



# MY HEART FILM EXHIBITION The Forest focus The Korean National Theater LANGUAGE



ISSUE NO : 3 OCTOBER 2007

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A Senegalese poet once said "In the end we will conserve only what we love. We will love only what we understand and we will understand only what we are willing to embrace." Knowing oneself, it is debated, is as much the result of a process of introspection as it is of interaction. Often, we come to know ourselves when we come to know one another. And the deeper that knowledge, the richer and more creative the world we build together, the warmer the embrace as we understand, cherish and preserve our common world heritage.

## EDITORIAL

In this issue of **focus**, read about The Korea Foundation, the Korean National Theater and the Korean Film Archives – three key organizations that aim to preserve and share with the world the intangible heritage of Korea – and about our events with them this quarter that we hope validates the incredible value of such cultural exchange.

In November, InKo Centre in association with The Korea Foundation will present *The Forest*, live at the Hindu Friday Review November Music Festival in Chennai. The Korea Foundation aims to enhance international goodwill and friendship through the implementation of various exchange programmes worldwide. *The Forest* is a Korean 'traditional crossover' band that effortlessly merges the harmonies of traditional Korean music with the more eclectic sounds of contemporary rhythms by a unique combination of six traditional instrumentalists with three contemporary musicians.

Also in November, close on the heels of this contemporary band comes the grandeur of the traditional Korean stage. The Embassy of the Republic of Korea in India and the Indian Council of Cultural Relations, presents The Korean National Theater in New Delhi and Chennai. The National Theater is devoted to preserving traditional Korean art forms even while it strives to globalise and re-vitalise these forms with modern interpretations. InKo Centre is delighted to support the Chennai leg of the performance which is rated as world-class in terms of precision, spectacle and delicate balance of traditional percussion and dance.

For almost 50 years, director Im Kwon-taek has chronicled the tremendous events of Korea's history through the detached lens of his camera. InKo Centre and The Korean Film Archive will co-host the first ever retrospective screening of this world-renowned filmmaker in India at 3 International Film Festivals in South India. Ms Sun-hee Cho, Director, The Korean Film Archive introduces the package that spans 20 years of the master filmmaker's oeuvre and outlines the aim of the Korean Film Archives, a unique organization that preserves moving image materials including Korean films.

InKo Centre was delighted to support Kristine Michael from New Delhi to participate in the 'Skins of Asia' contemporary exhibition at the 4th World Ceramic Biennale at Icheon, Korea in April this year. And we are doubly delighted in that following the Biennale, Kristine Michael and Jin Kyoung Kim, Vice President of the Korean Society of Ceramic Art will jointly curate a unique contemporary ceramic exhibition to showcase top ceramic artists from India and Korea. *Earth Synergy*, focusing on the contextual aspects of contemporary ceramic art will open in December '07 in Chennai and in January '08 in New Delhi

Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings'- Language classes; Yoga 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 support and participation.

Rathi Jafer  
Director, InKo Centre

## InKo 'screenings'

From the unpredictability and force of *Iodo* to the stoicism of *My Heart* and the fluid storytelling of *My Mother*, *The Mermaid*, InKo screenings this quarter focus on the diversity and verve of contemporary Korean cinema.

### **Iodo**

Directed by Kim Ki-young, 1977

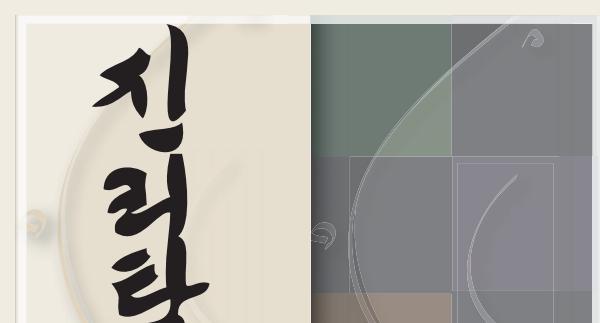
**26 October 2007**

Since his rediscovery at the Pusan International Film Festival in 1997, director Kim Ki-Young's films have been called everything from deviant to grotesque and he has emerged as an exceptional figure in South Korean cinema. Kim's films manifest many aspects of South Korea's postwar reality. Their highly charged eroticism pitting male sexual fantasies against predatory women can be seen as symbolic metaphors playing out the massive social and psychological dislocations wrought by the country's rapid industrialization in the 60's and the 70's. Thus as eccentric a stylist as he was, Kim can also be regarded as a director who captured the chaotic pulse of his time.

*Iodo* centered on an island off the south coast of Korea is populated by women who live off the sea, structuring their lives "according to the old traditions". Removed from the modern influences of the mainland, the island exists as a detached society where ancient customs prevail and the local

shaman wields great power. When one of the island's native sons who had gone to the mainland disappears off the deck of a tourist ship, a businessman, suspected of killing him, travels to the island in the hope of uncovering the truth behind the man's disappearance. This visitor comes to learn the tangled history behind the man's supposedly cursed lineage, even as he gets enmeshed in the affairs of the island himself.

