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Korean post new wave film director series: Kim Ki-Duk

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Korean Post New Wave Film Director Series: KIM Ki-Duk

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The following interview between JUNG Seong-II, Korean movie critic, and KIM Ki-Duk appeared in the Korean *Cine21* magazine issue #339 (Feb. 5-19, 2002). The interview took place in the afternoon on January 30th, 2002. This translated and edited version has been published with permission of *Cine21*.

“Sadistic? I was religious from the start.” -- KIM Ki-Duk

JUNG Seong-II met KIM Ki-Duk who had announced no more interviews.

The Prologue

Shortly after the release of his new film *Bad Guy* (Korea 2001), KIM Ki-Duk announced that he was not giving any more interviews. He took a vow of silence, because many of his critics had been criticizing him. I decided to ask him for an interview anyway. He accepted my invitation right away. I reviewed his website (www.kimkiduk.com), which includes my harsh criticism about his films, and I read his past interviews. There were 21 interviews and 37 reviews about his new film *Bad Guy*. I printed 184 articles written by his fans and harsh opponents and read them randomly.

Fans, opponents, and industry critics seemed to apply similar metaphors to describe Kim. He was called an animal, treated like a beast on display, and referred to as a "psychopath." Everyone was using medical science terms to describe him. A kind of sex-power discourse was also used to describe his work. Even the people who liked his work regarded him as an artist, but they said that they could not quite understand him.

In a previous article in *Cine21* (#338), JUNG Kwa-Ri observed that among critics there was a certain kind of silence about the *Bad Guy* text. He thought this was odd given all of the recent commotion around Kim. Unfortunately, Kim (and his films) cannot be viewed through a dominant Korean structuralist framework. He didn't graduate from middle school and he didn't study theory or production at a formal film school. Rather, Kim has touched upon all of the possible theories and discourses of this world instinctively, all while maintaining a sense of sacredness and vulgarity. He doesn't adhere

to conventional film rules. He creates his own. This makes it very important to know who KIM Ki-Duk is in order to understand his films.

Kim's value for this age [of New Wave Korean filmmakers] originates in the discomfort he creates for his audience. Foucault said something about Sade: "We are not trying to understand the Beast, we have to try to understand the fact that he is the same human being but with different standards. This will unite us against the power and influence of social expectations. What we have to change is the incompatibility of society, not the artwork born in it. We cannot change the goal." I do not defend Kim, nor try to understand him. I want to investigate what makes us uncomfortable in this age while looking through his point of view. Therefore, this interview is just the beginning.

The Interview

JUNG Seong-II: Until now your films have not been popular among general public audiences. However, *Bad Guy* is different. Congratulations on finally becoming popular. How do you feel?

KIM Ki-Duk: My feeling? I don't have a different feeling. The market for my work has grown. However, I think that about one-third of my audience will like my film while two-thirds will not want to see any more of my films. The controversial subject matter in *Bad Guy* may have pushed audiences away from my films, possibly forever. Therefore, I don't feel any difference. [A more detailed review of *Bad Guy* written by Brian Yecies and Aegyung Shim Yecies can be found in their review of the 6th Pusan International Film Festival in this issue of *Screening the Past*.]

Jung: I suggested we have this interview today in the red light district in Yongsan, which is similar to the central location in *Bad Guy*. What is your impression about the red light district we are in now?

KIM Ki-Duk: The red light district is a place where people live and work just like anywhere else. One large difference is people living here treat day and night the same. Their work is their life. People visit places like this to get comfort from the cold world they live in. I have used characters from this world for my film, because people living and working here seem to be more vulnerable. They are ingredients borrowed for the story.

Jung: You have referred to prostitution as work. In what sense do you think of it as a form of labor?

KIM Ki-Duk: I worked in a number of factories for a few years. Although the jobs were not great, I treated them as if they were something natural for me to do. I felt no shame, because I thought factory jobs were my future. As I reflect on this past, I realize that if one accepts a hard life as the only way to live then this reality becomes that life. Seongchul, a well-known Korean master monk once said, "mountains are mountains." One cannot change a mountain because it is what it is. Life is life. Life happens regardless of a person's conscious efforts. Therefore, someone's everyday work becomes his/her life even if other people do not respect it or accept it.

