



focus

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DISCOVER ENGAGE CONNECT

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Editorial

Cultural competence refers to an ability to interact effectively with people of different cultures. Cultural competence is an awareness of one's own cultural worldview; a particular approach to cultural differences; the knowledge of different cultural practices and worldviews and, cross-cultural skills. Developing cultural competence results in an ability to understand, communicate with, and effectively interact with people across cultures. To understand cultural competence, it is however important to grasp the full meaning of the word 'culture' first. There are several definitions but one particularly perceptive definition is that "culture represents the values, norms, and traditions that affect how individuals of a particular group perceive, think, interact, behave and make judgements about their world"

It is only with an open-minded examination of our own biases and prejudices that we can develop cross-cultural skills. Intercultural communication is sometimes used synonymously with cross-cultural communication. In this sense it seeks to understand how people from different countries and cultures act, communicate and perceive the world around them. As a separate notion, it studies situations where people from different cultural backgrounds interact. Aside from language, intercultural communication focuses on social attributes, thought patterns and the cultures of different groups of people. It also involves understanding the different cultures, languages and customs of people from other countries. As such, intercultural communication plays a role in anthropology, cultural studies, linguistics, psychology and communication studies. Intercultural communication is also referred to as the base for international business.

It is this notion of intercultural dialogue as a process that goes beyond the mere presentation of cultural difference to the possibility of a dynamic "shared space", one that converts challenges and insights into innovative processes and into new forms of expression that is of interest to InKo Centre as we aim to promote and strengthen, through relevant programmes and services, the intercultural dialogue between India and Korea.

In this issue of **focus**, read about an exciting theatre production titled *Tale of Haruk* by Performance Group Tuida from Seoul - a heartwarming Korean fairy tale that explores desire, parental love and the way we communicate. Featuring traditional Korean puppets made of paper, unique native masks and percussion instruments made of recycled-material, this is a performance that combines with precision, the acting traditions of both Eastern and Western clowns. InKo Centre in association with the Korea Foundation, the Korea Arts Management Service, Performing Arts Market in Seoul are delighted to premiere this production in India at Nalanda Way's Art, Arrattai, Aarpattam in Chennai on 24 July 2010 and at Ranga Shankara in Bangalore on 27 July 2010. Close of the heels of this exciting production, the Embassy of the Republic of Korea and InKo Centre present a package of contemporary Korean films at two Film Festivals in association with the Indo-Cine Appreciation Foundation and The Trivandrum International Film Festival, in Chennai and Trivandrum respectively. Read about Chuseok, the Korean harvest and thanksgiving festival, its age-old customs and the relevance it still has in contemporary Korea. We are excited to announce the first of our creative collaborations as we co-commission, with support from Arts Council Korea, an Indo-Korean dance collaboration between The Attakkalari Centre of Movement Arts in Bangalore, India and Dance Theatre Ccadoo in Seoul, Korea. We are also delighted to announce two new valuable associations with Sangmyung University in Korea and with Shine in India to enhance the Centre's Korean language and English language offer respectively.

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

As always, I look forward to greeting you at our events and courses, to receiving your feedback online or over the telephone and to deepening this dialogue with your participation and support.

Rathi Jafer
Director, InKo Centre

InKo Screenings

From the piercing character study of an individual and society at large in *Who's that Knocking at my door?*, to the surreal, supernatural romantic drama of *For Eternal Hearts* and the powerful blend of realism and idealism in *My Dear Enemy*, InKo screenings this quarter focusses on landmark films made in the last three years, that herald the arrival of promising new talent in Korean cinema.

23 July 2010

Who's That Knocking At My Door?

저수지에서 건진 치타, 2007

Directed by Yang, Hae-hoon

The Korean independent film scene continues to thrive with *Who's That Knocking At My Door?* which marks the debut of writer-director Yang Hae Hun, whose short *My Dear Rosetta* was critically acclaimed at Cannes. Taking its title from the debut effort of legendary American director Martin Scorsese, the film appears to have been inspired by his classic *Taxi Driver* in particular, dealing with themes of loneliness, anger, and ultimately, revenge. Critically acclaimed at the 2007 Pusan Film Festival, the film has won Yang some impressive reviews, marking him out as one of the most interesting and promising young directors working in Korea today.

Loner Je Hwi, begins to open up after starting an awkward romance with a girl whom he meets rather serendipitously. There are more chance encounters to come as he soon runs into former classmates Pyo and Rom. Je Hwi holds a deep grudge against Pyo and Rom who bullied him in high school. Feigning friendship, he begins to plot his revenge with the help of a man whom



저수지에서 건진 치타, 2007



he meets on the Internet. Events soon escalate violently out of control.

Who's That Knocking At My Door? is a film which is probably best described as the character study of a damaged young man. It explores the angst and isolation of young people in modern Korea and effectively portrays a sense of frustration and disaffection. The tangential narrative unfolds in a pleasingly offbeat manner with Yang jumping between characters, hinting at, rather than explicitly defining events, often forcing the viewers to fill in the details themselves.

Yang directs with a naturalistic style, using no artificial lighting or visual effects. Shot on digital video, the film shifts between shaky handheld camera work and static scenes, often at odd angles. Yang throws in a number of original touches to give the film a unique textured feel.

27 August 2010

For Eternal Hearts

별빛 속으로, 2007

Directed by Heang, Qu-dok

The opening film of the 2007 Puchon International Fantastic Film Festival, *For Eternal Hearts* is a surreal, supernatural romantic drama that transcends time, death,

별빛 속으로, 2007

and all expectations. Written and directed by Heang, Qu-dok, the film deftly blends dream and reality, blurring the boundaries between life and death to tell a haunting, unsettling love story. *For Eternal Hearts* brims with hushed youthful passion and metaphysical musing, making it one of the most original and captivating Korean films of 2007.

