

focus

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Editorial

As the year ends and a new year unfolds, there is always a sense of stock-taking, as memories of a year gone by jostle with aspirations and resolutions for the year to come. At InKo Centre, we look back on a very creatively busy 2011 but mark a milestone of sorts, having just crossed five years of our existence. It has been five years of finding new friends, of building partnerships, of creating a shared space to meaningfully deepen the intercultural dialogue between India and Korea. Along the way, we have met some wonderful artists and tutors, had the privilege of working with some of the most professional and acclaimed cultural partners and have been deeply moved by the warm reception of audiences in both countries.

From presenting full-fledged work by Korean artists in India, we have increasingly moved to co-commissioning and presenting Indo-Korean projects with artistic and cultural partners in both countries. *Traces*, the first Indo-Korean Contemporary Dance collaboration, co-commissioned with Arts Council Korea and *Heungbu-Nolbu*, the first Indo-Korean Children's Theatre production, co-commissioned with Theatre Seoul, were our pioneering performing arts collaborative projects commissioned in 2011/12. Our visual art collaboration over the last two years was with the Crafts Council India and the Museum of Natural Dye Arts, Daegu, Korea to bring together natural dye artists from both countries to share best practice and to display through exhibitions, an eco-sensitive approach to craft while drawing attention to its relevance in modern contexts. We have also set in motion, with Arts Council Korea and Sangam House in India, writer-in-residence programmes for Indian and Korean writers. Through all our programmes and services we attempt to discover, engage and connect, the seemingly disparate but surprisingly similar cultures of India and Korea.

In this issue of **focus**, read about our initiatives in the first quarter of the new year that attempts to discover areas of communicative commonality. Three separate residencies are slated to commence early in the new year. Yosup Bae, Artistic Director of Performance Group Tuida, shares his excitement in the curtain raiser to the *Moving Asia* Theatre project an exciting theatre collaboration that commences at Adi Shakti, Pondicherry, involving artists from Performance Group Tuida, Korea, Adi Shakti, India, folk artists drawn from across India and a creative production team drawn from the two countries. *The Moving Asia Project* (MAP), is co-commissioned by InKo Centre and AsiaNow Productions with support from the Korea Foundation. Close on the heels of this project, a unique Indo-Korean Ceramic residency titled *EarthMatters* begins with 6 Korean and 6 Indian ceramic artists in residence for four weeks at Kalakshetra, followed by a 10-day exhibition at Lalit Kala Akademi. Contemporary playwright Eugene Lee, commences her 4-week stint at the Sangam House Writers' residency at Nrityagram, Bangalore and participates in Lekhana, Bangalore's first literary weekend with local and international writers. Read about a package of contemporary Korean films that will be screened at the 10th Pune International Film Festival in January. We are delighted to announce that Chennai-based filmmaker Leena Manimekalai's film *Sengadal* has won the Network of Asian Film Awards (NAWFF), 2011, an award that aims to recognize excellence amongst young Asian women filmmakers. *Sengadal* premiered to critical acclaim at the 4th Samsung Women's International Film Festival (SWIFF) in July 2011. Look out for the call for applications for the 5th edition of this annual Film Festival, presented by InKo Centre with support from national and international partners, that promises a meaningful week of viewing and interactive discussions with national and international filmmakers as they debate what constitutes a 'woman's film'. Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings' –Language classes; Yoga; Taekwondo; Calligraphy and Film screenings will continue at the Centre.

The reward, it is said, is in the journeying to the destination rather than the destination itself. Our five year journey would not have been possible but for the magnificent, unstinted support of our principal partners, TVS Motor Company and Hyundai Motor India Limited, with active support from the Embassy of the Republic of Korea, a host of Indian and Korean member companies in Chennai and a number of proactive cultural partners and individual artists in India and Korea. We place on record our grateful thanks to all those who believed in us and supported us along the way on this journey that has only just begun.

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.

계절 인사말

Best wishes for a harmonious 2012.

Rathi Jafer

Director, InKo Centre

InKo Screenings

27 January 2012

Lump Sugar, 각설탕

Directed by Lee Hwan-gyeong

Si-eun, the daughter of a poor rancher dreams of becoming a jockey one day. With her mother passing away at her birth, her favourite horse, Chun-doong, has become not only her friend, but also her soul mate. She is devastated when Chun-doong is sold to another owner, but when they are reunited two years later they have a chance to create a miracle by teaming up in a race.

Lump Sugar is a heartwarming story of friendship and love; determination and grit and sketches with deft and delicate strokes the bitter-sweet journey of life.

The film was screened to critical acclaim in the Louis Vuitton Hawaii International Film Festival, Eastern Showcase in 2006 and at numerous international film festivals thereafter.



Lump Sugar, 2006

24 February 2012

My Mom, 친정엄마

Directed by Yoo Sung-yup

This is a film about the most special three-day trip taken by a most ordinary mother and her daughter. Ji-suk's mom has always been proud of her daughter, who has grown up to become a smart and beautiful woman. Ji-suk, now a mom herself, feels that her mother continues to treat her like a baby. Ji-suk decides to go on a trip with her mother for the first time. The film is based on an original play which greatly succeeded in popularizing what came to be known as the "Mom Syndrome" in Korea.

The film is a touching story of one of the most vital of all human relationships. There is laughter and tears but through it all, love binds, endures and heals.