Not an easy film to absorb in one sitting, *Iodo* is told through a complex structure of flashbacks (each flashback signalled by the sound of bubbling water) that slowly leads us to an understanding of the film's central narrative. With its fast tempo, over-dramatic dialogue and extreme close-ups, the film appeals for its unpredictability and force rather than any sense of cinematic decorum. Yet the work's genius lies in the cohesiveness and depth of its central themes, together with its ability to surprise us at every turn, with the its biggest jolt saved for the very end.



To register for  
Korean Language classes,  
English Language classes  
and Yoga classes  
please call 044 2436 1224



## My Heart

Directed by Bae Chang-ho, 1999

**23 November 2007**

Director Bae Chang-ho launched the Korean New Wave in the 1980's and may just be the most influential Korean director alive. Foregoing his typical urban cool, *My Heart* is an epic story of female resilience set in the 1920's, starring the director's wife Kim Yoo-Mi, who also co-wrote the screenplay. Director Bae hoped that the film would portray "the origins of a Korean way of thinking."

This is a striking film, the Korean countryside shot in different seasons, beautifully complementing the unfolding story. Set in the 1920's, when traditional Korean culture was vividly alive, *My Heart* feels like just another "women-got-it-tough" saga until Sun-Yi, the protagonist picks herself up off the floor and strikes out on her own, the camera following the strange path of her life, wherever it may lead. A plain Jane, Sun-Yi is no hero, nor is she a victim. She is just a woman living life on her own terms, a life that many of us would not even notice.

Through marriage, death, children, friendship, hardship and being ostracised, *My Heart* follows Sun-Yi's story and as the years of her life tick by, her inherent decency becomes the only thing she can depend upon.

## My Mother, The Mermaid

Directed by Park Heung-shik, 2004

**28 December 2007**

Director Park Heung-shik's *My Mother, The Mermaid* is a wonderful example of superb storytelling that immediately induces audiences to walk down their own memory lane, recalling incidents from their own past that find parallels in the film. The film is a wonderful example of a slice of life being presented without pretension, with great imagination and verve.

Na-young works at a post office and is sick and tired of being around her shamefully unyielding mother and her pushover father who is excessively nice. The only thing that she can look forward to is her forthcoming trip abroad. But one day, her father leaves home without any notice. Her mother does not care what happens to him and does not care to look for him. Na-young has no choice but to give up her dream trip abroad and go in search of her father instead. Once she arrives at her parents' hometown, Na-young is shocked to meet someone she had never expected to, even in her wildest dreams.



# THE FOREST

## At The Hindu Friday Review November Music Festival

InKo Centre and The Korea Foundation present a young, contemporary, traditional 'crossover' band *The Forest* in their debut performance in India at The Hindu Friday Review November Fest in Chennai.



To be called 'contemporary' and 'traditional' in the same breath seems a contradiction of sorts. But when the crossover happens effortlessly, the effect is magical! Founded in 2001, *The Lim* or *The Forest* became the first Korean band to skilfully merge the harmonies of traditional Korean music with the more eclectic sounds of contemporary rhythms. Calling themselves a 'traditional crossover band', *The Forest* presents music that is refreshingly original. The natural howl of the traditional wooden instruments mask the more metallic sounds of modern electronic instruments, which in turn, lend power to the traditional lyrical instruments. The result is at once fresh and the experience, exhilarating. *The Forest* uses Latin American percussion styles to layer their own music and the result is a presentation that is light and fresh with the traditional rhythm retained deep within. Rich and full of variety, *The Forest* presents music that is at once pensive and reflective, sonorous and harmonic, light and tripping and dynamic and powerfully layered. There are pieces like 'Way Home' and 'Rain Runs' that make one feel as if one was deep inside a forest while 'Pan Project 2' and 'Prism' has the feel of listening to a full orchestra.

*The Forest* released their first album 'Morning Scenery' in May 2002 and they immediately found a following. To create its unique sound, *The Forest* combines six traditional instrumentalists with three contemporary musicians. Rich and varied, their music is produced using a combination of the acoustic guitar; the bass guitar, the piano, the synthesizer, the accordion; the fife; traditional Korean wind instruments such as the Sogum, Danso, Daegeum, Taepyungso; the two-string fiddle or the Haegeum; the Korean lute or the Geomungo and the 12-string zither or Gayageum.

In June 2005, *The Forest* was invited to perform at the opening ceremony of the Singapore Arts Market. Later that year, in October, *The Forest* performed at 'The Concert for Peace' at the renowned Lincoln Center in New York. More recently, in May 2007, the group was invited to perform at the Kiev Festival and in Ukraine and Azerbaijan. Fresh after a tour to Istanbul and Ankara in Turkey, *The Forest* will fly to Chennai for their first-ever performance in India.

InKo Centre in association with The Korea Foundation is delighted to present *The Forest* live at The Hindu November Music Festival at The Music Academy on Saturday 17 November 2007.



