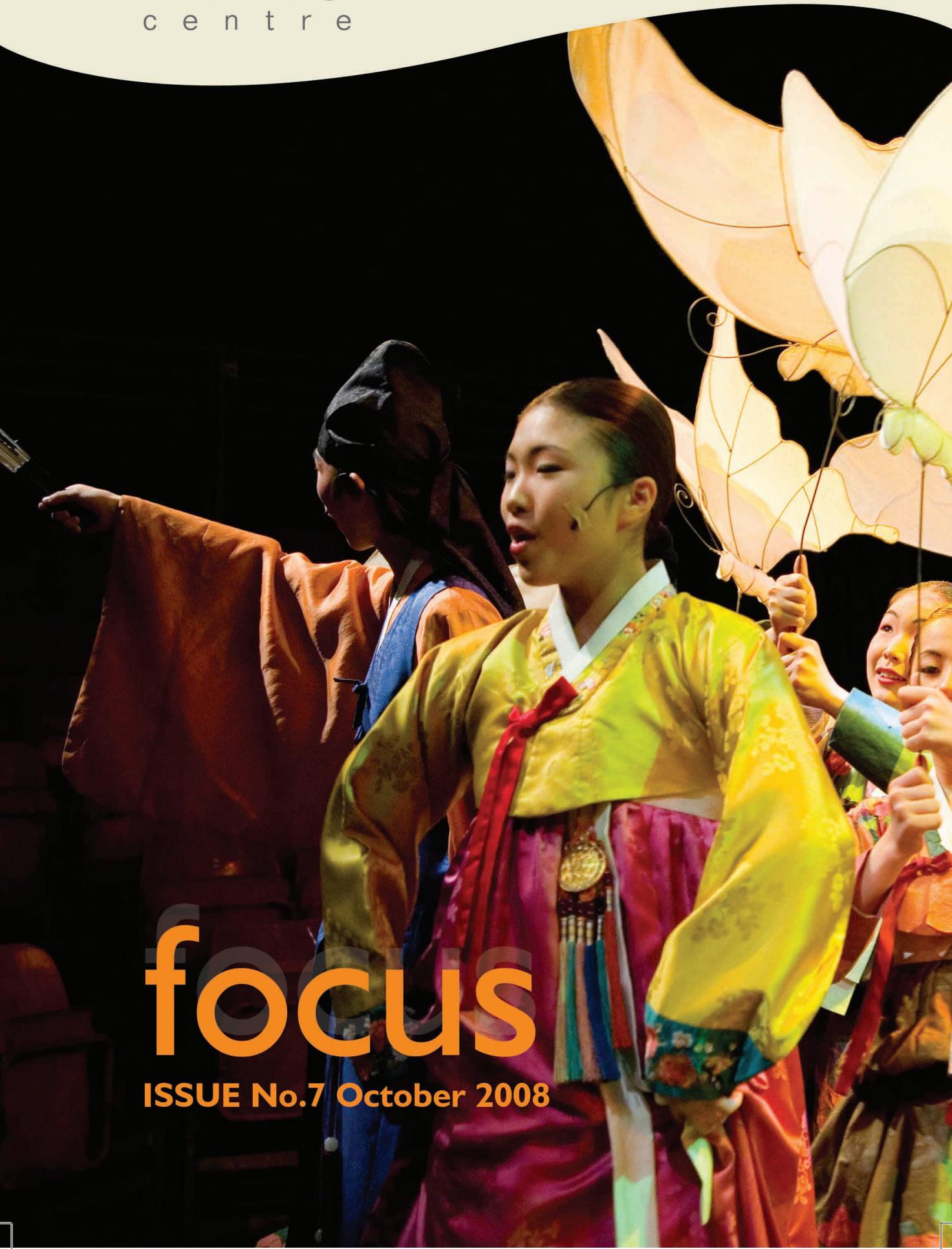




focus

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Editorial

The role of cultural diplomacy as the soft but dynamic power cementing nations is irrefutable. Through language, literature, music, dance, film, the visual arts, cuisine, we find access to cultures other than our own, to traditional techniques different from those we are familiar with, to belief systems that make a people what they are. And, in the process, often in an indescribable manner, we understand ourselves and our own culture better.

Our programmes encompass the entire range of performing and visual arts and we aim through specific performances, exhibitions, screenings to enhance the cultural understanding between India and Korea and to deepen this engagement by reaching out to connect people in these two countries in a meaningful and sustained manner.

In its perennial quest for existence and co-existence, survival and progress, culture seeks as much independence as inter-dependence, to conform as much as to reform, to accept as well as to reject. All of our projects are underpinned by research to ensure that the ensuing presentation reflects the culture from which it emanates in an authentic, unbiased fashion. To this extent, we aim to present work that examines artistic endeavour in a globalised context where the fit between tradition and its contemporary relevance takes centrestage.

This October, InKo Centre's associates with Ranga Shankara's AHA! Theatre initiative for children, to present Korea's first and largest English Musical Theatre Company, Theatre Seoul's spectacular musical, *Choon Hyang: True Love*, in their debut performance at Ranga Shankara, Bangalore. Visually stunning with soul-stirring music to match, this production, *of, by and for children*, recreates a Korean folktale of love and resilience that promises to regale audiences, young and old alike. Also, this quarter, we present, with support from NDTV Lumiere, a special retrospective package of the award-winning, idiosyncratic filmmaker Kim Ki Duk's films at three International Film Festival's in India- at Mumbai, Chennai and, later in January 2009, in Bangalore. Even as stories unfold on the stage and on the screen, we are delighted to support the journey of a Korean folktale into an Indian classroom. InKo Centre supports Tulika Publisher's publication of *High in the Sky*, a Korean folktale retold by Cathy Spagnoli, with original illustrations by Jo Hye Min, her student at Hannam University in Daejon, Korea. This large-format book will be published first in Tamil and then simultaneously in English, Hindi, Telugu, Kannada, Gujarati, Marathi and Bengali.

