새로고침
BNK의 다짐
부산은행의 초심

빠르게 변하는 금융의 시대
다시 시작한다는 마음으로
고객과 지역을 위해
부산은행이 초심으로 돌아갑니다

동백섬
동백과 함께 더욱 건강해지는!

BNK부산은행은 부산의 명소 ‘동백섬’에
4천여 그루의 동백과 푸른 나무를 식재함
동백섬이 더욱 건강하사록 힘을 봤습니다.
이름다운 환경을 보살피고,
전략적 도움을 되쳐주는 일!
BNK부산은행이 암정하셨습니다.

백성

 지역과 함께하는 든든한 동반자 BNK 부산은행

 지역과 함께하는 든든한 동반자 BNK 부산은행

BNK부산은행 환경관련 주요 사회공헌
- 환경상호존중 주요사업
- 대형천자와 환경따라
- 주요 공원, 대학 및 공동 환경관련 공사활동

BNK 부산은행

BNK: بنك

BNK 부산은행

BNK 부산은행
EMERGENCY DECLARATION

Get into the action.
세상의 가치를 더해가는 금융혁신 플랫폼
A Financial Platform adding Value through Innovation
Check-in to Paradise

Galaxy S21 Series 5G

Image simulated.
새로 쓰는 고리1호기

비료·에너지를 위해
건강한 자연을 위해
내일의 지구를 위해

친환경적인 발전을 하고 있는 고리1호기본부는
더 일반하고 유리한 기술로
끝까지 최선을 다하겠습니다.
영화의전당 라이브러리

보유자료
- 국내외영화 영상자료 11,807종
- BIFF 역대 출품작 영상자료 4,133종
- 한국영화관련 제공 VOD 3,828편
- 국내외 영화관련 참가작품 8,462종
- 국내외관람 영화관련 시청 6,219人次
- 전 세계 영화관련 카탈로그 1,721종
- 영화관련 섹션시 학위논문 1,121종
- BIFF 역대 출품작 시나리오 1,488종

더블론 4F
- 토일 오전 11-20시 | 주말, 공휴일 | 9-18시
(상황에 따라 운영시간이 변경될 수 있습니다)

영화의전당

“코로나 예방은 백신으로, 마음 치료는 한국영화로”
마음백신 한국 영화 접종 캠페인

마음백신 한국영화, 극장에서 다시 만나요!
Screening Schedule

**Heaven: To the Land of Happiness**

**Time:** 18:00 ~

**Code:** 001

**Ratings:** KE

**Subtitles:** KE

**Page:** G

**General:** 모든 관람객이 관람할 수 있는 등급

**Under 12 not admitted:** 만 12세 미만인 자는 관람할 수 없는 등급

**Under 15 not admitted:** 만 15세 미만인 자는 관람할 수 없는 등급

**Under 18 not admitted:** 만 18세 미만인 자는 관람할 수 없는 등급

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**Ticket Information**

Tel. 1666-9177

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**Opening and Closing Ceremony**

**BT**

**Busan Cinema Center BIFF Theater**

**Where:** Busan Cinema Center BIFF Theater

**When:** Oct 6, 2021 at 18:00

**Opening Film:** <행복의 나라로>

---

**Closing Ceremony**

**BT**

**Busan Cinema Center BIFF Theater**

**Where:** Busan Cinema Center BIFF Theater

**When:** Oct 15, 2021 at 18:00

**Closing Film:** <행복의 나라로>

---

*The Ticket Catalogue was printed off on Sep 15th. Please check our website periodically for changes after Sep 15th.*

*Guest Visit is subject to change without previous notice.*
<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Movie Title</th>
<th>Language</th>
<th>Duration</th>
<th>Notes</th>
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<td>15:00</td>
<td>Heaven</td>
<td>A Tale of Love and Desire</td>
<td>Korean</td>
<td>90 min</td>
<td>Non-theatrical Screening</td>
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<tr>
<td>20:00</td>
<td>Heaven</td>
<td>A Tale of Love and Desire</td>
<td>Korean</td>
<td>90 min</td>
<td>Non-theatrical Screening</td>
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<tr>
<td>13:30</td>
<td>CGV Centum City</td>
<td>The Book of Fish</td>
<td>Korean</td>
<td>84 min</td>
<td>Non-theatrical Screening</td>
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<tr>
<td>11:00</td>
<td>CGV Centum City</td>
<td>The Book of Fish</td>
<td>Korean</td>
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<td>19:00</td>
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<td>84 min</td>
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<td>84 min</td>
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*Note: All times are in Korea Standard Time (KST).*
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<tr>
<th>부</th>
<th>시간</th>
<th>필름</th>
<th>장소</th>
<th>언어</th>
<th>제목</th>
<th>감독</th>
<th>파란색</th>
<th>흰색</th>
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<tr>
<td>B1</td>
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<td>E100 130, 116 120</td>
<td>Daeyoung</td>
<td>영어</td>
<td>The Souvenir Part I</td>
<td>Sophie ter Horst</td>
<td>BE</td>
<td>BE</td>
<td>140</td>
<td>안내문 이외시 문의사항</td>
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<tr>
<td>B2</td>
<td>10:00-12:00</td>
<td>E100 130, 116 120 380</td>
<td>Daeyoung</td>
<td>영어</td>
<td>The Souvenir Part II</td>
<td>Sophie ter Horst</td>
<td>BE</td>
<td>BE</td>
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<td>11:00-13:00</td>
<td>F102 127 49</td>
<td>Cinematheque</td>
<td>영어</td>
<td>The Calming</td>
<td>Shankar</td>
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<tr>
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<td>11:00-13:00</td>
<td>C100 117, 123 110, 114</td>
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<td>영어</td>
<td>Man With the Map</td>
<td>Denis M. &amp; Janet L. Paley</td>
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<td>영어</td>
<td>L'Arche</td>
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<td>I100 117 117</td>
<td>Cinematheque</td>
<td>영어</td>
<td>Time of Dawn</td>
<td>Sophie &amp; Robert &amp; Jean</td>
<td>BE</td>
<td>BE</td>
<td>117</td>
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<tr>
<td>L1</td>
<td>12:00-14:00</td>
<td>J100 117 117</td>
<td>Cinematheque</td>
<td>영어</td>
<td>The Cave</td>
<td>Sophie &amp; Robert &amp; Jean</td>
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<td>K100 117 117</td>
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<td>L6</td>
<td>12:00-14:00</td>
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<td>Cinematheque</td>
<td>영어</td>
<td>The Girl</td>
<td>Sophie &amp; Robert &amp; Jean</td>
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<td>L7</td>
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<td>Cinematheque</td>
<td>영어</td>
<td>The Sky</td>
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<tr>
<td>L9</td>
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<td>R100 117 117</td>
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<td>영어</td>
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<td>캐터링 정보 문의</td>
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**P&I (Press & Industry) Screenings**

| L9 | 14:00-15:37 | A103 119 | Cinematheque | 영어 | The Cave | Sophie \& Robert \& Jean | BE | BE | 117 | 캐터링 정보 문의 |

**P&I (Press & Industry) Screenings are for festival, market, press badge holders only except pass. First come first served basis.**

*P&I (Press & Industry) Screenings* are for festival, market, press badge holders only except pass. First come first served basis.
<table>
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<th>영화 제목</th>
<th>감독</th>
<th>극장</th>
<th>서명 시간</th>
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<td>什麼 Do We See When We Look at the Sky?</td>
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<tr>
<td>인트레갈드</td>
<td>Hold Me Tight</td>
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<td>Fabian – Going to the Dogs</td>
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<td>폴포</td>
<td>The Falls</td>
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<tr>
<td>기독교</td>
<td>Are You Lonesome Tonight?</td>
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<td>소울, 영혼, 그리고 여름</td>
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<td>The Cloud in Her Room</td>
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<td>The Bargain</td>
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<td>Good Mother</td>
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*P&I (Press & Industry) Screenings are for festival, market, press badge holders only except pass. First come first served basis.
Ticket Information / 입장권 예매 문의전화 Tel. 1660-9177
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**롯데시네마 센텀시티**

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**CGV 1**

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**CGV 2**

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기록이 쌓이면 내가 된다.

시간은 빠르게 지나가버린다. 그래서 난 내 일상을 기록하고 있다.
날을 시작 상관없이 운전히 내 마음을 따라 따라가는 블로그.
소소한 보아도 소중한 나의 이야기이다.
오늘도 기록하고 삶은 순간들이 가득하다.

Congratulations!
제26회 부산국제영화제 개최를 축하합니다.

Lifelog.Blog
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td></td>
<td>상영일정표</td>
<td>Screening Schedule</td>
</tr>
<tr>
<td>36</td>
<td></td>
<td>리켓 구매 안내</td>
<td>Ticketing Information</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>개/폐막작</td>
<td>Opening Film &amp; Closing Film</td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>갈라 프레젠테이션</td>
<td>Gala Presentation</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>아이콘</td>
<td>Icons</td>
</tr>
<tr>
<td>58</td>
<td></td>
<td>아시아영화의 창</td>
<td>A Window on Asian Cinema</td>
</tr>
<tr>
<td>76</td>
<td></td>
<td>뉴 커렌츠</td>
<td>New Currents</td>
</tr>
<tr>
<td>84</td>
<td></td>
<td>한국영화의 오늘</td>
<td>Korean Cinema Today</td>
</tr>
<tr>
<td>100</td>
<td></td>
<td>월드 시네마</td>
<td>World Cinema</td>
</tr>
<tr>
<td>120</td>
<td></td>
<td>플래시 포워드</td>
<td>Flash Forward</td>
</tr>
<tr>
<td>126</td>
<td></td>
<td>와이드 앵글</td>
<td>Wide Angle</td>
</tr>
<tr>
<td>146</td>
<td></td>
<td>오픈 시네마</td>
<td>Open Cinema</td>
</tr>
<tr>
<td>150</td>
<td></td>
<td>특별기획 프로그램</td>
<td>Special Program in Focus</td>
</tr>
<tr>
<td>160</td>
<td></td>
<td>온 스크린</td>
<td>On Screen</td>
</tr>
<tr>
<td>166</td>
<td></td>
<td>커뮤니티 BIFF</td>
<td>Community BIFF</td>
</tr>
<tr>
<td>174</td>
<td></td>
<td>작품별 색인</td>
<td>Index of Films</td>
</tr>
</tbody>
</table>
티켓 구매 안내

예매 및 현장구매

<table>
<thead>
<tr>
<th>구분</th>
<th>위치</th>
<th>운영기간</th>
<th>운영시간</th>
<th>결제수단</th>
</tr>
</thead>
<tbody>
<tr>
<td>온라인</td>
<td>티켓 예매 페이지 ticket.biff.kr</td>
<td>9.28~10.15</td>
<td>24시간 (시작일 제외)</td>
<td>신용카드, 체크카드, BIFF 예매권, 휴대폰 앱 &lt;소액결제&gt;</td>
</tr>
<tr>
<td>BIFF</td>
<td>매포스</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>영화관</td>
<td>아악매포스</td>
<td>10.6~10.15</td>
<td>09:00~20:30</td>
<td>신용카드, 체크카드, BIFF 예매권, 현금</td>
</tr>
<tr>
<td></td>
<td>사전예매관4층</td>
<td>10.7~10.15</td>
<td>09:00~20:30</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CGV센텀시티 7층</td>
<td>10.7~10.14</td>
<td>09:00~20:30</td>
<td></td>
</tr>
<tr>
<td></td>
<td>롯데시네마 센텀시티 8층</td>
<td>10.8~10.11</td>
<td>07:30~20:30</td>
<td></td>
</tr>
<tr>
<td></td>
<td>소향씨어터 1층</td>
<td>10.7~10.14</td>
<td>09:00~20:30</td>
<td></td>
</tr>
<tr>
<td></td>
<td>소향씨어터 대영 4층</td>
<td>10.8~10.11</td>
<td>07:30~20:30</td>
<td></td>
</tr>
</tbody>
</table>

* 개막 및 폐막일 예매시 매 9.30일 14:00 오후 → 온라인에서만 가능
* 일반상영작 매 9.30일 14:00 오후 → 온라인 / BIFF 매포스는 영화제 기간이면 오후

리켓 가격

<table>
<thead>
<tr>
<th>구분</th>
<th>개막식·폐막식</th>
<th>일반상영작</th>
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</thead>
<tbody>
<tr>
<td>가격</td>
<td>30,000원</td>
<td>8,000원</td>
</tr>
</tbody>
</table>

유의사항

• 전 좌석을 온라인 예매로 판매합니다. 단, 온라인 예매로 매진되지 않은 좌석에 한해 현장 판매합니다.
• 벌도의 현장 판매가 준비되어 있지 않아 온라인 예매가 매진일 경우, 현장 매포스에서도 예매가 불가능합니다.
• 상영작 당 1인 2매까지 예매할 수 있습니다.
• 요매일 티켓은 사용하시면 관람하고 배웅이 가능한, 성별 중후를 현장 매포스에서 증이 티켓으로 발수할 수 있습니다.
• 발권된 증이 티켓을 분실, 손상 등 이외도 제발판이 불가능합니다.
• 점검등급환가, 강력의 경우, 고등학교2예 제재 중산 자를 포함하여 미성년자만 18세 미만는 보호자 동반 하여도 입장이 불가능합니다.
• 현 5세 미만의 어린이는 부모가 동반하여도 입장이 불가능합니다.

정시입장 및 지정좌석 작석 안내

부산국제영화제는 정시상영을 원칙으로 운영하고 있으며, 방영수칙 준수와 더불어 원활한 영화 관람을 위해 상영 시작 전에 입장하여 주시기 바랍니다. 또한 영화제를 찾아 오는 관객 여러분들이 최대한 양심을 잃지 않도록 상영 시작하자 15분까지는 입장할 수 있도록 배려하고 있으며, 반드시 예매한 지정좌석에 협력해 주시기 바랍니다.

취소 및 환불

• 예매·발권한 티켓의 취소 및 환불 방법은 아래와 같습니다.
  - 모바일 티켓: 티켓 예매 페이지(ticket.biff.kr) → 예매내역 확인 → 로그인 → 예매내역 → 상영작 클릭 → 예매취소
  - 오프라인: 현장 매포스 방문만 가능
• 영화 상영 시작 30분 전까지 취소 및 환불이 가능합니다.
• 취소 수수료
  - 영화 개막 전(10월 5일까지): 취소 수수료 없음
  - 영화 개막 후(10월 6일~15일): 취소 수수료 티켓 당 1,000원 포함소시별 거래
• 영화 일정이 변경되거나 취소된 경우는 수수료 없이 행사기간 내에 취소 및 환불이 가능합니다.

방역수칙

부산국제영화제는 코로나바이러스 감염증 확산 방지를 위해 다음과 같은 방역수칙을 적용하여, 정례화 추적을 주시기 바랍니다.
• 행사장 내에서 마스크 착용은 필수이며, 미착용 시 입장이 불가능합니다.
• 영화 관람 중에도 반드시 마스크를 올바르게 착용해주시기 바랍니다.
• 좌석별 자리 이동이 가장 이상의 경우 행사장 입장이 제한됩니다.
• 행사장 출입 시 안내에 따라 출입명부를 반드시 등록해주시기 바랍니다.
• 행사장 내 좌석과 간격 두드러기를 시행하거나 반드시 양식에 적합한 수칙을 부탁드립니다.
• 행사장 내에는 물량이 있는 생수 및 음료를 제외한 음식물을 반입이 불가능합니다.

개인정보 수집 및 관리

• 개정 정보통신망 이용촉진 및 정보보호 등에 관한 법률에 따라 온라인으로 예매한 티켓을 현장 매포스에서 발급하였을 때 본인 확인을 위한 용도로 개인 정보를 이용할 수 있습니다. 따라서, 예매 시 설명하는 내용이 옹호되도록 하여야만 본인인가 확인이 가능합니다. 개인 정보의 경우 본인 확인 절차를 위한 최소한의 용도만 활용합니다.
• 티켓 예매 및 출입이 정례화 된 사례를 수록하는 경우는 정보통신망정보법 시행조례 및 특정상호 및 이용자의 개인정보 보호에 관한 법률에 따라 구분하여 보관할 수 있습니다.
• 티켓 예매 및 출입이 정례화 된 사례를 수록하는 경우는 정보통신망정보법 시행조례 및 특정상호 및 이용자의 개인정보 보호에 관한 법률에 따라 구분하여 보관할 수 있습니다.

문의

• 물망: 1666-9177
• 문의 기간: 2021.9.15~10.22
• 영화 개막 전 10:00~17:00 / 영화 개막 일 09:00~20:30 (정례화 사전 이용 12:00~13:30)
Tickets

**Ticketing information**

<table>
<thead>
<tr>
<th>Type</th>
<th>Place</th>
<th>Period</th>
<th>Operating time</th>
<th>Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Via online</td>
<td>BIFF ticket website</td>
<td>9.28~10.15</td>
<td>24-hour (except the first day)</td>
<td>Credit card, Debit card, Mobile payment</td>
</tr>
<tr>
<td></td>
<td>ticket.biff.kr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIFF Ticket Box</td>
<td>BIFF Ticket Box Outdoor</td>
<td>10.6<del>10.12</del>15</td>
<td>09:00~20:30</td>
<td>Credit card, Debit card, BIFF voucher, Mobile payment</td>
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<tr>
<td></td>
<td>10.8~11</td>
<td>07:30~20:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cinemountain 6F</td>
<td>10.7<del>10.12</del>15</td>
<td>09:00~20:30</td>
<td>Credit card, Debit card, BIFF voucher, Mobile payment</td>
</tr>
<tr>
<td></td>
<td>10.8~11</td>
<td>07:30~20:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CGV Centum city 7F</td>
<td>10.7<del>10.12</del>15</td>
<td>09:00~20:30</td>
<td>Credit card, Debit card, BIFF voucher, Mobile payment</td>
</tr>
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<td></td>
<td>10.8~11</td>
<td>07:30~20:30</td>
<td></td>
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<tr>
<td></td>
<td>LOTTUE CINEMA Centum City 6F</td>
<td>10.7<del>10.12</del>15</td>
<td>09:00~20:30</td>
<td>Credit card, Debit card, BIFF voucher, Mobile payment</td>
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<tr>
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<td>10.8~11</td>
<td>07:30~20:30</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Sohyang Theatre 1F</td>
<td>10.7<del>10.12</del>15</td>
<td>09:00~20:30</td>
<td>Credit card, Debit card, BIFF voucher, Mobile payment</td>
</tr>
<tr>
<td></td>
<td>10.8~11</td>
<td>07:30~20:30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Opening & Closing Ceremony booking: 9.28(Tue) 14:00 OPEN → Online ONLY

* General Screenings booking: 9:30(Thu) 14:00 OPEN → Online, BIFF Ticket Box will open during the festival

**Price**

<table>
<thead>
<tr>
<th>Type</th>
<th>Opening/Closing Ceremony &amp; Screening</th>
<th>General Screening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price</td>
<td>KRW 30,000</td>
<td>KRW 9,000</td>
</tr>
</tbody>
</table>

**Notice**

- Ticket purchases for all seats are available online at the BIFF ticket website. If tickets are not sold out on the BIFF ticket website, they will be available for purchase at the BIFF Ticket Box.
- If tickets are sold out on the BIFF ticket website, tickets are NOT available at BIFF Ticket Box.
- Audience members may purchase two tickets per movie.
- Mobile tickets can issue paper tickets at the BIFF Ticket Box where the screening is held.
- Lost or damaged paper tickets cannot be reissued.
- Ticket holders under the age of 18 are not allowed entry to X-rated movies, even if accompanied by an adult guardian.
- Children under 5 are not allowed into screenings.

