

1-24 NOVEMBER

LONDON KOREAN FILM FESTIVAL 2019

A Century of Korean Cinema



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WELCOME TO THE 14TH LONDON KOREAN FILM FESTIVAL

The London Korean Film Festival (LKFF) is the UK's foremost festival of Korean cinema. Now in its 14th year, the festival begins with two weeks of screenings in London before embarking upon a six-city tour to Belfast, Bristol, Edinburgh, Glasgow, Manchester and Nottingham.

2019 has been a special year for Korean cinema, in May, Bong Joon-ho won the Palme d'Or at the Cannes Film Festival for his comic thriller, *Parasite*, a first for a Korean director. The film has been a box-office smash, selling over 10 million tickets in Korea and winning awards across the globe. This year also marks the centenary of Korean cinema. The LKFF is celebrating this milestone with a unique programme of UK and European premieres of culturally important titles. Working with the Korean Film Archive (KOFA), we open the LKFF with *The Seashore Village* (1965), the first time a retrospective title has been selected to open the festival. Newly restored, the film tells the story of a young woman living in a village heavily populated by widows who have lost their husbands at sea. Director Kim Soo-yong, who made 109 films during his career, will join guests for the festival's Opening Night to discuss *The Seashore Village* and a prolific body of work that began 61 years ago.

A further 23 films complete this Special Focus strand, dating from 1949-1999, starting with *A Hometown of the Heart* and ending with *Peppermint Candy*, each one having influenced the development of Korean cinema in their own peculiar way. The festival closes with *Scattered Night*, a directorial debut by two talented women directors who present a quiet yet poignant depiction of a family dealing with the repercussions of divorce.

Alongside the centenary celebrations, audiences will be able to see scores of films from our regular programme strands, including the latest hits, women's cinema, documentaries and shorts. The festival takes in 17 venues this year, including a welcome return to the Barbican in London. On behalf of the festival, I would like to thank all of the filmmakers, our venue and programme partners and sponsors, as without them this festival simply wouldn't exist.

Between 1st and 24th November the London Korean Film festival will be holding screenings up and down the country; we hope that you can join us.

Korean Cultural Centre UK

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KOREAN FILM NIGHTS

RETURNING SPRING 2020

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

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

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

CALENDAR

1 NOV

19:00 The Seashore Village (+Q&A)

2 NOV

12:00 Astro Gardener **6**
 14:00 A Day Off **1**
 15:30 Youngju **4**
 15:45 North Korean Partisan in South Korea (+Q&A) **1**
 19:30 Homebound **1**

3 NOV

14:00 Video Works by Park Chan Kyong **7**
 14:00 Bloodline (+Q&A) **1**
 15:30 A Pillar of Mist **1**
 16:00 The Night Before the Strike (+Q&A) **5**
 16:30 Peppermint Candy **1**
 19:20 The Contact (+Q&A) **1**

4 NOV

18:30 The Pollen of Flowers **3**
 18:30 A Single Spark **1**
 20:40 The Age of Success **1**

5 NOV

18:15 Goryeojang **1**
 18:30 The Day a Pig Fell into a Well **1**
 19:00 Mise-en-scène Shorts 1 **8**
 21:00 Grass **2**

6 NOV

18:20 Ticket **1**
 20:30 The March of Fools **3**
 20:35 Extreme Job (+Q&A) **2**

7 NOV

18:30 Special Focus Forum **1**
 20:15 Idol **2**

8 NOV

18:15 A Bedsore (+Q&A) **4**
 19:00 The Odd Family: Zombie on Sale **2**
 20:00 A Hometown of the Heart **1**

9 NOV

12:00 A Story of Hong Gil-dong **6**
 13:30 Water Utilisation Tax + Bluebird (+Lecture) **5**
 15:30 The Flower in Hell **1**
 18:45 A Resistance **2**
 20:00 Piagol **1**
 21:00 Birthday **2**

10 NOV

14:00 Video Works by Yoo Soon-mi **7**
 15:30 Three Friends **1**
 17:00 A Boy and Sungreen **4**
 18:00 The Ascension of Han-ne **3**
 20:00 A Woman Judge **1**
 21:15 The Man with Three Coffins **1**

11 NOV

15:00 Yukiko (+Discussion) **4**
 18:45 Height of the Wave **2**
 19:00 Why Has Bodhi-Dharma Left for the East? **1**

12 NOV

18:15 leoh Island **1**
 18:45 A Coachman **1**
 19:00 Mise-en-scène Shorts 2 **8**

13 NOV

18:30 Aimless Bullet **1**
 21:20 The Devil's Stairway **1**

14 NOV

19:00 Scattered Night (+Q&A)

18 NOV

18:00 Bristol The Flower in Hell **1**
 20:20 Edinburgh Aimless Bullet **1**

19 NOV

18:20 Belfast Aimless Bullet **1**
 20:15 Glasgow Scattered Night **1**
 20:45 Edinburgh Grass **2**

20 NOV

18:00 Bristol Grass **2**
 18:20 Belfast Extreme Job **2**

21 NOV

18:20 Belfast Scattered Night

23 NOV

13:15 Manchester Aimless Bullet **1**
 15:15 Edinburgh The Devil's Stairway **1**
 15:30 Nottingham Extreme Job **2**

24 NOV

15:30 Manchester A Day Off **1**
 17:00 Nottingham Scattered Night **1**
 17:00 Glasgow Grass **2**

- 1** Special Focus:
Century of Korean Cinema
- 2** Cinema Now
- 3** Hidden Figures: Ha Gil-jong
- 4** Women's Voices
- 5** Documentary
- 6** Animation
- 7** Artist Video
- 8** Mise-en-scène Shorts

Regent Street Cinema
Picturehouse Central
Korean Cultural Centre UK
Institute of Contemporary Arts
Barbican
British Museum
Birkbeck Institute
Close-Up Film Centre
Phoenix Cinema
LUX
Rio Cinema
Touring Programme

OPENING GALA

THE SEASHORE VILLAGE 갯마을

FRI 1 NOV 19:00
REGENT STREET CINEMA

Q&A with Director Kim Soo-yong

DIRECTOR: KIM SOO-YONG
WRITER: SHIN BONG-SEUNG
PRODUCER: KIM HYUNG KEUN
CAST: SHIN YOUNG-KYUN, KO EUN-AH, LEE MIN-JA, HWANG JUNG-SEUN
PRODUCTION COMPANY: DAE YANG FILMS CO., LTD
RIGHTS HOLDER: HO SO-WOONG
DRAMA / 1965 / 91 MIN / CERT. 18 / B&W / 35MM

SELECTED FILMOGRAPHY
JUNG-KWANG'S NONSENSE (1986)
THE MAIDEN WHO WENT TO THE CITY (1981)
NIGHT JOURNEY (1977)
A SPLENDID OUTING (1977)
THE EARTH (1974)
FULL SHIP (1967)
BURNING MOUNTAIN (1967)
MIST (1967)
CHILDREN IN THE FIRING RANGE (1967)
AFFECTION (1966)
SORROW EVEN UP IN HEAVEN (1965)
A RETURNED MAN (1960)
A HENPECKED HUSBAND (1958)

A beautiful fishing village is home to a community of widows who have lost their loved ones at sea. We follow the daily routine of Haesoon, whose husband has recently disappeared during a fishing trip only a week into their marriage. Beset by misfortune, Haesoon survives thanks to her natural toughness, the support of her female companions and elderly mother-in-law, as well as the restorative sound of the waves.

Through dazzling long shots, Kim Soo-yong brings this sublime landscape to life. The power of the sea and the mountains frames the story, with human life and tragedy playing out as part of the wider narrative of the natural world. Women here are fierce, and yet care for and support each other. Their bond made more resolute through their shared sufferings, we witness an intense yet playful intimacy emerging.

Kim Soo-yong directed an astonishing 109 films between 1958 and 1999. His 34th feature, *The Seashore Village*, was a collaboration with Ho Hyeon-chan - producer of the legendary *Late Autumn* (1966). (HJC)



INTERVIEW WITH KIM SOO-YONG



image credit: cine21

Veteran director Kim Soo-yong joins the London Korean Film Festival with our first retrospective opening title *The Seashore Village*. Kim will be participating in our opening gala Q&A, and has lost none of the creative powers which are demonstrated in his early films. In the below interview we discuss his pioneering approach to the representation of women as well as his prolific career.

MARK MORRIS: *The Seashore Village* is based on a short story by Oh Yeongsu. Many of your films are in fact adaptations from literary texts. How did this relationship come about in your career between literature and the art of the moving image?

KIM SOO-YONG: In the 1960s there was a shortage of scripts, causing a real concern for the Korean film industry. Even completed films always fell into plagiarism disputes, with people seeking the original source of the story. I was about to exhibit my work at the 16th Venice Film Festival, but they said that *Dried Yellow Croaker Fish* was originally a Japanese story. I was shocked, but I gave up and sought stories for my films within novels. Later, I took around 50 novels from England, France, Japan and Korea to the big screen, and the plagiarism disputes disappeared.

MM: The film convincingly presents a tragic romance between a man and a woman. The spaces they inhabit are the seaside village, then the mountains. (Even though mountains scenes don't feature much in Oh Yeongsu's original story). How should we understand the difference between these cinematic spaces? Are they just two aspects of Korean geography, or is there something more symbolic in the contrast between sea and mountain?

KSY: I wanted to deliberately draw comparisons between the mountains and

the sea. The novel culminates with the male and female leads leaving the seaside village. Moving their lives to the mountains and being closer to nature deepens the relationship between the two, creating a real warmth. In the mountains, a fate entirely different from that of the seaside village could be waiting.

MM: You also focus quite a number of scenes on the community of women in this poor fishing village. Many are widows, left to care for each other after the loss of their fishermen husbands. As a filmmaker, do you have a special affinity for women's experience?

KSY: After that, people called me a feminist. They said I'd represented real difficulties faced by women. It was in the same line as my other films such as *Spring, Spring* (1969), *Parking Lot* (1969), *A Barren Woman* (1969), *The Earth* (1974), *Truth of Tomorrow* (1975), and *Sound of Laughter* (1978). However, I've never done anything to fight for equal opportunities for women.

MM: You have worked with many fine actors. In this film, as in your classic from 1967 *Burning Mountain*, the male lead is played by Shin Young-kyun. What sort of person was he to direct?

KSY: Shin Young-kyun was a young actor with experience performing on stage. To anyone who saw him, he had an especially Korean-looking face. He went on to work as both a politician and a doctor, but he always missed his life as an actor. The last elaborate project we planned together was *Manwol*, but in the end the film never went ahead.



Still from the shoot of *Burning Mountain* (1967)

CLOSING GALA

SCATTERED NIGHT

흩어진 밤

THU 14 NOV 19:00
REGENT STREET CINEMA

Q&A with Co-director Kim Sol

TUE 19 NOV 20:15
GLASGOW FILM THEATRE, GLASGOW

THU 21 NOV 18:20
QUEEN'S FILM THEATRE, BELFAST

SUN 24 NOV 17:00
BROADWAY CINEMA, NOTTINGHAM

DIRECTOR: LEE JIHYOUNG, KIM SOL
WRITER: LEE JIHYOUNG
PRODUCER: LIM DONGMIN
CAST: MOON SEUNGA, CHOI JUNWOO, KIM HYEYOUNG,
LIM HOJUN
PRODUCTION COMPANY: DGC, TIGER CINEMA
RIGHTS HOLDER: LEE JIHYOUNG, KIM SOL
FAMILY, DRAMA / 2019 / 81 MIN / CERT. 12 / COLOUR / DCP

FILMOGRAPHY
SHARE (OMNIBUS, 2018)

This brilliant dissection of a family in freefall grips like a vice. When Su-min (a remarkably nuanced debut from Moon Seunga) and her brother Jin-ho (Choi Junwoo) are told by their parents that they will soon divorce, they are given an impossible choice. Each can only live with one parent. They must decide for themselves who they would prefer. Resolutely optimistic, Su-min attempts to convince her parents to go on a family trip, believing that if they can put the pressure of work aside for just one weekend, they will see a future together and call off the divorce.

Told with absolute honesty and compassion, Su-min's young endearingly positive perspective collides with the unfathomable complexities, confusion and cruelties of the adult world. This diamond sharp minimalist gem joins the ranks of great films about childhood. (SW)



INTERVIEW

WITH LEE JIHYOUNG AND KIM SOL



image credit: cine21

Scattered Night will bring the London Korean Film Festival 2019 to a close. This captivating study of a disintegrating family is made all the more impressive when you consider that it was the graduation work of directors Lee Jiyoung and Kim Sol. We discussed collaborating as a duo, filmic inspirations and working with young actors amongst other pertinent questions in the interview below. It took place over email, often with both directors agreeing on a unified answer.

SIMON WARD: What was your starting idea for this film?

LEE JIHYOUNG: I was really interested in tales of separation. I had originally planned to write about a family breakup where the children had already reached adulthood. I wanted to tell the story of a family who had no choice. Then at one point, I just happened to switch the perspective from adult to child, and it felt like the story came together better. While I was coming up with the story, I realised I was still holding memories of my own lack of freedom in childhood. I discovered I had the tendency to project my own feelings onto the child characters, so I concentrated on trying to imagine how they were really feeling. While making the film, all the while I was hoping it would echo these memories of freedom during childhood, presenting something that people would be able to relate to.

SW: How did you work together as co-directors? Did you divide specific responsibilities on-set or was it more organic?

KIM SOL: The script for *Scattered Night*, written by Director Lee as her graduation project, was selected to receive funding for production. Really taken by the story, I suggested we co-direct the feature, and so our team was formed. Director Lee came up with the overall concept, and each time we met we decided the particulars of how we'd shoot the film. We referred to the Dardenne brothers' methods, and decided that Director Lee would be in charge of directing, while I would handle the shooting. However, when we got to the set and could see what was happening on the monitor, we couldn't help but get

drawn into the other person's role. However, in general we thought in a similar way, and whenever our opinions diverged, we would adapt according to these differences. In the end, it was through our discussions on each take, making sure that each scene properly reflected the emotion that we wanted to show, that we ended up with the final product as it is now.

SW: Could you tell us what it was about the approach of Belgian filmmaking brothers Jean-Pierre and Luc Dardenne that inspired you?

LJH: Yes. I really like the style of the Dardenne brothers, and I think they had a consistent impact on our film. In particular, I think that how we put together the scenes, and our tendency to pursue the innermost feelings of our characters, is reminiscent of their work. I specifically referred to *The Kid with a Bike* (2011) and *Two Days, One Night* (2014). The reason I first began to like the Dardenne brothers was the sense I got that they were really trying to get to the essence of the insecurity felt by their characters. This feeling came from their use of hand-held cameras and travelling shots to focus on one individual, bringing out more basic and instinctive responses from their actors. I like this kind of thing, so I also wanted to direct *Scattered Night* in a similar way, and I think this was right for the film. However, there was actually a film that had a greater influence on *Scattered Night* than those of the Dardenne brothers – *The Squid and the Whale* (Noah Baumbach, 2005). This film also deals with a family facing divorce. The reason I was so fascinated by this film was its drawing out of the instinctive emotions felt in the midst of separation. What I most liked about it was how it created humour out of a situation which the family was powerless to solve. I was really worried that *Scattered Night*, in its telling of the family's powerlessness, would be too much of a 'serious' film, so I tried to inject as much humour as I could. I came to believe that rather than expressing the serious situations in the film through 'seriousness', that it could be better to bring it out through the use of 'uncomfortable' humour.

KS: Before we made *Scattered Night*, during our university classes, we spent a lot of time talking about the Dardenne brothers, and directing more generally – I think this had an influence on *Scattered Night*. This included the omission of certain events, and the capturing of characters' insecurities through hand-held shooting and long takes, as well as the somewhat placid tone. The tone in particular, which avoids any form of over-the-top expression, I think had a considerable impact on how we view the emotions of the characters themselves. With the characters in the film not articulating and expressing outwardly their emotions, I struggled with how to use alternative methods that would allow those watching to understand what the characters were feeling. In the end I think the tone of *Scattered Night* hits the right balance – maintaining a feeling of insecurity generally across the film while refraining from any contrived manipulation, whether by the characters or events themselves.

SW: What did you learn from working with such young actors?

LJH: I actually had previous experience working with child and teenage actors. If nothing else, this taught me that maintaining children's concentration is an extremely difficult task. I knew that for *Scattered Night* we would have to consistently spend extensive periods of time with the child actors. As a result, I felt a great deal of pressure and anxiety. I tried to find out their thoughts and feelings towards the family in the film from them, and inject my own thoughts too. Even though I knew through the readings and rehearsals that the young actors were getting to grips with how the characters in the film moved, how they needed to talk, etc., to be honest I was nervous throughout. Then at one point, when

I asked them, “How are you going to act in this scene?”, and one of them responded, “I’m going to go with my heart”, I realised that there had been no need for me to worry – they were getting a sense of the characters through the script, and through listening to the other actors. I discovered that it was important for me to create an environment that would help them concentrate on the characters, and to constantly make them aware of the situations where a response was required from them. I didn’t really interfere other than to make them aware of what they shouldn’t do on the set, and to make some adjustments to the feel and tone of a given scene. I was really lucky to work with such talented actors, and thanks to them I learnt a great deal.

KS: This was my first time working with child actors. What I felt during the reading stage, was that rather than explaining the script in its entirety, they communicated emotions more effectively when we explained things to them as we went along. Without getting caught up in the details, we explained to them the basic emotions that are felt intuitively, and listened carefully to how the actors responded. Compared with my previous jobs, I didn’t worry too much about performance directing. Working on this film proved to be a valuable experience, as it taught me another way of communicating with both adult and child actors.

SW: Did you stick to your screenplay or improvise much, for example with the children’s dialogue?

LJH & KS: We can’t say that we stuck exactly to the script throughout, but we tend to follow the script. Particularly for the children’s parts, we remained more faithful. During the production stages, at first we tried it according to the script, then if there were any lines that the actors had trouble with, we’d change it to what felt more natural for them. There were more cases where we changed the adult actors’ lines than those of the child actors. On the set too, on the whole the only adjustments we made were to the script, and in terms of the performance structure and methods there were very few significant changes made.

SW: What was it about telling the story of a divorce from the perspective of a child that interested you?

LJH: When I began planning *Scattered Night*, ‘the break-up of a family’ formed the starting point in my mind, which eventually developed into ‘divorce’. However, divorce is not something I’ve ever been through, so it was difficult for me to imagine straight away how that might feel. However, regarding the experience of divorce from the perspective of the adults, I began to vaguely feel that it was like wearing a number of different masks. I felt that while weighing up their gains and losses, they became afraid of revealing their true intentions. The breaking apart of a family creates a feeling of hopelessness for both the adults and the children involved. However, I think that for the children, the feeling of hopelessness when their whole support system falls to pieces is something much more honest and instinctive. Their immediate thoughts are about which parent they’ll live with, all the while still in the habit of viewing their parents as ‘heroes’. What really moved me was the instinctive and honest nature of the children’s fear.

SW: Did you always envisage an open-ended film?

LJH: On an earlier version of the script, I wrote the events that took place after the brother and sister run away almost like an epilogue. Su-min lives with her father, Jin-ho with his mother, and so they only see each other sometimes. When they do see each other they

ask questions like “What’s been going on with you lately?” The two separate lives that the brother and sister have come to live are still left with the atmosphere of helplessness that first arose in the house before their parents divorced. The reason why the days after they ran away were left out of the film was that we decided that we had already sufficiently shown the shape and atmosphere of this period within the earlier parts of the film. Jin-ho lives with his mother, an English teacher, so most of the subject matter for their conversations centres on his studies and exams, while Su-min lives with her father, who yearns to take even half a step back from his responsibilities, but the two sometimes have dinner together. While planning the final scene, I thought in detail about whether the parents’ anxious searching for their children would bring hope or despair to the siblings. In the end, it was both. They suffer because of their relationship with their family, but it is because this relationship exists that they are able to find a way to get through. It’s a relationship that’s hard to break off, and one that leaves them powerless. This was the feeling that I wanted to come across at the very end.

KS: I tend to prefer an open ending. Rather than providing a decisive answer at the end, I think it’s better to let each individual take away their own meaning. It might not be the same conclusion as I’ve drawn, and may differ from what other audience members have taken from the film. Everyone has lived their own lives, and so the meaning taken away from the film is different for each person; thus I prefer to finish with something open-ended. On the one-hand the plot of *Scattered Night* is uncomplicated, and the flow of the film throughout follows the mindset of the children. Thus, over and above the importance of the events that unfold towards the end were the emotions of each of the characters, visible throughout the entirety of the film. As Director Lee insinuated above, we both believed that anyone watching the film would have predicted the same ending. So this is why we felt it best to, somewhat boldly, omit what happens afterwards entirely.

SW: This (impressively!) was your graduation feature. What are your future plans and will you continue to work as a team or do you wish to do different things?

LJH: I really wanted to make a good film. Through the film I wanted to express my individuality, as well as life’s contradictions, and the complications of life that cannot be explained in words. I really hope that the story I’m currently in the process of writing will be something that people can relate to, and is also meaningful. I worked with Director Kim for my graduation film, but I feel that by my next film, I will have reached the stage where I need to be independent. However, we can of course ask each other for help as and when we need it.

KS: I want to continue making films, without shying away from any particular technique or format. No matter what happens, the starting point for my own films will always be myself, and so rather than something really ambitious, I’m more interested in telling stories of events that take place during the day-to-day. I’d like to make my next film after I’ve had a bit more time to prepare. On the one hand, I learnt a great deal while working together with Director Lee, but there’s so much more I need to learn. It’s true that I’m anxious about working on my own, but I think the time has come for me to make a film from my own strength. As Director Lee said, we can help each other out whenever it’s needed.

SPECIAL FOCUS:

A CENTURY OF KOREAN CINEMA

INTRODUCTION

2019 marks the 100th anniversary of Korean cinema, a journey which began with the kino-drama (a blend of live theatre and film) *Righteous Revenge* in 1919. We began our celebration in February this year when the British Film Institute and Korean Cultural Centre UK hosted, with the support of the Korean Film Archive, a retrospective of the earliest surviving films entitled 'Early Korean Cinema: Lost Films from the Japanese Colonial Period'. The programme opened with the oldest remaining silent film *Crossroads of Youth* (1934) featuring a brilliant *byun-sa* (live narrator) performance directed by Kim Tae-yong, and concluded with *Hurrah! For Freedom* (1946) made in the year after liberation. All of these films were thought lost until 1998, when the Korean Film Archive began to discover surviving prints in film archives mainly outside the country - such as the China Film Archive and Gosfilmofond of Russia. As a result, a handful of feature films from the era have been rediscovered and preserved as of 2019.

Our special focus for this year's festival 'A Century of Korean Cinema', co-programmed with the Korean Film Archive, and supported by Il Cinema Ritrovato, picks up where we left off in February. We begin in 1949 with *A Hometown of the Heart*, a beautifully crafted film made in the period between liberation and the start of the Korean War in 1950. For this strand, we decided to limit ourselves to the twentieth century for the simple reason that Korean cinema has received far greater worldwide exposure since 2000, with many of the most important films having already been presented in the UK. During the late 1990s the Korean film industry began to boom and gained worldwide recognition at international film festivals. Our own festival always aspires to showcase the works that haven't yet had an opportunity to be seen by audiences in the

UK, and to ensure these films receive the recognition they deserve. This principle also applies to programming for our special focus films, and as such we prioritised important works that have never been shown before in the UK, or at least not for some time.

In addition, the four previous editions of the LKFF featured mini-retrospectives of films under our Classics strand from the 1960s to the 1990s. They focused on four well-known directors: Chung Chang-wha, Lee Jang-ho, Bae Chang-ho and Lee Myung-se. For this reason we have decided to exclude their works from this year's special focus, with the notable exception of Lee Jang-ho's *The Man with Three Coffins* (1987).

Still, from the thousands of films made over half a century, we have selected just twenty three. They cannot really convey anything like the full range of what filmmakers and actors actually achieved by way of entertainment, artistic expression and socio-political commentary. We can at least suggest that all have won loyal audiences, often impressed the most critical of critics, provoked laughter, heartache, and thoughtful reflection concerning the many changes the people of South Korea have experienced.

WAR, INTIMATE ENEMIES, COLLATERAL DAMAGE

It is no surprise that one topic addressed in a number of these films is the Korean War. The second half of the last century began with a devastating conflict which tore through the peninsula, destroying towns and villages and hundreds of thousands of lives. By the 1960s the combat war film had become established

in South Korea as a significant genre. Small groups of soldiers, sailors or pilots fought North Korean troops or local guerrilla fighters. The enemy were usually depicted as almost demonic forces of cruelty and destruction. The real focus was on the comradeship and courage of our boys in battle or even their larking about on leave. The villainous enemy provided a key foil for action and pyrotechnics (modest in this era), and satisfied the anti-communism of official ideology. We have chosen two films which go against the grain of such genre expectations, and others where the interest is in the long-lasting collateral human damage of war.

Piagol was made not long after the last surviving partisans had been hunted down in the Jiri Mountain region. A high-ranking police official had contributed diaries and letters from dead or captured partisans for the script. Nonetheless, censors and right-wing critics were unhappy: we never see our heroic soldiers and policemen, just the scruffy band of outlaws they chase about the mountains; we see a certain number of them acting in an ordinary manner, reflecting on their fate and suffering, not operating like inhuman machines. Once it was finally cleared for release, *Piagol* was successful. But the stir it caused, followed by the increasingly systematic censorship of the long years of Park Chung-hee's virulent anti-communism, meant that filmmakers generally would keep their cinematic partisans thoroughly nasty.

That is until 1990 and the courageous director Chung Ji-young. Chung, too, had a human document written by a surviving partisan as the basis of his scenario for *North Korean Partisan in South Korea*. He made from it an epic film. There is one particularly powerful scene which has nothing to do with guns or bombs. The young partisans, men and women, are naked, bathing in a cascading mountain stream when their leader appears in the foreground. They cheer, exalting in their sense of joy and freedom, perhaps in their own beauty. This is the promised land of revolution, and we know it is doomed. It is a scene which would have a traditional red-basher spitting bricks.

Beyond battlefields or partisan mountain hideouts, filmmakers followed their writer contemporaries in contemplating the ways the war's destruction and dislocation had affected families and individuals who had survived the carnage. Refugees from North Korea had flocked south of the border from 1945; with the outbreak of war in the summer of 1950, many more arrived. Each of the members of the refugee family in *Aimless Bullet* (1961) have been harmed by the war. The grandmother, bed-ridden and delusional, cries out for them to keep running; the demobbed son, rootless, drifts into crime; the daughter, rejected by a boyfriend maimed in the fighting, becomes a sex worker; the mother dies in childbirth for want of proper health care; the father crumples slowly under the weight of all this collateral damage. Just as poor are the refugee families in *Bloodline* (1963), but they maintain a vestige of community and mutual aid, and an earthy sense of humour: the adults or at least their children will find a way to live in that big noisy city down below their shanty town and to play their part in the project of rebuilding the country.

Unhealed wounds from the Korean war resurface in Shin Sang-ok's 1958 masterpiece *The Flower in Hell*. In comparison to *Aimless Bullet* and *Bloodline*, it follows the conventions of genre film, but is unprecedented in its depiction of the total devastation of working-class Korean people who are pushed to the edge economically, and on the periphery of America's military and material presence in post-war Seoul. Sonya, our heroine, is a sex worker whose main clients are US soldiers; she consumes western products and adopts their language and 'modern' manners, and yet her predicament embodies the wider human suffering of Korea's post-war trauma.

The tragedy in Lee Man-hee's starkly beautiful melodrama *Homebound* (1967) grows directly from the deep physical and psychological wounds afflicting the heroine's husband. An injury to the spine of this former officer has left him crippled, impotent and consumed with smouldering anger. He will drive his kind and loving wife to find affection elsewhere. Lee's melodrama achieves an intensity to rival

the Hollywood classics of Douglas Sirk. Yet the negative energy driving the tale has a historically specific rather than generally psychological origin.

Lee Chang-dong's *Peppermint Candy* (1999) extends the depiction of war trauma to later decades. The demon haunting protagonist Yong-ho was spawned not by the war but by army atrocities perpetrated during the suppression of the Gwangju Democratisation Movement in May of 1980. Told in reverse chronology, the film shows how the violence of May 1980 and the subsequent police-state methods of the Chun Doo-hwan regime turned a nice young man into a monster.

BUDDHISM AND SHAMANISM

Perhaps the greatest of the many Korean films centering on Buddhism is Im Kwon-taek's 1981 classic *Mandara*. It is a film that, unsurprisingly, has been screened in London several times in the past. For this programme we have chosen the lesser-known but no less captivating *A Hometown of the Heart* and *Why Has Bodhi-Dharma Left for the East?* (1989) The former was released in 1949, not long before the avalanche of war reached even quiet mountain temples such as the setting here. Religious faith and practice were no guarantees of safety. For instance, some of the quieter scenes of *Piagol* take place at a similar-looking temple in the Jiri mountains: one of the main partisan leaders had been gunned down there only a few years before.

A Hometown of the Heart is, it seems, the best of the films made between liberation and the war. We say seems, because many other films of the era, and most surviving prints of past decades, were destroyed by that war. The opening scenes, which follow the temple's gentle morning routine and introduce us to our small protagonist and other monks, have never been bettered for sheer visual beauty. The story of an abandoned boy and the impoverished mother who was forced to leave him at the temple could have been steeped

in pathos. Yet the way the narrative and photography weave together mother-love and reverence for the merciful bodhisattva Kwanseom lift the film above ordinary melodrama. When finally the boy runs off to Seoul on his impossible mission, is this just a child on a dusty road or a symbol of humankind searching for the way?

