

# PROCESSES

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## 0.

I have been attempting to produce films, make video productions and theater plays of similar subjects. Social – and cultural problems are matters (which I am dealing with in my life greatly), I am trying to put it in my artwork. It is important to use objects in my work, because I attempted to create symbolic meaningfulness by using some objects and characters in my artwork. Therefore, I am also interested in relationships and communication between human and objects.

We can communicate with each other through objects.

For example, when an artist and a scientist talk about some objects, they can communicate through some objects.

This theory is being reflected in my video. I will produce a video with North Korean refugees, we will discuss about some objects such as jelly bears and rice which are used in my film. Through the objects we also communicate with each other.

Another example, my current film is called 'Jelly Bear':

1. First scene shows us two Asian women on a bed, they look like twins. They are representing Korea. A woman shows us her face, she represents South Korea. Another woman just shows her back, she represents North Korea. Their positions and movements are explained about the Korean state in the world.

2. I also try to reflect the communication and relationships between Korea and America through the characters shown in the documentary and also by the objects used for the characters. The objects are two seesaws and four sticks, the two seesaws represent the American and Korean mass media. The four sticks represent war machines.

3. The last scene shows us someone taking out jelly bears from the Asian woman's body by using chopsticks. Then they put the jelly bears in to a bottle of soy sauce. I call the other persons 'white men' who work to find identities of the humans. The reason I chose the objects is because I think that jelly bears, chocolates could be represented as western culture and images. And chopsticks and soy sauce could be represented as Asian culture and images.

Therefore, I attempted to make symbolic meaningfulness through their movements: There are many jelly bears inside the Asia woman's body. White men take out the jelly bear by using chopsticks. Then they put the jelly bear into the bottle of soy sauce.

In my opinion, there are many kinds of languages.

For example: body languages, the language of sound, images, etc. I attempt to experiment with various genres such as a film, video, theater, performance, events and so on.

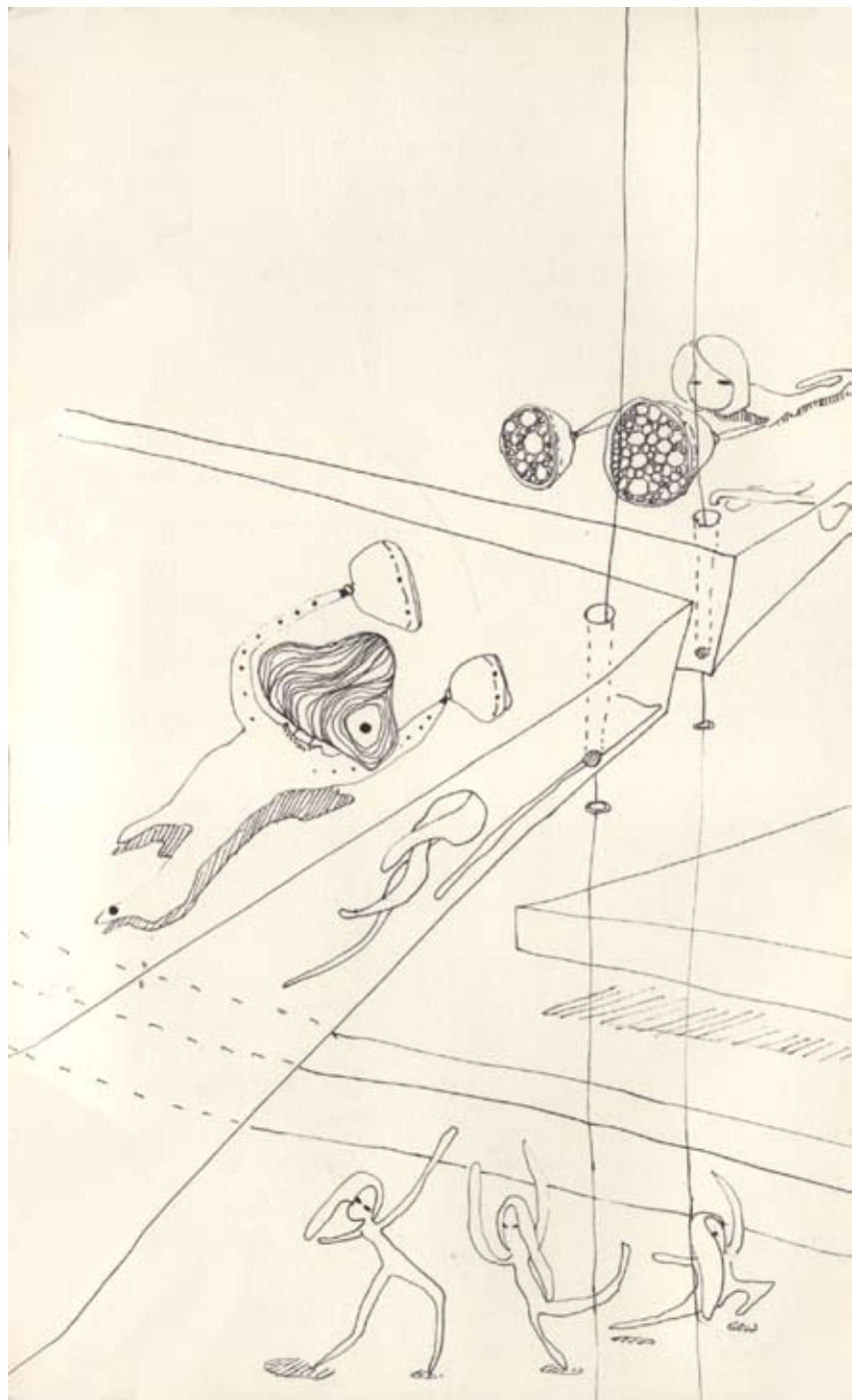
In this thesis, I will also mention the used methodologies.

Previously, when I produced my works, I have made them according to these methodologies:

1. Drawing - Scenario - Storyboard - making stages, sculptures, clothes, and objects - Meeting people - Choosing roles and spaces – Sending scenario – Arranging schedule – Explaining scenes – Practicing the scenes – Shooting – Acting – Editing.
2. Researching about the history – Explaining my purpose on the project to people – Arranging schedule – Choosing the meeting place – Meeting people (Recording) – Drawing and mapping – Meeting people again (Recording) – Researching and arranging again – Story board - Writing Scenario – Editing.

These media are my methods for producing works. It is a process of discovering and developing my research. This is an important process for finding a clear point in my work. Since 2006, I have been attempting to produce films, performances and theaters of similar subjects. Therefore, I am able to approach more and more towards a clear point.

My methodology can also be seen as a function to approach the culminating point. In addition, I will constantly try to find out new and innovative ways to support and achieve this.



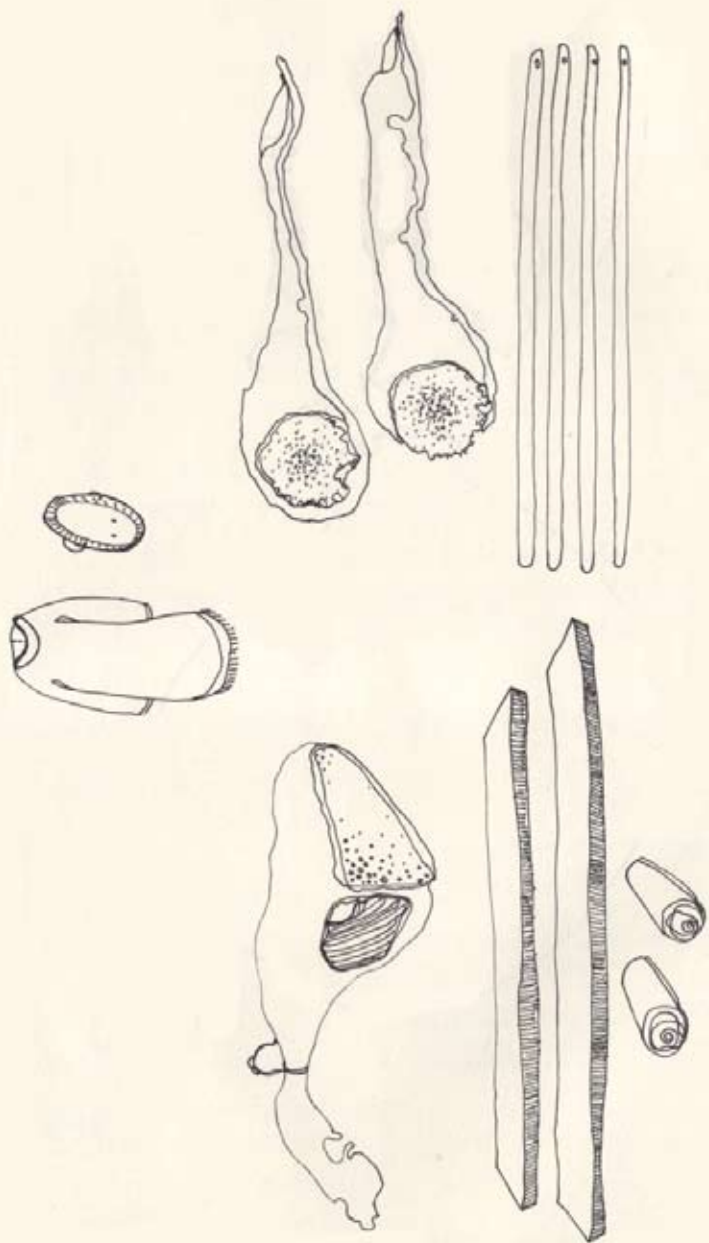
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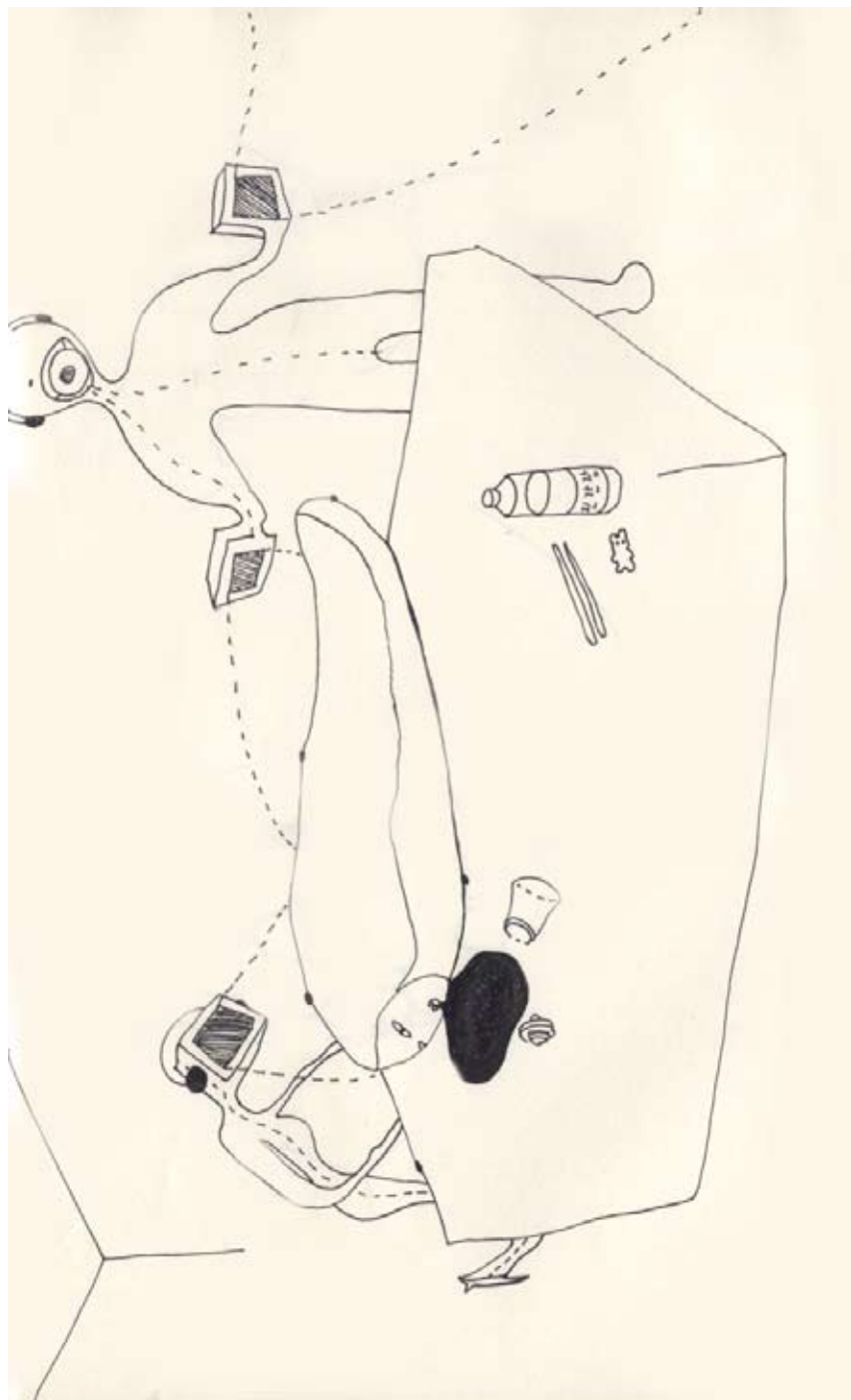
When artists begin to create their works, they might put their ideas in drawings or by taking photographs or they also might paint, dance, sing, listen to a sound, talk or anything else. Each artist has their own methodologies to start their works. In my case, drawing is usually the starting point to bring out images, concepts and narratives. Thinking, imagining, making, arranging, rethinking, re-creating; these are continuing and repeating processes. The reason why I have chosen this method first, is because when I start to develop something, the first thing that crosses my mind is always how to put it in drawings. After that, I am able to put it in words. When we imagine something, the brain becomes a screen. Then the images get connected to each other, they move, and they also might have sounds. The images also repeat in their movements or change from dark into bright, even the images might get edited into new images. The images are complete or perfect as they are, but the images can also be complex images with various, mixed lines.

