

# London Korean Film Festival

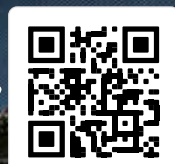
The background of the poster is a complex abstract design. A large, solid black circle is the central element. Surrounding and overlapping this circle are various rectangular and curved blocks of color. These include bright yellow, vibrant pink, deep blue, lush green, and warm orange. The colors are often divided into horizontal or vertical stripes of varying widths, creating a sense of movement and rhythm. The overall composition is bold and modern.

**4 November—19 November**



THIS IS  
MY KOREA.

WHAT'S  
YOURS?



Scan me!

## GREETINGS FROM THE 16<sup>TH</sup> LONDON KOREAN FILM FESTIVAL

The London Korean Film Festival (LKFF) is proud to be back exclusively in cinemas for its landmark 16<sup>th</sup> edition. Whilst there is an undeniable place in our industry for the ease and accessibility of streaming, we aim to champion the irreplaceable big-screen experience with a programme that includes blockbuster spectacle as well as more low-key cinematic beauty. We will be screening in 9 venues across the capital this year, from the newly opened 'The Cinema in The Arches' to well-established London mainstays like 'Picturehouse Central' and 'Everyman, Screen on the Green'.

2021 has seen Korean cinema going from strength to strength. As well as the unprecedented success of *The Squid Game* (2021), there was another historic moment when Youn Yuh-jung became the first Korean actor to win an Academy Award in April for her powerful and deeply humorous supporting role as grandma Sunja in Lee Issac Chung's remarkable film *Minari* (2020). This was an incredible moment reminiscent of Bong Joon Ho's wins in 2020. Youn Yuh-jung's career covers some landmark moments, including her subtly poignant role in E J-Yong's *The Bacchus Lady* (2016) and Kim Ki-young's groundbreaking *Woman of Fire* from 1971, which we will be screening the restored version of for the very first time in the UK as part of our programme.

As well as Youn Yuh-jung the extraordinary breath of Korean cinema is on display this year, Ryoo Seung-wan's Box Office smash *Escape From Mogadishu* is screening as our Opening Gala film, and renowned director Im Sang-soo will be visiting the festival again after 11 years for our Closing Gala, to talk about his latest Cannes-selected work *Heaven: To The Land of Happiness* (2021). We are also delighted to be able to offer in-cinema Q&As with Im Sang-soo for his iconic remake *The Housemaid* (2010) and acclaimed domestic drama *A Good Lawyer's Wife* (2003).

This year, as the film industry recovers from the pandemic, we would like to thank all our venues not only for accommodating our assorted lineup in a packed autumn schedule, but also for offering UK audiences a chance to see the very best in Korean cinema.

We would also like to thank all the filmmakers, our programme partners, and also our audiences who have chosen to watch the films in cinemas, as without you this festival would not exist. We hope you enjoy a year like no other.

Korean Cultural Centre UK

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## THU 4 NOV

19:00 Escape From Mogadishu

## FRI 5 NOV

18:30 Woman Of Fire 1

21:00 Aloners 2

## SAT 6 NOV

18:45 Canola 1

21:00 The Bacchus Lady

## SUN 7 NOV

16:30 Snowball 5

18:00 The Book Of Fish 2

## MON 8 NOV

19:00 Documentary +  
Ladies Of The Forest 1

## TUE 9 NOV

18:30 Awoke 3

## WED 10 NOV

18:00 Spring Song (+ Recorded Q&A) 2

## THU 11 NOV

18:20 Sewing Sisters 4

18:30 After Me-Too 5

## FRI 12 NOV

18:00 Mise-en-scène I 8

20:00 Mise-en-scène II

## SAT 13 NOV

14:00 Collectors 2

18:00 In Front Of Your Face

## SUN 14 NOV

14:15 Shades Of The Heart (+ Q&A) 2

17:00 Josée (+ Q&A) 2

18:00 Made On The Rooftop 3

## MON 15 NOV

18:55 Limecrime 3

## TUE 16 NOV

18:00 Rolling (+ Recorded Q&A) 3

18:20 Sister J 4

20:30 A Good Lawyer's Wife (+ Q&A) 1

## WED 17 NOV

18:10 The Housemaid (+Q&A) 1

## THU 18 NOV

18:40 Recalled 2

21:00 Climbing 6

## FRI 19 NOV

19:00 Heaven: To The Land Of Happiness  
(+ Q&A)

## SUN 21 NOV

15:15 Escape From Mogadishu

## WED 24 NOV

18:15 In Front of Your Face 2

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- 3 Indie Talent
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- Everyman, Screen on the Green
- Genesis Cinema
- ICA
- KCCUK
- Picturehouse Central
- Regent Street Cinema
- The Cinema In The Arches
- Touring Programme



# KOREAN FILM NIGHTS

RETURNING SPRING 2022

Join us next year when the Korean Cultural Centre UK's year-round programme of specially curated film screenings returns. Comprised of distinct seasons centred on a specific theme, these exciting events offer a rare insight into a broad spectrum of Korean cinema, both past and present.

Korean Film Nights are free to attend and include special presentations, premieres, guest speakers and more.

For details, please visit: [@theLKFF](http://koreanfilm.co.uk)

LONDON'S FESTIVAL  
OF KOREAN MUSIC

06 OCTOBER –  
17 NOVEMBER 2021

## K-music

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### ADG7

WED. 6 OCT. | KINGS PLACE, HALL ONE

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### KYUNGSO PARK + SOONA PARK + ANGHARAD JENKINS

SUN. 17 OCT. | PURCELL ROOM, SOUTHBANK CENTRE

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### SINNOI + DONGYANG GOZUPA

FRI. 22 & SAT. 23 OCT. | THE CORONET THEATRE

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### BLACK STRING + NGUYỄN LÊ

THU. 28 OCT. | GRAND JUNCTION

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### DAL:UM

SAT. 6 NOV. | SOUTHBANK CENTRE

MON. 8 NOV. | NORWICH ARTS CENTRE

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### SOOJIN SUH COLORIS TRIO + CAMILLA GEORGE

WED. 17 NOV. | SOUTHBANK CENTRE

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BOOKINGS

[SERIOUS.ORG.UK/K-MUSIC](http://SERIOUS.ORG.UK/K-MUSIC)

SERIOUS



# OPENING GALA

## ESCAPE FROM MOGADISHU

모가디슈

**4 NOV 2021 7:00 PM**  
**RECENT STREET CINEMA**

**21 NOV 3:15 PM**  
**MANCHESTER HOME**

DIRECTOR: RYOO SEUNG-WAN  
WRITER: RYOO SEUNG-WAN, LEE GI-CHEOL  
PRODUCER: KIM DONG-SIX, JANG HYE-JIN  
CAST: KIM YOON-SEOK, ZO IN-SUNG, HUH JOON-HO, KOO KYO-HWAN, KIM SO-JIN  
PRODUCTION COMPANY: DEXTER STUDIOS, FILMMAKERS R&K  
INTERNATIONAL SALES: LOTTE ENTERTAINMENT  
ACTION, DRAMA / 2021 / 121 MINS / DCP

FILMOGRAPHY:  
*THE BATTLESHIP ISLAND* (2017)  
*VETERAN* (2015)  
*MAD SAD BAD* (OMNIBUS, 2014)  
*THE BERLIN FILE* (2013)  
*THE UNJUST* (2010)  
*DACHIMAWA LEE* (2008)  
*THE CITY OF VIOLENCE* (2006)  
*CRYING FIST* (2005)  
*ARAHAN* (2004)  
*NO BLOOD NO TEARS* (2002)  
*DIE BAD* (2000)

Mogadishu, 1990. Diplomats in the South Korean embassy are engaged in a charm offensive, trying to win the support of the Somali government for Korea's bid for UN membership. However the far more experienced North Korean embassy thwarts them at every turn. Suddenly, citizens' protests against the corrupt Somali government turn violent, and soon a rebel army is battling government troops in the capital. As all remnants of law and order collapse, members of the South and North Korean embassies find themselves trapped, and forced to rely on each other for any chance of escape.

Based on a true story, Ryoo Seung-wan's gripping film creates large-scale spectacle while avoiding jingoism and grounding itself firmly in reality. It's hard to imagine anyone other than Ryoo staging urban warfare on such a vast scale, while simultaneously guiding the film's talented cast to create such moving drama. The highest grossing Korean film of 2021 at the domestic Box Office, this is a film that must be seen on the big screen.

Darcy Paquet





# CLOSING GALA

## HEAVEN: TO THE LAND OF HAPPINESS 행복의 나라로

19 NOV 2021 7:00 PM  
PICTUREHOUSE CENTRAL

Q&A with director Im Sang-soo

DIRECTOR: IM SANG-SOO  
WRITER: IM SANG-SOO  
PRODUCER: KIM WON-KUK  
CAST: CHOI MIN-SIK, PARK HAE-IL, CHO HAN-CHEUL, LIM  
SUNG-JAE, YOUN YUH-JUNG  
PRODUCTION COMPANY: HIVE MEDIA CORP  
INTERNATIONAL SALES: FINECUT CO.  
DRAMA, COMEDY / 2021 / 101 MINS / DCP

FILMOGRAPHY:  
*INTIMATE ENEMIES* (2015)  
*THE TASTE OF MONEY* (2012)  
*THE HOUSEMAID* (2010)  
*THE OLD GARDEN* (2006)  
*THE PRESIDENT'S LAST BANG* (2005)  
*A GOOD LAWYER'S WIFE* (2003)  
*TEARS* (2000)  
*GIRLS' NIGHT OUT* (1998)

*Heaven: To the Land of Happiness* is a festive and pastoral road movie in which two men – “Inmate 203” (Choi Min-sik), who escaped from jail, and “Nam-sik” (Park Hae-il), who coincidentally joins 203’s trip – get their hands on a large amount of money by chance and embark on a journey together, dreaming of a luxurious ending to their lives. The harmony created from Im Sang-soo’s outstanding directorial power and excellent acting by Choi Min-sik and Park Hae-il ultimately turns the film into an inquiry about happiness that is warm and beautiful like no other.

This film, which was selected for the Official Selection of the 2020 Cannes Film Festival, is the newest feature presented by Im Sang-soo, six years after *Intimate Enemies* (2015), as well as the fourth film by Im to receive an invitation to the Cannes Film Festival.



# SPECIAL FOCUS:

# YOUN YUH-JUNG

## 윤여정 YOUN YUH-JUNG: AN ACTOR FOR ALL SEASONS

'I had no plan. I thought that life doesn't really follow any plan. I just wondered  
— if I gave it my best from day to day — how far I might be able to go  
— all the way to the end of the line.'

Youn Yuh-jung  
(KBS documentary 2021)

The American Academy of Motion Picture Arts and Sciences added the categories of best supporting actors, male and female, to the Oscar awards in 1937. That was only the ninth ceremony in a total of ninety three so far. One of the several thousand gold-plated statuettes presented since the event began was awarded to the much-loved Korean actor Youn Yuh-jung at the last Oscar ceremony in April 2021. It was in recognition of her powerful and deeply humorous supporting role as *halmoni* / grandma Sunja in Lee Issac Chung's remarkable film *Minari* (if Korean film *Parasite* had not already won the Oscar for Best Film the preceding year, Korean-American *Minari* might have earned that statuette as well despite the overwhelming popularity of winner *Nomadland*). Youn not only won that Best Supporting Actress Oscar but the Screen Actors' Guild and BAFTA versions as well, among many other accolades. In Korea the reaction was overwhelming.

