots collectively baked in an open traditional kiln. The pots are mostly used for cooking and storing.

Painted Decorative Plate (Kutch, Gujarat)



The tradition of hand-painted terracotta is practised today by only a few artisans in Kutch and in Surendranagar in Gujarat. Locally available clay is thrown on the wheel to create pots of various sizes

and shapes while an extensive array of toys are created by hand moulding. The ornamentation of these forms is done by the womenfolk of the potter communities. A dark terracotta coloured slip of watered down red clay is applied as a base coat, bamboo stick brushes are then utilized to create dramatic patterns in black and white clay based colours. Although the end product is deceptively simple, the craft process requires dexterity

and skill as the artisan is required to manipulate the pot with one hand while painting it with the other.

Contemporary Pot and Shallow Large Dish; Large Pot and Lamp (Uttam Nagar, New Delhi)



In 1971, a settlement known as “Prajapati” colony was set up to house the potters of Delhi, most of whom had migrated from the neighbouring states of Haryana, Rajasthan, and

Uttar Pradesh in search of new markets. Many of these potters have benefited by regular interactions with the local urban markets as well as designers and studio artists, and have blossomed into highly creative and original terracotta artisans. These pieces have been made using both the throwing and coiling technique. After the product is completed, it is burnished with smooth and round stones. Firing is then done in a traditional wood fired kiln to give its distinctive, patchy and smoky patina



Decorative Pots (Tamil Nadu)



In Tamil Nadu, terracotta figurines of horses and elephants are very popular. New design inputs have enabled some of these traditional potters to break away from the traditional

mould and come out with experimental contemporary decorative pots which is then sold to an urbanised clientele.

Smoking Pipes, Chillum (Pondicherry)



Water pitchers, pots and other decorative objects in terracotta are commonly made in villages around Pondicherry. In Kottai Korai, there is a unique tradition of slat-glazed pottery resembling the texture of an orange peel. Auroville, a self-supporting township in Pondicherry has played an important role in the last few decades in promoting terracotta, both glazed and unglazed, as "Green Industries". Many local artisans have been trained and are involved in the pottery units in Auroville. These smoking pipes in black pottery with a very fine finish and figure work are of contemporary design and are sold locally. This product won the UNESCO Seal of Excellence Award for the year 2005.

Wall Relief Mural (Nilambur, Kerala)



Although Kerala has a defined tradition of pottery, the onslaught of urbanisation along with literacy has led to a lot of traditional potters giving up their work. This work has been the result of a sensitive intervention in a potter's village in an effort to revive the skills of pottery there. The artisans have been encouraged to engage once again with pottery and create products which can be sold in a contemporary market using and building on their own innate sense of creativity.

Decorative Elephants (Gorakhpur, Uttar Pradesh)



Gorakhpur in Uttar Pradesh is famous for its ornately decorated terracotta elephants and horses. The potters of Gorakhpur bring an endearing touch of rusticity to their pieces, even as the decorations echo the intricate patterns of enameled brassware. Like much else in Uttar Pradesh, the potters reflect a synthesis of styles - the austere geometry of Mughal architecture and the teeming fecundity of Hindu ornamentation. Most of the pieces - whether they are just four inches or three feet tall - have a charming garland of terracotta embellishments fringing the rims and emphasizing the round girth.

Crafts Council of India (CCI)



The Crafts Council Of India

The Crafts Council of India (CCI) is an organization working for the welfare of crafts people and the development of handicrafts in India. In working for the wellbeing of artisans and the artisan communities, CCI is committed to preserving crafts as a way of life and a system of production. The organisation works towards moving into new systems that link rural artisans with contemporary markets. The CCI is a registered voluntary non profit organization. It is an Apex body with a network of affiliated Councils. CCI is affiliated to the World Crafts Council.

The World Onggi Exposition:

- Duration : Oct 9th ~ Nov 8th, 2009
- Theme : Onggi, the Mirror of the future.
- Location : Ulsan Grand Park and at Oegosan Onggi Village
- Host : Ulsan Metropolitan City
- Organizer : Onggi Expo Ulsan Korea Organization Committee.

Indian artist at Hanji paper-making residency in Seoul

Hanji paper, known for its ability to defy the ravages of time, has long fascinated artists the world over. Bangalore-based artist, Ravi Kashi will undertake a two-week papermaking residency from 24 September to 10 October at Jang Ji Bang, one of the few surviving *Hanji* papermaking mills in Korea, and will learn the skill of making *Hanji* paper from a traditional master papermaker.

I was fascinated by the process of papermaking from a very young age. Some of the first impressions were from the visit to Visvesvaraya Science and Technology Museum in Bangalore where a live demonstration of papermaking was on. I tried making my own paper by grinding waste paper with fenugreek in a stone mortar and pestle. It became more of a board rather than paper! Years later, as an art student in Baroda I visited a papermaking workshop in Ahmedabad but could not lay my hands on the wet pulp, but my interest was vetted. I continued to pursue this interest and by 1998 I started buying wet pulp from Khadi papermaking unit near my house and started creating relief works. It was only in 2001 when I got the Charles Wallace grant given by British Council that I learnt hand made papermaking methodically from Jacki Parry in Glasgow School of Arts, Scotland.

Following my stint in Glasgow, I have expanded my repertoire to create relief and 3D works in various kinds of pulp made of natural fibers like cotton, banana, grass, daphne bark, areca nut shell and bagasse. I follow casting as well as building up methods. The entire process is completed when the pulp is wet so that the layers fuse. After the casting has dried I sometimes create images on these shapes. What fascinates me about paper is its tactile quality, malleability in shaping and its fragility and of course its primeval nature. As if I am creating life for the first time. At every stage one has to be completely with it to feel it!

Last year when I was preparing for my visit to Korea to attend KIAF, I came across *Hanji* papermaking.

During my visit, I explored Insadong market in Seoul for varieties of *Hanji* papermaking paper and was fascinated. This triggered a deep interest and an urge to learn *Hanji* from a master papermaker. Back in Bangalore, I searched on the net for resources or places to obtain such training and wrote to numerous people, and eventually it led me to Penelope Thomson, an artist and teacher in Hongik University, who in turn directed me to Aimee Lee who was doing research on *Hanji* on a Fulbright scholarship. And Aimee kindly agreed to give me all the details. All the while I was in touch with Dr Rathi Jafer, Director, InKo Centre, updating her about my dreams of learning the art of making *Hanji* paper. Finally when I had all the information, I was delighted that InKo Centre agreed to fund and offer all support for my residency. Friends Jae Joon Lee and Song In-sang helped in speaking to Jang Sun, the owner of Jang Ji Bang paper mill and in finding the accommodation near the mill. That's how my residency came about and I look forward to what I am sure will be an exciting two weeks at Jang Ji Bang..

