



FOCUS

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EDITORIAL

If *culture* is 'the attitudes and values which inform society', the term can be extended to include geographies, sectors, organisations and generations. And to cross these extended terrains, one does need more than just a map and a phrasebook! And it is often a long, sometimes messy, even arduous journey, with no ready cultural GPS system in place! What becomes imperative is that not-so-easily-definable cultural intelligence that equips one to operate effectively in unfamiliar surroundings, finding ways to break down barriers that impede communication and connection. With this 'intelligence', heterogeneity is not seen as threatening but as creative, challenging and enriching. Dialogue within or across cultures, whether defined either by geographies, sectors, organisations or generations, can only be a continuous trajectory of assessment and re-alignment where ingrained perceptions are continuously challenged and infiltrated by newly gained information or experience. The transformative power inherent in intercultural exchange, whether imperceptible and gradually aggregated or direct and potentially explosive, is a dynamic flow that demands an acceptance of change. This is the fluid and shared space that is of interest to InKo Centre as we attempt to meaningfully link India and Korea in an intercultural dialogue through the access points of the performing and visual arts, language, wellness and information provision.

In this issue of **focus**, read about our attempts to connect in this 'shared space' through our programmes and services. Our second Indo-Korean theatre collaboration titled *Hamlet_Avataar* brings together Korean actors and two accomplished Indian artists- the acclaimed contemporary dancer AstadDeboo and the magnificent Baul singer, ParvathyBaul. This adaptation of Shakespeare's original, directed by Hyoung-taek Limb, includes a dramatic re-telling with Indian and Korean music, dance and theatre vocabularies with the concept of 'avatar' as the underlying theme. The production is developed by The Seoul Factory for the Performing Arts and InKo Centre, with support from Arts Council Korea. The production will premiere in October at the Korea Performing Arts Center in Seoul, Korea and in India, next year. Close on the heels of this production comes a musical connect with *Noreum Machi*. Combining spectacular percussion, haunting shamanistic chants, agile movement, enchanting dances and virtuoso performances, *Noreum Machi*, the award-winning and much acclaimed Korean New Wave Music Group, will premiere in India, this November, at The Hindu Friday Review November Music Festival at Cochin, Bangalore and Chennai. During their tour, the group will meet and interact with several Indian musicians to explore possibilities of a collaboration that combines Korean and Indian musical traditions even while examining the contemporary resonance and relevance of such a collaborative endeavour.

Two interesting visual art exhibitions open in Seoul and in Chennai, respectively. The first, titled *Waterscapes*, was developed out of the 2013 Indo-Korean Art and Society Residency on the theme of water, and its offshoot, the *WaterBodies* exhibition in Chennai. The second, is the continuation of *The Emerging Canvas* series presented in association with the Indian Art Museum in Seoul and the Lalit Kala Akademi that showcases the work of emerging young artists in India and Korea. Responding to an abiding interest in Korean film, a contemporary Korean film package, varied in mood and treatment, will be presented at the popular Bengaluru International Film Festival. Read about interactions in the field of ceramics; language studies and visual arts as Indian artists, speakers and students cross borders to present their work and to interact and share best practices with their counterparts in Korea.

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



SCREEN

Every month @ InKo Centre

24 October 2014

Helpless *화차*, 2012

Directed by Byun Young-joo

This psychological mystery thriller written and directed by Byun Young-joo, is based on the bestselling novel, *All She Was Worth*, by Japanese writer Miyabe Miyuki. A few days before their wedding, veterinarian Jang Mun-Ho and his fiancée Kang Seon-Yeong pull over for coffee at a motorway rest stop in Andong, south - east of Seoul. However, when Mun-Ho returns to the car, Seon-Yeong has disappeared and is not reachable on her mobile phone. Mystified, Mun-Ho begins his search for his fiancée who has vanished without a trace, only to discover dark, shocking truths about her and that Seon-Yeong was not quite the person he thought he knew.



28 November 2014

Don't Click, *미확인동영상*, 2011,

Directed by Kim Tae-kyung

This film deals with a forbidden viral video that leads to a lot of mysterious deaths. Jung-Mi, who has been living alone with her older sister after their parents leave for the U.S, uploads a video, in the hope of becoming famous. One day she gets to watch a "forbidden video". After watching the video, a series of strange events begin to unfold. Jung-Mi realises that she has to find the way to save her only sister from the curse of the video.



19 December 2014

Quick, *퀵*, 2011

Directed by Jo Beomgu

This contemporary action comedy, is about a quick service motorcycle driver who delivers a bomb. A former motorcycle gang member, Ki-Su, makes a living as a bike messenger. One day, he witnesses a building blow up. Never suspecting he could have anything to do with the bomb, he moves onto his next job which is to escort a girl group singer, A-rom, an ex-girlfriend from his biker days. As she puts on a proffered helmet, a timer mechanism is triggered and a countdown clock appears. Ki-Su gets a call from a stranger telling him to make a series of deliveries within a fixed time limit. When Ki-Su completes the deliveries, each turns out to be a bomb. A huge conspiracy and spectacular action follows...





New Wave Korean Music Group **Noreum Machi premieres in India**

Combining spectacular percussion, haunting shamanistic chants, agile movement, enchanting dances and virtuoso performances, *Noreum Machi*, the award-winning and much acclaimed Korean New Wave Music Group, is all set to premiere in India, this November, at The Hindu Friday Review November Music Festival in Cochin, Bangalore and Chennai.

The Korean percussion group *Noreum Machi* is a highly original musical ensemble. Since its foundation in 1993, *Noreum Machi* has been trying to re-discover its traditional music, without losing the basic structure of Korean music that is so integral to the group's repertoire. The group takes its name from the term used by Korean minstrels to indicate a combination of skill and timing attained only by the best players. In competition "*Noreum Machi*" would refer to the player so skilled that no one would dare follow.

Noreum Machi has recently received a great deal of attention in Korea and around the world. At the same time the group is determined to avoid being bound by the past and to communicate with audiences across the world, universally, appealingly and energetically. Critics and audiences have called *Noreum Machi* a fascinating and future-oriented ensemble because of the way the artists connect with the audience, the obvious pleasure they take in performing and the profound emotions they share as they move back and forth between the past and the present. Balancing tradition and modernity, alternating between dynamic bursts of sound and movement and quieter moments of reflection and stillness, *Noreum Machi* manage to artistically transform what is a very traditional form of Korean music, in a manner that is resoundingly contemporary.



