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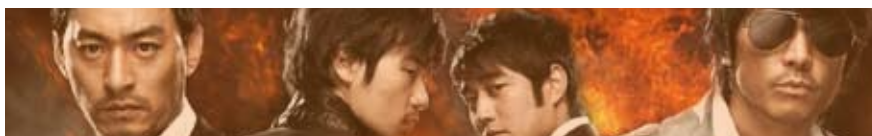
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# EDITORIAL

In a world where diversity abounds, the ability to understand, cope with and accept difference is as daunting as it is important. In an increasingly complex world, culture and communication are more than ever intertwined, both defining and defined by context, belief systems and world-views, assimilated over time and codified by practice. It is ironic that the more interconnected we get technologically, where we can circumnavigate time and space with a click of a button, the less integrated we seem to be, in our ability to effectively enter a shared space to communicate with empathy, especially when cultural differences surface. Communication is interactive, so an important influence on its effectiveness is our relationship with others. It impinges on issues of trust and reliability and seeks through a convergence of goals or interests to create a viable common ground, sometimes despite fundamentally different ways of seeing the world. And it is in that shared space, however fleetingly attained, that difference shines as diversity, its otherness intriguing, compelling us to engage, to better understand. This is the fluid and shared space that is of interest to InKo Centre as we attempt to meaningfully link India and Korea in an intercultural dialogue, through the access points of the performing and visual arts, language, wellness and information provision.

In this issue of **focus**, read about our attempts to connect in this 'shared space' through our programmes and services. We open the calendar year with three artistic residencies – the first, with dancer/choreographers; the second with ceramic artists and the third with writers. Two talented Korean choreographers will participate in the FACETS choreography residency at the Attakkalari India Biennial 2015 in Bengaluru and after an intense mentoring process by a panel of international dance specialists, will present their newly created work at the Biennial. We commence a new choreography residency with a Korean choreographer in residence at the Gati Dance Forum in New Delhi. The Dance Residencies are presented in association with Arts Council Korea. Also in January, is the residency, with 6 Indian and 6 Korean ceramic artists, the second of our series titled *EarthMatters* which aims at providing time and space for artistic reflection, interaction and practice, followed by an exhibition thereafter. *EarthMatters-2* is presented by InKo Centre, Arts Council Korea, Lalit Kala Akademi and Kalakshetra Foundation. Contemporary novelist Ms Myungil Lee is our next writer-in-residence at the InKo-ARKO supported annual Literature residency at Sangam House in Bengaluru, this January. Look out for the award-winning and critically acclaimed *Bereishit Dance Company* at the Attakkalari India Biennial and further afield, in Kochi in February 2015. Read about the varied package of contemporary Korean films that will be screened at International Film Festivals in Mumbai and Pune And join us at *Ceramic Connect*: an Indo-Korean ceramic exhibition that will inaugurate the new gallery @InKo Centre.

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

As the year ends and a new year unfolds, there is always a sense of stock-taking, as memories crowd in of a year gone by even as we look ahead with aspirations and resolutions for the year to come. We are delighted to announce our move to new premises in the New Year! We will fill you in with all the details, of what's in store, in due course.

The reward, it is said, is in the journeying to the destination rather than the destination itself. Our journey thus far, would not have been possible but for the magnificent, unstinted support of our principal partners, TVS Motor Company and Hyundai Motor India Limited, with active support from the Consulate General of the Republic of Korea in Chennai, the Embassy of the Republic of Korea and the Korean Cultural Centre in New Delhi, a host of Indian and Korean member companies in Chennai and many proactive cultural partners and individual artists in India and Korea. We place on record our grateful thanks to all those who have believed in us and supported us along the way.

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.

Seasons Greetings. 계절 인사말

**Rathi Jafer**  
Director, InKo Centre





## EARTH MATTERS 2 : AN INDO-KOREAN CERAMIC RESIDENCY & EXHIBITION

InKo Centre, in association with Arts Council Korea (ARKO) Lalit Kala Akademi and Kalakshetra Foundation, is delighted to present a unique Indo-Korean Ceramic residency project that will bring together **12 ceramic artists - 6 each from India and Korea** - in a 4 week residency in Chennai. This the second in the series in India, following the first edition in January 2012. **The residency at Kalakshetra Foundation from 19 January - 23 February 2015** will be followed by an **Indo-Korean Ceramic Exhibition at Lalit Kala Akademi, Chennai from 24 February to 5 March 2015.**

### Indian Artists



**ZAIDA JACOB** Mumbai, India.  
1993: B.F.A. (Sculpture),  
M.S. University, Vadodara, Gujarat.  
1995: M.F.A. (Sculpture),  
M.S. University, Vadodara, Gujarat.



