



# focus

ISSUE NO 15 JANUARY 2011

DISCOVER ENGAGE CONNECT

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# Editorial

Communication is an ongoing process whereby meaning is defined and shared. It is an inclusive process given that communication requires a sender, a message, and an intended recipient. With the advance of technology, the receiver need not be present or even aware of the sender's intent to communicate and with a click of a button, messages can circumnavigate vast distances in time and space, linking senders and receivers in an increasingly complex matrix of words and symbols, speech, visual and sound. But no matter how we communicate, the act of communication requires that the communicating parties share an area of communicative commonality. The communication process is complete once the receiver has understood the sender. What happens when the act of communication occurs across cultures, when it is indescribably layered with difference in perspectives, culturally nuanced in response? It is not just fluency and accuracy then that produce effective communication; not just non-verbal reiterations whenever the medium allows it, that results in the proper encoding and decoding of messages sent and received. Communication in such circumstances requires cultural competence, the ability and willingness to engage in an open and respectful exchange between individuals, groups and organisations with different cultural backgrounds or world views. Intercultural communication or cross-cultural communication seeks to understand how people from different countries and cultures act, communicate and perceive the world around them. Language apart, intercultural communication focuses on social attributes, thought patterns and the cultures of different groups of people. Inter or cross-cultural communication is a relentless search for a 'shared space'.

It is this '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 our initiatives in the first quarter of the new year that attempts to discover areas of communicative commonality. In January, in association with the Korea Arts Management Service and the Ministry of Culture, Sports and Tourism, Republic of Korea, we are delighted to invite Ms. Yu Kyung-hwa, an accomplished musician from Korea to participate in a two-week long residency in organized by Brhaddhvani in Chennai, followed by a lec-dem and performance at an International Music Conference and Festival organized by the Indiranagar Sangeetha Sabha in Bangalore. Ms. Yu Kyung-hwa will introduce the *cheolhyeongeum* and the *janggu*, both traditional Korean instruments to audiences in India even while observing and absorbing Indian classical instrumentation during the residency and the conference. In February, the Attakkalari India Biennial 2011, will feature a process presentation of *Traces*, an Indo-Korean dance collaboration between The Attakkalari Centre for Movement Arts, India and Dance Theatre CcadoO, Korea that was co-commissioned by InKo Centre with support from Arts Council Korea in July 2010. In March, we embark on a unique Indo-Korean Children's Theatre production that upon completion is slated to tour India and Korea. Look out for Ananyanghaseyo India and the call for auditions for this exciting collaboration with Theatre Seoul, Korea's first and largest English Musical Theatre company for children. Look out for the curtain raiser on the 4th edition of the annual Women's International Film Festival curated by InKo Centre with support from national and internal partners. With over 100 films from India, Korea and from many countries around the world, the 2011 Festival and its related wrap around events, promise a meaningful week of viewing and interactive discussions in its ongoing exploration of what constitutes a 'women's perspective'.

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

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

새해 복 많이 받으세요!

Best wishes for a harmonious 2011.

Rathi Jafer

Director, InKo Centre

# InKo Screenings

From the drama of sports in *Take Off*, to the lyrical intensity of *Old Partner* and the merging of reel and real life in *Rough Cut*, InKo screenings this quarter examine the vivacity and diversity of contemporary Korean cinema.

**28 January 2011**

***Take Off*, 국가대표**

**Directed by Kim Yong-hwa, 2009**

Former American Junior alpine athlete Bob comes to Korea in search of his biological mother. With four other non-experienced athletes, he forms the first Korean ski-jump team. Inspired by true events, *Take Off* takes viewers to Muju, North Jeolla Province, which in 1997, is bidding to host the 2002 Winter Olympic Games.

A national ski-jumping team needs to be pulled together quickly for the campaign and Bang, a former children's skiing instructor, is asked to coach.

The construction of the Muju ski resort is underway in the stifling summer heat and the motley group of ski-jumpers undergo some pitiful sticks and stones-style 'training'. Lacking access to a proper ski-jumping facility, they head over to an abandoned theme park with some nails and boards, waterproof sheets and buckets of water. As the first Korean ski-jump team, there is no turning back. It is a challenge that they are committed to.

The film culminates in some impressively rendered Olympic Games scenes. The beauty of *Take-Off* is in the



***Take Off, 2009***

love of the game and the magic of flying. The emotional release is doubly meaningful only because the viewer's heart is already with the characters and the music director completes the audiovisual experience with some great scores.

*Take Off* is in the same genre as other recent Korean homegrown sports dramas like *Forever the Moment* or *Bronze Medallist*. Hugely popular in Korea and abroad, this film has won various awards at film festivals including the Readers' Jury Award at the Buil Film Festival and the Best Director, Music and Technology awards at the Pusan Film Critics Association Awards.



***Old Partner, 2008***

**25 February 2011**

***Old Partner, 위낭소리***

**Directed by Lee Chung-ryoul, 2008**

*Old Partner* or *Wonang sori* which literally means 'sound of a cow bell' focusses on the wonderful relationship between a 40-year-old cow and Choi, an 80 year-old farmer. The film is set in the small rural town of Hanul-ri in Sangun-myeon, in the North Gyeongsang Province in South Korea. Even though the old cow cannot help him as effectively as in the past, the animal is still his best helper.

and best friend. One day, a doctor diagnoses that the cow has cancer. The old man realises that they only have only one year left together.

A conflation of documentary and narrative filmmaking, the movie is a snapshot of the last year of the cow's life and a wistful portrait of South Korea's agrarian past. The octogenarian farmer, Choi Won-kyun and his wife Lee Sam-soon, have not mechanized their farm because Choi insists on tilling the fields with his "old partner."