About *Samul-Nori*

Noreum Machi specializes in the virtuoso percussion music known as *Samul-Nori*. This exciting music, first introduced to the West in the late 1970s by the legendary ensemble, is a modernized-staged adaptation of the ancient Pungmul-Nori, farmers' ritual that had its origin in shamanism and animism. *Samul-Nori* (*Samul* means "four objects" and *Nori* means "play") is performed primarily with four traditional instruments; *Jang-Gu*, *Buk*, *Jing*, and *Kkwaenggwari*. Other instruments used are the *Taepyeongso* and *Piri*. Each of the four main instruments represents different elements of nature; the *Jang-gu* represents Rain, the *Buk*-Clouds, the *Jing*-Wind, and the *Kkwaenggwari* - Thunder Storm. Yin and Yang is also reflected, the *Buk* and the *Jang-Gu* represent the sound of the earth, while the *Jing* and the *Kkwaenggwari* represent the sound of the heaven.

Noreum Machi's touring history to date:
2014

Feb Venezia Canival, Venice, Italia
 May 20th Cultural Exchange Workshops in Nagoya, Japan Percussion Night, Royal Opera House, Muscat, Oman Concert in Celebration of Diplomatic Relations, Cambodia, Myanmar
 July Collaboration Concert with Harata, Japan
 Aug Tamburi Mundi Festival, Germany Sommermusikfest Music Camp/Frame Drum Festival, Germany, Tanz Festival, Germany
 Sep Collaboration Concert with Synergy Percussion, OZ Asia Festival, Australia
 Oct SSBD Collaboration Concert with Global Players, National Theater of Korea

WOMEX 14 Official Showcase (Selected by Jurys)

2013

Jan "Contact Method" with Art3 and Kompania, Budapest, Hungary
 Feb 1st International Gongs and Bamboo Music Festival, Dipolog, Philippines
 Apr Tamburi Mundi on Tour, St. Polten, Austria "The K-Wind" Concert, Frieburg, Germany
 May 19th Cultural Exchange Concert & Workshops in Nagoya, Japan
 July Isola del Cinema, Roma, Italy Quartier d'été Festival, Paris, France
 Aug Sommermusikfest Music Camp/ Frame Drum Festival, Germany Zomer Van Antwerpen, Antwerp, Belgium
 Sep Solo International Performing Arts Festival, Solo, Indonesia
 Oct Noreum Machi's 20th Anniversary Concert <The K-Wind> National Theater of Korea, Seoul, Korea
 Nov Opening Ceremony, Korean Ceramic Exhibition, National Museum of Saudi Arabia, Riyadh, Saudi Arabia
 Dec Collaboration Project <SSBD (Same Same But Different)> National Theater of Korea, Seoul, Korea

2012

May 18th Cultural Exchange Concert & Workshops in Nagoya, Japan, "The K-Wind", Concert Nation Tour at National Art Centres in Korea
 June Timitar Festival, Agadir, Morocco
 July Concert in celebration of the 50th Anniversary of Diplomatic Relations with El Salvador and Dominican Republic, "The K-Wind" Concert at 3rd Yeo woorak Festival, Seoul, Korea Sommermusikfest Music Camp/ Frame Drum Festival, Germany Ethno Port Poznan Festival, Poland
 Aug Collaboration (In the shadow of the dragon)

Sep with Australia Strange Fruit (I), Seoul, Korea Ethnos Festival, Naples, Italy. Festival Asia/Cass Asia, Spain
 Oct Concert at Korea Indonesia Week, Indonesia
 Nov "The K-Wind" Concert, Seoul, Korea
 Dec Collaboration (In the shadow of the dragon) with Australia Strange Fruit (II), Melbourne, Korea Concert in celebration of the 20th Anniversary of Diplomatic Relations with Vietnam

2011

Jan Concert at Asia Football Cup Cultural Event in Qatar
 Mar 5th Noreum Machi Festival Annual Concert, Seoul, Korea Showcase at Babel Med Music, France
 Apr Open Ears Festival, Canada
 May 17th Cultural Exchange Concert & Workshops in Nagoya, Japan
 June Moving Korea Tour, Poland, Music Meeting, Netherlands, EBU Folk Festival, Croatia, OFFFEST, Macedonia
 Concert in celebration of the 30th Anniversary of Diplomatic Relations With Lebanon and Cameroon
 Jun-Nov Annual National Tour for Rural Region in association with the Korean Cultural & Arts Center Association, Korea
 July Les Suds a Arles, France Mennheim Festival, Germany
 Aug Frame Drum Festival
 Nov Kim Juhong, "The Hope" Concert at KOUS, Seoul, Korea

2010

Jan-Feb World Music Institute Tour, USA
 Mar 4th Noreum Machi Festival Annual Concert, Seoul, Korea
 Apr A Tapestry of Sacred Music Festival Esplanade, Singapore
 May 16th Cultural Exchange Concert & Workshops in Nagoya, Japan Annual National Tour for Rural Region in association with the Korean Cultural & Arts Center Association, Korea
 June Showcase at Live! Singapore, Singapore
 July St.Gallen Kultur Festival, Switzerland
 Aug Sommermusikfest, Germany, Zeltival at Kulturzentrum Tollhaus, Germany Levitt Pavillion MacArthur Park World Music Day Concert, USA
 Sep The American Folk Music Festival, USA Concert at 1st Yeowoorak Festival, National Theatre of Korea, Korea
 Oct Ulsan World Music Festival, Korea
 Nov Mercado Cultural Caravan Tour, Brazil

Korean Traditional Instruments



Janggu : Double-headed hourglass drum



Jing : Metal large gong



Piri : Double-reed Korean Oboe



Taepyeongso : Double reed wind instrument



Kkaewanggari: Metal small gong



Buk :Double headed barrel drum





Noreum Machi will premiere in India at the Hindu Friday Review November Music Festival as follows:

9 November: Kerala Fine Arts Hall, Cochin

14 November: Chowdiah Memorial Hall Bangalore

17 November: Music Academy, Chennai

The group will also perform on 21 November 2014 at the Gandhi Memorial Hall in Madurai and on 27 November 2014 at Auroville.

The performances in Madurai are presented by The Consulate General of the Republic of Korea, Chennai

Noreum-Machi's performance in India includes:

1. Gil - Sori

In the first piece, the group sings and dances while marching to the stage.

2. Binari

This song is a prayer to drive away misfortune and bring wealth, glory and long life. On this record Noreum Machi changes the traditional arrangement by moving the traditional invocations at the beginning of the piece and giving a new twist to the Aek- Sal Puli rhythm at the end.

3. Pan - Gut

Performers wear the traditional *Sangmo* (hat with a long ribbon) while holding *Samul* instruments (*Jang-gu*, *Kkwaenggwari*, *Buk*, *Jing*). As if to pay respect to the land and the heavens, the performers exaggerate their steps in a lively manner while nodding and tilting their heads towards the sky, their ribbons creating a beautiful pattern, in harmony with the sounds of the instruments.