**On-Time Admission Policy and Designated Seat Guidance**

All ticket holders are required to arrive on time or within 15 minutes after the screening starts. This policy is to provide the greatest chances to watch various screenings for audiences visiting BIFF. Viewers will not be allowed to enter the auditorium after the 15 minutes mark following the start of the screening. All ticket holders must sit at designated seat ONLY.

**Cancellation and Refunds**

- How to Cancel tickets and obtain refunds:
  - Mobile ticket: BIFF ticket website(ticket.biff.kr) → Confirmation / Cancellation → Login → Ticket details → Select the movie → Cancel This Booking
  - Paper ticket: BIFF Ticket Box ONLY
  - Cancellation is possible prior to 30 minutes before the movie starts.
  - Cancellation fees are as follows:
    - Before the festival (until Oct.5) → Cancellation fee will be NOT charged.
    - During the festival (Oct.6-Oct.15) → Cancellation fee per ticket will be charged. (KRW 1,000)
  ※ When reserved tickets are cancelled or refunded via the online service, the cancellation fee will be paid separately.
  - In case of screening schedule changes or cancellations notified by BIFF, full refund is offered until closing day, without changing any fee.

**Anti-COVID-19 Measures**

The Busan International Film Festival will take exceptional measures to prevent the spread of COVID-19.

- All persons must wear masks at all theaters and all event venues, even during film screenings.
- Anyone refusing to wear a mask will be denied entrance.
- Body temperature will be checked and those with a temperature over 37.5 degrees will be denied entry.
- Audience members must sign up for entry list (Check-in call system etc.) before entering any event venues.
- In compliance with COVID-19 Prevention Policy, please make sure to sit in designated seats only.
- Food or beverages are not allowed in any event venues, except beverages with lids. (Only water is allowed in Haneulyeon Theater and Sohyang Theatre.)

**Personal Information Collection and Management**

- According to Act on Promotion of Information and Communications Network Use and Information Protection, all persons cannot use your Resident Registration Number for identification purposes to pick up paper tickets at BIFF Ticket Box. Only the RESERVATION NUMBER is needed.
- The personal information collected for the electronic entry and exit registration will only be made available at the request of the Center for Disease Control and Prevention. Stored personal information will automatically be destroyed after four weeks.

**Lost-and-Found**

Lost property will be stored at the closest BIFF information desk to the location where the item was acquired. For lost items, contact BIFF information desk close to you or Call Center.

**Inquiries**

- Call Center: 1688-9177
- Operating Period: 2021.09.13~10.22
  - Before the Festival 10:00~17:00 (Break time 12:00~13:30)
  ※ NOT Operate at weekends(Sat~Sun) Before the Festival During the Festival 09:00~20:30 (Break time 12:00~13:30)
- E-mail: cs@biff.kr
Anita는 홍콩의 전설적인 가수이자 배우의 일화를 바탕으로 한 애니메이션이다. 2015년 3월, 그녀의 마지막 공연이 끝난 후에 시행되었다. 송가노 다양한 감정을 담고 있으며, 미술, 음악, 웰레드 등 다양한 예술의 영역에서 동반해 왔다.

Anita는 1980년대와 1990년대의 홍콩의 주요 가수 중 하나로, 그녀의 노래는 홍콩의 전통과 현대 고유의 음악적 특징을 보여주고 있다. 이 애니메이션은 그녀의 삶과 그 영향을 다루며, 그녀의 오랜 친구인 스탈레 섀이에 의해 캐릭터화되었다. 이 애니메이션은 그녀의 일생을 통해 홍콩의 전통과 현대를 보여주며, 그녀의 노래가 그들의 삶을 바탕으로 했다.

Anita는 홍콩의 전통과 현대의 수입과 인물에 대한 이야기를 담고 있으며, 그녀의 노래는 홍콩의 전통과 현대 고유의 음악적 특징을 보여주고 있다. 이 애니메이션은 그녀의 삶과 그 영향을 다루며, 그녀의 오랜 친구인 스탈레 섀이에 의해 캐릭터화되었다. 이 애니메이션은 그녀의 일생을 통해 홍콩의 전통과 현대를 보여주며, 그녀의 노래가 그들의 삶을 바탕으로 했다.

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Annette
아네트
France | 2021 | 140min | DCP | color

Influential filmmakers and actors present their films in Busan to celebrate their artistic achievements.

레오스 카락스 감독의 신작 또는 세계적으로 주목 받는 화제작 가운데 감독이나 배우가 영화를 직접 소개하고 관객과의 만남을 갖는 섹션이다.

Gala Presentation
 gala 프레젠테이션

운명과 상상
우연과 상상
Japan | 2021 | 113min | DCP | color

Drive My Car
드라이브 미아 카

Wheel of Fortune and Fantasy
우연과 상상

하마구치 류스케는 무라카미 하루키의 소설『여자 없는 남자들』을 영화로 만들기로 결정한 계기를 에릭 로메르의 영화『우연과 상상』에 본인의 주제를 품은 영화의 시작으로 언급해왔다. 전환점이 되는 연극제도의 분명한 캐릭터를 통해 탐구한『우연과 상상』은 하마구치스의 영화가 자주 다루는 '우연'에 관한 이야기들이다. 하마구치는 원래 우연에 관한 7개의 짧은 이야기를 떠올리고 이번에 3편을 만들었다. 그는 영화에 포함시킨 아름다운 목소리와 아우라에 감동한 비결을 통해 우연이 그의 삶의 일부를 마련해준다는 점에서 그 의미를 인식하게 된다.

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A film based on the short story of the same title by Murakami Haruki from his short story collection Men Without Women. Hamaguchi takes the crux of the story, portraying a protagonist who bottlenecks his darkness and loneliness in a corner of his heart, and adds an abundance of details in his own style. He takes a step closer to the secrets of the world through people speaking different languages putting together a play. The protagonist's wife has a habit of making up stories while having sex. She turns him on by giving him stories in both Korean and Japanese.

2 years later, he is invited to a theater festival, where he brings together actors of different nationalities to perform various roles. In a corner of his heart, he has a habit of making up stories while having sex. He turns one of them into a TV drama script and becomes a successful TV writer. One day, the protagonist learns about his wife's affair, but before he has a chance to ask her why, she dies. Two years later, he is invited to a theater festival, where he brings together actors of different nationalities to perform various roles. (Special Talk and GV will be conducted in Korean & Japanese)

ハマグチ リュウスケは、ムラカミ・ハルキの短編小説『男や女がいない男たち』を映画化する計画を表明した段階で、エリック・ロメールの同名作品『運命と幻想』に触発される。ハマグチは、原作の7つの短編小説のうち3つを映画化することを決定した。彼は、性交中に物語を編集するのが趣味で、そのトピックを映画化するための新しい形を作り出そうとする。彼は、男の子に恋している彼女の妻が死ぬ。2年後に彼は、別の国からの俳優とロールを分担するための劇場フェスティバルに招かれることになる。その結果、彼は、自分の心の隅に残していた物語を編集するのが趣味を映画化する。彼は、物語をテレビドラマに変換し、成功するドラマライターとなる。1日、彼の妻が不倫を発覚させるが、彼が妻の行動を尋ねようとした瞬間に、妻が死ぬ。2年後には、別の国からの俳優とロールを分担するための劇場フェスティバルに招かれることになる。その結果、彼は、自分の心の隅に残していた物語を編集するのが趣味を映画化する。彼は、物語をテレビドラマに変換し、成功するドラマライターとなる。
맹렬한 속도로 세계적인 작가의 반열에 오른 나다브 라피드의 신작이다. 이미 효과가 필요한 장면에서 거칠고 직접적인 기법을 구사하는 게 라피드 영화의 특징인데, 그런 스타일이 이번 작품에선 더 강해졌다. 주제를 말할 때도 빠르고 바로 진입하는 편이다. 스타일과 주제가 결합한 결과는 원초적 에너지의 폭발이다. 팔레스타인 여성 아헤드의 영화를 준비 중인 감독 Y는 지방에 열리는 상영회에 참석한다. 라피드 영화의 남성이 종종 꺼내는 병영 이야기의 불안과, 한정된 주제로만 토론이 가능한 공공장소의 억압적 현실이 교차한 다. 이스라엘을 ‘세계에서 가장 추악한 정부’로 규정하는 라피드는 예술의 아름다움과 인간의 진실을 부정하는 권력에 날선 비판을 가한다. 그는, 공포와 절망을 먹고 사는 현실을 향해 투척한 폭탄과 같은 존재다. (이용철)

Ahed’s Knee
아헤드의 무릎

영화의 속도로 세계적인 작가의 반열에 오른 나다브 라피드의 신작이다. 이미 효과가 필요한 장면에서 거칠고 직접적인 기법을 구사하는 게 라피드 영화의 특징인데, 그런 스타일이 이번 작품에선 더 강해졌다. 주제를 말할 때도 빠르고 바로 진입하는 편이다. 스타일과 주제가 결합한 결과는 원초적 에너지의 폭발이다. 팔레스타인 여성 아헤드의 영화를 준비 중인 감독 Y는 지방에 열리는 상영회에 참석한다. 라피드 영화의 남성이 종종 꺼내는 병영 이야기의 불안과, 한정된 주제로만 토론이 가능한 공공장소의 억압적 현실이 교차한 다. 이스라엘을 ‘세계에서 가장 추악한 정부’로 규정하는 라피드는 예술의 아름다움과 인간의 진실을 부정하는 권력에 날선 비판을 가한다. 그는, 공포와 절망을 먹고 사는 현실을 향해 투척한 폭탄과 같은 존재다. (이용철)

Ahed’s Knee is the latest film by Nadav Lapid, whose films often make use of rough and direct techniques in scenes that require image effects—a unique style that has become stronger in each of his films. His films tend to jump into things right away, without hesitation. This combination of no-nonsense style and head-on themes results in an explosion of raw energy.

Director Y, preparing for a film by a Palestinian woman, Ahed, will attend a local screening. The anxiety of the barracks story, which is often brought up by men in Lapid films, intersects with the repressive reality of public places, which can be discussed only on a limited topic. Lapid, who defines Israel as the ‘ugliest government in the world,’ sharply criticizes the power that denies the beauty of art and the truth of man. He is like a bomb thrown at the reality of living on fear and despair. (LEE Yong Cheol)
Deception

Dişçesinin İstiklal Dünyası

France | 2021 | 103min | DCP | color

Director Arnaud DESPLECHIN

France | 2021 | 113min | DCP | color

Director François OZON

Arnaud DESPLECHIN

Director

France | 2021 | 103min | DCP | color

Director François OZON

France | 2021 | 113min | DCP | color

Director François OZON

ディ Dempson

ディ Dempsonのadaptation of Philip Ross's 1990 novel of the same name, centers on the character of Philip (Denis Podalydès), a married writer in his fifties, who lives in London. Philip draws creative inspiration by entering into no-strings encounters with many women. His most recent liaison, however, with a British lover (Léa Seydoux), becomes complicated. The two begin to engage in causal conversations, and in between, stories of Philip's past relationship and his wife emerge. The film relentlessly interrogates Philip's masculine pride during the second half of an imaginary courtroom scene, during which the director refuses to categorize him as all of the traits he has personified: Although he is an adept liar, a gifted writer, and an immoral man, the film refuses to pin him down in any of these roles.

everything Went Fine

 спец.교차

France | 2021 | 113min | DCP | color

Director Arnaud DESPLECHIN

France | 2021 | 113min | DCP | color

Director François OZON

_everything Went Fine_ would go on to win the Palme d'Or at the 2021 Cannes Film Festival. The film is a love letter to journalists set in an outpost of an American newspaper in a fictional twentieth century French city brings to life a collection of stories about art, artists, and procedures of aging and death that we must face. André Dussollier, Bruno Dumont's adaptation of Philip Ross's 1990

The French Dispatch

Francois Dussollier's character pleads, "Help me end my life.. Are you listening Charlotte Rampling, Hanna Schygulla, and Sophie Marceau, all major stars and procedures of aging and death that we must face. André Dussollier, the film centers on the modern bourgeois family and asks questions about ‘the choices

United States | 2021 | 107min | DCP | color

Director Wes ANDERSON

Everything Went Fine, François Ozon's adaptation of an autobiographical work by Emmanuel Berthelin, is the latest in a series of mature works presented that nonetheless exhibits the same youthful sensibility that distinguished Ozon's debut films, nearly twenty years ago. The film centers on a modern bourgeois family and asks questions about ‘the choices

Japan | 2021 | 133min | DCP | color

Director Bruno DUMONT

Wes ANDERSON's love of The New Yorker, and some characters and events in the film are based on real-life figures from the magazine's history. It boasts a star-studded cast, including Benicio del Toro, Adrien Brody, Tilda Swinton, Jeffrey Wright, Mathieu Amalric, Stephen Park, Bill Murray, and Owen Wilson. The French Dispatch premiered in competition at the 2021 Cannes Film Festival.

With <The French Dispatch> comes another masterful collaboration between Bruno Dumont and Léa Seydoux. SEO Seunghee
Funny Boy

Paolo SORRENTINO
Director
Italy | 2021 | 130min | DCP | color

2021 Venice Film Festival. (SEO Park Sun Young)

Seunghee) is a shy and sensitive boy and a soccer fan just like his peers. Unfortunately, a tragic event turns his life upside down, forcing him to grow up faster. As Sorrentino mentioned in an interview, this film is a story of “fate and family, solitude and sadness and to reconnect with the splendor of life.”

The Hand of God

신의 손

Paolo Sorrentino’s latest film, The Hand of God, is reminiscent of Federico Fellini’s Amarcord (1973), and it is a story of “fate and family, sports and cinema, love and loss.” For the first time in 20 years since he filmed his debut feature The Man Up (2001), he returned to his hometown Naples to shoot this delicate and impressive autobiographical film. (SEO Park Sun Young)

In Front of Your Face

당신 얼굴 앞에서

HONG Sangsoo
Director
Korea | 2021 | 18min | DCP | color

A Hero

히어로

Asghar FARHADI
Director
Iran/France | 2021 | 127min | DCP | color

2021 Cannes Film Festival. (NAM Daeun)

FARHADI’s films are known for their tightly-knit family dramas and their exploration of the human condition. In A Hero, the main character, Nader, is a middle-aged man who is incarcerated for not repaying his debt. One day, his fiancée finds a handbag containing gold coins. He is tempted to use the coins to repay his debt but instead returns the bag to its owner. When his good deed is publicized, he becomes a hero. Charity events are held to collect donations for him. However, as time goes on, Nader begins to feel resentful.

A Hero is a work that explores the complexities of human nature and the challenges of finding one’s place in the world. The film raises questions about the nature of good and evil, the role of morality in society, and the impact of external circumstances on an individual’s actions.

The Hand of God is a film that explores the power of fate and destiny in shaping one’s life. Director Paolo Sorrentino’s latest film, The Hand of God, is a story of “fate and family, sports and cinema, love and loss.” Sorrentino’s work often explores themes of personal identity and the complexities of human relationships. The film is a meditative exploration of the human condition, and it is a testament to the power of cinema to connect with audiences on a deep and emotional level.

In Front of Your Face is a film that explores the power of presence and the importance of being fully present in the moment. Director HONG Sangsoo’s film, In Front of Your Face, is a short film that explores the concept of presence and how it can transform the way we perceive the world. The film raises questions about the nature of presence and the role it plays in our lives.

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**Introduction**

نترودكشن

Korea | 2020 | 69min | DCP | b&w

Director HONG Sangsoo

홍상수

**Director**

Mahamat-Saleh HAROUN

Chad/France/Belgium/Germany | 2021 | 88min | DCP | color

**Director**

링귀, 모녀는 용감했다

Lingui, The Sacred Bonds

**Introduction**

Many films that deal with African culture mention the barbaric practices to mark the division of gender. Lingui, The Sacred Bonds is a story of a woman who is deserted by society and her family after getting pregnant in the past.

**Introduction**

Everybody has a memory that they don’t want to reveal to anyone, and every family has a painful history that they can’t talk about easily. With Marx Can Wait, Marco Bellocchio returns to his own past—the story of his twin brother, who killed himself at the age of twenty-nine. The testimony of family and friends, faded photographs, and 8-millimeter film clips sensibly reveal the story of the young man who lost his way. The deceased appears as a ghost in the director’s previous films such as Fists in the Pocket (1966), The Eyes, The Mouth (1982), My Mother’s Smile (2002), and in others as a child. The master knows well that meeting the twin brother who committed suicide a long time ago will force him to eventually look into himself. Marx Can Wait which may have been a painful ritual of passage for an 82-year-old master, is more painful and deeper than any other Bellocchio’s movie. (SED Saounghe)

**Introduction**

Memoria

Colombia/Taiwan/France/Germany/Mexico/Qatar | 2021 | 138min | DCP | color

Director Apichatpong WEERASETHAKUL

A screaming Man

is a male-centered narrative of director’s previous work, A Screaming Man (2010), which won the Jury Prize at the Cannes Film Festival 2010, Lingui, The Sacred Bonds examines the relationship of mother and the daughter who, despite feeling free from oppression when, paradoxically, suddenly realize they have no rights, and there is no one to help them. (LEE Yong Cheol)

**Introduction**

Martex Can Wait

Italy | 2021 | 91min | DCP | color

Director Marco BELLOCCHIO

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The Power of the Dog
파워 오브 도그

It is 1925, and the Burbank brothers, Phil and George, are wealthy ranchers in Montana. At the Red Mill restaurant, where they have stopped on their way to market, the brothers meet Rose, the widowed proprietress, and her impressionable son Peter. Phil behaves so cruelly he drives them both to tears. He seemingly revels in their hurt, rousing his fellow cowhands to laughter. His brother George, however, is horrified by Phil’s behavior, and to tears. He seemingly revels in their hurt, rousing his fellow cowhands to laughter. His brother George, however, is horrified by Phil’s behavior, and

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Sundown
썬다운

United States | 2021 | 131min | DCP | color

Sundown
썬다운

Mexico/Scotland/United States | 2021 | 88min | DCP | color

Sundown
썬다운

L.A. where Red Rocket the slacker who plays a shady guy in the film and is a bar owner. He decides to break his heart to his Texas City, Texas, where his estranged wife and mother-in-law are living. Just as this defunct family seems to be making things work, Mikey meets a young woman named Strawberry working the cash register at a local doughnut shop, and he falls back into his old habits. Red Rocket offers a raw, and human portrait of a uniquely American hustler and a hometown that barely tolerates him.

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Three Floors

Italy/France | 2021 | 102min | DCP | color

Director Nanni MORETTI

Portugal/France | 2021 | 121min | DCP | color

The Tsugua Diaries

The story takes place over a period of twenty-one days, and is presented in reverse order. The film was shot in Portugal in August 2020, during the COVID-19 outbreak. Every staff member who during that period was turned in a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the same scene has become a part of the movie naturally, and moves backwards through time as each of the staff members takes a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the story taking place over a period of twenty-one days, and is presented in reverse order. The film was shot in Portugal in August 2020, during the COVID-19 outbreak. Every staff member who during that period was turned in a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the same scene has become a part of the movie naturally, and moves backwards through time as each of the staff members takes a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the

Three Floors

The Tsugua Diaries

The story takes place over a period of twenty-one days, and is presented in reverse order. The film was shot in Portugal in August 2020, during the COVID-19 outbreak. Every staff member who during that period was turned in a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the same scene has become a part of the movie naturally, and moves backwards through time as each of the staff members takes a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the story taking place over a period of twenty-one days, and is presented in reverse order. The film was shot in Portugal in August 2020, during the COVID-19 outbreak. Every staff member who during that period was turned in a PCR test, actors rehearse changing roles, rotten fruit magically revives. The two directors capture the
europe! goes busan

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A Window on Asian Cinema / Kim Jiseok Award Nominees

Asian Film Foundation

An official section where the most noticeable veteran Asian directors of the year compete with their latest films. Two best films are chosen among the nominees and given Kim Jiseok Award which was established in 2017 to commemorate Mr. Kim Jiseok, the late program director of BIFF who dedicated himself to the development of Asian cinema.

