

TYPHOON

CALENDAR

LANGUAGE

**focus**

1st Women's Film Festival

FILM

STORYTELLING



ISSUE NO : 4 January 2008

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It is customary at the close of one year and the start of the next to Janus-like look forward while casting a glance behind. For us at InKo Centre, it has been an eventful year, one where we have been delighted to facilitate conversations between artists in India and Korea across the performing and visual arts as well as to strengthen meaningful relationships between cultural organizations in both countries. Through language, film, music, dance, ceramics, painting, calligraphy, yoga, taekwondo, we hope that we have been able to link with audiences through performances, seminars, workshops and research activities. We hope in 2008 to deepen the intercultural dialogue that we started in 2007 where drawing on the rich traditions of both countries, through performances, collaborations and research, we continue to examine and draw attention to the global dimensions as well as the local and national characteristics that underpin such exchange.

## EDITORIAL

In this issue of **focus**, join storyteller and writer Cathy Spagnoli who will take us on a journey into the heartland of Korea with folktales and stories that bring alive the richness of this ancient land. Storytelling is an art that both instructs and inspires and Cathy's telling in February promises to weave a spell over children and adults alike. Read about another kind of storytelling as cutting-edge technology brings alive traditional customs and folklore at the Andong Museum in Korea. Also in this issue, read about the originality of Hangeul, the Korean language that was invented by King Sejong the Great in the 15th century and which is considered by contemporary linguists to be one of the most scientific writing systems in the world today. Join us in March for the 1st Women's Film Festival in Chennai which will showcase films by Indian and Korean women directors as well a section of films by women filmmakers from around the world. This Festival initiated by InKo Centre and the Women's International Film Festival, Seoul in association with The National Film Archives of India, the National Film Development Corporation, Sathyam Cinemas, the Indo-Cine Appreciation Foundation and a host of Embassies and cultural organizations, aims to enhance our understanding of this often debatable question of what constitutes a "woman's film".

We hope that you will continue participate in our weekly and monthly 'InKo happenings'- Korean and English language classes, Yoga and Film Screenings that continue at the Centre.

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

Rathi Jafer  
Director, InKo Centre



## InKo 'screenings'

From the humorous twist of *The Beast And The Beauty* to the poignancy of *Christmas in August* and the action-driven drama of *Typhoon*, InKo screenings this quarter focus on melodrama as a genre and its varied treatment in contemporary Korean cinema.

### The Beast and the Beauty

Directed by Lee Gye Byeok

25 January 2008

Director Lee Gye Byeok makes his feature film directorial debut with this contemporary update on the classic tale of *Beauty and the Beast*.

In the inversely titled *The Beast And The Beauty*, Shin Min A, plays Hae Ju, an attractive young woman who remains upbeat about life despite having lost her eyesight several years ago. For three years, she has been in a relationship with her faithful boyfriend, Dong Gun. However, Dong Gun panics when he learns that Hae Ju is about to regain her eyesight thanks to a miraculous operation.

Dong Gun has been lying to her all this time about his appearance and in truth, he is not the attractive man he has claimed to be. Ashamed of both his ruse and his appearance, the frightened Dong Gun takes desperate measures to remedy the situation. Instead of explaining himself to Hae Ju, he decides to hide away, leaving a message claiming that he was going to Hawaii. Meanwhile, Hae-ju bumps into the Joon-ha and mistakes him for Dong-gun.

With fluid storytelling telling and the many humorous twists in the telling, this romantic comedy is a must-see film

### Christmas in August

Directed by Hur Jin-ho

22 February 2008

In retrospect, *Christmas in August* may have been the most influential of the films released in 1998, as it pushed the genre of melodrama in new directions and highly influenced many future filmmakers.

Screened at the International Critics Week section at the Cannes Film Festival, this debut feature by director Hur Jin-ho stars two of the most popular actors in Korea today, Han Suk-kyu and Shim Eun-ha and is a fascinating film that explores the interrelated issues that surround love and death.

The film was shot in a regional city called Gunsan and centers on a small photography shop owned by the main character (Han Suk-kyu). We learn soon into the film that he has a disease which leaves him only a short time to live. Nonetheless, the director chooses to focus on the more common details of his life: portrait-taking, drinking with friends, and spending time with his father and sister. At this time he meets Darim (Shim Eun-ha), a meter reader who drops by his studio to develop pictures of parking violators. As she becomes a part of his daily routine he finds himself becoming more and more attached to her.