**SIRAJ SAXENA** Madhya Pradesh.  
(B.F.A.) Govt. Institute of Fine Arts,  
Indore.



**S. POTRARASAN** Chennai  
2003-07: B.F.A - Government College of  
Fine Arts, Chennai.(Department Ceramic)  
2007-09: M.F.A - Government College of  
Fine Arts, Chennai. (Department Ceramic)



**NIDHI CHOPRA** Bhopal  
1993-97 Bachelor of Fine Arts (Sculpture)  
Faculty of Fine Art, Jaipur.



**ASHISH CHOWDHURY** Kolkata  
2003 : Diploma in Pottery and  
Ceramics, Visva Bharati, Santiniketan



**SRINIA CHOWDHURY** Delhi  
2010 : B.F.A in sculpture from College  
of Art, Delhi  
2012: M.F.A in sculpture from College  
of Art and Craft, Kolkata

### Korean Artists



**KIM SEUNGTAEK** (Curator) Korea  
2011 : M.A.Management, Busan National  
University, Busan, Korea  
2002 : BFA, Ceramics, Hongik University,  
Seoul, Korea



**KIM JAEGYU** Korea  
1999 : BFA, Ceramics, Hongik University,  
Seoul, Korea  
1996 : BFA, Product Design, Hongik  
University, Jochiwon, Korea



**JUNG HYESOOK** Korea  
2006 : MFA, Ecole Nationale Supérieure  
des Beaux Arts de Paris (DNSAP)  
(Post- Diplome), France  
2001 : BFA, Ecole Nationale Supérieure  
d'Arts de Paris Cergy (DNAP), France



**KIM YOUNGHYUN** Korea  
2010 : DNAT, Ecole supérieure d'art des  
Pyrénées - site de Tarbes, France  
2009 : DNSEP, Ecole Supérieure d'art des  
Pyrénées - site de Tarbes, France  
1999 : Diploma in Sculpture, University of Suwon, Korea



**YOO EUIJEONG** Korea  
2014 : Ph.D. Candidate Hongik University,  
Ceramic Dept., Seoul, Korea  
2010 : M.F.A Hongik University, Ceramic  
Dept., Seoul, Korea  
2006 : B.F.A Hongik University, College of Fine Art,  
Ceramic & Glass Dept., Seoul, Korea.



**SON JINHEE** Korea  
2010 : DNSEP, Ecole supérieure d'art  
des pyrénées - site de Tarbes, France  
2008 : DNAT, Ecole supérieure d'art des  
pyrénées - site de Tarbes, France  
1996 : Diploma in Sculpture, Kaywon School of Art & Design.

**19 January to 23 February 2015**  
**EarthMatters - 2 : an Indo-Korean Ceramic**  
**Residency at Kalakshetra Foundation, Chennai.**

**24 February to 5 March 2015**  
**EarthMatters - 2: an Indo Korean Ceramic**  
**exhibition at Lalit Kala Akademi, Chennai.**  
**25 February 2015**  
**Symposium at Lalit Kala Akademi, Chennai.**



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



**Lalit Kala Akademi** (National Academy of Art) is an autonomous organization, set up under the aegis of the Ministry of Culture, Government of India, to promote fine arts. The Lalit Kala Akademi, Chennai aims to support and develop contemporary art activities in the region which covers 8 states in southern India and Goa and Maharashtra. The Centre provides community workshop facilities for Graphic & Ceramic artists and Sculptors, has a studio for painters, a library and a large gallery which presents arts exhibitions on a regular basis. The Regional Centre organizes several artists camps, workshops, symposiums, exhibitions, seminars and artists-in-residence programmes in the field of Painting, Graphic, Sculpture and New Media.



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





# KOREAN WRITER AT SANGAM HOUSE

InKo Centre and Arts Council Korea (ARKO) are delighted to invite Myungil Lee, a talented Korean novelist, as our next writer-in-residence at the Sangam House writing residency at Nrityagram in Bengaluru. Ms Lee will be in residence from **29 December to 25 January 2015** and will participate in Lekhana, the literary weekend organised by Sangam House in Bengaluru on 17 & 18 January 2015.



Myung-Il Lee is a playwright and theatre director based in South Korea. Ms Lee has an MFA in Theatre Directing from East 15 Acting School, University of Essex in London (2008). Myung-Il Lee also founded Theatre Company 201 (SU) in 2008 in London. Myung-Il is credited as the writer and director for many theatre productions including *SUM* (2008, in London), *Shut Up!-Listen* (2008, in Edinburgh), *The Bag* (2010), *BraBraBra* (2011), *a Toilet* (2013), *The Closed Door* (2014), *Running Men* (2014), *SaeMeoRi Story* (2014). She is currently working on a series of writings and shows focused on human emotions such as hope, love, lethargy and so on. Myung-Il is keen to explore how instinctual human emotions affect our lives negatively as well as positively. She is dedicated to encouraging her contemporaries to question, discuss and make new discoveries.

**The following Indian and Korean writers have participated in the annual Writing Residency programme at the Toji Foundation in Korea and at Sangam House in India, respectively.**

Honggyu Son*	4-31 Jan	2009
Mridula Koshi#	7-30 Sept	2009
Ham Seong Ho*	10-31 Jan	2010
Perumal Murugan#	1-30 Sept	2010
Park Hyoung-su*	12 Dec-9 Jan	2011
Manav Kaul#	1-30 Sept	2011
Eugene Lee *	9 Jan-13 Feb	2012
Chandras Choudhury#	1-30 Sept	2012
Srilata Krishnan #	8 Oct-2 Nov	2012
Park Ju- Taek*	2-28 Dec	2012
Yi-Jeong Kim*	28 Dec-26 Jan	2013
Rajat Chaudhuri#	2-29 Sept	2013
Seo Seongman*	28 Dec-26 Jan	2014
Minakshi Thakur#	1-30 Sept	2014
Myungil Lee	29 Dec-26 Jan	2015

\* Sangam House, India  
# Toji Foundation, Korea

## About The Toji Cultural Foundation

The Toji Cultural Foundation annually invites writers, artists and scholars from around the world to work at the Toji Cultural Centre, and promote cultural exchanges and interaction between people of all cultural backgrounds. Through such exchanges, the Foundation hopes to help foreign writers, artists and scholars to deepen their understanding of Korean culture and to assist Korean writers, artists and scholars to widen their global perspective and experience. The Foundation hopes that such an opportunity for cultural exchange will ensure the establishment of a network of meaningful personal relationships and initiate sustainable cultural exchanges that will introduce Korea in general and Wonju city in particular, to the rest of the world.

