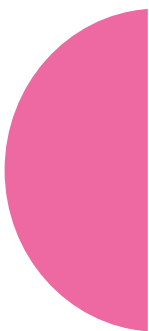
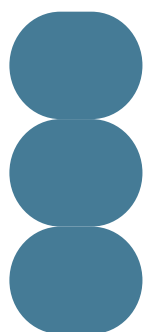



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Classic meets modern



# SEOUL

## WELCOME LETTER

The London Korean Film Festival (LKFF) is happy to be greeting UK audiences in cinemas for its 17th edition. We aim to introduce Korean cinema and its dynamic history with carefully selected films and upcoming events. We will be screening in 11 venues across the UK this year, including with our long-term partners and new collaborators.

In 2022, the Korean Wave continues with a series of proud moments for Korean cinema. At the Cannes Film Festival, Park Chan-wook won the Best Director Award for his new film *Decision to Leave* (2022), a romantic mystery tale.

Not only that, Song Kang-ho received the Best Actor Award for Kore-eda Hirokazu's alternative family drama *Broker* (2022). Netflix global hit series *Squid Game* (2021) also won six Emmy Awards, including Lee Jung-jae's Outstanding Lead Actor Award in a Drama Series.

These outcomes are not unprecedented — in 1987 promising young actor Kang Soo-yeon won the Best Actress at the 44th Venice International Film Festival for her role in *The Surrogate Women* (1986), the first for a Korean actor.

As a national treasure, the film world was saddened when Kang passed away unexpectedly this year, we've selected her major filmographies throughout the Special Focus strand to remember and celebrate her legacy.

With our Opening Gala film *Alienoid* and the new After Dark: K-Horror strand, audiences have all the various spectacles that Sci-fi, horror, and thriller genres can offer. Furthermore, our Closing Gala film *Hansan: Rising Dragon* portrays the grand dramatisation of Korean 16th-century naval history.

Marking 2022 as the cultural renaissance after the coronavirus pandemic, we would like to warmly welcome UK audiences once more to enjoy the collective experience of the film festival.

Korean Cultural Centre UK

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# CALENDAR

## THU 3 NOV

18:30 Alienoid (+ Q&A)

## FRI 4 NOV

17:00 The Thieves (+Q&A) **2**

18:45 The Surrogate woman **1**

## SAT 5 NOV

15:00 Stellar: A Magical Ride **3**

18:00 The 2nd Repatriation **7**

20:30 The Hill of Secrets **5**

## SUN 6 NOV

14:30 Come Come Come Upward (+Q&A) **1**

15:00 Women's Voices Shorts **6**

17:20 Rainbow Trout **1**

## MON 7 NOV

18:30 Special Focus Forum **1**

## TUE 8 NOV

18:30 The Road to the Race Track (+Q&A) **1**

20:45 Hot in Day, Cold at Night **5**

## WED 9 NOV

20:45 Coming to you **6**

20:45 Hot Blooded **3**

20:45 A Lonely Island in the Distant Sea **5**

## THU 10 NOV

18:30 Contorted **4**

20:30 Broker (+Q&A) **2**

20:50 The Fifth Thoracic Vertebra + Cashbag **4**

## FRI 11 NOV

18:00 Jeonju Film Festival Shorts 1 **9**

20:30 Jeonju Film Festival Shorts 2 **9**

21:00 Seire **4**

23:30 Guimoon: The Lightless Door **4**

## SAT 12 NOV

18:00 Kingmaker **3**

20:35 Return to Seoul **3**

## SUN 13 NOV

14:00 I am More **7**

15:00 Through My Midwinter **5**

19:00 Gyeong-ah's Daughter (+Q&A) **6**

## MON 14 NOV

18:00 Director's Intention **3**

## TUE 15 NOV

18:30 The Anchor (+Q&A) **3**

18:30 Melting Icecream **7**

## WED 16 NOV

20:30 The Admiral: Roaring Currents (+Q&A) **2**

20:30 Girls' Night Out **1**

## THU 17 NOV

19:00 Hansan: Rising Dragon (+Q&A)

## THU 24 NOV

18:00 The Anchor **3**

## SUN 27 NOV

15:00 Hansan: Rising Dragon

- 1** Special Focus
- 2** Special Screenings
- 3** Cinema Now
- 4** After Dark: K-Horror
- 5** Indie Talent
- 6** Women's Voices
- 7** Documentary
- 8** Artist Video
- 9** Shorts

- Ciné Lumière
- Garden Cinema
- Genesis Cinema
- ICA
- KCCUK
- Picturehouse Central
- Regent Street
- Rio
- V&A
- On tour:
- Glasgow Film theatre
- Home, Manchester

# OPENING GALA

## ALIENOID 외계+인

THU 3 NOV, 18:30  
ICA

Q&A with director Choi Dong-hoon

DIRECTOR: CHOI DONG-HOON  
WRITER: CHOI DONG-HOON  
PRODUCER: AHN SOO-HYUN, CHOI DONG-HOON, KIM SUNG-MIN  
CAST: RYU JUN-YEOL, KIM WOO-BIN, KIM TAE-RI, SO JI-SUB,  
YUM JUNG-AH, JO WOO-JIN, KIM EUI-SUNG, LEE HA-NEE,  
SHIN JUNG-GEUN, LEE SI-HOON  
PRODUCTION COMPANY: :CAPER FILM  
SALES: GJ ENM  
ACTION-FANTASY-SCI FI / 2022 / 142 MIN / CERT. 12

SELECTED FILMOGRAPHY:  
ASSASSINATION (2015)  
THE THIEVES (2012)  
WOOCHI (2009)  
TAZZA: THE HIGH ROLLERS (2006)  
THE BIG SWINDLE (2004)



A robot guard keeps alien prisoners trapped on earth within human brain cells, but when they threaten to escape, he opens a portal to the past to stop them. Meanwhile, 600 years earlier, a clumsy chi master, the 'Girl Who Shoots Thunder' and a pair of sorcerers try to get their hands on the 'Divine Blade'.

Following the memorable box office titans *The Thieves and Assassination*, hitmaker Choi Dong-hoon returns with his biggest project to date, the giddy first installment of an ambitious two-part period drama/sci-fi action offering. The veteran director ably commands an A-list cast that includes *The Handmaiden's* (2016) Kim Tae-ri, *Believer* (2018)'s Ryu Jun-yeol and big screen return of Kim Woo-bin.

Borrowing a page or two from classic yesteryear Hollywood sci-fi action classics like *Alien*, *Back to the Future* and *Terminator*, *Alienoid's* breathless genre medley bounces around past and present with a colourful coterie of oddball characters and trenchant humour, with Choi's jaunty and unmistakable directorial stamp clearly shining through.

Pierce Conran



# CLOSING GALA

## HANSAN: RISING DRAGON

한산: 용의 출현

THU 17 NOV, 19:00  
REGENT ST CINEMA

Q&A with director Kim Han-min

ON TOUR: SUN 27 NOV, 15:00  
HOME, MANCHESTER

DIRECTOR: KIM HAN-MIN  
WRITER: KIM HAN-MIN, YOON HONG-KI, LEE NA-RA  
PRODUCER: KIM HAN-MIN, KIM JU-KYUNG, AHN TAE-UN,  
SHIN CHANG-HWAN  
CAST: PARK HAE-IL, BYUN YO-HAN, AHN SUNG-KI, SON HYUN-  
JOO, KIM SUNG-KYU, KIM SUNG-KYUN, KIM HYANG-GI,  
OK TAEC-YEON  
PRODUCTION COMPANY: BIGSTONE PICTURES CO., LTD.  
SALES: LOTTE ENTERTAINMENT  
ACTION, DRAMA, HISTORICAL, WAR / 2022 / 129 MIN / CERT. 12

SELECTED FILMOGRAPHY:  
*THE ADMIRAL: ROARING CURRENTS* (2014)  
*WAR OF THE ARROWS* (2011)  
*HANDPHONE* (2009)  
*PARADISE MURDERED* (2007)



Following up *The Admiral: Roaring Currents*, the naval warfare blockbuster that remains the most successful Korean film of all time with over 17 million admissions, was never going to be an easy task. Yet director Kim Han-min returns to the legendary exploits of Joseon Era admiral Yi Sun-sin's with a prequel story that is just as sweeping but even more focussed than the hit that spawned it.

Set in 1592, six years before the events of *The Admiral: Roaring Currents*, the film depicts the lead up and Admiral Yi's explosive exploits during the Battle of Hansan Island, when he led a small fleet against a vast Japanese armada. In a banner year for Park Hae-il, who also leads Park Chan-wook's *Decision to Leave*, the actor takes over the mantle of the admiral from Choi Min-sik. Portraying Admiral Yi during an earlier naval campaign in his career, which also saw him heavily outnumbered by a Japanese armada, Park imbues the historical figure with a staunch and stolid solemnity.

Pierce Conran



# SPECIAL

JOIN US FOR A SELECTION OF EXCLUSIVE EVENTS AND PREMIERES ALONGSIDE CORE PROGRAMME STRANDS, INCLUDING OUR SPECIAL COLLABORATION WITH THE V&A, PART OF THIS YEAR'S *HALLYU* EXHIBITION DEDICATED TO KOREAN CULTURE AND ENTERTAINMENT, A 'DOUBLE-BILL' OF KIM HAN-MIN'S NAVAL EPIC, AND A PREVIEW SCREENING OF CANNES AWARD WINNER *BROKER*

# SCREENINGS



## THE THIEVES 도둑들

FRI 4 NOV, 17:00  
V&A

Q&A with director Choi Dong-hoon

DIRECTOR: CHOI DONG-HOON  
WRITER: CHOI DONG-HOON, LEE GI-CHEOL  
PRODUCER: AHN SOO-HYUN, JUNG MOON-GOO, KIM SUNG-MIN  
CAST: KIM YOON-SUK, LEE JUNG-JAE, KIM HYE-SOO,  
JUN JI-HYUN, OH DAL-SOO, KIM SU-HYEON  
DRAMA, ACTION / 2012 / 139 MIN / CERT. 15

SELECTED FILMOGRAPHY:  
*ALIENOID* (2022)  
*ASSASSINATION* (2015)  
*WOOCHI* (2009)  
*TAZZA: THE HIGH ROLLERS* (2006)  
*THE BIG SWINDLE* (2004)



THIS EVENT IS PART OF THE LKFF COLLABORATION WITH THE V&A EXHIBITION *HALLYU! THE KOREAN WAVE* (ON NOW UNTIL SUNDAY, 25 JUNE 2023)

After a large heist, five of Korea's most infamous thieves – Popeye, Pepsi, Yenicall, Zampano and Chewingum – jump at the chance to get out of town when offered a job in Macao. Their goal is to steal the 'Tear of the Sun', a 318 carat diamond worth over \$20 million held at the Macao Casino. The brains behind the break-in is Macao Park who has assembled his own Chinese team to join the crew. However tensions run high when personal histories get in the way of the present and some of the criminals have their own designs on the diamond.

*The Thieves* is one of Korea's biggest grossing films and one of the largest co-productions with a fantastic Korean and Hong Kong cast including Kim Yoon-suk (*The Yellow Sea*), Kim Hye-soo (*Coin Locker Girl*), Lee Jung-jae (*Hunt*), Simon Yam (*Election 1 & 2*) and Derek Tsang (*The Eye 2*). Director Choi Dong-hoon has a number of critically acclaimed films to his name including *Tazza: The High Rollers* (2006), *Jeon Woo-chi: The Taoist Wizard* (2009), *Assassination* (2015) and *Alienoid* (2022), his new time-traveling sci-fi adventure, opening film for 2022 London Korean Film Festival.



## BROKER

### 브로커

THU 10 NOV, 20:30  
PICTUREHOUSE CENTRAL

Q&A with Darcy Paquet

DIRECTOR: HIROKAZU KORE-EDA  
WRITER: HIROKAZU KORE-EDA  
PRODUCER: LEE EUGENE  
CAST: SONG KANG HO, GANG DONG WON, DOONA BAE,  
LEE JI EUN, LEE JOO YOUNG  
PRODUCTION COMPANY: ZIP CINEMA  
UK DISTRIBUTION: PICTUREHOUSE ENTERTAINMENT  
DRAMA / 2021 / 129 MIN / UK PREMIERE / CERT. 12

Sang-hyun (Song Kang Ho) runs a laundry shop, but is constantly saddled with debt. Dong-soo (Gang Dong Won), who grew up in an orphanage, works in a baby box facility. One night in the pouring rain, they secretly carry off an infant who was left at the baby box. But on the following day, the mother So-young (Lee Ji Eun) unexpectedly returns for her son Woo-sung. Realising that her baby has been taken, she is about to call the police when the two men tell her everything. Their claim that they stole the baby in order to find him a good home seems outrageous, but So-young ends up joining Sang-hyun and Dong-soo on a journey to find new parents for Woo-sung. Meanwhile, the police detective Su-jin (Doona Bae) and her younger colleague Detective Lee (Lee Joo Young) are silently tailing the group, hoping to catch them in the act at all costs to wrap up their half-year investigation.



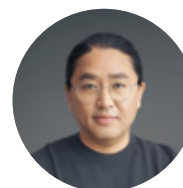
## THE ADMIRAL: ROARING CURRENTS

### 명량

WED 16 NOV, 20:30  
REGENT STREET CINEMA

Q&A with director Kim Han-min

DIRECTOR: KIM HAN-MIN  
WRITER: JEON CHEOL-HONG, KIM HAN-MIN  
PRODUCER: KIM JU-GYEONG, JEONG BYEONGUK  
CAST: CHOI MIN-SIK, RYU SEUNG-RYONG, JO JIN-WOONG,  
KIM MYUNG-KON, JIN GOO, LEE JUNG-HYUN, KWON YUL  
PRODUCTION COMPANY: BIGSTONE PICTURES  
UK DISTRIBUTOR: PARK CIRCUS  
HISTORICAL, ACTION / 2014 / 126 MIN / CERT. 15



First instalment in writer-director Kim Han-min's historic epic trilogy, *The Admiral: Roaring Currents* is based on the historical Battle of Myeongnyang and its star naval admiral Yi Sun-sin (Choi Min-sik) who led a small fleet to improbable victory over a much larger Japanese fleet.