Why Has Bodhi-Dharma Left for the East?, completed at the end of the 1980s, was director Bae Yong-kyoon's obsession for most of the decade. Rather than using Buddhist locales or Buddhist monks as material for a conventional story, Bae has given the religion's practices and parables kinetic form. We don't simply watch a 'Buddhist' story, often we participate in unconventional ways of seeing, thinking and feeling, carried along by the power of the images and the magical soundtrack. And at the same time, in the subtle flashbacks concerning young monk Kibong's life down in the world of *saba* – the messy, clinging realm of our ordinary sorrows – Bae casts aside timelessness for a hard look at the material poverty still plaguing rural South Korea in that decade.

There are almost as many Korean films featuring shamans as there are showing Buddhist monks. In both historical dramas and films about contemporary life these *mudangs* (shamans) may seem to add little more than a bit of period detail or rustic colour. We have chosen two films where shamanistic beliefs and practices are more integral to the narrative and imagery. Kim Ki-young's two works *Goryeojang* (1963) and *leoh Island* (1977) blend shamanism with the director's private philosophy about human nature. *Goryeojang* is set in a primitive village which practices the mythical custom of abandoning one's parents in the mountains once they reach old age. Faced with extreme famine due to the unprecedented drought, villagers are dependent on the old traditional power – the shaman and her ancient divining tree. Kim confessed that the film was his attempt to manifest the 1960 April Revolution through allegory, in particular the arduous task of defeating long-established corrupt authority. In *leoh Island*, mysterious

happenings, strange customs, a mesmerising young woman and an eerie older shaman coalesce to leave the viewer adrift on a nightmarish voyage.

The Korean title of Lee Jang-ho's masterpiece *The Man with Three Coffins* (1987) translates more literally as 'There's no rest for the wanderer on the road'. Weariness and sorrow are constant companions of this wanderer who must bear his dead wife's ashes through a winter landscape. Lee's landscape is as chilly as Kim's island is warm and sun-bathed. Abrupt images of a shaman's robe or a jingle of her bells hint that for all its earthy realism, the East Coast setting may contain more than ordinary reality. This appears more and more likely as the protagonist seems to bring only death to several women he encounters on his impossible journey. Are they victims of some supernatural power? Has the pent-up suffering and sorrow of the dead wife – the force of *han* – been transmitted like some form of curse? The film stays deftly ambiguous. Director Lee has claimed that the final, powerful scene of a shaman's rite for the dead was something the crew and cast came upon by lucky coincidence on the day of the shooting. Yet it seems entirely the right ending. Perhaps some sympathetic old god of waters and mountains should have been listed in the credits.

POSTWAR TRANSFORMATIONS: WORK, IDENTITY, GENDER

South Korean society underwent profound changes from the postwar era through subsequent decades of authoritarian regimes. Directors and script-writers often had to negotiate a tricky course past cautious producers and cold-eyed censors, even up until the 1990s. We have seen above some of the painful changes to families and individuals caused by the aftermath of war. *Aimless Bullet* was made in the brief interregnum between the collapse of one government and the 1961 coup d'état led by Park Chung-hee. Park's censors objected to the film's bleak honesty and soon banned it.

The 1961 film *A Coachman* depicts the disappearance of a way of life, one that might stand in for many types of male jobs and trades imperilled by new socio-economic forces. Postwar Seoul was not going to have much more use for horses, carts or carterers. Kim Seung-ho plays the coachman: Kim was well-known and well-loved for his ability to embody the fate of male workers and would-be patriarchs struggling to make a living and maintain dignity amid bewildering changes. Several decades later in *The Age of Success* from 1988, one of the leading figures of the Korean New Wave, Jang Sun-woo, created a black comedy about consumer society, registering how much things had indeed changed: men's work that used to seem solid was vanishing into thin air and advertising hype.

Park Kwang-su's *A Single Spark* (1995), although made several years after Jang Sun-woo's film, registers how grievously the harsh industrial policies of the Park regime affected men and women forced to find work in the sweatshops of urban South Korea during the 1970s. It presents its social criticism with an unflinching realist vision, in contrast to the almost camp hyper-realistic humour of Jang, although both directors belong to the same generation of innovative and politically conscious filmmakers. The film's tragic protagonist Jeon Tae-il represents a world of working life and workers' resistance which may still be found within South Korea in, among other places, the lives of foreign migrant labourers.

It is, however, the transformations of women's lives since the 1950s that have most occupied the imaginations of many filmmakers. Im Kwon-taek's *Ticket* (1986) is a story about ordinary small port town sex-workers, which, thanks to star Kim Ji-mi, a strong script and the other talented actresses, becomes a study in dignity and vitality against all odds.

More positive changes in education and careers for women are portrayed in Hong Eun-won's *A Woman Judge* (1962). A very determined young woman, Heo Jin-suk, sets her sights on qualifying as a judge. Her father

and other older men she encounters seem more supportive than her own mother. She does end up on the bench but an unwise marriage undermines her efforts to succeed. Her husband is, it turns out, a complete bastard. To add to her woes, she must live with constant sniping from mother-in-law and sister-in-law. She eventually steps down from her much-loved position and, in a melodramatic plot twist, acts as barrister for her until-then awful mother-in-law. Her final bravura appeal to the judges at least allows her to show us the keen intelligence which her new family was ready to smother.

Director Hong Eun-won was one of only three women directors during the golden age of South Korean cinema. This is the only surviving film of the three she made after working as scriptwriter and assistant director. Hong wanted to promote greater equality for Korean women: this is obvious from the overall storyline and certain rather preachy scenes. Yet it was her special insight that one powerful source of opposition to greater independence might come from conservative women more consciously invested in the values and structures of patriarchy, less consciously jealous of a young woman claiming a life they could never attain.

Park Chul-soo's *A Pillar of Mist* (1986) is only one of a number of films he made which focused on modern women's lives and relationships. His protagonist has simpler aims than Heo Jin-suk: to have an ordinary career, a husband chosen by her, not her family, and eventually a child. Yet she too is almost ground down by pressures Jin-suk would recognise.

THE CONTRARY 1990s

After a decade of pro-democracy struggles, Korea finally elected Kim Young-sam in 1993, the first civilian president in over 30 years. This was welcomed as the beginning of a new political era as Kim had been part of the resistance against the authoritarian regimes of Park Chung-hee and Chun Doo-hwan.

However, despite Kim's attempt to reform the government and economy, his administration was beset by large-scale tragic incidents, notably the Seongsu Bridge collapse in 1994 and Sampoong Department Store collapse in 1995. These were the result of a combination of greed and negligence inherent in the rapid development the country underwent during the 1970s and '80s. Kim's successor, Kim Dae-jung was seen as an even more progressive figure, yet his presidency suffered badly when hit by the 1997 financial crisis, and the country was forced to open its economy further to the neo-liberal globalised structures administered by the IMF, to which it has been beholden ever since.

Many of the films made during the 1990s which feature in our programme reflect the changing socio-political situation of Korea. Since the late 1980s Korean New Wave directors made socially committed films which sought to offer realistic portrayals of the difficult lives of ordinary Koreans during the authoritarian regime and its immediate aftermath. During the 1990s, filmmakers began to tackle a different set of questions, turning their attention to a more diffuse sense of malaise engendered in Korea by late-stage capitalism.

Hong Sangsoo's *The Day a Pig Fell Into a Well* (1996) is a bleak take on this time in Korea. Considered a milestone in the history of Korean cinema, the film is composed of a series of short episodes centred around two women and two men: Hyoseop, a novelist who's never been published; Minjae, who works at a cinema and has a crush on Hyoseop; Bokyong who has an affair with Hyoseop; and her compulsive husband Dongwoo. Everything you see in this film is familiar, with its backdrop of the tacky and messy spaces of modern Seoul. However, because of Hong's ability to capture and expose overlooked lives, this film twists the humdrum everyday into something unfamiliar. We witness the apparent banality of each character's life contrasted with their conflicting and hypocritical inner worlds.

The Contact (1997) was directed by Jang Younhyun, who cut his teeth making socially-committed films as part of Jangsangotmae film collective (presented as part of our Documentary strand this year). The film may initially seem like a typical melodrama yet beneath the surface lies a work of realist cinema, one that grasps the sensibilities of ordinary young Koreans. The film opens with a long take of a rainy summer day, where people are emerging from the Piccadilly Cinema in the centre of Seoul. Shifting to a night time scene, we hear a radio DJ's voice saying: "We come across some problems in the midst of our mundane daily lives. When that moment happens, we begin to think about something fundamental. That's the true image of us carrying on with our 'modern life'". Made at the moment when pagers and instant messaging began to enter into people's lives, the film finds its protagonists living comfortable lives, in an economic and political sense, but struggling to overcome their solitude and isolation. It poses the question of whether these new instant forms of communication will break down, or perhaps increase, that sense of loneliness.

The debut feature by the doyenne of South Korea's women directors, Lim Soon-rye, *Three Friends* (1996) is a sharp, humanist portraiture of youth on the cusp of adulthood. How the three young men deal with their unpromising future perspectives is captured in a series of mundane locations, from a neighbourhood video rental store or family restaurant to a backstreet beauty parlour. The film never loses its sense of humour or basic human warmth, yet the uncertainty that these young men face in their faltering transition to the adult world echoes the plight of many young people today, more than two decades on from the film's release.

This programme wouldn't have been possible without the generous support of the Korean Film Archive.

Hyun Jin Cho & Mark Morris

LETTER FROM BOLOGNA IL CINEMA RITROVATO

"There is a grave and learned air about the city, and a pleasant gloom upon it," wrote Charles Dickens of the city of Bologna, "that would leave [a] distinct and separate impression in the mind, among a crowd of cities." Grave and learned? Maybe. Gloom? Never. Or shall we say Mr Dickens didn't get there in time for Il Cinema Ritrovato's evening screening in Piazza Maggiore? He would have loved Luis Buñuel's *Los Olvidados* (1950) which was seen this year by some 4,000 viewers.

Il Cinema Ritrovato, in Bologna, is a festival of discoveries and rediscoveries, restorations and revivals, retrospectives and repertory tributes. Thirty-three years of age, it has become a global gathering point for cinephiles, film historians, scholars and film archivists. This year, as one of the major strands of the festival, we had the pleasure of focusing on South Korean cinema of the '60s, a period in which modernist ideas combined with artistic rigour, to create some of the most dazzling works and lay the foundations for all the great things to come in South Korean cinema.

We at Il Cinema Ritrovato love film festivals of all sizes and purposes, and it was a great honour to be able to collaborate with the London Korean Film Festival and the Korean Film Archive on a seven-film retrospective titled 'Under the Skies of Seoul: The Golden Age of South Korean Cinema'.

The Bologna retrospective was an enormous success. Almost every single screening was packed; the enthusiasts who couldn't find a seat occupied the aisles, watching the whole film while standing or sitting on the floor. In the middle of a European heatwave, which hit Bologna hardest, that was both a test of endurance and a sign of the greatness of the films shown.

Great films aside, there was also a rare opportunity to meet one of the masters of Korean cinema, and the director of over a hundred features, in person: Kim Soo-yong introduced the screenings of two of his classics, *Bloodline* (1963) and *Mist* (1967). The sharply dressed maestro, now in his early nineties, amazed the festival audience with his candid remarks, lucidity and wit.

Starting from Korean cinema's centenary celebrations and retrospective in London in early 2019, to the Palme d'Or at the 2019 Cannes Film Festival for *Parasite* (a film which owes a great deal to the key works of '60s Korean cinema, a fact the director acknowledged in his Cannes press conference) and the programme in Bologna, this has been a great year of wonderful encounters with one of Asia's richest film cultures. It was a pleasure to screen these seven South Korean films at Il Cinema Ritrovato in collaboration with the London Korean Film Festival, and now we are delighted that four of the titles are included in the 14th edition of LKFF.

I can imagine Mr Dickens being not only impressed with these Korean films' portrayal of class conflict, poverty and the difficulty of trying to make a living in the big city, but also admiring the way they give a universal appeal to a unique, national experience.

Ehsan Khoshbakht
(Co-director, Il Cinema Ritrovato)



A HOMETOWN OF THE HEART 마음의 고향

FRI 8 NOV 20:00

Close-up Film Centre

DIRECTOR: YUN YONG-GYU
WRITER: GWAK IL-BYEONG
PRODUCER: LEE GANG-SU
CAST: BYUN KI-JONG, YU MIN, YEO HEON-YONG,
CHOI EUN-HEE
PRODUCTION COMPANY: DONG SEO FILMS
RIGHTS HOLDER: KOREAN FILM ARCHIVE
DRAMA / 1949 / 76 MIN / CERT. U / B&W / 35MM

A boy lives as an orphan-acolyte in a peaceful mountain temple. Unbeknownst to him, his impoverished mother comes to catch just a glimpse of him, then returns to the city. A wealthy young widow almost adopts him, but the plan comes to nothing. Undaunted, he heads down the road to find his mother, against all odds, somewhere in the middle of Seoul.

A Hometown of the Heart had been a successful play before this beautiful film version brought it to a wider public. Korean mother-worship is nicely blended with reverence for the maternal Bodhisattva Kwanseeom. The visual lyricism and innocence of this tale seem all the more fragile when you consider that within some five months the country would be convulsed by war. Ironically, or just sadly, director Yun Yong-gyu - who was forced to leave for North Korea when Seoul was invaded, went on to make some of the first Korean War films in the North. (MM)



PIAGOL 피아골

SAT 9 NOV 20:00

Close-up Film Centre

DIRECTOR: LEE KANG-CHEON
WRITER: KIM JONG-HWAN
PRODUCER: KIM BYEONG-GI
CAST: NOH GYEONG-HUI, LEE YEA-CHUN, KIM JIN-KYU,
HEO CHANG-KANG
PRODUCTION COMPANY: BAEK HO PRODUCTION
RIGHTS HOLDER: KOREAN FILM ARCHIVE
DRAMA, WAR / 1955 / 110 MIN / CERT. U / B&W / DCP /
ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
THE SON OF THE GENERAL (1968)
THE LONG NAKDONG RIVER (1963)
THE COUNTRY LEFT BEHIND (1962)
HEARTLESSNESS (1962)
A LOVE HISTORY (1960)
LIFE (1958)
BEAT BACK (1956)
AN IDIOT ADADA (1956)
ARIRANG (1954)

A band of 'red' partisans runs up a mountain gorge under fire. We the spectators enter with them into Piagol - Pia Valley - at full speed, deep into the Jiri mountains. Their numbers will soon be reduced to a handful: captain Agari ('big mouth'), his second-in-command Cheol-su, a few male adults, two women and a boy. This micro-society of revolution will gradually consume itself.

Piagol was one of only 15 films released in 1955. Hindsight suggests this year as the beginning of a Golden Age, at least a remarkable decade and a half, for film in South Korea. While the best-known products of the post-Korean War cinema would be predominantly melodramas and/or period films, *Piagol* attempted something more challenging: a historically informed, though still anti-communist, representation of leftist partisan fighters left stranded in the South after the main phase of the war ended in stalemate and the Armistice of July 1953 confirmed the bloody status quo. (MM)



THE FLOWER IN HELL 지옥화

SAT 9 NOV 15:30
RIO CINEMA

MON 18 NOV 18:00
WATERSHED, BRISTOL

DIRECTOR: SHIN SANG-OK
WRITER: LEE JEONG-SEON
PRODUCER: SHIN SANG-OK
CAST: CHOI EUN-HEE, KIM HAK, JO HAE-WON, GANG SEON-HUI
PRODUCTION COMPANY: SEOUL FILMS CO., LTD
RIGHTS HOLDER: KOREAN FILM ARCHIVE
DRAMA, ROMANCE, CRIME / 1958 / 86 MIN / CERT. 15 / B&W / 35MM

SELECTED FILMOGRAPHY
A WINTER STORY (2004)
VANISHED (1994)
THE HERO OF NO RETURN (1984)
A WOMAN WITH HALF SOUL (1971)
THE RED SCARF (1964)
BOUND BY CHASTITY RULE (1962)
EVERGREEN TREE (1961)
SEONG CHUN-HYANG (1961)
MOTHER AND A GUEST (1961)
PRINCE YEONSAN (1961)
ROMANTIC PAPA (1960)

Dong-shik, an innocent young man from the countryside, arrives in Seoul in search of his brother. Amongst the busy streets, markets and American army bases of the post-war city, Dong-shik eventually finds that his brother Young-shik has become a small-time criminal romantically involved with Sonya, a sex worker. Dong-shik tries to convince him to return to their hometown together, but they soon find themselves embroiled in an unexpected love triangle. Few Korean films of this era featured female characters as audacious and formidable in the face of adversity as Sonya, wonderfully brought to life by Choi Eun-hee.

Shin Sang-ok had a prolific career, with more than 100 producer and 70 director credits to his name, earning him the nickname 'The Prince of South Korean Cinema'. His 1958 classic *The Flower In Hell* thrilled audiences with its bold aesthetics, its mixing of genres, and its incorporation of documentary footage. Throughout the film, Shin draws attention to the relationships that working class Koreans had with US soldiers, refusing to shy away from the dark side of 1950s Korean society. (HJC)



A COACHMAN 마부

TUE 12 NOV 18:45
PICTUREHOUSE CENTRAL

DIRECTOR: KANG DAE-JIN
WRITER: LIM HEE-JAE
PRODUCER: LEE HWA-RYONG
CAST: KIM SEUNG-HO, SHIN YOUNG-KYUN, HWANG JUNG-SEUN, JO MI-RYEONG
PRODUCTION COMPANY: HWA SEONG FILMS CO., LTD
RIGHTS HOLDER: KOREAN FILM ARCHIVE
DRAMA / 1961 / 99 MIN / CERT. 18 / B&W / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
ROAD TO PEACE (1984)
MADAM FREEDOM (1969)
LOVE (1968)
THE STEPMOTHER (1963)
FISHERMEN (1961)
MR. PARK (1960)
BEFORE SUNSET (1960)
LIKE FATHER, LIKE SON (1959)

From the moment of its release in 1961, *A Coachman* became a milestone in Korean cinema, the first film from the country to win a major award at an international film festival – Berlin's Silver Bear Extraordinary Jury Prize. Even without these accolades the film would be a landmark, an apparently simple story of endless nuance and panoramic breadth.

The coachman of the title is an elderly patriarch lodged with his adult children while eking out the remains of a living at the reins of a horse-drawn cart. Amid the frantic modernisation of postwar Korea, the buzz of cars surrounds him and makes clear his future – but his real heartache is the fate of his family, trapped by their working-class origins in a society built on status and nepotism (his youngest daughter resorts to imposture as a member of the upper orders). Centred on a glorious performance from Kim Seung-ho, *A Coachman* is a masterwork of class dynamics and family life, unsentimental but brimming with warmth. (DL)



AIMLESS BULLET

오발탄

WED 13 NOV 18:30
PICTUREHOUSE CENTRAL

MON 18 NOV 20:20
FILMHOUSE, EDINBURGH

TUE 19 NOV 18:20
QUEEN'S FILM THEATRE, BELFAST

SAT 23 NOV 13:15
HOME, MANCHESTER

DIRECTOR: YU HYUN-MOK
WRITER: LEE JONG-GI, LEE I-RYEONG
PRODUCER: KIM SEONG-CHUN
CAST: KIM JIN-KYU, CHOI MOO-RYONG, SEO AE-JA, KIM HYE-JEONG
PRODUCTION COMPANY: DAEHAN FILMS CO., LTD
RIGHTS HOLDER: KOREAN FILM ARCHIVE
DRAMA / 1961 / 112 MIN / CERT. 18 / B&W / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
RAINY DAYS (1979)
THE EMPTY DREAM (1965)
THE DAUGHTERS OF KIM'S PHARMACY (1963)

Aimless Bullet is Yu Hyun-mok's most exemplary work and a key piece of Korean realist cinema. The film captures the collective anxiety of post-war Korea through clerk Cheol-ho and his family. A commercial failure upon its initial release, it was soon banned by the military government, finally receiving its due recognition when presented at the San Francisco International Film Festival in 1963. Since then, the film has gained legendary status in Korea as a classic awaiting rediscovery.

Cheol-ho and his family are trapped in the prison of a powerful, unyielding social structure. He is a tortured soul and often ends up wandering around the streets of Seoul late at night. We witness him singing the popular ballad *Sa-ui Chan-mi* (Praise of Death) to himself and this epitomises the feeling of self-hatred and hopelessness that has been central to Korean society since the Japanese occupation instituted a culture of domination and exploitation. *Aimless Bullet* is not simply an anti-war film; rather it extends to the wider context of human existence in all its chaotic glory. (KHK)



A WOMAN JUDGE

여판사

SUN 10 NOV 20:00
CLOSE-UP FILM CENTRE

DIRECTOR: HONG EUN-WON
WRITER: CHU SIK
PRODUCER: CHA TAE-JIN
CAST: MOON JUNG-SUK, KIM SEUNG-HO, YU GYE-SEON, UM AING-RAN
PRODUCTION COMPANY: KEUK DONG ENTERTAINMENT
RIGHTS HOLDER: KOREAN FILM ARCHIVE
DRAMA / 1962 / 86 MIN / CERT. 12 / B&W / DCP / ORIGINAL FORMAT: 16MM

FILMOGRAPHY
WHAT MISUNDERSTANDING LEFT BEHIND (1966)
THE SINGLE MOM (1964)

"I will defend her to the end!" Heo Jin-suk, the titular protagonist of Hong Eun-won's first film – and only the second Korean feature by a woman director – is defending her mother-in-law who has confessed to murder, but she could be speaking for all women's rights. A model student from a modest background, Jin-suk defies familial and social barriers to become a judge, but succumbs to pressure to marry the handsome and wealthy Kwon Gyu-sik, although it's really his father (and boss) who is keen on her. Into this modern comedy of manners comes first melodrama, as Gyu-sik falls for his secretary Miss Oh; then tragedy and tension, when a family member is poisoned. The investigation is intricately crafted in conflicting flashbacks, and the trial beautifully staged, as Jin-suk switches from the judge's seat to mount her defence, save her family, and prove that honest, hard-working women can have it all in this almost-lost and lovingly-restored Golden Age drama. (SM)



BLOODLINE

혈맥

SUN 3 NOV 14:00
REGENT STREET CINEMA

Q&A with Director Kim Soo-yong

DIRECTOR: KIM SOO-YONG
WRITER: LIM HEE-JAE
PRODUCER: BAEK WAN
CAST: KIM SEUNG-HO, HWANG JUNG-SEUN, SHIN SEONG-IL, KIM JI-MEE
PRODUCTION COMPANY: HAN YANG FILMS CO., LTD
RIGHTS HOLDER: HANYANG FOUNDATION
DRAMA / 1963 / 83 MIN / CERT. 18 / B&W / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
JUNG-KWANG'S NONSENSE (1986)
THE MAIDEN WHO WENT TO THE CITY (1981)
NIGHT JOURNEY (1977)
A SPLENDID OUTING (1977)
THE EARTH (1974)
BURNING MOUNTAIN (1967)
MIST (1967)
CHILDREN IN THE FIRING RANGE (1967)
AFFECTION (1966)
SORROW EVEN UP IN HEAVEN (1965)
A RETURNED MAN (1960)
A HENPECKED HUSBAND (1958)

Bloodline is set in a divided Korea and unfolds in Seoul's *Haebangchon* district, where many of those displaced from North Korea have settled. The film follows an indigent widower (Kim Seong-ho) who gets by working as a housing agent, and his son (Shin Seong-il), who uses every trick in the book to earn some extra cash. Living next to them is the breadwinner (Shin Young-kyun) of a family of four, who, though his job as a litter picker barely gives him enough to live on, must support his ailing wife, elderly mother and disabled daughter.

Kim Soo-yong provides a realistic representation of the struggles faced by the people living in this poor shanty town, yet the film doesn't paint the lives of these workers from an ideological standpoint, but rather from a humanist perspective. Kim's directorial sensibility makes itself felt in many different ways. Each character has a distinct role and personality, while there are also several intriguingly theatrical moments. Furthermore, Kim employs a strongly anti-heroic approach, refraining from relying too much on any one particular character. (JWK)



GORYEOJANG

고려장

TUE 5 NOV 18:15
ICA

DIRECTOR: KIM KI-YOUNG
WRITER: KIM KI-YOUNG
PRODUCER: KIM KI-YOUNG
CAST: KIM JIN-KYU, JU JEUNG-RYU, KIM BO-AE, KIM DONG-WON
PRODUCTION COMPANY: KOREAN ARTS FILM CO., LTD
RIGHTS HOLDER: KIM DONG-WON
PERIOD DRAMA / 1963 / 87 MIN / CERT. 18 / B&W / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
CARNIVOROUS ANIMAL (1984)
A WOMAN AFTER A KILLER BUTTERFLY (1978)
PROMISES (1975)
INSECT WOMAN (1972)
WOMAN OF FIRE (1971)
LEN'S SONATA (1969)
THE SEA KNOWS (1961)
THE HOUSEMAID (1960)
YANG SAN PROVINCE (1955)

Goryeojang is a term used to describe the mythical custom of abandoning one's parents in the mountains once they reach old age. Kim Ki-young's 1963 film of the same name is set in a famine-ravaged village that practises this custom; the film explores a variety of characters and their struggle for survival. The central character of the film is Gu-ryeong. Permanently injured as the result of a childhood accident, he endures ceaseless insults and ostracism. This makes for uncomfortable viewing for a contemporary audience, yet Kim does not shy away from the brutal and grotesque side of human nature, embracing it with typical black humour.

In celebration of the centenary of Kim Ki-young's birth, we present a newly restored version of the film. Unfortunately, only the sound survives from the third and sixth reels. However, the original screenplay has been utilised to provide a textual description. Despite its regrettable incompleteness, *Goryeojang* stands as a prime example of Kim Ki-young's unique and bold filmmaking. (HJC)



THE DEVIL'S STAIRWAY

마의 계단

WED 13 NOV 21:20
PICTUREHOUSE CENTRAL

SAT 23 NOV 15:15
FILMHOUSE, EDINBURGH

DIRECTOR: LEE MAN-HEE
WRITER: LEE JONG-TAEK
PRODUCER: U GI-DONG
CAST: KIM JIN-KYU, MOON JUNG-SUK, BANG SEONG-JA, JEONG AE-RAN
PRODUCTION COMPANY: SE KI CORPORATION
RIGHTS HOLDER: SE KI CORPORATION
DRAMA, MYSTERY, THRILLER / 1964 / 110 MIN / CERT. 18 / B&W / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
THE ROAD TO SAMPO (1975)
BREAK UP THE CHAIN (1971)
LIFE (1969)
A HERO WITHOUT A SERIAL NUMBER (1966)
FULL AUTUMN (1966)
HEILONG RIVER (1965)
BLACK HAIR (1964)
THE MARINES WHO NEVER RETURNED (1963)
CALL 112 (1962)
KALEIDOSCOPE (1961)

Young Dr Hyeon has, it seems, everything going for him. A good position at a private hospital, the attentions of the daughter of that institution's owner, a sexual liaison with an attractive nurse. Marriage to the boss' daughter would open the way to his eventual succession to the directorship of the whole place. Then the nurse discovers she is pregnant. Trying to keep his suddenly fragile hopes alive, Dr Hyeon resorts to drastic measures. He will be haunted and hunted down by the consequences.

Kim Ki-young showed in *The Housemaid* (1960) that in the hands of a master of suspense a stairway could take on a malevolent life of its own. Lee Man-hee's atmospheric noir has two. Kim Jin-kyu often played sober, middle-class professionals, men born to wear suits. In this psycho-thriller the respectability of his Dr Hyeon will be peeled away from him layer by painful layer. (MM)



HOMEBOUND

귀로

SAT 2 NOV 19:30
REGENT STREET CINEMA

DIRECTOR: LEE MAN-HEE
WRITER: BAEK GYEOL
PRODUCER: U GI-DONG
CAST: KIM JIN-KYU, MOON JUNG-SUK, KIM CHUNG-CHUL, LEE YONG
PRODUCTION COMPANY: SE KI CORPORATION
RIGHTS HOLDER: SE KI CORPORATION
DRAMA / 1967 / 91 MIN / CERT. 18 / B&W / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
THE ROAD TO SAMPO (1975)
THE WILD FLOWERS IN THE BATTLE FIELD (1974)
BREAK UP THE CHAIN (1971)
LIFE (1969)
THE STARTING POINT (1967)
A HERO WITHOUT A SERIAL NUMBER (1966)
FULL AUTUMN (1966)
A WATER MILL (1966)
HEILONG RIVER (1965)
BLACK HAIR (1964)
THE MARINES WHO NEVER RETURNED (1963)
CALL 112 (1962)
KALEIDOSCOPE (1961)

Homebound (1967), alongside *Full Autumn* (1966) and *A Day Off* (1968), is known as one of Lee Man-hee's masterpieces of melodrama. Lee is known for being a director who does not use the spaces in his films as mere locations, but instead as devices to portray the psychological state of his characters, or to communicate awareness of the film's overall theme. Lee contrasts the silence, broken simply by the sound of footsteps on the stairs at the two-story mansion in Incheon, and the streets of the city of Seoul overflowing with the sounds of people and car horns. He uses this to effectively depict Ji-yeon both as a wife responding to societal expectations, and as an agent of desire. Through the character of Ji-yeon, who, no matter where she is cannot remain silent, the film uses its visual beauty to recreate the disorder and uneasiness inherent for this woman making the transition from traditional to modern society. (MHJ)



A DAY OFF

휴일

SAT 2 NOV 14:00
REGENT STREET CINEMA

SUN 24 NOV 15:30
HOME MANCHESTER

DIRECTOR: LEE MAN-HEE
WRITER: BAEK GYEOL
PRODUCER: HONG UI-SEON
CAST: SHIN SEONG-IL, JI YUN-SEONG, KIM SEONG-OK,
KIM SUN-CHEOL
PRODUCTION COMPANY: DAEHAN ASSOCIATION FILM CO., LTD
RIGHTS HOLDER: DAEHAN ASSOCIATION FILM CO., LTD
DRAMA / 1968 / 74 MIN / CERT. 15 / B&W / DCP /
ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
THE ROAD TO SAMPO (1975)
BREAK UP THE CHAIN (1971)
LIFE (1969)
A HERO WITHOUT A SERIAL NUMBER (1966)
FULL AUTUMN (1966)
HEILONG RIVER (1965)
BLACK HAIR (1964)
THE MARINES WHO NEVER RETURNED (1963)
CALL 112 (1962)
KALEIDOSCOPE (1961)

Seoul. Winter. Sunday. One fairly dodgy-looking young man, one pregnant young woman, and a pack of cigarettes. From this raw material Lee Man-hee, the most imaginative and visually inventive director of Korea's 1960s and 70s, made a black-and-white masterpiece. In *A Day Off* he was able to blend lessons learnt from Italian neo-realism with his particular tragic vision of melodrama, one displayed eloquently in earlier films such as *Full Autumn* (1966) and *Homebound* (1967).

