NO ONE CAME

아무도 오지 않았다

HONGEO FILMS

The dead don't leave reviews.





Writer / Director: Ho-seung Son | Music: Min-seon Kim
Hongeo Films | South Korea | 2027 | 96 min
Occult & Psychological Horror | Korean, Uzbek | English subtitles
DCP | Colour, with black-and-white sequences

SYNOPSIS

Kim On, a Korean side-dish shop owner worn down by star ratings, has a younger sister, Kim Seol, who can see the dead. When Ocheon, the neighbouring fried-chicken shop owner who cared for them like family, dies in an accident while dealing with a malicious review, the siblings begin preparing ancestral ritual meals for the dead, seeking refuge from the living. After all, the dead don't leave reviews.

Their first commission is a memorial rite for Eo Hyang-mi, arranged by her five children for the first time in eight years. The siblings head to her former apartment, scheduled for demolition at dawn. None of the children comes. Promised an extra fee and a glowing review, Kim On bows at the altar in their place.

The siblings clash over the ritual no one has come to attend. Once it is over, they find they cannot leave the apartment. At six in the morning, demolition begins. Trapped inside, they confront what the living and the dead have been hungry for.

DIRECTOR'S STATEMENT

“Did we ever truly know what the people we loved were hungry for?”

Cooking for someone, supporting a family or performing a memorial rite does not necessarily mean understanding them. In this film, hunger arises where food has been prepared and someone is waiting, yet the person they long for never comes.

That hunger belongs to the living as well as the dead.

I wanted the audience to experience this absence alongside the siblings. I built fear through repeating spaces, unanswered waiting, and the repeated collapse of the hope of escape.

What I want to leave at the end is not condemnation, but people who are both frightening and deserving of compassion. And the bitter question of how much we ever knew about those we said we loved.

PRODUCTION METHOD

NO ONE CAME rejects a workflow in which scenes and story are adapted to whatever the video model generates. Rather than leaving scene construction to a model supplied with multiple references and prompts, the director first fixed each intended shot as an exact starting frame.

More than 20,000 images were generated, revised and selected to establish the starting frames for approximately 1,400 shots, including posture, gaze and expression, space and props, lighting and framing, and continuity between shots.

An image-to-video process added a single action, usually lasting five seconds or less, to an approved starting frame. The director retained decisions on scene construction, shot division, performance and camera.

Results that departed from his intention were corrected or discarded, rather than changing the intended direction to accommodate them. The video model's role was to animate shots the director had already designed.

This film is a relentless struggle to make generative AI the director's tool and realise his own artistic vision to the very end.

CONTACT

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