4. Piri Solo

Bamboo Oboe Solo. Deep and soulful sound that cleanses and calms.

5. Passing Rain

The *Jang - Gu* of the East Sea region has a deep, yet sharp sound. With the sounds of the Eastern *Jang - Gu*, this piece signifies cool and strong rain, hoping to wash away all worries.

6. Ta Jing

While the *Kkwaenggwari* or the *Jang - Gu* stand for technical rhythms, the *Jing* is the bass instrument with a deep and long echo. *Jing It!* is an adaptation of a Jindo shaman performance of Korea, mainly using the *Jing* and the *Kkwaenggwari*.

7. K-TRap (Korean Traditional Rap)

Vocal percussion which mimics the sounds of the four instruments.

8. Thunder Storm

Four percussion instruments (*Kkwaenggwari*, *Jing*, *Jang-gu*, *Buk*) echo the voices of Nature's elements. At times the four sounds are as one and at other times the four become individually distinct from each other.

At times the sounds resemble stillness, like morning dew or quickly change to resemble wrath or fury. This composition is composed as a mixture of even and odd rhythms.

9. Noreummachi Sinawi

Samulnori converts the most interesting of traditional agricultural rhythms to a stage performance. The four instruments; *Kkwaenggwari*, *Jing*, *Jang-gu*, *Buk*, alternate even and odd metres with a stirring demonstration on the *Jang - Gu* at the end. This is followed by a mixture of Shaman rhythms.



We thank our valuable partners in Korea and in India:



주첸나이 대한민국총영사관
Consulate General of the
Republic of Korea in Chennai

The Emerging Canvas III

an Indo-Korean Young Artists' Exhibition

1-13 December 2014

at Lalit Kala Akademi Regional Centre, Chennai.



인도박물관
Indian Art Museum



HAMLET_AVATAAR: an Indo-Korean theatre production

Hamlet_Avataar, a unique Indo-Korean theatre production, is an adaptation of the Shakespearean original, directed by Hyoung-taek Limb, Artistic Director of the Seoul Factory for the Performing Arts. The production which includes a dramatic re-telling with Indian and Korean music, dance and theatre vocabularies with the concept of 'avatar' as the underlying theme, is developed by The Seoul Factory for the Performing Arts and InKo Centre, with support from Arts Council Korea. Hamlet_Avataar will be premiere at the Korea Performing Arts Center in Seoul, Korea this October and in India, next year.



Hamlet_Avataar

Action happens in imagination and that imagination is always accompanied by sacrifice. This is not to destroy but to create through devotion, like Shiva who destroys for creation. New orders come from the chaos and soon that order becomes chaotic.

The very first scene starts with the moving image that Hamlet gets carried out on a stretcher: The border between death and life is portrayed in colorful near-death image with an overlapping image of a baby...

When Hamlet meets the clowns, he says, "Is there anything special in theater? One puts on some clothes, tells some lies, and it's enough, isn't it? And then the audience claps, laughs and sheds tears at the spectacle.

Let us make such grand theater. But one thing! Let us not forget, Fun. Theater should be fun. No matter if there's truth in it or not, theater should be fun. Now let us begin." Hamlet manipulates lights and music.

"No, I shall not use artificial lighting or artificial music. Instead I shall use raw music and raw lighting. For that is the world..."

As Hamlet dies, the backdrop curtain comes down, the last scene is projected, Hamlet disappears behind the curtain. Fortinbras (the same actor who plays Hamlet) tears the curtain from behind and enters. Someone from the audience appears as a baby. The rituals by Fortinbras takes place as Hamlet created his own avataar earlier in the play.

"Truth reveals on stage not in reality."

Hamlet_Avataar is an adaptation of Shakespeare's Hamlet bringing in elements of traditional Korean and Indian music, dance and theatre vocabularies, while using the 'Avataar' myth as an underlying theme. This unique Korean-Indian production is developed by The Seoul Factory for the Performing Arts and InKo Centre, India, with support from Arts Council Korea. The production will be presented from October 23rd to November 2nd, 2014 at the 500-seater Korea Performing Arts Center in Seoul, Korea.

This is a story about a man who has been educated to be a thinker, but who becomes a man of action, motivated by the dark force of revenge. When Hamlet discovers from his father's ghost that the old king's death was not an accident but murder, he is torn in two. The ghost claims that the murderer is Claudius. Is the ghost telling the truth, or is it a demon sent from hell to tempt the prince into an evil act? Hamlet decides to be a clown who can play the fictional truth. He now will live in the shape of his 'Avataar' Hamlet. Does the truth reveal on stage or in reality?

Why do we perform Shakespeare's Hamlet today? And, why suddenly Avataar? Why do we perform this well-known classic in the form of Indian-Korean collaboration?

Dislocation, entropy, obsession, discord, disillusionment, conflict, cracked ego, rampant sense of defeat, lethargy, lies, tricks, drug, sexual abuse, collapse of a family, betrayal, rich - poor gap, isolation and mammonism. These are the words we hear everyday from the newspaper, TV and online. We become insensitive to all of these words, caught in a trap of numbness to morality.

We live in the society condensed with all of wickedness such as disharmony of mind and body, mismatch between

reason and emotion, cogitation and action, desire and reality, duty and right. We do need to imagine what is ahead and behind of our reality. That imagination makes our insight deeper and wider to take our life a little further to better future. We seem to have lost that imagination. We just live in a moment to moment reality. Money, power and fame matter. We thus find meaningless avatars in on-line games, stock market and violence.

Where is our real avatar? *Hamlet_Avataar* is an exploration of a thinker who tries to discover his own avatar. The Indian concept of Avataar is our guiding light in this journey. This journey will make us re-discover the meaning of our life, the reason of the existence of oneself by bringing up the portrait of young man, who is suffering from the meaning of his real presence. It is a journey seeking sublimation through Indian spiritual culture as well as its music and dance fused with Korean art forms. - **Hyoung-Taek Limb**



Brief introduction to the production

Title: HAMLET_AVATAAR
 Written by William Shakespeare
 Adapted and directed by Hyoung Limb
 Developed by Seoul Factory for the Performing Arts (Korea) & InKo Centre (India)
 Sponsored by Arts Council Korea
Date: Oct, 23th(Thur) ~ Nov, 2nd(Sun), 2014
Time: Weekdays 8pm / Sat 3pm, 7pm / Sun 3pm
 (No performance on Monday)
Venue: Korea Performing Arts Center (Daehakro Art Theater)

Korean Artists

Hyoung-Taek Limb (Director):
 Artistic Director of Seoul Factory, graduated from

Columbia University of New York (M.F.A. majoring in Theatre Directing), well-know for his international collaboration projects such as *Medea and Its Double* (awarded Best Directing at Cairo International Theatre Festival), *Three Sisters Lost in Time* (American-Korean collaboration), *The Idiot* (Russian-Korean collaboration), etc.