The Bargain

China | 2021 | 119min | DCP | color
Director WANG Qi, 탄

GENSAN PUNCH

Philippines | 2021 | 110min | DCP | color
Director Brillante MENDOZA, 판스판치
No Land’s Man

 директор

 United States/India/Australia/Bangladesh | 2021 | 132min | DCP | color

 Mostofa Sarwar FAROOKI

 director

 United States/India/Australia/Bangladesh | 2021 | 99min | DCP | color

 The Rapist

 아파르나 센

 (2019), makes a cameo appearance as Naina, and Arjun Rampal appears as her husband. Gitanjali Rao, who directed director’s daughter and actress Konkona Sen presents a delicate portrayal of the rapist’s mother. (PARK Sun Young)

 The Rapist

 Naina, a criminal psychology professor, is sexually assaulted in a slum she visits to help the daughter of a school custodian embroiled in a case of domestic violence and infanticide. Upon surviving the attack that leaves her paralysed, Naina fights social prejudices and testifies, which leads to the rapist-murderer’s death sentence. Later, Naina discovers her pregnancy by her colleague dead, Naina fights social prejudices and testifies, which leads to the rapist-murderer’s death sentence. Later, Naina discovers her pregnancy

 A Window on Asian Cinema / Kim Jiseok Award Nominees

 072 Oct 13 / 16:00 / C1

 019 Oct 09 / 12:00 / B2

 027 Oct 10 / 19:30 / C6

 014 Oct 08 / 20:30 / B2

 035 Oct 11 / 13:00 / L2

 2020 APM 프로젝트

 2019에서 시작된 국제공모전의 한 명작으로 수상작이다. <수흐라의 아들>은 이 작품의 뿌리가 있는 이 작품의 심화된 사회의 반박을 하였다. 현재의 이래는 보통 흔히 포섭하며, 간절한 시각으로 타락을 둔 고기를 앓아 나아갈 데다. 이에 대한 대안으로 다가올 새로운 대안이 필요하다. 이 영화는 아들의 아들이 없어진 소식을 듣고, 아버지가 죽은 고기를 사먹었다. 그 영화는 바이러스에 휩싸인 세상의 현실화를 다루고 있다. (박선영)

 Riverside Mukolitta

일가 나자프의 신작. (남동철)

 <부타> (2011), <석류 과수원> (2017) 등의 영화로 알려진 아르메니아 출신 아제르바이잔 감독 일가 나자프는 2차 세계대전 무렵 공산주의 치하 집단농장의 삶은 어떤 것일까? <수흐라의 아들>에서 알아보는 것은 인도의 거장 뮤지션, 라흐만이다. <떠도는 남자>는 2020 APM 프로젝트 선정작이다. (PARK Sun Young)

 Sughra’s Sons

 화려한 아들들

 019 Oct 07 / 12:00 / C6

 072 Oct 08 / 16:30 / B2

 000 Oct 06 / 20:30 / B2

 285 Oct 10 / 10:00 / L2

 006 Oct 07 / 18:00 / B2

 013 Oct 13 / 18:00 / C1
A Window on Asian Cinema

Asia's movie industry is in the spotlight with various styles and visions within Asian Cinema, highlighting the latest films from established directors as well as the upcoming rookies of the industry. The audience can grasp the zeitgeist of Asian films of the year.

Anatomy of Time

Director Jakrawal Nilthamrong

Thailand/France/Singapore/Netherlands | 2021 | 118min | DCP | color

‘Anatomy of Time’ is ‘Maem’ – a woman who has grown old and has lost many things. Although she herself has a son named Nam, in the 1960s, she was raised as a charming young lady by two men. She eventually ends up marrying a cold-blooded and ambitious military officer. However, as time passes, her husband has become a helpless patient laid in bed for all day and cannot do anything without someone’s help. Although she herself has a son named Nam, she is silently protecting her husband. The director has worked for short films, documentaries and visual installations to depict various elements. Based on his personal family history, he created a story overlaid with the historical background in Thailand during the Cold War. In the words of the director, the film is about pain, existence and the essence of life. The project was initially selected for the 2018 Asian Project Market in Busan. (BED Kyeongwan)

Annual Eclipse

Director ZHANG Chi

World Premiere | International Premiere

China | 2021 | 98min | DCP | color

‘Annual Eclipse’ is a story overlaid with the historical background in Thailand during the Cold War. It is a story of a woman named Maem. In the 1960s, the young Maem was a charming young lady who was being proposed by two men. She eventually ends up marrying a cold-blooded and ambitious military officer. However, as time passes, her husband has become a helpless patient laid in bed for all day and cannot do anything without someone’s help. Although she herself has a son named Nam, she is silently protecting her husband. The director has worked for short films, documentaries and visual installations to depict various elements. Based on his personal family history, he created a story overlaid with the historical background in Thailand during the Cold War. In the words of the director, the film is about pain, existence and the essence of life. The project was initially selected for the 2018 Asian Project Market in Busan. (BED Kyeongwan)

Are You Lonesome Tonight?

Director WEN Shipei

China | 2021 | 95min | DCP | color

‘Are You Lonesome Tonight?’ is a story of a woman named Maem. In the 1960s, the young Maem was a charming young lady who was being proposed by two men. She eventually ends up marrying a cold-blooded and ambitious military officer. However, as time passes, her husband has become a helpless patient laid in bed for all day and cannot do anything without someone’s help. Although she herself has a son named Nam, she is silently protecting her husband. The director has worked for short films, documentaries and visual installations to depict various elements. Based on his personal family history, he created a story overlaid with the historical background in Thailand during the Cold War. In the words of the director, the film is about pain, existence and the essence of life. The project was initially selected for the 2018 Asian Project Market in Busan. (BED Kyeongwan)
Ballad of a White Cow

In the year 2000, in the midst of the Cold War, a young Vietnamese woman comes to Taiwan to trace her husband, who has left his hometown to be integrated into a new society. Twenty years later, she finds freedom in a strange place. In 1996, a woman from rural Vietnam, Van Tue, immigrates to marry a construction worker. Her mother-in-law refuses to trust her. Van Tue wants to open a small business to earn more money and to help her family in Vietnam, but her family in Taiwan only wants her to stay at home. Meanwhile, typhoons and earthquakes continuously ravage their home, and her husband loses his job. Her situation deteriorates even further: Her family in Vietnam, but her family in Taiwan only wants her to stay at home. Eventually, the woman pleads that her husband was unjustly killed. The court eventually admits that her husband was mistakenly sentenced to death but indifferently says, "We're very sorry. It was after all, god's will." While dejected by the court's attitude, she receives an unexpected visitor. A man who claims to be her husband's friend lends a helping hand and even provides her with housing when she is about to be evicted. Is he the man helping the widow? The film speaks to atonement and reconciliation. Despite the efforts for atonement, the dead remains dead. Can one's struggle to make up for an irrevocable mistake be rewarded? The widow even begins to feel sparks of love for the man before she learns his identity, but commensurate anger divides them. A film with a powerful story expected from a good Iranian film, it was co-directed by Maryam Moghadam, who starred as the female lead. (NAM Dong-chul)

Days Before the Millennium

In 1996, a woman from rural Vietnam, Van Tue, immigrates to marry a construction worker. Her mother-in-law refuses to trust her. Van Tue wants to open a small business to earn more money and to help her family in Vietnam, but her family in Taiwan only wants her to stay at home. Meanwhile, typhoons and earthquakes continuously ravage their home, and her husband loses his job. Her situation deteriorates even further: Her family in Vietnam, but her family in Taiwan only wants her to stay at home. Eventually, the woman pleads that her husband was unjustly killed. The court eventually admits that her husband was mistakenly sentenced to death but indifferently says, "We're very sorry. It was after all, god's will." While dejected by the court's attitude, she receives an unexpected visitor. A man who claims to be her husband's friend lends a helping hand and even provides her with housing when she is about to be evicted. Is he the man helping the widow? The film speaks to atonement and reconciliation. Despite the efforts for atonement, the dead remains dead. Can one's struggle to make up for an irrevocable mistake be rewarded? The widow even begins to feel sparks of love for the man before she learns his identity, but commensurate anger divides them. A film with a powerful story expected from a good Iranian film, it was co-directed by Maryam Moghadam, who starred as the female lead. (NAM Dong-chul)

The Exam

In 1996, a woman from rural Vietnam, Van Tue, immigrates to marry a construction worker. Her mother-in-law refuses to trust her. Van Tue wants to open a small business to earn more money and to help her family in Vietnam, but her family in Taiwan only wants her to stay at home. Meanwhile, typhoons and earthquakes continuously ravage their home, and her husband loses his job. Her situation deteriorates even further: Her family in Vietnam, but her family in Taiwan only wants her to stay at home. Eventually, the woman pleads that her husband was unjustly killed. The court eventually admits that her husband was mistakenly sentenced to death but indifferently says, "We're very sorry. It was after all, god's will." While dejected by the court's attitude, she receives an unexpected visitor. A man who claims to be her husband's friend lends a helping hand and even provides her with housing when she is about to be evicted. Is he the man helping the widow? The film speaks to atonement and reconciliation. Despite the efforts for atonement, the dead remains dead. Can one's struggle to make up for an irrevocable mistake be rewarded? The widow even begins to feel sparks of love for the man before she learns his identity, but commensurate anger divides them. A film with a powerful story expected from a good Iranian film, it was co-directed by Maryam Moghadam, who starred as the female lead. (NAM Dong-chul)
The Falls

Director: Darin J. Sallam

Jordan/Sweden/Saudi Arabia | 2021 | 92min | DCP | color

Taiwan | 2021 | 130min | DCP | color

The debut film by Jordanian director Darin J. Sallam, <The Falls> is a debut film by Jordanian director Darin J. Sallam, depicting the Israeli conflict that broke out in Palestine in 1948 through the eyes of a girl. Fourteen-year-old Farha lives in a rural village in Palestine where traditions are very important. Jealous of her friend moving to a city, Farha dreams of going to a school in the city. Her father decides to make her dream come true. But a war breaks out, shattering Farha's dream. When the situation in village worsens, Farha's father hides her in the storage room at home and leaves. Through the cracked open door, Farha witnesses terrible deaths in the village. Her father doesn't return home, while Farha watches the world turn into hell. The film reproduces a moment in the past while evoking the continuing tragedy in Palestine. It was premiered in the Discovery section of the Toronto Film Festival. (NAM Dong-chul)

Farha

Director: Aizhana Kassybay

Kazakhstan | 2020 | 82min | DCP | color

The story of a family driven to extreme conditions in a city with prices of goods that are much too high for ordinary workers' survival, but this film is never overwhelming by external factors. As if saying that life cannot be a series of pains, humorous music and scenes are placed throughout the film. In particular, you must not miss the ending—the scene alone is reason enough to watch this film. (PARK Sun Young)

Haruhara-san's Recorder

Director: Sugita Kyoshi

Japan | 2021 | 121min | DCP | color

A debut film by Jordanian director Darin J. Sallam, <The Falls> is a debut film by Jordanian director Darin J. Sallam, depicting the Israeli conflict that broke out in Palestine in 1948 through the eyes of a girl. Fourteen-year-old Farha lives in a rural village in Palestine where traditions are very important. Jealous of her friend moving to a city, Farha dreams of going to a school in the city. Her father decides to make her dream come true. But a war breaks out, shattering Farha's dream. When the situation in village worsens, Farha's father hides her in the storage room at home and leaves. Through the cracked open door, Farha witnesses terrible deaths in the village. Her father doesn't return home, while Farha watches the world turn into hell. The film reproduces a moment in the past while evoking the continuing tragedy in Palestine. It was premiered in the Discovery section of the Toronto Film Festival. (NAM Dong-chul)

Haruhara-san's Recorder is a comic family drama revolving around a single mom, a capable career woman who lives with her teenage daughter, Xiao Jing. On the day Pin-Wen is informed of a salary cut due to the company's worsening circumstances, she receives a call from Xiao Jing during a meeting. When Xiao Jing is forced to quarantine after her classmate tests positive for coronavirus, Pin-Wen stays home with her at her company's request. Meanwhile, Saule becomes pregnant, and Tolik and Altynai are insulted by her boyfriend's parents. Tolik goes to complain to his only friend, Baur, but Baub collapses from a heart attack while dancing. Director Aizhana Kassybay, who visited Busan in 2019 with her short clip completed her first feature Fire, following two shorts (Water (2018) and Air). Fire depicts the hardships of a family driven to extreme conditions in a city with prices of goods that are much too high for ordinary workers' survival, but this film is never overwhelming by external factors. As if saying that life cannot be a series of pains, humorous music and scenes are placed throughout the film. In particular, you must not miss the ending—the scene alone is reason enough to watch this film. (PARK Sun Young)
In THE WAKE
보호받지 못한 사람들

Japan | 2021 | 135min | DCP | color
Director ZEZE Takahisa 제제 타카히사

The latest film by Hany Abu-Assad, a Palestinian auteur famous for Paradise Now (2005) and Olive (2013), depicts the struggle for survival of women who have been used in the intense intelligence war waged between Palestine and Israel. When Nadia visits Huda’s hair salon for a haircut, she experiences something unimaginable. Afterward, Huda blackmails Nadia to be a spy for the Israeli intelligence. Nadia returns home, not knowing what to do, and learns that Huda has been captured by the Palestinian resistance. Nadia panics as there is a picture of her at Huda’s salon that proves that she works for the Israeli intelligence. Meanwhile, Huda confesses to the Palestinian resistance that she cooperated with the Israeli intelligence but tries to hide Nadia’s picture from them. Can these two women survive between the two antagonistic organizations? Inspired by real events, this film will make you hold your breath the entire time. (NAM Dong-chul)

INU-OH
견왕

Japan/China | 2021 | 88min | DCP | color
Director YUASA Masaaki 유아사 마사아키

INU-OH is a Japanese classical dance-drama. INU-OH is a film about a real life master Inu dance from the 14th century. In the film, real people and fictional histories converge with traditional Japanese Noh and modern music, in which Noh music played on a biwa sounds like a Queen song. What is even more surprising is that such an attempt is made via animation. The film shows a bold attempt by Yuasa Masaaki, one of the representative Japanese animation directors alongside Shinkai Makoto and Hosoda Mamoru. In the 14th century, there was a man named Inu-OH (King Dog), who was born with deformity and always wore a mask. Talented in singing and dancing, Inu-OH meets a young biwa player named Tomona, and they begin to perform together. After a long time, Inu-OH is captured by the Palestinian resistance and put on trial. The filmportrays the life of a middle-aged woman suffering from dementia. Could it be the moment of revenge for her husband’s affair, which had tormented her for years? She asks her husband to go to the nursing home together after a long time, but tries many methods including qigong, but to no avail. One day she gets a message that the woman who had an affair with her husband was a nurse and suffering from dementia. Could it be the moment of revenge for her husband’s affair, which had tormented her for years? She asks her husband to go to the nursing home together after a long time, but tries many methods including qigong, but to no avail. One day she gets a message that the woman who had an affair with her husband was a nurse. She panics as there is a picture of her at Huda’s salon that proves that she works for the Israeli intelligence. Can these two women survive between the two antagonistic organizations? Inspired by real events, this film will make you hold your breath the entire time. (NAM Dong-chul)
Moneyboys
머니보이스
Austria/ France/ Taiwan | 2021 | 120min | DCP | color
Director C.B. Yi

머니보이스는 에릭 마티 감독이 필리핀에서 제작한 영화로, 2021년 12월에 공개되었다. 이 영화는 주인공이 남성 노동자로 삼각주를 형성하고, 그들의 삶은 정치적·경제적 갈등과 경제적 지원의 결단으로 이루어진다. 이 영화는 희생 여성을 위한 경제적 지원의 이중성을 보여준다.

A New Old Play
쓰촨의 신-신 극단

Qiu Fu, a leading actor in Sichuan opera who began his stage career at age seven and has been an actor for over 40 years, dies and meets two underworld friends. He refuses to drink the liquor of oblivion, so until he age seven and has been an actor for over 40 years, dies and meets two underworld friends. He refuses to drink the liquor of oblivion, so until he

On The Job: The Missing 8
온 더 잡: 실종자들

Philippines | 2021 | 199min | DCP | color
Director Erik Matti

**The Road to Kuthriyar**

The Road to Kuthriyar

Director: Abdullah Mohammad Saad

Bangladesh/Singapore/Qatar | 2021 | 108min | DCP | color

Abdullah Mohammad Saad.

Influenced by his late mother, Dhruv has become a wildlife zoologist.

Mirle's film shows viewers the difficult lives of India's poorest inhabitants.

In the Upper-class family of a high-ranking police officer, Shankar is an indispensable servant.

**Taste**

Director: Bharat Mirille

India | 2021 | 115min | DCP | color

**Shankar's Fairies**

Shankar's Fairies

Director: Irfana Majumdar

India | 2021 | 93min | DCP | color

Shankar's Fairies

Shankar's Fairies is full of affection. It was filmed in the Nita Kumar's childhood home, and the director herself and her husband appear in the film as Anjana's parents. (Park Sun Young)

Bassley has traveled all the way to Vietnam from Nigeria as a professional football player. One day, he is injured and as a result, is expelled from the team. He cannot tell his family the truth because he must find a way to take care of his daughter and his family. After Bassley leaves, Shankar becomes a nanny, a cook, and a police officer. Shankar is an indispensable servant. To Anjana who attends a Catholic school and her little brother Bhaiya, Shankar is a family. (PARK Sun Young)

Influenced by his late mother, Dhruv has become a wildlife zoologist. He goes to conduct field research to study mammals at the Kudakkanal Wildlife Sanctuary in Tamil Nadu. It is essential to hire a local guide to navigate through the wild nature of 600 square kilometers with only a forty-year-old map and a simple GPS device, where the cell phone signals are weak or non-existent. He hires a man named Dorai who gives a somewhat questionable first impression as he doesn't speak much.

Through time, however, they build up trust and friendship. One day, Dorai says he has to visit his hometown for a funeral, and then he cannot be reached again.

Through the process of finding him again, Dhruv begins to understand why he was scared of uniforms and men and had to drink to sleep. Director Mirle's film shows viewers the difficult lives of India's poorest inhabitants. (PARK Sun Young)

**Rehana**

Rehana

Director: Abdullah Mohammad Saad

Bangladesh/Singapore/Qatar | 2021 | 115min | DCP | color

Rehana, who works as a teaching assistant at medical school, is a single mother to Emu, who attends elementary school. Her unmarried younger brother forgets to pick up Emu or gets into trouble, while Rehana gets insulin shots and busily prepares for her upcoming exams.

