

FILM AT REDCAT PRESENTS

Feb 22 | 8:00 PM |

ONLINE

Jack H. Skirball Series

\$10 [members \$8]

To get tickets, visit: [Beyond the Frame](#)

Beyond the Frame: Feminist Film Collectives from Korea

Program curated by Hyun Jin Cho

Since their inception in the late 1980s, independent documentary film practices in South Korea have always been strongly tied with political activism. However, there was a prevalent lack of feminist discourses within the milieu. Showing for the first time in Los Angeles, this program presents works from two generations of feminist film collectives: *Bariteo* (1989 - 1992) and *Let's Play Younghee* (2008 - present). These collectives challenged the subjugation of feminist perspectives in two distinct eras of radical politics and independent filmmaking in South Korea. The program highlights the ways in which these films, despite being stylistically disparate, come together in forever transforming both their media environment and the social reality they so courageously document.

**In person via Zoom: Filmmakers Kim Soyoung and Kangyu Garam
with curator Hyun Jin Cho**

"Amid today's popularization of feminism, the program will give audiences a chance to see the beginning of cine-feminism [in South Korea] and its practices." – Seoul International Women's Film Festival

"[The] program showcases how feminist film collectives have worked towards an alternative perspective and radical ethics in documentary filmmaking. [T]hese films demonstrate different ways to engage with their

subjects and their versions of reality, and in doing so, ensure that a feminist approach has become a central tenet of activist and independent filmmaking practice in Korea.” — London Korean Film Festival

The Program

Kim Soyoung: *Even Little Grass Has Its Own Name* 1990, 38 min

Commissioned by *Womenlink* (a feminist activist organization founded in 1987), feminist film collective *Bariteo's* first film candidly addresses the daily struggles of female office workers. Comprised of two sections, the first episode represents the neverending tasks facing a working mother and how the situation is exacerbated by her oblivious husband. The second portrays single female workers who form a labor union to counter misogynist office culture. A “workshop” film developed by the collective in order to help them process urgent feminist issues together, *Even Little Grass Has Its Own Name* strikingly captures everyday verbal violence and structural discrimination with playfulness and a sharp sense of humour. The real tragedy perhaps comes from the fact that so little has changed in the 30 years since *Bariteo* made this daring work.

Kangyu Garam: *Candle Wave Feminists* 2017, 40 min

Between November 2016 and March 2017, the Candlelight Revolution—a series of protests against President Park Geun-hye—occupied every corner of South Korea, eventually leading to her impeachment. *Candle Wave Feminist* is one of the 10 short films commissioned by the People's Action for Immediate Resignation of President Park Geun-hye as part of the omnibus film project *Square*, in order to explore the different communities involved in the protests. Through interviews with eight activists who each represent a different feminist group, this film focuses on the particular experiences of women protesters involved in this wider political movement. Their insightful critiques reveal the prevalence of leftist machoism and misogyny inside the seemingly progressive movement, and emphasize the importance of maintaining a feminist perspective when calling for the impeachment of the country's first (and only) female president. Following the Me Too and Black

Lives Matter movements, this message now feels more urgent than ever, and we are reminded that real transformation can never be achieved when forms of discrimination remain embedded within apparently radical organizations.

The Filmmakers

Kim Soyoung

Kim Soyoung started as an experimental filmmaker after graduating from the Korean Academy of Film Arts. She was the founding member of *Bariteo*—the first collective of feminist filmmakers in South Korea—and directed *Even Little Grass Has Its Own Name* (1990). Her early experimental films have been shown at a number of film festivals in North America. After graduate work in Cinema Studies at New York University, she returned to Korea to do archival research and became a founding faculty member of the School of Film and Multimedia, Korea National University of Arts. She has published over twenty books on gender, cinema and postcolonial modernity and made a series of documentary films, notably *Women's History Trilogy* (2000-04) and *Exile Trilogy* (2014-19). Her single and multiple channel video works have been shown at museums and galleries across the world. She was Guest of Honour at Guanajuato International Film Festival and is a member of Akademie der Künste der Welt.

Selected Filmography:

- *Exile Trilogy* (2014-2019)
- *Sfdrome: Ju, Sejuk* (2018)
- *Heart of Snow: Afterlife* (2017)
- *Drifting City* (2015)
- *Viewfinder* (2010)
- *Women's History Trilogy* (2000-2004)
- *Even Little Grass Has Its Own Name* (1990)
- *Winter Illusion, Blue Requiem and Little Timemaker* (1984-1986)

Kangyu Garam

Kangyu Garam co-founded the alternative cultural collective, *Youngheeya Nolja* (Let's Play Younghee) in 2008, and was the assistant director and film distributor for the feature documentary *The Girl Princes* (2009). She was awarded the Best Korean Documentary Award for her film *My Father's House* (2011) at the DMZ International Documentary Film Festival. In 2013, she collaborated with female documentary filmmakers for the feature documentary *Let's Dance* focusing on the abortion rights movement in South Korea. Since *Itaewon* (2016), Kangyu's work has sought to reveal the herstory of feminism within the grand narrative of social upheaval in post-war South Korea, and to highlight the importance of feminist perspectives in our everyday struggles.

Selected Filmography:

- *Us, Day by Day* (2019)
- *Candle Wave Feminists* (2017)
- *Itaewon* (2016)
- *The Jinju Hair Salon* (2015)
- *My Father's House* (2011)

The Curator

Hyun Jin Cho is a film programmer for the BFI London Film Festival. She was previously director of the London Korean Film Festival and an archivist for Curzon Artificial Eye. She has curated projects for Tate Film, LUX, ICA and elsewhere. Currently, she is researching the intersection of colonial history and the culture of cinema.

The Jack H. Skirball Series is organized by Bérénice Reynaud and Eduardo Thomas and funded in part by the Ostrovsky Family Fund, with special support provided by the Academy of Motion Picture Arts and Sciences.