

Angel Films præsenterer

AFTER YANG



Premiere: 25. august

Længde: 96 minutter

Censur: tba

Instruktør: Kogonada

Premierebiografer:

Grand Teatret, Empire Bio, Vester Vov Vov, Valby Kino, Øst for Paradis, Biffen Aalborg, Nicolai Biograf Kolding m.fl

Synopsis:

AFTER YANG foregår i en nær fremtid, hvor en lille families harmoni forstyres, da deres elskede androide-hjælper, Yang, pludselig bryder sammen. I forsøget på at reparere Yang, opdager familiens far, Jake (Colin Farrell), en hukommelses-disk i Yangs indre, indeholdende små optagelser fra androidens liv - heriblandt også fra Yangs tilværelse fra før, han blev en del af Jakes familie. En slags digitale minder, der antyder, at Yang måske er mere end en sjælløs kunstig intelligens. Dette tvinger Jake og hans kone, Kyra (Jodie Turner-Smith), til at genoverveje, hvad det vil sige at være i live, at elske og ikke mindst at være et menneske. Udvalgt til både Sundance Film Festival og Cannes Film Festival

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Before Yang: Adapting the Screenplay

There's a passage from Walker Percy's *The Moviegoer* that has always stayed with filmmaker Kogonada. "The search is what anyone would undertake if he were not sunk in the everydayness of his own life. To become aware of the search is to be onto something. Not to be onto something is to be in despair." The filmmaker explains, "I found myself returning to this idea as I was writing and making *After Yang*, especially as it related to the father, who is struggling to feel connected to this world."

That tension, between an unspoken restlessness and the ties of one's home, is at the heart of Kogonada's exquisite breakthrough feature, *Columbus*. Set amid late-summer breezes in a quiet Indiana town—a landscape marked by placid architectural serenity and changing boldness (the midwestern community is an unlikely mecca of modernism)—characters strain against family responsibilities that hold them back. Even so, as a way forward presents itself, the characters set off on their own distinct and personal paths.

"For me, *Columbus* was filled with emotion, but in a very gentle way," says Colin Farrell, star of Kogonada's new film, *After Yang*. "It was filled with space and had a kindness, a compassion to it. I feel like Kogonada has that as a man and as a filmmaker—*After Yang* has it, too. He's been an absolute joy to work with. I've loved this experience."

Bolder and more ambitious, *After Yang* is, in many ways, an evolution in Kogonada's artistic journey. The story is science fiction: a tale about robotic "technobeings," artificial intelligence, and cloning, all of it set in a subtly designed future that's been scarred by environmental hubris.

Still, the humanist at the heart of *Columbus* is very much in evidence, attuned to spatial and emotional distances, to the ache of domestic obligations and the inner terrains of memory, time, and identity. "As much as *After Yang* is sci-fi, it still belongs to the world of everyday life" says Kogonada.

"I didn't imagine that my next film would be in the sci-fi genre," he continues. "That wasn't something that was on my mind. When I watch blockbuster sci-fi movies where the whole world is at stake, I'm often curious about the people in the background who have to make a living—what are they doing within that landscape? What are their families like?"

The filmmaker would find his way to one such intimate story, by Alexander Weinstein, called "Saying Goodbye to Yang," included in the author's 2016 collection, *Children of the New World*. (The book was selected by *The New York Times* as one of the year's 100 most notable.) One of Kogonada's producers, Theresa Park, originally thought he might like to consider a different story in the collection, but the director's eye wandered, fortuitously.

"She had encouraged me to read the others as well," Kogonada recalls. "I was struck by the first story in the collection. It was about a family in the future dealing with a broken robot, which in this world was more like an appliance or educational gadget. What initially seems insignificant and annoying for the father becomes increasingly existential.

Weinstein's "Saying Goodbye to Yang" is a stunner, loaded with the kind of familiar yet radical ideas that mark the best speculative fiction. In it, a progressive American family has adopted a Chinese girl. One morning, they discover that the helper android they've purchased—an older brother named Yang meant

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to ground her in Asian culture—has malfunctioned, repeatedly smashing his face in his cereal. Can he be repaired before their daughter freaks out? The father telling us the story finds his day dominated by tense discussions at genius bars. Eventually he reckons with something more profound.

“A lot of times when a story deals with this kind of subject matter, it’s about an AI wanting to be human,” says Kogonada. “But in this case, it’s about a human trying to make sense of the loss and value of a non-human being. In the father’s mind, it’s just a piece of technology. He’s frustrated because it’s broken and costly, and he needs to get it fixed. But it leads him to ask deeper questions about the value of being.”

Weinstein’s story is set in a future Detroit where residents are still resentful of Asian imports, and not only cars; an unspecified but ruinous war has inflamed racial tensions.

“Weinstein did it really subtly,” Kogonada says of the story’s subtext, one that resonated with him as an Asian American and as someone who has adopted Korean children. “At first, I took Yang’s ethnicity at face value. But the more I explored this idea of him, the more I realized that his Asianness was manufactured by a company. He was a construct of Asian-ness. In a strange way, I could identify with that.”

The brevity of the story on the page was another attraction. “It takes place mostly over a day,” Kogonada says, “such a beautiful little piece of structure, so well-written. I knew it would give me a lot of breadth to explore the things that were pressing upon me. What does it mean to be—not even necessarily to be human, but to momentarily exist in this world?”

Short stories have always been fertile ground for expressive filmmakers seeking more than just plot. It’s a sci-fi tradition

that goes back to the epoch-defining *2001: A Space Odyssey*, creatively expanded from Arthur C. Clarke’s eight-page “The Sentinel,” and includes *A.I. Artificial Intelligence*, based on novelist Brian Aldiss’s “Supertoys Last All Summer Long” (a fleet 12 pages).