During my two-week residency, I will learn the skill of traditional *Hanji* handmade papermaking under Jang Sun at the Jang Ji Bang paper mill, and will aim to document the processes and methods, so that I can share this information with those interested in it. Personally, the possibilities and the scope of *Hanji* excite me and I am looking forward to adopt and adapt it in my forthcoming work.

RAVI KASHI



Earthwise:

An Indo-Korean Natural Dye Exhibition in Chennai

Twenty artists- ten each from India and Korea, will come 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, will focus 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, unprocessed silk, paraffin, wood and lacquer, dyed with a variety of natural dyes including boi-tea, persimmon and indigo dyes, safflower and bamboo charcoal and aal, to name a few. InKo Centre in association with the Crafts Council of India and the Museum of Natural Dye Arts, Korea will present 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**.

Craft expressions have been an indispensable means of survival for millions of people and are central to their well being as self reliant citizens. Considerations of ecology and sustainability in the world today are necessitating a relook at what were thought of as being unscientific and primitive practices and notions. It is clear now that natural dyes, which are an expression of indigenous knowledge, present a very relevant counterpoint to the current ecological problems that have become a matter of global concern today.

The Museum of Natural Dye Arts



The Museum of Natural Dye Arts was established to trace the source of the traditional Korean colours by collecting and preserving the manners and customs of people as reflected in natural textiles and dye products. In addition, the Museum also aims to develop the art and craft of Korean natural dyeing and to preserve such knowledge for future generations. The Museum disseminates such information to the public with an aim to instill a sense of pride in what is a local community offering as well as a national symbol that is uniquely Korean. As such, the Museum of Natural Dye Arts is designed as a space for creation, preservation, exhibition, research and education, exchanging information and knowledge with the creative industries of culture, art and craft.

The Museum has several exhibition rooms including a relic exhibition room, a room of folk dyeing and weaving tools, a design lab of world patterns, all of which display various dyeing equipment, dyeing materials and textiles in relation to the natural dyeing process. The Museum also has several collections that focus on





various dyeing and weaving products and it houses over 1000 art and craft works including fabric remains, Asian remains, revived natural arts and crafts, the world fabric art and craft works, to name a few.

As an educational network recognized by the Korean Craft Promotion Foundation, several training programmes are conducted by the Museum for both artists and the general public. These programmes include Natural Dyeing 3rd Grade (Beginner and Intermediate level); 2nd Grade (Advanced and Special level) and 1st Grade (Instructor Level I and II). Visitors can have a practical experience of natural dyeing, dyeing craft, textile design, traditional textile craft, tasting natural dye food and drinks, rubbing a copy of wooden rice-cake patterns, crafting personal ornaments, the art of ceremonial tea-making. Visitors could also take theoretical lessons about traditional folk culture.

The Museum also houses a Documentary Records Room that contains literature and documents of Korean patterns, patterns from the Far East, South East Asia, Western patterns, South American and Indian patterns as well as textile designs, traditional craft, natural dyeing techniques; medicinal herbs, fabric craft and many other documents that can be classified as cultural assets. The Museum also has a World Craft Arts Hall which as an art shop, displays many craft artworks made with a variety of materials including dyed and woven cloth, felt, knitwear, embroidery designs, Hanji, bamboo and straw works, ceramics, Mokchil, metal and glass work.

The Research Centre at the Museum tests samples of natural and general dye products and aims to preserve techniques for dyeing traditional food and drinks such as Dasik, a pattern-pressed candy and other refreshments. There are also a traditional fermentation room, a dyeing room, three warehouses and a botanical garden with Korean and foreign dye plants, medicinal plants, paper mulberry, decorative plants, wild flowers, lotus flowers, water spray and iris.

The Museum of Natural Dye Arts has held many seminars, fashion shows, exhibitions with an aim to exchange information and technology on natural dye art works with many countries including USA, UK, France, Germany, Australia, Japan, China, Taiwan, Malaysia, India and Indonesia.

The Crafts Council of India

The Crafts Council of India (CCI) is an organization working for the welfare of craftspeople and the development of handicrafts in India. In working for the well-being of artisans and the artisan communities, CCI is committed to preserving crafts as a way of life and a system of production. The organisation works towards moving into new systems that link rural artisans with contemporary markets. The CCI is a registered voluntary non profit organization. It is an Apex body with a network of affiliated Councils. CCI is affiliated to the World Crafts Council.

The year, 2006, saw a landmark coming together of artisans, scientists scholars, entrepreneurs, activists, students etc from fifty-seven countries at the International Symposium on Natural Dyes organized jointly by UNESCO and CCI in Hyderabad

CCI has since then made concerted efforts to bring to India natural dye practitioners linked to the Indian and international market and to use channels for technology-sharing with other countries.

The forthcoming Natural Dye exhibition to be held in Chennai in September will showcase the best examples in India and Korea. The artisans chosen from India are among the very best in India and include aal dyeing; Ajrakh printing, tie and dye, handloom weaving and block printing.



Gong Myoung

Contemporary Korean Music at the Hindu Friday Review Music Festival

Regarded as one of the most innovative and distinctive traditional music groups, **Gong Myoung** will present their musical individuality with their self-invented instruments and original songs, powerfully coalescing the past and future of Korean music. InKo Centre in association with The Ministry of Culture, Tourism and Sport, Republic of Korea and the Korea Arts Management Service, is delighted to premier **Gong Myoung** in India at The Hindu Friday Review Music Festival in Chennai on **21 November 2009**.

“ One of the most astonishing performances I’ve ever seen. Captivating from start to finish”

MARK RINGWOOD,
DIRECTOR,
ROOTS AROUND
THE WORLD

Traditional Korean music serves as the backbone to **Gong Myoung’s** sounds even while innovative modern sounds are fused in between, to create music that is fascinating, and very original. This fusion allows Gong Myoung to target audiences, both at home and abroad, with fresh, yet, familiar sounds.

All four members of the group, Cho Min-Soo, Park Seung-Won, Song Kyong-Keun, and Kang Sun-Il, are trained in traditional Korean music and have created the unique bamboo instrument, *Gong Myoung*, after which their group is named. Apart from performing using the *Gong Myoung* instrument, all members play various wind and percussion instruments. Genre boundaries are non-existent in the world of **Gong Myoung** for they have branched out into the worlds of plays, musicals, dance, as well as cinema, intergrating all of these genres into their performance.