It is easy to find Youn Yuh jung's acceptance speech online. Listen to her short, irrepressibly funny thank-yous— who else would use the occasion to tease a Brad Pitt — and you'll catch the name Kim Ki-young. He was the unconventional director — 'an awkward genius,' Youn has called him -- who gave Youn her first film part in 1970. She was in fact given the starring role: Myungja, a not-at-all-naïve young

woman who comes from the countryside to wreak havoc in a city household, an odd mix of chicken farm and bourgeois pretensions. Youn had only been acting for a few years at the time. A part-time job at TV station TBC turned into an acting vocation when she won an in-house talent competition. By 1971 TBC had handed her the lead in the first television version of the tale of Chang Hui-bin, the most famous femme fatale of the old Choseon Dynasty. Kim Ki-young had, like the television producers, recognised her unconventional modern beauty and seductive energy. Youn swept the best-actress awards in Korea that year. Kim repeated the success of *Woman of Fire* the following year with Youn returning as Myungja in the even stranger, more fantastic *Insect Woman* (1972). Only four years ago Korea's respected film journal *Cine 21* conducted a survey of film industry professionals to see what female characters lingered most vividly in people's memories. Youn's Myungja from *Woman of Fire* still burns brightly among the top ten.

The decades after the early success had been difficult for Youn. She had married a popular singer and he had taken her off to the US. She ended up with two young sons and a divorce. Back in Korea she picked up her career in TV drama but now the roles were not major ones. No one would give a lead role to a divorced woman. In conservative, patriarchal Korean



society, divorce casts a much longer shadow over women than men.

Then director Im Sang-soo cast Youn in a relatively minor supporting role in his 2003 film *The Good Lawyer's Wife*. And her come-back had begun. Youn more than held her own against emerging stars Moon So-ri and Hwang Jung-min in her role as Hwang's sexually active mother, a woman determined not to be a dreary widow. In what now seems a pleasant prediction of future honours, Youn won the Busan Critics award for best-supporting actress that year. Im has cast her in other films since, but her most intriguing role was that of 'Miss Cho' in his 2010 remake and revisioning of Kim Ki-young's most famous film, *The Housemaid* (1960). In Korea, all the best-supporting actress awards went to her in 2010.

In the space of a short retrospective it is pretty hard to suggest more than an outline of Youn Yuh-jung's cinematic career. We have selected three films from 2016 to give some idea of the range of her acting skills across a single year: from the humour of *Ladies of the Forest*, to the mix of humour and tragedy in melodrama *Canola* and the haunting realism of *The Bacchus Lady*. We will soon be able to see Youn Yuh-jung in the epic TV series *Pachinko*. It is difficult to see anyone else in the role of matriarch Sunja: a soul-sister of *Minari*'s Sunja, an embodiment of the complicated, tragic, contrary, fascinating seasons of modern Korean history.

Mark Morris



## WOMAN OF FIRE 화녀

5 NOV 6:30 PM  
ICA

DIRECTOR: KIM KI-YOUNG  
WRITER: KIM KI-YOUNG  
PRODUCER: CHUNG JIN WOO  
CAST: YOUN YUH-JUNG, NAM KOONG WON, JEON GYE-HYEON  
PRODUCTION COMPANY: WOO JIN FILMS  
INTERNATIONAL SALES: PIONEER PICTURES FILM  
THRILLER / 1971 / 98 MINS / CERT. 18 / DCP

SELECTED FILMOGRAPHY:  
*HUNTING FOR IDIOTS* (1984)  
*CARNIVOROUS ANIMAL* (1984)  
*A WOMAN AFTER A KILLER BUTTERFLY* (1978)  
*IEOH ISLAND* (1977)  
*INSECT WOMAN* (1972)  
*GORYEOJANG* (1963)  
*THE SEA KNOWS* (1961)  
*THE HOUSEMAID* (1960)  
*YANG SAN PROVINCE* (1955)

Presented here is a special restored version of Youn Yuh-jung's film debut, seen on the big screen for the first time in 50 years.

Myungja (Youn Yuh-jung) has come to the big city looking for work and, just maybe, a husband. When a well-dressed lady seems to offer the possibility of helping on both scores, she agrees to work for her family as a maid servant. The father of the family, a handsome composer of cheesy pop songs will prove an easy prey when Myungja sets about dismantling the family's fragile respectability.

The film is known as the first of various remakes by Kim Ki-young of his 1960 masterpiece *The Housemaid*. It is just as famous for signaling the debut of Youn Yuh-jung. Kim prefigured a new genre of 'hostess' films: tales of young country women who come to the city full of hope only to be abused by nice middle-class fathers/employers. But Kim ironically reverses the poles, setting the young woman loose, both here and in the earlier film, to 'ruin' both patriarch and his family.

Mark Morris



## CANOLA 계춘할망

6 NOV 2021 6:45 PM  
ICA

DIRECTOR: CHANG  
WRITER: CHANG, HUH A-REUM, YANG SEO-HYUN  
PRODUCER: KIM JUNG-GON  
CAST: YOUN YUH-JUNG, KIM GO-EUN  
PRODUCTION COMPANY: ZIO ENTERTAINMENT INC.  
INTERNATIONAL SALES: MIROVISION INC.  
DRAMA, FAMILY / 2016 / 116 MINS / CERT. 15 / DCP

FILMOGRAPHY:  
*P1H* (2020)  
*FOREST* (SHORT, 2017)  
*THE TARGET* (2014)  
*DEATH BELL* (2008)

Hong Gyecheon (Youn Yuh-jung) is getting on yet still working as a diver along the black rocky coast of Jeju Island. She dotes upon her grand-daughter Hyeji, left behind by an absconding daughter. Then one day as the two of them walk through the town's central market, little Hyeji (Lee Seul-bi) disappears. We shift to the story of an 18-something woman fallen in with a bad crowd in the big city. This 'Hyeji', a long sought for grand-daughter, will be returned to Jeju Island and the seemingly inexhaustible love of Gyecheon, even as the old woman's mind is beginning to fade. But some things don't add up about this prickly new Hyeji (Kim Go-eun).

Perhaps the most rewarding moments in the film are scenes between new-comer Kim Go-eun as older Hyeji and our veteran Youn. The young woman's painful, subtle journey to self-respect is Kim's gift to the production.

Mark Morris



## THE BACCHUS LADY 죽여주는 여자

6 NOV 2021 9:00 PM  
PICTUREHOUSE CENTRAL

DIRECTOR: E J-YONG  
WRITER: E J-YONG  
PRODUCER: SUH DONG-HYUN  
CAST: YOUN YUH-JUNG, CHON MOO-SONG, YOON KYE-SANG, AN A-ZU, CHOI HYUN-JUN  
PRODUCTION COMPANY: KAFA, MOONKLE PICTURES  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
DRAMA / 2016 / 110 MINS / CERT. 18 / DCP

FILMOGRAPHY:  
*MY BRILLIANT LIFE* (2014)  
*BEHIND THE CAMERA* (2012)  
*THE ACTRESSES* (2009)  
*DASEPO NAUGHTY GIRL* (2006)  
*UNTOLD SCANDAL* (2003)  
*ASAKO IN RUBY SHOES* (2000)  
*AN AFFAIR* (1998)

Seoul's main east-west avenue Jongno goes past the parklands around the Jongmyo Shrine, one devoted to the country's past kings. In the park old men gather to chat and play paduk, and some poor old women troll for customers. So-young (Youn Yuh-jung) is one of them. She totes a bag with Marlboros and the energy drink Bacchus, camouflage for the trade in sex she offers to her elderly patrons. Despite her basic decency and kindness, or rather precisely because of them, So-young's life will take an even darker turn.

E J-yong had featured Youn in his witty mockumentary *Actresses* (2009). Here he gives his good friend the most somber role of her long and varied career. Youn could have chewed scenery, played it for shock and tears. Instead So-young emerges as a down-to-earth participant-observer witnessing the lack of welfare support and basic dignity afforded to many of Korea's older citizens.

Mark Morris





## DOCUMENTARY YOUN YUH-JUNG + LADIES OF THE FOREST 다큐멘터리 윤여정

8 NOV 2021 7:00 PM  
KCCUK

DIRECTOR: LEE EUNKYU  
WRITER: KIM SUNHA, KIM SUJI, HUH YEOJIN  
PRODUCER: JO JEONG-HOON  
CAST: HAN YERI, KIM GO-EUN, KANG BU-JA, KIM EOUNG-OK  
PRODUCTION COMPANY: KBS  
INTERNATIONAL SALES: KBS  
DOCUMENTARY / 2021 / 32 MINS / CERT. 15 / MOV

FILMOGRAPHY:  
*DOCUMENTARY SPORTS WOMEN* (TV, 2021)  
*DOCUMENTARY GAG WOMEN: THE STORY OF KOREAN COMEDIENNES* (TV, 2020)

In the wake of Youn Yuh-jung's Academy Award, national broadcaster KBS put together this stylish tribute. It opens with a series of brief statements from acting and other colleagues present and past. Viewers of the film *Canola* (2016) may be surprised to see Kim Go-eun, the film's older Hyeji, looking positively radiant; fans of *Minari* will meet a very different Han Ye-ri than the exhausted young mother of the film.

The documentary is, however, more than a series of nice-looking talking heads. The KBS team have assembled footage from some of Youn's work on television. She has had a substantial career on the small screen, from her early portrayal of temptress Hwang Hui-bin back in 1971, to the gentle reality TV of the recent 'Yoon's Kitchen' and 'Yoon's Stay'. Her current role in the TV series *Pachinko* seems likely to make her television career as internationally recognised as *Minari* has her contribution to cinema.

Mark Morris



## LADIES OF THE FOREST 산나물 처녀

DIRECTOR: KIM CHO-HEE  
WRITER: KIM CHO-HEE  
PRODUCER: SUH DONG-HYUN  
CAST: YOUN YUH-JUNG, JUNG YU-MI, AN JAE-HONG, JEONG DA-WON, BAE YU-RAM  
INTERNATIONAL SALES: FILM DABIN  
DRAMA / 2016 / 29 MINS / MOV

FILMOGRAPHY:  
*LUCKY CHAN-SIL* (2019)  
*OUR SOON!* (SHORT, 2013)  
*THE WINTER PIANIST* (SHORT, 2011)

Elderly Soon-shim (Youn Yuh-jung) has somehow arrived from her distant planet, and here on earth searches for a mate. She meets a lonely young woman picking greens up in the hills. She, too, is in a mate-locating disposition. The two women rescue a deer from a lusty hunter, whereupon the deer rewards them by pointing them in the direction of a riverbank where two rather fleshy male 'fairies' disport themselves.

Kim Cho-hee's delightful short film is a clever riff on the traditional tale of 'The Fairy and the Woodcutter'. A woodcutter rescues a deer, the deer directs him to a pond where, having set aside their feathered robes, beautiful fairies enjoy a dip. He seizes a robe and thus captures a supernatural bride. Director Kim, a former producer for Hong Sangsoo, went on to make the award-winning *Lucky Chan-sil* (2019) with Youn in a rather more serious guise.

Mark Morris



## A GOOD LAWYER'S WIFE 바람난 가족

16 NOV 2021 8:30 PM  
CINÉ LUMIÈRE

Q&A with director Im Sang-soo

DIRECTOR: IM SANG-SOO  
WRITER: IM SANG-SOO  
PRODUCER: SHIM BOKYUNG, SHIN CHUL  
CAST: YOUN YUH-JUNG, HWANG JUNG-MIN, MOON SO-RI  
PRODUCTION COMPANY: MYUNG FILMS  
INTERNATIONAL SALES: LITTLE BIG PICTURES  
DRAMA, COMEDY / 2003 / 105 MINS / CERT. 18 / DCP

FILMOGRAPHY:  
HEAVEN: TO THE LAND OF HAPPINESS (2021)  
INTIMATE ENEMIES (2015)  
THE TASTE OF MONEY (2012)  
THE HOUSEMAID (2010)  
THE OLD GARDEN (2006)  
THE PRESIDENT'S LAST BANG (2005)  
TEARS (2000)  
GIRLS' NIGHT OUT (1998)

Ho-jeong (Moon So-ri) gave up a career in dance to be a good wife to lawyer husband Yeong-jak (Hwang Jung-min) and good mother to their adopted son. She does part-time teaching at a nearby dance studio but otherwise her life seems on hold, and sex with her handsome husband leaves her needing to finish things solo. Yeong-jak's mother Byeong-han (Youn Yuh-jung) is stuck tending to a dying alcoholic husband who hasn't met her sexual needs for years. But she has found a lover and is determined to enjoy life. Yet all the members of this 'inconstant family' (the literal title of the film) will be shocked by a sudden tragedy, before Ho-jeong can make her own way to her own life.

