

#7

31 OCT
09 NOV

KOREAN FILM FESTIVAL

100 YEARS OF
KOREAN CINEMA :
PORTRAITS OF KOREA

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KOREAN FILM FESTIVAL

100 YEARS OF
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PORTRAITS OF KOREA

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Benelux



Action



Europe



Crime



International



Fantasy



Animation



Thriller



History



Drama







Comedy



Documentary

SCREENING SCHEDULE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				31	01	02	03
1	 OPENING FILM					THE SEA OF ITAMI JUN 17:00-18:52	THE FOUL KING 17:00-18:51
2	 CLOSING FILM						
	 Q&A SESSION						
	 PANSORI PERFORMANCE						
3					MISS & MRS. COPS 19:00-20:47	MOTEL ROSE + COCOON 19:00- 20:30	INTIMATE STRANGERS 19:10-21:05
					PRINCESS AYA 21:00-22:30	SYMPATHY FOR MR. VENGEANCE 21:20-23:17	SEOPYEONJE 19:10-21:02
SCREENING LOCATION				BOZAR	CINEMA GALERIES	CINEMA GALERIES	CINEMA GALERIES
	04	05	06	07	08	09	
1	IDOL 19:00- 21:20	MISS & MRS. COPS 18:30-20:17	A RESISTANCE 19:00-20:45	SHORT FILMS 19:00-20:32	MY NAME IS KIM BOK-DONG 19:00-20:42	THE GANGSTER, THE COP, THE DEVIL (+ GRAND BASSIN) 19:00-20:57	
2		THE GANGSTER, THE COP, THE DEVIL 20:30-22:20	THE MAN WITH THREE COFFINS 21:00-22:44	GORYEJOJANG 20:50-22:40	FAMILY IN THE BUBBLE 21:20-22:37		
SCREENING LOCATION	CINEMA GALERIES	CINÉMATHEQUE LUXEMBOURG	CINEMA GALERIES	CINEMA GALERIES	CINEMA GALERIES	CINEMA GALERIES	

SEOPYEONJE will be screened with a Pansori on Nov. 3rd. (19:10~20:02)
Pansori will be performed by a Pansori community studied at KCC Pansori workshop.

Q&A session with director * It will be translated into French.
- MOTEL ROSE + COCOON (Nov. 1st 19:00~20:30)
- MY NAME IS KIM BOK-DONG (Nov. 8th 19:00~20:42)

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7TH KOREAN FILM FESTIVAL BRUSSELS!

FOREWORD

Greetings!

With love and respect, I would like to welcome every audience to the 7th Korean Film Festival Brussels in this beautiful autumn. Korean Cultural Center Brussels (KCC) is dedicated to promoting cultural exchange between Belgium and Korea by introducing Korean films to Belgian film festivals and holding an annual Korean film festival. In the case of this year, to mark the 100th anniversary of Korean cinema, KCC holds the festival under the slogan of "100 Years of Korean Cinema: The Portrait of Korea" with rare Korean classic films in the selection.

Since Korea's first film, Fight for Justice (1919), Korean cinema has been developed and finally recognized in the world when IM Kwon-taek's Chunhyang was selected in the competition of the 53rd Cannes Film Festival in 2000. This year, the festival presents diverse Korean films, including some masterpieces which contributed to the development of Korean cinema in the Historic Classic section and more recent films which are worldly recognized in the Modern Classic section. I hope that the festival will encourage deeper and broader understanding, communication, and exchange between cultures.

Lastly, I would like to express my sincere gratitude to all the institutions, including Korean Film Council, Committee for 100 Years of Korean Cinema, Korean Film Archive, DMZ International Documentary Film Festival, Bucheon International Animation Festival, BOZAR, Cinema Galleries, and Cinémathèque de Luxembourg for their support to the festival. I also thank the staff of Short Screens and every other people for helping us run smoothly.

CHOI Young Jin
DIRECTOR

THE KOREAN CULTURAL CENTER
OF BELGIUM & EUROPEAN UNION

CONGRATULATORY MESSAGE

Congratulations on the opening of the seventh anniversary of Korean Film Festival Brussels.

I would like to express my sincere gratitude to the Korean Cultural Center to the Kingdom of Belgium and the European Union for their ardent support in introducing and fostering the growth of Korean films and animations in Brussels, the capital of the European Union. Cultural exchange provides a more profound understanding of different cultures. It is the driving force to establish diversity in culture as it stimulates creativity.

Through Korean Film Festival Brussels, K-culture fans in Europe will enjoy a broader exchange of culture and foster their creativity and global competitiveness. I believe this will be an excellent opportunity to enrich the cultural industry by promoting cultural exchanges based on a more extensive global network. I want to extend my heartfelt congratulations to those who have worked so hard for a long time for the festival to reach where it is today. I sincerely wish for the festival's success this year.

Thank you.