Ever since **Gong Myoung’s** debut, they have held the position of “ambassadors” of traditional Korean music and have featured in numerous international festivals and art markets. They have been praised not only for their innovative musical ideas, but also for their refreshing performances. In 2007, **Gong Myoung** had enthralled listeners at the Vancouver Music Festival, Melbourne National Art Festival, and were invited to perform in Montreal, Cambodia and Sri Lanka and have been representing Korean music in the international arena. **Gong Myoung** also has also performed to critical acclaim at the World Music Expo ‘WOMEX’ in 2008 and at the ‘MIDEM’ held in Canne, France, in 2009. The group is also drawing great attention in Europe after successfully finishing their recent tour to the Forde Music Festival in Norway, Sommarscen Malmo in Sweden and San Marino Etno Festival in Italy. On the cards is a UK tour this October, performing in 7 cities across the country.

Gong Myoung will premiere in India with a performance at the Hindu Friday Review Music Festival and will include the main title “Dream”, a song from their third and most distinctive album.

Regarded as the most distinctive and innovative Korean traditional music group, **Gong Myoung** will present their musical individuality with their self-invented instruments and original songs and aim to present the past and future of Korean music to Indian audiences.





Womex Showcase

MIDEM Showcase

At The Hindu Friday Review Music Festival, **Gong Myoung** will play some of their most representative songs. This will include:

- Powerful and dynamic sounds- 'War andPeace' and 'High Speed Movement'
- *Seoljangoo* which has a variegated Korean traditional rhythm
- *Gong Myoung Yoohee* a very unique ensemble sound which perhaps only **Gong Myoung** can create
- *Heung (Joy)* a fascinating performance with performers actively moving across the stage.

Gong Myoung aims to create Korean music for all to enjoy, regardless of their age and nationality, all the while attempting to share their musical dreams with their audience.

*Discography

Gong Myoung 1st Album / September 2001

Record label: Universal Music Korea

Produced: Gong Myoung

Composed: Gong Myoung



Gong Myoung 3rd Album / December 2007

Record label: Gongmyoung Entertainment

Produced: Gong Myoung

Composed: Gong Myoung

'Milky Way' - Lyric by Han Ah-reum



Gong Myoung 2nd Album / December 2003

Record label: Yejeon Media Korea

Produced: Gong Myoung

Composed: Gong Myoung



Gong Myoung Live Album / January 2009

Record label: Company

Gongmyoung

Produced: Gong Myoung

Composed: Gong Myoung



Park, Seung-Won

Instruments played:

Taepyeongso, Guitar, Korean Drums, Piri, Vocals, Pin, Janggo, Jing, Dejeridoo, Cymbals, Soprano Recorder, Electronic Janggo, Gong Myoung (Bamboo)



Cho, Min-Soo

Instruments played:

Korean Drums, Timbales, Janggo, Crasher, Gong, Cymbals, Djembe, Cajon, Wind Bells, Shaker, ChinaGong, Crasher, Jing, Wind Bells, Waterphone, Electronic Janggo, Gong Myoung(Bamboo)



Kang, Sun-Il

Instruments played:

Korean Drums, Taepyeongso, Gong, Janggo, Vocal, Wood bells, Harmonica, Energy Bells, Xylophone, Shakes, Pin, Kalimba, Electronic Janggo, Gong Myoung(Bamboo)



Song, Kyong-Keun

Instruments played:

Sogum, Daegum(Korean Bamboo Flutes), Djjeridoo, Jabara, Kalimba, Nagak, Janggo, Sakuhachi, Korean Drums, Shakers, Alto Recorder, Electronic Janggo, Gong Myoung(Bamboo)

Gong Myoung's International Tours

2000

- Invitation to perform at the National Singapore Broadcast Symposium

2001

- Invitation to Singapore Festival
- Music director/actors in Woman Above Tree Over the Hill / Singapore
- Performance at the first Singapore Asian Art Market / Singapore
- Featured in the Australian Festival upunzel Lonely / Australia
- Invitation performance in Germany Pina Bausch Festival / Germany

2002

- Participation in Sydney Festival at Sydney First Fleet Park / Australia
- NHK Digital Stadium satellite performance at NHK Studio/ Japan
- 2002 Lady Macbeth Poland Contact Festival / Poland

2006

- NIKE FOOTBALL uniform site background music
- Mexico Art Market / Mexico
- Nara Music Festival / China

2007

- APAP Showcase /U.S.A
- Festival Vancouver /Canada
- Melbourne International Festival/ Australia

- Montreal Embassy invitation performance / Canada
- Korea-Cambodia 10 year reunion concert / Cambodia
- Korea-Sri Lanka 30 year reunion concert / Sri Lanka

2008

- Charity concert for helping Afghan children in Regensburg / Germany
- Participation in the event Love Story- ChoonHyang /Canada
- LA Levitt Pavilion performance invited by NETKAL in LA / USA
- WOMEX 2008 in Seville, Spain

2009

- MIDEM 2009 in Cannes, France
- European Parliament - Letter From Korea Concert / Brussels Belgium
- Førde Folk Music Festival /Norway
- Sommarscen Malmö / Sweden
- Etnofestival / San Marino

*Awards

2007 KBS National Classical Music Awards Best Group

Gong Myoung will premiere in India with a performance at The Hindu Friday Review November Music Festival at the Music Academy, Chennai on **Saturday 21 November 2009.**

The Hindu Friday Review November Music Festival



Five years old, The Hindu Friday Review November Fest has established a reputation for bringing diverse genres of music on one platform. This year's line up of six concerts is no exception featuring Abida Parveen of Pakistan (Sufi), Channul Mishra of Benares (Hindustani vocal), The James Ryan Quartet from Australia (Jazz), Sanjay Abhyankar/O.S. Arun performing the songs of Surdas (Bhajans), Osibisa from England (Afro-rock) and Gong Myoung from Korea.

Such diversity has been more than accepted by Chennai's audiences, which have delighted in the musical variety on offer, proving perhaps that the love of music is not circumscribed by the limitations of geography and culture. One of the keenly awaited events in the city's cultural calendar, the November Fest has been growing from strength to strength from the time it was launched in 2005.



