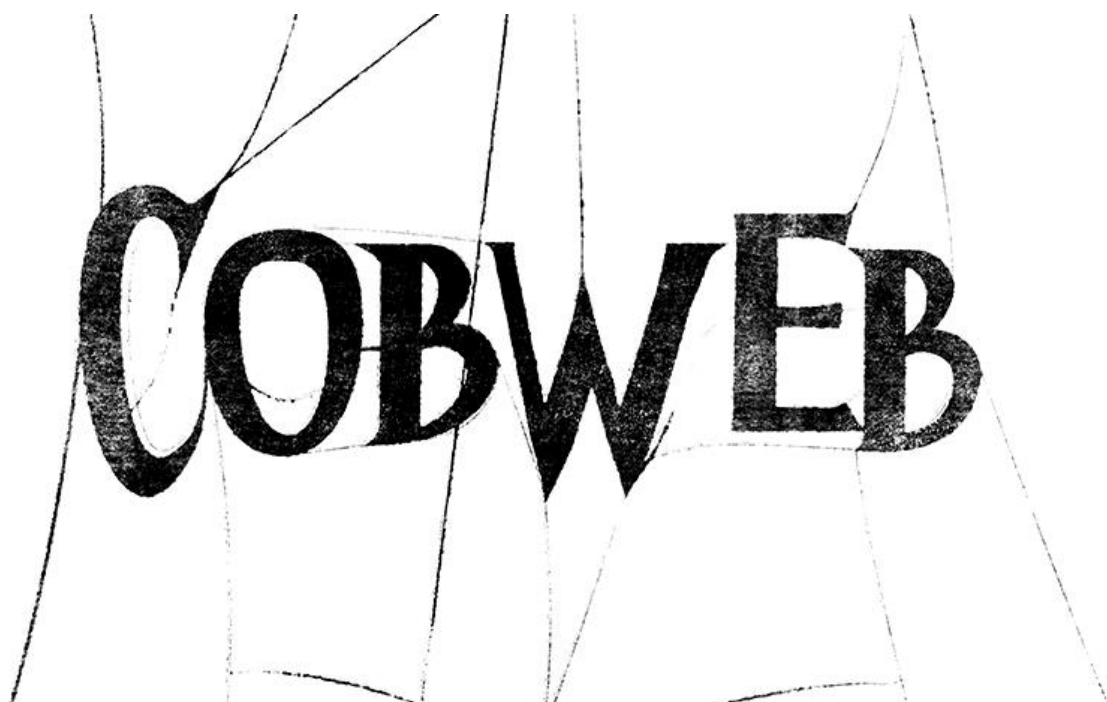


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FESTIVAL DE CANNES  
OUT OF COMPETITION  
2023 OFFICIAL SELECTION



A KIM JEE WOON FILM

## **FILM INFORMATION**

<b>Title</b>	COBWEB
<b>Original Title</b>	GEO-MI-JIP
<b>Genre</b>	Drama, Black Comedy
<b>Language</b>	Korean
<b>Country of Production</b>	Republic of Korea
<b>Director</b>	KIM Jee-woon
<b>Screenplay</b>	SHIN Yeon-shick
<b>Cast</b>	SONG Kang-ho, LIM Soo-jung, OH Jung-se, JEON Yeo-been, JUNG Soo-jung, PARK Jung-soo, JANG Young-nam
<b>Presented by</b>	Barunson
<b>Distributed by</b>	Barunson E&A
<b>Production</b>	Anthology Studios
<b>Co-productions</b>	Barunson Studio, Luz y Sonidos
<b>Executive Producers</b>	MOON Yang-kwon, AN Eun-mi
<b>Produced by</b>	CHOI Jae-won
<b>Co-producer</b>	CHOI Jeong-hwa
<b>Associate Producers</b>	LEE Dong-jin, PARK Ji-sung
<b>Director of Photography</b>	KIM Ji-yong
<b>Production Design</b>	JEONG Yi-jin
<b>Costume Design</b>	CHOI Eui-young
<b>Make-up</b>	KIM Seo-young
<b>Music</b>	Mowg
<b>Editor</b>	YANG Jin-mo
<b>World Sales</b>	Barunson E&A
<b>French Sales</b>	Finecut Co., Ltd.
<b>Aspect Ratio</b>	1.66:1

## **DIRECTOR'S STATEMENT**

The pandemic brought about many unprecedented changes to our lives and pushed us to re-consider various fundamental questions about the world. What is film? What does it mean to make films? What is creativity, and what exactly is originality?