SEO Chehwan
FESTIVAL DIRECTOR
BUCHEON INTERNATIONAL
ANIMATION FESTIVAL

Congratulations on the 7th Korean Film Festival Brussels! Since three years ago, DMZ International Documentary Film Festival has closely worked with Korean Cultural Center Brussels to introduce well-made Korean documentary films to the European audience.

Until now, the Korean Film Festival has showcased documentaries such as Le Tour: My Last 49 Days by LIM Jung-ha, Coming to You, Minu by JEE Hye-won, and Myeoneuri: My Son's Crazy Wife by SUN Ho-bin. This year, the festival presents two documentaries, including My Name is KIM Bok-dong by SONG Won-geun and Family in the Bubble by MA Min-ji. Korean Film Festival offers a precious opportunity for Korean documentarists to meet foreign audiences. I do believe that a documentary film serves as a mirror to reflect a society from various angles. In this sense, I hope that more documentaries will be screened so that viewers can have a better understanding of Korean culture.

I am quite curious about how European audiences will receive the two documentaries this year. Once again, I want to ask you for your continued support and interest in Korean documentary films.

HONG Hyung-sook
FESTIVAL DIRECTOR
DMZ INTERNATIONAL
DOCUMENTARY FILM FESTIVAL



OPENING

P.17

MISS & MRS. COPS

FR, NL, EN | 107 MIN

BOZAR - 31 OCT - 19:00 *

CINEMATHEQUE LUXEMBOURG -

05 NOV - 18:30

* reception: Oct. 31th 18:00



CLOSING

P.26

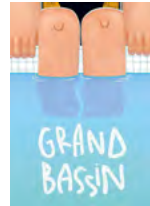
**THE GANGSTER,
THE COP, THE DEVIL**

FR, NL, EN | 110 MIN

CINEMATHEQUE LUXEMBOURG -

05 NOV - 20:30

CINEMA GALERIES - 09 NOV - 19:00



P.27

GRAND BASSIN

6 MIN 37 SEC

CINEMA GALERIES - 09 NOV - 19:00

INVITED FILM FROM ANIMA 2019

* Grand Bassin is screened with closing film, The Gangster, The Cop, The Devil. (only Nov.9th)

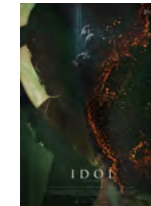


P.11

SEOPYEONJE

FR, NL | 112 MIN

CINEMA GALERIES - 03 NOV - 19:10



P.18

IDOL

FR, NL, EN | 140 MIN

CINEMA GALERIES - 04 NOV - 19:00

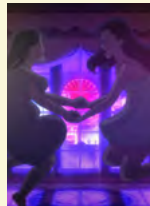


P.23

A RESISTANCE

FR, NL, EN | 105 MIN

CINEMA GALERIES - 06 NOV - 19:00



P.22

MOTEL ROSE + COCOON

FR, NL, EN

77 MIN 30 SEC + 12 MIN 22 SEC

CINEMA GALERIES - 01 NOV - 19:00

Q&A SESSION



P.21

PRINCESS AYA

FR, NL, EN | 90 MIN

CINEMA GALERIES - 01 NOV - 21:00



P.20

THE SEA OF ITAMI JUN

FR, NL, EN | 112 MIN

CINEMA GALERIES - 02 NOV - 17:00



P.10

**THE MAN WITH THREE
COFFINS**

FR, NL | 104 MIN

CINEMA GALERIES - 06 NOV - 21:00



P.09

GORYEOJANG

FR, NL, EN | 110 MIN

CINEMA GALERIES - 07 NOV - 20:50



P.14-15

KOREAN SHORT FILMS

VARIOUS GENRE | 95 MIN

CINEMA GALERIES - 07 NOV - 19:00

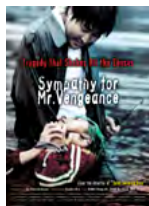


P.19

INTIMATE STRANGERS

FR, NL, EN | 115 MIN

CINEMA GALERIES - 02 NOV - 19:10



P.12

**SYMPATHY FOR MR.
VENGEANCE**

FR, NL, EN | 117 MIN

CINEMA GALERIES - 02 NOV - 21:20



P.13

THE FOUL KING

FR, NL, EN | 111 MIN

CINEMA GALERIES - 03 NOV - 17:00



P.24

**MY NAME IS
KIM BOK-DONG**

FR, NL, EN | 101 MIN

CINEMA GALERIES - 08 NOV - 19:00

Q&A SESSION



P.25

FAMILY IN THE BUBBLE

FR, NL, EN | 77 MIN

CINEMA GALERIES - 08 NOV - 21:20

/ JUDGEMENT
/ HAENYE: WOMEN OF THE SEA
/ BARGAIN
/ THE LIFE
/ SAWOL
/ DAY TRIP

HISTORY OF A CENTURY: THE IDENTITY OF KOREAN CINEMA

In 2019, BONG Joon-ho's *Parasite* (2019) won the Palme d'Or at the Cannes film festival. This is an epoch-making achievement in the 100-year history of Korean cinema. Whether you call it a coincidence or drama, his triumph at Cannes, where you see the present of film art, will serve as a catalyst to solidify the presence of Korean films in the West. This remarkable feat at Cannes came 19 years after IM Kwon-taek's *Chunhyang* (2000) was invited to the Competition; 17 years after IM won Best Director award with *Chihwaseon* (2002); and 16 years after PARK Chan-wook won Grand Prix with *Old Boy* (2003). Cannes isn't the absolute measure to check the impact of Korean cinema. However, the achievement has left a significant mark in the history of Korean cinema after all the ups and downs.