Jung: I have read a great number of reviews and interviews posted on your website. Many of your critics and fans have said that they expected you to make a controversial film like *Bad Guy*. The location of the red light district was not a surprise, because all of your films deal with the darker parts of Korean society. Other Korean films have also dealt with this kind of subject matter in the past. In 1975, KIM Ho-Shun made *Young-Ja's Day*; in 1981, YI Jang-Ho made *Children from the Darkness*; and in 1997, IM Kwon-Taek made *Window*. Each of these films was controversial for their portrayals of a red light district. Chastity is extremely important in Korean culture. Therefore, women who are working in the red light district are viewed as having the worst possible life. The red light district has no proper or accepted place in Korean society.

KIM Ki-Duk: You are right. People see this kind of place as a junkyard.

Jung: Korean films have used the red light district as a symbolic image of their own age. When I heard that you were making this film, I knew your personal point of view of society would appear.

KIM Ki-Duk: I hope people will see my story as something natural. All of the elements in the story, such as the background and characters, are based on real people living and working in a real place. This is the best I can do. The film shows images of our split Korean society and critiques the social system that is governed by prejudice. As you know, I have not adhered to many of the expectations of the Korean social system. I like to blur

the boundaries between norms and alternative ways of thinking. I have discovered that there are many things that can only be viewed and accepted in a typical Korean way. For example, many Koreans judge others by their educational and social backgrounds. People see me in a fixed way. They do not talk about me as a creative filmmaker. They talk about me as a person from a lower socioeconomic background who does not have a formal education. However, my harshest critics and fans may not even be aware that this discriminating way of thinking exists because they are in the center of the social system. They do not notice their discriminatory thoughts and behaviors. *Bad Guy* shows how people from lower socioeconomic backgrounds are human beings just like everyone else. They are not so-called waste living in a junkyard.

Jung: You announced through the *Cine21* website (www.cine21.co.kr) that you would not give any more interviews. I am sorry to have made you break your word.

KIM Ki-Duk: I don't think of this as an interview. It is a friendly meeting.

Jung: You must be refusing interviews because a number of reviews are hurting you. However, so many critics are talking about your new film. The last issue of *Cine21* (#338) contains an interview with JUNG Kwa-Ri, a literary critic, and PAEK Sang-Bin, a psychiatrist. Jung raises a question about your narrative style, and thinks it is an absolutely new format. He believes that there has never been an in-depth study about the narrative structures in your films. Paek believes that your authorship of *Bad Guy* needs a psychoanalytical reading. How do you feel about these views?

KIM Ki-Duk: This is why I have refused to give any more interviews. The JUNG Kwa-Ri and PAEK Sang-Bin reviews are nice by themselves. I respect all opinions. However, I see a cowardliness in them, and I don't like to be misquoted. The writers of several recent interviews have twisted my words around and have used them against me. For example, SHIM Young-Seop, another film critic, said that my mother must not have loved me. It makes me sad to read these false and humiliating statements about my family. There are no excuses for these kinds of statements. Although I previously mentioned that my mother is illiterate, she has been a great mother to my siblings and me. Personal attacks like this should not have anything to do with my work as a filmmaker.

Jung: I found one very surprising fact while I was reading your reviews. Many so-called film critics who consider themselves intellectuals have not interpreted *Bad Guy* as a metaphor nor an allegory for Korean society. It seems strange to see people reacting so harshly to your film rather than looking deeper into it. I am reminded of a quote from Adorno: "Since Art has always been indirect, the criticism about it should always be indirect." Why do you think your critics are reacting this way?

KIM Ki-Duk: People tend to read my work as though the narratives are reality-based. This is good. Approaching a film's text as if it represented a real story with real characters is the right way of watching a film. This sense of realism in *Bad Guy* is the reason for the film's existence.

Jung: Your films generate powerful emotions for audiences. You provoke strong responses from them.

KIM Ki-Duk: This is true. I use film as a medium to illustrate the metaphors that are important to me. Many people may not see my metaphors because of the harsh realities I have portrayed. I once read that a director should reserve his words as much as possible and let the film speak for itself. A director's lifestyle and thoughts should be hidden from the audience. I agree that this represents the right attitude of the philosopher and the artist. However, I am not saying that I am an artist.

Jung: You are an artist (laughing).

KIM Ki-Duk: An artist's thoughts should not be overtly stated. At the same time, it would make me happy if people could see the metaphors in my films.

