

1-13 NOVEMBER 2024

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1-13 NOVEMBER 2024

**Korean
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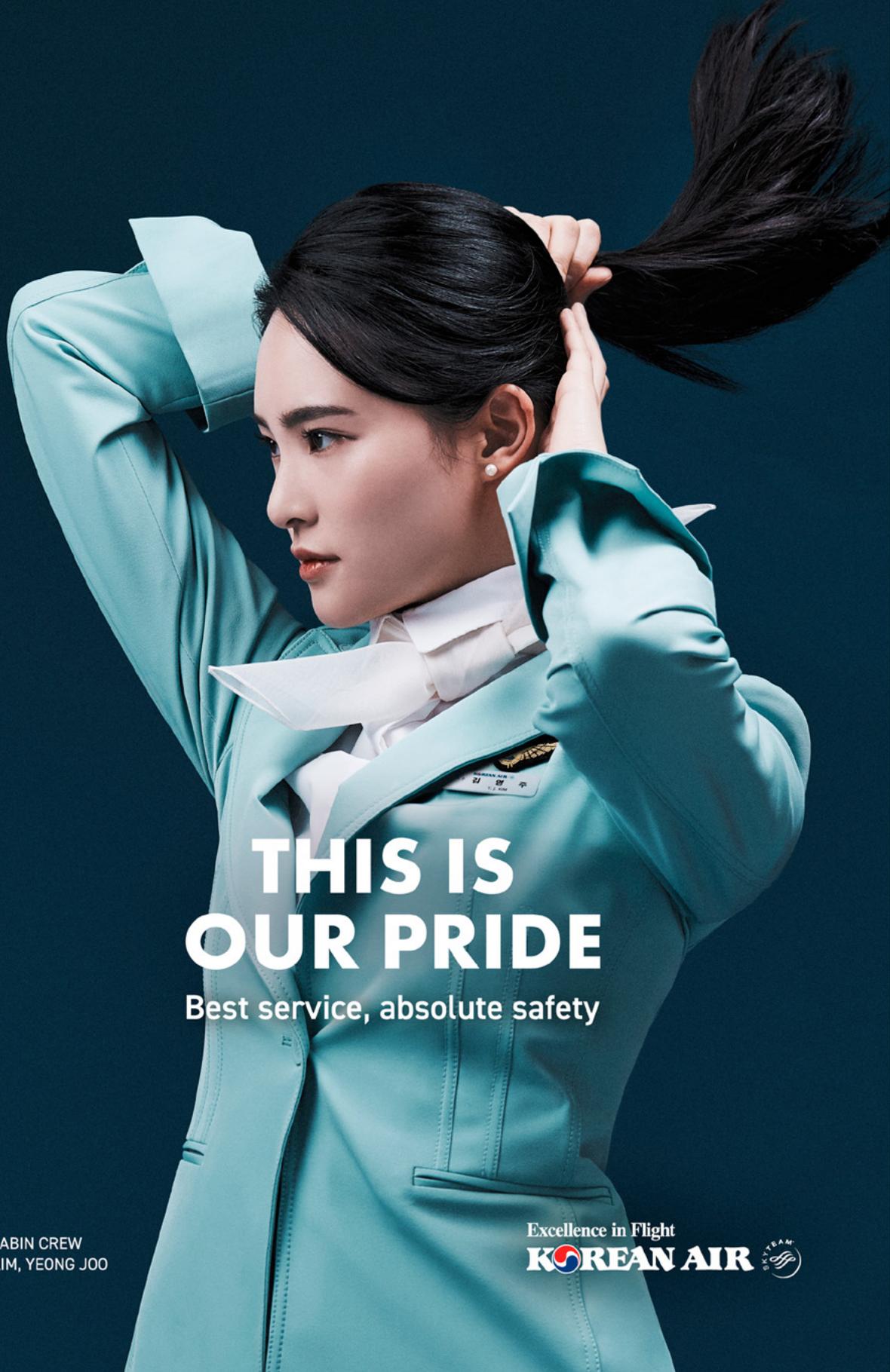


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CABIN CREW
KIM, YEONG JOO

WELCOME LETTER

I am truly honoured to host the 19th London Korean Film Festival (LKFF) as part of the CONNECT KOREA campaign. I invite you to listen closely to the messages of Korean aesthetics conveyed through these films. I hope that the joys, sorrows, and emotions depicted in Korean films will serve as a golden key to reinterpreting the present and guiding us towards a new future.

Cinema, the quintessence of life's stories, stands as a portal through which we contemplate our path in this world. In the intricate mosaic of narratives and imagery that encapsulate the human condition, characters, regardless of their stature, find their voice, their story, resonating in the sonorous symphony of existence. We, as the cinephiles and connoisseurs, decipher the unspoken messages concealed within the frames.

With our cinematic journey commencing at the opening film, we embark upon a contemplative voyage, questioning the very essence of a seemingly ordinary yet profound inquiry: Can an ordinary family truly exist? In a society deeply steeped in the Confucian tradition, where family is upheld as universal and a source of unbridled joy, this seemingly mundane question is anything but pedestrian. Through the nuanced language of film, we ponder whether these age-old Confucian values, intrinsic to Korean culture, still find relevance in the modern world.

In the closing film, we encounter the relentless torments of our inner selves, recognising that the ghosts that haunt us are none other than the phantoms we conjure within our own souls. This is a narrative of an exorcist, a harbinger of hope for the auspicious future that awaits us in the forthcoming year.

The odyssey of 20th-century Korean cinema to its eminent global standing was far from a linear trajectory. The establishment of the Korean Film Academy and the ardour of the luminaries of yesteryears, who impelled life's energies into the realm of celluloid, charted the course for the kaleidoscope of diversity and longevity that characterises contemporary Korean cinema. These were the maestros that birthed the cinematic pinnacles.

Lastly, cinema invites us to witness what remains hidden to the ear and to listen to what is concealed from the eye. Let us aspire to transcend the boundaries of our senses and recognise that the dramas unfurling on the screen bear a resonance with our own existence. In this year's London Korean Film Festival, we uncover the tapestry woven from our senses, sentiments, musings, and actions, revealing that each day of our lives is akin to a chapter in the great novel of cinema. In this fusion of art and existence, there is no richer tapestry to be discovered.

May we, as fellow travellers, traverse the cinematic terrain together, navigating the crests and troughs of life's ebb and flow.

Seunghye SUN, Ph.D.

Director, Korean Cultural Centre UK

THE FESTIVAL AT A GLANCE

OPENING GALA

Victory 8
빅토리

CINEMA NOW

Programmer's Note 15

Handsome Guys 17
핸섬가이즈

The Guest 18
301호 모텔 살인사건

Following 19
그녀가 죽었다

House of the Seasons 20
장손

Mother's Kingdom 21
엄마의 왕국

Mimang 22
미망

The Noisy Mansion 23
백수아파트

The Tenants 24
세입자

CLOSING GALA

Love in the Big City 10
대도시의 사랑법

SPECIAL SCREENING

Alienoid: Return to the Future 12
외계+인 2부

WOMEN'S VOICES

Programmer's Note 27

A Girl at My Door 28
도희야

Women's Voices Forum 29

Sisters on the Road 30
지금, 이대로가 좋아요

The Truth Beneath 31
비밀은 없다

Concerning My Daughter 32
딸에 대하여

FAQ 33
막걸리가 알려줄거야

It's Okay! 34
괜찮아 괜찮아 괜찮아!