Drawing is a process to clear up narratives and searching for a clear visibility, which is from invisible to visible. Occasionally, it is possible to represent my concepts by drawing them, but my work does not stop with drawing. Because, when I imagine something, the drawing no longer constitutes a pose or a complete figure, but it is the description of a figure which is always in the process of being formed or dissolving through the movement of lines and points taken at any 'instant' of their course. On the other hand, the images do not stop, because the images transform and move continually between objects, which react and involve into each other. Accordingly, they create happenings in the movement, and that might change drastically. The images have sound and they move along as time goes by. Therefore, I have created my works such as videos, performances, films and theaters. These methods are suitable to represent my concepts.

Deleuze expresses about the movement: "A sense movement has two aspects. On one hand, that which happens between objects or parts; on the other hand that which expresses the duration or the whole. The result is that duration, by changing qualitatively, is divided up in objects, and objects by gaining depth, by losing their contours, are united in duration. We can therefore say that movement relates the objects of a closed system to open duration, and duration to the objects of the system which it forces to open up. Movement relates the objects between which it is established to the changing whole which it expresses, and vice versa. Through movement the whole is divided up into objects, and objects are re-united in the whole, and indeed between the two 'the whole' changes." (1)

My research contains elements used by objects. From the viewing point of the objects, they do not just show images to us, they show images, and also those are objects of reading. For example, in a film, the object is a character, a place, sound, light and so on. When these are related to each other, they change into a mark and a symbol. When audience is encountered in the film, video, theater and so on, at that time, this function is applicable between them. Thus, an object related with an object, which communicate and move to each other, create another movement. When the movement is operated largely, we notice change.





## 2.

At this moment, it is difficult to notice the objects are able to relate and communicate with us. This is according to what we are able to perceive, that can be objective or subjective. How can we distinguish an object between objectivity and subjectivity?

When we encounter objects, what is the perception? Deleuze mentions about it: "In fact, it travels the route in both directions. From the point of view which occupies us for the moment, we go from total, objective perception which is indistinguishable from the thing, to a subjective perception which is distinguished from it by simple elimination or subtraction. It is this uncentred subjective perception that is called perception strictly speaking." (2)

When we encounter an object, we can not perceive itself as object, because we always perceive a part of that, also we do not perceive the totality of object or image. The reason is that we just perceive interesting things by our psychological requirement, or our economical concern, and ideological confidence.

If that is the case, it might be easy to divide subjective image. However, we have common sense. For example: a bunch of red roses is seen on a screen, what do we imagine? Someone's birthday? Or a wedding proposal? And then, a diamond ring, a cake and a white dress are seen. Then, a gun is seen, then, the ring in a puddle of blood is seen, what can we imagine? It is possible to imagine various situations and to receive many kinds of messages and emotions. However, we might think and have similar expectations about that, because we already have experienced the objects, whether they are real or not real.

Thus, it is possible to represent objectivity of the objects are by us. Subjectivity is able to be reflected into objectivity. Of course, when people connect with that, ranges of individual perception are various and immense. I attempt to produce works to extend the ranges which is possible variation, distinction, interest, and intensely. At this moment, perception or experience are very crucial.

How are the sensory experiences functioning in our bodies? When we face an object, we have got individual thoughts, senses and imaginations from the object through our individual experiences and memories. Those aspects affect us to perceive the object. We act and perceive in the perspective of my individual history. Our behavioral patterns and indissoluble identities make us have perceptual traditions, which positions my act of perception as even in my personal history.

Merleau-ponty said about perception: "Perception is always in the mode of the impersonal 'One'. It is not a personal act enabling me to give a fresh significance to my life. The person who, in sensory exploration, gives a past to the present and directs it towards a future, is not myself as an autonomous subject, but myself in so far as I have a body and am able to 'look'. Rather than being a genuine history, perception ratifies and renews in us a 'prehistory'.(3)

We perceive, remember, apply, and imagine through experiences. Special experiences create new concepts and emotions. Or common experiences also create new concepts, symbols, signs, marks, and emotions. In fact, we innovate, feel truth, and are assimilated by small differences.

Therefore, I attempt to use both methods.

### 3.

How are we able to create our works with a striking image?  
I am trying to use various processes of methods for creating striking images.

This is my working process:

Drawing – Writing Scenario - Storyboard - Making stages, sculptures, clothes, and objects - Meeting people - Choosing roles and spaces – Sending scenario – Arranging schedule – Explaining scenes – Practicing the scenes – Shooting – Acting – Editing...

There are cases of making films and videos; when theaters and performances are made, the processes are changed, but the starting point is drawing. However, when I produce some videos like documentaries, the working process is changed. The starting point is not drawing which is appeared in the middle of this process. See below.

The working process:

Researching about the history – Explaining my purpose about the project to people – Arranging schedule – Choosing the meeting place – Meeting people (Recording) – Drawing and Mapping – Meeting people again (Recording) – Researching and Arranging again – Story board - Writing Scenario – Editing...

These media are my methodology for producing works.

I use this chart to arrange two methods in my film (Jelly Bear) and video (Meeting North Korean in the Netherlands). Thus, we can easily find points of differences and points of sameness.

## 1. " Jelly Bear"

[Experience – Memory – Imagine]

|  
Drawing  
|  
Writing Scenario  
|  
Storyboard  
|  
Making stages, sculptures, clothes, and objects  
|  
Meeting people  
|  
Choosing roles and spaces  
|  
Sending scenario  
|  
Arranging schedule  
|  
Explaining scenes  
|  
Practice the scenes  
|  
Shooting  
|  
Acting  
|  
Editing  
|

## 2. "Meeting North Korean In the Netherlands.

[In January 2009, I met some North Korean refugees in the Netherlands. It was the first time that I ever have met a North Korean. I am 26 years old and I lived in South Korea for 25 years, but I never got in touch with a North Korean refugee.]

[New experience( Intense emotion)-  
Memory – Imagine]

|  
Researching about the history  
|  
Explaining my project to people  
|  
Arranging schedule  
|  
Choosing the meeting place  
|  
Meeting people (Recording)  
|  
Drawing and Mapping  
|  
Meeting people again (Recording)  
|  
Researching and Arranging again  
|  
Story board  
|  
Writing Scenario  
|  
Editing  
|

Through these two projects I can analyze relationships between film and documentary, fiction and real, imagination and actuality, actors and non-actors, image and sound, and so on. In fact when I produce my works, I use both effects.

My works are not fixed on one genre, but yet they are fluid, so they affect with each other. So, my videos are moving and can be seen as an obscure boundary between fiction and reality. My works can not be put into a particular genre. It depends what the subject of my work will be.

The main question is: 'How can this subject be represented as good as possible'? To answer this question, all kinds of materials are considered to be useful in my project/work. Therefore, these processes are useful to make a point in the works.

## **(1) Drawing**

It is mentioned above.

## **(2) Scenario**

Individual scenes (drawings) indicate instants, the scenes form evolution with connecting other scenes. At the moment, the process is connected with each other smoothly, then, all situations appear. It helps me to arrange a total situation and to understand it totally. This is a step. When the scenario is shown, we can imagine the scenes totally, which is a process to recreate the scenes.

When we are writing a scenario, we have to think of spaces, times, buildings, sounds of the spaces, background music, distinctive figures and dresses of actors. If the main character is a girl, we have to represent the girl minutely. For example, she has black hair or blond hair. She wears a red coat or a blue coat. She lives in New York or Utrecht. And if she meets some guy, a form of communication might be important at this moment. The forms might be represented by speaking or by acting, or just by representing them by shadow and light, or by using some objects. The total harmony is important.

During we have to think about connecting parts of the scenes. In my case, when finishing writing a scenario, I usually revise the scenario ten to twenty times. To reach finishing the scenario, I plan to meet people, at that time, this scenario has a very important role, which comes to communicate between me, actors and cooperators.

16. INT, Old Lady

Another end of the red knitting yarn is connected with a knitting needle.  
She starts knitting. (Humming) (Dissolve)

17. EXT, Mina (A, e)

(Humming)  
Behind the Mina's back, Mira's is seen - her face is wound black and white lines.  
Mira's starts to move to Mira's, and Mira's is going around. (Dissolve)

18. EXT, Two men and dancers

(Humming)  
Two men still look at each other.  
And dancers are seen amongst them.  
They are dancing.  
Their body language is growing intense during the dance.  
The sounds are becoming more and more intense. (Dissolve)

19. INT, cooking rice

Timer of electric rice-cooker is seen.

