

focus

Issue No: 12, January 2010

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Visa Services :

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

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Editorial

Dialogue between cultures, the oldest and most fundamental mode of democratic conversation, has as its objective, the search for a process which enables us to live together peacefully and constructively in a multicultural world and to develop a sense of community and belonging. Our cultural environment is rapidly changing and becoming increasingly diversified. Cultural diversity is an essential condition of human society and could be brought about by cross-border migration, the claim of national and other minorities to a distinct cultural identity, the cultural effects of globalisation, the growing interdependence between all world regions and the advances of information and communication media. Increasingly, individuals have to manage their own multiple cultural affiliations. Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views. Its aim includes developing a deeper understanding of diverse perspectives and practices, increased participation and the freedom and ability to make choices, to foster equality and to enhance creative processes.

At the turn of a decade, it seems appropriate to stop and re-examine our declared aim to promote an intercultural dialogue between India and Korea. We hope that our programmes and services have consistently explored and challenged the notion of intercultural dialogue as a process that goes beyond the mere presentation of cultural difference to the possibility of a “shared space”, one that converts challenges and insights into innovative processes and into new forms of expression.

In this issue of **focus**, we look at deepening this dialogue through two particular art forms - literature and film, both with the power to stay deeply rooted within one culture yet reaching out far and wide with resonances that tug with their familiarity or haunt with their difference. Read about Haam Seong-ho, poet, architect, comic critic, curator and installation artist who has a profound relationship with India. InKo Centre and the Korean Literature Translation Institution (LTI Korea) are delighted to support Korean poet Haam Seong-ho at the Sangam House Writing Residency, a unique programme in arts and letters that aims to provide writers from around the world, the opportunity to live and work in a supportive environment and to deepen their understanding of the diverse emotional and social climates in which literature is conceived and received. Haam Seong-ho has been widely acknowledged for his efforts to introduce Indian culture into Korean literature, leading to a deeper understanding and appreciation of India in Korea.

The annual, international Women's Film Festival presented by InKo Centre and its international and national partners returns with its third edition in March. We are delighted to announce that from this year, the Festival will be re-named Samsung Women's International Film Festival, in acknowledgement of the support extended by Samsung India Electronics Limited, as a part of their Hope for Culture project in India. We are extremely grateful for this support, which unlike commercial sponsorship deals, has less to do with commerce and more to do with the corporate social responsibility charter of a company that views such an initiative as a fitting way of repaying a city and country that has given it space and support to set up shop and develop. Our Festival Curator, Dr Vasanthi Sankaranarayanan examines the ideological implications of this Festival and we introduce our group of international curators whose expertise we are sure, will greatly enhance the third edition. With a strong Korean and Indian section of feature films, shorts and documentaries as well as a section on World Cinema, in all three categories, Edition 3 promises a rich haul of films from over 50 countries over 8 days, an international seminar and related wraparound events.

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

In the new year, 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 getting on the inside of what it feels like to be young with its ultra cool sound track and its clever use of text messaging in *Take Care of My Cat*, to the technically brilliant fantasy of a hero's attempt to save the planet from imminent alien attack in *Save the Green Planet!* and onto multiple perspectives on human rights issues in the omnibus film *If You were Me 2* - InKo screenings this quarter showcase the technical finesse of young, contemporary filmmakers and their innate ability to present a reality that is wholly compelling, completely absorbing.

22 January 2010

Take Care of My Cat

고양이를 부탁해, 2002

Directed by Jeong Jae-eun

"Cats are fussy, independent, and don't listen to what you tell them", says director Jeong Jae-eun. If they don't like their home, they simply leave." For Jeong, an avid cat lover, the animals are also a fitting symbol for the vitality and attitude of Korea's young women. *Take Care of My Cat* tells the story of such women (and their cat) with a freshness and originality that placed it among one of the best films in the year of its release.

Take Care of My Cat is coming of age film that chronicles the lives of a group of friends - five young women- a year after they graduate from high school. It portrays the heartbreaking changes and inspiring difficulties they face in both their personal and professional worlds. The film tells the story of five women who are just beginning their lives after graduating from high school. Each of the women face different challenges, be it family or money, but they are united in their need to try new things and to be taken seriously.

The plot traces several stories at once but highlights the conflicts that its protagonists face, both among

themselves and with a society that largely overlooks them. Hye-joo who dreams of becoming a successful career woman, is trying to break free from her sense of inferiority in relationships that include family and friends. Her best friend Ji-young is disappointed with Hye-joo's drastic change and becomes closer to Tae-hee who has always been the most caring of the girls. She is a dreamer wishing to lie on a floating boat and watch the stars in the sky. One day, Tae-hee packs a bag and decides to set out in search of her own world. She asks Ji-young to join her.

One of the most exciting aspects of this film is the new talent it highlights. This is the first feature film by director Jeong Jae-eun, following a string of award-winning short films. After its festival premiere at the Pusan International Film Festival, *Take Care of My Cat* went on to screen at a number of international festivals, including Rotterdam and Berlin. This movie seems to get on the inside of what it is like to be young. From its ultra-cool soundtrack to its clever use of text messaging, the film is filled with memorable details that remain long in the viewer's memory.



26 February 2010

Save the Green Planet!

지구를 지켜라!, 2003

Directed by Chang, Jun-hwan



The hero of *Save the Green Planet*, Byung-gu, is a unbalanced young man, on medication, who believes that aliens are plotting an imminent assault on planet Earth. After much research, mostly through viewing B-grade science fiction films and reading some very non-mainstream books, he determines that the head alien in charge of leading the invasion is already on earth, masquerading as the successful CEO of a large conglomerate. Byung-gu, believes that all of Earth's social ills are the evil doings of aliens. In order to contact the alien prince he must find an extra terrestrial living on Earth. So Byung-gu kidnaps the most logical suspect, Kang, Man-shik, President and CEO of Yoojae Chemical company. With the survival of humanity on the line, he and a sympathetic young tightrope walker from the circus, take it on themselves to kidnap the man/alien in the hope of averting the invasion. With only hours until the eclipse will time run out for planet Earth? Can Byung-gu save the planet?