My Mom, 2010

23 March 2012

Closer to Heaven, 사랑내결에

Directed by Park Jin-Pyo

Closer to Heaven or the literal translation *My love is by my side*, is a poignant love story. Jong-Woo and Ji-Soo, re-unite unexpectedly at Jong-Woo's mother's funeral service. Although Jong-Woo suffers from the incurable Lou Gehrig's disease, he is still a bright and cheerful person. Ji-Soo works as a co-ordinator in a funeral home. She deals with death everyday and does not think twice about Jong-woo's disease. The couple fall in love and decide to get married. As Jong-Woo's illness progresses, he gets increasingly irritable, often hurting Ji-Soo who only wants to help.

The film, which was hugely popular in Korea and abroad, garnered many awards, including Best Actor; Best Actress and Netizen's Choice Awards.

Poignant and lyrical, this is a film that will tug at heartstrings with its intensity.



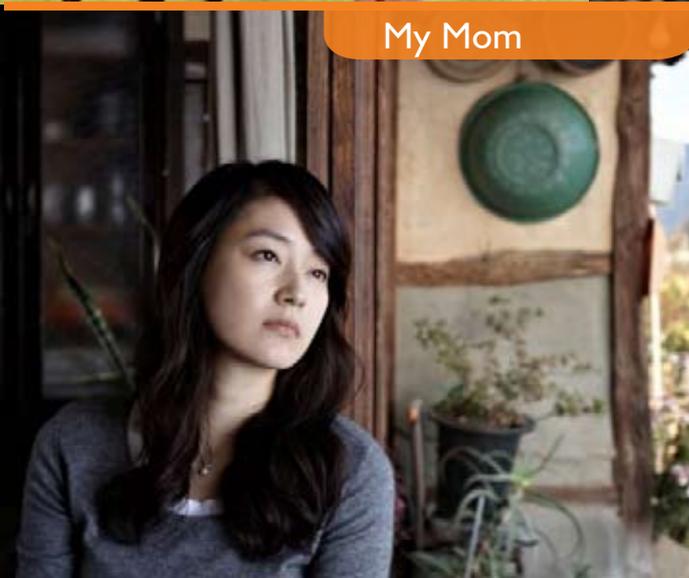
Closer to Heaven, 2009



My Mom



Lump Sugar



Closer to Heaven

Moving Asia: An Indo-Korean Theatre collaboration - A curtain raiser

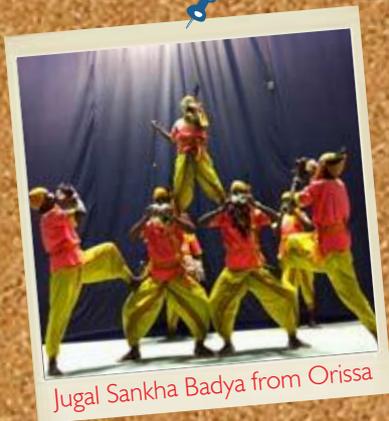
The Moving Asia Project (MAP) initiated this year, is an exciting theatre collaboration that will involve artists from Performance Group Tuida, Korea, actors from Adi Shakti, folk performers drawn from across India and a creative production team drawn from both countries. With residencies planned in both countries across 2012, this production is likely to be ready for touring in August 2013. This theatre project is commissioned by InKo Centre and AsiaNow Productions with support from Korea Foundation. Yosup Bae, Artistic Director, Performance Group Tuida, speaks of the collision, collation and re-creation that is in store as this theatre project takes off with the first residency at Adi Shakti in January 2012.

In 2010, we visited India with our performance "The Tale of Haruk". It was the first time that we performed to the Indian audience. We met them twice, in Chennai and Bangalore. I remember they were the most fantastic shows that we've ever done before. I still don't understand what kind of energy it was which they gave us. It was something like raw fish, blazing flame, or sun shower. I thought 'That is India'. And we also had a workshop with Indian actors, dancers and other artists. It was about subject and object of performer. After the performance and the workshop, I got a suggestion from InKo Centre on working with the Indian artists. I snapped at it. There was no doubt that this was a good chance for me and our team to enlarge our point of view on the theatre and the world. But just after we decided to do this project, I was faced with the question of where we should start from. First of all, we should understand the Indian people, culture, history and myth. Last summer InKo Centre arranged a research trip for us and as we toured, we began to develop some understanding of Indian folk performing arts. This tour was really helpful to me to understand Indian people and the society and their culture. There are many traditional art forms which are still alive in daily lives of Indian people. Specially, I was moved by Baul singers who were from north India. His deep and beautiful voice seemed to be out of this world. I'd love to work with him someday. At the end of the tour we visited Adi Shakti laboratory for theatre arts research, where we had been one year before. We talked about the system of the theatre group like them and us. And we confirmed that we both were interested in having some friendship and exchanging theatre inheritance from each other's traditions. And I thought that we could start an exchange workshop from that point. Then we will be able to find a way where we should go.

Hindu mythology is really elegant cosmology. Its world is full of various metaphors. I was impressed by an episode in the Mahabharata - the unfolding of the Bhagavadgita. When Arjuna in the middle of the absurdity of war meets Krishna, he understands the secret of the life. Krishna, the Avatar of Vishnu and also of all the Gods in the Universe, shows him His reality. I wonder who could be an Avatar nowadays. We are always seeking for someone who can give an answer to the problems of our lives. An Avatar is not a special person, I think. He could be one of my friends, or family, or someone who is sleeping on the street. Hindu myth is an abundant pond, a source, from where we could start.