Although these are questions that I have repeatedly and relentlessly asked myself each time I have made a film, never have I reflected on cinema as intensely as I did during the making of this work. In the end, will film simply disappear from this world, leaving behind its lonely last words? Or will film metamorphize, adding onto itself and re-appearing as new, much like it has found a way out of every crisis it has confronted so far? How have my fellow artists and those who came before me coped with the devastating crises of the past? What kind of questions did they ask about cinema?

I created the film *Cobweb* while mired in pessimistic thoughts that the world would never go back to how it was before the pandemic. The main character of this film, director KIM Ki-yeol, is captivated and inspired by a dream that leads him to the baseless belief that if he just shoots two more days of a film that has already wrapped, it will become a masterpiece. The cast and crew are unable to understand the rewritten scenes, and the producer is irritated that he wants to reshoot it in the first place. Surrounded on all sides by antagonistic forces, including pressure from state censorship, he tries his utmost to make his vision a reality despite the ups and downs of his ridiculous and tear-streaked efforts.

All the films Director KIM shot after his successful debut were criticized and derided by audiences and critics as mass-produced trashy dramas with no originality. What's more, his debut film was also believed to have been overly influenced by his mentor, leading Ki-yeol to fall deeper into darkness and isolation, as if lost in a maze of his own making. As time passes, the once confident Ki-yeol begins to doubt himself, and he becomes caught in the throes of anxiety and obsession. Struggling under the weight of such obstacles, disdain, and suspicion, Ki-yeol begins to ask himself the fundamental questions I mentioned above.

What is film? What does it mean to make films? What is creativity, and what exactly is originality? Through these questions raised by Ki-yeol in the midst of his hilarious and tragic struggles in ridiculous circumstances, we too are able to look back and consider our own lives. After all, to make a film is to look back on one's life. I wanted to ask the meaning of KIM Ki-yeol's lonely and solitary struggle within this uncaring, gloomy, and pressure-filled world.

Despite the countless horrible conditions that were triggered by the pandemic, life went on. Though unable to understand why Director KIM wants to re-shoot his finished film, the actors and crew have no choice but to strap into the emotional rollercoaster driven by the director. Eventually, they give the project their all. Through the set of the film-within-a-film *Cobweb*, which is only completed through a great number of struggles, I want to send a hopeful and tentatively optimistic message that cinema will go on, just as life goes on despite all of its ironies and hardships.

Director KIM Jee-woon

## **LOGLINE**

In the 1970s, Director KIM is obsessed by the desire to re-shoot the ending of his completed film 'Cobweb', but chaos and turmoil grip the set with interference from the censorship authorities, and the complaints of actors and producers who can't understand the re-written ending. Will KIM be able to find a way through this chaos to fulfill his artistic ambitions and complete his masterpiece?

## **SYNOPSIS**

**In 1970s Korea, when both art and dreams are censored,  
a film director dreams of a masterpiece.**

After his successful debut, Director KIM endures scathing attacks from critics who call him a specialist in trashy dramas. After finishing his latest feature 'Cobweb', he has vivid dreams over several days of an alternative ending to the film. Sensing that if he can just shoot those scenes as he envisioned them, a masterpiece will surely emerge, he tries to arrange just two days of additional shooting. However, the rewritten script fails to pass censorship, and his actors can't make sense of the new ending. Between the tangled schedule, the opposition of the producer, and the collision between these fantastic scenes dancing before his eyes and the harsh conditions of reality, Director KIM feels he is about to go insane, but he pushes on regardless...