Soyi Kim (Choreographer-Korea):

Well-known Korean traditional dancer and choreographer, who has been working with Hyoung in many productions like *The Idiot*, *Floral Bier* and *Hamlet*.

Gejong Lim (a.k.a. Enock, Composer-Korea):

Composer, percussionist and guitarist.

Worked with popular band like Clazzyqui, Ibadi, etc.

Seonghyun Hwang (*Hamlet*)

Kyoung Lee (*Gertrude*)

Jayeon Ok (*Ophelia*)

Two accomplished Indian artists are included in this co-production - the acclaimed contemporary dancer, Astad Deboo and the magnificent Baul singer, Parvathy Baul.

Astad Deboo is an Indian contemporary dancer who employs his training in Indian classical dance forms of Kathak as well as Kathakali to create a unique dance form. He is widely acknowledged as a pioneer of modern dance in India. Astad Deboo has established the Astad Deboo Dance Foundation to create awareness about contemporary dance and also help sustain the efforts of non-government organisations to educate and create a platform for street and deaf children to realise their potential. His productions use world music, movement and alternative theatre forms like puppets and masks, as well as poetry. Astad Deboo's dance has been described by dance critics as Poetry in Motion. He has performed in 70 countries, to date. He was awarded the Sangeet Natak Akademi Award in 1996 and the Padma Shri in 2007, by the Government of India.



Being asked to be a part of the Hamlet _Avtaar project brings a new dimension to my work. It is a theatre production where I have been asked to act as well as be a co-choreographer. This, as well as the opportunity to have an exchange with the Korean theatre director Hyoung Taek Limb who is so multi-talented as well as such a dynamic force in the field of contemporary Korean Theatre, promises to be a very exciting creative and learning experience .- **Astad Deboo**

Parvathy Baul (Mousumi Parial) is a Baul practitioner and singer from the lineage of Legendary Baul Masters Shri Sanatan Das Baul and Shri Shashanko Goshai. She sings in the oldest and purest traditional way of the Bauls, using *Ektara* instrument), *Duggi* (an earthen drum tied to the hip) and *Nupur* (anklets) She incorporates body movement and singing in a very meditative way and is very well-known and admired by people who love the Baul tradition around the world. Parvathy has also practised various disciplines of Yoga, Music, Dance and Theatre. She is a painter and a woodblock printmaker. She has created a form of painted storytelling “Chitra Katha Geethi” incorporating Baul stories, Baul songs, dance and painting. She has established “EkatharaKalari” a Gurukul (Baul Ashram/school) in Kerala to encourage the younger generation to learn Baul path. She has authored a book on Baul tradition “The Song of The Great Soul” and has written several articles on the Baulparampara. She has organised several festivals to bring awareness about the Baul tradition. She has been performing Baul songs, conducting workshops and teaching about the Baul Parampara in India and around the world since the year 2000. She is one of the few women Baul practitioners.



This was the first time I discovered the Korean artists and the Korean Tradition of theatre, music and dance. I was very touched to find similarities between the voice work of *Pansori* and the *Baul* tradition. In working with Seoul Factory, I discovered the way Korean contemporary theatre and dance practitioners are working for a new language through the universal story of “Hamlet” and the “crazy wisdom” within it. This language relates a lot to the ancient Asian philosophies and practices. As a Baul practitioner, I was discovering a new way to relate to others present in the group and to the story of Hamlet. The work process we had to go through for this performance was even more interesting as we discovered each other’s individual style, practice and methodology. I even received a name from the Korean performers, “Pa-sem!” Sem means “teacher,” and they could not pronounce my name, “Parvathy,” so they shortened the name they gave me to “Pa-Sem!” I was very impressed to see the Korean youth taking interest in Indian traditions.

It was interesting to discover the performance work of the clowns and to observe the fine balance between the clown work, moments of intensity, and moments of breaking free. With this work, I had to find a new way to relate as a Baul performer, to bridge the gap between us, sometimes to “let go,” to be able to connect. This “letting go” can happen when the artists and the group have found a way to have trust in each other and mutual respect for the work. I experienced this throughout the work process when we were together for a week in August. I am looking forward to working for a longer term in October, where we will have a greater possibility to discover each other through the story of *Hamlet Avatar*. - **Parvathy Baul**





CONTEMPORARY KOREAN FILM

A varied package of 5 contemporary Korean films will be screened at the 7th Bengaluru International Film Festival (BIFFES) from **5-11 December at Bangalore**

Helpless 화차, 2012
Directed by Byun Young-joo
Category: Mystery/ Detective

A man searches for his fiancée who vanishes without a trace, only to discover dark, shocking truths about her and to realise that she was not quite the person he thought he knew.



Don't Click 미확인동영상, 2011
Directed by Kim Tae-kyung
Category: Thriller

The film deals with a forbidden viral video that leads to a lot of mysterious deaths. After watching the video, a series of strange events unfold. Jung-Mi has to find the way to save her only sister from the curse of the video.

Pained 통증, 2011
Directed by Kwak Kyung-taek
Category: Drama (Romantic)

A man searches for his fiancée who vanishes without a trace, only to discover dark, shocking truths about her and to realise that she was not quite the person he thought he knew.





Bedevilled 미확인동영상, 2010

Directed by Jang Cheol-So

Category: Horror

Bedevilled is a tale of two very different women, both from the same idyllic island. Seoul banker Hae-won and her childhood friend Bok-nam. Forced to take a vacation, Hae-won finally heads back and realises that she has left Bok-nam to a tortuous life of servitude. Bok-nam, now desperate to escape pleads in vain with her friend whom she idolizes to help her. But when Bok-nam loses the only important thing in her life, she snaps and aims to wreak revenge and retribution against everyone who ever wronged her, including her friend, Hae-won.

The Crucible / Silence, 2011

Directed by Hwang Dong Hyeok

Category: Drama

Kang In-ho, a newly appointed art teacher at Benevolence Academy, a deaf school in the fictional city of Mujin, has a dark past. He is excited to teach his new students, yet the children are aloof and distant. When the children finally open up, In-ho faces the shocking and ugly truth that the children are being physically and sexually abused by their teachers. In-ho teams up with human rights activist Seo Yoo-jinto fight for the children's rights and expose the crimes being committed at the school. It proves to be a journey fraught with danger and conspiracy.



