

# focus

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# Editorial

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Oral and intangible heritage is defined by UNESCO as “the totality of tradition-based creations of a cultural community expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity.” Language, literature, music and dance, games and sports, culinary traditions, rituals and mythologies, knowledge and practices concerning the universe, know-how linked to handicrafts and cultural spaces are among the many forms of intangible heritage. Intangible heritage is seen as a repository of cultural diversity and creative expression, as a driving force for living cultures.

Although fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of rapid globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue and encourages mutual respect for other ways of life. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next.

Since it can be vulnerable to forces of globalization, social transformation and intolerance, UNESCO encourages communities to identify, document, protect, promote and revitalize the collective cultural heritage of humanity. Intangible culture includes those aspects of culture that can be recorded but cannot be touched or engaged with, without an intermediary vehicle. These cultural vehicles, designated “Human Treasures” by the United Nations, are indeed the true wealth of nations.

In this issue of **focus**, engage with programmes that aim to present the many fragile manifestations of India and Korea’s intangible cultural heritage. Read about Korea’s designated Intangible Cultural treasure for Mosi weaving, Ms Bang Youn-Ok who will visit Chennai in October to demonstrate the fine art of Mosi weaving at *Kaivalam*, the World Craft Summit that promises to draw in legendary master craftsmen from many parts of the world. Mosi weaving is identified by UNESCO as an important item in humanities collective intangible heritage list and Ms Bang Youn-Ok, one of its foremost proponents, is credited with creating ramie fabric that is as light and translucent as a dragon fly’s wings! *Kaivalam* will also feature an international symposium at which Mr Byung Soo Eun, the former Director of the renowned Gwangju Biennale and current Artistic Director of Seoul City, will speak on the subject of Korean craft in a contemporary setting. In November, the award-winning Be-Being, one of Korea’s most innovative of contemporary music groups, will premiere at the Hindu Friday Review November Festival in Chennai and at the Kolkata International Music Festival in Kolkata with music that creatively combines traditional instrumentations and Buddhist chants with computer generated sound. Also in November, is a Young Artists’ Exhibition presented in association with the Indian Art Museum in Korea and Lalit Kala Akademi in India that will showcase the dynamism and multi-dimensional creativity of 14 young Indian and Korean artists. Read about the creative links that InKo Centre has initiated with support from valuable partners in India and Korea, across different art forms- literature, theatre, music, dance and ceramic art- with a view to share best practices, create sustainable artistic networks and to develop exciting new, creative collaborations.

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.

**Rathi Jafer**

Director, InKo Centre

# view @ InKo

Fantasy, animation, science fiction, action and mystery take centre-stage this quarter, reflecting the many complex emotions that define and nuance human relationships.

## Woochi

Directed by Dong-Hun Choi, 2009

## 전우치

26 October 2012



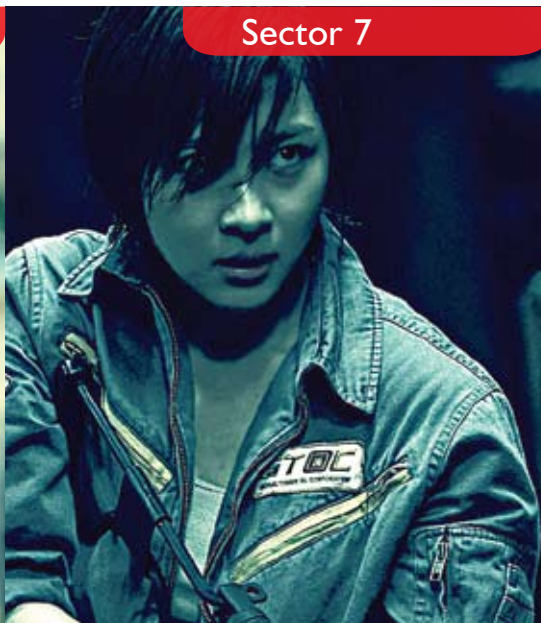
*Woochi* is a 2009 fantasy action blockbuster based on a Korean folktale. The action begins 500 years ago, during the reign of the Joseon Dynasty. The Pipe of the Prophecy has fallen into the evil hands of the goblins, propelling the world into a whirlwind of disorder. The ancient Taoist wizards turn to the greatest ascetics of their time, the Master and Hwadam for help in vanquishing the goblins and trust each wizard with one half of the Pipe. Meanwhile, the Master's rascal student Jeon Woochi tricks the king with the art of transformation and creates a fiasco, which makes the three Taoist wizards and Hwadam visit the Master. But they find the Master murdered and his half of the Pipe missing. Woochi is framed for the murder and as punishment he and his trusty dog Chorangyi are imprisoned inside a scroll by the wizards.

The action cuts to Seoul in 2009. For some strange reason, goblins sealed up in the past, begin to appear one by one, wreaking havoc on the city. The three Taoist wizards have been enjoying their years of retirement as a priest, a monk and a shaman, while Hwadam has long disappeared, in order to polish his Taoist art. After much discussion, the three wizards unseal the scroll and call forth Jeon Woochi and Chorangyi, offering Woochi freedom in return, if he succeeds in catching the goblins. But what begins as a hunt for goblins slowly turns into Woochi's personal expedition, taking in the sights and sounds of the modern world. And, he meets a woman who looks exactly like the woman who had captivated him so many centuries ago...

Paju



Sector 7



Woochi



## Paju

Directed by Park Chan-ok, 2009

## 파주

23 November 2012



The film tells the tale of a teenage schoolgirl and her complex relationship with her older sister's husband. Set in the city where it takes its name from – a longtime military area and now a developing city located close to the North/South Korean border – the film's elegant and well-constructed narrative deals with guilt, mystery, love and redemption, as well as the psychological layers of its characters. The film also offers a vivid glimpse into Korean society and the struggles faced by some residents of Paju. The result is both uniquely Korean and universally resonant.

Eun-mo is back in her hometown of Paju after spending three years of soul-searching in India. However, the reality she returns to is far from comforting as she is faced with many difficulties. A demolition squad threatens to tear down the apartment block that she lives in. The tenants of the

apartment fight tooth and nail to prevent this. She also dreads the reunion with her widower brother-in-law, Joong-shik, the anti-demolition task force leader who has information about insurance policies and about her sister's tragic death.