**"If I can just change the ending, a masterpiece will emerge. All I need is two days!"**

## **ABOUT MOVIE**

**“What is cinema? What is filmmaking?”**

**Director KIM Jee-woon tackles the 1970s.**

**Set in an age when one’s art, dreams and vision were censored by the government,  
a dynamic story emerges from questions about the essence of cinema.**

KIM Jee-woon is a director who, after making his debut at the end of the 20th century with the horror-comedy *The Quiet Family* (1998), has played a central role in the development and current blossoming of Korean cinema’s contemporary renaissance. He is one of the leading figures who established Korean cinema’s reputation for blending genre and realism in such a distinctive manner. He is also a member of the first generation of Korean directors to turn their ardent cinephilia into a source of creative strength. In terms of his stories, Director KIM Jee-woon creates a dynamic tension by combining a fascination for genre with characters who find themselves trapped in incomprehensible situations against their will. He has worked in a wide spectrum of genres including horror, comedy, film noir, the hard-gore thriller, westerns, espionage movies, and science fiction, with his imagination freely ranging across various time periods and countries.

Building off of his love and knowledge of cinema history, KIM Jee-woon travels back to the Korea of 50 years ago in *Cobweb*. Here he turns his attention to directors of that era who still managed to create masterpieces, despite the heavy curbs on freedom of expression during the military dictatorship, in which scripts had to be pre-approved and then films underwent censorship before release. South Korea in the 1970s was a black comedy in itself. Censorship was a fact of life, actors sometimes traveled back and forth to the sets of three or four films in a single day, and all shooting equipment was borrowed on short-term rentals. From today’s perspective, it’s hard to imagine how filmmaking was even possible at that time. Directors like LEE Man-hee, SHIN Sang-ok, KIM Ki-young, YU Hyun-mok and IM Kwon-taek all faced a stark gap between their vision and the reality that faced them. *Cobweb* imagines a dynamic drama that takes place on such a set. The clashing ambitions of the producer and the director; the collision between idealism and reality; the chaotic film set which plays out like a microcosm of life itself; the actors and crew, each with their own various personalities, ambitions and desires; plus consideration of the fundamental question of “What is cinema?” – *Cobweb* promises all of this and more.

## **ABOUT MOVIE**

**A comedy about the intersection of a film set and life's unpredictability.  
The distinctive personality, charm and tremendous skill of the ensemble cast.  
Featuring SONG Kang-ho, LIM Soo-jung, OH Jung-se, JEON Yeo-been,  
JUNG Soo-jung, PARK Jung-soo, and JANG Young-nam.**

Director KIM Jee-woon's first feature film *The Quiet Family* presented a unique ensemble the likes of which had never been seen before in Korean cinema. The ensemble, in which the various personalities, charm and great acting abilities of the actors co-existed and collided with each other, was a story in itself. *Cobweb* is not a typical ensemble film in which a series of actors appear and disappear in a balanced and organized procession. Instead, it presents a more dynamic interplay on a film set that is made chaotic due to the obstacles and conditions of its era.

*Cobweb's* depiction of the censorship and difficulties of that decade, the producer's understandable reluctance to re-shoot the film, and the rushed schedule in which actors read the script for the first time when arriving on set, give a glimpse of the specific challenges faced by filmmakers in that time as well as more universal struggles related to creativity, regardless of era. As in life, when one's intentions are not well communicated, and when conflicting goals clash with one another, tragicomedy is the result.

The actors who create this human comedy in *Cobweb* are the hottest talents driving Korean contents in the current day. SONG Kang-ho plays Director KIM, whose skepticism of his own talent is as strong as his obsession for filmmaking. LIM Soo-jung plays a hardworking actress of the 1970s whose distinctive character and fine balancing of reason and emotion have pushed her to the top. Actor OH Jung-se elicits sympathy from the audience regardless of genre thanks to his particular humanity, while the confident and individualistic JEON Yeo-been has opened a new chapter in the portrayal of female characters in Korean cinema. Singer-turned-actress JUNG Soo-jung gives a detailed, accented performance to back up her glamorous image. JANG Young-nam proves that she can shine when given the spotlight, and PARK Jung-soo exudes a dignity that underlines her status as a leading veteran in Korean TV dramas. *Cobweb* promises a dynamic ensemble in which each actor contributes his or her part to perfection.