After strongly considering filming in Detroit, and even visiting the city in person, Kogonada decided to shift away from setting the story in a specific place. “I started to think about the film from the perspective of interior spaces, to build the world from inside out,” he says. “At first, I thought we would only ever see the outside world through reflections or a door frame or window. Eventually, we included some exterior shots, but it is primarily an interior film.”

That cozy sense of interiority wouldn’t be dressed up in the typical futuristic hardware of a conventional sci-fi movie. “I didn’t want to see screens and monitors everywhere,” recalls Kogonada. “I wanted the technology to feel invisible. No wires, no switches. I wanted a future that was organic, more wood than metal, a future humbled by a climate catastrophe that had already happened.”

While the specifics would never be stated, Kogonada created an ominous backstory to maintain Weinstein’s hint of a spooked society. “There is no Detroit or Chicago because all cities have either been abandoned or significantly altered by the catastrophe.”

After Yang’s first draft came together quickly, in about three months, the filmmaker estimates. Some new characters were invented, along with a fascinating history for Yang that wouldn’t be revealed until the last act. It was time to begin sharing the script with potential collaborators—including actors who would be playing humans, clones, or something else entirely.

Ghosts in the Machine: Casting the Actors

After giving Weinstein's narrator a name, Jake, and developing his harried character into more of a sleuth—who was Yang, really?—Kogonada began considering suggestions for a lead actor. Colin Farrell, whose blockbuster Hollywood career has developed in tandem with an impressive commitment to more adventurous fare (*The Lobster*, *In Bruges*), was someone that the director could instantly envision in the role.

"Of course, I was immediately excited and open to that idea," Kogonada says. "I've loved his presence in films, big and small. There always seems to be something warring inside of his characters. In many ways, he's the embodiment of interiority. He's a poet disguised as a leading actor."

Farrell, who had seen *Columbus* and was wowed by its quiet power, leapt at the opportunity.

"He's an extraordinarily unique director," Farrell says. "The further I travel down this road as an actor, the more I value the ability of a filmmaker to create a world born of aesthetic sensibility and sound design. Kogonada's somebody who has a real vision for every aspect of his cinematic world. And he does it with passion and clarity—he's an incredibly dignified man."

Jake runs a tea shop, this future's equivalent of owning a vinyl record store. He doesn't get a lot of foot traffic, but he's a committed husband and father. Yang's collapse spurs in Jake a mild midlife crisis, a retrospective yearning to share more of his life with the quasi-son who is now gone.

"We talked about Jake's attempt to find something tangible and real," Farrell says, "and yet something which maintained an air of mystery. And that's what the tea leaf represented to him. It was something he could smell, touch, plant, reap,

infuse, ingest. And Yang represents the sincerity of something else—of artifice."

Yang is a character straddling the old and the new. In their discussions before and during the shoot, Kogonada and Farrell also discussed Jake's status within his own family.

"His wife is thriving in her career and as a mother. Meanwhile, he's struggling at both and becoming increasingly detached," Kogonada says. "But is there meaning to be found in taking on a more domestic role in the family? Or is there still some lingering bogus notion of manhood that must be overcome?"

The director remembers Farrell's willingness to tackle all these intricacies of a character whose initial frustration—Yang may as well be just a broken toaster—blossoms into inchoate loss.

"He was masterful at playing the quiet notes, like a seasoned jazz player who understands the power of restraint and the beauty of an unassuming note that makes all the difference," Kogonada recalls. "It was a gift to see and experience. I was humbled by it."

Another actor willing to pour himself into the crevasses of a suggestive script was Justin H. Min, the rising co-star of Netflix's *The Umbrella Academy*, who plays Yang with a combination of stoicism and unblinking sincerity—even if it's just a function of his programming.

"As an Asian American, these are ideas that I think about all the time," Min says. "What does it mean to be Asian? Is it because I can speak the language? Is it because I look a certain way? Is it because I know historical fun facts? Is that what constitutes my Asian identity? These are all things that are explored on an even deeper level with the idea of an 'Asian' robot."

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Kogonada and his team underwent a thorough process to find the right Yang: an actor able to project a certain oddness without ever overdoing it. He and his team scoured a lot of audition tapes. “There was something about Justin’s voice when he read for us that I found mesmerizing,” the director recalls. “I was leaning into the screen. For me, he was Yang. There was something so vulnerable and grounded about Justin—but also a bit otherworldly. In our film, Yang is a mystery, and we find out there are layers and layers to him.”

Min remembers his first reaction to reading Kogonada’s script, while flying back from a Hawaiian vacation. It was very un-Yang. “I just started to sob,” he says, “to the point where the person sitting next to me had to ask if everything was okay. I connected to it on a visceral level.”

Pivotal family roles were filled by Jodie Turner-Smith (*Queen & Slim*) and gifted nine-year-old Malea Emma Tjandrawidjaja; the former as Jake’s wife Kyra, the latter as their daughter Mika. Both characters are thrown for a loop by Yang’s sudden absence from their lives.

For Mika, Kogonada explains, “Malea was the first person we auditioned for the film, which was before we officially started the auditioning process, and it was clear that we had found our Mika. I saw a viral video of her singing the national anthem, and our casting director reached out to see if she could act. They put her on tape, and it was so evident. I believe she was just 6 or maybe 7 at the time.”

With Jodie Turner-Smith, they found a perfect counterpart to Farrell’s Jake — someone who could project steady self-assurance as the family’s matriarch and primary earner, but also show the character’s quiet sensitivity as her partner and daughter are foundering with a growing sense of loss, a loss

she initially has a hard time comprehending. “Jodie is, was, and will continue to be a revelation as an actor,” Kogonada says. “I believe that. She is so talented and contains so much inside her. She embodied Kyra with such grace and feeling. Kyra is a world in herself. Almost the human equivalent of Yang. But she’s also carrying the burden of this family. When we see her asleep in the end, it’s well deserved.”