This film is Park Chan-ok's long-awaited follow-up to her critically praised 2002 debut, *Jealousy Is My Middle Name*. *Paju* played to highly impressed reviews in its debut at the Pusan International Film Festival. The PIFF jury awarded the film the NETPAC Award, describing it as "a fine example of passionate, high-quality filmmaking." In 2010, *Paju* became the first ever Korean film to open the International Film Festival Rotterdam and to compete at the Tribeca Film Festival.

## Sector 7

Directed by Kim JiHoon, 2011

## 7광구

21 December 2012



Three-dimensional films are common in Hollywood, but they are still untapped territory in Korea, which makes the release of "Sector 7" significant in Korean film history. The film has also paved the way for an emerging 3-D film market in Korea. The film depicts the crew of an oil drillship that battles a sea monster that has been transformed by a virus. The film is unique in that it features a female warrior in the lead, a rarity in most Korean films. The film which took five years to complete had the majority of the scenes shot in a studio in Paju, Gyeonggi and later completed with detailed computer graphics.

A small team of oil rig workers search for undiscovered oil at the oil rig Sector 7, off the coast of Jeju Island. After tension builds up due to countless failures, the main character Hae Jun's uncle, returns with the hope of finding the untapped wells of oil. What his co-workers do not

realize is that Hae Jun's uncle has a different motive for coming back to the oil rig. Working with a researcher on board the rig, he plans to breed a newly discovered life-form whose bodily fluids can burn for longer than 30 hours, thus creating a new form of fuel instead of oil. But tragedy strikes as the specimen escapes following the death of the researcher, the doctor and another worker. The workers are stranded as the creature begins to hunt for its next meal. Armed with nothing but a few guns and the knowledge of the creature's minor susceptibility to flame, the remaining workers must work together to kill the beast before it hunts them down one by one. But with its incredible speed, its lightning fast, spear-like tongue and its nearly impenetrable hide, the workers may not stand a chance.

# Craft

## Mosi Weaving Living Legend

at the World Crafts Council Summit in India

Among the many significant legacies passed on from generation to generation are economic prosperity, a healthy environment, world peace, and cultural heritage. In recent years, the preservation of 'non-physical' heritage - local traditions, cultural expressions and their practitioners - has also emerged as one of the urgent priorities in light of the speed at which valuable cultural heritage is disappearing in modern times.

At the centre of this movement resides UNESCO's Intangible Cultural Heritage (ICH), for which the Korean government provided an intriguing perspective with its "Living Human Treasures" project which contributed in directing focusing the attention of member states to "the significant role that practitioners, actors and creators play in enacting and transmitting a particular heritage."

Korea has continuously strived to ensure the viability of preserving and raising awareness of its invaluable heritage within practitioners' communities through annual cultural festivals, such as Gangneung Danoje and the Hansan Mosi Cultural Festival, which seeks to remind people of the importance of the transmission of intangible cultural heritage.

Korea's designated Intangible Cultural Property holder for the fine art of Mosi-weaving, **Ms Bang Youn-Ok** will visit Chennai to participate in the *Living Legends* section of *Kaivalam*, the World Crafts Council Summit in October 2012.



### About Mosi Weaving

**Mosi-weaving** is a traditional cultural practice handed down from generation to generation by middle-aged women in the Hansan region of South Chungcheong Province. The weaving technique is characterized by its method of inheritance through female family members, in which mothers transmit the traditions to their daughters or daughters-in-law.

Mosi-weaving is recognized as an important intangible cultural heritage by UNESCO for its engagement in binding the community and its potential to enhance the global recognition of the diversity of hand-woven textiles. As of today, there are approximately 500 people in the region who still practice the technique.

**Hansan Mosi** is a traditional fabric for summer, symbolizing the beauty of Korean craft. Its origins go back to the Baekje era. Due to its immense historical value, the Korean Government has designated it as an important intangible cultural property in order to protect and preserve its production technique. At present the three people who possess Mosi fabric production skills are **Jeong-Ok Mun, Youn-Ok Bang** (Important Intangible Cultural Property No: 14) and **Sang-Deok Na** (Chungnam Intangible Cultural Property No: 1) and are recognised by the Korean Government and Chungcheongnam-do as holders of the traditional weaving technique. These exemplary craftsmen have been tasked with continuing to preserve the traditional techniques of producing mosi fabric through an ongoing programme at the Hansan Mosi Fabric Hall which opened in August 1993. This museum provides a venue for the interested students of the region to continue this traditional line. The museum that is located at the edge of the Geonjisan Mountain where the Mosi plant was first discovered.



*“I wish more and more of the young generation would learn the weaving of mosi, a technique which has become a heritage for humanity,”* says 66-year-old Youn-Ok Bang, Korea’s designated Intangible Cultural Property No. 14. *“It is my vision and duty to set the groundwork for the mosi-weaving technique so that it remains in existence from generation to generation.”*

Bang Youn-Ok is credited with weaving ramie fabric that is as translucent and light as a dragonfly’s wing! Along with clothing made of hemp, called *sambe*, ramie garments were the most popular traditional attire during summer. Woven from the fibres of the hemp plant, *sambe* is a coarse-textured fabric that was used to make the everyday clothing of common people. In contrast, ramie is a finely woven fabric made with fibres from the ramie plant. As the making of ramie fabric required a painstaking process, its garments were an item of luxury that was associated with the elite segments of society. During the Joseon Dynasty (1392-1910) high-quality ramie would be presented as a tribute to the king. Its texture was so fine and translucent that people would compare the lightness of ramie fabric to the wings of a dragonfly!