The narrative thrust of the film centres around the confinement of the man/alien in the basement of a rural home (a dark, nightmarish sort of place) and the efforts of rival groups of detectives to track down the kidnapper. The hero, played by Shin Ha-kyun resembles in many ways, the typical downtrodden hero. The supporting cast particularly the eccentric, disgraced detective played by Lee Jae-yong, are among the film's great strengths.

Jang Jun-hwan excels at the technical aspects of filmmaking, and is very good at controlling the film's emotions. His screenplay is also quite daring, showing little regard for either Hollywood narrative conventions or for playing it safe commercially.

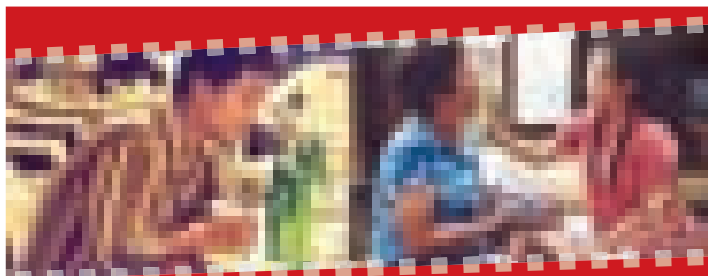
The film is more suited as a cult item and it won a large number of viewers at fantasy film festivals around the world and netted multiple festival awards, including Best Director at the Moscow International Film Festival and Best Film at the Puchon International Fantastic Film Festival (PiFan)

26 March 2010

If You Were Me 2

다섯 개의 시선, 2005

Directed by Park Kyung-hee, Ryoo Seung-wan, Jung Ji-woo Jang Jin and Kim Dong-won



South Korea's National Commission on Human Rights commissioned *If You Were Me 2*, the second in its omnibus series. The directors contributing short films on a human rights issue of their choice were Park Kyung-hee, Ryoo Seung-wan, Jung Ji-woo Jang Jin and Kim Dong-won.

Park Kyung-hee's short *Seaside Flower* follows days in the life of Eun-hye, an elementary school girl with Down's syndrome. Through the swatches of her life we see her isolation from her peers and her single mother's struggle to make up for the evil that kids do. Eun-hye is played by Jeong Eun-hye who is afflicted with Down's syndrome and some of her own experiences were brought into this short film

Ryoo Seung-wan's short *Hey Man!* is almost one complete take of a man with multiple prejudices that lead him to cast off every one of his friends and fellow patrons who are sharing the communal space of a late night restaurant. The hilarious character played by Kim Su-Hyun, learns the valuable lesson that one has to be careful whom one hates, because could leave one isolated.

Jung Ji-woo's, *A Boy With The Knapsack*, is a sparingly dialogued, black and white study of the lives of North Korean refugees in South Korea. The pacing is taut, the images of the friends in arms racing through the city are memorable and there is a neat inclusion of one of the symbols of capitalism that brings a bit of laughter to what is otherwise a short film full of sorrow, even more sorrowful considering it is partly based on a true story.

The last short film is Kim Dong-won's documentary about Korean Chinese immigrants, titled *Jogno Winter*. Immigration laws in South Korea give advantages to diasporic Koreans from North America and Europe but not to those from China, Russia or the former Soviet republics.



Korean Poet

at Sangam House Writing Residency in Auroville.

InKo Centre and the Korean Literature Translation Institution (LTI Korea) are delighted to support Korean poet Haam Seong-ho at the Sangam House Writing Residency, at Adi Shakti, Auroville from 8 January to 4 February 2010. Dr Arshia Sattar, convenor of the Sangam House Writing Residency, outlines this unique programme in arts and letters that aims to provides writers from around the world, the opportunity to live and work in a supportive environment and to deepen their understanding of the diverse emotional and social climates in which literature is conceived and received.

The Sangam House International Writers' Residency programme enters its second season this year, running for ten weeks between the end of November 2009 and early February 2010. Once again, we are able to welcome writers from all over the world to live and write together in a secluded and supportive environment. This year, Sangam House will host 15 writers, including 9 writers from India, others from Austria, Brazil, Denmark, Germany and our second Korean resident, Mr. Haam Seong-ho. As usual, we plan a series of readings in Pondicherry and Chennai to bring the works of our residents to an interested local public.

The Sangam House Residency Programme is an annual gathering of writers at the Adishakti property in the heart of Pondicherry, India. We recognize the dearth of such opportunities in South Asia and strive to encourage the work of those writing in all languages, regional and dominant. Such a unique environment enriches the work of its participants and the texture of international literature. Our programme also facilitates interaction between the visiting writers and the local communities. Cultivating such an intersection infuses the local communities with inspirations and new ideas, while allowing each participating writer to deepen his or her understanding of the diverse emotional and social climates in which literature is conceived and received.

Most importantly, our residency programs are designed for writers who have published to some acclaim but not yet enjoyed substantial commercial success. Sangam House seeks to give writers (and we include here translators, poets, playwrights and those involved in creating fiction and non-fiction works) a chance to build a substantial and influential network of personal and professional relationships that can deepen their own work, in effect, expanding and diversifying literature. We understand that literature can and should evolve, allowing it to remain a thriving force of illumination for our times.

Each year, Sangam House seeks partnerships and raises funds from various arts and literature councils, publishers and private donors to ensure that this special opportunity to create and support literary cultures remains vibrant and dynamic. We are proud to have an exchange partnership with the Toji Residency in Korea, facilitated by the InKo Centre, Chennai and the Arts Council Korea (ARKO). Our first exchange resident was Susan Mridula Koshy who has since won the Shakti Bhatt First Book Award for her collection of short stories entitled, *If it is Sweet*. We look forward to many more such fruitful collaborations and cultural exchanges between India and Korea and the larger international community that supports and sustains Sangam House.