## **ABOUT MOVIE**

**The set of the film *Cobweb*, and the film-within-a-film ‘Cobweb’.**

**Two parallel stories, in color and b&w, and co-existing genres.**

**KIM Ji-yong, DoP of *Decision to Leave*, YANG Jin-mo, editor of *Parasite*,  
Mowg, music director of *Burning*, and their reunion with KIM Jee-woon.**

The story of Director KIM on the set doing re-shoots of *Cobweb*, and the story in the film-within-a-film ‘Cobweb’, are told to the viewer in parallel. The black comedy taking place on the film set where ideals collide with reality is shown in color, while the film-within-a-film, which resembles at various points an infidelity drama, a melodrama, a horror film, a disaster movie and even a creature movie, is shown in b&w.

Director of Photography KIM Ji-yong, who collaborated with KIM Jee-woon on *A Bittersweet Life*, *The Last Stand*, and *The Age of Shadows* while also shooting PARK Chan-wook’s *Decision to Leave*, did not simply convert the film-within-a-film to b&w, but rather shot these scenes directly in b&w with a completely different setup and lighting than the rest of the film. This is why *Cobweb* needs to be seen on a big screen in order to fully catch all the details and quality of the image. The coexistence of color and b&w imagery in *Cobweb* underlines the division between film and reality, and demonstrates why film is the medium that can express moments of life in the most dramatic way possible. The genre mashup of the film-within-a-film ‘Cobweb’ is also communicated to the viewer with particular intensity. And lastly, the decision to shoot the b&w scenes in 1.66:1 effectively reproduces the mood of classic films.

In addition, the film benefitted from the contributions of editor YANG Jin-mo who has worked together with KIM Jee-woon since his film *The Age of Shadows*, and who also received an American Cinema Editors Award for his work on BONG Joon Ho’s *Parasite*. Music director Mowg, who has expressed the particular mood of KIM Jee-woon’s films in music since *I Saw the Devil*, is also well known for his work on LEE Chang-dong’s *Burning*. Viewers will also be struck by impressive production design, such as elaborately decorated film set with wood carpentry behind, and the spiral staircase which represents humankind’s desire to rise and their potential to fall. Whether in color or b&w, *Cobweb* offers a wide spectrum of visual pleasures.



## **CHARACTER & CAST**

### **SONG Kang-ho as “Director KIM”**

*“If I just change the ending a little, a masterpiece will emerge.  
I only need two days.”*

**The director of ‘Cobweb’ who wants to create a masterpiece at any cost,  
KIM Ki-yeol**

A film director whose critically praised debut film is sarcastically referred to as his mentor Director SHIN’s posthumous work, and whose subsequent films have all been panned as trashy racy dramas. Obsessed with the idea that two days of re-shoots can turn his film into a masterpiece, he is held back by his actors who can’t understand the rewritten script, the interference of censorship authorities, and the objections of his producer. Still, he pushes ahead to re-shoot ‘Cobweb.’

**SONG Kang-ho, who has depicted the most iconic characters of Korean cinema, now depicts cinema itself.**

The characters SONG Kang-ho has portrayed onscreen themselves make up a history of contemporary Korean cinema. Having won Best Actor at the 75th Cannes Film Festival for his role in *Broker* and having played the lead in *Parasite* which won the Palme d’Or at the 72nd Cannes Film Festival, he is able to express an added dimension beyond the screenplay with his facial expressions alone. Able to embody comedy and tragedy at the same time with his unique rhythm, SONG Kang-ho, who has inspired countless directors, now plays a film director himself for the first time. In portraying this director who in 1970s Korea struggles under harsh censorship and horrible conditions, SONG realistically and dramatically expresses the tangled relationship between self-doubt and self-torture, passion and talent, the logic of capital, and conflicting desires.

#### **SELECTED FILMOGRAPHY**

<Emergency Declaration>(2022), <Broker>(2022), <Parasite>(2019), <The Age of Shadows>(2016), <The Throne>(2015), <The Face Reader>(2013), <Snowpiercer>(2013), <Thirst>(2009), <The Good, The Bad, The Weird>(2008), <Secret Sunshine>(2007), <The Host>(2006), <Memories of Murder>(2003), <Sympathy for Mr. Vengeance>(2002), <Joint Security Area>(2000), <The Foul King>(2000), <The Quiet Family>(1998), <No. 3>(1997)

## **CHARACTER & CAST**

### **LIM Soo-jung as “Min-ja”**

*"He changed everything!*

*My character changes completely halfway through."*

#### **A veteran actress playing the role of Min-ja in the film ‘Cobweb’, LEE Min-ja**

A leading actor playing the role of Min-ja, the wife of factory owner Ho-se. She also played the leading role in Director KIM's debut film *Love Like a Flame*. In the original film, she is a wife who remains obedient despite her husband's affair, but in the re-written script she transforms 180 degrees into an active woman who rebels against her fate. Like the veteran actor she is, she devotes herself seriously to her role despite the chaos that descends on the set.