Bang Youn-Ok says she learned her craft from two masters: her mother and a neighbour

**In August 2000, Bang was designated the Important Intangible Cultural Property title holder, 23 years after learning the ramie-making craft from her mentors.**

*About the weaving process, Bang states “It’s like walking on thin ice all the time,” Bang explains. “If you lose your concentration even for a second, then you can make a mistake. And if you get frustrated, you will lose a thread. Ramie is so delicate and tightly woven, particularly fine ramie, that you have to tend it like you would a newborn baby. Nothing is more exquisite than a well-made outfit of fine ramie. Ramie clothing should have a loose fit to allow circulation and keep you cool. The fabric is so airy that even people who don’t have an attractive figure can look good in ramie. Though the fabric is durable, a careless move can result in a crease. So, even the king had to move about carefully when wearing ramie.”*

# Kaivalam- A World Craft Summit

7-10 October, Chennai, India

The World Crafts Council (WCC) was founded in 1964 and is a non-governmental, non-profit organization. WCC is the only International NGO working in the craft sector, and is proud to be affiliated with UNESCO in a consultative status. What began as a single entity in the United States eventually grew to encompass five regions —Africa, Asia Pacific, Europe, North America and Latin America. By working with countries, world bodies, non-governmental organizations, and the media, WCC aims to provide the artisan a voice in the community. This is critical in an era where industrialization and modernization have marginalized the role of crafts in society.

The World Crafts Council will present a major World Craft Summit to coincide with the 17th General Assembly of the World Crafts Council to be held in Chennai, **India at the ITC Grand Chola from 7th to 10th October 2012.**

The hope and vision of the Summit is of a global community in which the wellbeing of artisans and their wisdom is respected and nurtured as essential for the future wellbeing of mankind.



## Ms Bang Youn-Ok

**Korea's designated Intangible Cultural Heritage Property No: 14 for the fine art of Mosi Weaving.**

Ms Bang Youn-Ok, Korea's designated Intangible Cultural Treasure for Mosi-weaving will demonstrate the fine art of Mosi-weaving which has been designated by UNESCO as an exquisite example of the intangible cultural heritage of the world. at the World Crafts Council Summit in Chennai from 7-10 October 2012.

*"Ramie clothes are so wonderful. Not only are they elegant, they also become more durable with wear, and whiter and finer with washing. I thought all Korean ramie was similar, but I found that Hansan ramie is especially durable and white,"* says Bang. Bang treasures a white ramie jacket that

her mother made for her 50 years ago when she got married, She exclaims *"Even after 50 years, it is still fresh and white, like brand new"*.

*"Every day I go to the Hansan Mosi Museum to weave ramie. In the olden days, all women would have to sit at the loom and weave. Some of the elderly ladies who come to the museum take one look at me and have to turn away. They don't want to remember the hard labor they put into weaving when they were younger. For sure, this work makes my back ache and strains my eyes. In the past, women would have to work in the fields, thresh barley, and draw water. And they spent the night weaving, getting little sleep. So, it's a painful memory for some. But other people enjoy watching me work, saying that it reminds them of their mothers, especially older men. The younger people just think it's fun to see. It's tiring but I still like doing this. After watching me weave for a while, everyone says the same thing: 'I didn't know it took so much work to make ramie!' Well, that's enough for me."* - **Bang Youn-Ok**



## Byung Soo Eun

**Chief Designer & Founder of EUNCouncil & VIUM  
Artistic Director of Gwangju Design Biennale, 2008~2009  
Visiting professor of Korea National University of Arts  
Currently Artistic Director of Seoul City**

Mr Byung Soo-Eun, designer and crafts specialist, Former Artistic Director of Gwangju Design Biennale, current Artistic Director of Seoul City and Visiting professor of Korea National University of Arts, will speak about Korean Craft and its relevance in the contemporary world at an international seminar titled "The Future is Handmade" at the World Crafts Council Summit on **7 October 2012 in Chennai.**



# music



## Be - Being

### Contemporary Korean Music at Music Festivals in India

InKo Centre in association with The Korea Foundation, The Ministry of Culture Sport and Tourism, Republic of Korea, the Korea Arts Management Service and the Performance Art Market in Seoul, is delighted to present **Be-Being**, one of Korea's most original, contemporary music ensembles in India. The group will premiere **Li and Sa**, an enthralling confluence of Korean traditional music, recorded and computer processed sounds, Buddhist chants and dances and video projection at the **Kolkata International Music Festival in Kolkata on 15 November 2012** and at the **Hindu Friday Review November Music Festival in Chennai on 17 November 2012**.



*Be-Being*, a young and modern ensemble mixing traditional and contemporary art in an innovative and exciting manner is a project group established by seven musicians in Korea in 2007, who have collaborated for many years across various genres including popular music (*Uuhboo Project*), modern dance (Eun Me-Ahn's *Modern Dance*), Korean traditional music and film scores (Young-Gyu Jang's film music). The members of *Be-Being* work in diverse fields of music: Young-Gyu Jang is a famous composer across experimental and popular arts;

Won-Il Na, Ji-Yeon Koh, and Joon-il Choi, are respected musicians in the Korean traditional music scene; and Young-Hoon Oh is a prestigious sound engineer in Korea. They come together as a group called *Be-Being* in order to experiment with Korean traditional music and visual arts vis-a-vis contemporary art and culture. Selectively developing and integrating Korean traditional music and other musical legacies, *Be-Being* avoids conventional musical practices and creates a new form of music, complementing dance, video and drama, transforms

into a synthetic and interdisciplinary art form, a sort of total art based on Korean traditional music and visual arts.

The visually and aurally stunning Buddhist music project *Li and Sa* is an enthralling confluence of Korean traditional recorded and computer processed sounds, Buddhist chants and dances and video projection, guided by of JeongGak, a Buddhist priest, who joins the group as an advisor and performer. Live music is played, mixed and engineered with electronic sounds, against an absorbing backdrop of omnipresent video projections.

*Li and Sa* is a creation by music and performance collective Be-Being, comprising some of Korea's most prominent and illustrious artists in traditional and modern music: The performance reflects and mirrors a modern sensibility and is informed by a keen awareness of art forms centuries old, which resound with a contemporary resonance.

This project seeks to understand the Buddhist philosophy embodied in and seeks to re-interpret traditional Buddhist music and dance from the perspective of contemporary art. The title *Li and Sa* refers to *Do-Li* (reason) and *Sa-Sang* (phenomenon), which are two different but complementary approaches to Buddhist philosophy. *Li* represents an intellectual way to find the purpose of consciousness; *Sa* represents an affectionate way to have sympathy for everything. This duality underscores all Buddhist rituals and musical practices.