Sandstorm 35
모래바람

Women's Voices Shorts 36-37
Bug
The Lee Families
Hansel: Two School Skirts
Teleporting

MAPS: VENUES 40

SPONSORS AND PARTNERS 41

CREDITS 42

CALENDAR

LKFF 1ST TO 13TH NOVEMBER

FRI 1 NOV

17:50 A Girl at My Door 5

SAT 2 NOV

20:40 Sisters on the Road 5

SUN 3 NOV

18:45 The Truth Beneath 5

TUE 5 NOV

18:20 Sisters on the Road 5

21:10 Handsome Guys 4

WED 6 NOV

18:45 Victory Q&A 1

THU 7 NOV

17:50 Concerning My Daughter 5

20:30 The Guest 4

FRI 8 NOV

18:10 Following 4

18:30 House of the Seasons 4

20:45 Mother's Kingdom 4

SAT 9 NOV

15:00 FAQ Q&A 5

17:50 It's Okay! Q&A 5

20:30 Mimang 4

20:40 The Truth Beneath 5

SUN 10 NOV

17:25 Alienoid: Return to the Future 3

20:00 The Noisy Mansion 4

MON 11 NOV

18:10 Women's Voices Forum 5

18:35 Sandstorm 5

20:20 A Girl at My Door 5

TUE 12 NOV

18:00 Women's Voices Shorts Q&A 5

20:30 The Tenants 4

WED 13 NOV

18:45 Love in the Big City Q&A 2

- 1 Opening Gala
- 2 Closing Gala
- 3 Special Screening
- 4 Cinema Now
- 5 Women's Voices

BFI Southbank
Ciné Lumière
Institute of Contemporary Arts

OPENING GALA

VICTORY 빅토리

WED 6 NOV, 18:45
BFI SOUTHBANK

Q&A with director Park Beom-su

DIRECTOR: PARK BEOM-SU
WRITER: PARK BEOM-SU, PARK SUNG-HOON, KANG MIN-SEON
PRODUCER: LEE AN-NA
CAST: LEE HYE-RI, PARK SE-WAN, LEE JEONG-HA
PRODUCTION COMPANY: ANNAPURNA FILMS, INC.
SALES: FINECUT
COMEDY, DRAMA / 2024 / 120 MIN / CERT. 12

SELECTED FILMOGRAPHY:
Single in Seoul (2020)
Red Carpet (2014)
I Believe Her (2007, Short)

In 1999, two rebellious teenagers start a cheerleading squad for their provincial high school, bringing confidence and solidarity to themselves, their misfit troupe and an entire community afflicted by narrow horizons and labour disputes. Like Lukas Moodysson's *We Are the Best!* (2013), Park Beom-su's joyously punkish and irreverently funny crowd-pleaser has infectious charm, winning wit and girl-power exuberance to spare.

Anton Bitel



CLOSING GALA

LOVE IN THE BIG CITY 대도시의 사랑법

WED 13 NOV, 18:45
BFI SOUTHBANK

Q&A with director E.oni

DIRECTOR: E.ONI
ORIGINAL STORY: NOVEL 'LOVE IN THE BIG CITY', CHAPTER:
'JAE-HEE' BY PARK SANG-YOUNG
PRODUCER: HONG JEONGIN, CHO IL HYUNG
CAST: KIM GO-EUN, STEVE SANGHYUN NOH
PRODUCTION COMPANY: SHOWBOX CORP., TALE FARMING
SALES: PLUS M ENTERTAINMENT
DRAMA / 2024 / 118 MIN / CERT. 15

SELECTED FILMOGRAPHY:

The Accidental Detective 2: In Action (2018)
Missing (2016)
Love Exposure (2007)
...ing (2003)

Jae-hee(Kim Go-eun), a bold and free-spirited woman, accidentally uncovers Heung-soo(Steve Sanghyun Noh)'s secret, leading to an unlikely relationship. Misunderstood by many, the two navigate growing pains while searching for love and self in Seoul. *Love in the Big City*, based on Park Sang-young's novel longlisted for the International Booker Prize in 2022, is brought to life by filmmaker E. oni.



SPECIAL SCREENING

ALIENOID: RETURN TO THE FUTURE 외계+인 2부

SUN 10 NOV, 17:25
CINÉ LUMIÈRE

DIRECTOR: CHOI DONG-HOON
WRITER: CHOI DONG-HOON, LEE KI-CHEOL
PRODUCER: KIM SUNG-MIN
CAST: RYU JUN-YEOL, KIM TAE-RI, KIM WOO-BIN, LEE HA-NEE,
YUM JUNG-AH, JO WOO-JIN, KIM EUI-SUNG, JIN SUN-KYU
PRODUCTION COMPANY: CAPER FILM
SALES: CJ ENM
OTHERS / 2024 / 122 MIN / CERT. 12

SELECTED FILMOGRAPHY:
Alienoid: Part One (2022)
Assassination (2015)
The Thieves (2012)
Woochi (2009)
Tazza: The High Rollers (2006)
The Big Swindle (2004)

Ean (Kim Tae-ri) finds herself trapped in the distant past while attempting to prevent the escape of alien prisoners locked inside human bodies. In her quest to return to the present, she discovers the Divine Blade, a powerful weapon that can open a door through time, and sets out to find Thunder (Kim Woo-bin) to aid her journey back. Meanwhile, Muruk (Ryu Jun-yeol), who assists Ean in her escape from various dangers, becomes increasingly uneasy as he senses the presence of a mysterious being within himself.

From *The Big Swindle* (2004) and *Tazza: The High Rollers* (2006) to *Woochi* (2009), *The Thieves* (2012), and *Assassination* (2015), Director Choi Dong-hoon has continuously redefined the landscape of Korean cinema with his bold exploration of diverse genres. *Alienoid: Part One* (2022) marks Choi's first venture into a two-part serial film, showcasing his boundless imagination and sophisticated filmmaking techniques. *Alienoid: Return to the Future* will captivate audiences with its vibrant narrative, quick pace, unpredictable fun, and overwhelming spectacle.



CINEMA CINEMA CINEMA NOW NOW NOW NOW

PROGRAMMER'S NOTE

Cinema Now is the strand of the London Korean Film Festival which focuses on contemporary domestic theatrical releases. It covers a wide range of genres and moods, all at the coalface of today's national cinema in Korea - and indeed eclecticism, alongside quality, is one of the main criteria that I apply when choosing films for the programme. My hope is to serve festival goers a mixed buffet, so that there is something on the menu to cater to any and every taste - however finely tuned or fastidious. Each dish here offers a flavour of the current Korean film scene.