When I was invited to work with Indian artists, I was attracted by the Indian traditional art forms, such as Kathakali, Kalarippayatu, Kathak dance, Chau, Mohiniyattam, Kudiyyattam, etc. But we are contemporary artists, so we need to extract essences from them. In this regard, Adi Shakti is an outstanding theatre group. Their acting methods are firmly based on the Indian traditional arts. We also have been trained with the techniques from Korean traditional dance and theatre. I think Adi Shakti and Tuida are on the same wavelength in this concept. After collision between the two different traditions, new particles could emerge.

Snapshots from the research visit organised by InKo Centre in August 2010 to Kerala, Karnataka, Tamilnadu and West Bengal to meet folk artists and witness traditional folk performances.



Jugal Sankha Badya from Orissa



Chhau from Purulia, West Bengal



Thangta from Manipur



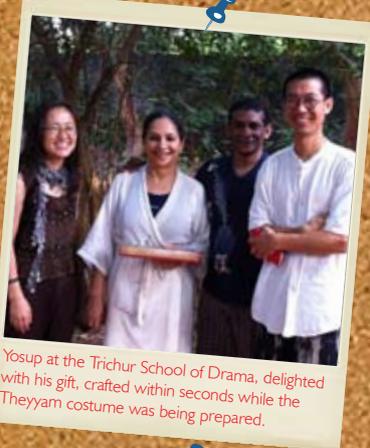
Chhau Dancers



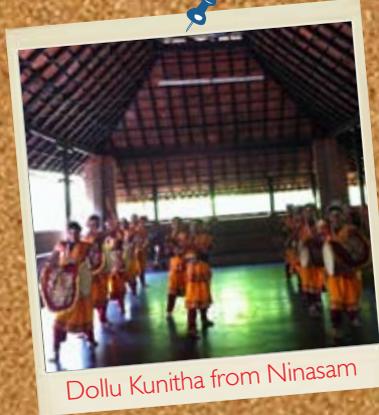
Folk performance at Purisai



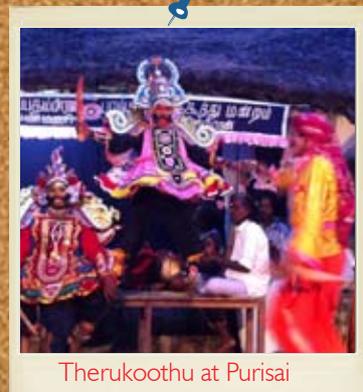
Baul singer



Yosup at the Trichur School of Drama, delighted with his gift, crafted within seconds while the Theyyam costume was being prepared.



Dollu Kunitha from Ninasam



Therukoothu at Purisai



Theyyam at Trichur



Manipuri dancer



Yosup and Hye Ran from Performance Group Tuida with Veenapani Chawla, Vinay from Adi Shakti

Our sincere thanks to the Trichur School of Drama, Kalamandalam, Daksha Seth and Devisarro from Trivandrum, Palani from Purisai, Phaniyamma from Ninasam, Veenapani from Adi Shakti, Pondicherry and Kaushik Dutta from Song of Soul, Kolkata for helping us put together a rich and layered programme during the research visit in August 2011.

Some people ask what Asia is. And, what is India? And, What is Korea? When I first visited India last year, I was a little surprised by the Indian people who use different languages even though they are not so far from each other. But they think they are Indian. I wonder what makes them think they are Indian. In case of us Koreans, we use the same language, have similar conventions and similar appearance, and so on. However, the Indians have mythology which is still effective in their real life. In the journey of this project, I hope we could encounter and develop some ideas; what Asia is, what being human is and what I am.

Yosup Bae

Artistic Director, Performance Group Tuida

The Moving Asia Project is commissioned by InKo Centre and AsiaNow Productions with support from Korea Foundation.

**KOREA
FOUNDATION**



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.



AsiaNow

AsiaNow is a production company founded in 2005 to creatively develop, produce and present innovative and exciting Asian contemporary physical theatre, dance and interdisciplinary arts. The company is also strongly involved in creative development, consultation and performing arts management.





The residency will focus on providing time for individual artists to develop new work as well as an opportunity for sharing best practices; networking with peers and for interactions with students and the general public at specified periods. The residency period will be followed by an exhibition and symposium in Chennai.



Kalakshetra was started in January 1936 on the grounds of the Theosophical Society in Adyar, Chennai, as an academy for the preservation of traditional values in Indian art. It gained international recognition under Rukmini Devi's guidance for its unique style and perfection. In 1962, Kalakshetra shifted to its current campus in Thiruvanniyur. Kalakshetra is today, a vital centre of training and performance. The focus of the institute is on bhārata natyam and related subjects - music, instruments, visual art, percussion, theory, textual heritage, crafts, aesthetics, history, and spirituality. As an educational institution, Kalakshetra has produced acclaimed artists, and continues to provide a holistic arts education in a serene and inspiring natural environment. As a performance company, Kalakshetra productions are widely recognized for their impeccable technique and refined aesthetics. The institute is committed to artistic excellence, whether inside its classrooms, on stages in India or during performance engagements around the world.



