



focus

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DISCOVER ENGAGE CONNECT

Contents

Editorial	03
InKo Screenings	04
The Lamp of The East <i>Korean Contemporary Art Exhibition at Lalit Kala Akademi</i>	06
Korean Novelist <i>at Sangam House Writing Residency</i>	08
Asian Culture Industries: <i>International Conference in Bangalore</i>	10
Contemporary Korean Films <i>at Film Festivals in India</i>	11
wHOOL: Contemporary Korean Music <i>at The Hindu November Fest in Chennai</i>	12
Asian Panorama: <i>Screening of Indian, Korean and Russian films in Chennai</i>	14
Korea Calling! <i>Indian actor invited to Theatre Residency in Korea</i>	18
4th Samsung Women's International Film Festival: Final Call for Entries and A Competition for College Students in Chennai	19
Newspicks	20



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Editorial

Intercultural dialogue is essentially a process that comprises an open and respectful exchange between individuals, groups and organisations with different cultural backgrounds or world views. Such dialogue aims to develop a deeper understanding of different perspectives and practices; to increase participation and the freedom to make choices; to ensure equanimity of response and to enhance creative processes.

From the point of view of the cultural sector, intercultural dialogue within and across countries, involves public and private cultural/artistic initiatives which connect individuals/groups with larger cross-sections of society in order to enter into a multi-directional communication process. Such dialogue ideally takes place in a shared space and the aim of any intercultural exchange is essentially transformative in nature. It can result in, for example, the creation of new or hybrid cultural expressions/forms, new image constructions and could result in subtle or even dramatic changes in attitude and perspective. 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.

In this issue of **focus**, we look at examples of intercultural dialogue, across the performing and visual arts as we present exciting contemporary expressions from Korea in music, film, literature and the visual arts. InKo Centre in association with Lalit Kala Akademi, is delighted to present *The Lamp of the East*, an exhibition that aims to pay tribute to the Nobel Prize-winning Indian poet Rabindranath Tagore, through the works of 7 award-winning, contemporary Korean artists. The exhibition, curated by Mr Insang Song, a highly respected curator with a deep understanding of both Korean and Indian art, looks back upon the memory of Tagore with respect and affection ahead of the 150th anniversary of his birth. *wHOOL*, a contemporary Korean percussion band who draws inspiration from traditional Korean music, will premiere at the annual Hindu Friday Review November Festival in Chennai. The distinctive wind instruments, the *Piri* and the *Tae Pyung-so*, the resonant *Buk* and Double-sided drums roots Whool's music as unmistakeably Korean even while the layering of the piano, guitar and the synthesizer helps create music that has a contemporary resonance that people anywhere in the world can relate to. We are delighted this quarter to present, in association with the National Film Development Corporation and the Russian Cultural Centre, *Asian Panorama*, a selection of the most recent films by acclaimed directors from India, Korea and Russia. A package of contemporary films from Korea will be presented at the Nano Film Festival that travels to Bangalore, Mysore, Mangalore, Shimoga, Dharwar and Belgaum in Karnataka and at the Third Eye Asian Film Festival in Mumbai and Kohlapure in Maharashtra. Read about an exciting competition announced in conjunction with the forthcoming 4th Women's International Film Festival, exclusively for college students in Chennai.

In our continued efforts to promote an Indo-Korean exchange of writers, we are delighted, in association with the Korea Literature Translation Institute (KLTI), to support contemporary novelist Park Kyoung-su who will join a number of international writers in residence at the Sangam House Writing Residency at Nrityagram, Bangalore this November. Kyoung-su's visit was preceded by a four-week writing residency by Indian writer Perumal Murugan, at Toji in Seoul, supported by InKo Centre and KLTI. Read about an interesting international conference on Asian Culture Industries organized by the Centre for the Study of Culture and Society, Bangalore, which aims to explore the possibility of comparative studies of entertainment industries in Asia, with particular reference to India, Japan and Korea. And share Krishnakumar's excitement as he sets off on a three-month stint at a theatre residency in Seoul.

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

From the endearing comedy of *Speedy Scandal* to the tinderbox rawness of *Breathless* and the drama of *Ae-ja*, InKo Screenings this quarter showcase the adroit treatment of a range of emotions by some of the most contemporary directors of Korean cinema.

22 October 2010

Speedy Scandal

과속스캔들, 2008

Directed by Kang Hyeong-cheol

Nam Hyun-soo was once a popular idol star among teens and worshipped like a god. Though now in his mid-thirties, he is still a sought-after celebrity and the host of a popular radio show. One day, a very young single mom named Jung-nam sends her stories to the radio show that Hyun-soo hosts. Her stories about her longing to meet her father whom she has never seen before, grips the nation and catapults the programme ratings to make it the most popular programme on air. To his surprise, Hyun-soo later meets Jung-nam and her 7 year-old boy, Gi-dong.



과속스캔들, 2008

Jung-nam and Gi-dong invade Hyun-soo's home and his radio station, claiming that Hyun-soo is her father. Hyun-soo has to scramble to salvage his celebrity image.

Speedy Scandal hailed as 'Korea's most successful comedy' broke all box office records in the year of its release and became the 7th highest grossing film of all time at the end of its lengthy box-office run.



동파리, 2008

26 November 2010

Breathless

동파리, 2008

Directed by Yang Ik-joon

Breathless focuses on Sang-hoon as both a product and a perpetrator of mindless savagery. He works as a strong-arm man for a debt collection agency run by his only friend Man-sik, and is in it less for the cash-in-hand rewards

than for the violence itself. He even takes his work home with him, treating his young nephew Hyungin with gruff aggression and regularly beating up his own father, unable to forgive him for the deaths, years ago, of his mother and sister. When Sang-hoon runs into school student Yeon-hee in the street, his reaction is predictable. First he spits and swears at the girl and when she stands up to him, he unhesitantly punches her. Yeon-hee is however as fearless as Sang-hoon himself, even while recognising in him aspects of her own troubled domestic life. The two soon become the most unlikely of friends, snatching moments of serene stillness in each other's company and imagining for the first time the possibility of change. Yet as Sang-hoon teaches his thuggish trade to a young man without realising that this would-be gangster is in fact Yeon-hee's brother, the legacy of abuse is handed on...

Shot in frenetic handheld that matches the tinderbox rawness of its protagonist, this is a film that reveals the contagion of abuse and cyclicity of violence in a manner so unflinching that viewers will spend most of their time

wondering how on earth they are to empathise with the coarse brutality of Sang-hoon even while being deeply moved, even reduced to tears, by his tragic struggle against himself.

A prominent figure in Korea's independent film industry, Yang, has been active as an actor and director since graduating from the Department of Entertainment & Acting at Kongju Communication Arts College. He has appeared in a number of films, including *No Manners* (2002), *Maundy Thursday* (2006) and *Les Formidables* (2006). Yang debuted as a director in 2005 with the short film, *Always behind You*.