BIFFES is organized by the Karnataka Chalachitra Academy, Government of Karnataka, in association with the Karnataka Film Chamber of Commerce. The 7th Edition will include Cinema of the World; Asian Cinema; Chitrabharati (Indian Cinema); Kannada Cinema; Retrospectives Country Focus sections; NETPAC (Network for Promotion of Asian Cinema) award winners; FIPRESCI (Critics) award winners; a Special genre: Gender violence and a Popular genre: Comedy. As in previous editions, the Festival will include competitive sections for Indian Cinema and Kannada Cinema. The festival will also host various forums for academic interactions with seminars, workshops and masterclasses on different aspects of cinema.



Indian ceramic artists at The Naori Eco-Art Festival 2014



ADIL WRITER



SHAMPA SHAH



RAKHEE KANE

The *Naori Eco-Art Festival* is hosted in South Korea every year in the village of *Naori*. The festival aims to urge 'eco-artists' to heighten awareness of the importance of protecting and preserving nature in its original form and of spreading awareness of just how important Nature is in the overall scheme of co-existence with human beings. The Festival includes the exhibition of ceramic works of prestigious artists from Korea and abroad, various folk performances and several educational activities.

5 Indian artists, living and working in three countries across the world, will visit Korea this October, to participate in the Naori Eco-Art Festival 2014 - **Sharbani Das Gupta** from New Mexico, **Madhvi Subrahmanian** from Singapore, **Shampa Shah** from Bhopal, **Rakhee Kane** from Auroville, and **Adil Writer** from Auroville / Mumbai.



ADIL WRITER

During the two-week long Festival, the Indian artists will interact with over 15 ceramic artists from several parts of the world. The artists will create new work which will be displayed at the Festival and later, will travel to two other prestigious ceramic galleries in Korea. Other activities include music and dance performances, calligraphy, poetry recitals, presentations of works by invited artists as well as outdoor art installations on the Pine-Scent Trail.

Naori, located in the verdant greens of South Korea, away from urbanization is an ideal location for this event.



WATERSCAPES

The Politics of Water

This fall, Kumho Museum of Art presents *Waterscapes: The Politics of Water*. This new project on water is developed out of the 2013 Nomadic Residency to India, and its offshoot, the *Water Bodies* exhibition in Chennai. Curator Hyewon Lee (Daejin University) proposes a far-reaching examination of the multifaceted subject of water and the immeasurable significance of discussions being held globally on issues such as; the increasing concerns worldwide about potable water supplies; the role of water as an object of conflict and in the definition of territory, borders and national statehood and the anxieties raised by the increasing appearance in the past decade of water-generated natural disasters.

With the aim of extending the public understanding of the vital implications of this subject, *Waterscapes* approaches its theme by connecting media art, a genre that could be as fluid and as far-reaching as water, to critical eco-political issues of today. From video art to documentary films and to the works created using new media technologies - such as GPS, the internet, interactive art, biotechnology, data visualization programming - included in this show will illustrate the extent to which diverse disciplines and fields of research have converged in current art practices, and reveal how new forms of contemporary artistic expression can be developed through the emerging technological and media platforms available to artists today. By contending with complex socio-political issues surrounding water, the invited artists will cast lights on the persistence of global capital, personal limits of pursuing freedom, or the basic conditions needed for human survival and reveal how artistic and social systems converge in their investigative process.

Among the featured artists, is Ricardo Dominguez, who connects new media to our lives through the 'Trans-border Migrant Tool': a mobile application invented by the artist that provides GPS information along with the location of water for Mexican immigrants who attempt to cross the border through the harsh desert, Eve Mosher, who walks around the coastal area of south Manhattan and draws a chalk line that follows a particular elevation that will be submerged under water when climate change accelerates, documenting various dialogues that occur in the process and presenting them as an open-source; Alfredo Jaar, who with his installation about Koko, Nigeria, one of the dumpsites for toxic industrial waste from the so-called developed countries, invites the viewer to become aware of his or her own position as a citizen of the world; Suyeon Yun, whose documentary investigates the complex chains of 'drinking water' including the actual condition of its origin, its circulation in the 'water market' and consumer's class from arctic glacial water served for VIP's in membership based sports clubs and water bars led by water sommeliers, to the green tide appearing in Korea's four major rivers that are indefinitely neglected.

Waterscapes also recasts the Maldives pavilion of the 2013 Venice Biennale, which presented the Maldives archipelago under the theme of 'Portable Nation'. The ecological approach of this initiative produced a series of environmental investigations on the cultural frames that interpret nature, with the aim of bringing attention to the crisis of this nation's

Francis Alys-Watercolor A



Alfredo Jaar Geography=War



disappearance as a result of the rise in sea levels. For the Kumho Museum of Art, Khaled Ramadan (LB/DK) - original curator of the pavilion and co-curator Melina Nicolaides (CY/USA), founders of the Cyprus-based collaborative White Chamber Project, reframe this presentation with new works under the title "Outflow: The Remix".

This new presentation re-proposes a collection of projects that seek to establish how nature can be seen as a set of environmental ethics that can direct our awareness to the social and political milieu within which human beings become more acutely aware of the world. More specifically, this proposal is firmly positioned behind the belief that the element of water holds not only a dynamic and essential place in nature, but can be identified as a fundamental motivation behind movements for change around the world within these times of crisis in which we live. In this section of the exhibition, seven international artists are invited to contribute film works related specifically to the subject of water, bringing focus to some of the issues, concerns, and concepts that originate from this source. The videos and films independently address a variety of current debates: environmental politics, climate change regulations, the notion of nation-state as defined by international sea laws, the process of preservation, environmental events related to social and cultural life and also to the fundamental essence of water as a representation and metaphor of the human spirit. **Hyewon Lee, Curator**

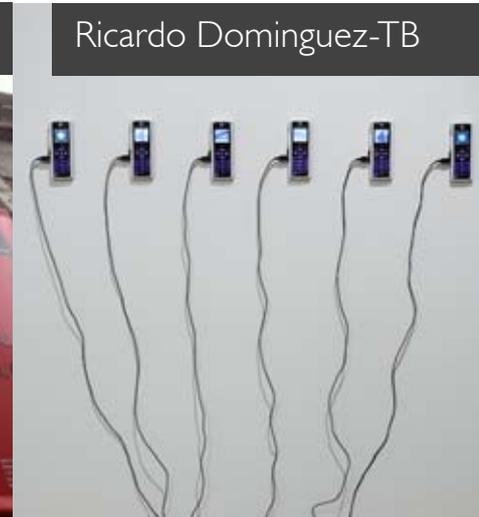
Francis Alys-Watercolor B



Maldives Pavilion



Ricardo Dominguez-TB



Water Matters:

Films on water from India, presented by InKo Centre in association with The Voices from the Waters Festival, the Bangalore Film Society and Deep Focus Cinema, will complement the Waterscapes exhibition in Seoul.