A professor of German literature, Su Young is quiet, modest and unassuming, but behind his averted eyes lies

an unforgettable story. At his students' urging, he recalls his first love during the chaotic 1980s. As a college student, Su Young had fallen in love with a spunky wild child Pippi only to see her commit suicide in front of his eyes. Strangely enough, she mysteriously reappears. Adding to his confusion, Su Young finds himself increasingly drawn to and frightened by Su Ji, a quirky high school girl that he tutors. Soon his life becomes increasingly surreal and bizarre.

24 September 2010

My Dear Enemy

멋진 하루, 2008

Directed by Lee, Yoon-ki

My Dear Enemy is one of those rare films, like *Lost in Translation* or *Adrift in Tokyo*, that is able to say so much with so little. The film stars two of South Korea's most in-demand performers: Do-yeon Jeon and Jung-woo Ha. For Do-yeon Jeon, this is her first performance since her performance in *Secret Sunshine* which won her the Best Actress Award at Cannes..

Jobless and single in her thirties, Hee-soo is miserable. One day, she sets out to find Byoung-woon, her ex-boyfriend. It is not love that brings them together but the \$1,000 that Hee-soo had lent Byoung-woon a year ago. Byoung-woon is also penniless but happy, relying on the many girls whom he knows are willing to give him money. Afraid Byoung-woon may run off before clearing his debt, Hee-soo follows him as he visits girl after girl to borrow money. The two ex-lovers set out on a one-day journey to collect the money and unwittingly, memories of the past as well.



High tension drama is absent in this film. Crazy plot twists and violence are non-existent.. Yet, *My Dear Enemy* floors one with its striking combination of realism and idealism. Director Lee, Yoon-ki in a recent interview stated "I basically wanted to audience and be able to reminisce about things that they had forgotten and retrieve certain memories or fragments of the self in the past that they had forgotten. To realise that the meaning of life is in small things, not in grand successes, that's what I'd like the audience to take away".



Who's That Knocking At My Door?



For Eternal Hearts



My Dear Enemy



Tale of Haruk

by Performance Group Tuida in Chennai & Bangalore



InKo Centre in association with the Korea Foundation, Korea Arts Management Service, the Performing Arts Market in Seoul, Nalanda Way and Ranga Shankara is delighted to premiere *The Tale of Haruk* by Performance Group Tuida in India. Catch this fascinating show, featuring traditional Korean puppets made of paper, unique native masks and percussion instruments made of recycled-material at Nalanda Way's Art,Arrattai,Aarpattam in Chennai on **24 July 2010** and on **27 July 2010** at Ranga Shankara in Bangalore.

It is a tale that celebrates unconditional love from the inside out. It speaks of how everything in the world has its own world inside. This beautiful, heart-warming Korean fairy tale explores desire, parental love and the way we communicate. Featuring traditional Korean puppets made of paper, unique native masks and recycled-material percussion instruments, this is a performance that combines with precision, the acting traditions of both Eastern and Western clowns.

The **Tale of Haruk** is a lyrical and beautiful story of Haruk who has eaten up the whole world! The tale is based on things left behind by Korea's ancestors and the spirit of recycling waste and preserving nature. The work is a major repertory of Performance Group Tuida and the story is based on Korean folktales. The musical instruments, props, costumes and puppets are made from traditional and eco-friendly materials such as Korean paper, straw and hemp, or from trash. It is a tale that breaks down barriers of region, race, religion and rebirth to become an everyman's tale that anyone can sympathize with.

Debuting in 2002, The **Tale of Haruk** won four awards including Best Production at the Seoul Children's Theatre Awards and has been invited to festivals in Japan, China, Singapore, Hungary, Australia, Turkey, Russia and Austria. At the 2009 International Theatre Kingfestival in Russia, it won both the Best Production and Young Critics prizes for the first time in the festival's history.

Synopsis

A long, long time ago, there lived an old woman and old man. The couple lived in the mountains and as they no children they were very lonely. The Spirit of Holy Tree gave them a child whose was named Haruk. The couple were warned that Haruk should eat nothing but dew. The couple were delighted with Haruk whom they loved very dearly. When Haruk was old enough to think for himself, he asked the old couple if he could eat some rice. Haruk eats the rice and that his parents give him and rapidly growing stronger and larger, he begins to eat everything that he sees. After eating almost everything in sight he leaves the old couple to go wandering all over the world. When he comes back, Haruk who is now gigantic,

Everything in the world has its own world inside it!!!

This beautiful, heart-warming story makes one think about communication, desire, taboo, parental love. Puppets and masks made of Korean traditional paper provide a unique visual experience. Enjoy the special music played with a **Taepyungso** (Korean Flute) and using everyday, common articles such as plastic bottles, tin bowls, gardening shovels, paint buckets, beer bottles, cracker boxes, etc.

is unable to see the old man and the old woman. Hearing Haruk's pitiful cries of hunger, the old couple, in an act of unconditional parental love, decide to offer themselves up to assuage his hunger.

Review

Beautifully refined style, creative idea and an extremely original plot have produced a very unique and touching play. Bae Yo Sub, director and playwright lets the audiences see his skill in visualising a dream world. The audiences will be awestruck at the sight of the cloth inflating to fill the stage when Haruk devours everything around him.

- *HanKook Ilbo, Korea*

The play starts with the premise that 'This is a play.' The performers play many roles. They sometimes become a character in the story, sometimes play musical instruments, and sometimes manipulate puppets. Theatrical illusion does not lie in hiding things but in revealing them.