Breathless is the director's first full-length film. It premiered at the Pusan International Film Festival in 2009. The film won the top prize at the 38th International Film Festival Rotterdam, one of the most prestigious independent film festivals in the world. It was praised by the jury as "a powerfully rendered and acted film with a keen sense of reality in its portrayal of a situation that has been seldom seen in the cinema". Yang was also appreciated for his sense of warmth and humour while dealing with subject matter that is inherently difficult to portray.

17 December 2010

Ae-ja

애자, 2009

Directed by Jeong Gi-hoon

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, Aeja plans revenge on her mother by staging a surprise event that nearly ruins the happy ceremony. Ae-ja is pleased with the results, but later that day she gets a phone call from the hospital saying that her



애자, 2009



mother has collapsed and her world starts falling apart at the seams...

Ae-ja by newcomer director Jeong Gi-hoon, is a mellow autumn melodrama, a coming-of-age story about a troublemaker learning life lessons when her mother falls a victim to cancer. However, the character-propelled film downplays predictability as a pair of talented leading ladies lift the film with powerful performances.

Speedy Scandal



Ae-ja



Breathless



The Lamp of the East

Korean Contemporary Art Exhibition at Lalit Kala Akademi

InKo Centre in association with Lalit Kala Akademi is delighted to present **The Lamp of the East**, an exhibition that aims to pay tribute to the Nobel Prize-winning Indian poet, Rabindranath Tagore through the works of 7 award-winning contemporary Korean artists. The exhibition, curated by Mr Insang Song, a highly respected curator with a deep understanding of both Korean and Indian art, looks back upon the memory of Tagore with respect and affection ahead of the 150th anniversary of his birth. **The Lamp of the East** will be on view from **3-13 November** at **Lalit Kala Akademi**, Chennai.

The Lamp of the East

The lamp of the east
In the golden age of Asia
Korea was one of its lamp-bearers
And that lamp is waiting to be lighted once again
For the illumination in the east
(Rabindranath Tagore, 1929)

This is an Indian poem by Rabindranath Tagore(1861-1941), that is specially loved by Koreans. When Tagore visited Japan in 1929, a Korean journalist recommended that he visits Korea. He could not visit then , but he wrote a poem titled 'The Lamp of the East'. This poem speaks of the Japanese Ruling Era in Korea. The poem was published in the Donga Daily Newspaper which has a very strong presence in Korea. The poem was printed in the middle school textbooks in Korea after the country won its freedom from Japan and it had a profound impact on Korean people. Even today, Tagore, and Mahatma Gandhi are the two individuals, remembered and revered by Koreans as towering intellectuals who most aptly represent India.

The Lamp of the East brings together seven contemporary Korean artists who will present their work at the Lalit Kala Akademi in Chennai in November 2010. The title of this exhibition, takes after the above poem by Tagore who admired and paid tribute to Korea eighty years ago. The exhibition seeks to pay its respect to Tagore and to present that Korea is indeed now 'The Lamp of the East' as was predicted by Tagore many years ago.

The Lamp of the East includes some of the most remarkable Korean artists. The 7 artists include Jheon Soocheon who got the Special Award in the Venice Biennial in 1995, Debbie Han who was awarded the Sovereign Asian Art Prize in 2009, Lee Leenam who is highly recommended by International Art Fairs and Auctions, Wang Jiwon whose work was highlighted at the recent Korean Art Show in New York, Sin Kiwoun who got the grand prize at the Jungang Fine Arts Prize in

2007 in Korea, Seok Cheol Joo who is highly appraised by experts and Lee Gwang Ho who is receiving considerable attention within art circles for his solid skill and high quality solo exhibitions.

The artworks of this show were chosen by focusing on their moderate aesthetic with reference to Korean contemporary art. The sense of moderate aesthetic is a major trend currently pursued by contemporary Korean artists. This aesthetic is portrayed by artists through a process of asking and answering questions about their identities; by living and immersing themselves in the rapidly changing world with its overabundance of images.

Every single piece shows the artists' contemplation and meditation of and through the cultures that they belong to. This exhibition looks back upon the memory of Tagore with respect and affection ahead of the 150th anniversary of his birth. He will be remembered by Korean artists from the Asia he loved, even as we continue to recall his poem, with admiration and gratitude.

- **Insang Song, Curator.**

The Lamp of the East will be on display from the **3 to 13 November** at Lalit Kala Akademi in Chennai.



About the Curator: **Insang Song**



Insang Song was a curator for the Seoul Arts Center from 1987 to 2009. The Seoul Arts Center is one of the world's top 10 art centres. For 22 years, he has planned more than thirty exhibitions and events. He has, since 2006 become increasingly

interested in Indian contemporary art. Not only did he introduce Indian contemporary art to the Seoul Arts Center but was also responsible for introducing Indian art to other galleries in Korea and to foreign countries through art fairs.

Insang Song has curated many exhibitions, including *Hybrid Trend*, 2006, Seoul Arts Center which was said to have jolted the Korean artistic circle and was ranked as the second Best Exhibitions of Year 2006 by a professional art journal, *Auction Monthly*. He presented exhibitions that began the trend of showcasing Indian art in Korea-INDIAVATA- An exhibition with 4 Indian artists at the Sun Contemporary Gallery, 2008, Seoul and *Pink City*; an international exhibition including 2 Indian artists in 2009, at the Eve Gallery, Seoul. As a co-ordinator, he arranged Dileep Sharma's solo show in 2008 at the Nowan Arts Center, Seoul; presented 2 Indian artists along with EM Art Gallery at Art Beijing 2009; an India Special exhibition in 2009 at the Korea International Art Fair (KIAF) in Seoul; Farhad Hussain's solo show in 2009 at Gallery Soheon, Taegu, Korea and M. Pravat's Solo show in 2010 at Gallery LVS in Seoul.

Korean novelist

at Sangam House Writing Residency in India



InKo Centre and the Korean Literature Translation Institute are delighted to support Korean writer, Park Hyoung-su at the Sangam House Writing Residency at Nrityagram from 16 November to 15 December 2010 . Park Kyoung-su's visit follows the very successful stint by Indian writer Perumal Murugan at the Toji Residency in Korea. Dr Arshia Sattar, convenor of the Sangam House Writing Residency outlines this unique programme in arts and letters that aims to provide writers the opportunity to live and work in a supportive environment.

After two wonderfully enriching seasons on the Adishakti campus in Pondicherry, Sangam House, the international writer's residency program, moves to Nrityagram, the 'dance village' just outside Bangalore. The move is part of Sangam House's commitment to spreading and fostering literary cultures in as many local communities as possible. At Nrityagram and in Bangalore, Sangam House will continue it's various outreach programs through public readings and specifically focussed discussion forums with young people.

Nrityagram (www.nrityagram.org) was founded by the Odissi dancer Protima Bedi in 1990 and is now home to an Odissi dance school as well as to a residential repertory company that performs in India and all across the world. Additionally, Nrityagram holds dance classes for local village children as well as hosts the Vasantha Habba performance festival in February each year. The Nrityagram campus is spread over 11 acres, about 45 kms outside Bangalore. The campus has rehearsal and residential spaces, community spaces for dining and other

informal interactions and an ampitheatre for public performances. Apart from growing much of its own food (vegetables and grains), Nrityagram carefully cultivates indigenous trees and flowers all over its property. Further, Nrityagram is committed to 'green living' and sustainable consumption.

