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NOVEMBER

LONDON

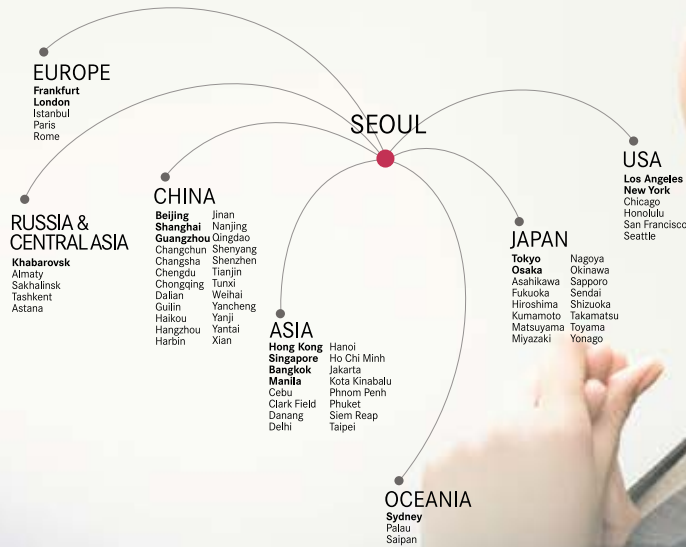
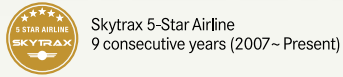
KOREAN FILM

FESTIVAL 2016



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LETTER FROM THE DIRECTOR

Having joined the Korean Cultural Centre UK as Director in 2016 it is my very great pleasure to oversee the running of this, the 11th London Korean Film Festival. The festival has established itself over the last 10 years as a widely respected and popular event within London's cultural calendar and we look forward to continuing this good work. As the festival embarks upon its second decade, I am looking forward to guiding the festival so that it may contribute to the rich cultural heritage within the UK whilst supporting the UK-Korea relationship all year-round and not only during a festival period in the autumn.

This year we will screen over 60 features and shorts from Korea, not just from the last 12 months but from throughout Korea's cinematic history, including Korea's first film from a female director 1955's *The Widow*. Regular visitors to the London Korean Film Festival will note that the festival programme has a broader feel this year. The festival has its regular strands on recent box-office hits, classics, indie, animation and documentary to name just a few, but this year we have placed a special emphasis on women both behind and in front of the camera. With a strand entitled 'The Lives of Korean Women through the eyes of Women Directors' we will face the gender bias head on by celebrating the incredible female talent that Korea is producing which has not always had the exposure that it so rightfully deserves.

Our work is not confined to the capital and so the touring aspect of the festival has returned for 2016. This year the London Korean Film Festival will travel to key cultural cities in the UK, namely Glasgow, Manchester, Belfast, Notting-ham and Sheffield.

Finally, the festival will enhance its role as a medium that connects Korean cinema with UK-based distributors/exhibition sectors. It is my wish that through the second decade of the London Korean Film Festival we will actively seek closer co-operation and friendship with cultural partners, academics, distributors and industry professionals. The ultimate goal of this approach is sustainability as the impact of Korean cinema in the UK will be much greater when there is a platform where Korean films can be properly distributed by local film distributors rather than showcased once during a film festival.

We hope that you enjoy our celebration of Korean film this year, and we look forward to seeing you at as many of the events as possible.

Hoseong Yong
Director, Korean Cultural Centre UK

INTRODUCTION

Big international film festivals have an obligation to span the globe. Their directors always focus on the 'major' film-producing countries, but they have to cover the rest of the world's cinema too, even if the effort is rather tokenist. Very few of them send out scouts to look for exciting new films; mostly they're content to pick up their 'discoveries' in the programmes of other festivals. That pattern has held firm for some fifty years, challenged only by changes in distribution and exhibition and by the advent of internet access and streaming.

Now triumphantly entering its second decade, an event like the London Korean Film Festival is obviously different. Some might say better! By looking at one country's cinema intensively LKFF reaches parts that other festivals cannot reach. By watching literally hundreds of films to make its selections, LKFF can not only find the most interesting titles but also make its own genuine discoveries. And by committing itself to exploring Korea's film culture in depth as well as breadth, LKFF can offer UK audiences real insights into the liveliest filmmaking anywhere in East Asia.

That sounds like bragging, but it's really not. Look through the pages of this brochure and you'll get a remarkably wide-ranging picture of what's going on in Korean culture right now, from the rise of a strong new consciousness of women's problems and potential to bold new ideas in animation and visual arts. Women are central this year, and about time too! There's a special section of the programme devoted to films by and about women, and women directors also feature prominently in almost every other section. (Mark Morris's retrospective section focuses on male director Lee Jang-ho, one of Korean cinema's great ground-breakers since the 1980s, so that's an honourable exception.) The 11th LKFF opens with a powerful mystery thriller by woman director Lee Kyoung-mi – and closes with the latest from Hong Sangsoo, which happens to be his most female-centric movie in some time.

The festival's programme is as broad as ever. Of course there are recent hits, big films from the mainstream of the film industry which will please crowds and get pulses racing. But there's also a new 'Indie Firepower' section (full disclosure: I programmed it) which proves that Korea's young independents haven't lost any of their energy, drive or determination to deal with the subjects that the mainstream avoids. And there are documentaries, animations (including a new feature from Lee Sung-gang, Korea's best animator), short films and artists' videos. Plus a tribute to the great veteran actor Baek Yoon-sik and more besides. The 'depth' part of the package surfaces in all the Q&As and panel discussions which will occur throughout the festival.

You know as well as I do that most of these films won't be available in the UK again any time soon. So *carpe diem* is the watchword! Seize the moment! And have fun!

Tony Rayns
Chief Festival Advisor

FESTIVAL ADVISORS

- | | |
|-----------------|---|
| Tony Rayns | One of the world's leading experts on Asian cinema, Tony Rayns is a film critic, commentator, festival programmer and screenwriter. He coordinated Vancouver International Film Festival's Asian Competition between 1988 and 2006 and has been awarded the Foreign Ministry of Japan's Commendation for services to Japanese cinema. |
| Dr. Anton Bitel | Anton Bitel is a part-time Classicist and freelance film critic, specialising in genre, cult and the cinema of East Asia. He regularly writes for <i>Sight & Sound</i> and <i>Little White Lies</i> as well as being a member of the Online Film Critics Society and the London Film Critics' Circle. |
| Dr. Jinhee Choi | Jinhee Choi has been the senior lecturer in film studies at King's College London since 2011. She was educated at Seoul National University (South Korea) and completed a B.A. and M.A. in Aesthetics. She has earned two PhDs – one in Philosophy and the other in Film Studies. |
| Dr. Mark Morris | Mark Morris is a Fellow of Trinity College, Cambridge. His main teaching and research interests include Korean cinema, Japanese cinema, modern Japanese fiction, and the social and cultural history of Japan's minorities. He is also an associate of online journal <i>The Asian-Pacific Journal: Japan Focus</i> . |
| Simon Ward | Simon Ward has worked as a film programmer and distributor for more than 20 years at, among others, the London Film Festival, the Institute of Contemporary Arts (ICA London) and the Independent Cinema Office of which he is currently a trustee. Simon is also co-owner of Vision Box Cinema which has recently opened its first cinema. |
| Tony Simlick | Tony Simlick has enjoyed a long career within the London film industry, much of it spent as manager of the UK's most prestigious cinema, Odeon West End. |

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KCCUK
 NFTS
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British Museum
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 Picturehouse Ritzy
 Regent Street Cinema

OPENING GALA

THE TRUTH BENEATH 비밀은 없다

THU 3 NOV 18:30
PICTUREHOUSE CENTRAL

Q&A: director Lee Kyoung-mi

SUN 27 NOV 18:30
QUEEN'S FILM THEATRE, BELFAST

DIRECTOR: LEE KYOUNG-MI
CAST: SON YE-JIN, KIM JOO-HYUK
MYSTERY, THRILLER | 2015 | CERT. 18 |
103MIN

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. (JB)



CLOSING GALA

YOURSELF AND YOURS 당신자신과 당신의 것

THU 17 NOV 18:30
REGENT STREET CINEMA

FRI 18 NOV 18:30
SHOWROOM WORKSTATION, SHEFFIELD

SUN 20 NOV 15:50
HOME, MANCHESTER

DIRECTOR: HONG SANGSOO
CAST: KIM JOO-HYUK, LEE YOU-YOUNG,
KIM EUI-SUNG, KWON HAE-HYO, YU
JUN-SANG, BAIK HYUN-JIN, KONG
YOON-YOUNG, JOH UNG
DRAMA | 2015 | CERT. 18 | 86MIN

There are two sides to Hong Sangsoo's characteristic games with storytelling form and structure. The 'objective' side reflects his interest in the tricks and traps of narrative itself, which he always sees as a garden of forking paths: alternative events and outcomes are shown as equally real. The 'subjective' side is more to do with psychological truths: the way that daydreams and fantasies can become as 'real' to us as our actual experiences. Both sides are present and correct in *Yourself and Yours*, but this time the 'subjective' is dominant.

Minjung leaves the painter Youngsoo after a row about drinking; he was worried about his mother's health at the time and picked the fight after hearing rumours about his girlfriend. Minjung decides to start afresh and when she runs into any of their old friends she pretends to be someone else: a twin sister or someone else entirely. Or maybe there really is another young woman who looks just like Minjung? Meanwhile Youngsoo breaks his leg and starts to miss her terribly... This is Hong's sweetest film, taking the idea of starting over in a relationship to the cleaners and bringing it back freshly pressed. It's so sweet, in fact, that some of it might be fantasy. (TR)



SPECIAL FOCUS: THE LIVES OF KOREAN WOMEN THROUGH THE EYES OF WOMEN DIRECTORS

As the LKFF heads into a second decade it's a good opportunity to take a look at the international film scene and attempt to reflect the socially relevant issues affecting it within our programme. One of the most talked about topics over the past year has been the under-representation of certain groups within the global film industry. This conversation has played out across international film festivals, awards ceremonies, and the media. With this in mind we're looking towards the future as we proudly present a special strand dedicated to showcasing fiction features from a feminine point of view. Reaching back to its origins we present the first ever Korean film from a woman director, review female-centric works from throughout Korea's new wave and introduce new works from singular, up-and-coming female voices.

INTRODUCTION

The term 'women's cinema' is always ambiguous. In some instances, it covers all activities and the full range of discourse relating to women, whilst in others, it functions as a fluid and invisible border that does not define anything. 'Women' cannot be classified under a single category, nor can 'cinema' be defined with one fixed meaning, so in the face of this double ambiguity, asserting clearly that 'this is what women's cinema is' is always an awkward and difficult task. Yet, there are numerous reasons why we cannot abandon the term, or category, of 'women's cinema': the fact that the film industry and the male-centred system are inseparable, the fact that a distorted representation of women is still repeated in numerous films, the fact that a majority of filmmakers who are positively remembered and evoked in the history of film are men. The list goes on. In this kind of environment, 'women's cinema' is a term that evokes women filmmakers, not just from the past but those presently active in the field, as well as representing the will to discover the distinctions between the worlds created inside their work.

Within the history of Korean film, the period between the 1980s and the mid-1990s is referred to as the 'Korean New Wave', led by a group of male directors. 1996 in particular is remembered for the monumental appearance of a creative film circle that diverged from the trend (Hong Sangsoo, Kim Ki-duk). But of course, they were not the only ones present. We must not forget that the world of female directors representing the Korean film industry already exists, populated with filmmakers passionately and persistently pursuing their craft. Byun Young-joo for example created the documentary *Living As A Woman In Asia* (1993) which focused on Asia's global prostitution. Whilst producing this documentary, she was motivated to follow the lonely fight of 'comfort women', whom she would later follow for four years to complete the series *The Murmuring*. Yim Soon-rye presented her outstanding full-length debut film *Three Friends* (1996) which tells of the shabby lives of insignificant youths. Lee Jeong-hyang enlisted prominent actress Shim Eun-ha and closely observed the psychological veins in men and women, capturing their spatial emotions to fill the first line of her filmography with *Art Museum by the Zoo* (1998), a lively melodrama of a kind that had never been seen before in Korean film. That year, Park Chan-ok left a small but substantial mark in her career with *Heavy* (1998), a short film about a very slow, quiet, and dim period in the lives of two adolescent boys, which was very different to the coming-of-age films produced by men. Thankfully, these women did not fade away. At the turn of the new millennium, these women continued to experiment with more diverse genres different to those that appeared in the 1990s. They continue to write the ongoing history of women's cinema alongside a new generation of female directors who have been inspired by their predecessors' works.

The special focus on 'women's cinema' at this year's London Korean Film Festival showcases the struggles of these female directors over the last 15 years. It is impossible to bind their work into one ideology or movement, or to place them within specific traditions. In fact, it is useless to do so. However, it is possible to say that these women share the same objective of conveying, through their films, a specific portrait of women, who are each faced with various conditions in life, such as sexuality, status, and age, and not just one category of women that has been lumped together. The 11 films being

screened substantiate the existence of worlds that Korean women's cinema has protected amidst adverse conditions.

