



FESTIVAL DE CANNES  
2026 OFFICIAL SELECTION  
MIDNIGHT SCREENING

A YEON SANG-HO FILM

# COLONY

INTERNATIONAL PRESS KIT



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# DIRECTOR'S STATEMENT

The charismatic creatures we call zombies have served as symbols of the social anxieties and fears of their respective eras and evolved with the times. So when I set out to make COLONY, I asked myself—what are the anxieties of the era we are living through now?

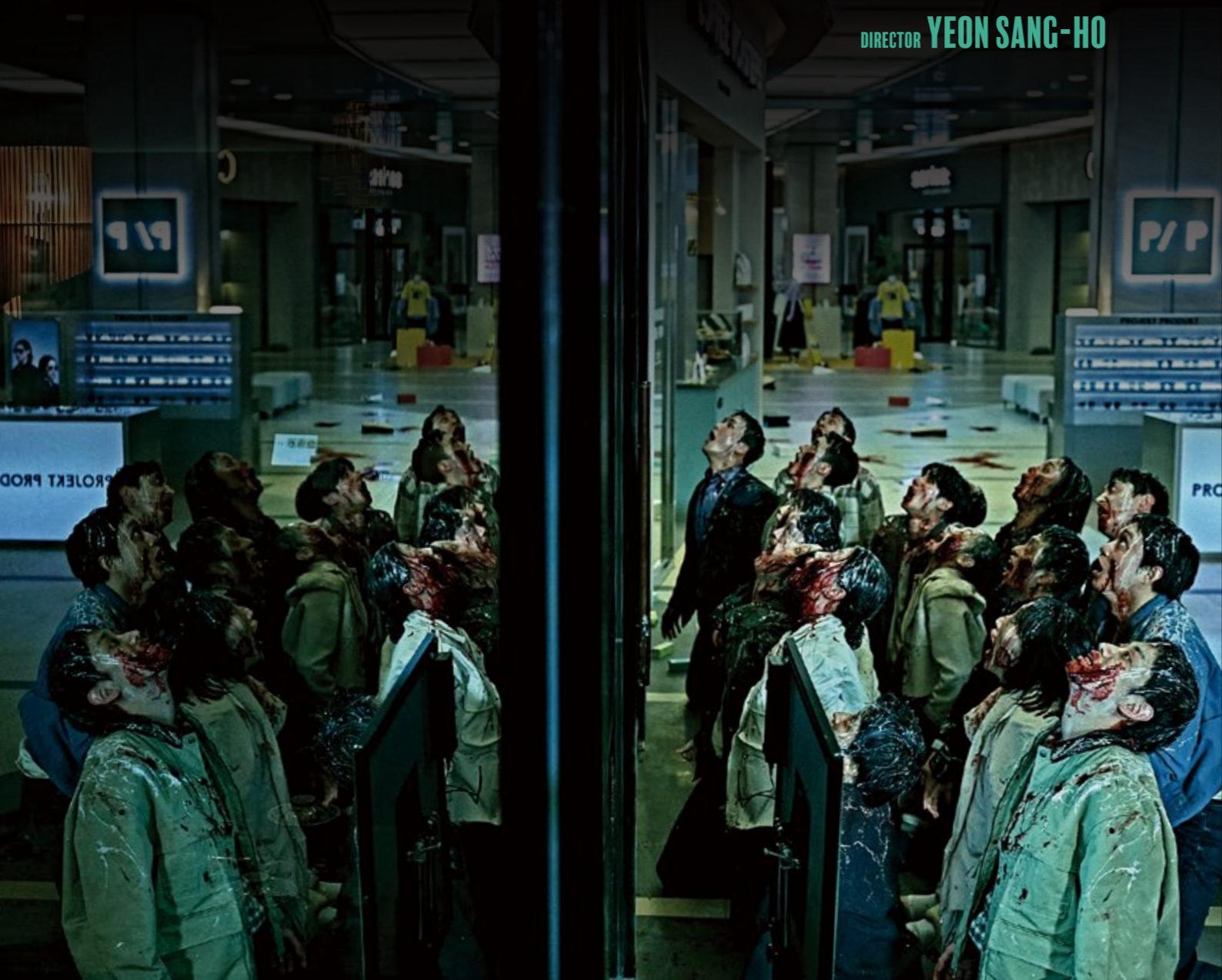
We live in an era in which information is exchanged at blinding speed. As a result, individuality is gradually being displaced by a collective consciousness. Not only that, AI has begun to use this collective knowledge to mimic human intelligence. The zombies in COLONY are a product of this new world.

The zombies in COLONY are beings with no sense of individuality, who evolve, develop, and think through collective consciousness. These beings evolve by receiving updates. Totally lacking the mental barriers and imperfect communication inherent to humans, the collective itself exists as a single organism.

I conceived of these beings not as products of fantasy, but as manifestations of the collective intelligence we encounter in our era of hyper-rapid information exchange. I hope that the fear one experiences while watching the film mirrors the fear we encounter in the real world every day.

I made COLONY with the hope that, amidst this horror, the audience might finish the film with the question, "What is it that makes humans human?" lingering in a corner of their minds.

DIRECTOR **YEON SANG-HO**



## LOGLINE

A film about a group of survivors who, barricaded inside a building after the outbreak of an unknown infection, must fight a mass of infected individuals who evolve in unpredictable ways.

## SYNOPSIS

In a high-rise building in downtown Seoul, there is a mass outbreak of an unknown infection. Within no time, the building is sealed off, and the people inside are trapped.

The infected, after first crawling on all fours like beasts, gradually evolve and begin moving on two feet. Before long they start to identify the survivors and make coordinated group attacks.