Twenty Sangam House writers in the 2010-11 season will occupy a new facility at Nrityagram, an independent residential space constructed especially

to house visiting artists and scholars. This initiative at Nrityagram is conceived to encourage interaction between the arts, allowing practitioners from various creative fields to come together in an atmosphere of genuine curiosity and mutual support so as to enrich and enhance each other's practice as well as thought. Sangam House is delighted to be Nrityagram's first partner in this exciting enterprise.

- Dr Arshia Sattar

Park Kyoung-su



Novelist Park Kyoung-su will be at Nrityagram for four weeks from 16 November to 15 December 2010 to participate in the Sangam House Writing Residency this year. Born in 1972 in Chuncheon, Kangwon Province, Park Hyoung-su studied Korean language and literature at Hanyang University (BA), and at Korea University (MA, PhD). He made his literary debut with the short story "What You Should Know Before Raising Rabbits" in Contemporary Literature, a monthly literary magazine. He has published two short story collections-What you Should Know Before Raising Rabbits (2003), *Midnight Fiction* (2006)-and one novel- *Nana at Dawn* (2010). Park Hyoung-su currently teaches Creative Writing at the Korea National University of Arts and at Korea University. He participated in the 2009 Singapore Writers Festival

(SWF) hosted by the Singapore National Arts Council in Singapore in October 2009 and in the 2010 SIWF hosted by the Korea Literature Translation Institute in Korea in May 2010.

Publications & Awards

Literature grant from Arts Council Korea	Feb. 2003
Published a novel, <i>Things To Know Before Raising A Rabbit</i> , (Moonji Publishing Company)	Dec. 2003
Won a Literature grant from Arts Council Korea	Feb. 2006
Debuted a short story in <i>Hyundai Munhak</i>	Jun, 2006
Published <i>Midnight Fiction</i>	Oct, 2006
Published <i>Nana at Dawn</i>	May, 2010
Awarded the Best Literature Prize for <i>Midnight Fiction</i> by Arts Council Korea	April 2007

Indian writer completes writing residency in Korea



Indian writer **Perumal Murugan**, alumnus of Sangam House 2009/10 completed a 4-week writing residency in September 2010 at The Toji Foundation, a scenic, serene spot nestled among the hills, just outside Seoul. Perumal Murugan writes in Tamil and is the author of four novels, three short-stories collections, and three poetry anthologies. His Tamil novels *Koola Maathaari* and *Nizhal Mutram* have been translated into English as *Seasons of the Palm* and *Current Show*. *Seasons of the Palm* was short-listed for the Kiriyama Award. He has received awards from the Tamil Nadu government as well as from Katha Books. Perumal is also interested in literary criticism, lexicography and publishing.

The residency at Toji is supported by The Korea Literature Translation Institute and InKo Centre. All Indian alumni of Sangam House are eligible to apply for the annual residency at Toji Foundation.

For further information, please contact

InKo Centre- 044 24361224; enquiries@inkocentre.org

About Korea Literature Translation Institute



The Korean Literature Translation Institute (LTI Korea), is a Korean government organization designed to introduce Korean literature to the world. With this aim, LTI Korea has conducted various programmes and provides translation grants for Korean translation, publication grants for overseas publishers, exchange activities and research projects.

International Conference on Asian Culture Industries:

A Comparative Study of India, Japan and South Korea

InKo Centre is delighted to support an international conference on Asian Cultural Industries organised by the Centre for the Study of Culture and Society in Bangalore in December 2010.

The Culture Industries and Diversity in Asia (CIDASIA) research programme of the Centre for the Study of Culture and Society (CSCS) is organizing the International Conference on Asian Culture Industries on 21 and 22 December 2010 in Bangalore. The event is a part of the larger attempt by CSCS to encourage the study of cultural and intellectual flows between Asian countries. The conference is supported by The Japan Foundation and InKo Centre.

The conference will focus on the post-1990 period when for different reasons including underground circulation of cultural commodities in international markets, systematic efforts began to be made in these countries to export entertainment. The circulation of cultural commodities in contexts other than those of their production draws attention to the hitherto under-researched area, namely the increased interface between culture and economics. In a global context where cultural production and consumption are engines of the economy, the manner in which cultural commodities flow, the resistances they encounter, the ways in which they are localized, transformed, and engender new cultural practices and have social and economic consequence that are completely unanticipated by the production centre are issues the conference will address.

The conference will bring together senior scholars as well as younger researchers from across Asia, Europe and USA to discuss:

- Recent developments in cinema, television, pop music, animation and gaming in the Asia region;
- History of entertainment industries and government policy in Asia in general and India, South Korea and Japan in particular.

The primary intention of the conference is to explore the possibility of comparative studies of entertainment industries in Asia, drawing attention to the two way movement of cultural commodities in these countries. An interesting feature of the conference is the focus

on Korea. There will be a panel on the circulation and impact of Korean popular culture in Eastern and Northeastern India. Additionally, there will be papers devoted to the comparative analyses of Korean, Japanese, Mainland Chinese and Taiwanese pop culture. Some of the key issues that will be discussed will be:

- *Cultural impenetrability.* Why do certain markets, especially Asian markets, prove to be impenetrable to commodities produced elsewhere? What role does the industrial and business context of the host market play in determining/limiting the flow of imported cultural commodities?
- *Localization.* The distribution and exhibition of cultural objects in new markets, resulting in enthusiastic acceptance, is often a direct consequence of localization. The conference will examine the processes of how cultural imports are rendered familiar and the role played by film and television industries in the localizing imports through context-specific publicity campaigns, dubbing, etc.
- *Creation of new subcultures.* What new sub-cultures are formed in host countries and what is their similarity/difference with their counterparts in the production centre? These subcultures at times reinforce existing cultural stereotypes and at other times seriously challenge them (as in the case of Korean drama in Japan, which has contributed to the changed perception of Korea in Japan).
- *Invisible and underground markets and 'Soft Power'.* The relative lack of control over distribution and exhibition and the rampant circulation of pirated media content in Asia create a situation in which cultural consumption is actively facilitated by unauthorized and underground markets. The conference will seek how entertainment industries grapple with complex questions posed by unauthorized circulation of their productions and whether current discussions of 'soft power' adequately account for the actual extent of the circulation and influence of imported forms?
- *Dispersal across media formats.* The conference would like to draw attention to the ways in which digital technology has mediated the circulation of Asian cultural forms along with examining the new opportunities and challenges of post-celluloid technologies for entertainment industries of the region.

- S. Srinivas

For further information about the schedule and venue please contact **S Srinivas**, Senior Fellow & Coordinator, CIDASIA Research Programme Centre for the Study of Culture and Society- srinivas@cscs.res.in or cidasia@cscs.res.in

Contemporary Korean Films

at Film Festivals in Karnataka and Maharashtra

Nano Film Festival

Karnataka Chalana Chitra Academy, Government of Karnataka is organizing a festival of International films in Bangalore and different centers in Karnataka State. The screening will be in DVD format. The proposed festival is intended to take world cinema to non-metro cities with the objective of developing a healthy film culture. This is the first festival of its kind in Karnataka and the Academy intends to make it an annual event.