Ice or Water

Contemporary Dance from Korea at The Park's New Festival

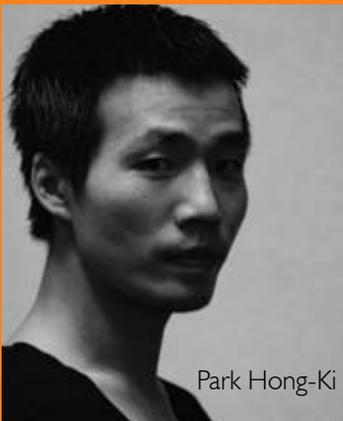
Playful, precise, powerful, *Ice or Water* by Hong's Dance Company, Korea mixes memory and movement to skillfully transform a childhood game into the aesthetics of contemporary dance. InKo Centre in association with Daegu City and the Prakriti Foundation will premiere this award-winning production at The Park's New Festival in Chennai and New Delhi in December 2009.

Synopsis

Choreographer and Artistic Director of Hong's Dance Company, Park Hong-Gi, drew his inspiration for the motif of *Ice or Water* from the "Ice or Water" game so often played in childhood in which players go back and forth between moments of being frozen in space and moments of free movement. The 'stop' and 'go', repeated frequently in the game, find unique expression in this dance performance through strategically timed dynamic movements. Such movements are unusually acrobatic in nature for dance and are thus all the more likely to provide a new sensation to the audience

Artistic Director, Park Hong-Ki

Born in South Korea in 1975., Park Hong-Ki graduated from Kyungsoong University. He performed with the Master Jakkie-Ttapanel dance company of Montpellier and the Paris Harmonic in August, 1998. He participated in the Emio Greco/PC workshop of ModaFe in 2003; and in the Compagnie Philippe Saire in Lausanne in January, 2007. He was awarded the Grand Prix (prize for acting) in December, 2006 at the 7th Competition of New Generation Choreographers; the 16th Daegu Dance Competition Prize for Acting in June, 2006, the Yokohama Dance Collection R 2008 Prize and The Yokohama Prize for a Brilliant Future for his production, *Ice or Water*. Park Hong-Ki has been a member of the Daegu City Modern Dance Company since January, 2003.



Park Hong-Ki





Hong's Dance Company

Hong's Dance Company drew its inspiration for this work from their overseas study at the Philippe Saire Dance Troupe in Switzerland in 2007. While playing the traditional Korean game of freeze or break (ice or water) there, several images came to mind and those images from a game which most of us may recall from childhood, were transformed into this dynamic acrobatic dance.



Ice or Water will be presented at The Park's New Festival in Chennai and New Delhi with support from Daegu City, Korea.



The Park's New Festival

The Park's New Festival explores the new India, as seen through various media, surviving perfectly well on both sides of the tradition and modernity paradigm. It examines the way, India today confidently engages on its own terms, with the rest of the world. The positive effects of an ongoing globalized world has brought within our homes and our lives a new cultural space. This is the space that The Park's New Festival aims to discover, support, discourse through presentations that involve music, theatre, dance and the plastic and visual arts.

Ice or Water will be presented by InKo Centre in association with Daegu City at The Park's New Festival curated by Prakriti Foundation on **Friday, 4 December in Chennai and Monday, 7 December in New Delhi.**

For further information please call InKo Centre - 044-24361224 or email enquiries@inkocentre.org

Korean Language Beginners' Course

This course will help students to read and write simple words in Korean Language. They will also be introduced to *Hangul* (the Korean script) and will, by the end of the course be proficient in day-to-day conversation.

Duration 3 months

Classes on Mondays and Wednesday

Time 5.30.00pm- 6.30 pm

The next course starts on Monday 9th November 2009

Korean for Business Purposes

This course is structured to meet the specific communication needs of non-Korean employees of Korean companies or companies who have business dealings with Korea. The programme / course will be

rolled out in a phased manner. As such, the first phase of the course will focus on developing the competency of employees to speak in Korean to enhance their ability to conduct business over the telephone, at teleconferences and at the workplace in an effective manner. The second phase of the course will include basic writing and grammar and the third phase will be an advanced level including all four skills of reading, writing, listening and speaking.

Duration 3 months (For one phase)

Classes on Arranged as agreed with the company

Time 6:00 pm – 8:30 pm

The next course starts in November 2009

For further details please contact
InKo Centre: 044-24361224

EXIS

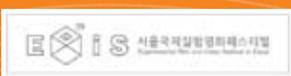
at Experimenta, a festival for experimental cinema in India.

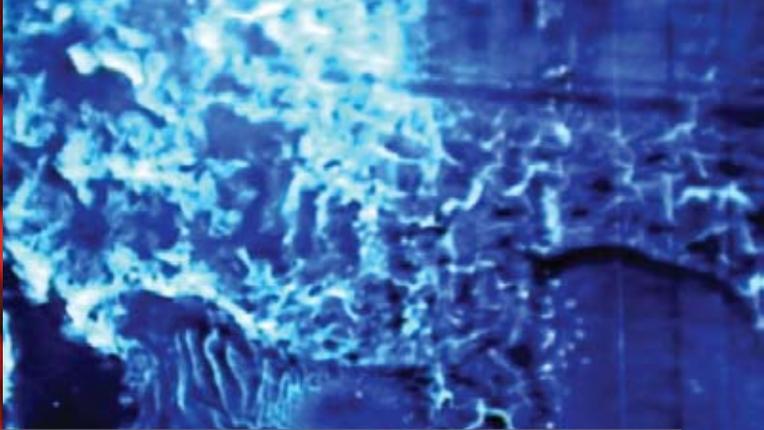
In September 2009, InKo Centre supported Shai Heredia's visit to Korea to attend EXIS, the Korean Festival of experimental cinema. As the curator of Experimenta, the Festival of experimental cinema in India, Shai found in EXIS a perfect partner, to further the discussions on the range and scope of experimental cinema in India and Korea, in particular and across Asia, more generally. Following on from Shai's visit to EXIS, Hangjun Lee, EXIS programmer and experimental film artist will visit India to participate in Experimenta 2009 in Bangalore from 17-20 December 2009. InKo Centre is delighted to support and facilitate this unique Indo-Korean collaboration.

"Light creates films while passion and challenge creates an experimental mind. The space where all of these gather is 'Gwangjang (Open Space)' also the slogan of EXIS 2009. 'Gwangjang' which generally means 'a place where many people gather or meet for the same purpose' is used to openly include the denotations 'extensive', 'light', and 'crazy'." (From the EXIS 2009 Catalogue).

A couple of weeks ago I had the pleasure of participating in this Gwangjang at EXIS, the festival for experimental film and video in Seoul. I was invited to showcase a programme of indian experimental films and to represent India at the first Asian Forum for experimental film and video. As the curator of Experimenta, the festival for experimental cinema in India, it was extremely exciting for me to be at EXIS (which started in 2003, the same year Experimenta started) and to have the opportunity to interact with my peers from the Asian experimental film community.