**Sangam House** is an international writer's residency programme that brings together writers from across the world to live and work among their peers in a safe, supportive and nurturing space. Every winter the Sangam House invites approximately twenty writers to live and work at Nrityagram, 40 kms outside Bengaluru in South India. Each year, half the invited writers come from the South Asian subcontinent (India, Bangladesh, Pakistan, Bhutan, Nepal, and Sri Lanka) and half from other countries around the world. Sangam House is open to writers in all languages and disciplines - fiction and non-fiction writers, poets, translators, playwrights and screenwriters. Lekhana 2013, a literary weekend organised by Sangam House will be held at Jagriti Theatre in Whitefield from 18-20 January 2013. Discussions, readings and performances will celebrate "Writing for the Spoken Word" as Sangam House writers and the city's writers come together to share thoughts and words.





## CONTEMPORARY KOREAN FILM AT INTERNATIONAL FILM FESTIVAL IN INDIA

Two separate packages of contemporary Korean films take centre stage, at two Important International Film Festivals in **Mumbai** and **Pune** respectively. The films selected offer depth and range and showcase the incredible versatility of contemporary Korean cinema.

InKo Centre is delighted to present the following package, in association with the Korean Cultural Centre, New Delhi, at the 13th Third Eye Asian Film Festival in Mumbai from 1-8 January 2015

ENGLISH TITLE	DIRECTOR	YEAR OF RELEASE
Bedevilled	Jang cheol su	2010
Helpless	Byun Young Joo	2012
The Crucible/ Silenced	Hwang Dong Hyeok	2011
Don't click	Kim Tae Kyoung	2011
Pained	Kwak Gyeong Taek	2011

### **Helpless** 화차, 2012

Directed by Byun Young-joo

Category: Mystery/ Detective

A man searches for his fiancée who vanishes without a trace, only to discover dark, shocking truths about her and to realise that she was not quite the person he thought he knew.



### **Don't Click** 미확인동영상, 2011

Directed by Kim Tae-kyung

Category: Thriller

The film deals with a forbidden viral video that leads to a lot of mysterious deaths. After watching the video, a series of strange events unfold. Jung-Mi has to find the way to save her only sister from the curse of the video.



### **Pained** 통증, 2011

Directed by Kwak Kyung-taek

Category: Drama (Romantic)

A man searches for his fiancée who vanishes without a trace, only to discover dark, shocking truths about her and to realise that she was not quite the person he thought he knew.



## **Bedevilled** 미확인동영상, 2010

Directed by Jang Cheol-So

Category: Horror

Bedevilled is a tale of two very different women, both from the same idyllic island. Seoul banker Hae-won and her childhood friend Bok-nam. Forced to take a vacation, Hae-won finally heads back and realises that she has left Bok-nam to a tortuous life of servitude. Bok-nam, now desperate to escape, pleads in vain with her friend whom she idolizes to help her. But when Bok-nam loses the



only important thing in her life, she snaps and aims to wreak revenge and retribution against everyone who ever wronged her, including her friend, Hae-won.

## **The Crucible / Silence**, 2011

Directed by Hwang Dong Hyeok

Category: Drama

Kang In-ho, a newly appointed art teacher at Benevolence Academy, a deaf school in the fictional city of Mujin, has a dark past. He is excited to teach his new students, yet the children are aloof and distant. When the children finally open up, In-ho faces the shocking and ugly truth that the children are being physically and sexually abused by their teachers. In-ho teams up with human rights activist Seo



Yoo-jinto fight for the children's rights and expose the crimes being committed at the school. It proves to be a journey fraught with danger and conspiracy.



The 13th Third Eye Asian Film Festival is the only festival in India that promotes Asian Cinema. The week-long festival will screen 120 feature films and 60 Short films. This year Afghan director, Siddiq Barmak will be felicitated with the Asian Film Culture Award. There will be a separate section to celebrate the 150th Birth Anniversary year of Rabindranath Tagore, with a screening of films by Satyajit Ray, Tapan Sinha and Rituparno Ghosh that draw from stories written by Tagore. The 10th edition of the Third Eye Asian Film Festival will celebrate the Golden Jubilee year of the Film & Television Institute of India (FTII) at Pune by screening 6 films made by past students of FTII along with their diploma films.

We are delighted to present the following package of films, in association with the Korean Cultural Centre at the Pune International Film Festival at Pune from 8-15 January 2015.



## **A Better Tomorrow (2010)**

Director - Song Hae Sung

Kim Hyuk who had escaped from North Korea as a teenager, is a detective in the South Korean National Police Agency.

He also works as an illegal arms smuggler under cover with his best friend and partner in crime, Lee Young-choon, who also has defected from North Korea. Hyuk

has a younger brother, Chul, whom he was forced to leave behind along with their mother during his escape from North Korea.

Feeling guilty to leave his brother and family behind, Hyuk tries his best to search for them. Eventually, he finds his brother in an internment camp.