- *DongAh Ilbo, Korea*

We pay attention to the other side of the language. We usually try to speak logically with a whole lot of words. But when we trust and understand each other we don't need many words. The Tale of Haruk will show you that abundant meanings and expressions can be found in a single word, "Haruk".

- *The Times*

Best Production of the King Festival & Young Critics Prize / 2009
International Theatre King Festival, Russia
Best Production, Best Playwright, Best Acting and Best Set Design
at the Seoul Children's Theatre Awards, South Korea
Invited to the ASSITEJ Congress & Performing Arts Festival,
Japan in 2002, 2003



About Performance Group TUIDA

Performance Group Tuida was formed in 2001 by eight graduates of the Korean National University of Arts who aimed to create an open, nature-friendly and evolving repertoire. Through an acting method that combined traditions of both Eastern and Western clowns, their performances are interfused with fantastic and creative puppets, masks and music. Their unique signature is built upon continuous experimentation in each production. The group's Korean-yet-cosmopolitan style has earned them high acclaim in Japan, China, Hong Kong, Taiwan, United States and Ireland where they have presented their work at numerous international children's festivals.

Tuida is always in search of an open theater.

It has developed its own ways to entertain the audience and believes in continuously experimenting in an effort to keep the audience engaged and entertained.

Tuida aims to be nature-friendly in play making.

The group believes that all that we borrow from Nature goes back to Nature and there gains a new life. They strongly believe that "Nature recycles everything." Tuida aims to adopt nature-friendly ways in their production.

Workshop for Actors with Performance Group Tuida

25 July at InKo Centre, Chennai- For further information, call **InKo Centre- 044-24361224**

28 July at Ranga Shankara, Bangalore- For further information, write to **rstheatre@gmail.com**

The Tale of Haruk: International Performances

2009

Russia, Velikiy Novgorod/ 2009 International Theatre King Festival- Best Production of the King Festival & Young Critics Prize
Austria, Linz / 2009 International Theatre Festival Schäpir for Young People.

2008

Australia, Adelaide / Adelaide Festival Center - OZ ASIA Festival- Japan, Shizuoka / Shizuoka Performing Arts Center - 2008 Shizuoka Spring Arts Festival.

2007

Turkey - Eskisehir, Ankara / For the 50th Korea-Turkey's diplomacy anniversary-

Singapore / Esplanade Thestre Studio - Asian Arts Mart - Showcase.

2006

China, Nanjing / Jinangsu International Culture & Art's Festival.

2005

China ,NingBo / BeSeTo Drama Festival.

2003

Japan, Tokyo / Asia Performing Arts Festival for Children- Japan / City Tour, Asaka, Higashimatsyama and Tokyo,

2002

Japan, Tokyo / ASSITEJ Asia Performing Arts Festival for Children.

We are delighted to present **The Tale of Haruk** at the Sir Mutha Venkatasubba Rao Concert Hall in Chennai on 24 July and at Ranga Shankara in Bangalore on 27 July with the invaluable support of the following partners:

Korea Foundation



The Korea Foundation, established in 1991 as an affiliate of the Ministry of Foreign Affairs and Trade, aims to promote awareness and understanding of Korea throughout the world. It aims to enhance international goodwill and friendship through the implementation of various international exchange programmes. The major Foundation activities include support for Korean Studies programmes overseas; fellowships and grants to encourage and assist foreign students and scholars interested in Korea; intellectual exchanges and forums to promote bilateral ties with other nations as well as people-to-people interactions to boost mutual understanding between Korea and other countries; cultural exchanges to introduce the unique characteristics of Korean culture to the world.

KAMS



KAMS (Korea Arts Management Service) was established in January 2006 as a non-profit, public foundation for the development of Korean performing arts. With support from the Ministry of Culture, Sports and Tourism, KAMS offers multi-faceted assistance that aims to bolster the sustainability of arts groups and organizations, while strengthening their competitive advantages by developing diverse and effective support systems for more efficient arts management. KAMS enables performing arts companies in Korea to broaden their horizons and presence by evaluating their management strategy, offering consulting services, and expanding their market capability through innovative distribution networks in domestic and overseas markets.

PAMS



PAMS (Performing Arts Market in Seoul) is an annual international performing arts market, where members of the industry, including artists, arts groups, managers, theater programmers, festival artistic directors and performance planners, can gather together in one place, share artistic visions and exchange information on performance art trends. PAMS was established in 2005 with the support of the Korean Ministry of Culture, Sports and Tourism to promote the development of international distribution channels for Korean performing arts.

Nalanda Way



NalandaWay's Art, Arattai, Aarpattam (AAA) is an annual children's art, music, and theatre festival. The festival provides a space for children, families and teachers to have new experiences of the arts, to experiment, to challenge, to be inspired and have fun together. The festival is conducted every year in partnership with UNICEF. This year, the festival will be conducted in 32 districts and over 3000 cities, towns and villages across Tamil Nadu. The festival will run from July 16 – August 1, 2010 and will include interesting theatre, music, film, storytelling and visual arts events.

Ranga Shankara



Ranga Shankara is a world-class theatre space and institution dedicated to nurturing and keeping Theatre Alive! AHA! is our ambitious and sustained programme of Theatre for Children supported by Britannia Industries Ltd. Under this programme we have produced four plays especially for children and have showcased the best of international productions. Over 75,000 children have experienced the Ranga Shankara magic so far. AHA! brings the magical world of Live Performances to children.



An Indo-Korean Dance project

linking the Attakkalari Centre for Movement Arts (India) and Dance Theatre Ccadoo (South Korea)

InKo Centre and Arts Council Korea are delighted to co-commission an Indo-Korean collaborative dance project linking the Attakkalari Centre of Movement Arts in Bangalore, India with Dance Theatre Ccadoo in Seoul, Korea. The Artistic Directors of both companies are excited and yet mindful of the inherent challenges as this exciting new pan-Asian project takes wings.