- DR ARSHIA SATTAR



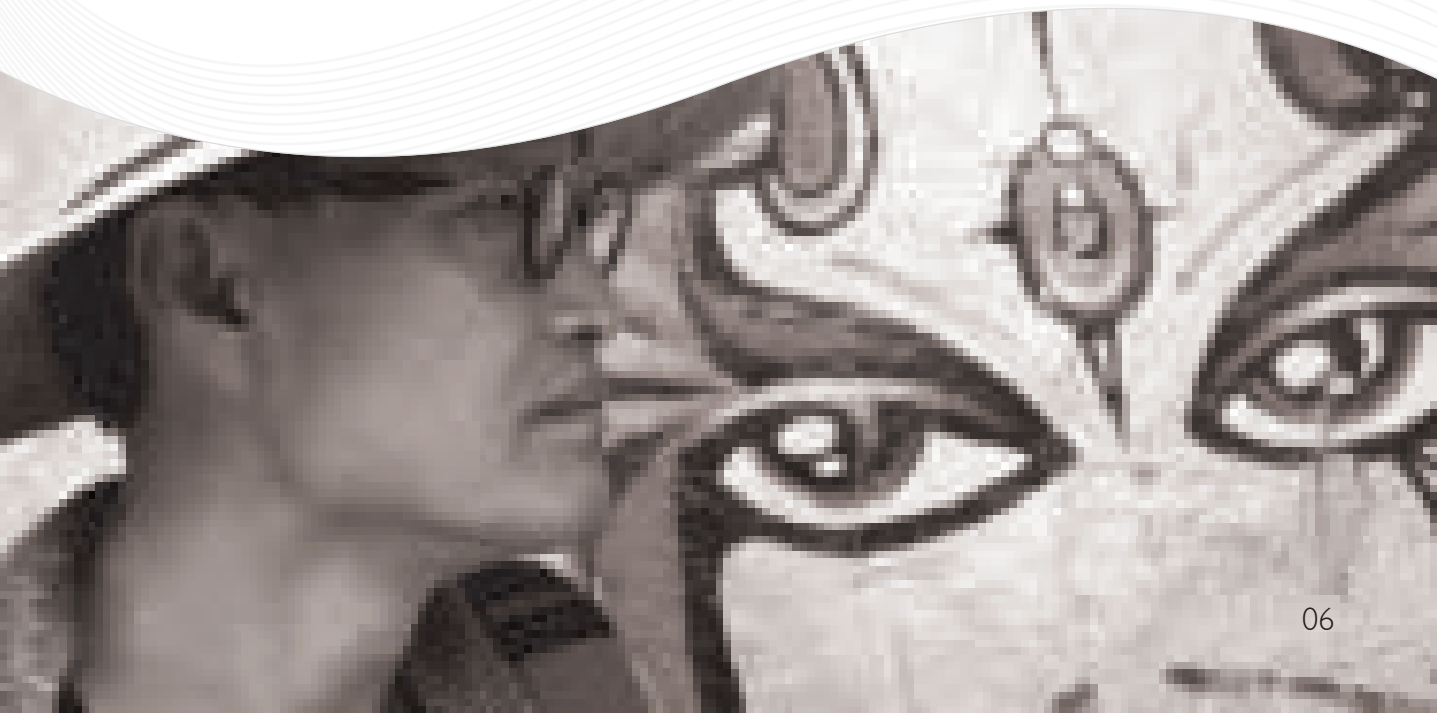
Haam Seong-ho

Poet, architect, comic critic, curator and an installation artist who has a profound relationship with India will be at Adi Shakti, Auroville for four weeks from 8 January 2010 to participate in the Sangam House Writing Residency this year.

Haam Seong-ho, an architect as well as Korea's representative young poet, made his debut in 1963, publishing a poem in the summer edition of Literature and Society published by Moonji Publishing Company, Korea. His books, *Five Billion Six Hundred Seventy Million Years of Solitude*, *The Sacred Taj Mahal* and *A Malady Too Beautiful* had significant repercussions in Korea's poetry circles. His structured texts are evaluated as having the power to make readers face modern society and the human desire for the raw. *The Sacred Taj Mahal*, written right after his first trip to India, is considered one of his best works, expressing the culture shock he felt upon experiencing India where, according to him, holiness and vulgarity, thoughts of former life and after-life coexist.

Poet Haam Seong-ho is currently the head of a group called 'Artists Who Think of India' which aims to boost cultural exchange between Korea and India. Other members include novelist Bum Shin Park, poet In Soo Moon, actor Kyung Won Choi and painter In Sang Song. In keeping with the focus of the group, Seong-ho held various events inviting Indian women's rights activist and novelist Nemichandra, poet Anvar Ali Abdul Jaleel and musician Bhargav Mistry introduce various aspects of Indian culture to people in Korea. He has also been in the forefront of spreading Indian culture to young artists as well as to lay people by presenting the culture lecture <India in Us, Us in India> in association with the Moonji Culture Center. Additionally, he has published prose collections titled *India, the Beautiful Lie* and *A Record of Vanity* which give an aesthetic account of his experiences and new perspectives after travelling in India. Both works were critically acclaimed as writing that allows readers to re-establish their perception of India and their understanding of its culture.

Haam Seong-ho has been acknowledged for his efforts to introduce Indian culture into Korean literature, combining diverse aspects of India with Korean literary works and contributing to the deepening and maturing of people's understanding of India. According to the Representative Director of Moonji Publishing Company, Soo Young Kim, "his footsteps served as an inspiration to his fellow artists and a foothold for them to explore the unknown."



The position of poet Haam, Seong-ho in Korea's poetical circles is exceptional. He is a poet, architect, comic critic, curator and an installation artist. But his outstanding poetry skills are inarguably more than enough to back his unique position in Korea's world of poetry. He was already granted the "Modern Poetry Literary Award" in 2001 and published three books through Korea's representative publisher "Moonji Publishing Co."