Chul resents Hyuk for selfishly deserting the family. It is then revealed that their mother was killed, a short while after Hyuk's escape. An intense drama unfolds.





## Quick (2011) - 2012

Director - Jo Beomgu

This contemporary action comedy is about a quick service motorcycle driver who delivers a bomb. A former motorcycle gang member, Ki-Su, makes a living as a bike messenger.

One day, he witnesses a building blowing up. Never suspecting he could have anything to do with the bomb,

he moves onto his next job which is to escort a girl, A-rom, an ex-girlfriend from his biker days. As she puts on a proffered helmet, a timer mechanism is triggered and a countdown clock appears. Ki-Su gets a call from a stranger telling him to make a series of deliveries within a fixed time limit.

When Ki-Su completes the deliveries, each turns out to be a bomb. A huge conspiracy unravels and spectacular action follows...



## Hanji (2011)

Director - Im Kwon Taek

Legendary Korean director, Im Kwon Taek, returns with his 101st feature film, *Hanji*. As with his previous film on the folk music tradition of Pansori, this film again sees him exploring one of Korea's cultural arts, this time the art of making *hanji* paper. The film attempts to combine a historical perspective with a humanistic narrative about the place of Hanji in modern Korea and in defining the country's national identity.

The film follows civil servant Pil Yong, who becomes involved in a project to promote *hanji*, the traditional Korean art of making paper, attempting to raise the profile of the practice and to win funding to support its preservation. Although he initially knows very little of the art, he believes that it will help heal the growing rift between him and his wife, a stroke victim, who herself

comes from a long line of paper makers. Pil Yong travels around the country along with a documentary film maker Ji Won, who is working on a film on *hanji*. Together, they meet *hanji* masters and try to get them involved in their project, along with female documentary film maker Ji Won, who is working on a film on Hanji. As Pil Yong learns more about paper-making and its place in Korean culture, it slowly but surely begins to deeply impact his life. The film is exquisitely shot with several ornate close-ups of *hanji* paper, as well as a surprising array of items and decorations made from it.

The film also occasionally takes on an almost documentary feel combining a skillfully informative narrative form with a mood of contemplation and introspection. It is exactly this kind of craftsmanship and depth which ensures that *hanji* is a film which succeeds on many different levels. It certainly reinforces the fact that Im Kwon Taek is arguably only one of the greatest Korean film makers.



The Pune International Film Festival (PIFF) was launched in the year 2002 and has been growing from strength to strength over the last decade. PIFF has showcased films from various countries such as France, Germany, Hungary, South Africa, Japan, Poland, Slovenia, China, Italy & South Korea and India. The Festival featured the works of internationally acclaimed film directors such as Aki Kurosawa, Yasujiro Ozu, Hsiao Hsien Hou, Oliver Assayas, Kim Ki-duk, Michael Cacoyannis, Rasul Sardar Ameli, Andreas Dresen, Jorge Pollaco, Vera Chytilova, Jiri Menzel and Mani Ratnam. PIFF recognizes and honours the efforts of individuals who have made a significant contribution to cinema. PIFF also presents various awards, constituted by the Government of Maharashtra for the World Cinema and Marathi cinema categories.

To register and for further information, please visit [www.puneinternationalfilmfestival.com](http://www.puneinternationalfilmfestival.com)

1-8 January 2015, at the 13th Third Eye Asian Film Festival, Mumbai.

8 -15 January 2015, at the Pune International Film Festival, Pune.

For further information contact InKo Centre T: 044 2436 1224; E: [enquiries@inkocentre.org](mailto:enquiries@inkocentre.org)



BEREISHIT DANCE COMPANY & TWO CONTEMPORARY  
KOREAN CHOREOGRAPHERS AT THE  
ATTAKKALARI INDIA BIENNIAL 2015



Attakkalari India Biennial, South Asia's most important and largest Contemporary Dance Festival has evolved as an international hub for encounters and exchanges between artists, organizations, ideas and practices. The Biennial is organized every two years by the Attakkalari Centre for Movement Arts, an umbrella organization at the forefront of contemporary dance scene in India. We are delighted to present the critically acclaimed and award-winning Bereishit Dance Company at the next edition of the Attakkalari India Biennial in February 2015. In addition, two talented Korean choreographers will participate in the FACETS Choreography residency and will present their work at the Biennial.

Conceived around the theme "Dance Connect" the 7th edition of the Biennial will be held from 6 February - 15 February 2015 in multiple venues across Bangalore, presenting some of the most cutting edge and celebrated works from the UK, Korea, France, Germany, Switzerland, China, Italy, Spain, Netherlands and India. While the 'Centre Stage' program in the Biennial will showcase selected works from the national and international dance scene, the South Asia Platform will present emerging works from South Asia. The FACETS Choreography Residency on the other hand will nurture a new generation of artists from South Asia and beyond, selected through an open call as well as by Attakkalari's partner organizations and networks. True to its theme and focus the Attakkalari India Biennial 2015 will strive to foster new connections in producing, presenting and disseminating contemporary dance locally, nationally and globally. The Biennial has and continues to serve as a forum for fresh ideas, exchange of cutting edge knowledge and expertise in dance, design and research.

This year we have also built a special exchange and co-production partnership with European Dance Network, who will hold a meeting in Bangalore during the Biennial. Artists from various parts of the world come together to present their work, share their experiences, exchange ideas, explore new territories and throw open a dynamic space for creative expression through performance, network and collaboration. As a follow up to the Biennial, Attakkalari aims to present selected works of emerging choreographers in other cities in South Asia.