The Whistle Blowers, Directed by Umesh Aggarwal, 2005
Duration: 45 mins.

The film is an investigation on pesticides in bottled water and soft drinks manufactured in India by reputed multi-national companies, as revealed in a report by the Centre for Science and Environment.

Pyasi-The Story of Mother River, Directed by Harsha Prabhakar Rao, 2010
Duration: 3 mins.

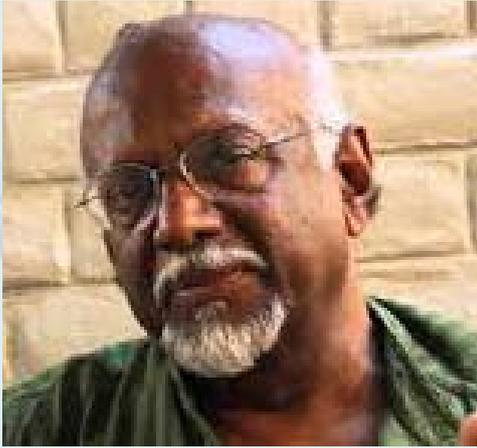
A seven-year-old girl sets out to fetch water for her brother. She goes in search of water from one known source to another. On a constant rollercoaster ride of expectations and disappointments, she has to travel a long distance, discover truths, face temptations and brave odds before she finds water.

Breaking News, Directed by Dr.Savita Aggarwal, 2013
Duration: 15 mins.

Climate change is a reality affecting the lives and livelihoods of people across the globe. The poor, most of whom reside in the developing world, suffer the most because of their limited capacity to adapt to such changes. Women are the most affected because of their traditional responsibilities associated with food, fodder, fibre and fuel. This video puppet film is an important step in providing information on the effects of climate change across a wide cross-section of people of different age groups and educational levels.

The Holy Water, Directed by Lotta Ekelund, 2009
Duration: 23 mins.

As cola companies deplete and pollute essential ground water, strong feminine voices rise in protest. And while they are successful in shutting down a cola plant, the film debates the larger and ever-more-pertinent question of our age- Whose water? And to whom does it rightfully belong?



SADANAND MENON

Sadanand Menon from Chennai has been invited to Seoul to talk on “*Water Politics and the Politics of Art*” at the symposium organised in conjunction with the exhibition. Sadanand Menon is a nationally reputed arts editor, popular teacher of cultural journalism, photographer, stage lights designer and prolific speaker at seminars on politics, ecology and the arts. He is currently Adjunct Faculty, Asian College of Journalism, Chennai, and at IIT, Madras and is a member, Apex Advisory Committee, National Museum, Delhi; Advisory Committee, National Gallery of Modern Art, Bengaluru; Advisory Council, Lalit Kala Akademi, Delhi; Governing Council, Indian Institute of Advanced Study, Shimla; and Managing Trustee, SPACES, an Arts Foundation, Chennai.

Exhibition Venue:

Kumho Museum of Art in Seoul, South Korea

Dates: 15 November - 24 December 2014

For further information, please visit

www.kumhomuseum.com

www.facebook.com/water

INDIAN STUDENT INVITED TO KOREAN CULTURE STUDY PROGRAMME IN SEOUL



SREEMEERA

I'm Sreemeera, a post graduate student in the University of Madras and have been learning Korean at InKo Centre since 2012. I've been interested in all things related to Korea since 2008 and was very happy and relieved on having found InKo Centre for it facilitates my learning of the language.

I'm very grateful and elated on being selected by InKo Centre and the King Sejong Institute Foundation to travel to South Korea to attend the “2014 Korean Culture Study for King Sejong Institute Learners” conducted by The King Sejong Institute Foundation and sponsored by the Ministry of Culture, Sports and Tourism of the Government of South Korea. 124 students from 48 countries around the world have been selected to participate in this workshop/camp from 7-13 October.

Based on the survey conducted among the participants, the top training classes that will be offered during this event are K-pop dance and singing classes, Taekwondo training and traditional Korean music education.

The Korean Alphabet Day, known as Hangul Day, is observed on the 9th of October in South Korea, and special events have been organized for the day with participants visiting the Hangul Museum, participating in speech contests and so on.

There are also other activities planned such as visiting the National Museum, Korean Folk Village, Hwaseong Fortress in Suwon, making traditional Korean cuisine, trying on the hanbok, etc.

The closing ceremony will have the participants present in groups what they have learnt during the Culture Study programme.

I look forward to what I am sure will be an enthralling experience!

Sreemeera



NEWS PICKS



'Untitled' by Jeremy Deller is painted on the facade of the main exhibition hall.

Three modern art shows

Three modern art shows are taking place across the country, in Gwangju, Seoul and Busan. Over 10,000 installation and media art works will be on display.

The main theme of the 10th Gwangju Biennale, which started on September 5, is, "Burning Down the House". Jessica Morgan, curator of Contemporary Art at the Tate Modern in London, is the artistic director for this year's Biennale. The event is named after a song by the *Talking Heads*, a New York-based punk group from the 1980s. The house in the title refers to the status quo or to old habits. "Korea lost a lot of things during its rapid economic growth," said Morgan. "Burning down the house is an act of making something new. If a substance is burnt, it changes

completely."

This year's Biennale features 200 works by 103 teams with artists from 38 countries, including film directors, dancers, designers and performers. The works on display are as provocative as its theme. A painting on the facade of the main exhibition hall, "Untitled," by Jeremy Deller depicts an octopus breaking out of a building on fire. "Ozymandias Parade" by Edward Kienholz and Nancy ReddinKienholz, an American couple, satirizes political propaganda, fear created by governments and the status quo. Ozymandias is the ancient Greek name for Ancient Egypt's Ramses II and symbolizes absolute power.



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1. 'Ozymandias Parade' by Edward Kienholz and Nancy ReddinKienholz. 2. '38E. 1st ST' by Urls Fischer.



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1. 'Props for Erendira' by Naufus Ramirez-Figueroa, 2. A traditional exorcism is held as part of the opening ceremony for the Media City Seoul exhibit at the Seoul Museum of Art

The Gwangju Biennale will continue until November 9 in the main exhibition hall and at the Gwangju Museum of Art, among other venues.. For more information, please visit www.gwangjubiennale.org/eng/

Moving northward to the capital, the Media City Seoul exhibition is being held at the Seoul Museum of Art (SeMA). Park Chan-kyung, a media artist, is the artistic director of the show, whose theme is, "Ghost, spies and grandmothers." The ghost represents lost history and traditions in Asia, spies symbolize the memory of the Cold War and grandmothers represent women who have survived in a male-dominated society.