20. INT, Old Lady

She is still knitting

21. INT, White makers

They are looking for something in finger's head, ears, and mouth.  
They look for something in its mouth using digital cameras, and chopsticks,  
and then take out a pink jelly bear from its mouth by using chopsticks.  
The pink jelly bear is taken in a cup of soy sauce.  
They keep taking out jelly bears from the finger's mouth and put them into the cup of soy sauce.  
The red ball of knitting yarn is rolling towards their feet.

22. INT, Old Lady

She is still knitting

23. INT, white makers

The red ball of knitting yarn is coming near to them.

그는 불끈하지만 유산에 관한 것 두리번 눈은 하고 있다.

흰구 안으로 돌아가려다 M의 뒤를 보려는 몸짓으로 돌아간다.

몸 안에서는 몸 안으로 들어오려는 그가 커다랄게 보여 지는데

그가 커진 듯이 카메라를 향해 달려간다. / fade out.

-TITLE-

Opening Credit Start.

#2. 광남의 어느 건물 옥상 / 광남대로 (pm 4시-2시)

남자의 비명 소리 '아!---'속속 fade in

축상이다. 눈앞에 붉은 도시가 보여 지는데 '아!---' 소리와 함께 카메라가 도망치 떨어진다.

그 도망칠 때라 입을 뜨니 흰 와 허브 도망치 '광' 하고 떨어진다. / music on.

'광' 하고 떨어지자마자 자기가 출발 한다. / dissolve.

도망치 위해 떨어진 자기가 광남대로로 진입 하며 빨간 보도 앞에 멈춘다.

도망치 위해서 점점 close up 해서 자기가 두사 뒤집어 차 안의 내부로 들어가 있다.

music off

라디오 소리 (해류정의 2시... 프로그램)

현리현의 목소리가 보여 되고...

그 앞으로 사람들이 지나는데 모습들이 보여 있다.

저렇게 close up 하면서 저렇게 눈으로 길을 따라온다.

붉은 도시인들이 서로의 시어머니를 가로 질러 서로를 만나진다.

어권하, 라디오 소리가 또되고 있다.

지나치는 사람들 중 오른쪽에서 거인이 걸어 넘어 나온다.

### **(3) Storyboard**

Foundation is the scenario, which is divided in images, that is drawn on a square frame. At this point, we have to consider moving images of the camera, what or how it will be shown to us. This is because we will see the images that are shot through an angle of camera. Therefore, we have to imagine the images that will be shot by an angle of camera.

On the other hand, the words are again transformed, recreated and reconstructed into new images. Moreover, when we shoot, this process helps to progress smoothly. If we shoot without this, we might forget some scenes or spend much time during the shooting. Process of making a storyboard, we have to think in various frames by various sides, and we use the advantages of a camera. For example, when the same scene is shot, the frame is settled and characters step into the frame and step out of the frame. At that time, new spaces and moving images are created by movements of characters.

The movement makes the next process. Secondly, characters are settled and camera is moving from person to person. Another example is that the characters are acting and speaking, but the frame is showing an object in front of the characters. Also, the objects are shown by adding effects such as close-up or fade-out, but still we hear the sounds of characters. Finally, if a man is looking at a woman, the frame shows an image of the man, and then, the frame shows the woman. Or the frame shows the back of the man and the woman. Or the frame shows the back of the woman and his face that is looking at her. Or the frame shows us his eyes and her body is seen in several parts. Even in the same story, space and the same characters, we can make various differences. During that time, we have to deal with how the images will be edited.

“By producing in this way a mobile section of movements, the short is not content to express the duration of a whole which changes, but respective positions of the bodies which make up a set in the image into variation. The one comes about through the other.”<sup>(4)</sup>

CUT	DRAWING	ACTION	DIALOGUE	TIME
18-1		Hand holding small object. Light beam above.		
18-2		Woman's face, mouth open.		
18-3		Woman in white dress holding object.		
18-4		Woman in white dress in dark space.		

CUT	DRAWING	ACTION	DIALOGUE	TIME
18-5		Woman's face, intense expression.		
18-6		Two figures in circular frame.		
18-7		Woman holding large dark object.		
18-8		Woman in white dress in dark space.		

CUT	DRAWING	ACTION	DIALOGUE	TIME
19-1		Woman's face, neutral expression.		
19-2		Woman sitting at table with lamp.		
19-3		Woman's face, slight smile.		
19-4		Woman's face, serious expression.		

CUT	DRAWING	ACTION	DIALOGUE	TIME
19-5		Woman's face, surprised expression.		
19-6		Woman's face, neutral expression.		
19-7		Woman's face, serious expression.		
19-8		Woman's face, neutral expression.		

#### **(4) Making stages, sculptures, clothes, and objects.**

The scenes are rearranged through drawing-scenario-storyboard. In my case, I usually make sculptures, clothes and stages, during the stage of drawings. Also, there is writing a scenario and drawing a storyboard. The clothes are made after meeting the actors, but I usually draw the images of clothes before meeting them. Also, I use common objects such as a computer keyboard, yellow rubber gloves, chopsticks, soy sauce, jelly bears in the film. The objects are used by actors in the film in a very different way. Using objects in different ways creates singularity. Beside, the objects have individual images, meanings, and roles. When these are seen to connect with each other, they create and represent new meanings, symbols and senses.

In addition, object makes a reasoning-image:

“for example the innocent man assumed to be guilty (a man holds a knife by a corpse: is it because he has killed him, or has he just pulled the knife out?) The more complex cases which we have just mentioned are more interesting. They allow us to identify the law of the new index: a very slight difference in the action, or between two actions, leads to a very great distance between two situations.” (5)

Furthermore, objects such as clothes represent characters, social positions, and backgrounds of people. For example, many cars are seen on a road, then, a man is seen between windows of a high class motorcar. He is looking angry at the car, then, the car is moving, but, the man does not move, then, the man is seen on an old bicycle. The same man was seen, but we might receive different emotions through these two scenes. And, the audience creates reasons why he is angry. By using a different object it is possible to represent economic difference, different character and different factor.

“A very slight difference introduced into the object will induce opposable functions or opposed situation.

This is the potentiality of tools” (6)

**(5) Meeting people, choosing roles and space –  
Sending scenario – Arranging schedule - Explaining scenes**

Through steps, the characters are arranged by this time. Next, meeting people is necessary for comparing the characters and actual actors. The actors also have to understand the film, so, we send the scenario to them. Next, we have to communicate for shooting and individual schedule. If the actor does not understand a scene, we can explain the scene by using scenario or drawings or storyboard and so on. Sometimes, after meeting actors, scenes can get changed to fit these actors into the characters. The actors' roles are very important because they reflect the characters of the film, moreover, the film is narratives about the characters and the characters are us.

Deleuze says: "The actor is bracketed with his public role: he makes the virtual image of the role actual, so that the role becomes visible and luminous. The actor is a 'monster' or rather monsters are born actors – Siamese twin, limbless man – because they find a role in the excess or shortcoming that affects them. But the more the virtual image of the role becomes actual and limpid, the more the actual image of the actor mores into the shadows and become opaque..."(7)

Therefore, when I choose the roles, I am careful about it, so, I attempt to take the time we need with the actors to find features for them. Also, I usually take photographs of the actors and spaces. It helps me to imagine the film. If the location is outdoors, it is necessary to check the weather.

## **(6) Practice the scenes – Shooting – Acting**

All start to practice the scenes before the shooting day, when the director sees the actors and hears the actors' speech, he also has practical time for shooting in his head.

Theater, musical, and opera need much time to practice, because the performance is shown immediately to the audience. Their movement is connected immediately with time, sound, light, audience and so on. Because of timing being a moment, it is important to think about what can change this moment. Of course, an impromptu play is a different case.

Television, videos and films are able to get edited: therefore, the scenes are shot partly. Also, it is possible to shoot the scenes repeatedly. For example to re-shoot wrong dialogues, actions, and noises or to shoot the scenes in other lights and angles. At that time, the film is created to redistribute, to recreate, and to reconstruct through the actors, also used by camera. Recorded scenes will be edited through computer programs. In fact, that is for finding an important point of all processes.

The point is mentioned above by Einstein: 'Well, at least film the boots so that it makes a striking image, even if you do nothing else...'

## **(7) Editing**

In my case, when I start to edit a film, I usually make a sound through computer programs such as sound forge, cue base and so on (music or sound or noise). I combine the scenes with the sounds, then, I again attempt to disjoint the sounds and the images, and to recombine the sounds and the images repeatedly,

“Montage is the operation which bears on the movement-images to release the whole from them, that is, the image of time. It is a necessarily indirect image, since it is deduced from movement-images and their relationships. Montage does not come afterwards, for all that. Indeed, it is necessary that the whole should be primary in a certain way, that it should be presupposed.”(8)

In fact, I have already edited by the drawings, the scenario, and the storyboard. However, this editing step is also very important.

“What montage does, according to Vertov, is to carry perception into things, to put perception into matter, so that any point whatsoever in space itself perceives all the points on which it acts, or which act on it, however far these actions and reactions extend.” (9)

Why is my methodology made by these processes?