Annie protests to her action. Later she witnesses Annie emerge from her advisor Anvit's office, and she begins a fight without any support. Rehana, who was selected for APM 2018 and the Un Certain Regard section or this year's Cannes Film Festival, is an astonishing debut film by director Abdullah Mohammad Saad. The screen steeped in blue light helps to push the "Me Too" movement in a religious society and the conservative academia, social absurdities, Rehana's pain as a working mom, and Emu's struggles into a powerful narrative. (PARK Sun Young)

**Taste**

Director: LE Bao

Vietnam | 2020 | 98min | DCP | color

**Rehana**

Rehana

Director: Abdullah Mohammad Saad

Bangladesh/Singapore/Qatar | 2021 | 115min | DCP | color

Rehana, who works as a teaching assistant at medical school, is a single mother to Emu, who attends elementary school. Her unmarried younger brother forgets to pick up Emu or gets into trouble, while Rehana gets insulin shots and busily prepares for her upcoming exams. One day, while procuring an exam for undergraduates, Rehana locks Minh out for cheating, and Annie protests to her action. Later she witnesses Annie emerge from her advisor Anvit's office, and she begins a fight without any support. Rehana, who was selected for APM 2018 and the Un Certain Regard section or this year's Cannes Film Festival, is an astonishing debut film by director Abdullah Mohammad Saad. The screen steeped in blue light helps to push the "Me Too" movement in a religious society and the conservative academia, social absurdities, Rehana's pain as a working mom, and Emu's struggles into a powerful narrative. (PARK Sun Young)

**Shankar's Fairies**

Shankar's Fairies

Director: Irfana Majumdar

India | 2021 | 93min | DCP | color

Shankar's Fairies

A powerful narrative. (PARK Sun Young)

**Taste**

Director: LE Bao

Vietnam | 2020 | 98min | DCP | color

**Rehana**

Rehana

Director: Abdullah Mohammad Saad

Bangladesh/Singapore/Qatar | 2021 | 115min | DCP | color

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**Shankar's Fairies**

Shankar's Fairies

Director: Irfana Majumdar

India | 2021 | 93min | DCP | color

Shankar's Fairies

A powerful narrative. (PARK Sun Young)
The White Building was once an icon of the successful urbanization and modernization of Phnom Penh, the capital of Cambodia. As it decays, its residents are leaving one by one. The tension of the conflicts among them is rising, as the demolition and relocation become imminent. The unfolding stories focus on a young man, Samann, and his father. Samann wants to make a living as a hip-hop dancer but has to face the harsh reality that this is simply not possible. Meanwhile, his father hopelessly tries to negotiate with the authorities on behalf of the residents. As a former resident (he was born and raised in this very building) director Kamila Andini reflected his own experiences in writing and directing this work. His previous documentary film, Last Night / Zaw You Smiling (2016), captured his neighbours in a loving perspective, while White Building delves deeper into the inner atmosphere of the family and the community. White Building won the CJ Entertainment Award and Arte Award at the Asian Project Market at the 2016 Busan International Film Festival, and is the first Cambodian film officially invited to Venice Oriental (B004 Kyungwho).

Vengeance Is Mine, All Others Pay Cash

Indonesia/Singapore/Germany | 2021 | 95min | DCP | color
Director Kamila ANDINI 감독 안디니

The film, based on a true story, has a heavy resonance. (PARK Sungho)

The film is set in the mid-1990s, and it tells the story of a young man named Andi, who is born in a poor family and is forced to work as a contract job, and then falls in love with a young woman, Iteung. She is poverty-stricken and desperately wants to use Andi to save herself from poverty. They start together, and their happiness. Based on the novel of the same name by Eka Kurniawan, the film was well polished by renowned director Edwin. It won the Golden Leopard award at the Locarno International Film Festival. Following the fast-paced story, flashbacks and black comedy, it is easy to fall into the bitter-sweet charm of the film, feeling like squeezing pus from wounds. (PARK Sungho)
**The Absent Director**

감독은 부재중

Iran | 2021 | 88min | DCP | color

Director Arvand DASHHTARAY 아르반드 다쉬타라이

감독은 부재중의 이야기를 통해, 현장의 혼란과 배우들의 불만을 토로하면서 현장은 점점 혼란에 빠진다. (남동철)

더불어, 자극된 연극 연출가의 집에서 벌어진 사건은, 에딘버러 페스티벌에 참가하기 위해 극단 단원들이 모여 '맥베스' 연습을 시작한 듯하다. 문제는 연출가가 현장에 없다는 것. 해외에 있는 연출가는 핸드폰 영상통화를 통해 연기를 지도한다. 연습이 제대로 되지 않고, 연출가의 지시에 배우들이 불안을 품으며, 현장은 점점 혼란과 불만을 품게 된다. (남동철)

감독이 그의 첫 장편영화로, '감독은 부재중'은 이란의 현대 영화에서 일어난 일들에 대해 신랄하게 묻는다. (정한석)


**The Apartment with Two Women**

같은 속옷을 입는 두 여자

Korea | 2021 | 139min | DCP | color

Director KIM Se-in 김세인

The Apartment with Two Women은 힘과 완력을 끌고 간다. 가족이란 무거운 단어의 힘과 완력은 이 영화를 통해, 그 속에 깃든 성자의 아우라를 발견하는 영화인 아브라함 키아로스타미의 '하늘의 아이들'과 마찬가지로, 제작진들이, 이 영화의 대부분은 희귀한 사례이다. 이 영화는, 생생한 캐릭터와 역동적인 내러티브, 예리한 관찰된 디테일, 그리고 질문으로서의 결론부에 이르기까지, 희귀한 사례이다. 이 영화는, '감독은 부재중'을 통해, 'planetarium'과 'Tar'의 흥미로운 연출과 함께, 이란의 현대 영화를 품은 이스탄불의 축제를 찾는 것이다. (정한석)

Farewell, My Hometown

**Ananya, N. Goel**

This film opens with the death of a mother. Although her relatives doubt her sincerity, as she is still young and beautiful, her consciousness continues worrying about her son and blessing him. Her relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it. His relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it.

**China/2021** | **88min** | **DCP** | **color**

**Director:** WANG Er Zhuo

**Time:** 08:15

**Place:** B2

326 Oct 11 / 08:00 / B1

442 Oct 12 / 16:00 / C6

Farewell, My Hometown consists of three episodes. In the first episode, an elderly woman living in the mountains reflects on her life and recounts experiences of excruciating poverty, hard labor, and her child’s death, as the beautiful mountain and forest landscape fills the screen. The second episode is narrated by a woman in her 20s. Living with her boyfriend in an apartment full of boxes, she recounts the solitude she felt after moving to Beijing to live in the dance school dormitory. As if hinting at her continuous loneliness, segmented shots of apartments of various sizes are shown in the background. The third episode is the story of a middle-aged teacher who takes to the stage. She reflects on her college years in the 1980s, when she enjoyed a different kind of freedom than that of her parents’ generation and was in love with a poor working-class man. The second film by Katayama Shinzo, who served as an assistant director for Bong Joon-ho in Mother, is a thriller with a shocking twist, but rather than finding a man who has her father’s name and works at her father’s previous workplace, the daughter, a high school student, searches for him day and night, eventually discovering that he was a serial killer and that he’s going to catch him for a bounty, he disappears. His relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it. His relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it.

**India/2021** | **125min** | **DCP** | **color**

**Director:** Rajdeep PAUL, Samristha MAITI

**Time:** 12:00

**Place:** B1

House of Time

**시간의 집**

The film opens with the death of a mother. Although her relatives doubt her sincerity, as she is still young and beautiful, her consciousness continues worrying about her son and blessing him. Her relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it. His relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it.

**Vietnam/Germany/2021** | **99min** | **DCP** | **color**

**Director:** Kim Quy BUI

**Time:** 10:00

**Place:** L2

Memoryland

** 기억의 땅**

The second film by Katayama Shinzo, who served as an assistant director for Bong Joon-ho in Mother (2009) and Mother (2009), Missing is a thriller with a shocking twist, but rather than finding a man who has her father’s name and works at her father’s previous workplace, the daughter, a high school student, searches for him day and night, eventually discovering that he was a serial killer and that he’s going to catch him for a bounty, he disappears. His relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it. His relatives, however, doubt her sincerity, as she is still young and beautiful. In the end, attitudes toward death are determined by how the living receive it.

**Japan/Korea/2021** | **123min** | **DCP** | **color**

**Director:** KATAYAMA Shinzo

**Time:** 12:00

**Place:** B1

Missing

** 실종**
Pedro

India | 2021 | 110min | DCP | color
Director Notesh Hegde 브라바토

Pedro is a young, self-assured young woman whose life is turned upside-down by a tragic event. She begins to question her whole life and reputation. She finds herself caught up in the exciting party atmosphere and the welcoming environment. Her life is a maze of incidents, and the truth about the characters' relationships are revealed. The film is a gripping suspense story." (PARK Sun Young)

Red Pomegranate

Kazakhstan | 2021 | 113min | DCP | color
Director Sharipa Urazbayeva 사리파 우라즈바예바

Amar marries Mariam and lives with him and his son Adi. Pregnant Amar requires care, as she is anemic and at a high risk of miscarriage. When Marat hasens their move to the countryside, Amar finds herself in unfamiliar surroundings. Then Marat leaves to ask Anar's father for a job and goes missing. Soon his creditors visit Anar. To make matters worse, Anar learns that Adi was raped. Now she begins a lonely fight to protect Adi. Red Pomegranate is the second feature film directed by Sharipova Urazbayeva, who came into the spotlight with her previous film Mariam (2018). Just like Mariam, Red Pomegranate depicts an independent and strong woman/mer who takes charge of her family during the absence of her irresponsible and incompetent husband and fights social prejudices. Director Sharipa Urazbayeva provides an objective portrait of the reality they face while warmly supporting Amar's choices and Adi's growth. (PARK Sun Young)

Seire

Korea | 2021 | 102min | DCP | color
Director PARK Kang 맹

Seire is the period of twenty-one days in which people are supposed to face up to any misfortune. It is a traditional Korean belief that people may face misfortune all their lives if they do not follow the Seire period. During this period, people usually stay at home and avoid going out. The film Seire captures the moment that signals danger in the conservative social atmosphere in which it is set. The performances of up-and-coming actors are also noteworthy. (PARK Sunghe)

Photocopier

Indonesia | 2021 | 130min | DCP | color
Director Wegas Bhanukja 레가스 바누테자

Photocopier is an indie horror movie about a newborn baby. The film skillfully adopts the old convention of horror movies and, at the same time, modernizes the taboos of folk beliefs, crossing the border between reality and fantasy vaguely and ominously with bold camera work and editing. (JUNG Hanseok)

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Artificial Immortality
Ann Shin

The Family
Dan Slater

Funny Boy
Deepa Mehta

Canadian Spotlight
Le cinéma canadien au BIFF 2021

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https://www.koreafilm.or.kr
The Book of Fish

자산어보

Korea | 2021 | 126min | DCP | b&w

Director LEE Joonik 이준익

The Cave

낮과 달

Korea | 2021 | 112min | DCP | color

Director LEE Young-ah 이영아

Chun Tae-il

래일이

Korea | 2021 | 110min | DCP | color

Director HONG Junpyo 홍준표

An introduction to the year’s most significant and popular Korean films, from commercial blockbusters to art house favorites.
The Contorted House

봉투린 집

한국 | 2021 | 113min | DCP | color

디렉터 KANG Donghun 감독

방법: 재차의

The Cursed: Dead Man’s Prey

방법: 재차의

한국 | 2021 | 80min | DCP | color

디렉터 SHIN Taek-su 선배독

요정

Korean Cinema Today - Panorama

2014 ACF 인큐베이팅펀드

The Girl on a Bulldozer

불도저에 탄 소녀

한국 | 2021 | 113min | DCP | color

디렉터 PARK Ji-won 박지원

Fairy

요정

한국 | 2021 | 80min | DCP | color

디렉터 KIM Yongwan 김용완

 WK
영업가였던 누군가의 목축이 터진다. 한 디자이너 라고 고집스러운 그가 끝내 기꺼이 시킨 것이다. <내 안에 우는 바람>(1997)에서 아역으로 떠다닐 때부터 이로기자 자신의 세계를 뒤집어 놓는 엄청난 매력을 통해 인간 이외의 영웅의 신화를 틀어버린 제주도의 이기안(전여빈)의 신화는 제주도 스토리가 그를 더 가깝게 만든다. 그러나 그는 제주도의 신화가 되기 위해 장난을 씌워야 한다. <내 안에 우는 바람>의 우주의 주인공을 그릴 때까지 제주도가 그를 더욱 가깝게 한다. <내 안에 우는 바람>은 제주도의 스토리와 함께 그를 더욱 가깝게 한다. 제주도의 스토리와 함께 그를 더욱 가깝게 한다.

Unframed
언프레임드

Korea | 2021 | 130min | DCP | color
Director: Jo Sung-hee
조성희

Space Sweepers
승리호

Korea | 2021 | 137min | DCP | color
Director: Jo Sung-hee
조성희

Usu
우수

Korea | 2021 | 79min | DCP | color
Director: Oh Sehyeon
오세현

Space Sweepers was one of the most anticipated Korean films in the first half of 2021. Director Jo Sung-hee creates a unique fantasy while following some of the SF genre rules, and in so doing, introduces his own unique take on reality yet again. He focuses on a sense of loss, which is the core sentiment in SF movies in general, but refuses to bring in aimless drifts or a sense of isolation breaking the usual expectation. Instead, he shows a group of clumsy experts who enjoy playing in space, a new concept of territory in the future. "Space" is a new frontier, a barren workplace, a fierce battlefield, and a thrilling playground. There, grown-ups who have not fully grown up write new stories of desperate families and futuristic melodramas of daily life. Space Sweepers, in other words, is a drama that takes place in the universe and SF movie that is strangely delightful (SONG Kyung-won).

While preparing to shut down the photo studio business that he has been operating, a man (Yoon Jemoon) hears that someone named Chulsu has died. The man contacts several friends in the hope of finding someone to attend the funeral with him.

Usu is a film in which an image of a man, sunk in depression, is printed on a screen. It is not important who Chulsu is. It looks as if the man traces back his past, but the film refuses to give any concrete explanation. Instead, it carves abstract emotions onto a refined screen. Characters are placed in a multi-layered frames and are as quiet as paintings. Leisurely paced, the film captures them as they are buried in darkness while conversations, that look absent-minded yet incisive, add vitality to the slow and contemplative rhythm. The half-serious and half-playful lines sound like an extended joke about loneliness. Usu is a drama that resembles a carefully staged photograph. It casts its shadow of sorrow and loneliness upon those who watch it. (SONG Kyung-won)

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웃어SEE 2019년 부산국제영화제 뉴 커런츠 부문 초청작 <에듀케이션>으로 많은 호평을 받은 바 있는 김덕중 감독의 두 번째 장편. 전작을 뛰어넘어 더 세련되고 내밀해졌다. <컨버세이션>은 은영(조은지)과 승진(박종환)을 중심으로 주변 인물들이 장면마다 등장하여 추억과 젊음, 연애와 사회, 혹은 아주 소소한 소재에 이르기까지 일상의 언어와 리듬으로 대화를 나눈다. 빛나는 연기, 리드미컬한 대화, 아름다운 구도, 프레임 내 외곽의 확장된 긴장감, 장면과 장면 사이의 장력은 마침내 고도의 형식적 조화를 이룬다. <컨버세이션>은 선형적 내러티브로 삶의 중대함을 설득하는 대신, 일상의 소중한 조각들을 비선형적으로 모아 배치하여 삶에 관한 관객의 상상적 내러티브가 작동하기를 촉구하고 있다. 그 정서적 울림과 파장이 대단하다. (정한석)

The Conversation is the second feature film of Director Kim Dukjoong, who received critical praise for his film, The Education, which was invited to the New Currents at the Busan International Film Festival in 2019. His second feature offers a more sophisticated examination of the contemporary culture of everyday life. The Conversation focuses on Eunyoung and Seungjin, and their interactions with the characters who surround them. Conversations center on seemingly insignificant subjects and are spoken in everyday language and rhythm. Topics include such subjects as the characters’ memories or youth, love, and culture. Splendid acting, rhythmical dialogues, beautiful compositions, expanded tension in and out of the frame, and tensions between scenes create a sense of formal harmony. Rather than persuading viewers of the importance of life with linear narratives, The Conversation calls for the audience's imaginative narratives of life to work by non-linearly collecting and placing precious pieces of everyday life. Its emotional echo and wavelength are great. (JUNG Hanseok)

영화가 시작되면 ‘초록밤’이라는 초록의 제목이 커다란 크기로 화면을 가득 채운다. 이 영화에 대한 신뢰는 이 순간에 이미 결정된다. 사각의 프레임 안에 자꾸 변해 제목을 이는 것이다. 사각은 영화의 결국의 벽이다. 이 벽은 만년의 벽이 아니라, 가상의 장면의 활동을 보여주며 이 벽이 사라지는 장면과 가족 간의 문제들을 모두 이 초록 밤의 세계에서 비춰지다. 이 벽 밖 에서는 볼 수 없는 것들도 여기서 모여가고 있다. 이 영화는 하도의 이야기를 방시장을 통해 이야기가 시작되고 나서의 나머지 사고들이 우주를 무대화하고 사라져야 하는 세계로 돌아간다. (정한석)

The film begins with the title Chorokbam filling the screen, which is amazing to see. This is the very moment at which the audience decides to trust this film without hesitation. In terms of how to fill and empty the square frame, the film is bold and skillful. Chorok, meaning green in English, is the color of fate in this movie. The problems of all the family members – a hopeless father who works as a night guard, a mother who is completely exhausted with house works, a poor son who works for the disabled – and their funeral ceremony are all dominated by the color, green. It is not bright or fancy but dark and scary in some sense. With attractive images and scenes, the film develops a series of worldly episodes of a family up to the level of poetic sentiment of blues and depression. (JUNG Hanseok)
Film for the Coming Winter
을 겪을 때 찍을 영화

한국 | 2021 | 73min | DCP | color

감독 정원희

결해고도
A Lonely Island in the Distant Sea

한국 | 2021 | 90min | DCP | color

감독 김미영

A young couple is having a hard time because of their poor circumstances. They are both desperately searching for work, but that is not easy, either. Meanwhile, the husband is about to lose his camera he has lent to his acquaintance, and the wife is cornered after borrowing private loans to take care of the household. Under the circumstances, something ugly will likely happen or come to a dead-end, but the film deals with this predicament with a completely unexpected attitude and wit. The couple’s conversation, facial expressions, movements, and postures, as well as the illumination and density of the screen that captures them, simultaneously create bizarre humor and tense emotions, absorbing the audience. 