The film, when released, was a surprise success setting the record for the highest-grossing independent film in Korean film history. The film won the PIFF Mecenat Award at the Pusan International Film Festival; the Audience Award at the Seoul Independent Film Festival; the Korean Independent Film Award and was the first South Korean film to compete at the Sundance Film Festival. Lee Chung-ryoul became the first independent film director to receive the "Rookie Director Award" at the PaekSang Arts Awards.

**25 March 2011**

**Rough Cut, 영화는 영화다**

**Directed by Jang Hun, 2008**

Su-ta is an aggressive, arrogant star who naturally ends up playing violent gangster-like roles. His tendency to throw the occasional punch in real life too probably only bolsters his fame, but when he seriously injures another actor on the set of his new film, controversy erupts and the production is suspended. Strangely enough, none of the other available actors seem willing to fill the now vacant role of his adversary. Meanwhile, Gang-pae is the real thing. Despite his young age, he has risen to the number two position in an organized crime ring. Effortlessly effective as a fighter, he is often called upon to solve the gang's trickiest problems. In his free time, however, he often sneaks off alone to watch movies. When he runs into Su-ta by chance in a salon, he confesses to him his lifelong ambition of becoming an actor.

The conversation between Su-ta and Gang-pae (their names are a playful pun on the words "star" and "gangster") is anything but cordial: Su-ta's machismo and Gang-pae's cool, mix like oil and water. But desperation



drives Su-ta to eventually come back to Gang-pae to ask him to co-star in the film. Gang-pae agrees, but on one condition: instead of simulated blows, they will fight for real in front of the camera.

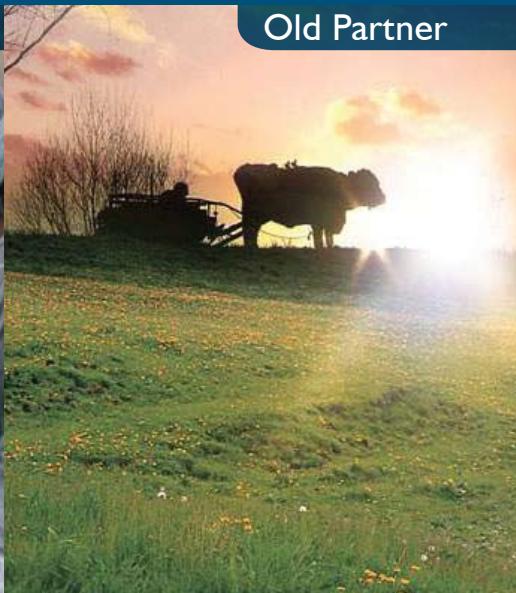
The simulated and the real, acting and real life-'Rough Cut' returns obsessively to question the nature of this dichotomy. Are they two sides of the same coin, or do they each inhabit a completely different universe? The film is a playful intellectual exercise to complement what is, a well told and engaging story.

'Rough Cut' is director Jang Hun's first foray into direction after having apprenticed with Kim Ki-duk on movies such as *3-Iron*, *The Bow*, *Samaritan Girl* and *Time*.

**Take off**



**Old Partner**



**Rough Cut**



# Korean Traditional Musician

## at Music Residency and International Music Conference and Festival



Korean musician Yu Kyung-hwa will attend a unique Music Residency organised by **Brhaddhvani in Chennai from 7-21 January 2011** and an International Music Conference and Festival organized by the **Indiranagar Sangeetha Sabha in Bangalore from 22-26 January 2011**. Ms Kyung-hwa's visit is supported by the Korea Arts Management Service, the Ministry for Culture, Sport and Tourism, Republic of Korea and InKo Centre.

Yu Kyung-hwa was introduced to Korean traditional music at the age of four when she started learning Korean traditional dance. Educated at the National Kugak Highschool, Seoul National University and the School of Korean Traditional Arts at the Korean National University of Arts, Yu Kyung-hwa is today an accomplished, trained professional performer with a repertoire that covers various genres of Korean traditional music. She has challenged various genres of Korean traditional music and is presently a percussionist who is regarded as a leading performer in her field, playing the vital role of bridging cultures through Korean traditional music.

Yu Kyung-hwa opened up a new horizon in modern Korean music through 'Sangsan', which is one of the most well-known representative project groups of Korea. She is a leading star in the field of shaman ritual and percussion music that she learned from virtuosos like Kim Yong-bae, Bak Byeong-cheon, Kim Deok-su, Yi Tae-baek, Kim Jeong-hui and Kim Myeong-dae. In 1996, she began to study the *cheolhyeongeum* (iron-stringed zither) under the tutelage of Yim Gyeong-ju. She succeeded in mastering the *cheolhyeongeum* and the *jangu* and is today recognized as one of the leading exponents of these traditional instruments.

Ms Yu Kyung-hwa's relentless and fearless experimentation has led to many awards, some of the most prestigious being, "Today's Young Artist Award" by the Ministry of Culture, Sport and Tourism in 2002 and the first "Art of the Year Award" by the Korean Culture and Arts Foundation in 2004.

Yu kyung-hwa is currently an active as a member of "Sangsan", a soloist ensemble and teaches at Seoul National University and the Korean National University of Arts. She is currently engaged in composing new musical pieces for the *cheolhyeongeum* because there are at present, not sufficient compositions for this

instrument. She is also extremely keen to express her own strong feeling for shamanism. A talented musician, with a thorough understanding of and devotion to Korean traditional music, Ms Yu Kyung-hwa is exploring opportunities to expand her musical horizon even while she stays deeply rooted in Korean traditional music.

In her attempt to bridge tradition and modernity, she aims to breathe new life into the aesthetics of Korean traditional music. As such, Yu Kyung-hwa is credited as being uniquely positioned as a cultural barometer, guiding the future of Korean music.