Rich and full of variety, *The Forest* presents music that is at once pensive and reflective, sonorous and harmonic, light and tripping, dynamic and powerfully layered.



Young-kwan Lee, of *The Forest* states "The Forest doesn't want you to just listen to their music. They want you to feel it and let it fire your imagination".

Come prepared to get transported...

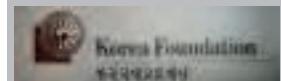
### THE HINDU FRIDAY REVIEW NOVEMBER FEST



Only in its third year, The Hindu Friday Review November Fest has become an important date in the country's musical calendar. The Festival is an eclectic event - a platform for music across diverse genres. It is open to any kind of music that fulfills two simple criteria. First, it must be played or sung by musicians who are either on the top of their professions or are very likely to be there shortly. Second, it must belong to a genre that is either rarely or never performed in Chennai.

In the first two years, the Festival has hosted a string quartet, a famous Pakistani ghazal singer, a Swedish fusion band, a Bangladeshi pop idol, intriguing jugalbandhis and much, much more. The Festival is of course more than a string of concerts. Efforts are taken to host allied activities which, in the past, have included a symposium, a film screening, and interactions between the public and artistes. This year's Festival, which takes place from 10-18 November, will stage seven concerts and will include *The Forest* from Korea; Shafqat Amanat Ali from Pakistan and from India - Mandolin Srinivasan and Hariharan in a Ghazalbandhi; Rajan and Sajan Mishra; Sikkil Gurucharan and Anil Srinivasan and Mrigya

### THE KOREA FOUNDATION



The Korea Foundation, established in 1991 as an affiliate of the Ministry of Foreign Affairs and Trade, aims to promote awareness and understanding of Korea throughout the world. It aims to enhance international goodwill and friendship through the implementation of various international exchange programmes. The major Foundation activities include support for Korean Studies programmes overseas; fellowships and grants to encourage and assist foreign students and scholars interested in Korea; intellectual exchanges and forums to promote bilateral ties with other nations as well as people-to-people interactions to boost mutual understanding between Korea and other countries and cultural exchanges to introduce the unique characteristics of Korean culture to the world. The Korea Foundation Cultural Center was opened to offer more opportunities for Koreans to experience foreign cultures and for foreigners residing in Korea to understand Korean culture and society. To help disseminate information about Korea to other countries, the Foundation publishes periodicals and books and distributes a wide range of basic reference material and multi-media materials to overseas libraries, research institutes and cultural institutions.

# RE-DEFINING KOREAN IDENTITY THROUGH MUSEUMS



Permanent Korean exhibitions in world museums

There are about 50 well-known museums around the world that have Korean collections on display. Among them, 16 museums in 6 nations have individual exhibition rooms reserved for Korean artefacts that have been sponsored by the Korea Foundation, an independent organization affiliated with the Ministry of Foreign Affairs and Trade. The museum project has been going on since 1992, only a year after the Korea Foundation itself began operations.

Thanks to the efforts of the Foundation, famous institutions have allocated entire sections for permanent Korean exhibitions – the British Museum in London (2000), the Guimet Museum of Asian Art in Paris (2001), the Metropolitan Museum of Art in New York (1998) and most recently (2007) the Smithsonian's National Museum of Natural History in Washington D.C. The number is expected to change to 17 by late this year as soon as the Houston Museum of

Natural Science completes its preparation for an additional room. The University of Michigan Museum plans to establish its Korean room by 2009. "Securing a permanent exhibition room for Korean artefacts in renowned museums helps people abroad better understand Korea. This helps to upgrade Korea's image as well as its brand name", a Korea Foundation official working on the project said.

## SETTING UP KOREAN EXHIBITION SPACES

Establishing permanent Korean exhibitions in major museums is in itself a big feat given how complicated the whole process is.

First, in order for a foreign museum to receive special funds from the Korea Foundation, the museum must first secure an adequate amount of Korean artefacts for proper rotation.

Funding for exclusive Korean galleries is typically split evenly between the museum and the Korea Foundation. In the past, the Foundation approached museums with the idea of separate Korean galleries. These days, the number of foreign museums contacting the Foundation with the same idea has considerably increased! Once the decision is made, the museum will be fully in charge of maintaining, repairing and managing the whole collection. The curator's knowledge of and passion for Korean culture is an important factor in determining the success of the exhibition room for it is the curator who is responsible for the layout, education materials, seminars and other events connected to the space. To help ensure accuracy as well as interesting display models, the Korea Foundation sets up workshops to train curators in charge of Korean exhibition spaces abroad.



# ANNUAL TRAINING FOR KOREAN EXHIBITION CURATORS



Although exhibition spaces for Korean relics is increasing, the Korea Foundation points out that due to the lack of curators with a formal background in Korean arts, most museums entrust the job to curators who majored in Chinese, Japanese or Asian art.

The annual workshop for overseas Korea art curators began in 1999. Some 30 or more foreign curators attend related seminars, site inspections and symposia for two weeks every year.