A package of 21 films, both Indian and foreign, will be screened in Bangalore, Mysore, Mangalore, Shimoga, Dharwar and Belgaum. The festival is scheduled to take place from 8 – 25 November, 2010.

The following contemporary Korean films will be screened at this Festival:

Mother, Directed by Bong Joon-ho, 2009

Haeundae, Directed by Youn Je-gyun, 2009

Castaway on the Moon, Directed by Lee Hey-jun, 2009

For further information contact Mr H N Narahari Rao
hn.naraharirao@gmail.com; Ph: +91-94484-76681



9th Third Eye Asian Film Festival



The 9th edition of the **Third Eye Asian Film Festival** will be held From 29 October to 4 November 2010 in Mumbai and Kolhapur. The Third Eye Asian Film Festival is the only film festival in India promoting Asian cinema. The Festival which attracts more than 50,000 viewers annually will be screened at held at 4 venues this year. Over 100 films - feature and short will be screened during the weeklong event.

The following contemporary Korean films will be screened at this Festival:

Mother, Directed by Bong Joon-ho, 2009

Haeundae, Directed by Youn Je-gyun, 2009

For further information, please contact
Mr Sudhir Nandgaonkar, affmumbai@gmail.com;
Ph: +91-93239-41897



InKo Centre conducts Korean Language courses; English for Social Purposes programmes; Calligraphy, Taekwondo and Yoga classes. For further information and to enroll in these programmes please contact InKo Centre: **044-24361224** or write to enquiries@inkocentre.org

CONTEMPORARY KOREAN PERCUSSION BAND
IN CHENNAI

wHOOL. 훌.



2003. Team was formed with Yoon-Sang Choi as the central figure.

THE TEAM

Yoon-Sang Choi : Vocal / **Buk**(drum) | **Jang-gu**: Double-headed Drum | **Hyun-Su Kim**: Chorus / Bass guitar |
Dong-il Park: Piano / Synthesizer | **Si-Youl Kim**: *Piri* (Flute) / *Tae Pyung So*



Whool's music is based on traditional Korean music . The distinctive wind instruments, the Piri and the Tae Pyung-so and the resonant Buk and Double-sided drums make Whool's music unmistakeably Korean while the piano, guitar and the synthesizer helps create music that has a contemporary resonance that people anywhere in the world can relate to. It is music that everyone can enjoy for it pulls down the borders of culture, generation, and era.

The instruments:

- Super Double-headed Drum
- Bass guitar
- Piano
- Flute



THEIR AIM: GO FORWARD INTO THE WORLD, KOREAN STYLE!



Some of their most recent achievements include:

2009

- Feb** Pink Blossom Party / Seoul Chungdam E.M.Art Gallery
- Apr** Becoming Happy Adult Project Concert / Sangsang Live Hall at HongDae
- Jul** Korea, China, Japan Youth Festival / Hong-dae in Seoul
- Aug** 'Jam' Concert / in Seoul 'Gu-ul pond Festival / Korea National Museum
- Sep** National Theater Festval : Pink Blossom Party / Korea National Theater
- Oct** Philadelphia Art Festival / Philadelphia Museum of Art; wHOOL L.A. Concert / Wilshire Ebell Theater in L.A. Seoul Art Market PAMS night concert / Hong-dae, Seoul
- Nov** Movement Harmony Concert / Mapo Art centre
- Dec** Korea Dance Awards 'Sinmaji' / ARKO Theater

2010

- Mar** 'Jam' Concert / in Seoul the Concert of 20th anniversary of the establishment of diplomatic relations between Korea and Mongolia / the National Theater at Ulan Bator
- Apr** Real Jukebox Concert / Sangsang Live Hall, hong-dae, Seoul
- May** KBS Music Program appearance / annex to the KBS Korea Culture Festival in Africa / South Africa, Nigeria, Turkey, Egypt

Aug 2010 Tropical night Festival / Korea National Theater, Seoul, Seoul Fringe Festival / Hong-Dae, Seoul, World Music Festival / Gwangju, Korea



wHOOL means to 'empty and renew the mind' ... to dust yourself off and fill with something new'. The signal that 'wHOOL' sends us has the force that is implicit but honest. They aim, with their music to make the world happy- not in a forced manner but in a natural way, understanding that happiness is an individual process of selection and acceptance.



17 SUN
November 2010

wHOOL live in Chennai
at The Hindu November Music Festival
Venue: Sri Mutha Venkatasubba Rao Concert Hall

Their symbol:
The Flowing Fish

Never stop... flow like the
constantly wandering fish



** For further information,
please call **InKo Centre**,
044 24361224 or e mail:
enquiries@inkocentre.org

Asian Panorama



InKo Centre, in association with the National Film Development Corporation and the Russian Cultural Centre, Chennai is delighted to present **Asian Panorama**, a mid-week bonanza of films, a selection of some of the most recent films by acclaimed directors from Korea, India and Russia.

20-23 October at the Russian Cultural Centre, Chennai.

Beyond the Years

Directed by Im Kwon-Taek, 2007

Language: Korean (With sub-titles in English)

Beyond the Years is celebrated South Korean director Im Kwon-taek's 100th film. It is based on the novel *The Wanderer of Seonhakdong* and was presented at the 2007 Toronto International Film Festival. It is an informal sequel to Im's phenomenally successful *Sopyonje* (1993).

Beyond the Years is the story of Dong-ho, a *pansori* drummer who returns to his childhood village in search of his blind stepsister, Song-hwa. Dong-ho and Song-hwa are separately adopted by Yu-bong, a nomadic singer and grow up as siblings. Dong-ho falls in love with Song-hwa, but he suffers from the fact that he has to call her sister and constantly fight

with Yu-bong's obsession to make her a great singer. Eventually, Dong-ho leaves home. However, with his unchanging affection for Song-hwa, he keeps following traces of his love while refining his drumming skills in order to match well with her singing. This is the heart-rendering love story of Song-hwa, who devotes her life and love to her talent for *pansori* (a traditional Korean form of narrative song), and Dong-ho, who has devoted his life to loving her.

Im Kwon-taek (born May 2, 1936) is one of South Korea's most renowned film directors. In an active and prolific career, his films have won many domestic and international film festival awards as well as considerable box-office success, and helped bring international attention to the Korean film industry.

Im has continued to explore themes from Korea's past while also focusing on the Korean cultural identity in modern times. Among Im's most notable recent films are *Sopyonje* (1993) and *Chunhyang* (2000), both of which concentrate on the traditional Korean musical art of *pansori*. The latter film was also based on a traditional Korean legend. Apart from being a critical success, *Sopyonje* was also a success at the box office, becoming the first domestic film to draw over a million viewers in Seoul alone. *Chihwaseon* (2002) was also a critical success, earning him Korea's first Best Director award at the Cannes Film Festival. Im Kwon-taek was awarded an honorary Golden Bear award at the Berlin Film Festival in 2005.