Hot in Day, Cold at Night
낮에는 덥고 밤에는 춥고

한국 | 2021 | 90min | DCP | color

감독 PARK Seungyeol

A rare moral comedy that comforts the daily lives of poverty with a strange touch of laughter. In the last scene, the husband’s helpless giving up finally moves us. (JUNG Hanseok)
**Nobody’s Lover**

18-year-old Yujin is leading a harsh life in many ways. Nothing seems to be smooth for her, including family relationships, family circumstances, or even friendship. Yujin is like a desert island, away from the world. However, Yujin finds herself falling in love, but then discovers she is part of a love triangle. She has feelings for a college student older than her, but at the same time, a young man with whom she works part time falls in love with Yujin. Yujin’s feelings come and go between the two men. She has amazing performances, the film skillfully presents some serious events and drives to the director’s outstanding emotional directing and the actors’ focused performances, the film tackles a weighty topic with good performances, unexpected twists, thoughtful conversations, and emotional intensity. (JUNG Hanseok)

**Not One and Not Two**

Not One and Not Two - a Buddhist belief that means that while individuals are not the same, they are also not different, either. At the same time, this is a question the film Not One and Not Two asks. The first episode of the film centers on a man who has fallen ill, but who attempts to gain enlightenment through mental training. The following segment tells the story of a woman who is an artist and preparing for new work. The man and the woman are in the same place but in different time zones, intersecting each other. It is meaningless to elaborate on the story of Not One and Not Two. Despite its short running time, the film offers a variety of experimental and provocative visual potentials. It becomes a mystery in content and a fascination in form. Using the problems of angles, colors, rhythms, speed, and time, we can implement the question and the answer through this movie. (JUNG Hanseok)
경학(권다함)은 경찰 공무원 준비생이고, 여자친구 혜진(권소현)은 취업 준비생이다. 둘은 동거 중이다. 가난한 경학은 부모가 빌린 대출금을 다니면서 잠시 시험 준비를 멈추고 배달업을 시작하게 된다. 그사이 취업에 성공한 혜진은 점점 더 회사 일에 집중하게 되고, 경학도 배달업이 중대한 생활이 되어 배달을 향한 투지가 사라지고, 현실에서 너무 많이 보고 들었던 불우한 청춘의 이야기를 본 아니냐고 반문하는 누군가가 있다면 이 영화의 반격을 받을 것이다. <그 겨울, 나는>은 김지철의 엄격한 연출과 누군가의 장갑처럼 마른 만남의 종결을 촬영으
로 하면서 갑자기 몰려오는 생활 혼란의 폭발이라는 점을 발견의 술이 되어
나가는 그 중 하나를 많은 이들의 눈길도 함께 추구할 것이다. (장한석)

Kyunghak is training to become a police office; while his girlfriend, Hyejin, is searching for a job. Kyunghak is poor and takes a job as a deliveryman, putting off his future career plans for the time being, when he becomes responsible for paying the loan on which his parents have defaulted. As time passes, his delivery job becomes a major part of his life. Meanwhile, Hyejin succeeds in getting a job and becomes absorbed in her work. Their relationship is not as the same as it was before. Through My Midwinter is a youth-focused melodrama that convincingly presents the emotions of characters through the seasoned performances of the actors as well as the powerful influence of the director. It is very likely that audience will shed tears together with Kyunghak when his sadness finally explodes. (JUNG Hanseok)
하루 아침에 난치성 질환 환자가 된 세르지오는 지금까지 의사로서는 느끼지 못했던 의료 시스템의 불편함과 부당함을 온몸으로 겪게 된다. 제대로 가눌 수 없는 몸뚱이, 치료비를 걱정하는 아내, 병간호 중에도 아웅다웅 하는 자녀들, 죽음의 공포 속에서 이제 그에게 남은 것은 자신의 경험담을 기록해 환자로서, 아버지로서, 그리고 인간으로서 존엄성을 회복하기 위해 애쓰는 것뿐이다. 암울한 상황 속에서도 아이러니하고 유머스러운 사건 전개를 직조하는 감독의 연출력이 돋보이며, 티키타카 대사를 주고 받는 배우들의 호연이 재미를 배가한다. 실화를 바탕으로 한 <참을 수 없는 존재의 하찮음>은 시간의 흐름 속에서, 언젠가는 자신의 취약함을 받아들이고 앞으로 나아갈 용기를 찾아야 할 나의 미래의 초상일 수도 있지만, (Im)Patient는 모든 형태의 지배에 맞서 대항하는 강하고 반항적인 여성상에 대한 찬가다. 로카르노영화제 경쟁부문에 진출한 작품으로 FIPRESCI상을 수상했다. (박가언)
**Amparo**

Director Simón MESA SOTO

Denmark | 2021 | 86min | DCP | color

**As in Heaven**

Director Tea LINDBURG

Sweden | 2021 | 99min | DCP | color

**The Blind Man Who Did Not Want to See Titanic**

Director Teemu NIKKI

Finland | 2021 | 83min | DCP | color

**Bad Luck Banging or Loony Porn**

Director Radu JUDE

Romania/Luxembourg/Czech Republic/Croatia | 2021 | 106min | DCP | color

**The Young and Prodigious T.S. Spivet**

Director David LOWERY

USA | 2013 | 113min | DCP | color

**Dafne**

Director Ilian METODIEV

Bulgaria | 2021 | 94min | DCP | color

**A Girl**

Director Dorothea KINCHELLE

UK | 2021 | 94min | DCP | color

**Radical Edward**

Director Paul RODGERS

Ireland | 2021 | 85min | DCP | color

**The Black Money**

Director Tomasz SIEMIATKOWSKI

Poland | 2021 | 92min | DCP | color

**Where I Am Going Is Not Your Business**

Director Chihung YUN

South Korea | 2021 | 97min | DCP | color
Blue Bayou
布鲁特霍

The latest project by award-winning writer/director Justin Chon, is the timely American family fighting for their future. Chon plays Antonio LeBlanc, a Korean adoptee raised in a small town in southern Louisiana. Chon, is the timely story of an American family fighting for their future. Chon plays Antonio LeBlanc, a Korean adoptee raised in a small town in southern Louisiana.

Captain Volkogonov Escaped
볼코노고프 대위 탈출하다

Set in the era of Stalin's Great Purge, this fast-paced thriller centers around a ruthless leader gets a taste of his own medicine: Captain Volkogonov is hunted down by his former colleagues, and comes to realize that there may be no escape from the everlasting torment. Russian directors Natasha Merkulova and Alexey Chupov, partners in life and in cinema, have crafted a poignant drama of spiritual repentance. Actor Yuriy Borisov leads the film with his striking presence and his exquisite portrayal of a vulnerable man tormented by his past. The editing is smooth and fluid, as the camera follows the perils of a ruthless leader who is trying to make a better life for his family, but his past continues to haunt him. The film is less pessimistic in its ending than his two previous films are. It is in this film where the father and the daughter walk together is highly realistic. The editing is smooth and fluid, as the camera follows the perils of Captain Volkogonov.

Brigitte Bardot Forever
브리짓 바르도 포에버

Something special in their lives. (Karen Park)
고마한 그들의 삶에 특별한 순간이 있었다. (박가언)

A Chiara
키아라

Jonas Carpignano made a series of films set in Calabria, a region in southern Italy infamous for its criminal activity. For example, in Medida Paz (2015), he focuses on the stories of marginalized and oppressed members of Italian society. A Chiara centers on a fifteen-year-old girl whose father who is involved in a crime and then disappears, Chiara traces the truth hidden behind the veil of wealth and happiness of her family. The film reveals that there are levels in crimes. The higher it is seated, the uglier its truth hidden behind the veil of wealth and happiness of her family. The film is, however, if we can call it hope. (Lee Yong Cheol)
jonas carpignano’s films have heralded him as a future auteur, but critics were divided on their reception. The latest project by奖-winning writer/director Jonas Carpignano, A Chiara is a poignant drama of spiritual repentance. Actor Fabrizio Ruggeri leads the film with his striking presence and his exquisite portrayal of a vulnerable man tormented by his past. The editing is smooth and fluid, as the camera follows the perils of the ruthless leader who is trying to make a better life for his family, but his past continues to haunt him. The film is less pessimistic in its ending than his two previous films are. It is in this film where the father and the daughter walk together is highly realistic. The editing is smooth and fluid, as the camera follows the perils of Captain Volkogonov.
**Cop Secret**

**Deserted**

**Dusk Stone**

**Fabian - Going to the Dogs**
The Family

dear family

Director Dan SLATER

Canada | 2021 | 99min | DCP | color

108 109

Switzerland | 2021 | 99min | DCP | color

Ramon ZÜRCHER, Silvan ZÜRCHER

The Girl and the Spider

소녀와 거미

Director Sebastian MEISE

France | 2021 | 99min | DCP | color

Hafsia HERZI

Good Mother

 세상의 어머니는 행복해야 마땅하다

Director Hafsia HERZI

France | 2021 | 99min | DCP | color

Great Freedom

거대한 자유

Director Sebastian MEISE

Austria/Germany | 2021 | 116min | DCP | color

108 109

Oct 09 / 19:00 / C7

Oct 07 / 20:00 / BH

Oct 07 / 15:30 / SH

Oct 10 / 12:30 / C2

Oct 09 / 20:00 / BH

Oct 11 / 19:00 / C3

Oct 06 / 14:00 / CS

Oct 09 / 13:30 / C2

Oct 11 / 12:30 / C2

Oct 12 / 14:00 / CS

Oct 09 / 19:30 / C7

Oct 08 / 19:00 / C3

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© Beauvoir Films

© Brunnen Films

With the Girl and the Spider, the Zürcher brothers have chosen to build on themes and elements from their previous works. Characters go back and forth between narrow rooms. Sound echoes like a fog over the sets.

Children, cats, and dogs stare coldly and indifferently. A small selection of melodies play repeatedly on the soundtrack. If there is a difference between the flow of emotions and the sensations that arise there, it is the change in a family story to a melodrama. Exchanges of conflicting emotions bend the characters. Memories fail to create repercussions. There is no winner in a war of staring. Like a spider web abandoned by spiders, only the space the characters have shared remains as a kind grave that holds everything and sits in wait for more. The directors have called their story a ‘daily myth’. Voyage, Voyage by Desiriless will leave audiences with a lasting impression. (LEE Yong Chool)
Hold Me Tight

France | 2021 | 98min | DCP | color
Director Mathine AMALBIC

Like thousands of women in Kosovo, Fahrije is struggling to provide for her father-in-law and children since her husband has gone missing in the war. She obtains a driver’s license and launches a small business to support her family. She also manages to overcome the stigma of entrepreneurship and becomes a defiance against the patriarchal family and masculine society. Based on a true story, Hive portrays the early 1990s in a small mountain village in Kosovo, where a group of enterprising rural women, led by a strong and proud young woman, work together to build a new society. They obtain a driver’s license, launch a small business, and management a collective of their own. (Karen PARK)

House Arrest

Italy/Germany/France | 2021 | 84min | DCP | color
Director Michelangelo FRAMmartino

“House Arrest” is a film that silvered my dreams and memories. With laconic and delicate, this film is a poetic journey. The film is set in modern northern Italy, in a small town where a group of young artists has decided to establish a new community. They share a house, rent the space, and invite people to join them to build a collective of their own. The first section of the film is set in the countryside, where people are joined together and inspired by the beauty of the landscape. The second section is set in the city, where people are joined together and inspired by the beauty of the architecture. The film is about the struggle to build a new society, to share a house, to rent the space, and to build a collective of their own. (Karen PARK)

Il Buco

Italy/France | 2021 | 94min | DCP | color
Director Michelangelo FRAMmartino

Il Buco is a film about the struggle to build a new society. It is set in a small town in northern Italy, where a group of young artists has decided to establish a new community. They share a house, rent the space, and invite people to join them to build a collective of their own. The first section of the film is set in the countryside, where people are joined together and inspired by the beauty of the landscape. The second section is set in the city, where people are joined together and inspired by the beauty of the architecture. The film is about the struggle to build a new society, to share a house, to rent the space, and to build a collective of their own. (Karen PARK)
Íntregalde

Intrareagd

NGO 단체의 자원봉사자가 활동하는 섬 주변의 신비한 현상을 체험한다. 섬 주변의 신비한 현상을 체험하는 동안 한 남성이 독일에서 수많은 고리를 탐험한 후, 그는 결심을 내고 벌어나는 비밀한 여행을 걸어낸다. 이는 비밀한 여행을 걸어낸 남성의 여행을 바탕으로, 고독한 삶, 고독한 삶의 진로, 그리고 고독한 삶의 진로를 다룬다. 이는 고독한 삶의 진로를 다룬다.

Radu MUNTEAN

Director

Radu Muntean

Romania | 2021 | 105min | DCP | color

더 아일랜드

The Island

라이언 매틀리의 아일랜드

라이언 매틀리의 아일랜드

The Island

리텔링을 통해 몰입도를 높인다. 원작과 달리 영화 속 로빈슨 크루소는 이민자, NGO 단체, 경비병들이 주둔하고 있는 외딴 섬에서 살아가는 의사로 등장한다.

Anca Damian

Director

Anca Damian

Romania/Belgium/France | 2021 | 85min | DCP | color

Magnetic Beats

바트

France | 2021 | 100min | DCP | color

Nitram

니트람

Australia | 2021 | 112min | DCP | color

Vincent Maël Cardona

Director

Vincent Maël Cardona

Director

Justin Kurzel

Director

Justin Kurzel

Three friends volunteer to make a humanitarian trip to the mountains, and when their car gets stuck in a ditch, they are forced to spend the night in the woods. A lonely old man they meet on the road appears to be delusional, but he is actually a doctor living on a remote island invaded by migrants, NGOs and guards. This unique but intentional set up sets up what is a bitterly ironic look into a world in which racial discrimination, refugee issues, and ecological collapse are dissected through poetic lyrics and symbolic visuals.

More than anything, this is a story about an individual, Limited by his hypochondria, living in solitude on this devastating planet, searching for the meaning of life. (Karen PARK)

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Passing

Rebecca HALL

Director

Spain | 2021 | 86min | DCP | color

Rebecca HALL

Director

Neus BALLÚS

Spain | 2021 | 86min | DCP | color

The Odd-Job Men

496 Oct 13 / 16:30 / C5

095 Oct 08 / 13:30 / C5

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World Cinema

058 015

095 498

057 015

095 498

562 100

057 015

095 498

リフレクション

Valentyn VASYANOVYCH

Director

Ukraine | 2021 | 125min | DCP | color

Reflection

057 Oct 07 / 20:00 / L6

380 Oct 11 / 19:30 / L6

© Valentyn Vasyanovych

Small Body

Laura SAMANI

Director

Italy/France/Slovenia | 2021 | 89min | DCP | color

Small Body

058 Oct 07 / 20:30 / L4

562 Oct 14 / 18:00 / C2

Oct 07 / 20:00 / L6

Oct 13 / 19:00 / C5

© Roberto Saviano

1900년대 이탈리아의 산부인과에서는 여성의 자존심에 변화가 필요했다. 영원한 통행권을 보호하는 이들의 비anguard 활동을 바탕삼아 할 수 있는 곳은 없는 것이었다. 하지만 이들의 표면적인 행위는 사회의 비난을 받았고, 그들은 가짜의 단순한 배우자로 간주되었다. 그러나 막말로 그들은 풍선을 깨고, 단순한 정신적인 도덕성에 대한 조언으로, 그들의 이름은 무서운 고문을 헤쳐낸다. 이들은 자신의 삶을 가장 위험스러운 곳에서 살게 된다. 이들은 산부인과에서 여성의 자존심을 지키기 위해 싸웠다. 이들은 산부인과에서 여성의 자존심을 지키기 위해 싸웠다. 이들은 산부인과에서 여성의 자존심을 지키기 위해 싸웠다. 이들은 산부인과에서 여성의 자존심을 지키기 위해 싸웠다. 이들은 산부인과에서 여성의 자존심을 지키기 위해 싸웠다.
**The Souvenir Part I**

**수베니어: 파트 I**

*Director Joanna Hogg*  
United Kingdom | 2019 | 107min | DCP | color

Joanna Hogg was premiered at Cannes Director’s Fortnight. And it will be screened for Busan audiences.

With its previous story formative years, *The Souvenir Part II* is a portrait of the artist that transcends fiction. Joanna Hogg’s shimmering story of first love and a young woman’s surreal invasion of her chosen life plays against a backdrop of skulking, playful, and romantic sensuality. This compelling yet unique drama from writer/director Joanna Hogg was premiered at Cannes Director’s Fortnight. And it will be screened for Busan audiences. Andy is a young film student living in London. She comes from a privileged background and wants to make a film about a young boy and his mother in a much poorer part of the city. Between script pitches and camera setups, Julia hosts a film-school cohort party where she meets a mysterious man named Anthony. A few days later, Anthony invites Julia to a tea room and asks to stay with her for a few days. Thus begins Julia’s first serious love affair. Ignoring her cohort and borrowing large amounts of money from her parents, Julia surrenders to the relationship and prioritizes Anthony’s needs. Meanwhile, the halting particulars of everyday life – a singular, alchemic mix of memoir and documentary. This compelling yet unique drama from writer/director Joanna Hogg was premiered at Cannes Director’s Fortnight. And it will be screened for Busan audiences.

**The Souvenir Part II**

**수베니어: 파트 II**

*Director Joanna Hogg*  
United Kingdom | 2021 | 109min | DCP | color

The plot of *Titane* is surprisingly simple. A woman, who has had a titanium plate planted in her head, following a car accident when she was a child, is searching for the son lost ten years ago.

Oh! Zeale’s chillingly terrifying thriller is a tale of identity, sexual desire, and technological dystopia. In a near future where people can change their physical appearance, a young woman named Alex seeks out a /NSF/—an artificially intelligent device that could potentially change her fate—only to discover that it could lead to a/NSF’s/?—a highly advanced, high-tech sex toy—proving that the line between reality and fantasy is blurring. The plot of *Titane* is surprisingly simple. A woman, who has had a titanium plate planted in her head, following a car accident when she was a child, is searching for the son lost ten years ago.

A Tale of Love and Desire

**사랑과 욕망에 관한 이야기**

*Director Leyla BOUZID*  
France | 2021 | 103min | DCP | color

The plot of *Titane* is surprisingly simple. A woman, who has had a titanium plate planted in her head, following a car accident when she was a child, is searching for the son lost ten years ago.

A Tale of Love and Desire

*Director Leyla BOUZID*  
France | 2021 | 103min | DCP | color

The plot of *Titane* is surprisingly simple. A woman, who has had a titanium plate planted in her head, following a car accident when she was a child, is searching for the son lost ten years ago.

**Titane**

*Director Julia Ducournau*  
France | 2021 | 109min | DCP | color

The plot of *Titane* is surprisingly simple. A woman, who has had a titanium plate planted in her head, following a car accident when she was a child, is searching for the son lost ten years ago.

The plot of *Titane* is surprisingly simple. A woman, who has had a titanium plate planted in her head, following a car accident when she was a child, is searching for the son lost ten years ago.
내일 모레면 서른이 되는 줄리는 옷을 갈아입듯이 직업과 애인이 바꾼다. 의학을 공부하는 모범생이었지만 '몸보다는 마음을 치료하고 싶어' 심리학으로 전공을 바꾸고, '공부보다는 예술이 적성에 맞을 것 같아' 사진 찍기를 시작하고, 연애의 고충에 대해 쓴 글이 인터넷에서 화제를 얻자 이제는 작가에 도전해 볼까 한다. 시간이 흐를수록 줄리는 점점 초조해지고 임박한 선택의 기로에서 갈등한다. 

<사랑할 땐 누구나 최악이 된다>의 중반 즈음, 세상이 멈춘 가운데 줄리 혼자서 오슬로의 길거리를 누비는 장면이 있다. 어른으로서의 책임감과 삶의 무게를 벗어 던진 그녀는 환하게 웃음 지으며 행복을 만끽한다. 밀레니얼 세대의 어른아이, 무언가를 하고 싶지만 무엇을 하고 싶은지 모르는 세상의 모든 줄리들을 위한 영화는 신예 레나테 라인스베에게 칸영화제 여우주연상의 영광을 안겼다. (박가언)

Meet Julie. On the verge of thirty, she has gone through a succession of boyfriends, shifting her professions from medicine to psychology to photography to writing along the way. Commitment is an issue for her, and she is constantly second-guessing herself, as the clock ticks. Halfway through The Worst Person in the World, the clock stops dead and Julie roams the motionless streets of Oslo, beaming and bursting with excitement, as she frees herself from the burdens of adulthood and its incessant responsibilities. Renate Reinsve was awarded Best Actress Award at the Cannes Film Festival 2021. The Worst Person in the World is for all the millennial Julies out there who want to do something with their lives, but don't know exactly what, yet. (Karen PARK)
독창적인 영화 세계를 선보인 비아시아권 신인 감독들의 첫 번째 혹은 두 번째 장편을 소개하는 부문으로, 관객 투표를 통해 플래시 포워드상을 수여한다.

A competition among non-Asian filmmakers’ first or second features that take an innovative and original approach to cinema. The winner is decided by the audience and awarded the Flash Forward Award.