Most of the 'women's cinema' films to be shown at this film festival were released after the year 2000, with a single exception: the work of Korea's first female director Park Nam-ok, *The Widow* (1955). In this film, the female protagonist, who became a widow during the war, is portrayed quite differently to the other women of that era. She does not repress her desires because of the maternal love for her daughter and the film does not make rash moral judgements on her choices. The film's demeanour of not tailoring this woman, who is true to her sexual desires and emotions of love, to the conventions of the time was certainly exceptional. Moreover, considering the extremely challenging course of the film's production and the fate of Park Nam-ok afterwards, *The Widow* can be seen as a film that fully embodies the reality facing women's cinema of that era, both internally and externally. For Park Nam-ok, it was film work that she had always longed for, but as the mother of a child without anyone else to look after her daughter, she would always carry her child on her back whilst directing, and due to the inadequate filming environment, she would cook meals for her staff. In the end, this film became Park Nam-ok's first and last film. After a very long break, Park Nam-ok featured in a documentary and in response to a question asking whether she had ever considered remarriage, she put on an expression as if she thought the question foolish and without a single pause she shook her head. For a woman who works in film, marriage, especially a husband, is useless. The words uttered by the very first Korean female director looking back on a time 60 years ago appears in *Keeping the Vision Alive: Women in Korean Filmmaking* (2001), a documentary featuring interviews with female filmmakers, by director Yim Soon-rye. However, when one listens to the young female filmmakers working in the industry at the time of this documentary just over a decade previous, the Korean film industry they experienced and perceived was not overly different to the one experienced by Park Nam-ok. Her fate was not a unique misfortune in the distant past, but a present progressive reality that female filmmakers, who must survive marriage and the male-centred film industry, have to face.

Yet, even within that reality, female directors took a firm stand. When many Korean mainstream commercial films did not think twice about repeatedly using the image of women as sexual objects of men, female directors endeavoured to resuscitate the women who had been flattened into attractive paper dolls. They immersed themselves in reproducing the multi-faceted and detailed aspects of the lives of women living in modern Korean society, instead of female characters that function solely as shallow fantasies of men, devoid of any description or life. In these films, the female characters are no longer glamorous, pure, or malleable, and they each bear their own questions and face the same realities as men. Take Boo Ji-young's *Cart* (2014) as an example. Based on a real incident that happened at a large supermarket in Korea, the film is about temporary female employees of a supermarket who find themselves suddenly fired and their fight against the company. This desperate story about ordinary, domesticated, middle-aged women, who realise their identity as workers and unite to resist authority, brings to the fore the voice of women who stand up to make a statement about their reality. The film *Cart*, which does not take a roundabout route and, much like in its final scene, tries to face the reality of women head-on. It uses a clear and direct approach in its objective and also in the speech used to convey that objective. Interestingly, it is ironic that the actress portraying the protagonist was Yum Jung-ah,

who once held the Miss Korea title and has portrayed several femme fatale characters in numerous films, but this fact also adds a strange dynamic to the film.

The life of temporary female workers only rarely featured in commercial films until *Cart*, in contrast with the work of independent filmmakers who had tackled these issues. Kim Soo-jung's *A Blue Mouthed Face* (2015) is one such example. A woman who must look after her sick mother and disabled sibling is burdened with the family's debts and works at a supermarket as a temporary worker. Because of her unfathomable expressions and actions, she is always alone and is later fired from her job for lying. From then on, her life, as expected, deteriorates from bad to worse. Whilst watching this film that rather starkly follows this woman without any refined cinematic devices, we face a human being who gradually turns into a monster. What drove this woman to such an extreme? On the one hand, every single moment of the film seems to be the cause but, on the other, nothing seems to explain the actions of the woman. Amidst this confusion and ambiguity, *A Blue Mouthed Face* does not leave the audience with any hope, instead closing its doors, leaving us feeling helpless and miserable.

However, just because the subject represents the 'true' reality for women, it does not always mean that the mood is dark and serious. Yim Soon-rye's *Forever the Moment* (2008) is also based on the true story of the Korean national women's handball team, who overcame adverse conditions and went on to win a silver medal at the 2004 Summer Olympics after an intensely close game. The film depicts former players who had left handball to survive and subsist, working in supermarkets, restaurants, and stadiums, who then come together once more to train for the 2004 Olympics. Can the veteran players, who are finally able to participate in the Olympics they had always dreamed of, overcome the complications of life and seize victory? *Forever the Moment* may be called a women's sports film but its objective is not the pleasure of the sports world, where success or failure is everything. This film is not about the life of sports heroes who overcome hardships, but tells a story of women who must engage in handball matches despite all kinds of unfavourable conditions, just like how one must somehow live on in an impoverished reality. The portrayal of these women, who must press on with their bodies, not for some noble cause but as if accepting one's fate, is of course exhausting and depressing, but strangely, conveys a persistent will to live. That persistence makes this film strong.

Whilst adult women often face a difficult, repetitive reality, on the other side, there are 'girls' who hesitate to enter the life of adulthood or dream of entirely different lives. It is glaringly obvious that the majority of Korean mainstream films produced in the 2000s were male coming-of-age stories and in these films lurk self-pity and nostalgia, immature violence, women recreated out of fantasy, and a biased sexuality. Female directors are similarly fascinated by coming-of-age films but their stories, built from the perspective of women, cannot be categorised as such. The first film that comes to mind is Jeong Jae-eun's *Take Care of My Cat* (2001). It features five youths, who, after their high school graduation, live through their unstable early 20s each in their own way. The film portrays the anxiety, friendship, and conflict of the youths who have each chosen a different life away from the norm of entering university. It does not trivialise any of the lives, rather, it regards each of the burdened lives equally. Above all, we have never encountered a film, past or present, that is comparable to *Take Care of My Cat*, where the sentiments from the space in which these characters live are delicately filtered through so poetically into a coming-of-age story. Although the genre is different,

another film comparable to *Take Care of My Cat* in terms of a specific location's atmosphere dominating the sentiment of the film is Park Chan-ok's *Paju* (2009). In this film, where the story centres around a girl who loses her older sister in an accident and comes under the care of her sister's husband, and the strange vibe between the two, the setting, *Paju*, is perpetually cloaked in mist. The mist of *Paju* feels like a cinematic reaction to the film's narrative ambiguity, especially the ambiguity of the world the girl faces, and the ambiguity of her desire. Numerous questions are raised in the film but they are never answered and the 'Paju' portrayed in the film is a symbolic location where Korean society's tragic traumas return. That place has no hope for psychological ascent, where only wounds, depression, and resignation remain. Whilst watching this girl become a part of that place, gazing at her own desires and wounds, we hesitate to use the expression 'coming-of-age', which is so easily adopted by men in their stories.

If romance is an element that cannot be omitted from coming-of-age stories, in the two films described above, the relationship between women is equally, if not more, important than the romance between men and women. We cannot call it romance, but the density of the relationship between these women is definitely stronger than that of the heterosexual love that is abundant in the coming-of-age stories of men. Therefore, it is perhaps natural that homosexual love is dealt with in women's coming-of-age stories. Lee Hyun-ju's *Our Love Story* (2015) is a good example. It depicts a woman living a lonely life, unaware of her sexuality, who falls in love with another woman who enthusiastically approaches her. But the sweetness of love is brief and she becomes worn out from an unmanageable relationship, the judgement of those around her, and the cruelty of life. This film tries to observe thoroughly but impartially the complex emotions and transformation of a woman living as a lesbian in Korean society without using dramatic devices or provocative characters. Unlike the 'male-centred' films that present sexuality using ostentatious settings and radical speech, *Our Love Story* is quiet, solid, and mature.

For a long time, the female characters in Korean films were always someone's mother or daughter, or wife or mistress, and they existed as a standardised personality expected of those roles. In such a scenario, is there a possibility for a completely new dimensional female character who is neither a female adult or female child? It is possible to imagine a cheerful answer to that question by watching Lee Kyoung-mi's *Crush and Blush* (2008). The protagonist teaches Russian at a high school but because of a facial flushing condition, her face is always red. She fails to be loved by anyone and she often deceives herself, living in self-pity and delusion. Compared to female characters in previous Korean films, she has absolutely no similarities in terms of appearance, character, and behaviour, and she drives the narrative in a peculiar manner. The speech and rhythm of the film, much like the character herself, is violent at times and cheerful and amusing at others. At the time of release, the supportive audience seemed to feel an odd sense of release from the film's floundering that cannot be controlled by conventions. Like the protagonist of *Crush and Blush*, there is another film that places a female character, who cannot be easily defined, into the centre of the genre and shifts that perplexity into tension and excitement. That film is Byun Young-joo's *Helpless* (2012), based on *All She Was Worth*, a novel by Miyabe Miyuki. It follows the perspective of a man who wanders in search for his lover who has disappeared without a word. However, as he pursues her whereabouts, he ends up in a situation where he knows less and less about her. Who she really is becomes the

question on both the man's and the audience's mind, but it collides with the woman's, and thus the film's, journey creating a fierce maze that resists that question. In the process, an image of Korean society and the layered violence confronting women is revealed and with a series of confusing and frightening situations unfolding, the film gradually heads towards darkness. Even at the end of the film, we still do not know who she truly is.

It has long been a convention in the Korean film industry that a young female actress playing a young female character must feature in a film to draw attention from the audience. Of course, the directors above have broken this preconception and have shown that a film can be made with just ordinary middle-aged women, but even today, the film industry still does not welcome older women. As such, the success of Lee Jeong-hyang's *The Way Home* (2002) is noteworthy. This film places at the fore an old woman (portrayed by an amateur actress), whose story unfolds simply through her relationship with her grandson. Of course, the success of the film should be found in the repetitive theme of an extremely family-centred storyline about a devoted grandmother and childish grandson, but it is worth thinking about how, at the time, this elderly woman was accepted without any aversion and, in fact, her performance was very moving. Perhaps there may come a time when elderly women proudly fill the screen as the master of their own lives rather than just someone's grandmother, especially as the female directors mentioned above are themselves ageing by the year.

Films do not simply replicate reality, but create a world that perceives reality differently. To perceive it differently, a different perspective is required, and a different perspective can only be obtained by people who have lived differently. To the women who have grown up recognising 'difference' in every moment in a male-centred society, the power of perceiving differently is perhaps an attitude towards life they have grasped in order to survive and to be happy. I am not trying to say that female directors are better or more sincere than male directors. Yet in a system where it is not easy for female directors to survive I am unable to give up on this hope: if they could be given fairer opportunities, then their distinctive sensibilities will become more abundant; and through the changes to onscreen worlds, audiences will change as well. I hope that your perspective can change through experiencing the eleven woman's films in this year's festival!

Nam Da Eun
Film Critic, Indie Forum Programmer

(Translated by Britcent)



THE WIDOW 미망인

SUN 6 NOV 11:30
REGENT STREET CINEMA

DIRECTOR: PARK NAM-OK
CAST: LEE MIN-JA, TACKYUN, CHOI NAM-HYUN, YU GYE-SEON, NA AE-SIM
DRAMA, ROMANCE | 1955 | CERT. TBC | 75MIN

The Widow belongs to a different world. The fact that Park Nam-ok's intimate, hand-crafted contribution is now more highly regarded than most films of the mid-1950s – and that despite a lost ending – is due to both the down-to-earth treatment of one contemporary widow's life and to aspects of a 'primitive' style. Park was the first woman director to produce a feature film, and she seems to have managed it at times with a baby on her back.

The widow Min-ja is one of many thousands of Korean War widows. She refuses to follow the Confucian codes and remain ever loyal to her husband's memory; she meets a young man and she wants him. Neither does she immolate her desires in the role of mother: she parks her daughter in the countryside when the little girl threatens to antagonise the boyfriend. Park Nam-ok's story resists the pull of melodrama. Her style of shooting can seem uncertain, but consider the scene of Min-ja getting dressed to go out. We watch Min-ja watching herself in the mirror, guided by a director's female gaze. A rare hint of a way of filming not to be recovered for a long, long time. (MM)



KEEPING THE VISION ALIVE - WOMEN IN KOREAN FILMMAKING 아름다운 생존 - 여성 영화인이 말하는 영화

THU 10 NOV 13:00
BRITISH MUSEUM

DIRECTOR: YIM SOON-RYE
DOCUMENTARY | 2001 | CERT. TBC | 51MIN

This film by acclaimed New Wave director Yim Soon-rye is the perfect complement to this year's LKFF focus on women independent filmmakers. The film encourages the possibility for an alternative history of Korean cinema as told by the women working in film. The vision being kept alive is that of filmmakers like Park Nam-ok, who with her film *The Widow* from 1955, paved the way for other independent women filmmakers. The film combines excerpts of films with interviews of contemporary feature and documentary directors such as Byun Young-joo and Jang Hee-sun who speak openly about their own experiences and their endurance in a male dominated and conservative industry. (MB + RMC)



TAKE CARE OF MY CAT 고양이를 부탁해

SAT 5 NOV 20:00
REGENT STREET CINEMA

DIRECTOR: JEONG JAE-EUN
CAST: BAE DOO-NA, LEE YO-WON, OK
JI-YOUNG, LEE EUN-SIL & LEE EUN-JU
DRAMA | 2001 | CERT. 12A | 112MIN

A coming of age film that portrays the lives of five female friends as they make the transition from a vocational high school to the adult world. With few options available to them, they face harsh realities regardless of their aspirations and capabilities, which also test their friendship. Virtually ignored when first released, director Jeong Jae-eun's debut feature offers a rare picture of how young South Korean women think, what they worry about, and how they interact and enjoy themselves. In its episodic and non-dramatic mode, the film celebrates these young women – marginalised, vulnerable, yet independent and spirited – and their friendship. (CYS)



THE WAY HOME 집으로...