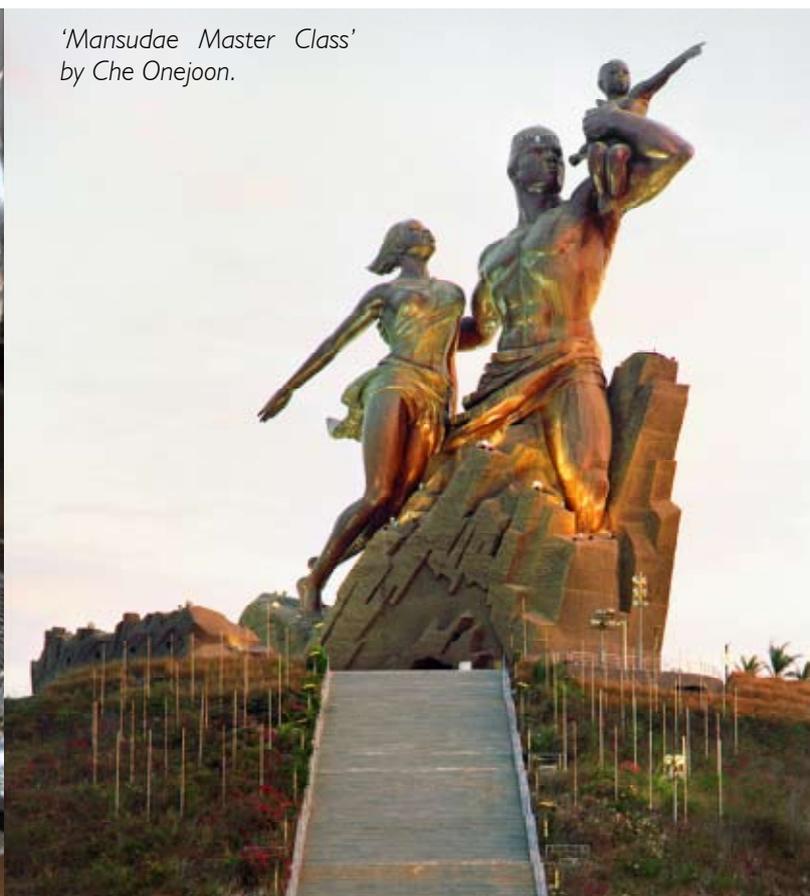
The SeMA exhibition focuses on the recollection of colonialism in Asia. Japanese artist Yuichiro Tamura reproduces an early 20th-century courtroom. The building currently housing the Seoul Museum of Art used to be a

high court. The court was established by the Japanese colonial government in 1928."When something happens, people create satire based on the event. It is a way to process the ordeal and to overcome hardship and to move on," said Tamura. "I believe it is applicable to the relationship between Korea and Japan."

"Mansudae Master Class" by Che Onejoon uses video and other materials to show propaganda posters, books, souvenirs, monuments and large sculptures created by the North Korean Mansudae Art Studio for governments across Africa. It was featured in the Korean pavilion at the Venice Architecture Biennale and won the Golden Lion for best pavilion this year. "Sonic Sculptures" by Yang Haegue is made of electric fans and metallic bells, reminiscent of the bells used by exorcists. This work appeals to the visual, tactile and aural senses, simultaneously.



'Sonic Sculptures' by Yang Haegue. (Photos courtesy, SeMA)



'Mansudae Master Class' by Che Onejoon.



1. 'Untitled' by Anish Kapoor. 2. 'Accumulation - Searching for Destination' by Chiharu Shiota. (Photos courtesy, The Busan Biennale)

The Media City Seoul exhibit will continue until November 23 at the Seoul Museum of Art. For more information, please visit <http://mediacityseoul.kr/2014/en/>

Another art show opened recently at the Busan Museum of Art and the Busan Cultural Center. The main theme of the **Busan Biennale** is "Inhabiting the World." The main exhibition will focus on the role of art in a world full of uncertainties and there will be a couple of special exhibitions. Some 380 works by 160 teams or artists from 30 nations will be on display.

The main exhibition hall, at the Busan Museum of Art, will feature works by artist Kim Soo-Ja, Japanese artist Chiharu Shiota, Fabrice Hyber from France and Anish Kapoor from

India, among others. With "Accumulation-Searching for Destination," Shiota expresses the ways in which history has dealt with wars over the past few years. Kapoor searches for the relationship between humans and the cosmos in the work "Untitled."

There will be two special exhibitions, as well. The "Biennale Archive" focuses on the history and trends of Korean contemporary art, and the "Asian Curatorial Exhibition" which was organized by four young curators from maritime cities across Asia.

The Busan Biennale will continue until November 22. For more information, please visit www.busanbiennale.org/english/main/index.php

Herbs for health

During the summer, hot temperatures often linger into the night, making it hard to sleep and to recover from the day's work. As fatigue piles up, students and office workers who are under constant pressure, while still having to focus for long hours, may need a little something extra to help them get through the day, something like a supplementary herbal drink.

The Ginseng Research Division at the Rural Development Administration's National Institute of Horticultural & Herbal Science recently released a list of five medicinal herbs to help maintain overall health during the summer, its suggestions based on traditional medicine and modern research. The five are sanjoin; wonji or milkwort; omija and ginseng

Roasted sanjoin has been found effective in treating insomnia and fatigue caused by tropical weather. Its sedative qualities provide quality slumber.

Traditional medicine has found raw sanjoin to be effective in awakening the mind, and roasted sanjoin in calming the nerves, helping against ailments related to extreme nervousness and in enhancing one's memory. The

recommended daily intake is a maximum of 10 grams or less.

Wonji and seokchangpo are known to stabilize the mind and body and to improve cognition. These two can be consumed together in equal amounts, or separately. When taking wonji, make sure the root has had its core removed.

Roasted sanjoin

(Photo courtesy, The Rural Development Administration)





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1. Seokchangpo tea and dried seokchangpo root

2. Ginseng tea and dried ginseng root

3. Wonji & seokchangpo tea and dried seokchangpo and wonji root

4. Omija tea and dried omija berries

A study by the Rural Development Administration states that tea made from a concoction of wonji, seokchangpo and ginseng, all in equal parts, can help improve one's memory. Omija, commonly found in restaurants, tea houses or as part of one's daily meal, can be served hot or cold, while ginseng can be found in samgyetang, a style of chicken soup, or in daily servings of tea. Modern ginseng recipes blend soft fruit, like bananas, to make refreshing

smoothies, improving the ability to concentrate. Powdered ginseng can be added to warm milk and honey to make an invigorating morning drink. The use of omija and ginseng can be traced back in time, with the drinking of saengmaeksan, an ancient remedy for summer, consisting of the two herbs and some water. This will make for a cool summer treat with both a sweet and sour flavour.