Lalit Kala Akademi (National Academy of Art) is an autonomous organization, set up under the aegis of the Ministry of Culture, Government of India, to promote fine arts. The Lalit Kala Akademi, Chennai aims to support and develop contemporary art activities in the region which covers 8 states in southern India and Goa and Maharashtra.

The Centre provides community workshop facilities for Graphic & Ceramic artists and Sculptors, has a studio for painters, a library and a large gallery which presents arts exhibitions on a regular basis. The Regional Centre organizes several artists camps, workshops, symposiums, exhibitions, seminars and artists-in-residence programmes in the field of Painting, Graphic, Sculpture and New Media.



About Arts Council Korea (ARKO) Arts Council Korea was established to promote creativity and enjoyment of the arts by supporting diverse arts and cultural activities in Korea. The Council consists of eleven dedicated professionals of the cultural and arts sector in Korea. The Arts Council also places emphasis on the establishment of arts infrastructure. It facilitates the rise of practice-oriented policy implementation in line with the increasingly sophisticated cultural environment of Korea.

Korean playwright at Sangam House Writing Residency in India

InKo Centre and Arts Council Korea (ARKO) are delighted to support Korean playwright, Eugene Lee at the Sangam House Writing Residency at Nrityagram from 9 January to 13 February 2012. Eugene Lee will also participate in *Lekhana*, the literary weekend organised by Sangam House with writers from Bangalore, and Sangam House writers-in residence during the period- from Korea, Finland, Denmark, Italy and France. Eugene Lee's residency follows the very successful stint by Indian writer Manav Kaul at the Toji residency in Korea. Dr Arshia Sattar, Co-Founder and Director, Sangam House, outlines the intent of this unique international writers' residency and of Bangalore's first literary weekend *Lekhana*.

Sangam House, the international writers' residency program based in southern India, enters its fourth season in 2012. Our host institution remains Nrityagram, the dance village located 40 kms outside Bangalore city, home to the country's best known Odissi dance company. Sangam House writers will be housed in the newly built Kula facility on the Nrityagram campus, a separate residential building that is designed for use by visiting performers and other artistes.

Apart from having hosted nearly fifty writers from all over the world (including 3 from Korea) over the last three seasons, Sangam House continues to extend its commitment to literary cultures in local and international communities. In 2011 (supported in part by the Inko Centre), we published "Other People," our first Sangam House Reader, a multi-lingual anthology of short works and excerpts from the 32 writers who had been resident with us in our first two seasons.

In each Sangam House season, there are a series of public readings in local book shops and arts spaces. In 2012, we will extend the idea of an evening of readings by Sangam House residents into a literary weekend that includes writers from all over Bangalore. *Lekhana* (which means 'writing' in many Indian languages) will run for three days in February (10, 11 and 12) and bring together the many writers and multiple languages and literary cultures that inhabit Bangalore in discussions and open fora, readings, workshops, screenings and performances. A large part of our audience will be college students and young writers.

Lekhana has been organised through a series of partnerships with other literary and arts organisations in Bangalore: Toto Funds the Arts, *Deshakaala* the Kannada literary journal, *Reading Hour* which publishes short fiction in English and the National Gallery of Modern Art which is our host venue. The theme of our first literary weekend is "The City,": our opening panel brings together writers who use the city as a character in their work. Although each panel focuses primarily on English and Kannada, Sangam House's presence ensures that languages from across the world will also be heard -- Korean, Danish, Italian, French and Finnish are some of the languages that our resident writers will bring to our city.

Our resident Korean writer at the time is the young playwright Eugene Lee and we look forward to her presentation at *Lekhana*. *Lekhana* intends not only to showcase writing and thoughts about writing, but to create a space where writers from across languages and cultures can have meaningful dialogue about their work, their inspirations and the circumstances that can inhibit or nurture writing.

Lekhana is free and open to all. Do join us, to share your work, to hear the works of others, to think critically about reading and writing and to immerse yourself in worlds upon worlds of the imagination.

Arshia Sattar

Co-Founder and Director, Sangam House



Eugene Lee

Playwright Eugene Lee will be at Nrityagram for four weeks from **9 January to 13 February 2012** to participate in the Sangam House Writing Residency and in the literary weekend *Lekhana* in Bangalore.

Born in Busan, Eugene Lee majored in linguistics in Korea University graduated from Korea National University of Arts with an MFA in playwriting. She has written plays and Korean traditional opera librettos. She is keenly interested in the opera and to learn more about Indian classical music and playwriting traditions.

Writing/Productions and Awards

- Story, <Painter Guest> directed by Kwanghwa Cho, 2007
- Script, "Palace Festival" in Hi Seoul Festival (SFAC), 2008
- Script, "The Nocturnal Concert of Poems and Lieds" (Sejong Art Center), 2009
- Joined Science Story Creative Development Tour, ARKO, 2010
- Dramaturgy, <Play> written and directed by Taewoong Kim, 2010
- Author, <Toilet Goddess>, 2011
- Joining Mentoring Programme (Playwriting), Korea Creative Content Agency & All That Story, 2011
- Excellence Award of Traditional Musical Writing Competition, Sejong Art Center, 2007: <Ong hwa> (Old man paints)
- Bronze medal of Culture Thesis Competition, Amore Pacific Foundation, 1999: The Position and Role of Women in the Internet Era