*The titles of his poetry collections are **Five Billion Six Hundred Seventy Million Years of Solitude**, **The Sacred Taj Mahal** and **A Malady Too Beautiful**. As his second book, **The Sacred Taj Mahal** illustrates that he is a poet with a profound relationship with India. He heads a group called "Artists Who Think of India" which he set up in 2006. He has organised events with Indian and Korean writers in Delhi in 2008 and 2009.*

By participating in the Sangam House Writing Residency Programme he will be able to serve as a cultural bridge between India and Korea and express his inner thoughts, acquired through literary works, architecture and through creative writing. His future works based on Korean and Indian culture will enrich and develop world literature, even as it deepens the cultural exchange between Korea and India.

This is why I strongly recommend poet Haam, Seong-ho for the Sangam House Writing Residency Programme, supported by InKo Centre, India.

Yours Sincerely,
Joo Youn Kim
President
Korea Literature Translation Institute.

GOD IS PLAYING DICE

Rotting, the rotting smell
Oh, happy memories to perfume of corruption
God is playing dice
Love, our life is either probability or happening
Whatever went through us
Holy entry into empty station underground
Empty subway, like beautiful a coffin
God is playing dice
Our future is self-lit with burning arrow
Days like the arrow flew to the unknown future
A portrait of edenopithecus- my gene reminiscent to history of all human kind
Crimean Tatar's the ruins and, a smile of a Karen rebel boy soldier in Myanmar
Glory of the imperialist engraved writing of Homo sapiens – in my body
It's been a while, since I threw away that truth, can be spoken
When you show me the flower in early spring
I heard the universal shake

When I got out of the curved tunnel
I was thrown away and her womb was bright
After the virgin-cry everything cross the non-river
People did not fully bloom like a flower
Stars, blossomed in a moment
Then flew away like a shooting star
Did you pass through me?
A new morning to the gypsy, after a good night sleep in a grand house
Slowly we were waking up among the tomb
Did I pass through you? Or not?
As last night's beautiful dreams were like a tomb
Look! This beautiful ruins!
Unlimited darkness peeping at God's playing
How did a day of storm blow us away!
I, imagine

- Haam, Seong-ho

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.





SAMSUNG
WOMEN'S
INTERNATIONAL
FILM FESTIVAL

The Third International Women's Film Festival | – 8 March, Chennai

The annual, international Women's Film Festival presented by InKo Centre and its international and national partners is in its third year. In its second year it had reached unprecedented heights in number of films presented, in the number of participating countries, in terms of audience reception and media recognition. 136 films from 36 countries over 8 days, feature, documentary and short films from India, Korea and other countries in the world, a total audience turnout of 9000(5000 in 2008), a daily average audience turnout of 1120(620 in 2008), better participation by college students and women, a well-attended international seminar, more number of film directors present at the Festival and extensive and sustained media coverage (newspaper, radio, TV). Encouraged by this response, we are delighted to announce that the third edition of the Women's Film Festival will be held in Chennai from 1-8 March 2010. We are delighted to announce that from this year, the Festival shall be re named Samsung Women's International Film Festival, in acknowledgement of the support extended by Samsung India Electronics Limited, as a part of their Hope for Culture project in India. We are extremely grateful for the support which unlike commercial sponsorship deals has less to do with commerce and demands for eyeball space and marketing and more to do with the corporate social responsibility charter of a company that sees such support as a fitting way of giving back to a city and country that has given it space and support to set up shop and develop.

With Samsung as lead partner, The **3rd Samsung International Women's Film Festival** will be presented by InKo Centre in association with the Women's International Film Festival in Seoul (WIFF), the National Film Development Corporation (NFDC) and the National Film Archives of India (NFAI) along with a host of associate partners including key cultural organisations and national Embassies in India.

In its third year, this annual Festival will focus on a strong Korean and Indian section of feature films, short films and documentaries as well as a section on World Cinema, in all three categories.

This year promises a rich haul of films from over 50 countries over 8 days, an international seminar and related wraparound events.

Full details regarding the festival, including the programme, venues and registration will be available on www.inkocentre.org by 10 February 2010.

HOPE FOR CULTURE

The Hope Project is Samsung's Corporate Social Responsibility initiative which includes the Company's support for projects in the areas of education, culture and social welfare. With its theme of 'Building new bridges of hope', Samsung is supporting the InKo Centre for the Samsung's Women's Film Festival in Chennai in the Year 2010. The Company is in the process of setting up e-learning centers in different parts of the Country to give employability skills to youth from underprivileged sections of society. As part of its efforts to support cultural initiatives, the Company has instituted the Tagore Literature Awards with Sahitya Akademi and the first of the 'Tagore Literature Awards' is being given away early in 2010.

It's Festival Time!