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

This film is notable for being the final, posthumous work of cinematographer Yoo Young-kil. The 1998 Pusan Film Festival screened a special retrospective on Yoo, whose remarkable career spanned several decades and included some of Korea's most original and respected films.

## Typhoon

Directed by Kwak Kyung-taek

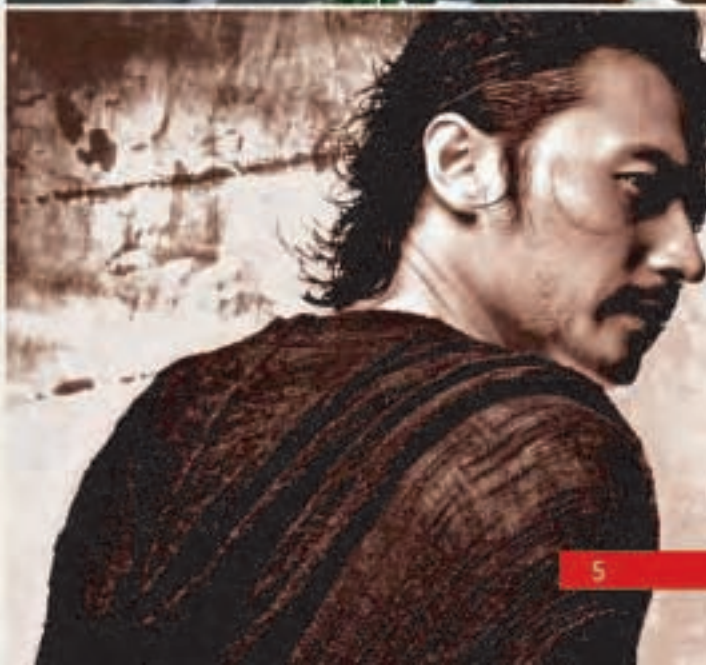
28 March 2008

Directed by Kwak Kyung-taek, who electrified the nation in 2001 with his smash hit *Friend*, *Typhoon* has as its central theme the relationship between North and South Koreans. The film featured location shooting in Thailand and eastern Russia to provide for a distinct backdrop, plenty of gunfights, explosions, and special effects.

*Typhoon* tells the fictional story of a refugee boy named Choe Myong Sin. In 1985, his family breaks into the Austrian Embassy in Beijing seeking a passage to South Korea. Fearing a diplomatic tussle with China, a South Korean diplomat secretly hands them over to North Korea. While attempting to run away, the boy's parents are gunned down by North Korean guards. But the boy and his sister escape. Twenty years later, while his sister has fallen into prostitution in the Russian far east, the boy reappears as South Asia's most cold-blooded pirate, named Sin.

It soon becomes clear that this wild-eyed fanatic has major emotional issues with both North and South Korea, and he plans to resolve them with a catastrophic terrorist attack on the entire peninsula. Meanwhile, South Korea catches wind of the plot and sends a star navy lieutenant to intercept Sin.

*Typhoon* in its telling pays much more attention to the 'why' than the 'how', and in that sense is more of a melodrama than an action film. The film hinges on our ability to empathize with the main character, on its pacy narration and its ability to showcase a historical reality through a personal story.





# 1st WOMEN'S FILM FESTIVAL

InKo Centre, Chennai and The Women's International Festival, Seoul in association with The National Film Archives of India, The National Film Development Corporation, Sathyam Cinemas and The Indo-Cine Appreciation Foundation and with support from a host of Embassies and cultural organisations, present **The 1st Women's Film Festival in Chennai from 1- 8 March 2008**. Vasanthi Sankaranarayanan, who curates this Festival, discusses its curatorial challenge and conceptual framework.



**In its first year, the Women's Film Festival will focus on a strong Korean and Indian section of feature films, as well as a section on World Cinema.**

**Every effort will be made to initiate discussions with film practitioners and viewers to enhance our understanding of this often debatable question of what constitutes a "woman's film".**

In the past, there have been small scale women's film festivals in various centres in India. However, these festivals have not gained enough momentum and impetus to raise them to a level of an international festival either in terms of the quality and variety of women's films or in the level of discussions pertaining to women and film making. The 1st Women's Film Festival in Chennai hopes to make a modest beginning to fill the gap and to create an awareness of women and film making with special reference to a woman's point of view.