Imprisoned and tortured for failing to neutralise a Japanese double-agent in his ranks, Yi Sun-sin is recalled to his post when a second invasion from Japan appeared imminent in 1597. Dealing with a severely reduced naval force consisting of an estimated 12 warships following the fleet's near-devastation during a major battle while he was imprisoned, Yi has scant time to rally his sailors, prepare his battleships and devise a defence against a Japanese fleet of more than 300.

The film recorded 10 million admissions only 12 days after its premiere and set a record in Korea for achieving such a high number of viewers in the shortest amount of time. The movie also surpassed *Avatar's* record of 13 million viewers to become the most-watched and highest-grossing film of all time in Korea with 17.6 million admissions.



SPECIAL  
FOCUS:  
KANG  
SOO-YEON

For a good decade and a half, from the mid-1980s till the end of the 1990s, Kang Soo-yeon was one of the most significant actors in Korean television and film. After that period, she made the odd cameo (*With a Girl of Black Soil* 2007, *Sunny* 2011), even tried her hand at crime-horror (*The Circle* 2003) or performed in limited roles in films such as the bombastic *Hanbando* (2006) or Im Kwon-taek's valedictory *Hanji* (2010). The focus of our LKFF retrospective is, however, on her earlier work: from one early example of Kang's television career in *High School Diary* (1983) to Park Jong-won's neglected *Rainbow Trout* (1999) where she lends her star quality to a talented ensemble.

The sudden and unexpected death of Kang Soo-yeon this past May shocked entertainment professionals, ordinary Koreans, especially those who had grown up watching her performances, and film critics around the world. After all, since winning the 'la Coppa Volpi' at the 1987 Venice film festival for 'la miglior interpretazione femminile' (the first winner had been Katherine Hepburn in 1934) Kang in a sense belonged to world cinema. And it is in a globalised limbo of streaming services that her final film role still has yet to materialise. Release of the sci-fi dystopian thriller *Jung\_E* (정이), with Kang as a brain-cloning scientist, still awaits the whims of Netflix schedulers.

It really does appear to be true that Kang was scouted right off the street, spotted as potential talent by an upcoming TV station before she had begun elementary school. From children's TV programmes it wasn't a big shift to taking small film roles as well. By 1976 she carries off a fairly substantial part as a postwar orphan in the film *Blood Relations*; in 1979 she is the central character in *A Letter*

*from Heaven*, the sentimental tale of a girl learning to live with grief. Mi-gyeong writes to her dead father in heaven, the kind local postman writes replies in his guise. It is probably the first of Kang's performances that older Koreans remember to this day: the sparkling eyes, the smile, the killer dimples, the sheer skill of the acting – it seems all there from the start. She was, by the way, all of thirteen-years old.

A first adult role came with *Whale Hunting II* (1985). When Lee Mi-sook, female star of Bae Chang-ho's original 1984 hit *Whale Hunting*, declined the part for family commitments, Kang Soo-yeon took it. Although this follow-up feature wasn't the success of the earlier film, Kang's pickpocketing amnesiac Young-hee was an irresistible mix of cheekiness and vulnerability. Women actors of Lee Mi-sook's slightly older generation would get used to seeing Kang taking on parts that once might have seemed destined for them. The year she made her international breakthrough with *The Surrogate Woman* (1986), Kang embodied Soon-na, another example of wounded cheekiness, in *We Are Now Going to Geneva* (1987). From cheerful teenager Kang was being transformed, it seemed, into a staple of melodrama, that good-girl-gone-bad who is still retrievable through love of a good man, or her mother.

Kang Soo-yeon, however, chose to work with directors who saw her potential for a much wider range of expression. For example, the 1980s was Im Kwon-taek's finest decade. Twice he called on Kang to realise extremely challenging roles, first as Ong-nyeo in *The Surrogate Woman* then only a few years later she became his Soon-nyeo, the tormented nun of *Come, Come, Come Upward* (1989). In the next decade, generally a tough one for

Korean filmmakers, she worked with two of the most original artistic filmmakers in Korean cinema: Jang Sun-woo and Lee Myung-se. Her role in *The Road to the Race Track* (1991) as the cryptically named J calls upon her to be at once deliciously dishonest and elusively sexual in this parodic portrait of intellectual life at century's end. It is hard not to read the film as a bittersweet critique of that 3-8-6 generation who, born in the 1960s and having struggled for political change during their youth in the 1980s, were settling into a conformist, disillusioned thirty-something existence in the 1990s. Postmodern blues, Seoul style.

Park Jong-won made some of the best films of the 1990s, though he is largely unknown outside his country. The 1999 *Rainbow Trout* gives us a chance to see Kang working with a team of both veteran and upcoming actors. Future star Sul Kyung-gu plays her husband. New Year 2000 saw the release of Lee Chang-dong's contemporary classic *Peppermint Candy*, starring Sul Kyung-gu: Sol was poised on the crest of the wave of Korean film's surge into the new century.

One television episode and five films cannot present anything like a full portrait of Kang Soo-yeon's career. From well over forty films, we have picked features which should make clear the fact that in a relatively brief period of intense artistic activity, Kang achieved more, created more than most actors could hope to realise in a career of many decades.

Mark Morris

## KANG SOO-YEON: THE KOREAN FILM INDUSTRY'S GLITTERING TRIUMPH

For me, the most persuasive account of Kang Soo-yeon was given by Korean film director Im Kwon-taek: "As an actor, it's like she's two people in one. The first, having been through all life's trials and tribulations, is numb to everything, while the other is naïve to the stark reality of the world. You'd think it'd be good for an actor to have both traits, but the problem is when you want to bring out one person, you have to suppress the other, and they won't listen to you. The actor has to wrestle with those two people inside her – a process she has to repeat all over again during performance. She's a very good actor, but also a very trying one."

Kang Soo-yeon, born 18<sup>th</sup> August 1966, was street-scouted aged two, and made her first appearance in front of the camera as a child actor for the (now no longer) Tongyang Broadcasting Company. At the time, the boundaries between film and television were blurry, and Kang began to flip between film and TV roles. She hadn't displayed any remarkable acting skills, though. Child actors unafraid of the camera were needed, and Kang performed what was asked of her naturally amongst the adults, before disappearing off set. By this point, Kang had played almost all the roles the entertainment industry could offer her. She went back and forth between the small and the big screen, and acted in teenage TV dramas. Kang Soo-yeon was one of the only Korean actors to make the successful transition from child to teen actor. However, after graduating high school, she suddenly decided to stop television work in order to focus on film. The choice was undeniably dubious. At the time, not only was the future of the Korean film industry unclear, but it also had yet to secure a stable position within the market. In fact, as soon as the opportunity arose, the majority

of actors with experience working in film crossed over to television dramas, never to return. But Kang still hadn't landed the lead part in a film; it seemed she had taken the decision to determine her own future.

Having chosen 'Chungmuro' (how Korean cinema was referred to at the time), her first (co-)starring adult role was for director Bae Chang-ho. In *Whale Hunting 2*, Kang plays an amnesiac pickpocket. *Whale Hunting 2* was released in Christmas 1985 and was a failure on every front. It was around this time when Kang was presented the script for *The Surrogate Woman* (1986). The film was at a disadvantage for multiple reasons. Firstly, the filming and production company, Shinhan Production, was tiny. Given cinema's traditionalist leanings, their films were often cast aside in the market immediately upon release. Secondly, though since debuting in 1962, Im Kwon-taek had made some important films (*Mandala* [1981], *Gilseotteum* [1985], and *Ticket* [1986]), and *The Surrogate Woman* was his 84<sup>th</sup> motion picture, film journalists still viewed Im as more of an artisan than an artist, a name on the brink of retirement. The third reason presented perhaps the trickiest problem: a scene of sexual nature and nudity involving the female lead. In Korean cinema such scenes would often bring an end to an actress' career. Im Kwon-taek was not a director who would patiently explain things to his actors. Kang Soo-yeon sought advice from Ahn Sung-ki, with whom she'd starred in *Whale Hunting 2*.

Like Kang, Ahn had begun his career as a child actor, and after a long gap had returned to film, eventually becoming Korea's most famous actor of the 1980s. Upon his return to cinema, Ahn chose two films. One was Lee Jang-ho's *A Fine, Windy Day* (1980),

and the other was Im Kwon-taek's *Mandala*. It is not known what Ahn's advice to Kang was, but she ended up starring in *The Surrogate Woman*. Sadly, given no one was aware of its release, *The Surrogate Woman* was a box-office flop — critics were also uninterested. It was not Seoul, but Venice that recognised Im's artistic ambitions. Kang received the best actress award at the 1987 44<sup>th</sup> Venice Film Festival for her role in *The Surrogate Woman*.

It is important to understand the significance of this award within the Korean film context. To put it simply, *The Surrogate Woman*'s win performed the same role that Rashomon (1950)'s Golden Lion Award at the 1951 Venice Film Festival did for Japanese cinema. Korean film was on the fringes of world cinema, and it was believed that no amount of effort would get Korea a win at Europe's big three festivals of Cannes, Berlin or Venice. But it had suddenly become possible. From then on, though there were still films being made that placed importance on commercial success, others began to be produced under the belief that international success and recognition was of more value. Though it hadn't been her intention, the decision proved a turning point for Kang Soo-yeon, and she became somewhat of an icon.

Kang's career can thus be divided in two: pre-*The Surrogate Woman* and post-*The Surrogate Woman*. But the fact that this chameleon of an actor was becoming typecast wasn't a good sign. In simplistic terms, Kang Soo-yeon starred in three categories of film. The first was historical drama. These roles were in some respects a repeat of *The Surrogate Woman*. Within the history, situation and conditions presented to her – from playing a Joseon Dynasty queen (*Prince Yeon-san* [1987]) to a village woman in a Japanese Colonial Period farming community (*Potato* [1987]) – Kang Soo-yeon became a character who would use (at times maliciously, at times innocently) whatever means necessary to achieve her goals. Yet regardless of all her efforts, she would always end up the victim. Her role within the second category was the hard-boiled noir film femme fatale.

These films made good use of Kang Soo-yeon's two faces, her two characters, her ungraspable true intentions, this character who didn't know what she wanted herself. The third category is somewhat difficult to define (*Blackjack* [1997]). It would be a long while before feminist theory was fully developed in Korea. (Of course, Korean women's studies scholars talk about the history of feminism in terms of phases, but here I have limited my explanation to that as understood by the mainstream). Around the time when Kang began to actively build on her experience, there were novels about female independence coming out, which were later made into films. But the majority of female actors remained stubbornly in the role of attentive wife (here lies the problem of the 'advertisement model'), or excessively flaunted their sexual image (what the industry wanted of them). Kang Soo-yeon was an exception to the rule. She sustained the one image that allowed her to play characters who showcased their personalities, even in melodramas (*Blue in You* [1992], *Go Alone like Musso's Horn* [1995], *Girls' Night Out* [1998]). Though naturally there were many films that did not fit within these categories, Kang Soo-yeon appeared to operate largely within them.

The person who understood Kang's image, popularity and essence as an actor best was probably Im Kwon-taek. In 1989, Im worked with Kang again in *Come Come Come Upward*. Here, Kang acted the lead role of 'Soon-nyeo'. The spectrum of her acting skills unfolds like a panorama as she starts out as a young girl who goes on to spend many years realising the truths of Mahayana Buddhism. Kang was awarded best actress at the Moscow International Film Festival for her performance. Bong Joon-ho has said without hesitation that this was Kang Soo-yeon's greatest masterpiece.

Having summed up Kang Soo-yeon using her three typecasts and her work with Im Kwon-taek, it is only fair to talk about three exceptions. Here are three films that approached Kang Soo-yeon in entirely different ways. I'll talk about them in order. Park Kwang-su's *Berlin Report* (1991), set

in a recently-united Berlin, follows a brother and sister adopted to Europe as children. Kang plays a Korean-French woman, Marie-Ellen Young-hee. The film is set in Europe – a symbol for the leftist perspective, based on the dependence model of the historical relationship between Western Imperialism and the division of the Korean peninsula. Here, Park Kwang-su essentially makes Kang into an empty vessel, experimenting as to whether he can refill this vessel with the trauma of history. In the same year, director Jang Sun-woo brought Ha Il-ji's *The Road to the Race Track*, to the big screen. The film's main characters J and R had been living together in Paris; woman J returns first to Korea, and is later reunited with man, R. J has become a professor, and R is already married. R, however, wrote J's thesis for her. R keeps trying to get J to a motel for sex, but constantly either fails or is rejected. Bring to mind Luis Buñuel's *That Obscure Object of Desire* (1977). Here, Jang Sun-woo examines how the mental landscape of Korean intellectual society came to ruin, and looks into the bottom of that abyss. It's funny from start to finish, but here and there becomes cold with cynicism and terror. In some respects it looks like an early Hong Sang-soo film. There are scenes in Hong's *Virgin Stripped Bare by Her Bachelors* (2000) that are oddly similar to *The Road to the Race Track*. In another sense of the term, Kang becomes an empty vessel once more. It asks the painful question: Why can't an empty vessel be broken? Kang Soo-yeon remains a mysterious existence, an empty vessel that nothing can destroy. In 1996, director Lee Myung-se took Kang to shoot *Their Last Love Affair*. A poet and a literary journalist meet and fall in love, and long to go to a house far out by the sea to bask all day in their love. Here, Kang seems to shift hurriedly between the femme fatale and empty vessel. The film throws the images she had presented up until that point into disorder.

Despite what I've discussed so far, Kang Soo-yeon didn't avoid television entirely. Now and again, she made trips out to appear on the small screen, and in 2001 starred in the epic 150-episode historical drama *Ladies of the Palace* about a power struggle in a Joseon

Dynasty royal court, which proved a monumental success. However, since her third film with Im Kwon-taek, *Hanji* (2010), and television drama *Moon Hee* (2007), her only other performance was in Kim Dong-ho's short film *Jury* in 2013. She didn't stop public appearances, however, and there had been no particular changes in terms of her personal life. From 2015, she also acted as co-president of the Busan International Film Festival. The next we heard of Kang was of her passing at 3pm on 7<sup>th</sup> May 2022. The cause of death was a stroke. At the time, she had been preparing to star in Yeon Sang-ho's (of *Train to Busan* [2016] fame) new Netflix Original sci-fi film *Jung\_E*. Aged 55. Perhaps we could have met her new, fourth version. This is what I think – we missed our chance. An opportunity for Korean film was lost. The constellation of Korean cinema looks strangely empty.