INDIA
Hari Bhari

PALESTINE
Pomegranates and Myrrh

BOSNIA-HERZEGOVINA
What do I know

INDIA
A healer is born

KOREA
To Live Save Ours Saemankum

FRANCE
victoire tterminus

BULGARIA
Omelette

SOUTH AFRICA
Gugu and Andile

IRAN
Countdown

GERMANY
Football under cover

INDIA
mammo

GREECE
Bathers

KOREA
Madame Freedom

KOREA
Blooming in spring2

INDIA
Notes on man capture

INDIA
A, B, SHE -AW AAKARE AA

KOREA
Naked Kitchen

KOREA
The death of a newspaperman

SRI LANKA
Yahaluwo

KOREA
Let the Blue River Run

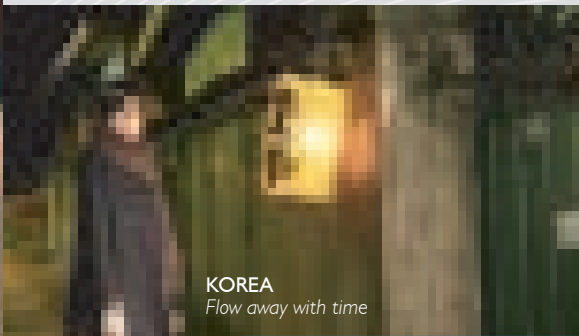
KOREA
Spotless Mind



SAMSUNG
WOMEN'S
INTERNATIONAL
FILM FESTIVAL



INDIA
Waiting



KOREA
Flow away with time



AUSTRIA
polterabend



BRAZIL
Juizo



KOREA
Sleeping Beauty



GERMANY
Full_Metal_Village_poster



INDIA
Kamlabai



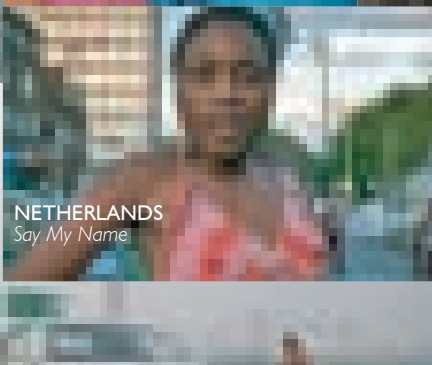
RUSSIA
Slave of Love



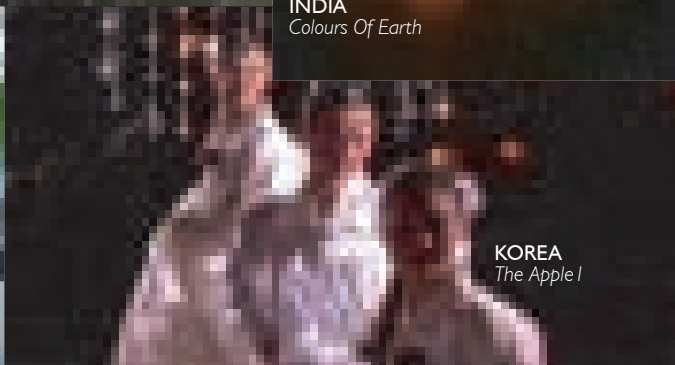
SRI LANKA
Sakmanmaluwa (The Garden)



INDIA
Colours Of Earth



NETHERLANDS
Say My Name



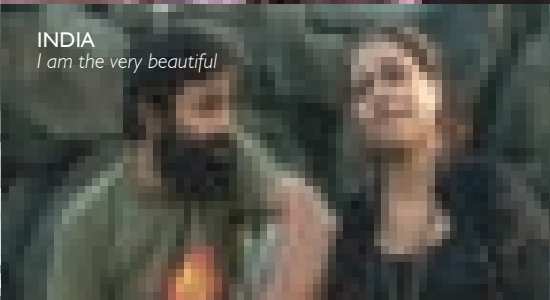
KOREA
The Apple I



UK
Dreaming Rivers



KOREA
Cold Blood



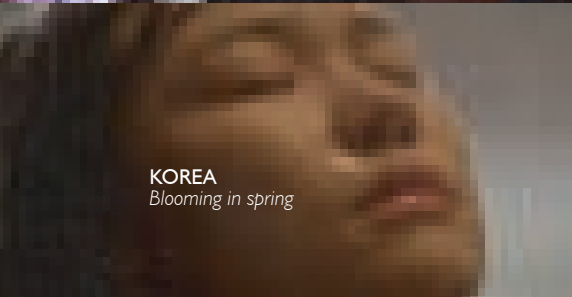
INDIA
I am the very beautiful



JAPAN
Lily_Festival



CANADA
Ella Es El Matador



KOREA
Blooming in spring



INDIA
Tantra



TURKEY
Ata



SAMSUNG
WOMEN'S
INTERNATIONAL
FILM FESTIVAL

Of Form and Frame: A Woman's Point of View

As we ready for the third edition of the annual Women's Film Festival in Chennai, the Festival Curator, Dr Vasanthi Sankaranarayanan examines the ideological implications of this Festival, its aims and the new additions this year.

The season of international film festivals in India have already begun. The India International Film Festival (IIFI) at Goa, the International Film Festival of Kerala (IFFK), the Chennai International Film Festival (CIFF), were recently concluded. Film lovers from India cannot now complain that they do not get a chance to see international films, meet international directors, curators and film personalities and have meaningful discussion on cinema as a medium. In fact, judging from the number of people who attend these film festivals, an average of five thousand to seven thousand, we become aware that there is greater sensitivity to film viewing and awareness of the importance of film as a medium of communication. All of us who are in some way or other connected with organizing film festivals should stop and ask if the festivals we organize have made any serious impact in our community's or our country's way of looking at films, to film as an art form, medium of communication and entertainment.

While we prepare for the 3rd edition of the annual Women's Film Festival at Chennai are asking these questions. Yes, we are happy with the progress that we have made during the last two years on

various counts – Number of films shown, quality of the films shown, projection facilities, interaction with film makers, media and local institutions who offer courses in visual education, Number of people who attended the festival, the constitution of the audience who attended the festival (are there more women, college students, thinkers and intellectuals, members of film community etc). But, the question *whither next* is foremost in our minds. There are several criteria which we have thought about before venturing on to the third edition of the festival. Foremost in our mind is the question of *focus*.

The festival has to have a focus. It cannot veer away from that in our anxiety for instant fame and name through number of films shown, the anxiety to show only the latest films, the sneaking and unconscious sense of competition with other festivals etc. So, we reiterate that women's films, women's perspective in film making, new and growing trends in women's cinema will be our primary goal. There will be no diffusion or moving away from this ideological stand that we have taken. This automatically means that we do believe that there is a woman's perspective,



a woman's point of view which is distinct. But, we all recognise and would like to reiterate through our selection that such a perspective cannot be restricted by narrow, gender-based prescriptions.

We are going to open up the term *women's film* and take on an inclusive and not an exclusive attitude. We have also decided to give prominence to **form** – the potential of the medium and the extent to which it can be used to present a women's perspective or point of view. In doing this we have decided not to emphasize on any one form, trend or ideology. Apart from a general criteria that no film should be anti-women and it should portray a distinct women's point of view and perspective, we are going to leave it open, allowing for voices, multiple ideas, multiple identities and beliefs.