Im Kwon-taek's status, brought on by the critical success of his films, overlapped with a period of the film movement called "New Korean Cinema" or "Korean New Wave". Along with other directors, such as Park Gwang-su and Jang Sun-woo, Im is recognized as one of the founding figures of the movement, which gained international critical recognition and acclaim for Korean Cinema.

*In April 2007, Im released his 100th film *Beyond the Years*, an informal sequel to *Sopyonje*. In November 2007 the French government announced that it would make Im a knight of the French Legion of Honor.*

Dream

Directed by Kim Ki-Duk, 2008

Language: Korean (With sub-titles in English)

Dream is the 15th feature film directed by acclaimed South Korean Director, Kim Ki-duk.

In this unusual and slightly ominous romantic fantasy from Korea, Joe Odagiri stars as Jin, a young man who experiences a foreboding nightmare about a traffic accident and feels compelled, upon waking, to travel to the same spot he visited in the dream. As it turns out, a hit-and-run accident indeed occurred there; curious, Jin tails the police to the home of the suspect - a beautiful young woman named Ran (Lee Na-Young) who vehemently denies involvement and cites, as an alibi, the fact that she slept the entire night. Jin relays the specifics of his dream to the cops and insists that they arrest him. They dismiss him as crazy and arrest Ran instead. In due course the young man and woman discover a bizarre pattern: when he dreams of specific events, she acts out those events in real life!



Kim Ki-duk (born December 20, 1960) is a South Korean filmmaker noted for his idiosyncratic "art-house" cinematic works. One of the most controversial Korean directors, Kim Ki-duk is a self-taught filmmaker who prides himself on his outsider status, openly setting himself apart from contemporaries like Hong Sang-soo and Lee Chang-dong, who he considers too intellectual. Kim's films have drawn vitriol for their subject matter and praise for their technique, and he has often been compared to his predecessor Kim Ki-young, who was also self-taught and whose films bear a much less brutal, but equally eccentric, personal stamp. During his teenage years he dropped out of school and worked in factories, and at the age of 20, he began a five-year stint in the marines, the toughest and most demanding branch of the Korean military. These early experiences would inspire the gritty milieu and dim view of human relationships that characterize his films. A painter since childhood, Kim went to France in 1990, where he studied art and scraped together a meager living by selling his paintings on the streets.

Kim returned to Korea in 1993 and began writing screenplays. Despite his lack of formal education, he achieved early success in screenplay competitions and soon moved into directing. His first two films, *Crocodile* (1996) and *Wild Animals* were violent, angry portrayals of alienated young people. His third film, *Birdcage Inn* (1998), introduced one of his recurring themes — prostitution — which, in Kim's profoundly disenchanted world view, seems to represent the normal state of affairs between men and women.

Kim's film, *Bad Guy* (which earned him the sobriquet "the bad guy of Korean cinema"), was his most popular and controversial, film. Kim drew on his experiences in the marines for *The Coast Guard* (2002), in which a young recruit suffers moral anguish following an accidental shooting. His 2003 feature *Spring, Summer, Fall, Winter and Spring* was, for many, a surprising turning point in Kim's artistic output. Set in a stunning landscape, it portrays the lives of two Buddhist monks and the lost souls who come to them for solace. A much more mature film than his previous efforts, it nonetheless focuses on the essential brutality of human nature. Other critically acclaimed titles to his credit are *The Bow* (2005); subtitles in English *Time* (2006); *Breath* (2007) and *Dream* (2008).

Bioscope

Directed by K M Madhusudhanan, 2008

Language: Malayalam

Producer: National Film Development Corporation Ltd., India

The film Bioscope is set in the second decade of the 20th century. This is a story of cinema entering villages of Kerala. The story of history entering the paths of memories and dreams. The story of villagers, made mute by colonialism and slavery, entering a new landscape, through a new machine, the bioscope.



The protagonist Diwakaran's journey starts with his acquisition of a bioscope. A Frenchman DuPont, who does bioscope shows on the coasts of Tamil Nadu, is the architect of Diwakaran's journey. Diwakaran is stunned by early forms of cinematic images. His relationship with DuPont and the bioscope starts on a note of astonishment when he first sees moving images. It soon turns into a story of inseparable friendship.

In the film we meet other characters, Nalini, Diwakaran's wife who is ill; Murugan Nair, his father who is apprehensive about his son's long journeys and who believes that astrology and witchcraft rather than modern medicine will cure Nalini; the innocent villagers who welcome the bioscope and its world of images with awe and wonder.

The witch-doctor Aayancheri Kaimal, who arrives with a mute girl who can recall the past and predict the future, sounds the death knell for the bioscope... Tradition and modernity chaff as they try to co-exist. A society is in flux and change is inevitable.

K.M. Madhusudhanan: Madhusudhanan developed an early interest in art and cinema. He studied painting at the College of Fine Arts, Trivandrum, and subsequently post graduated in Print Making from the Faculty of Fine Arts, Baroda. His paintings have been exhibited widely in India and abroad. He is currently working on a series of paintings and films based on Indian silent cinema. The brilliance of colour and composition in his films is a result of his deep-rooted interest in visual culture.

He has been honoured twice for his masterful use of the film medium by the Museum of Modern Art, New York (MoMA), and he has received several international awards for his short fiction films. *Bioscope*, his first feature film, has received 3 International awards has been shown at several International film festivals across the world. It also received the Special Jury Award at the 56th National Film Awards in 2008, and 5 awards at the Kerala State Film Awards in 2009.

The sum of his works reflect a pre-occupation with art and cinema interwoven in its cinematic and pictorial structure with memory and history.

Paltadacho Munis (The Man Beyond the Bridge)

Directed by Laxmikant Shetgaonkar, 2009

Language: Konkani (with subtitles in English)

Producer: National Film Development Corporation Ltd., India

Unfolding in the dense forests of Goa, *The Man Beyond the Bridge* follows Vinayak, a forest guard who patrols protected lands while memories of his dead wife haunt him. One night, a madwoman appears at his door and Vinayak feeds her, starting a tentative friendship. Before long the woman is pregnant and Vinayak becomes an object of public suspicion. Using uncommon landscapes, director Laxmikant

Shetgaonkar gracefully explores man's responsibility towards those in need and also questions what happens when the protection offered crosses boundaries or comes with expectations attached.

Laxmikant Shetgaonkar: Born in Cuncolim, Salcete, a village in Goa, India, Laxmikant Shetgaonkar graduated in Theatre Arts from Kala Academy, Goa. He started directing theatre productions in Goa. He took up a job of Actor-Teacher at India's prestigious theatre training school, The National School of Drama, New Delhi. As Theatre was surviving on plays written decades ago, Shetgaonkar opted for improvised plays on contemporary issues. During his stay in Delhi, he was exposed to cinema. He attended film festivals and was overwhelmed with the quality of world cinema. He shifted base to Mumbai to learn more about the cinematic medium by working as an assistant director and screenplay writer. After four years of freelancing in Mumbai, he decided to make his debut film. He moved back to Goa in 2002, gathered his friends and formed Entertainment Network of Goa. This organization pioneered cinema in Goa. It had limited resources but they helped create path breaking films in Goa. *A Seaside Story*, by Laxmikant Shetgaonkar was the first film to bring national level awards and recognition to Goa. The film received the Golden Conch for Best Fiction at the Mumbai International Film Festival. The film was extremely popular among the masses and it was screened extensively by the Government, NGO's Panchayats and colleges. The film was followed by *Let's talk about 'IT'*, a documentary on Bainha, a red-light area. Shetgaonkar's films portrayed the social reality of Goa.