Read Dr Radha Ramaswamy's account of a seminal international Theatre conference in Seoul. Dr Radha Ramaswamy is a founder-member of the Indian Society for Theatre Research. And, read about our support of two visits by two talented individuals to India and Korea respectively, with an aim to develop long-term links and sustainable projects in two varied fields- Craft promotion and development and Contemporary Dance.

Coming October, we will exist in cyberspace- Log on to www.inkocentre.org to visit us virtually, whether to read **focus** online, to visit our media room to view what has been or to click on our homepage for what's to come.

Following the extremely enthusiastic response, the weekly and monthly 'InKo happenings' – Language classes; Yoga; Taekwondo 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.

RATHI JAFER
Director, InKo Centre

InKo screenings

Our screenings this quarter present a rich and varied fare by three contemporary Korean directors.

24 October 2008

Family Ties, 2005,
Directed by Kim, Tae-yong

Mi-ra, who runs a small snack food restaurant, has brother named, Hyung-chul. After being discharged from the military, Hyung-chul goes missing. After five years, Hyung-chul suddenly comes back home accompanied by a middle-aged woman, Mu-sin. He gives a bunch of flowers to Mi-ra and introduces Mu-sin as his wife. Mu-sin looks at least 20 years older than Hyung-chul. From that moment, an eccentric family is born.

Family Ties works as a compilation of three short films that tell distinct and seemingly disconnected stories. Along with a penchant for odd characters, the stories share a common theme of dysfunctional families and relationships that later connect with one another in the unexpected ways. In describing the relationships, director wisely avoids angst and melodrama, and instead injects the stories with doses of humour that at times border on the absurd. This off-kilter quality gives *Family Ties* the right amount of tension; it keeps the audience

smiling while they try to guess where this wonderful mess is heading.

The Korean Film Critics Society chose Kim Tae-yong's film as the best Korean film of 2006. *Family Ties* was also awarded top prizes by the Pusan Film Critics jury and by the jury at the Thessaloniki International Film Festival in 2006.

28 November 2008

A Dirty Carnival, 2006,
Directed by Yoo Ha

Byung-doo, the second-in-command in a small-time organized crime gang, leads an aimless and wild life. Life is hard for him since he has to single-handedly support his mother and two younger siblings. However, when Mr. Hwang asks him to embark on a secret mission, Byung-doo realises that this is one chance he should not miss. The mission is dangerous, but success would mean that Byung-doo would no longer have to worry about supporting his family.

The film's violence is intensely realistic, being chaotic and visceral rather than choreographed or polished, making the set pieces all the more thrilling when they suddenly explode. This makes for a tense, edgy atmosphere. Although the plot may sound like a run-of-the-mill story charting the rise and fall of a vaguely sympathetic criminal anti-hero, *A Dirty Carnival* is actually a rich emotional drama, and is far more concerned with the effects of violence and gangster

Family Ties





Driving with my Wife's Lover



A Dirty Carnival

life on the psyche of the protagonist and with how it disrupts his attempts to take care of his family and lead a normal life.

19 December 2008

Driving with my Wife's Lover, 2007,

Directed by Kim, Tai-sik

Tae-han runs a stamp shop in a small town, and spends his time engraving seals. One day he learns that his wife is having an affair and he decides to witness his wife's infidelity with his own eyes. Knowing that his wife's lover Joong-sik is a taxi-driver, he goes to Seoul, intentionally gets in Joong-sik's cab and asks for a long-distance drive. They encounter various situations as they travel along the highway, sometimes fighting, sometimes

sharing an exciting moment. Slowly Tae-han realises that his wife and Joong-sik might really be in love.

Far more than just a quirky road trip through South Korea, *Driving With My Wife's Lover* is an intricately crafted character study that paints an intimate and vivid picture while remaining refreshingly simple at its core. This beautifully stylized feature debut from Korean director Kim Tai-sik, begins with a straightforward story line that revolves around marital infidelity and a scorned husband's quest for revenge, but quickly evolves into a rich and layered journey toward self-discovery.

Driving with My Wife's Lover's debuting director Kim Tae-sik won the Best Director Award at Monaco's International Emerging Talent Film Festival. The film was nominated for the Grand Jury Prize at Sundance, and for the Grand Bell Awards, one of Korea's major film awards.

For information regarding Korean Language classes, **Yoga, Taekwondo and Calligraphy classes**, Please contact InKo Centre 51, 6th Main Road, Raja Annamalaipuram, Chennai - 600 028, T : 044 2436 1224 or log onto www.inkocentre.org

Choon-Hyang: True Love

Theatre Seoul at Ranga Shankara, Bangalore

InKo Centre in association with Ranga Shankara is delighted to present Korea's first and largest English Musical Theatre company, Theatre Seoul in their debut performance in Bangalore. Theatre Seoul's *Choon Hyang: True Love* will be presented at Bangalore on 22, 23 and 24 October 2008.

Since its inception, in 1995, Theatre Seoul has been working hard to develop Musicals in English for children. Starting in 1996 with *Ali Baba and the Forty Thieves*, the company has presented a number of musicals based on well known Korean and international tales such as, *Beauty and the Beast*, *Alice's Adventures in Wonderland*, *Peter Pan*, *The Faithful Daughter Shim Chung*, *Cinderella*, *The Sound of Music*, *Heungbu & Nolbu*, *The Wizard of Oz*, *Choon Hyang: Love Story*, *The Little Prince*, *Myths of Greece and Rome*, *Pandora's Box*, *Magic School*, *Pyungkang and Ondal*, *The Last Petal*.