Jung: It is interesting to find JUNG Kwa-Ri using the word "fantasy" to describe *Bad Guy*. He observes that a majority of the film is Han-Ki's (the main character's) fantasy. However, contrary to most other reviews, JUNG Kwa-Ri mentions that the last scene with the gangster driving the girl around in a kind of mobile sex truck is real. I like this analysis, though I actually think there are two layers of what I would call "magical realism" in the film. First, Han-Ki has the overall fantasy of transforming a female university student into a

prostitute. Second, in the middle of the film, Han-Ki seems to be fantasizing about lots of things while he is dying. Han-Ki's fantasy is to fall in love with the university student-prostitute and live happily ever after. Perhaps we can talk more about your use of magical realism after you have made a few more films. You are not really interested in the realistic side of everyday life, are you (laughing)?

KIM Ki-Duk: I guess not.

Jung: What is your opinion of the concept of "fantasy"?

KIM Ki-Duk: While I am deep in thought, I have a habit of asking myself "Is this a dream?" I am a physical and concrete person, but I want my life to be a dream. I desire to be an abstract person. It is hard to live in the physical world, though these difficulties are not from a lack of money or a lack of honour. Throughout my childhood and early teens I attended a Christian mission school. I think I was brainwashed by hopes and promises of salvation. I tried my best to escape from this strict Christian mentality, and I finally did it. But, after escaping from it I learned that Christian values are important. They were just too difficult to follow while I was surrounded by them. If one's life is full of reoccurring hardships, then living in a fantasy world helps make life more bearable.

Jung: Lets get back to *Bad Guy* again. The logic of the narrative seems to differ from the logic of the shots. For example, Han-Ki's visit to Daehak-Ro, the lively Seoul area crowded with students, moves the story forward. But if we think of reality, there is no reason for a person like Han-Ki to go there. He is out of place. He does not have anything in common with the space nor the people there. This opening scene feels like a crocodile visiting a flower garden.

KIM Ki-Duk: So what? Why can't he go there?

Jung: The student area is an uncomfortable space for Han-Ki, and the audience is aware of it. He is alone. He does not have anyone to talk to. It is as if Han-Ki went to Daehak-Ro to meet Sheon-Hwa, the female university student, even before he knew her.

KIM Ki-Duk: Han-Ki's presence in this setting may be out of place. However, incongruous relationships between people and feelings of displacement are the film's central motifs. It is a metaphor for how I see people interacting in Korean society today. I don't see any reason why Han-Ki shouldn't be there.

Jung: Han-Ki does not seem to fall in love with Sheon-Hwa at first sight. Perhaps this was because Sheon-Hwa gave Han-Ki a despising look after he sat next to her. In any case, this was the look that motivated Han-Ki to get her attention and force her to kiss him.

KIM Ki-Duk: If a woman sat next to me and looked at me in that way, I might have done the same thing. Nobody deserves to be despised because of the way they look.

Jung: Why does Han-Ki kiss her? There are a lot of other ways to attract her attention. He could have hit her. He could have hugged her. A kiss is an extremely intimate gesture. This kissing scene is very powerful.

KIM Ki-Duk: A kiss has more shock value than sex here. Being forcefully kissed by a stranger in a crowded public place is very insulting. Kissing scenes in most films are conventional. They are not exciting unless they are shown in a new or different way. I think kissing is the most important kind of body language between a man and a woman.

Jung: I felt strange while watching Han-Ki and Sheon-Hwa sitting on the bench. It was like an artificial family portrait. The angle of the scene and the placement of the characters had no depth. Why did you want this shot to appear so flat?

KIM Ki-Duk: I like filming my characters with straight angles as though they were posing for a portrait. Many of the scenes were framed like still photographs capturing a moment. This portrait-like quality of the beginning scene implied a family photo atmosphere. I also like framing characters in wide shots in order to show their whole bodies. This often creates a lot of headroom and negative space around the characters. Thus, creating flat scenes helps me establish a kind of equality between the characters.

Jung: Are these portrait-like scenes sending a certain message to the audience?

KIM Ki-Duk: Yes. I use straight angles to capture an honest moment in a straightforward way. I would be happy if my audience could recognize the meanings within the shot constructions.

Jung: Earlier you said you don't like critics who try to interpret your films through your personal history. I agree with you, and I am not about to do that (laughing). But, *Bad Guy* made me wonder about your father. What was he like?