-Jayachandran Palazhy, Artistic Director, Attakkalari Centre for Movement Arts

Bereishit Dance Company, one of the most exciting contemporary dance companies in Korea will premiere **Pattern & Variable** at the Attakkalari Biennial in **Bengaluru on 10 February 2015**. **Pattern and Variable** will also be presented in association with The Choice Group in **Kochi at on 13 February 2015** at the JT Performing Centre.

**Pattern & Variable**, inspired by the martial art of Judo is choreographed by Park Soon Ho, who views sport as a way to control, mediate, traverse and indeed transcend the violent, churning urges within us. Using this idea, **Pattern & Variable** deploys the symbolic meaning of sports as a counterpoint and frame of reference and presents through the medium of dance, the harmonious play between rhythm, movement and space. Created for the Asia-Africa Dance Exchange Programme, the performance, which includes African and Asian dancers and a musician, melds Asian and African vocabularies to create a distinctive, energised landscape of rhythm and movement.

**Pattern & Variable** premiered to critical acclaim and was invited to UNAM in Mexico, Contemporary Dance Conference & Performance Festival in Poland, Cena Contemporânea Festival Internacional de Teatro de Brasília, Festival Internacional de Artes ESCÉNICAS in Uruguay and was presented by LIG Arts Hall in Korea.



## FACETS Choreography Residency

FACETS will offer inter-disciplinary approaches and strategies of creating original performance works to ten emerging choreographers from South Asia and beyond, selected through an open call as well as by partner organizations. They will be mentored by a team of internationally acclaimed artists to develop strategies to realize their ideas and projects in a supportive and creative environment. This team of experienced facilitators/collaborators will include choreographers, theatre director/ dramaturge, sound artists/composers, media artist and light designer. The residency will provide technical and production support for each of the participant choreographers and will work as a collective with common technique/ skill sharing sessions, exploratory and feedback forums as well as individual production rehearsals to meet each choreographer's needs. There will also be scope for group devising and course corrections, if appropriate, during this period.

Conceived as a confluence of diverse yet interconnected art practices and contexts, FACETS 2015 will create a vibrant platform for exchange of ideas, knowledge and experiences to explore fresh approaches in creating performance works.



**FACETS 2015** will be held in Bangalore, India. The works created during FACETS will be premiered at the Attakkalari India Biennial 2015.

**Mentors for the FACETS Choreography Residency include:**

**Philippe Saire**

Choreographer/Artistic Director, Switzerland

**Rui Horta**

Choreographer/ Artistic Director, Portugal

**Margie Medlin,**

Media artist/Director, Critical Path, Australia

**Neel Chaudhuri**

Theatre Director, India

**Samar Grewal**

Musician/Sound Artist, India

**Dr. Leah Barclay**

Sound Artist, Australia

**Jonathan Roberts**

Light Designer/Technical Director UK

**Jayachandran Palazhy**

Artistic Director, Attakkalari Centre for Movement Arts



**Two acclaimed Korean choreographers will participate in the FACETS Choreography Residency at the Attakkalari Indis Biennial 2015. The Choreography Residency is facilitated by InKo Centre and Arts Council Korea (ARKO)**

**WooJung Kim**

WooJung Kim has been a representative of super B Dance Theatre since 2009 and is currently an adjunct professor in the Department of Practical Dance at Paek Art College. She took a course in acting and secured a Master's Degree in a Theatre Dance Course with a Merit Plus in Contemporary Dance at the London Studio Centre and Choreography at Middlesex University. After her return to Korea, she has presented interesting examples of Dance Theatre, a genre which attempts a graft of play and dance, such as the "House Series" which is a site-specific performance.



## Soo-Hyun Hwang

Soo-Hyun Hwang is a choreographer who is focusing on common issues between specific objects in our usual life. She then examines them as a process by bringing in an experimental and interdisciplinary view. The focus is always both on the creative process itself and on the final outcome of that process.



## About Attakkalari India Biennial 2015

The next edition of the Attakkalari India Biennial, South Asia's largest and most important international festival for contemporary dance and movement arts festival, will be held between February 6th and 15th, 2015. True to its theme "Dance Connect", the Attakkalari India Biennial 2015 will strive to foster new connections in producing, presenting, receiving contemporary dance locally and globally. The Biennial has and continues to serve as a forum for fresh ideas, exchange of cutting edge knowledge and expertise in dance, design and research. Artists from various parts of the world come together to present their work, share their experiences, exchange ideas, explore new territories and throw open a dynamic space for creative expression through performance, network and collaboration.

The Biennial is supported by the Royal Norwegian Embassy, InKo Centre, Goethe Institute/Max Mueller Bhavan, Pro Helvetia Swiss Arts Council, iDAS nrw, tanzhaus nrw, Indian Council for Cultural Relations, Ministry of Culture- Government of India, Government of Karnataka, Arts Council Korea, British Council, Oz Fest - Alliance Francaise de Bangalore, Embassy of France, Bonjour India, Japan Foundation, swissnex and Consulate-General of The Netherlands.



**This year, we are delighted to commence a new InKo-ARKO Choreography Residency at the Gati Dance Forum in New Delhi. Hyungjin Cho, an accomplished dancer/choreographer from Korea, will be our first choreographer-in-residence at Gati from 19 January to 20 February 2015.**



**Hyung-jun Cho** is an accomplished dancer/choreographer who is currently working with the Korean National Contemporary Dance Company with a focus on site-specific performance; with subject matter related with everyday life and with relationships between people.