“I think in the beginning for Kyra, it’s definitely like, ‘Okay, my husband’s running around trying to get the Uber fixed,’” Turner-Smith says, laughing. “But Yang’s death becomes a sort of exploration for her. Playing Kyra spoke to all the quiet places in myself that I don’t often get to live inside, because when people see me as an actor, they often want something bolder, more brazen, harder. What really spoke to me here was that, while Kyra is powerful in the sense of achieving so much in her life, she is still a woman who is having this sensitive experience of feeling alone in the one place where she doesn’t want to—her own family.”

Rounding out the main cast of characters is mysterious Ada, bleached-blond and Kohl-eyed. First seen sneaking around Jake’s empty house when the family is out, Ada also appears in some of Yang’s stored memories, a cipher. She has a connection to Yang that’s best left for audiences to discover.

For this pivotal role, a Kogonada addition to the short story, he had only one actor in mind: Haley Lu Richardson, the magnetic young actress who was a co-lead in *Columbus* and had key supporting turns in *The Edge of Seventeen* and *Split*.

“His vibe is purely creative, collaborative and peaceful,” says Richardson. “I literally love him and I want to be in anything he ever makes.”

“Haley Lu means so much to me” says the director, grateful for their collaboration. “I have a lot of trust in her. I put *Columbus* on her shoulders, and she carried it with such grace and determination. There was no place to hide in that film, not a lot of plot or coverage. She had to be present at all times, and she was more than that. Haley Lu attunes you to the moment and to unspoken layers of emotion.”

Richardson admits to becoming obsessed with the idea of playing Ada, taking cues from the script but also the makeup and hairstyling. “I was really transformed by those departments, which helped me find Ada even more,” she says. “She has a desperation to find herself as her own person.”

She also has come to appreciate the rarity of an artist like Kogonada. “I knew about the concept of ‘less is more’ but I didn’t understand fully how that correlates with acting and moviemaking until *Columbus*,” Richardson says. “He just completely opened my mind to how much more powerful it can be when you use restraint and get people thinking about things instead of forcing a bunch of answers down their throat.”

Building the Future: Production Design, Cinematography, Music

Uniquely for a film set decades from now, *After Yang* takes place mostly in a family’s home: around the kitchen table, in low-lit bedrooms and hallways. This would need to be a special house, one that carried the signifiers of the script’s environmental crisis while tapping Kogonada’s preference for soft technology and a nearly-invisible futurism.

“It’s not a science-fiction film that’s concerned with hovercraft and lasers and space travel,” says Farrell. “It’s grounded in a world that, while not named, should be recognizable to all of us, because it’s not too dissimilar to ours. We talked about it being on the brink of some cataclysmic global climate event,

which led a return to a hybrid of urban and rural. It had taken hold within the cities of the world, where people had started growing their own crops on rooftops.”

Kogonada hoped to find a home that was unique but not big and luxurious, since the family was not wealthy. This proved to be a challenge. Would it be possible to find an Eichler-like home? Something like the small but airy midcentury “California Modern” structures developed by Joseph Eichler and characterized by large window walls, open floorplans, and central courtyards. “We talked quite a bit about having a tree at the center of it,” Kogonada says, mentioning his love of the animator Hayao Miyazaki and his frequent incorporation of nature in his frame.

As luck would have it, there were three Eichler homes just outside of New York City in suburban Rockland County, the only three built on the East Coast. And one of them was empty.

“We couldn’t get in touch with the homeowner, so we drove around and found the house,” says production designer Alexandra Schaller. “We couldn’t see inside because the house is designed to be very private, completely enclosed. So we knocked on the door. Nobody answered. And Kogonada said, ‘I’m just going to try the handle!’ And it opened! It was un-lived-in, a blank canvas for us.”

“It was really stripped down to nothing: white walls, concrete floors,” Kogonada remembers. “It just felt like, Ooh, this is our house now.”

After that initial act of trespassing, the production secured proper permission from the owner, completely renovating the house in the process of prepping it for a tight 29-day shoot.

“We wanted the tree to be a character in the movie,” Schaller adds. “Choosing it was very complex. I went to many orchards

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and greenhouses to meet the tree in person until we found this one. And we didn't cut it down at the end. We planted the tree, and the tree will live in that house forever."

Like the sets, costumes (by designer Arjun Bhasin) were designed to indicate a shift away from synthetics, toward sustainability and renewable materials. "All the clothes we were wearing had no plastic," Richardson recalls. "You got a sense that certain things had happened offscreen, maybe dark things. People had gone through something heavy."

"We talked a lot about the relationship between emotions, human beings, and space," says cinematographer Benjamin Loeb (*Mandy*, *Pieces of a Woman*), working with Kogonada for the first time on *After Yang*. He recalls bonding over their mutual love of medium and wide shots, especially those by the master Japanese filmmaker Yasujiro Ozu.

"I've been in a lot of situations where a director will say, 'This is an emotional moment so we need to be close on the face so we can see the eyes,'" Loeb says. "To the contrary, that actually harms the scene in some ways. Body language, emptiness, clutter—that's really how my conversations with Kogonada sparked."

"I felt immediately connected to Benjamin. We share a lot of the same sensibilities. We're just starting to scratch the surface of working together," Kogonada says. "We made it a ritual to eat ramen together throughout the production. We would discuss life and our approach to *After Yang* and to cinema in general. The broth we were consuming became the analogy for everything."

Figuratively speaking, the broth of any Kogonada film is his encyclopedic love of movies: a deep passion for film language and a gift for elegantly sharing those ideas with others.

(Charmingly, Farrell calls him a "professor.") For years, the director has crafted beloved short essay-films, many of which can be found in the supplemental features of the Criterion Collection, focusing on directors as varied as Wes Anderson, Terrence Malick, Darren Aronofsky, Hirokazu Kore-eda and Federico Fellini.