TUE 8 NOV 20:45
REGENT STREET CINEMA

DIRECTOR: LEE JEONG-HYANG
CAST: YOO SEUNG-HO, KIM EUL-BOON
DRAMA | 2002 | CERT. PG | 87MIN

A single mother brings her seven-year-old son, Sang-woo, to a remote village in order for him to spend some time with his mute grandmother as she tries to find a new job. Accustomed to city life, Sang-woo at first has difficulty adjusting; he prefers fried chicken to the Korean traditional chicken soup that his grandmother prepares. The boy slowly immerses himself in the environment, as he opens himself up to his grandmother. In this humanistic film, director Lee brings out the natural performances of both then child actor Yoo Seung-ho, and non-professional actor, Kim Eul-boon, who plays the grandmother. This poetic tribute to the mother of all mothers would inevitably lead one to look back to one's own relationship with their mother. (JC)



FOREVER THE MOMENT

우리 생애 최고의 순간

SUN 6 NOV 13:00
REGENT STREET CINEMA

Q&A: director Yim Soon-rye

FRI 25 NOV 18:30
QUEEN'S FILM THEATRE, BELFAST

DIRECTOR: YIM SOON-RYE
CAST: MOON SO-RI, KIM JUNG-EUN,
KIM JI-YOUNG, CHO EUN-JI,
UHM TAE-WOONG
DRAMA | 2007 | CERT. PG | 124MIN

A popular box-office hit, the film dramatizes a real event – the Korean women's hand-ball team's silver medal at the 2004 Athens Olympics. Han Mi-sook (Moon So-ri) and Kim Hye-kyung (Kim Jung-eun), whose golden days have passed, join the national handball team with Song Jung-ran (Kim Ji-young) and Oh Soo-hui (Cho Eun-ji). They struggle to keep up their physical condition and handle the generation gap within the team. They also have to deal with various personal issues as middle aged women (or 'ajumma' - a degrading term for them), such as family finances, child-care, and social discrimination against divorced women. The film invests much time in letting the audience empathise with the 'ajumma' characters, which leads us to experience their joy and frustration as if they are our own. (NL)



CRUSH AND BLUSH

미쓰 홍당무

SAT 5 NOV 14:00
REGENT STREET CINEMA

Q&A: director Lee Kyoung-mi

DIRECTOR: LEE KYOUNG-MI
CAST: KONG HYO-JIN, LEE JONG-HYEUK,
SEO WOO, HWANGWOO SEUL-HYE
DRAMA, COMEDY | 2008 | CERT. 18 |
100MIN

Lee Kyoung-mi worked with Park Chan-wook as a scripter on *Lady Vengeance* (2005), before debuting with this quirky comedy in which Park himself makes a cameo. A coming-of-age film for adults, Russian language teacher Mi-sook suffers from uncontrollable hot flushes. Assigned to teach English, Mi-sook ends up working alongside her first love from high school, Jong-cheol, who is having an affair with a young, attractive female colleague. Jong-cheol's daughter Jong-hee then teams up with Mi-sook, fearing her parents' divorce. No better than her student when it comes to self-esteem, Mi-sook forges an interesting relationship with Jong-hee as the director dwells on what it means to be the object of another's affection. (JC)



PAJU 파주

MON 7 NOV 20:30
REGENT STREET CINEMA

DIRECTOR: PARK CHAN-OK
CAST: LEE SUN-KYUN, SEO WOO
DRAMA, ROMANCE | 2009 | CERT. 18 |
111MIN

Having already turned heads with *Jealousy Is my Middle Name*, a dark workplace drama with echoes of Hong Sangsoo, who she previously worked as an assistant director for, Park Chan-ok returned with the devastating and altogether different drama *Paju* in 2009. Featuring a show-stopping lead performance from Seo woo, who can also be seen in *Crush and Blush*, the film paints a grim but gripping portrait of a society in the midst of tearing itself apart through alacritous and avaricious modernisation. Though heavy-going, the film's limpid themes and smouldering staging highlighted Park's manifold talents behind the camera. (PC)



HELPLESS 화차

SAT 12 NOV 16:00
ODEON CAMDEN

DIRECTOR: BYUN YOUNG-JOO
CAST: LEE SUN-KYUN, KIM MIN-HEE,
CHO SEUNG-HA
MYSTERY, THRILLER | 2011 | CERT. 15 |
117MIN

Kim Min-hee, the star of *Right Now*, *Wrong Then* and *The Handmaiden*, wasn't always seen as a serious actress, but that changed following her revelatory turn in Byun Young-joo's *Helpless*. Kim plays a fiancé who suddenly disappears on the way to meet her boyfriend's parents. Thinking she has been kidnapped, he tirelessly searches for her, but eventually begins to uncover her surprising secrets. Though filled with mystery and filmed with panache, the power of *Helpless* is its devotion to character, which turns the conundrum of the missing woman's circumstances into an emotional and fascinating journey. (PC)



CART 카트

SUN 13 NOV 16:00
PICTUREHOUSE CENTRAL

SAT 19 NOV 18:00
HOME, MANCHESTER

DIRECTOR: BOO JI-YOUNG
CAST: YUM JUNG-AH, KIM YOUNG-AE,
MOON JEONG-HEE, KIM KANG-WOO,
DO KYUNG-SOO
DRAMA | 2014 | CERT. 12A | 103 MIN

Directed by Boo Ji-young, whose previous films *Sisters on the Road* (2009) and *Moonwalk* (2011) include interesting takes on gender and sexual politics, *Cart* is largely based on the 2007 E-land Home-ever non-regular workers' strike. Having worked in The Mart for five years, Hye-mi (Yum Jung-ah), a breadwinner for her family, has been promised promotion to a permanent job for her excellent performance. Out of the blue, all the female non-regular workers, receive an SMS message informing them of the termination of their contracts. Seon-hui (Moon Jeong-hee) proposes setting up a labour union and Hye-mi reluctantly accepts a supporting role. The development of subsequent events may appear clichéd, yet the brilliant acting of the cast, in particular, Yeom Jeong-a, and the cinematography – lighting and location filming – provide a graceful glow in the darkness of the world in which we live. (NL)



A BLUE MOUTHED FACE 파란 입이 달린 얼굴

SUN 13 NOV 18:00
PICTUREHOUSE CENTRAL

DIRECTOR: KIM SOO-JUNG
CAST: JANG LIU, JIN YONG-UK,
PARK BYEONG-CHUL
DRAMA | 2015 | CERT. TBC | 111MIN

In a world where self-worth is determined by wealth, Park Seoyoung (Jang Liu) is a woman in debt. After being fired from her supermarket job for deceiving customers, she pressures her sick mother to disappear in a bid to save money on hospital fees. The corruption continues when Seoyoung befriends troublemakers at her new workplace and consorts with a morally-questionable monk. Meanwhile, her disabled brother, Youngjun (Jin Yong-uk) struggles in his attempts to find a wife and further his career. Winner of the 'Excellent Picture Award' at the 'Seoul Independent Film Festival 2015', director Kim Soo-jung shows the absurd and pitiful lives of two outcast siblings, irredeemably bound by blood. (GTP)



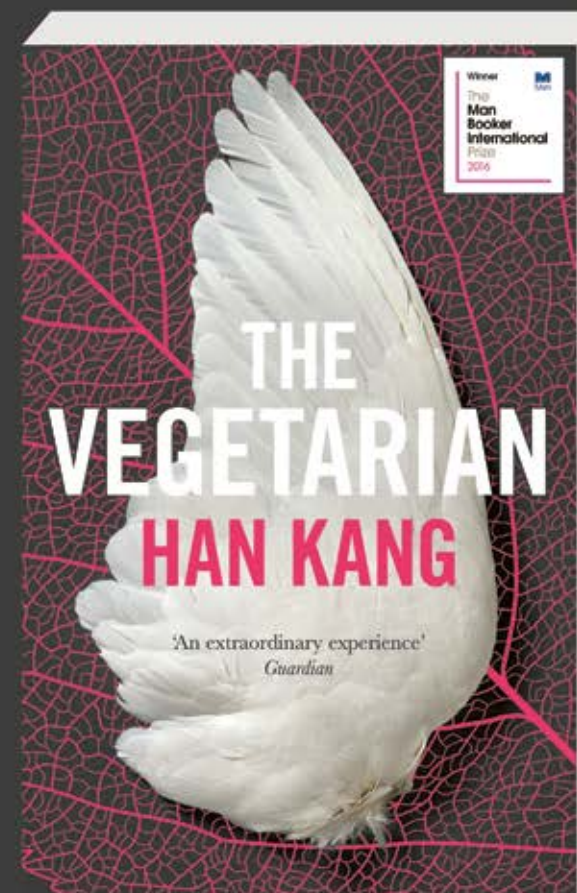
OUR LOVE STORY 연애담

SUN 13 NOV 20:15
PICTUREHOUSE CENTRAL

DIRECTOR: LEE HYUN-JU
CAST: LEE SANG-HEE, RYU SUN-YOUNG
DRAMA, ROMANCE | 2015 | CERT. TBC |
99MIN

Yoon-ju is an introverted but promising fine art student, working on her graduation exhibition. While searching for materials for her project in a junk shop, she notices Ji-soo, a beautiful young woman. Another chance meeting at a convenience store draws the two women together, and they start a relationship. Although younger, Ji-soo is confident and more experienced, whilst the novice Yoon-ju is consumed by her love and desire, and starts to neglect her artwork. Capturing the nuances of emotional processes, the film depicts the romance between two women as not so different from any other love story, despite its added challenges. (CYS)

A darkly beautiful Korean
modern classic about rebellion,
eroticism and the female body



‘Truly the best book I’ve read in the last year’

Sam Baker, *The Pool*

‘Spell-binding’

Independent

‘An extraordinary experience’

Guardian

CRUSHING IT: WOMEN BEHIND THE CAMERA

SAT 5 NOV 16:30
REGENT STREET CINEMA

This is an exciting moment for women behind the camera. Globally, the focus is on female filmmakers: who they are; what they are achieving; and how there can be more. This panel brings together two of Korea's most exciting women directors, 21st century rising star Lee Kyoung-mi, whose second film *The Truth Beneath* opens this year's festival, and Yim Soon-rye, whose nine-film career bridges the millennial divide, from her first film *Sechinku* (1996) to the upcoming *Little Forest*. Joining them will be a leading light in new British cinema, to compare, contrast and converse about the changing opportunities and challenges, pleasures and risks, for women in national and international film industries, as the space opens up to tell more – and more varied and complex – stories.

“Compared to all other Asian countries, Korean female directors are considered to be the most active,” writes Anchalee Chaiworaporn in *The Celluloid Ceiling*, and our speakers will discuss how this came to be and what has changed since Park Nam-ok became the first Korean female feature filmmaker in 1955 with *The Widow*. Yim documented her own generation of female filmmakers – and the pioneers who went before them – in *Keeping The Vision Alive*, and we will talk about the importance of state funding, film schools, independent cinema, women's film festivals and programming strands, and the changes in gender politics and film technologies that are shaping how we see the lives of women through the eyes of Korean and international women directors. (SM)

CHAIR:

Sophie Mayer - Feminist film activist and the author of *Political Animals: The New Feminist Cinema*

SPEAKERS:

Lee Kyoung-mi - Director
(*The Truth Beneath*, *Crush and Blush*)

Yim Soon-rye - Director
(*Forever the Moment*, *Waikiki Brothers*)

Jane Gull - Director
(*My Feral Heart*, *Sunny Boy*)

TAKE CARE OF MY SISTERS: REPRESENTING WOMEN ON SCREEN

SAT 5 NOV 18:00
REGENT STREET CINEMA

From handball stars to pearl divers and factory workers to art students, from young friends at a loss to a refugee mother in love, this year's festival has a wide range of Korean women's lives on view, in films by female directors from the 1950s to the present day. On this panel we'll ask who these characters are, how they are portrayed, and what changes when there are women behind the camera as well as in front of it – in Korean cinema, and internationally. We'll hear from scholars, critics and programmers, and get into the rich detail of diverse representations, as we talk about seeing age, class, ethnicity, sexuality and ability as well as gender on screen.

According to the Geena Davis Institute and UN Women, in the 21st century popular Korean cinema is way ahead for its representation of women. 36% of its speaking characters are female, and 50% of films have female leads or co-leads, who are less sexualised than the global norm. The portrayal of working women is closer to numbers in the real world in Korean film than in many other national film cultures, and also portrayed the highest percentage globally of female characters working in STEM jobs. Come and get behind the numbers with our expert panel: talk about your favourite (or least favourite) character, discover new films and stories, and take part in a wide-ranging conversation about what we've seen on screen – and what we still want to see. (SM)

CHAIR:

Chris Berry - Professor of Film Studies at King's College

SPEAKERS:

Maria Cabrera - Curator and co-founder of Reel Good Film Club

Tara Judah - Critic, broadcaster and film programmer

Dr. Preti Taneja - Research fellow, co-founder ERA Films, award-winning writer.