The idea of initiating a Women's Film Festival began to take shape after discussions held with Dr. Kim Soyung, acclaimed film maker and film scholar who is currently teaching at the Korean National University of Arts, when she visited Chennai after attending an International seminar on "Asian Cinema: Towards a Research and Teaching Programme" held by the Centre for the Study of Culture and Society, Bangalore with support from InKo Centre, Chennai and the Japan Foundation, New Delhi. Dr. Soyung was impressed with our conviction on the need for more and more women film makers coming forward to make films on women's issues viewing them from a distinctly woman's point of view and the ideological as well as social and financial bottlenecks facing them in this attempt. She suggested that InKo Centre should send a representative to attend the Women's International Film Festival in Seoul to meet film makers and to discuss discussions with the organizers as to how to go about putting together a festival of this type. InKo Centre nominated me to attend the Women's International Film Festival (WIFF) in Seoul in April 2007. WIFF was an eye opener in many respects but what struck me most was the clarity of the conceptual framework and an intrinsic understanding of the planning and positioning of such a festival. Women directors from countries all over the world were represented. Besides this, there were directors of similar women's film festivals from many Asiatic countries such as Japan, Taiwan, Philippines etc.



The ideological issues that surround a "women's" film festival are numerous. The first question is "What is a woman's film?" Do we restrict it to films made by women or do we open it up to include films representing a woman's point of view? Then comes the question, "What is a woman's point of view?" Is it distinct from a man's point of view? If so, in what way is it different? Formal aspects such as camera angles, methods of editing, aspects with regard to content, for example, the choice of texts, approaches to texts, alternative reading to existing texts, new texts with feminist content and many such issues will have to be considered. The debate on the form and content of women's films is an ongoing one all over the world. In this context, what is the position that we as a developing country wishes to take. One of the main aims of this festival is to complement the film viewing with seminars, workshops and discussions with film makers, organizers and viewers so that some of these issues may be discussed with a larger cross section of the viewing public.

As this is going to be our initial attempt in holding such a festival, we have decided to put more emphasis on quality than quantity. The 1st women's Film Festival will show case feature films made by women. The aim of the organizers is to hold this festival annually and a documentary section will be added as we go along. The films selected for this Festival will be divided into two sections – films by women film makers from India and Korea and films by women film makers from around the world. The festival will be held for seven days with a maximum of three to four shows every day at two theatres - Sathyam Cinemas and the South India Film Chamber of Commerce. The themes will include issues such as the personal as well as the political, emotional relationships, hardships and inequalities placed on women at ordinary times and during crises, women's struggles to cope with life and carve out a place for themselves, women ignored and marginalized, sexuality and sensuality, women as creators and nurturers, women having an alternate point of view and vision of life, biographies and autobiographies of remarkable women, historical marginalization of women, problems of identity and survival, assertion of their rights and claims to equal opportunities, the new emerging self confident and self asserting woman.

The measure of our success would be the kind of participation we can generate in film viewing as well the discussions from the public in general and women in particular. We hope to create an awareness of women's issues as well as to highlight the challenges faced by women film makers within the film industry.

Vasanthi Sankaranarayanan  
Festival Curator, 1st Women's Film Festival, Chennai

**We hope that this Festival focusing on Women's Films and the discussions that follow thereafter will become an annual event, an ongoing conversation, that will serve as a meaningful value addition for scholars, researchers, critics, film practitioners and viewers.**

**The Festival screenings will be at Sathyam Cinemas and The South India Film Chamber Theatre and a full screening schedule will be available closer to the date of the Festival.**





Discovering... Engaging...





Connecting...





# A GLIMPSE OF KOREA THROUGH STORIES

Storytelling which is one of the world's oldest artforms continues to hold its own in today's high tech world. Storytelling touches listeners on various levels, and celebrates our heritage and our humanity as global citizens today. Cathy Spagnoli who has shared hundreds of stories in a variety of settings across Asia, U.S.A, and Canada, with audiences of all ages, will visit Chennai in February 2008 to bring alive Korea through stories.



One very important style of storytelling, which demands years of training, is the challenging art of *p'ansori*. The most popular type of story to tell to young people, though, remains the folk tale. Korean elders and teachers have quietly told traditional folk tales, in their own way, for ages and continue today - sharing values of filial piety, respect for elders and teachers, the importance of harmony.