KIM Ki-Duk: My father was a nice person, but he wasn't nice to me. He was shot in the Korean War and had chronic pain for years. He was very strict while I was growing up. He had a quick temper which made it uncomfortable to be around him. The central father character in my last film, *Address Unknown* (2001), was inspired by my father. Both men were proud to have fought in the Korean War. Yet, both were shunned by society until their bravery during wartime was finally recognized--thirty years later. Although my father wanted the best for me, I needed to escape from him. However, he compelled me to join the Navy Special Forces. After my military service I stayed in Europe in order to avoid going back home. My father is good to me now, and I am thankful for him. I cannot understand why critics continue to insinuate that my father's influence has hindered me from doing other things. The truth is, my father never prevented me from doing the things I wanted to do. Even though he wanted me to become a factory manager, I left that kind of work behind and started to become an artist.

Jung: I asked you about your father because many of your characters seem to be afraid of becoming a father. At the same time, they are feared by those around them. Do these characters represent Koreans who have refused to face the complex ideological split between the North and the South?

KIM Ki-Duk: The characters in *Address Unknown* are all lacking something, which I believe is a symbol for the problems of modern Korean society. Our fathers brought us up in a society that had a lot of problems. The concept of "Han," a Korean feeling of deep sadness that cannot be forgotten, has not been washed away from my father's generation. For example, my father

still uses the name "red communist" in a contemptuous way. He gets angry when he sees the South Korean government giving rice to North Korea. You see, he was shot and tortured by Northern troops. The Korean War was the most extreme and intense experience in our modern history. These memories are difficult for him to forget. Although his physical wounds have healed, his psychological wounds will never heal. My father's mental anguish has become my own. These feelings are projected into my films. Somehow the expression of my father's past is mixed up with my present consciousness. This is what gave me the idea for *Address Unknown*.

Jung: If your father's Han is the Korean War, what is yours?

KIM Ki-Duk: My Han stems from my belief that I am not able to fit into either mainstream society or its cultural fringes. Other Koreans who are in the same situation have inferiority complexes. Fortunately, I could overcome my own feelings of inferiority a few years ago by leaving Korea and going to France. This international experience helped me discover myself. Those Koreans with inferiority complexes don't know what "culture" or "high class" means. They make strange claims of being "owed" something from society. It is as if they are living in a fantasy world. They are not freethinkers. They are not independent enough to think about my films in an unbiased way. Therefore, they say my films are strange and raw. I hate the word "raw" because it sounds like my films are not developed or well made.

Jung: Can't you think of these views as "fresh"?

KIM Ki-Duk: For me, the word "raw" has a negative meaning, such as "contains many viruses" or "living with germs." Instead, I like to use the words "primitive" and "wild" to describe my films. I often think about much older times when untamed men had the sheer strength to catch fish in the wild. Back then, there didn't seem to be any formal social regulations or customs holding people back from expressing themselves. But times have changed. We are all trained to live in a tame society. University graduates think they have great opportunities before them. However, there isn't much out there for them. There is too much competition and too many people with degrees who are vying for few positions. Unemployment is high in Korea, and people are attending overseas graduate schools and universities in order to attain a better position in society, which was much easier to reach in the past. On top of this, there is a kind of prejudice in society that favors those who have formal educations and degrees from the best universities. This prejudice seems to have an influence over everything we do. I am

interested in observing this kind of bias in Korean society, and I am willing to examine the influence it generates.

Jung: It may be strange for you to hear this, but it is my opinion that your films reflect the stories of your personal life. That is not to say that all of your main characters are based on who you are. I actually see you and your life contained in the side and often marginalized characters. For example, in *Bad Guy*, three soldiers severely beat Han-Ki in public after he kisses the girl. Don't you like your military past?

KIM Ki-Duk: There are two sides to your question. I am currently writing a new film called *Horizon*. It is a masochistic story about the Korean Navy Special Forces I trained with during my military service. Our motto is: "Once a Navy Special Soldier, always a Navy Special Soldier." These are positive words we will live by forever, because they remind us of our loyalty to each other. But this military spirit can also be read in a negative way. We can say that the three soldiers who beat Han-Ki are really bad guys. After all, they did take pleasure in hurting another human being. In this case, the bullies and the victims are equally as bad. My films are like mirror images of the audience. If a person uses bad words to describe one of my films, then this person is going to hear their bad words first. There is a Korean saying that if someone spits while he is lying down, then the spit will come right back on his face. Any view of a film reflects someone's relation to that film. We see ourselves through the characters on the screen and identify with them in various ways. Audiences are different from one another, and it is hard to say whose opinion is right or wrong. However, I am always happy to hear that one my films gave an average viewer such a big impression. I guess I am less enthusiastic about hearing a critic's positive praise.