Biotechnology professor Kwon Se-jeong and several other survivors manage to find Suh Young-chul, who claims to have injected himself with a vaccine, and head to the roof where a rescue team is waiting.

However, as they make their way upwards, the situation becomes ever more precarious, and Suh Young-chul uses the infected to block the group's path...

## THE BIRTH OF A NEW SPECIES



# ABOUT THE MOVIE

## #1

**ZOMBIE MASTER, DIRECTOR YEON SANG-HO PRESENTS  
ANOTHER EVOLUTION OF THE GENRE  
UPGRADED NEW ZOMBIES AND THE BIRTH OF A NEW SPECIES IN COLONY  
SURVIVORS VS. THE INFECTED WHO EVOLVE IN UNPREDICTABLE WAYS—  
A HIGH STAKES GAME OF EXTREME SUSPENSE**

In 2016, Yeon Sang-ho's *TRAIN TO BUSAN* redefined the contours of the zombie movie while ushering in the birth of a unique Korean zombie genre. It combined the dual elements of a train—a space that rushes relentlessly forward—and the breakneck speed of the story. To this was added a microcosm of Korean society—a father and daughter, a married couple, sisters, friends, and a self-serving bureaucrat—on a KTX express train bound for Busan. The film broke the 10-million-viewer mark with elements of suspense, humanity, and empathy. The film's follow-up, *PENINSULA*, incorporated an apocalyptic setting—a core element of the zombie genre—into a story set four years after *TRAIN TO BUSAN*, depicting a Korea reduced to ruins by the zombie outbreak. Furthermore, these two films inspired a wide range of subsequent K-zombie content, solidifying Director Yeon Sang-ho's status as the undisputed master of the zombie genre. This is why his return to the big screen with *COLONY*, which after six years promises to reboot the zombie genre, is generating such intense anticipation among audiences.

Director Yeon Sang-ho, who Koreanized the genre where zombies serve to explore the anxieties and deficiencies of the times, has turned his focus to a new concept of the zombie itself in *COLONY*. While the characters in *TRAIN TO BUSAN* and *PENINSULA* were thrown into a situation where the origin of the zombie virus was unknown, the outbreak in *COLONY* is born out of the twisted beliefs of Suh Young-chul, a biologist seeking to propel humanity to the next evolutionary stage. The infected in *COLONY* are not zombies driven solely by the instinct to bite. Starting out by crawling on all fours, they suddenly stand upright to walk on two legs and recognize humans before attacking them. The way these zombies evolve by moving in groups and updating their collective knowledge, along with the unstoppable chain of infection that follows is reminiscent of a societal landscape where information is exchanged in real time.

Unlike the simpler conventions that characterize previous works in the genre, the survivors in *COLONY* are unable to predict the behavior or attack patterns of the evolving infected. Like a game where the difficulty increases with each level, the survivors must face new terrors and dangers brought on by the evolving infected to tread forward amidst extreme suspense.



# ABOUT THE MOVIE

## #2

**FEATURING GIANNA JUN, MAKING HER FIRST APPEARANCE  
ON THE BIG SCREEN IN 11 YEARS,  
ALONG WITH KOO KYO-HWAN, JI CHANG-WOOK, SHIN HYUN-BEEN,  
KIM SHIN-ROCK, AND GO SOO  
THE MOST DYNAMIC ENSEMBLE OF 2026 TAKES ON  
A HORDE OF EVOLVING INFECTED CREATURES**

COLONY has already emerged as the most anticipated film in both domestic and international circles, simply due to the fact that it was chosen by actress Gianna Jun as her return to the big screen after 11 years. Plus, the announcement of the cast, featuring top actors such as Koo Kyo-hwan, Ji Chang-wook, Shin Hyun-been, Kim Shin-rock, and Go Soo, has sparked an enthusiastic response from fans.

Gianna Jun, who plays Professor Kwon Se-jeong, a leader among the group of survivors, remarked, "I've always been a true fan of Director Yeon Sang-ho. I was impressed by how many of his works featured strong female characters and had been rooting for his success. I was thinking of accepting the role even before receiving the script and upon reading the clean and streamlined story struck me as incredibly appealing." Her remarks offer a glimpse into the intriguing world of COLONY and its compelling storyline.

Koo Kyo-hwan, who has played a wide range of contrasting roles in Director Yeon Sang-ho's films, appears as Suh Young-chul, a multi-dimensional villain who hides his intentions behind an inscrutable expression. "I found the concept of a constantly evolving group of infected to be fascinating. My greatest wish was to meet and form an ensemble with all these actors I'd always wanted to work with," he said.

Ji Chang-wook plays Choi Hyun-seok, a character who undergoes the most significant transformation in COLONY in terms of emotion, action, and character development. He commented, "Through many conversations with actress Kim Shin-rock, who plays Hyun-seok's older sister and serves as the catalyst for the changes, I was able to portray him as a more humane character," hinting at the strong chemistry between the actors.

COLONY was also a new experience for Shin Hyun-been, who plays Professor Gong Sul-hee, and who has collaborated with Director Yeon Sang-ho on several previous occasions. "Among Director Yeon's works, this was my first experience working on a project that deals with situations unfolding within a new universe, so that made it interesting and refreshing. I thought a lot about the question, 'If such radical evolution were to occur simultaneously, how could we possibly overcome them?'" This suggests that the "new species" in COLONY presented a whole new world to the actors as well.

Meanwhile, Kim Shin-rock defined Director Yeon's cinematic universe as "works where a simple yet entertaining storyline progresses in a powerful way and challenges the audience with a big question at the end of it." Through her role as Choi Hyun-hee, who can be characterized by her faith in humanity, Kim reveals a new side of her onscreen persona.

