

한국 영화속으로의 여행

감독 레오나르도 치니에리 롬브로조

Blue Film

presents

Through Korean Cinema

a documentary by **Leonardo Cinieri Lombroso**

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Discover the roots of Korean cinema. A cinema who surprised by the success recorded in the major international festivals. Interviews at five famous Korean directors, to get to know closely the evolution of Korean cinema. Through their words, their pictures and their stories. The interviews will be made to Im Kwon-taek, regarded by all as the great master. Park Kwang-Su, Lee Chang-dong and Lee Myung-se (directors who began the new current call "New Korean Cinema"), Park Chan-wook (modern successful directors)

The Korean cinema has tendency to describe both the society, the past and the modern. The world of west cinema knows these directors through the journey of some of their movies. What do we know about their thoughts, their life, their culture and their way of working? The documentary focus on it.

Short **filmography** of the five directors.

Chan-wook Park, 1963 Seoul, (South Korea)

"I'm a Cyborg but that's ok" Berlin International Film Festival 2007 Alfred Bauer Award
"Lady Vengeance" Venice Film Festival 2005 'CinemAvvenire' Award
"OldBoy" Cannes 2004. Grand Prize of the Jury
"Sympathy for Mr. Vengeance" 2002
"J.S.A." 2000

Famous for the vengeance trilogy.

Park Kwang-Su, 1955 Sokcho Kangwon-do, (South Korea)
the leader the "New Korean Cinema"

"Meet Mr. Daddy" Rome Film Fest - Alice nella Città 2007 – Prize of the jury
"Lee Jae-sueui nan" Locarno Festival Gold Leopard 1999
"Jeon tae-il" Berlin International Film Festival Gold Bear 1995

The leader of the "New Korean Cinema".

Lee Myung-Se, 1957 Seoul, (South Korea)

Nowhere to Hide	(1999)
First Love	(1993)
Gagman	(1988)

One of the masters of contemporary Korean cinema. With his films of the early '90s has contributed to the revival of Korean cinema.

Im Kwon-taek, 1936 Seoul, (South Korea)

"Beyond the Years"	A metaphysical journey to find oneself - 2007
"Raging Years/Low Life"	Stories of criminal Korean - 2004
"Chihwaseon"	Best Director award at the Cannes Film Festival - 2002
"Chunhyang"	The story folkloristic most beloved Korea - 2000
"Sopyonje"	Shanghai International Film Festival (Best Director e Best Actress) 1993
"Mandala"	The turning point of his career – 1981

He began his career in 1961. He is considered the national artistic conscience of the Korean cinema.

Lee Chang-dong, 1954 South Korea, Daegu

"Secret Sunshine"	Cannes Film Festival - Prix d'interprétation féminine du Festival de Cannes - 2007
"Oasis"	Venice Film Festival.- Director's Award 2003
"Pepper maind candy"	Semaine de la Critique del Festival di Cannes -2000
"Green Fish"	Vancouver International Film Festival - Dragons and Tigers Award 1997

A successful novelist and screenwriter before becoming a director.

The Documentary tells the story of the Korean Cinema testified by five of the most representative directors: Im Kwon-taek, Park Kwang-Su, Lee Myung-se, Lee Chang-dong, Park Chan-wook . A chronological journey through the history of the Korean events: the Japanese invasion, the Korea war, the economic development, the censures, the political repressions, up to our days. Every interview to each director, highly documented by their film production, represents a crucial stopover of this journey. Five key directors to understand today Korean movie. Each director tells us about his adventures and misadventures, major difficulties of making his own movies. The documentary is an in-depth journey into the cultural Korean tradition, in the political world, in the dream and real life, into the "*auteur*" film, the violence and the excess. It is meant to tell about a nation and its history. Direct tales and images from the author movies take us during this journey. They describe and animate thoughts and reflections of our director's point of view about their own country. Two Korean (Kim young-jin, Kim so-young) and one English (Tony Rayns) film critics offer an in depth view of the director's cinematographic technique underlying some historical and social features needed to get a better understanding of these leading directors. People images, colored and shiny signs standing against the buildings, undergrounds and open markets appear like visions taking us through the documentary from one director to another. A way to observe and to get involved into the Korean modern society.