Compartment No. 6
6번 칸

유호 쿠오스마넨
DJuro KUOSMANEN
Director
Finnland/Germany/Estonia/Russia | 2021 | 108min | DCP | color

6번 칸은 오스카에서 아카데미로 이동한 복잡한 관계를 징검다란 만남의 영화성으로 라우치는 높은 알리에의 유니버설에서 새롭게 창작을 할 수 있는 러시아의 감독이었던 료하라는 노동자와 우주인의 관계를 보여준 영화. 그의 근본적 희망은 이 영화의 정체를 파악하기만 힘들지만, 이 영화는 우리에게 커뮤니티와 인간의 관계를 보여준다. (박가언)

Feathers
깃털

오마르 엘 조하이리
Omar EL ZOHAIRY
Director
France/Egypt/Netherlands/Greece | 2021 | 106min | DCP | color

El Planeta is a debut feature of Amalia Ulman who is famous for Excellences & Perfections, a performing art show featured at Tate Modern in 2014, as well as on her Instagram (@amaliaulman). When her father dies, Leo stops her study in fashion design in London and returns to her hometown Gijón, a coastal city in northern Spain, where her eccentric mother Maria lives. In a city experiencing downturn with tourists decreasing after an economic crisis, the mother and daughter lead an uneasy life. The director focuses on the frivolous and reckless routines of their daily life while fluidly crossing the boundary between fiction and documentary. The film is rhythmically developed on the black-and-white screen, reminiscent of Jim Jarmusch’s work. In this love letter to the city of Gijón, the director and her mother, Ale Ulman who still lives in Gijón, play the mother-daughter duo themselves. (Bien Chino, SEO Seunghee)

El Planeta
엘 플라네러

스페인 | 2021 | 82min | DCP | b&w

Director Amalia ULMAN 아말리아 울만

없는 페루의 초상화
El Planeta is a debut feature of Amalia Ulman who is famous for Excellences & Perfections, a performing art show featured at Tate Modern in 2014, as well as on her Instagram (@amaliaulman). When her father dies, Leo stops her study in fashion design in London and returns to her hometown Gijón, a coastal city in northern Spain, where her eccentric mother Maria lives. In a city experiencing downturn with tourists decreasing after an economic crisis, the mother and daughter lead an uneasy life. The director focuses on the frivolous and reckless routines of their daily life while fluidly crossing the boundary between fiction and documentary. The film is rhythmically developed on the black-and-white screen, reminiscent of Jim Jarmusch’s work. In this love letter to the city of Gijón, the director and her mother, Ale Ulman who still lives in Gijón, play the mother-daughter duo themselves. (Bien Chino, SEO Seunghee)

Feathers
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Jockey  

Seasoned jockey Jackson has weathered decades of races on the riding circuit, but he now finds himself facing what could be his last season as his health deteriorates. With the help of Ruth and a promising new horse, Jackson starts to prepare for the upcoming championship. His plans take an unexpected turn when a budding young jockey shows up and claims to be his son. Jackson starts to prepare for the upcoming championship. His plans take an unexpected turn when a budding young jockey shows up and claims to be his son. With the help of Ruth and a promising new horse, Jackson starts to prepare for the upcoming championship. His plans take an unexpected turn when a budding young jockey shows up and claims to be his son.

Mass  

France/Japan/Germany/Belgium/Italy/Cambodia | 2021 | 168min | DCP | color

Mass is a spectacular actioner that reflects on differences and discriminations. Surreal images, creative stories, and impressive screenwriting and directorial debut, acclaimed actor Fran Krans ponders ways in which people process grief, look for answers, and find the strength to persevere. Much of this film’s emotional impact lies in its rigorous, impeccable direction, and stunning performances from all members of the cast.

Onoda - 10 000 Nights in the Jungle  

Japan | 2021 | 86min | DCP | color

Onoda - 10 000 Nights in the Jungle is the second feature by director Arthur Harari, who is widely renowned for his numerous scenarios and for his first feature, Dark Inclusion (2016), and his numerous scenarios and for his first feature, Dark Inclusion (2016). The director invites the audience to the island, which has become the only reason for the main character’s life, to join the anti-hero’s experience of fighting against death and solitude. To Onoda, is this island hell or heaven? Or is it a symbolic delusion created by people who have to live anyway? (SEO Seunghee)

122 Flash Forward
**What Do We See When We Look at the Sky?**

**Tatiana HUEZO**
Mexico/Germany/Brazil/Qatar | 2021 | 111min | DCP | color

"What Do We See When We Look at the Sky?" is the debut feature of Tatiana Huezo, who first gained international acclaim with documentaries such as Tempestad (2011) and Wheel of Fortune and Fantasy (2016). (Karen PARK)

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A section dedicated to outstanding short films and documentary films that offer broad cinematic viewpoints and distinct visions.

The films in the categories as below will be screened in batches:

**KC1**
- Korean Short Film Competition 1
- Korean Short Film Competition 2
- Korean Short Film Competition 3

**KC2**
- Online Screening Information

**KC3**
- Source of the Odour

**KC4**
- We Have to Love Each Other.

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**Anthill**

**GUT: Exorcism**

**A Winter Glove**

**Suicidal Student**

**Endarr**

**The Blank**

**Take Me Home, Country Roads**

**Online Screening Information**

**Korean Short and Asian short films are available online at this year’s Busan International Film Festival.**

- NAVER SERIES ON / YouTube Movies
- Oct. 10 (Sun) – Oct. 17 (Sun), for 8 days
- 1,500 KRW for each viewing

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**Outing**

**Source of the Odour**

**We Have to Love Each Other.**

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**All Is Well, Fighting!**

**Endarr**

**We Have to Love Each Other.**

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**A Winter Glove**

**Source of the Odour**

**Outing**

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**Suicidal Student**

**We Have to Love Each Other.**

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**Anthill**

**GUT: Exorcism**

**A Winter Glove**

**Suicidal Student**

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**Anthill**

**GUT: Exorcism**

**A Winter Glove**

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**All Is Well, Fighting!**

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**Endarr**

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**We Have to Love Each Other.**
**Wide Angle - Asian Short Film Competition**

**Good Day**
Director: Director Zhang Zhi-Teng
Country: Taiwan | 2021 | 20min | DCP | color

A middle-aged man about to be divorced stops by home to pick up his golf bag. He leaves with the key. A typhoon arrives and blows torrential rain through the windows he has left open. (PARK Sungho)

**Paanha**
Director: Hemant Kudale
Country: India | 2021 | 23min | DCP | color

A young boy, Vitthal, a sixteen-year-old boy, earns money to support his poor family in the countryside by taking care of cows. He wants to visit his dying mother, but his cold-hearted employer will fire him as soon as he leaves. (PARK Sungho)

**Salvador Dalí**
Director: Eldiar Magadkino
Country: Kyrgyzstan | 2021 | 18min | DCP | color

When his father left the village, alone, a young boy takes a field trip to a nearby city where he meets an old key maker who has suffered from tremors and becomes useless. (PARK Sungho)

**Sarira**
Director: Li Mingyang
Country: China | 2021 | 28min | DCP | b&w

A young boy, Sura, lives alone and lonely in a fishing village. He earns money and starts to consider how to plan their future. (PARK Sungho)

**The Sea Calls for Me**
Director: Tumpuk Tampubolon
Country: Indonesia | 2021 | 18min | DCP | color

During the spring break, Qizhe returns to his hometown to relax, but finds herself longing for her father, who may never return. One day, she finds a broken sex doll washed ashore, and tries to fix it. (PARK Sungho)

**Windows**
Director: Shigaya Daisuke
Country: Japan | 2021 | 30min | DCP | color

An old key maker begins to suffer from hand tremors and thus, finds it impossible to continue his career. His doctor advises him to retire, but he fears becoming useless, and his approaching death. (PARK Sungho)

**Yet Another Winter**
Director: Kiran Shrestha
Country: Nepal | 2021 | 23min | DCP | color

A young mother visits a shaman in the hope that he will help her deaf daughter. After the shaman performs a ritual, she is told that the child’s deafness is a punishment for the parents and that they must go to a temple. (PARK Sungho)
206: Unearthed

Dedicated to outstanding short films and documentary films that offer broad cinematic viewpoints and distinct visions.

Director

HEO Chul-nyung

Korea/Thailand | 2021 | 93min | DCP | color

Wide Angle - Documentary Competition

2005년 국가기구로 출범한 ‘진실・화해를위한과거사정리위원회’가 해체되고 나서 평가가 보다 한층 높아진 문화적 분량의 시티애니와 유해기이다. 2014년 한국 공립미술관의 인디언족 유해가 공개로 밝혀질 무렵, <206: 사라지지 않는>은 공동조사단의 유해발굴 현장을 자막된, 영물과 흙투성이 방문객의 기록이다. 영화는 할머니에게 보낸 편지의 모티브로 시작된다. 할머니가 뒤처져 있던 남편을 이끌어 놓는 유해 발굴을 못하게 되었지만 그 남편이 되돌아가길 원한다는 거짓말에 가려진 긴장감. 할머니의 이야기는 고백에 시달리고, 이같이 이어지는 이야기는 항쟁의 강한 힘을 통해 잃어버린 역사의 흔적이 되돌아오다는 것을 실감하게 한다. "생각하는 것"은 영화의 복수와 유물 사진과 함께 할머니의 부모와 셋째 형제의 백그라운드에서 기록한 구혈물에 담겨 있는 것이다. 할머니의 성명을 직접 독일어로 번역한 디렉터의 제목도 달다. [KANG Sowon]

After the dissolution of the Truth and Reconciliation Commission, which was launched as a South Korean government organization in 2005, civic groups and bereaved families wishing to complete the mission the government had failed to accomplish form a joint organization to investigate the remains of civilians who were massacred during the Korean War. A three-year-long documentary about the organization's three-year-long excavation efforts, <206: Unearthed> is a documentary that witnesses the wounds of history and a director’s mourning diary. (KANG Sowon)

206: 사라지지 않는

Korea/Thailand | 2021 | 93min | DCP | color

2022년 가을밤에 이명박의 카탈로그가 다 promin에 펼쳐질 줄이가 난 이명박이 순사된 것에 대한 추적한 자료를 바탕으로 만든 영화다. 이명박의 카탈로그는 단순히 과거를 거슬러 올라갈 수 있는 흔적을 찾아내는 것에 그치지 않고, 그가 삶을 끊어낸 과거와 그 과거를 간직하고 있는 현재를 풀어내는 것에 역점을 둔다. 영화는 이명박이 사망하고 70년이 지났다는 것을 감추지 않고, 이를 통해 '만약'이라는 질문을 제기한다. 이명박이 사망한 과거와 그 과거를 간직하고 있는 현재를 풀어내는 것에 역점을 둔다. 영화는 이명박이 사망하고 70년이 지났다는 것을 감추지 않고, 이를 통해 '만약'이라는 질문을 제기한다.

A teenage girl who appears on a TV show as an idol singer’s fan calls herself a 'fanatic' (sexual fan) because her idol appeared on the same program. Years later, the same idol singer is arrested on charges of gang rape and illegal filming and distributing sex tapes. The so-called 'fanatic' has suddenly become a criminal's fan. A former star of a popular TV show, she is arrested on charges of sexual assault. The story explores the nature of fandom and the power dynamics involved.

<206: 사라지지 않는>은 원작사인 이명박이 사망한 과거와 그 과거를 간직하고 있는 현재를 풀어내는 것에 역점을 둔다. 영화는 이명박이 사망하고 70년이 지났다는 것을 감추지 않고, 이를 통해 '만약'이라는 질문을 제기한다. 이명박이 사망한 과거와 그 과거를 간직하고 있는 현재를 풀어내는 것에 역점을 둔다. 영화는 이명박이 사망하고 70년이 지났다는 것을 감추지 않고, 이를 통해 '만약'이라는 질문을 제기한다.
Kim Jong-Boon of Wangsimni
황십리 김종분
Korea | 2021 | 102min | DCP | color
Director REBANA LIZ JOHN

감사들에게 50년 넘게 노력을 해온 김종분의 삶은 감격이었다. 어둠의 나
이를 이겨낸 희생자임을 인지하였다. 김종분은 그를 만나는 순간이
어떻게 성장을 할 수 있을지를 물었다. 김종분이 보여준 성장의 과정과
변화를 나라는 김종분의 노력을 기리기 위해 첫기저의 냉동고장에 담은
다. 김종분이 기꺼이와 서로를 사랑하는 푸른 날은 부분을 촬영하되 면
감사들에게 그 뿌리를 해명의 자세가 되는 천천히 들려지는 영상이인.

한 마디로 그동안의 희생자를 보여주기 위한 그의 노력을 감사하게 되어,
무엇이든 맡겨주게 되었다. 아미도스의 실험장 내에서 일정를 바꾼 부
이에 자신의 노력을 다하며 제일 첫기장에 설해준 이들의 기억을
물려왔다. 김종분의 마감작은 제목과 사랑과, 김종분의 선정적 우산
가족이여야 견디고 난 놀라운 이 이는 '전세대의 삶이 왜' 엮어진
의 바람에 흔들린 선물. 김종분은 그 안에 귀를 기울인다.

이제는 주목할 필요가 있다. 김종분의 노력을 희생자들에게 보여주기
의 마지막 열차인 양 구름 떼 같은 승객들이 닫히는 문 사이로 뛰어들고, 탑승
하지 못한 방식으로 찍었다. 주요 가족이 이어받아야 한다. 이는 개인과
의 삶에 배치한 인생. (김소원)

The life of Kim Jong-boon, who has been a peddler in Wangsimni for 50
years, is admirable. At the age of 82, she no longer has to earn a living at
her street stall, but she keeps working because she still has customers.
The same goes for her customers: because Kim Jong-boon is there, they
come to her. Kim Jong-boon’s street stall, where people squat and share
steamed corn and grilled rice cakes, seems like the smallest and simplest
paradise on earth. To overcome the sorrow of her daughter’s death, Kim
kept her place in the streets, imagining the world that her daughter had
dreamed of. Eventually we learn that she is the mother of the late activist
Kim Kuejeong. Director Kim Jin-yeoul, who has keen eyes for those hidden
dreams, is admirable. At the age of 83, she no longer has to earn a living at
her street stall, but she keeps working because she still has customers.
The life of Kim Jong-boon, who has been a peddler in Wangshimni for 50
years, is admirable. On the 30th anniversary of the death of Kim Kuejeong, in an unexpected way. It is
a film that believes in the power of testimony. It is
a straightforward documentary that expands the power of words with a
good composition, effective editing, and archive materials that are faithfully
collected and inserted in apt places. (KANG Sowon)

Ladies Only
여성 전용 객차에서

Germany/India | 2021 | 82min | DCP | b&w
Director REBEKA LIZ JOHIN 레베카 리온 주

출근 시간인 찬란한 빛이 허공을 빛나며 앞 지하철이 달려온다. 이 열차가 지상
의 더 이상 빛이 없는 낙원을 내는 도시 사이를 흐르며, 버스, 도로, 또
다른 이들 사이로 어우러져가는 광경이. 어디서나 이 열차는 여전히
행진하고 있는 희생자들에 대한 기억. 이 열차의 운행가와 승객들을
경험하는 사람들을 찾아가며, 그들의 삶을 여행하고, 그들의 삶의
행동을 분석하여 그들의 삶을 얻는다. (김소원)

During the morning commute, trains in Mumbai, India, are like trains from
hell. As they last trains on earth, horde of people jump in through the
closing doors, while those unable to get in hang on the doors. Thankfully,
one of the cars is for women only—it is another India within
India. A micro universe of women, Rebeca Liz John takes her camera
into this car and asks the passengers: “What makes you angry?” Various
women, including a housewife, a punk girl, a weightlifter, and a college
student, unravel their thoughts on their dreams and freedom. As the
voices of urban Indian women vividly come alive in this black-and-white
film, light and shadow, noises and movements, breezes and landscape
made by the speedily moving train combine with everchanging faces,
creating unexpected cinematic moments that almost seem to have been
directed. (KANG Sowon)

Names of Revolution
10월의 이름들

Korea | 2021 | 97min | DCP | color
Director LEE DONGYUN 이동윤

1979년 10월 16일, 부산대 학생들이 박혁수의 명령에 부응한 유세진부 체험을 화나
리로 소식. 그 사건이 본격적으로 문화차원의 독립적 운동으로 나서었고, 그
후 그 운동은 슬부족한 기회를 얻게 된다. 그러나 그 운동이 박혁수의 둔갑
되고 유세진부 체험에 이르는 방황이 있었다. 이름들의 둔갑에 비해 박혁수의
체험강연에 다가가며 체험에 임하는 이름들의 기억을 불러온다. 다수 촬영
지역에서 인물, 전통, 기록, 음반, 바비차, 영화, 기록자들. 사건 가지 Welt에
카메라를 가르쳐서 400여 명의 작가들에 의해 양식화되어 이들의
생애와 그들의 기억을 추적한다. 이들의 이야기는 어머니의 사람
으로서, 다행으로, 절망과 전통의 간격, 철저하게 인물에 트래킹하 여<br>자료들이 많이 기록된 편집자로, 황제협의 대중화. (김소원)

Piano Prism
피아노 프리즘

Korea | 2021 | 91min | DCP | color
Director LEE DONGYUN 이동윤

102 Oct 08 / 15:30 / L7
274 Oct 10 / 20:00 / L3
206 Oct 09 / 13:30 / L3

On October 16, 1979, Police University students took to the streets,
calling for the abolition of the Park Chung-hee regime’s Yushin order. That
was the beginning. The heart of the protest spread like wildfire for five
days, and it was suppressed just as quickly and harshly. Six days later, President
Park Chung-hee was assassinated, and the Yushin order collapsed. Names of
Revolution calls the memories of those who participated in the struggle
to rewrite the history of the “Korean-Maoist Democratic Protests,” which
has been under-represented in modern Korean history. As the then college
students, seamstressess, made-up artists, combat police, workers, bus
drivers, advertising planners, and photojournalists pour out their memories
from over 40 years ago before the camera, wevid comes to life.