The workshops aim to give foreign curators new insights into Korean culture even as they help network local museum officials with museums and cultural institutions abroad.

## SOME NOTABLE KOREAN EXHIBITION ROOMS

### **The Korea Foundation Gallery at The British Museum, London**

Opened in November 2000, the gallery holds around 3,200 Korean artefacts. The museum dispatched one of their chief curators to Korea to learn how to make the space feel as Korean as possible.

### **The Metropolitan Museum of Art, New York**

Around 5.5 million people a year visit the Metropolitan Museum of Art, just off Central Park in Manhattan. The Art of Korea Gallery opened on the second floor at the entrance to the Asian section in June 1998. High-tech displays and traditional Korean designs frame over 200 Korean relics.

### **Musee Guimet, Paris**

The Guimet Museum is the best Asian Art museum in all of France. Its collection was transferred from the Louvre in 1945. After the extensive preservation and restoration work on the Korean pieces was completed in 2001, the Arts de Coree room quintupled in size.



### **Museo Nacional de las Culturas, Mexico City**

Opened in November 2000, Sala de Corea is the first individual exhibition room for Korean artefacts in Central America. The second-floor gallery showcases 66 Korean artefacts, including gilt bronze relics, clothing, porcelain, paintings and furniture ranging from prehistoric times to the Joseon Dynasty (1392-1910). This National Museum of Popular Arts founded in the mid-19th century has 23 permanent exhibition halls for foreign nations, including China, Japan, India, and Egypt.



### **The Asian Art Museum, San Francisco**

The Korea exhibition room in this museum was established in March 2003 with assistance not only from the Korea Foundation but also the Korean community in the city. The Korea room was expanded and divided into three sections recently to differentiate time periods. The museum was the first outside Asia to establish a Korean Art Department (1989).



### **The Royal Ontario Museum, Canada**

The Korea exhibition room has been on display since September 1999. Some 370 Korean artefacts are displayed with special visual effects to ensure a Korean atmosphere. The museum even published a special guidebook to commemorate the opening of its Korean room.

### **The Birmingham Museum, Art Alabama**

This is currently the only museum in southern USA that has an individual collection room for Korea. Founded in 1951, it has played a pivotal role in introducing Korean culture through various exhibitions and special functions over the past half century. The Korean exhibition room has become extremely popular with visitors.



## THE KOREAN NATIONAL THEATER IN INDIA

The National Theater of Korea is devoted to the historical mission of the creative development of national art. It is pledged to delivering first-class performances and services and is devoted to preserving and enriching appreciation of Korean traditional art forms amongst both Korean and non-Korean audiences. The National Theater strives to globalise Korean traditional arts and re-vitalise it with modern interpretations. The Embassy of the Republic of Korea in India and the Indian Council of Cultural Relations will present the Korean National Theater in Mumbai, New Delhi and Chennai, this November. InKo Centre is delighted to support the Chennai leg of this tour.

The National Theater of Korea was founded to preserve the traditional performing arts of Korea that have been handed down over thousands of years and to make the uniqueness of Korean art better known to the world. The National Theater supports major national cultural events and operates various programmes including festivals for the public, regional tours, and arts education programmes. In 2007, with the hosting of the Performing Arts Festival for Youth (May-June) and the International Festival of National Theaters (September-October), the National Theater has positioned itself as a key forum for international cultural exchange.

The National Theater of Korea is the first federally managed theater in Asia. It was established in 1950 by the government of South Korea and hosts four resident companies: The National Drama Company of Korea, which performs both Korean and international plays, The National Changgeuk Company of Korea, which performs traditional Korean *changgeuk*, a traditional Korean opera, performed as a play but in the Korean folk song style known as *pansori*; The National Dance Company of Korea, and The National Orchestra Company of Korea.

These four companies together present programmes for all generations, from children to adults. Attracting only the best artists, the performance companies are dedicated to presenting the most exquisite examples of traditional Korean arts.

The Embassy of the Republic of Korea in India and the Indian Council of Cultural Relations will present the Korean National Theater in India this November. InKo Centre is delighted to support the Chennai leg of this tour.



Two of the four resident companies of The Korean National Theater. The National Dance Company and The National Orchestra of Korea combine to present what is set to be a superb display of skill, precision and balance. In its debut performance in India, the Korean National Theater will tour three cities- Mumbai, New Delhi and Chennai to present spectacular performances of traditional percussion and dance forms. Precise, delicate, dynamic and powerful, the effect, it is guaranteed, will be spell-binding.



### THE NATIONAL DANCE COMPANY OF KOREA

Established in 1962, The National Dance Company of Korea is the nation's representative dance company. The Company not only safeguards Korean traditional dance but also strives to underpin Korean modern dance with this tradition. Also, through overseas performances, the Company presents the delicate beauty of Korean traditional art to the world.

Along with regular performances of a new repertoire, The National Dance Company conducts various activities including programmes to introduce new masterpieces; the staging of performances to nurture young choreographers; education programmes for professional dancers as well as the general public and performances at national ceremonies.