Theatre Seoul is primarily a company that creates work that combines education and drama and it is theatre for children, by children, and of children. It is Korea's first and the largest English Musical Theatre company for children with almost 100 members ranging from 4-19 year olds.

Of all their productions, *Choon Hyang: True Love* met with the greatest critical acclaim both in Korea and abroad. Commissioned to commemorate the World Cup in 2002, the production won rave reviews at the La Guardia Performing Arts Centre, New York in 2005 and at the Edinburgh Festival in 2007.

According to the *Scotsman*, the production was phenomenal "brimming with enthusiasm... the young cast delivers the narrative with clarity...With lively choreography and sweet vocals, all the ensemble moments are faultless." The BBC rated the show as "fun and exciting".

The story of Choon-Hyang and her true love Mong-Ryong has been passed down orally in Korea for centuries. Packed with energy, dynamic choreography,



Director, Kevin Kim



stunning music and remarkable costumes, Theatre Seoul's production of *Choon-Hyang* is a heart warming tale of love and resilience for adults and children of all ages.

Visually stunning... tremendous energy: A musical you can enjoy with your whole family

Choon-Hyang was a daughter of a widow Kisaeng (a group of women who make their livelihood by dancing and singing) at Namwon, a southern provincial town of Korea. She happens to meet Lee Mong-Ryong, a son of a nobleman and falls deeply in love with him. But after a few days, they are forced to separate. Lee's father has to take up an official position in Hanyang (the old name for Seoul).

In the mean time, a new governor comes to the town where Choon-Hyang lives. He hears about the beauty of Choon-Hyang and forces her to be with him. But Choon-Hyang repeatedly refuses his advances and is finally put in jail. The governor who is angered by her rebuttal, decides at last to execute her on his birthday.

Meanwhile, Lee Mong-Ryong in Hanyang has successfully passed the Kwago, a government examination to recruit high-level officers and has become an Amhaengosa, a secret inspector on local administration, commissioned by royal decree. He comes in disguise to the town where Choon-Hyang lives. There, some interesting and funny incidents take place due to his disguise.

Finally, he appears at the birthday party of the governor, discloses who he really is and his current position, and punishes the notorious governor. In the end, Lee Mong-Ryong is happily reunited with Choon-Hyang.

About Ranga Shankara:

Ranga Shankara is a world-class theatre facility in Bangalore, India. One of the most affordable theatre spaces in India today, Ranga Shankara is dedicated to showcasing theatrical performances from India and abroad, to producing



Top: One unique feature of the production is its stunning costumes which are almost entirely made of hanji paper.



and commissioning new and innovative theatre forms and productions, and facilitating outreach programmes to build audiences for theatre and to impart theatre skills. Born from a dream envisioned by actor-director Shankar Nag, the theatre is a celebration of artistic excellence. Arundhati Nag's tireless task of building the theatre over 10 years was propelled by the selfless contributions made by hundreds of donors to make it a reality. Going by the philosophy of 'A Play a Day', Ranga Shankara presents more than 300 performances a year in several Indian and international languages, including special shows for children, matinees, youth festivals, and an annual Ranga Shankara Theatre Festival, to give Bangalore the best of local and international contemporary theatre.

Ranga Shankara is especially committed to bringing theatre to children through AHA!, its Theatre For Children programme. AHA! is Ranga Shankara's most ambitious programme to date and brings theatre in all its aspects to younger people. A sustained programme that reaches out to over 1500 children from all backgrounds every month, AHA! believes in giving children the theatre that they want, in line with their concerns, their hopes and ambitions. AHA! is supported by Britannia Industries.

Ranga Shankara and InKo Centre presents Theatre Seoul's *Choon Hyang: True Love*, a musical, at Ranga Shankara on 22, 23, 24 October 2008.

For information regarding ticket please log onto www.bookmyshow.com; call 080 - 26592777 or 080 - 26493982 or contact, InKo Centre, 51, 6th Main Road, Raja Annamalaipuram, Chennai - 600 028. T: 044 2436 1224 E: enquiries@inkocentre.org

InKo Centre is delighted to associate with Ranga Shankara's AHA! programme to present Korea's first and largest English Musical Theatre company, Theatre Seoul in their debut performance in Bangalore. Theatre Seoul's *Choon Hyang:True Love* will be presented at Bangalore on 22, 23,24 October 2008.

High In The Sky

A Korean folktale in an Indian classroom

InKo Centre is delighted to support Tulika Publishers' publication of 'High in the Sky' a Korean folktale retold by Cathy Spagnoli and illustrated by Jo Hye-Mi. The book will be published first in Tamil and then simultaneously in English, Hindi, Telugu, Kannada, Gujarati, Marathi and Bengali.

Once in Korea, when tigers smoked long pipes, a mother lived in a lovely village with her two children. Every day she made deok to sell. One day, as usual she goes with her basket of deok, du-bug du-bug, up the mountain. A hungry tiger jumps out, eats all the deok, gobbles up the poor woman, and then runs to the village to eat her children. But there is help from the heavens and the children escape. And the tiger? In the traditional ending to the story the tiger too dies, but in this story what happens to the tiger is... AI-KOO!