In keeping with our aim to be more focused and proactive in our selection of films, we have this year sought the help of international curators for different regions. Ms. Rada Sestic for films from Europe, Ms. Alessandra Speciale for African countries and Latin America, Ms. June Givanni for African diaspora from U.S.A, UK and the African subcontinent, Ms. Gonul Donmez-Colin for films from Turkey and Iran and Ms. Rosa Carillo for Latin American countries. In Korea, two young co-ordinators, Ms. Hui Soon and Ms. Nari from the Korean National University of Art are sourcing films from Korea for us. Apart from this for Indian documentaries we have taken advice and help from Gargi Sen of Magic Lantern, New Delhi. With this wealth of expertise covering different regions of the world, we are sure that the films for this year would be a rare treat.

We have decided to have a section on Tamil films to honour some of the well-known film makers and the actresses they have mentored and introduced to the film world. For this we have taken help from Mr. Tilakar Marudu who is well-versed with the Tamil film industry.

In order to maintain the quality and focus of the festival, we will continue to screen films only in theatres where the projection facilities are of a high quality. We will continue to concentrate on increasing the number of college students, young people and women who attend the Festival. We hope to continue providing a space for meaningful interactions with the directors of films screened at the Festival and with the international curators who have helped bring interesting films from geographical locations around the world. Interaction with media and preparation of daily reports and bulletins will be continued.

We hope that the films themselves and the receptivity of the audience to these films will start or extend a dialogue that justifies the relevance of the Women's Film Festival as an annual event.

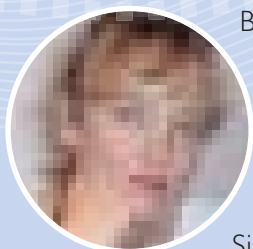
- DR VASANTHI SANKARANARAYANAN





ALESSANDRA SPECIALE:

International Curator for Africa / South America and Italy

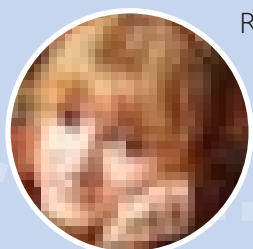


Born in Milan, Italy. Alessandra Speciale has a BA degree in Cinema History and Critics from University of Pavia. Since 1991 she has been the co-president of the African Film Festival of Milan and since 2004, the African, Asian and Latin American Film Festival. She was, from 1991-1999, the editor-in-chief of the *Ecrans d'Afrique/African Screen* magazine and from 1999-2005, a consultant for film research for the Mostra del cinema di Venezia and for the Locarno Film Festival.

Since 2006 she has collaborated as a consultant for the San Sebastian International

Film Festival. In 1998 she co-produced the Haile Gerima's documentary *Adwa 1896* on the Italian colonialism in Ethiopia. She co-directed the documentary *L'iniziazione* on the sexual mutilations of women in Africa and the documentary *Fantacocà*, both produced by Rai3. In 2001, together with a group of young women directors from Burkina Faso, she directed 5 docu-fictions videos for the EU awareness campaign in Africa. In 2002 she completed the video documentary *The never-never water* on the daily struggle of Africans for the access to the water. She has worked as a director for the EU audiovisual project on the traditional medicine in Asia and Latin America. Her latest work as a director is the documentary produced by Province of Milan, *Portrait of a family with caregiver*.

RADA ŠEŠIĆ: International Curator for Europe

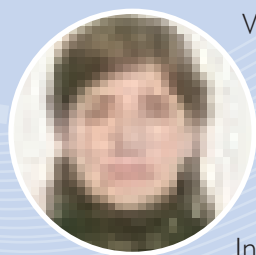


Rada Šešić is a film maker, critic, film lecturer and curator who lived and worked in Sarajevo, Bosnia and Herzegovina as a film critic and a journalist for Radio-Television Sarajevo and for the film magazine *Sineast* before moving to the Netherlands during the war. She has directed several shorts and documentaries in her home country and has won several international awards. She lived in India during the 1990/1991 and has specialised in South Asian cinema.

Šešić currently lives in Utrecht and collaborates on the programme of two of the biggest film festivals in The Netherlands: IFF Rotterdam and IDFA in Amsterdam. For the last three years she has participated in the Hubert Bals Fund at the Sarajevo Film Festival and is the Head of the Competition Documentary Programme. She is an advisor for Eastern European cinema at the Leipzig film festival for documentaries and animation. She has been a programmer for the Indian film festival IFFK in Kerala for the last ten years.

Rada Šešić has served on several juries at film festivals around the world - a.o. Joris Ivens Jury at IDFA, Moscow, Crakow, Bombay, Niuewebrandenburg, Trivandrum, Geneve, Rhodos, Hot docs Toronto, Karlovi Vary, to name a few. She also tutors at several international workshop-pitching sessions in Europe and Asia and is a guest lecturer at NFA in Amsterdam, Anadolu University in Eskişehir, at the Film School in Geneve and at the Srishti Institute in Bangalore. She writes regularly for *Skrien* (The Netherlands), *Dox* (Denmark), *Film Guide- Variety* (UK), *Documentary Encyclopedia* (USA), *Film Annual* (Croatia), and has collaborated on the book *24 Frames* (UK). Her directoral ventures include four films: *Room Without a View*, 1997, *Soske*, 2001, *In Whitest Solitude*, 2001, *The Way to School*, 2007, all of which won awards at international festivals.

ROSA CARILLO: International Curator for Latin America



With over 15 years of expertise in Latin American and Spanish Cinema, Rosa Carrillo has worked with major Mexican film companies like Latina, Altavista, Videocine and Candiani Dubbing Studios, in the field of Sales, Distribution, Operations and Film Festivals. She currently works as a programmer, curator and consultant for different events and International Film Festivals, some of them are IFFI GOA, Kolkata, Kerala, Pune and Chennai International Film Festivals in India, the Damascus International Film Festival in Syria and the Chicago Latino film Festival, USA.