Jung Sung-il (Film Critic)



## THE SURROGATE WOMAN 씨받이

FRI 4 NOV, 18:45  
ICA

DIRECTOR: IM KWON-TAEK  
WRITER: SONG GIL-HAN  
PRODUCER: JEONG DO-HWAN  
CAST: KANG SOO-YEON, LEE GU-SUN, HAN EUN-JIN, YOON YANG-HA, KIM HYEONG-JA, BANG-HEE  
DRAMA, HISTORICAL / 1986 / 95 MIN / CERT. 18

SELECTED FILMOGRAPHY:  
*REVIVRE* (2014)  
*HANJI* (2010)  
*BEYOND THE YEARS* (2006)  
*CHIHWASEON* (2002)  
*CHUNHYANG* (2000)  
*SOPYONJE* (1993)  
*COME, COME, COME UPWARD* (1989)  
*GILSOTTEUM* (1985)  
*DAUGHTER OF FIRE* (1983)  
*POLLUTED ONES* (1982)  
*DIVINE BOW* (1979)  
*EVERGREEN* (1978)

Shin Sang-gyu has a problem: he is the last male heir in his branch of the Shin clan, and despite the close relationship with a beautiful and still young wife, they have no children, no son to carry on the family line. Uncle and grandmother confer and decide to seek out a surrogate from a village of women known for providing such 'borrowed wombs'. Ong-nyeo, only seventeen, is chosen for the role. When passion carries her and Sang-gyu well outside the limits prescribed by Confucian family duties, the result will prove lethal.

Im Kwon-taek had the confidence and wisdom to make Kang Soo-yeon his Ong-nyeo. The role was the most significant one of her career: it allowed her to shed the image of cheerful, sparky girl/teenager and become the most remarkable actor of the next decade and a half. While the film was not a success at first release, that changed dramatically when the Venice film festival awarded her Best Actress for 1987—the first international film star of Korea.

Mark Morris



## COME, COME, COME UPWARD 아제아제 바라아제

SUN 6 NOV, 14:30  
ICA

Q&A with Kim Dong-ho, founder of Busan International Film Festival and Kim Hong-joon, director of Korean Film Archive

DIRECTOR: IM KWON-TAEK  
WRITER: HAN SEUNG-WON  
PRODUCER: LEE TAE-WON  
CAST: KANG SOO-YEON, JIN YEONG-MI, YU IN-CHON, HAN JI-IL, CHON MOO-SONG  
DRAMA / 1989 / 120 MIN / CERT. 18 / 35 MM

SELECTED FILMOGRAPHY:  
*REVIVRE* (2014)  
*HANJI* (2010)  
*BEYOND THE YEARS* (2006)  
*CHIHWASEON* (2002)  
*CHUNHYANG* (2000)  
*SOPYONJE* (1993)  
*GILSOTTEUM* (1985)  
*DAUGHTER OF FIRE* (1983)  
*DIVINE BOW* (1979)

A young woman makes her way to a mountain convent. The hard menial chores she is made to carry out, aloofness close to hostility from the young nuns, the spiritual challenges of the convent elder – none of this seems able to put her off. Flashbacks allow a glimpse of her motivations for leaving the world behind. However, the world, in the strange form of one broken yet determined man, pursues Soon-nyeo/sister Chung-hwa right to her refuge.

Im Kwon-taek began the decade of the 1980s with *Mandala*, probably the finest film ever made about Buddhism as part of human society. At the end of the decade, he turned once again to Kang Soo-yeon, this time to embody the troubled character Soon-nyeo. The film leaves us room to speculate whether Soon-nyeo is one more melodramatic victim or rather a living bodhisattva with a spiritual mission to rescue damaged humanity, rather than just herself.

Mark Morris



## THE ROAD TO THE RACE TRACK

### 경마장 가는 길

TUE 8 NOV, 18:30  
ICA

Q&A with Kim Dong-ho, founder of Busan International Film Festival and Kim Hong-joon, director of Korean Film Archive

DIRECTOR: JANG SUN-WOO  
WRITER: HA IL-JI  
PRODUCER: LEE TAE-WON  
CAST: KANG SOO-YEON, MOON SUNG-KEUN, KIM BO-YEON  
DRAMA, ROMANCE / 1991 / 138 MIN / CERT. 18 / 35 MM

SELECTED FILMOGRAPHY:  
*RESURRECTION OF THE LITTLE MATCH GIRL* (2002)  
*LIES* (1999)  
*TIMELESS, BOTTOMLESS* (1997)  
*A PETAL* (1996)  
*THE AVATAMSKA SUTRA* (1993)  
*LOVERS IN WOONUKBAEMI* (1990)

R (Moon Sung-keun) arrives at Gimpo Airport after years of study and a PhD achieved in the intellectual mecca of Paris. Waiting for him is J (Kang Soo-yeon), a woman who shared life and bed with him during much of that time. Her loyalty had been rewarded by his contribution to her own PhD. Rather than hurry home to his family down in Daegu or even to find a proper position in Seoul, R runs himself ragged trying to get J back into any available bed.

The peak years of maverick director Jang Sun-woo's career roughly coincided with those of Kang Soo-yeon, from the late 1980s till the end of the 1990s. Given Kang's courage in taking on difficult roles, it is no surprise that they would meet up in this controversial film, one considered by some critics to be his best film and her best, most challenging role. Kang's performance as the artfully dodging J swept the best actress domestic awards in 1992.

Mark Morris



## GIRLS' NIGHT OUT

### 처녀들의 저녁식사

WED 16 NOV, 20:30  
CINÉ LUMIÈRE

DIRECTOR: IM SANG-SOO  
WRITER: IM SANG-SOO  
PRODUCER: KIM JAE-WON  
CAST: KANG SOO-YEON, JIN HEE-KYUNG, KIM YEO-JIN, CHO JAE-HYUN, KIM KWANG-SOO, SUL KYUNG-GU  
DRAMA, ROMANCE, COMEDY / 1998 / 101 MIN / CERT. 18 / 35 MM

SELECTED FILMOGRAPHY:  
*HEAVEN: TO THE LAND OF HAPPINESS* (2022)  
*THE TASTE OF MONEY* (2012)  
*THE HOUSEMAID* (2010)  
*THE OLD GARDEN* (2006)  
*A GOOD LAWYER'S WIFE* (2003)

Three friends on the cusp of thirty share a flat. All three have so far avoided the direct route prescribed by their conservative society: from school/university to marriage and motherhood. Ho-jeong runs a small commercial art firm, Yeon works as a waitress and Soon studies at graduate school. Ho-jeong is the most frank and active about seeking sexual partners while Yeon and boyfriend Yeong-jak have a bit more serious relationship; Soon seems unable to find anyone but help, it turns out, is near at hand.

Kang Soo-yeon, as Ho-jeong, sparks well off fellow actors, the elegant Jin Hee-kyong as Yeon and Kim Yeo-jin playing the low-key Soon; among this talented ensemble it was actually Kim who gained most critical praise. Kang's Ho-jeong ends up involved in an adultery suit, a reminder that until the draconian criminal statutes concerning adultery were overturned in 2015, the law could be a nasty weapon in the hand of any well-off vindictive husband or wife.

Mark Morris



## RAINBOW TROUT

송어

SUN 6 NOV, 17:20  
ICA

DIRECTOR: PARK JONG-WON  
WRITER: KIM DAE-WOO, PARK JONG-WON  
PRODUCER: PARK JONG-WON  
CAST: KANG SOO-YEON, HWANG IN-SEONG, SUL KYOUNG-GU,  
KIM SE-DONG  
RIGHTS HOLDER: PARK JONG-WON  
ROMANCE, THRILLER / 1999 / 100 MIN / CERT. 12 / 35 MM

SELECTED FILMOGRAPHY:  
PARADISE VILLA (2000)  
OUR TWISTED HERO (1992)  
GURO ARIRANG (1989)

A small van-load of city people head into the hills. There are two thirty-something couples plus one younger sister, Se-hwa, off to visit old school friend Chang-hyeon. He has turned his back on career and middle-class comforts and operates a trout farm, his only company is a strange boy, Tae-ju who runs a kennel. When Tae-ju becomes fixated on lovely young Se-hwa, the urban sophisticates see their outing turn more than challenging.

The clash between city and country, urban middle classes and hard-edged rural folk, may have roots in mythical archetypes, although John Boorman's 1972 *Deliverance* made sure that the myth was relevant to contemporary cinema. In this ensemble, Sul Kyung-gu appears in his first main role as husband to Jeong-hwa/Kang Soo-yeon, while Lee Eun-ju – fated to have a tragically brief career – debuts as Se-hwa.

Mark Morris

## SPECIAL FOCUS FORUM: “CELEBRATING KANG SOO-YEON”

7 NOV, 18:30  
KCCUK

Kang Soo-yeon was an actor celebrated internationally and domestically, a cherished household name from her television days to later reign of the big screen. In this associated event, invited guests trace Kang Soo-yeon's career and discuss Kang's contribution to the Korean Film industry. The Forum will include a screening of *High School Diary Episode One* (1983, 18 mins)

Speakers:  
Kim Dong-ho, founder of Busan International Film Festival  
Kim Hong-joon, director of Korean Film Archive  
Darcy Paquet, film critic and English-language subtitle translator (Broker, Parasite)

Moderator:  
Mark Morris, programmer 'Special Focus'

HIGH SCHOOL DIARY, EPISODE ONE  
[1983/03/30] KBS TV  
고교생일기 1회

DIRECTOR: UN GUN-IL  
CAST: KANG SOO-YEON, SON CHANG-MIN, CHO YONG-WON,  
AHN MOON-SOOK

Hyeon-su arrives in Seoul to start life as a high school student. Leaving behind her immediate family back in Gangwon-do, she will need to become a part of her kind uncle's family. Her two younger male cousins enjoy the arrival of this adolescent beauty and energy, but the family patriarch, the stern grandfather of the whole household, is less impressed. When Hyeon-su replaces framed Confucian mottoes with a Led Zeppelin poster, battle lines are drawn.

Kang Soo-yeon was only sixteen when national broadcaster KBS entrusted her with the lead role in this new flagship series for young viewers. The series would continue through 150 episodes well into 1986, and introduce a generation of new actors to Korean television. Kang, already a seasoned veteran of both TV and film, gave the series crucial momentum in its first season. KBS would feature her in other productions, such as an adaptation of Gide's *La Symphonie pastorale* the very next year.

Mark Morris

# CINEMA NOW

## PROGRAMME NOTE

Every past, and every future, begins in its own now. Though ideally timeless, and typically manifesting some time after they were originally conceived, films are always instantiated in and bound to the present of their release - and so while there are other strands in the London Korean Film Festival which take a more retrospective or historic look at the national filmic output, the purpose of the Cinema Now strand is to offer a synchronic cross section of contemporary, popular Korean cinema, and to take the temperature of the moment, at the ever-shifting coalface of the here and now where chronology and culture intersect in real time.

So even though a film like Byun Sung-hyun's period piece *Kingmaker* (2021) might be looking back to the turbulent Sixties and Seventies when Korea was still under the oppressive thumb of military dictatorship, it is also looking forward to a kind of figure - the political spin doctor - who is still prevalent in today's politics. And while the vehicle for Kwon Soo-kyung's *Stellar: A Magical Ride* (2021) might be a barely roadworthy Hyundai Stellar from the late Eighties, it transports its repo man hero (and us with him) on a present-day journey which will reconcile him both to his late estranged dad, and to his own future fatherhood.

The past also collides with the present in Kim Min-geun's *Director's Intention* (2021), as a location scout retreads her old romantic haunts in Busan with a film director who has long since left her - but is perhaps back to rekindle old love. Or in Davy Chou's *Return to Seoul* (2022), where a Francophone young woman, made part of the Korean diaspora as a baby, returns to Seoul several times to find herself and to reconnect with her lost roots, her fractured identity, and her birth parents.

Or in a different way in Cheon Myeong-kwan's chess-like low-key crime thriller *Hot Blooded* (2022), which opens near its end, and then spends much of its remaining duration catching up with that critical moment of a low-rent gangster's fate, as he makes a move that will forever change his course in life.

My favourite of this year's films, *The Anchor* (2022, Jeong Ji-yeon), also plays games with time, shuffling different periods and personae into a single, intensely twisty psychodrama about mothers and daughters, mesmerism and madness. Its lead character Jung Se-ra (Chun Woo-hee), a TV news anchor, is driven in her career by her domineering mother Lee So-jeong (Lee Hye-yeong) - herself a one-time news anchor - and briefly crosses paths with yet another young mother Yoon Mi-so (Park Se-hyeon) whose traumatised, triggering fate resonates with Se-ra's own in enigmatic, irrational ways. This tightly plotted, disorienting thriller is a chronicle of women under pressure in a man's world, and promises a long future for its exceedingly talented writer/director Jeong Ji-yeon. For if her last work, the short film *Blooming in Spring*, came out as long ago as 2008, it is never too late to bloom again.

Anton Bitel



## THE ANCHOR

### 앵커

TUE 15 NOV, 18:30  
PICTUREHOUSE CENTRAL

Q&A with director Jeong Ji-yeon

ON TOUR: THU 24 NOV, 18:00  
GLASGOW FILM THEATRE, GLASGOW

DIRECTOR: JEONG JI-YEON  
WRITER: JEONG JI-YEON  
PRODUCER: SHIN HYE-YEUN, KIM SUNG-HWAN, PARK HYEON-TAE  
CAST: CHUN WOO-HEE, LEE HYE-YEONG, SHIN HA-KYUN, CHA RAE-HYUNG  
PRODUCTION COMPANY: INSIGHT FILM, ABOUT FILM  
SALES: FINE CUT  
THRILLER, MYSTERY / 2022 / 111 MIN / CERT. 15



SELECTED FILMOGRAPHY:  
*A COLD* (2014)  
*THE BOY* (2013)  
*A BIRTHDAY* (2013)  
*BLOOMING IN SPRING* (2008)

Leading TV news anchor Jung Se-ra (Chun Woo-hee) is under immense pressure, her career driven by her suffocating mother (Lee Hye-yeong) and jeopardised by younger female rival reporters, even as she conceals a broken marriage to keep up appearances. One evening, Se-ra gets a call at the station from a young woman who, with her daughter, is the victim of a home invasion. What ought to be a scoop, will in fact cast Se-ra adrift, while the viewer, along with the caller's psychiatrist Cho In-ho (Shin Ha-kyun), will struggle to work out what connects these women.