Under the dynamic direction of Korea's most distinguished artists such as Song Beom, Cho Heung-Dong, Choi Hyun, Kook Soo-Ho, Bae Jung-Hye, and Kim Hyun-Ja, the National Dance Company prides itself for its talented dancers and a rich repertoire that has been built up over a period of 40 years.

### THE NATIONAL ORCHESTRA OF KOREA

The National Orchestra Company of Korea is a government-established orchestra of traditional Korean instruments. Founded in 1995, Park Beom-Hun was its first Artistic Director. The National Orchestra Company is currently led by Hwang Byung-Ki, the *gayageum* maestro. From the first concert in 1995, The National Orchestra has held more than 40 regular concerts and has accompanied *changgeuk*, dances, overseas tours and special concerts.

#### PERFORMANCE DATES

Nov 20 Tuesday MUMBAI

Tata Theatre, NCPA

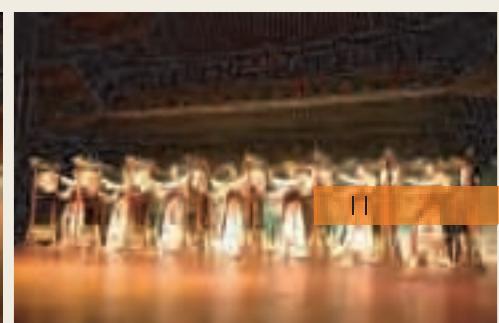
Nov 23 Friday DELHI

Siri Fort Auditorium

Nov 26 Monday CHENNAI

The Music Academy

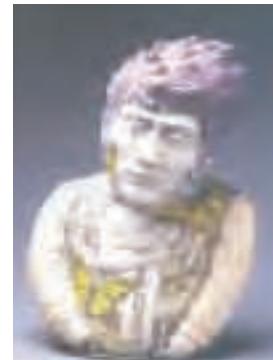
The National Orchestra strives to promote and globalise Korean music. Modified Korean instruments such as the 25-string *gayageum*, the 10-string *daejaeng*, the *daegum*, and the *modeumbuk* are making their presence felt in the global arena. In addition, The National Orchestra is striving to develop original work, various methods and techniques, and a bold, progressive repertoire that transcends genre, nationality, and generation.



# EARTH SYNERGY

## An Indo-Korean Contemporary Ceramic Exhibition

Close on the heels of the World Ceramic Biennale in Korea, two exceptionally gifted ceramic artists, Kristine Michael from New Delhi, India and Jin Kyoung Kim, Vice President of the Korean Society of Ceramic Art, Seoul will jointly curate a unique contemporary ceramic exhibition that will bring together top ceramic artists from India and Korea. 'Earth Synergy', focusing on the contextual aspects of contemporary ceramic art opens in December '07 in Chennai and in January '08 in New Delhi



Both countries straddle opposite ends of the mammoth continent of Asia but the similarities and commonalities of history are too startling when enumerated. Both have ceramic traditions dating back to the Neolithic era and a strong domestic/functional and ritual/philosophical base.

Contemporary ceramic art has multiple meanings and the realm of ceramics has expanded to now include painting, sculpture, installation and audio-visual images, the identity of individuals such as the human body, details of everyday life, departures from tradition, ecology and consumerism, and social issues such as daily urban life history, culture, and politics.

In April 2007, 4 Indian ceramic artists were invited to participate in the 'Skins of Asia' contemporary exhibition at the 4th World Ceramic Biennale at Icheon, Korea. This was the first time that India was represented at such a prestigious event and InKo Centre was delighted to support Kristine Michael's visit to Korea to participate in this exhibition and to present a keynote lecture titled 'Traditional and Contemporary Ceramics in South Asia' at the International Ceramic Forum conference. Following discussions between Kristine Michael and Jin Kyoung Kim, Vice President of the

Korean Society of Ceramic Art, Seoul, it was agreed that the two ceramicists would co-curate an exhibition that would bring together top contemporary ceramicists from India and Korea.

*Earth Synergy*, co-curated by Kristine Michael and Jin Kyoung Kim, will focus on the contextual aspects of contemporary ceramic art and will be arranged within 4 four broad themes 1) Freedom with Material, 2) Metaphor of the Body, 3) Poetics of the Domestic and 4) Beyond History, Tradition, and Culture.

The exhibition will involve 4 Indian ceramic artists who were invited to display their work at the 'Skins of Asia' exhibition at the 4th World Ceramic Biennale in Icheon in 2007 and other well-known ceramicists from across the country along with 8 Korean ceramic artists drawn from the Korean Society of Ceramic Art.

**The exhibition will open at the Forum Art Gallery Chennai on 20 December 2007 and at Gallerie Nyva in Delhi on 7 January 2008**



# IM KWON-TAEK RETROSPECTIVE AT 3 INTERNATIONAL FILM FESTIVALS IN SOUTH INDIA

For almost 50 years, master director Im Kwon-taeck has chronicled the tremendous events of Korea's twentieth century through the detached lens of his camera. InKo Centre and The Korean Film Archive (KOFA) co-host the first ever retrospective of this world-renowned filmmaker at 3 International Film Festivals in South India at Trivandrum, Chennai and Hyderabad.