Bong Joon-ho's latest *Mickey 17* will not be released in cinemas till next year, but if you cannot wait that long and are itching for something that evokes his work, Lee Sang-hak's darkly Freudian *Mother's Kingdom* is like Bong's *Mother* (2009), only refocused on the son. Here the adult Ji-wook (Han Ki-jang), author of a faith-based motivational book (*The Power of the Truth*), races to find the truth about a mysterious incident from his childhood before his mother Kyung-hee (Nam Kee-ae) succumbs fully to her dementia, forever confining the missing details to oblivion. Dealing with legacy and time in a different way, Oh Jung-min's *House of the Seasons* tracks the frictions in an extended, multi-generational family both held together and pushed apart by the rural tofu factory that is their inheritance. Set across changing seasons, punctuated by the clan ceremonies that serve as reunions, this observes the tensions in a family with Ozu-like attentiveness and patience, and the same in the viewer will be richly rewarded. Meanwhile coming in a similar 'arthouse' mode, but more influenced by Rohmer, Linklater and of course Hong Sang-soo, Kim Tae-yang's *Mimang* charts the ever-evolving

face of Seoul via encounters over four years between different characters who are all struggling to find their way in a city whose streets, memories and even mythology are subject to constant change. In this breezily sophisticated film about life, love and loss, impermanence is key.

Yeon Je-gwang's *The Guest*, whose opening premise - two motel workers are filming guests in their rooms with hidden cameras - is inspired by a real-life *cause célèbre* from 2019, but soon veers into Hitchcockian terrains, as the hapless pair capture on tape a much more dangerous individual who will do anything to get the video back. This is a short, sharp and nasty dose of 'exploitation' cinema, part *Rear Window* (1954), part *Psycho* (1960), part *The Hitcher* (1986), with an unstoppable killer (Jung Soo-kyo) and a girl (Oh Hye-won) determined to confront her oppressor. Whereas Kim Se-hwi's directorial debut *Following*, uneasily allies the viewer with Koo Jung-tae (Byun Yo-han), a self-confessed peeping tom who likes to stalk people who have caught his eye, to sneak into their homes and to steal a personal object for his private collection. When he chances upon influencer Han So-ra (Shin Hae-sun) lying about herself online, this man who loves to spy on people's secret selves appears to have found his perfect match in a woman who seeks attention for her fictive life. Yet in this twisty black comedy thriller, our antihero is about to discover that narcissism, creepiness and psychosis come in varying degrees.

Koo Jung-tae is a realtor by profession, putting him at the centre of an industry that causes Koreans considerable anxiety, especially in overpriced, overcrowded cities like Seoul. Yoon Eun-kyoung's feature debut

The Tenants locates surreal psychodrama in a metropolis of the near future - or perhaps of the imagination - as alienated desk drone Shin-dong (Kim Dea-gun) finds himself having to sublet his bathroom to a peculiar couple of ever-grinning newlyweds (Heo Dong-won, Park So-hyun), and gradually sees his sense of privacy, and even of self, shrinking into ever tighter confines. It is a Kafkaesque scenario, both funny-haha and funny-strange, where dreams of a better life in a sunnier city quickly give way to claustrophobic nightmares of entrapment. Lee Lu-da's *The Noisy Mansion* also focuses on an urban building and its collection of weird residents, made even weirder in their conduct by a loud banging noise that wakes them every morning at 4am. Yet no-one is quite prepared for tenacious new tenant Ahn Geo-ul (Gyeong Su-jin), who will stop at nothing to get to the bottom of this commotion. This is both a character study of a complex, deeply likeable woman, and a portrait of community solidarity.

Last but not least, Nam Dong-hyub's good-natured horror comedy *Handsome Guys* is an inventive reimagining of Eli Craig's *Tucker & Dale vs. Evil* (2010), with aspects of William Friedkin's *The Exorcist* (1973) and Sam Raimi's *The Evil Dead* (1981) thrown in for good measure. So this may be a story of two odd but kind-hearted brothers (Lee Sung-min, Lee Hee-joon) who keep getting mistaken for backwoods serial killers, but it also charts the similarities and difference between its American sources and the Korean locations and idioms into which they have been naturalised. The devil is in the details - and there really is a demon conjured in Nam's new, spirited take on this story of accidental massacre, familiar seeming yet quite unlike what came before.

Anton Bitel



HANDSOME GUYS 한섬가이즈

TUE 5 NOV, 21:10
ICA

DIRECTOR: NAM DONG-HYUB
WRITER: NAM DONG-HYUB
PRODUCER: KIM WON-GUK
CAST: LEE SUNG-MIN, LEE HEE-JOON, GONG SEUNG-YEON
PRODUCTION COMPANY: HIVE MEDIA CORP.
SALES: CONTENTS PANDA
COMEDY / 2024 / 102 MIN / CERT. 15

"This used to be a home to an American missionary," the realtor tells carpenter Jae-pil (Lee Sung-min) and Sang-gu (Lee Hee-joon) of the dilapidated country house that the stepbrothers are about to buy and refurbish so that they can enjoy a quiet life together. "Villagers were so grateful that they built him a Western-style home."

Writer/director Nam Dong-hyub's feature debut similarly imports American furnishings to its Korean setting, reimagining Eli Craig's deconstructive redneck horror comedy *Tucker & Dale vs. Evil* (2010), with Jae-pil and Sang-gu the sweet-natured hicks whom city folk keep prejudicially confusing with backwoods serial killers. Nam keeps things fresh with some unexpected recombinations of story elements from William Friedkin's *The Exorcist* (1973) and Sam Raimi's *The Evil Dead* (1981) - but mostly this is high body-count cabin-in-the-woods slaughter charmingly reconfigured as a comedy of errors, where first impressions can be misleading and handsomeness is in the eye of the beholder.

Anton Bitel



THE GUEST 301호 모텔 살인사건

THU 7 NOV, 20:30
CINÉ LUMIÈRE

DIRECTOR: YEON JE-GWANG
WRITER: YEON JE-GWANG
PRODUCER: SONG DAE-CHAN, JUNG WOO-SUNG
CAST: LEE JU-SEUNG, OH HYE-WON, JEONG SOO-KYO, HAN MIN
PRODUCTION COMPANY: STUDIO TAKE
SALES: M-LINE DISTRIBUTION
THRILLER / 2023 / 77 MIN / CERT. 18

SELECTED FILMOGRAPHY:
Reonghee (2019, short)
Stranded (2018, short)
Comprehensive Insurance (2017, short)
Hongeo (2016, short)
The Guest (2016, short)
Amnesia (2014, short)

Severely indebted Min-cheol (Lee Ju-seung) and Young-gyu (Han Min) manage a remote, dingy motel for violent loan shark Deuk-chan (Hyun Bong-sik), while reluctantly making hidden-camera videos of its guests' private activities for him to sell on.

Cleverly blending and thoroughly updating elements from other hotel horrors - chiefly *Psycho* (1960), a distant mother, showers, voyeurism and *The Shining* (1980), an axe-wielding madman - writer/director Yeon Je-gwang's tense, taut thriller and of horror viewership, in a cynical, metacinematic peek at unspeakable exploitation. This is lean, mean genre filmmaking, with a difficult contemporary subtext.

