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**Appendix 1: Women Direct. Korean Indies! – Korean Women Independent Film Series**

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| **Women Direct. Korean Indies! – Korean Women Independent Film Series** |
| **Ten Months십개월의 미래**24/6 (Fri) 7:45pmDirector: Sun Nam-koongNominated for Uncaged Award for Best Feature Film, New York Asian Film Festival 2021Nominated for Ka’u Ka Hoku Filmmaker Award, Hawaii International Film Festival 2021Seoul International Women’s Film Festival 2021Jeonju International Film Festival 2020Cast: Choi Sung-uen, Seo Yeong-ju, Eden Yoo South Korea | 2020 | 92’ | In Korean with English subtitles | DCP | Colour ***Expect the unexpected***Mirae is a mid-career game engineer pushing thirty, and has just quit her corporate job to be part of an ambitious start-up. She is full of hope for the future - until one day, her hangover turns out to be pregnancy, and she is shocked as the timing of her last sexual activity does not correspond. Abortion is illegal in South Korea; pre-marital pregnancy is taboo; her boyfriend proposes to her; her parents urge her to get married… – all the odds are against her - she does not want a baby and wants to move overseas for a major work project. What is Mirae going to do?When Sun Nam-koong was pregnant in 2015, she wanted to explore the common concept of motherhood and started writing her debut light comedy feature. That was before the #MeToo movement and the decriminalisation of abortion in South Korea in 2021. Sun has directed several short films that were popular with audiences and won awards.**Ghost Walk밤의 문이 열린다**26/6 (Sun) 3:00pmDirector: Yu Eun-jeong  Nominated for Best Supporting Actress, Buil Film Awards 2020 Seoul International Women’s Film Festival 2021 Seoul Independent Film Festival 2018  Cast: Han Hae-in, Jeon So-nee, Gam So-hyun South Korea | 2018 | 90’ | In Korean with English subtitles | DCP | Colour  ***What does it mean to live?***  Hye-jeong is a factory worker living on the outskirt. She leads a solitary life and shuts people out. Once in the dead of the night, a little girl approaches her for help. Frightened by the mysterious encounter, she ignores her, but the girl keeps appearing near her doorstep. Later, Hye-jeong finds out that she has herself become a ghost after a case of murder that she does not recall. She goes back in time, and catches glimpses of scars and sorrows of her neighbours – from difficulties at home and with finances, realising that their deaths are closely related. Although she has become a ghost, she understands more. This film asks about the meaning of life – the deep fears of people who face day-to-day problems which might be ordinary but overwhelming. Director Yu Eun-jeong’s debut feature has been described as “promising” by various critics. She has sensitively and intimately delineated these portraits of souls that are living in our time - who are isolated, forgotten and disappearing silently. Her shorts entered various film festivals. **Home Away From Home집에서, 집으로**26/6 (Sun) 7:45pmDirector: Jee Hye-wonSeoul Independent Film Festival 2021South Korea | 2021 | 95’ | In Korean with English subtitles | DCP | Colour ***Home is where the heart is***A 70-year history of overseas adoption of orphaned Korean children has scarred and stigmatised Korea and its many people. For the first time in 43 years, Anna, whose Korean name is Kim Myong-hee, recalls her memory as an adoptee that was sent to rural America when she was 14. Her past could have been traumatising and debilitating for most, but Anna is strong-willed and motivated. She returns to Deokjeok Island, a remote island in South Korea, to her earlier foster parents, Suh Jae-song and In Hyun-ae, who raised her like their own daughter. Together with a Catholic priest, Suh and In sent around 1,600 children to the US for adoption, in the hope that they could have a bright future, although some of those were not as fortunate as the others.This deeply moving work marks the third documentary feature of International Emmy Award nominee Jee Hye-won, whose oeuvre of many TV documentaries has won multiple awards. **Boundary: Flaming Feminist Action바운더리**16/7 (Sat) 2:30pmDirector: Yun Ga-hyunBest Korean Documentary Award, DMZ International Documentary Film Festival 2021Spotlight, Osaka Asian Film Festival 2022Seoul Independent Film Festival 2021South Korea | 2021 | 107’ | In Korean with English Subtitles | DCP | Colour ***My existence is more important than your sexual desire***After the Gangnam Station femicide in 2016, director Yun Ga-hyun and her friends’ activism switches its focus from labours to women. These friends are Yun, an activist and politician; Kim Se-jung, a public labour attorney; and Mi-hyun, a women and gender studies scholar. They founded a feminist group, Flaming Feminist Action, to address women issues. Their attempts of breaking conventions to provoke people to think about patriarchy and misogyny include shaving their heads, freeing their body hair and nipples, and standing for political election. Four years on, this film is their video diary – passionate, dreadful and soggy – like an impressionable summer.Yun’s second documentary is serious feminist resistance. Peppered with humour and tenderness, it also shines with women camaraderie. The director’s first feature documentary The Part-Time Workers' Union participated in various film festivals in South Korea.