## Main Performances

**1999-2010** : Eight solo concerts

**2002:** Participated in the **Pyeongyang Invitation Concert**, Oh, United Korea; **Joint Recital with Stephan Micus**, a World music artist (at Hoam Art Hall)

**2003:** Invitation Performance at **Seoul International Computer Music Festival**

**2004:** Invitation performance at **Sacred Voices an Art Festival** sponsored by FAM; Invitation performance at **Voice of Asia, a free music festival**

**2005:** **Jeonju International Sori Festival** Invitation Performance (Jeonju Moakdang); **The Memorial Concert for Isang Yun** (Kyungdong Church)

**2006:** The album titled **Sympathy**: Yu Kyung-hwa's Cheolhyeongeum, released (C&L Music)

**2007:** Performance with **KBS Traditional Music Orchestra** (KBS Hall)

**2008:** **Solo recital** invited by Canada U.B.C Music College( U.B.C Music Concert Hall ); **Jeonju Culture and Art Centre**-The night for a master-Invitation solo performance; "**Yu Kyung-hwa Cheolhyeongeum-The song of Gold**"; **Indonesia Asian Try Jogja Festival** Participation Solo and Duo; Invitation Performance invited by **Pittsburgh Music College Asian Center**

**2009:** Supported by **Ministry of Culture, Sports and Tourism**; **Guak Fly high** (Yu Kyung-hwa's Cheolhyeongeum ensemble); 'Yu Kyung-hwa's I like Gukak concert' organized by **Hwaln company**; **Listening to Master's playing Sanjo Series**

**2010:** **Gukak Chamber Music festival Young Sori** (Sound) Selected from the contest (composer and musician of Cheolhyeongeum); Invitation Performance **Yu Kyung-hwa Ensemble** invited by **Ulsan World Music Festival** (Ulsan Culture and Art Center); Invitation Performance **Yu Kyung-hwa Ensemble** invited by **Lowell Folk Festival**: USA (Boston); **28th UN International day of Peace** Opening Cheolhyeongeum solo (Yeakdang); Invited by **RASA Cheolhyeongeum solo Into the Sanjo** in Belgium and Netherlands

## Academic Career

**1986**, Graduated from Kugak National High school

**1991**, Graduated from College of Music, Seoul National University

**2001**, Graduated from Graduate School of Korea National University of Arts

**2008**, Completed Musicology Doctorial Degree course at Hanyang University

## Awards

**2002**, Today's Young Artist Award (from the Ministry of Culture , Sport and Tourism, Republic of Korea)

**2004**, the 1st Art of the Year Award (from the Korean Culture and Arts Foundation)

## Current Activities

Master of Sansang ensemble, a project group  
Lecturer at Seoul National University and at the Korea National University of Arts in Seoul

The **Janggu** is an hourglass-shaped drum that can be traced to the reign of King Munjong (1047–1084) of Goryeo.

The **janggu** is a drum with two heads that are covered with leather. The right end is struck with a thin bamboo stick and the left side is struck by the left hand or a bamboo stick with a round end. It is a key instrument in Korean traditional music that sustains the rhythmic flow of music. It is widely used as accompaniment to court music, instrumental music and vocal music. It is also played in **pungmulnori** and shaman music.



# About Yu Kyung-hwa's music



Yu kyung-hwa presents the blueprint for the music of the future, using the iron-stringed zither, adding the music of the past onto modern instruments. It is instinctive for artists to innovate. Yu seems to have found a way to bring newness and freshness into the *cheolhyeongeum*, an instrument that has hitherto been estranged.

## - Kim Yeong-dong

Yu kyung-hwa pursues newness based on the naturalness of traditional music and makes the audience feel the soul of the music. She is indeed a player of great ability, creating endless miraculous changes. Thereby, she does not cling to one instrument or one music and shows the audience what the 21st century demands.

## - Hwang Byeong-gi

Yu kyung-hwa gives impressive performances with various techniques of both eastern and western percussion instruments. Her music is so different in content and style that we can predict a new trend in Korean music.

## - The Donga Daily News

Yu kyung-hwa is famous for her ability of infusing various kinds of music with unique tunes and splendid technique. Also, as a member of the soloist ensemble 'Sangsan' she is recognized for seeking freedom of music through impromptu musical works.

## - Comment by judges of the 1st "Art of the Year Award" awarded by the Korean Culture and Arts Foundation

The *cheolhyeongeum* (iron-stringed zither) was designed by Kim Yeong-cheol who was the master of tightrope dancing in Namsadang. Although he was a master of tightrope dancing, he also mastered many instruments such as the geomungo sanjo and gayageum sanjo. He also enjoyed playing the guitar. One day, Kim Yeong-cheol hit upon the idea of making a guitar-like geomungo. And thus was born the *cheolhyeongeum*. The *cheolhyeongeum* was made in 1940s and is now one of the top modern traditional instruments along with the ajaeng (bowed zither).

The *cheolhyeongeum* is played by holding a plectrum in the right hand and a pick in left hand and is played using various techniques - vibrations, gliding tones and pushing tones. Although the strings of the existing traditional instruments are made of silk threads, the *cheolhyeongeum* has eight metal strings and has its own unique sound. Depending on the player's technical skill, the *cheolhyeongeum* can express the various sounds of the geomungo, gayageum, ajaeng and more.

# About the International Music Conference and Festival



The 2011 International Music Conference and Festival will be held from **22-26 January 2011 in Bangalore**.

The conference is organised by the Indiranagar Sangeetha Sabha in

Bangalore which was established in 1986 and has, ever since its inception endeavoured to propagate music, dance and drama. The Sabha also runs monthly programmes and special programmes and a School of Performing Arts, imparting instruction in Vocal and instrumental in Carnatic and Hindustani traditions and in the Indian classical dance form, Bharatanatyam.