Anton Bitel



FOLLOWING 그녀가 죽었다

FRI 8 NOV, 18:10
BFI SOUTHBANK

DIRECTOR: KIM SE-HWI
WRITER: KIM SE-HWI
CAST: BYUN YO-HAN, SHIN HAE-SUN, LEE EL
PRODUCTION COMPANY: NGENE FILM
SALES: K-MOVIE ENTERTAINMENT
THRILLER, MYSTERY / 2023 / 102 MIN / CERT. 15

"I work as a realtor, and my hobby is peeping," is how Koo Jung-tae (Byun Yo-han) introduces himself in voiceover. His status as narrator forces us into uneasy complicity with a voyeur and stalker - which, in a way, every viewer of a film is as well. This "good man" - with a double life - first encounters popular online influencer Han So-ra (Shin Hae-sun) biting into a meat sausage while posting about her veganism. A man who loves to spy on people's secret selves, and a woman who craves attention for a fictive life, seem made for each other.

Yet Kim Se-hwi's directorial debut is no romance, but a twisted thriller that radically shifts perspectives while exploring every variety of narcissist, creep, parasite and psycho - and viewers are never let off the hook for their own role at this game of image-making, self-concealment and vicarious, fickle judgement.

This is *Rear Window* (1954) for the social media generation.

Anton Bitel



HOUSE OF THE SEASONS

장손

FRI 8 NOV, 18:30
ICA

DIRECTOR: OH JUNG-MIN
WRITER: OH JUNG-MIN
PRODUCER: JEONG JO-EUN, JANG JI-WON
CAST: KANG SEUNG-HO, WOO SANG-JEON, SON SOOK
PRODUCTION COMPANY: DAEMYUNGFILM
SALES: INDIESTORY INC.
DRAMA / 2023 / 121 MIN / CERT. 12

SELECTED FILMOGRAPHY:
Coming of Age (2018, short)
100 Days (2018, short)
Cut (2018, short)
Lim (2018, short)
Yeonji (2016, short)

Structured around both commemorative rites for departed ancestors and actual funerals that occasionally draw young, failing actor Kim Seong-jin (Kang Seung-ho) back from Seoul to his family home in rural Daegu, Oh Jung-min's feature debut tracks multiple generations of the extended Kim family. At its centre is a tofu factory that, like the family itself, keeps having to evolve with the times to stay afloat.

There is something of Ozu about this portrait of a functioning but fractious family, where legacy is as much burden as boon, and where successive generations prove equally reluctant to keep the traditional business - and the business of tradition - going. As Seong-jin observes everything - good and bad - about his relatives, and himself must carry scars from his past and bonds into the future, Oh's sympathetic but ultimately bleak film moves from the white tofu at its beginning to a different kind of white-out at the end.

Anton Bitel



MOTHER'S KINGDOM

엄마의 왕국

FRI 8 NOV, 20:45
BFI SOUTHBANK

DIRECTOR: LEE SANG-HAK
WRITER: LEE SANG-HAK
PRODUCER: JOH KEUN-SHIK
CAST: HAN KI-JANG, NAM KEE-AE, YOU SEONG-JOO
PRODUCTION COMPANY: KOREAN ACADEMY OF FILM ARTS (KAFA)
SALES: FINECUT
MYSTERY, DRAMA / 2023 / 97 MIN / CERT. 15

SELECTED FILMOGRAPHY:
Self-portrait (2021, short)
Ship of Fools (2018, short)
Mom is a witch (2018, short)
Squid (2016, short)

Thirty-something Ji-wook (Han Ki-jang), author of a faith-based motivational book (*The Power of the Truth*), still lives with his mother Kyung-hee (Nam Kee-ae), who is drifting into dementia. As her brother-in-law Joong-myung (You Seong-joo), a pastor, tries to discover what happened decades ago to his brother before the facts are forgotten, Ji-wook too starts asking questions about his past and remembering things from his childhood perhaps better left buried.

Writer/director Lee Sang-hak's darkly Freudian tale is concerned with belief, memory, oblivion, and the fictions we keep telling ourselves and each other to maintain the illusion of happiness. Here, past and present increasingly overlap in a domestic world askew with dysfunction. In exploring an intense, unhinged mother-son bond, this evokes Bong Joon-ho's *Mother* (2009), although it is focused more on the son's difficult path to truth.

Anton Bitel



MIMANG

미망

SAT 9 NOV, 20:30
ICA

DIRECTOR: KIM TAE-YANG
WRITER: KIM TAE-YANG
PRODUCER: NOH HA-JEONG
CAST: LEE MYUNG-HA, HA SEONG-GUK, PARK BONG-JOON,
BAEK SEUNG-JIN, JUNG SU-JI
PRODUCTION COMPANY: JACOB HOLDINGS, MILKYWAY CINEMA
SALES: FINECUT
DRAMA / 2023 / 92 MIN / CERT. U

SELECTED FILMOGRAPHY:
Seoul Cinema (2022, short)
The Hangover (2021, short)
Snail (2019, short)

An unnamed Man (Ha Seong-guk) runs into an unnamed Woman (Lee Myung-ha) who is an old college acquaintance, and they walk briefly together in the rain through a part of Seoul in which he is unfamiliar, reminiscing about time and change. A monumental statue of Admiral Yi supposedly anchors the pair's amble through an ever evolving city. Although the statue is scheduled to be moved, and is subject to contradictory, uncertain mythologies.

Shot over four years, Kim Tae-yang's feature debut tracks an ever-transforming Seoul, with each of its three chapters dramatising a different meaning of the Korean word 'mimang'.

This breezy trip down memory lane is a bit of Hong Sang-soo and a lot of Richard Linklater, as the meandering, parallel pathways of these two people, and of several other characters in their orbit, offer sophisticated, reflexive discourse on life, love, death and impermanence.

Anton Bitel



THE NOISY MANSION

백수아파트

SUN 10 NOV, 20:00
CINÉ LUMIÈRE

DIRECTOR: LEE LU-DA
WRITER: LEE LU-DA
CAST: GYEONG SU-JIN, KO KYU-PHIL, LEE JI-HOON, KIM
JOO-RYONG, CHOI YOO-JUNG
PRODUCTION COMPANY: BIGPUNCH ENTERTAINMENT, EO CON-
TENTS GROUP, INC.
SALES: KT ALPHA
DRAMA / 2024 / 97 MIN / CERT. TBC

World Premiere

Nothing is more frightening, as the narrator points out, than a 'time-rich nosy person'. Exhibit A is Ahn Geo-ul (Gyeong Su-jin), who commits herself to social justice causes with terrifying tenacity. After temporarily renting a unit in the Baek-sae Apartment building, she discovers that a loud, hard to locate banging noise occurs from 4am every night, making the residents' lives an insomniac hell - and so she determines to engage in her own disruption and to find the culprit of this acoustic assault, simultaneously eliminating her eccentric neighbours as suspects, and recruiting them to her cause.

Focusing on a woman who is an unstoppable force for good, it is also a plea for community cohesion and solidarity.