This July will see three dancers from the Attakkalari Centre for Movement Arts, Bangalore travelling to Seoul, South Korea along with their Artistic Director – Jayachandran Palazhy. While in Seoul, over a period of three weeks, they will collaborate with Hobin Park – the Artistic Director of Dance Theatre Ccadoo along with three Korean dancers. In January 2011 – the cultural exchange will be reciprocated with the Korean artists visiting and working in India. During that visit, the dancers will showcase their new joint production at the prestigious festival of contemporary dance and digital arts – the Attakkalari India Biennial in Bangalore. This cultural exchange has been co-commissioned by InKo Centre with support from Arts Council Korea.

Attakkalari and Ccadoo have tremendous synergy in their aesthetic application of interactive digital design with contemporary movement. Attakkalari is the lead organization of its kind in India, creating a context for contemporary cultural expressions through many distinct but interlinked programmes such as Education & Outreach, National & International Platforms for exchange and performance, Strategic Movement & Digital Arts Development, Research & Documentation and new performance works by the Attakkalari Repertory. Respected internationally, Attakkalari is part of a network of organizations globally engaged in research, training, production and promotion of cutting edge work in

performing and digital arts. The multi-media dance theatre group Ccadoo aims at exploring the core of humanity and objectivity through interdisciplinary performances and collaborations. The works of Ccadoo are simple, have a psychological dimension and are transfused with unexpected and enjoyable elements. Although both sets of artists have visited and performed in each other's countries, next month will be the first time that they will be working together in a professional context.

Borrowing from the idea of festivals and fair grounds, this pan Asian collaboration will have suspended spaces oscillating between reality and imagination. Seemingly discordant images and metaphors will coexist in this suspended space. By exploring both Indian and Korean celebrations, the performance will draw sustenance from traditional movement languages while experimenting with these forms through improvisation. Gestures and body lines for the production will be generated by experimenting with semiotic residues from life practices, rituals and memory as brought in by the participating artists and choreographers. Additionally movement principles embedded in the physical traditions (dance, martial arts and body care systems) from both India and Korea will be employed in this artistic production.

The idea and treatment of time as continuous and "ever present" borrowed from Buddhist and Hindu philosophy will form the anchoring point for this collaborative piece.

Murder in the Elevator by Dance Theatre Ccadoo



Purushartha by the Attakkalari Centre for Movement Arts



This particular vantage point will afford the artists to delve into their memories and imagination while freely moving between the past, present and future. The dancers will attempt to extrapolate characters and events from their usual context of time and space. The fluid movement of places and spaces will form one of the organizing principles in the performance - trying to create a magical landscape where the imaginary and the real can cohabit. Keeping these ideas at the core, the artists will weave in music, light design and digital arts through their work with additional collaborators.

Jayachandran Palazhy notes that although he finds the project extremely exciting and inspiring he is mindful of the inherent challenges. He is aware that the reference points for certain images, ideas and theoretical concepts may vary for the dance artists from these two nations and cultures but is looking forward to these variations as they will enrich the creative process and resulting performance.

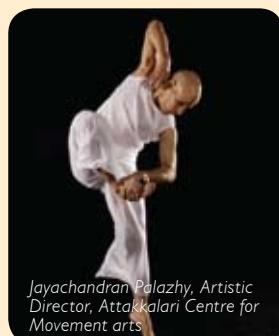
Hobin Park, Artistic Director, Dance Theatre Ccadoo states, "My interest in international collaboration in Asia

started around 2001 when I was back from the short stay in France. What made me attracted to the Asian tradition was ironically my first exposure to European contemporary dance in 2000. A kind of cultural thirst to the different cultures provided me an opportunity to rethink my own tradition.

This project between Ccadoo and Attakkalari is special in many ways to me and to Dance Theatre Ccadoo. It is in the same vein of my interest in international collaboration as well as in the different cultures within Asia. Asian vocabulary of dance, for instance, is not homogeneous as we usually think. It is more dynamic and fluid, avoiding singular definition.

I am excited and nervous at the same time before the actual working together begins in Seoul soon. This is not the one-off collaboration in a hurried environment. We've seen work of each other and found a common vocabulary and interest in the way that we challenge our Asian tradition. I am not sure of the outcome of this collaboration but quite confident of the process that we will share and enjoy in the coming months."

About the Collaborating Artistic Directors



Jayachandran Palazhy, Artistic Director, Attakkalari Centre for Movement arts

Jayachandran Palazhy

is an internationally sought after dancer and choreographer and the Artistic Director of the Attakkalari Centre for Movement Arts, Bangalore. He trained in India in the dance forms of Bharatanatyam, Kathakali, Indian folk dance and Kalaripayattu (martial art)

and in the UK, in Contemporary Dance at the London Contemporary Dance School. He has also studied Ballet, Tai Chi, Capoiera and African Dance and has toured widely in India and internationally. He works extensively as a consultant in different parts of the world and is at the forefront of the contemporary Indian movement arts scene. In addition, he has participated in artistic residencies internationally, presented papers and lecture demonstrations, and been the recipient of several awards. He is also Director of the Attakkalari India Biennial (International Festival of Dance and Digital Arts).

Attakkalari's Repertory Company has evolved a unique movement language and is involved in pioneering contemporary, interdisciplinary performance works in

India. The company tours widely in India and abroad performing at prestigious art and cultural festivals and events such as Juli Dans (Amsterdam), Monaco Dance Forum, Munich Contemporary Dance Festival, Venice Biennale, Bologna Festival of Contemporary Dance, Poland Contemporary Dance Festival, Dusseldorf International Dance Festival, Kunstlerhaus Mousonturm (Frankfurt) and the Seoul International Dance Festival.