The 2011 conference follows the very successful International Music Conference with the theme "Africa

Meets Asia" organised in July 2008. The aim of the conference is to bring together musicologists, musicians, composers, research scholars, students, music enthusiasts and connoisseurs of music and dance to promote an exchange of views and to enhance knowledge in the various aspects of the rhythm and melodies in World Music. The Conference theme is "Rhythm and Melodies in World Music" and will feature a keynote lecture; lecture demonstrations, paper presentations and poster sessions in the mornings and music and dance performances in the evening. Participants from 8 countries apart from India, including South Korea, South Africa, Japan and the USA have confirmed their participation in this conference. The conference will be held at the Purandara Bhavana,

the Centre for Performing Arts built under the auspices of the Sabha and inaugurated by the President of India in July 2004.

**Ms Yu Kyung-hwa, the Korean artist participating in this conference will speak about and perform on the cheolhyeongeum and the janggu.**

**International Music Conference and Residency:  
22-26 in Bangalore**  
Ms Kyung-hwa's Lec-Dem and Performance in Bangalore:  
**23 January 2011**

For further information, please contact:  
Indiranagar Sangeetha Sabha, T: +91 80 25215525



## About Brhaddhvani

Brhaddhvani (meaning “Big or Universal Sound”), a non-profit organization based in Chennai, is a research and training centre founded in 1989 by Prof. Karaikudi Sambasiva Iyer Subramanian, which aims to revitalize Carnatic music within a global and contemporary context. The institute opens up music to everyone and works towards a holistic music education in a global context, combining art and science, tradition and technology. Brhaddhvani combines the best of the Indian traditional gurukula (student living with the master and learning through service) system of music learning and a structured institutional system contemporizing learning methods in South Indian Carnatic Music. For further information, log on to [www.brhaddhvani.org](http://www.brhaddhvani.org)

Ms Yu Kyung-hwa will participate in the Music Residency organised by Brhaddhvani from 7-21 January 2011 in Chennai.

Music Residency: **7-21 January in Chennai.**

For further information, please contact: Michael Divyanand Sudarshan, M: +91 95000 77230



## About Korea Arts Management Service (KAMS)

Korea Arts Management Service (KAMS) 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.



## About The Ministry of Culture, Sports and Tourism, Republic of Korea

The Ministry of Culture, Sports and Tourism develops and implements a wide range of policies to promote culture, arts, sports, tourism and religion so as to provide cultural opportunities to the public. A total of 30 information officers are dispatched by the Ministry to 26 Korean Cultural Centers in 21 countries. Korea.net, the government's official multilingual website, is run by the Ministry's major subsidiary, the Korean Culture and Information Service (KOCAIS).