Hye Young Cho - Programmer of Seoul International Women's Film Festival

HITS FROM 2015-16



ASURA: THE CITY OF MADNESS 아수라

FRI 4 NOV 20:00
REGENT STREET CINEMA

Q&A: director Kim Sung-soo,
actor Jung Woo-sung

DIRECTOR: KIM SUNG-SOO
CAST: JUNG WOO-SUNG, HWANG JUNG-
MIN, JU JI-HOON
CRIME, ACTION | 2016 | CERT. 18 | 136MIN

Star Jung Woo-sung teams up for the fourth time with *Beat* (1997) director Kim Sung-soo for a hardboiled noir that oozes with grime and corruption. Actor of the moment Hwang Jung-min is the mayor who is forcing through a redevelopment plan for his small city while Jung plays his right-hand man, a cop who is feeling pressure both from internal affairs and city prosecutors looking to take the mayor down. No one gets away clean in this brutal crime saga that plays violent men headfirst against each other against a claustrophobic urban background. (PC)



THE LAST PRINCESS 덕혜옹주

WED 9 NOV 18:30
REGENT STREET CINEMA

DIRECTOR: HUR JIN-HO
CAST: SON YE-JIN, BAEK YOON-SIK,
PARK HAE-IL
DRAMA | 2016 | CERT. 12A | 127MIN

The Last Princess is based on the true life story of Yi Deok-hye (Son Ye-jin), the last princess of Korea's Joseon Dynasty and daughter of Emperor Go-jong (Baek Yoon-sik). At 13 years of age, Deok-hye is sent to Japan to study but soon finds herself being used as a political pawn, her pleas to be allowed to return home repeatedly denied. As her time in captivity stretches into years, Deok-hye meets her childhood friend Kim Jang-han (Park Hae-il) and a plan is gradually hatched to help her escape. However, pro-Japanese general Han Taek-soo (Yoon Je-moon) is determined to make sure that Deok-hye never returns home. *The Last Princess* is a sumptuous and epic historical tale and, in classic Hur Jin-ho style, has a beautifully understated emotional depth. (PQ)



SEOUL STATION 서울역

WED 9 NOV 17:45
NATIONAL FILM AND TELEVISION SCHOOL

FRI 11 NOV 22:30
PICTUREHOUSE RITZY

SUN 20 NOV 18:30
SHOWROOM WORKSTATION, SHEFFIELD

DIRECTOR: YEON SANG-HO
CAST: RYU SEUNG-RYONG, SHIM EUN-
KYUNG, LEE JOON
ANIMATION, DRAMA | 2016 | CERT. 15 |
93MIN

All eyes have been on *Train to Busan* this year, but fans should also draw their attention to director Yeon's animated indie prequel *Seoul Station*, which chronicles the initial zombie outbreak which occurs when a homeless man begins to go raving mad around Korea's main transport hub. Soon a father goes on the search for his teenage daughter who is running around town with her pimp boyfriend. Continuing the director's gritty style from *The King of Pigs* and *The Fake*, *Seoul Station* uses zombie tropes to allegorise the ugly side of humanity, pitting flawed and selfish characters against one another in a pitch black narrative. (PC)



THE HUNT 사냥

SAT 12 NOV 22:30
PICTUREHOUSE RITZY

DIRECTOR: LEE WOO-CHUL
CAST: AHN SUNG-KI, CHO JIN-WOONG,
HAN YE-RI, KWON YUL, SON HYUN-JU
ACTION, THRILLER | 2016 | CERT. 15 |
93MIN

The gold rush comes to Korea in typically violent style in *The Hunt*, which features legendary actor Ahn Sung-ki going up against a group of unscrupulous opportunists in the countryside. Ahn plays an old hunter who sees *A Hard Day* villain Cho Jin-woong and his band of mercenaries play a hand in an old woman's death when they muscle in on her gold-filled land. Echoing recent Korean hunting chase films such as *War of the Arrows* and *The Tiger*, this new film from *Cello* director Lee Woo-chul cranks up the tension with an A-list cast. (PC)



THE PHANTOM DETECTIVE 탐정 홍길동: 사라진 마을

SUN 13 NOV 15:50
ODEON CAMDEN

MON 21 NOV 20:30
BROADWAY CINEMA, NOTTINGHAM

DIRECTOR: JO SUNG-HEE
CAST: LEE JE-HOON, KIM SUNG-KYUN,
GO A-RA, PARK KEUN-HYUNG
DRAMA, ACTION | 2016 | CERT. 15 |
125MIN

A *Werewolf Boy* director Jo Sung-hee returns to the mainstream with *The Phantom Detective*, a stylized update of the classic Hong Gil-dong Korean folk tale. Taking on the role of the famed sleuth is Lee Je-hoon, who brings plenty of cocky swagger to the part. A private eye tracks down the only man who has ever eluded him, only to see the now elderly grandfather slip between his fingers. He takes on the granddaughters the man leaves behind and continues his search, soon becoming embroiled in a dangerous case involving a large corporation. Mixing a retro noir feel with modern effects, *The Phantom Detective* could well be as Korea's answer to *Sin City*. (PC)



ONE WAY TRIP 글로리데이

FRI 4 NOV 20:30
ODEON KINGSTON

DIRECTOR: CHOI JEONG-YEOL
CAST: JI-SOO, SU-HO(EXO), RYU JUN-YEOL, KIM HEE-CHAN
DRAMA | 2015 | CERT. 15 | 93MIN

A youth road movie with a sinister edge, *One Way Trip* is far from your typical coming of age film. Four young men hit the road for a quick trip before one among them must report for military service. Their hedonistic plans are brought to a screeching halt following a hit-and-run incident. They plead their innocence to the cops but the only witness, a young woman whose rescue they came to, has decided to provide false testimony. The boys' backgrounds come into play as frictions quickly dissolve their close ties and the fear of jeopardising their uncertain futures looms over them. (PC)



FOURTH PLACE 4등

TUE 8 NOV 18:30
REGENT STREET CINEMA

SAT 26 NOV 18:30
QUEEN'S FILM THEATRE, BELFAST

DIRECTOR: JUNG JI-WOO
CAST: PARK HAE-JUN, LEE HANG-NA, YOO JAE-SANG
DRAMA | 2015 | CERT. 15 | 120MIN

A teenage swimming sensation sees his career falter due to ego and booze and eventually becomes a bitter, but effective swimming coach. An overeager mother brings her son, who has failed to place higher than fourth in any competition, to him. The young swimmer soon begins to improve while his mental condition deteriorates as a result of the coach's violent and abusive tactics. *Eungyo* director Jung Ji-woo puts together a compelling character study that highlights dangerous ambition in a country where parents have been known to push their children to extremes to overtake their peers. (PC)



A VIOLENT PROSECUTOR

검사외전

FRI 4 NOV 18:00
ODEON KINGSTON

DIRECTOR: LEE IL-HYUNG
CAST: HWANG JUNG-MIN,
GANG DONG-WON
CRIME, COMEDY | 2015 | CERT. 15 |
126MIN

Two of Korea's biggest stars, Hwang Jung-min and Gang Dong-won, team up for a twisty prison-set thriller that channels *The Shawshank Redemption* before veering off into more political territory. Fresh from *Veteran*, Hwang is the violent prosecutor of the title who is framed for the death of a witness in his care. Abandoned by his fellow prosecutors, Hwang plies his skill to rise to the top of the food chain behind bars and when a young swindler (Gang) appears, who may have information that could exonerate him, he takes his case and grooms him for release. (PC)



DONG-JU: THE PORTRAIT OF A POET

동주

SAT 12 NOV 14:00
ODEON CAMDEN

TUE 22 NOV 20:30
BROADWAY CINEMA, NOTTINGHAM

THU 24 NOV 20:35
GLASGOW FILM THEATRE, GLASGOW

DIRECTOR: LEE JOON-IK
CAST: KANG HA-NEUL, PARK JUNG-MIN
DRAMA | 2015 | CERT. 12A | 113MIN

Hitmaker Lee Joon-ik teams up with arthouse darling Shin Yeon-sik for a bold black and white biopic of Yun Dong-ju, a young poet whose voice channelled the feelings of a generation in Korea when the country was a subject of the Japanese Colonial Empire. Kang Ha-neul features as the artist, whose lyrical verses had him arrested and tortured by the Japanese, while actor Park Jung-min shines as his head-strong resistance fighter friend. Lee brings a deft and sensitive touch to Shin's powerful screenplay in a story that resonated with many Korean viewers earlier this year. (PC)

ACTOR FOCUS

BAEK YOON-SIK

INTRODUCTION

The ability of an actor or actress to draw audiences to films simply because of their involvement has always had a part to play in cinema around the world, not least in Korea. This 'Star Power', as it is often called, allows film companies to give instant appeal to a production by marketing it as a vehicle for a particular, ever-popular performer, regardless of specific subject matter or indeed genre, or alternatively ensures the shining of a far brighter light on smaller, often independent films than would otherwise be the case. However, of equal importance – almost more so, in terms of narrative success – are character actors with the prowess to bring an absolute realism and believability to often smaller yet unique, eccentric or even controversial roles that lay a solid foundation for both the overall storyline and indeed the performances of the other actors involved, be they lead or supporting. In a cinema and television acting career spanning almost fifty years, Baek Yoon-sik has deftly traversed the line between leading and character roles. While he is without question a star of the Korean film industry, Baek Yoon-sik is also one of the best and most notable character actors of his generation.

Baek Yoon-sik's acting career began in television dramas in the early 1970s after he was recruited by television station/broadcaster KBS, his first cinema role coming in 1974 when he secured a leading part in *Excellent Guys*. Similarly high-billing film roles in 1976's romantic comedy *Only with You*, drama *A Woman's Castle* and the 1977 romance *Chu-ha, My Love* pointed to a cinema career set to go from strength to strength. However, after obtaining Bachelor's and Master's degrees in Theatre and Film at Chung-ang University, Baek Yoon-sik stepped away from cinema to concentrate solely on television work – appearing in numerous and hugely varied TV dramas through the late 70s, 80s and 90s, in roles large and small. It would be twenty-three further years before Baek Yoon-sik would finally step back onto the Korean cinema stage during the period that has become known as the New Korean Cinema wave.

In 2000, Baek Yoon-sik took a small supporting role in Shim Kwang-jin's *A Masterpiece in My Life* – the story of a young film director whose personal and professional focus undergoes a monumental shift on meeting a beautiful, young female writer – but while the film was fairly well received, it would be Baek Yoon-sik's show-stopping performance as a no nonsense company CEO (and possible extraterrestrial) in Jang Joon-hwan's 2003 sci-fi/horror/comedy/thriller *Save the Green Planet* that would cement his position as a force to be reckoned with in Korean cinema and catapult his acting career to wholly new heights. Telling the story of a mano-a-mano battle between a young, mentally disturbed man who is convinced aliens are set to destroy the world and the company boss (Baek) he believes is their leader, not only did *Save the Green Planet* bring Baek Yoon-sik a slew of Best Actor and Best Supporting Actor awards at various film festivals and award ceremonies but its DVD release in the US and UK as part of the incredibly popular Tartan Asia Extreme label also put the actor front and centre in the consciousness of international Korean film fans - the film's highly original, hilariously surreal offbeat sci-fi nature also raised Baek Yoon-sik to almost cult status for many. Subsequently, Baek Yoon-sik's powerful performance alongside Han Suk-kyu (one of, if not the, biggest male star of the New Korean Cinema wave) in Im Sang-soo's imaginative cinematic recreation of the 1979 assassination of South Korean

President Park Chung-hee, *The President's Last Bang*, easily underlined his continued importance to Korean cinema as a whole and showed a fearlessness in tackling highly controversial subject matters.

Throughout his career since his re-emergence in cinema during the New Korean Cinema wave, Baek Yoon-sik has worked with big name Korean directors on more than one occasion – with Im Sang-soo in *The President's Last Bang* (2005) and the provocative dysfunctional family thriller *The Taste of Money* (2012); and with Choi Dong-hoon in 2004's *The Big Swindle* (almost a precursor to his massive blockbuster smash hit *The Thieves*) and 2006's *Tazza: The High Rollers*, for example – as well as acting alongside numerous 'Star Power' actors and actresses in massively successful films – Song Kang-ho in *The Face Reader* (2013) and Lee Byung-hun in *Inside Men* (2015), to name but two. Regardless how large and leading or indeed small and supporting those roles have been, Baek Yoon-sik's aptitude as a character actor has noticeably stood out in each and every instance.

Baek Yoon-sik's latest role is as Emperor Go-jong in director Hur Jin-ho's 2016 emotional drama *The Last Princess* – the true life take of Yi Deok-hye, the last princess of Korea's Joseon Dynasty. Starring alongside Star Power actress Son Ye-jin, Baek Yoon-sik's exemplary, pitch-perfect performance in this supporting role provides not only a solid base for the entire film narrative but also serves as a steady springboard for the performances of the entire cast.

Ultimately, Baek Yoon-sik's astounding talent as a character actor, and star, has made him one of the most instantly recognisable male faces in Korean cinema since the days of the New Korean Cinema wave and his almost five decade acting career continues to move from strength to strength, to this very day.