Park Chan-Wook



Park grew up in Seoul and studied philosophy at Sogang University, where he started a cinema-club called the 'Sogang Film Community' and published a number of articles on contemporary cinema. After graduation, he wrote articles on film for journals, and soon became an assistant director of films like *Kkamdong*, directed by Yu Yeong-Jin, and *Watercolor painting in a Rainy Day*, directed by Kwak Jae-yong (*My Sassy Girl*). His debut feature film was *The Moon Is... the Sun's Dream* (1992), and after five years, he made his second film *Trio*, but the response to these two films was quite cold. Before *Joint Security Area*, Park was more famous as a film critic than as a filmmaker. In 2000, Park directed *Joint Security Area*, which was a great success both commercially and critically. This success made it possible for him to make his next film more independently - *Sympathy for Mr. Vengeance* is the result of this creative freedom. His so-called *Vengeance Trilogy* consists of *Sympathy for Mr.*

Vengeance, *Oldboy* and *Sympathy for Lady Vengeance*. Park is regarded as one of the most popular film directors in Korea, with three of his last five feature films (*Joint Security Area*, *Oldboy* and *Sympathy for Lady Vengeance*) gathering more than 3 million spectators. In addition to being a film director and screenwriter, Park is also a film critic with several published editions to his name. *Oldboy* garnered the Grand Jury Prize, the second-highest honor in the competition. In 2006, he was the member of official section jury at the 63rd Venice International Film Festival. In February 2007, Park won the Alfred Bauer prize at the 57th Berlin International Film Festival *I'm a Cyborg, but that's OK*. *Thirst*, the latest film, won Cannes Film Festival 2009 the Jury Prize.

Park Chan-wook, a director who has been very successful abroad with the famous trilogy of vengeance. Among the splatter and horror, it becomes a trend. It is very close to the violent clichés of Korean cinema. But with a large brilliant narrative line and especially by pushing the violence to the limit. The characters are not credible, excessive in their behavior.

The conversation will address the large productions, special effects, the Asian Studios and the potential of Korean cinema today. Understand why the Korean cinema is so much violent. The comparison between the Korean cinema and the worldwide cinema. What is he thinking about, why the Korean cinema was discovered last among Asian countries by West. What kind of cinema the audience prefers and why? What makes now the Korean cinema so full of ideas to Western eyes. What the Korean cinema offers more than the entire Asian cinema? Is there any interest of Korean directors to make films ready made for the Western markets.

Lee Myung-se



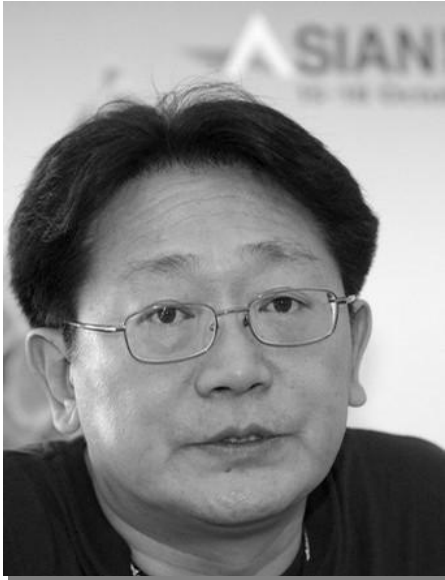
Born 21 August 1957 in Seoul. He became interested in film while in high school and completed a two-year course in film-making at Seoul Arts College before entering the film industry as a writer and assistant director. He worked most notably on a number of films for director Bae Chang-Ho (including *Hwang Jin-I* [1986], *Our Sweet Days of Youth* [1988], and *Dream* [1990]), who repaid the compliment by co-starring in Lee's debut feature in 1988. His second feature consolidated his career as a director, winning numerous domestic awards and launching the 'sex-war comedy' genre that has since dominated Korean cinema. His third feature has proved more controversial, and was not a box-office success in Korea; but a growing number of critics consider it one of the greatest Korean films ever made.