High in the Sky is a popular Korean story retold by Cathy Spagnoli, an international storyteller with a special interest in Asian tales. Cathy had narrated this story at a storytelling evening that InKo Centre had organised in Chennai in February this year. For the telling she had used picture cards illustrated by Jo Hye-Mi, one her students at Hannam University in Korea, Tulika Publishers found the illustrations delightful and felt that the book would fit into their Wordbird series . Tulika decided to publish *High in the Sky* with an aim to introduce a story from Korea to Indian children.

High in the Sky, will first be published in Tamil to meet a request from Aid India, an NGO who has placed an order for 8000 copies for the library programme they are launching in Government schools in Tamil Nadu this year.

This large-format book using the original picture cards by Korean illustrator and web designer, Jo Hye-Mi, is published by Tulika Publishers in association with InKo Centre, first in Tamil and then simultaneously in English, Hindi, Kannada, Telugu, Gujarati, Marathi and Bengali. A sprinkling of Korean words and expressions bring the flavour Korea to a new set of readers. Jo Mye-Hi's bold, colourful illustrations are inspired by the dramatic style of picture cards that she used as a student in Cathy Spagnoli's storytelling class at Hannam University in Daejon, Korea.



Re-constructing Asian-ness in a Global Age: An International Theatre Conference in Seoul

Dr. Radha Ramaswamy who attended the 51st Annual Conference of the International Federation for Theatre Research in Seoul, discusses this seminal conference that sought to address the encounter between Western theory and practice and specific forms of theatre practice in different parts of Asia. Dr. Ramaswamy's presentation in Seoul emphasised that any generalized notion of 'Indian Theatre' could not be applied easily to discuss the complex intertextual quality of contemporary urban theatre in India.

Theatre studies in conventional theatre departments in the West continue to peddle the exotic, the classical and stylized, ancient theatre forms of the East. Teachers and students show little interest in contemporary practices, which, understandably, bear the influence of the West. It is precisely aspects of this encounter between Western theory and practice and specific forms of theatre practice in different parts of Asia that was the subject of the 51st Annual Conference of the International Federation for Theatre Research (IFTR), hosted by the Department of Theatre and Division of Performing Arts and Film.Video, at Chung-Ang University, Seoul, South Korea.

The IFTR is an organization with members from over 40 countries and this was its first conference in East Asia. The 6 day conference saw over a hundred papers presented in about 35 panels, 6 keynote speakers, a spectacular opening ceremony featuring the Korean Drum Dance, and a formal closing following the announcement of the 2009 IFTR Conference in Lisbon, Portugal.

The theme of this year's conference was *Re-constructing Asian-ness(es) in a Global Age*. The multiple signs of tentativeness in the title – the hyphens, the brackets- are more than just a polite nod to the confusion and tentativeness characterizing our times. As one listened to papers, and heard what scholars and researchers were engaged in, all over the world, one felt heartened by the acceptance of multiple definitions, the willingness to engage with specificities rather than settle for broad generalizations. This was emphasized in the programme note for the conference:



Dr. Radha Ramaswamy

The diligent student volunteers



"The new millennium foresees the coming of a New Asia-Pacific era... whereas in the West, tradition, modernity and post-modernity have developed sequentially, for many Asian countries, including Korea, these different socio-cultural phases seem to happen and co-exist simultaneously... The accommodation of these different cultural ideologies within Asian societies has prompted multiple and complex cultural encounters and clashes within different sectors of the respective societies."

The keynote address on the opening day was delivered by Tadashi Suzuki, the legendary Japanese theatre director and creator of the Suzuki Method of Actor Training. Amal Allana, Director of the National School of Drama, New Delhi, speaking on the second day, impressed the audience with her scholarly, panoramic description of the evolution of Indian theatre since independence. In their keynote addresses on Thursday and Friday, the Chinese theatre scholar Xian Zhang and the Korean scholars, Jeong-Ok Kim and Miy-He Kim, spoke of contemporary trends in theatre, particularly, the east-West encounter and its impact.

The IFTR Working Groups were established to enable scholars from different countries interested in similar areas of research to exchange and share work, in a more focused and ongoing manner than an annual conference makes possible. Some of the Working Groups that met in Seoul were: African Theatre and Performance, Choreography and Corporeality, Performance as Research, Political Performance, and Popular Entertainments. The open session of the Feminist Research Working Group was a wonderful model for maximizing the opportunities provided by such a conference.

Prof Shim, Jung-Soon of Soongsil University, Seoul, a member of this Group, had invited four women theatre practitioners from Seoul - a director and three actors. They spoke, among other things, about doing adaptations of Western plays that challenged traditional Korean values. One of the interesting points Prof Shim made during discussion was that Korean audiences were more shocked by depictions of sex rather than of violence. According to her, for the average Korean, seeing soldiers on the street carrying guns was not a shocking experience, but any form of sexual deviation was still unacceptable. The session was lively, with a lot of laughter, a lot of sharing with rice cakes for all who came! Truly, one saw, and felt, the power of theatre to bring people together.



Top: A Working Group session in progress

Right: From the Opening Ceremony



Several papers explored cross cultural experiments and it was good to see that 'cross-cultural' didn't automatically mean, in the one direction only, from the West to the East - A popular theme was Asian diasporas and the search and struggle for identities - as in "Character portrayal of Indian South Africans in post Apartheid dramas" and the fascinating paper by the New Scholar Prize winner "Akram Khan Re-writes Radha: the 'Hypervisible' Asian-ness in Kylie Minogue's 'Showgirl'". There were very valuable surveys of certain performance traditions surviving and evolving into new forms outside of their original contexts, such as "Fujinami Kai- 50 years of Japanese Performance in America" and "Towards Autoethnography- Re-imagination of Korean-ness in Canada". Papers such as "Globalizing Sumo in the Imperial age: Sumo wrestlers in Australasia 1903-1905" took in broader notions of performance.