Paul Quinn
Founder, Hanguk Celluloid



INSIDE MEN: THE ORIGINAL

내부자들: 디 오리지널

SUN 6 NOV 19:10
REGENT STREET CINEMA

Intro: actor Baek Yoon-sik

DIRECTOR: WOO MIN-HO
CAST: BAEK YOON-SIK, LEE BYUNG-HUN,
CHO SEUNG-WOO,
DRAMA, CRIME | 2015 | CERT. 18 | 180MIN

Korea's commercial filmmakers have been turning their cameras on the country's corrupt elite of late, yet few films have been as aggressively entertaining as Woo Min-ho's *Inside Men*. Lee Byung-hun features as an effective political fixer who is betrayed by his mentor, the editor of an influential newspaper, who is pulling strings to get a corporation backed congressman elected as President. Minus one hand, the fixer returns with an elaborate revenge plan, launching himself into a debauched and sanguinary trail to the highest office in the land. Lee shines in this slick and savage takedown of Korea's amoral ruling class. LKFF will be screening the director's cut of the film, which added two million viewers to the film's original run. (PC)



THE TASTE OF MONEY

돈의 맛

SUN 6 NOV 16:15
REGENT STREET CINEMA

Q&A: actor Baek Yoon-sik

DIRECTOR: IM SANG-SOO
CAST: BAEK YOON-SIK, YOON YEO-JEONG, KIM KANG-WOO
DRAMA, THRILLER | 2012 | CERT. 18 | 115MIN

Director Im Sang-soo is known for regularly mixing politics and sexuality in his films, often controversially, and this is noticeably the case with *The Taste of Money*. The film details the ongoing tale of an insanely rich Korean family, focusing on company president Yoon (Baek Yoon-sik) and his wife Geum-ok (Yoon Yeo-jeong). When Geum-ok discovers that Yoon has been having an affair with the family's maid, Eva (Maui Taylor), she decides to force youthful Young-jak into her bed as part of her twisted revenge before embarking on a quest to find a way to make Yoon and Eva pay for their indiscretions, once and for all. (PQ)



THE ART OF FIGHTING

싸움의 기술

MON 7 NOV 18:30
REGENT STREET CINEMA

DIRECTOR: SHIN HAN-SOL
CAST: BAEK YOON-SIK, JAE HEE, KIM EUNG-SOO
COMEDY, DRAMA | 2005 | CERT. 15 | 95MIN

Byung-tae (Jae Hee) is a shy young man who is regularly picked on by bullies at his school. Even his attempts to learn martial arts fall flat and he fears he will always be at their vicious mercy. That is, until he meets former legendary fighter Pan-soo (Baek Yoon-sik) who, after repeated and almost incessant pleas for help from the young man to learn how to strike back against his many aggressors, finally agrees to school Byung-tae in the art of fighting. *The Art of Fighting* was the directorial debut of Shin Han-sol and while it is sometimes action-packed, sometimes bittersweet, it is always genuinely amusing and wholly entertaining. (PQ)



THE BIG SWINDLE

범죄의 재구성

FRI 4 NOV 17:30
REGENT STREET CINEMA

DIRECTOR: CHOI DONG-HOON
CAST: BAEK YOON-SIK, PARK SHIN-YANG
ACTION, CRIME | 2004 | CERT. 18 | 116MIN

Several years before his huge box office hits *The Thieves* and *Assassination*, director Choi Dong-hoon wrote and directed *The Big Swindle*, a briskly paced cinematic rollercoaster ride detailing the efforts of a group of criminals, including veteran con-artist Mr. Kim (Baek Yoon-sik), to locate deceased con man Chang-hyuk's (Park Shin-yang) swindled cash pile before the police can catch on to their dodgy dealings. Chock full of double and triple-crosses, *The Big Swindle* won a host of awards in its year of release including several for Baek Yoon-sik as Best Supporting Actor, the stand out performance of this all round superbly acted film. (PQ)



SAVE THE GREEN PLANET

지구를 지켜라

SUN 13 NOV 19:00
KOREAN CULTURAL CENTRE UK

DIRECTOR: JANG JUN-HWAN
CAST: BAEK YOON-SIK, SHIN HA-KYUN,
COMEDY, HORROR, THRILLER | 2004 |
CERT. 18 | 117MIN

Byeong-gu (Shin Ha-kyun) believes he's discovered (from watching 1950's sci-fi "B" movies) that aliens live among us, masquerading as human beings, and that they are the main reason behind the misfortune in his personal life. The latest person he suspects of being an alien is chemical company CEO Kang Man-Shik (Baek Yoon-sik). With the help of his beloved, and slightly slow, circus performer/tight-rope walking girlfriend, Su-ni, Byeong-gu plans to kidnap the businessman and torture him until he confesses to being an alien. Director Jang Jun-hwan's *Save the Green Planet* seamlessly merges comedy, horror and thriller to create a wholly original tale. (PQ)

INDIE FIREPOWER

PROGRAMMER'S NOTES

Independent filmmaking isn't about directors as stars, or even actors as stars, but I couldn't be more pleased our indie selection this year is headed by Park Hongmin. In some ways he's typical of the young Koreans who choose not to waste their time knocking on the doors of the big film companies but instead go about making the films they want to make completely on their own terms. Such filmmakers are always short of money and material resources, but Park Hongmin shows just how much can be achieved when you set your mind to it. For his amazing, shamanist debut feature *A Fish* he invented his own home-made 3-D system and screened the film wherever possible in 3-D. His new film *Alone* takes the psychodrama genre into areas that are new in Korea, to wrenching effect, and was rewarded with a prize at last year's Busan IFF. Park will be in London to discuss his work and ideas.

We have another two brand-new films in this strand, but also a couple of titles from a few

years ago, both getting their overdue UK premieres. *Jesus Hospital*, directed by a female-male team, gives Hwang Jungmin her best role since she played the plus-sized doting girlfriend in *Save the Green Planet*. It's an unusual family-feud saga with a considerable punch. And Park Sang-hun's more experimental *A Mere Life* is a rare example of a Korean working in the area pioneered by Bela Tarr and Fred Kelemen: a Buddhist perspective on the downfall of one marginalised family. The new films are *Soju and Ice Cream*, a longish short by last year's guest Lee Kwang-kuk, which has his trademark mix of humour, absurdism and melancholy, and *Miss Ex*, in which writer-director Jeong Ga-young is also lead actor. It's a young person's take on tangled modern relationships.

Tony Rayns
Festival Chief Advisor



ALONE 혼자

SAT 12 NOV 19:00
PICTUREHOUSE CENTRAL

Q&A: director Park Hong-min

DIRECTOR: PARK HONG-MIN
CAST: LEE JU-WON, SONG YOU-HYUN,
YOON YOUNG-MIN, KIM DONG-HYUN
FANTASY, MYSTERY | 2015 | CERT. 18 |
90MIN

There are still old districts in Seoul composed of labyrinthine, winding alleyways, often built on hillsides, most facing demolition and redevelopment. One of them is the setting for *Alone*, a gripping mystery thriller in the vein of Christopher Nolan's *Memento*: a man apparently trapped in a nightmare struggles to find the exit from the maze. Soomin wakes naked and amnesiac in a night alley near his studio; he recalls witnessing and photographing a murder, and the film charts his increasingly desperate struggle to understand what has happened since then. Premiered at last year's Busan International Film Festival, *Alone* won stage actor Lee Juwon a deserved prize as Best New Actor. (TR)



A FISH 물고기

FRI 11 NOV 19:00
PICTUREHOUSE CENTRAL

Q&A: director Park Hong-min

DIRECTOR: PARK HONG-MIN
CAST: LEE JANG-HOON, KIM SUN-BIN,
CHOI SO-EUN, PARK NO-SIK
MYSTERY | 2011 | CERT. 15 | 95MIN

Superbly shot in home-made 3-D, Park Hong-min's neo-noir mystery involves murder, shamanism, a violent gumshoe and an increasingly deranged husband. Professor Lee has walked out on his students in mid-class. Now he's driving south to rendez-vous with the seedy private eye who tells him that his missing wife has become a shaman on Jindo Island. But the detective seems to be a psychotic menace, and Lee finds himself losing touch with reality. Meanwhile two men on a nearby fishing platform start speculating about the dreams of fish... Amazingly skilful for an indie debut (even the subtitles are in 3-D!), this delivers more frissons-per-minute than most Hollywood thrillers. (TR)



MISS EX 비치온더비치

TUE 15 NOV 19:00
PICTUREHOUSE CENTRAL

DIRECTOR: JEONG GA-YOUNG
CAST: JEONG GA-YOUNG, KIM-CHOI
YONG-JOON, LEE HA-YOON
DRAMA, ROMANCE | 2016 | CERT. TBC |
99MIN

Who most influences young Korean indies these days? On the evidence of Jeong Ga-young's sparky debut (as director-writer *and* lead actress), the answer is Hong Sangsoo. Shot in very cool black-and-white, this four-chapter film charts daytime drinker Ga-young's determined attempt to re-seduce her former boyfriend Jeonghoon while his parents are out. He has a new girlfriend (unseen) and a sister (who turns up) and actively resists getting back together with Gayoung. But she's a persistent and resourceful young woman... The visual style and emphasis on banter may derive from Hong Sangsoo, but the insights into a new generation's sexual and emotional issues are fresh as a pin. (TR)



A MERE LIFE 벌거숭이

MON 14 NOV 19:00
PICTUREHOUSE CENTRAL

DIRECTOR: PARK SANG-HUN
CAST: KIM MIN-HYEOK, JANG LIU,
JEON YEONG-WOON, JEONG MIN-JOON,
JEONG JIN-OK
DRAMA | 2012 | CERT. 18 | 76MIN

This is what the Germans call a *Trauerarbeit*: a work born of infinite sadness. It shares characteristics with films by Bela Tarr, but still seems quintessentially Korean. Park Ilrae (whose name ironically means "change") has a family but no prospects. He and his wife Han Yurim are estranged from their parents, so they have no-one to turn to for help with cash or with minding their son Yeongsu. She has a McJob in a crummy convenience store; he drinks too much and is one day swindled out of his meagre savings. In meticulous images and sounds which acknowledge a Buddhist perspective, the film explores Park's karmic downfall. (TR)



Jesus Hospital

JESUS HOSPITAL 밍크코트

DIRECTOR: SHIN A-GA, LEE SANG-CHEOL
CAST: HWANG JUNG-MIN, KIM MI-HYANG, HAN SONG-HEE
DRAMA | 2011 | CERT. 15 | 91MIN

Written and co-directed by woman filmmaker Shin A-ga, this tells the compelling tale of Hyunsoon, a milk-delivery woman who masks her own vulnerability behind bull-in-a-china-shop aggression. She's torn between her comatose mother, her alienated siblings and her own secretive religious beliefs; her 'issues' come to a head when her brother and sister decide they can no longer afford their mother's hospital bills. Hyunsoon is outraged and convinced that their mother may yet revive... The core of this moral maze of a film is an extraordinary central performance from Hwang Jungmin (*Save the Green Planet*), as punchy as a heavyweight title bout. (TR)

WED 16 NOV 19:00
PICTUREHOUSE CENTRAL

Preceded by:

SOJU & ICECREAM
소주와 아이스크림

DIRECTOR: LEE KWANG-KUK
CAST: PARK JOO-HEE, SEO YOUNG-HWA, YOON YOUNG-MIN
DRAMA | 2015 | 37MIN

A woman vagrant asks insurance seller Seah a favour: exchange some empty soju bottles for an ice cream. The seemingly simple request opens more than one can of worms, causing Seah to rethink her relationship with her sister, her friends and her own future. The film brims with Lee's characteristic mix of humour, absurdism and melancholy, as seen in his features *Romance Joe* and *A Matter of Interpretation*. It was made for Korea's National Human Rights Commission, and first seen as part of the omnibus *If You Were Me 9*. (TR)

CLASSICS REVISITED LEE CHANG-HO RETROSPECTIVE

PROGRAMMER'S NOTES

Being a film-maker has never been the easiest of careers in Korea. In the colonial era there was a constant lack of funding, competition from both Hollywood and Japanese studios, and the risk of ruin if the censors came down on your film. Things did not get much better under a series of strong-men Korean soldier-presidents, certainly not for a film-maker with original ideas and a desire to challenge the status quo. The Park Chung-hee regime had, by the late 1960s, set up a system of double censorship: once for the script, then once again for the finished product.

It was under this regime that Lee Chang-ho began an up-and-down career which has continued until the last few years. Lee's father was one of the censors and had, not surprisingly, connections in the film business. In 1965 he introduced his twenty-year old son to entrepreneur-director Shin Sang-ok. The biggest character in the business gave him a job in Shin Films. Lee worked his way along the assistant-director path for years, gaining some technical knowledge but not much affection for the manner in which Shin's film factory churned out crowd-pleasing melodramas and historical costume dramas.

And then came another lucky break, one he seized with both hands. One of his high school friends, Choi In-ho, was by way of becoming the hottest fiction writer of the 1970s.

Lee grabbed all the money he could to buy the rights to Choi's serialized hit *Heavenly Homecoming* of the Stars and left Shin Films: his debut film broke box office records, selling almost 500,000 tickets over an unprecedented run of 105 days. The film is melodramatic but not like any melodrama made before: it has a jumpy rock soundtrack, a very art-house plot broken up into sudden flashbacks, and a staccato style of editing to match.

Lee followed his *Heavenly Homecoming of the Stars* up with slightly more conventional melodramatic stories. One, again from a Choi In-ho tale, about two brothers in love with the same woman, another scripted by Choi, set in a poor neighbourhood, about a girl dreaming of success as an actress and a boy training to be a champion boxer. This latter film, *Yes, Goodbye for Now* (1976), showed Lee's sympathy for

those left behind by Park's forced modernization. The film's bleak ending – the boxer goes to gaol, the girl with the dreams turns prostitute before a mysterious disease takes her life – brought Lee his first fight with the censors. They demanded he insert a more 'positive' ending. His crew hurriedly patched together a quick photo-montage of 'positivity', but the damage was done. *Yes, Goodbye for Now* struggled to sell 11,000 tickets.

Worse was to come. The Park regime was entering its most oppressive phase with the abrogation of democracy and confirmation of near dictatorial powers during the years Lee had his first success. It destroyed his former mentor, Shin Sang-ok, stripping away his producer's licence in 1975. When Lee Jang-ho and brother Young-ho – who his director brother was fashioning into a fair film actor – were busted for possession of marijuana in 1976, the forces of righteousness made sure neither worked again that decade.

The 1980s was a decade full of contradictions. Another strongman, Chun Doo-hwan, attempted to continue old-style dictatorial control over a society that was growing wealthier and prepared to demand more than just consumer goods. Film gained new freedoms of a sort: the 3S policy of liberalization concerning 'Sports, Sex, Screen' meant that sexuality could be more openly depicted, and the producers' cartel was broken, allowing someone like Lee Chang-ho to set up his own production company Pan Films. But when the government yielded to US pressure and opened the country to direct distribution of Hollywood films, local film-making went into a tail-spin.

Lee Chang-ho bounced back from his professional exclusion to produce his finest films during these years. It is on three of them that we focus this LKFF mini-retrospective.

Mark Morris
Festival Advisor



GOOD WINDY DAYS 바람불어 좋은 날

TUE 8 NOV 20:00
CLOSE-UP FILM CENTRE

Q&A: director Lee Chang-ho

DIRECTOR: LEE CHANG-HO
CAST: LEE YEONG-HO, AHN SUNG-KI,
KIM SEONG-CHAN, LIM YE-JIN
DRAMA | 1980 | CERT. TBC | 113MIN

Three young men leave the countryside and head for Seoul. There they encounter tough times and young women a bit more complicated than the ones back home. They also come face to face with the economic inequalities of urban Korea, where the nouveau riche treat them like trash. However, like the character Deok-bae floored by his boxing coach but bouncing back for one more go, the film manages to leave us optimistic about the future. As the theme song has it, there will be fine windy days ahead.