Lee Myung-se a director belonging to the new generation, who tends to be closer to the reality of his country and to social problems, but its gender is between the comic and grotesque. With him we will certainly talk about the changing of the Korean cinema in recent times, especially the relationship between West and East since the director has a second home in New York.

Some Koreans directors tend to mix gender, as Lee Myung-se and Park Chan-wook. Their movies turn into black and white, grotesque, with dream editing, with some similarities with Japanese manga scenes. Talking with him about the language of Korean cinema, the idea of the structure of the screenplay, the relationship between "commercial" and "author" cinema. If Korean movies win some prizes abroad, are they expected to meet the favor Korean audience?

Discussion will be undertaken about training and if there are good schools of drama and cinema.

Park Kwang-Su



Born in Sokcho, Kangwon-do, 22 January 1955. He grew up in the city of Pusan. While majoring in Fine Arts at Seoul National University, He joined the Yallasung Film Group and began making short films on Super-8. After graduating, he founded and led the Seoul Film Group, which had links with the student protest movement and was in the forefront of the campaign for a renewal in Korean film culture. He wants on to take a course at the ESEC film school in Paris. On returning to Korea, he worked as assistant director to Lee Chang-Ho before making his own first feature in 1988. His films have won numerous domestic and international prizes. And he is considered the leader of the 'New Korean Cinema' movement. In 1993, he was the first Korean film-maker to found his own independent production company; its first production, *To the Starry Island*, was the first

Korean film to benefit from co-financing from the West.

Park Kwang-su representative of Korean Wave, famous for his politic engagement. He has a strong and combative personality. He founded the Seoul Film Group, a group of filmmakers. The first independent Korean production which goes against the government. His cinema is based on the defense of the people, made by the people. He embraces both the individual and the mass problems. With him we will discuss the difficulty of expression, censorship, pressure from the government, in the '80s and today. Park Kwang-su is the new generation of post-war who brings in the cinema new kind of themes. It is the first form of rebellion to a system; they want to change it and give it conscience. His cinema is very close to Im Kwon-taek, but with a strong sense of protest. An important issue, surely will be analyzed, how the trend of Korean audience will change in the theatres.

Today the most popular cinema is the entertainment cinema, in the past his movies were awaited from a workers audience. A reflection cinema, more social and with more protest. Speaking of the evolution of the society, of the people, the habits and the lifestyle. The American presence, the modernization and following a society model totally far from the the Korean culture and tradition. Society and cinema with Park Kwang-su are very near, they look each other. Surely his interview will give rise to the interviews that will be made on the road among the people. Another interesting element of the discussion will be the concept of realism, the shadowing of reality and throw over of traditional melodrama. A commitment towards human values. In a society that puts more attention to materialism, try not to forget all spiritual values

Lee Chang-dong



Born in Daegu, the most right-wing city in South Korea, 1954. Lee graduated in 1980 with a degree in Korean Literature from Kyungpook National University in Daegu, where he spent much of his time in the theater, writing and directing plays. After a spell teaching Korean Language in high school, he established himself as a renowned novelist with his first novel *Chonri* in 1983. Later in his career, to the surprise of many, he turned to movie making. Lee did not study filmmaking before starting out. He penned two screenplays, Park Kwang-su's *To the Starry Island* in 1993 and *A Single Spark* in 1995. After being encouraged by his contemporaries to finally step behind the directors chair, Lee made *Green Fish*, a "critique of Korean society told through the eyes of a young man who becomes enmeshed in the criminal underworld", in 1997. In 2000, Lee made *Peppermint Candy*, a story following a single man in reverse chronology through 20 years of South Korean

history (from 1980's student uprising, to the film's 2000 release). All of his films have received critical acclaim and awards, with *Oasis*, a story involving a mentally ill man and a woman with cerebral palsy, winning the prestigious Director's Award at the 2003 Venice Film Festival. He served as the minister of Culture and Tourism in the South Korean Government from 2003 to 2004.