After Yang is rich with cinematic references. It's a film in conversation with other films, but also with the idea of what it means to exist in this world (a Kogonada preoccupation). The centerpiece scene, a quiet knockout, is an intimate moment between Jake and Yang, drinking tea in the kitchen. They swirl the leaves and take a taste. They talk.

Jake may be remembering this through a haze of grief, or maybe it's Yang himself, replaying the conversation endlessly in his memory banks. Jake quotes a passage from an old, half-remembered documentary, 2007's *All in This Tea*, trotting out a semi-decent Werner Herzog impression. ("Colin actually has a top-shelf-level impersonation of Herzog that he determined he had to bring down a notch, because someone like Jake wouldn't have it," Kogonada reveals. "It's his half-Herzog.")

But even in a referential mode, the scene has an emotional underpinning that elevates it beyond mere homage. Is it about a man who wishes he'd savored these parental moments? Someone who'd dreamed of passing a trade down to a son? And what of the irony of an Asian robot who knows every factoid about the history of Chinese tea, but can't really taste or enjoy it? You hear the liquid sloshing in Yang's stomach reservoir, hollowly.

"That scene was about loss, about the death of a kind of naivete and innocence" Farrell says. "Kogonada's stuff is so complex. There's so much going on. As an actor, he asks you

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to bring every bit of your humanity to the table, every fear, every hope, all the love you may feel.”

Another ace cinematic reference comes with a song, sung by young Mika to her father. (Yang taught it to her, she explains.) “I want to be...I want to be just like a melody” sings Mika, unaware of how heartbreaking such a lyric might sound from the mouth of a robot. Later, we watch Ada swaying in the balcony at a concert, singing the tune as well. It’s another one of Yang’s memories.

The Beatles-esque song is “Glide,” from Japan’s 2001 cult film *All About Lily Chou-Chou*. “That’s been a dream of mine, to resurrect that song,” Kogonada says. “The film itself is about an Asian teenager who’s getting bullied. He finds respite in this singer who’s almost mythical. He becomes obsessed with her. Anyway, this song has haunted me for a long, long time.”

When the director reached out to the singer Mitski for *After Yang*’s hypnotic new version of it, he found her to be an equally rabid fan of *Lily Chou-Chou*. There’s also an additional theme composed expressly for Kogonada’s film by Oscar-winning legend Ryuichi Sakamoto and the rest of the score composed by Aska Matsumiya.

“It’s still hard for me to believe that Sakamoto composed a theme for our film,” says Kogonada. “He’s been my favorite composer for a long while. It was a dream just to get to meet him and let him know how much he and his music meant to me. That he took time to engage the film, that we were able to interact, that he bought me a book, it’s all too much, really. But I’ll take it to my grave and smile or hum.”

The filmmaker continues, “Aska was the perfect compliment to Sakamoto. She, too, was a life-long fan of Sakamoto, but

she has also been deeply influenced by his work, not just as a film composer, but as an experimental musician. Like Sakamoto, Aska is classically trained but turned her attention toward experimental and underground music and now composes for films and art installations. She’s a force all her own. She was able to take Sakamoto’s theme and create an entire score for the film. Part of her process was feeding Sakamoto’s theme to an AI program that would regurgitate it and transform it into something new.”

Fittingly for a movie about memories (and thus making movies), the family finds itself in front of a video camera at one point. There’s a global dance-off they compete in, the four of them synchronizing their steps and hoping to advance to the next round. “I could see a world in which we do that with each other,” Min says. “To a certain extent, we do it already. I just wish I knew how to dance better.”

It’s a scene that unwittingly links *After Yang* to our own Zoom-saturated moment and, by extension, another real-life environmental crisis, the pandemic. The echo isn’t lost on the director, who addresses it by way of an insightful movie reference.

“One of the many things I love about Ozu’s *Tokyo Story* is that it’s partly about the devastation of the city after the firebombings of World War II,” he says. “100,000 dead. A million homeless. None of this devastation is ever mentioned, nor do we see much of postwar Tokyo. But the film is haunted by a profound sense of loss. It’s a ghost story disguised as a family drama.”

“At the moment, our whole world is experiencing the trauma of a global crisis. It’s in that context that we ask: Where do we find meaning? The loss of life, and the way we’ve responded to it, sometimes very poorly, can be overwhelming. But I hope my film has a relationship to the now, whether it’s the pandemic or just life itself.”

Colin Farrell

Colin Farrell has had a distinguished career of nearly twenty-plus years in film and television. An accomplished actor recognized the world over, Farrell recently wrapped the MGM film *Thirteen Lives* for director Ron Howard and the Warner Bros. and DC Comics' *The Batman* for director Matt Reeves in the co-starring role as legendary villain the 'Penguin.' Farrell can next be seen in the BBC / AMC + drama *The North Water* and in A24's *After Yang* which will premiere at the 2021 Cannes Film Festival. In Fall 2021, he re-teams with Brendan Gleeson and writer/director Martin McDonagh to shoot *The Banshees of Inisher* for Fox Searchlight.

Farrell was most recently seen in Tim Burton's 2019 live action film *Dumbo* and Fox's 2018 ensemble feature *Widows*, directed by Steve McQueen and co-starring Viola Davis. In 2017, Farrell made his second film with Yorgos Lanthimos, *The Killing of a Sacred Deer* opposite Nicole Kidman for A24. The film premiered at the Cannes Film Festival along with Sofia Coppola's *The Beguiled*, in which he also starred with Nicole Kidman, Elle Fanning, and Kirsten Dunst. That same year, he appeared opposite Denzel Washington in the Sony film *Roman Israel, Esq.*, written and directed by Dan Gilroy.

Lanthimos's *The Lobster*, co-starring Rachel Weisz, was Farrell's first time working with the reputable director. The film won the Jury Prize at the 68th Cannes Film Festival and was nominated for a 2016 BAFTA. Farrell was also nominated for "Best Performance by an Actor in a Motion Picture, Musical or Comedy" at the Golden Globe Awards, "Best Actor" at the British Independent Film Awards, and "Best European Actor" at the European Film Awards for his role in the film.