Shetgaonkar wrote a feature film in 2004 but could not make it as the market for Konkani films was small. His script was rejected but he continued to work. His first feature film was made after four years of struggle and received the FIPRESCI prize at the Toronto International Film Festival in 2009. *Paltadacho Munis* was invited to prestigious festivals in Toronto, Hong Kong, Cairo, Mumbai. The Goa State Government honoured him in 2009 for his outstanding achievement in the field of cinema and for advancing the cinema movement in state.

72 METERS

Director: Vladimir Khotinenko, Russia, 2003

Language: Russian (With English sub-titles)

The film is based on the works by Alexander Pokrovsky, a submarine officer whose record includes accounts of numerous open sea cruises. 72 Meters is a story about a submarine wreck written by Alexander Pokrovsky long before the Kursk tragedy. The tragedy fulfilled no prophecy, was no coincidence but an unavoidable accident. Planes have crashed and will crash from time to time and ships and submarines have drowned and, alas, will continue to drown however reliable their design. But what is important is that people who seem weak happen to grow strong at a crucial moment, while those who seemed strong, are exposed as morally weak.

Yet all of them are heroes, in their own right. The message of the story is not that hope is the last to die, but that it never dies.

Vladimir Khotinenko: Born in 1952 at Slavgorod in the former USSR, Vladimir Khotinenko is an actor, film director and designer. In 1976, he received his diploma from the Institute of Architecture of Sverdlovsk, in what is now Ekaterinburg. After his military service, he was from 1978 to 1982, assistant designer at Studio-Film in Sverdlovsk, and was morally assistant director for the film, *Days in the Life of Oblomov*. He collaborated on other films by Mikhalkov in Moscow, such as *Five Nights*, 1979, and *Family Relations*, 1981. He then became director of the Gerasimov Institute of Cinematography in Moscow. He excelled in historical films and in scenes that described the history of Russia. He won the Golden Eagle in 2004 for *72 Metres*.



PITER FM

Directed by Oksana Bychkova

Language: Russian (with subtitles in English)

This is a spring lyric comedy about two young people who find themselves at a cross-road where each has to decide what is of prime importance in their lives. Masha is a DJ at a popular Petersburg radio, Maxim is a young architect. Masha is preparing to get married to her former classmate, Maxim. Maxim has won an international architect competition and is going to work in Germany. Masha and Maxim are not sure if they want to go through with the wedding. Maxim still pines for the girl that deserted him. Masha feels that her fiancé is not the man that she needs...



Oksana Bychkova: Born on 18 June 1972, at Donetsk, USSR now in the Ukraine. Her filmography includes a TV series, *Cherchill* (2010); *Piter FM* (2006) and *Plyus odin* (2008). Bychkova wrote the screenplay and directed *Plyus odin*.

For further information, please contact InKo Centre: 044-24361224 or write to enquiries@inkocentre.org

Korea calling!

Budding actor Krishnakumar, shares with us his excitement at being selected to participate in a theatre residency in Seoul organised by ASSITEJ Korea.



After a nice long run in the morning, I returned home and sat down to my mom's scrumptious breakfast. Just as I was about to dig in, I received a call from the bringer of good news Aysha Rau - Managing Trustee of The Little Theatre, Chennai, a great friend and mentor. She called to inform me that I was selected for the three month theatre residency in South Korea. The excitement set in instantly. From the moment I had sent in my application for this residency, the idea of travelling to South Korea and having a first hand experience of their culture and art forms had taken over my imagination. This residency program organized by ASSITEJ Korea enables its participants from different Asian countries to come together and take part in co-projects, workshops and programmes at the Korean Performing and Arts Village for three months. By the third month, we will be putting together a production for the opening performance of the **7th ASSITEJ Korea Winter Festival in Seoul**.

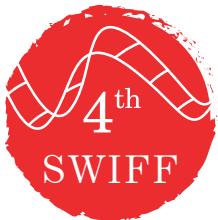
I have spent the past five years actively nurturing my love for the performing arts and learning more about the same. After a string of performances in The

Little Theatre Pantomimes, I was given a wonderful opportunity to script and act in the production, Kingdom of Joomba. It was an original musical for the little festival 2010 .This was the first edition of The Little Theatre's international theatre festival for children in Chennai. InKo Centre and Max Mueller Bhavan were collaborators for this festival. This is where I saw a fantastic performance by Theatre Seoul. The young actors had a great sense of comic timing and excelled in movements, dance and acrobatics. More fascinating was their use of traditional Hanji paper in making their colorful costumes. I have a strong martial arts background and this performance kindled a desire to travel to South Korea to explore more of the Korean art forms and apply it to stage performances.

After the release of a full length Tamil feature film, titled "Kaadhalaga", where I played the lead role along side a highly respected actor and a legend in Tamil cinema Mr. Prakash Raj, I was overjoyed by the positive reviews. After this first film I was actively looking for new avenues of learning experiences before settling into my next film project. The residency program by ASSITEJ Korea arrived at just the right time. Being the only participant from India, I am really excited to work with performers from all over South Asia.

I am particularly excited and curious about the Korean Mask Dance which is a part of the workshop. I am delighted as this experience is sure to renew my perspective as an actor. And when I return I am certain I will have a lot of new things to offer my audience whether from on stage or onscreen. What a wonderful opportunity. Thank you ASSITEJ Korea.....

- K.Krishnakumar



4th Samsung Women's International Film Festival

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

Final Call for Entries

Calling entries for SWIFF 2011 in the following categories:

Feature Films | Shorts | Documentaries

Closing date: 29 October 2010

Encouraged by the extremely positive feedback that we have received from both individuals and the media, we are delighted to announce that the **4th** edition of the

Samsung Women's International Film Festival will be held in Chennai from **1-8 March, 2011**.

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!

For more information about the 4th edition of SWIFF and to download an application form, please visit www.inkocentre.org. Application forms duly filled; along with a DVD copy of the film must be submitted by **29 October 2010**, to the following address:

InKo Centre 51, 6th Main Road, Raja Annamalaipuram, Chennai- 600 028.

For further enquiries, please call 044 2436 1224 or e-mail enquiries@inkocentre.org

Chennai: I call her 'home'- A Student Film Competition

A Competition exclusively for College Students in Chennai

Blow us away in 10 minutes! If you are inventive, creative, thinking out-of-the-box, all of the time, this just might be the competition for you...