Director BONG was aware of the circumstances and at a press conference after the ceremony, he said, "The first-ever Korean film won the Palme d'Or when Korea celebrates the 100th anniversary of cinema. I hope this will be a chance for many to learn that Korea has many masters who surpass other Asian directors such as Akira Kurosawa and Zhang Yimou." He did not say it merely as a courtesy to senior directors. In a way, *Parasite* seems to be an homage to the classic *The Housemaid* (1961) by KIM Ki-young who is considered as a film master and eccentric in Korean cinema of the 1960s. Fifty years later, KIM's daring venture blossomed into BONG's creative vision. In this sense, BONG's global recognition is directly linked to the legacy of Korean cinema. Korean cinema has been influenced by numerous factors such as political administrations

and cultural policy, the relationship between the film industry and the public, the audience's preference for internationally-acclaimed directors, their style and genre, and the development of certain genres of film. In particular, the film industry has been affected by social and political conditions, including the Japanese colonial rule, the Korean war, the ideological conflict between South and North Korea, the authoritarian government and protests, and a hard-earned democracy. In early years, Korean cinema strived to find its path through the Japanese colonial period when the nation lost its sovereignty and language as well as the Korean War caused by ideological confrontations. In the 1950s and 1960s, film became an alternative to overcome the disillusionment of the reality and a source of artistic energy to



confront the disillusionment.

Through the first Renaissance of the 1960s, Korean cinema has shown its desire to dive into the real world and secure its position. For thirty years, the nation had undergone the struggle against savagery through modernization, authoritarianism, military dictatorship, and democratization. This long struggle has been the source of cinematic tension for not only people in the middle of the struggle, but also onlookers and objectors who had gone through the same situations. There was an urgent need to find answers to the question of what to show and how to show it through films. In this process, Korean cinema has formed its identity.

The term Korean New Wave first appeared in the mid-1990s in the international stage. The term signaled that spring finally came to Korean cinema after many years of control and recession. Some films attempted to reevaluate political or historical events considered taboos and to portray the future with hope. The easing of control by the military government and the enhanced freedom of thought, press, and expression resulted in the free flow of diverse themes. At last, the truth could be told and more freedom was guaranteed for artistic expressions.

In the 2000s, more Korean films progressed into the international arena. Internally, the nation strengthened the film industry and externally, it cemented the identity of Korean cinema. HONG Sang-soo surprised the audience with an avant-garde piece, *The Day a Pig Fell into a Well* (1996), while

Swiri (1999) led the way for commercial films. Influenced by the cinephile culture, a new generation of filmmakers appeared in the scene. Directors began to win awards at prestigious international film festivals, outdated censorship was abolished, and the culture and taste of film became more diverse. With the rapid growth of the film industry, Korea now enjoys a full-fledged democracy and internationalization. Finally, Korea has reached a turning point with the Palme d'Or of *Parasite* at Cannes.

To commemorate the 100 years of Korean cinema, the Korean Film Festival Brussels



*Poster images(*Housemaid*, *The Day a pig Fell into a Well* (1996), *Swiri*) provided by the Korean Film Archive.

sheds light on the identity of Korean cinema in terms of the past and the present. Five films have been noted in the Historic Classic section as either historically worthwhile or not sufficiently recognized in the past. Each film shows the director's ambitious attempts to transform the conventional way of expressing subject matters, themes, and styles. Though it was undervalued in the shadow of *The Housemaid* series, *Goryeojang* (1963) shows another spectrum of KIM Ki-young and the festival presents a newly-restored version of the film. *The Man with Three Coffins* (1988) reveals how far LEE Jang-ho's auteur instinct has reached down to the depth of cinema. *Seopyeonje* (1993) tells the story of a traditional genre of musical storytelling called Pansori. The masterpiece shows the world of IM Kwon-taek who focused on the lives of truth-seekers. KIM Jee-woon's *The Foul King* (2000) is a unique comedy of the early 2000s when genre filmmakers emerged as a new creative engine for Korean cinema. PARK Chan-wook's *Sympathy for Mr.*



Vengeance (2002) sums up his worldview by adding the exceptionally-intense style to the crime thriller. These unyielding, provocative films are enough to offer inspiration to film professionals and audiences of the present as well as the future. The Six films in the Modern Classic section encompass the current trend of Korean cinema. This year's selection includes mainstream films such as the opening film and a feminist comedy, *Miss & Mrs. Cops*; a historical drama of the Japanese colonial period, *A Resistance*; an action thriller, *The Gangster, The Cop, The Devil*; a political thriller, *Idol*; *The Sea of Itami Jun*, which shows the current trend of independent documentary scene.