Be-Being's process of creating music illuminates some of the magic of this phenomenon. The members find a theme within the realm of traditional music and embed this motif into a whole sequence of music, chants, imagery and rhythms to create a new, interdisciplinary art form.

*Li and Sa* marks Be-Being's first collaboration and was first staged in Seoul in 2008. It toured Europe late in 2010 to critical acclaim.

## Credits:

- Young-Gyu Jang - Music Director, Composer
- Soon-a Park- Gayageum (Korean zither with movable bridges)
- Won-II Na - Piri (Korean cylindrical oboe with bamboo body)
- Joon-il Choi - Janggu (Korean hourglass-shaped double-headed drum)
- Seung-Hee Lee - Pansori (Korean traditional vocal art)
- Jieun Kang - Haegeum (Korean vertical fiddle with two strings)
- Young-Hoon Oh - Sound Engineer
- Jimmy Kim - Stage & Company Manager

## Performances

- 2008** Be-Being, Buddhist music project *Li and Sa*, LIG Art Hall, Seoul, Korea.
- 2009** Be-Being & Eun-Me Ahn, *Rabbit is dancing*, Heidelberger SchlossFestspiele, Heidelberg, Germany.
- Be-Being, Buddhist music project *Li and Sa*, BukchonChangwoo Theater, Seoul, Korea.
- Be-Being, Buddhist music project *Li and Sa*, Performing Arts Market In Seoul (PAMS), Korea.
- Be-Being & Eun-MiAhn, *Rabbit is dancing*, Festspielhaus St. Poelten, Austria.
- Be-Being, Korean masque music project *Yi-myun-gong-jak*, LIG Art Hall, Seoul, Korea.

- 2010** Eun-Me Ahn Company, *Symphoca Princess Bari- Part II*, Myeongdong Theater, Seoul, Korea.
- Be-Being, Buddhist music project *Li and Sa*, The 5th international digital art festival at Enghien-les-Bains, Centre des arts d'Enghien-les-Bains, France.
- Be-Being & Eun-Me Ahn, *Rabbit is crying*, Heidelberger SchlossFestspiele, Heidelberg, Germany.
- Be-Being, Congratulatory Performance for the 21c Korean Music Project, Yeakdang, The National Center for Korean Traditional Performing Arts, Seoul, Korea.
- Be-Being & Eun-Me Ahn, *Gwanginbo*, Opening Performance for Gwangju Biennale 2010, Gwangju, Korea.

Eun-Me Ahn Company, *Symphoca Princess Bari-Part I*, SuseongArtpia, Daegu, Korea.  
*Be-Being*, Opening Performance for Performing Arts Market In Seoul (PAMS), KB Haneul Youth Theater, National Theater of Korea, Seoul, Korea.  
*Be-Being*, Opening Performance for WOMEX, DR Koncerthuset, Copenhagen, Denmark.  
*Be-Being*, Buddhist music project *Li and Sa*, MuseenDahlem, Berlin, Germany.  
*Be-Being*, Buddhist music project *Li and Sa*, International Sacred Music Festival at Uppsala, Sweden.  
*Be-Being*, Buddhist music project *Li and Sa*, LIG Art Hall, Seoul, Korea.  
**2011** *Be-Being*, Buddhist music project *Li and Sa*, Esplanade, Singapore Arts Festival, Singapore.

*Be-Being*, Korean masque music project *Yi-myun-gong-jak*, Theatre Pepjin, Den Hague, Holland.  
*Be-Being*, Korean masque music project *Yi-myun-gong-jak*, Roskilde Festival, Denmark.  
*Be-Being*, Korean masque music project *Yi-myun-gong-jak*, Brave Festival, Wroclaw, Poland.  
*Be-Being*, Buddhist music project *Li and Sa* Darwin Festival, Australia.  
*Be-Being*, Court music project *CheopCheop*, LIG Art Hall, Korea.  
**2012** *Be-Being*, Korean masque music project *Yi-myun-gong-jak*, K-Music Festival, London (Elizabeth Hall), U.K.

### Performance dates:

15 November 2012: Kolkata International Music Festival, Kolkata

17 November 2012: The Hindu Friday Review November Music Festival, Chennai

### Workshop:

18 November 2012 in Chennai\*

\*For further information about the workshop and to register, please contact InKo Centre- 044-24361224 or e-mail [enquires@inkocentre.org](mailto:enquires@inkocentre.org)

InKo Centre is delighted to premiere *Be-Being's Li & Sa* at the following Festivals in India:



## The Hindu Friday Review November Music Festival

The Friday Review Novfest music festival launched in 2005 at Chennai has become an important date in the country's calendar of cultural events. The objective of this festival, which is positioned as a curtain raiser to Chennai's December music season, is to present genres of music that are novel and interesting. This year's edition which will be presented in Chennai, Coimbatore, Kochi, Bangalore and Hyderabad has an eclectic mix with outstanding performances from India, South Korea, Germany and Australia



## The Kolkata International Music Festival

Song of Soul in association with SOS Productions presents the 5th edition of the 'Kolkata International Music Festival' (KIMF). Be it Folk & Tribal Music, Jazz or World Music, KIMF celebrates the power of collective creativity. The Festival focuses on the power of art to transform life and to celebrate the creativity of cultures and individuals from across India and the globe. KIMF comes in two categories- World Music (15-18 November 2012) and Folk & Tribal Music (13-16 December 2012). The 5th edition will include artists from India, South Korea, Singapore, Germany, Israel, Australia and Canada.

Be-Being's *Li & Sa* will be presented by InKo Centre in association with the following partners



## The Korea Foundation

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



## 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. [www.korea.net](http://www.korea.net), the government's official multilingual website, is run by the Ministry's major subsidiary, the Korean Culture and Information Service (KOCIS).



## KAMS (Korea Arts Managements Service)

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



## PAMS (Performing Arts Market in Seoul)

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



# creative links

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Over the last five years, InKo Centre has initiated creative residencies that aim to provide opportunities to young Indian and Korean artists/writers to share best practices, network with peers and/or develop new work following a period of research and development. These creative residencies have been developed in association with relevant partner organisations in India and Korea. Here below is a sample of such residencies that have either just concluded or will start up early this quarter.