My paper on the Mumbai based playwright Ramu Ramanathan's *Cotton 56 Polyester 84*, presented in a panel had an audience that appreciated the point I was stressing: that any generalizing notion of 'Indian theatre' could not be applied in discussing the complex intertextual quality of contemporary urban theatre in India.

The uber efficient student volunteers from Chung-Ang University deserve special mention-an amazing group of youngsters who weathered everything, from hassled, irate, impatient delegates to last minute schedule changes to endless enquiries about rooms, about performances and tours and hotels, and all this with unbelievable courtesy and calm. Nothing was 'not their job', even when it really wasn't!

And what should I find when I return to India but an invitation from the InKo Centre to Yohangza's *A Midsummer Night's Dream* in Chennai. And this performance, sophisticated and rich in terms of spectacle, music, energy and physicality, as well as its interpretive quality, capped my Seoul experience!

Dr Radha Ramaswamy

With over 25 years of English teaching experience, Radha Ramaswamy now specialises in educational research and training in the development sector. She is a founder member of the Indian Society for Theatre Research and has done extensive research on contemporary Indian plays in English.

A Cultural Handshake

InKo Centre is delighted to support two visits by two talented individuals to India and Korea respectively, with an aim to develop long-term links and sustainable projects in two varied fields- Craft promotion and development and Contemporary Dance.



Kim Jin Tae, Chairman of the Board, Korean Crafts Promotion Foundation, and Chairman, Korea Federation of Handicrafts Cooperatives, Seoul, Korea

InKo Centre supported the visit of Mr Kim Jin Tae, Chairman of the Board, Korean Crafts Promotion Foundation and Chairman Korea Federation of Handicrafts Cooperatives to join an international panel of jurors in Chennai for UNESCO's flagship **Award of Excellence for Handicrafts**. The Crafts Council of India (CCI) which is the apex body for craft in India, is the coordinating agency for this award this year. The award aims to encourage artisans to produce handicrafts using traditional skills, patterns and themes in an innovative way, in order to ensure the continuity and sustainability of these traditions and skills. Over two days in September, a prestigious international panel of experts with skills in design, handicraft production and marketing met in Chennai to select the awardees. The products were marked on their ability to meet four key criteria: excellence, authenticity, innovation and marketability. Products and processes had to fulfill two pre-conditions: social responsibility and respect for the environment.

InKo Centre is currently in discussion with the Korean Crafts Promotion Foundation and CCI about the possibility of presenting an exhibition to showcase the Craft award winners from both countries in a special exhibition in India and possibly, in Korea.



Jayachandran Palazhy, Artistic Director, Attakkalari Centre for Movement Arts, Bangalore, India

InKo Centre is delighted to support Jayachandran Palazhy, Artistic Director, Attakkalari Centre for Movement Arts, Bangalore to participate **in the fourth edition of the Performing Arts Market (PAMS) from 7-10 October, 2008, at the Sejong Center and KT Art Hall in Seoul,**

Since its launch in 2005, PAMS has established itself as a major channel for international exchange, connecting artists, presenters and other arts professionals across borders and boundaries, even while providing valuable access to the latest information about and solid networking opportunities within the contemporary performing arts scene. Each year, more than 1,500 participants from Korea and abroad rejoice in the exhilarating experience of the Performing Arts Market and witness the remarkable diversity and creative energy of Korean performing arts.

PAMS 2008 is expected to host 80 booth exhibitors and to present showcases of 16 of the finest art works entitled PAMS Choice that represent the latest trends in contemporary performing arts in Korea. The informative networking and academic events will provide ample opportunities to exchange knowledge and expertise with more than 100 international delegates. In addition, in collaboration with major international performing arts festivals held during the same period, such as the Seoul Performing Arts Festival (SPAF, Sep.18-Oct.19), the Seoul International Dance Festival (SIDance, Oct.3-Oct.30) and the Asian Performing Arts Festival (Oct.6-Oct.9), PAMS presents an opportunity to view the latest in contemporary performing arts both from Korea and from around the world

The Attakkalari Centre for Movement Arts is a repertory company based in Bangalore. The company has performed in some of the best festivals in Europe and India. The Attakkalari India Biennial 2009, from 6 to 15 Feb 2009 is a unique Contemporary Dance Festival in India. Held in venues right across Bangalore the Festival will feature performances on stage as well as off stage site-specific works, Dance on Camera, seminars, discussions, workshops and Meet-the-Artist sessions.

InKo Centre is currently in discussion with the Attakkalari Centre of Movement Arts to premiere a contemporary Korean Dance company in India, at the Attakkalari Biennial in February 2009.

Kim Ki Duk

retrospective at 3 International Film Festivals in India



at three important international film festivals in India- at Mumbai, Chennai and Bangalore.

Award-winning director Kim Ki-duk has built up an international reputation with his films that starkly differ from other mainstream movies in Korea or indeed, elsewhere in the world. With provocative styles and thought-provoking themes, every Kim Ki Duk film release is met with bouquets and brickbats in equal measure. InKo Centre, with support from NDTV Lumiere is delighted to present a special retrospective of this critically acclaimed director from Korea

Calling himself a non-mainstream filmmaker, Kim Ki Duk describes every one of his films as a 'sequence' within his entire body of work. He explains that filmmaking to him is repeating the process of "kidnapping those of the mainstream into my own space, then introducing myself as a human being and asking them to shake my hand so that they will be able to forgive my threatening position."