HISTORIC CLASSIC





Benelux
Premier

GORYEOJANG

고려장

FR | NL | EN

DIRECTED BY
KIM Ki-young

110 MIN
1963
DCP | B&W

CINEMA GALERIES
07 NOV - 20:50

The title refers to the mythical practice where an elderly parent gives up his or her food to their offspring, and chooses to be carried by a son to a mountain when the food is scarce during disaster or war. Director KIM Ki-young portrays the custom with his stylistically grotesque aesthetics. The film starts with an open forum on birth control and unfolds the story of Gu-ryong and his widowed mother who was remarried to a man with ten children. Once a shaman says that he will kill his stepbrothers, the stepbrothers plot the murder to kill him. To save his son, his mother chooses the practice of Goryeojang. All scenes except one or two were shot on the set. Director KIM's apocalyptic vision turns the traditional practice into the issue of human instinct.



Benelux
Premier

THE MAN WITH THREE COFFINS

나그네는 길에서도 쉬지 않는다

FR | NL

DIRECTED BY
LEE Jang-ho

104 MIN
1987
DCP | Color

CINEMA GALERIES
06 NOV - 21:00

Director LEE Jang-ho is an auteur of the Korean new wave in the 1980s. Based on LEE Ze-ha's original novel *The Wanderer Never Stops on the Road* (1985), the winner of Yi Sang Literary Award, the director's artistic vision is finally in full bloom after his long attempt to find a balance between popular approach and auteur identity. Without a clear narrative and conflict structure, the film follows a man's journey to the East Sea with the ashes of his dead wife. On the road, he meets a nurse, a woman in gambling, and a hostess. The film denies the sameness of time, space and identity, and confuses the audience with surreal settings and images. Rebellious against the realism-centered Korean cinema, the film makes itself distinct with a perfect combination of scene direction and visual language.



SEOPYEONJE

서포넌제



FR | NL

DIRECTED BY
IM Kwon-taek

112 MIN
1993
DCP | Color

CINEMAGALERIES
03 NOV - 19:10

Seopyeonje refers to a form of pansori developed on the west side of the Seomjin River. Based on LEE Chung-joon's novel, it follows the hapless relationship between the father, a wandering pansori singer and his daughter, a victim of his distorted obsession. He causes his daughter to go blind to make her concentrate on singing. The film is rooted in the deep grief of Korean people, the pain and sadness from life, and the mournful sorrow from the storms of life. The basic setting that a singer gains the best sound from deep grief is typically Korean. Director IM Kwon-taek adds some pansori singing to give vitality to the serious drama. When the father and daughter sing and dance to the folk song Jindo Arirang in a breezy field, it is breathtaking. The film drew one million viewers from a single theater in Seoul alone and conferred him the title of national director.

* Seopyeonje will be screened with a Pansori on Nov. 3rd. Pansori will be performed by a Pansori community studied at KCC Pansori workshop.

* Pansori is a traditional Korean genre of musical storytelling performed by a singer and a drummer. In 2003, UNESCO recognized Pansori as a *Masterpiece of the Oral and Intangible Heritage of Humanity*.

SYMPATHY FOR MR. VENGEANCE

복수는 나의 것



Benelux
Premier

FR | NL | EN

DIRECTED BY
PARK Chan-wook

121 MIN
2002
35mm | Color

CINEMAGALERIES
02 NOV - 21:20

Despite the disappointing box office response, this masterpiece of South Korean master PARK Chan-wook reveals his signature hard-boiled style of depicting characters with unlucky fates in a cycle of violence. Ryu kidnaps an executive's daughter to use the ransom for his sister's medical operation while Dong-jin is thirsty for revenge after he lost everything. PARK deftly weaves every gaze and gesture of characters who either rarely speak or can't speak at all. He also infuses unusual feelings into the margin of screen, and makes them reveal layers of emotions. Main cast, including SONG Kang-ho, SHIN Ha-kyun, and BAE Doona know how to deliver complex emotions in a subtle way. The film breaks free from the obsessive expressionism of other Korean films.