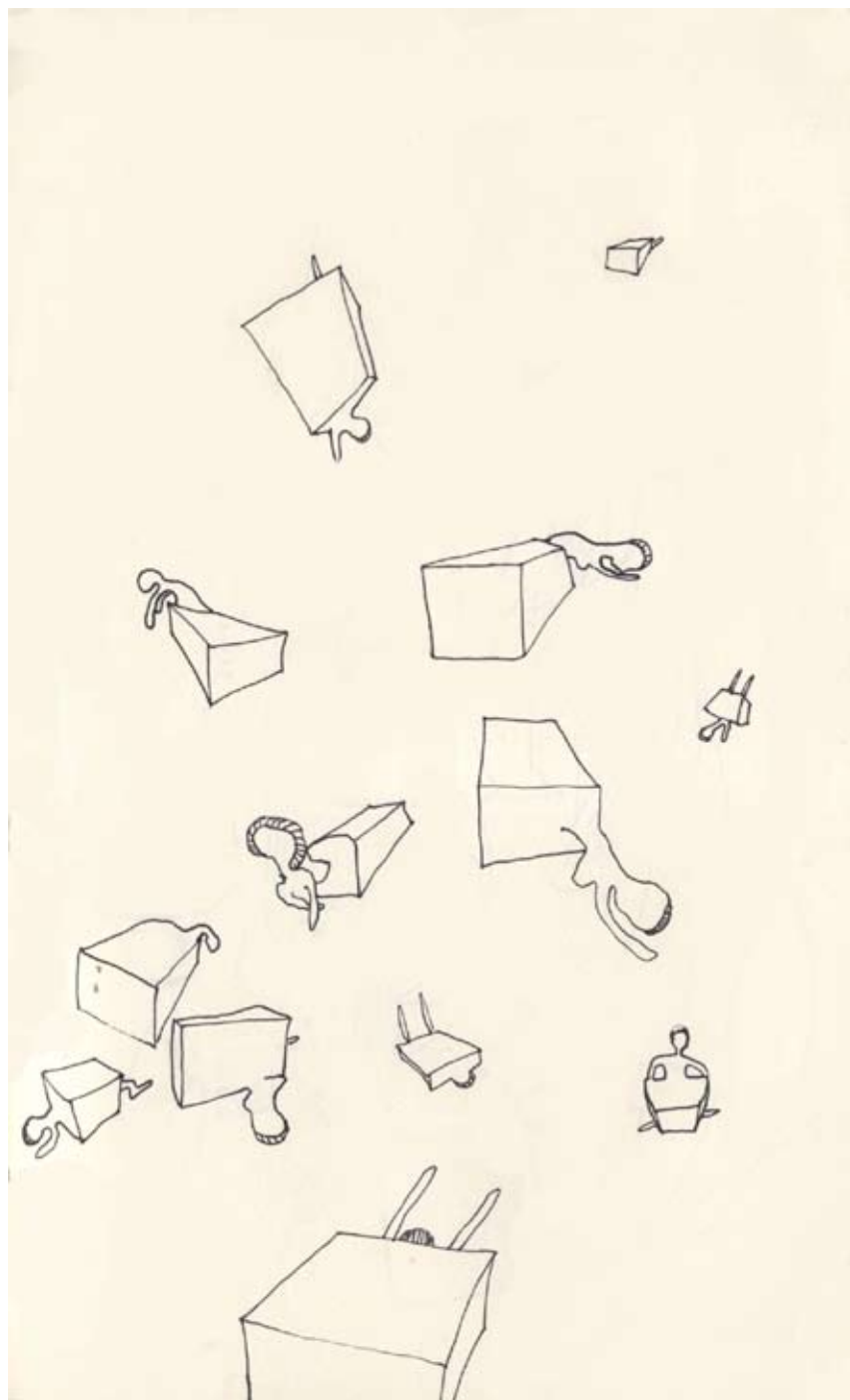
Deleuze and Kurosawa mentioned about that:

“We can understand this great breath-space-whether expanded or contracted – if we refer to a Japanese topology. One does not begin with an individual, going on to indicate the number, the street, the locality, the town; one starts off, on the contrary, from the walls, the town, then one designates the large block, then the locality, finally the space in which to seek the unknown woman.(10-1)

One does not more from an unknown woman to the givens capable of determining her : one starts off from all the givens, and one moves down from them to make the limits within which the unknown woman is contrained. This, it would seem, is an extremely pure SA formula : one must know all the givens before acting and in order to act. Kurosawa says that the most difficult time for him is ‘before the character starts to act : to get to that point I need to think for several months’.(10-2)

But, indeed, this is only difficult because it is difficult for the character himself : he first had to have all the givens.”(10)





## 4.

“Relationships and communication between human and objects” The following theory is a concept version of this research. And also, the human beings can be seen through the media, they are also represented as objects, and the objects have symbolic meanings. The actors in my previous films represent some symbols and transmit meaningfulness to us. According to their sexual distinction, nationalities, occupations and so on, they stand for some symbols. Even they indicate our individual problems and social problems nowadays. For example, the characters such as transsexuals, lesbians, comedians, nurses etc, who acted in my film, were expressing symbolic objects of our society.

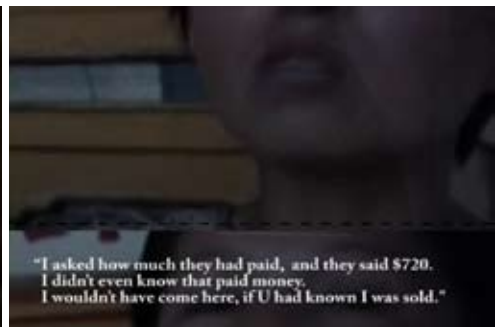
I have produced a video, which is called “Meeting North Korean in the Netherlands”. They are represented as symbolic objects in this century through showing their real situations. In fact, in this century, North Korea is one of the biggest issues in the world. Also, it is not easy to meet North Koreans and North Korean refugees. I lived in South Korea for 25 years, but I never got in touch with North Koreans.

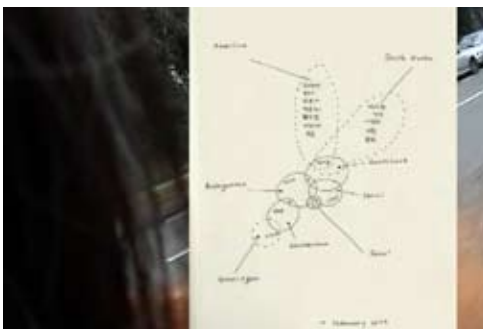
Although I could meet and communicate with North Korean refugees in the Netherlands, this communication happened neither in South Korea nor in China. We usually see them through the mass media, at that time, they are shown and expressed as an object more and more, then the object relates with us in the mass media. When I had a real meeting with North Korean refugees, my emotions and thoughts changed because of the meetings. Through the meetings I discovered their world and their dreadful situation. My position in this video also represents another symbolic object in our society by encountering them and having dialogues with them and so on. The sense of this is a non fiction story might come up, while watching this video. At that time, we stand still and reflect ourselves of how we stand in this society.

Through the dialogues, we can notice that phenomena growing in this century. The questions that we might ask ourselves are: what is justice, what is democracy, what are human rights, and so on.

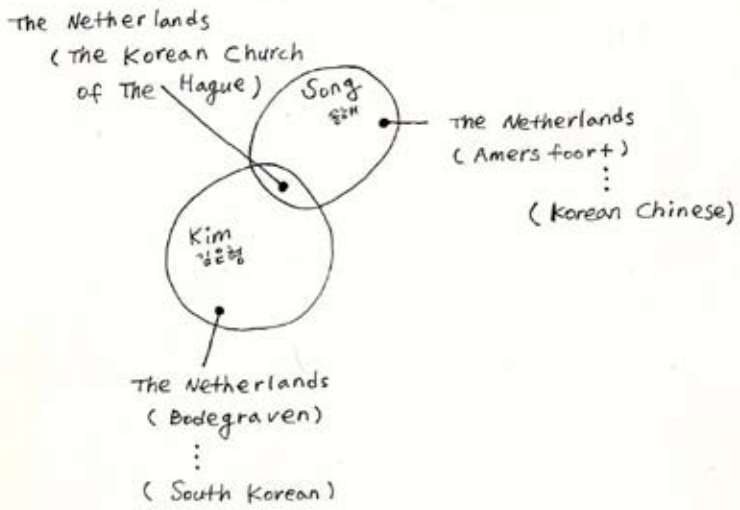
### **Synopsis of this video**

In these days, there are many North Koreans escaping from their country. The lack of freedom and them not being treated as ordinary human beings, make them run away to another country. There are at least 300.000 North Korean refugees in China. However, it does not mean that living in China is a paradise. The Chinese government in defiance of international laws is persecuting North Koreans and the fatal truth is that each month, hundreds of North Korean refugees are sent back to their country. These people are sent to the most horrifying prisons in North Korea. Knowing this fact, some North Koreans are trying to get in South Korea. Refugees are hoping that the Chinese government will acknowledge their circumstances and let them go to South Korea. For obvious reasons, this is a very urgent case for the refugees. In January 2009, I met some North Korean refugees in the Netherlands. There were so many things I could not know of, I had no idea of the circumstances of those refugees, no knowledge of the jaw dropping attitude of the Chinese Government, the life in China and so on. Now, being in the Netherlands, I had a chance to meet some of them. This video is called `Meeting North Koreans in the Netherlands´ and the story above will be the narrative.

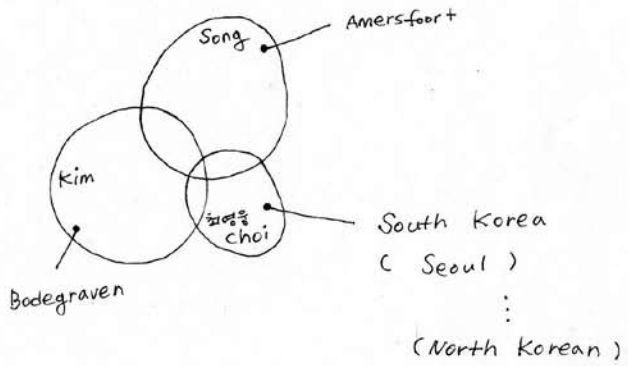


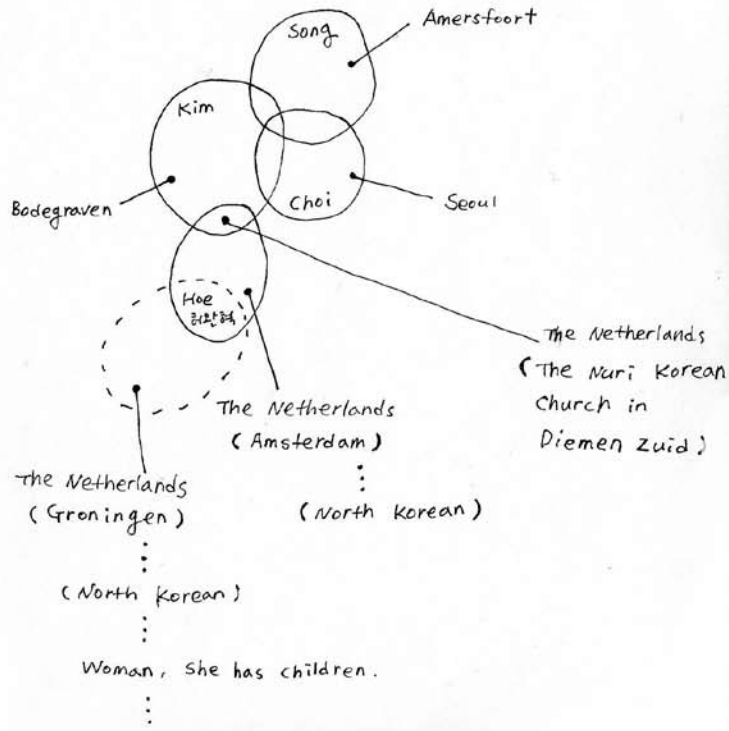


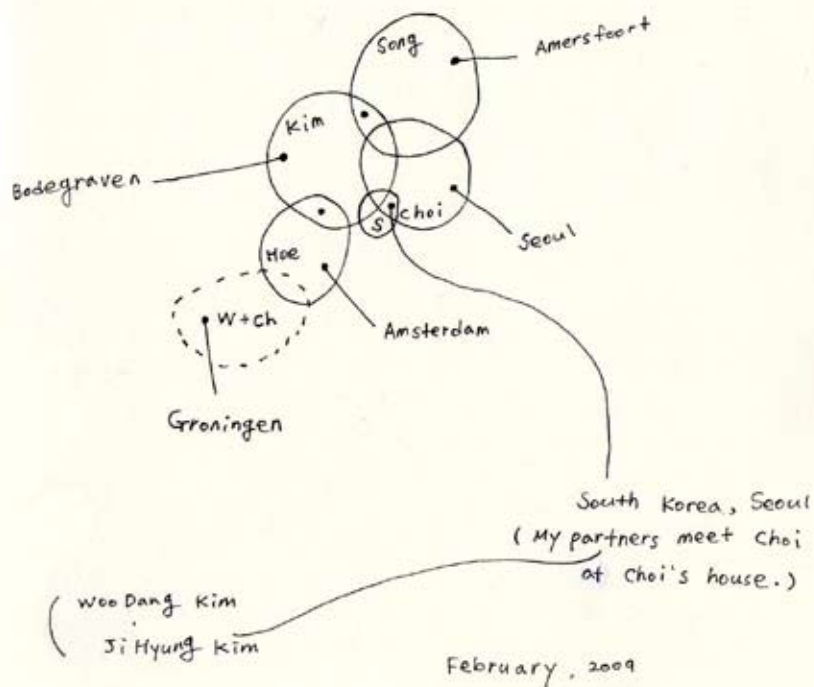
"diagrams of relationships and communication  
between South Koreans and North Koreans"