Our young couple meet in wind-blown parks up on *Namsan*, the great hill south of the city. Down below is Myeongdong neighbourhood - overshadowed by the spire of a grand Cathedral, indifferent to the little lives of the inhabitants.

Back in 1968, the government censors hated the film and its too-realistic vision of life in the nation's capital. They demanded changes; Lee and colleagues risked their necks by refusing. So the film was not even listed on his official filmography and shelved until its lucky rediscovery by the Korean Film Archive in 2005. (MM)



IEOH ISLAND

이어도

TUE 12 NOV 18:15
ICA

DIRECTOR: KIM KI-YOUNG
WRITER: HA YU-SANG
PRODUCER: LEE WOO-SUK
CAST: LEE HWA-SI, KIM CHUNG-CHUL, PARK JUNG-JA,
PARK AM
PRODUCTION COMPANY: DONG A EXPORTS CO., LTD
RIGHTS HOLDER: DONG A EXPORTS CO., LTD
DRAMA / 1977 / 111 MIN / CERT. 18 / COLOUR / DCP /
ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
CARNIVOROUS ANIMAL (1984)
A WOMAN AFTER A KILLER BUTTERFLY (1978)
PROMISES (1975)
INSECT WOMAN (1972)
WOMAN OF FIRE (1971)
THE SEA KNOWS (1961)
THE HOUSEMAID (1960)
YANG SAN PROVINCE (1955)

This is an extinction rebellion! *Ieoh Island*, Kim Ki-young's third film with his young star Lee Hwa-si, is justly hailed as the most bizarre Korean film of all time, for its shamanic necrophilia, foggy island of women divers and cursed men, flashbacks-within-flashbacks, and lots of dead fish. Kim's trademark horror combines his psychosexual drama with a parable of pollution that could not feel more timely.

Travel agent Hyun Sun-woo finds himself on *Parang* Island, where the men are cursed to die when their son is born. He is looking to clear his name of the murder of journalist Cheon Nam-suk, on a press trip to the mythical Ieoh Island said to beckon dead sailors. Sun-woo interviews Nam-suk's lovers, one of whom is his own childhood love Min-ja, sworn to bear his son. Like Sun-woo, viewers get relentlessly drawn into the unique and intense island culture, following the red thread of shamanism through the film's moody blues and greys to the unerring eco-logic of the film's legendary, still-shocking climax. (SM)



A PILLAR OF MIST

안개기둥

SUN 3 NOV 15:30
RIO CINEMA

DIRECTOR: PARK CHUL-SOO
WRITER: KIM SANG-SU
PRODUCER: HWANG GI-SEONG
CAST: CHOI MYOUNG-GIL, LEE YOUNG-HA, PARK JUNG-JA, SEO KAP-SOOK
PRODUCTION COMPANY: HWANG GI-SEONG PRODUCTION
RIGHTS HOLDER: HWANG GI-SEONG PRODUCTION
DRAMA / 1986 / 115 MIN / CERT. 18 / COLOUR / 35MM

SELECTED FILMOGRAPHY
GREEN CHAIR (2003)
FAREWELL MY DARLING (1996)
THREE-OH-ONE, THREE-OH-TWO (1995)
OSE-AM TEMPLE (1990)
YOU MY ROSE MELLOW (1988)
WOMAN REQUIEM (1985)
THE RAIN THAT FALLS EVERY NIGHT (1979)
CAPTAIN OF THE ALLEY (1978)

A young woman seems to have everything going for her. She graduates from university, finds a job in publishing and marries her handsome boyfriend. Soon a baby enters the happy family. The husband is becoming a very successful salaryman, their house reflects increasing wealth and status. As he grows distant, however, she finds herself tied to a child and a routine which cannot fill the sense of emptiness.

Through this mundane-sounding, anti-melodramatic tale, Park Chul-soo constructs an image of a whole generation of young, middle-class Korean women who, by the decade of the 1980s, were facing challenges unknown to most of their mothers: how to succeed in higher education, enter the world of work and at the same time maintain roles as wife and mother. Choi Myung-kil gives an understated performance as a young woman who will finally make the most difficult decision of her life. (MM)



TICKET

티켓

WED 6 NOV, 18:20
REGENT STREET CINEMA

DIRECTOR: IM KWON-TAEK
WRITER: SONG GIL-HAN
PRODUCER: JIN SEONG-MAN
CAST: KIM JI-MEE, AHN SO-YOUNG, MYEONG HUI, LEE HYE-YOUNG
PRODUCTION COMPANY: JEEMI FILMS CO., LTD
RIGHTS HOLDER: JIN SEONG-MAN
DRAMA, ROMANCE / 1986 / 108 MIN / CERT. 18 / COLOUR / DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
REVIVRE (2014)
CHIHWASEON (2002)
CHUNHYANG (2000)
SOPYONJE (1993)
THE GENERAL'S SON (1990)
AJE AJE BARA AJE (1989)
GILSOTTEUM (1985)
MANDARA (1981)
JAGKO (1980)
THE FAMILY PEDIGREE (1978)
WANG SIB RI, MY HOMETOWN (1976)
WEEDS (1973)
FAREWELL DUMAN RIVER (1962)

Min Ji-sok (Kim Ji-mee) is the no-nonsense owner of a café in the tough port town Sokcho. Her 'girls' serve more than tea or coffee, if a male customer purchases the right ticket. Ji-sok has just taken on three new girls: the experienced but ditzy Miss Yang, tough cookie Miss Hong, and the innocent Miss Yun. Against the background of their sorrows and moments of happiness, we learn the story of how Ji-sok herself ended up in dead-end Sokcho.

The production company backing this gritty yet beautiful film was controlled by star Kim Ji-mee. Rather than use the film as a vanity project for her diva status, she allowed her ensemble of younger actors free rein in developing their roles. The acting, strong script, and artistic photography makes *Ticket* much more than another 'hostess' film (a genre which had mixed clichéd melodrama and exploitation in tales of young women, seduced, abandoned and fated to a life of prostitution). (MM)



THE MAN WITH THREE COFFINS 나그네는 길에서도 쉬지 않는다

**SUN 10 NOV 21:15
PICTUREHOUSE CENTRAL**

DIRECTOR: LEE JANG-HO
WRITER: LEE JE-HA
PRODUCER: LEE JANG-HO
CAST: LEE BO-HEE, KIM MYUNG-KON, KO SEOL-BONG,
CHU SEOK-YANG
PRODUCTION COMPANY: PAN FILMS CO., LTD
RIGHTS HOLDER: LEE JANG-HO
ROMANCE / 1987 / 105 MIN / CERT. 18 / COLOUR / DCP /
ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
EOH WU-DONG (1985)
BETWEEN THE KNEES (1984)
WIDOW DANCE (1983)
DECLARATION OF IDIOT (1983)
THEY SHOT THE SUN (1981)
CHILDREN OF DARKNESS (1981)
A FINE, WINDY DAY (1980)
HEAVENLY HOMECOMING TO STARS (1974)

A gloomy man wanders the wintry eastern sea coast bearing the ashes of his wife. Her home had been in North Korea, and he feels compelled somehow to scatter her remains somewhere up there despite the division of the nations and the heavily fortified border. On his journey he will encounter three women all seemingly marked by the shadow of his wife's death, perhaps possessed by her spirit.

This complex, beautiful and puzzling film is Lee Jang-ho's most accomplished literary adaptation, transforming the uncanny fiction of Lee Je-ha into a visually haunting classic. Lee Bo-hee plays the wife, in flashbacks, then reappears as a part-time prostitute and also as a nurse taking a dying old man on his own impossible trajectory North. This is a very Korean – therefore universal – story of divided selves and sundered nations. The final shamanic rite by the riverside is one of the most mysterious scenes in Korean cinema. (MM)



THE AGE OF SUCCESS 성공시대

**MON 4 NOV 20:40
REGENT STREET CINEMA**

DIRECTOR: JANG SUN-WOO
WRITER: JANG SUN-WOO
PRODUCER: HWANG GI-SEONG
CAST: AHN SUNG-KI, LEE HYE-YOUNG, CHOE BONG,
JEONG BU-MI
PRODUCTION COMPANY: HWANG GI-SEONG PRODUCTION
RIGHTS HOLDER: HWANG GI-SEONG PRODUCTION
DRAMA, COMEDY / 1988 / 112 MIN / CERT. 18 / COLOUR /
DCP / ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
RESURRECTION OF THE LITTLE MATCH GIRL (2002)
LIES (1999)
TIMELESS, BOTTOMLESS (1997)
A PETAL (1996)
TO YOU FROM ME (1994)
THE ROAD TO THE RACE TRACK (1991)
A SHORT LOVE AFFAIR (1990)

A year after the release of Oliver Stone's *Wall Street* (1987) with its sardonic credo of "greed is good", director Jang Sun-woo unveiled what looks three decades on like the Korean response – a vivid, madcap comedy of corporate intrigue and naked self-advancement. The stage is the bland office of Seoul food manufacturer, Yumi, its corridors stalked by the ambitious Kim Pan-chok (Ahn Sung-ki), a salesman with a gift for self-promotion and a fierce devotion to a macho, militaristic form of capitalist endeavour: "Sleep More Than Four Hours, You're Doomed," reads a poster on his bedroom wall. Engaged in a bitter rivalry with another food company, *Gammi*, Pan-chok takes the opportunity to claw his way to the top via a web of romantic deceit and revenge. Boldly confrontational with a Brechtian tinge, Jang's film took audiences aback at the time of its release but now stands as an irreverent assault on a business culture that would soon become the international norm. (DL)



WHY HAS BODHI-DHARMA LEFT FOR THE EAST?

달마가 동쪽으로
간 까닭은?

MON 11 NOV 19:00
KCCUK

DIRECTOR: BAE YONG-KYOON
WRITER: BAE YONG-KYOON
CAST: LEE PAN-YONG, SIN WON-SOP, HWANG HAE-JIN,
GO SU-MYEONG
PRODUCTION COMPANY: BAE YONG-KYOON PRODUCTION
RIGHTS HOLDER: BAE YONG-KYOON
DRAMA / 1989 / 175 MIN / CERT. U / COLOUR / DVD /
ORIGINAL FORMAT: 35MM

FILMOGRAPHY
THE PEOPLE IN WHITE (1995)

A boy Hae-jin, young monk Ki-bong and very old monk Hye-gok inhabit a small, dilapidated hermitage up in the mountains. Below lies a main temple, below that a town with all its worldly woes and pleasures. The hermitage and its slow rhythm of life seems almost as much a part of nature as of religion. Yet when the old monk dies, even this timeless realm will change.

Bae Yong-kyoon devoted years to the making of this remarkable film. He produced, directed, lighted, photographed and edited it: he did at least have some help with the haunting soundtrack. The sheer visual beauty and mystery of the mountain setting, creatures – a jay, a young cow – who seem to attend the little boy, water rushing over uncannily smooth river rocks: all this suggests a kind of animated mandala meant to take us into deeper contact with life and death, being and non-being. (MM)



NORTH KOREAN PARTISAN IN SOUTH KOREA

남부군

SAT 2 NOV 15:45
REGENT STREET CINEMA

Q&A with Director Chung Ji-young

DIRECTOR: CHUNG JI-YOUNG
WRITER: JANG SUN-WOO
PRODUCER: CHUNG JI-YOUNG
CAST: AHN SUNG-KI, CHOI JIN-SIL, CHOI MIN-SOO,
LEE HYE-YOUNG
PRODUCTION COMPANY: NAM PRODUCTION
RIGHTS HOLDER: CHUNG JI-YOUNG
DRAMA, EPICS, HISTORICAL, WAR / 1990 / 157 MIN /
CERT. 12 / COLOUR / 35MM

SELECTED FILMOGRAPHY
NATIONAL SECURITY (2012)
UNBOWED (2011)
LIFE OF HOLLYWOOD KID (1994)
WHITE BADGE (1992)
A STREET MUSICIAN (1987)
THE LIGHT OF RECOLLECTION (1984)
MIST WHISPERS LIKE WOMEN (1982)

Lee Tae (Ahn Sung-ki), a travelling correspondent for the North Korean news agency, finds himself plunged into battle as the tide begins to turn against Kim Il-sung's army and partisan auxiliaries fighting in the South. Long after he has traded in pen for rifle, he and his comrades will experience small victories, but they are gradually overwhelmed by the merciless forces arrayed against them – including the remorseless Korean winter.

Thirty-five years after *Piagol* (1955), a South Korean director dared make a film sympathetic to the idealism, bravery and desperation of these intimate enemies up in the mountains. Chung Ji-young was sticking his neck out, this early into an era of halting democratisation. He had the help of the real Lee Tae's powerful memoir, turned into a solid scenario by brand-new director Jang Sun-woo, as well as the support of his actors, from veteran Ahn to rising star Choi Jin-sil. (MM)



A SINGLE SPARK

아름다운 청년 전태일

MON 4 NOV 18:30
REGENT STREET CINEMA

DIRECTOR: PARK KWANG-SU
WRITER: LEE CHANG-DONG, KIM JEONG-HWAN, YI HYU-IN,
HUR JIN-HO, PARK KWANG-SU
PRODUCER: YOO IN-TAEK
CAST: MOON SUNG-KEUN, HONG KYUNG-IN, KIM SEON-JAI,
LEE JOO-SIL
PRODUCTION COMPANY: AGE OF PLANNING
RIGHTS HOLDER: YE SEONG-IL
DRAMA / 1995 / 97 MIN / CERT. 15 / COLOUR / DCP /
ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
MEET MR. DADDY (2007)
THE UPRISING (1998)
TO THE STARRY ISLAND (1993)
BERLIN REPORT (1991)
BLACK REPUBLIC (1990)
CHIL-SU AND MAN-SU (1988)

Long before the box office titans *A Taxi Driver* (2017) and *1987: When the Day Comes* (2017), Korean filmmaker Park Kwang-su made the seminal protest drama *A Single Spark*. Released in 1995, the film offers two narratives: the true story of young textile factory worker Jeon Tae-il, who became an activist for workers' rights and famously set himself ablaze for his beliefs in 1970; and the partly fictionalised efforts of another activist, who five years later tries to commit Jeon Tae-il's tale to the page, all the while evading capture.

The earlier timeline was shot in black and white and, by dint of its climax, gave Korean cinema some of its most indelible images, while the latter story takes place in colour, but shows how little the political landscape has changed in the interim. This powerful tale of struggle, oppression and dogged determinism was co-written by none other than the future Korean cinema masters Lee Chang-dong and Hur Jin-ho. (PC)



THE DAY A PIG FELL INTO A WELL

돼지가 우물에 빠진 날

TUE 5 NOV 18:30
REGENT STREET CINEMA

DIRECTOR: HONG SANGSOO
WRITER: HONG SANGSOO, JEONG DAI-SEONG,
YEO HYE-YEONG, KIM AL-A, SEO SIN-HYE
PRODUCER: LEE WOO-SUK
CAST: KIM EUI-SUNG, PARK JIN-SUNG, CHO EUN-SOOK,
LEE EUNG-KYEONG
PRODUCTION COMPANY: DONG A EXPORTS CO., LTD
RIGHTS HOLDER: DONG A EXPORTS CO., LTD
DRAMA / 1996 / 117 MIN / CERT. 18 / COLOUR / DCP /
ORIGINAL FORMAT: 35MM

SELECTED FILMOGRAPHY
HOTEL BY THE RIVER (2018)
THE DAY AFTER (2017)
ON THE BEACH AT NIGHT ALONE (2017)
YOURSELF AND YOURS (2016)
RIGHT NOW, WRONG THEN (2015)
WOMAN IS THE FUTURE OF MAN (2014)
THE DAY HE ARRIVES (2011)
LIKE YOU KNOW IT ALL (2009)
NIGHT AND DAY (2007)
TURNING GATE (2002)
THE POWER OF KANGWON PROVINCE (1998)

Never released in the UK, LKFF regular Hong Sangsoo's debut heralded a striking new international voice back in 1996. Here, Hong follows four people in their 30s through the streets of Seoul. Disillusionment slowly takes hold of this 80s generation who fought for political freedom, only to now find themselves adrift in an unrecognisable brave new world. Consumerism, vanity and selfishness are the order of the day, a mere decade later. Unprecedented in both his domestic success and formal invention, Hong has been central to Korean cinema ever since. While quite different in style to his later more minimalist films, what is immediately apparent in this debut is Hong's ability to put very real human beings, warts and all, onscreen. Hong's trademark self-deprecating compassion uncannily generates a wistful magic. Profound meaning is conjured out of the thin air of everyday living. A landmark in Korean cinema. (SW)



THREE FRIENDS

세친구

SUN 10 NOV 15:30
RIO CINEMA

DIRECTOR: LIM SOON-RYE
WRITER: LIM SOON-RYE
PRODUCER: LIM SOON-RYE
CAST: HYUN-SUNG, LEE JANG-WON, JEONG HUI-SEOK, KIM HWA-YEONG
PRODUCTION COMPANY: OSCAR PICTURES
RIGHTS HOLDER: SAMSUNG ELECTRONICS CO., LTD
DRAMA / 1996 / 92 MIN / CERT. 15 / COLOUR / 35MM

SELECTED FILMOGRAPHY
LITTLE FOREST (2018)
WHISTLE BLOWER (2014)
SOUTH BOUND (2012)
ROLLING HOME WITH A BULL (2010)
FLY, PENGUIN (2009)
FOREVER THE MOMENT (2007)
WAIKIKI BROTHERS (2001)
WALKING IN THE RAIN (1994)

Three friends with unusual nicknames - Independent Party, Pork Belly and Mr Sensitive - celebrate their high school graduation by eating noodles and snooping around their local video rental shop. Independent Party wants to be a comic book artist but isn't having much luck, Pork Belly just wants to stay at home and watch videos, and Mr Sensitive wants to become a hairstylist, but his father disapproves of his career choice. Their humdrum routine is interrupted one day when all receive the call-up for military service.

The first feature from one of the most celebrated women directors from South Korea, Lim Soon-rye, is a melancholic and insightful coming-of-age tale which captures perfectly the lives of average twenty-year-olds living in Seoul in the late 1990s. Lim, whose most recent work *Little Forest* (2018) was presented at the LKFF last year, portrays the three boys with remarkable warmth and humour without falling into sentimentality. (HJC)



THE CONTACT

접속

SUN 3 NOV 19:20
REGENT STREET CINEMA

Q&A with Director Chang Yoonhyun

DIRECTOR: CHANG YOUNHYUN
WRITER: CHO MYUNG JOO, CHANG YOUNHYUN
PRODUCER: LEE EUN, SHIM BO KYUNG
CAST: HAN SEOK-KYU, JEON DO-YEON, CHU SANG-MI, KIM TAE-WOO
PRODUCTION COMPANY: MYUNG FILM CO., LTD, KOREA IMAGE INVESTMENT & DEVELOPMENT
INTERNATIONAL SALES: MYUNG FILM CO., LTD
DRAMA, ROMANCE / 1997 / 107 MIN / CERT. 15 / COLOUR / DCP / ORIGINAL FORMAT: 35MM

FILMOGRAPHY
PYEONGANDO (2014)
GABI (2011)
HWANG JIN YI (2007)
SOME (2004)
TELL ME SOMETHING (1999)
THE NIGHT BEFORE THE STRIKE (1990)
OH! MY DREAM COUNTRY (1989)

Among the many classic romantic dramas of Korean cinema which emerged in the late 1990s, *The Contact* holds a very special place, both as the film debut of future superstar Jeon Do-yeon and as a stylistically sophisticated work which felt more dynamic than many of its contemporary peers.

A radio producer, stoic and mysterious as played by Han Seok-kyu, and a telemarketer, played to genial perfection by Jeon, are both hurting from failed or unrequited love, and through an LP of Velvet Underground sent to the producer's show station, they begin a series of online chats, growing close, sharing their woes, and eventually something more.

This classic tale of missed connections and the slow ebbs and flows of emotion comes to life under the sure hand of director Chang Yoonhyun, who guides a camera that is frequently on the move, compositions that highlight reflections and chasms between characters and subtly powerful sound effects, all under Lou Reed's dulcet tones on Velvet Underground's *Pale Blue Eyes*. (PC)



PEPPERMINT CANDY

박하사탕

SUN 3 NOV 16:30
REGENT STREET CINEMA

DIRECTOR: LEE CHANG-DONG
WRITER: LEE CHANG-DONG
PRODUCER: MYUNG KAYNAM, MAKOTO UEDA
CAST: SUL KYUNG-GU, MOON SO-RI, KIM YEO-JIN
PRODUCTION COMPANY: EAST FILM
INTERNATIONAL SALES: FINECUT
DRAMA / 1999 / 129 MIN / CERT. 18 / COLOUR / DCP /
ORIGINAL FORMAT: 35MM

FILMOGRAPHY
BURNING (2018)
POETRY (2010)
SECRET SUNSHINE (2007)
OASIS (2002)
GREEN FISH (1997)

"I am going back!" declares Kim Yong-ho (Sul Kyung-gu) at the beginning of *Peppermint Candy*, as he stands on a rail bridge, his arms outstretched for an oncoming train. Made just before the new millennium, Lee Chang-dong's second feature also goes back, anticipating the inverted chronology of Christopher Nolan's *Memento* (2000), Gaspar Noë's *Irréversible* (2002) and François Ozon's *5x2* (2004) through a series of receding flashbacks that trace five periods in this suicide's life, right back to the doomed promise of his youth. Along the way, spineless Yong-ho finds himself on the wrong side of history in the Asian economic crisis, and before that in Korea's violent struggle for a democratic identity, so that the nation's bright future has become one that he can no longer share. Here the candy of the title is like the madeleine in Proust's *À la recherche du temps perdu*, or the 'rosebud' in Orson Welles' *Citizen Kane* (1941) - a trigger for memory, but also a sweet that comes with a very bitter aftertaste. (AB)

A CENTURY OF KOREAN CINEMA

ESSAYS

THE FIRST 80 YEARS: KOREAN CINEMA FROM 1919 TO 1999

DARCY PACQUET

Some nations have film histories that read like expansive, multigenerational novels. Old masters lay the foundations for major cinematic movements that hold sway for a time until young mavericks strike back and push the art form in new directions. Eras of creative plenty give way to dry spells, followed in the end by signs of rebirth.

But the history of South Korean cinema is a different sort of narrative. This is not to say that it lacks drama: Korea in the 20th century experienced wave after wave of tragedy and upheaval: colonisation, national division, war, dictatorship and oppression, interspersed with periodic eruptions of mass protest (some successful, others brutally suppressed). The film industry in those decades rose and fell with the fortunes of the nation.

But that is the point: Korean cinema was so closely bound to historical and political forces that it never was able to forge a separate, multigenerational narrative of creative evolution. Up until the 1990s, the various governments that oversaw the country saw film primarily as an ideological tool to influence the masses. They exercised strong control over the structure of the industry and the content of its output. In such an environment, Korean writers and directors struggled to express themselves within the constraints imposed on them. When films of a new type did emerge, this was often linked to a change in external circumstances.

For this reason, context is particularly important when reading into Korea's cinematic past. Even the most original and provocative talents of Korean cinema history had to adapt to the difficult filmmaking environments of their times. Therefore, to tell the full story of Korean cinema means not only to speak of gifted filmmakers and artistic trends, but to engage with other, broader issues, from ideology and social movements to the wider geopolitical conflicts of the twentieth century. In that sense, this essay serves as a brief synopsis to a much more complex and involving story.

THE COLONIAL ERA

At first glance it may seem surprising that a full 24 years passed between the Lumière brothers' invention of the cinematograph in 1895 and the production of the first Korean film in 1919. But in an era when Korea had been colonised by Japan, and subjected to particularly harsh policies of cultural suppression, Korean cinema had to be developed from the "bottom up". The first movie theaters to appear in Korea were built with Japanese capital and targeted at Japanese audiences. Later, as a mass Korean-speaking audience and market developed, a handful of Korean theatre owners managed to amass enough capital to move into production themselves.

The first Korean film *Righteous Revenge* (1919), about a man fighting back against his greedy stepmother, was actually a blend of film and live theatre known as a kino-drama. Although it appears not to have left much of a mark in the cultural conversation, Korea's first film to be hailed as a masterpiece, *Arirang* (1926), appeared just a few years later. The debut feature of 24-year old actor-director Na Un-gyu, *Arirang* was acclaimed for its sophisticated filmmaking and strong performances. But local audiences also picked up on another aspect of the work: that it expressed the frustrations of the Korean populace, and could be read as a subversive critique of Japanese colonial rule. A strong commercial hit, *Arirang*

helped launch a sustained period of success in Korean silent films, stretching from 1926 to 1934. Many of these works fall into the category of "nationalist-realist" films, in which narratives of ordinary hardships stand in for the muted frustrations of the Korean people.

Sound came to Korean films in 1935, but Japan's invasion of China two years later heralded an age of steadily rising censorship and increased government control of the film industry. Military-themed films coexisted beside dramas of everyday life until, by 1942, the industry had been consolidated into a single company that produced only Japanese-language propaganda films. Korean filmmaking had, at least temporarily, been extinguished.

The great tragedy of colonial-era Korean cinema is how much of it has been lost, including *Arirang* and every other film produced in the 1920s. Nonetheless, efforts by the Korean Film Archive to relocate lost films have borne fruit in recent years, with the rediscovery of *Crossroads of Youth* (1934), *Sweet Dream* (1936), *Tuition* (1940), *Spring of the Korean Peninsula* (1941) and other titles giving us a new appreciation for the diversity of filmmaking in that era.

INDEPENDENCE, DIVISION AND WAR: 1945-1953

Japan's surrender at the end of World War II brought independence to Korea, but crisis quickly followed. With the Soviet army occupying the northern half of the peninsula, and allied forces occupying the south, the resulting stalemate proved impossible to break. The 38th parallel thus became an arbitrary dividing line for the country. After three years of stewardship by the U.S. Military Government in Korea, the Republic of Korea was formally launched in 1948 as a separate country.

Filmmaking in the years after 1945 proved difficult, in part due to a severe lack of film stock and cameras, and in part due to ideological skirmishes within the film industry itself. Under U.S. Army rule, filmmakers with leftist sympathies were viewed with deep suspicion, and denied access to resources. Japan's old censorship regime was left in place in order to block ideologically suspect films. Under such circumstances, much of the film industry's left-leaning talent (which was the majority) relocated to the North.

The result was a bit of a talent drain, but a few gems do exist among the handful of surviving works from the late 1940s. *A Hometown of the Heart* (1949), a subtly-presented story of a boy in a Buddhist temple hoping to find his mother, is one such example, with its restrained acting and touching story.

War broke out in June 1950 when the North invaded the South and quickly captured much of the country. The landing of Allied Forces at Incheon dramatically changed the momentum of the war, until the arrival of Chinese troops led to another stalemate. The armistice signed in 1953 brought an end to the fighting, but the two sides still remain technically at war to this day.

POST-WAR REVIVAL: 1954-1959

The Korean War had leveled the South Korean capital and left the economy in ruins. The country now ranked as one of the world's poorest, and was highly dependent on U.S. aid. But the film industry enjoyed surprisingly robust growth in the 1950s. Encouraged by tax breaks, and inspired by the box-office success of Han Hyeong-mo's 1956 film *Madame Freedom* (an adaptation of the decade's most scandalous serial novel), investment began to flow into the industry. Whereas only 15 Korean films were made in 1955, by 1959 annual output had climbed to 111.

In this way, a film culture developed in the 1950s. The films of this time directly confronted some of the key issues facing Korean society as it rebuilt itself anew. Like *Madame Freedom*, many of them centred on women who symbolised the tension between collapsing traditional values and the influence of Western capitalism. Shin Sang-ok's *The Flower in Hell* (1958), inspired by both Italian Neorealism and Hollywood genre films, paints a hard-edged portrait of a broken city where the only way to get ahead was to break the law.

This decade also saw the first major attempt in cinema to confront the recent war and its ideological divisions. *Piagol* (1955) focused on partisan Communist fighters based in the South who, hiding in the mountains, continued to fight on behalf of the North. Director Lee Kang-cheon's intention was to show how the ideological contradictions of Communism would inevitably lead to the partisans' downfall. But a protracted censorship battle ensued, with the government objecting to the way the film placed Communists at the film's centre, thus invoking some degree of audience sympathy. Not for the first time, a filmmaker would discover that the government promoted morally black and white depictions of recent history, and strongly discouraged nuance.

THE BOOM YEARS OF THE 1960s

The next decade opened with political upheaval. A mass uprising in April 1960 against the corrupt authoritarianism of Rhee Syngman succeeded in toppling the government and driving the president into exile in Hawaii. A new constitution was adopted that guaranteed, among other things, freedom of the press and creative expression. Filmmakers took advantage of weakened censorship to introduce more pointed social criticism into their films, none more so than director Yu Hyun-mok in his masterpiece *Aimless Bullet* (1961). A searing depiction of the economic wasteland of post-war Seoul, *Aimless Bullet*'s brooding pessimism and superlative filmmaking helped establish it as an all-time classic.