This is in one sense Moon So-ri's break-out film: as Ho-jeong she is powerfully sexual, extremely vulnerable and entirely believable. In another sense, Youn's Byeong-han is the youngest person in the film.

Mark Morris



## THE HOUSEMAID 하녀

17 NOV 2021 6:10 PM  
GENESIS CINEMA

Q&A with director Im Sang-soo

DIRECTOR: IM SANG-SOO  
WRITER: IM SANG-SOO  
PRODUCER: KIM JIN SUP  
CAST: YOUN YUH-JUNG, JEON DO-YOUN, LEE JUNG-JAE, SEO WOO  
PRODUCTION COMPANY: MIROVISION INC.  
INTERNATIONAL SALES: MIROVISION INC.  
THRILLER / 2010 / 106 MINS / CERT. 18 / DCP

FILMOGRAPHY:  
HEAVEN: TO THE LAND OF HAPPINESS (2021)  
INTIMATE ENEMIES (2015)  
THE TASTE OF MONEY (2012)  
THE OLD GARDEN (2006)  
THE PRESIDENT'S LAST BANG (2005)  
A GOOD LAWYER'S WIFE (2003)  
TEARS (2000)  
GIRLS' NIGHT OUT (1998)

Byeong-sik (Youn Yuh-jung) is the calm, controlled centre within a family of self-indulgent *chaebol* billionaires. Formerly a nanny, she maintains her role as veteran housemaid and cook with stealthy politeness. She hires in extra help in the form of young, pretty Eun-yi (Jeon Do-youn); she will double as nanny to little girl Nami. While the husband of the family awaits his very pregnant wife's delivery of their twins, he uses his reptilian charm to seduce Eun-yi. She does not put up much of a fight. Eun-yi's own pregnancy sets the wheels in motion for a final tragedy.

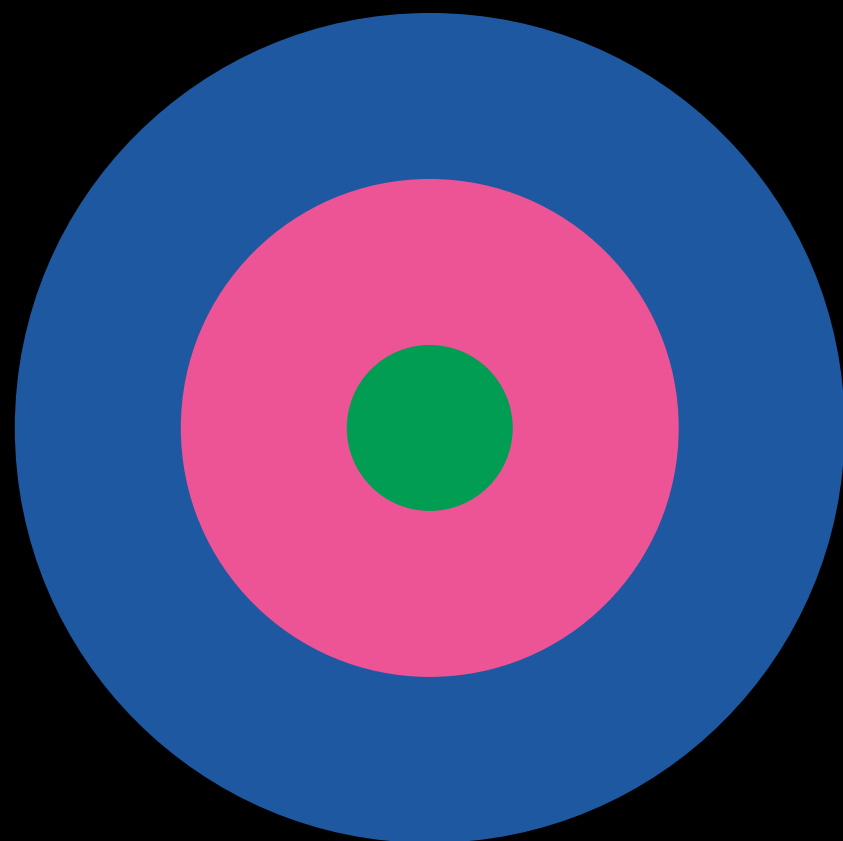
In picking Kim Ki-young's 1960 classic *The Housemaid* for a remake, Im Sang-soo faced a huge challenge. He wisely gave one of Kim's favourite actors, Youn Yuh-jung, the key role of Byeong-sik while casting star Jeon Do-youn as Eun-yi. There is some irony in the fact that in his critical attack on the ultra-rich, Im was able to deploy a luxury of cinematic tools Kim Ki-young could never have imagined.

Mark Morris



# CINEMA

## PROGRAMME NOTE



# NOW

As its very name suggests, the remit of the Cinema Now strand is to focus on contemporary Korean films - but given that one of the key guiding principles for the programming (besides excellence) is eclecticism, it can be hard to generalise about films which have, after all, been selected in part for their differences and contrasts. For example, there is little common ground between Seo You-min's twisty amnesiac thriller *Recalled* (2021) and Yu Jun-sang's wryly deadpan journey behind the scenes of a music video *Spring Song* (2021), apart from the fact that both are well worth your time, and showcase the extraordinary breadth of sensibility in Korean filmmaking today.

It would not be the London Korean Film Festival without the presence of the latest from Hong Sangsoo - although fans may be surprised to see his *In Front of Your Face* (2021) self-consciously deviating from his usual bag of tricks (here, while heavy imbibing is certainly still done, it is not *soju* that is drunk). Hong Sung-eun's feature debut *Aloners* (2021) surveilles all the isolation and alienation of modern urban living as a close character study and minimalist ghost story. Of course, contemporary films need not have a contemporary setting, and *The Book of Fish* (2021), Lee Joon-ik's fictionalised account of real-life scholar Chung Yak-jeon's island exile unfolds in the early nineteenth century, even if its ideas, ideals and ideologies look forward to modern Korea - while Park Jung-bae's rip-roaring archaeological heist adventure *Collectors* (2020) disinters the shifting values of Korea's past from the vantage of the present.

Last but not least, there is not one, but two new features (*Josée*, 2020; *Shades of the Heart*, 2021) from writer/director Kim Jong-kwan. He has been a very accomplished and prolific maker of short films since 2000, and much of his feature work has taken the form of an omnibus (*Lovers*, 2008; *Come, Closer*, 2010; *Vestige*, 2020), or else has intertwined multiple episodes into a more complex narrative (*Worst Woman* and *The Table*, both 2016). Arguably *Shades of the Heart* does something similar, presenting four autumnal encounters had by author Chang-seok (Yeon Woo-jin) as four formally headed, seemingly self-contained short films, each deriving its title from the name of Chang-seok's current interlocutor. Yet binding these stories together is Chang-seok himself, and the fifth, final chapter reshifts attention to the author, crystallising the deep melancholy that has run through all these different meetings, and ensuring that *Shades of the Heart* is much more than the mere sum of its parts.

Meanwhile Kim Jong-Kwan's *Josée* tracks meetings between a young male student (Nam Joo Hyuk) and a wheelchair-bound, shut-in woman (Han Ji Min) whose love of tall tales and true starts to permeate the very form of her own romance (improbably blossoming in mid-winter). So if, like me, you have been unfamiliar with Kim's work, prepare to discover, in this sly, subtle teller of human stories, your new favourite Korean filmmaker.

Anton Bitel



## ALONERS 혼자 사는 사람들

5 NOV 9:00 PM  
PICTUREHOUSE CENTRAL

DIRECTOR: HONG SUNG-EUN  
WRITER: HONG SUNG-EUN  
PRODUCER: LEE SEUNG-WON  
CAST: GONG SEUNG-YEON, JUNG DA-EUN, SEO HYUN-WOO  
PRODUCTION COMPANY: KAFA (KOREAN ACADEMY OF FILM ARTS)  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
DRAMA / 2021 / 90 MINS / CERT. 12 / DCP

Yu Jina (Gong Seung-yeon) works alone at a credit card call centre, eats alone, smokes alone, travels home alone and lives alone in her apartment, with her headphones, phone, webcam and television as her only real company. When Su Jin (Jung Da-eun) joins the team, Jina, assigned against her will to train the new recruit, roughly and repeatedly spurns all her friendly overtures. Yet following the death of her mother, and of a similarly lonely neighbour whom she never really knew, Jina starts tentatively reevaluating her connections with her colleagues, her widowed father and the world.

Directing, writing and editing for her first time on a feature, Hong Sung-eun uses just the barest whisper of a ghost story to highlight this otherwise all too realistic and recognisable tale of urban isolation and alienation, and gradually reveals the human side of a character who at first seems deeply unlikable.

Anton Bitel



## THE BOOK OF FISH 자산어보

7 NOV 6:00 PM  
PICTUREHOUSE CENTRAL

DIRECTOR: LEE JOON-IK  
WRITER: KIM SE-GYEOM  
PRODUCER: KIM SEAN  
CAST: SUL KYUNG-GU, BYUN YO-HAN, LEE JUNG-EUN, MIN DO-HUI  
PRODUCTION COMPANY: CINE WORLD  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
HISTORICAL, DRAMA / 2021 / 120 MINS / CERT. 12 / DCP

SELECTED FILMOGRAPHY:  
*SUNSET IN MY HOMETOWN* (2018)  
*ANARCHIST FROM THE COLONY* (2017)  
*DONGJU; THE PORTRAIT OF A POET* (2016)  
*THE THRONE* (2015)  
*HOPE* (2013)  
*BATTLEFIELD HEROES* (2011)  
*THE HAPPY LIFE* (2007)  
*RADIO STAR* (2006)  
*KING AND THE CLOWN* (2005)  
*ONCE UPON A TIME IN A BATTLEFIELD* (2003)

Exiled to Black Mountain Island for his revolutionary ideas, scholar Chung Yak-jeon (Sul Kyung-gu, a regular from the films of Lee Chang-dong) forms a close, reciprocal bond with local young fisherman Chang-dae (Byun Yo-han), with whom he collaborates on an encyclopaedic, apparently apolitical book about the island's marine life. The interactions between these two very different men offer a dialectic about divisions (of class, gender, religion and politics) during the early nineteenth century from which modern Korea would be forged, even as the island, at first an undesirable backwater 'boondocks', is soon revealed, under the wise influence of its new resident, to be a social utopia, and a model mini-state.

In this mostly monochrome epic drama, Lee Joon-ik (director of *Sunny*, 2008; *The Throne*, 2015; *Dongju: The Portrait of a Poet*, 2016) brings a beautiful, often bawdy collision of high ideals and harsh realities.

Anton Bitel





## SPRING SONG

### 스프링 송

10 NOV 2021 6:00PM  
EVERYMAN SCREEN ON THE GREEN

Recorded Q&A with director Yu Jun-sang

DIRECTOR: YU JUN-SANG  
WRITER: YU JUN-SANG  
PRODUCER: YU JUN-SANG, JEONG SANG-MIN  
CAST: YU JUN-SANG, KIM SO-JIN, AKINORI NAKAGAWA,  
JUNG SUN-WON, LEE JUN-HWA  
PRODUCTION COMPANY: JONES ENTERTAINMENT  
INTERNATIONAL SALES: AURA PICTURES  
DRAMA, COMEDY, MUSICAL / 2021 / 83 MINS / CERT. U / DCP

FILMOGRAPHY:  
*IT'S NOT OVER YET* (2019)  
*THINGS THAT I LEARN FROM YOU* (2016)

Following *Things That I Learn From You* (2016) and *It's Not Over Yet* (2018), this is the third in a loose trilogy of films that trace the meandering journey and sometimes fraying friendship of musical duet J and Joy 20. Middle-aged singer Yu Jun-sang (writer/director Yu Jun-sang) and much younger guitarist Lee Jun-hwa head to Japan on a whim (everything here is whimsical) to shoot a video for their latest (unfinished) song, at a time when the pair's working and personal relationship is in flux.