## Literature

Writing residencies have been initiated by InKo Centre in association with Sangam House in India and the Arts Council Korea (ARKO) and the Literature Translation Institution of Korea (LTI Korea) in Korea. The 4-week long writer-in-residence programmes are held annually between November and February by Sangam House at Nrityagram in India and between September and October at the Toji Foundation and the Yeonhui Arts Space in Korea. Here below is a brief introduction to two talented writers who will be writers-in residence at forthcoming residencies at Sangam House in India and at Yeonhui Arts Space in Korea.

### Srilata



A poet, fiction writer and translator, Srilata is Associate Professor of English at IIT Madras. Her debut novel *Table for Four*, long listed in 2009 for the Man Asian literary prize, was published by Penguin. Srilata has also published two anthologies of poetry - *Arriving Shortly* and *Seablue Child* and the edited collections *Short Fiction from South India* (OUP), *The Rapids of a Great River: The Penguin Book of Tamil Poetry* (Viking/Penguin) and *The Other Half of the Coconut: Women Writing Self-Respect History* (Zubaan).

*Srilata will be a Writer-in Residence at Yeonhui Arts Space and will present her work at the Seoul International Writers' Festival (8 October -3 November 2012) with support from InKo Centre and the Literature Translation Institute, Korea (LTI Korea).*

### Park Ju Taek



Park Ju Taek is a writer whose notable publications include several collections of poems- *Movement Architecture of Dream*; *What a Painful Rest the Wandering Is*; *Under the Star of Desert* and *The Pupil of Time*; an essay on poetry titled "The dream of recovering Paradise and the restoration of National Emotion"; critical essays "Reflection and Self-examination"; "Soul of Red Hour".

Park Ju Taek currently teaches Korean Literature at the Kyung Hee University. He received several awards including the Sowol Poetry Award, for his poem *The Pupil of Time*.

*Park Ju Taek will be a Writer-in-residence at Sangam House, India from 2-28 December 2012. The residency is supported by InKo Centre and the Literature Institute of Korea (LTI Korea)*

The following writers have, to date, visited India and Korea for Writing Residencies at Sangam House and at the Toji Cultural Centre, respectively:

Mr Son Honggyu	3 to 4 January 2009	Sangam House, Adi Shakti, India.
Ms Mridula Koshy	7 to 30 September 2009	Toji Cultural Centre, Korea.
Mr Ham Seong Ho	10 to 31 January 2009	Sangam House, Adi Shakti, India.
Mr Perumal Murugan	1 to 30 September 2009	Toji Cultural Centre, Korea.
Mr Park Kyoung su	12 December 2010 to 8 January 2011	Sangam House, Nrityagram, India.
Mr Manav Kaul	1 to 30 September 2011	Toji Cultural Centre, Korea..
Ms Eugene Lee	9 January to 13 February 2012	Sangam House, Nrityagram, India.

## Theatre

InKo Centre and Performance Group Tuida initiated a collaborative Theatre production, titled **Moving Asia** that will bring together Indian and Korean actors, dancers and musicians and a creative team from both countries. The project started with a research visit in August 2011 to The Trichur School of Drama, Trichur, Kalamandalam, Shornoor, Daksha Seth Dance School, Trivandrum, Kalakshetra, and Purisai village, Chennai and to Kolkata, to witness performances that present indigenous art forms and instruments representative of Kerala, Karnataka, Tamil Nadu, West Bengal and the North Eastern States of India.

Following the research visit, in August 2011, artists of Performance Group Tuida participated in a 4-week long residency, at Adi Shakti, Pondicherry from 28 December 2011 to 30 January 2012. The artists whose bio-notes are provided below are currently at Hwacheon, Korea to participate in a second residency. This residency is the second step in developing a new Indo-Korean theatre production which is likely to be ready for presentation by July/August 2013.

## Nimmy Raphel



Nimmy Raphel studied at Kerala Kalamandalam training in Mohiniyattam and Kuchipudi dance, forms which she has learnt over ten years and which she has performed all over India. She is currently a resident actor, dancer, musician and puppeteer at Adishakti Laboratory for Theatre Art Research, practicing its methodology of theatre since 2001. Nimmy has performed with Adishakti in *Brahannala* and *Ganapati* at various venues both in India and abroad. She also performs in Adishakti's *The Hare and The Tortoise* and *Rhinoceros*. From 2008 she has been operating the lights for *Impressions of Bhima*. Nimmy disseminates through workshops, Adishakti's performance methods which relate the tantric centers in the body to movement behaviour, psychological and vocal expression. Nimmy Raphel was part of the Asian Pacific Exchange

Programme organized by the University of California, Los Angeles along with other 16 participants who got selected from South Asia. In 2011, Nimmy Raphel made her first solo performance piece called *Nidravathvam* based on the characters of Laxmana and Kumbakarna from the Ramayana.

## Niran Vicktor

Niran Vicktor Benjahmin completed his undergraduate studies majoring in Mass Communications – Film & Television, Journalism and Public Relations from Curtin University of Technology, USA. He participated in the Royal Academy of Dramatic Art Summer School in 2008 and in the acting course conducted by Koothu-P-Pattarai in Chennai, India. Niran has trained in various art forms related to body and movement- Ballet at the Puanta Ballet School, Russian Centre for Science and Culture, Chennai, Silambattam and Devarattam at Koothu-P-Pattarai, Chennai, Kalaripayattu at Spaces, Chennai and Capoeira at Escola Brasileira Capoeira, Kuala Lumpur. He has been a full-time actor at Koothu-P-Pattarai since 2011.



## Tao Issaro

Tao Issaro a young versatile percussionist, composer and music producer. He has toured India and abroad extensively with the band “ASIMA” and the “Daksha Sheth Dance Company”. He has performed at venues such as The Royal Albert Hall in the U.K and The Kennedy Center in the U.S. He is currently working on his debut solo album which he plans to release in December 2012.