Through the residency at Gati Dance Forum, Cho hopes to exchange ideas with dancers and artists from India and in the process, to expand his understanding of a different culture and to deepen the possibility of intercultural communication through the medium of dance.

## About Gati Dance Forum

Gati Dance Forum is a pioneering arts initiative that works in the field of contemporary dance. Founded in 2007, in New Delhi, in response to the glaring absence of opportunities and infrastructure for independent dance in India, Gati has consistently searched for avenues to create a sustainable environment for the development of contemporary dance practice in the country. Both conceived of and run by dance professionals, the Gati Dance Forum is a model path-breaking community initiative. It is committed to a vibrant engagement with contemporary dance through opportunities for reflection, interrogation and innovation. In a span of seven years, its activities have grown from a monthly workshop between like-minded dancers into a body of pioneering and innovative projects that attempt to address areas as diverse as pedagogy, creation, research, outreach and arts advocacy and policy.







## CERAMIC CONNECT: AN INDO-KOREAN INAUGURAL EXHIBITION AT THE GALLERY @ INKO CENTRE

We are delighted to announce the inauguration of The Gallery@InKo Centre. We open with Ceramic Connect: an Indo-Korean exhibition showcasing the work of Indian and Korean ceramic artists who have meaningfully engaged with Korea and India through residencies and events which InKo Centre has either directly or indirectly supported or facilitated.

The following Indian and Korean artists, listed in alphabetical order, will participate in the forthcoming exhibition:

Aarti Vir	Kristine Michael	Rashi Jain
Adil Writer	Lee, Hoon	Rakhee Khane
Aditi Saraogi	Lee, Jae Joon	Ray Meeker
Angad Vohra	Madhavi Subramanian	Sharbani Das Gupta
Deborah Smith	Manisha Bhattacharya	Shin, Heewon
Gukan Raj	Oh, Eun-Kyo	Supriya Menon Meneghetti
Jung, Jun Young	P R Daroz	Vineet Kacker
Kim, Jin Kyoung	Priya Sundarvalli	Vinod Daroz
Kim, Do Jin	Pyun, Kyu Ri	Yeo, Kyung Ran

**Ceramic Connect** at The Gallery@InKo Centre is from **23 February to 23 March 2015**. The exhibition will present the work of Indian artists who have either trained or are from Auroville and Korean artists. The exhibition will be a precursor to the Auroville Festival in Chennai which will commence in March 2015.







# NEWS PICKS

## Two singular awards presented

The following awards were **presented to Mr Venu Srinivasan**, Honorary Consul General of the Republic of Korea and Chairman, InKo Centre, **by the Korean Navy and the Busan Metropolitan City Council**, respectively, in recognition and appreciation of his outstanding contribution to enhance the ties of friendship and to promote cultural and economic co-operation between India and South Korea.



### Honorary Commanding Officer of ROKS Choi Young

*This award was presented to Mr.Srinivasan by Captain Kim, Hyunil on 17 November 2014, on board ROKS Choi Young, during the ship's maiden voyage to Chennai.*



### Honorary Citizen of Busan

*This award was presented to Mr.Srinivasan by His Excellency, Mr Suh Byung-soo, Mayor of Busan Metropolitan City on 18 November 2014, at Busan, Korea.*

## Wood, silk and the art of traditional instrumentation

Go, 63, is designated as Important Intangible Cultural Asset No. 42 for traditional music instrument making. He is the best among makers of string instruments- the *gayageum*, a twelve-string zither; the *geomungo*, a six-string zither and the *haegeum* a two-stringed violin-like instrument. His clients include big names such as renowned *gayageum* player Hwang Byeong-gi. But his clients are also students of traditional Korean music whom at this time of the year rush en masse to Go to have their strings tuned.

*Go Heung-gon, Intangible Cultural Asset No. 42 for traditional music instrument making, assembling the haegeum or a two-stringed traditional instrument. Photo courtesy Go Heung-gon*



As a boy, living next to the late traditional musical instrument artisan Kim Gwang-ju in Jinju, South Gyeongsang Province, he would steal wood from his neighbor to make sleighs. "I didn't know that the wood was so important," Go said. Several decades later, he knows its importance, which is crucial to determining the sound. Also as an artisan dedicated to succeeding in the traditional method of producing traditional Korean instruments, he goes the extra length to secure the best material.

"In traditional Korean instruments, the body (made from the Paulownia tree) determines the sound. Making these instruments is actually dealing with the art of sound," Go said. "The beauty of Korean string instruments is that they are the sound of nature," he said. Go works through a network to secure the best Paulownia trees, after which he cuts them up and lets them air dry for 10 years before he uses it. "We have to let the fiber die down," he said. He said the best woods are the dark ones.

Overall, there are more than 200 processes involved in making the *gayageum*. When Go joined his late teacher's workshop in 1969, he first started out with planing wood.



1. *Go Heung-gon's gayageum used for more rapid, free-style traditional music known as sanjo.*

2. *A gayageum Go restored based on the records from the Japanese Shosoin, which details the Korean zither that came from Shilla Kingdom.*

Then, he took up learning sawing, chiselling, making the bridge and knotting the strings. He said that working with the strings in itself entails about 200 processes.