Hobin Park, Artistic Director, Dance Theatre Ccadoo

Hobin Park

is Dance Theatre Ccadoo's Artistic Director and Choreographer. He uses the collage technique or body as an object to develop his works. Acclaimed as "Dancer of Our Time" at the International Theater Festival- Dance Biennale Tokyo 2004, he is actively involved in other genres and operas such as *Don Carlo*, *Faust*, *Musical Yi*, *Gaetongyi*, play *The Fire*, *Blazing Sunshine*, *Ladies Macbeth*. In 2002, he was invited to 'BBB series' of SIDance. In 2004, he co-choreographed *12 SMS Across the Mountain*, co-produced by SIDance and the Singapore Arts Festival

Celebrating Chuseok

Chuseok (추석), originally known as Hangawi (한가위) is a major harvest festival and a three-day holiday in Korea celebrated on the 15th day of the 8th month of the lunar calendar. Like many other harvest festivals, it is held around the Autumn Equinox. As a celebration of the good harvest, Koreans visit their ancestral hometowns and share a feast of Korean traditional food. We take a look at the origins and some of the customs that are followed to this day.

Origins

As one of Korea's three major holidays, the other two being Seollal (New Year's Day) and Dano (the 5th of the 5th month of the year according to the lunar calendar), Chuseok is also referred to as *Hangawi*, which means the very middle of August, or August 15th according to the lunar calendar. As an agrarian society throughout history, *Hangawi* was the day when Koreans thanked the ancestors for the year's harvest and shared their abundance with family and friends. Although the exact origin of Chuseok is unclear, Chuseok can be traced back to ancient times and particularly to a religion related to the moon. The sun was considered natural, but the full moon that came once a month to brighten the dark night was seen as a grateful presence. Therefore, festivities took place on the day of the largest full moon, on August 15th of the lunar calendar and thus became, and is to this day, one of the most important days of celebration.

Historically, and according to popular belief, Chuseok originated from *Gabae* which started during the reign of the third king of the kingdom of Silla (57 BC - AD 935), during which a month-long weaving contest was held between two teams. On *Gabae*, the team that wove more cloth won the contest and was treated to a feast by the losing team.

Chuseok Customs

On the morning of Chuseok, *Songpyeon* (Korean rice cake) and food prepared with the year's fresh harvest are arranged to give thanks to ancestors through *Charye* (ancestor memorial service). After *Charye*, families visit their ancestors' graves and engage in *Beolcho*, where weeds around the burial grounds are removed. As the night falls, families and friends enjoy the beautiful view of the full harvest moon and play folk games such as *Ganggangsullae* (Korean circle dance).

Charye

(ancestor memorial services)



On the morning of Chuseok, family members gather at their homes to hold memorial services in the honour of their ancestors called *Charye*. Formal *Charye* services

are held twice a year during *Seollal* (New Year's Day) and Chuseok. The difference between the two services is that during *Seollal* the major representative food is white *tteok-guk*, (a rice-cake soup), while during Chuseok the major representative food is made from freshly harvested rice. After the service, the family members sit down together at the table to enjoy some delicious food and to express their gratitude for the blessings received.

Beolcho

(removing weeds around the grave) and *Seongmyo* (visiting ancestral graves)



Visiting ancestral graves during Chuseok is known as *Seongmyo* and during this visit, family members usually cut the weeds that have grown around the graves. The custom of

taking care of the ancestral graves and removing weeds is called *Beolcho*. This custom is considered a duty and an expression of devotion. On weekends, about a month prior to the Chuseok holidays, Korea's highways become extremely congested with families visiting their ancestors' graves to fulfill their duties.

Folk games

Ssireum (Korean wrestling)



In the past, the strongest of the villagers gathered to hold wrestling competitions. The sport of wrestling on sand while being surrounded by spectators has become a traditional favorite in Korea.

The last wrestler standing was considered the winner and was acknowledged as the strongest man in the village, and took home cotton, rice or a calf as his prize. Today, Ssireum (Korean wrestling) competitions are still held as a folk competition, a one-on-one game to determine the strongest man in Korea.

Other traditional games include, neoltwigi (seesaw jumping), Tuho Deonjigi (arrow throwing), Jegichagi (tassel kicking), and Paengichigi (top spinning).

Ganggangsullae (Korean circle dance)



Mothers and daughters dressed in hanbok (traditional Korean dress) gather around in a circle, holding hands, and sing together. This dance originated from the Joseon Dynasty during the Japanese

invasion when the Korean army dressed Korean mothers and daughters in military uniforms and had them circle a mountain peak to make the Japanese think the Korean military was greater in number than it actually was.

New Clothes

Chuseokbim (Chuseok dress)



Traditionally on Chuseok, the head of the household would buy new clothes for everyone, including the servants. This custom was known as Chuseokbim. Usually, a traditional hanbok

is worn, but nowadays newly purchased clothes are not limited to hanbok. Today, families put on a modern type of hanbok called Chuseokbim, hold Charge services and enjoy a meal together.

Chuseok Food

Chuseok is a time for rich plentiful harvests. Therefore there are many fruits and newly harvested rice from which rice, tteok, and drinks are made.

Songpyeon



Songpyeon is one of the most representative of snacks during Chuseok. This rice cake is prepared with rice or non-glutinous rice powder that is kneaded into the perfect size, then filled with sesame seeds, beans, red beans, chestnuts, and a host of other nutritious foods. When steaming the songpyeon, the bottom of the rice cakes are layered with pine needles, which fill the rice cakes with their delightful fragrance. On the eve of Chuseok, in the evening, the entire family gathers together to make songpyeon under the bright moon. There is an old Korean saying that the person who makes the most beautiful songpyeon will find a good-looking spouse. Therefore, the unmarried members of the family try their best to make the nicest looking songpyeon in the hope that the saying will come true!