In 2007, she was the Director of the Baja California Film Festival, México and was a member of the Jury for the Official Section of the 23rd Annual Chicago Latino Film Festival.

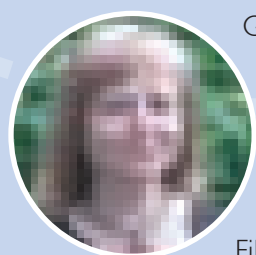
JUNE GIVANNI: International Curator for the African Diaspora in the USA; UK and from the African subcontinent



June Givanni has worked in film and broadcasting for many years and is regarded as a knowledgeable resource person for Black and African cinema. She worked at the British Film Institute for 8 years where she ran the African Caribbean Unit from the mid 1980s to the mid-1990s and launched the quarterly Black Film Bulletin, tracking and reviewing the development of black film. She also edited the book Symbolic Narratives/African Cinema, which reported on the major African cinema conference held as part of the Screen Griot programme of 10 projects

celebrating African cinema, organized by the Unit in 1995. More generally, June worked as a film and television programme consultant for over 25 years specializing in African and black film internationally, working with festivals and events and writing about film and television. She was one of the team of programmers of the Toronto International Film Festival for four years, programming Planet Africa. June has in recent years worked also with production development and skill development schemes in the UK and has conducted research for the UK Film Council and the Commonwealth Foundation.

GONUL DONMEZ-COLIN: International Curator for Iran and Turkey



Gönül Dönmez-Colin is a film scholar and author of books on cinema. She was educated at the American College and the University of Istanbul in Turkey and completed her post-graduate studies at the Concordia and McGill Universities in Montreal, Canada. She has taught in Montreal and Hong Kong and has done field research in Iran, Turkey, India and Central Asia. She has written the Central Asia section of The Companion Encyclopedia of Middle Eastern and North African Film (2001), Turkey and Greece sections of Die Siebte Kunst Auf Dem Pulverfass:

Balkan Film (1996) and the cinema section of The World of Islam (2008) and have contributed regularly to Le Monde Diplomatique (Paris), Cinemaya Asian Film Quarterly, Kinema: A Journal for Film and Audiovisual Media (University of Waterloo, Canada), Asian Cinema (Temple University, US) and the Turkish national daily, Cumhuriyet. Among her recent books are: Women, Islam and Cinema (2004), Cinemas of the Other: A Personal Journey with Filmmakers from the Middle East and Central Asia (2006), The Cinema of North Africa and the Middle East (ed.) (2007) and The Cinema of Turkey: Belonging, Distance and Identity (forthcoming 2008), her most recent publication being 'Women In Turkish Cinema: Their Presence and Absence as Images and as Image-Makers' Third Text, Routledge). An active member of Netpac (Network for Promotion of Asian Cinema), she is also the curator/artistic advisor to the Kerala International Film Festival and the Mannheim-Heidelberg International Film Festival and has served in many international juries in Montreal, Istanbul, Mumbai and Almaty.

Hanok: Resurrecting Korea's traditional lifestyles

Jo Jeong-gu - reinstating the *hanok*.



Data shows that more than 50 percent of Korean people now live in these apartment buildings. In Seoul alone, home to more than 10 million people - about a quarter of the country's population - only about 14,000 *hanok* are known to have survived.

The massive and hasty industrialization of the 1960s and '70s destroyed many of Korea's traditional houses called *hanok*. A reminder of old and impoverished times past, many *hanok* were demolished and replaced with modern, western-style apartment buildings, many bleak and featureless.

Yet in recent years, the old houses have found themselves enjoying new-found attention.

Since 2001, the Seoul Metropolitan Government has been working on preserving the city's remaining *hanok*, most of which can be found in the districts of Jongno-gu, Seongbuk-gu and Dongdaemun-gu.

Today, *hanok* is in the middle of a full-fledged renaissance, with the emergence of *hanok* inns, *hanok* restaurants, even a *hanok* dental clinic. A man who deserves a fair share of credit for *hanok*'s new-found popularity is Jo Jeong-gu, the director at Guga Architects. He has renovated or built more than 30 *hanok* across Korea.

The typical *hanok* is built around a courtyard. Jo has even been quoted as saying that "the focus of my architecture is always the yard. That is where the true 'hanokness' comes from: the yard. It is something that people use, where people feel the seasons change. "Getting a yard is like getting a piece of nature in a huge room,"

One of Jo's most high-profile projects was the multiple award-winning La Gung hotel. After La Gung, Jo worked on another *hanok* hotel, a *hanok* library and a *hanok* art gallery. But the architect says he is most inspired by residential *hanok*, in Gahoe-dong called Seoneumjae which he cites as one of his most memorable projects.

A graduate in architecture of the prestigious Seoul National University, Jo has initiated what he calls the "Wednesday survey." Every Wednesday he heads out to examine and document buildings, alleys and other urban structures and elements in and around the Seodaemun-gu area.

The surveys, Jo says, has taught him more about life than about architecture, in that he now has a better understanding of the way people live and of Seoul as a historic yet constantly changing city.

Majestic park to become home to a beloved Korean sport

Taekwondo Promotion Foundation Chairman Lee Dai-soon firmly believes that the Taekwondo Park, currently being constructed in Muju, Jeollabuk-do Province, will help develop the sport on a global scale.

"The project will provide up-to-date training facilities for practitioners of the sport, but more importantly it will embody the spirit of the sport by educating youth and providing a tranquil environment for visitors to meditate," explains the 76-year-old Lee, who is also vice president of the World Taekwondo Federation.

The all-purpose training and educational facility will include a Taekwondo Hall of Fame, a World Culture Village, a 5,000-seat arena, training centers and lodging facilities on a sprawling site of 23,000 square kilometers (8,880 square miles), or approximately the size of 4,157 football fields. The Taekwondo Park is to be completed in two phases, the first phase by 2013 and the rest by 2018. When completed it is expected to provide the 50 million or so practitioners of the sport a place to gather to hone their bodies, spirits and minds.