Indian writer completes writing residency in Korea



Indian writer Manav Kaul, alumnus of Sangam House 2010/11, completed a four-week residency in September 2011 at the Toji Foundation, a scenic, serene spot, nestled among the hills, just outside Seoul. Manav Kaul writes in Hindi and founded the theatre group Aranya in 2004. He has written and directed several plays, including *Shakkar ke Paanch Daane* (translated into English as *Five Grains of Sugar*), *Peele Scooterwala Aadmi*, *Bali Aur Shambhu*, *Ilhaam*, *Aisa Kehte Hain*, *Shabd Sangeet* and *Park* (also translated into English under the same name). He has also adapted and directed Sartre's *No Exit* into Hindi as *Antaheen* as well as Vijay Tendulkar's *Ashi Pakhare Yeti* into Kannada. He is currently directing a play called *Red Sparrow*. While at Toji, Manav Kaul wrote two short stories and a play called "Laal pencil" based on a Korean children fiction novel of Soo Hyeon called 'red pencil'. "Laal Pencil" was presented on 24,25 December 2011 at Prithvi Theatre, Mumbai. In a glowing tribute to Toji, Manav says *I think I recommend this place to every writer who feels the need for silence. This is an absolutely silent place and has everything that a writer wants. One month is a very short time for this place. I feel the whole month went really fast for me. And eventually you made such a beautiful relationship with this place... you feel you are leaving your home. It feels like home. People here are so welcoming and nice... it feels as if you came to their house, not to a residency. They take care of you so nicely and never disturb you when you are working.*

The Writing Residency at Toji is an annual programme supported by Arts Council Korea (ARKO) and InKo Centre. Indian writers who are alumni of the Sangam House Writing Residency in India are eligible to apply.

About Arts Council Korea (ARKO)

Arts Council Korea was established to promote creativity and enjoyment of the arts by supporting diverse arts and cultural activities in Korea. The Council consists of eleven dedicated professionals of the cultural and arts sector in Korea. The Arts Council also places emphasis on the establishment of arts infrastructure. It facilitates the rise of practice-oriented policy implementation in line with the increasingly sophisticated cultural environment of Korea.



Sengadal bags the Network of Asian Film Festivals (NAWFF) Award

Chennai-based filmmaker, Leena Manimekalai's film *Sengadal (The Dead Sea)* has won the Network of Asian Women's Film Festival (NAWFF) Award for 2011. The film premiered at the 4th Samsung Women's Film Festival, held in Chennai from 15 – 23 July 2011, curated by InKo Centre and presented with support from a host of national and international partners.

The NAWFF Award aims to recognize and promote talented women filmmakers in Asia. A special jury comprising representatives from Women's International Film Festivals in Korea, Japan, India and Taiwan, met in Tokyo to select the winner. A total of 5 films drawn from Korea, Japan, Taiwan, Israel and India competed for the NAWFF award. *Sengadal* was highly commended as a bold and brave film that sensitively portrayed the plight of the fisher folk in Dhanushkodi, caught as they were in the interstices of a long and difficult ethnic conflict in Sri Lanka between the Sinhalese and Tamil people. With live footage and interviews, the film was appreciated as a stellar piece of work by a young and talented filmmaker.

About the director:



Leena Manimekalai is an independent filmmaker, poet and actor. Her works include three published poetry anthologies and a dozen films, documentary, fiction and experimental poem films. She has an EU Fellowship (2005), a Commonwealth Fellowship (2008) and the Charles Wallace Art Award (2011) to her credit. She is currently on a film fellowship with PSBT to research *Tamil Women's Poetry from Sangam through to Contemporary Ages*. Leena has screened her films in more than thousand forums and spaces. Agencies related to Women's Movements, Mass Movements, Dalit Movements, Grassroot NGO's, Civil Rights Societies, Educational Institutions, Film Societies, Film Festivals etc across the states have screened her films initiating a participatory dialogue and meaningful interventions. Her films have been invited for screenings at international festivals and conferences in Australia, United States, UK, France, Germany, Switzerland, Norway, South Africa, Kenya, Finland, Venezuela, Japan, Singapore, Malaysia, Sri Lanka, and Belgrade. She has been recognized with participation, mentions and best film awards in many international and national film festivals including a Golden Conch at the Mumbai International Film Festival in 2008.

About the film : *Sengadal*, 2011 | 102min | Colour

Dhanushkodi, the Indo-Sri Lankan border town, is the crucible wherein history is brewing. It is a 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.



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 institute 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 OunieLecomte. This film was screened at the 4th SWIFF in Chennai, in July 2011. NAWFF 2011 was 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* for the NAWFF 2011 award. The film premiered at the 4th SWIFF in Chennai in July 2011.



Contemporary Korean Films at the Pune International Film Festival

Four contemporary Korean films acclaimed internationally for direction, acting and powerful narration will be screened at the 10th Pune International Film Festival from 12-19 January 2012.

Mother,

Directed by Bong Joon-ho, 2009

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. Takes up the case on her own. Unafraid and undeterred, this mother will stop at nothing to exonerate her son's name.



Haeundae,

Directed by Youn Je-gyun, 2009

A deep-sea earthquake occurs creating a tidal wave that is headed straight for Haeundae, a popular vacation spot on the south coast of Korea, which draws visitors from all over the world. During its peak season, more than a million vacationers pack onto its narrow one-mile strip of sand. While tracking offshore seismic activity, Professor Kim, a marine geologist, recognizes the impending danger of a mega tsunami. He desperately attempts to warn authorities and alert the unknowing vacationers of the 500 MPH destructive force of nature that was heading their way. As he races to alert the authorities, he encounters his ex-wife and the daughter he never knew he had, just as the massive wave heads their way.