Korea holds an important place in Asian history. Yet because of its physical location, Korea has often, and wrongly, been viewed only as a dormant wedge between China and Japan, a "shrimp between two whales," as a Korean proverb says. Yet, despite its small size, its challenging location, and its turbulent history, Korea has a very rich and unique culture. As a storyteller and writer who has collected and shared Korean stories for many years, I have been blessed by the kindness of Koreans and amazed at their energy and will. I am eager to share, in my "adopted" city of Chennai, some of the stories that Koreans have told me as important pieces of their culture.

One very important style of storytelling, which demands years of training, is the challenging art of *p'ansori*. Dedicated students in the past would stand under waterfalls and scream for hours, to develop the unique texture and range of the *p'ansori* voice. The form had its heyday in the 19th century, and survived into the 20th century with a repertoire of five major stories, including the famous

*Simchung* tale of a filial daughter, and *Heungbu Noibu*, a tale of two brothers, one greedy and one kind. The teller, either a male dressed in flowing robes of the scholar or a female dressed in an elegant *hanbok*, is accompanied by a drummer who uses a range of rhythmic effects to intensify the telling. In the operatic style of Korean *p'ansori*, a fan is held by the teller and used to emphasize and heighten moods and phrases. Although not as popular today, it is still enjoyed by many and young *p'ansori* stars like Shin Ye still train rigorously to share this Korean art. As the form faded, the movie *Sopyonje*, by Director Im Kwon-taek, a fictional account of an aging *p'ansori* teller, became an unexpected box office hit in 1993, and brought new life to the art form. Student and drama groups also helped revive it by creating modern, often political, pieces.

The most popular type of story to tell to young people, though, remains the folk tale. Korean elders and teachers have quietly told traditional folk tales, in their own way, for ages and continue today - sharing values of filial piety, respect for elders and teachers, the importance of harmony. Scholars like Choi In-hak still collect these stories, often in today's senior centers. Modern libraries and bookstores are also the settings for some newer storytelling programs, often featuring some of Korea's growing body of children's literature.





Another type of story popular in many Korean settings is the true tale. By sharing these stories in homes, classes and in readings, Koreans pass on both inspiration and courage.

There are all kinds of folk tales and legends told in Korea, as elsewhere: even a popular version of Cinderella, *Kongjwi Padjwi*. Fool tales in Korea abound: they often served as a release valve in the vertical, classed society of the Confucian past, with those at the bottom laughing, often in secret, at those above them. Stories about officials hookwinked by servants, rich landlords cheated by clever villagers, and very foolish magistrates are still enjoyed today. There are also a number of clever characters. One favorite is the trickster, *Kim Seondal*. One of his most popular tricks tells of how he "sold" a river to some greedy rich men.

The value of hard work and the importance of study have been stressed from the older days of national civil service examinations to today's gruelling student examinations for leading universities. This short tale, showing an early incident in the life of a famous calligrapher poet, underscores the importance of a mother's role in shaping study.

Many years ago, a young boy was sent by his hardworking mother to a school in the mountain. After many months, he grew homesick and returned to visit her one evening. His mother, knowing that he must not leave his studies again, suddenly blew out the small light as they sat together. She asked him to write a poem then, in the dark, a poem to the moon. When he had finished, she lit the flame again and looked at his written characters. They were uneven, lacking strength and grace. "My son," she said kindly, "You have studied several years, but need to work harder for the next few. Your skill in writing characters still lags far behind my skill in making rice cakes." So saying, she blew out the light again. In the dark, he could hear her roll, shape, and cut rice cakes. When the light was once again lit, he admired her precise rice cakes, each exactly the same size and weight. Soon after that the boy, much ashamed, returned to his school. He did not leave again until his writing and his words were as perfect as his mother's rice cakes. Thanks to her simple guidance, he became the poet and calligrapher Han Sukbong, famed and respected during the reign of King Sunjo in the Yi Dynasty.

Although *p'ansori* demands skill and training, another type of story popular in many Korean settings is the true tale. These brief personal experience stories share the turmoil of recent economic trends and rapid social change; the weaker position of women and the still prevailing preference for sons; experiences with shamans and dreams; and, of course, the horror of the Korean War and the sorrow of the country's division. Some of the most poignant true stories are those of the military sexual slaves used and abused during World War II. By sharing these stories in homes, classes and in readings, Koreans pass on both inspiration and courage.