Go Soo plays Han Kyu-seong, who is the first to be exposed to the infected, and the catalyst for the bond between Kwon Se-jeong and Gong Sul-hee. He said, "Since this was my first project with the director and the cast, I came to the set with tremendous excitement. The portrayal of the infected was beyond imagination. The scenes where I'm startled, running away, and hiding came naturally," he shared, building anticipation for scenes in COLONY that capture the actors' genuine emotions and action. This fresh and captivating ensemble cast is the first reason to watch COLONY.





# PRODUCTION NOTE

## #1

**FORGET EVERY ZOMBIE YOU'VE SEEN BEFORE  
FEATURING NEW SIGNATURE MOVES, MOTION, AND ACTION FROM ZOMBIES  
THAT EMPLOY FRESH NEW TACTICS  
COLONY — A NEW EVOLUTION BROUGHT TO LIFE BY  
THE CHOREOGRAPHY OF PROFESSIONAL DANCERS**

The phrase “nothing feels new anymore” could be said of the K-zombie genre, which has branched out into various subgenres. To audiences who might ask, “more zombies?,” COLONY demonstrates the evolution of the genre itself through the birth of a new species. To realize Director Yeon Sang-ho’s vision of “creating a story making use of the unique characteristics of the infected and a new kind of zombie in COLONY,” finding visuals and action that differed from conventional zombie movies was essential.

Even before the pre-production on COLONY, Director Yeon Sang-ho urged Jeon Young, the choreographer who designed the zombie movements in TRAIN TO BUSAN and PENINSULA, to “prepare something different this time.” The infected in COLONY began preparing to be reborn with the story. The movements they would perform under the guise of “evolving zombies” also had to be new and distinctive. While it is typical for actors who joined through auditions to train in choreography to perform as zombies, the infected characters in COLONY were created through a collaboration with 20 professional dancers—a first for the Korean zombie genre—based on Director Yeon Sang-ho’s belief that, “we need the power of Korea’s top contemporary dancers.” Key scenes showcasing the infected’s progression and evolution—such as twisting their bodies immediately after being infected and crawling on all fours, staggering to an upright position before gaining speed, and mimicking the survivors—were performed directly by the dancers, resulting in movements that are both eerie and grotesque. Furthermore, a signature motion of theirs, where they tilt their heads back and tremble in unison, served as a signature element to create suspense for both the survivors and the audience alike through the movement alone. “I hope people don’t feel like they’re watching zombies. If the audience watching the movement asks, ‘Isn’t that CGI?’ that would be the greatest compliment,” said choreographer Jeon Young, underlining the fact that the motions portrayed by the new zombies in COLONY are an unmissable highlight of the film.

Additionally, the action sequences which feature large-scale attacks by groups of the infected were designed by a team led by Action Director Heo Myeong-haeng, a leading figure in Korean martial arts (and the director of films THE ROUNDUP 4 and BADLAND HUNTERS). The action was based on the choreography team’s motion designs, resulting in realistic action which evokes both speed and a sense of danger.

Another highlight of the film is the new look of the infected, crafted by the special makeup team, CELL. This team is led by Hwang Hyo-kyun, who previously created the distinctive appearance of the Korean zombies in TRAIN TO BUSAN. Unlike those of previous zombie genre films, the infected in COLONY have unfamiliar physical traits, such as blisters and mucus. “Since TRAIN TO BUSAN, there have been so many zombie genre films. Instead of expecting something similar, I hope the audience can focus on how a new world opens up through these evolving zombies,” said Hwang Hyo-kyun. True to his words, COLONY will deliver a multi-layered experience as a film that drives the evolution of the zombie genre through the birth of a new species.

# PRODUCTION NOTE

## #2

**INFECTED CHARACTERS BROUGHT TO THRILLING LIFE NOT BY VFX,  
BUT THROUGH LIVING, BREATHING HUMAN BODIES  
A MASSIVE SET THAT RECREATES THE 33-STORY BUILDING WHICH IS  
THE EPICENTER OF THE OUTBREAK  
PRODUCTION DESIGN THAT BRINGS THE WORLD OF COLONY TO LIFE**

COLONY was made in a real-world environment, from thrilling action sequences of infected individuals portrayed by living, breathing human bodies as well as a real set that allowed the actors to fully embody their characters on set. Despite the conventions of the genre, the production team chose to make minimal use of CGI and prioritize realism, depicting every corner of the Doongwoori Building where the outbreak unfolds in a realistic way using a combination of large-scale sets and on-location filming.

In particular, the various interior spaces of the building, which serve as a stage for the survivors' struggle, required extensive set construction due to the risk of damage or contamination. Production Designer Lee Mok-won, who designed the spaces for COLONY, divided them into "areas where events are concentrated" and "areas designed for quick movement and for characters to pass through." He built the shopping mall, which is the site of the infected's first appearance and the longest and most intense scene of the survivors' struggle to survive, as a set, while utilizing on-location filming for spaces requiring fast-paced, dynamic movement. To maximize the contrast between the ordinary spaces of daily life and the sudden appearance of unidentified infected individuals, familiar brands were placed in the shops within the building set to enhance the sense of realism. The spaces in COLONY were so realistic that there was even an incident where an actor mistook the bathroom set for an actual restroom. Another key challenge for the art department was to ensure a consistency in overall tone and texture. In this way, the disparate locations in Gwacheon and Uijeongbu, the open set in Chuncheon, and the indoor sets all feel like a single cohesive space. The production design, which prioritized the density and reality of each space, effectively underscores the struggle of the isolated survivors inside the Doongwoori Building. Production Designer Lee Mok-won said, "the key challenge was to create the most three-dimensional and convincing environment possible within this limited space, so that the audience could actually feel immersed in the space," further raising expectations for the reality of this nightmare in which an unidentified infection breaks out in the midst of daily life.