## Sameer Rao



A Hindustani Classical Music Vidwat Degree holder from the Karnataka Secondary Educational Board and a graded artist by All India Radio, Sameer Rao has been the disciple of the world-renowned flautist Padma Vibhushan Pt. Hari Prasad Chaurasia since 2002. He has performed at many places in India, Germany, Switzerland, Norway, Spain, England, China, France and most recently, the Republic of Korea. Apart from playing classical solo concerts and jugalbandis (Duets), Sameer also accompanies his Guruji, Pandit Hari Prasad Chaurasia during his concerts. He has conducted various lecture-demonstrations, on the nuances of Hindustani classical music, playing the *bansuri* to groups of students and other music lovers. Sameer is a multi-award winning musician and a recognized name in the world of fusion music and in the music recording industry.

In December 2010 Sameer was chosen by his Guruji, Pandit Hari Prasad Chaurasia, to take charge of his newly constructed Gurukul in Bhubaneswar, Orissa. At present, Sameer lives at Vrindaban Gurukul, Bhubaneswar, oversees its day-to-day running, and teaches the bansuri to aspiring flautists.

## Radhe Jaggi

Bharatanatyam beckoned Radhe Jaggi at an early age. This seed of interest took deep root over the years through rigorous training at the world-renowned Kalakshetra Foundation, in Chennai, India. Having had the opportunity to train under some of the finest and most respected Bharatanatyam teachers like Sheejith Krishna, Pushpa Shankar, Shijith Nambiar, Arun Shankar and Braga Bessel, she currently trains under Nirmala Nagaraj. Guided all along by noted dance scholar and exponent Leela Samson, Radhe brings to her practice and performance an aesthetic and quiet grace that is subtle yet exuberant. Her style rests on her understanding of movement and expression obtained through her study with her teachers as well as through years of study and practice of yoga. In addition to her diploma in Bharatanatyam from Kalakshetra Foundation, she also holds a post graduate diploma in Arts Management from DakshinaChitra and has completed a course in Journalism and Business Leadership at Harvard Summer School. Her other interests include literature, fine art, music, scuba diving, mountaineering and travel.



## Performance Group Tuida



Performance Group Tuida, based in Hwacheon, Korea, was created by eight artists in 2001. Based on the three ideas of open theatre, nature friendly theatre, and moving theatre this group has experimented on various forms of theatre, focussing on object, body and sound of actors for the last eleven years. For Tuida, theatre is the journey of finding the origin of life, going against the tide of commercialism and materialism. Tuida believes that good theatre can lead to a good life.

InKo Centre invited Performance Group Tuida to present *Tale of Haruk* in Chennai and Bangalore in July 2010. Following this critically acclaimed performance and workshops in Chennai and Bangalore, InKo Centre and

AsiaNow Productions conceptualised the Moving Asia theatre project with an aim to link actors, dancers, musicians and the creative team from Tuida with their counterparts in India.

*The Indo-Korean theatre production is likely to be ready for presentation by July/August 2013.*

## Dance

### Traces

This Indo-Korean Dance collaboration involved 5 dancers from the Attakkalari Centre for Movement Arts, Bangalore India and 5 dancers from Dance Theatre Ccadoo, Seoul Korea and a creative/technical team drawn from both countries.

*Traces was co-commissioned by InKo Centre and Arts Council Korea (ARKO) and was presented as a work-in progress at the Attakkalari International Biennial in Bangalore in February 2011 and premiered at SiDance in Korea in September 2011.*





# Music

## Yu Kyung-hwa



Yu Kyung-hwa was introduced to Korean traditional music at the age of four when she started learning Korean traditional dance. Educated at Kugak High School, 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 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 'Sangsang', 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 *Cheolhyeongeum* and the *Janggu* and is today recognized as one of the leading exponents of these traditional instruments.

## Rushi Vakil



With formal training in tabla for over 20 years, Rushi is also an accomplished keyboard player. Rushi has also been training young aspirants at the Riders Music Institute over the last 10 years. He is also engaged in taking master classes at many renowned institutions and universities around the world. Rushi is also a music director and composer and with an excellent grasp of both Indian and Western music styles. He composes music and has performed collaboratively with many renowned musicians around the world

Rushi has performed as a tabla artist in many countries, including the USA, Canada, UAE, Singapore, Malaysia, Belgium and Hong Kong and most recently,

South Korea. He is the group leader for his father Pandit Divyang Vakil's contemporary classical tabla ensemble titled *Talavya* and is the founder of the world music fusion group *Taan*.

InKo Centre in association with Korea Arts Management Service (KAMS) and the Ministry for Culture, Sport and Tourism, facilitated the participation of Ms Yu Kyung-hwa a talented exponent of Korean traditional music, at a unique music residency organized by Brhadhvani in Chennai from 7 – 20 January 2011. Following the residency period during which she interacted with several percussionists and classical vocalists in Chennai, Yu Kyung-hwa travelled to Ahmedabad to meet table artists, one of whom was Rushi Vakil.



Yu Kyung-hwa and Rushi Vakil have since then been working together. The duo recently presented their new work in Seoul and they aim to soon release an album of their music.

*Yu Kyung-hwa and Rushi Vakil performed with the renowned KBS Traditional Orchestra at the KBS Hall in Seoul on 13 September 2012*

# Children's Theatre

## Heungbu Nolbu



The first-ever Children's Theatre Production was commissioned by InKo Centre in association with Theatre Seoul. The production involved 8 children from Chennai and 8 from Seoul and an artistic/technical team drawn from both countries.

*Heungbu Nolbu premiered in Seoul at the Uijeongbu Arts Centre in June 2011 and in India at the Little Festival in Chennai and the Aha! Festival in Bangalore in July 2011*

# Ceramics

## EarthMatters

This Indo-Korean Ceramic residency and exhibition involved 6 Korean and 6 Indian artists in a 5 week residency at Kalakshetra Foundation, Chennai followed by a week-long exhibition at Lalit Kala Akademi, Chennai. The project was initiated by InKo Centre with support from Arts Council Korea (ARKO), Lalit Kala Akademi and Kalakshetra Foundation.

*The four-week long residency was held at Kalakshetra Foundation, Chennai from 13 January to 12 February 2012 followed by an exhibition at Lalit Kala Akademi, Chennai from 14-21 February 2012.*



In addition, in 2013-14 creative residencies in Music, Craft, and Sculpture will be set up with relevant Indian and Korean partner organisations. The aim of such residencies is to establish meaningful artistic networks to share best practices and to develop a relevant talent pool which could become a vital resource, should Indo-Korean projects across multiple art forms be commissioned in the future.