The Asian storyteller tells to promote rural development, to encourage devotion, to preserve heritage and the environment, to teach, to entertain, and to inspire. In both quiet village and bustling city, Asian storytellers tell on even in the twenty-first century.

Cathy Spagnoli  
Writer, Storyteller





In my search for stories, I've slid through Indonesian rice fields, sipped sake with Japanese epic singers, met with Korean monks in high mountain temples, hiked the Himalayas with Tibetan dancers, marveled at Kamishibai Festivals, and shared tea with warmhearted Southeast Asian refugees. I also travel widely in the U.S., Canada, and Asia - telling tales in festivals, museums, libraries, and in many schools. And my books reach to those who I may never see in person.

## CATHY SPAGNOLI

I grew up with stories in a warm family. My dad shared true stories of his work as a journalist, my biologist mom painted bedtime fantasies, and my Italian aunts told of coming to the new world. I started college planning to join the foreign service and went to France for my junior year. But, suddenly, I wanted a different challenge and so started hitchhiking overland to India.

After a most amazing year, I returned to Boston, quickly finished college, then went off for a two year voyage: trading stories for dance lessons in the Tibetan School of Drama, staying in a Thai Buddhist Monastery, trekking in Nepal, studying dance in Indonesia, and watching magnificent Indian storytellers. On that grand adventure, in a South Indian artist colony called Cholamandal, I met a sculptor, Paramasivam, who was born on the same day - February 10 - as I was. We fell in love but weren't sure if a cross-cultural marriage would work. So I returned to U.S. to do my M.A. and to sell his batiks. Almost three years later, in 1977, Sivam came to Boston. We were married four months later. We returned to India and stayed for several years in Cholamandal as Sivam sculpted and I explored Indian storytelling. I started telling stories, timidly, in Indian schools and on Indian television. I felt that I had found my life path.

We moved to Seattle in 1981. I turned to fulltime storytelling, working first as an Artist-in-Residence and then finding more and more work. Sivam created more great pieces, and our wonderful son, Manu, joined us in 1986. Next, we moved to lovely, peaceful Vashon Island, which is a 20 minute ferry ride from Seattle. Since we were both self-employed artists, we couldn't afford to buy a house, but we did buy land. Then slowly, very slowly, we built our own house, with help from friends and family. It is a wonderful home, with deer in the front yard. We also try to spend time in our "second home" in South India, Cholamandal.

As our house was going up, my books were coming out. My first book sprang from a collecting project I did with Southeast Asian refugees. Then another followed and another; I now have 15 books out and am working on more. I feel very lucky to earn a living from doing work which I love and which helps me to meet so many great people. In my search for stories, I've slid through Indonesian rice fields, sipped sake with Japanese epic singers, met with Korean monks in high mountain temples, hiked the Himalayas with Tibetan dancers, marveled at Kamishibai Festivals, and shared tea with warmhearted Southeast Asian refugees. I also travel widely in the U.S., Canada, and Asia — telling tales in festivals, museums, libraries, and in many schools. And my books reach to those who I may never see in person. It is indeed a wonderful life!

**From 14-16 February 2008, Cathy Spagnoli will conduct two storytelling sessions - for children aged 7 to 12 and for adult listeners.**

**For more details contact InKo Centre at 044 2436 1224**



# ASIAN CINEMA FUND

Are you an independent filmmaker looking for support to develop a compelling script? Or are you looking for post production support? Perhaps you are developing an idea for a documentary and require funding to share what you have researched with the world?

The 12th Pusan Film Festival has taken a bold step to become a window for Asian cinema with a pioneering financial support programme, the Asian Cinema Fund (ACF) to support independent Asian filmmakers to develop compelling stories, make high quality films and enhance their artistic creativity.

The ACF will offer funding amounting to a total of approximately USD 850,000 and is expected to create a strong network among Asian film communities by funding development, production and post production for Asian documentaries and independent feature films.

## **Applications for the following categories are invited**

1. Script and Project Development Fund
2. Postproduction Support (DI, Final Mixing and A-Print)
3. Documentary Fund, Asian Network of Documentary

For further information regarding applications and deadlines, please write to [acf@piff.org](mailto:acf@piff.org) or visit <http://acf.piff.org>







# The year that was





# 한글 HANGEUL : the Korean Language

All Koreans speak and write one language, *Hangeul* and this has been a decisive factor in forging their strong national identity. Koreans have developed several different dialects in addition to the standard used in Seoul. However, the dialects, except for that of Jeju-do Province, are similar enough for native speakers to understand without any major difficulties.