THE FOUL KING

반칙왕



Benelux
Premier

DIRECTED BY
KIM Jee-woon

111 MIN

2000

35mm | Color

CINEMA GALERIES

03 NOV - 17:00

FR | NL | EN

The film is about how an incapable banker becomes a wrestler who is good at fouls. LIM Dae-ho is a timid bank teller who is naive and lacks wit. Additionally, he suffers from the grip of his boss' headlock. One day, he happens to visit a pro-wrestling gym and asks the coach how to escape a headlock. He decides to learn pro-wrestling and finds a new life as a foul king, in a sense, using fouls to stand against the foul-ridden world. The film is a collection of different genre codes and their variations. Director KIM Jee-woon keeps parodying the clichés of genres such as the Western, comedy, horror, and comics. In this sad comedy of a petit-bourgeois in an ultra tiger mask, actor SONG Kang-ho embodies a modern-day Peter Pan who refuses to become an adult for fear of the world

SHORT FILMS



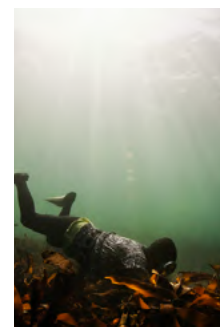
CINEMA GALERIES
07 NOV - 19:00

JUDGEMENT 심판

FR | NL | EN

Two different families claim the body of a woman killed in a catastrophe. Park Chan-wook draws on a disaster that took place in South Korea to ironically criticize the greed of rampant capitalism.

DIRECTED BY PARK Chan-wook
26 MIN | 1999 | MP4 | B&W, Color



CINEMA GALERIES
07 NOV - 19:00

HAENYEO: WOMEN OF THE SEA

해녀: 바다의 여성

FR | NL | EN

Haenyeo refers to the women free-divers of Jeju Island, South Korea. PARK Chuwar (82) share her daily routine as well as her past.

DIRECTED BY Kevin SAWICKI, Alex IGIDBASHIAN, JEONG Daye
11 MIN 57 SEC | 2013 | 16:9 HD | Color



CINEMA GALERIES
07 NOV - 19:00

BARGAIN 몸값

FR | NL | EN

In a hotel room, a young woman in a school uniform has an illicit rendezvous with a man who's arrived with certain expectations. He tries to bargain her price on the grounds that she is not a virgin.

DIRECTED BY LEE Chung-hyun
14 MIN | 2015 | HD | Color



SHORT FILMS



CINEMAGALERIES
07 NOV - 19:00

THE LIFE

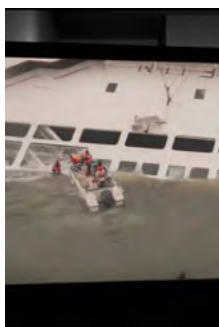
사는 것, 산다는 것, 살아간다는 것

FR | NL | EN

Life's ordeal which we cannot avoid is expressed in this film through an old man. It is represented in his reminiscence, represented by a unique technique called 'scratch on crayon'.

DIRECTED BY RYU Jin-ho

6 MIN 45 SEC | 2006 | Color



CINEMAGALERIES
07 NOV - 19:00

SAWOL 사월

FR | NL | EN

Sawol means April in Korean. On April 2014, a ferry sank. A person looked at the image of the sinking. This event starts to haunt the protagonist.

DIRECTED BY LEE Oh-eun

13 MIN 50 sec | 2015 | Full HD Video | Color



CINEMAGALERIES
07 NOV - 19:00

DAY TRIP 청춘어람

FR | NL | EN

The girl is depressed not to win the first prize at the contest. The old master wants to cheer her up, but he's so clumsy at warm comforting... A stubborn master and his young pupil head to the mountain for practicing; A special day trip consoling and cheering up one another in their own way.

DIRECTED BY PARKing CHANce (PARK Chan-wook, PARK Chan-kyong)

19 MIN | 2013 | DCP | Color



MODERN CLASSIC





MISS & MRS. COPS

걸캅스



DIRECTED BY
JUNG Da-won

107 MIN
2019
DCP | Color

BO
ZAR

31 OCT - 19:00



05 NOV - 18:30

One of the main themes in Korea's recent cinema is the gender revolution which goes beyond the limit of gender roles. The film seeks to achieve justice by women, for women, and of women through female cops who fight crimes against women. Mi-young was a competent cop but now works in the civil affairs office. Ji-hye was an overly enthusiastic detective and is relegated to the same office. They are sisters-in-law but can't stand each other. The two female cops, who were kicked out of the male-centered organization, encounter a woman who visited the office and left her phone. When they followed her, she ran off into the road. The two cops go on duty again and use the phone as a clue. As a female version of Two Cops (1993), this Korean-style action comedy deals with the latest issues such as digital sex crime, drugs, and cryptocurrency.

FR | NL | EN



IDOL

우상



DIRECTED BY
LEE Su-jin

140 MIN
2019
DCP | Color

CINEMAGALERIES

04 NOV - 19:00

FR | NL | EN

This is the latest political thriller which is popular in recent Korean cinema. Myung-hui's political life is in danger from his son's mishap. Concurrently, Joong-sik loses his beloved, mentally-ill son from a traffic accident. To dig up the truth, Joong-sik looks for Ryeon-hwa who holds the secret. After his acclaimed film HAN Gong-ju (2013), director LEE Su-jin tries to depict the characters quite differently from typical characters of political films. The decapitation of Joong-sik, who gets out of his obsessive fatherhood and realizes his errors, concludes the entire ordeal in a symbolic and mythical way. Through the circulating themes of inability and severance, the film reflects the meaning of "idol" while it portrays the trauma caused by the conscience of the obstinate politician.