# Indo-Korean Young Artists' Exhibition



Presented by InKo Centre in association with the Indian Art Museum, Seoul and Lalit Kala Akademi with support from Hyundai Motor India Limited.

The exhibition will showcase the dynamic and multi-dimensional work of 14 young artists, 7 each from India and Korea.

On display at Lalit Kala Akademi, Chennai from **28 November to 9 December 2012**



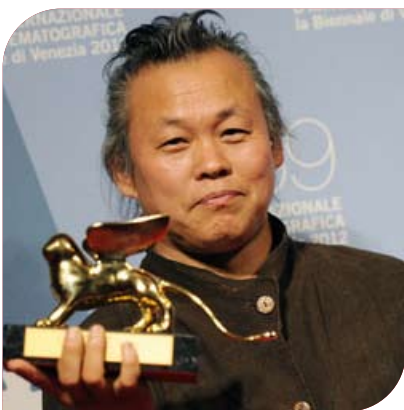
# Newspicks

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## Kim Ki-duk's *Pieta* takes top honour at the Venice Film Festival

"The moment the Golden Lion winner was announced, the first person that came to my mind was my 15-year-old self, hauling a heavy box around Cheonggyecheon." said director Kim Ki-duk, whose latest film *Pieta* made Korean film history after receiving the Golden Lion award for best film at this year's Venice Film Festival, recalled his initial reaction to the win at a press conference held in Seoul.

"The day before the awards ceremony, I had felt quite burdened," said the 52-year-old director, who was joined at the press conference by his lead actors Cho Min-soo and Lee Jeong-jin. "The film had received such a positive reception in Venice, with reports in the local press about the eruptions of applause from the audience, but it didn't really sink in at the time. I was worried about the reaction of the Korean press."



Director Kim Ki-duk's film *Pieta* became the first Korean film to receive the Golden Lion, the top honour at the Venice Film Festival. (Photo courtesy Yonhap News).

Indeed, *Pieta* was the talk of Venice in the days leading up to the prize announcements, featuring prominently in several major Italian newspapers under headlines that paid tribute to the film's no-holds-barred artistry.

"Pain, horror, and violence. Even so, director Kim Ki-duk enchants," read the subheading of one review, entitled "Senzapietà" (without pity), that appeared in the Italian daily *La Repubblica* on September 5.

"To many, a masterpiece, and to others, an obscenity, *Pieta*, which will leave the average filmgoer with their hair standing on end, is a top contender to receive the Golden Lion," began writer Natalia Aspesi. Quoting an interview with Kim, the article delved into some of the stories behind the film's creation, including Kim's own early years spent doing manual labor in the cramped alleyways and industrial workshops of Cheonggyecheon, where *Pieta* is set.

"It's where refugees arrived after the [Korean] war in search of better fortune, where Korea's first mobile phone was birthed in a ramshackle workshop made of iron and cardboard and plastic, as the beginning of what is today one of the world's top information industries," explained Kim in the interview. "I wanted to preserve the memories and images of this neighbourhood."

A review in *Corriere della Sera* entitled "Money, madness, and Michelangelo: the road to redemption" touched on similar themes, beginning with a description of the gruesome scene that opens *Pieta*'s first act. "The plot is one of shocking violence and cruelty, as per Kim's usual style, but it is also extremely moving," wrote the reviewer, "enough to leave even the most inexorable and unfeeling of souls shaken." The article went on to quote Kim's assertion that in his film, "money is a main character," assuming a role of equal importance as that of the central mother-and-son pair.

"Money itself is neither bad, nor good," Kim had said in his interview. "For money, as with everything else, what matters is how you use it." And yet, suggested the reviewer, deeply critical commentary on the effects of a world that runs on and for money seem to ground Kim's tale, which portrays its central characters as "digital" beings with neither roots nor memories, who contrast sharply against the historically rich "analog" setting of the urban spaces they inhabit.

Kim states that "all of us [people] at our core are not too different from one another; perhaps this is the essence of human nature" and he adds, that whatever else *Pieta* represents, it is also about hope. "If I didn't believe in hope, I wouldn't have been able to make this movie."

*Pieta* which is the eighteenth in Kim's long list of films which are as celebrated as they are controversial, was made in less than three weeks on a shoestring budget. At the press conference in Seoul, Kim said that he will continue to self-fund his movies out of pocket or with profits from his earlier films.

Delivering an unembellished rendition of the Korean folk song *Arirang* instead of a typical acceptance speech, Kim Ki-Duk explained that since he believed that the Golden Lion was a "coup not just for [him] but for the entire film industry," he had even considered singing the national anthem instead of making a speech!

## Korean traditional attire at Korean markets



*Hanbok shops in Dongdaemun Market have maintained an unbeatable lead as value for money for more than 40 years. The picture above was taken in 1999 when a local media outlet introduced the market as the 'Fashion Mecca' (Photo courtesy Yonhap News).*

The first step for Korean couples preparing for marriage is to search for a *Hanbok*. The most visited place for hanboks of high quality at a relatively cheaper prices is the Gwangjang Market located in Jongno District.

First established in 1905, Gwangjang Market's still remains Korea's largest *Hanbok*-specialized complex today. There are also Dongdaemun and Namdaemun Markets that have *Hanbok*-themed vendors run by *Hanbok* masters with 30 to 40 years

of experience in making the traditional outfit. These *Hanbok* vendors are patronised by a growing number of foreign tourists as well as local residents.

The majority of customers who visit are from China and southeast Asian countries such as Malaysia and Singapore, might support the impact of the hit dramas since those regions are where Korean dramas have enjoyed the most explosive popularity.



*The love of the Hanbok crosses boundaries and receives worldwide attention.*

The majority of items selling in markets are the modernized styles of *Hanbok* for daywear. For that reason, the City of Seoul has arranged an experience programme for those who want to try on different styles of this traditional garment. *Hanbok* designed with colorful embroidery, vivid colours and traditional patterns reminiscent of royal costumes are available.