South Korea's experiment with parliamentary democracy did not last. A downturn in the economy and a perceptible shift to the left motivated Major General Park Chung-hee to execute a coup in May 1961. After consolidating power, he would remain president for the next two decades. For filmmakers, harsh censorship returned, and the government imposed a consolidation of the film industry to exert greater control.

Nonetheless, cinema in the 1960s enjoyed something of a boom. As the primary source of mainstream entertainment, production levels increased and a star system

developed. A new kind of film targeted Korea's youth culture, which for the first time was asserting itself as an independent entity. And a particularly talented group of directors, which includes Kim Ki-young, Shin Sang-ok, Yu Hyun-mok, Lee Man-hee, Kim Soo-yong and others, created some of their most ambitious works.

Although the films of the 1960s told personal stories, many of their most iconic characters symbolise the historical and social forces that were transforming society. The central character in *A Coachman* (1963), which won a Silver Bear at the 1961 Berlin Film Festival, is an aging widower whose profession is gradually becoming obsolete. His struggle to adapt to the breathtaking pace of change in society reflects the experiences of an entire generation. The struggles of the younger men in *Aimless Bullet* point more broadly to a sense of masculinity damaged by the war and economic collapse. Even the lead character in Lee Man-hee's elegiac *Homebound* (1967) – the wife of a disabled veteran, who develops feelings for another man – can be seen as an indirect casualty of the Korean War.

AGE OF DECLINE: 1970-1987

There are several ways in which cinema lost its place at the centre of the culture in the 1970s. The spread of televisions in middle-class homes, and the broadcasting of the first Korean TV dramas, gave mainstream audiences a more readily accessible source of entertainment. As a result of this and a general decline in the quality of Korean films, box office figures plummeted across the decade, from 166 million admissions in 1970 to only 66 million in 1979.

At the same time, cinema's ability to say anything meaningful about contemporary society was hampered by increasingly harsh censorship. Censors were known not only to remove problematic content, but to re-edit entire sequences in order to lighten the mood of a film. Many political activists and intellectuals began to view cinema as a hopelessly compromised medium. For filmmakers it was an especially dark and frustrating time to be working, although in the best works of the 1970s, one still feels a determined spirit of resistance.

President Park Chung-hee was unexpectedly assassinated by his chief of intelligence in 1979, ushering in brief hopes of democratic reform. However after staging an internal coup, General Chun Doo-hwan moved to take control of the country, executing a brutal crackdown on dissent. When the citizens of Gwangju rose up in protest in May 1980, he sent in an army division, resulting in widespread killings.

The cinema of the Chun Doo-hwan era is best remembered for a string of softcore erotic films, following the government's relaxation of censorship of sexual content in 1982 (censorship of political content remained high). But some notable works did emerge, particularly from Lee Jang-ho, known for his sardonic experimental style, and the veteran Im Kwon-taek, who mid-career reinvented himself as a nuanced chronicler of Korean traditional culture, history and society.

TRANSITION: 1988-1996

1987 was a year when mass protests changed the course of Korean history. Bowing to public pressure, the government agreed to the adoption of a new constitution and direct presidential elections, though by skillfully playing off a split in the opposition, it managed to get former general Roh Tae-woo elected as president. The end result was a slow, rocky transition towards democracy, that would only pick up momentum after the election of the next president Kim Young-sam at the end of 1992.

In this transitional period, a partial loosening of censorship was enacted, and filmmakers leapt to take advantage of it. Director Park Kwang-su's *Chilsu and Mansu* (1988) was the first salvo in a movement later dubbed the Korean New Wave (not to be confused with the Korean Wave) – a group of films by young directors that tackled explicit social and political themes. Such works exposed the social costs of economic growth (Jang Sun-woo's 1988 satire *The Age of Success*), explored subjects that were previously off-limits (Park Kwang-su's 1995 *A Single Spark*, about a legendary labor activist), and looked back on the major historical events of the 20th century from new perspectives (*North Korean Partisan in South Korea*, 1990), which forms an interesting bookend to 1955's *Piagol*).

Meanwhile other changes were taking place. Policy reform opened the door to a new generation of producers who had previously been shut out of the industry. Their steady efforts to modernise film production methods and reform the industry would bear fruit in the coming decade. Finally, the government also changed its approach to the film industry. This was famously motivated by a presentation made to President Kim Young-sam in 1994 that observed how in the previous year, Steven Spielberg's *Jurassic Park* earned more than twice as much money as South Korea's entire automotive industry. Awakened to the economic potential of cinema, Kim shifted the government's stance toward active support of the film industry, which continues to this day.

A NEW ERA

One might say that it was only in the late 1990s that South Korea achieved a normally-functioning film industry, free from ill-designed, heavy-handed policy measures and crippling censorship. That goes some way to explaining the stark contrast between Korean cinema's buoyant success over the last 20 years and the challenging decades that preceded it.

But there were other factors at work. With local audiences' strong interest in world cinema – much of which had been shut out of the country due to the import quotas of previous decades – Korea gained a reputation as a nation of cinephiles. When a new generation of directors arrived on the scene in the late 1990s, they benefited from local audiences' support of complex, challenging films. A strong film culture was built in the 1990s, symbolised best by the launch of numerous film magazines and the creation of the Busan International Film Festival in 1996.

The new directors, including such familiar names as Bong Joon-ho, Park Chan-wook, Lee Chang-dong, Hong Sangsoo and many more, had chosen the perfect time to make their debuts. Producers and investors, convinced of the need to break with the past and attempt something new, showed a willingness to finance unusual, risky projects. The films that resulted were highly original, helping these directors to gain attention both inside and outside the industry, and to rise quickly to positions of prominence.

The boom in box-office receipts, the overseas festival awards, and the accumulating power of the Korean film industry in the 21st century are by now a familiar story. But contemporary Korean cinema now faces its own challenges. In particular, many critics now bemoan a lack of creativity in the commercial sector, with its increasingly systematized, corporate approach to filmmaking. Young directors are finding it ever more difficult to establish their own distinct style. Business pressures have created a system whereby only top directors like Bong Joon-ho and Park Chan-wook enjoy true creative freedom.

So perhaps the time is ripe for the young filmmakers of today to revisit the films of the past. Directors such as Lee Man-hee and Kim Ki-young succeeded in finding their own voices despite working in a largely hostile environment. Although, in a technical sense, the films of the past show many weak points, their fundamental spirit of resistance to the system of their day is something that could benefit today's filmmakers. The directors of past decades have largely faded from view, or lost their place in the mainstream industry, but their work can still exert an influence.

Darcy Pacquet
(Film Critic, Academic, Author)

WOMEN WALKING BAREFOOT ON THE FROZEN GROUND OF THE PATRIARCHY: TRACING KOREAN FILM'S 'OFFENSIVE WOMEN'

YOUSHIN JOO

In a patriarchal society, women are seen simply as the man's 'other', or as something 'surplus' to the centrality of 'maleness'. Or, in other words, if men are occupying the 'central' position as the 'lead role' both culturally and societally, this leaves the women as their 'subjects' pushed to the outskirts. The melodrama, seen as the 'feminine' genre, becomes even more problematic and complex within this context. Set against the private territory of emotion, and within the personal space of the home, the imaginative power of the melodrama – which confronts the desperation of love and sexual repression – is at the root of debates that have enveloped society over the psychological connection between man and woman, the definition of masculinity and femininity, as well as of gender roles.

Despite this, melodramas continued to be made. We could say that these films provided audiences with something of a sadistic pleasure from observing the pain endured by the female lead, or an escape from reality into the fantasy of the saccharine romance of the protagonists; however, these factors in and of themselves are insufficient to explain female audiences' love for these melodramas. These films examined not only the contradictions and discrimination endured by women living in a patriarchal society, but also the familiar experiences of love, marriage, and motherhood; what is important is that these films dealt with the experiences of women, and thus provided abundant points with which female audiences could empathise and identify, but also resist and interfere. Against this background, more generally this article covers melodrama within the field of genre, and more specifically films that place the issues and hardships faced by female characters at the centre of their narratives.

Korea's tragic and eventful history has continuously left its traces on Korean film. Within this context, female characters have often come to represent the cultural clash between modernity and the Confucian patriarchy, the devastation and division left by the Korean War and the 38th Parallel, as well as the pain and resentment left in its wake. Through a focus on women in the sex trade, many melodramas – most notably Shin Sang-ok's *The Flower in Hell* (1958) and Im Kwon-taek's *Ticket* (1986) – have in an impactful way raised the issues of sexuality and the body, consumerism and materialism.

In the late 1950s, Korea was running on a system of 'comprador capitalism' dependent on outside financial aid, where Westernisation and American culture dominated under the corrupt and anti-democratic Rhee Syngman administration. The scars of the Korean War of course still remained – in particular the male heads of families had either died in the war, or through injury were no longer able to provide for their family – so inevitably this role passed over to the women, and many had no choice but to enter the public domain. However, industrialisation was yet to reach full swing, and so women had no choice but to work in the less favourable 'eroticised professions' referred to as 'bar girls', 'western princesses', 'UN madams', or 'working girls'. With their emergence as a societal force, these women have held two-fold positions as 'objects of moral criticism' as well as 'objects to be sexually fetishised', 'symbols of colonialism' while also being 'captivating seductresses'.

In *The Flower in Hell*, Sonia, played by Choi Eun-hee, is one of these beautiful fetishised objects; the modern dresses and accessories she adorns herself with equate her as a threatening agent of desire and temptation. Furthermore, in her role as a 'western princess' for the American troops, she has to deal with anxiety

about the future of her nation, as well as suffering hatred towards women. The duality of the forces that envelop her becomes more and more severe as the film goes on – while she is a destructive wrongdoer who seduces two brothers, she is also a sufferer at the hands of the Americans, and is forced to rely on them both on economic and military terms. Her body as well as the scenery of the army settlement sit wavering between two opposing sides, representing something enthralling yet difficult to accept, beautiful yet contaminated, bringing pleasure yet also discomfort. The projection of her anxieties about modernisation, westernisation, moral degradation and contaminated sexuality lie in conflict with the value found in symbols such as nature, tradition, her home and her mother; her existence emphasises the paradoxical nature of all these things.

Starting with Lee Jang-ho's *A Fine, Windy Day* (1980), the 'Korean New Wave' or 'New Korean Cinema' – led by directors such as Jang Sun-woo and Park Kwang-su – criticised the outdated language and inauthenticity of *Chungmuro* (symbolising the established South Korean film industry) films, and instead pursued social responsibility and aesthetic innovation in their works. At around this time, the already experienced director Im Kwon-taek transitioned into auteurism with *Mandala* (1980). He moved away from genre films and the technical approach to filmmaking that he had pursued since his debut in 1962, and instead started to seek his own individual style, taking a more thematic approach. In particular, he began to focus on redrawing the history of the nation through his films, creating a repertoire of images representing democracy.

Amongst the films he directed in the 1980s, *Gilsotteum* (1985) and *Ticket* (1986), both starring Kim Ji-mee – were considered to be at the peak in terms of both their directing and their acting. In *Gilsotteum*, the tragedy of the division of Korea is acutely represented by the cold and realistic voice of Kim Ji-mee. *Ticket* meanwhile tells of the sorrow and the brutal reality faced by female prostitutes, presenting the story through the point-of-view of the women themselves. In capturing this reality it is both an inflammatory and weighty piece.

Set against the backdrop of a coffeehouse in the small harbour town of Sokcho in Kangwondo, *Ticket* tells the story of five women working in the sex industry, and in some respects brings up images of a typical 'hostess film' – the genre which dominated Korean film in the 1970s. However, there were a number of ways in which it differed – 'hostess films' were generally set in Seoul, and depicted a relationship between a 'pure' woman and the man trying to exploit her. Furthermore, in *Ticket* the manager of the brothel was female, and the film lays out the stories of a variety of women. More than anything else, what set it apart from hostess films is its highly unique chronicling of the lives of its women, and the reversal of the [traditional] narrative. At the very end of the film, the moments where the female lead appears in a state of disordered thinking, identifying herself excessively with others, are something rarely seen in Korean melodramas. It is not just its innovative style, but also the tension and deep sorrow of the film that leave it lingering in the mind long after watching.

In Korea the first film ever to be directed by a woman was Park Nam-ok's *The Widow* in 1955. From then up until the 1980s, it was only about once every ten years that a new female director appeared. Though from the 1990s this number began to gradually increase, it still did not exceed around three or four each year. The second female director to appear after Park Nam-ok was Hong Eun-won, and across the

whole of the 1960s she only made three films. She first entered the world of cinema as the script-writer for Choi In-gyu's *An Innocent Criminal* (1948), and after working for a long time as an assistant director, she made her directorial debut in 1962 with *A Woman Judge*. When the film was released the story of "Korea's first woman judge, told by a female director" became the talk of the town. It was not only a family melodrama, but a societal drama, discussing the problems faced by working women trying to balance their work and home lives, from a female perspective.

The film exposes, in an exaggerated manner, the intrigue, jealousy, prejudice, and disputes confronting the female lead, who has gained respect within society for her role as a judge. At the beginning, the film presents doubts about whether a woman with such a job could ever properly fulfil her role within the family as a wife and daughter-in-law. However, by the second half, through her successful defense of her mother-in-law, who has been falsely accused of murder, the film takes the side of the 'skilled modern woman', pursuing harmony whilst also providing a source of enlightenment.

In the 1960s Korean film was blossoming, and reinventing its own 'Korean' interpretation of the Modernism and film language of the west. One of the key films from this period was Lee Man-hee's *Homebound* (1967). It was not, like many films of the time, based itself on the novels of famous writers of the time such as Kim Seungok and Lee O-young. It instead came out of an outstanding creative scenario by scriptwriter Baek Gyeol, finding itself in the space between *Full Autumn* (1966) and *A Day Off* (1968) at the end of the 1960s, when Lee Man-hee was at his artistic peak.

Homebound's Jiyeon (played by Moon Jung-suk) is a devoted and loyal wife to her husband, who became impotent after sustaining an injury during the Korean War. While delivering her husband's writing to a newspaper company in Seoul, she begins to meet with a young reporter in secret; unable to either return to her past, or to release herself into a desirous future, she instead loses herself. Though in terms of its narrative it may seem a simple story of blind passion, through the use of techniques such as mise en abyme to show the mutual reflection between the film and the novel, the film unfolds into a polished product, whilst still maintaining a high level of tension. Furthermore, the 'choice' that the main character is forced to make reflects not just the tragedy of a single individual; rather, the story of the female lead who loses her way in the midst of modern society expands itself into a rich and meaningful allegory.

Thus through these films, we can reflect on the footprints left by those women walking over the frozen land of the patriarchy, who are perhaps even now still paving the way for us.

Youshin Joo
(Professor, Youngsan University; Committee Member of
the Korean Film Council)

THE ARTIST DISCOVERED AFTER HIS TIME: THE ARTIST WE ARE STILL DISCOVERING

JUNHYOUNG CHO

Not long has passed since Lee Man-hee was finally acknowledged as an ‘artist’ by a new generation of Korean audiences. Until the 2000s Lee was known for around three to four main works – these included the well-made war film *The Marines Who Never Returned* (1963), 1966’s *Full Autumn* (now considered one of the masterpieces of Korean cinema) and the posthumous work *The Road to Sampo* (1975). Although *Full Autumn* was later to become a novel, the next generation were not aware of its existence. In 2005 the Korean Film Archive held an event screening all of Lee’s surviving films, a year later the Busan International Film Festival also held a Lee Man-hee retrospective; as a result Lee’s popularity rose to near-obsession in Korea, and he became known even abroad. As we pass through the current decade, though the clamorous popularity of the 2000s has died down, he remains a director who is constantly being rediscovered.

Lee was born in Seoul in 1931. After serving 5 years in the military, including during the Korean War, in 1955 he was finally discharged and made his entry into the film world as an assistant director. His experience of war would come to have a huge impact on his work in film. He made his debut in 1961 with *Kaleidoscope*, and by 1975, when he died aged just forty three whilst still editing the work *The Road to Sampo*, he had directed a total of 51 titles in just 15 years, meaning that he directed an average of three to four titles every year. From 1969 onwards his output was scarce, while the mid-to-late 1960s was his most active period. Lee’s life in film can be roughly divided into three periods. The early period was where he expressed his individuality through directing genre films; during the middle period he exhibited a more artistic tendency directing films of a more experimental nature; finally he made a return to genre films during the late period. As these are only approximate divisions, there are also titles that do not fit exactly into these time-periods.

INJECTING INDIVIDUALITY INTO GENRE FILMS

The film that made new director Lee Man-hee’s name widely known across the Korean film world was his fourth work, *Call 112* (1962). Having inherited a huge fortune, a woman is approached by three unknown men; the film tells the stories of these three men in the form of a mystery-thriller. The title received excellent reviews, critics regarded it as the first serious thriller film to be made in Korea. As the film is no longer in existence, we cannot check this for certain; however, Lee remade the film twice himself, so we can certainly take a guess at the overall feel.

The Marines Who Never Returned, released in 1963, established Lee’s position of prominence in the Korean film world. The film, set during the Korean War, tells the story of one member of the Korean Marine Corps. As the film was produced entirely through the financial support of the Marine Corps, it displayed a level of spectacle difficult to find in most Korean cinema of the time. For a long time it was known as the representative Korean anti-communist war film, but in actuality it brought the tragedy of war into focus, and is closer to an anti-war film. Perhaps encouraged by the success of *The Marines Who Never Returned*, in 1964 Lee released a total of six films. These films comprised a variety of genres, including historical drama, thriller, noir, horror-thriller, and action. The

only films now remaining amongst the six are *Black Hair* and *The Devil’s Stairway*. Though the plot of *The Devil’s Stairway* - which tells of a male doctor who kills his lover, a nurse and colleague, in order to marry an upper-class woman – is somewhat ordinary, it includes a sequence of over ten minutes where there is no dialogue at all, and the rhythm and emotion created by the film are incredibly unique. *Black Hair* is regarded as Lee’s finest achievement of the period, where he gave distinguished shape to his film world. After being raped by one of her husband’s subordinates, with her face still scarred the protagonist (Moon Jung-suk) goes out to work as a prostitute. Through the stories of the wife of a gang boss, the husband who cannot forget her, and the man who is searching for her, the film creates a truly unique atmosphere which defies explanation simply through its plot. Each character for their own reasons becomes thrown into life’s traps, and in the midst of this act according to their own morals and responsibilities. *Black Hair* is thus one of the key films to embody Lee’s unique filmic world view.

1964 was also a painful year for Lee. *The Seven Female POWs* told the story of seven female South Korean Prisoners of War. A North Korean officer saves them when they run into the Chinese Army, and together they defect to the South. The film was held in suspicion of violating Anti-communist law at the time. As a result, Lee was kept in prison for about a month between February and March 1965, and the film was only released after being torn apart by the censors. The film revealed how Lee saw the Korean War not as a regional war between North and South Korea, but as an international proxy war created by the world’s powerful nations. This point-of-view, which was also partly exposed in *The Marines Who Never Returned*, came into collision with the position on the Korean War held by the South Korean government at the time.

THE AESTHETIC EXPERIMENTATION PERIOD

In 1965, after being released from prison, three of the films he’d left behind were no longer to be found - two of which, *Heukmaek* and *The Market Place*, were considered to be among his most important works. 1966 was a year that turned out to be a real turning point for Lee. Though it was not the case that he’d stopped producing his typical genre films, new and more aesthetically ambitious works began to occupy his filmography. The stimulus for this change was probably his meeting with script writer Baek Gyeol. Baek Gyeol was an enterprising new writer in his early twenties; though the time they spent collaborating was less than four years, during this period they worked hand-in-hand on Lee’s key films. *A Water Mill* was the first film to come out of this collaboration, and was also the first to display Lee’s new cinematic outlook. Though it was based on a novel from the Japanese colonial period, the film bears no traces of the original other than the title. The film traces a type of desire whose roots are difficult to define but which has existed across the ages - a desire which elegantly embodies both the cyclic nature of fate (a concept not confined only to modern times) as well as the world of shamanism. Next we have *Full Autumn* (Baek Kyeol was involved in the film adaptation process). The film, which deals with a young female prisoner who gets romantically involved with a man she meets while out on special parole for a few days, is one of the key works of ‘cine-poetry’ popular in Korea at the time. *Full Autumn* was also a success at the box office. Unfortunately the film

itself was again lost, so it's difficult to know much about it. It is one of the most important works sought by the Korean cinema world today.

A Water Mill and *Full Autumn* were followed by *Homebound* (1967), which was distinguished in its use of mise-en-scène to portray the loneliness and internal instability of a middle-aged woman, living together with her author husband who was disabled in the Korean War. Through *Homebound* as well as works such as *Whistle* (1967), which became known for its experimental use of sound, Lee continued to experiment with aesthetics. During this period his productivity reached extremes, and in 1967 he released a massive 10 titles. *A Day Off* (1968), made in the style of theatre of the absurd, tells the story of a poor young man and his battle to find the money for his girlfriend's abortion. However, after a commotion surrounding censorship, it was not released at the time, and it was not until 2005 that it was finally shown by the Korean Film Archive. Later, his aesthetic experimentation became even more extreme. In the case of his two films released in 1969, *Life* and *Assassin*, the scripts were driven to the bare bones through excessive experimentation with form, so much so that it was too much for the *Chungmuro* Film Festival or contemporary audiences to accept.

THE RETURN TO GENRE

At the end of 1968 and in 1969, the commercial failure of the films Lee Man-hee released (as well as the ones he was not able to release) had pushed him into a corner within the film industry. From 1970 onwards the number of films he directed greatly reduced. In 1970 he made only one – the propaganda film *The Gobo-i Bridge*, which dealt with the Vietnam War – although its quality surpassed the levels of normal propaganda films. At around this time Lee even thought about leaving the film world entirely. At the beginning of the 1970s, when the Korean film industry was heading toward its worst ever depression, Lee had no choice but to return to making genre films. *Break up the Chain* (1971) (remade under the title *The Good, the Bad, and the Weird* by Kim Ji-woon in 2008) is an action film set in Japanese Manchuria, while *Japanese Pirate* (1972) was a historical action film. There was also the short film *The Midnight Sun* (1972), which takes a sympathetic look at the police as well as financial difficulties faced by petty offenders, and *A Triangular Trap* (1975) was his second remake of *Dial 112* after *Six Shadows* (1969).

4 O'Clock, Nineteen Fifty (1972), however, set directly after the outbreak of the Korean War, tells of the inner struggles and fears of a South Korean soldier who becomes isolated around the 38th Parallel after the North Korean army cross the border into the South. The film very calmly deals with the fights between, and psychological panic experienced by, the soldiers who fell into the desperate situation of having to make the decision between remaining in the zone occupied by the enemy, or breaking through their lines. *The Wild Flowers in the Battle Field* (1974), another war film, was an anti-communist propaganda piece ordered by the Korean Film Promotion Agency, receiving large-scale funding from the government. Although the film itself is often overlooked due to receiving this kind of government sponsorship, it displays Lee's distinctive pessimistic outlook on war rather than being simply an anti-communist work. Because of this he came into conflict with the then Ministry of Culture, and Lee gave up on the film during its final stages of editing. Perhaps if there had been no interference from the government, and he'd

finished editing, it may have become one of the masterpieces of the Korean war films. In 1975 he also left behind *The Road to Sampo*, based on Hwang Sok-yong's novel of the same name. The film unpacks the heartfelt, uplifting, and sometimes sad stories of drifters and members of the lower classes as they travel the weary roads. It presents a feeling of warmth towards the lower classes, alongside a spirit of experimentation. Lee died before he could finish editing the film.

THE DIRECTOR STILL WAITING TO BE REDISCOVERED

This article began by referring to Lee Man-hee as a director who was rediscovered after being forgotten for a short time, but even then he did not receive the acclaim he deserved. It seemed that he wasn't able to carry the same distinctiveness and eccentricity which made Kim Ki-young's films instantly recognisable, and didn't have the same network across both the Korean and international film community as Shin Sang-ok, manager of Korea's largest film company at the time, Shin Film. He also differed from Yu Hyun-mok, who had already gained a reputation as a master for building metaphysical themes into his works. On the surface, Lee's key works were seen to be his anti-communist, melodramatic, and thriller films. He was simply judged as a director who sometimes released decent genre films, or seen as purely commercial.

The subtle and detailed sensibility communicated by his films, and the untimely boldness contained within them, were not things that could be easily discovered by the crude critical perspectives of the time (Lee was known as being a very reserved individual, and it's hard to come across his autograph, let alone interviews). What's more, if his subversiveness showed itself even slightly, censorship would move into action, and he wouldn't have been able to present the film to contemporary audiences. Despite the wide-ranging discourse on his films that have appeared since the 2000s, the critical focus remains on only a small minority of his works; there is thus a large number that are waiting to be rediscovered.

More regrettable than anything else is the fact that more than half of his works have been lost. Exquisite films such as *Full Autumn*, *Heukmaek*, and *The Market Place* (1965) are included in those vanished. The Korean Film Archive is thus working hard to recover them.

Junhyoung Cho
(Senior Researcher, Korean Film Archive)

THE RISE AND FALL OF KOREAN FILM MAGAZINES

DO HOON LEE

Korean film and Korean film magazines developed alongside one another. 27 October 1919 saw the opening of *Righteous Revenge*, known as the first Korean film; less than one month later the first issue of Korea's first film magazine, 'Noksung', was published. Though we could put this down to a historical coincidence, amongst the 80-or-so Korean film magazines that have received publication to date, Noksung maintains its status as the central supporter of Korean cinema. However, things have not always gone smoothly for Korean film magazines across their long history. The majority of these magazines either struggled to maintain momentum internally, or couldn't respond quickly enough to the changing external environment. As a result, they were unable to break out of the vicious cycle that ran from initial publication to inevitable discontinuation.

The run of Korean film magazines, feeling at the same time both long and short, failed to establish its permanence. Even after the brief period of revival they experienced in the 1990s, they still fell into the same repeating pattern. With the approaching millennium, Korean film magazines were being discontinued one by one. The spot left empty by film magazines was instead being occupied by online journals, cinema websites and YouTube channels devoted to film. Korean film magazines experienced continual ups and downs throughout their history; while they were in search of their own identities as a magazines, they also had to come up with ways to pull themselves out of the red, and back into the black. This text divides the history of Korean film magazines into three time periods – the Japanese Colonial Period, the period after the Korean War, and the period from the 1990s onwards – considering the key features of Korean film magazines, and how their goals changed over time.

Noksung, considered to be the very first Korean film magazine, carried the personality of an art magazine. According to Lee Hyung-kyung's PhD thesis, "A Study on the Formation of Modern Korean Film Magazine", from the time Noksung was first published up until the mid-1930s, magazines covering film bore more of the character of art magazines than film magazines. These magazines often didn't separate film and theatre, and included columns covering novels, poems and essays. It is of course difficult to claim that for this reason Noksung was not a film magazine. This is because, by printing posters of foreign actors, and by publishing novels based on films that had been popular in Japan, it presented itself as a magazine with film at its centre. In particular, we can assume that the magazine utilised the adaptation of films into novels as a way to stimulate the imagination of its readers, when the Hollywood source films themselves were not officially allowed into colonial Korea (then Choseon).

After the Japanese Colonial Period came to an end in 1945, the majority of Korean film magazines suffered an early demise; however, there was one magazine that lasted almost twenty years from its initial publication. This magazine was called 'The Motion Picture Age', first published in April 1931 by Park Lu-weol, one of the cineastes who had studied abroad in Japan. The magazine went through a number of cycles of being shut down and started up again, before it finally reached its end in 1949. During this colonial era, a section of Korean film magazines established their own political standpoints, and thus faced early discontinuation due to censorship and oppression from the Japanese colonial government. Right from the beginning, however, The Motion Picture Age focused on expanding its film gossip columns, and thus naturally was able to get around the censorship rules of the colonial government. Aware of the high standards of film-goers, it prioritised

meeting their needs, and thus was able to survive amidst the barren market of the Korean film magazine.

From the 1950s onwards, Korean film magazines worked hard to build on their expertise. At the time the majority were published at irregular intervals, and there was no consistency in the editing process. Just like during the Japanese Colonial Period, the magazines tended to cover theatre and literature alongside film. However, these magazines typically had a number of problems: they devoted their pages to a limited spectrum of films; they emphasised the entertainment aspects of cinema instead of the artistic elements; and, due to their nationalistic leanings, they were often over-generous in their praise of Korean cinema. In order to resolve these issues, the magazines started to see film as an art-form, and prioritise the role of critics who could view films from a level-headed perspective. In the late 1950s a section of Korean film magazines launched open competitions to select film critics. The magazines were creating a basic system that would produce articles at the peak of specialist film reviewing.

However, simply increasing the number of specialist writers was insufficient to ensure the quality and continued-publication of Korean film magazines. Both during the Japanese Colonial Period and the subsequent Korean War, Korean film was unable to establish any kind of system of production, screening, viewing, education, or review; this proved to function as a huge obstacle for Korean film magazines in forming their own identities and breaking into the market. When reflecting upon this situation, what 'The Motion Picture Age' achieved - i.e. the forming of collectives and using this as the basis to publish their own film magazines - can be seen as rather progressive. In July 1975, upcoming film directors Lee Jang-ho and Ha Gil-jong came together and formed a new group; in 1977 they published their own magazine under the same name of 'The Motion Picture Age'. Members of their new 'The Motion Picture Age' (magazine) emphasised a 'new generation' and 'new cinema'. They were highly critical of the Korean film industry, dominated by national propaganda and films made for mass appeal, and instead drew upon the avant-garde films of Europe and America to come up with a new type of film. Even though their ambitious plan did not come to fruition, they believed at the very least that through their magazine, they had offered an opportunity for people to consider film critically. However, Korean film magazines, 'The Motion Picture Age' (magazine) included, consistently failed to draw a response from readers sharing their vision, and thus had no choice but to retire bitterly into the back streets of history.

