



FILM MOVEMENT[®]
CLASSICS

presents

PEPPERMINT CANDY 박하사탕

a film by LEE CHANG-DONG

4K RESTORATION

“This is Korea's millennial elegy, filtering its search for times past through a confection no less bittersweet than Proust's madeleine.”

*–Anton Bitel, *Projected Figures**

South Korea | 1999 | Korean with English Subtitles
Drama | 129 minutes

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SYNOPSIS

Yongho (Sul Kyung-gu) stares down an oncoming train as twenty years of his life flash before his eyes. Proceeding to move backward in time, Lee' Chang-dong's acclaimed second directorial feature rewinds the protagonist's loss of humanity – from his fraught, self-hating middle age through his callow teens. The moments in between these events, as seen through the lens of Yongho's oppressive struggles, mirror South Korea's traumatic political history during the late 20th century.

An official selection of the Directors' Fortnight selection in Cannes and winner of the Special Prize of the Jury at the Karlovy Vary International Film Festival, PEPPERMINT CANDY is a powerful work of Korean New Wave cinema that elegizes a generation of marginalized people with “quiet, heartbreaking power” (*The New York Times*). Presented in a new 4K restoration.



DIRECTOR'S STATEMENT

PEPPERMINT CANDY looks inside those individuals who have suffered loss, and who have forgotten what is important with the flow of time. This is about cutting open this buried loss, about waking up lost time.

Although we now face the new millennium, I may already be too old to dream of a new world. Rather than looking forward to the possibilities of the future, the time travel I take is back to the past. What is the nature of the times that have passed, and how have the lives of Koreans changed? In PEPPERMINT CANDY, we start in present day 1999, and then go back twenty years to 1979, when a twenty year dictatorship had finally ended. It was a time heaving with massacres, passion, resistance, suicides by self-immolation, political betrayals, wild abandonment, festivals, and ennui. Since then, life has greatly changed and living conditions have improved, but we Koreans have still not found happiness.

Time is really the essence of film. The sense of time in PEPPERMINT CANDY is not an abstracted time nor the time of daily ordinary life for the individual. Political history did not leave personal history alone, but agitated it unrelentingly, bringing it onto the battleground of this disturbed time period in Korean history that the film takes us back to. I don't go back in time for nostalgic reasons, nor do I place importance on the past over the present. Rather, I see this as the chance for young people today to identify with the young of the past, and perhaps gain some wisdom from their predecessors. If there is no value in reclaiming certain ideals, then there is no reason to discuss the past.



LEE CHANG-DONG BIOGRAPHY

Lee Chang-dong began a career in theater in his twenties and then moved on to work as a novelist. He made his debut as a film director with GREEN FISH, a “one-of-a-kind” Korean film noir. If GREEN FISH was an exploration of genre conventions and the real world, he continued his exploration of life and the cinema with PEPPERMINT CANDY, in which he experimented with a narrative using flashbacks, and OASIS, in which he questioned the nature of true communication between people. It was with these latter two films that he received critical acclaim as well as popular success not to mention international acclaim and accolades. OASIS earned Lee Chang-dong and lead actress Moon So-ri awards for Best Director and Best New Actress at the Venice Film Festival. In 2003, he was appointed as Minister of Culture and Tourism. When he was relieved from this official position, he directed his fourth film, SECRET SUNSHINE. The superb performance by Jean Do-yeon as the tormented Shin-ae in SECRET SUNSHINE earned her the Best Actress award at the Cannes Film Festival in 2007. His fifth film, POETRY won the best screenplay award from the 63rd Cannes Film Festival and won the prestigious awards at various national and international film festivals. In 2018, Lee Chang-dong released his acclaimed sixth feature, BURNING, which premiered in competition at Cannes where it won the FIPRESCI Prize.



CAST

Yongho
Mi-ae
Bae Tae-kon

Sul Kyung-gu
Moon So-ri
Kim Yeo-jin

CREW

Written & Directed by
Produced by

Co-Producers

Executive Producer
Director of Photography
Lighting
Editor
Art Director
Music by

Lee Chang-dong
Myung Kaynam
Makoto Ueda
Jean Jaeyoung
Jay Jeon
Myung Kay-nam
Kim Hyung-koo
Lee Kang-san
Kim Hyun
Park Il-hyun
Lee Jae-jin



ABOUT FILM MOVEMENT

Founded in 2002 as one of the first-ever subscription film services with its DVD-of-the-Month club, Film Movement is now a North American distributor of award-winning independent and foreign films based in New York City. It has released more than 300 feature films and shorts culled from prestigious film festivals worldwide. Film Movement's theatrical releases include American independent films, documentaries, and foreign art house titles. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Mélanie Laurent.

In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein and Sergio Corbucci.

For more information, please visit www.filmmovement.com.