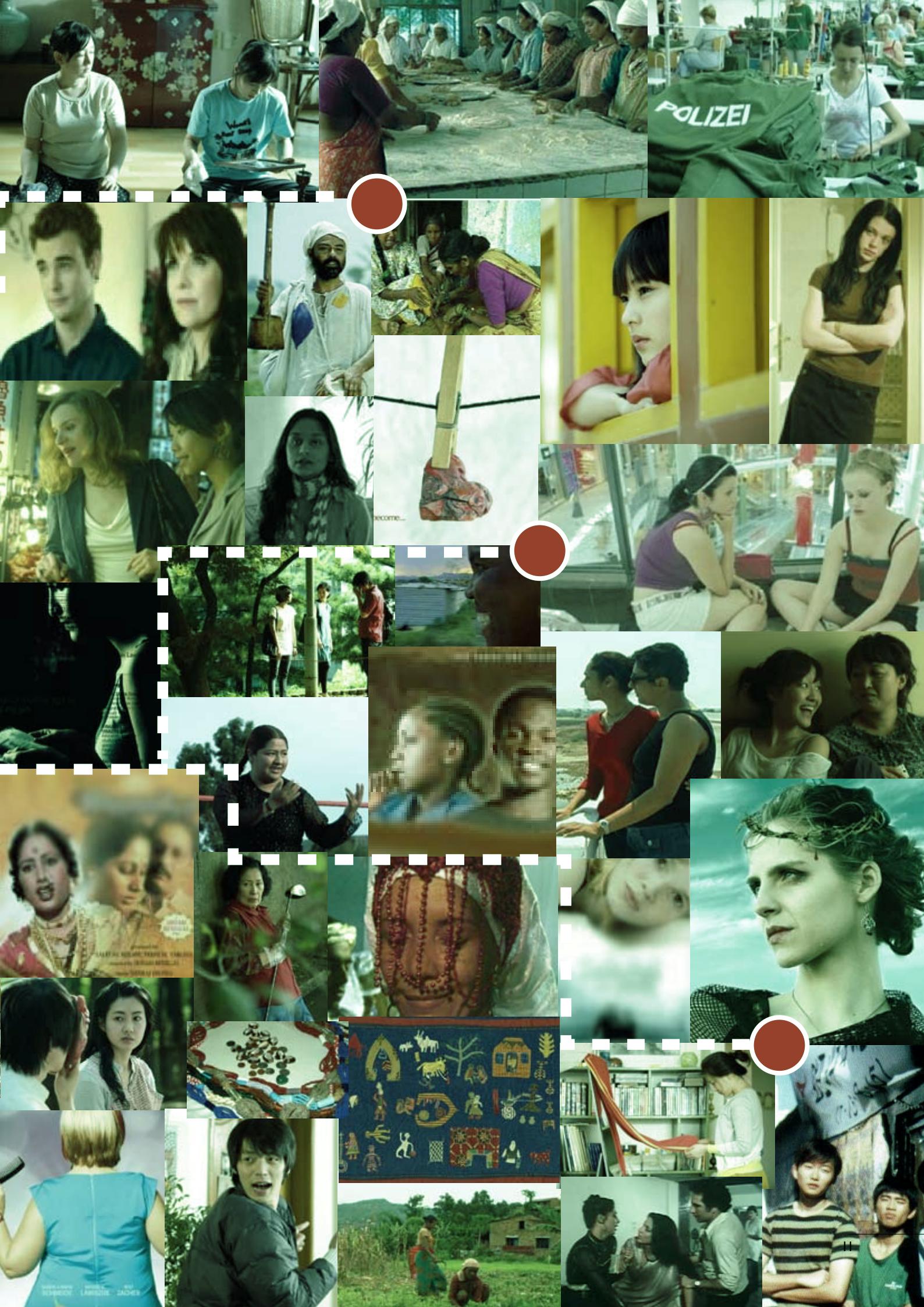


# It's Festival Time!

# **Look out for the 4th Women's International Film Festival**

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







# The 4th Women's International Film Festival:

## A Curtain Raiser

The Women's International Film Festival, Chennai will celebrate its fourth edition in 2011. We are excited that we have come thus far but are ever mindful of the challenges that lie ahead as we strive to sustain this Festival as a meaningful event that warrants an annual edition. We are very keen to evaluate the progress made so far. We begin with an examination of what has been done so far. In the first year, we gave importance exclusively to women film makers and their works. We were at that stage assessing what women have achieved in the field of film making. In the second edition, we widened the scope of the festival to include films made by men and drew attention to the fact that by women's film or women's perspective we do not mean only films made by women on women' issues. In other words, perspective and point of view rather than gender of the film maker, took centre stage. In the third year, the focus was on the specificities of form and the manner in which form defined a woman's film or a woman's point of view. As we move into our forth edition, we continue to engage with all the focal points of the previous three years. While keeping alive all three inter-related issues of the previous three editions, we aim, this year to look at the idea of a woman's film from various other

associate ideas that come up in the wake of the process of conceptualization.

This year we aim to focus on celebrating the strengths of women over and above discussing the issues and problems that confront them. We are convinced that even when they are relentlessly marginalized and subjugated, women show great strength and solidarity. The consolidation of roles of birth and nurturing is looked upon increasingly as a singular strength. Emotion and relationships are viewed not as weaknesses but as a reconfirmation and extension of private values into the public sphere. The preservation of family and its values are not being treated as millstones around the neck, but as energizing and identity forging mechanisms. Issues from the transient to the eternal, from the peripheral to the deep, from conflict and war to nurturing and preserving, from dissonance to harmony with oneself, one's fellow beings and the world at large, from the extraordinary and star-studded to the ordinary and seemingly mundane are being explored. Peace and environmental affinities are being hailed. How are all these varied facets reflected upon and in some cases, re-defining "women's films"? It is films that deal with such issues not as messages or didactic sermons but in



a delicate yet strong, gentle but firm film language that we hope to showcase in the 4th Women's International Film Festival.

The 4th WFF aims to also examine country and cultural specificities that would emerge as specific markers within the larger, more general ambit of a "woman's film". How, in other words, has the social, political and cultural nuances of a specific area or country found its way into the film making process. We would like to showcase films which will reveal these cultural specificities and to thereby generate a dialogue about context and process, of the fact that there is no one 'standard' women's point of view, but rather multiple narratives shaped by new, emerging social, or existing political and cultural values.

Another issue which interests us is the difference or similarity between films made by women and men that have a particular "women's point of view". Two divergent views are bound to come up. The first will be that since all human beings have in them feminine and masculine qualities, it is possible, even for men, to empathise with the predicament of women and make women's films.

Pitted against that would be the argument that when a woman makes a woman's film it would reflect an "insider's" point of view while when a man makes a woman's film, however sympathetic to the cause and concept he may be, it still would be an "outsider's" point of view. We feel that both these arguments are valid as far as women's films are concerned and we would be interested in selecting films that could contribute further to this discussion.

We are particularly interested in the treatment of themes from a women's perspective rather than particular themes that relate to women-related issues per se. This concept frees a "woman's film" from the narrow boundaries of theme and shifts the focus to a specific kind of viewing that the filmmaker embeds within formalities of film making, in a manner that is different from the general patriarchal or even general feminist view. We would like to showcase films of this nature to find out whether such an argument can be validated.

We would also like to examine the role of technology vis-a-vis a "woman's film". How is technology handled by a woman film maker or a filmmaker with intentions of making what can be termed a "woman's film"? Do they use it as an aid or tool or does it overwhelm the thematic, emotional and other formal aesthetic concerns. Do women have an instinctive wariness towards technology as an artificial device, or is there a growing desire to use it excessively in order to prove a point? How does technology define both process and product- i.e. both the choice of form and the duration of the film ?

Finally, in view of the growing argument both from men and women, that distinction between women's films and men's films is rather outmoded and stretched and films are films, we would like to initiate a debate in our 4th edition, through the films shown, that women's films have an identity of their own, which is different, specific and legitimate.

- Dr. Vasanthi Sankaranarayanan



The 4th WIFF has in store over 100 powerfully varied engaging, diverse features, documentaries and short films from India, Korea and a number of countries around the world; themed retrospectives; contextual inputs from our international curators from Korea, the UK; the Netherlands; Italy, Iran and Mexico; direct interactions with national and international directors who will introduce their films; information about the Network of Asian Film Festivals (NAWFF); discussions at city colleges and a host of exciting wrap around events across the city.

**The dates, venue full schedule and registration details will be available on [www.inkocentre.org](http://www.inkocentre.org) by 19 February 2011**

# Traces

## Indo-Korean Dance collaboration presented at the Attakkalari Biennale, Bangalore



### CREDITS

Artistic Direction and Choreography

**Jayachandran Palazhy**

(Attakkalari Centre for Movement Arts)

**Hobin Park**

(Dance Theatre CcadoO)

Media Design

**Jongbumi Choi**

Music Composition

**Yong Joon Yang**

Light Design

**Seon Joong Yong**

Addition Light Design and Execution

**Shymon Chelad**

Photographs

**Jin ho Kim**

Dancers

**Hemabharathy Palani, Denny**

**Paul, Diya Naidu, Bo Ra Mie**

**Lee, Junki Kim & Se Hee**

**Hong**

Co-commissioned by

InKo Centre with support

from Arts Council Korea

**TRACES**, a unique Indo-Korean Dance collaboration between the Attakkalari Centre for Movement Arts, India and Dance Theatre CcadoO, South Korea was co-commissioned by InKo Centre with support from Arts Council Korea in July 2010. **TRACES** will feature as a process presentation at the ten-day long Attakkalari India Biennial, an international contemporary dance Festival in Bangalore in February 2011.