Ae-ja,

Directed by Jeong Gi-hoon, 2009

Park Ae-ja was known as the "Tolstoy of Busan" when she was in high school. Dreaming of a career as a professional novelist, she moves to Seoul after graduation. Years later, Ae-ja is a 29-year-old woman with huge debts and a boyfriend who is cheating on her. But she remains confident and proud of herself. That is, except in front of her mother, Young-hee who disapproves of her daughter's wild and free-spirited life. On her brother's wedding day,



Ae-ja plans revenge on her mother by staging a surprise event that nearly ruins the happy ceremony.

However, the character-propelled film downplays predictability as a pair of talented leading ladies lift the film with powerful performances.

The Housemaid,

Directed by Lim Sang-soo, 2010

The story focuses on Eun-yi, played by Jeon Do-yeon, who becomes involved in a destructive love triangle while working as a housemaid for an upper-class family. Eun-yi, a middle-aged divorcee, is hired as an upper class family housemaid. But soon enough, the master of the house Hoon takes advantage of his social position and seduces her. Hoon's visits become frequent and Byung-sik, an old housemaid, reports the affair to Hae-ra's mother Mi-hee, who plots to give Hae-ra the control over her husband. Soon Eun-yi becomes pregnant and wants to keep the baby. This is discovered by the family and she is forced to have an abortion by Mi-hee despite Eun-yi's plea to let her keep the baby and leave the house. Mi-hee's plot backfires when Hoon admonishes her for terminating his child, even if that child is conceived illegitimately. The forced abortion



devastates Eun-yi and she decides to take matters into her own hands.

The film is a re-make of Kim Ki Young's 1960 classic titled *The Housemaid*, hailed by many as one of the greatest films of all time. It competed for the Palme d'Or at the 2010 Cannes Film Festival.



The 10th Pune International Film Festival (PIFF), 12 - 19 January, 2012 is organized by the Pune Film Foundation in association with the Government of Maharashtra. The Festival will screen a range of films in various sections such as Global Cinema, Indian Cinema, Retrospectives, Competition Sections in World & Marathi films; Director Focus or Evergreen Classics, Student Film Competition Section, and the Tribute section that pays homage to people who have made an outstanding contribution to Indian and World cinema. PIFF will showcase approximately 200 films from 60 countries across 6 major venues. There will be workshops, seminars, exhibitions and interactive sessions with film makers during the Festival period.

For registration and further information, please contact T: +91 20 24424545/ 24424746 or write to piff.india@gmail.com.



Mind over Matter

Delicate strokes, agile movements, strength and poise- take your pick from a range of wellness programmes led by specialist tutors at InKo Centre.

CALLIGRAPHY - A piece of fine calligraphy is not a symmetrical arrangement of conventional shape but, rather, something like the coordinated movements of a skillfully choreographed dance - impulse, movement, momentary poise and the interplay of active forces combining to form a balanced whole. Korean calligraphy is beautiful in every aspect. With just 9 basics rules - a clean brush, clean Hanji paper, a clean inkstone, clean water, a clean ink stick, clean hands, clean eyes, clean minds and clean surroundings- learn to draw the Korean alphabet and four precious plants- plum-blossom, orchid, chrysanthemum and bamboo.

Classes will be conducted by Ms. Kim, Yeong-Seon a professional calligrapher from Korea. Ms. Kim has majored in Calligraphy Art Design. She has organized and conducted many calligraphy exhibitions at 'Seoul Art Center'. Ms. Kim was engraving designer at Hongik University, free market and worked as a graphic designer at 'KBS Art Vision' and 'Cheil Worldwide'. While working there she has converted calligraphy into a visual message which has appealed to people from all walks of life.

To ensure individual attention, this course will accommodate a maximum of 15 persons at a time.

Weekday classes : Tuesday, Thursday 10:00-11:30 am/ 4:30-6:30 pm

Weekend classes : Saturday 4:00-6:00pm **Course duration** : 3 months

Fees include materials –Brush, Inkstone, Inkstick and Hanji paper

* Additional classes can be conducted at the venue on request * Special classes for children

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

The Taekwondo classes will be conducted by Mr. YoungGeunYang, a professional trainer from Korea. Master Yang has trained under Grand Master Kim Myoung Hwan from the Myoung Woo Taekwondo Centre, Seoul. He has received the DAN Certificate (Taekwondo 5th DAN) and the Certificate for Teacher Training in Taekwondo from Chosun University. Master Yang will introduce participants to Taekwondo by combining physical training and meditation.

Age : 4 years and above **Classes**: Tuesdays and Thursdays **Duration**: 2 months

YOGA - meaning union is a discipline aimed at training the mind, body and breath to merge into a state of perfect balance and tranquility. More than mere physical exercises, yoga asanas have a profound benefit in developing a total sense of well-being. The Yoga classes are conducted by Yoga practitioner and consultant, Ms. Shanthy who has completed the Yoga instructor course from Swami Vivekananda Yoga Anusantana Samsthana, Bangalore.