Anton Bitel



THE TENANTS

세입자

TUE 12 NOV, 20:30
BFI SOUTHBANK

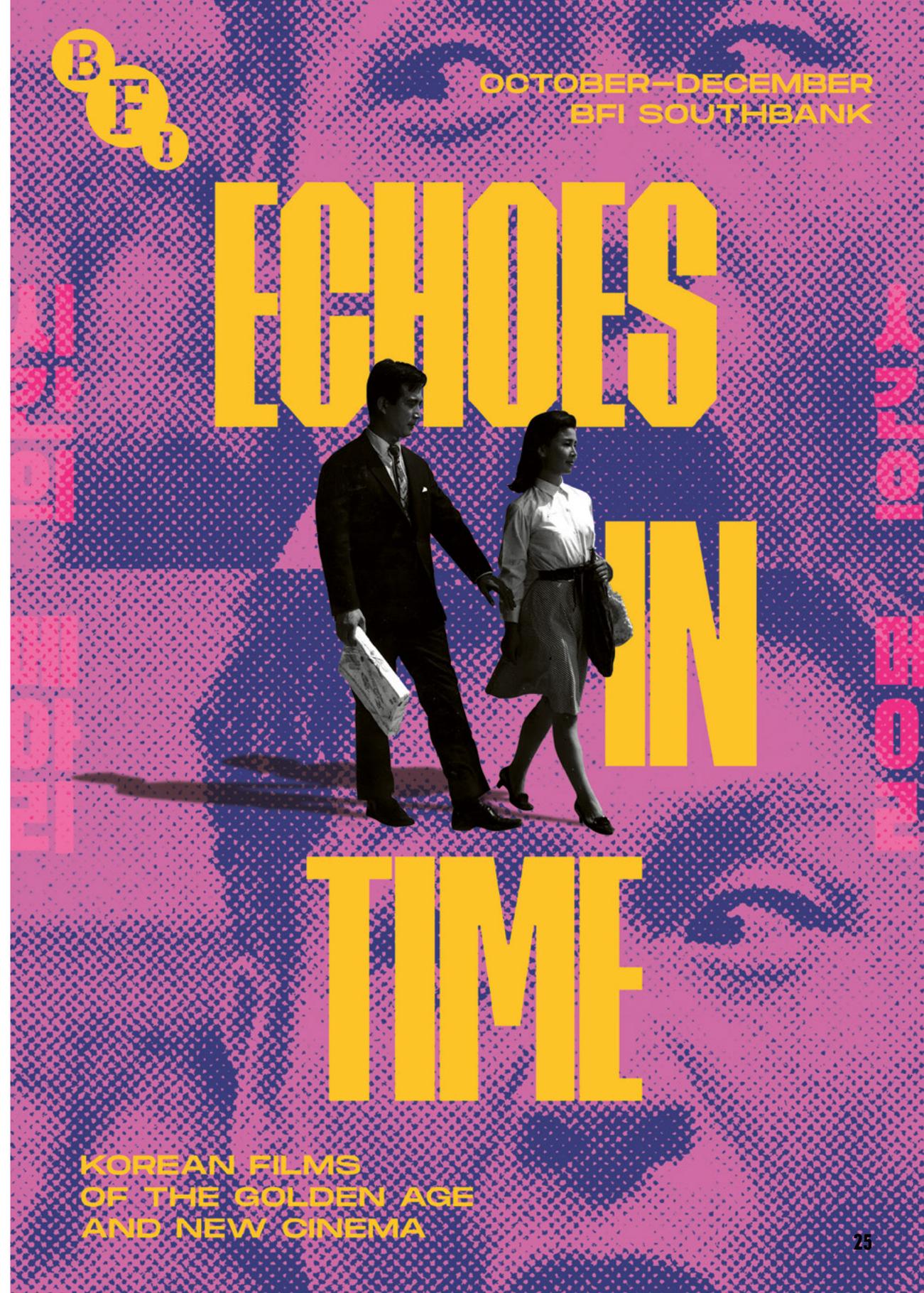
DIRECTOR: YOON EUN-KYOUNG
WRITER: YOON EUN-KYOUNG
PRODUCER: AHN MON-SIK
CAST: KIM DEA-GUN, HEO DONG-WON, PARK SO-HYUN
PRODUCTION COMPANY: OLO MEDIA
SALES: KT ALPHA
HORROR SF / 2023 / 90 MIN / CERT. 12

SELECTED FILMOGRAPHY:
Gold Tooth and Beasts of The Tastes of Horror (2023, short)
Lingering (2020)

"I feel like I'm stuck in the same place no matter how hard I try," says Shin-dong (Kim Dea-gun), near the beginning of Yoon Eun-kyoung's feature debut. In a city stricken with air pollution and exorbitant rents, Shin-dong works as a desk drone, sleeps in a cramped apartment, and dreams of a paradisiac beach, or at least of the cleaner, more modern Sphere 2. Yet when he is forced to sublet his bathroom to a pair of very strange, always grinning newlyweds (Heo Dong-won, Park So-hyun), the nightmarish realities nature of his life settles in.

While set in the future, this Kafkaesque dystopia cohabits with the features of today's urban existence: alienating routine, online-only companionship and shrinking prospects, where the only escape lies in surrender to delusion and despair. At first witty, whimsical and weird, this eventually accommodates a bleak heart of darkness.

Anton Bitel



KOREAN FILMS
OF THE GOLDEN AGE
AND NEW CINEMA

PROGRAMMER'S NOTE

The Women's Voices showcase celebrates the resilience and creativity of female directors in Korean cinema over the past 15 years, featuring three films from 2008-2015 and four recent releases. A key highlight is the restoration of Boo Ji-young's *Sisters on the Road* (2008), which prompts reflection on how the early 2000s—when more women began directing—are documented and preserved in film history. Jung Ju-ri's *A Girl at My Door* (2014) challenges traditional perceptions of women in Korean cinema, highlighting powerful female connections. *The Truth Beneath* (2015) offers a new vision of femininity and motherhood, depicting female subjectivity in transition, evolving towards female bonding.

This year's new films, *FAQ* and *It's Okay!*, focus on the realities, adventures, and growth of today's youth. The journey of the 11-year-old Dong-Chun (Park Na-eun) in *FAQ* is irresistibly heartwarming. Yet, behind the quirky and loveable story, the film also offers an unflinching look at the realities we face. Unlike other works dealing with private education, *FAQ* portrays it as a mission to navigate, while simultaneously revealing the social context within.

In *It's Okay!*, high school student In-young (Lee Re) loses her mother in a car accident. Though the world is harsh for her now that she is left alone, In-young remains strong, cheerful, and resilient. Her repeated "It's okay" is so transparent that it is truly reassuring. Through In-young, whose

magical ability seems to brighten her surroundings, the film focuses on the relationships she builds, layer by layer.

Concerning My Daughter explores relationships between mothers, daughters, and the broader human experience, aiming to connect lonely hearts and souls. In the original novel, the mother's inner thoughts and reflections are well conveyed through a first-person narrative, but in the film, the mother speaks much less. The film captures the inner emotions of the characters, including the four key figures, through their movements, faces, and subtle expressions. The minimal use of music in the film is effective, allowing it to raise questions about how we live our lives, build communities, and interact with others.