The 1980s demonstrated that film magazines could attract readers from all sorts of backgrounds. With the boom in the video market, and the emergence of a new group of film enthusiasts, there was a surge in popularity for magazines such as 'Video Movie' and 'Video Plaza' that offered encyclopaedic information about film, as well as for magazines like 'Film Journal' which had more of the style of a tabloid, and thus offered a mass appeal. Meanwhile, the magazines taking a more logical approach to film, which had a smaller readership base, established prominence. The quarterly publication 'Film Language', first released in 1989, is symbolic not only of the context of the time, but also of the modern day. Its editors, Lee Yongkwan, Jay Jeon, and Kim Jiseok, who would later play key roles in the Busan International Film Festival (BIFF), produced a magazine that focused on discussion of Korean and Asian film. The late Kim Jiseok, former Vice Director of BIFF, openly said that the activities of Film Language played a key role in fortifying the foundations of the festival. In this way the film magazines of the 1980s built their

success through their close ties with their devoted readers, and would later provide the help necessary to ensure the development of the film industry and its culture, functioning like a storage unit for information about film.

It was around the 1990s that Korean film magazines began to seriously expand their committed readership base. At the time a whole variety of film magazines were being published; these magazines provided film-goers not only with information about film as an industry, but also about its mass appeal and existence as an art form. The two magazines regarded as representative of the era were 'Screen' and 'Roadshow'. 'Screen', first published in March 1984, and 'Roadshow', first published in May 1989, both ran monthly, and were in healthy competition with one another. At the time the video market was booming in Korea, and demand for information about cinema was growing by the day. In this environment, for readers these magazines satiated a craving for film, and were an easy way of satisfying their intellectual curiosity. For example, in one interview with director Bong Joon-ho, who won the Palme d'Or at this year's Cannes Film Festival, he explained that by the time he was a middle-school student, he was already an avid reader of 'Screen' and 'Roadshow', and it was at this point that he first began to dream about working in film.

In the 1990s Korean film magazines entered into their prime years. 1995 came to be talked about by all as a monumental year, with the first publication of both 'Cine 21' and 'Premiere'. The monthly 'KINO' presented a condensed version of Western film theory and cultural discourse, following France's 'Cahiers du Cinéma' in its aim of leading a culture of auteurism and Cinephilia. The weekly 'Cine 21' saw itself as a magazine that would grow alongside the Korean film industry, while 'Premiere' was quick off the mark in sharing Hollywood film news, which was difficult to come across elsewhere. What unites these two magazines is that the publication of both was a resulting effect of the rapid growth of Korean cinema.

The 1990s somewhat unusually saw concentric growth of both commercial and arthouse Korean film. At the beginning of the decade, director Im Kwon-taek's *The General's Son* (1990) and *Seopyeonje* (1993) were both box-office smashes, while later director Kang Woo-suk's comedy *Two Cops* (1993) broke all box-office records at the time in Korea. At a similar time, directors Hong Sangsoo, Kim Ki-duk and Lee Chang-dong, who would later come to represent Korea in film festivals across the world, all announced the release of their debut films (*The Day a Pig Fell into the Well* [1996], *Crocodile* [1996], and *Green Fish* [1997] respectively). The response of cinema-goers to these arthouse films indeed suggested that they had reached cult-like status. There were also arthouse cinemas such as the Koa Arthall and the Dongsoong Cinematheque now opening in Seoul. When in 1995 Andrei Tarkovsky's *The Sacrifice* (1986) received its delayed official release in Korea, around 100,000 people went to watch it at arthouse cinema screenings. Audiences' passion for arthouse cinema reflected not just a refined taste, but can be said to originate from a desire to see cinema as an art form. Through video cinematheques, university film clubs, and PC-to-PC communication (what can be considered as the first version of the internet), people were able to exchange specialist information about film. Towards the end of the 1990s, film festivals both large and small were emerging in Korea, Busan International Film Festival included. In this way, it was almost as if in 1990 Korean film culture, after being contained for a long period of time, all of a sudden burst out, and grew rapidly (in both quantitative and qualitative measures) within a short period of time.

KINO was a magazine that sought to promote film by building solidarity amongst friends. Having in mind the upcoming 100th Anniversary of international cinema (b. 1895), KINO had the slogan “The Magazine that has Waited 100 Years” appear on the cover of its first issue and, declaring the cultural battles that can be fought through cinema, called those joining them in this fight their ‘friends’. They warned against seeing film as pure entertainment, or madly consuming it in a film frenzy; and they believed that cinephiles, and only cinephiles, could save the world through film. This strategy achieved partial success. The magazine became legendary when its first issue had 50,000 copies put out into circulation. According to Lee Sun-Joo’s “The Age of KINO - The Film Magazine KINO and the Cultural Politics of the ‘Critical Cinephilia’ in the 1990s”, KINO offered an alternative cultural discourse within the 1990s renaissance of Korean cinema, and increased awareness of the vibrancy of academic study and critique of film. However, there were endemic issues facing Korean film magazines that KINO left unresolved. The writing style of translated texts, and the total lack of consistency in editing and design left readers struggling to understand its contents. Furthermore, the success of its strategy of reaching out purely to cinephiles was only temporary. KINO’s strength lay in its base of devoted readers, but the fact that its number of readers remained small was its weakness. Though KINO proved that a magazine serious about film can also be successful, it also demonstrated how a magazine dedicated to a minority of committed readers can end up turning itself into a closed-off community.

At the beginning of the new millennium, monthly film magazines disappeared without a trace, while instead weekly film magazines dominated the market. KINO, which had come to be the representative in specialist print material about film, built an allied front with its ‘friends’, while the weekly magazines, which had strengthened cinema’s mass popularity, joined forces with the film industry. New film magazines were constantly appearing, seeing if they could challenge the stronghold of Cine 21, which had gained trailblazer status within the Korean film industry. In the year 2000, ‘CINEBUS’ and ‘FILM 2.0’, and in 2001 ‘Movie Week’, all printed their first issues. Following trends in the Korean film market, these magazines introduced the week’s new films, alongside thoughtful and personal critiques on these releases. As much as they needed to adhere to current market trends, their most important task was in their response to their readers’ implicit question: “What film should I watch this week?” The majority of weekly film magazines sorted releases into ‘good films’ and ‘bad films’ through scores or star ratings; these ratings became one of the factors upon which audiences based their decisions of what to watch at the cinema. In this way, the weekly film magazines appointed themselves in the role of middlemen between film production companies, distributors, marketing agencies and audiences.

However, the boom in weekly film magazines was to be short-lived. Nobody had predicted their demise, but as time went on the majority disappeared. The roots of their disappearance lay in a chain of events. Films were being released more and more quickly, and the main platform for introducing new films moved away from printed material towards the Internet; audiences could now easily search for the film information they wanted online, without having to rely on film magazines. ‘CINEBUS’, ‘FILM 2.0’ and ‘Movie Week’ were all discontinued in 2003, 2008 and 2013 respectively. The key people from ‘Movie Week’ were absorbed into the bi-weekly ‘Magazine M’, but this magazine was also discontinued in December 2018. Now all the main film magazines have disappeared. The spread of the Internet and the development of digital technology have been named as the main causes

of the decline of printed media. However, it is perhaps fairer to argue that more fundamentally, the film industry and film audiences who were once seen as committed partners, simply no longer saw any necessity in weekly film magazines.

Today, it wouldn’t be an exaggeration to say that information about film can be found in its entirety on the Internet. When weekly film magazines went into decline, and it became difficult to increase their regular subscribers, a variety of platforms and channels which could replace them appeared. For example, consider Korea’s main internet portal sites. These sites independently created their own film databases, equipped with systems that allowed audiences to easily check film information, allowing advance booking of tickets, access to online film journals, and even film download services. Through this, these sites are involved in the actual circulation and distribution of film. As a result, advertisements for new releases, which had been one of the main sources of revenue for Korean film magazines, moved to the online sites. Cinema-goers are no longer turning the pages of a film magazine, and are instead turning to the Internet to decide what film to watch. The interesting thing is that this has allowed audiences to have an influencing effect on film reviews. Audiences can use their social media accounts to share their impression of new releases with their acquaintances, or leave comments on websites’ pages containing film information or on web articles about film; in this way they can exert their own influence on the opinion of particular titles. This can also cause word of mouth to spread. Sometimes films that have received a poor review from audiences, or that have been subject to “Rating Terror” (where a large number of viewers give the film a 1 out of 100 score on the portal site to keep the average rating low), often suffer a crushing defeat at the box office.

If this is the case, where does that leave the many film magazines, film writers, and film critics, and what are they doing now? The pre-existing magazines are battling with online film journals, searching for a survival strategy. Instead of reducing the number of pages dedicated to film reviews, they are producing a substantially larger number of articles focusing on entertainment. We might call this regression rather than reform. There are only a few places to publish film writing, what’s worse is the small number of remaining film magazines don’t support serious film writing. Professional film writers and critics, rather than working for film magazines, have moved to positions providing a better living, working for fashion magazines, broadcasters, film festivals, and universities amongst others. Only the film writers and critics that gained widespread popularity were able to survive. These individuals are holding conversations with audiences at showcases of newly released films, or participating in discussion panels on TV channels introducing films. Looking at this situation, it is fair to argue that the status of Korean film magazines has hit rock bottom. However, we must remember that there are still those printing articles about film and seeing the value of readers being able to read something they can physically hold in their hands; key players include ‘anno.’, ‘Okulo’, and ‘FILO’. First going to print in July 2013, ‘anno’. contains reviews and critiques of films, divided into sections named ‘Montage’, ‘Story’, and ‘Genre’. In March 2016, working with film critic Yoo Un-seong, ‘Okulo’ saw its first publication; presenting itself as a magazine specialising in the critique of the moving image, it continues to produce reviews of moving image works, encompassing both film and art. ‘FILO’, first published in March 2018, worked with a number of critics who had previously worked for ‘Cine 21’, including Lee Hoo-kyoung, Jung Sung-il, Heo Moonyeong, Nam Da-eun, and Jeong Han Seok. Each

issue, rather than following any kind of specific themes, adopts a system of allowing its writers the freedom to choose the films they review, working under the same love of film that first turned them into cinephiles.

It is not simply the case that the power of Korean film magazines weakened and they then disappeared. Even film-specialist channels found on video-sharing sites such as YouTube carry the same personality as film magazines. In the first half of 2018 there were over twenty film-specialist channels in Korea which had more than 100,000 subscribers each. These channels produce and upload videos telling the stories of newly-released or well-known titles, breaking down their hidden meanings. As these channels are based on the culture of widespread participation fundamental to the “Web 2.0 Generation”, they question the distinction between expert and non-expert, consumer and producer. The new digital platform of YouTube can be said to be a remediation of the older printed magazines. Their makers still ‘publish’ (in this case their videos), and exist due to their connections with their ‘subscribers’. Though the pages of magazines have become the pages of the internet, and text has become video, we can say that specialist film channels on YouTube continue the work of film magazines. The key thing is that there has been a paradigm shift from thinking about film based on what one has read, to thinking about film based on the videos one has seen. As we have seen how the concept of film magazines can be preserved through other mediums, the challenge for our generation now is to establish where and in what way we continue to protect their legacy.

Do Hoon Lee
(Film Critic)

Preserving Culture Through Film Archiving

KOREAN FILM ARCHIVE



Korean Film Archive
한국영상자료원

SPECIAL FOCUS FORUM: A CENTURY OF KOREAN CINEMA

THU 7 NOV 18:30
REGENT STREET CINEMA

Celebrating the 100th anniversary of Korean Cinema, this year's 'Special Focus' programme strand features UK and European premiere film screenings of culturally-important retrospective titles, many newly restored: from a 1940s masterpiece produced in formerly united Korea, to the second film in Korean cinema history directed by a woman, and beloved 1990s indie gems.

In this associated Special Focus Forum event, invited guests will paint an overview of Korean cinema's rich history, tracing its past, discussing its present and proposing its future.

PART ONE: 100 YEARS OF KOREAN CINEMA

What is the first Korean film ever made? What is 'traditional' Korean filmmaking and what defines its characteristics? What has shaped the tone and voice of each decade and its most notable titles? Tracing the origins and the legacy of Korean film classics to Korean 'new wave' and contemporary school of filmmakers, guest speaker Darcy Paquet will unwrap the cultural and contextual specifics.

DARCY PAQUET is an American film critic, university lecturer, author and actor. A native of Massachusetts, he has been living in Seoul since 1997. In 2011, Paquet was awarded the Korea Film Reporters Association Award at the 15th Busan International Film Festival for his contributions in introducing Korean cinema to the world. He is the author of *New Korean Cinema: Breaking the Waves*, and artistic director of the Wildflower Film Awards Korea.

PART TWO: EMERGENCE OF KOREAN CINEPHILIA IN THE 1990S

In the second part of the Forum, fellow film critic Yoo Un-seong will present a case study of independent Korean Cinema of the 1990s, taking an in-depth look at the emergence of 'Korean cinephilia' and its auteurs, from Lee Myung-se's *My Love, My Bride* (1990; revisited at the 2018 LKFF) to Bong Joon-ho's *Barking Dog Never Bites* (2000).

YOO UN-SEONG is a Korean film critic and co-publisher of *Okulo*, a journal of cinema and the moving image. He worked as a programmer of the Jeonju International Film Festival (2004~2012) and the program director of the Moonji Cultural Institute SAIL (2012~2014). In 2018, he published *Ghost And The Guards*, a collection of essays on cinema, art and literature. He co-edited the books *Pedro Costa* (2010), *Roberto Rossellini* (2004) and *Carl Dreyer* (2003), among others.

PART THREE: CONVERSATION

The Forum will conclude with a conversation between the two guest speakers, and time for questions and comments from the audience. The discussion will be moderated by Mark Morris.



CINEMA

NOW

PROGRAMME NOTE

The chief guiding principle for Cinema Now, apart from excellence, is eclecticism. Though relatively small in number, the films in this strand are wide-ranging and, whether studio-backed or independent, come in a variety of genres and filmmaking styles. As its very name implies, Cinema Now is focused upon Korean films from the present day, but in this year of celebrations for the centenary of Korea's film industry, it seems fitting that many of the selected titles do not merely represent the best of contemporary cinema, but also in different ways look back, whether to past festivals, or to older cinematic traditions and influences, or to history itself.

Lee Su-jin's *Idol* (2018), for example, a thrilling political tale of two fathers (and two sides of a nation's social divide), and of a daughter-in-law seeking both to escape and avenge her past, would easily have found a place in the London Korean Film Festival's Special Focus on Korean Noir from 2017 were it not being premièred this year. Similarly Park Jung-bum's insular allegory *Height of the Wave* (2019) - featuring a criminal investigation into the past treatment of a young orphaned islander where "the suspects are all the residents" - would have been right at home in last year's Special Focus on A Slice of Everyday Life.

Also showing a slice of everyday life (albeit everyday life disrupted), Lee Jong-un's domestic drama *Birthday* (2018) traces the continuing fallout of the 2014 Sewol ferry disaster on a family that it has divided. Joe Min-ho's *A Resistance* (2019) looks much further back to Yu Gwan-sun's rôle in the March 1st Movement protests of 1919, leading to her torture and death in prison a year later. Drawing on the past in another way, Lee Byeong-heon's cop comedy caper *Extreme Job* (2019) borrows its premise - a cover business becomes a runaway success - from Woody Allen's *Small Time Crooks* (2000) and the TV series *Breaking Bad* (2008-13).

With *Grass* (2017), London Korean Film Festival regular Hong Sangsoo has an ensemble of cafe habitués remembering the dead, even as some, perhaps even all, of them might just themselves be ghosts lost in a backstreet limbo. Meanwhile, even if the zombies in Lee Min-jae's crazy comedy *The Odd Family: Zombie on Sale* (2018) are more the infected living than the resurrected undead, their bite still has the power to bring long-moribund libidos back to life.

Anton Bitel

100 YEARS YOUNG, THE WORLD'S MOST DYNAMIC FILM INDUSTRY IS ONLY GETTING STARTED

After 16 failed attempts, Korean cinema was able to cross off one of the most elusive items on its bucket list in May of this year. Considered long overdue by fans of a national cinema that has been at the cutting edge of the film industry for the last two decades, and this year celebrates its 100-year anniversary, a Korean film finally picked up the coveted Palme d'Or at the Cannes Film Festival. That honour of course went to Bong Joon-ho and his new film *Parasite* (2019), which Artificial Eye plans to release on UK screens next year. The film has also been selected as Korea's official submission to the renamed Best International Film category of this year's Academy Awards (a nomination there would enable Korea to strike another item off its list).

Yet while *Parasite* has claimed the lion's share of the news coverage, its achievements are far from the only things to have marked the Korean film industry in 2019, as it experiences something of a sea change. While tentpoles have suffered, business has been booming owing to a wide range of smaller successes, notably in comedy and an uptick of stories driven by female characters. Among those, Kim Bora's indie sensation *House of Hummingbird* (2018) has had a staggering reception around the world, having picked up over two dozen awards on the international festival circuit.

From an industry standpoint, Korean cinema in 2019 is a notably different beast from what it had turned into over the last few years. 2018 was a challenging time for studios as they fielded their broadest ever line-up of big-budget titles (generally considered to be films with production costs exceeding KRW 10 billion, or £6.7 million), but out of over a dozen titles that dotted the year's release calendar, only two went on to be successful. The industry quickly picked up on the fact that local audiences were beginning to reject tentpoles. By contrast, this year has welcomed comparatively fewer big-budget films, and most of these continue to struggle on the charts.

However, 2019 has been one of the strongest ever years for Korean films at the box office. The difference is that the heavy lifting has been done by more modest productions that have continually delighted theatrical audiences and often surprised industry analysts. Without a doubt the most impressive performances have come from the relatively cost-effective comedy genre, none more so than Lee Byeong-heon's sensational *Extreme Job*, which came out of nowhere in February, when it was released to coincide with the Lunar New Year holidays, and dominated the charts for over a month as it attracted over 16 million spectators, the second largest ever audience for a Korean film.

The comedy follows a detective squad that has seen better years and goes undercover to bust a drug ring by posing as a family running a chicken and beer restaurant, only for their operation to be jeopardised when their tasty chicken turns their mock enterprise into an overnight success. The catchy concept has already been optioned for a Hollywood remake and led the charge of laugh-filled hits on the local charts, which also included the thrilling disaster action-comedy *Exit* (2019) and the well-tuned bodyswap comedy *The Dude in Me* (2019).

Train to Busan (2016) and the Netflix series *Kingdom* (2019) have turned Korean zombies into something of a global commodity, but the riotous *The Odd Family: Zombie on Sale* (2018), from director Lee Min-jae, puts a fresh spin on the well-worn genre. When a teenage zombie escapes from a research facility, he follows a girl home in the countryside. At first, her decidedly oddball family are put out at having this undead visitor in their midst, that is, until they discover that his bite gives a new lease on life to his victims, and they smell a financial opportunity.

Korea has a seemingly bottomless supply of exceptionally talented actresses but for several years, even the biggest names in the business have struggled to land interesting roles in commercial cinema, often relegated to supporting parts in male-dominated stories. Though there remains much ground to be covered, things have improved in 2019, a year that has welcomed many captivating female characters to the big screen.

Several of those appeared in the terrific actors' showcase *Another Child* (2019), in which Yum Jung-ah and Kim So-jin play the wife and the pregnant mistress of a man, played by acting veteran and debut director Kim Yun-seok, who spends most of the time off screen. Equally impressive are Kim Hye-jun and Park Se-jin as the teenage daughters of the two women.

Jeon Do-yeon, the only Korean thespian to have won an acting award at Cannes (for Lee Chang-dong's *Secret Sunshine* in 2007), returned to screens after three years away with her heartrending portrayal of a woman attempting to rebuild her life in the wake of a great tragedy in Lee Jong-un's *Birthday* (2019), which features an equally powerful performance from Sul Kyung-gu as her husband.

In fact, Sul Kyung-gu, another Lee Chang-dong stalwart who became a star after his roles in *Peppermint Candy* (1999) and *Oasis* (2002), has had a particularly impressive year, which also saw him feature in the Berlinale-screened *Idol* (2018) from *Han Gong-ju* director Lee Su-jin. The actor plays a grieving father in both films, but the characterisations couldn't be further apart. The jury at this year's Fantasia International Film Festival was duly impressed, giving their Best Actor accolade to Sul and his co-star Han Seok-kyu in *Idol*.

An even greater proliferation of compelling women characters were witnessed in the independent film scene, which as ever tends to be a step ahead of its commercial peers. Beyond the rich period coming-of-age story of the aforementioned *House of Hummingbird* (2018), *Along with the Gods* (2017) star Kim Hyang-gi played a young orphan trying to look after her younger brother in Cha Sung-duk's tender *Youngju* (2018), Ko A-sung of *The Host* (2006) fame incarnated the Colonial Era resistance fighter Yu Gwan-sun in the prison

drama hit *A Resistance* (2019), while Kim Minhee continues her strong run of inscrutable leading roles in Hong Sangsoo films with *Grass* (2017) and *Hotel by the River* (2018).

Combining both of these trends, there was even a hit female-led comedy on the charts this year with the winning combo of Ra Mi-ran and Lee Sung-kyoung leading the buddy cop comedy *Miss & Mrs. Cops*. Beyond these new trends, several popular genres continued to be mined for crowd-pleasers throughout 2019. These included the serial killer thriller and gangster drama combo *The Gangster, The Cop, The Devil*, which screened at Cannes and will reportedly be remade by Sylvester Stallone's production company in America with Don Lee (aka Ma Dong-seok) reprising his leading role. Kim Hyang-gi was once again front-and-centre in the heartwarming legal drama *Innocent Witness* with Jung Woo-sung, and the occult thriller genre welcomed a number of new titles this year, including *Svaha: The Sixth Finger*, which was picked up internationally by Netflix. Also on the rise was the financial thriller, with both the IMF crisis drama *Default*, and stockbroker thriller *Money* with Ryu Jun-yeol, performing well on the charts.

Korea's film industry has come a long way over the past 100 years, and these days it routinely travels well past its borders. So far in fact, that one of its greatest luminaries, Park Chan-wook, made it all the way into the UK with his BBC mini-series *The Little Drummer Girl* late last year. Fellow master Kim Ji-woon is also migrating nearby as he is reportedly on the cusp of going into production on the French-Korean miniseries *Clause 47* for Canal+. Korean cinema it seems, has truly gone global.

Pierce Conran (Film Critic, Journalist and Producer)



GRASS

풀잎들

TUE 5 NOV 21:00
REGENT STREET CINEMA

TUE 19 NOV 20:45
FILMHOUSE, EDINBURGH

WED 20 NOV 18:00
WATERSHED, BRISTOL

SUN 24 NOV 17:00
GLASGOW FILM THEATRE, GLASGOW

DIRECTOR: HONG SANGSOO
WRITER: HONG SANGSOO
PRODUCER: HONG SANGSOO
CAST: KIM MINHEE, JUNG JINYOUNG, KI JOOBONG,
SEO YOUNGHWA
PRODUCTION COMPANY: A JEONWONSA FILM CO.
INTERNATIONAL SALES: FINECUT
DRAMA / 2017 / 66 MIN / CERT. 15 / B&W / DCP

SELECTED FILMOGRAPHY
HOTEL BY THE RIVER (2018)
ON THE BEACH AT NIGHT ALONE (2017)
THE DAY HE ARRIVES (2011)
NIGHT AND DAY (2007)
THE POWER OF KANGWON PROVINCE (1998)

There is a sequence at the centre of Hong Sangsoo's economic enigma where a writer (most of the characters here are writers, actors or both) is seen repeatedly going up and down a staircase. Her indecision, catching her in a strange limbo between here and there, might as well serve as the key motif and mood of this slippery, ambiguous film. Different characters drift in and out of a back-alley cafe in Seoul, looking for new inspiration or accommodation, speaking of their hopes and regrets - while A-reum (Hong's regular muse Kim Minhee) eavesdrops on their conversations, typing up her observations into what she describes as "sort of a diary, but not a diary." Episodic, meandering and offering the mere ghost of a narrative, the film, too, is neither this nor that - but the apparent simplicity of Hong's monochromatic long takes conceals a theatricalised artifice whose players may merely be A-reum's fictions, or even lost souls. (AB)



EXTREME JOB

극한직업

WED 6 NOV 20:35
REGENT STREET CINEMA

Q&A with Director Lee Byeong-heon

WED 20 NOV 18:20
QUEEN'S FILM THEATRE, BELFAST

SAT 23 NOV 15:30
BROADWAY CINEMA, NOTTINGHAM

DIRECTOR: LEE BYEONG-HEON
WRITER: LEE BYEONG-HEON
PRODUCER: KIM SUNG-HWAN
CAST: RYU SEUNG-YONG, LEE HANEE, JIN SUN-KYU, LEE DONG-HWI
PRODUCTION COMPANY: ABOUT FILM
INTERNATIONAL SALES: CJ ENTERTAINMENT
COMEDY, ACTION / 2018 / 111 MIN / CERT. 15 / COLOUR / DCP

FILMOGRAPHY
WHAT A MAN WANTS (2018)
TWENTY (2014)
CHEER UP MR. LEE (2012)
SMELL (SHORT, 2009)

Remember *Los Pollos Hermanos*, the fast-food outlet in TV's *Breaking Bad* that serves as a front for the Southwestern United States' most lucrative methamphetamine distribution network? That idea is turned on its head in this action comedy feature from director Lee Byeong-heon (*What A Man Wants*, 2018), as an incompetent and dysfunctional five-person police team takes over a run-down chicken shop in order to observe and infiltrate a drug syndicate's headquarters across the road. When their special chicken recipe becomes a massive hit with the public, it is a case of stakeout meets takeout, as cooking and crime-busting get ever more confused, until this ensemble of misfits finally learns why they were put together in the first place, and why their leader Captain Ko (Ryu Seung-yong, *Seven Years of Night*, 2017) has the nickname 'Zombie'.

"There's lots of absurdity in what we do," says Ko - and when it comes to crazy laughs and over-the-top fighting, *Extreme Job* delivers to order. (AB)



IDOL

우상

THU 7 NOV 20:15
REGENT STREET CINEMA

DIRECTOR: LEE SU-JIN
WRITER: LEE SU-JIN
PRODUCER: AN EUN-MI
CAST: HAN SEOK-KYU, SUL KYUNG-GU, CHUN WOO-HEE
PRODUCTION COMPANY: VILL LEE FILM
INTERNATIONAL SALES: FINECUT
THRILLER, DRAMA / 2018 / 144 MIN / CERT. 15 / COLOUR / DCP

FILMOGRAPHY
HAN GONG-JU (2013)
ENEMY'S APPLE (SHORT, 2007)
SON'S (SHORT, 2006)
PAPA (SHORT, 2004)

Following his harrowing drama *Han Gong-ju* (2013), director Lee Su-jin turns to noir, established by opening shots of a rainy nocturnal cityscape. In an instantly arresting voiceover, Yoo Joong-sik (Lee Chang-dong regular Sul Kyung-gu) intimately describes masturbating his mentally challenged son Bu-nam, introducing the central theme of errant fatherhood.

