UNIVERSITY OF SOUTHERN CALIFORNIA
SCHOOL OF CINEMA-TELEVISION
AND KOREAN STUDIES INSTITUTE PRESENT

A Festival of Films together with a
conference and a day with

Park Kwang Su

SHADOWS OF THE MODERN:
Social Change and the New Korean Cinema

9-18
February
2001

At the University of Southern California

This event made possible through
the generous support of the
Korea Foundation and the Korean
Cultural Center of Los Angeles and
with the invaluable assistance of the
Korean Film Commission
Friday, February 9, 7:00 p.m.
Lucas Room 108

**Declaration of Fools** (Lee Jang-Ho, 1983, 97 mins)

A pickpocket, a driver and a prostitute depart together on a journey, building a camaraderie between them in sadly funny Chaplinisque situations. Narrated from a child's point of view, *Declaration of Fools* intends to dispense with logical and dramatic narrative. The film is an allegorical depiction of the repressive society and the outrageous film censorship under a notoriously authoritarian regime. The film renders penetrating social satire through sight and sound gags, slapstick and humor, and formal experimentation.

Friday, February 9, 9:00 p.m.
Lucas Room 108

**Deep Blue Night** (Bae Chang-Ho, 1984, 93 mins)

Having left a pregnant fiancée behind in Korea, a handsome but brutal Korean named Gregory Beck arrives in America. He seduces and marries a rich divorcée in order to get residency and a green card. He achieves his goal and his American wife falls slowly for his charms, but the Law finally closes in on him. A box-office hit director throughout the 1980s, Bae here made a commercially successful yet relentlessly revealing melodrama about the reality of broken dreams and hopes.

Saturday, February 10, 7:00 p.m.
Norris Theater

**Green Fish** (Lee Chang-Dong, 1997, 111 mins)

Having just been discharged from military service, Mak-Dong dreams of reuniting his family. He schemes to earn some money by joining a gang. He kills a rival boss in accordance with his gang boss' order. However, the rules of the game are much more ruthless than he imagined. Loosely based on gangster genre, *Green Fish* vividly portrays the modernized urban space of Seoul, representing violence as an inherent part of "the rush to development" of Korea.

Saturday, February 10, 9:00 p.m.
Norris Theater

**Peppermint Candy** (Lee Chang-Dong, 2000, 130 mins)

*Peppermint Candy* depicts a man's life in seven separate chapters, covering a span of twenty years and going backward in time. Young-Ho is a crazed forty-year-old man who shows up unexpectedly at a reunion party of a group of former factory workers. As Young-Ho apparently attempts suicide by not evading an approaching train, the film shows in reverse order the most important moments of his life. *Peppermint Candy* explores with ingenuity how the modernization of Korean society has been inscribed upon an ordinary man's life.
Sunday, February 11, 7:00 p.m.
Norris Theater

**Sopyonje** (Im Kwon-Taek, 1993, 112 mins)

Early in the 1960s, Dong-Ho, a man in his thirties recollects the past while drifting to find his stepsister Song-Hwa. Both of them had been adopted and trained to be artists of pansori (a form of traditional folk opera) by a pansori singer. The three travel throughout the countryside, enduring the hardships of poverty and the public’s increasing indifference to their art. This small art film, by representing the Korean aesthetic and the destructive effects of modernization and Westernization, surprisingly set the highest box office record among Korean films up to that point.

Sunday, February 11, 9:00 p.m.
Norris Theater

**Spring in My Hometown** (Lee Kwang-Mo, 1998, 113 mins)

Set in the early 1950s when the US military presence was predominant in Korea, *Spring in My Hometown* depicts the life of an older generation from a child’s perspective. Two children peep through the hole in the fence of an abandoned mill and chance upon the scene of one child’s mother having sex with an American soldier. Now the world could never be the same. The film combines historical facts and the recreated life of hard but beautiful times with a rigorous formalism of long takes and long shots.

Friday, February 16, 7:00 p.m.
Lucas Room 108

**The Day a Pig Fell into the Well**
(Hong Sang-Su, 1997, 114 mins)

This innovative film explores the relationships among four characters whose lives are filled with repetition, boredom, hypocrisy and worldly desires. A third rate writer Hyo-Seop falls in love with Bo-Gyung, a married woman. Meanwhile, Min-Jae, a box-office girl, dreams of being Hyo-Seop’s wife. Bo-Gyung’s husband Dong-Woo questions his wife’s fidelity. *The Day a Pig Fell into the Well* follows the mundane existence of these four, who desperately try in vain to escape from their disjointed lives, with fantastic, yet terrifying imagery of banal and boring everyday life.