Jeong Ji-yeon's mesmerising psychological thriller plays out its genre tropes to dizzying perfection, while also addressing the inequalities and traumas which women both face and hand down in Korean society.

Anton Bitel



## RETURN TO SEOUL

### 리턴 투 서울

SAT 12 NOV, 20:35  
CINÉ LUMIÈRE

ALSO SCREENING AT THE BELFAST FILM FESTIVAL -  
INTERNATIONAL COMPETITION  
12 NOV, 21:00

DIRECTOR: DAVY CHOU  
WRITER: DAVY CHOU  
PRODUCER: CHARLOTTE VINCENT, KATIA KHAZAK  
CAST: PARK JI-MIN, OH KWANG-ROK, HAN GUKA, KIM SUN-YOUNG, YOANN ZIMMER, LOUIS-DO DE LENCQUESAING  
PRODUCTION COMPANY: AURORA FILMS  
UK DISTRIBUTION: MUBI  
DRAMA / 2022 / 119 MIN

SELECTED FILMOGRAPHY:  
*DIAMOND ISLAND* (2016)  
*CAMBODIA 2099* (2014)  
*GOLDEN SLUMBERS* (2011)

Born in Korea but brought as a baby to France for adoption, free-spirited Freddie Benoît (Park Ji-min) travels on a whim to Seoul when her flight to Tokyo is cancelled, and just as spontaneously sets in motion the processes to find her birth parents. Over several years, and several revisits, her sense of individualism will be tested, her embrace of rootlessness will be loosened, and her negotiation of family will be lost in translation.

In Davy Chou's sensitive study of the way identity shifts over time and with age, the complicated, engaging lead character prevents the drama drifting into melodrama, even as her maudlin Korean birth father (Oh Kwang-rok) also changes. If the very inclusion of a partly French film whose protagonist barely speaks any Korean might seem peculiar in a Korean film festival, the complexities of provenance are also a principal theme here.

Anton Bitel





## KINGMAKER

### 킹메이커

SAT 12 NOV, 18:00  
PICTUREHOUSE CENTRAL

DIRECTOR: BYUN SUNG-HYUN  
WRITER: BYUN SUNG-HYUN, KIM MIN-SOO  
PRODUCER: YI JIN-HEE, PARK JUN-HO  
CAST: SUL KYOUNG-GU, LEE SUN-KYUN, YU JAE-MYEONG,  
JO WOO-JIN, PARK IN-HWAN  
PRODUCTION COMPANY: SEE AT FILM CO.,LTD.  
SALES: M LINE  
DRAMA / 2021 / 123 MIN / CERT. 15

SELECTED FILMOGRAPHY:  
*THE MERCILESS* (2017)  
*MY PS PARTNER* (2012)  
*THE BEAT GOES ON* (2010)

In 2017, the London Korean Film Festival screened Byun Sung-hyun's double-dealing, chronology-crossing neo-noir *The Merciless* - and now Byun returns with the latest that he has directed, co-written with regular collaborator Kim Min-soo: a saga of aspiration and ambition, backroom deals and betrayal, all powered by two excellent performances.

Set mostly during the dictatorship of Korea's third president Park Chung-hee (1963-1979), this tense political period piece tracks the rise of Kim Woon-bum (Sul Kyung-gu) from backwater labour activist to Presidential nominee of the opposition New Democratic party, helped all the way by his Machiavellian man in the shadows Seo Chang-dae (Lee Sun-kyun). In these turbulent, often hopeless times, the film offers a dialectic between Kim's idealism and Seo's cynical pragmatism, between ends and means, and between lofty principles and the manipulative spin used to communicate (and compromise) them.

Anton Bitel



## HOT BLOODED

### 뜨거운 피

WED 9 NOV, 20:45  
GENESIS CINEMA

DIRECTOR: CHEON MYEONG-KWAN  
WRITER: KIM UN-SU  
PRODUCER: JEON U-HYEONG  
CAST: JUNG WOO, KIM KAP-SU, CHOI MOO-SUNG,  
JI SEUNG-HYUN, LEE HONG-NAE  
PRODUCTION COMPANY: WHALE PICTURES  
SALES: FINE CUT  
CRIME, DRAMA, ACTION, NOIR / 2022 / 120 MIN / CERT. 15

Back in the Nineties, Cheon Myeong-kwan helped write Chang Gil-soo's *I Wish What is Forbidden To Me* (1994) and Kim Ui-seok's *A Great Chinese Restaurant* (1999). Although it has been over two decades between then and Cheon's directorial debut (which he also adapted from Kim Un-su's 2016 novel), the wait has been worth it.

This traces the simultaneous upward and downward trajectory of low-ranking gangster Park Hee-su (Jung Woo) from pawn to king of fictitious rundown port town of Kuam, despite his hopes of leaving with his long-term fiancée and her son for an even smaller, quieter life on Geoje Island. It is a noirish tale of dashed dreams, treacherous sacrifice and existential despair, revealing the pointless, soul-destroying play of power. The plotting is labyrinthine, the characters are multiple, but all is held together by Jung Woo's performance as a man who, though the accidental protagonist, is no hero.

Anton Bitel



## STELLAR: A MAGICAL RIDE

### 스텔라

SAT 5 NOV, 15:00  
RIO CINEMA

DIRECTOR: KWON SOO-KYUNG  
WRITER: BAE SE-YOUNG  
PRODUCER: SONG JEONGWOO, KIM SEONG-JIN  
CAST: SON HO-JUN, LEE KYU-HYUNG  
PRODUCTION COMPANY: DAYDREAM ENTERTAINMENT  
SALES: FINE CUT  
COMEDY, FAMILY, DRAMA, FANTASY / 2021 / 98 MIN / CERT. 15

SELECTED FILMOGRAPHY:  
*MY ANNOYING BROTHER* (2016)  
*FLY ME TO THE MOON* (2014)  
*BAREFOOT KI-BONG* (2006)

You wait for one film about men chasing a car with valuable contents, and two come along. Yet where Lee Jae-won's *Thunderbird* (2021) is a tense, bleak, Safdie-esque capitalist parable, Kwon Soo-Kyung's film, named for the Eighties Hyundai Stellar at its centre, is an altogether sunnier affair.

In his estranged, recently deceased father's old banger, repo man Yeong-bae (Son Ho-jun) pursues his debt-ridden friend Dong-sik (Lee Kyu-hyung) and the drug-filled Lamborghini that Dong-sik has stolen. With gangsters on his tail, Yeong-bae races down memory lane with a vehicle that is both a battered sentimental object from his happier childhood and quite possibly a living, sentient machine. This comic road/chase movie is an improbable blend of *Drive My Car* and *Bumblebee*, fuelled by nostalgia and real charm.

Anton Bitel



## DIRECTOR'S INTENTION

### 영화의 거리

MON 14 NOV, 18:00  
PICTUREHOUSE CENTRAL

DIRECTOR: KIM MIN-GEUN  
WRITER: KIM YE-SOL, KIM MIN-GEUN  
PRODUCER: KIM YE-SOL  
CAST: HAN SUN-HWA, LEE WAN  
PRODUCTION COMPANY: NOON PRODUCTION  
SALES: M LINE  
DRAMA, ROMANCE, COMEDY / 2021 / 77 MIN / CERT. 12

SELECTED FILMOGRAPHY:  
*THE GUEST* (2018)  
*WHERE TO GO* (2017)  
*MOTHER'S LANDSCAPE* (2016)

Busan-based location scout Sun-hwa (Han Sun-hwa) believes that a location should be invested with feelings to express the director's intention - which gets personal when she has to work at the last minute with director Do-young (Lee Wan), the ex-boyfriend who some time ago left town (and her) to work in Seoul, and is now back for a trip down memory lane, and possibly to rekindle old love. Sun-hwa has a repertoire of resonant locations that she thinks will suit Do-young's film, but is there still a place for her in his heart?

Like Nawapol Thamrongrattanarit's *36* (2012), Kim Min-geun's sophisticated second-chance romance foregrounds the contribution of a location scout's work to a film. Agreeably self-reflexive and unusually understated in its melodrama, this locates nostalgia, situation and memory at the centre of cinema, and inevitably comes with a strong sense of place.

Anton Bitel

# AFTER DARK: K-HORROR

## PROGRAMME NOTE

Korean horror, or K-horror, has history. It could be argued that Kim Ki-young's classic *The Housemaid* (1960) was horror in much the same way that Henri-Georges Clouzot's *Les Diaboliques* (1955) and Alfred Hitchcock's *Psycho* (1960) were. *The Housemaid* was certainly as influential as these films (and has been remade many times, including twice by Kim himself). Yet it was in the *Hallyu*, or Korean Wave, that horror would really come into its own, as censorship was relaxed with the end of military dictatorship, as a host of young filmmakers would prove deft at switching codes and genres, and as the accomplished results of their work would perfectly match the criteria of Tartan's Asia extreme label, guaranteeing them an audience outside of Korea.

So, over the last few decades, the haunted high-school hallways of the *Whispering Corridors* series (1998-2009, 2021-), the ghostly psychodrama of Kim Jee-woon's *A Tale of Two Sisters* (2003), the Carpenter-esque war-is-hell manœuvres of Kong Su-chang's *R-Point* (2004), the Zola-adapting vampirism of Park Chan-wook's *Thirst* (2009), the barrelling locomotive undead of Yeon Sang-ho's *Train to Busan* (2016), the ambiguous smalltown devilry of Na Hong-jin's *The Wailing* (2016), and the found-footage freakery of Jung Bum-shik's *Gonjiam: Haunted Asylum* (2018) have all left their imprint on the international consciousness, while coming with a decidedly local flavour of fear.

Both in celebration of this "Horror Wave", and also just because it has been a very good year for genre cinema in Korea, the London Korean Film Festival is putting on a special strand devoted to contemporary Korean horror. This includes Kang Dong-hun's twisted haunted

house/family saga *Contorted* (2021), in which a new rental home becomes an arena for a dysfunctional clan's toxic dissolution. Then there is Sim Deok-geon's *Guimoon: The Lightless Door* (2021), set in a single space (a cursed community centre) over multiple, intersecting timelines, as different characters drawn to the abandoned building in different years keep crossing paths in their desperate attempts to escape a doom that may already have happened.

Meanwhile Park Kang's *Seire* (2021) is a grown-up film about a newborn ritual, as a father ignores his wife and mother-in-law's superstitions surrounding postpartum care and exposes himself to ill-omened encounters (a funeral, an encounter with the identical twin of his late ex-girlfriend) and then finds his home life unravelling. And last but not least is Park Syeyoung's messy mattress horror *The Fifth Thoracic Vertebra* (2021), in which the intensity and impermanence of human relations are shown from the peculiar perspective of a mutating, spine-eating fungus, with unexpectedly moving results. Given its relatively brief duration (60 minutes), this will be accompanied by Park's (non-horror) short film about Korean barter culture and real values, *Cashbag*.

Another obvious inclusion might have been Jeong Ji-yeon's mesmerically disorienting feature debut *The Anchor* (2022) about several women on the verge of a nervous breakdown, but that can instead be seen in this year's Cinema Now strand.

Anton Bitel



## SEIRE 세이레

FRI 11 NOV, 21:00  
PICTUREHOUSE CENTRAL

DIRECTOR: PARK KANG  
WRITER: PARK KANG  
PRODUCER: RHEE YOON-JOO  
CAST: SEO HYUN-WOO, RYU ABEL, SIM EUN-WOO  
PRODUCTION COMPANY: KINO 3X7  
SALES: M LINE  
DRAMA, HORROR, MYSTERY / 2021 / 102 MIN

SELECTED FILMOGRAPHY:  
*DEAL* (2019)

*Seire* (aka *samchil-il*) is the 21-day period of postpartum confinement for a newborn and its mother, during which special dietary measures are observed, *saekki* ropes are hung over the threshold, visits are restricted, and family members are supposed to avoid anything ill-omened. Recent father Jin Woo-jin (Seo Hyun-woo) ignores the superstitions of his wife Hae-mi (Sim Eun-woo) and breaks a taboo by attending the funeral of his ex-girlfriend Se-young (Ryu Abel), presided over by her identical twin Ye-young.

Has the baby I-su come under a curse from the breath-hungry dead, or is Woo-jin working through his own conflicted feelings and deep-seated guilt about having become a father? Eschewing sensationalism or special effects, Park Kang's intense, ambiguous feature is a subtle, serious, slow-burn exposé of one man's inner psyche, both waking and dreaming.

Anton Bitel



## CONTORTED 뒤틀린 집

THU 10 NOV, 18:30  
GENESIS CINEMA

DIRECTOR: KANG DONG-HUN  
WRITER: JEON GEON-WOO, KANG DONG-HUN  
PRODUCER: KIM AE-RA, LEE YOO-JEONG  
CAST: SEO YEONG HEE, KIM BOMIN, KIM MIN-JAE  
SALES: FINECUT  
DRAMA, HORROR, MYSTERY, THRILLER / 2021 / 91 MIN /  
CERT. 15

SELECTED FILMOGRAPHY:  
*PRAY* (2018)  
*LOVE IN BASKET* (2011)  
*GOOD NIGHT* (2009)  
*AFTER SHAVING* (2001)

Myung-hye (Seo Yeong-hee) moves into a remote, suspiciously cheap rental home with husband Hyun-min (Kim Min-jae) and children, her nightmares intensify and she repeatedly hears a strange noise coming from the locked shed. This is also heard by her adopted daughter Hee-woo (Kim Bomin), who has a special sensitivity to the other side.

Adapted from Jeon Gun-woo's novel *The Contorted House*, but also drawing liberally (if dynamically) on both Stanley Kubrick's *The Shining* (1980) and Kim Jee-woon's *A Tale Of Two Sisters* (2003), this horror feature from writer/director Kang Dong-hun (*Pray*, 2020) concerns a haunted house and a haunted family, where mental illness and domestic history merge into one. This hits the ground running, placing a child in harrowing peril, and its twisted narrative is sufficiently deft in recombining its borrowed tropes to wrong-foot even the most genre savvy.