Bu-nam has been killed in a hit-and-run accident. "Hiding details now could have consequences later," insists rising politician Koo Myung-hui (Han Seok-kyu), making his guilty son confess to the police - but with the full extent of the crime becoming clearer, decent Myung-hui sinks ever lower in covering up a situation that threatens his political ambitions. As he and Joong-sik circle each other in search of Bu-nam's missing bride Ryun-hwa (Chun Woo-hee), everyone's buried secrets lead to a violent collision of class and politics from which nobody emerges looking pretty. Broodingly paced and elliptically plotted, Lee's film unleashes an iconoclastic onslaught of grief, corruption and revenge. (AB)



THE ODD FAMILY: ZOMBIE ON SALE

기묘한 가족

FRI 8 NOV 19:00
PICTUREHOUSE CENTRAL

DIRECTOR: LEE MIN-JAE
WRITER: LEE MIN-JAE
PRODUCER: JANG JIN-SEUNG, EUM ZOO-YOUNG
CAST: JUNG JAE-YOUNG, KIM NAM-GIL, UM JI-WON,
LEE SOO-KYUNG
PRODUCTION COMPANY: CINEZOO, OSCAR 10 STUDIO
INTERNATIONAL SALES: M-LINE DISTRIBUTION
FAMILY, COMEDY / 2018 / 112 MIN / CERT. 12 / COLOUR / DCP

Where Yeon Sang-ho's live-action *Train To Busan* and complementary anime *Seoul Station* (both 2016), and the television series *Kingdom* from this year, have made zombies a serious part of Korean entertainment, Lee Min-jae's feature debut (as writer/director) shows the funnier side of these flesh-eating fiends. Like Kim Ji-woon's not dissimilarly titled *The Quiet Family* (1998), *The Odd Family* reveals domestic eccentricity and small-town mores through the prism of genre. For here the Park family sees the arrival of a zombified young man at their home/business as an opportunity for economic and erotic exploitation - not least because the zombie's bite, as well as eventually having its usual effect, also serves, Viagra-like, to bring old men's moribund libidos rising from the grave. The result is a silly yet savvy spin on familiar tropes - a zany rom zom com that keeps refusing to go where expected, while still delivering all the tense undead action a horror hound could need. (AB)



A RESISTANCE

항거: 유관순 이야기

SAT 9 NOV 18:45
PICTUREHOUSE CENTRAL

DIRECTOR: JOE MIN-HO
WRITER: JOE MIN-HO
PRODUCER: PARK HYEON-TAE, JOE MIN-HO, SIN HYE-YEON
CAST: KO A-SUNG, KIM SAE-BYEOK, KIM YE-EUN,
JEONG HADAM
PRODUCTION COMPANY: DCG PLUS INC, ZORBA FILM
INTERNATIONAL SALES: LOTTE ENTERTAINMENT
DRAMA / 2019 / 105 MIN / CERT. 12 / B&W, COLOUR / DCP

FILMOGRAPHY
A MILLION (2009)
LES FORMIDABLES (2006)
JUNGLE JUICE (2002)

Though set almost entirely within the confines of the notorious Seodaemun Prison, this mostly monochrome feature from writer/director Joe Min-ho (*A Million*, 2009) uses the incarceration of real-life freedom fighter Yu Gwan-sun (Ko A-sung) to crystallise the ordeals of Korea's occupation by the Japanese. Arrested, along with 47,000 others, for participating in a non-violent national protest in 1919 which she had helped organise (and in which her parents were shot), Gwan-sun took it upon herself, from within her overcrowded cell, to continue her resistance against her foreign captors and their Korean collaborators alike, under constant, real threat of torture or worse. Merging individual and collective sacrifice, this true story of Korea's early Independence movement is retold intersectionally, with themes of women's solidarity and Christian martyrdom brought into the prisonhouse of oppression. Joe fashions his heroine's life and death as a particularly Korean reimagining of Carl Theodor Dreyer's *The Passion Of Joan Of Arc* (1928). (AB)



BIRTHDAY

생일

SAT 9 NOV 21:00
PICTUREHOUSE CENTRAL

DIRECTOR: LEE JONG-UN
WRITER: LEE JONG-UN
PRODUCER: LEE JOON-DONG, LEE DONGHA, LEE CHANG-DONG
CAST: SUL KYUNG-GU, JEON DO-YEON, KIM BO-MIN
PRODUCTION COMPANY: NOW FILM, REDPETER FILM, PINEHOUSE FILM
INTERNATIONAL SALES: CONTENTS PANDA
DRAMA / 2018 / 120 MIN / CERT. U / COLOUR / DCP

FILMOGRAPHY
FRIENDS: HIDDEN SORROW (DOCUMENTARY, 2017)
SPRING (SHORT, 2002)
FAREWELL (SHORT, 2000)

Lee Jong-un had previously worked on Lee Chang-dong's films *Secret Sunshine* (2007) and *Poetry* (2009), but *Birthday* - which Lee Chang-dong helped produce - is her first feature as writer and director. It is a family drama centred on the aching loss and trauma of absence. Returning from eight years abroad at work and in prison, Jeong-il (Sul Kyung-gu) struggles to reconnect with his unwelcoming wife Soon-nam (Jeon Do-yeon) and their young daughter Ye-sol (Kim Bo-min), whom he barely knows. The real absence here, though, is their older son Su-ho (Yoon Chan-young), drowned in the Sewol ferry disaster. In the period leading up to what would have been Su-ho's birthday, as Lee delicately traces the sense of guilt, bitterness and recrimination in this fracturing household, she is also modulating the grief of a nation still haunted by a tragedy that Korean cinema has previously addressed only through the documentary form. (AB)



HEIGHT OF THE WAVE

파고

MON 11 NOV 18:45
PICTUREHOUSE CENTRAL

DIRECTOR: PARK JUNG-BUM
WRITER: KIM MIN-GYEONG
PRODUCER: OH JI-YOON
CAST: LEE SEUNG-YEON, LEE YEON, CHOI EUN-SEO, PARK JUNG-BUM
PRODUCTION COMPANY: STUDIO DRAGON
INTERNATIONAL SALES: M-LINE DISTRIBUTION
DRAMA / 2019 / 89 MIN / CERT. 15 / B&W, COLOUR / DCP

FILMOGRAPHY
ALIVE (2014)
THE JOURNALS OF MUSAN (2010)
125 JEON SEUNG-CHUL (SHORT, 2008)
TEMPLEMENTARY (SHORT, 2000)

Park Jung-bum (*The Journals of Musan* and *Alive*), one time Assistant Director for Lee Chang-dong, returns to the festival fresh from winning the Special Jury prize at Locarno for this complex, multifaceted, emotionally astute thriller about greed and corruption in a small town. Eschewing typical genre trappings, and all the more powerful for it, this slow burning character study creeps up behind its audience and takes us deep into the rotting hearts of its troubled characters. When police chief Yeon-su (Lee Seung-yeon) is dispatched to a remote fishing village, she takes it as an opportunity to rebuild her relationship with her teenage daughter and recover from a bruising divorce. But pretty soon her daughter is out of control, while the tight knit community reveals itself to be hiding a terrible secret it can barely even acknowledge. Chief Yeon-su quickly finds herself isolated, out of her depth and under siege as she desperately tries to do the right thing. Riveting. (SW)

HIDDEN FIGURES:

HA GIL-JONG

PROGRAMME NOTE

In the 1970s, Ha Gil-jong shook up Korean cinema, offering a thrillingly diverse series of provocative and sometimes brutal features which critiqued the contemporary military dictatorship and put him in constant battle with film censors.

Korean film fans may be familiar with Ha's work, especially his hugely popular *The March of Fools* (1975), which shared the number one spot with two other classic movies in a poll conducted by the Korean Film Archive, naming the 100 best Korean films of the last century. But in the UK, his work is very hard to see.

Earlier in 2019, we started a new film strand at the Barbican called Hidden Figures, which celebrates great world cinema directors who we believe deserve far greater recognition in the UK. Following film programmes dedicated to Italy's Lina Wertmüller and Martinique filmmaker Euzhan Palcy earlier in the year, we are delighted to collaborate with the London Korean Film Festival and the Korean Film Archive to bring Ha's work to new audiences.

The three films in this programme show how Ha embraced entirely different styles and genres – melodrama, comedy and horror – to comment and interrogate a troubled present. While studying at Seoul National University, Ha became involved in the April Revolution, the mass protests which overthrew the regime of President Syngman Rhee, leading to a short-lived parliamentary government. The Revolution and its aftermath had a deep effect on Ha, and its rebellious spirit informs his works.

A poet and a writer, as well as a filmmaker, Ha brought a unique artistic vision to Korean cinema in the 1970s, arriving with a bang with 1972's *The Pollen of Flowers*, an unforgettable

debut feature that blends satire with melodrama, as a businessman brings a male lover into his personal life with cataclysmic results. Ha exploited the melodrama genre to spin a dark tale of sadism, lust and corruption, with swipes at the Park Chung-Hee dictatorship. The film was a sensation, and beckoned in a remarkable career of anti-establishment works that saw him in constant battle with the censors.

Based on a widely read serialised novel by Choi In-ho, *The March of Fools* (1975) is a bawdy college comedy under dictatorship, with a bitter edge, as two male students seek love and happiness in 1970s Seoul. What starts as a wild and exhilarating celebration of youth, heavily influenced by western culture, gradually turns poignant, as the two young male protagonists begin to reconsider their futures.

Ha regarded *The Ascension of Han-ne* (1977) as his best film (even declaring it to be the joint-greatest Korean film of the 1970s!). He uses period drama and the tropes of traditional ghost stories to critique the corruption of religious figures and the deeply entrenched misogyny that plagues a community when a vulnerable female stranger is brought to their rural village.

In 1979, Ha died at the tragically young age of 37, the same age as German master of cinema Rainer Werner Fassbinder, with whom he has been compared, along with Jean Vigo and Pier Paolo Pasolini. We are delighted to show a selection of his work back on the big screen, where it belongs.

Alex Davidson
(Cinema Curator, Barbican)



THE POLLEN OF FLOWERS

화분

MON 4 NOV 18:30
BARBICAN

DIRECTOR: HA GIL-JONG
WRITER: HA GIL-JONG
PRODUCER: KIM HYUNG KEUN
CAST: HAH MYUNG-JOONG, NAM KOONG WON, CHOI JI-HEE, YUN SO-RA
PRODUCTION COMPANY: DAE YANG FILMS CO., LTD
RIGHTS HOLDER: HMJ FILMS
MYSTERY / 1972 / 89 MIN / CERT. 18 / COLOUR / DCP / ORIGINAL FORMAT: 35MM

FILMOGRAPHY
BYUNG-TAE AND YOUNG-JA (1979)
THE HOME OF STARS (SEQUEL) (1978)
I AM LOOKING FOR A WIFE (1976)
FIDELITY (1973)
THE RITUAL FOR A SOLDIER (SHORT, 1969)

Ha Gil-jong's unforgettable debut blends satire with melodrama, as a businessman brings a male lover into his personal life, with cataclysmic results.

In this, his first feature, Ha embraces subversion and provocation, as the fractious set-up between a corrupt businessman and his mistress is upended when he brings his male secretary and lover into their home.

The name of the mistress's mansion – the 'Blue House', also the name of the residence of the South Korean head of state – makes the political implications of Ha's film clear, with sharp jabs at the Park Chung-hee regime. Regarded as the first Korean film to depict a same-sex relationship, it's an unflinching satire with echoes of Pasolini's *Teorema* (1968) and the films of Kim Ki-young. Yeo Woon-Kai's performance as the creepy maid is particularly startling, and the tumultuous climax still shocks today. (AD)



THE MARCH OF FOOLS

바보들의 행진

WED 6 NOV 20:30
BARBICAN

DIRECTOR: HA GIL-JONG
WRITER: CHOI IN-HO
PRODUCER: PARK CHONG-CHAN
CAST: YUN MUN-SEOP, HA JAE-YOUNG, LEE YOUNG-OK, KIM YEONG-SUK
PRODUCTION COMPANY: HWA CHUN TRADING CO., LTD
RIGHTS HOLDER: HWA CHUN TRADING CO., LTD
COMEDY / 1975 / 102 MIN / CERT. 18 / COLOUR / DCP / ORIGINAL FORMAT: 35MM

FILMOGRAPHY
BYUNG-TAE AND YOUNG-JA (1979)
THE HOME OF STARS (SEQUEL) (1978)
I AM LOOKING FOR A WIFE (1976)
FIDELITY (1973)
THE RITUAL FOR A SOLDIER (SHORT, 1969)

College comedy under dictatorship – two male students seek love and happiness in Ha Gil-jong's best known film, a box office smash in South Korea.

A much beloved Korean cinema classic from 1975, *The March of Fools* starts off as a bawdy comedy, as two slacker students get drunk and try to get laid, with varying degrees of success. Slowly the tone shifts into melancholy, as the two men consider their destinies in a repressive society where they feel out of place. Unlike many contemporary student comedies, Ha's film is equally interested in the lives of its female characters, whose hopes and dreams are also threatened by their limited opportunities.

Although censored for its depiction of life under military dictatorship, *The March of Fools* remains a unique and exhilarating story of youth in crisis. The film's success led to a sequel, *Byung-tae and Young-ja* (1979), which was to be Ha's final film. (AD)



THE ASCENSION OF HAN-NE

한네의 승천

SUN 10 NOV 18:00
BARBICAN

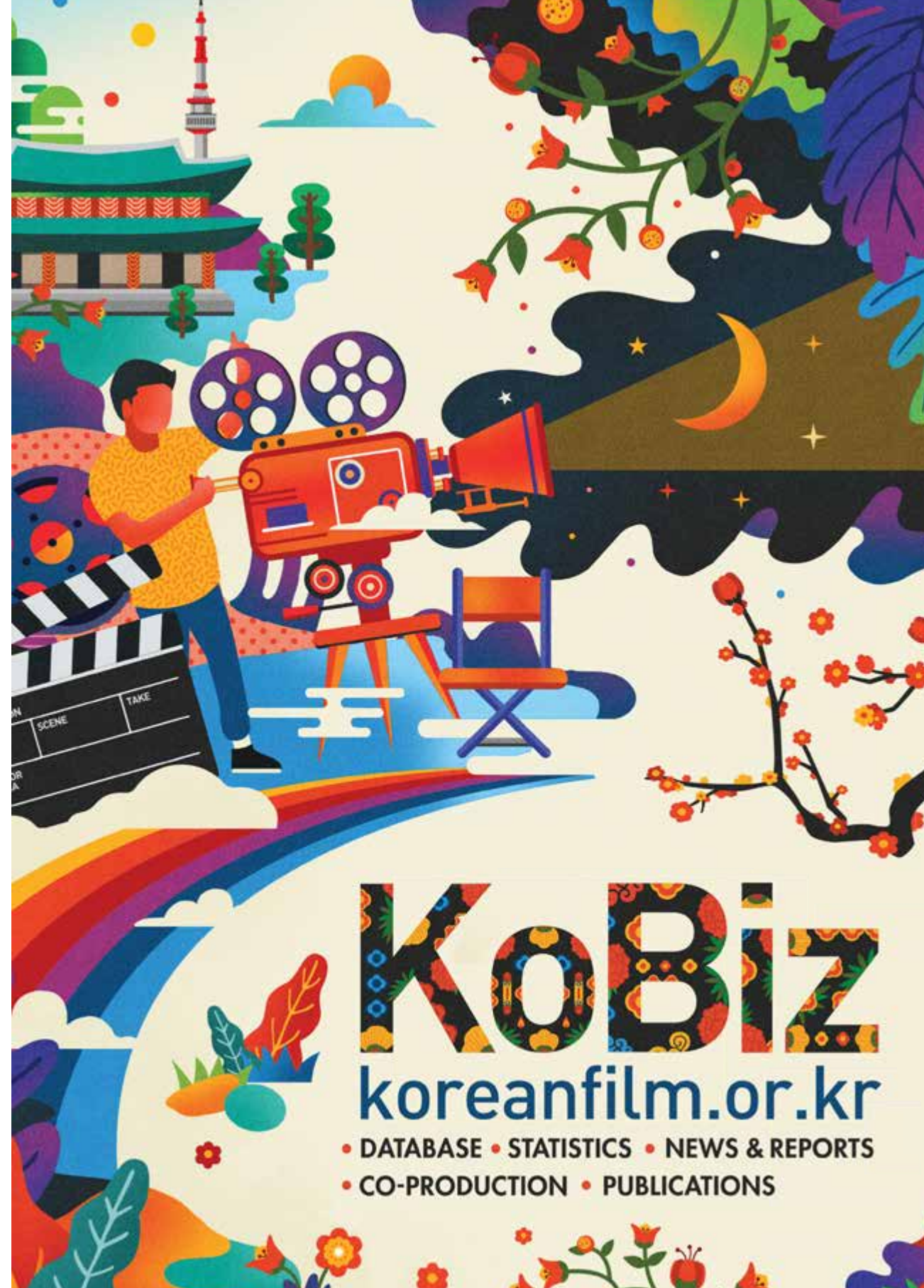
DIRECTOR: HA GIL-JONG
WRITER: O YEONG-JIN
PRODUCER: HAN GAP-JIN
CAST: HAH MYUNG-JOONG, HWANG HAE, JEON YOUNG-SUN,
KOOK JONG-HWAN
PRODUCTION COMPANY: HAN JIN CO., LTD
RIGHTS HOLDER: DONGGUK UNIVERSITY
DRAMA / 1977 / 110 MIN / CERT. 18 / COLOUR / 35MM

FILMOGRAPHY
BYUNG-TAE AND YOUNG-JA (1979)
THE HOME OF STARS (SEQUEL) (1978)
I AM LOOKING FOR A WIFE (1976)
FIDELITY (1973)
THE RITUAL FOR A SOLDIER (SHORT, 1969)

Ha Gil-jong's personal favourite among his films blends period drama and horror to interrogate the negative impact of Korean traditions.

In 19th-century Korea, a woman is saved from a suicide attempt and brought back to the village of her rescuer. Here, she is regarded with fear and suspicion, with many believing she will bring them bad luck owing to the pronouncements of a corrupt shaman.

The masterful, eerie extended opening sequence beckons in a powerful and severe depiction of an easily manipulated community, and of those that exploit their fears. Although set far in the past, Ha critiques the present as he explores how folkloric and often misogynist traditions echo into the present day, in a society framed by archaic patriarchal convention. Often disturbing, and audacious in its use of tropes from traditional ghost stories, it's one of Ha's most intriguing films, boasting some unforgettable set pieces. (AD)



WOMEN'S

VOICES

PROGRAMME NOTE

This year's edition of the Women's Voices strand celebrates first-time directors, bringing to the British audiences four feature-length films by Korean women filmmakers that already made an impact at the Seoul International Women's Film Festival, Busan IFF and Amsterdam's IDFA. In keeping with the major trends in contemporary Korean independent cinema, social issues constitute the backdrop to many stories presented here, from financial hardship and housing crisis to different social taboos. While Jeon Go-woon's *Microhabitat* (2017) that opened the Festival last year gave us a compelling portrait of young adulthood, many of this year's protagonists are younger and the films emphasise the relationships they form with their siblings, friends and parents as they grow up building their identity.

Cha Sung-duk's *Youngju* (2018) packs an emotional punch in the shadow of societal stigma experienced by Korean children growing up without parents or in single-parent families. The relationship between the orphaned siblings is distorted as older Youngju steps up, taking responsibility for her younger troublesome brother Youngin. Youngju finds a full family substitute in the most unlikely place, but the film does not offer a happy ending.

Although two young leads in Ahn Ju-young's *A Boy and Sungreen* (2018) are each raised by a single parent, the film's approach to the psychological and social consequences of this is markedly lighter. Clumsy boy Bo-hee embarks on a comedy search for his father aided by his best friend, the girl called Nok-yang. The adolescent romance blooming between the two works further to soften the harsh reality of being abandoned as a child.

The long-lost parent pursued in *Yukiko* (2018), an accomplished first-person documentary by Noh Young Sun, is not the filmmaker's but her mother's. Noh tries to find traces of her Japanese grandmother whom her own mother never knew because soon after giving birth to her daughter she had left Korea for her home country, never to return. Filling the gap left by her grandmother, the filmmaker, now based in France, reflects on her separation from her own mother as history seems to be repeating itself.

In Shim Hyejung's *A Bedsore* (2019) the children are all grown up as the theme of tense familial interactions is explored in the context of care for elderly parents. The presence of the illegal migrant caretaker at the heart of the plot positions care as the issue transcending the domestic setting. We are very pleased that director Shim, whose first feature comes after a series of experimental shorts, will be joining us for an extended Q&A to discuss the ways of representing intimate family situations on screen.

At a time when young activists like Greta Thunberg lead the way to tackling the most pressing global issues, shining a spotlight on the younger generation and family life is both appropriate and necessary. The diversity of approaches employed by the first-time filmmakers among the recurring themes is commendable and I hope you will enjoy this programme in all its shades, from dark and dramatic through poetic to cute and hilarious.

Ania Ostrowska

INTRODUCTION

This year marks the 100th year anniversary of both *Righteous Revenge*, the melodramatic 'yeonsoaeguk' (a type of performance combining theatre with the moving image) known as Korea's first film, and *The Panoramic View of the Whole City of Kyeongsung*, a live action film which recorded the scenery and famous sites of Seoul. Both were given their first run in Danseongsa on 27 October 2019. Looking back on the 100 years of Korean cinema gives us the opportunity not only to celebrate its achievements, but to re-write its history from a brand-new standpoint. Writing history is different from commemorating it, which has the tendency to fix its meaning into place. The content and narrative of written history can change completely depending on who wrote it, at what time, and upon what framework; understanding this is key, as it tells us that historical writing therefore has a deep connection not only with the past, but with the present and even the future.

For example, looking at the 100 years of Korean cinema from the point-of-view of women, its history can be written differently from how it has been approached up until now. What kind of role and personality did the first female character to appear in Korean cinema have? The answer is the stepmother of *Righteous Revenge*'s lead character, Songsan, who abused her step-son and coveted his inheritance. The first image that Korean film created of a woman, was a stereotypical evil female character. What's more, that character was in fact played by a male actor (Kim Yeong-deok) in women's clothing. That being the case, who was the first female director? The answer is Park Nam-ok, who produced and directed her first film, *The Widow* (1955), 37 years later in 1955. This question has come up again in the 100th year of Korean cinema – what changes, both qualitative and quantitative, has the Korean film industry undergone in terms of its female characters, female-centred narratives, and female directors? Furthermore, can we now regard there to be gender equality in Korean cinema? According to current statistics we can see that the answer to this question is no. In the last ten years of cinema releases, the percentage of films directed by a woman was no higher than 10%, while only 20% of films had a woman in the lead role. However, though it is clearly not a big leap, there have begun to be some changes. In 2018, amongst a total of 77 commercial films, 13% of these were directed by women; this is the first time the figure has risen above 10%. 24% of these films also had female leads. In comparison to the previous year, the number of people going to see films directed by women or with women in the lead roles also increased substantially. The movement in support of #metoo and female-centred narratives (in Korea, those who want to support films with female-centred narratives, but for personal reasons are

unable to get to theatres, buy a ticket and 'send their soul'), the growth of women working in film having studied cinema, and policies and related research about gender equality in the film industry are all gradually being able to exert their effect.

In addition to this, recent commercial films such as *Little Forest* (2018), *Miss Baek* (2018) and *Miss and Mrs Cops* (2019) have experienced small but meaningful success, and in 2018 and 2019 debut films from female directors appeared in great numbers, with good reviews and considerable box-office success. These films include Yu Eun-jeong's *Ghost Walk*, Kim Bora's *House of Hummingbird*, Ahn Ju-young's *A Boy and Sungreen*, Yi Ok-seop's *Maggie*, Park Young-ju's *Second Life*, Han Ka-ram's *Our Body*, Cha Sung-duk's *Youngju*, Kim Yuri's *Sub-zero Wind*, and Shim Hyejung's *A Bedsore*. These films are notable for their coming-of-age narratives, and possess the unique quality of shining a spotlight on minorities who have been pushed out of the heart of society and into the sidelines. No matter what the artistic field, variety is necessary to ensure sustainability as a business. Lately, the issue of Korean cinema's lack of variety has constantly been raised, and is one of the biggest problems facing Korean film today. Just by looking at the list of films above, we can see that women directors are a vital part of the Korean industry.

On the other hand, Korea's first female feature director Park Nam-ok, who never gave up hope of making her second film, passed away in 2017 without having achieved her dream; the case is also the same for many women directors today. It is therefore a welcome event to see so many new female directors emerging in Korean film's 100th year. However, the problem is the second and third film. It is important to create an environment in which women directors have equal opportunities to build up experience and to make films. This perspective will also form an important framework in writing the 100-year history of Korean film.

This year the London Korean Film Festival has selected films from amongst the titles mentioned above. The first, *A Boy and Sungreen* (2018), is the uplifting coming-of-age story of sensitive and emotional young boy Bo-hee and confident and cheerful young girl Nok-yang. Next we see both the growth and mourning of a young girl *Youngju* (2018) as she patiently looks after her brother in the heartfelt film that shares her name. *A Bedsore* (2019) organically weaves together the family with two major issues facing Korean society today: caregiving and migrant labour. Finally, we also have the poetic documentary *Yukiko* (2018) which, rising above the traditionally male-centred narrative of democratisation, tells the history of a mother traversing between memory and documentation, accident and certainty, and settlement and wandering. Interestingly, though none of these films feature an 'evil woman' character, the story remains gripping and dynamic, and presents universal experiences that all audiences can relate to. I congratulate you all in being able to experience these four charming titles, which bring new experiences and variety yet to be seen across Korean cinema's 100-year history.

Hye-young Cho



YOUNGJU

영주

SAT 2 NOV 15:30
RIO CINEMA

DIRECTOR: CHA SUNG-DUK
WRITER: CHA SUNG-DUK
PRODUCER: KWON BO-RAM
CAST: KIM HYANG-GI, KIM HO-JUNG, YOU CHAE-MYUNG,
TANG JUN-SANG
PRODUCTION COMPANY: K'ARTS YOUNGJU PRODUCTION
INTERNATIONAL SALES: M-LINE DISTRIBUTION
DRAMA / 2018 / 100 MIN / CERT. 12 / COLOUR / DCP

FILMOGRAPHY
VANISHED NIGHT (SHORT, 2011)
NEVER CRY (SHORT, 2007)

In this skilfully directed feature debut by Cha Sung-duk, things are not what they seem at first glance. The eponymous Youngju (Kim Hyang-gi) and her brother Youngin (Tang Jun-sang), two young orphaned siblings whose parents died in a car accident, struggle to survive in the mean adult world of calculating relatives and scam loan companies seeking financial gain from the children's predicament.

The tone takes on a much darker edge when Youngju decides to take justice into her own hands, tracking down the driver who killed her parents. However, we are not allowed to indulge the revenge story for long as its contours soon overflow with complex feelings and tenderness. Kim Hyang-gi's powerful performance carries the film and Youngju is a compelling, if not always likeable, character both when she tries her best to take care of Youngin and when, like Samantha Morton's memorable *Morvern Callar* (2002), she pretends to be someone else. (AO)



A BEDSORE

욕창

FRI 8 NOV 18:15PM
ICA

Q&A with Director Shim Hyejung

DIRECTOR: SHIM HYEJUNG
WRITER: SHIM HYEJUNG
PRODUCER: KIM SUNTAE
CAST: KIM JONGGU, KANG AESIM, JEON GUKHYANG,
KIM DOYOUNG
RIGHTS HOLDER: SHIM HYEJUNG
DRAMA / 2019 / 110 MIN / CERT. 15 / COLOUR / DCP

FILMOGRAPHY
CAMELLIAS IN BLOOM (SHORT, 2017)
HEELS OVER HEAD (SHORT, 2015)
KIMCHI (SHORT, 2014)
DANCING HUNTER & RABBIT (SHORT ART FILM, 2014)
THE CAMEL AND THE ARAB (SHORT DOC, 2013)
THE SONG IS SINGING (SHORT ART FILM, 2011)
WHAT HINDERS ME FROM LEAVING HOME (SHORT ART FILM, 2009)

The seemingly idyllic domestic life of retired man Chang-sik (Kim Jonggu), of his bed-ridden wife Gil-soon (Kang Aesim), unable to speak after a stroke, and of her caretaker Sook-ok (Jeon Gukhyang), an undocumented Korean Chinese immigrant, starts tumbling down when Gilsoon develops a bedsore that refuses to heal. The tense situation throws Sook-ok's precarious status into sharp relief as Chang-sik's attempts to control her result both in violent outbursts and an awkward proposal. While the older couple's adult children reprimand their father for crossing the boundaries and violating the caretaker's dignity, they have their own bone to pick with each other.

As a festering bedsore on the suffering mother's body opens old family wounds and grievances, Shim Hyejung's strong debut feature makes us also think about the issues around the ethics of care for the elderly and the disabled, and the responsibilities we have as members of families and wider social networks. (AO)



A BOY AND SUNGREEN

보희와 녹양

SUN 10 NOV 17:00
PICTUREHOUSE CENTRAL

DIRECTOR: AHN JU-YOUNG
WRITER: AHN JU-YOUNG
PRODUCER: SO JUN-BEUM
CAST: AHN JI-HO, KIM JU-A, SEO HYUN-WOO, SHIN DONG-MI
PRODUCTION COMPANY: KAFA
INTERNATIONAL SALES: M-LINE DISTRIBUTION
DRAMA, FAMILY / 2018 / 99 MIN / CERT. 12 / COLOUR / DCP

FILMOGRAPHY
PIG RIDING HOOD (SHORT, 2016)
CARTWHEEL (SHORT, 2014)
THE FISH IS MUTE (SHORT, 2012)
SUNNY SIDE UP (SHORT, 2006)

Difficult issues of growing up with a single parent and searching for a lost family member are given comedy treatment in Ahn Ju-young's debut feature in which two high school students, aspiring filmmaker Nok-yang (Kim Ju-a) and her slightly awkward best friend Bo-hee (Ahn Ji-ho) join forces to find Bo-hee's father, after it comes to light that his death in a car accident was fabricated by Bo-hee's mother. The onscreen chemistry between the perfectly cast young leads serves well a subtle love story which emerges from their sleuth activities. The film offers a playful commentary on gender roles and the fragility of developing masculinity, with Nok-yang clearly calling the shots here. Assertively wielding her camera, she directs Bo-hee in his attempts to shed his embarrassing nickname (signifying female genitals) and to find a father, or at least a father figure, all the way until the film's riveting climax. (AO)



YUKIKO

유키코

MON 11 NOV 15:00
BRITISH MUSEUM

Discussion with Director Noh Young Sun

DIRECTOR: NOH YOUNG SUN
WRITER: NOH YOUNG SUN
PRODUCER: CARINE CHICKOWSKY
CAST: JANG YEO-JUNG, ISHIKAWA YUKO
PRODUCTION COMPANY: SURVIVANCE
INTERNATIONAL SALES: SURVIVANCE
DOCUMENTARY / 2018 / 70 MIN / CERT. 15 / COLOUR / DCP

Framed by the question "Can you mourn for a person of whom you have no memory?", Noh Young Sun's first documentary feature tells a heartbreaking story of absence and loss rooted in the turmoil of the Korean War. Now living in France, far from her mother, Noh reaches one generation back to solve the mystery of 'Yukiko', her unknown Japanese grandmother who went back to Tokyo shortly after giving birth to the daughter of her Korean lover in 1950s Pyongyang. The lives of the three women intertwine in this craftily constructed first-person film as the archival footage accompanying a forbidden wartime love story gives way to poetic shots of the windswept surroundings of Noh's mother's house. During the director's visit to the care home where her grandmother died on the Japanese island of Okinawa, a local woman re-enacts her own family's traumatic history, pointing to the bigger picture which envelops individual narratives. (AO)



DOCUMENTARY

PROGRAMME NOTE

This year's programme introduces a series of independent films made in the 1980s and 1990s by two film collectives - Seoul Film Collective and Jangsangotmae, mostly unseen in the UK. This follows from the 2018 Documentary Fortnight which explored the emergence and significance of activist and community filmmaking practices in South Korea from the 1980s onwards. Under the title 'Another World We are Making', borrowed from Kim Dong-won's 1999 film, the strand highlighted both historical and contemporary works that dealt with urgent social issues and used filmmaking as an extension of their political activism.