"Usually, it's the musical instruments that stand at the height of one's culture because without them, it would be hard to play music and that extends to dance as well," he said. Go mainly learned to create the *sanjo*, a *gayageum* developed in the late 19th century and used for improvised rapid music from his teacher, but he did not stop there and mastered the restoration of the *jeongak*, the classical *gayageum*. The *sanjo gayageum* is smaller than the *jeongak*, the latter allowing for wider and broader delivery of sound. Go said that after the *jeongak gayageum* was revived, there were clearly more such instruments on the modern stage.

Go said the spirit behind traditional Korean music instruments showed how ancestors tuned the strings in the main room of a house, washing away life's concerns or to simply appreciate the arts ringing through the clean, distinct sound of the *gayageum*. He aims to convey that sound, that ambience, through his instruments.



*A set of haegeum or two-string fiddle made by Go*



## Three national parks recognized for conservation, added to International Green List of Protected Areas.

Three major national parks - Jirisan, Seoraksan and Odaesan mountains - have been included in the IUCN Green List of Protected Areas, as the level of protection, conservation and management at these parks have been internationally acknowledged.

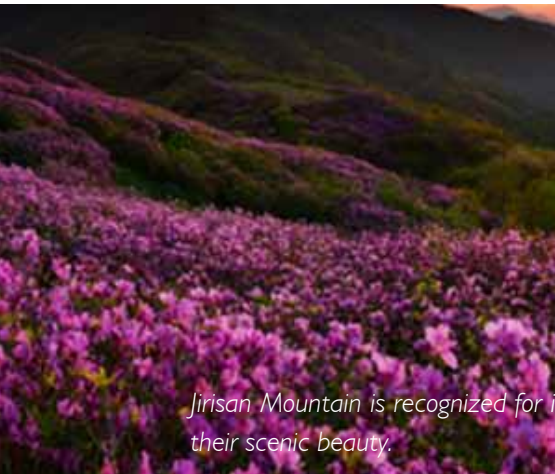
The International Union for Conservation of Nature (IUCN) in December named Jirisan, Seoraksan and Odaesan mountains on its inaugural Green List of Protected Areas at the recent sixth IUCN Worlds Parks Congress in Sydney, Australia. The list includes 23 reserves in eight nations, including Korea, Spain, Italy and Australia.

IUCN Green List of Protected Areas certification was adopted at the World Conservation Congress (WCC)

in 2012 to give international recognition to protected areas around the world that successfully meet their conservation goals and in order to raise the standard of conservation in protected areas.

To be certified on the Green List, the protected areas need to receive high marks across some 80 indexes related to the overall conservation and management of protected areas including the protection of nature, social and economic contributions and safe exploration services.

To promote this certification, the IUCN chose Korea as its Asian partner in 2012 and has also been cooperating with Spain, Italy, Australia and France.



*Jirisan Mountain is recognized for its great biodiversity while Seoraksan and Odaesan mountains are highly valued for their scenic beauty.*

## The shifting of Korea's mobile social media

The current population of South Korea is close to 50 million, and smartphone owners make up 74 percent of that. Among Koreans in their 20s, smartphone ownership stands at 98 percent.

What are the most used apps on smartphones? They are probably social networking services (SNS) apps, such as Facebook, Twitter or Instagram. Up until last year, Koreans tended to use more open types of foreign SNS, such as Facebook and Twitter, which allow users to communicate with friends on an international level, or even with people they have never met. However, these days, trends in user preference have shifted toward more closed types of local SNS, such as Kakao Story or Naver's Band. These are now used more commonly than the more open types mentioned above. Launched in November 2011, the first of this closed type of SNS was Between by VCNC, a mobile startup.



Closed social networks such as Naver's Band are gaining popularity.

The app was created for use between only two people, usually couples. This was its main attraction: only two close people could transmit and receive pictures and messages in real time.



## The Cautiously Social Network

This closed type of SNS has come into its own, gaining favor by letting users be selective in their interactions, thus avoiding acquaintances or unknown “friends” or “followers” from the web.

According to Nielsen Research, Kakao Story's market share of Monthly Active Users (MAU) was 41.1 percent in June 2014, which placed it as the leading SNS service in Korea. Naver's social network, Band, showed the second highest market share with 28.7 percent. Facebook came in with a 22.5 percent share, while Twitter's showing was at 4.2 percent. In the domestic mobile SNS market, Kakao Story and Band had made their way to the top. This is a significant change from the end of last year. Band's market share, which was at 9.9 percent in January 2013, had increased to 23.1 percent by October, surpassing Facebook's 22.7 percent. Kakao Story has led the mobile SNS service market by steadily occupying over 40 percent since the beginning of 2013. By contrast, Facebook's

market presence stagnated, but has held onto around 22 percent of the market since the end of 2013. Twitter's share has fallen from last year's 7 percent to 4. Accumulatively, Kakao Story and Band acquired around 50 percent of the market by January 2013, continuing to rise to over 70 percent by June 2014. Behind the growth of these domestic SNS networks was a substantial increase in smartphone users in their 30s, 40s and 50s. According to a survey conducted by Digieco, a Korea Telecom (KT) research group, involving 800 smartphone users, the higher percentage of users in their 30s helped give Kakao Story its top spot. Users in their 40s pushed Band into second place.

This migration to more closed networks contrasted with the behavior of younger generations, who predominantly used Facebook. Digieco went on to explain that users in their 40s liked closed networks because they only wanted to share information, complaints and ideas with close friends and old schoolmates.