A film regarded as a landmark in making youth culture central to cinema, and offering some hope in the bleak, bloody early days of the Chun Doo-hwan regime. The acting may have dated, like the fashion of those years, but Lee's comeback film was the beginning of his best work. (MM)



EOH WU-DONG 어우동

THU 10 NOV 20:00
CLOSE-UP FILM CENTRE

DIRECTOR: LEE CHANG-HO
CAST: LEE BO-HEE, AHN SUNG-KI,
KIM MYUNG-KON
HISTORICAL DRAMA, ROMANCE | 1985 |
CERT. 18 | 110MIN

A young noble woman marries into an even higher family. Her self-important husband can't manage to get her pregnant, so the family boots her out, and her own father won't take her back. After a failed suicide, Eoh Wu-dong becomes a famous courtesan, eventually making her way to the king's bed. Elite yangban society, including her own father, is outraged and plots to kill her. Alongside runs a story about her childhood and puppy-love with a low-caste boy— that boy was castrated by her father. He comes back into her life, first as potential assassin, then as protector.

Based on a historical figure, the film made full use of the new openness about sexual imagery. Lee's *Eoh Wu-dong* is clearly focused on showing Confucian social codes in all their brutality. Lee Bo-hui, Lee's most important female collaborator, is stunning as the brazenly fallen woman. Much criticized for being exploitative, the film is quite tame compared to more recent big-budget soft-porn re-imaginings of the Korean past. (MM)



THE MAN WITH THREE COFFINS 나그네는 길에서도 쉬지 않는다

WED 9 NOV 20:00
CLOSE-UP FILM CENTRE

Q&A: director Lee Chang-ho

DIRECTOR: LEE CHANG-HO
CAST: LEE BO-HEE, KIM MYUNG-KON,
KO SEOL-BONG, CHU SEOK-YANG
ROMANCE | 1987 | CERT. 18 | 104MIN

A gloomy man wanders the wintry eastern sea coast bearing the ashes of his wife. She had come from northern Korea, he feels somehow compelled to scatter her remains somewhere in the North despite the division of the nations and their heavily fortified border. On his journey he will encounter three women all seemingly marked by the shadow of his wife's death.

This complex, beautiful film is Lee'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 prostitute and also a nurse taking a dying old man on his own impossible trajectory North. A very Korean – therefore universal - story. (MM)

ANIMATION



KAI 카이: 거울 호수의 전설

SAT 5 NOV 17:00
ODEON KINGSTON

DIRECTOR: LEE SUNG-GANG
ANIMATION | 2016 | CERT. PG | 95MIN

Epic adventure awaits in this animated tale of a young warrior on a quest to protect his village from an evil queen. Growing up on the grasslands of Central Asia, Kai and Samui live happily until an expedition into the snowy mountains ends in disaster. When an avalanche separates the siblings Kai is saved by their mother but his sister is lost into the icy lakes of the *Hattan* – the villainous snow-queen. Eight years later and the Hattan's power has covered the land in ice. It's up to brave Kai to learn the ways of a warrior in order to protect his village and those he loves. Produced by Yeon Sang-ho (*Train to Busan, Seoul Station*), this is the third feature from award-winning animation director Lee Sung-gang. (COK)



**THE TAYO MOVIE
MISSION: ACE**

**극장판 꼬마버스 타요의
에이스 구출작전**

**SAT 5 NOV 15:30
ODEON KINGSTON**

DIRECTOR: RYU JUNG-WOO
ANIMATION | 2015 | CERT. PG | 48MIN

A little bus on a big adventure! Join big blue bus Tayo and his colourful friends as they journey into 'Toy Car World' to rescue little Duri's favourite red toy racing car, Ace. Will the friends return safely? Find out in this fun-filled story of friendship aimed at the littlest of moviegoers. Hugely successful in South Korea, the *Tayo the Little Bus* series has been exported to over 22 countries worldwide. (COK)

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DOCUMENTARY

PROGRAMMER'S NOTES

Following last year's edition of a new strand dedicated to historical and contemporary documentary filmmaking in South Korea, the LKFF continues its collaboration with the Essay Film Festival to offer a space for the audience to discover original and engaging films displaying a wide breadth of social and cultural issues.

This year we have selected six films which broadly fall into two distinct groups. The first programme entitled 'Detours through the History of Korean Cinema' is a short focus on essay films that explore and interrogate the history of Korean Cinema. *My Korean Cinema* is a compelling, eccentric and personal history of Korean cinema, resulting from director Kim Hong-joon's own involvement in the film industry as both critic and filmmaker, and celebrating the work of filmmakers such as Im Kwon-taek, Kim Ki-young and Yu Hyon-Mok. Jang Sun-woo's *Cinema on the Road* is a very personal journey through the history of Korea and a defence of Korean independent cinema in the 1990s. Jang travels the country, interviewing filmmakers such as Im Kwon-taek, Lee Chang-ho, Park Kwang-su and Chung Ji-young and listening to their opinions on Korean films and their reflections on Korean history. As a complement to the series The Lives of Korean Women through the Eyes of Women Filmmakers we are screening the informative short film *Keeping the Vision Alive* by Yim Soon-rye, which discusses the experiences of women working in a male dominated industry.

The second group of films includes three very recent documentaries. *Breathing Underwater* by Go Hee-young is an ecologically concerned portrayal of the female divers known as haenyeo. Filmed over the course of six years the film captures the women as they harvest shellfish and seaweeds using the traditional way of diving, which involves diving into waters of up to 20 metres without tanks or any artificial underwater breathing equipment. *Wind on the Moon* is a sincere observational documentary by Yi Seung-jun which focuses on a mother raising her deaf and blind child. The film avoids commentary or direct interventions from the director, instead immersing the viewer in the daily routines of the girl and her mother and how they attempt to form ways of communicating with one another. *Factory Complex* by artist filmmaker Im Heung-soon, winner of the Silver Lion at the 2015 Venice Biennale, engages with Korean women workers from the post-war period of industrialisation to the present day. The film combines poetic non-sequiturs with interviews of union leaders and historical footage of strikes. Each of these three films sheds new light on the underrepresented lives of women within Korean film culture, and in doing so complements this year's special focus: The Lives of Korean Women through the eyes of Women Directors.

Matthew Barrington & Ricardo Matos Cabo
Essay Film Festival programmers



**CINEMA ON THE ROAD:
A PERSONAL ESSAY
ON CINEMA IN KOREA**
한국영화 싹김

**MON 7 NOV 18:00
BIRKBECK CINEMA**

DIRECTOR: JANG SUN-WOO
CAST: IM KWON-TAEK, LEE CHANG-HO,
CHUNG JI-YOUNG, PARK KWANG-SU
DOCUMENTARY | 1995 | CERT. TBC |
52MIN

The end of the 1980s brought profound transformations in the Korean film industry. The relaxation of censorship laws allowed filmmakers to work with more freedom and to address more pressing social issues. At the same time market laws looked towards globalisation, opening the exhibition market to foreign films, especially from Hollywood and Hong Kong. It was against this background that Jang Sun-woo, one of the most singular Korean filmmakers, set this excellent essay film about the situation of Korean cinema in the mid-90s. The director veers off on a journey through the history of Korea and Korean independent cinema, traveling the country and interviewing people he finds along the way. The film makes a strong case for a socially committed cinema in the face of the influx of Hollywood imports, a cinema that would be able to keep its independence and push for change, reflecting political and social aspects of Korean life and history. (MB + RMC)



**MY KOREAN CINEMA:
EPISODE 1-8**
나의 한국영화:
에피소드 1-8

**MON 7 NOV 19:30
BIRKBECK CINEMA**

**SAT 19 NOV 18:00
SHOWROOM WORKSTATION, SHEFFIELD**

DIRECTOR: KIM HONG-JOON
DOCUMENTARY | 2002/2006 | CERT. TBC |
112MIN

My Korean Cinema is director Kim Hong-Joon's own history of Korean cinema told in short episodes that unfold like a series of personal filmic notes. Assembled and selected from his television presentations, these films cover over forty years of cinema and detail how film culture in Korea has changed over the years. Whether musing over the consequences of yet another film magazine shutting down, filming the backstage of the reconstruction of a long lost film made by one of Korea's greatest filmmakers, Yu Hyun-mok, investigating the cinematic representations of independence hero Kim Ku, or finally, revisiting with emotion *La Vie en Rose* (1994), one of his earlier films, *My Korean Cinema* is an ode to cinema, an essay at once personal and unconventional. (MB + RMC)



WIND ON THE MOON

달에 부는 바람

SUN 13 NOV 14:00
ODEON CAMDEN

DIRECTOR: YI SEUNG-JUN
CAST: KIM YE-JI, KIM MI-YOUNG,
KIM JA-YEOP, KIM HA-NEUL
DOCUMENTARY | 2014 | CERT. TBC |
101MIN

Following Yi's award winning *Planet of Snail* (2012) and a decade of creating documentaries for both TV and cinema, this new film is an observational portrait of the 19-year-old Ye-ji. Born deaf and blind Ye-ji struggles to communicate and her path is assisted by her mother, from whose perspective much of the documentary is presented. Ye-ji's mother has enrolled her in a special school for the blind aimed at assisting her assimilation into society. The film avoids any voiceover or commentary from the director, instead Ye-ji's mother reads from her diary which acts as a structuring device and reveals the fears, and expectations she has for her disabled daughter. The result is a film which covers a difficult subject with a sincerity and calmness displaying a preference for the quotidian, downplaying overly emotive gestures. (MB + RMC)



FACTORY COMPLEX

위로공단

WED 9 NOV 21:00
REGENT STREET CINEMA

WED 23 NOV 18:10
GLASGOW FILM THEATRE, GLASGOW

DIRECTOR: IM HEUNG-SOON
CAST: SHIN SOON-AE, LEE CHONG-GAK,
LEE KI-BOK, KIM YOUNG-MI, KANG
MYUNG-JA DOCUMENTARY | 2014 |
CERT. 15 | 80MIN

There has within the last few years been an increasing trend in contemporary Korean documentaries for exploring issues of unionisation and using the form to present issues of exploitation and the marginalisation within the post-war period of industrialisation. *Factory Complex*, an excellent example of this trend, received the Silver Lion at the 56th Venice Biennale. The focus of the film is in part historical providing an insight into the plight of domestic female workers engaged in the textile industry in the 1960s. Mixing experimental elements alongside interviews and archival footage the film demonstrates Im's background as a visual artist as well as his own working-class roots. The arguments of the director come across through the juxtapositioning of image, resulting in an essayistic work which attempts to complicate the discourse surrounding labour issues, preferring a multitude of voices over a singular narrator. (MB + RMC)



BREATHING UNDERWATER

물숨

THU 10 NOV 15:00
BRITISH MUSEUM

DIRECTOR: KO HEE-YOUNG
DOCUMENTARY | 2016 | CERT. PG | 81MIN

Documenting the famous *haenyeo* (female divers) the fascinating *Breathing Underwater* depicts the lives of the divers who reside in Jeju Province just off the southern coast of Korea. The film's director Ko Hee-young spent a number of years observing the routines of this unique community and the documentary benefits from the closeness between director and subject with the *haenyeo*'s extraordinary way of life being complemented by the calmness of Ko's direction. The *haenyeo* reject modern diving technology and water tanks to harvest seafood and shellfish, searching the depths of the ocean by holding their breath and swimming up to 20 meters below the surface. While the structure of the community and the way in which rank is determined is explored, the film demonstrates the declining numbers of the *haenyeo* and the increasing age of the community. (MB + RMC)

Preceded by:

WHOSE KIMCHI?

DIRECTOR: MAYUMI ROBINSON, SANDER HOLSGENS
CAST: KIM SUNG-JA, KIM SEUL-GI, KIM JONG-PIL
DOCUMENTARY | 2016 | 10MIN

Kim Sungja, a restaurant owner and home cook in Maseok, South Korea, is a prolific kimchi-maker. Through her reflections on the memories and rituals of kimchi-making, *Whose Kimchi?* asks, why, and for whom, kimchi is made today.

MISE-EN-SCÈNE SHORTS

Animation, historical epic, drama, sci-fi, action and thriller: all the bases are covered in our eclectic collection of short films fresh from Korea's prestigious Mise-en-Scène Short Film Festival (MSSF). The quality of shorts is ever increasing as is more than evident in the films on show in this diverse selection. The MSSF is held every year in Korea with the 16th edition having been held this summer: witness the finest from this year's event right here.