Sandstorm takes us back to 2009, when the first female ssireum (Korean wrestling) champion was crowned. Female athletes hoped this would lead to the establishment of official tournaments and professional teams for women. Ten years later, the film follows five female ssireum athletes who have overcome the challenges of competing in an elite sport, struggling to become champions. The documentary not only portrays their determination and passion for their dreams but also highlights how they are regularly confronted with age and gender discrimination in their everyday lives.

Eunji Lee



A GIRL AT MY DOOR 도희야

FRI 1 NOV, 17:50 & MON 11 NOV, 20:20
BFI SOUTHBANK

DIRECTOR: JUNG JULY
WRITER: JUNG JULY
PRODUCER: KIM JI-YEON
CAST: BAE DOO-NA, KIM SAE-RON, SONG SAE-BYEOK
PRODUCTION COMPANY: PINEHOUSE FILM, NOW FILMS
SALES: CJ ENTERTAINMENT
DRAMA / 2014 / 119 MIN / CERT. 18

Following an accusation of misconduct, top police graduate Young-nam (Bae Doo-na) is transferred to a seaside village. There, she encounters shy and bullied Do-hee (Kim Sae-ron). She takes the young girl in after witnessing her being abused, but their relationship is challenged by the truth about Young-nam's recent past. An understated portrait of friendship and trust, *A Girl at My Door* features stellar performances by Bae Doo-na and Kim Sae-ron.

Having premiered in the Un Certain Regard section of the 2014 Cannes Film Festival, *A Girl at My Door* is the debut feature film directed and written by Jung July. Produced by Lee Chang-dong who directed and created the cinematic masterpiece *Poetry* (2010).

MON 11 NOV, 18:10
BFI SOUTHBANK

WOMEN'S VOICES FORUM

A discussion that looks at the role of women in the Korean film industry, with directors of films featured in this season present to share their thoughts.

Total running time 90 min, Tickets £6.50.

Join *It's Okay!* and *FAQ* directors Kim Hye-young and Kim Da-min for a conversation with Professor Jinhee Choi. It will cover the films screening in this year's Women's Voices programme and the themes emerging from works by contemporary Korean women filmmakers, alongside a discussion of the current state of the Korean film industry for female talent. Film programmer Hyun Jin Cho will be moderating the discussion.

Joint ticket available with the screening of *A Girl at My Door* + intro on Monday 11 November 20:20 NFT2 £17, concessions £14 (BFI Members pay £2 less).

Book in person at the BFI Southbank box office or by phone on 020 7928 3232.





SISTERS ON THE ROAD 지금, 이대로가 좋아요

SAT 2 NOV, 20:40 & TUE 5 NOV 18:20
BFI SOUTHBANK

DIRECTOR: BOO JI-YOUNG
WRITER: BOO JI-YOUNG
PRODUCER: YOO SEUNG-YOUNG
CAST: SHIN MIN-A, KONG HYO-JIN
PRODUCTION COMPANY: DNA PRODUCTION CO. LTD.
SALES: INDIESTORY INC.
DRAMA / 2008 / 90 MIN / CERT. 15

Following her mother's sudden death, Myung-eun (Shin Min-a) returns home and suggests to her sister Myung-ju (Kong Hyo-jin) that they go in search of their estranged father. But the journey reveals a rift between them.

Boo Ji-young's feature directorial debut captures the subtlety in their changing relationship to produce an emotionally affecting drama.

Sisters on the Road was digitally remastered and re-released as part of a special screening of recently restored works by female directors at the 2022 Seoul International Women's Film Festival.



THE TRUTH BENEATH 비밀은 없다

SUN 3 NOV, 18:45 & SAT 9 NOV, 20:40
BFI SOUTHBANK

DIRECTOR: LEE KYOUNG-MI
WRITER: LEE KYOUNG-MI
PRODUCER: KIM BO-RAM
CAST: SON YE-JIN, KIM JOO-HYUK
PRODUCTION COMPANY: GUMMY, FILM TRAIN
SALES: CJ ENTERTAINMENT
MYSTERY, THRILLER / 2015 / 103 MIN / CERT. 18

SELECTED FILMOGRAPHY:
The School Nurse Files (2020, TV series)
Love Set of Persona (2019, TV series)
Crush & Blush (2008)
Feel Good Story (2004, short)

Lee Kyoung-mi made a strong impression with her acclaimed feature debut *Crush and Blush*, which was produced by Park Chan-wook, and eight years later she returns with a similarly innovative and daring film co-written by Park. This time, however, the film tackles the theme of local politics as it follows the wife (Son Ye-jin) of an aspiring politician (Kim Joo-hyuk) who is determined to find their missing daughter who disappeared on the first day of a national election campaign. But with her husband more interested in his own political career, she takes matters into her own hands. The film's unusual but intelligent narrative structure and mesmerising performance by Son Ye-jin is sure to leave a lasting impression.

Jason Bechervaise



CONCERNING MY DAUGHTER

딸에 대하여

THU 7 NOV, 17:50
BFI SOUTHBANK

DIRECTOR: LEE MI-RANG
WRITER: LEE MI-RANG
PRODUCER: JE JEONG-JU
CAST: OH MIN-AE, HEO JIN, LIM SE-MI, HA YOON-KYUNG
PRODUCTION COMPANY: ATO
SALES: M-LINE DISTRIBUTION
DRAMA / 2023 / 106 MIN / CERT. 12

SELECTED FILMOGRAPHY:
Chunjung (2013, short)
The Bath (2007, short)
Getting Married to a Vietnamese Girl (2005, short)

An independent-minded daughter Green (Lim Se-mi) moves back into the family home with her long-term girlfriend Rain (Ha Yoon-Kyung), bewildering her mother (Oh Min-ae), who works as a carer for a lonely elderly woman Je-hee (Heo Jin).

Lee Mi-rang's adaptation of Kim Hye-jin's 2017 novel *Concerning My Daughter*, which was published in English in 2022, explores intergenerational struggles and reconfigures conventional notions of family. It offers a poignant exploration of family and companionship, quietly calling for tolerance, solidarity and love.



FAQ

막걸리가 알려줄거야

SAT 9 NOV, 15:00
BFI SOUTHBANK

Q&A with director Kim Da-min

DIRECTOR: KIM DA-MIN
WRITER: KIM DA-MIN
PRODUCER: BAE SUN-HYE
CAST: PARK NA-EUN, PARK HYU-JU, KIM HEE-WON
PRODUCTION COMPANY: ANNAPURNA FILMS
SALES: FINECUT
DRAMA, BLACK COMEDY, SF / 2023 / 92 MIN / CERT. U

SELECTED FILMOGRAPHY:
A Killer Paradox (2024, TV Series, writer)
Surface (2013, short)
Downpour (2012, short)
Slight Fever (2009, short)



Eleven-year-old Dong-chun (Park Na-eun), a struggling student shuffled between after-school classes by her mother (Park Hyo-ju), discovers a barrel of rice wine at summer camp. She realises that its bubbling isn't just the result of fermentation, but are words spoken to her.

This sci-fi adventure offers a subversive take on private education, with Park Na-eun impressing as the charming and bold protagonist.