Researcher Lee Sangwon, a traditional medicine specialist, said, "Consuming herbs as part of your daily routine during the summer can help you focus and relax, though one should seek advice from a healthcare professional for any specific symptoms or for an overall diagnosis."



Herbal drinks (Photo courtesy, The Rural Development Administration)

Korea tops connectivity, e-trade lists

Korea has recently been assessed as having the most developed international trading environment and Internet environment among the Group of Twenty (G20) economies, according to the “e-Trade Readiness Index,” published by the Economist Intelligence Unit (EIU), a research institute that is part of the British weekly The Economist. In the report, the EIU assessed the G20 countries’ e-trade readiness across five categories: investment climate, Internet environment, international trading environment, regulatory and legal framework and e-payment systems.

In the report, Korea came first in two categories: the international trading environment and the Internet environment. The country was ranked fifth in terms of e-payment systems, eighth in the regulatory and legal framework and 12th, tied with Russia, in terms of investment climate. The report stated that, “Developed countries exhibit mature and efficient international trade mechanisms which place them near the top of this category in the e-Trade Readiness Index.” It mentioned Korea, which took the top spot in this regard and praised Korea by saying that it is, “one of the top three countries for customs efficiency for imports and exports in both cost and the time it takes,” the other two being Australia and the U.S. The report also highly valued Korea’s international trade environment, saying that, “South Korea, which ranks at the top of the Internet environment

category, exemplifies the link between policy efforts to get people and businesses online in the first instance and then to encourage them to use the Internet.”

“The top three countries in the Index: Australia, South Korea and the US, generally score well across the five components of the Index,” said the EIU. The report said that these countries have “wealthy middle classes with good broadband access and skilled internet usage.” With regard to e-commerce, the report said that the three countries have, “strong infrastructure and efficient customs administration,” and a competitive environment for e-payments with high usage.

To read the full text of the e-trade readiness report, please visit www.economistinsights.com/countries-trade-investment/analysis/

2

Internet environment

MOBILE AND BROADBAND CONNECTIVITY		
1		South Korea 85.3
2		Australia 75.1
3		Germany 73.5
4		US 71.6
5		Japan 69.8
6		UK 63.9
7		France 58.8
8		Canada 58.5
9		Italy 45.2
10		Russia 41.0

Korea was assessed as having the most developed Internet environment among the G20 countries, according to the EIU’s report.

3

International trading environment

INTERNATIONAL TRADING ENVIRONMENT		
1		South Korea 73.3
2		UK 70.8
3		Japan 66.2
4		Germany 65.7
5		US 62.9
6		China 61.7
7		Australia 59.3
8		France 58.7
9		Canada 56.6
10		India 49.9

In the ‘e-Trade Readiness Index’ report, the EIU appraised Korea as being the top country in terms of its international trading environment.

the screen

24 October 2014

Helpless

화차

Directed by Byun Young - Joo

28 November 2014

Don't Click

미확인동영상

Directed by Kim Tae - Kyung

19 December 2014

Quick

퀵

Directed by Jo Beomgu

EVENT

October

- 23 Hamlet_Avataar: Premiere in Seoul
- 5-18 Naori Art Eco Festival in Naori

November

- Waterscapes
- 15- 24 December
- Kumho Museum of Art, Seoul

Noreum Machi : Performance

- 9 Kerala Fine Arts Hall, Cochin
- 14 The Chowdiah Memorial Hall, Bangalore
- 17 The Music Academy, Chennai
- 21 The Gandhi Memorial Hall, Madurai
- 27 Auroville

December

- Contemporary Korean Film
- 5-11 At the 7th Bengaluru International Film Festival (BIFFES) Bangalore

LANGUAGE

Elementary and Intermediate Level I A	KOREAN	Oct	01 Wed	06 Mon	08 Wed	13 Mon	15 Wed	20 Mon	22 Wed	27 Mon	29 Wed
		Nov	03 Mon	05 Wed	10 Mon	12 Wed	17 Mon	19 Wed	24 Mon	26 Wed	
		Dec	01 Mon	03 Wed	08 Mon	10 Wed	15 Mon	17 Wed	22 Mon	24 Wed	29 Mon

Level IB, IC	KOREAN	Oct	07 Tue	09 Thu	14 Tue	16 Thu	21 Tue	23 Thu	28 Tue	30 Thu
		Nov	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu
		Dec	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu

Level 2 IA	KOREAN	Oct	04 Sat	10 Fri	11 Sat	17 Fri	18 Sat	24 Fri	25 Sat	31 Fri	
		Nov	01 Sat	07 Fri	08 Sat	14 Fri	15 Sat	21 Fri	22 Sat	28 Fri	29 Sat
		Dec	05 Fri	06 Sat	12 Fri	13 Sat	19 Fri	20 Sat	26 Fri	27 Sat	

BUSINESS PURPOSES	BASIC BEGINNER & LEVEL - A	KOREAN	Oct	07 Tue	08 Wed	14 Tue	15 Wed	21 Tue	28 Tue	29 Wed	
			Nov	04 Tue	05 Wed	11 Tue	12 Wed	18 Tue	19 Wed	25 Tue	26 Wed
			Dec	02 Tue	03 Wed	09 Tue	10 Wed	16 Tue	17 Wed	23 Tue	24 Wed

SOCIAL PURPOSES	BASIC BEGINNER & LEVEL - A	ENGLISH	Oct	07 Tue	09 Thu	14 Tue	16 Thu	21 Tue	23 Thu	28 Tue	30 Thu
			Nov	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu
			Dec	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu

YOGA

Oct	01 Wed	06 Mon	08 Wed	10 Fri	13 Mon	15 Wed	17 Fri	20 Mon	24 Fri	27 Mon	29 Wed	31 Fri		
	Nov	03 Mon	05 Wed	07 Fri	10 Mon	12 Wed	14 Fri	17 Mon	19 Wed	21 Fri	24 Mon	26 Wed	28 Fri	
	Dec	01 Mon	03 Wed	05 Fri	08 Mon	10 Wed	12 Fri	15 Mon	17 Wed	19 Fri	22 Mon	24 Wed	26 Fri	29 Mon

TAEKWONDO

TEEN & ADULTS CLASS I & II CHILDREN LOWER & HIGHER BELT	Oct	07 Tue	09 Thu	14 Tue	16 Thu	21 Tue	23 Thu	28 Tue	30 Thu
	Nov	04 Tue	06 Thu	11 Tue	13 Thu	18 Tue	20 Thu	25 Tue	27 Thu
	Dec	02 Tue	04 Thu	09 Tue	11 Thu	16 Tue	18 Thu	23 Tue	25 Thu

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