# PRODUCTION NOTE

## #3

**DYNAMIC CINEMATOGRAPHY THAT CAPTURES BOTH  
GRAND SCALE AND FINE DETAIL**

**THE REAL SURVIVAL ACTION OF SURVIVORS FACING OFF AGAINST THE INFECTED  
MUSIC THAT EMBODIES THE GROTESQUE HORROR OF EVOLVING ZOMBIES  
AND THE CHARACTERS' ISOLATION AND FEAR**

From high-octane action and car chases to the new forms of the zombies, shooting COLONY was full of challenges, about which Director of Photography Byun Bong-sun commented, "In contrast to previous zombie films that emphasize speed and brutality, we focused on capturing the suspense that arises from the way the infected connect and evolve, as well as the tension that builds among the protagonists." To achieve this, anamorphic lenses, which subtly distort vertical lines on the left and right sides of the frame, were used to boost visual tension and immersion, pulling the audience into a world that gradually continues to be warped. Unfolding on a wide screen in 2.39:1 Cinemascope, COLONY delivers a thrilling blend of emotion and action through high-angle and wide shots that augment the scale and horror of the infected, dynamic handheld shots weaving through the horde, and close-ups that express the fear of the characters. Director of Photography Byun Bong-sun said, "Gianna Jun's car chases were shot with her actually inside the vehicle. Subtle details such as the waving of her hair while drifting and the light moving in the car's interior could only be captured with actual motion in the car. Thanks to this, we were able to capture the full range of Kwon Se-jeong's emotions and raw sensations.

Action Director Heo Myeong-haeng remarked, "Kwon Se-jeong is a character who thinks on her feet and acts intuitively. Gianna Jun is an actress who always gives her all, so we were able to execute even more daring action sequences. She performs stunts with such boldness that hardly any other Korean actor can match." Regarding actor Ji Chang-wook he commented, "Ji Chang-wook is well known for his technical action skills. But in COLONY, we designed his action sequences around the concept of survival. For example, in the action scenes where he carries his sister on his back, he was able to deliver action that resembled real-life survival."

COLONY's music also broke free from existing conventions as it needed to maximize the tension. Music Director Chai Min-joo minimized acoustic elements and foregrounded sharp electronic sounds and detailed sound design. Adhering to Director Yeon Sang-ho's wishes for the horror to be created through music rather than sound effects, sharp, aggressive sounds were emphasized to mark the appearance of the infected, creating an overwhelming sense of threat. In contrast, the density of the sound was reduced to a hollow silence to capture the survivors' desperate sense of helplessness and despair. Music Director Chai Min-joo said, "I paid particular attention to pacing, using fast tempos for action sequences with genre-specific thrills and slow, deliberate rhythms for thematic pieces to reveal the characters' inner worlds and heighten emotional immersion." Given these efforts, COLONY is sure to be an aurally captivating experience.

The veteran collaborators of the "Yeoniverse" include Director of Photography Byun Bong-sun, who collaborated with Director Yeon Sang-ho for the sixth time in this film following PSYCHOKINESIS, HELLBOUND, and REVELATIONS; Production Designer Lee Mok-won, who has worked with him nine times from TRAIN TO BUSAN through THE UGLY to COLONY; the special makeup team CELL, which has worked on nearly all of Director Yeon's previous works; Kim Hyun-jung, the Makeup Supervisor from PENINSULA; and Music Director Chai Min-joo from THE UGLY, among more. All of them successfully brought Director Yeon Sang-ho's imagination and vision to life, promising viewers the ultimate cinematic experience with ultimate speed, scale, spectacle, and suspense.

# DIRECTOR

“I hope the audience enjoys this film for its intuitive suspense and entertainment and that they can leave the theater in discussion about individuality, collectivity, and human identity.”

## YEON SANG-HO

Over the years, Director Yeon Sang-ho has ranged freely across genres and themes, exploring zombies, parasites, curses, superpowers, science fiction, religion, cosmic horror, and the tragedy of those sacrificed to the conventions of their era. Having produced creative work across various fields—from novels, comics, and animation to live-action, as well as from low-budget independent works to blockbusters—he has experience in a wide range of production scales and formats. His body of work, known as the “Yeoniverse,” encompasses both hyper-realistic pieces exposing the dark underbelly of society along with new worlds created entirely through his imagination and has attracted overwhelming interest from genre fans in Korea and abroad.

Director Yeon, who so consistently delivers such fresh stories that make it impossible to predict the direction of his next project, returns to where he started in live action filmmaking—the zombie genre. Having always produced groundbreaking entertainment through fresh ideas layered over the basic conventions of any given genre, in COLONY he takes the Korean zombie genre he pioneered in an exciting new direction. He boldly redefines the concept of zombies, which since the genre’s birth has been perceived as “living corpses,” giving birth to a new species that engages in communication and continues to evolve in unpredictable ways. With its compelling characters, all-star cast, unprecedented outbreak, infected that are hard to predict, and the thrill of fast-paced, high-octane action, COLONY fulfills every element of a theatrical blockbuster, through which Director Yeon instantly brings the audience on board to share the suspense felt by the survivors onscreen.