June 2015 marked Farrell's television debut in the second season of HBO's "True Detective." In 2009, he won a Golden Globe for his role in Martin McDonagh's *In Bruges*. Past work also includes *Fantastic Beasts and Where to Find Them*, *Miss Julie*, *Saving Mr. Banks*, *Winter's Tale*, *Dead Man Down*, *Total Recall*, Peter Weir's *The Way Back*, *London Boulevard*, *Fright Night*, the Warner Bros. comedy *Horrible Bosses*, and *Ondine*. Farrell also had memorable roles in Gavin O'Connor's *Pride and Glory*, *Miami*

Colin Farrell (cont.)

Vice, Oliver Stone's *Alexander*, Terrence Malick's *The New World*, *Ask the Dust*, *The Recruit*, *A Home at the End of the World*, based on the Michael Cunningham novel, and two of Joel Schumacher's films, *Phone Booth* and *Tigerland*. Other notable film credits include *Minority Report*, *Daredevil*, *American Outlaws*, *SWAT*, and *Intermission*.

Born and raised in Castleknock in the Republic of Ireland, Farrell attended the Gaiety School of Acting in Dublin before landing starring roles in Deirde Purcell's miniseries "Falling for a Dancer," the BBC series "Ballykissangel," and Tim Roth's directorial debut, *The War Zone*.

Jodie Turner-Smith

British actress Jodie Turner-Smith is one of today's most sought-after actresses. She is best known for her starring role in *Queen & Slim* for Universal Pictures, which was released in November 2019. Written by Lena Waithe and directed by Melina Matsoukas, Turner-Smith plays opposite Daniel Kaluuya as 'Queen.' INDIEWIRE praised that Turner-Smith "stands out as a true revelation" while THE LOS ANGELES TIMES called it a "breakout performance, announcing the arrival of a major talent and screen presence." ROLLING STONE called Turner-Smith a "knockout newcomer," and VARIETY named her one of their 2020 "10 Brits to Watch."

Next up, Turner-Smith can be seen in A24's *After Yang* opposite Colin Farrell, which will premiere at the 2021 Cannes Film Festival in competition as part of the "Un Certain Regard" section ahead of its release later this year.

Turner-Smith most recently starred as the titular role in "Anne Boleyn," Sony Pictures Television's three-part mini-series which aired on the U.K. broadcaster, Channel 5. She also recently starred in Amazon Studios' feature film *Without Remorse* opposite Michael B. Jordan, which was released in April 2021. Turner-Smith can also be seen in the Netflix series "Nightflyers" based on the novella by George R.R. Martin and the Cinemax series "Jett" opposite Carla Gugino that premiered June 2019. Other

Jodie Turner-Smith (cont.)

credits include Drake Doremus' *The Newness*, "The Last Ship" for TNT, "Mad Dogs" for Amazon Studios and HBO's "True Blood." She can also be seen in a variety of independent films such as Nicolas Winding Refn's film *The Neon Demon* (2016).

She currently resides in New York and Los Angeles.

Justin H. Min

Min stars as breakout character and fan favorite "Ben Hargreeves" on Netflix's hit series "The Umbrella Academy." In the upcoming third season, he will be play a pivotal new role, as a leader of the Sparrow Academy. Season 2 was wildly well-received, spending over a month on Netflix's Top 10, while also leading Nielsen's first ever Top 10 streaming report. The inaugural season was Netflix's third most popular title of 2019.

Min will next be seen as the title character in A24's drama *After Yang* directed by the acclaimed filmmaker Kogonada. Min plays Yang opposite Colin Farrell; the film centers on a father and daughter as they try to save the life of their robotic family member in a world where robotic children are purchased as live-in-babysitters. In the story, Yang has been programmed to help his little sister learn about her cultural heritage.

Min is second-generation Korean American from Cerritos, CA; he speaks fluent Korean and is passionate about minority representation in Hollywood. He is an avid reader and took speed reading classes growing up, in addition to competing in oratorical competitions throughout the country, where he won many state and national titles. Min went on to study Government and English at Cornell University, and worked in international development and journalism before deciding to become an actor. Also a skilled photographer and writer, he freelances for various creative publications and is currently writing a book of essays.

Min lives in Los Angeles.

Malea Emma Tjandrawidjaja

Malea Emma is a 9 year old Chinese Indonesian American singer and actor. Malea's video went viral after singing the American national anthem at a Major League Soccer game in 2018 and since then she has been singing the national anthem all over the world (the most recent she sang the national anthem at the NBA Playoffs game). Malea performed the National Anthem at the MLS Cup Final with the record-breaking 73K attendance in Atlanta. She is also the youngest Golden Ticket holder in American Idol, being invited to audition as a guest.

As an actor, she was cast as Molly in The "Annie" musical at the Hollywood Bowl in Los Angeles which she gained great reviews from media. She has starred in Disney Channel's "Raven's Home" and "Coop and Cami Ask the World." She also has a recurring role in "iCarly" revival that is currently airing on Paramount Plus.

After Yang is her first feature film where she had the opportunity to act opposite A list actors like Colin Farrell, Jodie Turner Smith and Justin H. Min. More information about Malea: www.maleaemma.com or social media @maleaemma.

Malea speaks English, Indonesian, Mandarin and Spanish, and she also plays multiple music instruments such as piano, violin, ukulele and guitar.

For more information about Malea Emma, you can go to her website www.maleaemma.com or follow her on Instagram/Youtube/Twitter/Facebook @MaleaEmma."