INTIMATE STRANGERS

완벽한 타인



Benelux
Premier

DIRECTED BY

LEE JQ

115 MIN

2018

DCP | Color

CINEMA GALERIES

02 NOV - 19:10

A remake of 2016 Italian black comedy Perfect Stranger. Five childhood friends and their spouses gather in 34 years for a housewarming dinner hosted by a successful plastic surgeon Seok-ho on the night of the lunar eclipse. They decide to play a game to reveal every notification that pops up on their smartphones. The game discloses private secrets of people who look close but as distant as strangers and even leads someone to expose a hidden truth. Every embarrassing secret is revealed when the Moon reveals its dark part. The film shows how people are disguised and act like a play. In this thrilling chamber play, the cast, including YOO Hae-jin, CHO Jin-woong, YUM Jung-ah, and KIM Ji-soo, shows a remarkable ensemble.



THE SEA OF ITAMI JUN

이타미 준의 바다



International
Premier

DIRECTED BY

JUNG Dawoon

112 MIN

2019

DCP | Color

CINEMA GALERIES

02 NOV - 17:00

This film reflects on the life of architect Itami Jun, who was born and raised in Japan but kept his Korean identity, through the words of people and his architecture. He had a hard time starting his career as a foreigner in Japan. He often visited Korea to explore the concepts of time and space. To build a structure in space means to annotate or link the history of the space and to reestablish the tradition of the space. In a nutshell, it is about engraving the traces of people who lived, live, and will live in the very space. The film is not only an architect's biography but also an extraordinary visual commentary which deeply moves the audience by portraying his architectural ideals sensitively.



PRINCESS AYA

프린세스 아야



International
Premier

DIRECTED BY
LEE Sunggang

90 MIN
2019
DCP | Color

CINEMAGALERIES

1 NOV - 21:00

Princess Aya is an animated feature film directed by Korea's renowned director LEE Sung-gang and produced by YEON Sang-ho, known for The King of Pigs, The Fake, and Train to Busan. Born with a curse of transforming into a wild animal, Princess Aya of the Sabi Kingdom chooses to marry Prince Bari to prevent the invasion of the hostile desert Kingdom of Vatar. After she realizes that he isn't a crazy warmonger and gets married to her to prevent a war, the two join hands for peace. Based on the fantasy narrative close to ancient myth and legend, the film captivates the audience with oriental characters, colorful drawings, and musical elements. K-pop singers BAEK A-yeon and GOT7's PARK Jin-young acted with their voices and sang for the princess and the prince respectively.



MOTEL ROSE + COCOON

장미여관 + 고치



International
Premier

DIRECTED BY
YEO Eun-a

77 MIN 13 SEC
+ 12 MIN 22 SEC
2018 + 2015
HD | Color + B&W
Q&A Session

CINEMAGALERIES

1 NOV - 19:00

Motel Rose (2018) and Cocoon (2015) are animation films directed by YEO Eun-a who studied animation directing at the Korean Academy of Film Arts. The former is the story of a middle school girl who works at a motel in a red-light district and meets a girl who resembles her favorite singer "Rose." The latter is the story of a girl who looks after her ill mother. The two films have some commonalities such as the same name of the main characters (Mina), the use of closed space, and the bold depiction of delusion and horror of women who suffocate in a secluded world. Cocoon is a short film which looks like a black and white charcoal sketch, while Motel Rose is a feature which is unrealistically in full color. Some descriptions are bizarrely intense and even sadistic enough to provoke the audience's imagination.



A RESISTANCE

항거: 유관순 이야기



Benelux
Premier

FR | NL | EN

DIRECTED BY
JOE Min-ho

105 MIN
2019

DCP | B&W, Color

CINEMAGALERIES

06 NOV - 19:00

On March 1, 1919, a series of demonstrations took place across Korea to protest against the Japanese imperialism. Among the leaders, YU Gwan-sun is considered as the icon of resistance. The film reenacts the one-year imprisonment of YU and other inmates in the Cell No.8 of Seodaemun Prison in Seoul. Based on the thorough historical research, the film seriously deals with the history of this dark period using black and white imagery. The compelling spirits of vigorous determination and resolve supplement the simple drama. Actress KO A-sung (played YU, also known for The Host (2006)) has a strong presence in the film. Her performance is enough to lead the entire story and transfer her grim resolution to the audience.



MY NAME IS KIM BOK-DONG

김복동



International
Premier

FR | NL | EN

DIRECTED BY
SONG Won geun

101 MIN
2019

DCP | Color

Q&A Session

CINEMAGALERIES

08 NOV - 19:00

The documentary follows the struggle of KIM Bok-dong whose body and soul were ravaged as a victim of the Japanese sex slavery during the Japanese colonial period. In 1992, she publicly shared her experience. All she wanted was a sincere apology to her trampled life, yet Japan evaded responsibility, calling it a crime committed by private entities. In 2011, the Statue of Peace was erected before the Japanese Embassy in Seoul to recognize the 1,000th weekly Wednesday protest rally. KIM finally leaves her home for Seoul to devote the remainder of her life to the fight to get an apology from Japan. The film sheds light on the life of KIM Bok-dong who was a woman of discernment and benevolence as well as a great warrior, making the viewers filled with emotions.