"As I feel very conscious of my Koreanness, it has very much been my intention to deal with aspects of Korean tradition and culture. As far as I'm concerned, they are part of my own story, my own background. And it's not accidental that many of the traditions I've explored are in danger of being lost..."

The Korean War and its aftermath did a lot of damage, but the incursion of western influences in the last forty years has been the single most important factor. Several of my films stress that pure Korean culture (like *pansori*) is close to dying out."

Im Kwon-taeck

Im Kwon-taeck'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 Seon-u, Im is recognized as one of the founding figures of the movement, which gained international critical recognition and acclaim for Korean Cinema. The director released his 100th film *Beyond the Year* in April this year.

InKo Centre and The Korean Film Archives (KOFA) present the following package of 8 films by Director Im Kwon-taeck in the special retrospective section of three International Film Festivals in South India :

## RETROSPECTIVE PACKAGE

1	Mismatched Nose	1980	5	Ticket	1986
2	Mandara	1981	6	Surrogate Mother	1986
3	Village of Haze	1982	7	Adada	1987
4	Kilsodeum	1985	8	Chihwaseon	2001



7-14 Dec 2007

**The 12th International Film Festival of Kerala (IFFK)**  
IFFK is an annual event organised by the Kerala State Chalachitra Academy on behalf of the Department of Cultural Affairs, Government of Kerala. The 12th edition of IFFK will be held at Thiruvananthapuram



14-21 Dec 2007

**The 5th Chennai International Film Festival (CIFF)**  
The CIFF is an annual event held in Chennai. This year's edition includes a homage to Ingmar Bergman, with the Country Focus on France. The Chennai International Film Festival is conducted by the Indo Cine Appreciation Foundation (ICAF) with the support of the Government of Tamil Nadu



3-10 Jan 2008

**The 2nd Hyderabad International Film Festival (HIFF)**  
HIFF is an annual event hosted in Hyderabad by the Hyderabad Film Club (HFC) in association with the Andhra Pradesh Film Directors' association with the active support of the Government of Andhra Pradesh and a host of benevolent sponsors.

# THE GENIUS OF IM

**Ms Sun-hee Cho, Director, The Korean Film Archive introduces the package that spans 20 years of the master filmmaker Im Kwon-taek's oeuvre and outlines the aim of KOFA, a unique organization that preserves moving image materials including Korean films.**



It is my honor to introduce Director IM Kwon-taek's great films to India's cinephiles. The Korean Film Archive (or the KOFA), founded in 1974 as the sole audio-visual archive in Korea, collects and preserves moving image materials including Korean films, and has been exhibiting these to the public through the 'Cinematheque Movement.' This May, the KOFA moved to a new building and expanded facilities. We are planning the grand opening of the Korean Film Museum and Cinematheque KOFA in May 2008 and a festival to celebrate this special occasion. The KOFA, with its active engagement in the exchange of international film culture, hopes that Korean culture can come one step closer to India through this special screening of Director IM's films.

IM's name is well known among cinephiles as many of his films were shown at the Cannes and other international film festivals. Having completed his 100th film in 2007, IM is a living proof of Korean film history from the 1950's to the 2000's and is, at the same time, a contemporary director who is active in his creation.

Born in 1934, IM had a rough childhood due to his father and uncle engagement with Communism in what was then anti-Communist South Korea. This influenced him to have a unique perspective on humanity and history which is reflected time and again in his films.

IM made his directorial debut in the 1960's, at a time when Korean cinema saw its first boom days. Since his first film *Farewell Tumen River* in 1962, he has made numerous films of various genres in midst of rapid development of the Korean film industry. Many of his early works were done in this decade. From the 1970's, he started to add an auteuristic perspective to his films and this process culminated in the 1980's. His films since the 80's are the mirror of the historical consciousness formed during his childhood. Out of 8 films that will be shown in this special retrospective screening, all except *Chihwaseon* are made in the 1980's.

The following 8 films selected for the special retrospective will give viewers in India an opportunity to experience IM's cinematic world and the winding passage of Korea's modern history that IM depicts so powerfully in his films. Once again, I am truly pleased to introduce a slice of Korean culture through the presentation of this retrospective package.



*Mismatched Nose* (1980), made as an 'anticommunist film', portrays the wound of Korean modern history through two old frail men – a communist on the run and an anticomunist policeman chasing him. This is a monumental piece that marks a turning point in IM's filmography and is one of his personal favourites. Director IM once expressed his wish to remake this film.



*Mandara* (1981) will be an interesting piece to Indian audiences as it deals with Buddhism and explores the freedom of human beings through two monks seeking Nirvana. This film was selected in the Official Competition section of the Berlin Film Festival, giving IM international fame.