The Cast

Sarita Choudhury

Sarita Choudhury just finished filming *It Snows In Benidorm* produced by Pedro Almodóvar. She recently wrapped filming on the Blumhouse film *Evil Eye*. Sarita can be seen in Marvel's "Jessica Jones" opposite Krysten Ritter. She also completed filming on *The Green Knight* where she stars alongside Dev Patel and *After Yang* opposite Colin Farrell. Other film credits include the Tom Tykwer film *Hologram for a King*, opposite Tom Hanks, and *Learning To Drive* opposite Ben Kingsley and Patricia Clarkson. Sarita was also a series regular on the hit Showtime series "Homeland," opposite Claire Danes and recurred on NBC's "Blindspot." Prior to that, she recurred on NBC's "Kings" as the love interest to Ian McShane. In film, she is known for her work in *Admission*, with Tina Fey and Paul Rudd, *The Accidental Husband* with Uma Thurman and directed by Griffin Dunne, *Mississippi Masala*, the Warner Brothers feature *A Perfect Murder*, and *She Hates Me* for Spike Lee. Sarita has also worked with other influential directors including M. Night Shyamalan and Sydney Lumet.

Clifton Collins Jr.

An acting chameleon, Clifton Collins Jr. can easily lose himself in the life of his film and television characters, with memorable roles in blockbuster projects including *Traffic*, *Capote*, *One Eight Seven* and *Pacific Rim*. Playing everything from policemen to boxers to serial killers, and working with illustrious industry vets including Guillermo del Toro, Terrence Malick and Wally Pfister, Collins, a native Angeleno, grew up destined to become a part of the entertainment industry. His grandfather was well-known character actor Pedro Gonzalez Gonzalez, most famous for his humorous sidekick roles in 1950s/1960s John Wayne westerns. For Collins' role as Lawrence in the blockbuster science fiction drama series "Westworld" for HBO, he added his own personal touch to the character, wearing his grandfather's gun belt throughout the series.

Collins Jr. continues to book impressive roles year after year, with 2021 being no exception, starting off the year with a plum role in Tate Taylor's

Clifton Collins Jr. (cont.)

Breaking News In Yuba County. In the past few years, the seasoned actor has had a number of roles in both major film and television projects. Collins had a starring role in the thriller *Small Town Crime* opposite John Hawkes and Octavia

Spencer, a cameo role in *Super Troopers 2*, an Oscar-worthy turn in the dark drama *A Crooked Somebody* with Ed Harris and the crime thriller *Lucky Day* with Nina Dobrev and Crispin Glover and opposite Shia LaBeouf in the mesmerizing film *Honey Boy*. Previous film credits include: Wally Pfister-directed feature *Transcendence* opposite Johnny Depp, Morgan Freeman, Kate Mara, and Cillian Murphy; Dito Montiel's *Man Down* opposite Shia

Labeouf and Gary Oldman; Taylor Hackford's feature *Parker*, opposite Jason Statham and Jennifer Lopez; the Lionsgate feature *The Perfect Game*; Paul Scheuring's film *The Experiment* opposite Adrien Brody and Forrest Whitaker; and the Universal feature *Scott Pilgrim vs. the World*. Clifton's previous and notable feature credits include: Jim Sheridan's *Brothers*, with Jake Gyllenhaal; JJ Abrams' *Star Trek*; Mike Judge's *Extract* opposite Ben Affleck; *Sunshine Cleaning* opposite Emily Blunt and Amy Adams; *Boondock Saints 2* for Sony; *Capote*; and has also created memorable characters in such varied projects as *Babel*, *Traffic*, *Tigerland* and *Rules Of Attraction*.

In addition to his work in film and television, Collins co-authored the book *Prison Ramen: Recipes and Stories from Behind Bars* with Gustavo "Goose" Alvarez, a former California prison system inmate and childhood friend of Collins, which includes a foreword from legendary actor Samuel L. Jackson. The book is full of creative ramen recipes, along with stories from ex-cons, including former celebrity inmates/Collins friends Slash, Shia LaBeouf, Taryn Manning and Danny Trejo. A unique and edgy cookbook, *Prison Ramen* takes readers behind bars with more than 65 ramen recipes and first-person accounts of life inside prison—a scared-straight reality to complement the offbeat recipes. Proceeds from the book benefitted Homeboy Industries, an organization that focuses on gang rehabilitation and a world re-entry program after prison.

Ritchie Coster

Ritchie Coster was born and raised in London, England where he received his training at Guild Hall School of Music and Drama. His theatrical credits are as varied as playing Macbeth in *Macbeth* (Center Stage), Lopakin in *The Cherry Orchard* (Williamstown) and Teddy Lloyd in *The Prime Of Miss Jean Brodie* (Off/B'way opposite Cynthia Nixon). He has guest starred on every major television series filmed in New York including all *Law & Order* franchises as well as *Sex and the City*, *CSI*, *Kidnapped*, *The Blacklist*, *True Detective*, *Shades of Blue*, *Billions*, *The Flight Attendant* and the series finale of *The Walking Dead*. Mr. Coster starred in the HBO series *Luck* and the SyFy series *Happy!* with Christopher Meloni. His television movies include starring roles in *Rear Window*, *Traffic* and the miniseries *John Adams*. His film credits include *The Sentinel*, *American Gangster* (opposite Russell Crowe) and *The Dark Knight* (opposite Heath Ledger). He starred with Chris Hemsworth and Viola Davis in Michael Mann's *Blackhat* as well as *Creed* with Sylvester Stallone. His most recent film, *After Yang*, will be shown at the 2021 Cannes Film Festival. Ritchie made his starring film debut in *The Tuxedo* opposite his boyhood idol, Jackie Chan.

Haley Lu Richardson

Haley Lu Richardson has quickly emerged as one of the leading young actors of her generation.

Haley stars in *Unpregnant*, the first feature film for HBO MAX, which was released on September 10th. Haley first came to prominence with her breakthrough performance in Kogonada's highly acclaimed *Columbus*, which premiered to rave reviews at the Sundance Film Festival. It was released as a special edition for The Criterion Collection. She has also recently finished Kogonada's *After Yang*, in which she stars opposite Colin Farrell.