Friday, February 16, 9:00 p.m.
Lucas 108

**No.3** (Song Neung-Han, 1997, 108 mins)

In No.3, Seoul seems to be full of third rate hooligans represented by bully Suh Tae-Ju, prosecutor Ma Dong-Pal, and low-grade poet Rengbo. Tae-Ju is adamant that he is "Number Two" rather than the "Number Three", which is how he is seen by the rest of the gang. These characters play out one of life's many paradoxes, in which their idea of being "the best" is actually "the worst." A social satire that mixes comedy and gangster genre, this film uses rhetorical dialogue to take humorous jabs at the social hierarchy of power.
Saturday, February 17, 7:00 p.m.  Norris Theater

**Lovers in Woomukbaemi** (Jang Sun-Woo, 1990, 114 mins)

This heart-warming and humorous film depicts the lives of working-class characters in the outskirts of Seoul. Bae Il-Do is employed at a small sewing factory as a supervisor. While living with a former bar-hostess out of wedlock, Bae falls in love with a seamstress in the factory who is often beaten by her husband. But they have nowhere to go when their relationship is revealed to everyone. Due to a solid narrative combining Bae's flashbacks with the present, seamless acting and scrupulous observation of reality, this tragic-comic melodrama is effortlessly engrossing.

Saturday, February 17, 9:00 p.m.  Norris Theater

**Chilsu and Mansu** (Park Kwang Su, 1998, 109 mins)

Chilsu paints movie ads on billboards for a living, dates a fast-food waitress, and dreams of emigrating to Miami. Mansu is a skilled painter who is deeply wounded by his father's 27-year imprisonment for being a leftist. When they complete their first billboard and celebrate with a few drinks on the top of a building, passers-by mistake them for potential suicides. *Chilsu and Mansu* successfully shows how a film can interweave an entertaining and engaging storyline with underlying social and political concerns.

Sunday, February 18, 1:00 p.m.  Norris Theater

**A Single Spark** (Park Kwang Su, 1995, 96 mins)

*A Single Spark* recounts the life of Jeon Tae-II, a martyr of the South Korean labor movement, as seen through the eyes of the intellectual fugitive Young-Su. Appalled by the atrocious working conditions in the textile industry where he worked in the 1960s, Jeon attempts to organize a workers' union and to insure the enforcement of Korea's own labor laws. On November 13, 1970 the 22-year-old Jeon self-immolates, shouting, "We are not machines!" This film successfully combines a stark social realism with political consciousness.

Sunday, February 18, 6:00 p.m.  Norris Theater

**Black Republic** (Park Kwang Su, 1990, 100 mins)

*Black Republic* offers angry and graphic evidence of what it meant to live through the period of political oppression in Korea after the Kwangju Uprising in 1980. An intellectual-activist wanted by the police finds refuge as a factory worker in a decaying mining village under the pseudonym Ki-Young. There he forges a relationship with a prostitute Young-Sook. Ki-Young clashes over her with the factory owner's spoiled son. The film recreates the dynamic microcosm of Korean society in the 1980s in an engrossing manner, capturing an era often dubbed "the black age."
ABOUT

SHADOWS OF THE MODERN

This film festival explores how the new Korean cinema has been actively engaged with the transformation of Korean society over the past two decades. The twelve films to be screened at USC all depict the darker side of Korea's modernization, through engrossing narratives, extraordinary characters and dramatic imagery.

Highlights of the festival include the Los Angeles premiere of Lee Chang Dong's Peppermint Candy (2000) and the participation of celebrated filmmaker Park Kwang Su, who will be on hand to discuss his films between screenings of A Single Spark and Black Republic on the last day of the festival.

17
February
2001

ACADEMIC CONFERENCE

As part of this program, USC is presenting a conference on Saturday, February 17 at the School of Cinema-Television. Prominent scholars who will present research on the New Korean Cinema include Christopher Berry (UC Berkeley), Chung moo Choi (UC Irvine), Jae-Chul Im (Hannarae Publishing), Young-Kwan Lee (KOFIC) and Gina Yu (Dongguk University).

For more information about the screenings or conference contact the USC Korean Studies Institute at (213) 740-2993

Program Director: Youn-Jeong Chae

Special Thanks to Han Ju Kwak

All programs free and open to the public.