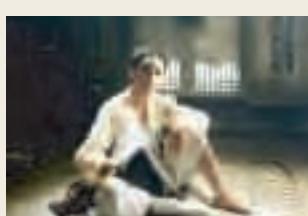
Based on the novel of Korea's famed writer LEE Mun-yeol, *Village of Haze* (1982) has the cinematic grammar of a mystery genre and creates a dreamlike atmosphere. The heroine is JEONG Yun-hee, one of actresses in the so-called 'actress troika' of the 80's.



In *Kilsodeum* (1985), IM boldly confronts the division of the Korean peninsula. Many families lost touch with each other in the Korean War and the division that followed the war. These families had a reunion in 1985 through the means of broadcast. The film examines the burden of history imposed on individuals



KIM Ji-mi, the main actress of *Kilsodeum*, also stars in *Ticket* (1986). The film is set in a coffee house where the customers buy a 'ticket' to have sex with waitresses. The film portrays the sufferings of women working in the coffee house. With KIM Ji-mi's stunning performance, this is another representative work of IM that was screened at the Berlin Film Festival.



*Surrogate Mother* (1986) was internationally acclaimed when its heroine KANG Su-yeon won the Best Actress at the Venice Film Festival. Set in the Chosun Dynasty, it deals with the custom of a 'surrogate mother', whereby women exploited to bear the child of a noble family, get abandoned after giving birth. The film illustrates the oppressive reality of women living in those times.



IM's interest in depicting women's ordeals is also well demonstrated in *Adada* (1987). In this film a mute and innocent woman is wounded and frustrated by lascivious men. SHIN Hye-su's performance won the Best Actress award at the Montreal International Film Festival.



The only film made in the 2000's in this special retrospective package is *Chihwaseon*, a film that etched IM's name in the minds of movie fans around the world. Through the life of a genius painter during the time of a dynasty's downfall, the film closely examines the relationships between arts, humanity and society. The Cannes Film Festival bestowed the Best Director award to IM for this film.

Sun-hee Cho  
Director, The Korean Film Archive, Seoul

## NEWS PICKS



# SPORTS

The National Sports Festival, one of the nation's premier sports events, takes place in autumn and winter. The Sports Festival, hosted by different provincial cities every year, aims at promoting local athletic activities. The Sports Festival was inaugurated in 1920, the same year when the Korea Sports Council was founded. Far from being a mere athletic competition, The Festival has grown into a comprehensive forum for both sports and cultural events.

The main National Sports Festival, held in early fall, has developed into an Olympic-like event. Over 20,000 athletes, representing seven metropolitan cities and nine provinces, and Korean residents abroad, compete in more than 30 events. The annual National Sports Festival offers an opportunity for national athletes to benchmark their prowess through tough competition.

The Winter National Sports Festival is similar to the Winter Olympic Games in terms of format. Four events - skating, skiing, biathlon and ice hockey – are held every year.

There is another annual sports event called The National Youth Sports Festival which has been held since 1972, giving young athletes the opportunity to showcase their athletic talents. About 15,000 young athletes from across the country participate in 14 events in the elementary school category and 26 events in the middle school division. The Youth Festival is usually hosted by the city which last hosted The National Sports Festival.

Since 1989, one year after the 1988 Seoul Olympic Games, the World Koreans Festival has been held every year to strengthen the solidarity of ethnic Koreans living abroad. The games aim to promote a harmonious atmosphere between overseas Koreans and people in the homeland in preparation for the eventual peaceful reunification of the two Koreas.



# LEISURE



The leisure industry is one of the fastest growing sectors in Korea. Koreans, by nature engage in leisure activities with as much enthusiasm as they do work. The many museums, palaces, temples, royal tombs, parks and scenic and historic sites found all across Korea have always been popular sites for family outings and picnics.

In recent years, many people seem to find physical exercise an ideal means of spending their free time even while promoting their overall sense of well-being.

Tennis and jogging are the two most popular morning sports. Those who are more athletically inclined organise morning soccer teams. Among other activities pursued are swimming, hiking, golfing, skiing, water skiing, salt and freshwater fishing, wind surfing and handball. Spectator sports like soccer, baseball, basketball, volleyball, boxing and ssireum all have an avid following.

Recently, more and more urban residents have tended to spend their holidays away from home. With the rapid increase in privately-owned automobiles, more families travel out of the city to the mountains and beaches on weekends and during holidays. At the same time, watching television and playing *janggi* (Korean chess) or *baduk* remain popular ways of spending weekends especially among office workers.

On most weekends, the mountains and hills in the suburbs of cities are filled with hikers and mountaineers. Ever since Korea's Ko Sang-don reached the summit of Mt.Everest in September 1977, the interest in mountaineering and hiking has markedly increased. Considering the fact that about 70 percent of the Korean territory is mountainous and the Korean people's love of nature, this nationwide enthusiasm for climbing is hardly surprising.