*Taiwanese tourists at the Unhyungung Hanbok Experience Center in their colourful attire..*



The experience programme provided at the Hanbok Cafe Studios includes hair and make-up services and is very popular with young people (Photo courtesy Goguan Studio).

The opportunity to try out the *hanbok* is offered from the time one enters Korea! Incheon International Airport has a wonderful collection of *Hanbok*, from daily wear for the common people during the Joseon Dynasty, luxurious outfits for the *gisaeng* (the Korean version of *geishas*), to the royal costume of the king and queen. This free event delights immigrants who try on the traditional Korean outfits and pose like kings and queens in the photo zone.

Gwanghwamun, the heart of Seoul, also provides regular *Hanbok* experience events for tourists. Visitors to the palace can learn how to wear the traditional attire of the Joseon Dynasty and walk through the palace while taking photos in their resplendent attire. Similar programmes are held in several places across Seoul- at the Gwanghwamun Plaza just across from the Sejong Center, Namsangol Hanok Village, at the Hanbok Cafe Studio near Insadong and near the Cheonggyecheon Stream- where tourists can enjoy a glorious walk about as kings and queens!

## 2012 Paralympics: Korea's golden moments

For the Korean Paralympic team, this year's games proved to be a personal as well as a collective triumph. With a final medal count of nine gold medals, nine silver medals, and nine bronze medals, Team Korea placed twelfth in the country rankings.

This year's Paralympics also saw Korea take gold medals in swimming for the first time in 24 years, with the historic wins by Lim Woo-geun in the men's 100m breaststroke and Min Byeong-eon in the men's 50m backstroke.



Korea's Paralympic athletes won medals, broke records and made history at the 2012 London Paralympics. Pictured are (clockwise from top left) Table Tennis athlete Kim Young-gun, Judoka specialist Choi Gwang-geun, members of the Korean Athletics team, and the Archery trio known as the Sook sisters (Photo courtesy the Korea Sport Association for the Disabled).



Swimmer Min Byeong-eon (in the picture above), earned Korea its first gold medals in Paralympic swimming in 24 years (Photo courtesy the Korea Sport Association for the Disabled).



Among the Korean athletes who shone at the 2012 London Paralympics were (from left to right) double gold medalist shooter Park Sea-kyun, boccia silver medalist Jeong Ho-won, and swimming gold medalist Lim Woo-geun (Photo courtesy the Korea Sport Association for the Disabled).

## LANGUAGE

BASIC  
KOREAN

Oct	01 Mon	03 Wed	08 Mon	10 Wed	15 Mon	17 Wed	22 Mon	24 Wed	29 Mon	31 Wed
Nov	05 Mon	07 Wed	12 Mon	14 Wed	19 Mon	21 Wed	26 Mon	28 Wed		
Dec	03 Mon	05 Wed	10 Mon	12 Wed	17 Mon	19 Wed	24 Mon	26 Wed	31 Mon	

PRE-INTER  
MEDIATE  
BEGINNERS  
BUSINESS  
KOREAN

Oct	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu	30 Tue
Nov	06 Tue	08 Thu	13 Tue	15 Thu	20 Tue	22 Thu	237 Tue	29 Thu	
Dec	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu	

SOCIAL  
PURPOSES  
ENGLISH - LEVEL I,  
& BEGINNER

Oct	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu	30 Tue
Nov	06 Tue	08 Thu	13 Tue	15 Thu	20 Tue	22 Thu	237 Tue	29 Thu	
Dec	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu	

## YOGA

Oct	01 Mon	03 Wed	04 Fri	08 Mon	10 Wed	12 Fri	15 Mon	17 Wed	19 Fri	22 Mon	24 Wed	26 Fri	29 Mon	31 Wed
Nov	05 Mon	07 Wed	09 Fri	12 Mon	14 Wed	16 Fri	19 Mon	21 Wed	23 Fri	26 Mon	28 Wed	30 Fri		
Dec	03 Mon	05 Wed	07 Fri	10 Mon	12 Wed	14 Fri	17 Mon	19 Wed	21 Fri	24 Mon	26 Wed	28 Fri	31 Mon	

## CALLIGRAPHY

Oct	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu	30 Tue
Nov	06 Tue	08 Thu	13 Tue	15 Thu	20 Tue	22 Thu	237 Tue	29 Thu	
Dec	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu	

## TAE KWON DO

TEEN  
& ADULTS  
CLASS I & II

Oct	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu	30 Tue
Nov	06 Tue	08 Thu	13 Tue	15 Thu	20 Tue	22 Thu	237 Tue	29 Thu	
Dec	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu	

CHILDREN  
LOWER  
& HIGER BELT

Oct	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu	30 Tue
Nov	06 Tue	08 Thu	13 Tue	15 Thu	20 Tue	22 Thu	237 Tue	29 Thu	
Dec	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu	

## VIEW @ INKO

**26 October 2012**

**Woochi** 전우치

Directed by Dong-Hun Choi

**23 November 2012**

**Paju** 파주

Directed by Park Chan-ok

**21 December 2012**

**Sector 7** 7광구

Directed by Kim Ji Hoon

## EVENT

### October

**7:**

Korean Craft in a Contemporary Setting- a presentation by Mr Byungsoo Eun, Artistic Director of Seoul City, at the World Crafts Council Summit, Chennai.

**7-10:**

Mosi Weaving Demonstration by Korea's Intangible Cultural Treasure, Ms Bang Yeon-Ok, at the World Crafts Council Summit, Chennai.

**8 Oct - 3 Nov:**

Contemporary Indian writer, Ms Srilata at the Yeonhui Writing Residency and at the Seoul International Writers' Festival.

### November

**15:**

Be - *Being* Kolkata at the International Music Festival, Kolkata.

**17:**

Be - *Being* at the Hindu Friday Review November Music Festival, Chennai.

### December

**2-28:**

Contemporary Korean writer Mr Park Ju Taek at Sangam House Writing Residency, Bangalore

**28 Nov - 9 Dec:**

Indo-Korean Young Artists' Exhibition, Lalit Kala Akademi, Chennai.

## VISA SERVICES :

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

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## TRADE ENQUIRIES :

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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  
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# FOCUS

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.

**TVS**



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POSSIBILITIES.