**Sister J 재춘언니**30/7 (Sat) 3:00pmDirector: Lee Soo-jungMecenat Award, Wide Angle – Documentary Competition, Busan International Film Festival 2020SIFF Committee Award, Feature Competition, Seoul Independent Film Festival 2020Gwangju Independent Film Festival 2020Jecheon International Music & Film Festival 2021South Korea | 2022 | 97’ | In Korean with English subtitles | DCP | B&W/Colour ***To be, or not to be***Affectionately called Sister J by the director, middle-aged Lim Jae-chun was laid off after having worked for a guitar factory for 30 years, then has been spending more than 10 years in a tent as a sit-in while struggling for reinstatement. Sister J is no longer the shy man he used to be, together with his fellow workers and other people who believe in their cause, Sister J acts in theatre, plays guitar, writes and sings to voice their protest. The director captures his transformation through creativity and labour activism.Lee Soo-jung started her film career as an assistant director to Korean film master Im Kwon-taek. She became the first generation of independent filmmakers in the 1980s. Sister J is her fourth feature documentary and her previous works also entered multiple film festivals.**The Slug 태어나길 잘했어** 12/8 (Fri) 7:45pmDirector: Choi Jin-young  Most Promising Talent Award, Osaka Asian Film Festival 2021 Nominated for Best Film, Grand Prix, Osaka Asian Film Festival 2021 Korean Cinema Today - Vision, Busan International Film Festival 2020 Seoul Independent Film Festival 2020 Fantasia International Film Festival (Canada) 2021 Cast: Kang Jin-ah, Park Hye-jin, Hong Sang-pyo South Korea | 2020 | 99’ | In Korean with English subtitles | DCP | Colour ***Thinking back and forth***  Thirty-something Chun-hee is uncomfortable in her own skin nor in her own house. Her parents have died after the IMF crises when she was a teenager, which leaves her under the care of resentful relatives. She is also constantly embarassed about her heavy sweat due to a medical condition. With a soft and empathetic nature, she gets on with life in a warm and accommodating manner. Until a day when she gets struck by lightning, her young self keeps appearing in flesh and bone, and they chat and live with each other. What do they want to tell each other? Choi Jin-young’s first feature has won critical acclaim. Lead actress Kang Jin-ah carries the character of Chun-hee with natural and versatile sensibility and grace. Choi’s many short films also garnered success at many different festivals.**An Old Lady 69세**13/8 (Sat) 2:30 pmDirector: Lim Sun-aeKNN Award, Busan International Film Festival 2019Nominated for New Currents Award, Busan International Film Festival 2019Future Lights, Taipei Film Festival 2020Seoul Independent Film Festival 2019Seoul International Women’s Film Festival 2021Cast: Ye Soo-jung, Ki Joo-bong, Kim Tae-hun South Korea | 2020 | 99’ | In Korean with English subtitles | DCP | Colour ***A woman is never an old woman***Quiet and reserved 69-year-old Hyo-jeong is raped by a 29-year-old male nurse aide during physical therapy. She has no family nor friends, and turns to her co-habitant Dong-in to confide the crime. The case is reported to the police but no one believes her. The aide later claims that it is consensual sex, shocking both Hyo-jeong and Dong-in. Since no one can help her, Hyo-jeong has taken matters into her own hands.Welcomed by audiences and critically acclaimed, Lim Sun-ae’s debut directorial feature about stereotypes and violence against women and the elderly is unusual and enigmatic. Her short films participated in various festivals. She also worked as a storyboard artist for several feature films.**Soup and Ideology수프와 이데올로기** 13/8 (Sat) 7:30pmDirector: Yang Yong-hi  White Goose Award, International Competition, DMZ International Documentary Film Festival 2021 Nominated for Best Documentary, Yamagata International Documentary Film Festival 2021 Seoul Independent Film Festival 2021  Japan, South Korea | 2021 | 119’ | In Korean with English subtitles | DCP | Colour  ***A secret that can be told*** Following Yang Yong-hi’s highly regarded and intriguing documentaries Dear Pyongyang and Sona, the Other Myself on her life as a Zainichi Korean (a long-term Korean resident of Japan who traces their roots to Korea under Japanese rule), Yang continues her story on her family and identity in this latest documentary. One day, Yang’s mother told her about the experience of being involved in the Jeju Uprising against the division of Korea between1948 and 1949, which made her leave Korea for Japan. 70 years after the massacre in Jeju, Yang and her Japanese fiancé took the Alzheimer’s-ridden mother to Jeju Island. Yang Yong-hi is an established director with multiple awards under her belt. The title Soup and Ideology refers to her belief that even if we have different values or ways of thinking, we should eat and live together without killing one another. She hopes her film can be a positive force for mutual understanding in differences. |