



The Sense of Violence

A Film by Mooyoung Kim

2024 /South Korea /Color and BW /EN Sub /114min

Short Synopsis

The film traces the trajectory of cinema by uncovering the specific intersections shared within the historical context of "anti-communist art" during the Park Chung-hee regime (1970s~1970s).



Long Synopsis

The film traces the trajectory of cinema by uncovering the specific intersections shared within the historical context of "anti-communist art" during the Park Chung-hee regime (1970s~1970s). In particular, the censorship of anti-communist film imagery by the Korean Central Intelligence Agency symbolically reveals the presence of power and ideology in the space between image and reality during the Park regime. The images reproduced by power through ideology represent reality but paradoxically intervene in it. For instance, the massacre scenes that appear almost as clichés in anti-communist films influence the reality experienced by the families of massacre victims, a reality often forgotten. The film also contemplates those who create these images. What roles do creators play between power and ideology? Creators may collaborate with power, producing images that serve the ideology desired by those in authority. At other times, they might document images they observe passively, seemingly outside the sphere of power. However, even these seemingly detached images are shaped by the pervasive influence of power within a larger hierarchical structure.

The director's statement

I have spent nearly a decade exploring how ideology intervenes in sensory perception through various forms of art. One of the most striking instances of this intervention was during the 1970s under the Park Chung-hee regime, when the Anti-Communism Law imposed strict control over artistic expression. Enacted by the Park Chung-hee regime, the Anti-Communism Law served as the foundation for coercive censorship. Under this oppressive regime, artists were compelled to adorn the sheer brutality of violence with the sensations of sorrow and hatred. On the other hand, there were victims of ideology who were silenced, unable to expose the pain of violence. They were oppressed by the sensory experience of violence, embellished by anti-communist ideology, and compelled to forget the imprint of violence engraved upon their bodies. However, the sensory imprints of violence inscribed on our bodies do not simply vanish. One day, the pain that violence has engraved on the body inevitably resurfaces in strange and unexpected forms.



Director's Biography

While making films, KIM also engages in research-based media exhibition work. He has directed short fiction films such as *Slow Day* (2010) and *Concrete* (2013), as well as the short documentary *Land Without People* (2016) and the short experimental film *Day and Night* (2017). His first feature film, *Night Light* (2018), was screened in the Vision section at the BIFF and won the Passionate Staff Award at the Seoul Independent Film Festival and the Best Cinematography Award at the Wildflower Film Awards Korea. The director's experimental short documentary *Gold Dragon Mountain* (2021) was invited to the Seoul Independent Film Festival and the Oberhausen International Short

Director's Filmography

2013 concrete (39min)

2016 Land Without People (45min)

2017 Day and night (5min)

2018 night light (108min)

2021 Gold Dragon Mountain (18min)









Review

The documentary *Sense of Violence* traces the images that reproduce anti-communist ideology in post-liberation Korean society. Anti-communist ideology permeated various forms, ranging from statues, architecture, and public square rallies to religious events, news broadcasts, and spy films. This ideology has persisted stubbornly from the moment of liberation in 1945 to the present-day protests of the "Tae guk gi Brigade (conservative group rallies)" in front of Deok-su gung Palace. On the other hand, anti-communist ideology justifies violence, normalizes it, and renders those who experience it powerless. The ingrained sense of violence continuously resurfaces as stories, images, and data.

Sense of Violence alternates between the past and present, annotating archival materials and film footage, sometimes deconstructing the visuals and proposing a closer examination of images.

Sense of Violence particularly calls for a critical reading of the language employed by images. In this way, the film becomes not only a reflection on modern Korean history and historical documentation but also a meta-critique of visual imagery. Consequently, the act of "following the voice to remember the image" transforms into a dual process: both remembering and deconstructing images.

Among these deconstructed images, residual visuals emerge—faces that cannot be fully restored through data but leave even more traces: silent words, voiceless screams, and memories of roaring crowds in the square that transformed into raging waves. These fragments pierce through the sense of violence, rising abruptly and powerfully.

-Film Researcher, Juyeon Bae

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Production Company

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Staff

Director KIM Mooyoung

Producer KIM Mooyoung

Screenwriter KIM Mooyoung

Cinematographer KIM Mooyoung

Music Worramet MATUTAMTADA

Editor KIM Mooyoung

Cast

KIM Sung-Chil, JUN Mi-kyung, YUN Yong

Voice

CHOI Ji-won

