

Film Theory and National Publics in Divided Korea

Screening: Wednesday, September 26, 2012, 6-10 pm
Granoff Center · Martinos Auditorium
154 Angell Street · Providence, RI 02906

See two rarely screened classics from opposing sides of the DMZ.



Mist (Angae, 1967) Dir. Kim Soo-yong.

Mist is widely regarded as a landmark film in the history of Korean modernist cinema. It was so successful in adapting the lexicon of European modernist filmmaking to Korean sensibilities that it earned director Kim Soo-yong the nickname, "the Antonioni of Korea." Gi-jun, who has achieved success in Seoul, gets a chance for self-reflection when he travels to his hometown of Mujin. There, he meets characters who can be seen as his alter-egos—including In-suk, who longs to go to Seoul, and his friend Cho, who is consumed by ambition for success—and begins to look back on his life's trajectory. Thus, the film exposes the self-repression and psychological crisis that subjects had to experience in order to incorporate themselves into the modern order. It aptly uses various techniques of modernist filmmaking to achieve this purpose: a narrative that departs from causal or linear progression, flashbacks that constantly invoke the past into the present, long shots that emphasize spaces rather than characters, and the clash between sounds and images, to name a few. (Synopsis excerpted from Korean Film Archive (koreafilm.org))

The Flower Girl (Kkotpaneun Choneo, 1972) Dir. Choe Ik-kyu

The Flower Girl is the film adaptation of a revolutionary opera written by Kim Il-Sung, the founding leader of North Korea, and first staged in 1930. The film is set during the Japanese colonial period, and centers on the heroics of the anti-Japanese guerrilla movement. The protagonist of the film is a young woman who sells flowers to support her ill mother and blind sister. Her family is indebted to a malevolent landlord, who harasses the flower girl and threatens her family. After much mistreatment, the girl's brother returns from the Revolutionary Army, to organize the villagers in a revolt.



Then please be our guest at:
Film Theory and National Publics in Divided Korea
Colloquium
Monday, October 1, 2012 · 1:00 - 5:00pm
Pembroke Hall 305 · 172 Meeting Street