We are showing two of the films by the Seoul Film Collective (founded in 1982), which originated in the university and amateur film club movement. From the end of the 1970s this movement played an important role in film production, alternative exhibition and film criticism. Members of these groups forged a new approach to film culture, inspired by European cinema as well as militant cinema from Latin America and Africa. Often collaborating with ordinary workers and farmers, whose causes they supported, they sought to create a new, popular and nationally distinctive aesthetic. They theorised about film, wrote manifestos and developed what they called 'people's cinema', using amateur methods of production, and experimenting with novel forms and approaches to the subject matter. In 1986 Seoul Film Collective was restructured and renamed as Seoul Visual Collective with an aspiration to create a more open and popular organisation also incorporating other forms of visual media.

As film scholar Nam In Young has argued, the emergence of independent and activist documentary in South Korea started in the

1980s, embracing many new approaches to form as people explored different ways of making political work. Nam emphasises how filmmakers would aspire to replicate the realism of the documentary within fictional cinema, using re-enactments, for example, as a way of engaging with real-life conflicts.

We will screen one of the great examples of this approach, *The Night Before the Strike* (1990), produced by Jangsangotmae. This film collective wished to offer an alternative to mainstream film production, by creating full-length features in response to contemporary political issues. This groundbreaking film centres on a disagreement among factory workers in the build-up to a mass walkout. It was screened and seen by thousands of people across the country in college auditoriums and film clubs. The film used non-professional actors and was shot in a factory under occupation by its workers, thus merging notions of realist and documentary cinema.

The programme brings together examples of how these film collectives established a relationship between theory and practice in order to develop a new kind of cinema, which they called 'people's cinema' or 'national cinema'. Striving for a new relationship with audiences, their films adopted another approach to their subjects, refusing privilege, and "preferring the round over the linear, sharing over possession, and liberation over incarceration", as filmmaker Jang Sun-Woo expressed in the 1983 manifesto 'Toward an Open Cinema'.

Matthew Barrington, Hyun Jin Cho &
Ricardo Matos Cabo



THE NIGHT BEFORE THE STRIKE

파업전야

SUN 3 NOV 16:00
ICA

Q&A with Co-director Chang Younhyun

DIRECTOR: LEE EUN, LEE JAE-GU, CHANG YOUNHYUN,
CHANG DONG-HONG
WRITER: KONG SU-CHANG, KIM EUN-CHAE,
MIN GYEONG-CHEOL
PRODUCER: LEE YONG-BAE, LEE EUN
CAST: GANG NEUNG-WON, GO DONG-EOP, KIM DONG-BEOM,
PARK JONG-CHEOL
PRODUCTION COMPANY: JANGSANGOTMAE
INTERNATIONAL SALES: MYUNG FILMS CULTURAL FOUNDATION
DRAMA / 1990 / 113 MIN / CERT. 12 / COLOUR / DCP /
ORIGINAL FORMAT: 16MM

It's 1988, and the post-Olympic Korean economy is booming. Factory workers at Dongseong Metal Engineering work day and night to meet demand. Fighting against low pay and hostile treatment, our main characters - the core group of workers at the forge welding department - maintain their solidarity, share their sorrows and watch each others' backs. The group attempt to form a trade union, though in the process a conflict arises triggered by those who are afraid of potential consequences. To break their spirit, the company managers use devious tactics, recruiting a *goosadae* (literally company-saver) to spy, blacklist and intimidate the would-be union members.

The Night Before the Strike was the second feature produced by Jangsangotmae - a film production collective established in 1987 to help create an alternative cinema in support of progressive social movements. Despite the film being banned, a series of unofficial screenings across the country meant that 300,000 people were able to see it, ironically making it one of the most-viewed independent films of the time. (HJC)

INTERVIEW WITH JANGSANGOTMAE



Inaugurated in the late 1980's, Jangsangotmae sought to develop a politically active independent cinema network in South Korea. By the close of the decade despite some important work being done, the independent cinema movement was still at an embryonic stage. Taking their lead through the increasing presence of experimental and politically engaged shorts, Jangsangotmae instilled the anger and frustration of a generation into their approach to filmmaking. The Jangsangotmae collective would be responsible for the film which almost single handedly announced the birth of independent Korean cinema, *The Night Before the Strike*. It would prove to be an unparalleled critical success and garner a large audience throughout the country despite being banned from official release. Aside from creating a popular and widely seen film, the collective aimed at supporting independent cinema culture by establishing communal meeting spaces for filmmakers and providing support for like-minded individuals committed to the freedom of expression. The following interview provides a fascinating insight into both the circumstances surrounding the creation of the film and the reflections of those responsible for the work 30 years after its completion.

Below is an excerpt of the interview that was originally published in Cine21's 1203rd issue.
Text credit: Hwajung Lee ('CINE21' Reporter)

WE HEARD THE VOICE OF A GENERATION

CINE21: The first film produced by the Jangsangotmae collective, *Oh! Dream Land* (1989) was a portrayal of the Gwangju Democratisation Movement, while your second work, *The Night Before the Strike* (1990), dealt with the labour movement's fight against the government administration. From the production process right through to the screenings you came across various difficulties; how was the feeling within the collective at the time?

KONG SU-CHANG: For our second film, the decision to portray the labour movement was one that came to our group naturally. We were all young students at the time, and on top of this none of us had experience of working in a factory, so we struggled with how to integrate this subject and turn it into a film. So the Jangsangotmae members went out and spent around a year gathering material. We went to the sites where the workers were striking and listened to their stories; as inexperienced as we were, everything that we learnt culminated to become a film. Our research was perhaps the biggest achievement of *The Night Before the Strike*. Though we should have gathered and made a record of our research in a more systematic way – it's a real shame that we didn't do that.

LEE YONG-BAE: I feel like we were moving with the times. The workers' voices were becoming louder, and we too felt their power. We too woke up and gathered every morning to study sociology. The majority of film groups and clubs were interested in making video documentaries about issues such as the Sechang Mulsan Labour Movement, and the problems faced by women workers. As Director Kong said, the fact that these movements were later unable to maintain their momentum was a result of the times. With the collapse of the Soviet Union, a chain of events led to huge changes within the atmosphere of society as a whole.

CINE21: At the time, law enforcement was sent into universities across the whole country to shut down screenings, and, ironically, because of this the film became more and more legendary. *The Night Before the Strike*, itself born out of the oppression of the period, was perhaps its most significant work.

KSC: It was exactly as though the film was standing at the front lines of Korean society. It thus came to a head-on collision with the government. The impact was large enough to be the second story covered on the 'prime-time' news at the time; government forces had to be brought out to crack down on the screenings, and were perhaps in over their heads. Having collided on the front lines, in order to shut down the screening at Chonnam University, the government seemed to go into full mobilisation, even bringing in the helicopters.

KIM DONG-BEOM: ...because if you screen a film once, people gather in their thousands, just like a swarm of bees. People were saying that socialism had already collapsed, and that the age of ideology was over, but when the film was screened, the atmosphere was completely different. Concerns were thus felt even within the government, which was prepared to take any measures necessary.

KSC: It was at a time before the Internet, so that's why this kind of mass gathering was possible; the only way to see the film was to come to the screening location itself. At every screening we'd hear that someone was coming after us, so we'd often have to make a run for it. When Director Lee was wanted by the authorities, I held the fort in case of emergencies. One time while they were holding a sit-down strike in the office of the Korean People's Federation of Artists, I received an unexpected phone call, saying that they were connected with the prosecution, but they wanted to watch the film. There were rumours going around that prosecutors were trying to gain entry into the screenings in order to shut them down, so we checked the ID cards of the audience members. We, who had fought for freedom of speech, were checking the ID cards of the people who'd come to see the film; it was a truly ironic situation.

LYB: I was a wanted man, so I even cut off contact with my family. Even then I was always near the screening site. I was constantly exchanging phone calls with Director Kong, but

I knew that if his identity was revealed he would be in danger, so I nervously avoided him. For example, one time I'd arranged to meet Director Kong at the entrance of Dongguk University, so I stood for a while by one of the pillars, and then had to move several times in order to lose the person who was following me. We would meet, he'd pass on money to me, and I would continue as I had been. I'd even read books covering 'The Basics of Camouflage', and would move just as was instructed in the book. When I was staying at an acquaintance's house I'd have to move on after two days. The identity of the people who'd put me up could also be leaked, so I had to keep where I was a secret. From Ssangmun-dong to the main gate of Ewha Womans University, I was moving about between all sorts of places.

KDB: At the time every screening was a battle.

KSC: It was after we'd finished making the film, and we were holding a preview screening at the Hanmadang Theatre at the Hyehwa-dong intersection. The police appeared under a search-and-seizure warrant. However, as we had known that the police would come, we came with a plan to give them a different film, if and when they turned up. We were reluctant to lose an actual reel, so we made a fake one out of bamboo. We imagined that no matter how little they knew about film, they would work out it was a fake, but to our surprise they took it. [Laughs] Actually, that day I burst into tears. I was planning to stop the police, but I was so nervous I'd get arrested that I didn't have the courage. All sorts of feelings culminated together, and I started crying.

LYB: What was even more nerve-racking was that shortly after, a phone call came from the police. They said they'd finished with the investigation of the seized item and told us to come and pick it up. When we went to get it, they'd been so careless with it that the whole thing was all crumpled up. [Laughs] I'd never expected that.

KSC: It's hilarious thinking back on it now.

LYB: After that they did their research – laws related to film, copyright, things like that. To catch us they now knew they had to learn about film – they couldn't manage it just by using the methods they were used to.

CHANG DONG-HONG: Whether it was the reel or the film, we knew that these things could put a bullet in us. If the police got hold of them it would be a disaster, so we had to guard them with our lives. Even when the screening had finished we wouldn't switch on the lights of the cinema – it was only after we'd safely removed the film that we'd turn them on.

LYB: Each of us took a reel with us, to ensure that even if someone got caught, we'd only lose one of the reels.

CDH: Once we'd decided a screening date, the night before we'd go into the university. We couldn't let the film get taken, so we'd leave it in a cabinet the previous evening. At the Korea University screening, after storing the film in the cabinet, we couldn't find the person who'd taken the key, so we even had to call out a locksmith. However, when we opened it, it was empty. [Laughs] We later found out that although the head of the student council had told us he'd hidden it there, he'd actually moved it somewhere else as a diversion tactic to ensure its safety. When that guy came back with the reels we were able to carry out the screening. We can only laugh.

LYB: Despite all that, thinking back on that day, the audience made no complaints, and everyone just sat waiting – all the while singing.

OPPRESSION UPON OPPRESSION

CINE21: The government's move to shut-down *The Night Before the Strike* was not to be a one-time occurrence; it is arguable that it was from this point that disciplinary action against Jangsangotmae began to really intensify. You already had a track record from your previous film *Oh! Dream Land*, so I imagine the oppression must have been felt right from the production process.

LYB: There were a number of regulations that made helping the strikes a crime – it was a violation of the 'Prohibition of Third Party Interference' clause, an infringement of National Security Law, and so on. The government made us into an enemy, and were the first ones to up the ante. As we were being chased, those regulations put even greater pressure on us.

CDH: When we were filming *Oh! Dream Land* in Bosan-dong in Dongducheon, the National Security Planning Department confiscated the script. At that time the department had enormous power, and so we were desperately debating whether or not to withdraw. One of the lighting technicians got scared and ran away, so we weren't even able to film. After these events, the authorities would have had a list gathered of who made *Oh! Dream Land*, and who was working on *The Night Before the Strike*, and what kind of people they were. Director Lee was one of the central figures, so they must have had all sorts of information on him.

LYB: When it came to my turn at the trial, they claimed that I was in possession of obscene video material, and so I was classed as a petty offender. Instead of charging me with violation of the Motion Picture Law, they punished me as they would someone who had produced obscene material.

KDB: Everything that we did resulted in further oppression. I remember that at that time, we thought we might not have enough money to rent a recording studio, so to save money we all lived together in Gwacheon, and to get all the recording done in one go we did a huge amount of practice.

KSC: The place where we'd usually done our recording refused us. Would a printing company have refused to print a book after it had seen its contents? That's what it was like.

CDH: We weren't able to process our films at Sebang Processing Laboratory anymore, so we went to Seoul Processing Laboratory in Yongsan. At the time we had all our films processed at smaller laboratories.

LYB: At the time of *The Night Before the Strike* there was still a place that would lend us their recording studio, but by the time of *Opening the Closed School Gates* (1992), it was blocked off to us. Our enemy had studied film. They knew if they blocked our access to the recording studios, we wouldn't be able to finish, so they contacted the studios in advance and made sure we couldn't use them. As we were no longer able to process our films in laboratories in Korea, we did the final work for *Opening the Closed School Gates* in processing laboratories in Japan.

KSC: It was through the oppression that growth was possible, for both the oppressors and the oppressed. We did the preview screening in the main auditorium of Hanyang University, but we hadn't done the recording, so we had to screen it like a silent film with dubbing. While the video was being projected, the actors read the script on the stage. I wonder why we didn't film it. If we'd uploaded it onto YouTube I wonder how many thousands of views we could have got. [Laughs] It's funny thinking back on it now, but at the time it was an urgent and desperate situation.

KDB: I wonder if there will ever be a group like us again, if there could ever be a group to work with the same enthusiasm. For a great cause, we made films in a short time and in inadequate conditions, but at the time they didn't feel inadequate. Someday maybe we should make a film about how we made *The Night Before the Strike*. There would be plenty of material for a story in just that.

CINE21: Though on the one hand *The Night Before the Strike* had attracted a huge amount of attention for Jangsangotmae from the outside, internally it had caused the group concerns regarding its quality as a film.

CDH: At the time of *Oh! Dream Land*, people had made their own short films and gathered together, and we mechanically divided these up into 20 scenes to make a script. Is there any way you can make a film like that? It was through this process of trial and error we learnt that if the quality of the final product is lacking, the audience won't be convinced. So we decided that next time we should take a more responsible approach to directing, and that we should develop more effective directing methods like they used in Chungmuro. *Oh! Dream Land* was the first time we had made a feature-length film, so our skills and abilities were all at different levels, but by the time of *The Night Before the Strike* we had the experience from our previous work, and because we all pulled together we were able to make a better film.

LYB: We had to shoot the film within a set time, but we couldn't let this be known beyond the team, so there was a constant pressure being placed on the staff. We therefore concentrated even harder, and we were meticulous in the direction and production process.

CINE21: It seems that the external pressures were what strengthened a previously looser production process.

KSC: That's right. Though the labour movement was over, the number of films and literary works tackling the movement that were of a high quality, artistically, was minimal. We were aware of this problem, and talked about trying it for ourselves; *The Night Before the Strike* was born out of these discussions. The reason that we spent a whole year researching was that we had all agreed that we needed to build up our skills.

CDH: We were also lucky. Thanks to the help of the Incheon Labour Union Secretary we were able to look around the factories, but as we weren't able to rent them out to film, there was no way that we could accomplish our goal. However, just at that time we heard that a strike had broken out at the Handok Metal Factory in Incheon, one of the factories we had visited. We hadn't even finished our script yet, but we quickly went over there to at least film some scenes of the factory. In fact, a considerable number of the supporting cast were the workers that had been on strike there.

- CDH:** The electricity to the factory had been cut off, so the mechanical press stopped working. In order to restart the press, it took time and money. We brought our own power supply, and with the help of the workers, we lit the blast furnace and went around the factory filming. If those people hadn't been there helping us, doing it together with us, we wouldn't have been able to make the film.
- CDH:** We cooked and shared our food with the workers on strike; we were right by their side. Through this the workers acknowledged our sincerity. We got away from the image of being students who had come out of university to the factories to simply use the workers. I can confidently say this as someone who was in the factory himself.
- KSC:** It was a time when awareness had increased a great deal. Some people called us avant-garde, but we saw ourselves as a group making films for the masses. We saw the masses as key to that generation, and so we made a story which could encourage people. So, the next film that we made after *The Night Before the Strike* was *Opening the Closed School Gates* (1992), which looked at the Korean Teachers and Educational Workers' Union. This also caused controversy and brought us rebuke, but we hadn't made a film because we were activists; it was through making the films that we became part of the movement. It was like that at the time. The masses were longing for democratisation, and so joined the labour movement. We were making a film in the midst of this atmosphere, so it was only natural that we went along with the wave.
- CINE21:** Now, looking back at the film in 2019, though it received positive reviews, there were some aspects in which it was perhaps lacking. The focus was on the male point-of-view, but there is also the matter of female workers, and how to present an honest portrayal of their circumstances, which differ from those of male workers.
- CDH:** I remember a conversation I had while I was doing research, with an administrator who was heavily involved with the cultural movement. I said we were making a film about the labour movement, and they asked how we were going to make the film, and how we would portray our theme. In making a film about the issues facing the factories, we could have made a film reflecting opinions from a range of different perspectives. However, when the administrator asked what the most pressing issue at the time was, I responded saying that there were still a large number of workers who had not yet woken up, so I thought that making a film that moves these workers into action would have a huge influence, and was therefore of imminent importance.
- KSC:** In regards to the film's dramatic composition, there were a lot of concerns about whether we should come up with an alternative. There were therefore a number of discussions internally about whether we should try something more experimental. The topic of gender also came up; in response to this issue Director Byun Young-joo later worked with women's film collective Bariteo. I can see now that there were a number of ways in which the film was lacking, such as its portrayal of women's activism and the problems facing female workers. However, as Director Chang said, given that we weren't able to read any well-structured scripts or watch any well-made films about labourers, there's no way we would have been able to come up with an alternative. We couldn't create something new out of the nothing we had. We prioritised starting from the basics first and foremost.

The 21st Jeonju International Film Festival

April 30 – May 9, 2020

We want your film! December 2019 – January 2020

The 21st Jeonju IFF calls the entries for the International Competition.

The 1st or 2nd feature films of the directors are welcomed to be part of the Entries 2020.

We are accepting feature films over 60 minutes including fiction, documentaries, animations and experimental films.

We want your project! JCP: NEXT EDITION / December 2019 – February 2020

'JCP: NEXT EDITION' is a pitching event to select an international project for 'Jeonju Cinema Project'. The final project selected as Jeonju Cinema Project through '3rd JCP: NEXT EDITION' will receive investment up to approx. 100 million KRW, and should be world premiered at 22nd Jeonju IFF in 2021.

To meet the requirements for application, the film (fiction or documentary) must be at least 60 minutes long and the director or the producer must have directed or produced at least one feature project.



Water Utilisation Tax

PEOPLE'S CINEMA: THE SEOUL FILM COLLECTIVE, 1980s

SAT 9 NOV 13:30
BIRKBECK CINEMA

This screening will be followed by the lecture
The Narrow Margin: Revisiting the 1980s
Korean Film Collectives by Yoo Un-seong
(see p. 114 for details)

WATER UTILISATION TAX 수리세

DIRECTOR: HONG KI-SEON
PRODUCTION COMPANY: SEOUL FILM COLLECTIVE
RIGHTS HOLDER: SYCOMAD CO., LTD
DOCUMENTARY / 1984 / 32 MIN / CERT. 12 / COLOUR / MOV /
ORIGINAL FORMAT: 8MM

BLUEBIRD 파랑새

DIRECTOR: HONG KI-SEON, YI HYO-IN, LEE JUNG-HA
PRODUCTION COMPANY: SEOUL FILM COLLECTIVE
RIGHTS HOLDER: YI HYO-IN
DRAMA / 1986 / 38 MIN / CERT. 12 / COLOUR / MOV /
ORIGINAL FORMAT: 8MM

These screenings highlight the work of the *Seoul Film Collective*. The group, founded in 1982, emerged from the vibrant university cineclub scene that planted the seeds for a new independent cinema. From 1982 to 1987 they made fictional and documentary films, organised a parallel exhibition movement and published manifestos and film theory research books ('For a New Cinema', 1983 and 'Theory on Film Movements', 1985). They wished to contribute to the collective social and political reform movement that developed in South Korea throughout the 1980s. As such, they wanted to find the means to create what they called a 'people's cinema', shot with amateur and easily accessible means, made with, and for, marginalised groups in society. Their practice aligned with that of other artists in music, theatre, visual arts and literature, and participated in a broader cultural movement that rediscovered and adapted traditional Korean folk art with the aim of creating a new national art addressing contemporary social issues.

This is reflected in their film, *Water Utilisation Tax*, which reconstructs the four-month struggle of the farmers of the Gurye county

area over their demand to pay water taxes with the products of their labour. The film analyses in detail the economic conditions affecting the farmers' activity, exposing how they organised their response and struggle. It uses newspaper clippings, still images of the original events and reenactment sequences played by the farmers themselves, as well as a soundtrack of interviews, traditional songs and voice-over narration. The film reflects the critical concerns of the group, and is related to their interest in Third Cinema (the agitational and theoretical filmic practice of the Bolivian Grupo Ukamau is referred to as a model). Made at the request of and in collaboration

with the Korean Catholic Farmers' Movement, *Bluebird*, was born from conversations with the farmers about their life and miserable working conditions and is based on a real story. The film addresses the demise of rural activity and livelihood caused by the liberalisation of the agricultural import market. It was shown and discussed with the farmers all over the country, creating an incident with the censorship board that led to the arrest of members of the group. The films made by this remarkable collective offered a blueprint for an independent cinema to emerge, deeply engaged with people's lives and concerns.(RMC)



Bluebird

SCREENING + LECTURE

THE NARROW MARGIN: REVISITING THE 1980S KOREAN FILM COLLECTIVES

SAT 9 NOV 15:15
BIRKBECK CINEMA

This year's Documentary strand follows on from the 2018 LKFF 'Documentary Fortnight' in focusing on exemplary independent works based around the themes of social justice and resistance. The movement of independent filmmaking in South Korea has its origin in the film collectives and university cine-clubs mostly found in the 1980s. In this associated event, renowned film critic Yoo Un-seong will revisit the wider activities of the 1980s Korean film collectives, before delving into a more in-depth discussion, presenting the Seoul Film Collective as a particular case study.

YOO UN-SEONG is a Korean film critic and co-publisher of Okulo, a journal of cinema and the moving image. He worked as a programmer of the Jeonju International Film Festival (2004~2012) and the program director of the Moonji Cultural Institute SAIL (2012~2014). In 2018, he published *Ghost And The Guards*, a collection of essays on cinema, art and literature. He co-edited the books *Pedro Costa* (2010), *Roberto Rossellini* (2004) and *Carl Dreyer* (2003), among others.

Two short films produced by the collective will be screened before the lecture: *Water Utilisation Tax* and *Bluebird* starting at 13:30.

Negotiating Borders

1 Oct-23 Nov 2019
Korean Cultural Centre UK

Seung Woo BACK
Soyoung CHUNG
Kyungah HAM
Dongsei KIM
Jung Heun KIM
LEE Bul
Minouk LIM
Joung-Ki MIN
NOH Suntag
Heinkuhn OH
SEUNG H-Sang
ZOH Kyung Jin / CHO Hye Ryeong

Joung-Ki MIN
NOH Suntag
Heinkuhn OH
SEUNG H-Sang
ZOH Kyung Jin / CHO Hye Ryeong

한국문화원
Korean Cultural Centre
KOFICE
Korean Foundation for
International Cultural Exchange
TRAVELING
KOREAN
ARTS
UML

ANIMATION



A STORY OF HONG GIL-DONG 홍길동

SAT 9 NOV 12:00
PHOENIX CINEMA

DIRECTOR: SHIN DONG-HUN
WRITER: SHIN DONG-WOO, HEO GYUN
PRODUCER: U GI-DONG
PRODUCTION COMPANY: SE KI CORPORATION
RIGHTS HOLDER: SE KI CORPORATION
ANIMATION / 1967 / 68 MIN / CERT. U / COLOUR / DCP / ORIGINAL FORMAT: 16MM

FILMOGRAPHY
RAINBOW NYMPH TONGTONG (SHORT, 2001)
HONG KIL-DONG (1995)
HOPI AND CHADOL BAWI (1967)

Just over fifty years ago, South Korea released its first feature-length animated film. *A Story of Hong Gil Dong* (Shin Dong-hun, 1967) is based on a nationally famed hero story, dating back centuries. This cartoon version was specifically adapted from a 1960s comic-strip retelling, written by the director's brother.

Hong Gil-dong is the illegitimate son of a nobleman who's cast out of his home and vows to fight injustice. He's joined by a pint-sized tearaway thief, Chadol Bawi, and together they face evil officials who exploit poor people. The story has obvious parallels to Britain's Robin Hood legends, but there are also magic monsters, an archetypal sage-teacher, and sly references to Disney animation (watch out for a wonderful mini-parody of the early Disney film, *Skeleton Dance*, 1929). The film's design style is close to contemporary Japanese animated features of the 1950s and 1960s, but it also features outrageously wacky cartoon movements and jokes. (AOs)



ASTRO GARDENER

별의 정원

SAT 2 NOV 12:00
PHOENIX CINEMA

DIRECTOR: WON JONG-SHIK
WRITER: WON JONG-SHIK
PRODUCER: WON JONG-SHIK
CAST: KIM YEON-WOO, BAE SOO-BIN, SHIN YONG-WOO
PRODUCTION COMPANY: ASHUBIA ANIMATION
PRODUCTIONS CO., LTD
INTERNATIONAL SALES: FINECUT
ANIMATION / 2019 / 75 MIN / CERT. U / COLOUR / DCP

FILMOGRAPHY
THE WATERMELON CHICKENS (SHORT, 2007)
A MILLENNIUM GIRAFFE (SHORT, 2007)

This new CG animated film is a cosmic fantasy, but it's also grounded firmly in the real world. Suha is a girl just entering her teens, and she's not happy. She's mourning her father who died a year ago, she's having constant arguments with her mum, and she's terrified of the dark. While staying at her grandma's country home, Suha encounters a squat little man in a spacesuit, called Omu. He's the Astro Gardener, a single-minded celestial caretaker, who protects the 'dark' of the galaxies from the handsome but dangerous galactic pirate Pluto.

Suha embarks on an often funny space adventure, featuring a super-cute puppy (who later becomes two super-cute puppies), a scary hulking henchman who has a marshmallow heart, and a baseball game to save the universe. But Won Jong-shik's *Astro Gardener* also explores a troubled adolescent girl's dreams, which are sometimes joyful, sometimes dark, but finally empowering. (AOs)

LONDON'S FESTIVAL
OF KOREAN MUSIC

03 OCTOBER –
18 NOVEMBER 2019

K-MUSIC

BLACK STRING:
KARMA

18 NOVEMBER, 7.45PM
SOUTHBANK CENTRE

BOOK AT SOUTHBANKCENTRE.CO.UK
TO BOOK FOR ALL FESTIVAL SHOWS
VISIT SERIOUS.ORG.UK



SOUTHBANK
CENTRE

SERIOUS

ARTIST

VIDEO



Dangerous Supplement

YOO SOON-MI

SUN 10 NOV 14:00
LUX

DANGEROUS SUPPLEMENT

위험한 보충물

2005 / 14 MIN / MOV / ORIGINAL FORMAT: DV CAM NTSC

SONGS FROM THE NORTH

북녘에서 온 노래

DIRECTOR: YOO SOON-MI

WRITER: YOO SOON-MI

PRODUCER: YOO SOON-MI, HADEN GUEST

2014 / 72 MIN / COLOUR / MOV

In response to 'Negotiating Borders*', an exhibition on the DMZ – the demilitarized zone between North and South Korea – at KCCUK, this year's Artist Video strand offers a focus on two artist filmmakers Park Chan-kyong and Yoo Soon-mi. Yoo's avant-garde essay films explore the repressed memories and unresolved conflicts that continue to haunt and define the Korean peninsula. Her acclaimed first-feature film *Songs From the North*, awarded with a Golden Leopard for Best First Feature at the 2014 Locarno Film Festival, will be presented in London for the first time accompanied by an earlier short film *Dangerous Supplement*.

Dangerous Supplement uses footage from American fighter planes bombing North Korea, attempting to capture a landscape, which keeps drifting away.

As Yoo has written, the film is "an incomplete index for the memory, a substitute for a vision that is yet to be born". That vision was born with *Songs from the North*, a musical essay film constructed from images shot during three visits to North Korea interwoven with extensive archive material: television

entertainment, popular films, propaganda videos and other archival footage. Music and songs invoke patriotic ideals and sacrifice whilst an interview with the filmmaker's elderly father punctuates a film that, far from drawing a caricature of North Korea, is an attempt to get to know the psychology and collective imaginary of its people. Although Yoo's visit was strictly monitored by government officials who determined what she could and could not film, the few encounters that she was allowed are powerful reminders of humanity amidst the archival propaganda.

As the filmmaker states at the beginning of the film, all her life she has wanted to go to a place that she was not allowed to visit. Yoo's longing for North Korea, a "land of evil that is sacred as a mother's womb", is akin to her desire for a visual representation of a country erased from the memory of her native South. Yoo argues that whereas North Koreans are haunted by the trauma of separation and yearn for reunification, for South Koreans the trauma is much more repressed. Yoo's father's account of the disappearances of his idealistic friends who left the South for the North offers a stark reminder of the distance between the promise of a just society and the reality of the purges.