Anton Bitel



## THE FIFTH THORACIC VERTEBRA

다섯 번째 흉추

THU 10 NOV, 20:50  
GENESIS CINEMA

DIRECTOR: PARK SYEYOUNG  
WRITER: PARK SYEYOUNG  
PRODUCER: JEONG SAN-HEE  
CAST: PARK JIHYEON, MOON HYEIN, HAM SEOK-YOUNG  
SALES: INDIESTORY  
EXPERIMENTAL, HORROR, FANTASY / 2021 / 62 MIN

### + CASHBAG 캐쉬백

DIRECTOR: PARK SYEYOUNG  
WRITER: PARK SYEYOUNG  
PRODUCER: LEE SO JEONG  
CAST: LEE TAE WOO, KIM JI HWAN, LEE JAE HYUN,  
KO DAE YOUNG  
COMEDY, THRILLER / 2019 / 25 MIN

With *Death Bed: The Bed That Eats* (1977), *Possession* (1981) and *A Ghost Story* (2017) as its nearest analogues, Park Syeyoung's experimental fungal slasher tracks a mattress, and the spores growing on it, as they pass through the hands of different owners and users, including lovers at different stages of their relationships and a terminally ill woman. As the fungus rapidly evolves and subtly apes the manners of its human hosts, it vampirically absorbs a vertebra from each to build itself into anthropomorphic form.

A melancholic, monstrous romantic horror with a very unusual take on time, this sets human dramas and dreams against a much broader, more irrational canvas of nature. Episodic and abstract, its utterly gonzo premise drifts to an ending of unexpected sadness and awe. Meanwhile Park's (non-horror) short *Cashbag*, which follows a man in a series of nocturnal transactions, ends in a similar waterside location.

Anton Bitel



## GUIMOON: THE LIGHTLESS DOOR

귀문

FRI 11 NOV, 23:30  
RIO CINEMA

DIRECTOR: SIM DEOK-GEUN  
WRITER: LEE JONGHO, SIM DEOK-GEUN  
PRODUCER: JU SEONG-HO, BANG MI-JEONG, JU PIL-HO  
CAST: KIM KANG-WOO, KIM SOHYE, LEE JUNG HYOUNG,  
HONG JIN-GI  
PRODUCTION COMPANY: GHOST PICTURES  
SALES: FINE CUT  
HORROR, MYSTERY / 2021 / 85 MIN / CERT. 15

Pitched somewhere between Jung Bum-shik's *Gonjiam: Haunted Asylum* (2018) and Jo Ba-reun's *The Grottesque Mansion* (2021), Sim Deok-geun's haunted building horror has shaman's son Seo Do-jin (in 2002) and a trio of college students (in 1996) both entering an abandoned and cursed community centre where many murders and suicides have occurred, and both repeatedly crossing each other's paths despite being there eight years apart.

Merging different spatiotemporal realities over a single, recurring night, and featuring a grudge-holding ghost whose dissociative identity disorder confounds the usual rules of possession and exorcism, this is a disorienting, increasingly frantic affair, as these disparate characters all race to survive their respective nights. Full of oppressively nightmarish atmosphere and irrational incident, this is a wild, bewildering ghost train, transgressing a door that should never be opened.

Anton Bitel

# INDIE TALENT

## PROGRAMME NOTE

The four films included in this year's Indie Talent section were chosen to provide a glimpse into the kind of stories Korean independent filmmakers are telling in the present day. Whereas many commercial filmmakers have to assess and anticipate the type of stories audiences want to hear, for independent directors the choice of what story to tell often comes from someplace personal. In that sense, there is an intimacy to Korean independent films that distinguishes them from their bigger-budget brethren. These works invite us into the filmmaker's mind, where we can share his or her concerns. At the same time, taken together these films illustrate various issues that are relevant to society as a whole.

Those concerns range in breadth from the base to the very tip of Maslow's famous *Heirarchy of Needs*. A film like Oh Seong-ho's *Through My Midwinter* illustrates a situation that is sadly common among those in their twenties in contemporary Korea: dreams of self-actualization (the top levels of Maslow's pyramid) and even personal relationships (the middle levels) are threatened when basic economic and physiological needs come under pressure. The film's sympathetic but clear-eyed portayal of a struggling young couple has resonated strongly with many viewers. Financial trouble and struggles with debt are widespread in contemporary Korean society, and the waning of the pandemic has done little to alleviate this. Park Song-yeol and Won Hyang-ra's brilliant *Hot in Day, Cold at Night* also covers similar subject matter, but adopts a completely different tone, using lacerating humour to depict the lives of a jobless husband and wife who are pushed into making some desperate choices.

Moving up the pyramid, family relationships have been an enduring theme for Korean independent filmmakers over the years, serving as the focus of acclaimed films like *The World of Us* (2016) and *Moving On* (2019). *The Hill of Secrets* by Lee Ji-eun continues this tradition but approaches it from a fresh perspective, considering the tangled threads that bind together family, pride and ambition. A look at the Korean independent films of the past year reveals many examples of stories structured around a parent-child relationship. This is hardly unique to Korean cinema, but it does show how the ways in which families communicate and rely on each other continue to evolve with each subsequent generation.

Kim Mi-young's *A Lonely Island in the Distant Sea* also has a father-daughter relationship at its center, but it might be more accurate to describe it as the parallel journeys of two people quietly searching for meaning and contentment in life. In many ways this is more about what they choose to give up, than about what they strive to achieve. More broadly, after a decades-long concentration on economic growth, Korean society is more frequently turning to questions related to fulfilment and meaning in daily life. These are questions with no easy answers, but independent films like this one are opening up new conversations, and telling stories that the mainstream industry may have overlooked.

Darcy Paquet



## THE HILL OF SECRETS 비밀의 언덕

**SAT 5 NOV, 20:30**  
**GARDEN CINEMA**

DIRECTOR: LEE JI-EUN  
WRITER: LEE JI-EUN  
PRODUCER: PARK HYUN-SUK  
CAST: MOON SEUNG-A, JANG SUN, LIM SUN-WOO,  
KANG GIL-WOO, JANG JAE-HEE  
PRODUCTION COMPANY: OHSRING FILM  
SALES: FINE CUT  
DRAMA / 2022 / 122 MIN

SELECTED FILMOGRAPHY:  
*SANTA CLAUS* (2019)  
*ARRANGEMENT* (2018)  
*I AM* (2016)

12-year old Myung-eun (Moon Seung-a) is naturally ambitious, and anxious to please her 5<sup>th</sup>-grade teacher. President of her class, she wins over the support of the other students with a letterbox where anyone can leave confidential suggestions and queries. But there is tension at home, and Myung-eun feels that her crude-talking mother and lazy father who run a stall in the local market are best kept a secret from her classmates and teacher. Gradually a gap begins to grow between the identity Myung-eun constructs for herself in school, and the life she leads at home.

Set in 1996, *The Hill of Secrets* begins in what feels like familiar territory for Korean independent cinema, but it gradually expands in breadth and scope to take on some unexpected themes. Presented with sensitivity by debut director Lee Ji-eun, the film is powered by a luminous performance from Moon Seung-a (*The Voice of Silence*, *Scattered Night*), one of Korean cinema's most exceptional child actors.

Darcy Paquet



## THROUGH MY MIDWINTER 그 겨울, 나는

**SUN 13 NOV, 15:00**  
**PICTUREHOUSE CENTRAL**

DIRECTOR: OH SEONG-HO  
WRITER: OH SEONG-HO  
PRODUCER: KOREAN ACADEMY OF FILM ARTS  
CAST: KWON DA-HAM, KWON SO-HYUN  
PRODUCTION COMPANY: KOREAN ACADEMY OF FILM ARTS  
SALES: FINECUT  
ROMANCE, DRAMA, COMING OF AGE / 2021 / 100 MIN

SELECTED FILMOGRAPHY:  
*TEARS* (2018)  
*LOVE COMPLEX* (2016)

Young couple Kyung-hak (Kwon Da-ham) and Hye-jin (Kwon So-hyun) are in love and deeply committed to each other as they prepare to take on the challenges of early adulthood. Kyung-hak is studying to become a police officer. Hye-jin is pursuing her dream job of working for the government's tourism board. In everything, they place their relationship first, but life throws them a hurdle when Kyung-hak's mother defaults on a \$20,000 loan, which he as the co-signer is obliged to pay back. The couple is now faced with the first of what will be many difficult choices brought on by financial hardship.

Director Oh Seong-ho's debut feature about a relationship under pressure is made vivid by the performances of Kwon Da-ham and Kwon So-hyun (a former member of K-pop group 4Minute) as the stressed but sympathetic couple.

Darcy Paquet



## A LONELY ISLAND IN THE DISTANT SEA

### 절해고도

WED 9 NOV, 20:45  
ICA

DIRECTOR: KIM MIYOUNG  
WRITER: KIM MIYOUNG  
PRODUCER: LEE SE-JIN  
CAST: PARK JONG-HWAN, LEE YEON, KANG KYUNG-HUN,  
PARK HYUN-SUK, CHUNG SU-BIN, JANG JUN-WHEE  
PRODUCTION COMPANY: BORI AND ODI  
SALES: KIM MIYOUNG  
DRAMA / 2021 / 110 MIN / CERT. 12

SELECTED FILMOGRAPHY:  
*NEVER EVER RUSH* (2018)  
*UPSTANDING MAN* (2015)  
*MORAL OF MY TIME* (2012)  
*A NIGHT AND THE NIGHT* (2009)  
*FINDER* (2008)  
*COLD RIVER* (2005)

In his forties, Yuncheol (Park Jong-hwan) is divorced and has failed to live up to his early potential as a sculptor. But new currents are swirling in his life. For one, his artistically gifted daughter Gina (Lee Yeon) has decided to drop out of high school and enter a Buddhist temple. Yuncheol, who himself once imagined becoming a monk, is not sure what to think of his daughter's decision, but he makes an effort to understand her. At the same time, he forms a romantic attachment with an independent-minded history lecturer Youngji (Kang Kyung-hun). As time passes, nothing in Yuncheol's life will proceed according to plan, but these relationships will develop and deepen in unexpected ways. A quietly observed film that gains in resonance throughout its running time, *A Lonely Island in the Distant Sea* is a thoughtful consideration of the things that are important in life.

Darcy Paquet



## HOT IN DAY, COLD AT NIGHT

### 낮에는 덥고 밤에는 춥고

TUE 8 NOV, 20:45  
GENESIS CINEMA

DIRECTOR: PARK SONG-YEOL  
WRITER: PARK SONG-YEOL  
PRODUCER: PARK SONG-YEOL, WON HYANG-RA  
CAST: PARK SONG-YEOL, WON HYANG-RA  
PRODUCTION COMPANY: SARANGHAJA  
SALES: FILM DABIN  
DRAMA / 2021 / 90 MIN / CERT.12

SELECTED FILMOGRAPHY:  
*CAN WE JUST LOVE* (2018)  
*NIGHT AND DREAMS* (2013)

However bad things get, married couple Young-tae (Park Song-yeol) and Jeong-hee (Won Hyang-ra) promise themselves that they will never borrow from loan sharks. But with both of them out of work, scraping by on the occasional odd job, their circumstances only continue to worsen. Eventually, without telling her husband, Jeong-hee begins to contemplate the unthinkable. *Hot in Day, Cold at Night* might look from its plot summary to be a depressing tale of economic hardship, but filmmaking-screenwriting duo Park Song-yeol and Won Hyang-ra – who also play the leading roles – have an entirely different tone in mind. Although not quite a comedy, the film's finely-calibrated blend of sardonic humour and touching vulnerability have made this one of the year's most talked-about Korean independent films. Shot on a miniscule budget, *Hot in Day, Cold at Night* shows how it is possible to create remarkable art out of the most basic materials.

Darcy Paquet



# DOCUMENTARY

## PROGRAMME NOTE

2022 marks the 40<sup>th</sup> anniversary of the release of *Pannori Arirang* (1982). Though there's room for dispute, the film is widely understood to be Korea's very first 'independent' documentary, and was also an original work of the Seoul Film Collective, formed by key members of the Seoul National University 'Yalashang' film club. Though there had been documentaries before this, they were at best government-sponsored newsreels, educational propaganda termed 'culture films', or TV broadcaster video journalism. At the time, it was also in principle illegal to make documentaries outside of the formal system and screen them publicly. *The Sanygyedong Olympics* (1988) – the first film directed by Kim Dong-won, known as the 'godfather' of Korean independent documentary – acted like a foaming agent that stimulated the video activism of young filmmakers armed with a political and social consciousness. Last year, with the pandemic ongoing and restrictions continuing within society, Kim Dong-won celebrated the 30-year anniversary of the documentary collective PURN Productions, established 1991. PURN Productions' work continues on even now, with the group's newest member, Lee Hyo-jin, premiering her first feature length documentary, *Unprovoked Home*, in August this year at the Seoul International Women's Film Festival.

This year, the London Korean Film Festival presents three documentaries. Kim Dong-won's newest work, *The 2nd Repatriation* (2022), premiered at the Jeonju International Film Festival this year, and is the follow-up to *Repatriation* (2003, shown at the LKFF in 2018), which examined the lives of 'un-converted' long term political prisoners repatriated to North Korea in 2000 following an agreement between the North and the South. In the sequel, Kim Dong-won focuses instead on those who 'converted' under torture,

oppression, and appeasement, and thus whose names did not make the list for repatriation, but who have insisted their conversions were invalid. Kim Dong-won first met the long-term prisoners and began capturing their lives on camera in 1992, the year after PURN Productions was established. It wouldn't be an exaggeration to say that *Repatriation* and *The 2<sup>nd</sup> Repatriation* (of whose filming several of PURN Productions documentarists participated in) are the 21<sup>st</sup>-century's most important and monumental works of Korean film. Queer identity and culture is no longer an unfamiliar topic within Korean documentary. Lee Il-ha's *I Am More* (2021), which covers the life of drag artist Mo Jimin, premiered at the DMZ International Documentary Film Festival, and was released this year to positive responses from both critics and audiences. The documentary makes abundant use of the style of advertisements and music videos as well as online video content, a style which suits the somewhat fantastic nature of the time-and-space 'performance stage' that carries so much weight in the protagonist's life. Photographer Jinhwon Hong's first film, *Melting Icecream* (2021), is assumed to be a record of Korea's democratisation movement, but the work in fact began with the discovery of film severely damaged by flooding. Hong, who carries the unique methodology of his experimentation in photography across into film, approaches activism from a critical standpoint, and reimagines it by joining the flow of alternative Korean documentary.