*Hangeul*, which consists of 10 vowels and 14 consonants, can be combined to form numerous syllabic groupings. It is simple, yet systematic and comprehensive, and is considered one of the most scientific writing systems in the world.

The Korean script which is now generally called *Han-geul* was invented in 1443 in the reign of King Sejong (1418-1450), the fourth king of the Joseon Dynasty. It was then called *Hunminjeongeum*, or 'proper sounds to instruct the people'.

Linguistic and ethnological studies have classified the Korean language in the Altaic language family, which includes the Turkic, Mongolic and Tungus-Manchu languages. The Korean Alphabet, *Hangeul*, was created by King Sejong the Great during the 15th century. Before its creation, only a relatively small percentage of the population was literate and only a few could master the difficult Chinese characters used by the upper class.

In attempting to invent a Korean writing system, King Sejong looked to several writing systems known at the time, such as old Chinese seal characters and Uighur and Mongolian scripts. The system that Joseon scholars came up with, however, is predominantly based upon phonological studies. Above all, they developed and followed a theory of a tripartite division of the syllable into initial, medial and final phonemes, as opposed to the bipartite division of traditional Chinese phonology.

*Hangeul*, which consists of 10 vowels and 14 consonants, can be combined to form numerous syllabic groupings. It is simple, yet systematic and comprehensive, and is considered one of the most scientific writing systems in the world. *Hangeul* is easy to learn and write, and this has greatly contributed to Korea's high literacy rate and advanced publication industry.

The Korean language is spoken by about 70 million people. Although most speakers of Korean live on the Korean Peninsula and its adjacent islands, more than 5 million are scattered throughout the world.

The origin of the Korean language is as obscure as the origins of the Korean people. In the 19th century when Western scholars "discovered" the Korean language, the first question asked was from what family of languages the Korean language was derived. These scholars proposed various theories linking the Korean language with Ural-Altaic, Japanese, Chinese, Tibetan, Dravidian, Ainu, Indo-European and other languages. Among these theories, only the relationship between Korean and Altaic (which groups the Turkic, Mongolian and Manchu-Tungus languages) and the relationship between Korean and Japanese have continuously attracted the attention of comparative linguists in the 20th century.



The initial sounds (consonants) are represented by 17 letters of which there are five basic forms.

ㄱ (g) depicts the root of the tongue blocking the throat;

ㄴ (n) depicts the outline of the tongue touching the upper palate;

ㅁ (m) depicts the outline of the mouth;

ㅇ (s) depicts the outline of the incisor; and

ㅇ (ng) depicts the outline of the throat.

The original *Hunminjeongeum* text also explains that the medial sounds (vowels) are represented by 11 letters of which there are three basic forms:

· (a) is a depiction of Heaven

ㅡ (eu) is a depiction of Earth

ㅣ (i) is a depiction of man

By combining these three signs, the other medial letters are formed.

Altaic, Korean and Japanese not only exhibit similarities in their general structure, but also share common features such as vowel harmony and lack of conjunctions, although the vowel harmony in old Japanese has been the object of dispute among specialists in the field. These languages also have various common elements in their grammar and vocabulary.

## HISTORY

According to early historical records, two groups of languages were spoken in Manchuria and on the Korean Peninsula at the dawn of the Christian era: one belonged to the Northern Buyeo group and the other to the Southern Han group. Around the middle of the 7th century when the kingdom of Silla unified the peninsula, its language became the dominant form of communication. As a result, the linguistic unification of the peninsula was achieved on the basis of the Silla language.

When the Goryeo Dynasty was founded in the 10th century, the capital was moved to Gaeseong, located at the center of the Korean Peninsula. From that time onward, the dialect of Gaeseong became the standard national language. After the Joseon Dynasty was founded at the end of the 14th century, the capital was moved to Hanyang, today's Seoul. However, since Seoul is geographically close to Gaeseong, the move had little significant effect on the development of the language.