Attakkalari and CcadoO have tremendous synergy in their aesthetic application of interactive digital design with contemporary movement. Attakkalari is India's premiere organization working in the field of contemporary movement arts. Their programmes include Education & Outreach, a Diploma in Movement Arts & Mixed Media, Research & Documentation, the Attakkalari India Biennial and the Repertory Company. 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, artists from both the companies have visited and performed in each other's countries – this is the first instance their creative alliance.

With Jayachandran Palazhy and Hobin Park (the Artistic Directors of Attakkalari and CcadoO respectively) at the helm of this cultural exchange, the production features artists from both the countries as well. Hemabharathy Palani, Denny Paul and Diya Naidu from the Attakkalari repertory will perform alongside South Korean dancers Bo Ra Mie Lee, Junki Kim & Se Hee Hong from CcadoO. Korean artists Jongbumi Choi's media design and music composition by Yong Joon Yang will complement the choreography by Jayachandran and Hobin. Seon Joong Yong has designed the lights with additional light execution by Shymon Chelad.

Taking its cues from festivals, celebrations, and fair grounds in India and South Korea- the collaborative work **TRACES** will attempt to create suspended spaces oscillating between reality and imagination. The idea and treatment of time as continuous and "ever present" borrowed from Buddhist and Hindu philosophy forms one of the anchoring points for this synergetic piece. Seemingly discordant images, metaphors, characters will coexist in the suspended spaces – defying conventional notions of time and place. This particular vantage point will provide the artists with an opportunity to delve into their memories and visions while freely moving between the past, present and future.

In July of this year (2010), dancers from Attakkalari along with Jayachandran Palazhy were invited to Seoul for a three week residency and choreographic exchange with Dance Theatre CcadoO. The collaborators found this time invaluable to their artistic process. They noticed both commonalities and differences between their cultures and movement languages – the reference points for certain images and ideas varied amongst the artists – but this only led to enriching their aesthetic process. Their personal experience and the multiple connections made during the residency have enriched their creative thinking and have in turn influenced their work in *TRACES*.

During this first phase of the project in July, Jayachandran led the movement material and choreography development along with Hobin and the dancers. In addition to working and rehearsing in studio with their collaborators the Attakkalari dancers also undertook intensive classes in Tai Chi led by the South Korean facilitator So Han. The CcadoO hosts in Seoul were extremely generous and hospitable and arranged for the Attakkalari artistes to see numerous contemporary Korean performances.

Through this exposure, the Attakkalari dancers have had an opportunity to reflect on their own practice. One of the dancers Diya Naidu, while contemplating on the experience characterised CcadoO's movements to swaying water plants in contrast to the grounded earthiness found in Attakkalari's movements.

Attakkalari's rehearsal director - Hemabharathy Palani was impressed by the gentle yet disciplined approach that the CcadoO dancers employed in their studio

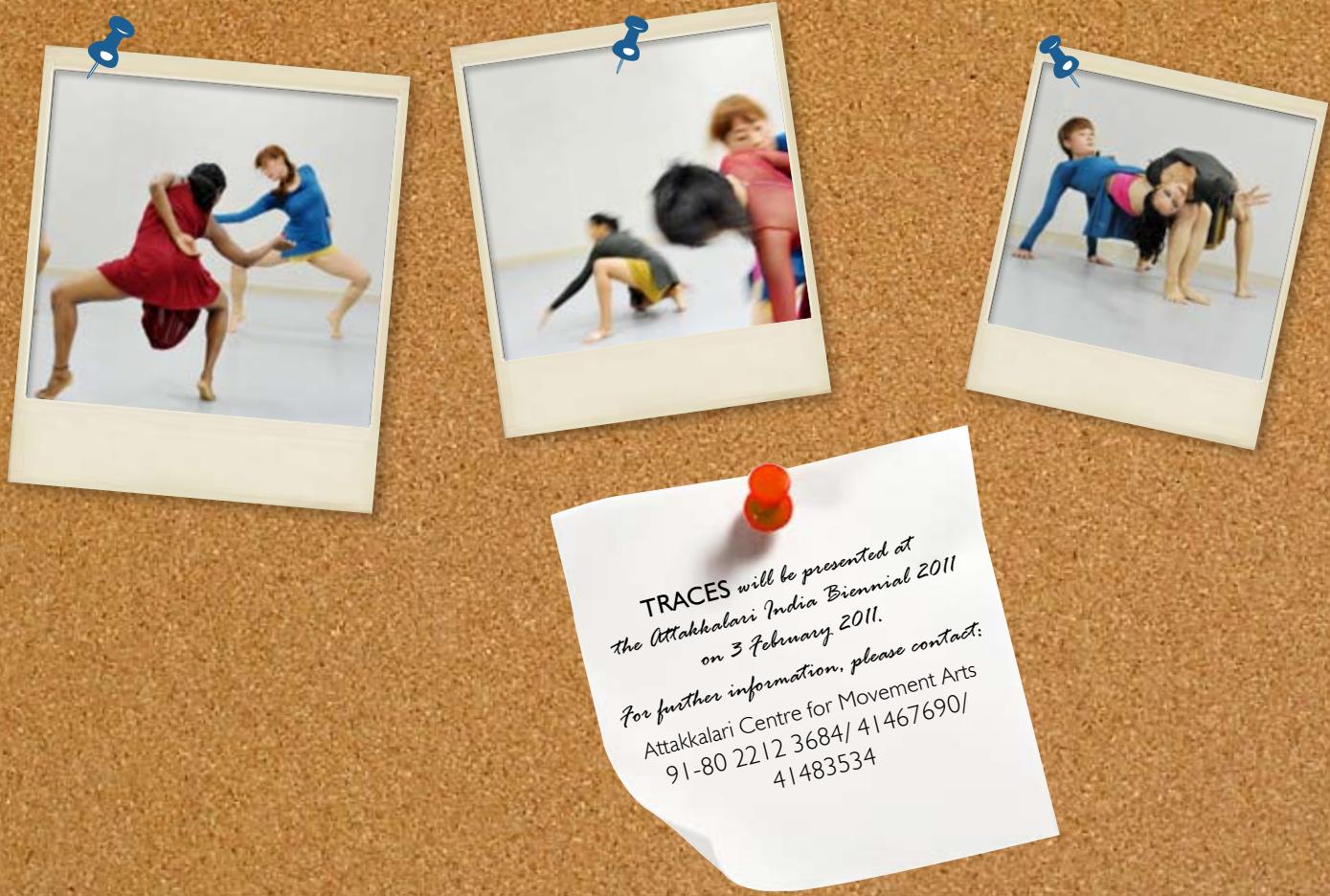
rehearsals. The third dancer – Denny Paul noted the extensive use of release based techniques and the focus on breath by the CcadoO dancers. The *TRACES* experience additionally underlined for the dancers the richness and intricacy found in Indian movement forms.