Haley can next be seen in ACE Entertainment's *The Statistical Probability of Love at First Sight* as well as David Siegel and Scott McGehee's *Montana Story* opposite Owen Teague.

Other notable film credits include *Five Feet Apart*, the hit motion picture for CBS Films, *Operation Finale* for Chris Weitz, *Support The Girls* for director Andrew Bujalski, and *The Chaperone* for Julian Fellowes, in which she memorably plays a young Louise Brooks.

Kogonada

Director/ Writer

Kogonada's debut film, *Columbus*, starring John Cho and Haley Lu Richard, premiered at the 2017 Sundance Film Festival. He wrote and directed his second feature *After Yang* for A24, starring Colin Farrell and Jodie Turner-Smith.

Theresa Park

Producer

Theresa Park, via her Per Capita Productions banner, is actively in production on a feature film and two television series. *Bones and All*, director Luca Guadagnino's first U.S.-set feature film, on which Park is a producer, is currently shooting on location starring Timothée Chalamet and Taylor Russell. "Roar," an anthology series of darkly comic feminist fables, starring Nicole Kidman, Cynthia Erivo, Merritt Weaver and Alison Brie, on which Park is an executive producer, is currently filming for Apple TV+ in the U.S and abroad. "Expats," based on Janice Y.K. Lee's New York Times bestselling novel, and adapted for television by Alice Bell and Lulu Wang and directed by Wang, on which Park is an executive producer, begins filming this summer for Amazon Prime TV.

After Yang, the film she produced together with Cinereach for A24, was just announced to premiere worldwide in Un Certain Regard at the 2021 Cannes Film Festival. Directed and adapted by writer-director Kogonada, from Alexander Weinstein's short story "Saying Goodbye to Yang," it stars Colin Farrell, Jodie Turner-Smith and Justin Min.

Park's Per Capita has a number of film and television projects in various stages of development, including the YA thriller "Acceleration; The Cartographers," with writer/director Veena Sud adapting the short story by Alexander Weinstein; the film adaptation of Nicholas Sparks's #1 New York Times bestselling novel, *The Return*, along with Sparks and Elizabeth Cantillon, who optioned it for her MRC Film label; and a tv series based on Joel Kostman's memoir "Keys to the City."

Park was a producer on the feature films *The Best of Me* (Relativity, 2014), *The Longest Ride* (Fox 2000, 2015) and *The Choice* (Lionsgate, 2016), all based on novels by Nicholas Sparks. She executive produced the telefilm "Deliverance Creek" (Lifetime, 2014).

Theresa Park (cont.)

As the co-founder of Park & Fine Literary and Media, a full-service literary agency in NYC with expertise in brand development and cross-platform promotion for authors and content creators, she works extensively in the nexus between publishing and film /TV. On the book publishing side, PFLM's clients include NYT best-selling authors Nicholas Sparks, Debbie Macomber, Emily Giffin, Taylor Jenkins Reid, Deborah Harkness, Janice Y.K. Lee, and Cecelia Ahern, and Frances Cha among others.

Andrew Goldman

Producer

Andrew Goldman is a New York-based producer. Projects he's produced include the upcoming *After Yang* for A24 directed by Kogonada and starring Colin Farrell and Jodie Turner-Smith, *Marcel the Shell with Shoes On* directed by Dean Fleischer-Camp, starring Jenny Slate and Isabella Rossellini as well as the Sundance award-winning films *We The Animals* directed by Jeremiah Zagar, *Beach Rats* directed by Eliza Hittman, and the documentary *MATANGI / MAYA / M.I.A.* about the Sri Lankan artist, activist, and musician M.I.A.

Caroline Kaplan

Producer

Caroline Kaplan is an award-winning producer and executive producer of feature and documentary films and series. Her producing credits include *Diane*, directed by Kent Jones, starring Mary Kay Place, Oren Moverman's *Time Out Of Mind* starring Richard Gere, Jim McKay's *En El Septimo Dia*, the hit Lionsgate romance *Letters To Juliet*, the upcoming *After Yang* directed by Kogonada, starring Colin Farrell and Jodie Turner-Smith for A24 and *Marcel the Shell with Shoes On* directed by Dean Fleischer-Camp, starring Jenny Slate and Isabella Rossellini. She also Executive Produced Joseph Cedar's *Norman* and Boots Riley's *Sorry To Bother You*.

Caroline built her career as one of the founders of The Independent Film Channel and IFC Entertainment where she led Production, Development and Acquisitions and shepherded and executive produced a brand of singular and award-winning television programs and feature films including *Dinner For Five*, *First Person*, *My Best Fiend*, *Boys Don't Cry*,

Caroline Kaplan (cont.)

Our Song, Waking Life, Monsoon Wedding, Mr. Death, Me and You and Everyone We Know and Boyhood. She was also a founding partner of InDigEnt, the pioneering digital production company whose slate included *Tadpole, Tape, Personal Velocity and Pieces of April.*

Paul Mezey

Producer

Paul Mezey is an award-winning independent producer with over 25 years experience and formerly Director, Productions & Investments at Cinereach. His films include *Maria Full of Grace* directed by Joshua Marston, *Half Nelson* directed by Ryan Fleck and Anna Boden, starring Ryan Gosling, and Benh Zeitlin's *Beasts of the Southern Wild* which received four Academy Award nominations including Best Picture. Recent projects include upcoming A24 release *After Yang* directed by Kogonada and starring Colin Farrell and Jodi Turner-Smith, *Marcel the Shell with Shoes On* featuring Jenny Slate and Isabella Rossellini, *We the Animals* directed by Jeremiah Zagar, *Beach Rats* directed by Eliza Hittman, and the documentary *MATANGI / MAYA / M.I.A.* about the Sri Lankan artist, activist, and musician M.I.A.