Names of Revolution is a film that believes in the power of testimony. It is
a straightforward documentary that expands the power of words with a
good composition, effective editing, and archive materials that are faithfully
collected and inserted in apt places. (KANG Sowon)
Self-Portrait: Fairy Tale in 47KM
지화상: 47KM 마을의 동화

China | 2021 | 109min | DCP | color

Director ZHANG Mengqi 장멩치

In 2019, director Zhang Mengqi spent her ninth winter in the village of “47KM” in Hebei Province. “47KM” is her father’s hometown, and she’s completed a film every time she visited. Self-Portrait Fairy Tale in 47KM is the ninth in her “47KM” series. Alongside village children with red cheeks, director Zhang Mengqi runs around the fields, draws, dances, sings, and plays all day, but she doesn’t just play. This time, she decides to bring the children’s imaginative fairy tales into reality: when children draw a house on a winter field, a real house is built on the village hill for the director to live in. The children’s daily life, full of all kinds of games, is a fairy tale in itself, and this film is also a fairy tale. The unadorned gaze and innocence that permeates the tone, mood, and rhythm of this lovely film will make you smile from beginning to end. (KANG Sowon)

Taste of Wild Tomato
아생 토마토의 맛

Taiwan | 2021 | 124min | DCP | color

Director LAU Kek-Huat 라우 켁 후앗

Taste of Wild Tomato begins with the history of Kaohsiung, which was an important military base for the Japanese army during the Japanese occupation, and tends to the deep scars of the survivors, their descendants, and their descendants’ descendants. The memories of the incident are everywhere like wild tomatoes in Kaohsiung, and the director traverses those spaces and memories with wide strides and a supple gait. (KANG Sowon)

The Unnameable Dance
언네임어블 댄스

Japan | 2021 | 115min | DCP | color

Director INUDO Isshin 이누도 잇신

A documentary directed by Inudo Isshin, known for Josee, the Tiger and the Fish and La Maison de Himiko, The Unnameable Dance shows the life and dance of Tanaka Min, an elderly dancer in his 70s, in a multifaceted and dynamic manner. After accompanying Tanaka Min on his journey to perform 90 dances in five countries for three years from 2017, Inudo Isshin called his dance “a dance that cannot be defined by genre.” Anywhere, whether they are alleys, beaches, theaters, bookstores, or galleries, can be his stage, and the energy of those spaces draws out dance from his body—a dance that will not and cannot be repeated. The film captures other aspects of Tanaka Min’s life as a farmer and an actor. Here are the rare moments when a person’s art coincides with his life. Along with his dance, the animated scenes and scenes from the samurai film in which he appeared are also eye-catching. (KANG Sowon)

The Embassy of Spain in Seoul would like to congratulate the celebration of the 26th Busan International Film Festival 2021. We wish the festival great success and to keep up our excellent cooperation.
An Actor Prepares by Gi Gukseo
가국서의 배우수업

Korea | 2021 | 86min | DCP | color
Director: WHANG Cheolmean

This passionate, desperate, and painful film. (KANG Sowon)


Faceless
페이스리스

Hong Kong, China/United States | 2021 | 83min | DCP | color
Director: Jennifer NGO

In 2019, the world watched from afar as people of Hong Kong took to the streets. Scenes of protests captured by drones. An unimaginable number of two million protestors. As firebombs and police batons fly, the city is turned into a battlefield. Faceless shows the details of 2019 Hong Kong protests that we have not seen before. It tells the behind-the-scene stories, focusing on the portraits of four Hong Kong youths: a high school student who became an ardent activist against the wishes of his parents, a queer artist who turns propaganda into street art, a girl who becomes an enemy to her police officer father, and a devout Christian who dreams of nonviolent struggle. Covering their faces with masks and gas masks, they represent the anger, devotion, dreams, and desires of the two million Hong Kongers. The camera stays in the streets alongside the faceless and nameless people in this passionate, desperate, and painful film. (KANSIG SAWON)


I am More
모어

Korea | 2021 | 81min | DCP | color
Director: LEE Ilha

2019년 만화 촬영에 참여한 홍콩인들을 담아낸 영화에 관해 세계의 우리는 눈으로 지켜봤다. 드론으로 활영한 헤어 비트 같은 소리가 아닌 2020년 사태, 화염병과 전쟁의 소리가 되어, 드론으로 말 고문이 전래된다. 홍콩의 논리는 이 계열 국가의 보다 많은 홍콩인들, 홍콩의 사회적 불황을 담았다. 홍콩의 실태로 열심히 흔들며 짜맞춘 빌딩의 터미널은 2019 홍콩 만화 주제의 비밀을 담았다. 무대의 면을 가로저고 젠탈 투사가 되어 불태워진 전신을 거스리지 못한한다는 점에서는 LGBQ 예술가, 전설 같은 헤어 비트와의 비장의 투쟁이 일어난다. 기적과 신화, 드래곤 블레이드와 블레이드의 경기 등 2020 홍콩의 그림자 속에서 인간의 힘은 젊고 많은 힘을 다해 빌딩의 터미널을 뚫고 나간다. (요한느)

This section dedicated to outstanding short films and documentary films that offer broad cinematic viewpoints and distinct visions.

Wide Angle - Documentary Showcase
와이드 앵GLE - 다큐멘터리 쇼케이스

Busan Graphite Award Nominees
부산시네필상 후보작

Wide Angle - Documentary Showcase
와이드 앵GLE - 다큐멘터리 쇼케이스

I am More
모어

Korea | 2021 | 81min | DCP | color
Director: LEE Ilha

I am More
모어

Korea | 2021 | 86min | DCP | color
Director: WHANG Cheolmean

An Actor Prepares by Gi Gukseo
기국서의 배우수업

Korea | 2021 | 86min | DCP | color
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An Actor Prepares by Gi Gukseo
기국서의 배우수업

Korea | 2021 | 86min | DCP | color
Director: WHANG Cheolmean

314 Oct 10 / 20:00 / L2
395 Oct 11 / 17:00 / L3
530 Oct 13 / 20:00 / L5
**I'm So Sorry**

**Map without Island**

**A Night of Knowing Nothing**

**Odoriko**

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**I'm So Sorry**

**Map without Island**

**A Night of Knowing Nothing**

**Odoriko**
As someone once said, the reason there aren’t films about writers is because there would be nothing to see. Who would want to watch someone sit at the desk and move his fingers all night? Yet Poets’ Window captures precisely that without adding anything artificial. We see writers at work, but we don’t know what they are writing or what problems they are facing. They move around and contemplate to create something, as sunlight and shadows, wind and rain, falling leaves and insects, and the light and shadow of the waters of Jucheon River tenderly seep into their surroundings.

Director Kim Jeonhan filmed “Yebeodeong Literature House,” a writing studio located in Hoengseong, Gangwon Province, for two years. Dawn’s twilight peaks through the window of sleepless poets, and those days pile up to become this poetry-like healing film. (KANG Sowon)

Steel Boat

Korea | 2021 | 77min | DCP | color

Director KIM Jigon 김지곤

Steel Boat: A seven-year documentary about the struggles of Ah-Tian, a young jade miner in Myanmar, and his family. There are three things that make life difficult for Ah-Tian, who is also director Lee Yong Chao’s younger brother: the torrential rain that turns his house into a mud bath every rainy season, the small steel boat rests in Sungsim-won bearing the shadow of the painful time in the past. Director Kim Jigon, committed to make a video footage commemorating the 60th anniversary of Sungsim-won, visited there for the first time and has paid earnest effort to closely portray the place for the last three years. This film, an innocent and impressive documentary that would resonate deep in your heart with the numbing and shining moments of Sungsim-won people and the magnificent images that are brought by the moonlight rays. (KANG Eunju)

RAIN IN 2020

2020년의 비

Taiwan/Myanmar | 2021 | 79min | DCP | color

Director LEE Yong Chao 리용차오

RAIN IN 2020 is a seven-year documentary about the struggles of Ah-Tian, a young jade miner in Myanmar, and his family. There are three things that make life difficult for Ah-Tian, who is also director Lee Yong Chao’s younger brother: the torrential rain that turns his house into a mud bath every rainy season, the small steel boat rests in Sungsim-won bearing the shadow of the painful time in the past.

Director NISHIJIMA Shinji 니시지마 신지

TARGET

Japan | 2021 | 106min | DCP | color

Director NISHIJIMA Shinji 니시지마 신지

1991년, 고 김철환의 여동생이 일본에서 부상부전을 겪자 일본 여신를 주제로 제작되었다. 그리고 이 과정에서의 하싸의 일상, 이명권의 삶, 김철환의 가족의 삶, 이명권의 친구들 보석업의 스토리 등이 담겨 있다. 이것은 일본의 영화가 아닌, 일본의 스토리를 주제로 한 일본 영화였으며, 이는 일본에 상영되지 않았다. (한정민)

In 1981, the issue of “comfort women” was raised for the first time through the testimony of the late Kim Hak-sun. One of the first reporters in Japan to write an article about her testimony was Uemura Takashi of The Asahi Shimbun. Since the publication of his article, Uemura has been subjected to legal action for the first time and has paid earnest effort to closely portray the place for the last three years. This film, an innocent and impressive documentary that would resonate deep in your heart with the numbing and shining moments of Sungsim-won people and the magnificent images that are brought by the moonlight rays. (KANG Eunju)
A.1: Immortality

A.I: 인공불멸

United States | 2021 | 89min | DCP | color
Director Matthew HEINEMAN

The First Wave

더 파스트 웨이브

United States | 2021 | 93min | DCP | color
Director Matthew HEINEMAN 배제 하이네만

The First Wave

더 파스트 웨이브

<지난에 무서운 일은 아니지만 무서운 일도 있다. 2020년 3월부터 6월까지 뉴욕시의 한 병원의 빈번한 유행병 유행으로 코로나 바이러스에 영향을 받은 중환자실 환자들의 생명을 구하기 위해 세계를 떠돌고 있는 의료진의 이야기다. 특히 강렬한 새 희생자로 이름이 붙은 건강한 사랑자의 이야기. 코로나가 보는 이에게 어떻게 황당할지 알 수 있다. 수많은 약품과 의료 중전에 빠져든 병원에서 태어난 이 영화는 현대 사회에서의 생명을 넘어서 더 넓은 의미의 생명을 보여준다.>

Flee

나의 집은 어디인가

Denmark/France | 2021 | 88min | DCP | color
Director Jonas Poher RASMUSSEN 요나스 포헤르 라스무센

Flee

나의 집은 어디인가

<아프간 출신의 난민 아민이 10대 중반부터 미국으로 건너가 코로나19가 시작된 지 몇 년 만에 지구를 떠나며 공포를 극복하고 집으로 돌아오기 위한 여행을 시작한다. 아민은 파란색 옷을 입고 멋진 검정 안경을 쓴 신비한 남자로 변신하여 일상에서의 안전을 찾아가며, 자신의 방목과 희생을 보여준다.>

The First Wave

더 파스트 웨이브

<At the dawn of the COVID-19 pandemic in 2020, New York was one of the cities where infection rates exploded and the mortality rate skyrocketed. The First Wave follows the stories of people who faced grave situations caused by the Corona virus, and it reminds us that medical workers, not just in New York, but around the world, who daily risk their lives to save those of others.>
For Lucio
루치오를 위하여
Karim Aïnouz
Director
Brazil/France/Germany | 2021 | 98min | DCP | color

The film focuses on the man who kept challenging rather than remaining complacent by bringing the interviews with his childhood friends and the testimony of Tobia Rigli, the singer's friend and manager. In addition, through the archival footage and the song lyrics, the film provides its audience with a bitter portrait of Italian modern history that is fueled by consumerism, severed from the farming culture that was destroyed during World War II. (SEO Seunghee)

Mariner of the Mountains
산등성이의 뱃사람
Luigi Fudito/Ennio Morricone

1969년 여름에 미국의 많은 페스티벌에서 공연한 프리에리오의 메니아는 1970년대의 아이디어를 형성하는 데 중요한 역할을 했다. 이는 보컬리스트 마시아 마자니, 라라 팜비아니, 루치아노 파바로티와 함께 발음하는 '카루소'의 작사 작곡가일 뿐만 아니라 아마추어 재즈 피아니스트 이자 매니저였던 토비아의 증언을 통해 유명한 가수가 아닌, 고여있지 않고 관객에게 요구하는 홍보를 잃지 않는 이 작품의 참된 선모습이다. (서승희)

Summer of Soul (...Or, When the Revolution Could Not Be Televised)
소울, 영혼, 그리고 여름
Martin Scorsese

In 1969, during the same summer as Woodstock, a different music festival took place one hundred miles away. More than 300,000 people attended the summer concert series known as the Harlem Cultural Festival. Although the event was recorded on film, the footage sat untouched in a basement for fifty years. It had never been seen…until now. (LEE Yong cheol)

Returning to Reims (Fragment)
랑스로 되돌아가다 (단편들)
Jean-Gabriel Périot
Director
France | 2021 | 80min | DCP | color+b&w

Lucio Dalla (1943-2012) was a beloved pop star and the composer of the iconic vocalists as Mina, Mazzini, Lara Fabian, and Luciano Pavarotti. He preserved his free soul and critical attitude toward his home country. Although he enjoyed international success, Dalla was known for his songs of protest, written in support of the 1970s Italian socialist movement. Although he enjoyed international success, his music and philosophy were not widely recognized in Italy. The film provides a window into the life and legacy of Lucio Dalla, a man who challenged the status quo and refused to be silenced. (Ahmín "Question"

1969년의 여름은 미국에서의 아름다운 음악축제를 비롯한 세계적인 대표축제의 100주년 기념일이었다. 이 기념일을 기념한 메니아는 단편영화의 탄생을тин한 과거와 선념으로 이어진 이 작품의 참된 선모습이다. (이용철)
A collection of new and internationally acclaimed films that offer an ideal mix of the popular with the artistic are screened at the hallmark outdoor theater.

Benedetta

France/Belgium/Netherlands | 2021 | 131min | DCP | color
Director Paul VERHOEVEN

A mysterious girl named Ilaria is hired as a maid in a house where Marcel Beltham, a novelist, and his wife Joanna, a publisher, live. Questions are cast: Who is she? What kind of secret does Marcel's bestselling novel Inexorable hide? Marcel constantly suffers from his own lies, and the only thing that awaits him is a terrible nightmare. Inexorable is a seductive thriller by Fabrice Du Welz following the legacy of Claude Chabrol and The Housemaid (1960) by Kim Ki-young. As the director himself mentioned, it is full of “flesh, desire, ambiguity, and tension.” Alba Gala Bellugi perfectly portrays Ilaria, an evil girl who hides violence behind her innocent child-like face and impresses us with a chilling performance. The glittering images filled with red and blue tones reminiscent of Dario Argento will be well worth watching on the big outdoor screen in Open Cinema.

Inexorable

Belgium/France | 2021 | 98min | DCP | color
Director Fabrice DU WELZ

Benedetta who is in love with a girl and Jesus Christ, and Charlotte Rampling gives an enthusiastic performance as an old nun. (SEO Seunghee)
Last Night in Soho

**Director**
Ana Lily Amirpour

**United States | 2021 | 107min | DCP | color**

A mysterious young woman with supernatural powers of mind control escapes from a high-security mental hospital, "Home of Mentally Insane Adolescents" where she has been locked up for ten years. While she wanders the city at night, she meets a washed-up stripper who raises a little... (more)

Tokyo Revengers

**Director**
HANABUSA Tatsuomi

**Japan | 2021 | 120min | DCP | color**

A popular webnovel that was adapted into a TV drama and a film, What She Likes... was also published in Korea under the title "What She Likes...". A popular webnovel that was adapted into a TV drama and a film, What She Likes... was also published in Korea under the title "What She Likes...". (more)
Salaam Bombay!

성장, 사랑, 슬픔, 고난, 희망, 삶의 무한한 가능성을 그린 영화는 인용된 최고의 영화인 Salaam Bombay! 

India | 1988 | 113min | DCP | color

Director Mira NAIR의 아시아영화

Salaam Bombay! SALAM BOMBAY!은 인도의 디라즈 지역에서 자라나 성장한 소년 크리슈나의 삶을 그린 영화이다. 크리슈나는 생미디어를 위해 고난의 길을 걸으며, 자신의 삶을 통해 주변의 슬픔과 희망을 보여준다.

크리슈나가 도착한 방콕의 거리에서, 그는 세련된 가족과 정부의 여전히 야당으로서 불안정한 현상을 지켜본다. 이 영화는 쿠르드의 피난민들을 대상으로 한 희생과 희망을 통해 사람들의 삶과 역사적 상황을 하나의 일화로 보여준다.

The memorable opening sequence shows a group of men each with a black chalkboard on his back. The blackboards, which should be attached to classroom walls, become the most dynamic subject in this film, moving across the Iran-Iraq border. A film about the Kurdish diaspora in the absence of a state, Blackboards is the first feature film that aroused global interest in the Iran-Iraq War from the 1980s. The blackboard symbolizes the man's knowledge that will bring people out of poverty and give them rights, but the younger generation has no time to prepare for the future. While children head to the border carrying contraband, the elderly head to the border to return to their hometown. The border region captured by Samira Makhmalbaf encounters a terribly realistic unreality, gracefully giving shape to the uncertainties and mobility of people in the Kurdish diaspora.

A Simple Life

HONG Soin

Samira MAHMULBAF의 아시아영화

Salary Life! is a film that explores the relationship between a successful film producer and his elderly parents. Roger, a successful film producer, is simply dressed but has a fastidious nature, in contrast to his flamboyant style. He says it's a blessing that he now has a chance to take care of Ah Tao, who has been a housekeeper for his family for over 60 years. To Roger and his siblings, she is akin to a stepmother. When Ah Tao suffers a stroke, she retires and moves into a nursing home. Taking time out of his busy schedule, Roger takes care of Ah Tao. He says it's a blessing that he now has a chance to take care of Ah Tao, who has looked after him for all his life, in Hong Kong, where "nursing homes will outnumber convenience stores." Through this film inspired by the experience of Roger Lee, who produced A Chinese Ghost Story and Once Upon a Time in China, Hong Kong's master filmmaker Ann Hui dreams of a world where mutual care and familial love are praised over devotion and sacrifice.
The Murmuring

Korea | 2019 | 110min | DCP | color
Director: BYUN Youngseong

Suzaku

Japan | 1997 | 95min | DCP | color
Director: KAWASE Naomi

The Day I Became a Woman

Iran | 2001 | 78min | 35mm | color
Director: Marziyeh MESHKINY

Take Care of My Cat

Korea | 2001 | 112min | DCP | color
Director: JEONG Jae-eun

High-angle view looking down on the village from the train tunnel. (HONG Soin)
Marina the Murderer in Four Acts

Nadine Labaki

Director

Lebanon | 2018 | 127min | DCP | color

Mouly Surya

Director

Indonesia/France/Malaysia/Thailand | 2017 | 93min | DCP | color

Capernaum

Nadine Labaki

Director

Lebanon | 2018 | 123min | DCP | color

Wadjda

Haifaa Al Mansour

Director

Saudi Arabia/Germany | 2012 | 97min | DCP | color

Thai Film Archive would like to congratulate the celebration of 26th Busan International Film Festival 2021, and is proud to present the following program:

"Anatomy of Time"

Jarkrawal Nithamrong

<시간의 세계>

Thailand

Thai film festival program includes films from around the world. The following film is one of the highlights:

Anatomy of Time

Jarkrawal Nithamrong

<시간의 세계>

The film "Anatomy of Time" is a significant contribution to the festival and is not to be missed.
**Black Coal, Thin Ice**

**Diao Yinan**
Director
China | 2014 | 110min | DCP | color

Diao Yinan’s latest work, *Black Coal, Thin Ice*, is a fist-pounding, tear-jerking story of a former detective who investigates a horrific murder that took place five years prior and a mysterious woman who is linked to the crime. The film paints a haunting portrait of life under the shadow of the Coal Mine, where the people live on the edge of poverty, and the world of death to lead different lives and live on. (JEONG Jihye)

**Walking Past the Future**

**Li Ruijun**
Director
China | 2017 | 128min | DCP | color

**Bi Gan**

**Kaili Blues**

**Li Ruijun**
Director
China | 2017 | 128min | DCP | color

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**Walking Past the Future**

**Li Ruijun**
Director
China | 2017 | 128min | DCP | color

**Bi Gan**

**Kaili Blues**

**Li Ruijun**
Director
China | 2017 | 128min | DCP | color

In Bi Gan’s cinematic world, there is no use to divide time into the past, present, and future—meaning spaces that presuppose different temporality can be connected, juxtaposed, or coexist. The simultaneous existence, or state, of the asynchronous is precisely written into Bi Gan’s debut feature, *Kaili Blues*. After release from prison, Chen leaves Kaili and heads to Zhenyuan in search of his nephew Weiwei. On the way, he arrives at the fictional village of Danmei. There, Chen encounters characters from the past and the future, or from the world of imagination and dreams. At this time, the camera moves through Danmei’s time and space with an overwhelmingly grandiose long take, and in the meantime, the characters and events meet, diverge, and meet again. In Bi Gan’s world, the desire for continuous narrative is removed, the characters transcend over the world of death to lead different lives and live on. (JEONG Jihye)

The news is busy reporting on hopes for economic development, but Yunding’s family is in trouble. Her poor parents lose their jobs in Shenzhen and return to their hometown of Gansu. To support her family, Yunding remains alone in Shenzhen, working at a factory and earning extra pay by participating in clinical trials for new drugs. The film faithfully depicts the dramatic contrast between the scenery and the working people of Shenzhen and Gansu. In the midst of rapidly changing Chinese society, Yunding is unable to settle in either place. A manifestation of the crumbling social fabric and the world of death to lead different lives and live on. (JEONG Jihye)

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Dwelling in the Fuchun Mountains

中国 | 2019 | 151min | DCP | color

导演: 吴文强

《平正》平正的《平正》是她的第二部影片。《和平》承诺的是绝对的寂静和平和。该片是吴文强的第二部作品，于2019年上映。该片以中国山水画为背景，展现了自然和哲学的深度融合。通过四时季节的转换，以及对自然界和人类生活的真实观察，影片揭示了中国世界观和哲学的深刻内涵。吴文强的导演手法和摄影技术让观众沉浸于自然的宁静之中，感受生命的活力。

The Calming

中国 | 2020 | 93min | DCP | color

导演: 宋方

《平静》平静，该片以中国山水画为背景，展现了自然和哲学的深度融合。通过四时季节的转换，以及对自然界和人类生活的真实观察，影片揭示了中国世界观和哲学的深刻内涵。吴文强的导演手法和摄影技术让观众沉浸于自然的宁静之中，感受生命的活力。

The Cloud in Her Room

中国 | 2020 | 102min | DCP | color

导演: 陈淮

《云在她房间》云在她房间，这是一部描述主人公家庭的故事，她在一个电影剧组工作，与家人和同事的关系日益密切。随着时间的推移，她开始质疑自己的身份和生活的意义。她与家人和同事之间的关系也发生了变化，她开始反思自己的生活和电影世界之间的关系。这部电影通过主人公的内心独白和电影中的片段，展现了电影的魅力和现实生活之间的联系。

Ripples of Life

中国 | 2021 | 124min | DCP | color

导演: 王施军

《岁月的涟漪》岁月的涟漪，这部影片以一个普通家庭的生活为背景，展现了家庭成员之间的亲情和爱情。影片通过女主角的生活经历，展现了她在成长过程中遇到的困难和挑战，以及她如何克服困难，实现自我价值的故事。影片通过细腻的镜头和动人的音乐，展现了生活的美好和人性的光辉。

Special Program in Focus II

10月08日 12:20 / B2

Dwelling in the Fuchun Mountains

10月10日 16:00 / L8

The Calming

10月11日 19:30 / L7

The Cloud in Her Room

10月12日 12:00 / B2

Ripples of Life

10月13日 19:00 / B2
**Forbidden**

Thai | 2021 | 90min | DCP | color

**포비든**

Director Aoucha BOONYAWATANA, Josh KIM

아누차 보노야타나, 조시 잭

Thailand | 2021 | 90min | DCP | color

**포비든**

Presentation of highly anticipated or most talked about drama series of the year.

