

Mediendossier trigon-film

FLOWER ISLAND

(Kotsom)

von Song Il-gon

Südkorea 2001

Verleih

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Bildmaterial

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Mitwirkende

Regie und Buch:	SONG Il-gon
Kamera:	KIM Myong-joon
Schnitt:	MOON In-dae
Musik:	NOH Young-shim
Ton:	LEE Sung-jing
Ausstattung:	YOO Seong-heey
Kostüme/Maske:	LEE Seo-jin
Ausführender Produzent:	Harry LEE,
Produzent:	AHN Hun-chan
Koproduzentin:	Francesca Feder
Produktion:	SRE Corporation, C&Film Production
Sprache:	Koreanisch/d,f
Dauer:	120 Minuten

Darstellende	Rollen
SEO Joo-hee	Ok-nam
IM Yoo-jin	Yoo-jin
KIM Hye-na	Hye-na

Auszeichnungen

Fribourg Film Festival 2002: Prix FIPRESCI, Special Mention
 Pusan International Film Festival 2001: New Currents Award,
 Audience Award, FIPRESCI Award
 Film Festival Venedig 2001: Prix «CinemAvenire» für den besten Erstling
 Tokyo FILMeX 2001: Grand Prize

Synopsis

Drei Frauen begegnen sich in einem verschneiten Wald. Ok-nam hat ihre Ehre verloren, als sie sich prostituierte, um ihrer Tochter ein Klavier kaufen zu können. Hye-na macht sich auf die Suche nach ihrer Mutter, nachdem sie ihr Kind verlassen hat. Ok-nam und Hye-na steigen in den selben Bus, der ziellos nirgendwo hinfährt, retten jedoch die krebskranke Yoo-jin, die sich selber umbringen wollte. Die drei Frauen machen sich schliesslich auf den Weg zur Blumeninsel, die im Ruf steht, von Unglück, Sorgen und Krankheiten zu heilen. Seltsam wie ein Traum oder eine langsame Halluzination zeigt Flower Island drei Frauen, die sich am Rande ihrer Illusionen bewegen und um ihr gemeinsames Überleben kämpfen. Hye-na, die Jüngste, filmt mit einer Digitalvideokamera, wodurch das Publikum in eine grosse Intimität und eine verwirrende Nähe gezogen wird.

Der Regisseur – Song Il-gon

Song Il-gon wurde 1971 im südkoreanischen Seoul geboren. Nach dem Besuch der Kunsthochschule studierte er an der berühmten polnischen Filmschule in Lodz, wo er auch die ersten preisgekrönten Kurzfilme realisierte. Flower Island ist sein erster abendfüllender Spielfilm.

Filmografie

- 1993 The Wall – 16mm, 50'
Best Film, Seoul Institute of Art
- 1994 Ophelia Audition – 16mm, 48'
- 1996 The Dream of the Clowns – 35mm, 8', Dokumentarfilm
«Outstanding Film Prize», 3rd Seoul Short Film Festival
«Golden Gate Award» Certification of Merit, 40th San Francisco Film Festival
- 1996 A Family Story – U-matic, 12'
- 1997 The Fishes – Beta, 12', Dokumentarfilm
- 1998 Liver and Potato – 35mm, 20'
«Grand Prize», «Audience Prize», 4th Seoul Short Film Festival
«Best Short Film Prize», 4th Torun Camera Image Film Festival
«Mention of the Jury», 3rd Siena International Short Film Festival
«Honorable Achievement Award» in Short Film in the Golden Bell Award, Korea
- 1999 The Picnic – 35mm, 18'
«Grand Jury Prize», Short Film Competition, Cannes Film Festival
«Grand Prix», Short Film Competition, Melbourne International Film Festival
«Best Short Film Prize», 6th Barcelona Independent Film Festival
«Special Jury Award», 7th ASPEN International Film Festival, USA
«Jury Special Mention», 44th Murphy's Cork Film Festival, Ireland
«Short Film Prize», Dae-Jong Film Festival, Korea
- 2001 Flush – Digital, 1'
- 2001 Flower Island – 35mm, 120'