EXIS was meticulously curated, thus creating the perfect ambience for intensive discussions and planning for future collaborations between all the countries present





Experimental work by Hangjun Lee, EXIS programmer and experimental film artist

*Experimenta 2009, will be held in Bangalore from **December 17-20, 2009**. For further information, please visit www.filterindia.com. The collaborative exchange between EXIS, Seoul and Experimenta, Bangalore has been facilitated with support from InKo Centre.*



The Nam June Paik Museum in Seoul

at the Asian Forum. From a retrospective of Jonas Mekas, the father of the American avant garde, to contemporary works from Korea, Japan, Malaysia, Hongkong, Taiwan, China, Thailand, India and Singapore; from the latest, most cutting edge experimental films from across the world to multi projector film performances and video installations, EXIS has expanded in scale and reputation, and has grown into one of the most important festivals for experimental film and video. It is a privilege therefore for me to invite Hangjun Lee, EXIS programmer and experimental film artist to Experimenta 2009 scheduled for December 17-20 in Bangalore. Hangjun Lee will curate a programme of Korean experimental films and videos from the EXIS collection, and will premiere his own works - 'Cracked Share' and 'Metaphysics of Sound' - an astounding film performance with multiple 16mm projectors. Rather than capturing the actions of an object through the camera, Hangjun Lee has been working on transforming film itself - physically and chemically. He collects film footage and works with chemicals to oxidize the film's surface. He also works with contact printers to copy film and distort images. Hangjun's work creates a world where raw film finds a place in the spotlight - a world that is definitely worth your visit.

SHAI HEREDIA

A Journey into a new world

Ms Park Eun-Song, Visiting Faculty, Korean Language looks back at her eventful tenure at InKo Centre in 2008-09.



Park-Eun Song,
Visiting Faculty, Korean
Language, 2008-90, InKo
Centre

“
Learning a
foreign language
opens your eyes to
a new world and
allows you to get
closer to it.”

*On behalf of the students of the Korean Language Beginner's and Intermediate Course; the students for the Korean for Business Purposes course at Hyundai, Samsung, Invensys and Mando and all staff at InKo Centre, we say a heartfelt **Kamsamidha** for being such a wonderful teacher !*

One year working in Chennai, this was never planned in my life, but in the middle of autumn 2008, I had a chance to take this unplanned adventure. I have travelled to many different places in Asia, from the Tibetan plateau to the temples of Angkor in Cambodia, but I never have been so close to the equator as I am now! So my first descriptor for Chennai would be that it is an extremely hot place. But surprisingly, after six months I began to feel a slight differences and as the hot season passed, I felt, after the month of June, a cool breeze of air. How amazingly one can adapt oneself to a totally different climate and environment!

Learning a foreign language always gives you a great pleasure of approaching a new world. Although learning a new language is surely not easy and it takes a lot of time and effort, the best way to get closer to it is to 'enjoy' the learning process. Learning a new language is like learning to ride a bicycle. Once you know how to pedal and balance yourself on it, you will never fall. To become very fluent and have excellent proficiency at a foreign language is indeed difficult. But once you reach a certain level of it (let's say at least the intermediate level) and make sure you excite yourself continuously, by simple stimuli like reading short articles, keeping a diary or listening to songs or watching movies in that language, you will not totally forget what you have learnt. As long as you do not lose interest, a foreign language, once learnt never fades away.

Students who have been studying with me for the past 10 months have written TOPIK recently. Whatever results they will get, I am sure they did their best and that's the most important thing. In fact, it is very hard to learn Korean language in Chennai. Korean textbooks, Korean dictionaries, and study materials are not easily available in Chennai. I am proud of my students who, despite these difficulties, determinedly took the exam this time. I will miss them a lot after I return to Korea.

Learning a foreign language opens your eyes to a new world and allows you to get closer to it. This was indeed true for me when I learned Chinese, Japanese and Tibetan. India is far from Korea, but learning Korean will surely bridge the physical distance and help you get closer to Korea and Korean people. So, why not take a deep breath and start a journey to explore a new world? And remember, always 'enjoy' the journey!

'A genius can never defeat one doing his best. One doing his best can never defeat one enjoying it. (천재는 노력하는 자를 이길 수 없다 노력하는 자는 즐기는 자를 이길 수 없다).'

Park Eun Song, Visiting Faculty, Korean Language, 2008-2009, InKo Centre.



Indian Filmmaker at Asian Film Academy, Pusan

Renowned Japanese director Kurosawa Kyoshi has been named Dean of the 5th Asian Film Academy (AFA), which is a prestigious educational programme co-hosted by the Pusan International Film Festival (PIFF), Dongseo University, and the Korean Academy of Film Arts (KAFA). RS Prasanna, a Chennai/Mumbai-based filmmaker joins an elite group of 24 filmmakers who have been selected to attend this prestigious mentoring programme that runs alongside the world acclaimed Pusan International Film Festival.

Kurosawa's recent film *Tokyo Sonata* won the Jury Prize at Cannes 2008. *Charisma* (1999) was invited to the Directors' Fortnight event of Cannes. *Pulse* (2001), an apocalyptic horror flick is regarded as one of the best ever horror films. His other films include *License to Live* (1999), *Doppelganger* (2003) which was opening film at PIFF, and *Bright Future* (2003).

Also on the AFA faculty this year are Directing Mentor, HO Yuhang of Malaysia, who made the films *Min* (2003), *Rain Dogs* (2006) and *At the End of Daybreak* (2009). Cinematography Mentor is Mahmoud KALARI, an award-winning Iranian cinematographer of such films as *Gabbeth* (1996), *The Pear Tree* (1998) and *The Wind Will Carry Us* (1999).

RS Prasanna, who is all set to join a highly talented group of Asian filmmakers has this to say:

I am delighted. This is the first time I will be visiting Korea. Tabula Rasa that's what I am - a clean state waiting to let the experiences sink in and change me in subtle ways. It will be fun interacting with other Asian filmmakers. We are to make a short film together, and I am expecting the 17 days to breeze past in the blink of our collective eyes. Work unites people. Creating anything together is the best way for humans to connect, exchange and evolve. This Fellowship is definitely a milestone in my budding career, and it comes soon after my return from a similar selection to the Berlin Film Festival. I am currently involved in a couple of Bollywood projects as a writer and am developing my first feature film. Working with my Asian contemporaries in Korea will open up my mind, and I will learn immensely. This camera is loaded with super sensitive film, and is ready to roll!