IT'S OKAY! 괜찮아 괜찮아 괜찮아!

SAT 9 NOV, 17:50
BFI SOUTHBANK

Q&A with director Kim Hye-young

DIRECTOR: KIM HYE-YOUNG
WRITER: CHO HONG-JUN, KIM HYE-YOUNG
PRODUCER: SONG WON-SEOK
CAST: LEE RE, JIN SEO-YEON, CHUNG SU-BIN
PRODUCTION COMPANY: TWOMEN FILM INC.
SALES: MIROVISION INC.
DRAMA / 2023 / 102 MIN / CERT. 12

SELECTED FILMOGRAPHY:
Unicorn (2022, TV Series)
Be Melodramatic (2019, TV Series, co-director)

High schooler, In-young (Lee Re), resilient after her mother's death, faces eviction. She secretly moves into her dance school's building, but is discovered by the head choreographer Seol-ah (Jin Seo-yeon). With a production nearing, they have an idea of what to do with her.

The Impressive cast make the most of the colourful characters and humour, while Kim Hye-young's nuanced direction perfectly captures the emotions of young girls.



SANDSTORM 모래바람

MON 11 NOV, 18:35
CINÉ LUMIÈRE

DIRECTOR: PARK JAE-MIN
WRITER: PARK JAE-MIN, LIM SIN-MEE
PRODUCER: PARK JAE-MIN
CAST: IM SU-JEONG, SONG SONG-HWA, YANG YOON-SEO, KIM DA-HYE, CHOI HEE-HWA
DOCUMENTARY / 2023 / 78 MIN / CERT. U

SELECTED FILMOGRAPHY:
Chunjung (2013, short)
The Bath (2007, short)
Getting Married to a Vietnamese Girl (2005, short)

Sandstorm is a compelling documentary following the Kolping Women's Ssireum Team, pioneers in Korean women's wrestling—a sport officially recognised by the Korean Ssireum Association in 1999 and gaining prominence a decade later when Im Su-jeong won the championship. Beginning in 2017, the film tracks five wrestlers—Choi Hee-hwa, Kim Da-hye, Yang Yoon-seo, Song Song-hwa, and Im Su-jeong—over five years, showcasing their matches, triumphs, and challenges. Through intense training sessions and personal moments, *Sandstorm* explores the intersection of sport and gender, revealing how these women challenge traditional norms and support one another.

WOMEN'S VOICES SHORTS

+ Q&A WITH DIRECTOR NAM A-RUM (TELEPORTING)

TUE 12 NOV, 18:00
CINÉ LUMIÈRE



BUG 벌레

DIRECTOR: MYOUNG SE-JIN
WRITER: MYOUNG SE-JIN
PRODUCER: LEE JOO-HO, JANG HYUNG-YOON
CAST: JUNG YI-JU, KIM JOON-BUM, CHOI SOL-HEE
SALES: CENTRAL PARK FILMS
DRAMA / 2023 / 22 MIN / CERT. TBC

Hana (Jung Yi-ju), who works as a labourer in a food processing plant, toils hard in keeping with the company's motto: "Just keep working." After finishing a gruelling day's work, she returns home to the small apartment where her grandmother is sleeping. Even though the house is cramped and dark and has mould growing on the walls, it seems to be the only thing that matters to Hana. *Bug* is a short film that examines the harsh economic reality facing the younger generation of today and uses fantasy as a device to comment on their circumstances.

Son Sinae

THE LEE FAMILIES 이씨 가문의 형제들

DIRECTOR: SEO JEONG-MI
WRITER: SEO JEONG-MI, YOON E-NA
CAST: JEONG AE-HWA, CHO YOON-JI, LEE JOO-HYUP
SALES: CENTRAL PARK FILMS
DRAMA / 2023 / 26 MIN / CERT. 12

The story of the Lee families begins with the issue of an inheritance following the death of the family patriarch. Sook-hyun (Jeong Ae-hwa) finds it difficult to accept that her deceased father passed on his only inheritance, a house in the countryside, to his grandchildren instead of to his daughters. She wants to put a stop to the situation. *The Lee Families* is a black comedy full of pointing fingers, aching heads, shouting, and misbehaviour, which uses its comedic framework to encourage viewers to grapple with the legacy of patriarchy.

Son Sinae

HANSEL: TWO SCHOOL SKIRTS 헨젤: 두 개의 교복치마

DIRECTOR: LIM JI-SUN
WRITER: LIM JI-SUN, CHO YOON-BIN
CAST: HONG JUNG-MIN, JEONG AE-HWA, KANG JIN-A, KIM DA-IN
SALES: CENTRAL PARK FILMS
DRAMA / 2024 / 28 MIN / CERT. U

Han Seul (Hong Jung-min)'s everyday life is a little more difficult than that of her peers. Her thoughts often wander for no reason, and she finds herself creating caves for herself within her mind. She hates being the centre of attention, but her teacher makes her sing in front of the class as a punishment for even tiny infractions. *Hansel: Two School Skirts* is a short film that examines a moment in the life of Han Seul, who rarely expresses how she truly feels inside.

Son Sinae

TELEPORTING 순간이동

DIRECTOR & WRITER: KWON OH-YEON, NAM A-RUM, TANZAWA CHIFUMI, NOKA NANA
CAST: EMMA, KITTY, MIA, TOMMY, BYUN HYUN-JU
SALES: MEDIA CONTENTS CENTER (KOREA NATIONAL UNIVERSITY OF ARTS)
DOCUMENTARY / 2022 / 23 MIN / CERT. U

"We're connected to each other." Kitty and Tommy, who live in Korea, and Mia and Emma, who live in Japan, meet and talk in an online space. With national borders closed due to COVID-19 and physical barriers solidified between their real-world lives, these four, who are among "the first generation whose playgrounds are online," seek new places to meet and have endless conversations about the way they each move through the world. The ground they stand on is connected by their shared experiences of discrimination and oppression as women born and raised in East Asia, but when they walk and talk with each other's avatars, there is also a sense of the power of friendship and laughter to overcome depression and anxiety. *Teleporting* shows the ways that people can hold each other's hands and cross any boundary.