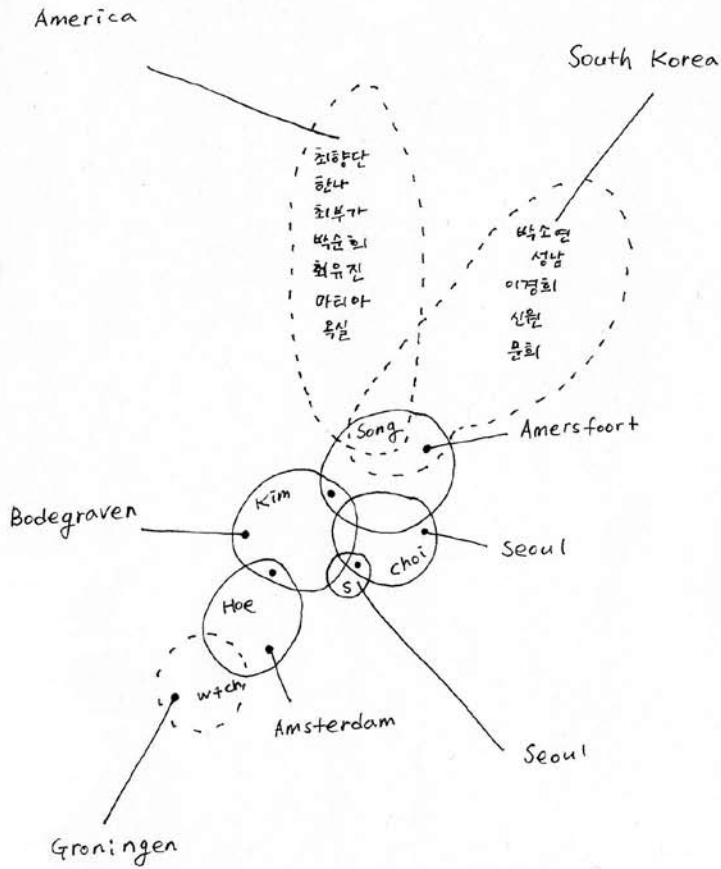


January, 2009

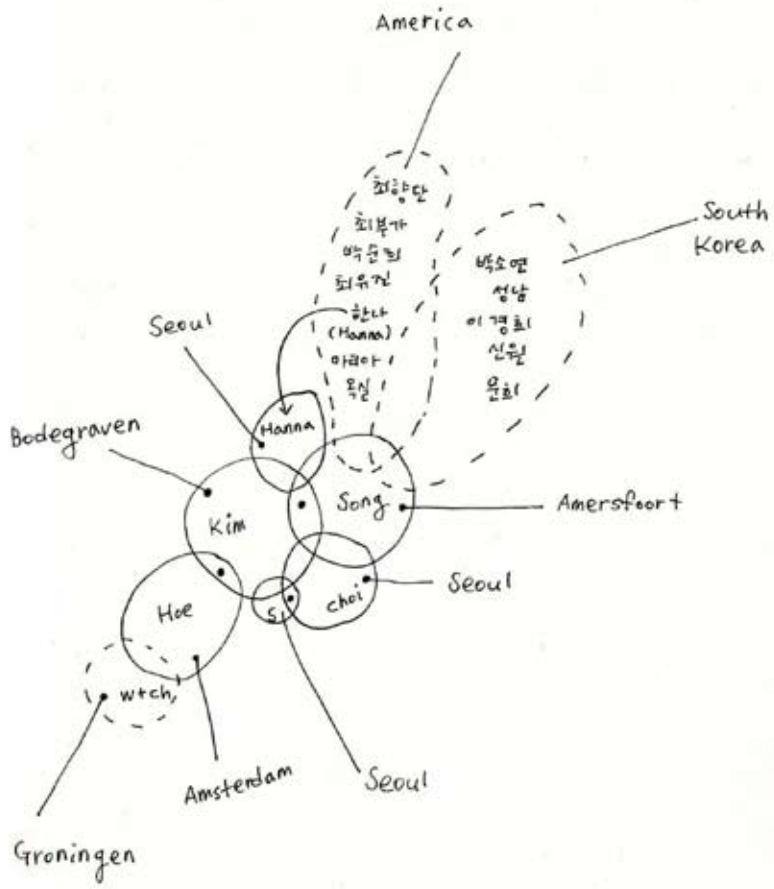




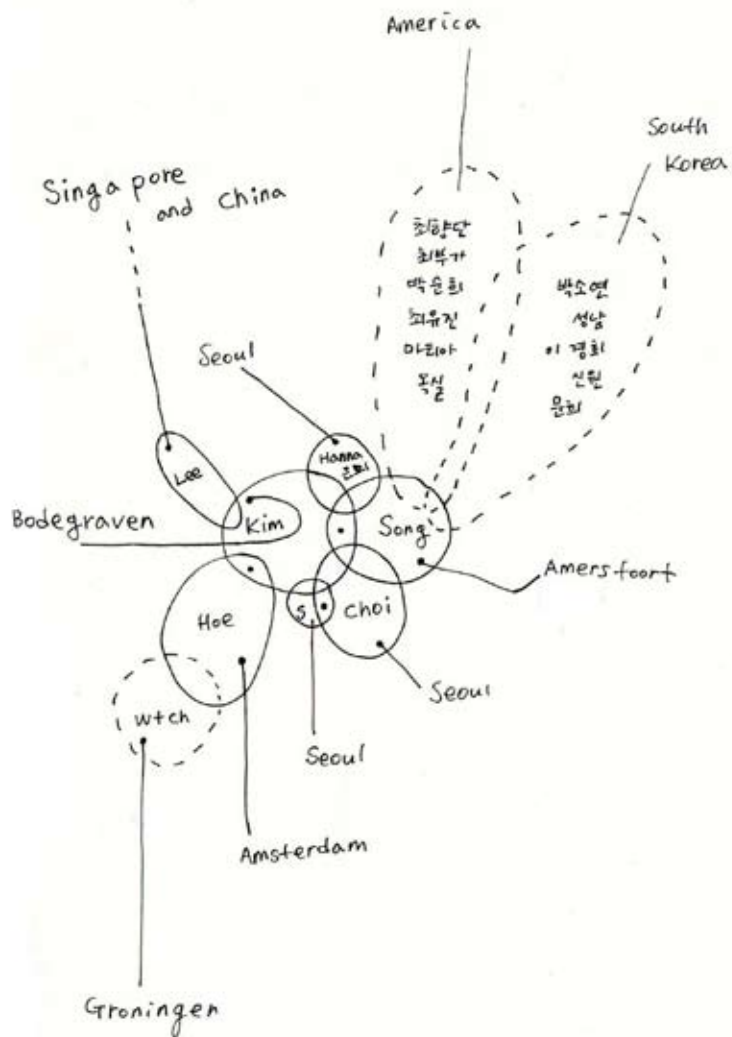




10 February 2009

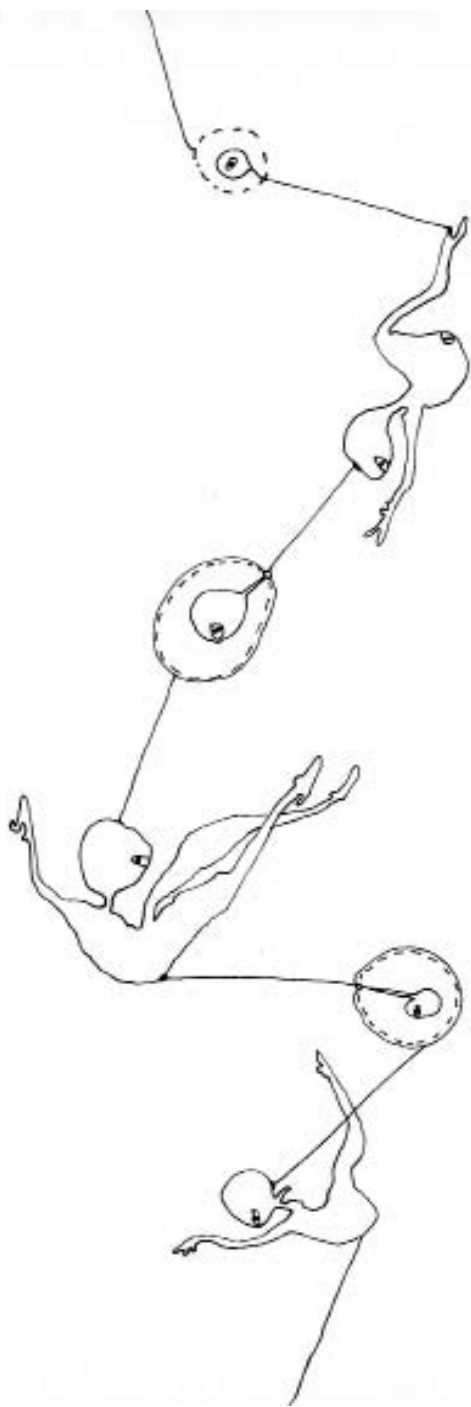


14 March 2009



4 April 2009

1  
24



I tried to rearrange this concept through another sight.

### **(1) To represent and to be represented**

The example is my film (Jelly Bear).

#### **Characters**

Mina(a) : Woman

Mina(a-) : Woman

American : Man

Korean : Man

Dancer1 : Woman

Dancer2 : Woman

Dancer3 : Woman

Dancer4 : Woman

White Maker1 : Man

White Maker2 : Woman

White Maker3 : Woman

A woman in the Netherlands :

Woman, 50-55 years old, Knitting, Humming

Thing in white cloth : Woman (Mina, a-)

Who : Woman, cooking rice

#### **Representations about the characters**

##### **1.01- Mina(a, a-)**

The characters represent symbols of countries. Mina(a) and Mina(a-) are Korean girls, Mina(a) is from South Korea, Mina(a-) is from North Korea. In the first scene, both Minas (a, a-) are seen on a bed in a small room. They lie on the bed, look dead and they have one body. Mina(a) shows her face toward us, but Mina(a-) just shows her back.

Their movements represents their states, for example, Mina(a) starts to wind a line around her own neck. Behind the Mina(a-)’s back, Mina(a-) is seen – her face is wound with black and white lines. Mina(a-) starts to move to Mina(a), and Mina (a-) is going around Mina(a).