Song Il-gon zu Flower Island

«Wir alle haben unheilbare innere Verletzungen. Sie kommen vom Schicksal. Wir können nie aus unserer Geschichte entfliehen. (...) Bis zum Schluss unseres Lebens verfügen wir nicht frei über unser Schicksal. Was ich als Erwachsene zuerst entdeckte, waren meine Verletzungen und die der Menschen um mich herum. Es schien, als ob diese Verletzungen nicht heilen könnten. Deshalb begann ich, Filme zu drehen. Der Film handelt von den Mitteln und den Wegen, die wir einsetzen und wählen können, um unsere verwundeten Seelen zu heilen.» Song Il-gon

Song Il-gon im Gespräch

Short and Feature, the difference

I feel the same. Both are ways of expressing. Making a feature in the same way as making a short is not possible. In fact, that's what I felt while I was making my feature debut film Flower Island.

What you learnt in Poland

One thing is for sure; I learnt documentary from professor Karabasz. He is the father of documentary in Poland. From the first semester, we learnt that documentary is observation. How am I going to observe people? How am I going to put it into a film? Karabasz taught us how. It does not need to be logical but it shouldn't be a vague idea. There is no need to project the meanings into images, it can just be seen. Although we deliver it, it's not reportage. But each frame has meanings. If you capture something after a long observation, the frame obtains a firm strength, just like a fine portrait that moves us. I really wanted to have the spiritual strength of Karabasz when I was making Liver and Potato. I rather wanted to stay in traditions. I thought of how I was going to manage a narrative in 20 minutes with beautiful scenes and perfect shots.

Working with actors

In case of the three actresses in Flower Island, I saw Joo-hee Seo in a play called Lady Macbeth quite a while ago, and Yoo-jin Im, who actually is a musical singer, I felt her spiritual power when I saw her in the musical Dracula. One of my assistant directors strongly recommended Hye-na Kim for the role, so I met her.

Women and the road

When I write a script, I make it spontaneous. When the main plot is done, I give meaning to it. Frames come first, and details come afterwards. And while I was doing it, I found that all of them were women. I thought about the reason. I guess it was because Korean women were a symbol of sacrifice. Also, I wanted to do a different film from all the men-oriented ones. But everyone except three of them is male. In the film, men talk a lot, but women just observe them in silence. I think switching gender roles is one thing that makes this film enjoyable.

Fantasy in reality

The first thing that came into my mind was the story of Zhuang Zi's «Butterfly Dream». Let's say here is a reality. To see the reality, you need another objective viewpoint. Not the viewpoint of here, but the viewpoint coming from there. The viewpoint needs to be in the outer world, but it just remains in here, so I decided to make the interior expand instead of experiencing from the outside. Once I did that, I realized there is no big difference. It's not about expanding the territory of reality, it's about getting a better perspective of what's already in here. That's why I brought the idea of 'fantasy'.

A community as another kind of family

I didn't want the three women in Flower Island to make their own community. I wanted them back where they belonged. Since they've been healed, they will look at the existing community with a different point of view and now they are ready to have a good life. We've seen some shocking incidents in our lives. I guess that incidents come from each community. I felt the community wouldn't last forever, but having a place to go back to, even if we actually couldn't, keeping the place in mind was important.

East and West

In fact, I was working on *The Knife* before I began a search for the root of Eastern culture. It started from Mongolia and had Eastern stories of conjuring and the identity of Koreans. I think the search will never end.

Communication with audience

I am not sure if I'm here to help them find themselves or to help them refine our souls, or to do something else. I'm a little pessimistic about the power of films nowadays. If a film is seen by a million people, what kind of influence will they get from it? The good kind or the opposite? Recently I happened to read some essays by Antoine de Saint-Exupéry; I was deeply moved. He says, when my friend is hurt, saying some pretty words to comfort isn't enough. I should come close to my friend, touch the wounds, and make it get better. I guess he had the courage and faith to do it.

Aus dem Pressheft des Produzenten.