This metacinematic making-of film shows both the music video and *Spring Song* itself gradually taking shape from Jun-sang's apparently arbitrary ideas. It is also a deadpan joy from start to finish, with a rich layer of underlying melancholy, as what seems very simple is full of slyly sophisticated self-referentiality, while calmly addressing the ravages of change.

Anton Bitel



## COLLECTORS

### 도굴

13 NOV 2021 2:00 PM  
EVERYMAN SCREEN ON THE GREEN

DIRECTOR: PARK JUNG BAE  
WRITER: RYU SUNQ  
PRODUCER: HAN HEUNGSEOK, CHOI JIN  
CAST: LEE JE HOON, JO WOO JIN, SHIN HAE SUN, LIM WON HEE  
PRODUCTION COMPANY: SIREN PICTURES  
INTERNATIONAL SALES: CJ ENM CORP.  
CRIME / 2020 / 114 MINS / CERT. 12 / DCP

A gentleman thief (Lee Je Hoon). A superrich collector (Song Young Chang). A museum curator (Shin Hae Sun). An unethical archaeologist (Jo Woo Jin). A professional excavator (Lim Won Hee). These five grave-robbers improbably team together to steal an ancient artefact, 'the Excalibur of Joseon', from Seolleung right in the middle of Gangnam, Seoul. The royal sword of Yi Seong-gye is a priceless piece of history, but those trying to take it do not all have the same motives, and are keeping their different plots well-buried.

Park Jung Bae's twisty crowd-pleaser is all at once a tomb-raiding action adventure (expressly evoking Indiana Jones), a triple-crossing heist thriller, and a confidence-trick revenge movie, while never forgetting to be riotously entertaining. Yet Park is interested in exposing the real values that underlie modern Korean society, as these national treasures are not so much stolen as recovered.

Anton Bitel



## IN FRONT OF YOUR FACE 당신얼굴 앞에서

13 NOV 2021 6:00 PM  
PICTUREHOUSE CENTRAL

24 NOV 2021 6:15 PM  
GLASGOW FILM THEATRE

DIRECTOR: HONG SANGSOO  
WRITER: HONG SANGSOO  
PRODUCER: HONG SANGSOO, KIM MINHEE  
CAST: LEE HYEYOUNG, CHO YUNHEE, KWON HAEHYO,  
SHIN SEOKHO, KIM SAEBYEOK  
PRODUCTION COMPANY: JEONWONSA FILM CO.  
INTERNATIONAL SALES: FINECUT CO.  
DRAMA / 2021 / 85 MINS / CERT. 15 / DCP

SELECTED FILMOGRAPHY:  
*INTRODUCTION* (2021)  
*THE WOMAN WHO RAN* (2020)  
*HOTEL BY THE RIVER* (2019)  
*GRASS* (2018)  
*ON THE BEACH AT NIGHT ALONE* (2017)  
*YOURSELF AND YOURS* (2016)  
*RIGHT NOW, WRONG THEN* (2015)  
*HILL OF FREEDOM* (2014)  
*THE POWER OF KANGWON PROVINCE* (1998)  
*THE DAY A PIG FELL INTO A WELL* (1996)

After impetuously running off with a lover to the United States many years ago, former actress Sangok (Lee Hyeyoung, herself recently something of an absentee from the big screen) has suddenly returned to Seoul. She is staying with her sister Jeongok (Cho Yunhee), doing mindfulness exercises, and hoping to meet up with director Jaewon (Kwon Haehyo), perhaps belatedly to revive her moribund career.

With its title referencing not just the many scenes of one-on-one dialogue, but also something hidden in plain sight, prolific writer/director Hong Sangsoo's latest seems, with its unspoken secrets and its film-world metacommentary, to be typical of his oeuvre, even as it gently subverts many of his characteristic tropes. For here, in a bar pointedly named 'Novel', the characters drink Chinese liquor rather than the usual soju, and the film's grave themes are lightened by Sangok's life-affirming laughter.

Anton Bitel



## SHADES OF THE HEART 아무도 없는 곳

14 NOV 2021 2:15 PM  
EVERYMAN SCREEN ON THE GREEN

Q&A with director Kim Jong-kwan

DIRECTOR: KIM JONG-KWAN  
WRITER: KIM JONG-KWAN  
PRODUCER: LEE JUN SANG  
CAST: YEON WOO-JIN, KIM SANG-HO, LEE JI-EUN,  
LEE JOO-YOUNG, YOON HYE-REE  
PRODUCTION COMPANY: BALL MEDIA CO.  
INTERNATIONAL SALES: KTH  
DRAMA / 2021 / 82 MINS / CERT.15 / DCP

SELECTED FILMOGRAPHY:  
*JOSÉE* (2020)  
*MEMORIES* (SHORT, 2019)  
*PERSONA: WALKING AT NIGHT* (OMNIBUS, 2019)  
*THE TABLE* (2017)  
*WORST WOMAN* (2016)  
*COME, CLOSER* (2010)  
*LOVERS* (2008)  
*ONE SHINING DAY* (OMNIBUS, 2005)  
*HOW TO OPERATE A POLAROID CAMERA* (SHORT, 2004)

Separated from his wife in England, author Chang-seok (Yeon Woo-jin) is back in Seoul, working on his next novel, and trying to work (and walk) through his complicated feelings about what he has left behind. He also has encounters (some by arrangement, others by chance) with four people whose names become the formal headings for the film's first four chapters. As Chang-seok converses with each of them about ageing and memory, love and loss, truth and fiction, ever so gradually the focus shifts to Chang-seok himself.

Kim Jong-kwan's assured feature concerns the stories we tell ourselves and each other to go on living in a world of sadness, death and oblivion. In this stylish, sophisticated set of slyly interweaving narratives (all told in a whisper), dreams and delusions slip into an otherwise realist frame, with a cumulative impact that is miraculous if also quietly devastating.

Anton Bitel





## JOSÉE 조제

14 NOV 2021 5:00 PM  
CINÉ LUMIÈRE

Q&A with director Kim Jong-kwan

DIRECTOR: KIM JONG-KWAN  
WRITER: KIM JONG-KWAN  
PRODUCER: LEE JUN-SANG  
CAST: HAN JI-MIN, NAM JOO-HYUK  
PRODUCTION COMPANY: VOL MEDIA CO.  
INTERNATIONAL SALES: K-MOVIE ENTERTAINMENT  
ROMANCE, DRAMA / 2020 / 117 MINS / CERT. 15 / DCP

SELECTED FILMOGRAPHY:  
*SHADES OF THE HEART* (2021)  
*MEMORIES* (SHORT, 2019)  
*PERSONA: WALKING AT NIGHT* (OMNIBUS, 2019)  
*THE TABLE* (2017)  
*WORST WOMAN* (2016)  
*COME, CLOSER* (2010)  
*LOVERS* (2008)  
*ONE SHINING DAY* (OMNIBUS, 2005)  
*HOW TO OPERATE A POLAROID CAMERA* (SHORT, 2004)

Kim Jong-kwan's film traces an evolving relationship between young student Young-seok (Nam Joo-hyuk) and the mysterious Josée (Han Ji-min), whose meet-cute involves him helping her after she has fallen from her wheelchair. French in origin, 'Josée' may well not be the real name of this bookish shut-in, as much as the stories which she tells about herself and her exotic travels seem beguilingly improbable and almost certainly mendacious. Yet Young-seok is fascinated by this strange mythomaniac woman and her messy house of curiosities, and keeps coming back for her simple but tasty cooking.

Romance eventually blossoms between them during the harsh mid-winter, but in this melancholic tale of love, loneliness and loss, we are left to wonder just how much of it all might merely be Josée's fanciful fictionalising. Hers is a peculiar story which, for all its slippery tricksiness, remains deeply affecting.

Anton Bitel



## RECALLED 내일의 기억

18 NOV 2021 6:40 PM  
GENESIS CINEMA

DIRECTOR: SEO YOU-MIN  
WRITER: KIM RYU-HYUN, SEO YOU-MIN  
PRODUCER: AN SU-YOUN  
CAST: SEO YEA-JI, KIM KANG-WOO, PARK SANG-WOOK, SUNG HYUK  
PRODUCTION COMPANY: IFILM CO, TORY PICTURES  
INTERNATIONAL SALES: FINECUT CO.  
MYSTERY, THRILLER, DRAMA / 2021 / 99 MINS / CERT. 15 / DCP

After a fall, Soo-jin (Seo Yea-ji) wakes up in hospital with a serious head injury that has left her with no memory of who she is or how she came to be there. As she goes back home with her solicitous husband Ji-hoon (Kim Kang-woo) - whom she also does not remember - to their high-rise apartment, her inability to recall the past is irrationally offset by apparent clairvoyant powers that enable her to see what is about to happen. All of which will lead her gradually to look at her present situation and relations with different, suspicious eyes.

Like a smarter riff on Rowan Joffe's *Before I Go To Sleep* (2014), Seo You-min's amnesia thriller uses deftly handled, superbly unpredictable twists to paint a portrait of a woman lost, traumatised and gas-lit, but on the wild, rocky road to recovery.

Anton Bitel

# INDIE

# TALENT

## PROGRAMME NOTE

To cast one's eyes over the Korean film industry these days is a bit like surveying wreckage after a storm. It will surely take some time before the mainstream industry is back to normal, but how did Korean independent cinema weather the pandemic? At first glance, one might conclude that it held up better than expected. Major local festivals such as Busan and Jeonju have continued to premiere full slates of new features. Theatrical releases have largely kept pace; in the year to August, 15 Korean independent films and documentaries grossed at least 10,000 admissions. 10,000 tickets may not sound like such a large number, but even before the pandemic it was a reasonable measure of success for the average independent film.

Nonetheless, something crucial has been missing. Compared to mainstream films, independent cinema relies on a much more active form of engagement with its audience. Festival premieres are crucial launching pads which create the initial buzz that spreads on the internet and leads to greater public awareness. While critics' reviews are seen as having little influence on the performance of big-budget films, they matter much more in the independent sector. More than anything, distribution of independent features is heavily reliant on live Q&A screenings, which consistently attract the largest crowds. All of these paths to a potential audience have been severely impacted by the pandemic. Although many new independent films have received a Korean festival premiere and/or theatrical release, they have not filtered through the ecosystem in the way that they are supposed to in normal times. After all, the primary motivation for most independent filmmakers is not the dream of turning a profit, but rather the opportunity to meet and engage with the audience in a deeper, meaningful way.

In this sense, we felt it particularly important and appropriate to bring back the independent cinema strand for 2021's programme, newly renamed Indie Talent. The four features presented here represent a cross-section of the diverse films now being produced in Korea's independent film sector. All of them deserve more exposure than they have received to date. *Limecrime* (2020), an artfully-told drama about two middle school boys obsessed with hip-hop, won the KBS Independent Film Award at its premiere in the 2020 Busan International Film Festival. *Made on the Rooftop* (2020), a crowd-pleasing romance about commitment and heartbreak, screened as the closing film at the Seoul International Pride Film Festival. *Rolling*, a drama which expertly captures the rhythms and emotions of everyday life; and *Awoke* (2020), a searing indictment of the bureaucracy behind government support for disabled citizens, both premiered at this year's Jeonju International Film Festival. All these works were unveiled in the midst of the pandemic, and are success stories of a sort, and yet one might say that all of them are still waiting to be fully discovered.