\* **The lines:** This is a connecting-machine between information and human, human and objects. And that also represents forms and frames of morals and justice in society.

**2.01- Man - Korean, 2.02- Man – American,**

They are seen – either interest in each other or hostile to each other. Perhaps, they want to go to in a dialogue with each other. Now, they might send some information to each other, what we hear are sounds like repeated signals.

Ultimately, their hands are connected to each other, even so they are bounded on the seesaws.

\* **Korean and American:** Korea and America have deeply related histories, cultures and economies and so on. In fact, Korea gets many influences of America. However, the situation is that they just do not relate with Korea and America. The characters are symbols of relations between people and countries. And, the characters are trying to communicate with each other.

\* **Do not speak:** They do not speak, which means impediment of relationship. When we arrange differences or disputes, we usually talk about that. In fact, we do speak many words to each other. However, sometimes these situations are becoming worse. We can speak, but, sometimes, we cannot speak anything. Perhaps, we may need other representations.

\* **Hand Speakers:** A symbol of another language and representation for relationship to each other.

\* **Seesaws:** Masses of various information having their different positions and distance in the society.

### **2.03 – Dancers**

They stand in a circle and the circle is moving to the right. They are dancing. Their body language is growing intense during the dance.

\* **Sticks:** Masses of power information, war-instruments,

### **3.01 – White Makers**

The White Makers are trying to find human's identities. Mina(a, a-) comes into their space, then they start to research her body by using keyboards (connecting her body into a computer system), monitor and digital cameras. They are looking for something in her head, ears, and mouth. They are looking for something in her mouth using digital cameras and chopsticks, and then take out a pink jelly bear from her mouth by using chopsticks. The men are putting pink jelly bears in a cup of soy sauce. There are many jelly bears in her throat. They keep taking out jelly bears from her mouth and put them into the cup of soy sauce.

\* **Digital camera, Earphone and Keyboard:**

Objects of representable language

\* **Jelly bear, Chopsticks and Soy sauce:** When we think about jelly bears, chopsticks and soy sauce, what do you imagine?

Countries? People? Shops? In my case, when I think about jelly bear or chocolate, I think of western images. Through using movements of the objects by the white men and Mina(a, a-) represents purpose of white makers, and Mina(a, a-)'s states in the world.

\* **Ball of red knitting yarn:** A symbol of another view into Korean history. The ball looks like a human who looks at the situation with white men and Mina(a).

#### **4.01 – A woman in the Netherlands**

She lives in the Netherlands. She will make new history by using the ball in the Netherlands. Now she is knitting to use the red ball.

\* **A small boxes:** There is existed space of movement between our memories and other memories.

#### **5.01 – Rice**

Most Korean people eat rice three or two times a day.

In other words, rice is a requisite in our lives.

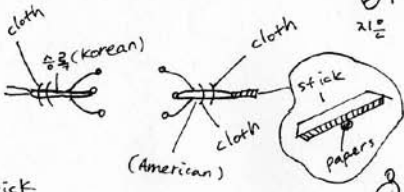
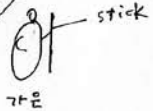
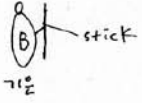
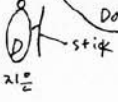
These days, South Korean lifestyle has been changed by western culture. Most young Korean children prefer western food such as hamburgers and pizzas over Korean food such as rice and Kimchi. Many old Korean people say that our roots are shaken by western culture. I again start to cook rice by using an electric rice cooker.

"processes of movements of the four dancers,  
American man and Korean man in the film"

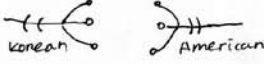
Start  
START...

< Screen plays >  
( move to ... )

Korean, American  
and  
Dancers



1  
standing

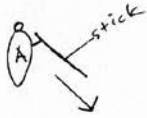


2  
moving to  
the right

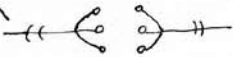
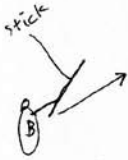


3  
moving to  
the left

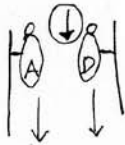




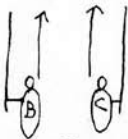
4  
moving toward  
them

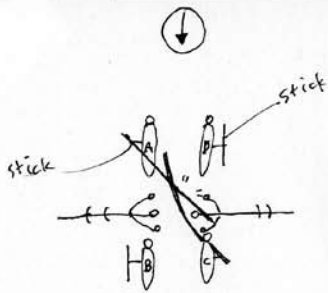


5

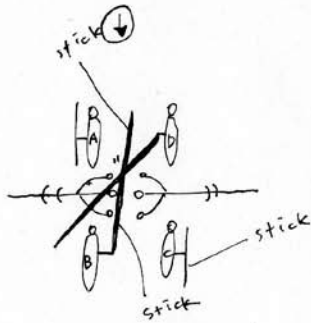


6

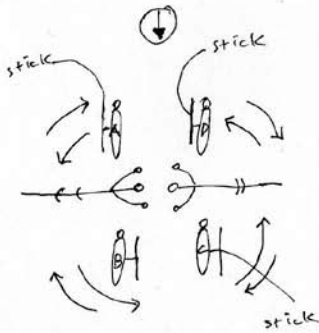




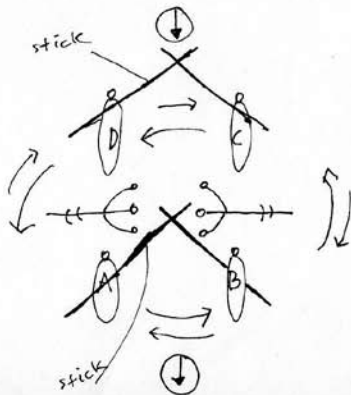
7  
(A and C)  
hitting



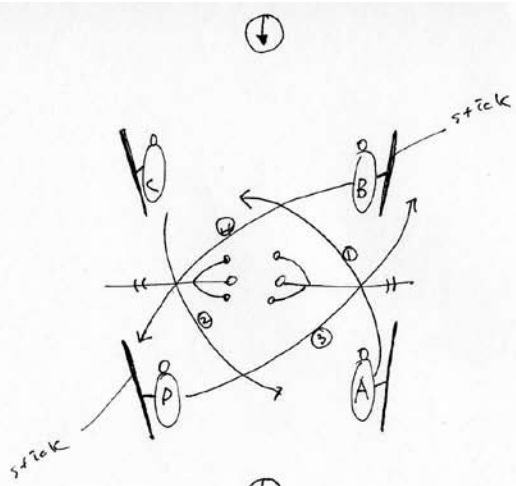
8  
(B and D)  
hitting



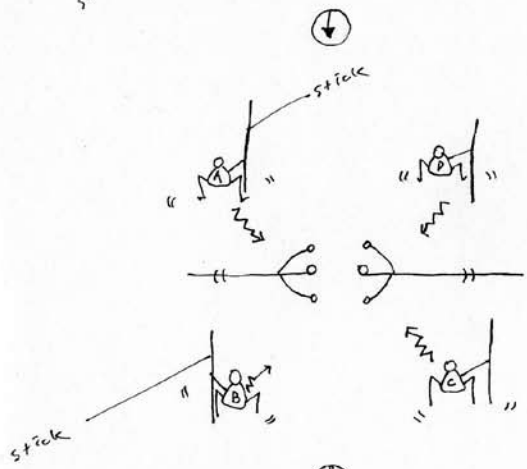
9  
moving to  
the right  
and then  
the left



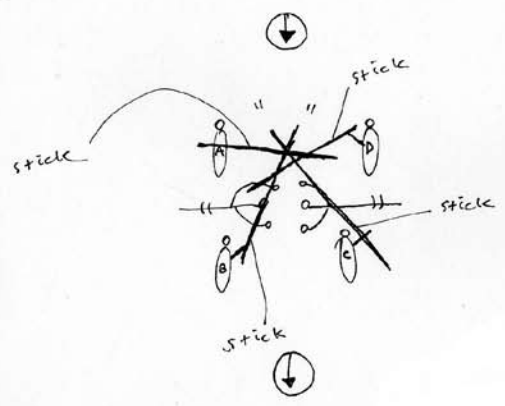
10



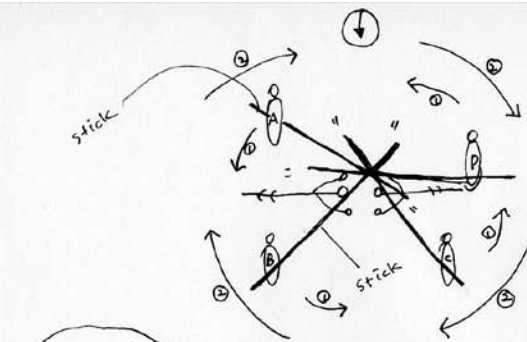
11  
going across



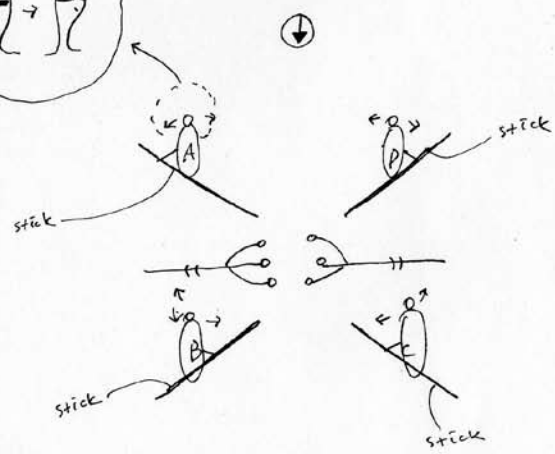
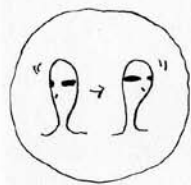
12  
sitting  
and then  
moving



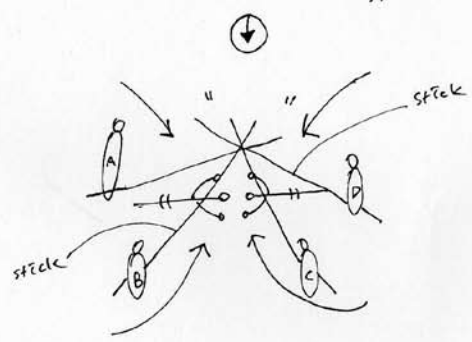
13  
standing up  
then  
hitting



14  
moving

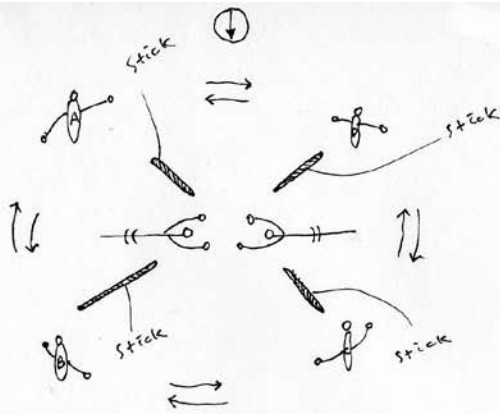


15  
moving  
the head  
:  
:

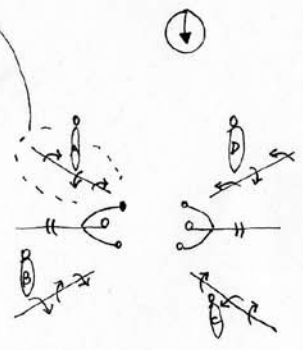
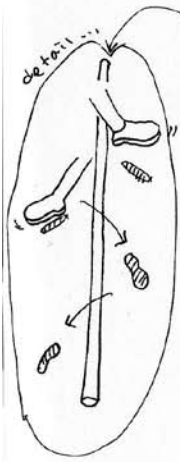


16  
moving  
hitting  
(sound) " "

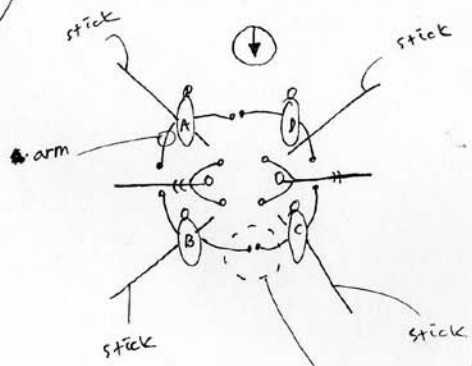




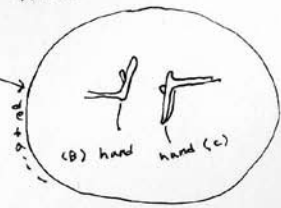
17  
 putting - (stick)  
 |  
 moving  
 |  
 |

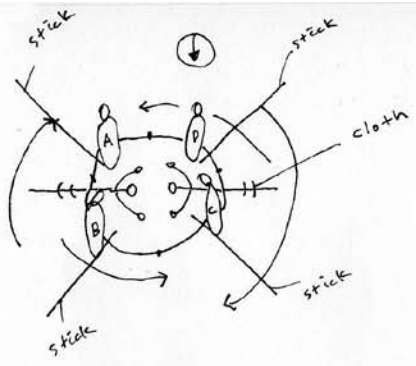


18  
 moving  
 |  
 |

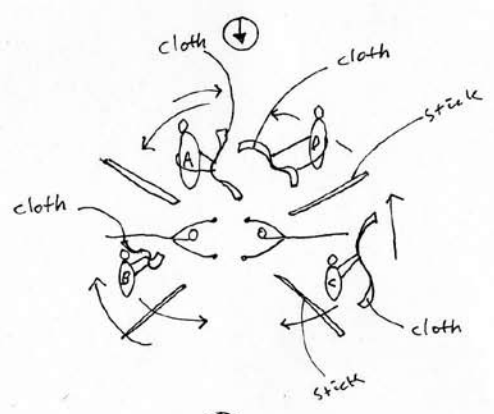


19  
 holding  
 |  
 |

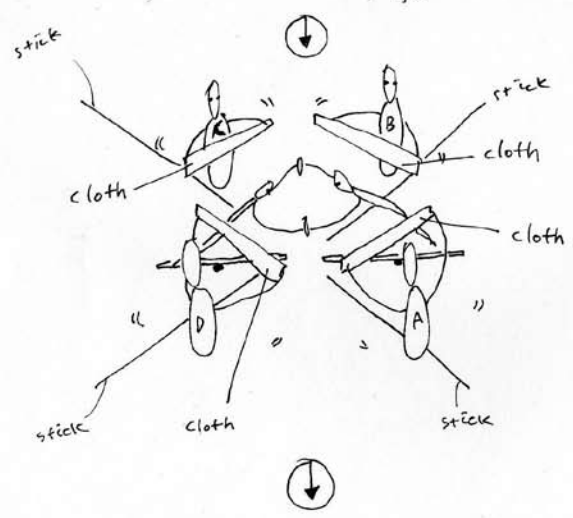




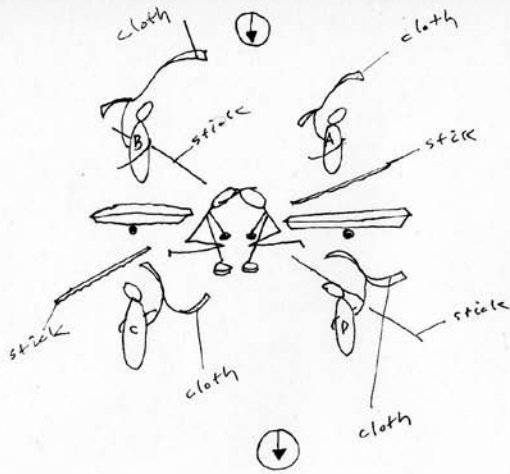
20  
 holding hands  
 then  
 moving  
 |  
 |



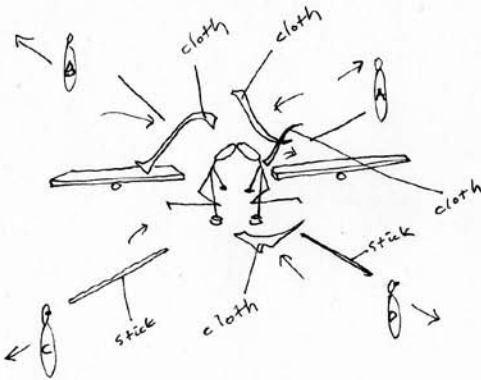
21  
 catching  
 cloths  
 then  
 moving  
 |  
 |



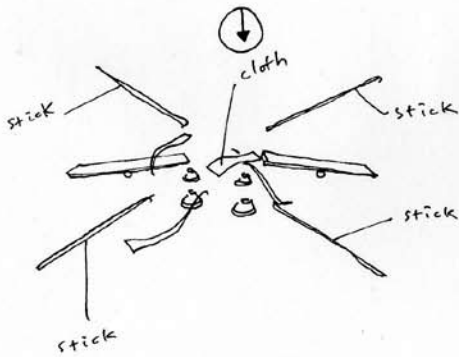
22  
 moving  
 |  
 rising (korea  
 and  
 America)  
 |  
 holding  
 hands  
 |  
 |  
 |



23  
waving  
the cloths  
⋮



24  
throwing  
the cloths  
then  
going out  
⋮



25  
⋮  
⋮  
⋮

end...  
END

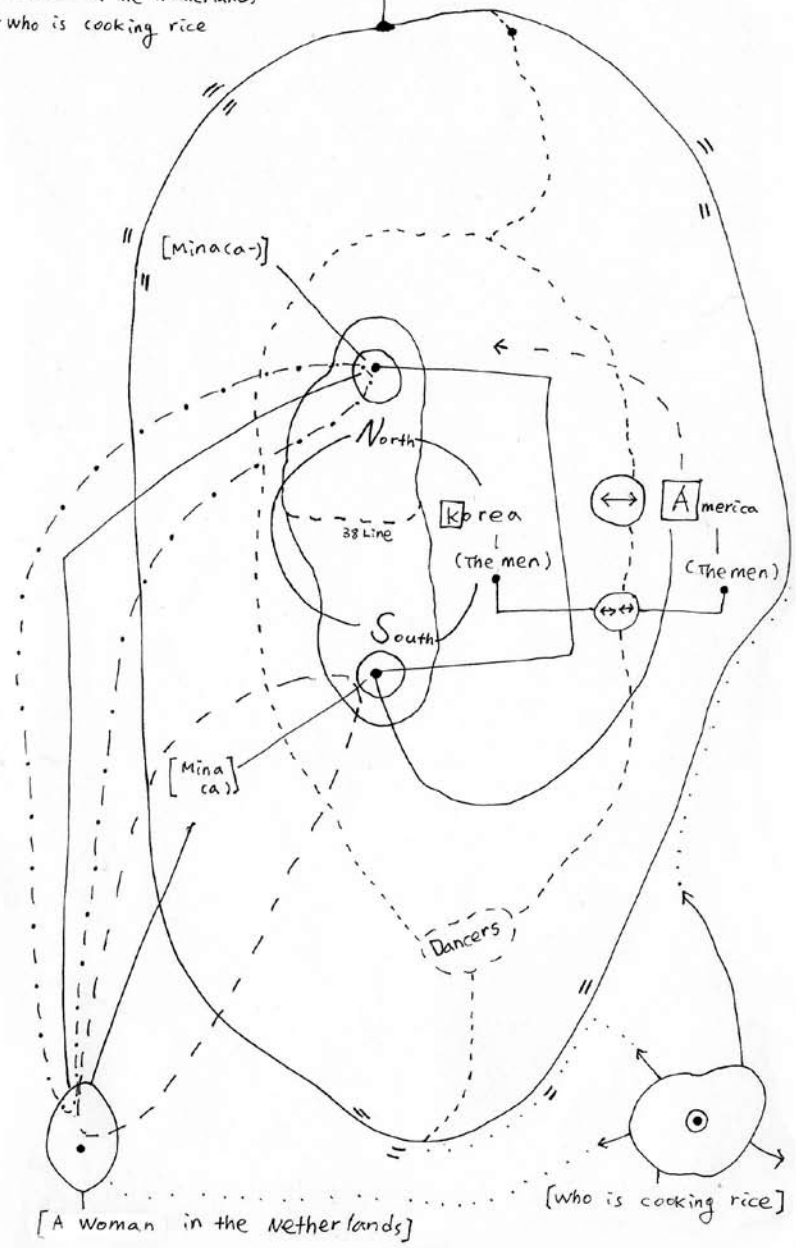


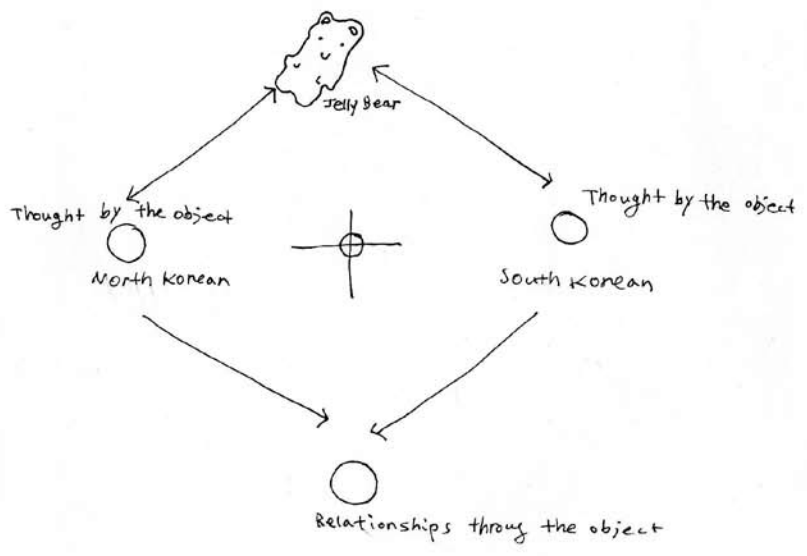
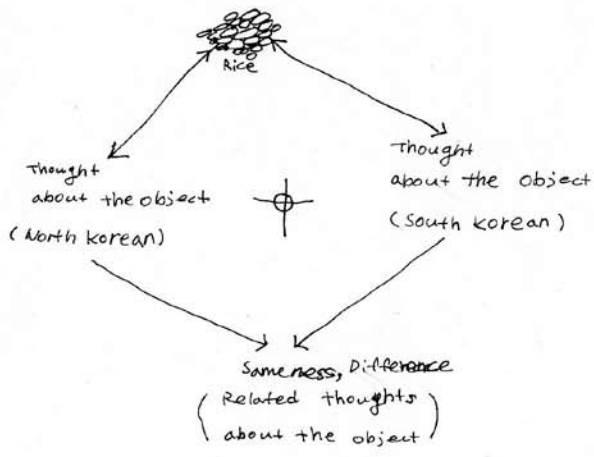
**“structure of the Jelly Bear”**

1. Mina (a, a-) - South Korea, North Korea
2. American ↔ Korean and dancers

[Structure] - Jelly Bear  
[Film]

3. white men and Mina (a, a-) [white men, and ... others]
4. A woman in the Netherlands
5. who is cooking rice





## **Comment about this film**

Previously, my other films and videos have existed with dialogues between people. Speeches could explain the scene easily. However, sometimes that limits the scene, even in our thinking and in our feeling. This film do not have dialogues between people, although, I attempt to produce other languages, such as body language and also using objects and sounds and so on without speeches in this film. And, the characters represent symbols of individual situations and positions in this society. The matters are combined to each other by various lines. I began to research relationships between object and subject, talking and seeing, space and sound, people and media through various searching processes in this film. Even if, we can not perceive itself as object, because we always perceive a part of that, nor we do not perceive the totality of object or image. The reason is that we just perceive interesting things by our psychological requirement, or our economical concern, and ideological confidence.