## PUSAN CALLING...



The 12th Pusan International Film Festival (PIFF), one of the biggest film festivals in Asia, will from 4-12 October 2007 present a cascade of Asian films, many of them portraying individuals grappling with modern-day issues like war, family feuds and urban poverty. The Chinese film *Assembly* a drama about a fallen soldier in the 1948 Chinese civil war fought between the communists and the nationalists, will open this 9-day event.

It is unusual for PIFF to choose a foreign film to open its Festival but the \$10 million film *The Banquet* by Feng Xiaogang, has a Korean element in that it is a joint production between China's Huayi Brothers Media & Co and Korea's MK Pictures. In addition, all battle scenes were created by the Korean special effects team that worked on the 2004 Korean blockbuster *Taegukgi: The Brotherhood of War*.

The emergence of Japanese, Chinese and Indian commercial movies will also be highlighted during the Festival, along with independent films from Southeast Asia.

India's film industry will be showcased through Santosh Sivan's *Before the Rains*, a story of friendship and conflict between an Englishman and a local, and Mani Ratnam's *Guru*, a more mainstream Bollywood movie about the aspirations of a common man who ambitiously strives to climb the social ladder.

Notable independent films will include Filipino Brillante Mendoza's *Foster Child*- which narrates the emotional story of a foster mother taking care of children in the slums of Manila- and *Solos*, directed by Singaporean Kan Lume and Loo Zihan, which has become controversial for its intense depiction of homosexuality through the story of a teacher-student relationship and an emotionally distant mother.

Japanese movies like *The Rebirth* by cult director Masahiro Kobayashi and *Into the Faraway Sky* by Isao Yukisada will highlight the strength of the Japanese film industry where homegrown movies raked in half of the market share last year.

Taiwanese director Edward Yang, who died in June, will be posthumously honored as the Asian Filmmaker of the Year for his contribution to Asian cinema. His 2000 film *Yi Yi: A One and A Two*, depicting the emotional struggles of a businessman and the life of his middle-class Taiwanese family in Taipei through three generations, won the Best Director Award at the Cannes Film Festival. Yang's films will be showcased in a retrospective session, along with films by Iranian director Dariush Mehrjui, many of which are based on Iranian and foreign novels and plays, including *Pari* (1995), an adaptation of J.D. Salinger's *Franny and Zooey*.

Current trends in local cinema will be highlighted through the latest films from Korea's veteran directors, such as *Beyond the Years* by Im Kwon-taek, *Secret Sunshine* by Lee Chang-dong and *The Old Garden* by Im Sang-soo. However, the selection also reveals the dwindling production of homegrown cinema which has reportedly lost steam this year amid the influx of Hollywood heavyweights.

This year, PIFF will present 275 films, 193 of which are international or Asian premieres.

**The 12th Pusan International Film Festival will be held in **Pusan** from 4-12 October 2007. InKo Centre is delighted to support Mr.Thangaraj, General Secretary, Indo Cine Appreciation Foundation to participate in this Festival**

# CALENDAR 2007

INKO CENTRE - CHENNAI

October

November

December

## LANGUAGE

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

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

4	6	11
Tue	Thu	Tue
13	18	20

## YOGA

1	3	5	8	10	12	15	17
Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed

2	5	7	9	12	14	16
Fri	Mon	Wed	Fri	Mon	Wed	Fri

Batch 5 Begins

1	4	6	8	11
Sat	Tue	Thu	Sat	Tue

13 15 18 20 22

## FILM SCREENING

26 *Iodo*  
Fri Directed by Kim Ki-young

23 *My Heart*  
Fri Directed by Bae Chang-ho

28 *My Mother, The Mermaid*  
Fri Directed by Park Heung-shik

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

## EVENTS

3 Korean National Foundation Day  
Wed

4 -12 The 12th Pusan International Film Festival - Pusan, Korea  
Thu Fri

17 *The Forest* at the Hindu Friday Review November Festival  
Sat The Music Academy, Chennai

26 The Korean National Theater  
Mon The Music Academy, Chennai

7 - 14 Im Kwon-taek retrospective  
Fri Fri IFFK, Thiruvananthapuram

14 - 21 Im Kwon-taek retrospective  
Fri Fri CIFF, Chennai

18 - 28 Indo-Korean Ceramic Exhibition  
Tue Fri Forum Art Gallery, Chennai

**VISA SERVICES :** Travellers from Tamilnadu, Pondicherry and Kerala can obtain a visa to travel to the Republic of South Korea from the Visa Services section at InKo Centre. For further details contact : 51, 6th Main Road, Raja Annamalaipuram, Chennai - 600 028, T : 044 2436 1224, F : 044 2436 1226

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**TRADE ENQUIRIES :** Contact KOTRA (Korea Trade Agency)  
463, LR Swamy Parvatham Block, 2nd Floor, Teynampet, Chennai - 600 018  
T : 044 2433 7280, F : 044 2433 7281

# MY HEART EXHIBITION

# FILM calendar

# The Forest LANGUAGE

# The Korean National Theater

Contact **The Korean Association** in Chennai :

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

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For a comprehensive overview of the Republic of Korea, visit [www.korea.net](http://www.korea.net)

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