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|  |  | <h1>Press Release</h1> |  | <b>JEONJU International Film Festival</b> |  |
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## Announcement of the Korean Competition Selected films!

- A total of 10 films have been chosen, including 9 fiction films and 1 documentary film.
- "*The most difficult evaluation*", mentioned by three programmers.
- *Waves of LGBTQ, Alternative Families with Women's Solidarity, and the Power of Actors!*

The 26th JEONJU International Film Festival (JEONJU IFF, Festival Co-Directors Min Sungwook and Jung Junho) selected 10 films for the Korean Competition.

A total of 165 films were submitted for the Korean Competition during the three-month entry period from November to January, setting another record. After an in-depth evaluation, nine fiction films and one documentary film were chosen as finalists.

The Korean Competition section showcases a director's first or second feature film, regardless of genre, and is regarded as a gateway to the future of Korean cinema. Previous winners, such as *Kim Min-young of the Report Card* (Grand Prize, 22nd edition), *Jeong-sun* (Grand Prize, 23rd edition), and *Time to Be Strong* (Grand Prize, 25th edition), have been recognized for their artistic excellence and invited to international film festivals.

For the 26th edition, JEONJU IFF's programmers served as juries. They described this year's selection process as particularly challenging due to the overall improvement in film quality. They also highlighted LGBTQ themes and alternative families, including women's solidarity as notable trends. "*LGBTQ*

narratives also dominated the Korean Competition for Shorts. We wonder why—whether this reflects changes in Korean society, the directors' aspirations, or simply their preference for film festival selections," remarked the juries.



▲ From the left: *3670*, *Summer's Camera*

Among the selected films, *3670*, directed by Park Joonho, tells the story of a North Korean gay defector's separation and love affair, portraying it as a melodrama. *Summer's Camera*, directed by Divine Sung, is a coming-of-age story about a teenage girl, Summer, interwoven with her father's secret.

Themes of alternative families and women's solidarity—frequent in festival lineups—are particularly strong this year. "Since the MeToo Movement, feminist films featured in major festivals have evolved in this direction," the juries explained.



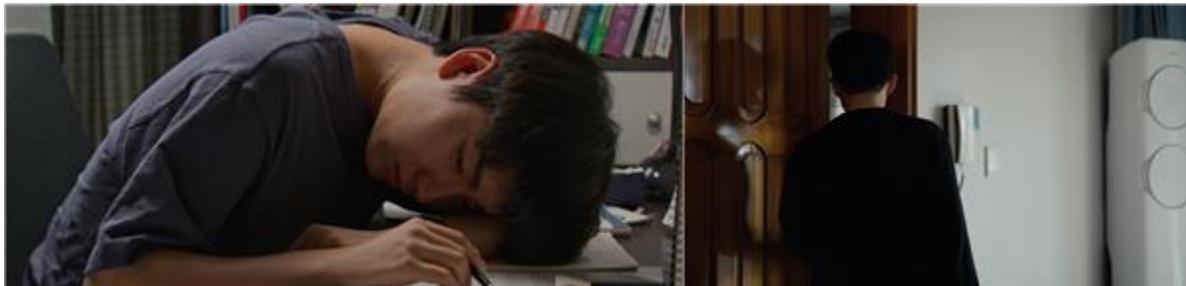
▲ From the left: *SAVE*, *The Sound of Life*, *Sua's Home*

*SAVE* by Bang Miri follows Sejung, a young woman struggling with anxiety, who meets middle-aged Eunsuk after leaving a nursery school. *The Sound of Life* by Lee Eunjung portrays the lives of women across three generations. *Sua's Home* by Yun Simkyoung tells the story of 15-year-old Yungseon, abandoned by her adoptive parents, who begins tutoring a wealthy girl, Sua, and grows closer to her mother, Jiyoung.



▲ From the left: *Drifting*, *All Is Well, I Love You*

Furthermore, two selections stand out for their strong performances. *Drifting*, directed by Jung Kihyuk, follows Hyeja, a call center worker in Seoul, on a road movie journey. *All Is Well, I Love You* by Kim Junseok depicts the lives of two lovers who have dedicated themselves to theater.



▲ From the left: *Winter Light*, *Where is My Father?*

*Winter Light* by Cho Hyun-suh follows Dabin, who seeks to escape from school and the rigid educational system. *Where is My Father?* by Kim Taeyun tells the story of a man searching for his father while traveling from Seoul to his homeland, Jeju Island.

Meanwhile, this year, only one documentary was selected for the Korean Competition. The juries noted that while several documentaries were well-made, their narratives were conventional and did not fully explore their own ideas. However, they praised *Colorless, Odorless*, directed by Lee Eunhee, for its unique concept and artistic excellence.



▲ *Colorless, Odorless*

***Colorless, Odorless*** examines the lives of workers in semiconductor and display factories, exposing the root causes of frequent industrial accidents through business records and archived documents of victims affected by deadly diseases.

The juries expressed gratitude to all filmmakers who submitted their work despite the challenges posed by the major film industry's downturn, which has affected independent cinema and led to reduced financial support. "With film festivals facing financial crises, we hope the JEONJU IFF can serve as a breakthrough opportunity," they added.

These remarkable selections will be screened at the JEONJU IFF from April 30 (Wed) to May 9 (Fri) throughout Jeonju.

### The 26th JEONJU IFF Korean Competition Selections

| Title                           | Director     | Genre       |
|---------------------------------|--------------|-------------|
| <i>3670</i>                     | PARK Joonho  | Fiction     |
| <i>Drifting</i>                 | JUNG Kihyuk  | Fiction     |
| <i>Winter Light</i>             | CHO Hyun-suh | Fiction     |
| <i>All Is Well, I Love You.</i> | KIM Junseok  | Fiction     |
| <i>Colorless, Odorless</i>      | LEE Eunhee   | Documentary |
| <i>SAVE</i>                     | BANG Miri    | Fiction     |

|                            |               |         |
|----------------------------|---------------|---------|
| <i>The Sound of Life</i>   | LEE Eunjung   | Fiction |
| <i>Where is My Father?</i> | KIM Taeyun    | Fiction |
| <i>Summer's Camera</i>     | Divine SUNG   | Fiction |
| <i>Sua's Home</i>          | YUN Simkyoung | Fiction |

**\*\* 10 titles, Korean alphabetical order**