MON 14 NOV 19:00
KOREAN CULTURAL CENTRE UK



SUMMER NIGHT
여름밤

DIRECTOR: LEE JI-WON
 CAST: HAN WOO-YEON, JUNG DA-EUN
 DRAMA | 2016 | 30MIN

Lecture, library, team meeting, part time job; university student So-young's packed schedule is tiring to witness. Taking on additional work tutoring high-school student Min-jeong proves to be the final straw as a request by the younger girl to change a meeting time sets into motion a domino effect that upsets all aspects of So-young's life. (COK)



YOU SHOULD KNOW THAT
그건 알아주셔야 합니다

DIRECTOR: HAN JI-SU
 CAST: KIM GYEONG-NAM, SEO SEUNG-HWA, EO SEONG-UK
 COMEDY | 2015 | 9MIN

Tae-sik is out on a date with a girlfriend when a guy interrupts them asking for directions. Annoyed with his attitude, Tae-Sik purposely sends him the wrong way. (COK)



NAE-AP
내앞

DIRECTOR: KIM IN-GEUN
 CAST: HWANG JUNG-IN, OH YOON-HO, HEO HONG-SEOK
 HISTORICAL DRAMA, FANTASY | 2015 | 18MIN

Referencing the diary of freedom fighter Kim Dae-lak, Nae-ap portrays the Kim clan community and their dissidents in the villages around Andong during the Japanese occupation. The film focuses on the day of their departure: Dec 24th, 1910 as they seek asylum to West Gando, China to organise an independence army against Japan. (COK)



KEEP GOING
멈추지마

DIRECTOR: KIM GEON
 ACTION, THRILLER | 2015 | 19MIN

In a stunningly realised post-apocalyptic world a young woman is attached to a robot that acts as the pacemaker to her broken heart. Unfortunately, humans have grown to hate, fear and hunt robots, and it's not long before the interconnected pair attract the attention of a vicious gang. Bullets fly in impressive action scenes while the quieter moments elicit genuine feeling for the central characters. (COK)

TUE 15 NOV 19:00
KOREAN CULTURAL CENTRE UK



LOVE COMPLEX
연애경험

DIRECTOR: OH SEONG-HO
 CAST: KOO JA-EUN, HWANG SUN-MI, BAEK SEUNG-CHEOL
 DRAMA, ROMANCE | 2016 | 37MIN

Shy Mi-ae works as a clerk in a factory. Obsessed with her looks and believing herself to be hideously unattractive she obsesses over all things related to beauty. This obsession with the superficial results in a lonely existence until, one day, she discovers the world of online dating and a man enters into her life... (COK)



DEER FLOWER
사슴꽃

DIRECTOR: KIM KANG-MIN
 HORROR, FANTASY | 2015 | 7MIN

A trip to a deer farm takes a surreal turn for one little boy when he's forced by his parents to take a rather unusual 'medicine'. Uniquely stylised animation captures the visceral horror of the boy's encounters with blood-sucking mosquitoes and nightmare deer as he learns the hard way that becoming a man is no easy ride. (COK)



BIRDS FLY BACK TO THE NEST
새들이 돌아오는 시간

DIRECTOR: JEONG SEUNG-O
 DRAMA, ROMANCE | 2016 | 21MIN

An ailing mother provides a reason for scattered family members to reconnect in this delicate examination of the ties that bind. The director focuses on the most minute of details, forsaking all melodrama for a low-fi natural approach enabling audiences to connect with the subtle range of emotions on show. (COK)



BARGAIN
몸값

DIRECTOR: LEE CHUNG-HYUN
 CAST: PARK HYUONG-SOO, LEE JOO-YOUNG
 ACTION, THRILLER | 2015 | 14MIN

Appearances can be deceiving as one man is about to discover when he turns up at a hotel room in order to purchase a high-school girl's virginity. The fact that she's not a virgin soon becomes apparent but that's not the only secret she's hiding in this amusingly dark work that turns viewer expectations on their head. (COK)



Join the F-Rated Revolution

The F-Rating is a classification which can be used alongside a standard age classification for any film which:

- a. is directed by a woman and/or
- b. is written by a woman and/or
- c. features significant women on screen in their own right

Triple F-Rated films

Our Gold Standard, ticks all three boxes

This easily identifiable label enables moviegoers to choose films that fairly represent women on screen and behind the camera. Highlighting these films sends a clear message to distributors, producers and funders that women can and should have more than just a supporting role within the industry. We want to see more female role models in film, fairer funding for female directors and a realistic representation of 50% of the population on screen.

Following its launch in 2014 at Bath Film Festival the F-Rating attracted international

media attention. Support was widespread, including the BBC, The Telegraph, Entertainment Weekly, The Independent, Elle, and Marie Claire. Social media ignited further global exposure and support for the F-Rating as well as a diverse and passionate following.

In 2015, momentum continued to build with many film festivals such as London Korean Film Festival and cinemas F-Rating their films alongside a film's usual age classification. The UK's media continued to cover the rating, building pressure on the UK film industry to address the issue.



ARTIST VIDEO

PROGRAMMER'S NOTES

In 2015 Tate Modern presented *Embeddedness: Artist Films and Videos from Korea 1960s to Now*, the first comprehensive survey of Korean artists' moving image in the UK. The project, curated by Hangjun Lee (EXiS) with Hyun Jin Cho (KCCUK) and George Clark (Tate Modern), was developed in partnership with LUX. Three days of screenings at the Starr Cinema, spanning six decades of artists' engagement with film and video in Korea, were followed by an illustrated lecture at LUX.

Although LUX's history is interwoven with that of British artists' film and video, it also works to promote and support artists' moving image internationally. For a number of years, LUX has been involved with a rapidly growing network of artists' moving image organisations across Asia in order to map the specific histories and modes of practice in each region, articulating a new discourse around artists' film and video that breaks away from the traditional focus on the European and North American avant-garde.

Embeddedness was an ambitious and groundbreaking project that showcased 17 works from 1967 to 2011. It created a context for Korean artists' moving image in the UK,

which the new Artists Moving Image strand of the London Korean Film Festival will continue to develop. Curated in partnership with LUX, the inaugural programme comprises a focus on influential Korean video artist Seoung-ho Cho, whose 1995 video *Forward, Back, Side, Forward Again* was included in *Embeddedness*. A second programme brings together recent works by two young Korean artists based in Belgium and the Netherlands, Soa Sung-a Yoon and Im Go-eun.

The Artists Moving Image strand hopes to reflect – and reflect on – the diversity and vibrancy of contemporary culture around artists' film and video in Korea. This is critical and timely. From the pioneering work of Nam June Paik in the 1960s to Im Heung-Soon, who received the Silver Lion for a young promising artist at the latest Venice Biennale for his project *Factory Complex* (also presented in this year's festival), Korean artists have expanded the boundaries of moving image practice. It is time their work is seen and celebrated in the UK.

Maria Palacios Cruz
Deputy Director, LUX Artists' Moving Image



8 VIDEO WORKS (1993-2016) BY SEOUNGHO CHO

FRI 11 NOV 20:00
CLOSE-UP FILM CENTRE

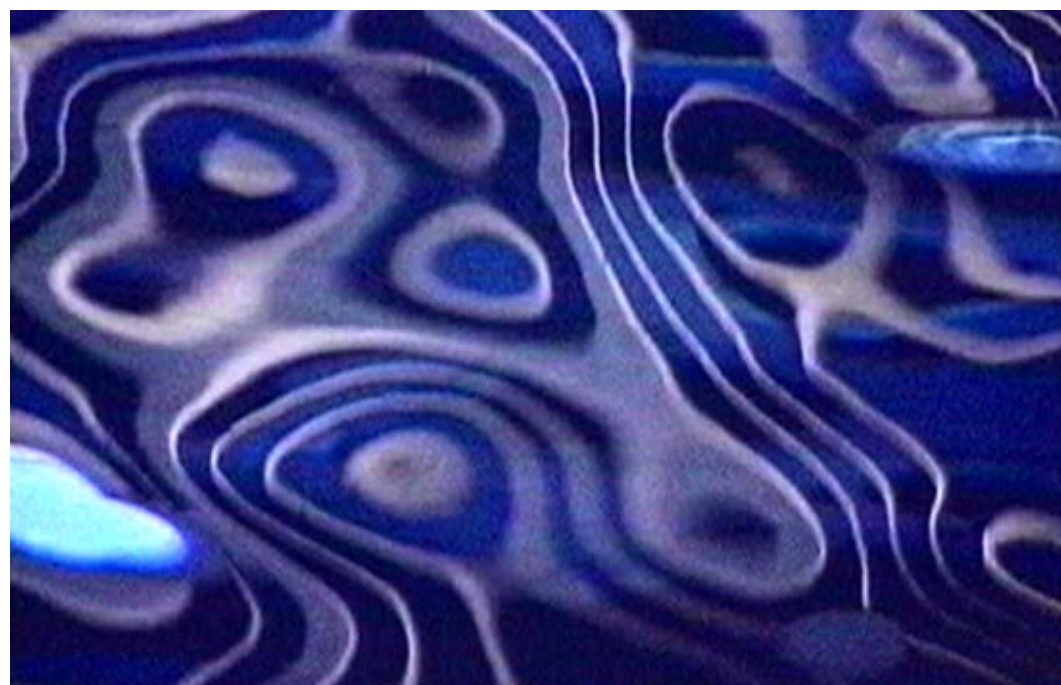
TUE 22 NOV 20:40
GLASGOW FILM THEATRE, GLASGOW

In 2015 the series of screenings and discussions *Embeddedness: Artist Films and Videos from Korea 1960s to Now* held at Tate Modern offered a groundbreaking survey of the history of artists' moving image work in Korea. This new strand on artists' film and video at the LKFF continues to focus on significant artist's work from Korea, proposing a survey through three decades of work by video artist Seoung-ho Cho.

Early works by Cho such as *The Island with Striped Sky* (1993, made in collaboration with the painter Sang-Wook Cho), *Forward, Back, Side, Forward Again* (1995) and *Identical Time* (1997) display tropes of isolation and loss within the urban environment of his adopted home of New York. Cho's gaze is that of a passerby filming the city's busy transport system, depicted as a transient zone made of fleeting images abstracted through the use of visual manipulations, texts and dense soundtracks. *orange factory* (2002) is a beautiful and haunting video that sees the author travelling the back-roads of the Korean countryside using twilight as a metaphor for his own feelings of displacement, his personal identity and history. *Cold Pieces* (1999) morphs technol-

ogy and nature - images of water flowing become a powerful equivalent for Seoungho Cho's aesthetics, standing for constant mutation and infinite variation. This blending of the elements is used by the artist to create meditative landscape pieces such as *Shifted Horizon* (2009) filmed in the Death Valley desert or the very recent *Latency/Contemplation 1* (2016), where the lines of the horizon are transformed into abstract dynamic moving lines of colour and light. The video theorist Laura U. Marks wrote in reference to Cho's pieces that he manipulates "images that give up their optical clarity, to engulf the viewer in a flow of tactile impressions". This sense of gesture so present in the artist's work is represented beautifully in *1/1* (2001) the short and delicate film opening this selection: shot on old stock material, the film shows the filmmaker rubbing his fingers against the video strip before unveiling a degraded colour image of a moth flapping its wings. (RMC)

Works included in this screening: *The Island with Striped Sky* (1993), *Forward, Back, Side, Forward Again* (1995), *Identical Time* (1997), *Cold Pieces* (1999), *1/1* (2001), *orange factory* (2002), *Shifted Horizon* (2009), *Latency/Contemplation 1* (2016)



Seoungho Cho. *Cold Pieces*, 1999. Copyright Seoungho Cho. Courtesy Electronic Arts Intermix (EAI), New York.

Previous page: Seoungho Cho. *1/1*, 2001. Copyright Seoungho Cho. Courtesy Electronic Arts Intermix (EAI), New York.



Full of Missing Links

FULL OF MISSING LINKS

SAT 12 NOV 20:00
CLOSE-UP FILM CENTRE

Q&A: director Soa Sung-a Yoon

Followed by:

DIRECTOR: SOA SUNG-A YOON
2012 | 70MIN

EPISODE 4 : BECAUSE THE OUTSIDE
WORLD HAS CHANGED...

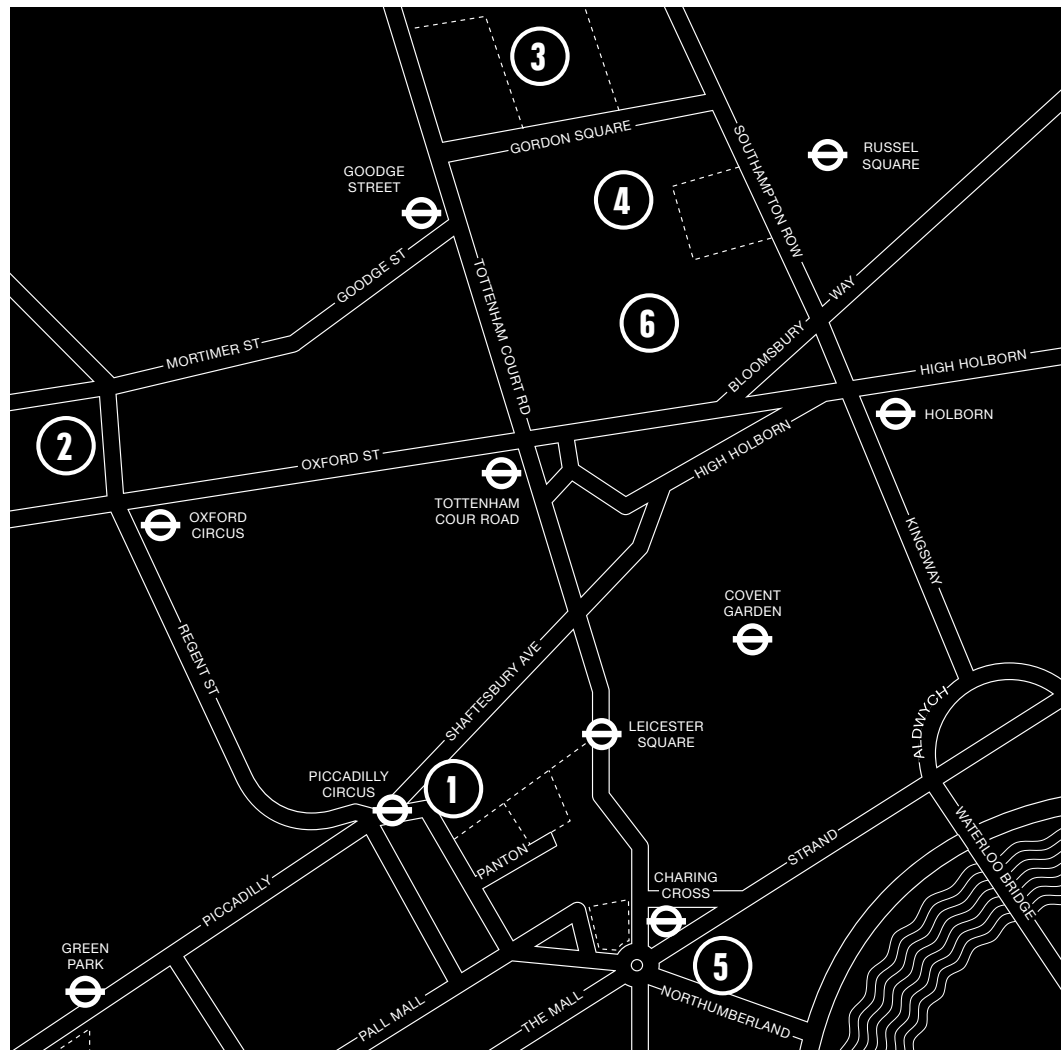
After having her first child, Sung-a Yoon sets out to find her long-lost father, whom she hasn't seen since her parents' separation when she was still a child. Travelling to Korea with her boyfriend and son, a video camera and a sound recorder, she documents the whole process. The result is a tender, and often humorous, family travelogue. *Full of Missing Links* also proposes a clinical examination of society and culture in Korea, a country which – like Sung-a herself – has been marked by separation.