#### **LIM Soo-jung, displaying the veteran acting skills of a woman who remains centered even in the midst of chaos**

From her arrival as a new, category-breaking actor in 2003 in KIM Jee-woon's *A Tale of Two Sisters*, LIM Soo-jung has worked with top directors in the Korean film industry including PARK Chan-wook and CHOI Dong-hoon, ranging across genres from thrillers and comedies to science fiction. Twenty years earlier she depicted the horror felt by a sensitive young girl, and now she reunites with KIM Jee-woon in *Cobweb* to portray a reliable veteran who never loses her balance even amidst the most chaotic of sets. Thanks to LIM Soo-jung, the fine balance struck between the film set and the film-within-a-film, as well as the overall ensemble acting were made more fascinating.

#### **SELECTED FILMOGRAPHY**

<Our Cat>(2020), <Mothers>(2018), <The Table>(2017), <All About My Wife>(2012), <Come Rain, Come Shine>(2011), <Jeon Woochi: The Taoist Wizard>(2009), <Happiness>(2007), <I'm a Cyborg, But That's OK>(2006), <A Tale Of Two Sisters>(2003), <The Romantic President>(2002)

## **CHARACTER & CAST**

### **OH Jung-se as “Ho-se”**

*“Director, please let Yu-rim go. This screenplay is too cruel.”*

#### **A philandering top star who plays the male lead in ‘Cobweb,’ KANG Ho-se**

A top star whose career has reached its height. A self-proclaimed person who overflows with love, he continues to have scandalous affairs with actresses despite being married. He’s a philanderer. In the film he plays a factory owner who has an affair with the young worker Yu-rim, and the overlap between his own life and his role in the film causes him to fall into confusion. He’s simple and a bit clueless, but as a person with a soft heart, he worries more about Yu-rim than he does about shooting.

#### **OH Jung-se, expressing the humanity and humor in top star Ho-se and his pure love**

In films like *Extreme Job* and *Call*, and in popular TV series such as *When the Camellia Blooms* and *It’s Okay Not to Be Okay*, we have belatedly come to recognize his charm. OH Jung-se’s acting is not typical but the more you see it, the more alluring it becomes. KIM Jee-woon recognized this and cast him in the role of Ho-se. The bravado of a top star and the lovesick feelings hidden behind it make for many moments of unexpected humor. OH Jung-se’s unique charm in whatever role he plays adds another layer of enjoyment to *Cobweb*.

#### **SELECTED FILMOGRAPHY**

<Switch>(2023), <Seoul Vibe>(2022), <Perhaps Love>(2021), <Extreme Job>(2019), <Swing Kids>(2018), <How to Use Guys with Secret Tips>(2013), <The King of Pigs>(2011, voice only), <Couples>(2011), <The Sundays of August>(2006), <Between Love and Hate>(2006), <Into the Mirror>(2003)

## **CHARACTER & CAST**

### **JEON Yeo-been as “Mido”**

*“It’s incredible. I respect you so much. Just shoot it.*

*I want to take part in a masterpiece, too.”*

#### **The heiress of Shinseong Film who pushes for re-shooting, Finance manager SHIN Mido**

The niece of Director KIM’s mentor, the master Director SHIN and the daughter of President SHIN who founded Shinseong Film. Having studied in Japan, she is in charge of finance at the company. While her aunt President BAEK is in Japan on business, she reads Director KIM’s rewritten screenplay, senses it could become a masterpiece, and is the only person to give him unconditional support. Despite the objections of Manager KIM who is being pulled into this, she pushes strongly for reshoots.