## SELECTED FILMOGRAPHY

**Films** <The Ugly> (2025, original story/screenwriter/director), <Revelations> (2025, screenwriter/director), <Jung\_E> (2023, original story/screenwriter/director), <Princess Aya> (2022, producer), <The Cursed: Dead Man’s Prey> (2021, original concept/screenwriter), <Peninsula> (2020, screenwriter/director), <Psychokinesis> (2018, screenwriter/director), <The Way Home> (2016, director), <The Senior Class> (2016, producer/screenwriter), <Kai> (2016, producer), <Seoul Station> (2016, producer/screenwriter/director), <Train to Busan> (2016, screenwriter/director), <Balkwang> (2014, producer), <The Fake> (2013, screenwriter/director), <The Window> (2012, screenwriter/director), <The King of Pigs> (2011, screenwriter/director) and more

**Series** [Hellbound] Season 2 (2024, writer/director), [Parasyte: The Grey] (2024, writer/director), [The Bequeathed] (2024, writer/creator), [Hellbound] (2021, writer/director), [Monstrous] (2022, writer), [The Cursed] (2020, writer)

## AWARDS

- 2024 Bucheon International Fantastic Film Festival: Series Film Award [Parasyte: The Grey]
- 2022 Korea Popular Culture and Arts Awards: Prime Minister’s Commendation
- 2020 AACA Best Original Screenplay Award [The Cursed]
- 2017 Baeksang Arts Awards: Best New Director (Film Category) <Train to Busan>
- 2017 Chunsa Film Awards: Audience Choice Award <Train to Busan>
- 2016 Night of Stars Awards: Best New Director <Train to Busan>
- 2016 Blue Dragon Film Awards: Most Viewed Korean Film <Train to Busan>
- 2016 Brussels International Fantastic Film Festival: Silver Raven Award <Seoul Station>
- 2016 Asia Pacific Screen Awards: Best Animation Award <Seoul Station>
- 2016 Fantasia International Film Festival: Best Film Award, Best Asian Film - Gold Award <Train to Busan>
- 2016 Fantasia International Film Festival, Best Animated Film <Seoul Station>
- 2016 Korean Film Critics Association Awards: Top 10 Films <Train to Busan>
- 2016 Sitges Film Festival: Best Director Award <Train to Busan>
- 2016 Bull Film Awards: Yoo Hyun-mok Film Art Award <Train to Busan>
- 2015 Zagreb International Animation Film Festival: Special Mention in the Grand Competition <The Fake>
- 2014 Korean Film Critics Association Awards: FIPRESCI Korea Branch Award <The Fake>
- 2014 Wildflower Film Awards: Best Director <The Fake>
- 2014 Fantasporto International Film Festival: Semana dos Realizadores <The Fake>
- 2013 Sitges International Fantastic Film Festival: Best Animated Feature Film in the Anima’t section <The Fake>
- 2013 Gijón International Film Festival: ANIMAFIX Prize <The Fake>
- 2013 Jameson Dublin International Film Festival: Spectrum Section Jury Prize <The King of Pigs>
- 2013 Fantasia International Film Festival: Animation Short Film Award – Special Mention <The Window>
- 2012 Fantasia International Film Festival: Best Animated Film Award, Best Debut Award – Special Mention <The King of Pigs>
- 2011 Busan International Film Festival: Netpac Award, CGV Movie Collage Award, Korean Directors’ Guild Award <The King of Pigs>

## CHARACTER & CAST

“Those people out there... seem to be evolving.”

**KWON SE-JEONG, BIOTECHNOLOGY PROFESSOR AND LEADER OF THE SURVIVORS | GIANNA JUN**

After failing to get reappointed as a professor due to her refusal to tolerate injustice, she attends a conference at the suggestion of her ex-husband, Han Kyu-seong. Han offers to introduce her to the CEO of a biotechnology company, hoping she can get a new job, but she ends up stranded at the venue after the outbreak. By analyzing the behavior and evolutionary patterns of the infected, she tries her best to lead the survivors to safety.

### THE LEGEND IS BACK! GIANNA JUN BLAZES ACROSS THE BIG SCREEN FOR THE FIRST TIME IN 11 YEARS

Eleven years after leaving a lasting impression on 10 million viewers as an independence fighter in the 1930s-set ASSASSINATION, Gianna Jun finally returns to the big screen. Jun notes how she has long been a fan of Director Yeon Sang-ho, drawn by the decisive and proactive female characters in his work and her curiosity about his unique zombie universe. Employing cool-headed rationality to decipher the unpredictable behavioral patterns of the infected, Kwon Se-jeong displays a righteous humanity and an unyielding will to stand up to the fearsome infected. As the leader of the group of survivors in COLONY, Gianna Jun races across the screen to convincingly demonstrate why audiences have been waiting so eagerly for her return.

## SELECTED FILMOGRAPHY

**Films** <Assassination> (2015), <The Berlin File> (2013), <The Thieves> (2012), <Snow Flower and the Secret Fan> (2011), <Blood: The Last Vampire> (2009), <A Man Who Was Superman> (2008), <Daisy> (2006), <Windstruck> (2004), <The Uninvited> (2003), <My Sassy Girl> (2001), <Il Mare> (2000), <White Valentine> (1999)

**Series** [Tempest] (2025), [Jirisan] (2021), [Kingdom: Ashin of the North] (2021), [The Legend of the Blue Sea] (2016–2017), [My Love from the Star] (2013–2014), [Happy Together] (1999), [Fascinate My Heart] (1998)

## CHARACTER & CAST

“It’s a birth. The birth of a new humanity.”

**DR. SUH YOUNG-CHUL, THE BIOLOGIST BEHIND THE OUTBREAK | KOO KYO-HWAN**

A genius biologist who once worked at the company, Chains Bio, and created an unknown virus to spread it throughout the Doongwoori Building. By reporting to the authorities in advance that he has injected the only vaccine into his own body, he becomes a target for both the authorities and the survivors. He believes that the infected represent the birth of a new humanity.