These works predict the outlook of contemporary Korean documentary, in which participatory activism, mainstream style, and experimentation within the contemporary art world intersect in the absence of hierarchy. Though it is true that due to the ongoing

pandemic, the situation surrounding documentary production and distribution has worsened, numbers of films have still drawn in considerable audiences upon release regardless. We must focus on the fact that the works of women documentary makers, such as Byun Gyu-ri's *Coming to You* (screening this year in a different section of the LKFF), are noticeably reconfiguring the terrain of Korean documentary.

Yoo Un-Seong



## THE 2ND REPATRIATION 2차 송환

SAT 5 NOV, 18:00  
ICA

DIRECTOR: KIM DONGWON  
WRITER: KIM DONGWON  
WITH: KIM YOUNGSHIK, LATE MOON SANGBONG, LATE KOH SUNGHWA, AN HAKSUB, LATE LEE SUNGGEUN, LATE KANG DAM, LATE MANG GINAM, LATE YOO YOUNGSHEI, LATE MA YOUNGJOO, JO SOONDUK, YANG HUICHUL, PARK HUISEONG, LEE JUNGTAE, KIM GILJA, MARY. K. EVJEN OLSEN, KIM RYUNHUI, KIM YOONHA, KIM CHUNHA, YANG WONJIN, LATE PARK JUNGPYOUNG, LATE PARK JUNGSOOK, LATE KIM SUNBOON, LATE KIM SOORYONG, KWON OHHEON  
PRODUCTION COMPANY: PURN PRODUCTION  
SALES: CINEMA DAL  
DOCUMENTARY / 2022 / 156 MIN / CERT. 12

SELECTED FILMOGRAPHY:  
*JUNG IL-WOO, MY FRIEND* (2017)  
*63 YEARS ON* (2008)  
*REPATRIATION* (2003)  
*ANOTHER WORLD WE ARE MAKING: HAENGDANG-DONG PEOPLE 2* (1999)  
*BECOMING ONE IS TO BECOME LARGER, WE'LL BE ONE* (1995)  
*HAENGDANG-DONG PEOPLE* (1994)  
*SANGGYE-DONG OLYMPIC* (1988)

Kim Dongwon is an unusual documentarist, who despite his awareness of the urgency of a given situation, rarely responds to it right away. He has often been classed as an 'activist', but the way in which he manifests as an artist is considerably slow and cautious. Two decades on, *The 2nd Repatriation* is the sequel to his 2003 film *Repatriation*, which examined the lives of long-term unconverted political prisoners repatriated to North Korea. In the follow-up, Kim Dongwon focuses instead on the long-term prisoners who, though they 'converted' through coercion, still hope for repatriation to North Korea; in particular, a character by the name of Kim Youngshik. However, as much as the documentary is about Kim Youngshik and the 'converted' long term political prisoners, it is also about Kim Dongwon himself. Here we come face to face with those mighty individuals who tell eloquently of how, for them, the 20th-century was never over, and was drawn to a halt by force, in danger of being buried entirely.

Yoo Un-Seong



## I AM MORE 모어

SUN 13 NOV, 14:00  
RIO CINEMA

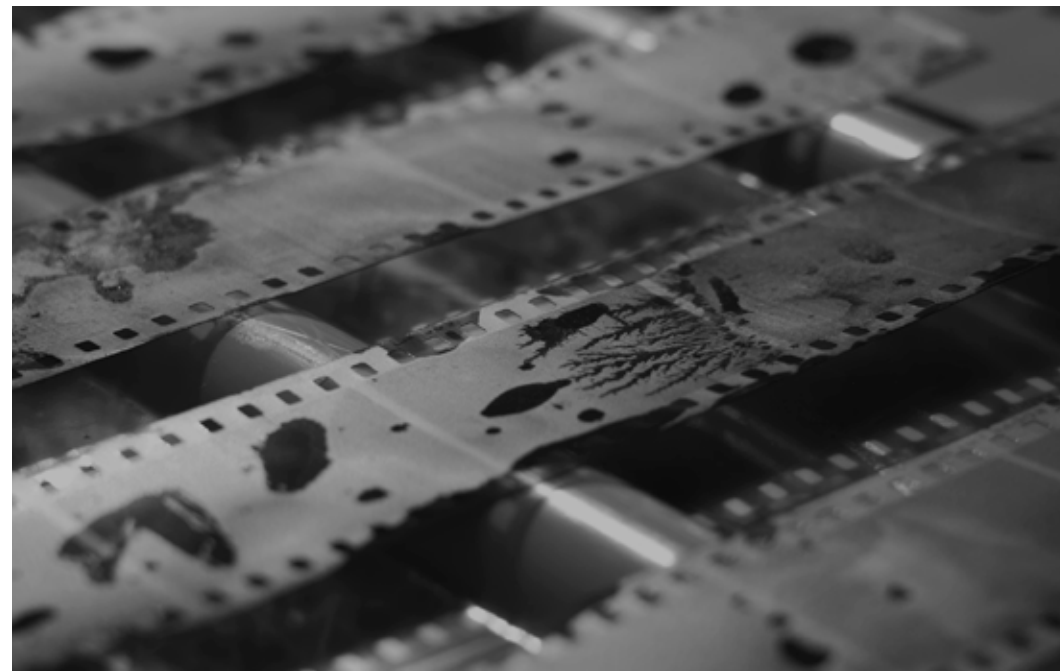
DIRECTOR: LEE IL-HA  
WRITER: LEE IL-HA  
PRODUCER: JO EUN-BYEOL, BACK YOON-SEUK,  
FOREST IAN ETSLER  
WITH: MO JIMIN, EVGENY SHTEFAN, JOHN CAMERON MITCHELL  
SALES: M LINE  
DOCUMENTARY, LGBTQI+ / 2021 / 81 MIN / CERT. 15

SELECTED FILMOGRAPHY:  
*COUNTERS* (2018)  
*A CRYBABY BOXING CLUB* (2015)

A promising ballerina, More gave up the dream and has been working as a drag queen artist for 20 years. One day, John Cameron Mitchell, in Seoul for a run of “Hedwig and the Angry Inch,” catches More’s show. Soon after More is invited to perform in New York for the 50<sup>th</sup> anniversary of Stonewall Uprising.

In this, his third documentary film, Lee Il-ha appears to have met a protagonist who fully resonates with his own style: Mo Jimin, queer drag artist who majored in ballet at art school. *I Am More* is as much Mo Jimin’s film as it is Lee Il-ha’s. The stage name More, or ‘Mo-uh (毛魚)’, meaning ‘hairy fish’, is also the title of Mo Jimin’s essay collection published at the beginning of this year. Lee Il-ha has consistently focused his interest on those who have been captured by the idea of ‘life as a stage’. The stage is a boxing ring (*A Crybaby Boxing Club*, 2014), as well as a road upon which ‘counter’-protest against peddlers of hate speech unfolds (*Counters*, 2017), and now the fantastical nature of ‘life as a stage’ concept that captured *I Am More*’s protagonist.

Yoo Un-Seong



## MELTING ICECREAM 멜팅 아이스크림

TUE 15 NOV, 18:30  
CINÉ LUMIÈRE

DIRECTOR: HONG JINHWON  
WRITER: HONG JINHWON  
WITH: PARK SEUNGHWHA, SEO YOUNGGUL, LEE JEONGYONG,  
LIM HYUNGJOO  
SALES: CINEMA DAL  
DOCUMENTARY, FOUND FOOTAGE / 2021 / 70 MIN / BLACK AND WHITE

*Melting Icecream* is assumed to be a record of the 1990s democratisation movement, but the work actually began with the discovery of severely flood-damaged film. Although the work started out as a documentation of the film’s restoration process, the end product is anything but a simple record. Mixed in amongst the portrayal of the restoration process are interviews with photographers part of the so-called ‘democracy generation’; archive footage of conflict scenes in the 2000s over temporary working conditions and struggles over migrant workers; scenic shots, either devoid of people or where the individual’s identity is not revealed; videos taken beside statues with unseen faces. The feature-length debut of photographer and art director Hong Jinhwon throws the traditional sense of documentary into disarray with his unique audio-visual arrangement.

Yoo Un-seong

# WOMEN'S VOICES

## THE STATE OF 2020s KOREAN SEXUALITY: GYEONG-AH'S DAUGHTER AND COMING TO YOU

*We lead growing proportions of our lives online, and this is even more true for young people, who face the daunting task of exploring their sexuality and relationships in an increasingly digital world. Lawmakers and the government in South Korea are way behind in understanding how to prevent and respond to gender-based violence using tech and in online spaces. It's past time for them to catch up.*

Heather Barr (Associate Director, Women's Rights Division),  
"S. Korea is way behind in responding to digital sex crimes"  
([HTTPS://ENGLISH.HANI.CO.KR/ARTI/ENGLISH\\_EDITION/ENGLISH\\_EDITORIALS/1001018.HTML](https://english.hani.co.kr/arti/english_edition/english_editorials/1001018.html))

In her book, *Tomorrow Sex Will Be Good Again*, subtitled 'Women and Desire in the Age of Consent', Katherine Angel debates the current situation of the past few years, especially since Me Too, in which 'consent' and 'self-knowledge' have become more important to women than anything else when it comes to sex. Unlike the 1960s and 70s in the West, and Korea in the 1990s, during which 'liberation' and 'freedom' were keywords, contemporary feminism is much more associated with hurt and violence. In other words, modern feminists don't have space for desire and exploration of desire, and instead prioritise 'safety' and 'transparency'. In particular, Korea's notorious illegal filming (otherwise known as 'Molka') and revenge porn have become the key agenda for the country's younger generation of feminists. That the primary concern of the 'Hyehwa Station Feminist Protests' – which played one of the central roles in young feminists' self-identification and social realisation – was an insistence on a fair and impartial investigation of Molka, is proof of this.

*Gyeong-ah's Daughter* captures this relationship between the sexuality and daily lives of 2020s' young Korean women. The methods through which male violence has long since operated have gained greater destructive influence with the infiltration of digital technology, where the intimate time and space between lovers is no longer safe. When it comes to sex (and digital photography), women's consent and self-knowledge is constantly brought into question, and women end up punishing themselves. The film depicts in detail how both the freedom and insecurity of sex and independence present an even greater threat to women's lives with the introduction of digital technology. As the film's title would suggest, not only is the digital sex crime victim, Yeon-su, important, but also her mother, Gyeong-ah, as well as the relationship between the two women. Through the mother's perspective, the film reveals how women's lives are an endless string of turmoil and hurt in the space between freedom and safety, and that this was the same even before Me Too. On the one hand, the film is a thoughtful consideration of the complex

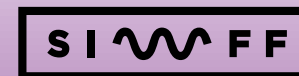
gender-based aspects of the 'intimacy' demanded of care worker Gyeong-ah and teacher Yeon-su (both of whose careers are considered 'women's professions' in Korea). As well as sexuality, *Gyeong-ah's Daughter* shows us in detail the dual-natured and complex aspects of the power and relationships that modern Korean women come up against.

Meanwhile, sexuality has become the centre of debate in Korean society through yet other means related to equality and discrimination. In 2007, Korea was on the verge of bringing in a historical 'anti-discrimination law'. However, when the Ministry of Justice announced the upcoming legislation, they removed 'sexuality' from the anti-discrimination item, and following opposition from countless citizens and activists, the 'ruined' anti-discrimination law was not passed. Since then, there has been a push across society for the enactment of an 'inclusive' anti-discrimination law that incorporates sexuality, but entrenched homophobia has prevented this from happening. *Coming to You* – a documentary that tells of two 'mums' who, after their children's coming-out, join the 'Queer Children's Parents Club', and undergo self-transformation – captures scenes surrounding sexuality in Korean society. The film was produced by 'PINKS', a collective making documentaries tackling discrimination and injustice within Korean society, and director

Byun Gyu-ri has said in multiple interviews that the biggest motivation for the film was to help bring about the enactment of an anti-discrimination law. Though *Coming to You* places the Queer Children's Parents Club at the fore, what it considers most important (as the film's opening proves) is giving voice to the minoritized individuals who have been rendered invisible all across society. I hope that audiences, much like the parents in the film, regardless of whether or not they are able to welcome the 'coming out' of these individuals, might experience a gradual change and become allies supporting minorities. In 2021, the anti-discrimination law once again failed to pass, and while the institutionalisation of anti-discrimination in Korea remains far off, *Coming to You* is a simple but tremendous ray of hope.