In programming these films, we tried to highlight what it is that independent cinema brings to the Korean film industry as a whole. The characters at the center of these stories are not typical movie heroes; they offer new perspectives and different worldviews. These films feature social insight and critique that is more incisive and honest than what we might find in mainstream cinema. More than anything, they feature a different kind of storytelling, departing from the standard formulas and patterns to give the audience an experience that is sometimes dynamic, sometimes quietly moving, but always memorable.

Darcy Paquet



## AWOKE 복지식당

**9 NOV 2021 6:30 PM**  
**THE CINEMA IN THE ARCHES**

DIRECTOR: JUNG JAE-IK, SEO TAE-SOO  
WRITER: JUNG JAE-IK, SEO TAE-SOO  
PRODUCER: JUNG JAE-IK, SEO TAE-SOO  
CAST: JO MIN-SANG, HAN TAE-GYEONG  
PRODUCTION COMPANY: JEJU SL INC.  
INTERNATIONAL SALES: INDIESTORY INC.  
DRAMA, SOCIAL / 2020 / 97 MINS / CERT. 15 / DCP

After a car accident, Jaegi (Jo Min-sang) finds himself paralyzed and unable to walk. Given his difficult economic circumstances, he needs to find a job - but this will only be possible with government support, which requires a physical evaluation. After his exam he is shocked to receive a grade 5 rating, usually given to those with only minor disabilities. Disqualified from the support he desperately needs, he embarks on a quest through various bureaucracies to get his rating overturned.

*Awoke* has its roots in a filmmaking workshop given on Jeju Island for disabled residents. One of the participants, Jung Jae-ik, decided to write a script based partly on his own experiences and other incidents he had heard about in the disabled community. Jung would ultimately go on to co-direct the resulting feature. Eye-opening in many ways, *Awoke* is well told, expertly acted and has a surprisingly sharp edge.

Darcy Paquet



## MADE ON THE ROOFTOP 메이드 인 루프탑

**14 NOV 2021 6:00 PM**  
**PICTUREHOUSE CENTRAL**

DIRECTOR: KIMJHO GWANG-SOO  
WRITER: YEUM MOON-KYOUNG  
PRODUCER: JHO YUN-JIN  
CAST: LEE HONG-NAE, JUNG WHEE, KWAK MIN-KYU, LEE JEONG-EUN  
PRODUCTION COMPANY: RAINBOW FACTORY  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
DRAMA, ROMANCE, COMEDY / 2020 / 87 MINS / CERT. 15 / DCP

FILMOGRAPHY:  
*TWO WEDDINGS AND A FUNERAL* (2012)  
*JUST FRIENDS?* (2009)

Haneul (Lee Hong-nae) has a penchant for stoking drama in his relationship, but one day he takes things too far, and his boyfriend tells him to move out. At a loss, he temporarily moves in with his friend Bongsik (Jung Whee), who has made a name for himself as a live streamer. Bongsik in turn has a flair for fashion and believes in getting the most out of life at every moment. But something in him pulls back whenever anyone shows a serious interest in him. These two men, each struggling with love in their own way, pass the summer in their rooftop home in Seoul.

It's tempting to call *Made on the Rooftop* a romantic comedy, but actually it covers a whole range of emotions in its 85 minute running time. Both joyous and sad in turn, the film paints a memorable depiction of gay life in Seoul and contains truly unforgettable characters.

Darcy Paquet





## LIMECRIME

### 라임 크라임

15 NOV 2021 6:55 PM  
GENESIS CINEMA

DIRECTOR: LEE SEUNGHWAN, YOO JAEWOOK  
WRITER: LEE SEUNGHWAN, YOO JAEWOOK  
PRODUCER: KIM ILKWON, YOO JAEWOOK  
CAST: LEE MINWOO, JANG YOOSANG, KIMCHOI YONGJOON, JEONG WOOSUNG (OLLTII)  
PRODUCTION COMPANY: GIRAFFE SLIDE, CINEMA DAL  
INTERNATIONAL SALES: CINEMA DAL  
DRAMA / 2020 / 82 MINS / CERT. 12 / DCP

SELECTED FILMOGRAPHY:  
*SUCH A NIGHT* (SHORT, 2006)

Secondary school classmates Songju (Lee Minwoo) and Jooyeon (Jang Yoosang) seemingly have nothing in common. Songju is a poor student who is likely to follow in his father's footsteps and become a car mechanic. Jooyeon is from a wealthy family and excels at school. They have no mutual friends. But both of them share a talent for rapping. After forming an unlikely duo, which they christen Limecrime, they set out in pursuit of their dreams.

Co-directors Lee Seunghwan and Yoo Jaewook actually did perform as a hip-hop duo called Limecrime in secondary school, so there is a strong autobiographical streak to this story. But one of the film's strengths is that it goes beyond the personal to capture the energy of Korea's youth hip-hop scene, while also being quite smart about class issues. More than anything, Songju and Jooyeon are convincingly real and complex characters, and the story of their friendship is compelling.

Darcy Paquet



## ROLLING

### 말아

16 NOV 2021 6:00PM  
GENESIS CINEMA

Recorded Q&A with director Kwak Min-seung

DIRECTOR: KWAK MIN-SEUNG  
WRITER: MIN KANGSAN  
PRODUCER: KIM HYE-SEUNG  
CAST: SHIM DAL-GI, JUNG EUN-KYEONG, PARK HYO-WON  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
DRAMA / 2021 / 74 MINS / CERT. 12 / DCP

FILMOGRAPHY:  
*LUCKY BALL* (SHORT, 2016)  
*MIRAE* (SHORT, 2013)

Juri (Shim Dal-gi), 25, is shaken out of her homebound lethargy when her mother asks her to fill in at her kimbap (seaweed rice rolls) shop. Juri has never learned how to make kimbap, but she reluctantly takes over while her mother stays with Juri's ailing grandmother. There is little glamour or excitement in the running of the shop, but Juri's change in routine slowly starts to have an effect on her.

Director Kwak Min-seung's debut feature may appear at first glance to be about nothing much at all. But as time passes, it accumulates a surprising emotional weight. For sure, the relaxed pace of Rolling gives the talented actors Shim Dal-gi (as Juri) and Jung Eun-kyeong (as her mother) room to breathe, resulting in wholly natural and convincing performances. Ultimately, this is the kind of soft-spoken storytelling that can only be found in independent cinema.

Darcy Paquet

# DOCUMENTARY

## PROGRAMME NOTE

In an ongoing collaboration with the Essay Film Festival, the documentary strand of the LKFF has sought, among other things, to shine a light on the rich history and current practice of social and activist documentary in Korea. Following this interest across several years, we have organised sessions dealing with the emergence of independent non-fiction film after the 1980s and filmmakers and filmmaking collectives working amid social movements. The practice of activist media, which exploded in tandem with the organisation of labour unions and the student movement, continues strong today and concerns many other aspects of society: struggle for women's rights, films about environmental issues, housing problems, LGBTQ+ rights, among others.

This year we have focused once again on two films that relate to labour issues. *Sister J* is a portrait of a man laid off from the factory job he had for thirty years and his struggle to overcome his desperate situation. *Sewing Sisters* (2020) is an inspiring film about a collective of women workers who reminisce about their lives in the textile and garment industry and their struggles for better rights and access to education in the late 1960s and 1970s. Documentaries such as these allow us to understand more about Korean society and the political uprisings that have defined its social and cultural history in the last decades. The inclusion of *Sister J* (2020) and *Sewing Sisters* within the programme of this year's edition of the London Korean Film Festival underlines once more the importance and relevance of documentary filmmaking in Korea. When viewed alongside the wider feature film programme, it draws attention to the role cinema must play in bringing issues of social inequality and class divisions to the fore.

Ricardo Matos Cabo/ Matthew Barrington



## SEWING SISTERS 미싱타는 여자들: 전태일의 누이들

11 NOV 2021 6:20 PM  
BERTHA DOCHOUSE

DIRECTOR: LEE HYUKRAE, KIM JUNGYOUNG  
PRODUCER: KIM JUNGYOUNG  
CAST: LEE SUKHEE, SHIN SOONAE, IM MIKYUNG  
PRODUCTION COMPANY: FLYING TIGER PICTURES  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
DOCUMENTARY / 2020 / 109 MINS / DCP

In the late 1960s and throughout the 1970s, many young women flocked from the countryside to Seoul seeking work in the burgeoning garment industry and at the sewing factories of Pyeonghwa Market. They worked and lived in squalor and were brutally exploited. They became politicised and started to organise, struggling for the improvement of their lives by forming women's networks of solidarity.

This was met with opposition by the industry and the government, and also faced resistance from existing male-dominated unions. The contribution of women to the birth of democratic trade unionism in the 1970s is still insufficiently acknowledged, despite the decisive political changes it brought. *Sewing Sisters* honours this history, bringing together some of the women protagonists of this struggle to reminisce candidly about those years, sharing their memories about the difficulties, but also great achievements, they experienced through photographs and documents, as well as the slogans and songs they chanted.

Ricardo Matos Cabo/ Matthew Barrington



## SISTER J 재춘언니

16 NOV 2021 6:20 PM  
BERTHA DOCHOUSE

DIRECTOR: LEE SOOJUNG  
PRODUCER: LEE SOOJUNG  
CAST: LIM JAECHUN, KIM KYUNGBONG, LEE INGEUN, JANG SEOKCHEON  
PRODUCTION COMPANY: MITTE DES LEBENS  
INTERNATIONAL SALES: CINEMA DAL  
DOCUMENTARY / 2020 / 97 MINS / CERT. 12 / DCP

FILMOGRAPHY:  
*TIME TO READ POEMS* (2016)  
*CRUEL STATE* (CO-DIRECTOR, 2015)  
*JINSUK & ME* (2012)

*Sister J* reflects on the experiences of workers who have been marginalised, fired from their factory jobs. Lee Soojung's documentary centres on Lim Jaechun or "Sister J", as the director fondly calls this middle-aged worker. The film compassionately documents Lim Jaechun's attempts to rebuild his life after being made redundant from his job of over three decades making guitars in a rural factory, capturing the great emotional toll of not only being laid off, but also the prolonged struggle for justice.

This quest sees him take to activism through art as he sings, writes, and performs to raise awareness of his situation. In his attempts to regain employment at the factory, Lim Jaechun begins living in a tent on the factory site over a period of almost ten years. Lee Soojung captures his shifting character through this process of creativity and protest, creating a portrait which speaks to a wider culture of labour activism.

Ricardo Matos Cabo/ Matthew Barrington



# WOMEN'S

# VOICES

## TRACING KOREA'S FILMS BY WOMEN FROM THE 2010S: *SNOWBALL* AND *#AFTERMETOO*

The Seoul International Women's Film Festival is introducing to audiences at the LKFF two contemporary films by women: Director Lee Woo-jung's *Snowball* (2021) and Co-directors Park Sohyun, Kangyu Garam, Soram and Lee Somyi's *#AfterMeToo* (2021). From their materials and subject matter, from the perspective of style, and also through those women who worked on their production—reflected from all angles across these two works is Korean women's film of the 2010s.

*Snowball* is director Lee Woo-jung's debut feature-length. During the first half of the 2010s, with *Hanna Song* (2008), *Shhhhhh* (2009), *Get Dry* (2009), and *See You Tomorrow* (2011), amongst others, Lee arose as a star of short film, and became part of the recently-emerging unique short-film/independent-film culture and indie-film fandom headed by female audiences. Even until now, this independent film culture has been largely influenced by male directors such as Yoon Seong-ho, considered the 'godfather' of Korean independent film and comedy web-dramas, Kim Jong-kwan, who first triggered the fandom phenomenon surrounding short-film directors, and *Bleak Night* (2011) director Yoon Sung-hyun, who shaped the screening and marketing methods of independent films in Korea across the past ten years. However, the presence of women directors—including Kang Jin-a, Lee Woo-jung, Lim Oh-jeong, Kim Bora, Yu Ji-yong, Jeon Gwoon, Yoon Ga eun, Kim Hyun-jung, Kim So-hyung—and their short films has been far from insignificant.