Director's Biography

Born in 1960, Kim Ki-Duk is one of the most eminent of contemporary Korean filmmakers. Having worked as an award-winning screenwriter, he turned to directing. He is also a producer, set director, actor, art director and production designer.

Though always in the eyes of a storm, there is no doubt that he is a prolific and original filmmaker. His debut film *Crocodile* (1996) set the stark tone for his films to come. Characterised by violence and dark sexual undertones, his later films, *The Birdcage Inn* (1998) and *The Isle* (2000), continued to shock and repulse audiences. However, his films have received extensive critical acclaim, including awards from the Festival de Cannes, Berlin International Film Festival and the Locarno International Film Festival.

Despite having no formal film training or exposure to film until he was in his 30's, Kim Ki-Duk is now internationally recognised for the evocative and powerful imagery that his films contain. His film *Breath* (2007) earned him a Palme d'Or nomination at the 2007 Festival de Cannes, cementing his stature as a brilliant yet controversial contemporary filmmaker.

Filmography

Breath (Soom) (2007)
Time (Shi Gan) (2006)
The Bow (Hwal) (2005)
3-Iron (Bin-Jip) (2004)
Samaritan Girl (Samaria) (2004)
Spring, Summer, Fall, Winter... And Spring
(Bom Yeoreum Gaeul Gyeoul Geurigo Bom) (2003)

The Coast Guard (Hae Anseon) (2002)
Bad Guy (Nabbeun Namja) (2001)
Address Unknown (Suchwiin bulmyeong) (2001)
Real Fiction (Shilje sanghwang) (2000)
The Isle (Seom) (2000)
Birdcage Inn (Paran Daemun) (1998)
Wild Animals (Yasaeng dongmul bohoguyeog) (1997)
Crocodile (Ag-o) (1996)

Kim Ki Duk Retrospective package



THE COAST GUARD, (91 min/2002)



At South Korea's border with the North, troops guard the coast. Each soldier bullies those ranking beneath him; tensions are high. PFC Kang and his friend Private Kim are on patrol when drinking youths jeer them. Two nights later, Kang follows orders, opening fire at a person who has infiltrated the border zone. It proves to be a young man, one from the earlier encounter, on a drunken tryst with his girlfriend, Mi-yeong. Kang is commended, yet horrified. Mi-yeong is unhinged. Kim tries to hold onto friendship, duty, and his humanity. While Kang retreats into bizarre behavior and violence, Mi-yeong becomes easy prey to soldiers. Sickness is all.



SPRING, SUMMER, FALL, WINTER... AND SPRING, (103 min/2003)



In the midst of the Korean wilderness, a Buddhist master patiently raises a young boy to grow up in wisdom and compassion, through experience and endless exercises. Once the pupil discovers his sexual lust, he seems lost to contemplative life and follows his first love, but soon failing to adapt to the modern world, gets to jail for a crime of passion and returns to the master in search of spiritual redemption and reconciliation with karma, at a high price of physical catharsis.

Spring, Summer, Fall, Winter... And Spring, is entirely set on and around a tree-lined lake where a tiny Buddhist monastery floats on a raft amidst a breath-taking landscape. The film is divided into five segments, with each season representing a stage in one man's life. This exquisitely beautiful and very human drama was nominated for the Pardo d'Oro at the Locarno International Film Festival in 2003.



TIME, (97 min/2006)



Seh-hee and Ji-woo have dated for two years; jealousy consumes her. She worries he will tire of her face. Then, she disappears. Telling no one, she goes to a plastic surgeon for a new face. Ji-woo has no idea where she is, although when he does respond to other women, someone unseen intervenes. Then, he meets See-hee, and although he tells her he misses Seh-hee, this new relationship blossoms into love. They talk at the same coffee house, visit the same sculpture park, and pose for the same photograph just as he did with Seh-hee. And what will Ji-woo do when he learns the truth? Is losing face losing self?



BREATH, (/84 min/2007)

Lifeless Yeon finds herself drawn to a condemned criminal Jin when she learns about his suicide attempt on death row. Without fully comprehending why, she visits Jin in prison and treats him like an old friend. Jin does not open up to her easily, but



as time passes and she brings spring, summer and autumn to him, they find refuge from the outside world in each other's arms. Jin's clock is ticking away, though, and Yeon does not want to lose him as she watches on helplessly. *Breath* is a surreal tale of love in unlikely places. As Yeon and Jin endeavour to find life and love, Kim Ki-Duk's distinctive style of storytelling leaves his audience engrossed. The film was nominated for the **Palme d'Or at the 2007 Festival de Cannes**.

InKo Centre with support from NDTV Lumiere, is delighted to present a special Kim Ki-Duk retrospect at the following international film festivals in India:

The 7th Third Eye Asian Film Festival, Mumbai

16 - 23 October 2008

Mumbai will host the 7th Third Eye Asian Film Festival from 16-23 October 2008 in 4 venues. More than 80 films will be screened during this week-long international film festival and will include a special retrospective of the films of acclaimed South Korean director Kim Ki Duk. The festival is organized annually by the Asian Film Foundation in collaboration with National Film Development Corporation & Prabhat Chitra Mandal, a leading film society of Mumbai. The basic objective of the festival is to propagate Asian Cinema which does not have theatrical releases in India. Eminent Korean Director Park Swang-su will be felicitated with the Asian Film Culture award.

The 6th Chennai International Film Festival (CIFF)

17 - 26 December 2008

CIFF is an annual event organised by the Indo-Cine Appreciation Foundation in Chennai. The 6th edition will be presented by ICAF with support from the Govt. of Tamil Nadu, NFDC, Directorate of Film Festivals, New Delhi, Goethe Institut, InKo Centre, Alliance Francaise of Madras, the Japan Consulate and the US Consulate. About 120 films are likely to be presented from about 40 countries.