Hwang Miyoyo, Seoul International Women's Film Festival Programmer

# SEOUL INTERNATIONAL WOMEN'S FILM FESTIVAL



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



## GYEONG-AH'S DAUGHTER

### 경아의 딸

SUN 13 NOV, 19:00  
CINÉ LUMIÈRE

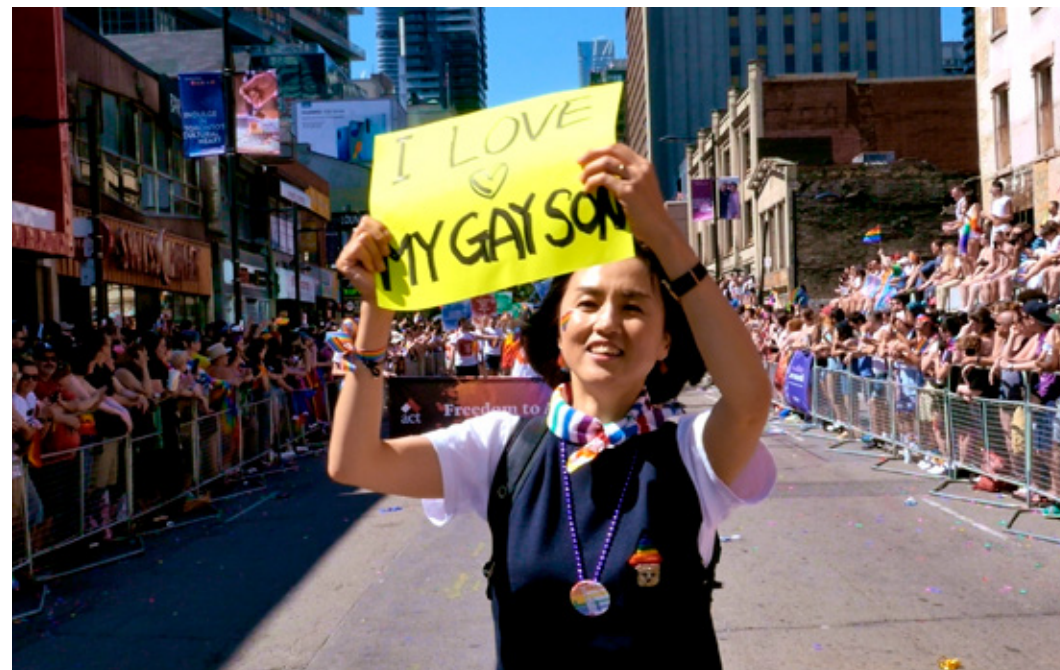
Q&A with director Kim Jung-eun

DIRECTOR: KIM JUNG-EUN  
WRITER: KIM JUNG-EUN  
PRODUCER: JUNG SEONG-O  
CAST: KIM JUNG-YOUNG, HA YOON-KYUNG, PARK HYE-JIN  
PRODUCTION COMPANY: ZOETROPE  
SALES: INDIESTORY  
DRAMA / 2022 / 117 MIN / CERT. 15

SELECTED FILMOGRAPHY:  
MAGDALENA (2018)  
NIGHT WORKING (2017)  
IN THIS TOWN (2015)

The film opens to mum Gyeong-ah's face – she is on a video call with daughter, Yeon-su, who has moved away from home. Care-worker Gyeong-ah lives by herself. Yeon-su is her mother's rock, but Gyeong-ah barely ever sees her daughter now that she's moved out. Yeon-su is struggling with her ex-boyfriend, who refuses to let go of their relationship. One day, Yeon-su's ex forwards a video to Yeon-su's family and acquaintances, and her world comes crumbling down. Gyeong-ah is appalled by the video, and it drives a huge wedge between her and her daughter. Yeon-su, despite isolating herself from everyone, fights alone to get her life back, and Gyeong-ah does what she can to help her. *Gyeong-ah's Daughter* is a thoughtful consideration of digital sex crime, as well as the complex relationship between mother and daughter.

Hwang Miyoyo



## COMING TO YOU

### 너에게 가는 길

WED 9 NOV, 20:45  
RIO CINEMA

DIRECTOR: BYUN GYU-RI  
WRITER: BYUN GYU-RI  
PRODUCER: SONA JO, LEE HYUK-SANG  
WITH: NABI, VIVIAN  
PRODUCTION COMPANY: PINKS  
SALES: M LINE  
DOCUMENTARY, LGBTQI+ / 2021 / 93 MIN / CERT. 12

SELECTED FILMOGRAPHY:  
PLAY ON (2017)

From an early age, Hangeol has experienced gender dysphoria. They share this with their firefighter mother, but are disappointed by her response. Yejun's mum is a flight attendant for an international airline, and considers herself in the know when it comes to gender-related issues, but when her son comes out as gay, she breaks out in sobs. These two mothers, faced with the unexpected coming-out of their children, come head to head with this new identity of parent of a queer child. Hangeol and Yejun's mothers become members of the 'Queer Children's Parents Club', and give themselves new names: 'Nabi' and 'Vivian'. Recording the journey to change that began here, *Coming to You* is a documentary shot through a supportive gaze. In 2016 director Byun Gyu-ri – member of PINKS, a group that produces films for the culture and rights of sexual minorities – made a promotional video for the Queer Children's Parents Club, of which *Coming to You* was an outcome.

Hwang Miyoyo

# SEOUL INTERNATIONAL WOMEN'S FILM FESTIVAL - SHORTS

SUN 6 NOV, 15:00  
RIO CINEMA



## DEAR CHAEMIN 채민이에게

DIRECTOR: BAE CYAN  
WRITER: BAE CYAN  
PRODUCER: BAE CYAN  
WITH: BAE CYAN  
ARTIST MOVING IMAGE, EXPERIMENTAL, DOCUMENTARY /  
2021 / 18 MIN

In the midst of COVID-19 travel restrictions, director Bae Cyan sends a series of video letters to her younger sibling in Seoul from the Hague. Do we want a return to the 'old normal'? The auto-fiction documentary juxtaposes contact tracing, biopolitics and crowd control within the Korean and Dutch contexts, and examines the process by which country-wide and individual surveillance practices contribute to the stigmatisation of and violence against queer communities in Seoul and Asian communities in Europe. Bae Cyan creates an archive of the early stages of the pandemic and her use of images, sound and voice is striking.

## DEAR KIMSISTERS IN 1959 1959년의 김시스터즈 - 숙자, 애자, 민자 언니들에게

DIRECTOR: JEON CHAE-LIN  
WRITER: JEON CHAE-LIN  
PRODUCER: JEON CHAE-LIN  
WITH: JEON CHAE-LIN  
ARTIST MOVING IMAGE, EXPERIMENTAL, DOCUMENTARY /  
2020 / 17 MIN

During the Cold War, The Kim Sisters went to America to make it as a pop group. They soaked in all the Asia-related images and flaunted their abilities. Director Jeon Chae-lin, who is currently studying abroad, searches out the history of other Asian women of 1959, and connects the Kim Sisters to her own story. Spanning across language and power, history and culture, she lifts up the voices of Asian women that have been silenced by men and western-centred power.



## NIPPLE WAR 3 젖꼭지 3차대전

DIRECTOR: PAEK SIWON  
WRITER: PAEK SIWON, YU KYUNG-HUN  
PRODUCER: KWON SOL  
CAST: CHOI SEONG-EUN, JUNG INKI, JANG YO HOON  
COMEDY, DRAMA / 2021 / 23 MIN

Television producer Yong is ordered by her department head to pixelate the nipples in an image of a braless female celebrity. Yong, unable to understand why you'd hide a natural part of the body, defies order and starts a war. Alongside the unique and fiery personalities of its characters, Nipple War 3 captured audiences' attention with its enjoyable and provocative air, whilst also questioning Korean society's current views about women's bodies.



## SPECIAL SCHOLARSHIP 특별장학금

DIRECTOR: YANG YOON-JUNG  
WRITER: YANG YOON-JUNG  
PRODUCER: CHO JAE-HYUN  
CAST: YOON SEOL, AN SOYO, LEE JEONG-HA  
DRAMA / 2021 / 27 MIN

Eunhee applies for the 'Student Council Special Scholarship'. Minjung applies, too, setting the girls in competition against one another. Eunhee purchases an expensive musical ticket, and upon discovering this, Minjung reports her to the student council. What is your impression of someone like Eunhee, who applies for a scholarship out of financial difficulty and then buys a pricey ticket for a musical? Despite the friends having to compete over who is 'poorer' for the sake of a scholarship, the film captures moments of closeness, portraying a reality far from smooth.

Films notes by Hwang Miyoyo

# ARTIST VIDEO

## YUN CHOI

### RUNNING AT THE SPEED OF LIGHT, THE BODY BECOMES A TURTLE

6 NOVEMBER - 10 DECEMBER 2022  
LUX, 12:00-16:00

OPENING EVENT: 6 NOVEMBER 2022  
(DETAILS TO BE ANNOUNCED)

The exhibition is presented at LUX in the context of the LKFF 2022:  
Artist Video Strand (3 – 17 November 2022)

LUX and the London Korean Film Festival join forces to present the first UK solo exhibition by Korean artist Yun Choi.

Yun Choi collects images, words and behaviours marked by Korean banality and remixes them for her videos and multimedia installations. Through the fantastical embodiment of vernacular culture, her practice activates a society into multi-body beings, manifesting the contemporary psyche. Ecstatic and melancholic, her work traces collective belief and reverie that underlie absurd socio-political phenomena.

The exhibition at LUX presents two films that explore language as a bodily experience: the latest rendition of Choi's film *Where the Heart Goes\_Poetry Collection* (2022), and *Viral Lingua* (2018), a collaborative film made with Minhwi Lee. Grounded in the embodied writing practice, these films animate words through utterances, visual symbolisms and bodily movements to enunciate gut feelings that challenge logic.

#### ARTIST BIO:

Yun Choi is from Seoul, currently living and working in Amsterdam. Choi focuses on transnational fluidity, verbal play, belief systems, different forms of communal display, and mediated bodies. Her practice comprises a hybrid of multiple mediums which oscillate between the digital and corporeal. Choi's interests lie in looking at what otherwise pedestrian, banal and stereotypical images, words, and behaviours of the society around her reveal. She refers to local phenomena and seeks to unearth their innate sensuality. She specifically addresses the quotidian symptoms of disillusionment accompanying shattered beliefs and fantasies. Her practice looks into the absurd emotional conflict caused by the overlapping and lagging timelines of a rapidly updating society and its consequent repressions; the complex sensations of alienation, awkwardness, and attachment are essential aspects. Tinkering with contemporary byproducts and residues produced from those sensations, she uses and explores various methods, such as mimicking, accumulating, and propagating; she attempts to animate them into variant media. She has shown her work at the National Museum of Modern and Contemporary Art (Korea), Art Sonje Centre, Busan Biennale, Gwangju Biennale, Kukje Gallery, Doosan Gallery New York, Seoul Museum of Art, and many more. She is a resident artist of Rijksakademie 2021-2023.





## WHERE THE HEART GOES\_POETRY COLLECTION

마음이 가는 길\_시 모음, 최윤

### YUN CHOI

2022, SINGLE-CHANNEL VIDEO, 17 MIN  
KOREAN WITH ENGLISH SUBTITLES

*Where the Heart Goes\_Poetry Collection* is a disorienting film that embodies the fatigue and emptiness of material culture and its blinding optimism. Questioning the fast cycle of cultural production, Choi recycles her exhibition into a context and material for a shapeshifting film in which a group of performers play the spirit medium of the unattended. The resulting film enacts trance-like rituals – a dramatic monologue, ghostly rave party and wistful self-affirmation – with an animistic imagination. Colliding references to the horror genre with pop spiritualism, Choi choreographs feelings of disillusionment induced by the pressure to constantly “upload” and “update”.

The film is structured around five poems written by the artist; each draws on a word (over)used in political rhetorics, aphorisms and memes in the Korean language and acts as a prompt for absurd world-building. The recurring motif throughout the film is the word “마음: Ma-eum” (meaning “heart” or “mind”), which is repeated, exhausted and stripped of its nuances and authenticity. This repetition renders the word all at once meaningless and desirable.

Image credit:  
*Where the Heart Goes\_Poetry Collection*, Yun Choi, 2022.  
Courtesy of the artist.  
Opposite page: *Viral Lingua*, Minhwil Lee and Yun Choi, 2018.  
Courtesy of the artists.



## VIRAL LINGUA 오염된 혀

### MINHWI LEE AND YUN CHOI

2018, SINGLE-CHANNEL VIDEO, 15 MIN.  
KOREAN WITH ENGLISH SUBTITLES

Playing on a word-of-mouth strategy of viral marketing, *Viral Lingua* explores language as a vessel that transmits and mutates political ideology. The film is propelled by a performer who lip-syncs to melodramatic songs, immersed in otherworldly make-ups and hyperreal images of Korean landscapes. The lyrics adapt wordplay and self-loathing satire with wry humour, reflecting the irony of living in a society built upon the histories of colonialism and the cold war. From a Korean patriotic song lamenting an ill-fated love for a country to a children’s song set in a sci-fi dystopia, the film composes an anthem of a neo colony.

*Viral Lingua* (2018) was commissioned by the 2018 Busan Biennale.

**ARTIST BIO:** Minhwil Lee has composed and directed music for various feature films, video art, and performances since 2008. Films she scored were invited to multiple international film festivals including Film Festival Rotterdam, the Berlinale, SITGES, and IDFA, among others. Lee is also known for her 2016 solo album *Borrowed Tongue* and her former band *Mukimukimanmansu*. She studied musicology in Seoul and film scoring in New York and Paris. She currently lives and works in Seoul.

# JEONJU INTERNATIONAL FILM FESTIVAL SHORTS

## PROGRAMME NOTE

Since its first iteration in 2000, the JEONJU International Film Festival, which has positioned itself as one of Korea's major film festivals, has endeavoured to present the 'cutting edge' of cinema. The modus operandi of JEONJU IFF is to present works at the forefront of alternative, independent and artistic contemporary film.

The Korean Competition for Shorts is one of JEONJU IFF's key sections. Here, you can meet Korea's freshest, most daring narratives. While this is largely thanks to the festival coinciding with university film graduation project submission periods, the JEONJU IFF Korean Competition for Shorts section has been lauded as the country's most fiercely competitive.

Reflective of this atmosphere, the Korean Competition for Shorts has seen a considerable increase in the number of entries received, with the quality rising alongside. Though this number saw a temporary decrease with the setbacks to film production brought about by the start of the 2020 COVID-19 pandemic, in 2022 we received 1,169 submissions, the largest to date. At 934 entries, the majority of submissions were motion picture dramas (79.9%), followed by animation (120 entries at 10.27%), experimental film (67 entries at 5.73%), documentary (37 entries at 3.17%) and miscellaneous (11 entries at 0.94%).

Judging the entries were Korean actor Gong Seungyeon, director Jeong Ga-young, and American experimental film director Ben Russell. Through a strictly impartial judging process, Gong, Jeong and Russell decided to award the Grand Prize to Kang Ji-hyo's *In The Dry Stream*, praising the work as 'creating a striking world in which the acute sensitivities

of youth, the experience of separation, and shamanistic images come together in harmony'.

Of former actor Moon Hyein's Best Director Prize recipient *Transit*, they said, 'the film expertly portrays the resolve, overwhelm and loneliness of its characters who stand quietly at a turning point.' Special Jury Prize winner, *Wunderkammer 10.0*, directed by Ki Yelim, Park Soyun and Jung Inwoo, is 'a detective film that searches for remnants and lost objects' and was highly regarded for its attempts to use 'images and related media-based exploration that, in a world devoid of film, retrace its contours'.

Five titles were selected by Korean film-specialist OTT Watcha for the 'Watcha's Pick: Short' section. Audiences of Kook Joong-yi's *29th breath* 'stifle their laughter until the very last scene, upon which they burst into floods of tears', while Kim Minju's *Trade* was praised for its 'immersive quality as it flips between comedy, action and suspense through a tightly-woven plot and unexpected twists', and Kim In-hye's *Family* was complimented for 'the festival-like delight created by the harmony between its characters, who you can't help but love.' Paek Siwon's *Layers of Summer* 'portrays the ex-lover serenely and elegantly, and deftly captures the growth of youth', while Yoo Jongseok's *Light It Up at 2 AM* 'reveals to us the students' worries and the unfairness of society through suspenseful direction and mise-èn-scene.'