The short films of these women directors, whose main characters were in their childhood or teens, though they didn't possess an obvious strong feminist consciousness, dealt with the internal life and desires of their female leads, as well as their relationships with other

girls. These shorts—operating somewhere between feminism, femininity and the female—foreshadowed the powerful proliferation of the feminist movement across Korean society, and sharply increased the presence of women across the cultural spectrum from 2015 onwards. Amongst these, Lee Woo-jung's *See You Tomorrow* (2011) examined through a weird and frightening perspective the friendship between young girls and their brutal daily existence. The film left such a big impression on Korean independent film that it's still talked about even now, and Lee soon became a director to watch as fans waited anxiously for her debut feature-length. Though it took around ten years for her to release *Snowball*, the specific culture of the language and ecosystem of teenage girls in the nineties, the cool portrayal of the punishing world that bars them from happiness, and the crises that arise from this, builds on from the world presented in *See You Tomorrow*, and in terms of direction shows a considerable maturity. Particularly prominent are the methods by which space and time of the past are expressed. Lee doesn't interpose any event that would act as a clear indicator for the period, but instead inserts newsreels and home videos from the time, puts great effort into the costumes and artistic elements, and—through a different method from that of male directors' 'historical revisiting' films—expresses the historical nature of time and space.

*#AfterMeToo*'s co-directors Park Sohyun, Kangyu Garam, Soram and Lee Somyi, and producers Park Hemi and Nam Soon-a, have also been key figures in Korean women director's filmmaking of the past ten years. Kangyu Garam first began documentary-making with the cultural planning collective 'Let's Play Younghee', whose key members

are graduate students from the Ewha Women's University department of Women's Studies. Over the past five years, through her directorial and producing roles in films such as *The Girl Princes* (2011), *My Father's House* (2011), *Itaewon* (2016), and *Us, Day by Day* (2019), she has emerged as the most important feminist documentary filmmaker in Korea. Park Sohyun attracted attention through her documentaries *The Knitting Club* (2015), and *Like a Rolling Stone* (2018), and is expanding the methods by which female characters are captured through the camera. Following the feminism explosion in Korean society and the Me Too movement, directors Soram and Lee Somyi directed *Tong Geum: I Hate Curfews* (2018) and *Observational and Memory* (2018) respectively, two films which showed young women directors' sense of feminism, and the directors subsequently became the topic of conversation within the independent film world. Director Nam Soon-a, producer of *#AfterMeToo*, has made it compulsory for staff on her film production projects to undergo sexual harassment training, and as a female film figure that has made an important contribution to the industry, she is chairperson of The Association of Korean Independent Film and Video's Gender Equality Committee. Nam has also directed clever spirited short drama films and documentaries, made through a feminist perspective. Producer Park Hemi is, unsurprisingly, a media activist, and during

her work as an international film festival programmer, has contributed to the proliferation of feminism within the Korean independent film world.

It was these key film figures from the past ten years of the feminist documentary wave that came together to direct *#AfterMeToo*. The film opens with the voice of Kim Hak-sun, the first in Korea to come forward publicly and testify her experience as a sex slave of the Japanese army, showing that the spread of the 'Me Too movement' is not a recent phenomenon, but is connected to history. It is memorable not only how each of the feature's short films—*# MeToo stories in school*, *My Body and Heart is Now Healthy*, *Tomorrow, Tomorrow* and *Grey Sex*—focus on societal declaration and whistle-blowing surrounding a different aspect of sexual violence, but how according to their subject matter, they are each referencing other documentaries.

Through *Snowball* and *#AfterMeToo*, two of the most central works within the Korean women's independent film wave of the last ten years, let's take the opportunity to glimpse into the subjective examination and artistic choices of contemporary feminist Korean film directors.

Hwang Miyoyo



## SNOWBALL 최선의 삶

7 NOV 2021 4:30 PM  
ICA

DIRECTOR: LEE WOO-JUNG  
WRITER: LEE WOO-JUNG  
PRODUCER: KIM HYUNG-DAE, KIM SOON-MO  
CAST: BANG MIN-A, HAN SUNG-MIN, SHIM DAL-GI  
PRODUCTION COMPANY: MILESTONE COMPANY  
INTERNATIONAL SALES: FINECUT CO.  
DRAMA / 2021 / 109 MINS / CERT. 15 / DCP

FILMOGRAPHY:  
*ROMANCE IN SEOUL: SEOUL LIFE* (SHORT, 2013)  
*SEE YOU TOMORROW* (SHORT, 2011)  
*SHHHHH* (SHORT, 2009)

In 1993 Daejeon, home of Expo '93, eighteen-year-olds Kang-yi (Bang Min-a), Ah-ram (Shim Dal-gi) and So-young (Han Sung-min) are inseparable. Kang-yi, who always looks to her friends' reactions first; Ah-ram, who'll pick up anything she finds on the street; and So-young, whose strong exterior hides an anxious core. The girls always talk of escaping to 'somewhere else, somewhere unknown'. 'How can I explain that my warm bed is so comfortable that sometimes I feel scared,' confesses Kang-yi. The three run away from home and create their own micro universe, united by their friendship. But cracks begin to appear in their romantic illusions of friendship.

Delicately layered across the film are the unclear and uneven feelings of dissatisfaction and discomfort, fear and insecurity, and the humidity and stickiness of summer's nights. Having already demonstrated an unrivalled skill in the telling of coming-of-age stories in her earlier short films, Director Lee Woo-jung's first feature length is bursting with just as much intense emotion.

Kim Hyunmin



## #AFTERMETOO

### 애프터 미투

11 NOV 2021 6:30 PM  
ICA

DIRECTOR: PARK SOHYUN, LEE SOMYI, KANGYU GARAM,  
SORAM  
PRODUCER: PARK HEMI, NAM SOON-A  
DOCUMENTARY / 2021 / 84 MINS / CERT. 12 / DCP

Three years since Korean society was first rocked by the Me Too movement, how much has changed? As the title suggests, *#AfterMeToo* tackles the activism and resistance that remained after the initial Me Too fever cooled. This anthology documentary ties together four shorts, dealing with the 'School Me Too' movement, the fallout of the Me Too movement in the art world, confessions surrounding sexual trauma from long ago and its respective healing process, and the sexual self-determination of women.

Each segment has its own distinctive style, presenting the aftermath of Me Too from multiple angles. The coolness of black-and-white photographs, the dramatic gestures of mime-artistry, the direct confrontation of places and memories of hurt, and the ingenious vitality of animations —these are all tools in the hunt to continue Me Too, and are all forms of evidence. The format of each segment poses a question about the 'Me Too Movement', but also presents an interrogation of the documentary form.

Kim Hyunmin



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# ANIMATION



## CLIMBING 클라이밍

18 NOV 2021 9:00 PM  
GENESIS CINEMA

DIRECTOR: KIM HYE-MI  
WRITER: KIM HYE-MI  
PRODUCER: KIM HYE-MI  
CAST: KIM MIN-JI, PARK SONG-I, GU JI-WON, PARK JU-GWANG  
PRODUCTION COMPANY: KAFA (KOREAN ACADEMY OF FILM ARTS)  
INTERNATIONAL SALES: M-LINE DISTRIBUTION  
ANIMATION / 2021 / 77 MINS / CERT. 15 / DCP

FILMOGRAPHY:  
*SNAP SHOT MEMORY* (SHORT, 2017)  
*LITTLE KING* (SHORT, 2015)  
*IRON BOY* (SHORT, 2004)

After recovering from a car accident professional climber CHOI Se-hyeon discovers that she is pregnant just before the World Championships. With her long-term aspirations threatened, she struggles to break free from the duties of motherhood. At the same time, she receives mysterious text messages from 'herself' who seems to have been through a quite different life after the car accident. And most importantly, she wants to keep her baby.

This stunning animated horror film has been invited to the Contrechamp competition at the Annecy International Animation Film Festival 2021. Made more realistic with 3D graphics and cartoon rendering to emphasize outlines, the film establishes a style that is reminiscent of 2D animation and captures the characters' movements in minute detail.

# ARTIST

# VIDEO



**ELLIE KYUNGRAN HEO**

## **PLANTARIANS (2017–2020)**

**6 NOVEMBER - 11 DECEMBER  
WED-SAT, 12-4 PM AT LUX**

This year's Artist Video Strand presents the first UK solo exhibition by Korean artist Ellie Kyungran Heo, featuring her latest project *Plantarians* (2017-2020), in partnership with LUX.

Ellie Kyungran Heo's work considers the ethics of coexistence, attending to the underlying environmental conflicts in everyday lives. Her reframing of encounters between humans and nature reveals an intricate web of interdependence and questions anthropocentric perspectives. Punctuated by humour and irony, Heo's works are filled with social and ecological entanglements, in which the multiplicity of discourse is celebrated.

Heo's observational approach to documentary is often interposed with staged gestures which hint at the artist's uncertainty and open-ended curiosity, offering a self-reflexive mode of filmmaking as a way of coexisting. With its distinctive sensitivity and rigour, Heo's film, as Gareth Evans writes, "resists easy co-option. It resists for a little while the ongoing erasures. It says like all works of worth, 'this was', 'this is', 'remember'".\*

\* Gareth Evans (Whitechapel Gallery Adjunct Moving Image Curator), Notes Towards an Ecology of Empathy in the films of Ellie Kyungran Heo, K.NOTe, vol 46, Total Museum Press, 2018.



*Plantarians* (2017-2020) is a rumination on entangled relationships between humans and plants in urban areas. Divided into episodes, each follows individuals who cultivate, eat and accompany plants in celebration and grief. These everyday activities become strangely unfamiliar through unhurried attention to the moments of survival and resilience of plants between the cracks, on the peripheries of gardens and within human-made surroundings. The subtle shift in perspective elicits a sense of ambivalence, imagining how plants might endure, interact with and be vulnerable to the interruptions inflicted upon them. *Plantarians* poses a fundamental question around interdependent relations, both conflicting and intimate, and how we co-inhabit this planet with all living beings.

The exhibition at LUX features a collection of short films, photography and video installation that form the latest iteration of the *Plantarians episodes*, accompanied by a commissioned essay and related programmes.

The first iteration of *Plantarians* was screened at LUX in 2017. This time, the project returns to the site as an expansive body of work, marking the occasion of welcoming Heo's films to the LUX Collection. *Plantarians* has been developed during Hospitalfield Summer Residency 2017; Summer Lodge Residency, Nottingham Trent University 2018; Jan van Eyck Academie Residency 2019-2020 and supported by The Elephant Trust and Arts Council Korea.



## RELATED PROGRAMME:

## ONLINE SCREENING: ISLAND

**27 - 28 NOVEMBER  
ON THE LUX WEBSITE**

ISLAND, VIDEO, 28MINUTES 35SECONDS, 2015

A fragmentary portrait of a small island located at the southernmost point of South Korea, *Island* follows the everyday lives of residents marked by solitude unless interrupted by waves of tourists. At the centre is a mysterious white stray dog that drifts through fluctuating atmospheres and weaves disparate realities, drawing a psychogeographical map of an island as a site of departure and arrival, isolation and connection. *Island* resists closure and encourages us to pay continued attention to lives beyond the screen, full of unexplained incidents and unresolved tensions.

\*\*A botanical lecture and artistic exploration event will be held at LUX. More information will be announced on the LKFF and LUX websites.

## ARTIST BIO:

Ellie Kyungran Heo studied Fine Art at Chelsea College of Arts (2010-2013) and Moving Image at the Royal College of Art (2013-2015) in London. Her works have been exhibited and screened widely, including the Contemporary Art Biennial Sesc\_Videobrasil, São Paulo; National Museum of Modern and Contemporary Art, Seoul; Gallery of Modern Art, Glasgow; Whitechapel Gallery, London; Total Museum of Contemporary Art, Seoul; and Today Art Museum, Beijing.