Jung: I would like to compare *Bad Guy* with JANG Sun-Woo's *Lies* (Korea 1999). *Lies* is a sadistic/masochistic story about a high school girl who has a perverted sexual relationship with an older man. After their relationship is discovered, she is estranged from her family and forced to leave Korea. Although the film deals with dark issues of eccentric sexuality, the film attracted a great deal of positive feminist criticism. Critics applauded JANG Sun-Woo as an auteur. The same feminist critics were not so generous about your film. It seems certain critics can tolerate a woman and a man hitting each other while they are having sex. But they do not seem to be able to bear a university student becoming a prostitute. This seems contradictory. The critical discourse surrounding *Bad Guy* should have included the same intertextual and extratextual approach, for example, that *Lies* received.

KIM Ki-Duk: I think a critic's point of view is a valid interpretation regardless of his or her gender. A critic can attack my film. However, he or she cannot blame it. It is just an opinion.

Jung: People are said to favor either sadism or masochism. Which do you prefer?

KIM Ki-Duk: When I realize I have created a story that confuses audiences, I feel like I should punish myself in a masochistic way. On the other hand, when I consciously want to deceive audiences, I feel like a sadist. These sadomasochistic tendencies are not only found in sexually explicit scenes.

Jung: I am not trying to push your film into the center of a controversial debate, but I do want to say your film has alienated a large part of your audience with its strong subject matter. Watching your films is quite a painful and uncomfortable experience.

KIM Ki-Duk: People have asked me if I am a "moral" person. I usually reply that I am not. I am not perfect. But I am a person who is not afraid to show the dark and poor sides of Korean society. This is my moral cause. I could make much cleaner films than my previous projects, but I am afraid I might be blamed for doing something "normal." At the same time, I am afraid that I will not have the creativity to make mainstream films in the future because of my background with controversial subjects.

Jung: Can you expand on this last point?

KIM Ki-Duk: I would like to see society look at itself for what it really is without my help. There are social problems in Korea that need attention. Our society has a darker side that should not be ignored. Therefore, I remain suspicious of society. My films reflect this suspicion.

Jung: The last scene in *Bad Guy* of the mobile prostitution truck looking for clients is the most sinful scene of all. But,

you intentionally use a Christian gospel song in the scene that is about redemption. Are you suggesting that your characters are more interested in salvation? Or are sin and salvation one in the same? This ending actually looks like the beginning of another film. Perhaps this is a key way to understand your films as a whole.

KIM Ki-Duk: Since my first film

Crocodile (Korea 1996), I have tried to make films with religious motifs. These motifs are mixed with themes of sin and self-wounding situations. People can choose whatever they want to see in my films. I leave the choice up to the audience. However, the religious elements in my stories offer a return to Mother Nature and innocence. These days, our lives are full of artificiality. We have to try much harder to regain our innocence. Thus, it is necessary for the wicked characters in *Bad Guy* to hear God's words.

Jung: Let's get back to *Bad Guy* and talk about the only actual sex scene, which is when Sheon-Hwa gets her first customer. Most Korean films would probably have focused on the fact that Sheon-Hwa lost her virginity. They would have at least showed some kind of sympathy toward her. But you didn't seem to show any interest in this. In fact, an earlier scene showed Sheon-Hwa turning down the chance to lose her virginity to her boyfriend before she became a prostitute. Your film focuses more on the physical labor of prostitution than the sentiment of losing her chastity.

KIM Ki-Duk: I am very conscious about

the chastity issue in Korea. But my primary aim was to avoid a melodramatic scene. There was no room in my film for cheap sympathy. I feel uncomfortable when films use gratuitous nudity as a symbol of sexual desire. The sex scene in *Bad Guy* was cruel and very real. Women all over the world are often forced to have unwanted sex. I didn't even look at the actors during the shooting of the sex scene. I just heard the girl scream. I couldn't bear to watch it. The critics who watched this scene and criticized me for it are definitely crueler than I am because they did not turn away. I worked with a female script editor on *Bad Guy*. I saw her turn completely pale when she watched the sex scene. Many Korean women will feel the same way. They will feel humiliated by this scene because the sanctity of chastity is ignored. For example, I did not show any red blood drops on the sheets after Sheon-Hwa lost her virginity. I can see why the audience might view this as sadistic.