Cinereach

Cinereach is an independent film organization based in New York City that champions ambitious artistic voices and brings transformative stories to people in innovative ways. The company's focus is on creatively developing, professionally championing, and financially supporting artists, organizations, and projects that have the potential to shatter the status quo and advance culture. Recent productions include *After Yang, The Assistant, Never Rarely Sometimes Always, We the Animals, Sorry To Bother You, Mogul Mowgli, Shirkers* and *Black Mother.*

Benjamin Loeb

Director of Photography

Benjamin Loeb is a Norwegian / Canadian cinematographer whose work has screened at festivals such as Cannes, Venice, Locarno, Sundance, Toronto, New York, London and Chicago International Film Festivals to name a few. His work has gained multiple awards and recognition throughout these circuits including a Best Cinematography nomination at the Independent Spirit Awards for his work on *Mandy* in 2019. In 2020 *Pieces of a Woman*, directed by Kornel Mundruczo, was widely recognized for its intense opening 24-minute single take sequence, and the film was awarded the Volpi Cup for best actress at the 2020 Venice Film Festival, as well as an Oscar nomination for best actress at the 93rd Academy Awards.

Benjamin most recently photographed Jesse Eisenberg's directorial debut *When You Finish Saving the World*, produced by A24 and Fruit Tree, as well as soon to be released *After Yang* directed by Kogonada, produced by A24 and Cinereach.

Alexandra Schaller

Production Designer

Alexandra Schaller is a production designer from London based in New York City specializing in the creation of immersive worlds for film, commercials, TV and events.

Her most recent projects include the Sara Bareilles and Jessie Nelson helmed series "Little Voice" (Apple TV), Kogonada's futuristic film *After Yang* starring Colin Farrell (A24), and her current series, the post-apocalyptic "Y: The Last Man," created by Eliza Clark for FX based on the graphic novels of the same name.

Alexandra designs projects around the world, and her work has premiered at major international film festivals, including Sundance, TIFF and Berlin, among others, and is available on all major streaming platforms. Notable design work includes Baz Luhrmann's *The Get Down* (Netflix); Rebecca Miller's *Maggie's Plan* starring Julianne Moore, Ethan Hawke and Greta Gerwig (Sony Pictures Classics); Ira Sachs' *Little Men* (Magnolia) and Tony and Pulitzer Prize winner James Lapine's *Custody* starring Viola Davis. Alexandra designed the pilot for Hulu's acclaimed show "Ramy," currently in its second season.

Alexandra Schaller (cont.)

In addition to design work in film and television, Alexandra has designed many commercials, music videos and immersive events, including the visual album *NASIR*, the twelfth studio album by American rapper Nas (Def Jam), and worked on the design and decoration team of Punchdrunk's blockbuster show *Sleep No More*, which is currently in its ninth year.

Alexandra got her degree in performance design from the school of fine art at Central Saint Martins College of Art & Design in London. A selection of her work can be found online at www.alexschaller.com

Arjun Bhasin

Costume Designer

Arjun Bhasin was born in India and studied film and costume design at New York University's Tisch school of Arts.

Shuttling effortlessly between Hollywood and Bollywood, crisscrossing sensibilities and ideologies, Arjun brings a unique vision to his film and television work.

One of Arjun's first projects was *Monsoon Wedding* which was also the start of his longtime collaboration with director Mira Nair. Since then, they've worked together on a variety of projects including *The Namesake*, *The Reluctant Fundamentalist* and the limited series "A Suitable Boy." Arjun was also the designer on the award winning feature *Life of Pi* directed by Ang Lee. Recently Arjun has worked on *Can You Ever Forgive Me?*, *Love Is Strange*, *Begin Again* and *Gully Boy*. He was also nominated for a Costume Designer's Guild Award for his work on *A Beautiful Day in the Neighborhood* which was directed by Marielle Heller and starred Tom Hanks.

Recently Arjun finished his work on Kogonada's *After Yang* for A24 and on the first season of "Ms. Marvel" for Disney Plus. Today he can be found on the set of *The Alchemist*.

Arjun lives in New York City.

Ryuichi Sakamoto

Original Theme by

Ryuichi Sakamoto has lived many musical lives in his nearly 70 years. As a member of Haruomi Hosono's Yellow Magic Orchestra, he helped set the stage for synthpop. His solo experiments in fusing global genres and close studies of classical impressionism led to him scoring over 30 films in as many years, including Nagisa Oshima's *Merry Christmas*, *Mr Lawrence*, Bernardo Bertolucci's *The Last Emperor* and *The Sheltering Sky*, Alejandro González Iñárritu's *The Revenant*, and most recently Andrew Levitas' *Minamata*. In the past 20 years alone, he's written a multimedia opera, turned a glass building into an instrument, and travelled to the Arctic to record the sound of melting snow. That exploratory spirit runs through Sakamoto's 2017 album, *async*, which paints an audio portrait of the passing of time informed by his recovery from throat cancer. "Music, work, and life all have a beginning and an ending," said Sakamoto in early 2019. "What I want to make now is music freed from the constraints of time." In 2021, Sakamoto and longtime collaborator, Shiro Takatani, present a new opera: *TIME*, a wordless opera, freed from time, premiering at the Holland Festival 2021.

Aska Matsumiya

Original Score by

Aska Matsumiya is a LA based Japanese composer and producer who has excelled across Film, Television, Advertising and music production. Aska provided the score for the Amazon feature film, *I'm Your Woman* for director Julia Hart. In addition, she partnered with A24 and acclaimed director Kogonada on his film *After Yang*, collaborating with composer Ryuichi Sakamoto starring Colin Farrell.

In Television, Aska worked on the HBO limited series "Betty" with longtime collaborator Crystal Moselle, a series based on the original Sundance breakout film "Skate Kitchen" starring Jaden Smith.

Aska has collaborated with countless brands in the Advertising space, including Porsche, Chanel, Hermes, Miu Miu & Prada, and also scored the short film "I'm Here" for Spike Jonze."