### A WHOLE NEW SIDE OF THE VERSATILE ACTOR KOO KYO-HWAN! THE BIRTH OF A NEW VILLAIN WHO DEFIES CONVENTION

Koo Kyo-hwan, who always leaves us wondering what kind of character he’ll play next, returns in COLONY as Suh Young-chul, the biologist who triggers the outbreak. Having recently demonstrated the power of emotional resonance at the box office with the melodrama, ONCE WE WERE US, Koo reappears as a completely new character just four months later. He takes command of the screen with a multi-dimensional performance of the unpredictable situation of when misguided belief meets genius talent. Suh Young-chul believes that his creations—the infected—are a new kind of humanity, and uses them to trap the survivors. Koo Kyo-hwan unveils yet another facet of his talent with Suh Young-chul’s conviction, madness, cunning, and an inexplicably chilling smile that turns every situation to his advantage.

## SELECTED FILMOGRAPHY

**Films** <Once We Were Us> (2026), <Escape> (2024), <Kill Boksoon> (2023), <Escape from Mogadishu> (2021), <Peninsula> (2020), <Maggie> (2019), <Jane> (2017)

**Series** [We Are All Trying Here] (2026), [Parasyte: The Grey] (2024), [D.P.] Season 2 (2023), [Monstrous] (2022), [D.P.] (2021), [Dance from Afar] (2016)

## CHARACTER & CAST

“...are they mimicking us?”

### CHOI HYUN-SEOK, A SECURITY GUARD AT THE DOONGWOORI BUILDING | JI CHANG-WOOK

Hyun-seok becomes stranded in the building with his older sister, Hyun-hee, who came to visit him during her first day off in ages. Carrying his sister, who is paraplegic, on a camping stretcher, he fights against the infected. Being a security guard, he is familiar with the building's layout, and suggests a route for the survivors to reach the rooftop, where a rescue team is stationed.

### JI CHANG-WOOK IN ACTION, CHARGING FORWARD AND FIGHTING RELENTLESSLY TO SAVE HIS LOVED ONE

Romance, noir, action, thriller, historical drama... Ji Chang-wook, who has freely traversed genres and eras, enters the “Yeoniverse” with COLONY. Through Hyun-seok's shifting emotions and relentless action, Ji Chang-wook demonstrates how an inexplicable crisis can transform an ordinary person into a warrior. Drawing motivation from his bond with his older sister Hyun-hee, Hyun-seok stands off against the attacks of the evolving infected, driven solely by the goal of protecting her. As the battle intensifies, Ji Chang-wook's increasingly blood-soaked appearance, raging emotions, and relentless action scenes are one of the key highlights of COLONY.

## SELECTED FILMOGRAPHY

**Films** <Revolver> (2024), <Hard Hit> (2021), <Fabricated City> (2017), <Death Bell 2: Bloody Camp> (2010), <Sleeping Beauty> (2008)

**Series** [The Manipulated] (2025), [Gangnam B-Side] (2024), [Queen Woo] (2024), [Welcome to Samdal-r] (2023–2024), [The Worst of Evil] (2023), [If You Wish Upon Me] (2022), [The Sound of Magic] (2022), [Lovestruck in the City] (2020), [Backstreet Rookie] (2020), [Melting Me Softly] (2019), [Suspicious Partner] (2017), [The K2] (2016), [Healer] (2014–2015), [Secret Love] (2014), [Empress Ki] (2013–2014), [Five Fingers] (2012), [Bachelor's Vegetable Store] (2011–2012), [Warrior Baek Dong-soo] (2011), [Smile Again] (2010–2011), [Hero] (2009–2010), [My Too Perfect Sons] (2009), [You Stole My Heart] (2008)

## CHARACTER & CAST

“What's important now is not who's responsible. It's stopping more infections.”

### GONG SUL-HEE, PROFESSOR OF BIOTECHNOLOGY, AND A SPECIAL INVESTIGATION TEAM MEMBER | SHIN HYUN-BEEN

After her husband, Han Kyu-seong, goes to the Doongwoori Building and loses contact, she accepts an offer from the Special Investigation Team—an offer extended to her as a family member of a victim. She devotes herself entirely to the task from outside the building, striving to identify the cause of the crisis, rescue the survivors, and resolve the infection outbreak.

### BEYOND GRIEF, A STEADFAST RESOLVE TO TAKE RESPONSIBILITY AND MAKE DECISIONS, AND A SPIRIT OF SOLIDARITY, SHIN HYUN-BEEN

COLONY marks Shin Hyun-been's third consecutive film with Director Yeon Sang-ho. Following her unconventional role as a detective haunted by trauma in REVELATIONS, and the elusive protagonist in the mystery film THE UGLY, Shin Hyun-been now portrays professor Gong Sul-hee in COLONY, offering a multi-dimensional perspective on the crisis from outside the Doongwoori Building. Gong Sul-hee, a biotechnologist who struggles to identify the cause of the infection and find a solution from the outside, is portrayed by Shin Hyun-been as a realistic character embodying both the perspective of a victim's family member and a scholar with expertise. Furthermore, the emerging solidarity between Gong Sul-hee and Kwon Se-jeong—who work together to resolve the crisis from inside and outside the building via telephone—forms a solid foundation for COLONY.

## SELECTED FILMOGRAPHY

**Films** <The Ugly> (2025), <Revelations> (2025), <Beasts Clawing at Straws> (2020), <The Closet> (2020), <Cheer Up, Mr. Lee> (2019), <Sunset in My Hometown> (2018), <Seven Years of Night> (2018), <Confidential Assignment> (2017), <The Lost Choices> (2015), <I Am Far Away> (2014), <Almost Che> (2012), <He's on Duty> (2010)

**Series** [Cinderella at 2 AM] (2024), [Tell Me That You Love Me] (2023), [Reborn Rich] (2022), [Monstrous] (2022), [Reflection of You] (2021), [Hospital Playlist] Season 2 (2021), [Hospital Playlist] (2020), [Confession] (2019), [Mistress] (2018), [Argon] (2017), [Queen of Mystery] (2017), [Madame Antoine: The Love Therapist] (2016), [Mimi] (2014), [Family Photo] (2012), [Kimchi Family] (2011), [Warrior Baek Dong-soo] (2011)

## CHARACTER & CAST

“We can’t just let those people die.”