DIRECTOR: IM GO-EUN
2016 | 8MIN

Combining archival images and essayistic narration, *Episode 4* reflects on the Dutch Filmmuseum at a moment of critical technological and institutional change: the Filmmuseum's transformation into EYE and relocation from the Vondelpark to the north bank of Amsterdam's waterfront in 2012. (MPC)

Born in Korea, raised in France, and based in Brussels since 2004, Sung-a Yoon's work is often concerned with states of translation and displacement. Yoon searches in language and music for the ways in which absence can manifest itself. (MPC)

'because the outside world has changed...' is a project that tests and tastes the solidarity between a variety of old and new technologies influencing our ways of relating with the world. - Im Go-eun



1. PICTUREHOUSE CENTRAL

20-24 Shaftesbury Avenue
Piccadilly, W1D 7DH

2. REGENT STREET CINEMA

309 Regent St
W1B 2UW

3. BIRKBECK CINEMA

43 Gordon Square
WC1E 7HX

4. SOAS UNIVERSITY OF LONDON

Russell Square, Thornhaugh Street
WC1H 0XG

5. KOREAN CULTURAL CENTRE UK

1-3 Strand
WC2N 5BW

6. BRITISH MUSEUM

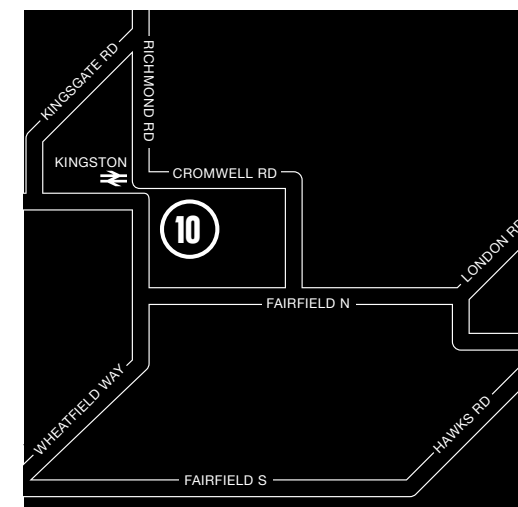
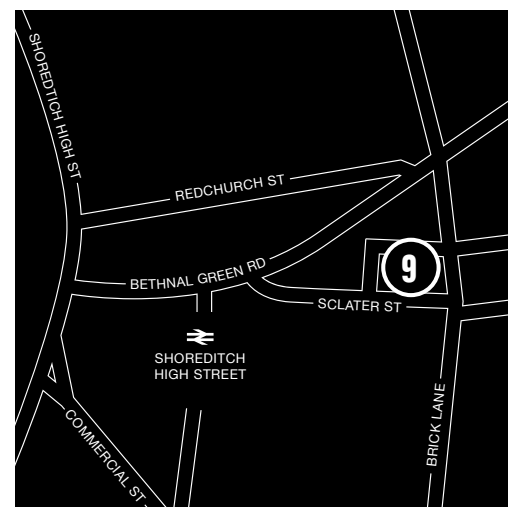
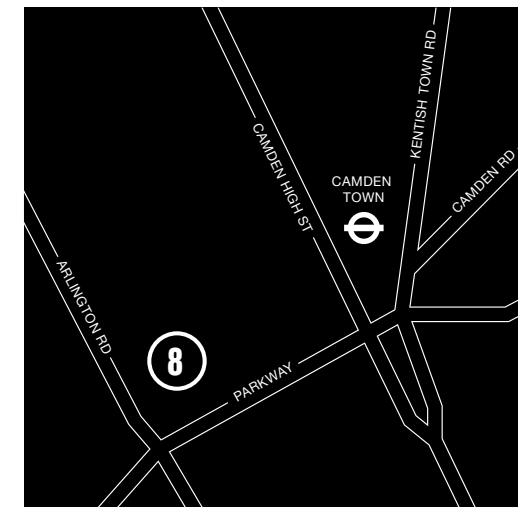
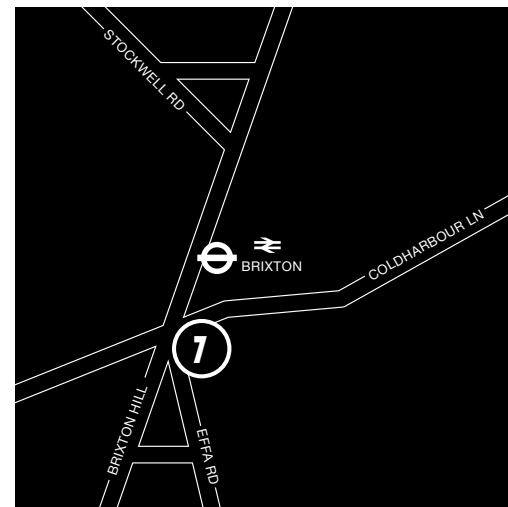
Great Russell St
WC1B 3DG

7. PICTUREHOUSE RITZY

Brixton Oval
SW2 1JG

8. ODEON CAMDEN

14 Parkway
NW1 7AA



9. CLOSE-UP FILM CENTRE

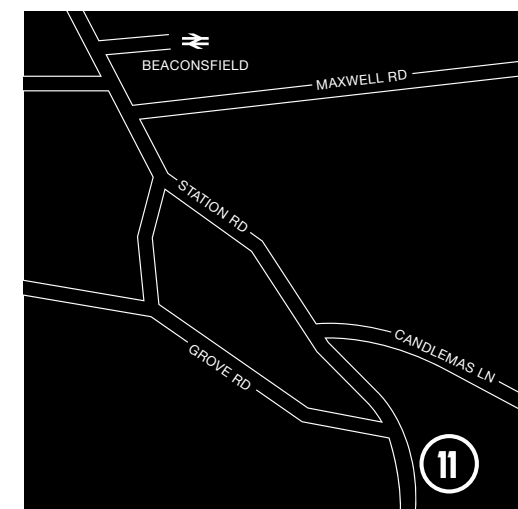
97 Sclater Street
E1 6HR

10. ODEON KINGSTON

The Rotunda Centre
Kingston upon Thames
KT1 1QP

11. NATIONAL FILM AND TELEVISION SCHOOL

Beaconsfield Studios, Station Rd
Beaconsfield
HP9 1LG



TOURING PROGRAMME

After taking a brief break during last year's tenth anniversary celebrations the LKFF touring programme returns in 2016, bigger and better than ever. This year we'll visit five major cities across the UK: Manchester, Sheffield, Nottingham, Belfast and Glasgow. Presenting a selection of the finest titles from this year's lineup we aim to introduce Korean cinema for new audiences to enjoy.

12. SHOWROOM CINEMA SHEFFIELD

15 Paternoster Row
S1 2BX

13. HOME MANCHESTER

2 Tony Wilson Place, First St
M15 4FN

14. BROADWAY CINEMA NOTTINGHAM

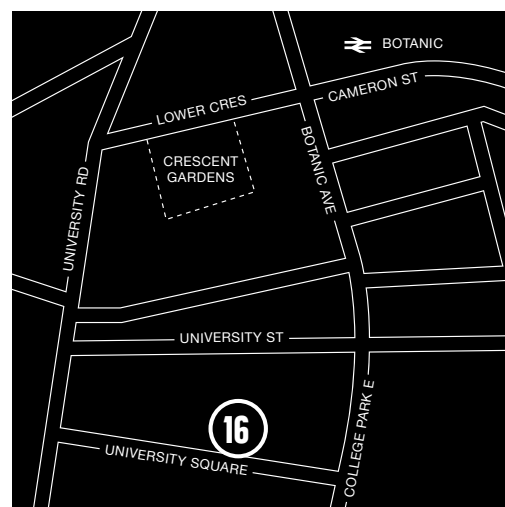
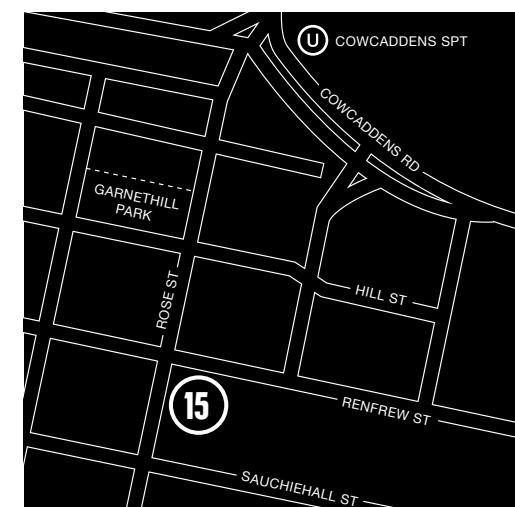
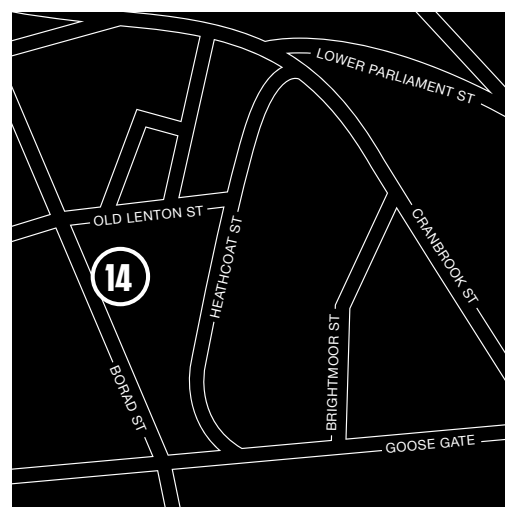
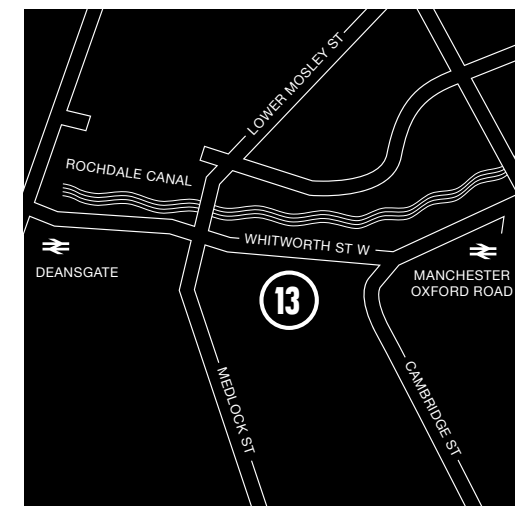
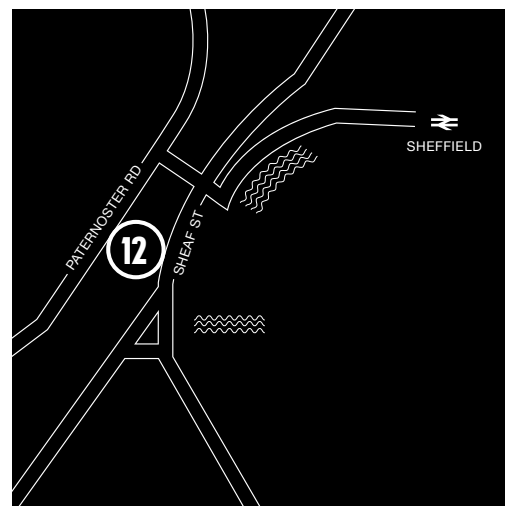
14-18 Broad St
NG1 3AL

15. GLASGOW FILM THEATRE GLASGOW

12 Rose St
G3 6RB

16. QUEEN'S FILM THEATRE BELFAST

20 University Square
BT7 1PA



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Ricardo Matos Cabo
Hyun Jin Cho
Maria Palacios Cruz
Mark Morris
Tony Rayns

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Festival Official Trailer: Intermission

Graphic Design: Julia, julia.uk.com

Festival Advisors

Tony Rayns (Film Critic and Festival Programmer)
Dr. Anton Bitel (Film Critic and Lecturer at Christ Church College, University of Oxford)
Dr. Jinhee Choi (King's College London lecturer)
Dr. Mark Morris (Cambridge University lecturer)
Tony Simlick (former Odeon West End Manager)
Simon Ward (Independent Cinema Office deputy director)

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CREATIVITY IS GREAT

BRITAIN & NORTHERN IRELAND

BAFTA's iconic awards are a symbol of global excellence for film, television and games. For the best in creativity, choose the UK.

BAFTA
Marc Hoberman

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