FAMILY IN THE BUBBLE

버블 패밀리



Benelux
Premier

FR | NL | EN

DIRECTED BY
MA Minji

77 MIN

2017

HD | B&W, Color

CINEMA GALERIES

08 NOV - 21:20

A wealthy family, once real estate dealer in South Korea, lost everything with the Asian financial crisis in the 90's. From the economically and emotionally dysfunctional family, their only child started to be ashamed of her parents. She distanced herself from them, eventually losing touch completely. Years later, she decided to return to her parents with a camera to find out if they could be a family again. But she is immediately engulfed into her parents' financial problems; the landlord told them to move out from their apartment, while they are still obsessed with the real estate and waiting for a 'jackpot' to fix their problems. Can the apple fall far from the tree and can the daughter fix the course of their "family"?

CLOSING
FILM



THE GANGSTER, THE COP, THE DEVIL

악인전



Benelux
Premier

FR | NL | EN

DIRECTED BY
LEE Won-tae

110 MIN

2018

DCP | Color

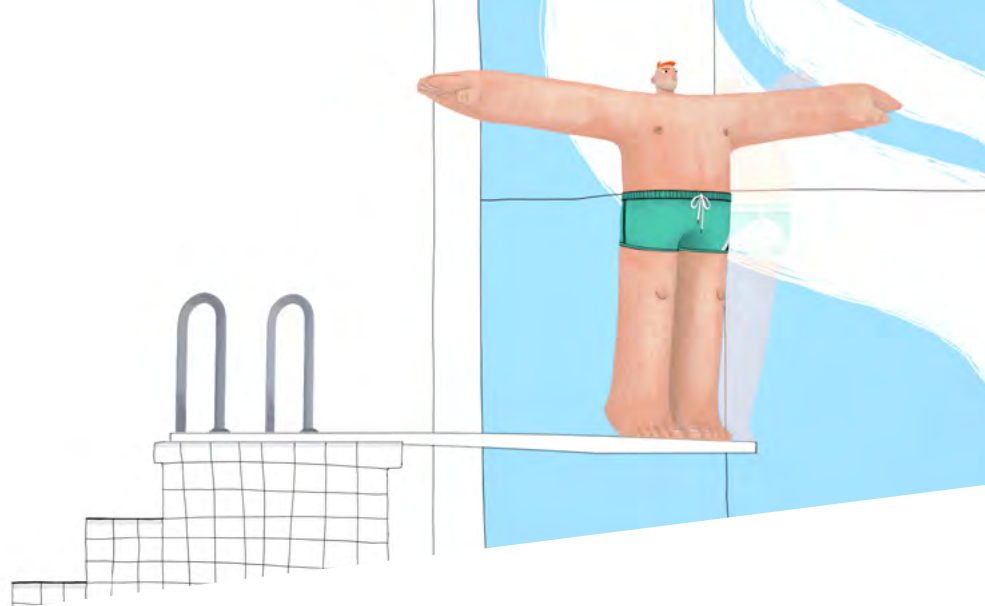


05 NOV - 20:30

CINEMA GALERIES

09 NOV - 19:00

This is an action thriller fully charged with garish neon signs, roaring car chases, and stinky blood. The film is driven by a simple but absurd concept that a gangster and a cop work together to catch a devil. Dong-soo, a gangster and Tae-suk, a cop chase after a psychopathic serial killer who mercilessly killed people without reason. The film asks whether a just, lawful punishment is possible in the evil world, while it shows the irony of real life that the absolute evil is punished by the logic of the devil. Most of all, the film is true to the genre with speedy storytelling, calculated editing, and choreographed action. It was invited to the Midnight Screenings section at the 2019 Cannes Film Festival.



GRAND BASSIN

커다란 수영장



DIRECTED BY
Héloïse COURTOIS,
Victori JALABERT,
Chloé PLAT,
Adèle RAIGNEAU

7 MIN
2018
DCP | Color

An afternoon at the swimming pool.

INVITED FILM FROM ANIMA 2019

This film was awarded the 'PRIX DE LA RÉVÉLATION CRÉATIVE' at the 2019 ANIMA International animation film festival. 'PRIX DE LA RÉVÉLATION CRÉATIVE' is a yearly award since 2017, in collaboration with the Korean Cultural Center and ANIMA international animation film festival.

CINEMAGALERIES

09 NOV - 19:00

Screened with
closing film

KOREAN FILM FRIDAYS



KOREAN FILM FRIDAYS SEASON 2: REWIND

Come by the KCC to watch a Korean film Every Friday evening (19:30), from September to December. This season's title is REWIND, because we would like to remind the audience of something meaningful with each film that we screen.