Lee Chang-dong occupies a unique, somewhat contradictory position in his country's film scene. As the first filmmaker to serve as South Korean minister of culture. He has played a central role in the resurgence of Korean cinema. His cinema is based on Korean society. Describe history, politic situation, people outsider. With him we will discuss the difficulty of expression, censorship, the evolution of the society and the Korean cinema today. His cinema is very close to Park Kwang-su (Lee Chang-dong was his screen player for two films) , but his view is about a situation inside the society or of a single person. He portray things that are not visible to the naked eye, faith being one of them. What he think about the commercial Korean cinema? All the audience love this kind of cinema. Speaking of the evolution of the society, of the people, the habits and the lifestyle.

The American presence, the modernization and following a society model totally far from the Korean culture and tradition. Another interesting element of the discussion will be the religions. "The secret sunshine" look at the role of evangelical Christianity in Korean society today. How the film is near the reality? And why he want to talk about Christianity. In Korea there are different religions, it's interesting to talk what is the impact of the different religion in the society and witch is the religion who lose power. We'll talk about his memories about the old Korean cinema. The first films he saw. And why he decide to be a director.

Im Kwon-taek



Born in Changsong, Cheollanam-do, 2 May 1936. He grew up in the southern city Kwangju, where he completed senior high school. His family suffered considerable hardships and losses in the Korean War, so he had to move to Pusan in search of work: he was a labourer before trying to start a business recycling US Army boots into shoes. He moved to Seoul in 1956, where a film director Chung Chang-Hwa offered him work as a production assistant in exchange for room and board. Five years later Chung recommended him as a director, and he completed his first feature in 1962. He was a prolific director of films in various popular genres until the late 1970s but felt a deepening urge to make more serious

films that first found an outlet in his 1978 film, *Jokbo* (1979) (Genealogy). Since 1981's *Mandala* (1981), he has been considered Korea's leading director. He and his films have won every possible prize in Korea's three annual film awards ceremonies, and a growing number of international festival prizes too. His film *Seopyeonje* (1993) (is the most honoured Korean film ever made, with (to date) 27 domestic and three international prizes; it was also an enormous success in the Korean market.

Im Kwon-taek is considered the national artistic conscience of the Korean cinema. He was born in 1936 in the middle of Japanese domination. He is a versatile director, who moves easily from one genre to another. The interview will be based on the Korean cinema who wants to defend the national culture, social cinema and the great relationship between society and cinema, history and cinema, emphasizes the contrasts from: East / West, city / countryside, tradition / modernity.

Another topic will be the change over of the Korea from Japanese culture to the American. The evolution of the censorship, overly present in the films, giving very little freedom of expression, of speech, of image. With the director we will go back over, with reflection, to the various and most important steps and fundamental for the Korean cinema, compared to the history and society. A constant theme in the film by Im Kwon-taek is to strongly lead the sign of equality among human beings. Im Kwon-taek: "I think that our cinema has a responsibility to bring life back to our lost roots". All we discuss with him will be retraced through his films who will be used like a transition for describe the different eras. Im Kwon-taek has 72 years today, always with the same desire and strength to tell about his country. His last movie was shoot in the 2007. It will be curious to ask him, after all this stormy path, what is his vision today, how does he see Korean cinema today, and, finally, how does he see the future and the evolution of his country.

Sponsor:



Partner:



Embassy of The Republic of Korea in Rome, Italy



Blue Film is a production and distribution company.

It was set up in Rome in 2001 and produces features, shorts, documentaries, videos and commercials, favouring partnerships and alliances between European producers and private investors.

Blue Film's productions have always been characterized by a strong social commitment and an innovative use of film language and new technology.

Blue Film is currently producing and developing international feature film and documentaries projects.