On Screen

424 Oct 08 / 19:00 / C7

WP World Premiere International Premiere

107 Oct 08 / 19:00 / C7

426 Oct 12 / 19:00 / B2

**Forbidden**

is the collaborative work of two

Directors. Aoucha Boonyawatana and Josh KIM, artists whose works have entertained and impressed viewers at countless international film festivals. Two episodes of Forbidden, an eight-episode series shot for HBO Asia, will premiere in Busan before the project receives wide-scale broadcast. (PAW, Sanghe)

**Hellbound**

Korea | 2021 | 151min | DCP | color

**지옥**

Director YEON Sang-ho

연상호

Korea | 2021 | 144min | DCP | color

**마이 네임**

Director KIM Jin-min

김진민

**My Name**

Korea | 2021 | 144min | DCP | color

**마이 네임**

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SINGAPORE KOREAN FILM FESTIVAL
7 – 17 OCT 2021
www.sgkff.com

Organized by
The Embassy of the Republic of Korea

PNU Film Institute

(46241) 부산시 급정구 부산대학교63번길 2 성학관 809・810호
cinema@pusan.ac.kr 051.510.7391 pnumfilm.pusan.ac.kr
사회공헌프로그램 : 배리어프리 영화상영과 정겨운 나눔

부산국제영화제는 영화관람이 쉽지 않은 시각장애인과 청각장애인도 영화제를 함께 즐길 수 있도록 매년 배리어프리 영화상영을 마련합니다.

누구나 영화관람을 통해 자연스레 기부에 동참할 수 있는 정겨운 나눔에도 관심과 참여 바랍니다.

배리어프리 영화상영
시각장애인을 위한 화면해설(음성, 수신기 사용)과 청각장애인을 위한 사운드해설(자막, 스마트폰 앱 사용)을 제공하는 영화상영입니다.

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*피아노 프리즘의 경우, 오동작 배리어프리 상영으로 별도의 수신기 없이 관람하실 수 있습니다.

정겨운 나눔
상영시간표에 (♣)표시가 된 영화를 관람하시면, 티켓판매수입의 일부를 복지기관에 기부하여, 어려운 이웃을 돕는 데 쓰입니다.

관객 여러분의 관심과 참여로 완성되는 부산국제영화제 사회공헌프로그램은 부산사회복지공동모금회(사랑의열매), 굿네이버스와 함께합니다.
관객이 만드는
영화제 속 복합문화축제

커뮤니티비프는 부산국제영화제 주최의 관객 주도 ‘스핀오프’ 페스티벌입니다. 달라진 세상을 경쾌하고도 의미심장하게 가로지르며 급변하는 미디어 환경 속에서 영화제의 역할, 기능, 존재 방식을 탐색하고, 부산국제영화제가 오랫동안 추구해 온 관객 중심성을 관객의 자발적 참여, 색다른 영화 보기 실험, 생활 거점으로의 확산을 통해 더욱 재미있게, 보다 혁신적으로 펼쳐나가고자 합니다.

거의 모든 것에 관한, 모두가 주체인 열린 축제
관객과 영화인, 연구자, 활동가, 주민들 모두가 함께 주체가 될 수 있는 탈권위, 탈중심, 탈일상의 열린 영화제를 목표로 하며, 관객 중심성을 관객의 자발적 참여, 색다른 영화 보기 실험, 생활 거점으로의 확산을 통해 더욱 재미있게, 보다 혁신적으로 펼쳐나가고자 합니다.

통합의 장이자 미래의 창인 새로운 영화제 모델
관객과 영화인이 터놓고 소통하고 모든 공간이 무대로 바뀌는, 놀이와 배움을 포용하는 역동적인 장. 누구나 자유롭게 발언하며, 관객의 자발적 참여, 지역의 다양성을 경쾌한 편집으로 삼아 영화, 부산, 현재 등 거의 모든 것에 관한 축제로 진화하고자 합니다.

공감의 공동체를 위한 생활밀착형 영화제
커뮤니티비프에서 관객은 기획과 진행에 주도적으로 참여하고, 영화제는 공감의 공동체를 구성하고 지켜가는 보도적 임무를 맡습니다. 2018년 영화제의 본령인 남포동을 중심으로 출발한 커뮤니티비프는 이제 시공간의 다양성이 공존하는 부산의 한정으로 발전하며 분산된 형태의 생활밀착형 영화제로 확장하고자 합니다. 영화와 인문학, 여행, 장르, 지역의 통합으로 이루어진 영화제는 부산의 다양한 분야를 넘어서, 주민들의 만드는 마을영화도 공개됩니다. 커뮤니티비프가 영화를 통해 더 넓은 세계를 탐험하고 공감하는 창의적인 관객들의 축제로 성장할 수 있도록 많은 응원 바랍니다.

2021.10.7 - 10.14
리퀘스트시네마: 신청하는 영화관
Made by Audience! 관객이 프로그래머가 되어 함께 보고 싶은 영화를 선정하면 관객들의 지지를 받는 크라우드티켓팅(Crowd-ticketing) 방식으로 진행이 확정되는, 관객에게 부산국제영화제를 기획할 기회를 제공하는 커뮤니티버프의 대표적인 관객 참여 행사이다.
- 기간: 2021년 10월 7일(목) - 10월 11일(월)
- 장소: 롯데시네마 대영

마스터톡
기억할 만한 자취를 남긴 감독과 배우를 초청하여 라이브 장면 해설과 영화 감상을 동시에 즐기는 특별한 행사로, 궁금했던 영화의 뒷이야기도 듣고 채팅과 Q&A 등 내밀한 방식의 소통도 가능한, 우리가 사랑한 영화가 살아있는 대화가 되는 '실시간 양방향 코멘터리 픽쳐 쇼'이다.
- 기간: 2021년 10월 10일(일)
- 장소: 롯데시네마 대영

Day X Day (데이바이데이)
날마다 축제(A Moveable Feast) 배우, 역사, 땅, 아시아영화 등 특정 주제나 공통점을 지닌 영화를 모시며 하루하루 집중탐구할 수 있어 폭과 깊이를 추구하는 다채로운 기획전이다. 영화전에 공유 사례를 도입한 행사로, 커뮤니티버프의 다양한 특색과 함께 '오늘의 메뉴'가 매일 바뀌는 영화의 성찬을 즐길 수 있다.
- 기간: 2021년 10월 7일(목) - 10월 10일(일) *10일(일) 제외
- 장소: 롯데시네마 대영

청년기획전
커뮤니티버프가 동시에 참여할 때까지 홀로 남는 사각지대를 제거하기 위해 선발한 문화기획자 그룹 '청년기획단'의 젊은 시선으로 바라본 세상을 '친구'라는 주제에 담아본 프로그램이다.
- 기간: 2021년 10월 7일(목) - 10월 10일(일)
- 장소: BNK 부산은행 아트시네마

블라인드영화제: 정두용
정상정, 정두용, 해진 작가님 3인이 자신들의 이름을 걸고 비밀리에 고른 영화들을 제목을 노출하지 않는 블라인드 상영으로 연예인 관람객이 후속 장르의 이야기를 나누는, 사례판의 감수성과 유대감을 충만한 원데이 패키지 프로그램이다.
- 기간: 2021년 10월 10일(일)
- 장소: 롯데시네마 대영

커비콜렉션
커뮤니티버프에서 엄선한 올해의 주목할 만한 개봉작, 문화다양성축제 'MAMF' 공모전 수상작, 최고의 감독들이 만든 스마트폰 단편영화 'All about mobile filmmaking' 등 시대 흐름에 맞춰 다양해지는 영화문화 트렌드를 한눈에 확인할 수 있는 프로그램이다.
- 기간: 2021년 10월 7일(목) - 10월 12일(화)
- 장소: 롯데시네마 대영, BNK 부산은행 아트시네마

이벤트
영화 대박의 자존심을 걸고 폴리오는 지식과 센스 달달한 '영화퀴즈대회', 영화관에서 인터랙티브 필름 게임을 즐길 수 있는 '게임씨어터: 선택하는 영화관', 남포동 비프광장 야외무대에서 부산과 영화를 새롭게 재발견하는 '커비로드'까지, 영화의 무궁무진 즐거움과 부산 사람도 잘 모르는 부산의 매력에 빠져들 수 있는 행사가 풍성하다.
- 영화퀴즈대회 2021년 10월 9일(토) / 롯데시네마 대영
- 게임씨어터: 선택하는 영화관 2021년 10월 11일(월) / 롯데시네마 대영
- 커비로드 2021년 10월 10일(목) - 10월 14일(목) / 남포동 비프광장
커뮤니티비프 상영일정표

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등급
- 모든 관람객 가능: General
- 만 12세 미만 관람 불가: Under 12 not admitted
- 만 15세 미만 관람 불가: Under 15 not admitted
- 만 18세 미만 관람 불가: Under 18 not admitted

연계프로그램
- 토크 Talk
- 게스트와의 만남: Guest Visit
- 이벤트 Event
- 코멘터리 상영: Commentary Screening
- 상영코드
- 등급

일정표 보러 가기
BPX 부산은행 아트시네마 BPX BUSAN BANK Art Cinema

다큐멘터리
- 커뮤니티비프 상영 4: 8,000원
- 뮤직비디오수영: 영화통합(939): 15,000원
- 무료 관람: Day X Day: 무료상영: 보기만 하면 됩니다. (940)
- 10만원 이상 상영: Under 12 not admitted
- 15만원 이상 상영: Under 15 not admitted
- 18만원 이상 상영: Under 18 not admitted
동네방네비프
부산의 상징적 랜드마크와 아울러 기쁨, 공감, 사랑으로 부산국제영화제를 가깝게 즐기는 생활밀착형 지역 맞춤형 부산국제영화제이다. 영화가 마음에 일상이 되는 지역특화 프로그램을 만드는 전략에 의해 영화 척추와 참여 기반을 부산 14개 구을 공동체로 확대하여 삶의 질 개선과 재생기반 구축, 문화관광 활성화를 기대하는 체험관광 콘텐츠 프로그램이다.

동네방네비프 상영일정표

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<th>사하구 장림포구 부네치아</th>
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<td>사하구 장림포구 부네치아</td>
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<table>
<thead>
<tr>
<th>Index of Films</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td>Cloudy Man</td>
</tr>
<tr>
<td>Compartment No. 6</td>
</tr>
<tr>
<td>The Contested House</td>
</tr>
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<td>The Conversation</td>
</tr>
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<td>Cop Secret</td>
</tr>
<tr>
<td>Cow</td>
</tr>
<tr>
<td>Crossing’s End</td>
</tr>
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<td>The Cursed: Dead Man’s Prey</td>
</tr>
<tr>
<td>The Day I Became a Woman</td>
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<tr>
<td>Days Before the Millennium</td>
</tr>
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<td>Deception</td>
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<td>Deeply</td>
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<td>Deserted</td>
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<td>Django &amp; Django</td>
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<td>Doom Doom</td>
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<td>Drive My Car</td>
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<td>Dusk Stone</td>
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<td>Dwelling in the Fuchun Mountains</td>
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<td>El Planeta</td>
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<td>Erand</td>
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<td>Everything Went Fine</td>
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<td>Fabian – Going to the Dogs</td>
</tr>
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<td>Faceless</td>
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<td>Fair</td>
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<td>The Falls</td>
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<td>The Family</td>
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<td>Fanatic</td>
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<td>Farewell, My Hometown</td>
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<td>FARRHA</td>
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<td>Feathers</td>
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<td>Film for the Coming Winter</td>
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<td>Fire</td>
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<td>For Lucio</td>
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<td>Freaks Out</td>
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<td>The Girl and the Spider</td>
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<td>The Hand of God</td>
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<td>Heaven: To the Land of Happiness</td>
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<td>I’m So Sorry</td>
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<td>In Front of Your Face</td>
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<td>Increasing Echo</td>
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<tr>
<td>Introduction</td>
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<td>The Island</td>
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<tr>
<td>Kaii Blues</td>
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<td>Kim Jong-bool of Wangshimni</td>
</tr>
<tr>
<td>Ladies Only</td>
</tr>
<tr>
<td>Last Film</td>
</tr>
<tr>
<td>Last Night in Soho</td>
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<td>Lingul, The Sacred Bonds</td>
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<tr>
<td>A Lonely Island in the Distant Sea</td>
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<td>Magnetic Beasts</td>
</tr>
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</tr>
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<td>Marriner of the Mountains</td>
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<td>Marinna the Murderer in Four Acts</td>
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<td>Man Can Wait</td>
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<td>Memory</td>
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<td>Mona Lisa and the Blood Moon</td>
</tr>
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<td>My Name</td>
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<tr>
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<td>On The Job: The Missing II</td>
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<td>Onoda - 10 000 Nights in the Jungle</td>
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<td>Ousting</td>
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<td>Paanha</td>
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<td>The Power of the Dog</td>
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<td>Returning to Reims (Fragments)</td>
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<td>Self-Portrait: Fairy Tale in 4KM</td>
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<td>Shankar’s Fairies</td>
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</tr>
<tr>
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</tr>
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</tr>
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<tr>
<td>Sughra’s Sons</td>
</tr>
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<td>Summer of Soul</td>
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<tr>
<td>(…Or, When the Revolution Could Not Be Televised)</td>
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<td>Sundown</td>
</tr>
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<td>Suzaku</td>
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<tr>
<td>Take Care of My Cat</td>
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<td>Take Me Home, Country Roads</td>
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<td>A Tale of Love and Desire</td>
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</tr>
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<td>Through My Midwinter</td>
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<td>Tinane</td>
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<td>Tokyo Revengers</td>
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<tr>
<td>The Touga Diaries</td>
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<tr>
<td>Unframed</td>
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<td>The Unnameable Dance</td>
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<td>Vanishing</td>
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<td>Vortex</td>
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<td>Wajdi</td>
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<td>Walking Past the Future</td>
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<td>We Have to Love Each Other</td>
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<td>What Do We See When We Look at the Sky?</td>
</tr>
<tr>
<td>What She Likes…</td>
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</tr>
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<td>why is the sky dark at night?</td>
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<td>Windows</td>
</tr>
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<td>A Winter Glove</td>
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<tr>
<td>The Worst Person in the World</td>
</tr>
<tr>
<td>Yawangkwa</td>
</tr>
<tr>
<td>Yet Another Winter</td>
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<td>Yuri</td>
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</table>
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11. 부산아시아드주경기장 / Busan Asiad Main Stadium
부산 연제구 월드컵대로 344
344, World cup-daero, Yeonje-gu, Busan

12. 록산 / Bongnaemaru-ro
부산 영도구 록산동2가 131
131, Bongnamae-mar-ro, Yeongdo-gu, Busan

13. 부산유라시아플랫폼 / Busan Eurasia Platform
부산 동구 중앙대로 210
210, Jungang-daero, Dong-gu, Busan

14. 부산시민공원 / Busan Citizens Park
부산 부산진구 시민공원로 73
73, Simingongwon-ro, Busanjin-gu, Busan

15. 비프광장 / BIFF Square
부산 부산 중구 비프광장로 36
36, BIFF gwangjang-ro, Jung-gu, Busan

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2021 사다리를 앞서가는 창조적이고 전위적인
The First Mover, The First Penguin
DAESUNGMOON

(주)대성문은 부산광역시에서 "최적W"라는 브랜드로 프리미엄 주거공간의 트렌드를 선도하였으며, 나아가 2012년 상품특성과 별도문을 살피함에

출작단 Stem과 업계에서의 경쟁력이 있습니다.

최근에는 주택건설 전문기업을 넘어 부산항의 엔드마크인 ‘마밀호반’을

또한 온라인 입금콜로드만 ‘디자인센터’와 설립한 최고의

첫 번째, 브랜드의 브랜드로 고객과 소비자에게 설립을 통해

또한 연합으로 브랜드로 이는 전위적이고 전위적인
First Mover의 정신을 실현하고 있습니다.

앞으로 브랜드 경영환경 변화에 대응하여
지속적인 성장을 기대, 적극, 혁신적
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이제, 인류가 지켜봐야 할 것은 더욱 이상한 생존입니다
지구평균온도 상승률 1.5°C 이하로
낮추자 못한다면 사라지는 것은 일부의 아시아
KB는 급주야 할 수 있는 모든 노력을 다할 것입니다

KB Green Wave 1.5°C
금융 패키지

KB Green Wave 1.5°C 정기예금
전환형 특화상품 고유 및 전환형 환율 상환 시 우대율 제공
전환형 특화상품은 2021년 12월 31일까지
KB Green Wave 1.5°C 월급산성
월급산성은 기존 기준금리 서비스금리 상환율의 1.5%를
기준하는 금융산성입니다.
KB Green Wave 1.5°C 우월금리
우월금리는 기준금리 상환율 이상의 금리를 제공하는
월급산성상품입니다. 확정환율 상환율은 5년 동안
기준금리 상환율의 1.5%를 기준으로 합니다.
뉴트리라이트의 식물영양소가 아티스트리의 피부영양소로 태어납니다

순간의 변화에 미루는 스킨케어를 넘어 피부 근원의 힘을 다시 깨우는 스킨 뉴트리션으로~

보습 선형
방사라

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