*People use more exclusive SNS apps to arrange gatherings and events, such as this group of volunteers from Korean Air.  
Photo courtesy Yonhap News*

Kakao Story proved to be the most popular network for full-time housewives between the ages of 30 and 50, whom the report labeled as “communication windows.” The results of a Korea Information Society Development Institute (KISDI) survey of 1,233 housewives in their 30s, 40s and 50s showed that 76.8 percent of them used Kakao Story, while Facebook and Twitter garnered a mere

9 percent and 7 percent, respectively.

In the meantime, Band has recently launched services in 10 new languages including English, Japanese and Mandarin. In a sign of the growth of international trade, Band reported that a German language version will be launched later this year.

\* Article courtesy Korea Magazine (November 2014)

## EVENT

### January 2015

29 December 2014 - 25 January 2015

Korean writer in residence  
at Sangam House, Bengaluru.

1 - 8

Contemporary Korean films at the  
Third Eye Asian Film Festival, Mumbai.

5 January - 5 February

Two Korean choreographers in residence at the  
FACETS Choreography residency at The Attakkalari India  
Biennial, Bengaluru.

8 - 15

Contemporary Korean films at the  
Pune International Film Festival, Pune.

19 January - 20 February

Korean choreographer in residence  
at Gati Dance Forum, New Delhi

19 January - 23 February

EarthMatters-2 : an Indo-Korean Ceramic Residency  
at Kalakshetra Foundation, Chennai.

### February 2015

6 - 15

Premiere of work created by Korean choreographers during  
the FACETS residency at the Attakkalari India Biennial 2015,  
Bengaluru.

10

Performance by Bereishit Dance Company at the  
Attakkalari India Biennial 2015, Bengaluru.

13

Performance by Bereishit Dance Company  
at the JT Performing Arts Centre, Kochi.

24 February to 5 March

EarthMatters-2: an Indo Korean Ceramic Exhibition,  
at Lalit Kala Akademi, Chennai.

25 February

EarthMatters-2: an Indo Korean Ceramic Symposium,  
at Lalit Kala Akademi, Chennai.

### March 2015

23 February - 23 March 2015

Ceramic Connect: an Indo-Korean inaugural exhibition  
at The Gallery @ InKo Centre, Chennai.

## LANGUAGE

Elementary  
and Intermediate  
Level I A  
KOREAN

Jan	05 Mon	07 Wed	12 Mon	14 Wed	19 Mon	21 Wed	28 Wed			
Feb	02 Mon	04 Wed	09 Mon	11 Wed	16 Mon	18 Wed	23 Mon	25 Wed		
Mar	02 Mon	04 Wed	09 Mon	11 Wed	16 Mon	18 Wed	23 Mon	25 Wed	30 Mon	31 Tue

Level IB, IC  
KOREAN

Jan	06 Tue	08 Thu	13 Tue	20 Tue	22 Thu	27 Tue	29 Thu		
Feb	03 Tue	05 Thu	10 Tue	12 Thu	17 Tue	19 Thu	24 Tue	26 Thu	
Mar	03 Tue	05 Thu	10 Tue	12 Thu	17 Tue	19 Thu	24 Tue	26 Thu	31 Tue

Level 2 IA  
KOREAN

Jan	02 Fri	03 Sat	09 Fri	10 Sat	16 Fri	17 Sat	23 Fri	24 Sat	30 Fri	31 Sat
Feb	06 Fri	07 Sat	13 Fri	14 Sat	20 Fri	21 Sat	27 Fri	28 Sat		
Mar	06 Fri	07 Sat	13 Fri	14 Sat	20 Fri	21 Sat	27 Fri	28 Sat		

Level 2 IB  
KOREAN

Jan	05 Mon	07 Wed	12 Mon	14 Wed	19 Mon	21 Wed	28 Wed		
Feb	02 Mon	04 Wed	09 Mon	11 Wed	16 Mon	18 Wed	23 Mon	25 Wed	
Mar	02 Mon	04 Wed	09 Mon	11 Wed	16 Mon	18 Wed	23 Mon	25 Wed	30 Mon

BUSINESS  
PURPOSES  
BASIC BEGINNER & LEVEL - A  
KOREAN

Jan	06 Tue	07 Wed	13 Tue	14 Wed	20 Tue	21 Wed	27 Tue	28 Wed	
Feb	03 Tue	04 Wed	10 Tue	11 Wed	17 Tue	18 Wed	24 Tue	25 Wed	
Mar	03 Tue	04 Wed	10 Tue	11 Wed	17 Tue	18 Wed	24 Tue	25 Wed	31 Tue

SOCIAL  
PURPOSES  
BASIC BEGINNER & LEVEL - A  
ENGLISH

Jan	06 Tue	08 Thu	13 Tue	15 Thu	20 Tue	22 Thu	27 Tue	29 Thu	
Feb	03 Tue	05 Thu	10 Tue	12 Thu	17 Tue	19 Thu	24 Tue	26 Thu	
Mar	03 Tue	05 Thu	10 Tue	12 Thu	17 Tue	19 Thu	24 Tue	26 Thu	31 Tue

## YOGA

Jan

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Mar

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## TAEKWONDO

TEEN

& ADULTS

CLASS 1 & ii

CHILDREN

LOWER

& HIGHER BELT

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Tue

TEEN  
& ADULTS  
CLASS I & II  
CHILDREN  
LOWER  
& HIGHER BELT

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

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