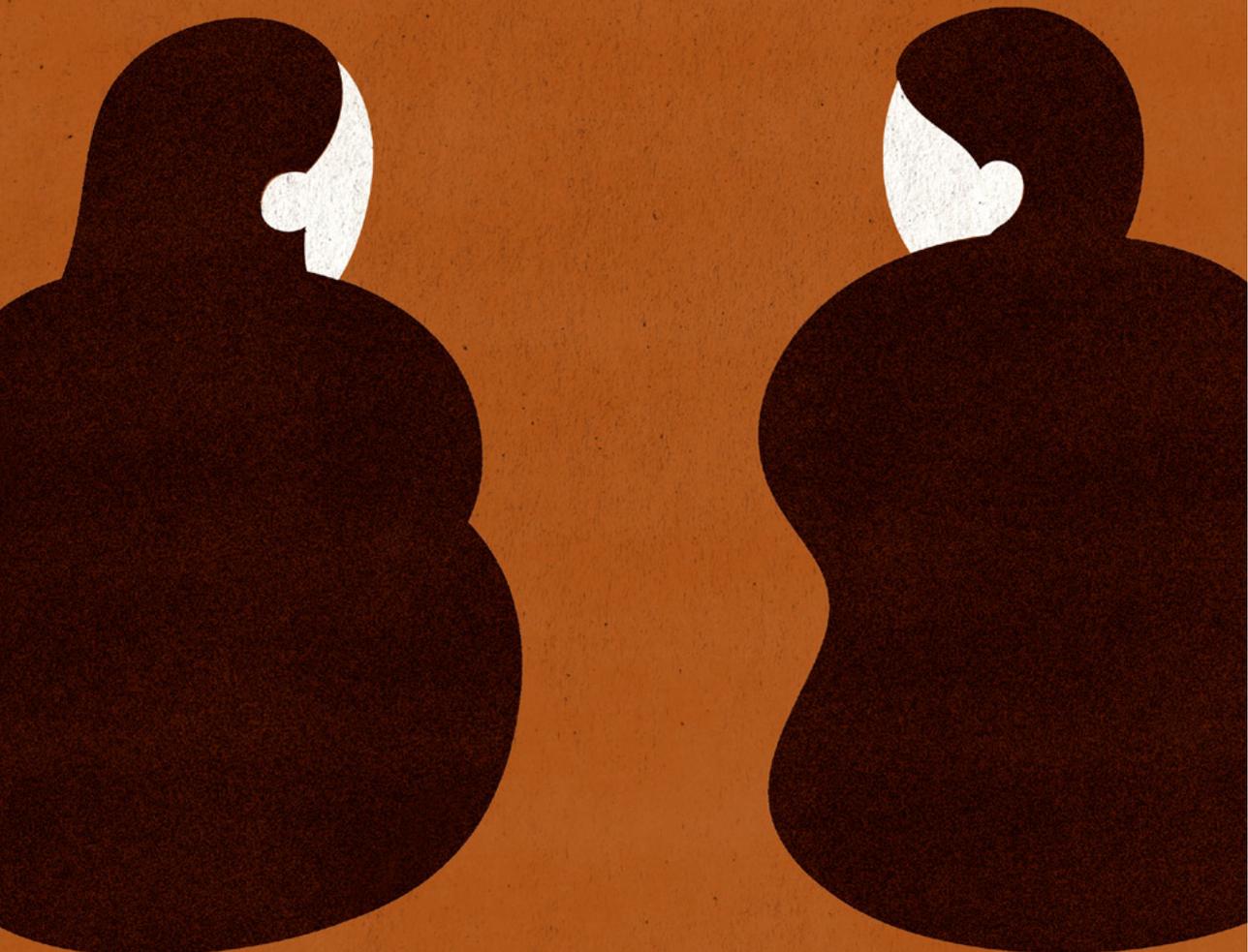
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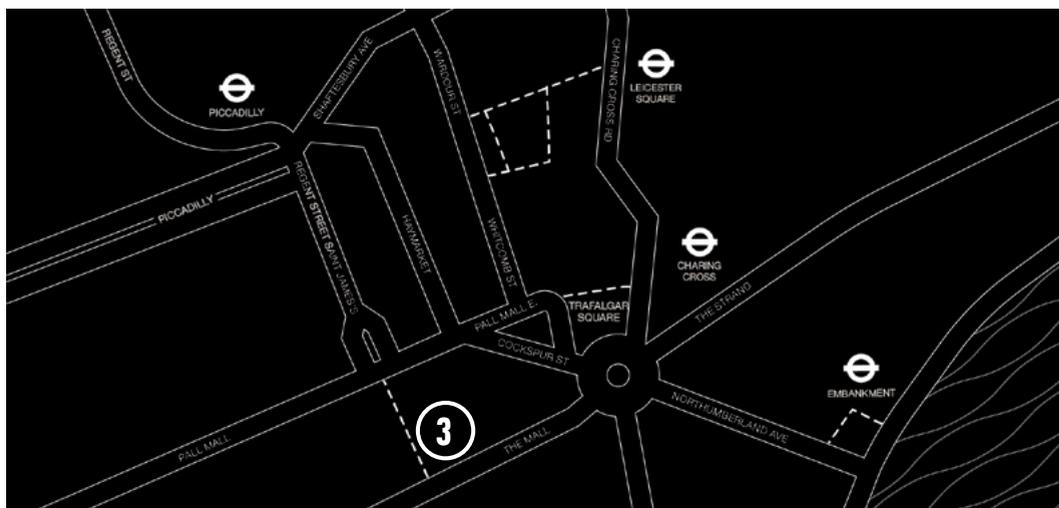
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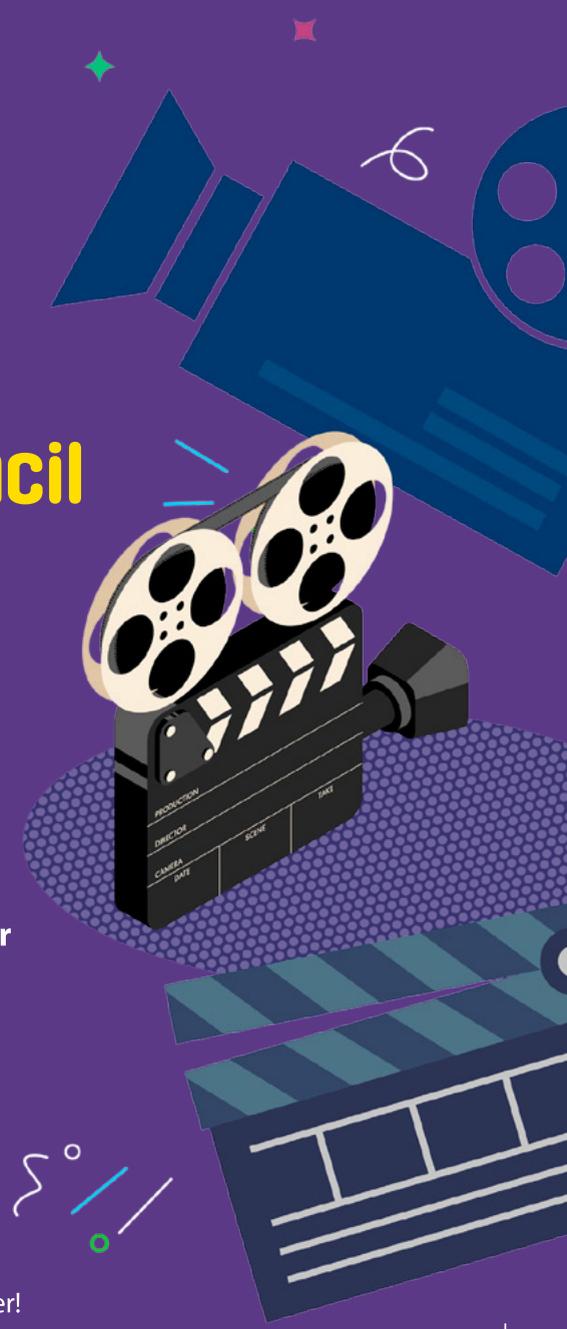
Korean Film Council

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