The Country Focus would be on Russia, Switzerland and Finland. The Festival aims to honour 2 or 3 yesteryear film personalities of Tamilnadu with a Lifetime Achievement Award

3rd Bengaluru International Film Festival, (BIFFES)

Bangalore, 15-22 January, 2009.

The annual Bengaluru International Film Festival is organized by Suchitra Film Society and is an important annual film event showcasing outstanding films from around the world. The 3rd Bengaluru International Film Festival includes a Country Focus on Italy and China and a retrospective of the films of well known filmmaker Kim Ki Duk from South Korea in association with InKo Centre Chennai. There will be two more sections, one showcasing Indian regional cinema and award winning documentary films from different countries. The Tribute section will include films of Kon Ichikawa from Japan and Youssef Chahine of Egypt.



NDTV Lumière is the first movement of its kind in India that meets the long-existing need of film enthusiasts. It aims to bring the best of world cinema to India and to make it available across multiple platforms such as theatrical releases, home videos, a 24 hour TV Channel, on-ground events as well as on the internet and on mobile phones.



Newspicks

Andre Kim: Korea's first male fashion designer

Kim Bong-nam, more widely known as Andre Kim, was born to rural farmers in Goyang, Gyeonggi-do, in 1935. Graduating from the Kukje Fashion Design Academy, Kim opened "Salon Andre" in central Seoul in 1962 at the age of 27, becoming Korea's first male fashion designer.

In 1966 he held a fashion show in Paris, a first for a Korean fashion designer. Later he had fashion shows in New York, Washington, Barcelona, Cairo, Sydney and Beijing.

He was named the chief designer for the 1981 Miss Universe Beauty Pageant and in 1988 he designed the uniforms of the Korean athletes for the Seoul Olympic Games.

In 1997 he was presented with the Presidential Culture and Art Medal for his contribution to the fashion industry. In 2003 he was awarded Italy's Cultural Merit Award and was elected as UNICEF's goodwill ambassador.

In November 2006, Kim showcased his costumes representing the beauty of Korea at Angkor Wat, a UNESCO World Heritage Site, in Cambodia. The show titled "Fashion Fantasia: Angkor Wat" is the first of its kind ever held with the ancient temple as a backdrop.

His distinctive designs are represented by the bold, rich colours and motifs of Asian patterns, including large roses, birds and tree branches.

For the 73-year-old fashion designer, who still holds almost 20 fashion shows a year, a fashion show is not just about introducing new collections. It is an artistic performance showcasing fashion and sophistication. His choice of classics as background music creates an elegant and dramatic mood and his white-toned settings bring out the unusual colours of his designs.

The highlight of his fashion shows is the final entree, featuring white suits and wedding dresses romantically embellished with Kim's symbolic designs. The wedding dress show is particularly renowned for showcasing famous Korean celebrities.

Kim holds an award ceremony called "Andre Kim Best Star Awards," to honor pop stars or cultural figures who are considered to contribute to the cultural development of Korea. With many top profile celebrities attending the ceremony, the national and international media pay keen attention to Kim's star-studded shows.



Top: Fashion designer Andre Kim, centre, stands with actor Kim Rae-won, (right), and Lee So-yeon during a fashion show finale.

Middle: Andre Kim showcases his costumes at Angkor Wat temple in Cambodia, November 2006.

Bottom: Models walk the catwalk during Andre Kim's fashion show.

Photo: Courtesy, *The Korea Herald*

Shim Young-mi knots art and life together

Traditional knotting artist Shim Young-mi, 62, is shy of shaking hands. Even though she meets many people thanks to her reputation, she dislikes exposing her hands, which reveal 40 years of her knotting work.

"I hate to show my ugly hands to other people. My fingertips are cracked and pigments are soaked in the cuts," she says, covering her hands.

Nowadays *maedeup*, or the traditional Korean art of decorative knotting, is known to be created by the deft hands of female artists. But those who worked in the early days of the knotting art were mostly male because the work was a physically difficult process. Shim learned knotting skills from her father-in-law and husband.

"Earlier, every process was done by hand. We had to dye silk threads with natural pigments, twist the threads into strings and knot the strings. It wasn't easy for me to endure the physical pain, but I have never thought of quitting the job. I'm still fascinated by the beauty of Korean knotting," says Shim.

Her father-in-law Yu Cheon-man acquired knotting skills from his aunt, who was working in the palace during the Joseon Dynasty, the heyday of Korean knotting art. Yu settled in Gwanghui-dong in Seoul, which was called "Maedeup Village" because many knotting artists and vendors lived there in the 1960s.

Shim, who was in her early 20s, sometimes partook in knotting work just for fun at Yu's workshop. She helped make small knotting accessories such as *norigae*, worn with *hanbok*, and evening bags. Yu often praised Shim's dexterity and let her do more difficult jobs.

"You know the old saying 'You can judge the whole by a part.' He approved my hand skills and praised my personality. Then he introduced me to his third son, who was also helping his father's work," Shim said.

At the age of 27, she married Yu Mu-woong and formally received instruction in knotting from her father-in-law. In those days, the family struggled to make ends meet -- like most knotting artists -- because Korean *maedeup* was not fully recognized as an art. To make matters worse, the family business worsened as customers broke off business connections after the death of her father-in-law.

Shim had to seek clients in other regions, and ironically, this strategy brought in success for her business. Shim launched the brand "Donglim Maedeup" – "Donglim" being her pen name. In 1988, when her workshop provided knotting pieces used for official Seoul Olympics souvenirs, Shim herself earned wide recognition both at home and abroad.