Jayachandran found a synergy with Hobin in their shared concern for the development and future of Asian movement languages. At Attakkalari, Jayachandran continues to develop a contemporary movement language which draws from India's own particular traditional performance lineages. All the activities at Attakkalari are in fact driven by its motto: "Traditional Physical Wisdom, Innovation and Technology."

Attakkalari has been engaged in intensive research on the movement styles of Bharatanatyam (stylised classical Indian dance) & Kalarippayattu (martial art form from Kerala) which has resulted in the NAGARIKA series - integrated interactive information systems on DVDs. This research has concurrently influenced the development of the Attakkalari movement vocabulary. Jayachandran and Hobin's shared concern for traditional physical wisdom and innovation will be highlighted at the *TRACES* presentation and also at the inaugural performance of the Attakkalari India Biennial.

The dancers and collaborating South Korean artists will arrive in India in late January for the second phase of this artistic exchange which will be led by Hobin Park. The Attakkalari dancers are looking forward to working again with their collaborators. At the end of this ten day residency and the presentation at the Attakkalari India Biennial, *TRACES* is intended for further performances in India and South Korea.





TRACES will be presented at  
the Attakkalari India Biennial 2011  
on 3 February 2011.  
For further information, please contact:  
Attakkalari Centre for Movement Arts  
91-80 2212 3684/ 41467690/  
41483534



## About the Attakkalari India Biennial 2011

In addition to the process presentation of TRACES, the 2011 Attakkalari India Biennial will see a host of artistes from different parts of the world and will run from 28 January to 6 February 2011 in Bangalore. The focus of this edition will be on the work by Young and Emerging Choreographers and also the development, production and dissemination of their work through a performance network across smaller towns and rural communities in India. The Biennial will also serve to enhance cultural understanding and critical appreciation skills amongst audiences and writers.

Apart from international performances in auditoriums, installations and site-specific work, the Attakkalari India Biennial will also host master classes for dancers by visiting artists; a week-long choreography laboratory for young choreographers; Dance on Camera - a selection on films dedicated to dance; a three-day seminar on 'Body, Performance and Articulation' and an intensive dance appreciation programme for South Asian journalists led by internationally reputed writers. For further information click on [www.attakkalaribiennial.org](http://www.attakkalaribiennial.org)



## About Arts Council Korea

Arts Council Korea was established to promote creativity and enjoyment of the arts by supporting diverse arts and cultural activities in Korea. The Council consists of eleven dedicated professionals from the cultural and arts sector in Korea. The Arts 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.

# ANYANGHASEYO INDIA!

InKo Centre and Theatre Seoul are delighted to initiate a unique cultural exchange programme that aims to bring together Indian and Korean children to spread the message of peace and harmony.

## Audition for the first ever Indo-Korean Children's Theatre production!

If you are between the ages of 11 and 17, love to act, dance, sing, then this one's for you:

Theatre Seoul, the company that brought us the spectacular musical *Choon Hyang* last year will be visiting InKo Centre, Chennai in March 2011 to audition for a new production that will be presented in Korea and in India in 2011. The new production, based on the popular Korean folktale, *Heungbu and Nolbu*, will be a musical in English and will include Indian and Korean children, aged 11 to 17 and directors, choreographers, musicians, set and costume designers from both countries.

If you would like to be part of this exciting collaboration, please send us the following by **10 March 2011**:

- A bonafide certificate from your school stating which class you study in and your age
- A video that shows your skills in acting/singing/dancing
- A note (no more than 100 words) about what you have presented and why you would like to be a part of this Indo-Korean collaborative project
- A note signed by your parents and by the Principal of your school stating that you will, in the event of being selected, be able to attend all of the following:

### Second Audition:

**18-19 March 2011** at InKo Centre, Chennai  
(The final list will be announced on 21 March 2011)

### Rehearsals:

**25 April to 20 May 2011** at InKo Centre, Chennai

**Travel and Performance in Korea**  
between **3rd week of May and 1st week of June 2011**

**Travel and Performance in India**  
between the **4th week of June and 2nd week of July 2011**

## About Theatre Seoul

Established in 1995, Theatre Seoul, with almost 100 members ranging from 5-19 year olds, is Korea's first and largest English Musical Theatre Company for Children. Theatre Seoul's *Choon Hyang* was presented to critical acclaim in New York, at the Shanghai International Children's Festival, the Edinburgh Festival Fringe and throughout Korea, including a special performance at the 2002 World Cup. The production was presented in India by InKo Centre in association with Ranga Shankara in Bangalore and The Little Festival in Chennai, respectively.