Please join us for this season again!

DATE	TITLE	DIRECTOR	GENRE	RUNNING TIME
09. 13.	Seoul Station	YEON Sang-ho	Animation	93 min
09. 20.	Be with you	LEE Jang-hoon	Family, Romance	131 min
09. 27.	Anarchist from Colony	LEE Jun-ik	History	129 min
10. 11.	Logbook	BOK Jin-oh	Documentary	90 min
10. 18.	C'est si bon	KIM Hyun-seuk	Romance, Comedy	122 min
10. 25.	Cold Eyes	JO Eui-seuk, KIM Byung-seo	Crime, Action	119 min
11. 15.	A Girl at My Door	JUNG Ju-ri	Drama	119 min
11. 29.	The Basement Satellite	KIM Hyung-ju	Documentary	108 min
12. 06.	Radio Star	LEE Jun-ik	Drama	115 min

TICKET PURCHASE GUIDE

TICKET PRICE

CINEMA GALERIES + BOZAR	8€	General
	6€	European Disability Card, unemployed, CJP, Senior(from 65 years old), student, children(~18years), group(10 people or more)
CINÉMATHEQUE LUXEMBOURG	3.7 €	General
	2.4€	senior, student, children(~18 years)
Membership entrance : 2,50 € and 1,70 € for senior, student, children(~18 years)		
CINEMA PASS	35€	You can watch all films in the 7th Korean Film Festival Brussels with this Cinema pass
CINEMA PASS EARLY BIRD	25€	Early bird pass is limited to 30

* Cinema Pass can also be purchased online and it should be picked up at Cinema Galleries.

PURCHASE IN ADVANCE ONLINE

	CINEMA GALERIES	BOZAR	CINÉMATHEQUE LUX.
RESERVATION PERIOD	Oct. 13st (Sun) 2019 ~ Nov. 9th (Sat) 2019	Oct. 7th (Mon) 2019 ~ Oct. 31st (Thu) 2019	Oct. 20th (Sun) 2019 ~ Nov. 05th (Tue) 2019
PURCHASE METHOD	Visit each theater website as follows		
	galleries.be/korean-film-festival	bozar.be	luxembourg-ticket.lu
PAYMENT METHOD	Cash, Card	Cash, Card	Card
CHANGE AND CANCELLATION	It's available only each theater. Please contact as follows Bozar : +32 (0)2 507 82 00 Cinema Galleries : +32 (0)2 514 74 98 Cinémathèque Luxembourg : +352 47 08 95 1		

ON-SITE RESERVATION (BOX OFFICES)

ON-SITE BOX OFFICE	CINEMA GALERIES	BOZAR	CINÉMATHEQUE LUXEMBOURG
PERIOD	Oct. 30st (Wed) 2019 ~ Nov. 9th (Sat) 2019	Oct. 7th (Mon) 2019 ~ Oct. 31st (Thu) 2019	Oct. 20th (Sun) 2019 ~ Nov. 5th (Tue) 2019
PROGRAM	All the programs which screening in each theater		
OPENING HOURS	Monday ~ Friday 12:00 ~ 22:00 Saturday ~ Sunday 10:00 ~ 22:00	10:00 ~ 18:00 Thursday 10:00 ~ 21:00 Close on Monday	30 minutes before screenings
PAYMENT METHOD	Cash, Card		

* You can enjoy Korean chips, ice-cream, drink and beer during the 7th Korean Film Festival Brussels.
Ask the staff in the Cinema Galleries cafeteria!

SCREENING LOCATION



1 CINEMA GALERIES

Galerie de la Reine 26, 1000 Bruxelles
Koninginnegalerij 26, 1000 Brussel
Tel : +32 (0)2 514 74 98
galleries.be

2 BOZAR

Rue Ravenstein 23, 1000 Bruxelles
Ravensteinstraat 23, 1000 Brussel
Tel : +32 (0)2 507 82 00
bozar.be

3 CINÉMATHEQUE LUXEMBOURG

17, place du Théâtre / L-2613 Luxembourg
Tel. : +352 47 96 30 46 (evening only)
vdl.lu

THANKS TO

- Korean Film Council
- Committee for Korean Film 100 Years
- Korean Film Archive
- DMZ International Documentary Film Festival
- Bucheon International Animation Festival
- Cinema Galeries
- Bozar
- Cinémathèque Luxembourg
- Short Screens
- JANG Byung won (Programmer / Jeonju International Film Festival)

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KOREAN FILM FESTIVAL

31 OCT
09 NOV

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1
9

HOSTED BY



FESTIVAL STAFF

DIRECTOR
CHOI Young jin

PROGRAM
LEE Sangwoo & YOON Hyunjung

PROMOTION
CHUNG Haetal & GRYSON Charlotte

DESIGN

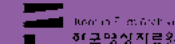
Studio Oilinwater

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BRUSSELS #7



한국문화원
Korean Cultural Center