### CHOI HYUN-HEE, AN IT COMPANY EMPLOYEE AND HYUN-SEOK’S OLDER SISTER | KIM SHIN-ROCK

Hyun-hee is one of the survivors who becomes stranded in the midst of the outbreak at the Doongwoori Building after coming to have lunch with her younger brother during a rare day off. Faced with a crisis that affects everyone, she cannot turn a blind eye to those in need—so much so that she even offers her wheelchair to lure the infected away from them. Even while being carried on Hyun-seok’s back on a camping stretcher, she bravely faces the crisis.

### A COURAGE OF THE HEART THAT TRANSCENDS PHYSICAL DISABILITY: KIM SHIN-ROCK’S TRUE CHARACTER, MAKING COOL-HEADED JUDGMENTS AND TAKING DECISIVE ACTION

In the series HELLBOUND, Kim Shin-rock embodied the incomprehensible phenomena of the Hell Reaper’s proclamation and resurrection with her entire being. Through Choi Hyun-hee—a character who possesses a physical disability, but also the strongest faith in human kindness among the survivors—she raises the central questions about humanity that Director Yeon Sang-ho wishes to pose in COLONY. Before filming, Kim Shin-rock lost weight to portray the scenes where she is carried by Ji Chang-wook, who plays her younger brother. She also mastered the use of an electric wheelchair as if it were an extension of her own body. Choi Hyun-hee’s courage, which transcends her instinct for survival, was brought to life by actor Kim Shin-rock’s commanding performance.

## SELECTED FILMOGRAPHY

**Films** <Project Y> (2026), <Uprising> (2024), <The Plot> (2024)

**Series** [Undercover High School] (2025), [Hellbound] Seasons 1 & 2 (2021–2024), [Sweet Home] Seasons 2 & 3 (2023–2024), [Queen of Tears] (2024), [Moving] (2023), [Reborn Rich] (2022)

## CHARACTER & CAST

“Se-jeong, you should find at least one friend to rely on.”

### HAN KYU-SEONG, PROFESSOR OF BIOTECHNOLOGY AND SE-JEONG’S EX-HUSBAND | GO SOO

On the eve of his departure for the U.S., Kyu-seong goes to the Doongwoori Building to introduce his ex-wife, Kwon Se-jeong, who has just failed to have her university contract renewed, to the CEO of Chains Bio. But once the infection breaks out, he finds himself trapped there. He feels sorry for Se-jeong, who is always an outsider because of her refusal to compromise on what she believes is right. He becomes the first to be exposed to the infected while trying to rescue a survivor.

### AN ICON OF TRUST WHO SEEMS LIKE HE’LL ALWAYS BE BY YOUR SIDE: GO SOO

An actor who commands the audience’s trust the moment he appears—that was the first requirement for the role of Han Kyu-seong, who possesses a thoughtful nature, worried enough about his loner ex-wife to try and get her a job, and the willingness to step boldly into danger to save a terrified student. With the trust and acting prowess he built up through numerous iconic works, Go Soo joined COLONY fully equipped with all the qualities required for the role. Defining Han Kyu-seong as “a character who serves as the gateway from everyday life into the cinematic world where the infected are closing in,” Go Soo portrayed this crucial role of conveying warm humanity to the audience with his distinctive presence.

## SELECTED FILMOGRAPHY

**Films** <Bystanders> (2022), <The Fortress> (2017), <The Tooth and the Nail> (2017), <Lucid Dream> (2017), <The Last Princess> (Special Appearance) (2016), <The Royal Tailor> (2014), <Way Back Home> (2013), <Love 911> (2012), <The Front Line> (2011), <Haunters> (2010), <White Night> (2009), <Some> (2004)

**Series** [Reverse] (2026), [Parole Examiner Lee] (2024), [Missing: The Other Side] Seasons 1 & 2 (2020–2023), [Money Game] (2020), [Heart Surgeons] (2018), [Flowers of the Prison] (2016), [Empire of Gold] (2013), [Will It Snow for Christmas?] (2010), [Marrying a Millionaire] (2006), [Green Rose] (2005), [When a Man Loves] (2004), [My Fair Lady] (2003), [Age of Innocence] (2002), [Piano] (2001–2002), [Mom and Sister] (2001–2000), [Say It with Your Eyes] (2000)



## CAST COMMENTS

Things were moving so fast that I instinctively pushed my body to go faster. There was a lot of action in the film, from being chased and running away to evading attacks. Even though I had imagined it all in detail while reading the script, to actually be on set and act it out alongside the zombies was much scarier than I expected. Thanks to that, I think the action feels quite natural.

ACTRESS **GIANNA JUN**

It all started from a few words the director mentioned to me while we were shooting PARASYTE: THE GREY. I feel both amazed and grateful to be able to work with all these actors I've always wanted to collaborate with, including Gianna Jun. The infected were also a major draw. I was incredibly curious to see the results of the collaboration between the choreography of the infected and the stunt team's action, of which I also received a lot of help from.

ACTOR **KOO KYO-HWAN**

Before filming began, I spent a lot of time worrying about how to imagine and portray the emotions I would feel upon first encountering such uncanny beings as the infected. However, the makeup and set design were done much more realistically than I had expected, so it wasn't difficult at all to feel those emotions.