Shim Young-mi works on twisting silk threads into a string.



Newspicks

With exhibitions in France, the Netherlands and Belgium Shim also organises one regular exhibition every year with neighboring countries. The rotating exhibition is aimed to introduce the knotting pieces of Korea, China and Japan and to encourage each country's traditional art through mutual understanding.

In 2004, Seoul City entrusted to Shim a museum specializing in Korean *maedeup*, called "Donglim Korean Maedeup Museum." Located in Bukchon village, where traditional Korean houses are well preserved, the museum showcases colorful *maedeup* pieces and also their more modernised versions.

Shim's knotting works have been featured in some popular TV dramas, such as *Gung* and *Hwang Jin-i*, portraying Korea's modern royal family and the most famous female entertainer during the Joseon Dynasty respectively.

"I'm enthusiastically supporting my daughter-in-law, who is studying cultural heritage conservation at a university. Even though I feel confident about my knotting skills, I know academic studies need to be undertaken to further develop the tradition. I still adhere to the traditional way of making knots. works. I also encourage young people to try new and modern things, but not to the extent that tradition is ignored," says Shim.



Left: *Maedeup* pieces

Bottom: Japanese tourists look at the *maedeup* pieces displayed at the Donglim Korean Maedeup Museum in Seoul.

Photos: Courtesy, *The Korea Herald*

Heir of the last royal family becomes ceramic artist

The Korean media paid keen attention to a recent exhibition of a rookie ceramic artist. The artist's attempt to apply graffiti to Korean traditional porcelain was a new approach, but the attention was more about the artist Yi Jin, 32, who is the great-granddaughter of the nation's last, Emperor Gojong.

Her father Yi Seok, professor of history at Jeonju University in Jeollabuk-do, is a son of Prince Yi Gang, the fifth son of Gojong. Currently Yi Seok is one of two heirs to the throne and the only one living in Korea.

During the exhibition held at a gallery in southern Seoul, Yi showed 50 ceramic works with the theme "Clay, Energy, Graffiti and Communication."

"New energy (graffiti) is poured into traditional porcelain. I want to communicate with people around the world through the messages expressed on the surface of ceramics", Yi Jin told the local media.

While her older sister Yi Hong is an actress who appeared in several dramas and TV commercials, it was the first time Yi exposed herself to the public.

Centuries ago, pressured by the growing influences of neighbouring countries, King Gojong of the Joseon Dynasty declared Korea an Empire in 1897 and assumed the title of emperor in order to assert Korea's independence. In 1919, during Japanese colonial rule, Emperor Gojong was poisoned to death. The death of the Imperial Crown Prince Uimin in 1955 is generally considered as the end of the royal family.

Two years ago, with the popularity of the TV drama *Gung (Princess Hours)* featuring modern Korea under a constitutional monarchy, an on-line campaigns was launched to revive the nation's royal family.

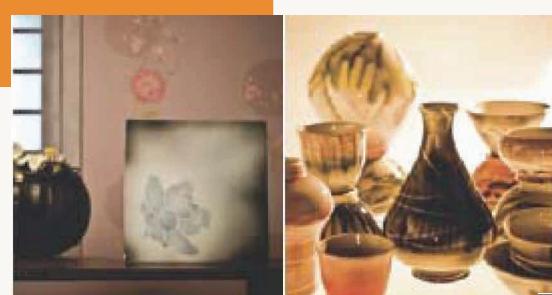
"The social system has already changed dramatically. But we can restore it in an artistic way. That's why I'm working for the Royal Family Culture Foundation," Yi Jin told a local vernacular daily newspaper.

Yi is currently working as a committee member of an art competition sponsored by the Royal Family Culture Foundation, which was established to preserve royal culture and to present it around the world.



Top: Yi Jin
(Photo: Yonhap News Agency)

Bottom: Yi's ceramic works
(Photo: Courtesy, Ju Gallery)



We are now Online



log on to www.inkocentre.org

to visit us virtually, whether to read **focus** online, to visit our media room to view what has been or to click on our homepage for what's to come.

CALENDAR 2008/09

INKO CENTRE - CHENNAI

October

November

December

KOREAN LANGUAGE COURSE: BEGINNERS/INTERMEDIATE LEVEL

28 30
Tue Thu

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

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

KOREAN FOR BUSINESS PURPOSES

29 31
Wed Fri

5 7 12 14
Wed Fri Wed Fri
19 21 26 28
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3 5 10 12 17
Wed Fri Wed Fri Wed
19 24 26 31
Fri Wed Fri Wed

ENGLISH FOR SOCIAL PURPOSES: LEVELS I & 2

1 2 7 8 9 14 15
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16 21 22 23 28 29 30
Thu Tue Wed Thu Tue Wed Thu

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YOGA

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20 21 27 28
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FILM SCREENING

24 *The Big Swindle*
Fri Director Choi, Dong-hun

28 *Family Ties*
Fri Director Kim, Tae-yong

26 *The Dirty Carnival*
Fri Director Yoo Ha

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

EVENTS

16-23 Kim Ki Duk retrospective at
Thu-Thu the 7th Third Eye Asian Film
Festival, Mumbai.
22-24 Theatre Seoul's Musical -
Wed - Fri Choon Hyang: True Love,
Ranga Shankara, Bangalore

17-26 Kim Ki - Duk retrospective at
wed-Fri the 6th Chennai International
Film Festival, Chennai.

Visa Services :

Travellers from Tamilnadu, Pondicherry and Kerala can obtain information regarding visas for 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

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,
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Registered office :

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