Theatre Seoul encourages its members to improve their English skills through performance. Children thoroughly learn the different nuances of the English language even as they enjoy the experience of acting, dancing and singing on stage! Children are also provided with a opportunity to

visit many countries to showcase wonderful Korean stories on the world stage. They learn even while they share Korean culture with friends around the world.

▪ **Artistic Director: Natia Lee** - Chung Ang University, Department of Theatre (B.A /M.A in Educational Theater; Chung Ang Hallyu Academy at Chung Ang University, CEO course; Representative of Children's English Musical "Seoul" Theater.

▪ **Director: Kevin Kim** – Chung Ang University, Department of Film Studies (B.A.) ; Permanent director of "Seoul" Theater since 2000.

▪ **Composer/Sound : Tekn Kim** – Chung Ang University, College of Music. Department of Composition(B.A) ; Composer of *The Dwarf who loved Snow White* and various dance programmes and musicals ; sound for the 2002 World Cup opening performance.

# NewsPicks



## Leeum Samsung Museum of Art

The Leeum Samsung Museum of Art has been home to the finest art from the Samsung Foundation's collection since its grand opening in 2004. Located in a hilly residential area, the museum showcases an impressive collection of cultural treasures and modern works of art in its innovative complex, designed by three of the world's most internationally acclaimed architects: Mario Botta, Jean Nouvel and Rem Koolhaas.

Artworks on display include everything from historic Korean Buddhist paintings and celadon to masterpieces by Mark Rothko, Gerhardt Richter and Nam June Paik. With both contemporary and modern works, the exhibits demonstrate Korea's rich culture and heritage. The museum to support a wide array of cultural and artistic activities, as well as academic research on the past, present and future of art practices.

Leeum is holding a special exhibition entitled, "Memories of the Future," until February 13, 2011. It showcases cutting-edge work by Korean and international artists, including Sophie Calle, Michael Lin, Shin Meekyoung, Gimhongsok, and Jackson Hong. The museum aims to help audiences to better their understanding of contemporary art and has daily tours with digital guides available for rent. English tours are available on weekends.

## Dynamic Busan

Haeundae's Dalmaji Hill, where most of the art galleries in Busan are concentrated, is emerging as a major cultural attraction. Haeundae-gu District holds the 'Moontan Road Free Market' twice or thrice annually, exhibiting and selling artworks of local artists.

A 'Free Market' is one that takes place on an open space such as in the street or the park. Local artists exhibit and sell their artworks and citizens come to browse and buy them. It is an art market and a festival rolled into one, where artists and citizens can freely communicate with each other.

The Free Market in Hongik University is a well-known free market in Korea. In Busan, there are three active Art Market zones - around the 40 Steps area in Jungang-dong, by Pusan National University and in the Pukyong University / Kyungsung University area of the city. Dalmaji-gil is set to become a unique cultural attraction in Busan.

# LANGUAGE

KOREAN BASIC	Jan	3	5	10	12	17	19	24	26	31
ENGLISH BEGINNERS	Feb	2	7	9	14	16	21	23	28	
	Mar	2	7	9	14	16	21	23	28	30

KOREAN BUSINESS	Jan	4	6	11	13	18	20	25	27	
ENGLISH SOCIAL PURPOSE LEVEL I & II	Feb	1	3	8	10	15	17	22	24	
	Mar	1	3	8	10	15	17	22	24	29

KOREAN BEGINNERS	Jan	7	8	14	15	21	22	28	29	
	Feb	4	5	11	12	18	19	25	26	
	Mar	4	5	11	12	18	19	25	26	

# YOGA

Jan	3	5	7	10	12	14	17	19	21	24	26	28	31
Feb	2	4	7	9	11	14	16	18	21	23	25	28	
Mar	2	4	7	9	11	14	16	18	21	23	25	28	30

# CALLIGRAPHY

Jan	6	13	20	27
Feb	3	10	17	24
Mar	3	10	17	24

# TAE KWON DO

WOMEN	Jan	3	7	10	14	17	21	24	28	31
TEENS & ADULTS BATCH I	Feb	4	7	11	14	18	21	25	28	
	Mar	4	7	11	14	18	21	25	28	

CHILDREN WHITE & COLOUR BELT	Jan	4	6	11	13	18	20	25	27	
TEENS & ADULTS BATCH II	Feb	1	3	8	10	15	17	22	24	
	Mar	1	3	8	10	15	17	22	24	29

# FILM SCREENING



28 JAN

Take Off  
2009, Directed by Kim Yong-hwa



25 FEB

Old Partner  
2008, Directed by Lee Chung-ryoul



25 MAR

Rough Cut  
2008, Directed by Jang Hun

# EVENTS

## JANUARY

7-21 : Korean traditional musician Ms Yu Kyung-hwa at the Music Residency organised by Brhaddhvani in Chennai

23 : Lec-dem and performance by Korean traditional musician Ms Yu Kyung-hwa at the International Music Conference and Festival organised by the Indiranagar Sangeetha Sabha in Bangalore

## FEBRUARY

3 : TRACES, an Indo-Korean collaboration presented at the Attakkalari India Biennial 2011 in Bangalore

## MARCH

10 : Auditions for the Indo-Korean Children's Theatre production by Theatre Seoul in Chennai &

Look out for the 4th Women's International Film Festival

#### **VISA SERVICES :**

For information regarding visas for travel to the Republic of South Korea please contact InKo Centre- 044-24361224; [enquiries@inkocentre.org](mailto: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](http://www.korea.net)

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

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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.