# MISE-EN-SCÈNE

## SHORTS

## THE MISE-EN-SCÈNE SHORT FILM FESTIVAL SPECIAL FOCUS: 'I LOVE SHORT!'

The Mise-en-scène Short Film Festival was born in 2002 to present, under the motto 'Beyond the barrier of genres', short films that brazenly bend the boundaries of genre through imagination. As the slogan 'I LOVE SHORT!' suggests, our boundless affection for short film has continued across the past twenty years.

It's true that in the past there were less opportunities for short films to meet the masses. The Mise-en-scène Short Film Festival, whilst drawing out the genre-based characteristics of commercial cinema, has supported brilliant shorts overflowing with their own unique charm to allow audiences to grow more familiar with short film. Through this, cinemagoers' thirst for a fresh perspective has been satisfied. Nourishing this affection must also have given the directors of these shorts the strength for even more energetic filmmaking.

This year's special focus, 'Back to the SHORTS', commemorates twenty years of the Mise-en-scène Short Film Festival, and is dedicated to the hard work of short film directors of the past two decades. From 24<sup>th</sup> to 30<sup>th</sup> June 2021, audiences were given the opportunity to meet once again with short films of the past, still brilliant from every angle even now.

'Back to the SHORTS', which reflected on the past twenty years of Korean short film, was divided into three sections. 'Inside the 20' introduced twenty of the best works selected by directors from previous judging panels out of a total of 1,171 films screened across nineteen festivals; 'Outside the 20' comprised twenty titles that, though not screened at the Mise-en-scène Short Film Festival, were recognised at other festivals both home and

abroad for their excellence; while 'Bong Joon Ho Shorts' presented the beginnings of a director who has not only rewritten Korean film history, but wielded influence all over the world.

From 'Inside the 20', we present to the London Korean Film Festival eight of the early works of Korea's now-star directors: director of feature-length *The Truth Beneath* and series *The School Nurse Files*, Lee Kyoung-mi's *Feel Good Story* (2004); *The Chaser* and *The Wailing* director Na Hong-jin's *The Perfect Fishplate* (2005); director of Han Gong-ju and Idol Lee Su-jin's *Enemy's Apple* (2007); *Forest* (2012) from *INGtoogi: The Battle of Internet Trolls* and *Vanishing Time: A boy who returned* director Um Tae-hwa; *Worst Woman* and *Josée* director Kim Jong-kwan's *How to Operate a Polaroid Camera* (2004); *The Cursed* (2010) from director of *Hide and Seek* and *The Mimic*, Huh Jung; *A Werewolf Boy* and *Space Sweepers* director Jo Sung-hee's *Don't Step Out Of The House* (2009); and director of *Dear Dolphin*, Kang Jin-a's *Be with Me* (2009).

We hope you enjoy this unique opportunity to meet the short films of eight directors, each with their own distinctive style, all in one place.

20<sup>th</sup> Mise-en-scène Short Film Festival Team



## FEEL GOOD STORY 잘돼가? 무엇이든

DIRECTOR: LEE KYOUNG-MI  
WRITER: LEE KYOUNG-MI  
CAST: CHOI HEE-JIN, SEO YOUNG-JU  
DRAMA / 2004 / 36 MINS / MOV

FILMOGRAPHY:  
*PERSONA: LOVE SET* (OMNIBUS, 2019)  
*THE LADY FROM 406* (SHORT, 2017)  
*THE TRUTH BENEATH* (2015)  
*CRUSH AND BLUSH* (2008)  
*AUDITION* (SHORT, 2003)

Ji-young has dreams of being a writer; but for now, she's stuck at an office job. When her boss takes notice of her, she's working late nights with the seemingly insufferable and immature Hee-jin. But when they're asked to do a task that is both tedious and illegal, Ji-young finds herself in a slowly evolving nightmare, caught between frustration and the need to prove herself. This multi-award-winning dark comedy is a candid look at lives of quiet desperation.



## THE PERFECT FISHPLATE 완벽한 도미요리

DIRECTOR: NA HONG-JIN  
WRITER: NA HONG-JIN  
PRODUCER: KOO TAE-JIN  
CAST: BAE YONG-GEUN  
HORROR / 2005 / 9 MINS / MOV

FILMOGRAPHY:  
*THE WAILING* (2016)  
*THE YELLOW SEA* (2010)  
*THE CHASER* (2008)  
*SWEAT* (SHORT, 2007)  
*5 MINUTES* (SHORT, 2003)

Creating a perfect meal is a combination of art, science, and a lot of trial and error. Chef is asked to make a dinner of red snapper, and calls on his devotion to craft, and insistence, by both himself and his master, on absolute perfection. The most accurate measurements, the perfect stroke of basting brush, the exact slice of the sharpest knife. Such is his devotion, that he will sacrifice his own flesh to it. Hunger can wait.



## ENEMY'S APPLE 적의 사과

DIRECTOR: LEE SU-JIN  
WRITER: LEE SU-JIN  
PRODUCER: LEE SU-JIN, KWON NAM-KOUN  
CAST: YOO SEUNG-MOK, LEE JONG-PIL, KIM KI-CHUN  
DRAMA, COMEDY / 2007 / 21 MINS / MOV

FILMOGRAPHY:  
*IDOL* (2019)  
*HAN GONG-JU* (2013)  
*SON'S* (SHORT, 2006)  
*PAPA* (SHORT, 2004)  
*I GO I* (SHORT, 2002)

During a violent stand-off between protestors and police, one man from each group finds themselves alone together in an alley, one with the power of the state on his side, the other with the power of the people. And yet, are they so different? They're both frustrated, they need food and water, they both need to work on their fighting skills, and they both are trying to find a way to communicate, as human beings, outside their designated societal roles.



## FOREST 숲

DIRECTOR: UM TAE-HWA  
WRITER: UM TAE-HWA  
PRODUCER: KANG JI-HYUN  
CAST: UM TAE-GOO, JEONG YOUNG-KI, RYU HYE-YOUNG  
DRAMA, THRILLER / 2012 / 32 MINS / MOV

FILMOGRAPHY:  
*VANISHING TIME: A BOY WHO RETURNED* (2016)  
*INGTOOGI: THE BATTLE OF INTERNET, TROLLS* (2012)  
*HEART VIBRATOR* (SHORT, 2011)  
*HOME SWEET HOME* (SHORT, 2010)  
*COMMON STORY* (SHORT, 2010)

In the orchard, shy Gujeong and his brazen friend Taesik vie for the attentions of the lovely Esther over a picnic. In the forest, Gujeong and Taesik are making a movie, with Taesik taking extreme risks and Gujeong uncertain what to do. In both places, it seems that Taesik is winning the love battle. And in both places, a terrible accident happens that seems to implicate Gujeong. What will he do to prove to Esther of his sincerity and innocence?





## HOW TO OPERATE A POLAROID CAMERA 폴라로이드 작동법

DIRECTOR: KIM JONG-KWAN  
WRITER: KIM JONG-KWAN  
CAST: JEONG YOU-MI, LEE JEONG-MIN  
DRAMA / 2004 / 6 MINS / MOV

SELECTED FILMOGRAPHY:  
*SHADES OF THE HEART* (2021)  
*JOSÉE* (2020)  
*MEMORIES* (SHORT, 2019)  
*PERSONA: WALKING AT NIGHT* (OMNIBUS, 2019)  
*THE TABLE* (2017)  
*WORST WOMAN* (2016)  
*COME, CLOSER* (2010)  
*LOVERS* (2008)  
*ONE SHINING DAY* (OMNIBUS, 2005)

She holds in her hands a most precious object; not because of what it is, but because of its owner. Her crush is lending her his camera. He tells her how to use it, how it's not the camera but the film that is expensive, and so she must be sure before she takes a photo. But all she hears and sees is him, out of focus, as she struggles to express how she feels, something a photograph can't capture.

## THE CURSED 저주의 기간

DIRECTOR: HUH JUNG  
WRITER: HUH JUNG  
PRODUCER: OH SANG-HO  
CAST: KIM MI-SUN, KIM YOO-BIN, KIM SO-SOOK,  
KIM YOUNG-CHUL  
DRAMA, HORROR / 2010 / 22 MINS / MOV

FILMOGRAPHY:  
*THE MIMIC* (2017)  
*HIDE AND SEEK* (2013)  
*THE WISH* (SHORT, 2013)

Soojeong believes that she is cursed: she can't remember her schoolwork, she has near constant pain in her stomach, her little brother has stopped growing and real estate prices are plummeting. There seems to be a crack in her mind, the size of the hole in her heart left by her missing dog. While her parents vigorously pray and cover everything in green, her brother patiently follows her everywhere, trying to bring Soojeong back to reality.



## DON'T STEP OUT OF THE HOUSE 남매의 집

DIRECTOR: JO SUNG-HEE  
WRITER: JO SUNG-HEE  
PRODUCER: HAN SEUNG-SANG  
CAST: PARK SE-JONG, LEE DA-IN, BAEK SUENG-IK,  
KOO KYO-HWAN, JO-SUNG HWAN  
DRAMA / 2009 / 40 MINS / MOV

FILMOGRAPHY:  
*SPACE SWEEPERS* (2019)  
*PHANTOM DETECTIVE* (2016)  
*A WEREWOLF BOY* (2012)  
*END OF ANIMAL* (2010)  
*BANACLE LOU* (2009)

His father told Chul-soo: don't leave the basement apartment; look after your sister, Soon-yee; don't open the door for anyone; finish your school work to show the teacher. But the food is running low, and he keeps writing his homework over and over again. Strange men are lurking outside, and voices on the radio speak of a world no longer existing. Why did their father abandon them? What do these men want? And why does their pet bird warn them with obscenities?

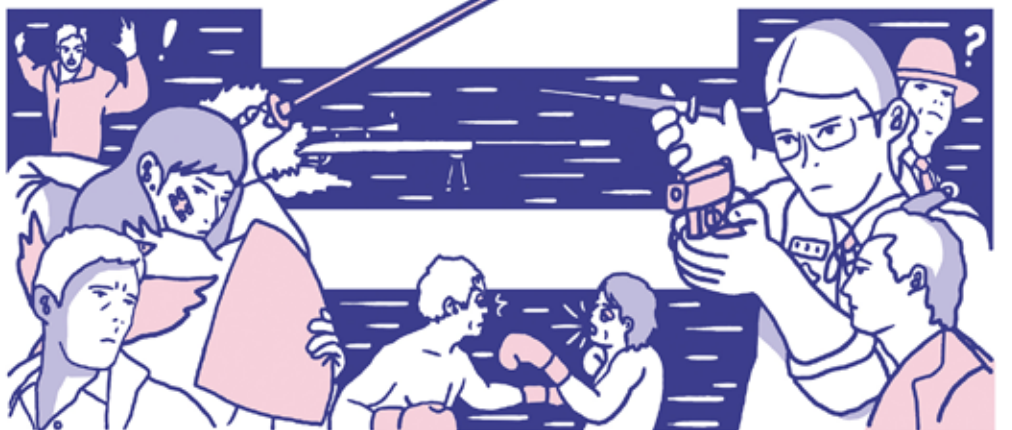


## BE WITH ME 백년회로외전

DIRECTOR: KANG JIN-A  
WRITER: KANG JIN-A  
PRODUCER: OH CHAE-JIN  
CAST: LEE JONG-PIL, HAN YE-RI, YOO HYUNG-GEUN  
DRAMA / 2009 / 30 MINS / MOV

FILMOGRAPHY:  
*DEAR DOLPHIN* (2012)  
*PAPRIKA FEAST* (SHORT, 2011)  
*49TH DAY* (SHORT, 2010)  
*SUICIDE OF THE QUADRUPLETS* (SHORT, 2008)

Hyuck-keun can't seem to catch a break: he's in love with his friend Cha-kyung, and finds himself always waiting for her, whether he's in her presence or not. She loves to regale him with stories and have shared adventures together, but her constant distraction and lack of commitment means he must always be satisfied with second place. As his anger and sadness grows, so his life seems to fall apart. Will he keep waiting, or will he learn to let her go?