Alcoholic Beverages



The traditional Chuseok drink is made of newly harvested rice and is also known as "The Hundred Year" drink. People who look forward to this major holiday share their generosity with family and friends, over drinks.

The Korean Association in Chennai plans to celebrate Chuseok in Chennai with a special programme in September 2010.
To find out more about what's in store, please contact InKo Centre- 044-24361224, enquiries@inkocentre.org

Contemporary Korean Films

at Film Festivals in South India

The Embassy of the Republic of Korea, New Delhi and InKo Centre are delighted to present a package of 5 critically acclaimed contemporary Korean films at the Chennai Korean Film Festival in association with the Indo-Cine Appreciation Foundation in Chennai and 3 films at the Trivandrum International Film Festival, Trivandrum, in July 2010.



Mother

Mother

Directed by Bong Joon-ho, 2009

An unnamed widow living alone with her only son, sells grain in a small town in South Korea. Her son, Do-joon, is a shy, quiet and somewhat mentally challenged young man. The simple-minded Do-joon is convicted unjustly of murdering a young school girl. His defense attorney is unreliable and the police trick Do-joon into signing a confession. His mother, horrified and unconvinced that Do-joon is ever capable of murder, decides to undertake her own investigation to find the killer. She takes up the case on her own. Unafraid and unuttered, this mother will stop at nothing to exonerate her son's name.

Mother competed in the *Un Certain Regard* category at the 2009 Cannes Film Festival. The film was selected as South Korea's official submission for the Academy Award for Best Foreign Language Film at the 82nd Academy Awards. Kim-Hye-ja won Best Performance by an Actress for the film at the 2009 Asia Pacific Screen Awards. The film won the awards for best film, best screenwriter and best actress at the 4th Asian Film Awards.

Haeundae

Directed by Youn Je-gyun, 2009

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



Haeundae



Castaway on the Moon

Castaway on the Moon

Directed by Lee Hey-jun, 2009

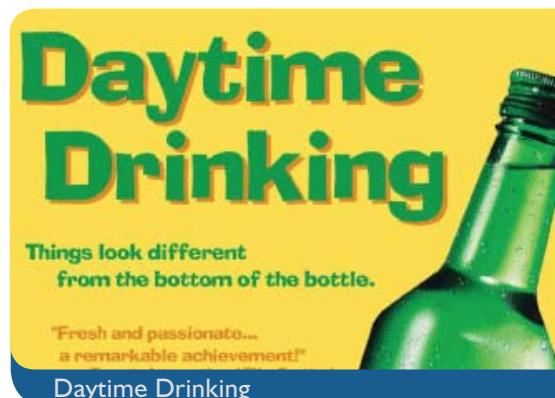
Mr. Kim stands at the edge of one of Seoul's famous bridges that cross the Han River and jumps into the swirling water. All goes black. However the following morning he awakens with the sun in his eyes and his face in the sand. He realizes that he has drifted to one of the small uninhabited islands that lie in the middle of the Han River. There is nobody else on the island -- nothing but plants, trees, the odd duck and bits of trash. He is stranded, and even though he is in the middle of one of the world's major metropolises, he has become a modern-day Robinson Crusoe.

But there is another unexpected character in this drama. A young woman, also with the surname Kim, lives in a riverside apartment building. Ms. Kim is a recluse who has not ventured out of her room for years. Intrigued by Mr Kim whose life she follows through binoculars from her room, she eventually does the unthinkable: she steps outside her apartment building to communicate with Mr Kim.

Daytime Drinking

Ushering in a new era of independent filmmaking in South Korea, *Daytime Drinking* is a comedy but with a distinctly Korean twist. When a broken-hearted city dweller goes to meet his friends in the countryside for a getaway, he finds that not only have none of them showed up for the trip, but the tiny seaside town is shuttered- no shops are open, no tourists are around, the beach is freezing, and there is no cell phone signal. Unable (and unwilling) to return to Seoul, in the company of some very unusual locals, and subject to the rigid rules of Korean drinking culture (never decline the first drink, always accept a drink from an elder, etc.), he finds himself on an increasingly strange odyssey nursing a never-ending hangover. A trip of opportunity takes a cruel and unexpected turn as misunderstandings occur over and over again. The film is full of lyrical puns in the form of repeated words and a finely tuned sense of comic timing.

The film has won awards at the Locarno International Film Festival 2008 and the Vesoul Asian Film Festival 2009.



Korean Film Festival in Chennai
in association with the Indo Cine
Appreciation Foundation

Venue : South Indian Film Chamber of Commerce
Time : 6.30 pm
Schedule :
2 August: *Mother*
3 August: *The Big Swindle*
4 August: *Daytime drinking*
5 August: *Castaway on the Moon*
7 August: *Haeundae*

For further information, please contact
InKo Centre: Ph - 24361224;
enquiries@inkocentre.org or call 98401-51956



Korean films at the Trivandrum
International Film Festival,
Trivandrum

Venue : Kala Bhavan
Time : 10.15 am
Schedule :
30 July: *Castaway on the Moon*
01 August: *Haeundae*
05 August: *Mother*

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

Language Matters

InKo Centre is delighted to announce two new valuable associations in our continued efforts to enhance the Korean and English Language courses offered at the Centre.