This is an arranged concept and a narrative during writing the scenario before shooting. Obviously, this film is transformed through shooting and editing. I want to show the film by using objects. For example, Hitchcock's film called "Rear Window", a broken leg of the main character is explained by objects, not dialogue. (It is the camera, and not a dialogue, which explains why the hero of Rear Window has a broken leg (photos of the racing car, in his room, broken camera). From Hitchcock's film called "The Birds": "But the thousands of birds, all species brought together, grasped in their preparations, in their attacks, in their moments of rest, are a symbol: these are not abstractions or metaphors, they are real birds, literally, but which present the inverted image of naturalized image of men's relationships between themselves." (11)

Emotional action about an object is able to bring big effects. For example, a woman is seen. She always drinks hot cocoa in same table and café. And a man is seen. He looks like a timid person, he is always looking at her through the window of a café. On some day, the same situation is seen, but, he is sitting behind her. He is reading a newspaper, and keeps sidelong glances at her. She is gone, then, he changes the sit. He sees the cup of hot cocoa, and he steals the cup which is rolled in a newspaper. And, the next image is: he is touching the cup and closing his eyes on his bed. At this point, this object is represented emotional object and one symbol. The scene is able to represent his state of mind without dialogues.

An example by Bazin: "the young mind going to the kitchen in the morning, making a series of mechanical, weary gestures, cleaning a bit, driving the ants away form a water fountain, picking up the coffee grinder, stretching out her foot to close the door with her toe. And her eyes meet her pregnant woman's belly, and it is as though all the misery in the world were going to be born."

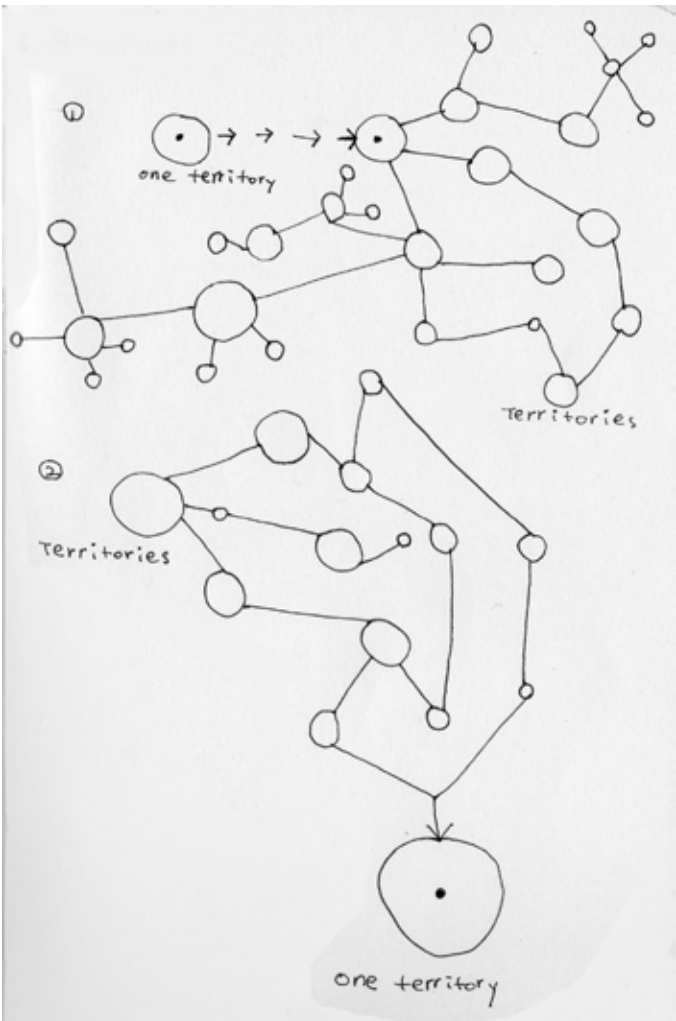
"Take an example borrowed from Kant: the despotic state is directly presented in certain actions, such as a slave-based and mechanical organisation of labour; but the 'windmill' would be the indirect figuration in which that state is reflected." (12)

At this time, cautioning becomes conventional movement – images. What are images not conventional images? Where is that staring and ending? The images become conventional images which is too easy inside or outside. If that is the case, how do we choose unique images? If we are looking for that, we can reflect the point in Deleuze's writings which is the subject of a film: "The new image would therefore not be a bringing to completion of the cinema, but a mutation of it. It was necessary, on the contrary, to want what Hitchcock had constantly refused.

The mental image had not to be content with weaving a set of relations, but had to form a new substance. It had to become truly through and thinking, even if it had to become 'difficult' in order to do this. There were two conditions.

On the one hand, it would require and presuppose a putting into crisis of the action-image, even if this entailed the discovery of 'clichés' everywhere. But, on the other hand, this crisis would be worthless by itself; it would only be the negative condition of the upsurge of the new thinking image, even if it was necessary to look for it beyond movement."<sup>(13)</sup>

"Even if this entailed the discovery of 'cliches' everywhere." But, artists have to think and create new artistic languages. Art can create new worlds of experience by inventing new media and new artistic languages. By widening our imagination it also creates new kinds of thinking, as we can not think about the things we can not imagine.



## 5.

I have dealt my artworks through many layers:

1. Drawing - Scenario - Storyboard - making stages, sculptures, clothes, and objects - Meeting people - Choosing roles and spaces - Sending scenario - Arranging schedule - Explaining scenes - Practice the scenes - Shooting - Acting - Editing.  
2. Researching about the history - Explaining my purpose about the project to people - Arranging schedule - Choosing the meeting place - Meeting people (Recording) - Drawing and mapping - Meeting people again (Recording) - Researching and arranging again - Story board - Writing Scenario - Editing.

There are individual functions, roles and effects in the processes, when video works are made through the layers, the video works could have the extreme results by the processes. And I also have dealt with various genres such as a film, a video, a theater, a performance and such in the layers and other ways.

First of all, I choose subjects such as cultural problems, political problem and so on, then, I think about how the subject will be showed by some genres, what is the best way for creating artwork in the subject. For creating my artwork in the subject, I have attempted to use many processes and structures.

The first way is that the starting point is one territory, but the territory is moved and transposed into other territories in the subject, also the territory of the starting point and the other territories are connected, related, and communicated to each other in the subject. The second way is that the starting point is various territories, but the territories are moved and transposed into one territory in the subject, also the territory is connected, related, and communicated with the other territories. I create artworks about the subject in various areas, and the artworks in various areas are represented into one mass of artworks which are connected with each other in the subject.

Even if the starting point is one area is extended to other areas, or starting points are other areas are gathered into one area, both cases are formed to represent a concept.

For example, I draw drawings about the concept by imagining and associating, then, I write narratives which materials are the drawings. Also the narratives are transformed into images and sounds.

Next, I document actors' performances in the transformed images and sounds in the concept. Moreover, I make objects which could be associated and reflected with the concept. People can have new experiences about the objects through people confronting with the object. During the time, I also produce a work about the subject in other areas, which are any drawings, paintings, videos, films, performances, documentaries, theaters, operas, musicals, or just one object, what ever we can think of. They are connected, related, and communicated with each other in the concept which creates new expressions and more intense by connected various media. My Media is not fixed in one area. They continually move and affect advantages to each other in individual areas and positions.

I often have dealt with films, which is the reason why I usually use the medium that is useful to represent my thought. However, I only do not stand on the medium, because I do not want to limit expressions into the genre.

It is possible to walk, to talk, to lie, to see, to touch, to smell the atmosphere in galleries, museums and out side spaces,

I can use the advantages from the spaces than showing only a wide screen in a dark room. But it is not a hindrance to show my films and videos in cinemas.

My artwork is that there are structures for representing a concept through the processes, which are connected, communicated and affected with each other in individual roles.

## Notes

- (1) Gilles Deleuze, movement-image, p.11
- (2) movement-image, p. 64
- (3) Merleau-Ponty, Phenomenology of Perception, P.279
- (4) movement-image, p.23
- (5) movement-image, p.162
- (6) movement-image, p.169
- (7) Gilles Deleuze, Time-image P.72
- (8) movement-image, p.29
- (9) movement-image, p.81
- (10-1) Akira Mizubayashi, 'Autour du bain', Critique, no. 418, January 1983, p.5
- (10-2) Kurosawa, 'Entretien avec Shimizu', Etudes cinematographiques Kurosawa, p.7
- (10) movement-image, p189
- (11) movement-image, p.204
- (12) Kant, critique of Judgement, para 59 (This is what Kant calls 'symbol')
- (13) movement-image, p.215

Eun Hyung Kim, August 2009

지렁이 댄스,  
두더지의 고민,  
부끄러운 빨간 꽃,  
양파의 재능,  
돌의 헌신,  
이중적인 잡초,  
녹색 자두의 본심,  
파리의 기도,  
사랑의 거친 태도,  
구름들의 연애질,  
토끼의 비상한 눈빛,  
치약의 서투름 그리고 육하기의 달인,  
도토리들의 내성적 몸짓,  
오리의 새로운 선생님 그리고 그의 의도,  
칼잡이의 본심을 눈치챈 흰 두부,  
두루말이 휴지의 자존심과 쳐루는 검은 연필의 언행,  
투명 유리잔의 대단한 결심 그리고 변심,  
마늘 바게트의 새로운 친구와 그의 딸,  
달팽이의 신나는 이동 그러나 바다 속 여행의 시작,  
노란 단무지의 힘과 쳐루길 소원하는 김 가루,  
첼리곰의 멋진 재기,