Jung: On the other hand, Han-Ki abstains from having sex. He doesn't sleep with anybody.

KIM Ki-Duk: Yes, he does. It passes so quickly. Therefore, it looks like he is not doing it.

Jung: Why does Han-Ki have a speaking problem? Why is he silent for nearly all of the film? Although he has a big scar across his neck, I still don't understand why he doesn't talk much.

KIM Ki-Duk: If Han-Ki were a talkative person, then he might have been seen as a con artist. His silence is a symbol of sincerity. We did have lines for him at first. However, I got rid of them after a few practice readings. The same thing happened with the actors in my earlier film *The Isle* (Korea 2000). I got rid of most of their lines after I realized how powerful their silence would be.

Jung: The kinds of body wounds that Han-Ki has are portrayed throughout most of your films. You are definitely interested in characters who are physically wounded. For example, one of the main characters in *Address Unknown* swallows a steel wire and then shits it out. Another character in *The Isle* swallows a bunch of fishhooks. Do your characters experience a kind of freedom through this physical pain?

KIM Ki-Duk: These scenes of self-mutilation are all about sadomasochism. They are the only type of immediate responses that my characters are capable of showing. At the same time, the physical wounds are symbols, expressing how the characters are struggling in society. There are a couple of scenes in *Bad Guy* when Han-Ki is wounded by other gangsters in front of Sheon-Hwa. I placed Sheon-Hwa in these scenes so she could see Han-Ki's pain rather than hear him talk about it. I only hope the audience can see Han-Ki express his pain through his silence.

Jung: How many times did you shoot the scenes in *Bad Guy*?

KIM Ki-Duk: The film was shot in one month. We shot 25 days on a studio lot and 5 days on various locations.

Jung: Which scenes had the most out takes?

KIM Ki-Duk: The first kiss scene, which was shot on the first day. The image of the scene in my mind was difficult to capture on camera. I wanted to create the feeling that the gangster swallows the girl like a crocodile.

Jung: Which film of yours resembles your life the most?

KIM Ki-Duk: *Address Unknown*. The main character's life is similar to my own life. He is a weak boy who injures himself with a handmade gun. As you can see, I still have a scar on my left thumb from making guns during my childhood. However, *Real Fiction* (Korea 2000) is the film I care the most about. Although *Real Fiction* didn't get much attention, I love the way it encapsulates the subject matter that is important to me. I wanted to depict three views of the "I", "another I", and the "social I." I plan on using this subject matter in all of my future films. But, so many people saw the project as an "event" rather than a film. [Kim's crew rehearsed the scenes for *Real Fiction* over a ten day period. Then he shot the two-hour film in 200 minutes with ten 35mm cameras and two digital cameras--all running simultaneously.]

Jung: I asked you all of the questions I had prepared. Is there anything that you would like to add as a final note?

KIM Ki-Duk: I prepared myself for your tough questions by thinking of you as a crocodile. We were both well prepared. It was a good interview.

The Epilogue

KIM Ki-Duk is an open person. He cannot cover his heart. Audiences and critics can like him and his films or dislike him. But, they cannot say that he is wrong. He would like to live in a time when society could talk about its problems without his help. This is why we need to embrace his films and use them to foster a dialogue about the problems of the world. If we continue to alienate ourselves from Kim's uncomfortable subject matter, then we might run the risk of making our social problems larger. The conversation with KIM Ki-Duk has just begun. He is only starting to be understood.

KIM Ki-Duk's Filmography:

Crocodile (Korea 1996)

Wild Animals (Korea 1997)

Birdcage Inn (Korea 1998)

The Isle (Korea 2000)

Real Fiction (Korea 2000)

Address Unknown (2001)

Bad Guy (Korea 2001)

KIM Ki-Duk's *Bad Guy* screened at the 2002 Sydney Film Festival (7-21 June).

Visit the Sydney Film Festival website

(<http://www.sydneyfilmfestival.org/>) to learn more about this special event.