"Sister Relationship" MoU signed between InKo Centre and SangMyung University, Korea, to promote educational and cultural links

The teaching of Korean commenced at InKo Centre in May 2007. Since then, more than eight batches have enrolled for the Basic level of Korean Language Programme and have since moved on to higher levels. From its inception, we have had native teachers from Korea, trained in teaching Korean as a Foreign Language, design and deliver the Korean Language Teaching Programme at InKo Centre. We are delighted to that InKo Centre has signed a "Sister relationship" MoU with Samyung University in Korea, w.e.f June 2010, to promote educational and cultural links. The scope of this MoU will include enhancing the Korean Language teaching programme at InKo Centre, faculty and student exchange opportunities as well as a special 30% waiver on tuition fees for students from InKo Centre to pursue a 12-week Korean language course at the Korean Language and Culture Education Centre of Sangmyung University.

We will, now in conjunction with Sangmyung University, continue the two main courses that we currently offer- **Korean Language for General Purposes** with three main levels each (each level has two sub-levels) and **Korean Language for Business Purposes**. Our current Visiting Faculty is Ms Hui Lee who graduated from Sangmyung University with excellent credentials.

While **Korean Language for General Purposes** is open to anyone who wishes to learn Korean as a foreign language, to those who are interested in translation or interpretational services and to students, **Korean Language for Business Purposes** is an exclusive strand offered to employees of companies that having dealings

with Korea or Korean companies with Indian employees. These employees consider learning Business Korean as a value-add to enhance their work culture and to have effective and meaningful interaction with Korean counterparts and supervisors. This programme is currently running successfully at Hyundai Motor India Ltd and SL Lumax and these companies have requested repeat programmes. The companies which have completed the course to date include Mando India, Visteon Automotive Systems, Invensys India Private Limited and Samsung India Electronics Pvt Ltd. We are encouraged in that there are several more enquiries in the pipe line.

Our special **Language Plus** programme ensures that students learn more than just the language- they get to discover, engage and connect with Korean culture, more generally. This includes meeting members from the Korean community in Chennai, opportunities to attend programmes by Korean artists visiting Chennai, watching Korean films and visiting Korean restaurants to sample Korean cuisine.

InKo Centre is one of only two Centres in India - the other centre being the Embassy of the Republic of Korea, in New Delhi – that is authorized to conduct TOPIK (Test of Proficiency in Korean), an examination developed by the Institute for Korean Language Testing and administered under the aegis of the Ministry of Education and Human Resource Development, Republic of Korea to test Korean Language Proficiency. Several students from our Centre have successfully cleared the Standard and Advanced levels of this examination. TOPIK is useful for students, translators, interpreters and international students who aim to study in Korea or job-seekers aiming to work in Korean or multinational companies in India or abroad.

If this has piqued your interest, do call us to find a course and level that fits your need!

The next batch of Korean Language for General Purposes- Basic level, commences on 19th July 2010.

For further information and to register please call 044 2436 1224



Students try out the new ESL Lab, set up in association with Shine at InKo Centre.

InKo Centre introduces an ESL (English as a Second Language) lab especially for Korean learners! This lab has been set up in association with Shine, a company focused on English literacy and on numeracy.

The Ellis ESL Lab combines computer-aided training with established instructional theory and a solid pedagogy. Level-appropriate topics, events and situations give learners a motivating opportunity to study English in real-life context, enabling them to play an active role in the learning process. Native language support in Korean makes the program even more effective in helping non-English speakers communicate effectively. The lab will be

offered as a part of the current English class, and will help learners of all levels improve their English. Each lesson starts with an audio-visual, and allows the student to observe, learn and participate. Lessons cover a wide range of topics, from 'meeting people' to 'visiting the doctor' to 'discussing literature'! With each lesson, students can learn and practice their grammar, vocabulary, speaking and listening skills. They can even listen to dialogues in Korean!

Current students are already enjoying the programme. According to Young Suk, a language student at InKo, "I like this very much, especially the help in Korean!"

To try out the ESL Lab, stop by InKo Centre and check it out for yourself!

The next session of English for Social Purposes commences in August at three levels – beginner, intermediate and advanced. To take your placement test and to sign up for the next session, please call 24361224 or e mail enquiries@inkocentre.org

NewsPicks

Look out for Korean animation characters

Korean-made animation characters are ready to circumnavigate the globe!. The Korea Trade-Investment Promotion Agency (KOTRA), Seoul Business Agency (SBA) and Korea Federation of small and medium business (KBIZ) held an inaugural event to introduce Korean-born characters, hoping to make them as globally well-known and as popular as the famous Mickey Mouse and Hello Kitty.

Five characters have so far been selected: YooHoo and friends, Canimals, Ddung, DreamKix and Ggamboo. Watch this space...



Singer Rain wins action star award at MTV Movie Awards

Singer-cum-actor Rain (real name Jung Ji-hoon) became the first Korean to win an award at the MTV Movie Awards in June this year. Rain won the Biggest Badass Star Award, given to the Best Action Star of the Year. He competed with some top Hollywood celebrities including Angelina Jolie, Chris Pine, Sam Worthington and Channing Tatum.

Rain became the first Korean to take a lead role in a major Hollywood movie, namely *Ninja Assassin* by the Wachowski brothers. Rain had previously acted in another Wachowski brothers' film, *Speed Racer*. Rain is the fifth Asian actor to receive an MTV Movie award, following in the footsteps of others like Jackie Chan, Zhang Ziyi and Lucy Liu. At the Green Planet Movie Awards in March 2009, Rain was included in the list of 10 Outstanding Asians in Hollywood. He was also selected as the Asian Cultural Ambassador of the Year and as the Best International Entertainer (Asia).

Rain has recently completed a special album and will soon begin shooting for a new Korean TV drama series.

The MTV Movie Awards were first held in 1992 and the winners are selected according to popular votes by fans.



3-D image Research Centre to open in Busan

A 3D film research centre will be established in the Centum City area of Busan to carry out research in the field and nurture related human resources. Busan City recently announced that its '3D Image Research Center in the Southeast Region of Korea' has been selected for the 2010 Cultural Technology Cooperative Research Projects, in a competition hosted by the Ministry of Culture, Sports and Tourism and the Korea Creative Content Agency to enhance global competitiveness of the contents market.