#### **JEON Yeo-been, whose straightforward energy maintains the tension of *Cobweb***

Having carried home numerous Best New Actress awards for her portrayal of a high school girl accused in the suicide of her friend in *After My Death*, JEON Yeo-been has gone on to find fame in works like the noir thriller *Night in Paradise* and the TV series *Vincenzo* and *Glitch*. In *Cobweb* she plays Mido, who regardless of the situation relentlessly pushes past any obstacle. With her straightforward energy, JEON Yeo-been’s Mido plays a key role in the ensemble’s conflicts and crossed motivations that drive the drama of *Cobweb*.

#### **SELECTED FILMOGRAPHY**

<Night in Paradise>(2021), <Secret Zoo>(2020), <After My Death>(2018), <Merry Christmas Mr. Mo>(2017), <The Running Actress>(2017), <Write or Dance>(2017)

## **CHARACTER & CAST**

### **JUNG Soo-jung as “Yu-rim”**

*“Two days? I need to go shoot my TV drama!*

*I keep telling you this is too hard on me.”*

#### **In the role of the young factory worker in *Cobweb*, the rising star HAN Yu-rim**

The leading actor who signs on to the reshoots last because of her busy schedule. Having been deceived by the assistant director’s lie that shooting will only take one day, she tries to escape the set, but the phone lines are cut. She originally debuted thanks to Director KIM, and he gave her the stage name Yu-rim, but now she just wants to forget her past. In the film-within-a-film she has an affair with the factor owner, and in real life too she is caught up in a scandal.

#### **JUNG Soo-jung, exuding a freewheeling charm on the big screen as the star Yu-rim**

For the role of the rising star Yu-rim, someone was needed with unusual charm and looks. Being quite unique among K-pop stars for her stage presence and style, JUNG Soo-jung (Krystal) has also built up a solid career as an actor, appearing in TV series *High Kick: Revenge of the Short Legged*, *Prison Playbook*, and *Crazy Love* as well as her first leading role in film, *More Than Family*. In *Cobweb* her character Yu-rim speaks her mind to the director and more than holds her own as an actress among the experienced cast.

#### **SELECTED FILMOGRAPHY**

<Sweet & Sour>(2021), <More than Family>(2020), <Listen To My Song>(2015), <I AM.>(2012)

## **CHARACTER & CAST**

### **PARK Jung-soo as “Madam OH”**

*“Director KIM’s sets are a total soap opera.”*

#### **A veteran actress playing the mother-in-law in the film *Cobweb*, Madam OH**

An actress who has experienced almost everything there is to experience in Korean cinema. She arrives on the set thinking that the re-shoots will only last a day, but then she is surprised to see that the script is almost completely re-written. She has grown accustomed to the drama of Director KIM’s sets, but this situation is new, with even members of the censorship board visiting the set. Not only that, the term ‘plan de sequence’ which she reads in the script is a word she has never heard before.

#### **PARK Jung-soo, who brings a sharp irony to a chaotic set that surprises even a veteran**

PARK Jung-soo stopped acting after getting married, then resumed her career in middle age. She has established her place as a middle aged actress that Korean TV series cannot do without. The role of Madam OH who has appeared in countless Korean films is given reality and weight by PARK Jung-soo’s own career and image. Plus, she is the only member of the cast who was active in the 1970s, in which the story is set. From sitcoms to highly dramatic soap operas, she has appeared in all sorts of ensembles. As an actor who has seen everything in Korean cinema, Madame OH’s dismay at the state of the shooting in *Cobweb* speaks volumes.

#### **SELECTED FILMOGRAPHY**

<The Twins>(2005), <Sex Of Magic>(2002), <Till We Meet>(1999), <The Son And The Lover>(1992)

## **CHARACTER & CAST**

### **JANG Young-nam as “President BAEK”**

*“Why make a masterpiece? Just do what you’re good at.”*

#### **The producer of *Cobweb* and the CEO of Shinseong Film, President BAEK**

As the wife of Director KIM’s mentor, the master filmmaker Director SHIN, she becomes the head of South Korea’s largest film studio Shinseong Film after her husband’s death. For many years she has worked together with Director KIM, who served as SHIN’s assistant director. When Director KIM insists on reshooting the ending of a film that has wrapped with no problems and then goes ahead with reshoots when she is abroad despite being rejected by censors, she faces the prospect of bankruptcy.