## KOREAN SCRIPT

The Korean script which is now generally called Han-geul was invented in 1443 in the reign of King Sejong (1418-1450), the fourth king of the Joseon Dynasty. It was then called *Hunminjeongeum*, or 'proper sounds to instruct the people'. The script was promulgated in 1446 in a document which was also called *Hunminjeongeum*. The motivation behind the invention of the Korean script, according to King Sejong's preface, was to enable the Korean people to write their own language without the use of Chinese characters. Until the introduction of *Hunminjeongeum*, Chinese characters were used by the upper classes and Idu letters, a kind of Chinese-based Korean character system, were used by the populace. There also seems to have been a second motivation behind the development of Korean script and that was to represent the "proper" sound associated with each Chinese character.

In attempting to invent a Korean writing system, King Sejong and the scholars who assisted him probably looked to several writing systems known to them at the time, such as Chinese old seal characters, the Uighur script and the Mongolian scripts. The system that they came up with, however, is predominantly based upon their own phonological studies.

Korean is a verb-final language with the verb always the last constituent of the sentence. It is perhaps the only language in the world which has the honorific suffix "si" which shows the speaker's respect to the listener.



# ANDONG MUSEUM - COMBINING TRADITIONAL RELICS AND HIGH-TECH FORMATS

How about a museum of traditional culture equipped only with digital gadgets instead of relics? A Traditional Culture Contents Museum, the first museum in Korea to showcase Korea's past history through digital means has opened in Andong.

The museum which opened after four years of study and research is situated at Andong Culture Park with over 20 different display rooms to entertain visitors.

While the place looks no different from the average culture museum, decorated with traditional tile roofs on the outside, a long staircase leading to underground rooms tells a different tale. Waiting to greet visitors in the first room are images flashing through 63-inch PDP's and 6-meter-wide LED's. Other images too bounce from the walls to the floor, presenting scenes of the past.

The "Click! Old Sounds" section comprises women's work songs that used to be sung by housewives while weaving and cooking in the past, sights and sounds that are fast disappearing from our contemporary world. Traditional rites come alive through animation.

One can also experience Andong's Hahoe Mask Dance and have a birds-eye-view of greater Andong through satellite images. The virtual relics room has floating images that can be altered by the touch of one's hand.

The highlight of the exhibition is a 4D animation of a battle scene between the founder of the Goryeo Dynasty Wang Geon and his rival Gyeon Hwon, some 2,000 years ago in Andong. This motion-capture animation has received rave reviews for the lifelike movements of its characters and the detailing of clothes and weapons.

The museum also has a travel navigation system for Andong which helps locate other interesting sightseeing spots and restaurants.

"The museum is the result of a lot of research and studies. It should be an inspiration for other ideas on how to preserve and develop our unique culture." stated a museum official.





# CALENDAR 2008

INKO CENTRE - CHENNAI

January

February

March

## KOREAN FOR BUSINESS PURPOSES

1 3 8 10 15  
Tue Thu Sat Sun Tue  
17 22 24 29 31  
Tue Thu Sat Sun Tue

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

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

## ENGLISH FOR SOCIAL PURPOSES

1 3 8 10 15  
Tue Thu Sat Sun Tue  
17 22 24 29 31  
Tue Thu Sat Sun Tue

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

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

## YOGA

2 4 7 9 11 14 16  
Wed Fri Sun Tue Thu Sat  
18 21 23 25 28 30  
Fri Sun Wed Fri Sun Wed

1 4 6 8 11 13 15  
Fri Sun Wed Fri Sun Wed  
18 20 22 25 27 29  
Sun Wed Fri Sun Wed Fri

3 5 7 10 12 14  
Mon Wed Fri Sun Wed Fri  
17 19 21 24 26 28  
Mon Wed Fri Sun Wed Fri

## FILM SCREENING

25 *The Beast and the Beauty*  
Directed by Lee Gye Byeok

22 *Christmas in August*  
Directed by Hur Jin-ho

28 *Typhoon*  
Directed by Kwak Kyung-tae

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

## EVENTS

3 - 10 Im Kwon-taek retrospective  
HFFK, Hyderabad

14 - 16 Story telling  
Tue - Sat

9 - 14 Indo-Korean Ceramic Exhibition  
Gallerie Nyaya, Delhi

1 - 8 1st Women's Film Festival  
Sathyam Cinemas, South India  
Film Chamber of Commerce





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

**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

**TYPHOON**

**CALENDAR**

**LANGUAGE**

**1st Women's Film Festival**

**FILM**

**STORYTELLING**

Contact **The Korean Association** in Chennai :  
51, 6th Main Road, Raja Annamalaipuram, Chennai - 600 028, T : 044 2432 3747, F : 044 2436 1226

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



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