Recent production and distribution history:

IMMOTA MANET (2009) directed by Gianfranco Pannone

Documentary, prod. *Blue Film* and *Accademia dell'Immagine dell'Aquila*

- *4th International Rome Film Festival*

THE COLOR OF WORDS (2009) directed by Marco Simon Puccioni

Film-documentary, prod. *Blue Film* and *IntelFilm*

Distributed by Blue Film

- *66th Venice Film Festival Orizzonti Official Selection*
- *Best documentary – 5th Umbria International Film Fest*

PIETRO GERMI. The good the beautiful the bad (2009) directed by Claudio Bondi

Film-documentary, prod. *Blue Film*, *Ascent Film* and *La7*, supported by Lazio Region

Distributed in France by Carlotta Film

- *62nd Cannes Film Festival Official Selection Cannes Classic*
- *39th Molodist Kiev International Film Festival*

BEKET (2008) directed by Davide Manuli

Feature film 35 mm, prod. *Blue Film* and *Shooting Hope Productions*, with the co-operation of Medio Campidano Provincial Council, Union of "Alta Gallura" City Councils, Delphina hotels & resort, Coocon Art and Gianluca Vassallo

Cast: Fabrizio Gifuni, Paolo Rossi, Luciano Curreli, Roberto "Freak" Antoni, Jerome Duranteau

Distributed by Blue Film

Foreign Distribution and Home Video Gruppo Minerva Raro Video

- *Prize "Lanterna magica" – 16mm Film Festival 2009*
- *Cutting Edge Award – Best Avanguard Film at the Miami International Film Festival 2009*
- *Winner of the Renderyard International Film Festival – London 2009*
- *Nomination Migliore Sonoro in Presa Diretta* (Marco Fiumara) ai Nastri d'Argento 2009
- *Nomination Migliore Opera Prima* al Ciak d'Oro 2009
- *Special Jury Prize – XXVI Sulmona Cinema Film Festival 2008*
- *Critics' Prize – XII Terra di Siena Film Festival 2008*

- *Independent Critics' Prize – Filmmakers of the Present Competition 61st Locarno International Film Festival 2008*
- *In competition at the Max Ophuls Festival, "SPEKTRUM EUROPE" section – Germany*
- *In competition at the 6th Mexico City International Contemporary Film Festival (FICCO CINEMEX 2009)*

Beket was distributed in Greece from February 2009 with "Two-one-zero Films" by George Dendralidis on the Trianon and Mikrokosmos Atene and Smart Project Space Amsterdam April 2009

RED SUNRISE (2008) directed by Gianfranco Pannone

Film-documentary 35 mm. by Giovanni Fasanella and Gianfranco Pannone, prod. *Blue Film*, supported by MiBAC and Lazio Region FI.LA.S.

Distributed by Iguana Film and Blue Film

Publishing Distribution ChiareLettere (libro + dvd)

Foreign Distribution and Home Video Gruppo Minerva Raro Video

- *Special Event at the 61st Locarno International Film Festival 2008*
- *Viennale Vienna International Film Festival 2008*
- *In competition at the London International Documentary Festival 09*
- *In competition at the Mostra Internacional de Cinema de Sao Paulo*

IN YOUR HAND (2008) directed by Peter Del Monte

IFeature film 35 mm., prod. *Blue Film*, *11 Marzo Film* and *Coca Color*

Cast: Kasia Smutniak e Marco Foschi

Distributed by Teodora Film

- *Special Event Torino Film Festival 2007*
- *European Silver Ribbon and Golden Globe Revelation Actress Kasia Smutniak*
- **Award for Quality** – Ministry for Cultural Heritage

DON'T BE SILENT (2007) directed by Fabio Grimaldi

Film-documentary HDV, prod. *Blue Film*, supported by Lazio Region and e della Provincia di Roma

Distributed by Blue Film

- *Best documentary – 16th International Festival of Short Films – Arcipelago*
- *Visioni Fuori Raccordo Award*
- *Finalista ai David di Donatello come Miglior Documentario 2009*
- *Palladium Flower Award – Flower Film Festival 2009 Assisi*