Classes (Weekdays): Monday / Wednesday / Friday 10:00 – 11:30 am/ 3 - 4:30pm

Duration: 2 months

* Special classes for children Monday /Wednesday/Friday: 4:30-5:30pm

* Additional classes can be conducted at the venue on request for Therapeutic Yoga.



Venue: InKo Centre, 51, 6th Main Road, R A Puram, Chennai 600 028.

Registration is on a first-come, first-served basis.

To register please call, InKo Centre- 044 2436 1224 or e mail:enquiries@inkocentre.org



5th Women's International Film Festival

Curated by InKo Centre and presented with support from national and international partners

Entries invited for the 5th Women's International Film Festival, Chennai, July 2012

If you are a woman director who wants to share your creativity and point of view or a male director whose film focuses on a woman's point of view, we are waiting to hear from you...

Calling for entries in the following categories

Feature films | Short films | Documentaries

DVD copies of the film/s along with the filmography template should be submitted to the address given below no later than **17 February 2012**

InKo Centre (The Indo- Korean Cultural and Information Centre)
51, 6th Main Road, Raja Annamalaipuram, Chennai 600 028.

To download the filmography template please visit www.inkocentre.org

For further information please contact:

InKo Centre

The Indo- Korean Cultural and Information Centre
51, 6th Main Road,
Raja Annamalaipuram,
Chennai 600 028

T :044 2436 1224, F :044 2436 1226

E: enquiries@inkocentre.org



Newspicks

Three Korean cultural assets added to UNESCO's Intangible Cultural Heritage List

UNESCO has included three Korean cultural assets to the Representative List of the Intangible Cultural Heritage of Humanity,



Taekkyeon (left), **Jultagi**, traditional tightrope walking (centre) and **mosi** weaving (right) were included in the 2011 List of Intangible Cultural Heritage of Humanity on in November 2011 (Photos courtesy, The Cultural Heritage Administration).

The traditional Korean martial art **taekkyeon**, the tightrope-walking performance known as **jultagi**, and the weaving of **mosi** (fine ramie) in the Hansan region have joined the ranks of the UNESCO-designated Intangible Cultural Heritage List.

The weaving of *mosi* is a traditional cultural practice handed down from generation to generation by middle-aged women in the Hansan region, located in South Chungcheong Province. The weaving technique is characterized by its method of inheritance through female family members, in which mothers transmit the traditions to their daughters or daughters-in-law. The tradition involves a series of arduous processes from harvesting, boiling, and bleaching ramie plants to yarn spinning and final weaving on a traditional loom. *Mosi* weaving was commended by UNESCO for its engagement in binding the community and for its potential to enhance the global recognition of the diversity of hand-woven textiles. As of today, there are approximately 500 people who still practice the technique in the Hansan region.

Taekkyeon is the first traditional martial arts style officially recognized by UNESCO. *Jultagi* was commended for ability to bind communities together through time-tested practices and techniques. With the inclusion of these three more items, Korea currently has a total of 14 Intangible items included in UNESCO's Cultural Heritage List. Starting with the first proclamation of Korean cultural treasures in 2001 with the **JongmyoJerye** and **JongmyoJerye-ak** (a royal ancestral rite and ritual music performed at the Jongmyo Shrine), **pansori** (a genre of traditional Korean narrative opera) and **ganggangsullae**, a traditional all-female group dance. **gagok**, Korean traditional vocal music, **Daemokjang**, the traditional wooden architectural style, and falconry, to name a few, have been added to UNESCO's list.

An inauguration ceremony for the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region was held recently in Seoul's Grand Hilton Hotel, with the participation of leaders of the UNESCO's national commissions and field offices based in Asia.

The Daejeon-based centre, will work with 48 member states in Asia and the Pacific region to take up projects that protect and safeguard the intangible cultural heritage of the region.

International artists re-imagine Seoul's urban history



Seoul Art Space Geumcheon was a printing factory before it was renovated and re-opened as an international residency studio (Photo courtesy, Seoul Art Space Geumcheon).

The latest exhibition at Seoul Art Space Geumcheon will offer visitors fresh perspectives on Seoul's past and future. Described as an urban issues research exhibition, "Reflections of an Outsider on 'Outsiders'" is a collection of works by eight artists from Japan, Indonesia, Australia, Spain, and Korea, who spent three months in residence at Seoul Art Space Geumcheon. The purpose behind the exhibition, which opened recently, is to provide an analysis of the social and cultural dynamics that have shaped Seoul and to re-interpret the city's multifaceted legacy.

From wartime political epicentre to industrial hub, Seoul has seen continuous transformation, including large-scale urban renewal initiatives that moved the city centre from Gangbuk to Gangnam and turned the Han River into a symbol of ecological and economic reinvention. Moreover, the recent influx of foreign labourers, expatriates, and tourists has added new elements to Seoul's cultural environment. Developments such as these form the focal point of the Geumcheon artists' collective.



An archival image of the Han River from "In Search of the Han River" (Photo courtesy, Seoul Art Space Geumcheon)

“In Search of the Han River,” by a Korean artist who goes by the name of “Listen to the City,” traces the development of the Han River from the 1960’s to the present. The interactive display invites visitors to rediscover the river’s great value and take part in its preservation. Ash Keating, from Australia, uses still images to introduce “Zi-Namsan,” the installation piece he had set up at the construction site for the National Museum of Contemporary Art, which considered the effects of roadside advertisements on pedestrians. Julia Sarisetiati, from Indonesia, projects amateur video content produced by Indonesian migrants onto the walls of a virtual passageway. These digital murals provide rare glimpses into these workers’ daily lives, encouraging discussion on the issues they face.