Songs from the North also highlights the difference between the presumed visuality of communism and the actual images emanating from North Korean television. Just as the songs clearly denote a by-gone era, presenting themselves as the musical equivalent of Soviet social realist paintings, the contemporary television images feel oddly anachronistic, as if not belonging to any particular moment of the 20th and 21st centuries, but to an alternative modernity instead. And yet, in spite of their military undertones, or precisely because of them, the songs also fill the film with a heavy sentimental charge. As Daniel M. Gold has written, "To sincerely consider this country that challenges our most fundamental assumptions about the human condition is, Yoo argues, ultimately to question the meaning of freedom, love and patriotism." (MPC)

*Negotiating Borders (1 Oct–23 Nov 2019 / KCCUK)



Songs from the North



Sets

PARK CHAN-KYONG

SUN 3 NOV 14:00
LUX

FLYING 비행

2005 / 13 MIN / COLOUR / MP4

SETS 세트

2000 / 15 MIN / / COLOUR / MOV / ORIGINAL FORMAT: PHOTO
SLIDE PROJECTION 35MM

BELIEVE IT OR NOT 반신반의

DIRECTOR: PARK CHAN KYONG
WRITER: PARK CHAN KYONG, YOU SANG HUN
PRODUCER: PARK CHAN WOOK, PARK KYUNG SEO
CAST: LEE MIN JI, OH TAE KYUNG, EOM HYO SEOP,
PARK JI HWAN
PRODUCTION COMPANY: MOHO FILM
INTERNATIONAL SALES: MOHO FILM
2018 / 32 MIN / B&W, COLOUR / MOV / ORIGINAL FORMAT: DCP

Like many of his contemporaries in Korea, Park Chan-kyong's creative path has always been dynamic. After cutting his teeth as an art critic, Park has gone on to produce multimedia artworks, curate large-scale exhibitions and also create moving image works, sometimes in collaboration with his brother Park Chan-wook (*The Handmaiden*). Running through his practice, we find a deep engagement in modern Korean history, in particular the separation of North and South and the wider geopolitics of the Cold War era. In this programme we present three formally different works which are connected by their interest in what seems ungraspable, and even absurd, about the relationship between the two countries.

Sets (2000) is a photo essay, originally exhibited using an automatic slide-projector loaded with 160 35mm slides. The images are divided into three categories: Seoul as imagined through North Korean film sets, taken from a film studio in Pyongyang; film sets for Park Chan-wook's *Joint Security Area* (2000); and a mock village used by the South Korean army reserve for training. Here Park reveals how the North and South have

manifested themselves in the imagery of the other side and explores the tension between photographic images and the grim reality. In Park's own words, "In the same way that we see in films about real historical events, we have come to realise that history deploys itself in part through intensely fictionalised, militarised and deeply masculinised narratives."

Flying (2005) is an uncanny document of the historic 2000 summit between South Korean President Kim Dae-jung and North Korean Leader Kim Jong-il, the first time leaders of both countries had met since the Korean war. The film utilises mainly unused footage, shot by news channels, of the flight between Seoul and Pyongyang, and the subsequent welcoming ceremony, set to the first part of Yun Yi-sang's 1977 'Double Concerto'. Yun was an acclaimed composer whose work sought to apply East Asian aesthetics to Western classical structures, who visited North Korea several times for his research, and was eventually accused of pro-North Korean activities and being close to Leader

Kim Il-song. As a result, his music was banned in South Korea until shortly before his death in 1995. Park layers the film using these sources - the news footage, Yun's music, and his own text - resulting in a work that resists any attempts to contain the complexities of the summit, and instead proposes something more ambiguous and unsettling.

Believe It Or Not (2018) - a project by PARKing CHANce (the collective name used by Park Chan-kyong and Park Chan-wook) - follows the dramatic life of a North Korean woman who is sent to Seoul for some unknown mission then brought back to the North ten years later. Through the help of government officials from both sides, she is able to move back and forth between the two countries. However, the exact roles she serves, and what each side hopes to achieve through her undertaking remains uncertain to viewers. In contrast to the more structuralist approach of *Sets* and *Flying*, this film introduces a number of meticulously composed symbolic elements, such as the North Korean interrogation room and the Seoul apartment of the protagonist



Flying



Believe It or Not

being only opposite sides of the same wall. Through this, the directors convey the almost hyper-real theatricality of the narrative, which was developed from their research into North Korean defectors and their experiences. Over many years of division, North and South Korea have become like a hall of mirrors, constantly reflecting and distorting the image of the other, to the point where it has become almost impossible to separate reality from fiction. (HJC)

MISE-EN-SCÈNE

SHORTS

PROGRAMME NOTE

With the aims of promoting short film and discovering upcoming directors, the Mise-en-scène Short Film Festival (MSFF), under the tagline 'Beyond the Barriers of Genre', is the only film festival in Korea to give audiences the opportunity to view short films through the lens of genre. Reflecting both genre-based tastes and a cinematic eye, the programme is divided into five sections, distinctively named 'City of Sadness' (films examining social perspectives), 'Short Films about Love' (melodramas), 'The King of Comedy' (comedies), 'The Extreme Nightmare' (horrors and fantasies), 'The 40,000 Blows' (actions and thrillers), from which the overall winner, as well as the best title from each section, are decided. The aim of the selection process is not to choose safe, crowd-pleasing titles for everyone; based on the individual tastes of the film directors from the selection committee, the mission of the MSFF is to discover short films with their own unique personality, and support those works which, through novel perspectives and fresh ideas, distort genres and transcend their boundaries.

The 18th Mise-en-scène Short Film Festival newly commissioned as its directors Jang Jae-hyun (*The Priests*, 2015, *Svaha: The Sixth Finger*, 2019) and Lee Kyung-mi (*Crush and Blush*, 2008 *Persona: Love Set*, 2019), along

with Yoon Jong-bin (*Kundo: Age of the Rampant*, 2014 and *The Spy Gone North*, 2018) and Kwon Hyuk-jae (*Troubleshooter*, 2010) as vice-directors. Having all been past prize-winners at the MSFF, these four key Korean film directors maintain strong ties with the festival, and guided the committee members in their search for the unique perspectives, ingenious creativity and defiant energy that form the future of Korean cinema. This year recorded a total number of 1,184 entries, with a final number of 59 titles making it through the 20:1 competition rate to selection. Amongst these, the 8 titles which received the backing of the selection committee to become prize-winners will be presented at the London Korean Film Festival.

Through the LKFF screenings, where audiences can encounter section award-winners as well as winners of the selection committee's special prize, we hope that you will fully enjoy the powerful energy unique to short films, which condense all their vibrancy into a small space of time, and catch pre-existing genres off-guard with their bold creativity.

18th Mise-en-scène Short Film
Festival Team



FRECKLES **주근깨**

Young-shin (Kwong Yeong-eun) has been forcibly sent to a fat camp, but she has no interest in losing weight and dreams of escape. That is, until one night her roommate Ju-hee drunkenly kisses her, and Young-shin finds herself daydreaming of romance, before Ju-hee breaks her heart. Winner of both the Melodrama Section Grand Prize and Special Jury Prize for Acting at the Mise-en-scène Short Film Festival, *Freckles* is a bittersweet tale of first love quickly found and painfully lost. (SRL)

DIRECTOR: KIM JI-HEE
 WRITER: KIM JI-HEE
 PRODUCER: JIN SEONG-MOON
 CAST: KWON YOUNG-EUN, CHUNG SU-BIN
 DRAMA / 2019 / 27 MIN / CERT. U / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



TO EACH YOUR SARAH **나의 새라씨**

After leaving her philandering husband and thus losing her only source of income, Jung-ja (Oh Mi-ne) has to return to her small hometown, where her sister Soon-ja (Kim Ja-young) finds her a job in the local slaughterhouse. Jung-ja and Soon-ja are treated with disdain and hostility by their fellow workers and employer. Winner of a Special Jury Prize at the Mise-en-scène Short Film Festival, *To Each Your Sarah* is a poignant tale of how to overcome difficult circumstances and find your own voice. (SRL)

DIRECTOR: KIM DEOK-GEUN
 WRITER: KIM DEOK-GEUN
 PRODUCER: KWON JI-SU
 CAST: OH MI-NE, JEON SO-HYUN, KIM JA-YOUNG
 DRAMA / 2019 / 26 MIN / CERT. 15 / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



GOODBYE BUSHMAN **안녕, 부시맨**

Brothers Jin-ho and Eun-ho are staying at their grandmother's, somewhat bored as they wait for their mother to take them home. They discover an old film set in Africa* and start playing 'bushman' in the nearby woods to pass the time. One day they meet a strange man who lives out of an abandoned car; soon he is their bushman, with a hidden history and a profound sadness that the brothers can't comprehend even as he joins in their games. (SRL)

DIRECTOR: KIM YONG-CHEON
 PRODUCER: KIM JIN-NAM
 CAST: HYEONG YEONG-SEON, OH JA-HUN, JEONG U-JIN
 DRAMA / 2018 / 22 MIN / CERT. 15 / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



MILK **밀크**

Sai (Raminda Charoenmak) works as a hotel maid to earn extra money for baby formula, annoying her overbearing husband (Wichan Kanchanarung) who accuses her of neglecting both him and their children. She becomes friendly with a guest, with whom she bonds over the shared joy of motherhood. But Sai's desperation leads her to petty theft. Winner of a Special Jury Prize at the Mise-en-scène Short Film Festival, *Milk* is a timeless portrait of the pressure to be a perfect mother. (SRL)

DIRECTOR: JANG YU-JIN
 WRITER: JANG YU-JIN
 PRODUCER: JANG YU-JIN
 CAST: RAMIDA CHAROENMAK, WICHAN KANCHANARUNG,
 PASAKORN HOYHON, PORNTIWAN PONOI
 DRAMA / 2019 / 24 MIN / CERT. 15 / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



YUWOL: THE BOY WHO MADE THE WORLD DANCE

유월

Every movement is a dance to Yuwol (Sim Hyun-seo), from his eyes to his fingers to his feet, even as his stern teacher Ms. Hye-lim (Choi Min) frowns upon any frivolous activity. Soon his 'infection' spreads to everyone around him, and Yuwol dances through the streets, finding joy and magic in these dancing moments, even as his teachers try to chase him down. The dance can't be contained. Winner of Best Picture at Seoul Dance Film Festival. (SRL)

DIRECTOR: BEFF
 WRITER: BEFF
 PRODUCER: HWANG TAE-SUNG
 CAST: SIM HYEON-SEO, CHOI MIN
 DRAMA / 2018 / 25 MIN / CERT. U / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



CAMPING

캠핑

Having recently lost their business and declared bankruptcy, Ji-eun and her husband take a camping trip in what they think is an isolated and remote spot. But when strangers appear, Ji-eun suspects that something sinister is going on; soon she finds herself kidnapped, presumably for ransom, and must think fast to save herself. A fast-paced and dark thriller with a shocking conclusion that you won't see coming. Winner of the 40000 Blows Grand Prize at the Mise-en-scène Short Film Festival. (SRL)

DIRECTOR: HAN JI-SU
 WRITER: HAN JI-SU
 PRODUCER: MOON JEAN-KYUNG
 CAST: YANG JO-A, JU SEOK-TAE, HUR JI-NA, LEE CHANG-HOON
 DRAMA / 2019 / 24 MIN / CERT. 15 / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



THE STARS WHISPER

별들은 속삭인다

Yeon-hee is not as enthusiastic as her parents about their relocation to a small town in the countryside. Being hard of hearing, she is shy and fears the other students will make fun of her - but one young boy, Young-jun, develops a crush. When he sees her skipping school, they spend the day together, until he discovers her secret. This sweet and hopeful musical was the winner of a Special Jury Prize at the Mise-en-scène Short Film Festival. (SRL)

DIRECTOR: YEO SEON-HWA
 WRITER: YEO SEON-HWA
 PRODUCER: HEO SEUNG-HWA
 CAST: JEONG BO-MI, RYU SEOK-HO, KIM YE-SEONG, SEOL JAE-YOUNG
 DRAMA / 2019 / 19 MIN / CERT. 12 / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP



THE LAMBS

양

Sang-yun (Lee Paul) lives a solitary life that revolves around his church, whose Pastor (Park Yong) has recently lost his son to a violent murder. Pastor Kang is obsessed with the case, often visiting where his son's body was found, in the hope of a revelation. Both men have an obsession over a dead woman named Sarah - but the connection between them runs deeper than Kang realises. Winner of the Extreme Nightmare Grand Prize at the Mise-en-scène Short Film Festival. (SRL)

DIRECTOR: NA YOUNG-KIL
 WRITER: NA YOUNG-KIL
 PRODUCER: BONG SU-JI
 CAST: LEE PAUL, PARK YONG, CHOI YO-WOO, CHUNG JAE-PHIL
 DRAMA / 2019 / 30 MIN / CERT. 18 / COLOUR / BLU-RAY /
 ORIGINAL FORMAT: DCP

제18회 미장센 단편영화제 장르의 상상력展



주관: 한국영화진흥위원회 주최: 미장센 단편영화제 집행위원회 후원: (주)아오레시픽 미장센

I LOVE SHORTS!

INDUSTRY & NETWORKING EVENTS AT THE LKFF

The 2019 edition offers numerous opportunities to meet fellow cinephiles, as well as invited industry guests, outside of the film screenings, in a string of networking and 'In Conversation' events, drinks in hand.

Kicking off the Ha Gil-jong retrospective at the Barbican, the screening of *The Pollen of Flowers* (1972) (4 Nov) will be followed by a Soju tasting session and networking with the Korean Film Archive's Senior Researcher, Cho Junhyung.

Both the annual 'Women's Voices' strand and its associated 'Women's Voices Networking Drinks' (8 Nov) are a celebration of female power, friendship, mentorship and solidarity. The evening event is an opportunity to mingle with like-minded peers from the industry and beyond, and continue the conversation with director Shim Hyejung, following her Q&A for *A Bedsore* (2019). For women (and men!) in love with film.

We also return to Kingston University (13 Nov), for an 'In Conversation' session with another exciting film guest: Kim Sol might be a recent graduate, but her feature-length debut (co-directed with fellow student Lee Jihyoung) has already garnered attention from renowned international film festivals and industry professionals. Screening as this year's Closing Night film, *Scattered Night* (2019) is the recipient of the Grand Prix (Korean competition) and Best Acting (Moon Seung-a) awards from the Jeonju International Film Festival earlier in May this year. In September it travelled to the San Sebastian International Film Festival, as part of the New Directors selection. During the

session Kim Sol will share her experience of the film festival circuit and discuss the process of developing a feature in a creative duo.

'WORKING WITH THE FILM ARCHIVE' INDUSTRY BREAKFAST

KOREAN CULTURAL CENTRE UK
5 NOVEMBER, 10AM

'HIDDEN FIGURES' NETWORKING DRINKS

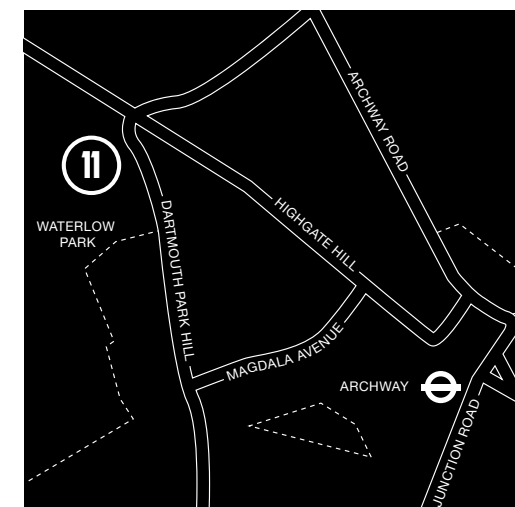
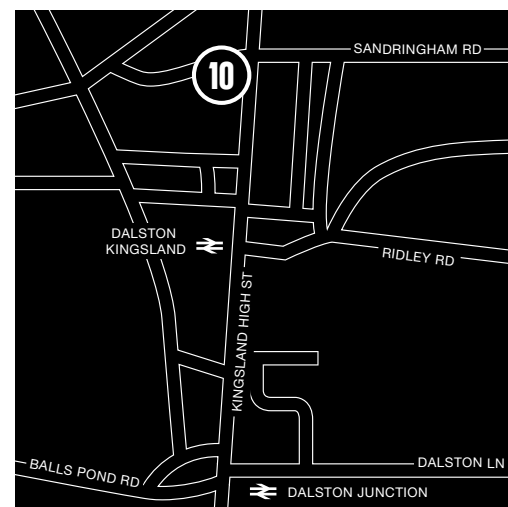
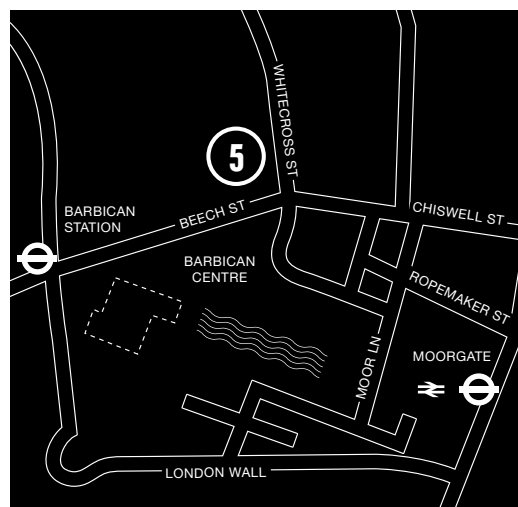
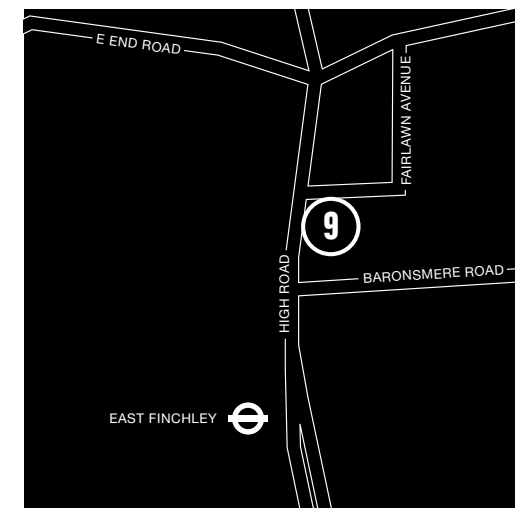
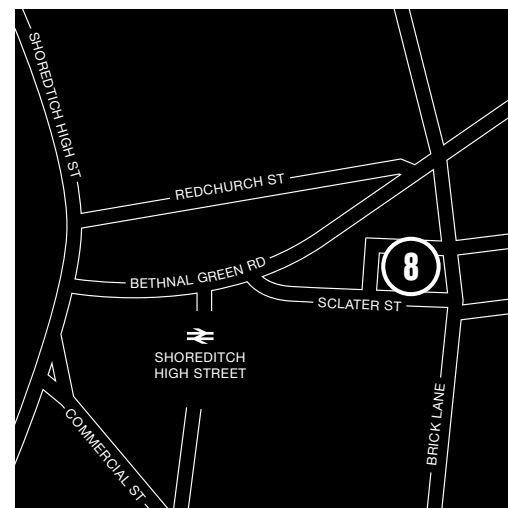
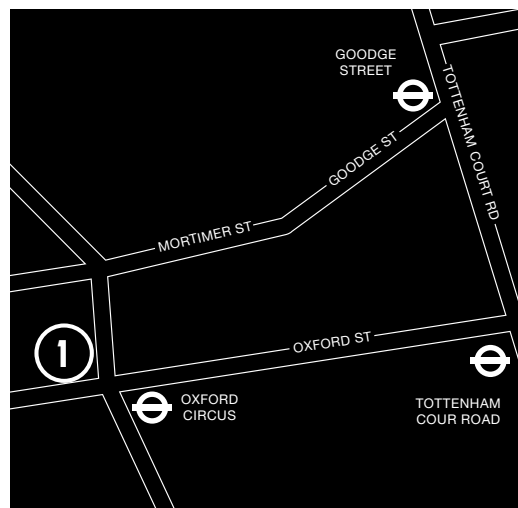
BENUGO CAFÉ, BARBICAN CINEMA 2
4 NOVEMBER, 8PM

'WOMEN'S VOICES' NETWORKING DRINKS

ICA BAR
8 NOVEMBER, 9PM

IN CONVERSATION WITH KIM SOL

KINGSTON UNIVERSITY
13 NOVEMBER, 11AM



1. REGENT STREET CINEMA

309 Regent Street, W1B 2UW

2. PICTUREHOUSE CENTRAL

20-24 Shaftesbury Avenue, W1D 7DH

3. KOREAN CULTURAL CENTRE UK

1-3 Strand, WC2N 5BW

4. INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1Y 5AH

5. BARBICAN CINEMA

Barbican Centre, Silk St, London EC2Y 8AE

6. THE BRITISH MUSEUM

Great Russell Street, WC1B 3DH

7. BIRKBECK CINEMA

43 Gordon Square, Bloomsbury, London WC1H 0PD

8. CLOSE-UP FILM CENTRE

97 Sclater Street, E1 6HR

9. PHOENIX CINEMA

52 High Road, N2 9PJ

10. RIO CINEMA

107 Kingsland High St, E8 2PB

11. LUX

Waterlow Park Centre, Dartmouth Park Hill, N19 5JF

12. KINGSTON UNIVERSITY

Kingston School of Art, Knights Park, Kingston KT1 2QJ

TOURING PROGRAMME

After our Closing Gala on 14 November, we will be touring through six major cities across the UK: Belfast, Edinburgh, Bristol, Manchester, Nottingham and Glasgow. Presenting a collection of carefully selected films from our Special Focus and Cinema Now strands we aim to introduce Korean Cinema to new audiences around the UK.

13. EDINBURGH FILMHOUSE EDINBURGH

88 Lothian Road
EH3 9BZ

14. WATERSHED BRISTOL

1 Canon's Rd
BS1 5TX

15. QUEEN'S FILM THEATRE BELFAST

20 University Square
BT7 1PA

16. GLASGOW FILM THEATRE GLASGOW

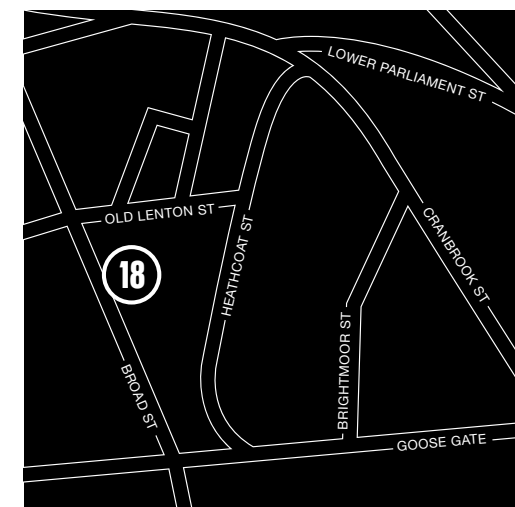
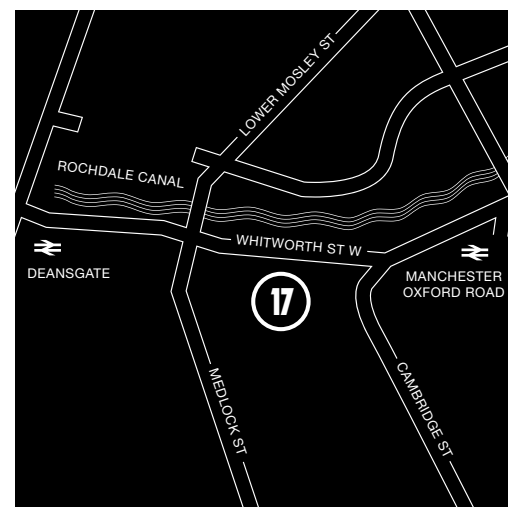
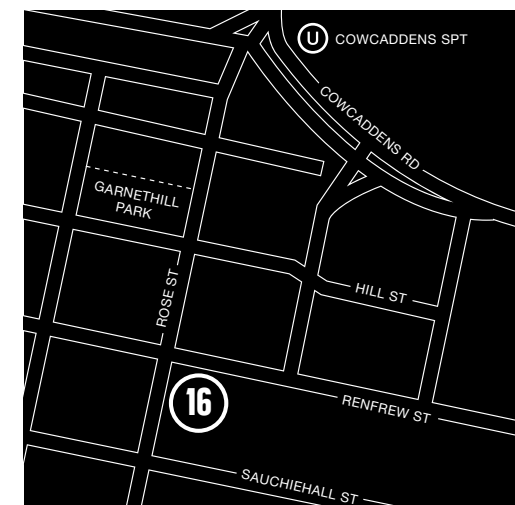
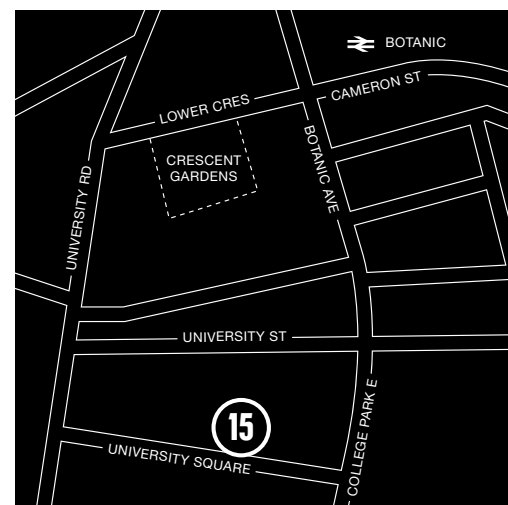
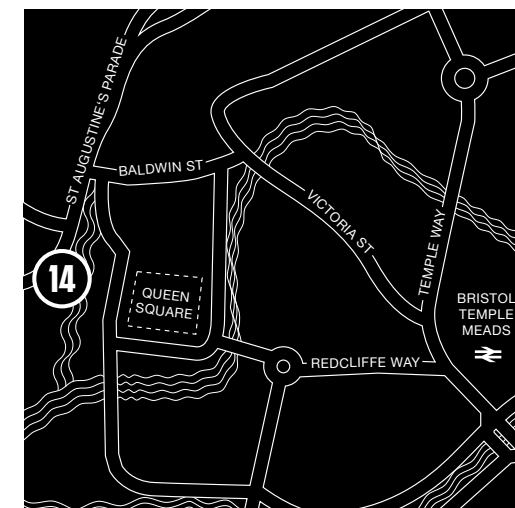
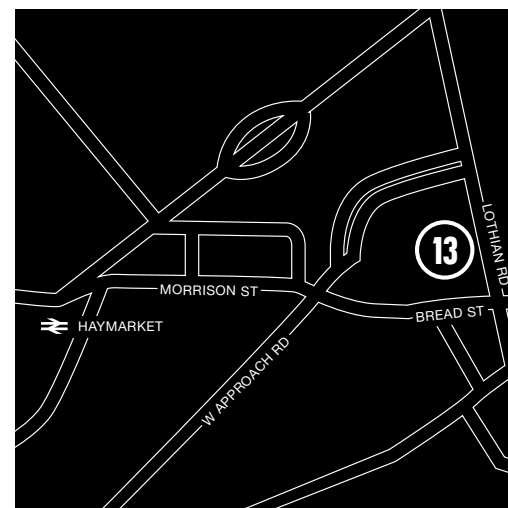
12 Rose St
G3 6RB

17. HOME MANCHESTER

2 Tony Wilson Place, First St
M15 4FN

18. BROADWAY CINEMA NOTTINGHAM

14-18 Broad St
NG1 3AL



THANKS TO OUR SPONSORS AND PARTNERS

ORGANISED BY:



Korean Cultural Centre

SUPPORTED BY:



Korean Film Council

MAIN SPONSORS:



PROGRAMME
PARTNERS:



Korean Film Archive
한국영상자료원



barbican



VENUE
PARTNERS:



CREDITS

Executive Director: Kyoungwha Kim
(Korean Cultural Centre UK – Interim Director)
Festival Director: Hyun Jin Cho
Programmers & Programme Advisors: Matthew Barrington,
Anton Bitel, Ricardo Matos Cabo, Hye-young Cho, Hyun Jin Cho,
Junhyung Cho, Maria Palacios Cruz, Alex Davidson, Mark Morris,
Ania Ostrowska, Simon Ward
Festival Manager: Hyunyoung Kim
Programme & Venue Manager: Oli Gots
Programme & Print Transport Coordinator: Yujin Choi
Marketing & Outreach Coordinator: Nicholas Foundoukis
Production Coordinator: Alice Maestrini
Guest Coordinator: Jieun Hwang
Accounting Managers: Soojin Kwon, Byunghyun Roh
Marketing Assistants: Vera Martins Cabral, Simon Dickson,
John Hanaway

Brochure Text: Matthew Barrington, Anton Bitel, Hye-young Cho,
Hyun Jin Cho, Junhyoung Cho, Pierce Conran, Ricardo Matos
Cabos, Alex Davidson, Ehsan Khoshbakht, Kim Ki-ho, Youshin Joo,
Minhwa Jung, Do Hoon Lee, Hwajung Lee, Danny Leigh, So Mayer,
Mark Morris, Andrew Osmond, Ania Ostrowska, Maria Palacios
Cruz, Darcy Paquet, Shelagh Rowan-Legg, Simon Ward

Brochure Editors: Anton Bitel, Hyun Jin Cho, Nicholas Foundoukis

PR: Witchfinder
Graphic Design: Julia (Julia.studio)
Festival Trailer: Editpool
Videography: Richard Duffy
Photography: Kii Studios

Special thanks to:
Korean Film Archive (Jieun Ahn, Junhyoung Cho, Youngjin Choi,
Minhwa Jung, Nomin Park, Changwoo Roh), Harvard Film Archive
(Haden Guest, Mark Johnson), Jeonju International Film Festival
(Byungwon Jang, Sarah Kang), Bucheon International Fantastic Film
Festival (Eun-young Mo), Il Cinema Ritrovato (Guy Borlee, Ehsan
Khoshbakht), CINE21, Korean Foundation for International Cultural
Exchange, KCCUK Exhibition Team (Jae Min Cha, Minyoung Kang,
Haeun Lee), & LKFF 2019 volunteers

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