Una QUESTIone poco privata (2007) directed by Gianfranco Pannone

Documentary, prod. *Blue Film*

- *Special Event 64th Venice Film Festival*

CIVIL WAR – 1943 1945 1948 A photographic history (2007) directed by G.Pannone, Pasquale Chessa — Teatro Valle (Rome) – Artisti Riunit

DAL DAGHERROTIPO AL DIGITALE (2005) directed by Gianfranco Pannone
Documentary, prod. *Blue Film* and *Istituto per il Catalogo e la Documentazione (ICCD)*

WE AGREE (SIAMO D'ACCORDO) (2005) directed by Alice Sivo and Sara Minuti
Short 35 mm., prod. *Blue Film*
• *Best screenplay Trevignano Festival*
• *Special Prize Fano Film Festival*

IO CHE AMO SOLO TE (2004) directed by Gianfranco Pannone
Feature film 35 mm., prod. *Blue Film*
Cast: Cesare Bocci, Gianna Breil and Francesca Giordano
Distributed by Blue Film

SCAFURCHIO BROTHERS (2004) directed by Tiziana Gagnor
Short 35 mm., prod. *Blue Film*, supported by MiBAC
Distributed by Blue Film
• *Presented at the 61st Venice Film Festival*

ALIEN – Conversations with Lasse Braun (2003) directed by Francesco Barnabei
Film documentary, prod. *Blue Film* and *Rai Sat Cinema*

GRAFFITI OF THE MIND (2002) directed by Pier Nello Manoni and Erika Manoni
Film documentary, prod. *Blue Film*

Distributed by Blue Film

Foreign Distribution Artè France

- *Best Documentare – Bellaria Film Festival 2002*
- *Lily Silver (Giglio d'Argento, and Special Jury Prize: Prize Museum Cinema "Antonio Marmi" Festival Sangiovanni Valdarno Cinema Fedic 2002*
- *Special Jury Prize – International Film Festival Bergamo 2002*
- *Special Mention – Doc en Court, Rencontres Int. du Documentaire Lyone 2002*
- *Selectioned at the International Leipzig Festival for Documentary 2002*
- *Special Jury Prize – Tornaco Festival 2002*
- *Best documentary of social commitment – Short Festival Imola 2002*
- *Best Documentary – 34th Festival Opere Nuove di Bolzano*
- *Targa AICS (Associazione Italiana Cinematografia Scientifica) Maremma Doc Festival 2002*
- *Best Documentary – Prima AZIZ 2003 Palermo*
- *Prize Zabriskie Point RomaDocFest Documentary Festival 2003*
- *Special mention and Audience Award (Premio del pubblico) – BiancoFilmFestival 2002*
- *Audience Award Premio del Pubblico – Corto per Scelta 2003 Ascoli Piceno*
- *Proiettato al Art Brut Museum Losanna, 2003 Notte dei Musei 2003*
- *In competition Ismailia Int. Festival of Doc & Short Films Cairo 200*

Executive Production:

- **Adius** (2007) feature film directed by Ezio Alovisei, Production Gruppo Art Tape
- **Les Gens de Europe "Giuseppe Casetti"** (2006) documentary by Gianfranco Pannone Production Les Fim D'ici (Paris)
- **Seat – Pagine gialle Torino 2006** (2006) commercial for Eventi Eventi srl (Italy)
Production Seat Pagine Gialle
- **San Paolo IMI** (2006) commercial for Eventi Eventi srl (Italy)
Production San Paolo IMI
- **Mama** (2005) videoclip "IL DIVO" for Annex Film (London)
Sony Record International and BMG Production UK
- **GNV – Grandi Navi Veloci Grimaldi** (2005) commercial for Impact Publicis (Italy) and Clap Production (Tunis) Production Grimaldi Group

New projects:

- **Throught Korean Cinema** film documentary directed by Leonardo Cinieri Lombroso
- **Rossellini's whale** film documentary directed by Claudio Bondi
- **Kaspar Hauser** feature film directed by Davide Manuli

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