Seoul Art Space Geumcheon started in 2007 as part of the Seoul Art Space programme initiated by the Seoul Foundation for Arts and Culture under the auspices of the Seoul Metropolitan Government’s “cultureonomics” policy. This programme aimed to renovate old factory buildings, derelict government offices, outdated underground shopping centres and other unused spaces, transforming them into art centres and cultural landmarks for communities that often have limited access to such programmes. To date, ten such centres have been opened in different neighborhoods throughout Seoul. The programme also provides funding and support for local and international artists, along with lectures, workshops and other interactive programmes for members of the community.



Visitors touring the studio of a Geumcheon artist (left), and an exhibition at the Seoul Art Space Geumcheon (right) (Photo courtesy, Seoul Art Space Geumcheon)

Prior to re-modelling, Seoul Art Space Geumcheon was a printing factory. It re-opened as an international residency studio and currently houses twelve teams of in-residence artists. Through exchange programmes with similar residency studios in cities such as New York, Yokohama and Barcelona, Seoul Art Space Geumcheon has become a key site for international collaborations among artists.

Taekwondo Championship in Bangalore

We are delighted to announce that 11 Taekwondo students tutored by Master Yang at InKo Centre, who participated in the 4th Mission Cup Championship in Bangalore in December 2011, reaped a rich harvest of medals.



Names	Category	Age
Mohammed M	Gold	22
Lim Mijin	Gold	21
Lee Min Wook	Gold	11
Lee Soo Jin	Gold	8
Nithin Kumar	Gold	15
Sankalp Narayanan Swamy	Silver	8
Sathvik Swamy	Silver	6
Velkumar M	Silver	28
Lim Sun Ho	Silver	8
Park Jung Hoon	Bronze	7
Neha Suresh	Bronze	9

태권도

LANGUAGE

PRE-INTER
MEDIATE &
BASIC

KOREAN	Jan	02	04	09	11	16	18	23	25	30
		Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon
	Feb	01	06	08	13	15	20	22	27	29
	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	
Mar	05	07	12	14	19	21	26	28		
	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed		

BUSINESS &
BEGINNERS

KOREAN	Jan	03	05	10	12	17	19	24	26	31
		Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue
	Feb	02	07	09	14	16	21	23	28	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue		
Mar	01	06	08	13	15	20	22	27	29	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	

SOCIAL
PURPOSES
ENGLISH - LEVEL 3

ENGLISH - LEVEL 3	Jan	03	05	10	12	17	19	24	26	31
		Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue
	Feb	02	07	09	14	16	21	23	28	
	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu		
Mar	01	06	08	13	15	20	22	27	29	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	

SOCIAL
PURPOSES
ENGLISH - LEVEL 1 & 2

ENGLISH - LEVEL 1 & 2	Jan	02	04	09	11	16	18	23	25	30
		Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon
	Feb	01	06	08	13	15	20	22	27	29
	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	
Mar	05	07	12	14	19	21	26	28		
	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed		

YOGA

	Jan	02	04	06	09	11	13	16	18	20	23	25	27	30
		Mon	Wed	Fri	Mon									
	Feb	01	03	06	08	10	13	15	17	20	22	24	27	29
	Wed	Fri	Mon	Wed										
Mar	02	05	07	09	12	14	16	19	21	23	26	28	30	
	Fri	Mon	Wed	Fri										

CALLIGRAPHY

	Jan	03	05	10	12	17	19	24	26	31
		Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue
	Feb	02	07	09	14	16	21	23	28	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue		
Mar	01	06	08	13	15	20	22	27	29	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	

TAE KWON DO

TEEN
& ADULTS
CLASS 1 & 2

	Jan	03	05	10	12	17	19	24	26	31
		Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue
	Feb	02	07	09	14	16	21	23	28	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue		
Mar	01	06	08	13	15	20	22	27	29	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	

CHILDREN
LOWER
& HIGHER BELT

	Jan	03	05	10	12	17	19	24	26	31
		Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue
	Feb	02	07	09	14	16	21	23	28	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue		
Mar	01	06	08	13	15	20	22	27	29	
	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	

VIEW @ INKO

27 January 2012

Lump Sugar,
각설탕

Directed by Lee Hwan-gyeong

24 February 2012

Mom,
친정엄마

Directed by Yoo Sung-yup

23 March 2012

Closer to Heaven,
내사랑내곁에

Directed by Park Jin-Pyo

EVENT

January

29 Dec 2011 - 30 Jan 2012:

Moving Asia: An Indo-Korean Theatre residency at Adi Shakti, Pondicherry

9:

Korean playwright commences Writing Residency at Sangam House, Nrityagram, Bangalore

12:

EarthMatters: An Indo-Korean Ceramic Residency commences at Kalakshetra, Chennai

12 - 19 :

Contemporary Korean films at the Pune International Film Festival, Pune

February

10 - 12 :

Korean playwright at *Lekhana* Literary weekend, Bangalore

14 - 23 :

EarthMatters: An Indo-Korean Ceramic Exhibition at Lalit Kala Akademi, Chennai

VISA SERVICES :

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

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.

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FOCUS

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

TVS



NEW
THINKING.
NEW
POSSIBILITIES.