#### **JANG Young-nam, breathing life into the role of a producer whose realistic common sense contrasts with Director KIM’s idealism**

From the 1990s, JANG Young-nam has been praised for her work in the theatre, from Shakespeare to original plays. She then took this experience to the film and TV sectors, becoming an essential actor for countless directors. Whatever the genre or format, she has always perfected whatever sort of role she plays. In *Cobweb*, she plays the hard-headed, realistic producer who stands up to SONG Kang-ho’s Director KIM’s idealism. With a fast-paced tempo that almost resembles rap, JANG Young-nam’s scenes allow her to show off all of her considerable talent.

#### **SELECTED FILMOGRAPHY**

<Project Wolf Hunting>(2022), <Confidential Assignment2: International>(2022), <F20>(2021), <SEOBOK>(2021), <Metamorphosis>(2019), <RV: Resurrected Victims>(2017), <Confidential Assignment>(2017), <LOVE, LIES>(2016), <Ode to My Father>(2014), <A Werewolf Boy>(2012), <Possessed>(2009)

## **DIRECTOR**

### **KIM Jee-woon**

*Cobweb* is the 10th feature film from director KIM Jee-woon. After his successful debut *The Quiet Family* (1998), a perfectly mixed cocktail of horror and comedy, he released *The Foul King* (2000), a comedy centered on the pathos of the petit bourgeois under the guise of a sports movie. *A Tale of Two Sisters* (2003), a beautiful and sad horror movie about two young girls, set a record as the most commercially successful horror film of all time, while also being remade in Hollywood. *A Bittersweet Life* (2005) ranks as Korea's first proper film noir, and was invited to screen Out of Competition at the Cannes Film Festival. *The Good, the Bad, the Weird* (2008), with its expansive scale taking place across the plains of Manchuria, gave rise to the term 'kimchi western' and was also invited to screen Out of Competition at Cannes. *I Saw the Devil* (2010) was rapturously received by thriller fans around the world as the ultimate in Korean revenge dramas. The classic spy drama *The Age of Shadows* (2016) memorably depicted those standing on the line between servitude and resistance during the Japanese colonial era. And finally, *Illang: The Wolf Brigade* (2018), Kim's adaptation of the legendary animation *Jin-Roh: The Wolf Brigade* written by Mamoru Oshii, imagines a near future in which a Korea torn by chaos is on the verge of reunification.

Without ever replicating his past work or repeating genres, director KIM Jee-woon has opened a new chapter in Korean cinema with his imagination, style and unique characters. Also, even in the most extreme moments of intensity, he never loses his unique humor or sense of humanity.

*Cobweb* assembles a dynamic ensemble of characters on a film set in the era of the 1970s, when Korean cinema struggled under the harsh censorship of the military dictatorship. Centered around a film director obsessed with the desire to shoot a masterpiece, this black comedy delves into the irony of its times to create a strong impression that cannot simply be laughed off. This collection of characters whose desires and personalities clash in dynamic ways provide an opportunity to look at life through the lens of cinema, while also displaying the distinctive spirit and evolution of director KIM Jee-woon.

#### **FILMOGRAPHY**

<b>2018</b>	<b>Illang: The Wolf Brigade</b>
<b>2016</b>	<b>The Age of Shadows</b>
<b>2013</b>	<b>The Last Stand</b>
<b>2012</b>	<b>Doomsday Book - 'The Heavenly Creature'</b>
<b>2010</b>	<b>I Saw The Devil</b>
<b>2008</b>	<b>The Good, The Bad, The Weird</b>
<b>2005</b>	<b>A Bittersweet Life</b>
<b>2003</b>	<b>A Tale of Two Sisters</b>
<b>2000</b>	<b>Foul King</b>
<b>1998</b>	<b>The Quiet Family</b>



## **About Barunson E&A**

Established in 1996, Barunson E&A has produced and invested in films that possess both commercial value and artistic merit. 2019's *PARASITE*, a Barunson E&A production, made world cinema history by winning the Palme d'Or at the Cannes Film Festival, four Oscars including 'Best Picture' and 'Best Director', and releasing in 205 countries with record-breaking box office results. Based on the success of *PARASITE*, and the decades-long expertise in production, Barunson E&A aims to become a leader on the global stage, by collaborating with the world's leading partners to actively invest, produce, and distribute both domestic and international projects.

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