

오아시스

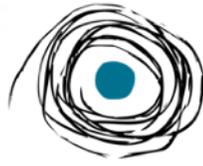
OASIS

A FILM BY LEE CHANG-DONG



OASIS A FILM BY LEE CHANG-DONG PRESENTED BY UNIKOREA IN ASSOCIATION WITH DREAM VENTURE CAPITAL AN EAST FILM PRODUCTION WRITTEN BY LEE CHANG-DONG
SCREENPLAY BY CHOI SEONG-MIN PRODUCED BY MYUNG KAYNAM CO-PRODUCERS CHO MIN-CHUL JAY JEON STARRING SOUL KYUNG-GU MOON SO-RI

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FILM MOVEMENT[®]
CLASSICS

presents

오아시스

OASIS

a film by LEE CHANG-DONG

4K RESTORATION

“A brave film in the way it shows two people who find any relationship almost impossible, and yet find a way to make theirs work.”

–Roger Ebertt, *Chicago Sun-Times*

South Korea | 2002 | Korean with English Subtitles
Drama | 132 minutes

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SYNOPSIS

Fresh out of prison, Hong Jong-du (Sul Kyung-gu) finds an unlikely soulmate in Gong-ju (Moon So-ri), the daughter of the victim of the hit-and-run accident for which he went to jail. Wheelchair-bound and suffering from severe cerebral palsy, Gong-ju is kept cloistered in a cheap apartment by her brother, whose only concern is the government assistance she receives. Over a series of clandestine meetings, the two begin an improbable relationship that defies the judgment and cruelty of the world around them.

Winner of the Silver Lion for Best Director and Best Young Actress at the Venice Film Festival, Lee Chang-dong's OASIS is a “brave film” that “shows two people who find any relationship almost impossible, and yet find a way to make theirs work” (Roger Ebert, *Chicago Sun-Times*). Presented in a new 4K restoration.



DIRECTOR'S STATEMENT

The moment we're in love... the only moment life grants us fantasy.

Love in substance is a fantasy only two people in the world can share. Its imperative subjectivity always causes conflict with the objectivity surrounding it. Love is even more tragic and aching when it is something the world would not approve it as love.

My idea about the wretched love story of Jong-du and Gong-ju starts from the conflict between subjectivity and objectivity. To direct a film, or to watch a film is also to experience or to let somebody experience the constant conflict.

I wanted audience of OASIS to stand on the borderline of the conflict... The borderline between real life and fantasy, or the line between movie and reality. I didn't want to drag the audience to the cheap fantasy world I created, nor did want to push them away over the border.

Thus, OASIS can be regarded as a film about border. A border between myself and others, a border between us and the others we detest, a border between a normal and a challenged. And, again, a border between fantasy called 'love' and real life and between fantasy named 'movie' and reality. It is an unpleasant and aching experience to stand on the borderline and to feel through the conflict, yet how can we run away from there if we wish to communicate in its true sense?



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

Hong Jong-du
Gong-ju

Sul Kyung-gu
Moon So-ri

CREW

Written & Directed by
Executive Producer
Producer
Co-Producers

Lee Chang-dong
Choi Seong-min
Myung Kay-nam
Cho Min-choul
Jay Jeon



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.