Calling aspiring filmmakers to submit a short film on the theme **Chennai: I call her 'home'**

- This competition is open only to students studying in Chennai. Applicants will have to submit a bonafide certificate from their college along with their application.
- The film submitted for the competition must be an original piece of work, not previously screened anywhere
- The film must be shot using only a handheld camera
- The film must tell its story/project its theme within 10 minutes
- Although background music and ambient sounds can be used, there should be no language used throughout the film
- A short synopsis (No more than 100 words) and a scratch film along with a note stating that the film is an original

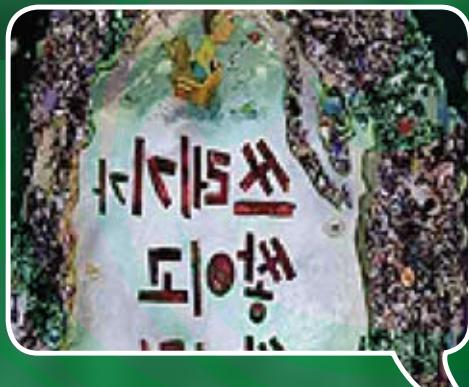
piece of work, not previously screened anywhere, must be submitted to InKo Centre, no later than **20 December 2010**

An expert panel will select the **5 best entries** which will be announced at the 4th Samsung Women's Film Festival organized by InKo Centre with a host of national and international partners in Chennai in March 2011. 3 Best **Films** will be selected and the filmmakers will have a chance to win **fantastic prizes** as well the unique opportunity of **securing funding and post production support** to complete their short films. The 3 winning films will be **screened at the 5th Samsung Women's Film Festival in March 2012** and will be **introduced to the Network of Asian Film Festivals (NAWFF)** in the same year.

Applications in an envelope superscribed Student Competition must be submitted no later than 20 December 2010 to the following address:

InKo Centre, 51, 6th Main Road Raja Annamalaipuram, Chennai -600 028
For furthe enquiries, please call **044 24361224** or e-mail enquiries@inkocentre.org

NewsPicks



Two exceptional books from Korea for children

The Moon Sorbet, Baek Heena

The *Moon Sorbet* is the second picture book by Baek Heena, author of the bestselling picture book *Cloud Bread*. Baek's lively imagination is in full flow—; people start making sorbet with the moon which is melting due to global warming.

The story begins on a summer night in the city where every household has air conditioners, fans and fridges running behind closed doors. Then drip, drip, drip—the distinct sound of melting is heard. Granny goes out to see what is making the noise and finds the melting moon. She catches all the drops of the melting moon and turns them into a sorbet. The same night, all the lights go out in the city because people have been consuming too much electricity at home. In the dark city, Granny hands out her moon sorbet to her neighbors. Those who eat the moon sorbet begin to glow softly like the moon and discover to their amazement that they don't feel hot anymore. That night, people sleep with their windows open, without turning on their fans or air conditioners. However, the rabbits that live on the moon have a serious problem: with the moon gone, they no longer have a place to live and have come down to the earth. After listening to their complaints, Granny pours the moon water in a pot and soon the evening primrose begins to bloom. Soon, a small light appears in the sky and it gets bigger and bigger until it becomes a full moon. The author's unending imagination is a joy to. Baek says she came up with the story on a very hot summer's night when she was worrying about global warming. This interesting story, powered by wonderful imagination, focusses on the importance of the earth and the environment. Out of environmental concerns, the book has been printed in soybean oil ink and the cover is not coated.

When Waste Continues to Pile Up, Park Ki-Yeong

How much waste do we produce each day? Where does it go and how is it treated? Starting from these questions, this educational picture book delivers a step-by-step investigation to satisfy the curiosity of the children. The author, an expert on waste who has been working in environment-related fields for the past 15 years, is currently working at the Sudokwon Landfill Site Management Corporation. Having researched ways to turn waste into green energy, he has written this book in order to inform children about the seriousness of environmental pollution caused by waste. He explains in detail, waste treatment as well as waste recycling and wise consumption habits. In order to reduce waste, we have to consume wisely by being economical with what we already have and buying only the things we need.

The illustrations by Lee Kyoung-kook, who was awarded the Illustrator of the Year Award at the 2008 Bologna Children's Book Fair, keep a topic that otherwise might have been dry and boring, interesting for the readers. Lee visited landfill sites several times and used the photos from his visits to create various collages which add a sense of fun as well as visual beauty to the book.

** Information courtesy Korea Literature Translation Institute

Museums and Art Centres in Korea

Museums: There are 358 museums in Korea, with 31 being funded and operated by the central government, including the National Museum of Korea, National Palace Museum of Korea and the National Folk Museum located in downtown Seoul. The Gansong Art Museum in Seongbuk-dong which is a private museum is known to hold some of the best artifacts in Korea .

In addition to the national and public museums as well as college and university museums, there are more than 155 private museums in Korea that have been established by private citizens, religious organizations and business enterprises. In most cases, their collections consist of cultural artifacts. The collections range from folk paintings, books, religious objects, furniture and embroidery to traditional costumes.

The National Museum of Contemporary Art, located in a scenic park in Gwacheon, south of Seoul, features an extensive collection of Korean and Western art works of the 20th century. Seoul Museum of Art near the City Hall is another significant contemporary art museum that holds six exhibition halls, additional rooms for lecture, seminars and other related facilities.

The number of art galleries has greatly increased in the past two decades amid growing public interest in fine art .

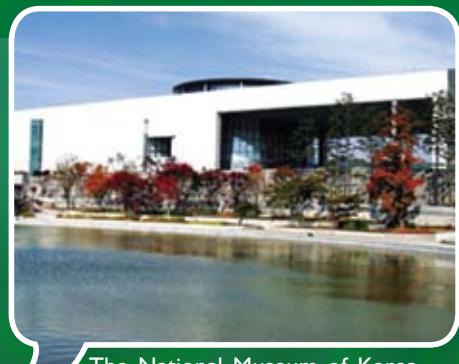
Some of the well-known galleries include Gallery Hyundai, Kukje Gallery, Dam Gallery, Seoul Art Space on Sagan-dong Street, Pyo Gallery, Chosun Gallery, and Won Gallery at Cheongdam-dong Street, clustered in Seoul.

Theatres: In Korea there are about 80 multi-purpose theatres with big stages, concert halls and exhibition halls that could accommodate at least few hundred to thousand visitors at once.The National Theater of Korea, founded in 1950, is located at the foot of Mt. Namsan in the heart of Seoul. With the goal of preserving and developing traditional culture and contemporary performing arts, it has gone through a half century of hardship and change, and is now rightfully proud of its four resident companies that stage some 35 regular productions annually.Gangnam, the area south of the Han-gang river, is also booming with its own small theaters, art galleries or art performances like LG Arts Center that provide all sorts of art styles from traditional to modern, contemporary and avant-garde.

A street in Dongsung-dong lined with mini-theaters and art galleries known as Daehangno (University Street) is filled with small-scale theaters and outdoor street performances. Along one section is the Arts Council Korea, (formerly Korean Culture & Arts Foundation) which has two fine art halls and an approximately 1,000-square meter exhibition room. The main function of these halls is to exhibit works of young artists and Korean artist groups.