ACTOR **JI CHANG-WOOK**

Emotionally, my relationship with Kwon Se-jeong was actually quite clear. I didn't think our existing relationship was the point; rather, we were in agreement on the fact that we were each trustworthy people who could rely on each other in an extremely dangerous situation. I approached the role with the mindset that we were allies in the given situation, rather than worrying about how to handle any emotions stemming from the pre-existing relationship.

ACTRESS **SHIN HYUN-BEEN**

It seemed to pose a question about which world we should choose when in conflict between human individuality and collectivity—should we choose a world that is “individual yet chaotic” or one that is “unified and collective, yet stripped of autonomy and individuality?” It was a fascinating project.

ACTRESS **KIM SHIN-ROCK**

When I stepped onto that massive set and came face-to-face with the infected, I was utterly mesmerized and thought to myself, ‘How can people even move like that?’ I heard that professional dancers and the stunt team worked together on this and the vitality of their movements was incredible. Where else can you see something like that right in front of your eyes? It was both fascinating and astonishing.

ACTOR **GO SOO**

## PRESENTING COMPANY

### SHOWBOX

SHOWBOX CORP., a part of the Orion Group, is a Korean content studio which has been at the forefront of the Korean film industry. For over 20 years, SHOWBOX has built itself to encompass the entire production, financing, and distribution, providing the filmmakers a solid production ground to create.

SHOWBOX is the powerhouse behind numerous record-breaking hits, led by the all-time highest-grossing Korean film THE KING'S WARDEN (2026), to a series of titles including TAEGUKGI (2004), THE HOST (2006), THE THIEVES (2012), ASSASSINATION (2015), A TAXI DRIVER (2017), and EXHUMA (2024), each crossing the 10 million admissions mark.

SHOWBOX has been collaborating with international partners for co-productions, leading the industry at the center of K-content, based on its rich experience in creating content with talented professionals and deep insights into the content ecosystem.

## PRODUCTION COMPANIES

### WOWPOINT

WOWPOINT is a global content production company that develops and produces films and series, driven by storytelling that transcends boundaries of countries, languages, genres, and format.

COLONY (2026), developed and produced by WOWPOINT, was invited to the Midnight Screening section of the 79th Cannes Film Festival, while its theatrical features THE UGLY (2025) and PROJECT Y (2026) were both officially selected for the 50th Toronto International Film Festival—marking a consistent presence at major international festivals.

In addition, the Netflix film REVELATIONS (2025), executive produced by Alfonso Cuarón, debuted at No. 1 on Netflix's Global Top 10 (Non-English Films) chart upon release. WOWPOINT has continued to expand its global footprint through a slate of series including HELLBOUND Season 2 (2024), PARASYTE: THE GREY (2024), and THE BEQUEATHED (2024), showcasing both strong genre execution and broad audience appeal.

WOWPOINT is currently preparing for the release of the Netflix Japan original series HUMAN VAPOR (2026), co-developed and produced with TOHO, further establishing itself as a production company expanding global collaborations from Asia to the world.

### SMILEGATE

Smilegate is one of Korea's leading entertainment powerhouses boasting the intellectual properties (IPs) of globally loved games such as Crossfire, Lost Ark, and Epic Seven through various affiliated companies under its wings.

## CO-PRODUCTION COMPANY

### MIDNIGHT STUDIO

Midnight Studio is a film and drama production company established in 2022 with the goal of creating content that resonates with contemporary audiences. To date, the company has co-produced the Netflix series HELLBOUND Season 2 (2024) and the film COLONY (2026), and has also participated in the production of global webtoons for Lezhin Comics. CEO Kim Yeon-ho has served as a producer on films such as TRAIN TO BUSAN (2016) and PENINSULA (2020), as well as Netflix's HELLBOUND Season 1 (2021), and as a line producer on films including THE ADMIRAL: ROARING CURRENTS (2014) and SECRET REUNION (2010). Currently, Midnight Studio is exploring various expansions of genre-driven IPs and global collaborations, leveraging its solid production experience and extensive professional network.

## CREW

SHOWBOX PRESENTS  
A WOWPOINT AND SMILEGATE PRODUCTION  
IN ASSOCIATION WITH MIDNIGHT STUDIO

<b>Title</b>	COLONY
<b>Director</b>	YEON Sang-ho
<b>Screenplay</b>	YEON Sang-ho, CHOI Gyu-seok
<b>Cast</b>	Gianna JUN, KOO Kyo-hwan, JI Chang-wook, SHIN Hyun-been, KIM Shin-rock, and GO Soo
<b>Executive Producer</b>	Charlie SHIN
<b>Producer</b>	YANG Yoomin Hailey, SUNG Joon-ho
<b>Co-Producer</b>	KIM Yeon-ho
<b>Director of Photography</b>	BYUN Bong-sun
<b>Production Design</b>	LEE Mok-won
<b>Editing</b>	HAN Mee-yeon
<b>Costume Design</b>	KIM Kyeong-mi
<b>Music</b>	CHAI Min-joo
<b>Lighting</b>	SONG Hyun-suk
<b>Recording</b>	KANG Bong-sung, JUNG Jin-mo
<b>Sound</b>	KIM Suk-won
<b>Make-up</b>	KIM Hyun-jung
<b>Special Make-up</b>	HWANG Hyo-kyun, KWAK Tae-yong
<b>Special Effects</b>	PARK Kyoung-soo
<b>Visual Effects</b>	HONG Jeong-ho, KIM Jae-hwan
<b>World Sales</b>	SHOWBOX

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## TECH SPEC

<b>Country</b>	South Korea
<b>Year</b>	2026
<b>Running Time</b>	123 minutes
<b>Screen Ratio</b>	2.39:1
<b>Sound</b>	5.1
<b>Language</b>	Korean

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MIDNIGHT SCREENING