R S PRASANNA, FILM MAKER

Korean films

at 3 International Film Festivals in India

A contemporary package of critically acclaimed Korean films will be presented this quarter by InKo Centre in association with UTV World Movies at three International Film Festivals in India- the Third Eye Asian Film Festival in Mumbai; The Chennai International Film Festival in Chennai and the Bengalooru International Film Festival in Bangalore.

3 Iron, 빈집, 2004, Kim Ki-Duk (1 win and 40 festival nominations)

The plot revolves around the relationship between a young drifter and a battered housewife. The film is notable for the lack of dialogue between its two main characters.



My Little Bride, 어린 신부, 2004, Kim Ho Jun (2 wins & 2 nominations)

A first year high school student, Boeun is forced to marry, a close member of her family. Sangmin, her husband-to-be is an older college student who is about to graduate. He is secretly in love with his new bride, though he constantly teases her. Boeun is not sure, whether she likes her husband or her high school boyfriend. But everything seems to change when her husband comes to work at her high school! A thoroughly enjoyable romantic comedy.



The Blue Swallow, 청연, 2005, Yoon, Jong-chan (4 nominations)

Park Kyung wants to become a pilot and meets her love, a young Korean man in the Imperial Japanese aviation school. She loves him but does not accept his marriage proposal because for her, career comes before love. The young man is accused as a traitor and their relationship runs into rough weather. Later, he sacrifices himself to save her. In desair, Kyung embarks on her last voyage back home, carrying her lover's ashes in her plane.



The Bow, 활, 2005, Kim Ki-Duk (21 nominations including Cannes)

The film focusses on the relationship between an old man and a 16 year old on a boat afloat in the middle of the sea. Their happy relationship starts to suffer when a gentle boy comes in her life. The girl distances her self from the old man who grows increasingly jealous of the girl's friendship with the young boy.





The Third Eye Asian Film Festival

Mumbai and Kolhapur, 3-10 December 2009

The 8th Third Eye Asian Film Festival, which is the only festival in India to focus solely on the promotion of Asian Cinema, will be held in Mumbai & Kolhapur from 3-10 December 2009 concurrently. This year, Egypt is the Country in Focus. More than 80 films will be screened during the Festival. This will include films from Korea, China, Iran, Turkey, Central Asia & other Asian Countries. The Festival has two competition sections: a) for Debut Film Directors and b) for Short Film Fiction. The purpose of the competition is to discover new directors in Asia.



The Chennai International Film Festival (CIFF)

Chennai, 16-24 December 2009

The 7th CIFF will have a World Cinema section with the Country Focus on The Netherlands, Switzerland and Belgium. There will be a retrospective section and a package of films by the German filmmaker Roland Reber, TribIBUTE. For the first time, the Festival will this year, introduce a competition section exclusively for Tamil Films. American director Mr. Stan Lathan and German director Hans-Christian Schmid is slated to attend the Festival, thanks to the support of the American Consulate and the Goethe Institut respectively. There is likely to be a delegation of Film Directors from France with the help of Uni France, the French Embassy, New Delhi and Alliance Francaise of Madras, Chennai.



The Bangalore International Film Festival (BIFF)

3-10 December 2009

The 4th Bangalore International Film Festival is scheduled to be held from 3 – 10 December 2009. The festival will screen over 150 feature films and documentaries from about 50 countries on six screens. Special sections have been planned with a Theme Focus on Music in Cinema, Country Focus on Sweden since Bergman and Person Focus on 150 Years of Rabindranath Tagore. Workshops will be conducted with professionals from India and abroad on Animation in Cinema and Sound Recording. In addition, the traditional fare of the Cinema of the World, The Indian Panorama selections, and classics from India and around the world, retrospectives, documentaries and children's cinema will be presented at the Festival this year.

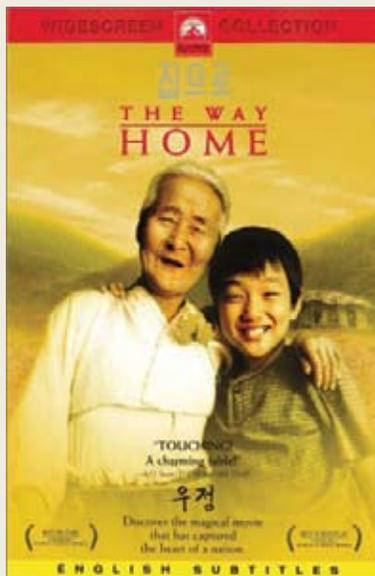
About UTV World Movies

UTV World Movies is India's leading 360 degree international cinema brand. It has pioneered a completely new genre on the Indian media & entertainment landscape with the launch of India's first 24-hour international movies channel. UTV World Movies showcases contemporary, award winning, critically acclaimed and entertaining box office successes from around the globe. Equipped with the largest library of international films from over 40 countries, UTV World Movies offers its viewers a handpicked selection of international cinema spread across languages, genres and cultures on varied platforms. UTV World Movies has also extended its presence into the home video and theatrical entertainment space. For more details, logon to www.utvworldmovies.com



Events: Announcements

Ability Fest: India International Disability Film Festival, 12-15 October 2009



The third edition of Ability Fest: India International Disability Film Festival, will be held at Sathyam Cinemas from October 12 to 15, 2009. This pioneering initiative, that takes place every alternate year, was first held in 2005. Ability Fest: India International Disability Film Festival showcases meaningful films from across the globe, by, with, and about, people with disabilities. This year, films from 17 countries will be screened and among these, very many are award winning features, documentaries and short films.

Ability Fest 2009 has been curated by Mr P. K.Nair, former director, National Film Archive of India and the films have been made possible thanks to the InKo Centre, the American Consulate and the Goethe Institut in Chennai, and a host of independent film makers from around the world.

The Korean film, *The Way Home*, written and directed by Jeong-hyang Lee will be screened at Ability Fest 2009. The film is a touching story about a spoilt city boy, Sang Woo and his relationship with his grandmother whom he first treats with disdain and apathy and later with love and respect as he learns some important lessons about love, kindness, selflessness and humility

Korean Film Festival: 19-23 October 2009

presented by the Indo Cine Appreciation Foundation in association with the Embassy of the Republic of Korea, New Delhi and InKo Centre

Date	Movie	Mins	Time	South Indian Film Chamber Theatre, 606, Anna Salai
19th Oct '09	<i>Memories Of Murder</i> – Director: Joon-ho Bong	130mins	6.30 p.m.	South Indian Film Chamber Theatre, 606, Anna Salai
20th Oct '09	<i>Love Phobia</i> - Director: Ji-eun Kang	117mins	6.30 p.m.	
21st Oct '09	<i>The Host</i> – Director: Joon-ho Bong	119mins	6.30 p.m.	
22nd Oct '09	<i>Eleventh Mom</i> – Director: Jin-seong Kim	102mins	6.30 p.m.	
23rd Oct '09	<i>Radio Star</i> – Director: Jun-ik Lee	115mins	6.30 p.m.	