To support the regional motion picture industry, the 3D Image Research Centre aims to research and develop 3D stereoscopic images and network related professionals. The Busan IT Industry Promotion Agency will lead the project, along with 14 co-operative partners, including the Ulsan Culture Industry Development Institute, Busan Film Industry Association, Dong-eui University, Youngsan University, Dongseo University, Pukyong University and KNN.

The 3D film industry is a higher value-added business applied to various fields including film, broadcasting, gaming, medicine, advertising and architecture. It is a key industry in the contents market as a new next-generation growth engine. The success of the 3D film *Avatar* led to an increase in the production of 3D films and domestic electronics companies have since started launching 3D TVs. This reflects a growing 3D motion picture market worldwide.

Bringing four rivers back to life

The Four Major Rivers Restoration Project

The Korean government announced in June 2009 a plan for its four-river restoration project aimed at developing water resources by securing sufficient water supply, preventing floods, upgrading water quality, reviving ecosystems, as well as boosting regional economies. The "Four-River Restoration Project" is designed to develop the Han, Nakdong, Geum and Yeongsan Rivers, which flow through the country's major urban, industrial and farming areas. This project is a key part of the "Green New Deal," a set of policies the government announced earlier in 2009 and aimed at laying the groundwork for Korea's green growth. Green growth is defined as achieving sustainable economic growth by developing low-carbon, eco-friendly industries.

Despite the annual heavy rain in summer, Korea uses only 25 percent of the total rainfall - much of it evaporates and the rest flows into the sea.. Research states that if Korea can put an additional five or ten percent of rainwater to use, it will favourably change the climatic conditions on the Korean Peninsula and prevent floods in the country.

The Four Major Rivers Restoration Project aims to create waterways with diverse usage and aims to prevent floods and droughts through riverbank reinforcement, riverside reservoir redevelopment and ecosystem restoration. The project is designed to revitalize the stagnant regional economy by creating new jobs as part of the Green New Deal project and contribute to the amelioration of global warming by reducing CO₂ emissions.



LANGUAGE

KOREAN

Jul	02	03	09	10	16	17	23	24	30	31
Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat	Sat
Aug	06	07	13	14	20	21	27	28		
Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat			
Sep	03	04	10	11	17	18	24	25		
Fri	Sat	Fri	Sat	Fri	Sat	Fri	Sat			

KOREAN
BASIC
AND
ENGLISH
BEGINNERS

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

KOREAN
BUSINESS

Jul	01	06	08	13	15	20	22	27	29	
Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues		
Aug	03	05	10	12	17	19	24	26	31	
Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues		
Sep	02	07	09	14	16	21	23	28	30	
Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues		

ENGLISH
LEVEL i & ii
SOCIAL
PURPOSES

Jul	01	06	08	13	15	20	22	27	29	
Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues		
Aug	03	05	10	12	17	19	24	26	31	
Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues		
Sep	02	07	09	14	16	21	23	28	30	
Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues	Thurs	Tues		

YOGA

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

CALLIGRAPHY

Jul	02	04	06	09	11	13	16	18	20	23	25	27	30
Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	
Aug	02	04	06	09	11	13	16	18	20	23	25	27	30
Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	
Sep	02	04	06	09	11	13	16	18	20	23	25	27	30
Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	Wed	Fri	Mon	

TAE KWON DO

Jul	03	04	10	11	17	18	24	25	31	
Sat	Sun	Sat	Sun	Sat	Sun	Sat	Sun	Sat		
Aug	01	07	08	14	15	21	22	28	29	
Sat	Sun	Sat	Sun	Sat	Sun	Sat	Sun	Sat		
Sep	04	05	11	12	18	19	25	26		
Sat	Sun	Sat	Sun	Sat	Sun	Sat	Sun			

FILM SCREENING



23rd JULY

Who's That Knocking
At My Door?

2007, Directed by Yang, Hae-hoon



27th AUG

For Eternal Hearts

2007, Directed by Heang, Qu-dok



24th SEP

My Dear Enemy

2008, Directed by Lee, Yoon-ki

EVENTS

JULY

24: Tale of Haruk by Performance Group Tuida in India at Sir Mutha Venkata Subba Rao Hall at Chennai

25: Workshop for Actors with Performance Group Tuida at InKo Centre, Chennai

27: Tale of Haruk by Performance Group Tuida in India at Ranga Shankara in Bangalore.

28: Workshop for Actors with Performance Group Tuida at Ranga Shankara, Bangalore

30: Castaway on the Moon - at the Trivandrum International Film Festival, Kala Bhavan, Trivandrum.

AUGUST

Contemporary Korean Film at the Trivandrum International Film Festival, Kala Bhavan, Trivandrum.

01: Haeundae

05: Mother

Korean Film Festival

at South Indian Film Chamber of Commerce in Chennai.

02: Mother

03: The Big Swindle

04: Daytime drinking

05: Castaway on the Moon

07: Haeundae

VISA SERVICES :

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

THE KOREAN ASSOCIATION IN CHENNAI :

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

TRADE ENQUIRIES :

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

For a comprehensive overview of the Republic of Korea, visit www.korea.net

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

REGISTERED OFFICE :

51, 6th Main Road, Raja Annamalaipuram,
Chennai - 600 028
T : 044 2436 1224, F : 044 2436 1226
www.inkocentre.org

For further details contact :

51, 6th Main Road, Raja Annamalaipuram,
Chennai - 600 028,
T : 044 2436 1224, F : 044 2436 1226

DISCOVER ENGAGE CONNECT

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