Arts Centres: One of Korea's largest multi-purpose theatres is the Sejong Center for the Performing Arts, located in the centre of Seoul. Affiliated with this municipal arts centre, opened in 1978, are the Seoul Philharmonic Orchestra, the Seoul Metropolitan Korean Traditional Music Orchestra, the Seoul Metropolitan Choir, the Seoul Metropolitan Theatre Company, the Seoul Metropolitan Musical Company, the Seoul Metropolitan Dance Company, the Seoul Metropolitan Opera Company, the Seoul Metropolitan Boys and Girls Choir and the Seoul Youth Philharmonic Orchestra. The center's main hall can seat 3,800, while its pipe organ is one of the finest in the world.

The Seoul Arts Center, located in southern Seoul, was Korea's first multi-disciplinary art and cultural center. With theatre spaces of various sizes, the Centre presents operas, theatre, experimental and avant-garde performances, solo and chamber orchestras. The Center also has an art gallery, calligraphy hall, arts library, open-air theater and film archive. Since its completion, Seoul Arts Center has been recognized by artists from a number of disciplines as a unique place for fostering, promoting and staging creative works. As a world-class institution, the Seoul Arts Center now plays a role in leading Korean culture into the next century.



The National Museum of Korea in Yongsan-gu, Seoul



The National Museum of Contemporary Art in Seoul Grand Park



Sejong Center Central Seoul

International Mask Dance Festival at Andong

The Andong International Mask Dance Festival held from late September to early October, brings together mask dancers and entertainers from all over Korea and around the world. One of the largest and most popular festivals in Korea, this two-week event is the premier festival of the season.

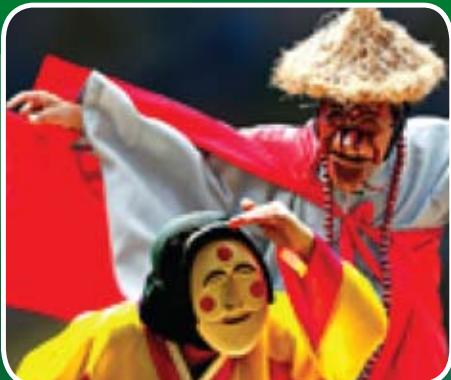
Mask dance is an essential and ancient part of Korean culture, and each area in Korea developed its own particular theme, style, and costume. Normally, seeing all these different dances would require traveling around the country, but the festival is one of the few opportunities to see a dozen different local dances in the same place. From the Unyul Lion Dance to the Songpa Sangdae Mask Dance, these highly entertaining and colorful dances will all be performed during the festival at the main stage in Andong's Hahoe Village, just recently designated a UNESCO World Heritage site.

Hahoe Village is also home to one of the most unique and important mask dances, the Hahoe Byeolsingut Tahnori. This dance, dating back to the Goryo period, satirizes the lifestyles of the local elites and religious figures, and gives a humorous and vivid glimpse into rural lifestyles. It is also the only indigenous Korean mask dance to be performed with wooden masks. Most mask dances use paper masks, which are burned after the performance, but in Hahoe the masks are used over and over again and handed down through the generations.

The masks are also the subject of a curious legend. According to tradition, a young man was told to carve the masks by a deity, who also commanded that he had to do so in complete solitude. Accordingly the man sequestered himself far away from civilization, and had almost completed his task when a young maiden who loved him found his camp. As soon as they laid eyes on each other, the young man died, leaving the last mask incomplete. To this day, the mask for the fool lacks a jaw.

In addition to the mask dances, the festival also features some unique and stunning examples of traditional Korean shaman ceremonies, traditional chanting and singing, a funeral procession and poetry composition contests.

Weekends at Hahoe Village during the festival also include one of the most spectacular folk customs in Korea. *The Festival also presents Seonyujulbulnori* one of the most spectacular folk customs in Korea, that involves floating lanterns, slow-burning flares strung across the Nakdong River and bonfires being tossed over a cliff into the river as performers sing and recite classical poems.



LANGUAGE

KOREAN
BEGINNERS

Oct	04	06	11	13	18	20	25	27
Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	
Nov	01	03	08	10	15	17	22	24
Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon
Dec	01	06	08	13	15	20	22	27
Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed

ENGLISH
SOCIAL
PURPOSE
INTRO &
LEVEL I

Oct	01	03	08	10	15	17	22	24	29
Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed	Mon	Wed
Nov	05	06	12	13	19	20	26	27	

KOREAN
INTERMEDIATE

Oct	01	02	08	09	15	16	22	23	29	30
Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat	
Nov	05	06	12	13	19	20	26	27		

Dec	03	04	10	11	17	18	24	25	31
Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat	Fri	

ENGLISH
SOCIAL
PURPOSE
LEVEL II & III

Oct	05	07	12	14	19	21	26	28
Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	
Nov	02	04	09	11	16	18	23	25

KOREAN
BUSINESS

Dec	02	07	09	14	16	21	23	28	30
Tue	Thu	Tue	Thu	Tue	Thu	Tue	Thu	Tue	

YOGA

Oct	01	04	06	08	11	13	15	18	20	22	25	27	29
Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	
Nov	01	03	05	08	10	12	15	17	19	22	24	26	29

Dec	01	03	06	08	10	13	15	17	20	22	24	27	29
Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri

CALLIGRAPHY

Oct	03	10	17	24	31
Sun	Sun	Sun	Sun	Sun	
Nov	07	14	21	28	

Dec	05	12	19	26
Sun	Sun	Sun	Sun	

TAE KWON DO

WHITE BELT

Oct	02	05	09	12	16	19	23	26	30
Tue	Sat	Tue	Sat	Tue	Sat	Tue	Sat	Tue	
Nov	02	06	09	13	16	20	23	27	30

Dec	04	07	11	14	18	21	25	28
Sat	Tue	Sat	Tue	Sat	Tue	Sat	Tue	

COLOUR BELT

Oct	02	07	09	14	16	21	23	28	30
Sat	Thu	Sat	Thu	Sat	Thu	Sat	Thu	Sat	
Nov	04	06	11	13	18	20	25	27	

Dec	02	04	09	11	16	18	23	26	30
Thu	Sat	Thu	Sat	Thu	Sat	Thu	Sat	Thu	

FILM SCREENING



22 OCT

Speedy Scandal

2008, Directed by Kang Hyeong-cheol



26 NOV

Breathless

2008, Directed by Yang Ik-joon



17 DEC

Ae-ja

2009, Directed by Jeong Gi-hoon

EVENTS

OCTOBER

- 20-22** :Asian Panorama, Indian, Korean and Russian films at the Russian Cultural Centre, Chennai
- 29 Oct** :Contemporary Korean Films at the 9th Third Eye Asian Film Festival in Mumbai and Kolhapur

NOVEMBER

- 16** : Korean novelist Park Kyoung-su begins his four-week residency at the Sangam House Writing Residency in Nrityagram, Bangalore
- 3-13** : The Lamp of the East featuring 7 contemporary Korean visual artists at Lalit Kala Akademi, Chennai
- 8-25** : Contemporary Korean Films at Nano Festival in Karnataka
- 17** : wHOOL at The Hindu November Music Festival, Chennai

DECEMBER

- 21-22** : Conference on Asian Culture Industries at Centre for the Study of Culture and Society, Bangalore