mise scene  
미장센

## KOREAN CINEMA NOW!

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[www.koreanfilm.or.kr](http://www.koreanfilm.or.kr)

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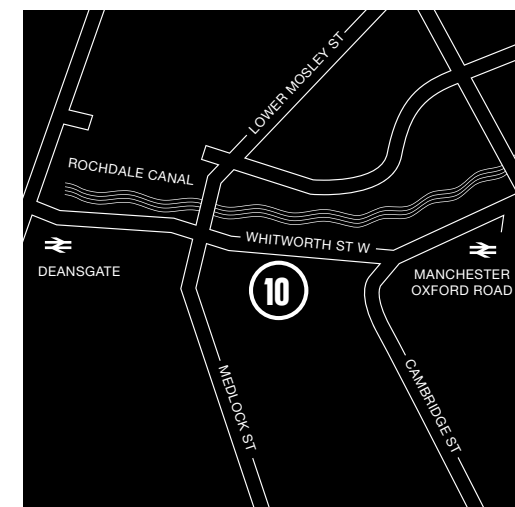
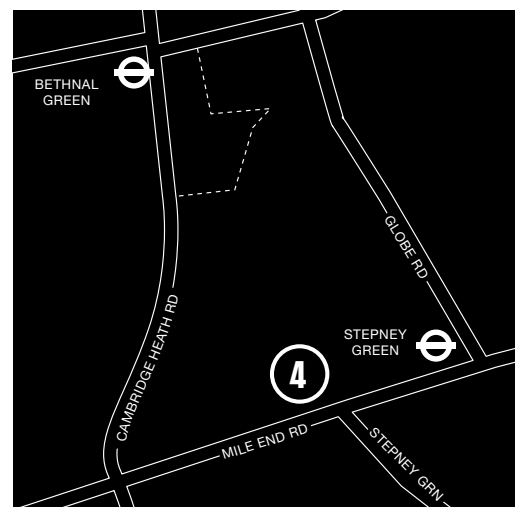
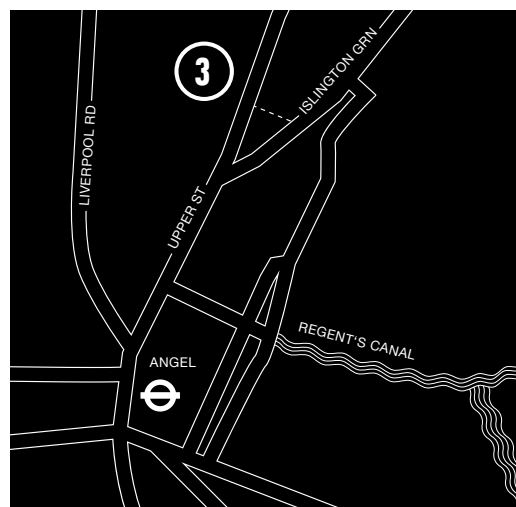
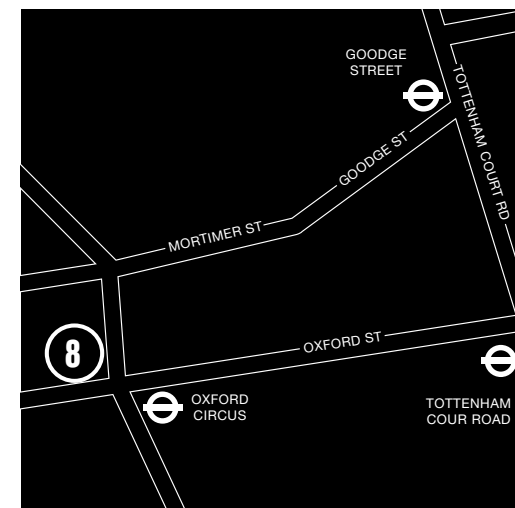
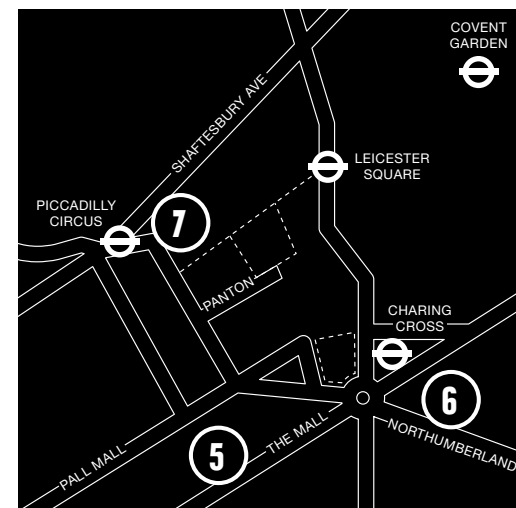
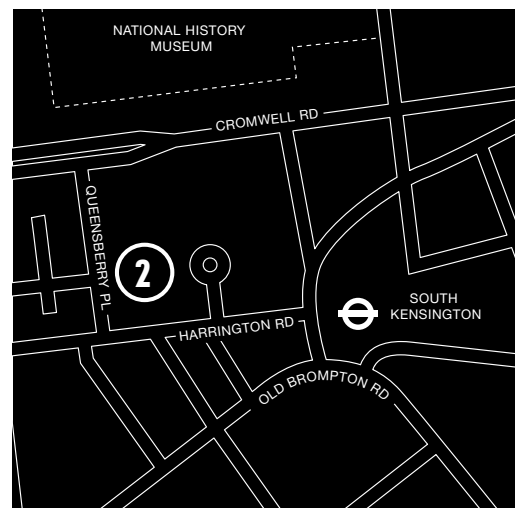
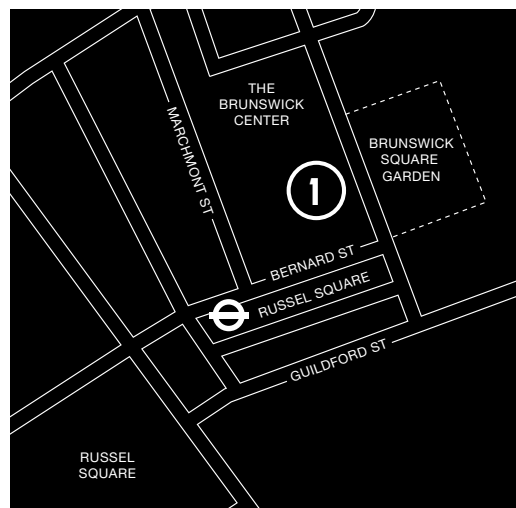
In-depth coverage of Korean cinema, featuring the latest Korean film news, industry and box office reports, as well as interviews with industry professionals and sneak previews of upcoming films.

### PUBLICATIONS

'Korean Cinema Today', Newsletter, Books/Brochures, and 'Korea Shooting Guide'.

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309 Regent Street, W1B 2UW

# 9. THE CINEMA IN THE ARCHES

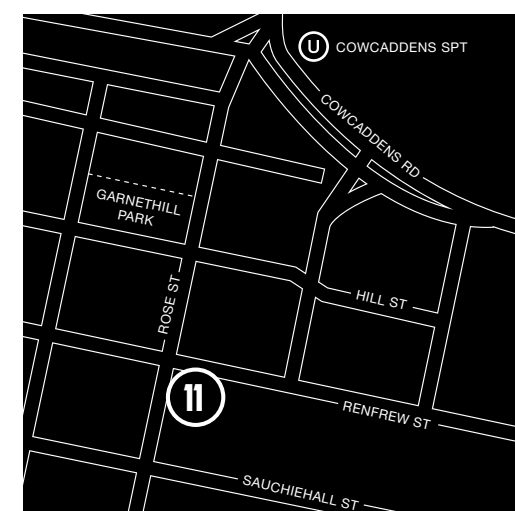
Battersea Power Station, 22 Arches Ln, SW11 8AB

# 10. HOME, MANCHESTER

2 Tony Wilson Pl, Manchester M15 4FN,

# 11. GLASGOW FILM THEATRE, GLASGOW

12 Rose St, Glasgow G3 6RB





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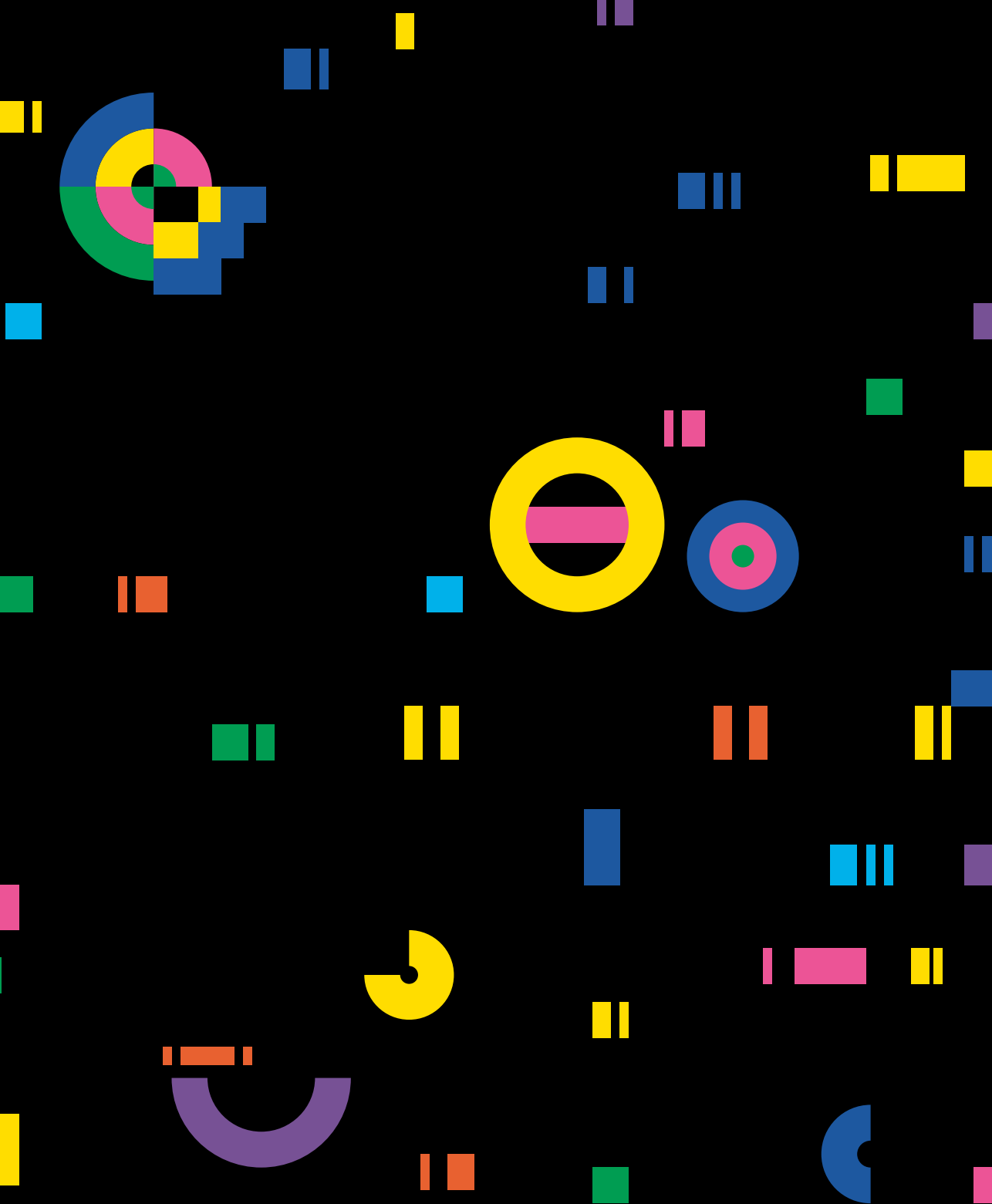
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