The International Children's Film Festival by Nalanda Way in Chennai, 1-20 November 2009

Nalanda Way's 'Art, Arattai, Aarpattam' is a platform for children, families, teachers and other individuals to come together and experience art in its purest form, to experiment, to challenge, to inspire and be inspired and to have fun.

A film festival of children's films from USA, UK, India, Korea, France, Germany, Iran, Egypt will be screened over 12 days at the South Indian Film Chamber Theatre during the festival.

InKo Centre in association with Nalanda Way, will screen the Korean Film *Bunt* at the International Children's Film Festival.

For information regarding The Korean Film Festival organised by the ICAF please call 98401 51956

For The International Children's Film Festival, please call 99520 08426

For Ability Fest 2009, please call 044 24452400

The Pusan International Film Festival (PIFF) 부산국제영화제



The Pusan International Film Festival (PIFF), held annually in Pusan (also Busan), South Korea, is one of the most significant film festivals in Asia. The first festival, held in September 1996, was also the first international film festival in Korea. The focus of the PIFF is to introduce new films and first-time directors, especially those from Asian countries. Another notable feature is the appeal of the festival to young people, both in terms of the large youthful audience it attracts and through its efforts to develop and promote young talent. In 1999, the Pusan Promotion Plan was established to connect new directors to funding sources.

This year's Pusan International Film Festival in South Korea will feature a record 355 movies from 70 countries including 98 receiving their world premiere, organisers said Tuesday.

"Good Morning President," a South Korean film starring Korean Wave actor Jang Dong-Gun, will open the 14th PIFF in the southern city of Busan, formerly known as Pusan, in October 2009. The October 8-16 festival will close with "The Message," a Chinese film featuring communists fighting against Japanese invaders.

The festival last week announced it had selected Indian director Yash Chopra as Asian Filmmaker of the Year. It praised Chopra for making "remarkable contributions" towards establishing Bollywood cinema on the global stage.

Organisers say the event is likely to attract more than 200,000 people.

PIFF also named an impressive list of 30 international filmmakers who have been selected for PPP out of approximately 200 applicants. The final thirty include renowned directors like Aoyama Shinji and Pang Ho Cheung.

Pan Nalin (India) who has been critically acclaimed for Samsara, Pandora's Box director Yesim Ustaoglu (Turkey), and Bakhtiar Khoudojnazarov (Kazakhstan), the director of Luna Papa, are some of the acclaimed directors who will be present at the Pusan Promotion Plan this year.

Since its inauguration in 1998, PPP has steadily grown in influence. PPP offers an important platform for talented Asian filmmakers to present their projects to the international film industry to secure financing and/or co-production deals. The Pusan Promotion Plan will take place during the Pusan International Film Festival from 11 to 14 October 2009.



The latest Korean craze - *Makgeolli* – Korean rice wine

Is *soju* all there is to Korean liquor? Certainly not. If you actually live in Korea and make friends with the locals – especially if you like to climb mountains – there's a good chance of sampling *makgeolli*, a traditional rice wine, whitish, almost creamy, in colour, soft in taste and guaranteed to make you feel full and happy very soon!

For several years, western wine was the hottest trend in Korea's liquor market until the pattern started to change, making this particular type of liquor the biggest re-discovery of Korean tradition and pride.

The National Tax Service has it that Korea's liquor exports for 2008 increased by 22.9 percent. *Soju* led the pack, being sold to 58 countries and notching up \$100 million in sales. However commercially made *makgeolli*, the relative newcomer, also showed significant growth of 26.6 percent, thanks to improved technology that helped preserve the fresh taste of rice wine for a longer period of time. Its exports have grown eight-fold since a decade ago.

Neighboring Japan was the earliest to appreciate the taste of this new liquor from Korea. The amount of *makgeolli* sold to Japan has lately more than tripled, surpassing the total imports of Japanese *sake* to Korea.

What started out as a cheap, local drink is now being reborn as a new type of cocktail mixed with fruit, soda and even turned into ice cream. The drink once relegated to bars, outdoor drinking tents and liquor stores can now be found in major department stores, golf clubs, hotels and other high end venues.

History of *makgeolli*

Makgeolli is actually the oldest kind of liquor in Korea, made basically of glutinous rice, barley, flour and wheat all steamed and mixed with yeast and water. It is then fermented naturally.

It has some dozen additional names according to its types including "tak-ju," named for its dull white color and "nong-ju," meaning 'a farmer's drink'. A good *makgeolli* is known to blend well with most other side dishes, whether sweet, sour, bitter and leaves a cool aftertaste.

It is unclear since when Koreans began to drink *makgeolli*, but according to the "Poetic Records of Emperors and Kings (Jewangun-gi)," written during the Goryeo Dynasty (A.D. 918-1392), the first mention of the drink was in the founding story of the Goguryeo Kingdom during the reign of King Dongmyeong



(B.C. 37 - B.C. 19). Many tribes in Korea around that time enjoyed the tradition of drinking and dancing all night in special ceremonies. In Goryeo times, *makgeolli* was called “ihwa-ju” meaning, ‘pear blossom alcohol’, because the liquor was made during the blooming of that particular flower.

One of the strong points of *makgeolli* is that it is nutritious, thanks to its fermentation process using microorganisms, making it at once, both liquor and a health drink. Packed with amino acids, Vitamin B, inositol and cholin, the organic compound that makes up 0.8 percent of the beverage is also effective in quenching thirst, invigorating the metabolism and relieving fatigue, and does wonders for one’s complexion!

The greatest challenge in marketing *makgeolli* is its short shelf life. Experts suggest that because fresh *makgeolli* cannot maintain its taste for more than 10 days it is important to streamline the existing distribution route nationwide. This is likely to be difficult and take time, as many *makgeolli* makers are small businesses, and the government will need to necessarily take the lead in certain areas. Secondly, it is recommended that a kind of grading system be introduced to assure the quality of *makgeolli*, just as with wine. Thirdly, it is widely felt that a brand name needs to be secured so that *makgeolli* is soon recognized, the world over, as an indigenous Korean product. Experts say that Korea should create a cultural image for its traditional liquor, as there are many historical records, stories and ballads that refer to its popularity. For example, in the Joseon Dynasty (1392-1910), when the authorities prohibited liquor manufacturing due to the wastage of rice, one leading scholar and philosopher of the times Jeong Yak-yong (pen-name Dasan, 1762-1836) advised in his “Admonitions on Governing the People (Mongmin simseo)” not to forbid *makgeolli*, which fills the stomach like a good meal and helps travellers on their way. He advocated however the banning of *soju*, since it only served the purpose of getting government officials drunk!