"What sets taekwondo apart from some other modern sports is that it preaches the importance of moral values and respect for elders. For practitioners of the sport, it is not merely important to be a good athlete but also to develop into well-rounded people with outstanding moral values."



This is part of the reason the WTF and TPF co-organized the very first World Youth Taekwondo Camp in August. The six-day event included 260 participants between the ages of 14 and 17 from 33 countries. The overarching goal of the two organisations is not only to spread the positive aspects of the sport to youth all over the world but also to make an impact on young athletes.

When finished, the Taekwondo Park is expected to provide proper training for practitioners of all ages and for those looking to get involved in

teaching the sport," says Lee. "That is the reason we are devoting a lot of attention to the research center that will be built on the grounds of the park. Furthermore, a new facility for Kukkiwon [the World Taekwondo headquarters] will be set aside on the grounds as well." "the picturesque area is ideal for the type of park we have in mind, but the area also has historical significance. The area was once the border of the ancient Korean kingdoms of Baekje and Silla. You could say it's the area where the sport was founded.

While known as a sport that has been dominated by Korean athletes at international events in the past, taekwondo has consistently grown over the years in other places around the world. This has resulted in a more level playing field, and with the Taekwondo Park expected to be completed within a decade, the prospects of the sport further blossoming, look bright.

Say hello to hybrid taxis!

Running on LPG as well as an electric motor and powered by lithium ion polymer batteries, hybrid taxis stand ready to service the residents of Seoul. The new taxis are part of a plan agreed upon by the Ministry of Environment, Seoul Metropolitan Government, the Korea LPG Association and the National Taxi Association, in line with the national government's green growth project. The environmental friendly taxis emit 6 times less carbon dioxide than an LPG car and are fuel-efficient. Hybrid taxis are all set to be test run for two years after which they will become a familiar and welcome sight on the streets of Seoul.



CALENDAR 2010

InKo Centre - Chennai

January

February

March

KOREAN LANGUAGE : BEGINNER'S COURSE

4 6 11 13 18
Mon Wed Mon Wed Mon
20 25 27
Wed Mon Wed

1 3 8 10
Mon Wed Mon Wed
15 17 22 24
Mon Wed Mon Wed

1 3 8 10 15
Mon Wed Mon Wed Mon
17 22 24 29 31
Wed Mon Wed Mon Wed

KOREAN LANGUAGE : INTERMEDIATE COURSE

5 8 12 15 19 22 26
Tue Fri Tue Fri Tue Fri Tue
29
Fri

2 5 9 12
Tue Fri Tue Fri
16 19 23 26
Tue Fri Tue Fri

2 5 9 12 16
Tue Fri Tue Fri Tue
19 23 26 30
Fri Tue Fri Tue

KOREAN LANGUAGE : ADVANCED COURSE

7 9 14 16 21 23 28
Thu Sat Thu Sat Thu Sat Thu
30
Sat

4 6 11 13
Thu Sat Thu Sat
18 20 25 27
Thu Sat Thu Sat

4 6 11 13
Thu Sat Thu Sat
18 20 25 27
Thu Sat Thu Sat

KOREAN FOR BUSINESS PURPOSES

5 7 12 14 19
Tue Thu Tue Thu Tue
21 26 28
Thu Tue Thu

2 4 9 11
Tue Thu Tue Thu
16 18 23 25
Tue Thu Tue Thu

2 4 9 11 16
Tue Thu Tue Thu Tue
18 23 25 30
Thu Tue Thu Tue

ENGLISH FOR SOCIAL PURPOSES: LEVELS 2

5 7 12 14 19
Tue Thu Tue Thu Tue
21 26 28
Thu Tue Thu

2 4 9 11
Tue Thu Tue Thu
16 18 23 25
Tue Thu Tue Thu

2 4 9 11 16
Tue Thu Tue Thu Tue
18 23 25 30
Thu Tue Thu Tue

ENGLISH FOR SOCIAL PURPOSES: INTERMEDIATE

5 7 12 14 19
Tue Thu Tue Thu Tue
21 26 28
Thu Tue Thu

2 4 9 11
Tue Thu Tue Thu
16 18 23 25
Tue Thu Tue Thu

2 4 9 11 16
Tue Thu Tue Thu Tue
18 23 25 30
Thu Tue Thu Tue

YOGA

4 6 8 11 13 15 18
Mon Wed Fri Mon Wed Fri Mon
20 22 25 27 29
Wed Fri Mon Wed Fri

1 3 5 8 10 12 15
Mon Wed Fri Mon Wed Fri Mon
17 19 22 24 26
Wed Fri Mon Wed Fri

1 3 5 8 10 12 15
Mon Wed Fri Mon Wed Fri Mon
17 19 22 24 26 29 31
Wed Fri Mon Wed Fri Mon Wed

CALLIGRAPHY

3 10
Sun Sun
17 24 31
Sun Sun Sun

6 13
Sun Sun
20 27
Sun Sun

6 13
Sun Sun
20 27
Sun Sun

TAE KWON DO

9 10 16 17
Sat Sun Sat Sun
23 24 30 31
Sat Sun Sat Sun

6 7 13 14 20
Sat Sun Sat Sun Sat
21 27 28
Sun Sat Sun

6 7 13 14
Sat Sun Sat Sun
20 21 27 28
Sat Sun Sat Sun

FILM SCREENING

22 *Take Care Of My Cat*
Fri Director Jeong Jae-eun

26 *Save the Green Planet*
Fri Director Chang, Jun-hwan

26 *If You Were Me - 2*
Fri Director Park Kyung-hee

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

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

EVENTS:

8 January to 4 February - Korean poet, Haam Seong-ho, in residence at the Sangam House Writing Residency, Adi Shakti, Auroville.

19 January - Reading by Haam Seong-ho and other Sangam House writers, Chennai.

1-8 March - 3rd Samsung International Women's Film Festival, Chennai.

The Indo - Korean Cultural and Information Centre

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

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