I hope that you might gain a glimpse into the concerns of young Korean directors and the questions they pose, as well as appreciating their ever-developing artistic world.

JEONJU International Film Festival

# JEONJU FILM FEST SHORTS PART 1

FRI 11 NOV, 18:00  
GARDEN CINEMA



## IN THE DRY STREAM 유빈과 건

DIRECTOR: KANG JI-HYO  
WRITER: KANG JI-HYO  
PRODUCER: KIM JONG-RYUL  
CAST: YOON HEE-SEONG, CHANG SI-WOO, JIN JUNG-A,  
KANG DONG-EON  
DRAMA / 2022 / 26 MIN

Yu-bin spends every moment he can in the forest with his best friend, Geon, who resides in a cave. They talk, play, make strange shrines with animal heads and ribbons, as Yu-bin finds joy only in the woods. But when construction threatens to take away Geon's home, Yu-bin will stop at nothing to save his friend and the forest, much to his mother's dismay. A subtle and poignant tale of childhood dreams that must make way for unhappy adult realities.

## WUNDERKAMMER 10.0 분더카머 10.0

DIRECTOR: KI YELIM, PARK SOYUN, JUNG INWOO  
WRITER: KI YELIM  
PRODUCER: PARK SOYUN  
CAST: LEE SANGHA, HAN NURI, WE DANA  
ARTIST MOVING IMAGE, EXPERIMENTAL / 2021 / 31 MIN

An operating system tries to map a city, discovering strange ruins. What purpose did these ruins serve? Who were the people who occupied these spaces? What are the objects, both real and virtual, that have served as their legacy for future cartographers? What is a tea cup, or a travel blog, if there is no one left to partake in its use? Part science fiction, part social commentary, part art installation, this short is both a mystery and a manifesto.

## TRANSIT 트랜짓

DIRECTOR: MOON HYEIN  
WRITER: MOON HYEIN  
PRODUCER: RHEE YOONJOO, MOON JEEYOUNG  
CAST: WOO JIHYEON, KIM KYUNA, BYUN CHUNGHEE  
DRAMA, LGBTQI+ / 2022 / 28 MIN

Miho has finally had gender-affirming surgery, and is back to her profession as a gaffer. While some of the crew welcome and accept her, others find it difficult to hide their confusion over Miho's identity, and she starts to break under the strain and the adaptation of her body to her identity. Somehow, she develops a bond with the film's child actress, who slowly accepts Miho for who she truly is. Friendship between kindred spirits knows no bounds of conformity.

## LIGHT IT UP AT 2AM 새벽 두시에 불을 붙여

DIRECTOR: YOO JONGSEOK  
WRITER: YOO JONGSEOK  
PRODUCER: LEE YOORI  
CAST: CHO EUNHYUNG, HAN SUNGMIN  
MYSTERY, DRAMA / 2022 / 19 MIN

Seori recalls the story of her friend Yurim. They and other girls find themselves at the mercy of the Headmistress of a Technical Institute. It claims to teach the girls a trade, but in reality, they are all but imprisoned, the Headmistress doling out punishment at whim and withholding their mail. At their wit's end, the girls decide to take drastic measures, but even those are not enough for Yurim, whose final, desperate act is a painful cry for help.

Films notes by Shelagh Rowan-Legg.

# JEONJU FILM FEST SHORTS PART 2

FRI 11 NOV, 20:30  
GARDEN CINEMA



## FRAMILY

### 그렇고 그런 사이

DIRECTOR: KIM IN-HYE  
WRITER: KIM IN-HYE  
PRODUCER: LEE JONG-IL  
CAST: JOO GA-YOUNG, KIM GANG-HUI, OH MIN-AE, SHIN BEOM-CHEOL, PARK MYUNG-SIN  
DRAMA / 2022 / 29 MIN

Seon-ji used to be good friends with Jin-hee; that is, until she introduced her to her brother, and Jin-hee became her sister-in-law. Now tensions run high as Seon-ji disapproves of Jin-hee's seemingly dismissive treatment of their mother, and a family lunch will be the breaking point. But Seon-ji recently broke off her own engagement, and maybe she understands Jin-hee's perspective more than she realises. Family bonds can form not just in mutual joy, but also in mutual strife and solidarity.

## LAYERS OF SUMMER

### 겹겹이 여름

DIRECTOR: PAEK SIWON  
WRITER: PAEK SIWON  
PRODUCER: KWON SOL  
CAST: LEE NOAH, KIM WOO GYUM, YU SOON WOONG, KANG MAL BOK  
ROMANCE, COMING OF AGE / 2022 / 34 MIN

When former lovers Yun and Gang run into each other, they indulge in an afternoon of reminiscing. Gang is willing to find their love again; Yun can't forget what made them split up. This story asks: is it possible to meet the right person at the wrong time? Is it possible to start again, or will past errors carry too much weight? Yun and Gang must decide if they can find their way back to the love they once knew.

## 29TH BREATH

### 29번째 호흡

DIRECTOR: KOOK JOONG-YI  
WRITER: KOOK JOONG-YI  
PRODUCER: SEO IN-YOUNG  
CAST: JEON A-HEE, HAN SUNG-SOO, SONG JI-HYEOK  
DRAMA / 2022 / 27 MIN

Is it possible to be too good at a job? It seems that way for aspiring actress Ah-hee. She keeps getting cast as a zombie in every Korean production, and while these roles pay the bills, they're hardly a challenge, artistically speaking. As she sees a classmate showered with more prominent roles, and her fellow extras tell her to accept her fate, Ah-hee fights to keep her acting dream alive. But that fight might just send her over the edge.

## TRADE

### 트레이드

DIRECTOR: KIM MIN-JU  
WRITER: KIM MIN-JU  
PRODUCER: LEE HYUN-ROK  
CAST: SHIM HE-IN, SONG JAE-RYONG  
COMEDY, ACTION, SUSPENSE / 2021 / 28 MIN

Between her stressful university studies and part-time work, Do-kyung is worn out. So she has no time for a very drunk Byeong-tae making a mess of her notes. Byeong-tae has troubles of his own, with his drinking problem and trying to pay for his elderly mother's care. When they collide, Do-kyung sees an opportunity to improve her situation. But perhaps Byeong-tae still has enough wits to outsmart her. They'll find out that each has secret sorrows that shouldn't be exploited.

Films notes by Shelagh Rowan-Legg.

## JEONJU International Film Festival (JEONJU IFF)



Launched in 2000, the JEONJU International Film Festival (JEONJU IFF) introduced independent and experimental films at the forefront to shine a spotlight on the alternative movements of contemporary film art.

JEONJU IFF discovers talents of promising filmmakers who could be the future leaders of filmmaking, endorse creative experiments and independent spirits, and provides the opportunity to meet and bond with international filmmakers.

**JEONJU IFF is held in Jeonju(Republic of Korea) every year in late April and early May.**

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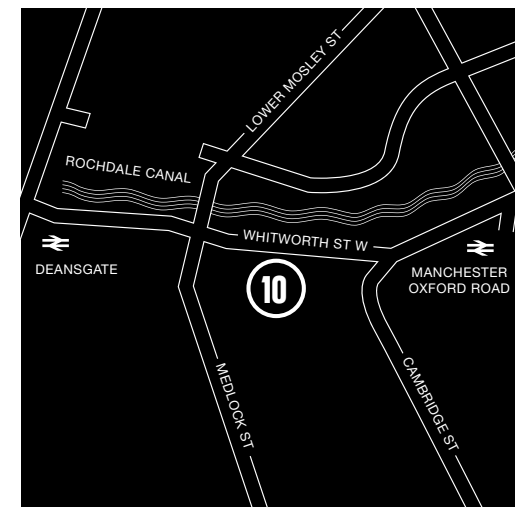
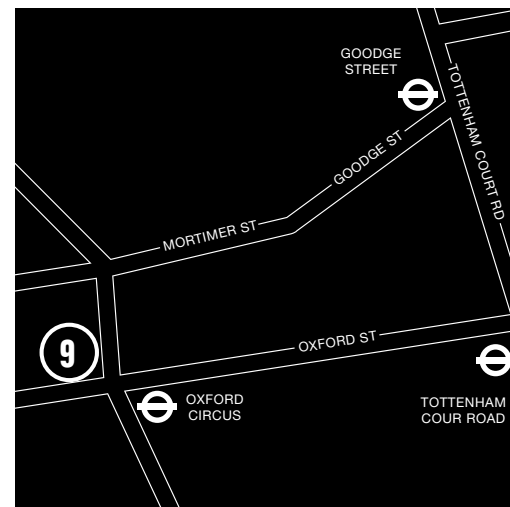
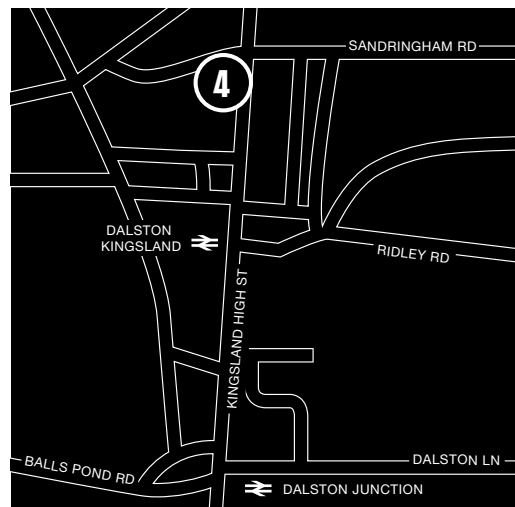
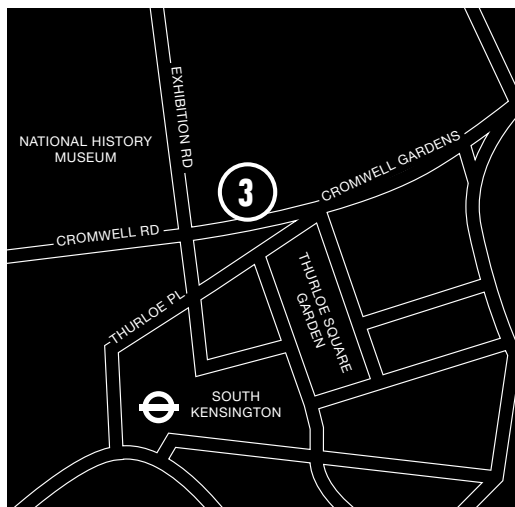
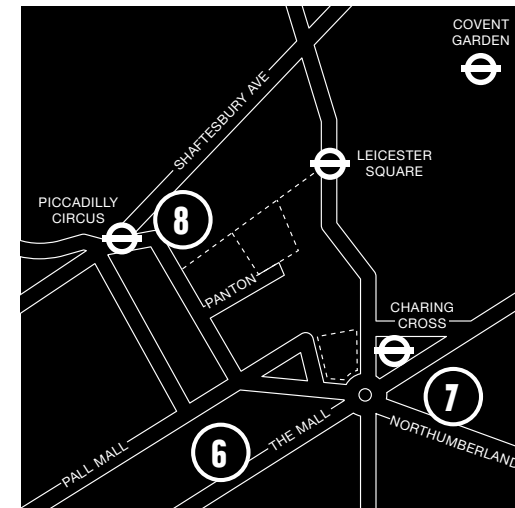
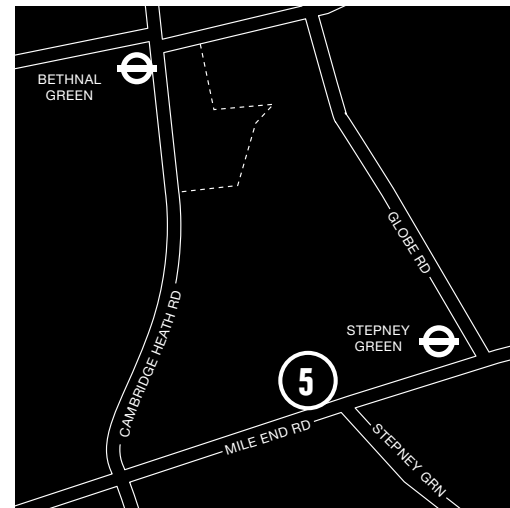
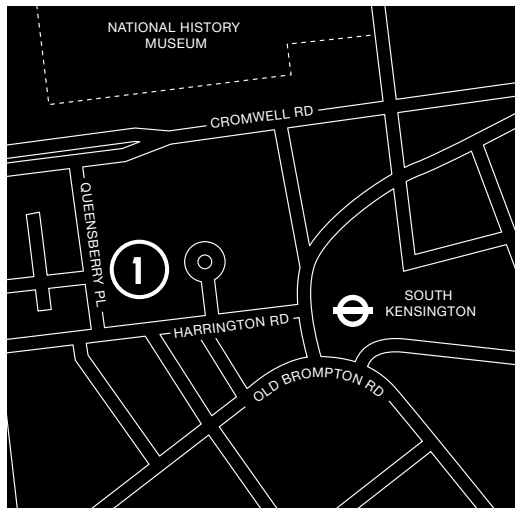
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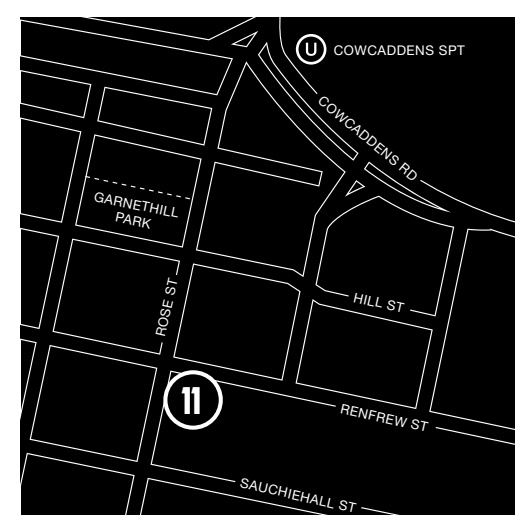
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Anton Bitel, Darcy Paquet, Yoo Un-seong, Hwang Miyojo,  
Shelagh Rowan-Legg

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