Fortunately the government is equally enthusiastic about keeping alive the passion for *makgeolli*. The Ministry for Food, Agriculture, Forestry and Fisheries recently held a special exhibition called “*Makgeolli* Transformer” at the Congdu Museum Café, within the Seoul Museum of History in Jongno-gu district, Seoul. The event was held to raise awareness of new types of *makgeolli*, enhance its cultural value and further solidify its brand name. Thirteen types of *makgeolli* liquor made of local rice from seven cities and provinces were presented.



CALENDAR 2009/10

InKo Centre - Chennai

October

November

December

KOREAN LANGUAGE : BEGINNERS COURSE

5 7 12 14
Mon Wed Mon Wed
19 21 26 28
Mon Wed Mon Wed

2 4 9 11 16
Mon Wed Mon Wed Mon
18 23 25 30
Wed Mon Wed Mon

2 7 9 14 16
Wed Mon Wed Mon Wed
21 23 28 30
Mon Wed Mon Wed

KOREAN LANGUAGE : ADVANCED COURSE

2 5 7 9 12 14 16
Fri Mon Wed Fri Mon Wed Fri
19 21 23 26 28 30
Mon Wed Fri Mon Wed Fri

2 4 6 9 11 13 16
Mon Wed Fri Mon Wed Fri Mon
18 20 23 25 27 30
Wed Fri Mon Wed Fri Mon

2 4 7 9 11 14 16
Wed Fri Mon Wed Fri Mon Wed
18 21 23 25 28 30
Fri Mon Wed Fri Mon Wed

KOREAN FOR BUSINESS PURPOSES

1 6 8 13 15
Thu Tue Thu Tue Thu
20 22 27 29
Tue Thu Tue Thu

3 5 10 12
Tue Thu Tue Thu
17 19 24 26
Tue Thu Tue Thu

1 3 8 10 15
Tue Thu Tue Thu Tue
17 22 24 29 31
Thu Tue Thu Tue Thu

ENGLISH LANGUAGE : BEGINNERS COURSE

5 7 12 14
Mon Wed Mon Wed
19 21 26 28
Mon Wed Mon Wed

2 4 9 11 16
Mon Wed Mon Wed Mon
18 23 25 30
Wed Mon Wed Mon

2 7 9 14 16
Wed Mon Wed Mon Wed
21 23 28 30
Mon Wed Mon Wed

ENGLISH FOR SOCIAL PURPOSES: LEVELS I / LEVELS II

1 6 8 13 15
Thu Tue Thu Tue Thu
20 22 27 29
Tue Thu Tue Thu

3 5 10 12
Tue Thu Tue Thu
17 19 24 26
Tue Thu Tue Thu

1 3 8 10 15
Tue Thu Tue Thu Tue
17 22 24 29 31
Thu Tue Thu Tue Thu

YOGA

2 5 7 9 12 14 16
Fri Mon Wed Fri Mon Wed Fri
19 21 23 26 28 30
Mon Wed Fri Mon Wed Fri

2 4 6 9 11 13 16
Mon Wed Fri Mon Wed Fri Mon
18 20 23 25 27 30
Wed Fri Mon Wed Fri Mon

2 4 7 9 11 14 16
Wed Fri Mon Wed Fri Mon Wed
18 21 23 25 28 30
Fri Mon Wed Fri Mon Wed

CALLIGRAPHY

4 11
Sun Sun
18 25
Sun Sun

1 8 15
Sun Sun Sun
22 29
Sun Sun

6 13
Sun Sun
20 27
Sun Sun

TAE KWON DO

3 4 10 11 17
Sat Sun Sat Sun Sat
18 24 25 31
Sun Sat Sun Sat

1 7 8 14 15
Sun Sat Sun Sat Sun
21 22 28 29
Sun Sat Sun Sat

5 6 12 13
Sat Sun Sat Sun
19 20 26 27
Sat Sun Sat Sun

FILM SCREENING

23 Taxi Blues, 2005
Fri Directed by Choiha, Dong-ha

27 Epitaph, 2007
Fri Directed by the Jeong Brothers

18 The Show Must Go On, 2007
Fri Directed by Han, Jae-rim

All the programmes listed above will be held at INKO CENTRE, Chennai.

For information regarding Korean Language classes, Yoga, Taekwondo and Calligraphy classes, please contact InKo Centre, 51, 6th Main Road, Raja Annamalaipuram, Chennai - 600 028. T: 044-2436 1224 or log on to www.inkocentre.org

Events:

October - December 2009

October

- 9 : The World Onggi Exposition, Ulsan Grand Park and at Oegosan Onggi Village, Ulsan.
12-15 : *The Way Home at the Third Ability Fest: India International Disability Film Festival*, Chennai.
19-23 : Korean film Festival presented by ICAF in association with the Embassy of the Republic of Korea, at the South Indian Film Chamber Theatre, Chennai.

November

- 1 -20 : *Bunt* at Nalanda Way's International Children's Film Festival, Chennai.
21 : Gong Myoung at The Hindu Friday Review Music Festival at the Music Academy, Chennai.
23 - 29 : *Earthwise: An Indo-Korean Natural Dye Exhibition* at Lalit Kala Akademi, Chennai.
28 - 29 : Craft Workshop at Kalakshetra, Chennai.

December

- 3 - 10 : Contemporary Korean films at the 8th Third Eye Asian Film Festival, Mumbai & Kolhapur.
3 - 10 : Contemporary Korean films at the 4th Bangalore International Film Festival, Bangalore.
4 : *Ice or Water* by Hong's Dance Company, Chennai.
7 : *Ice or Water* by Hong's Dance Company, New Delhi.
16 - 24 : Contemporary Korean films at the 7th Chennai International Film Festival, Chennai.
17 - 20 : EXIS at Experimenta 2009, Bangalore.

VISA SERVICES :

Travellers from Tamilnadu, Pondicherry and Kerala can obtain information regarding visas for travel to the Republic of South Korea from the Visa Services section at InKo Centre.

Contact The Korean Association in Chennai :
51, 6th Main Road, Raja Annamalaipuram,
Chennai - 600 028,
T : 044-2432 3747, F : 044 2436 1226

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

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

REGISTERED OFFICE :

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