

Documentary Log
Wondering Wandering

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Clip Name	When	Where	Who	What	Why
Zizek 01		Gene Siskel Center, Chicago	Zizek	CU Zizek in Q & A session	Subject, we don't know who we are. Our own ghost, the ultimate ghost is impossible of knowing the objectivity of the subject
Zizek 02					The shift of perspective, don't look for the secret!
Zizek 03					The central problem of Freud, the concept of community vs individuality in psychoanalysis in constructing subjectivity
Zizek 04					Lacan, the objectivity of Big Other as the referential point of sanity and the basis for the individual identity
Zizek 05					The real, impossible happens!
Zizek 06				WS	Audience shot
Zizek 07				WS	Empty audience shot
Snow 01		Chicago Downtown		WS CTA station MS cars	Maybe montage to make video poem of Theresa's literary work
Snow 02				MS cars CU signal	
Snow 03				MS CTA trail	American flag in snow
Snow 04				CU snow flake	Unrecognizable human figure
Snow 05		Park		WS dolly trees in park	Chicago in snow
Snow 06				MS CU trees in park	
Snow 07		Train		WS MS CTA train	exterior
Snow 08				WS MS CTA train	interior

Snow 09			Deaf	MS sign language	Effort to communicate
Day 01-001	Mar 14 th , 2006	O'Hare	WJ	CU MS	WJ filming herself on her way to airport
Day 01-002				WS highway CU flight ticket to SF	
Day 01-003				MS engineers	Announcement from pilot
Day 01-004				MS airplane window	Theresa's poem, telling her story of her flight to Korea
Day 02-001	Mar 15 th , 2006	Berkeley Art Museum, SF		WS CU receptionist	Theresa used to work at the museum! Conversation with receptionist, permission for shooting
Lawellance 01	Mar 16 th , 2006		Lewellance	MS	Constance Lewellen, Senior Curator at BAM. Theresa understood many disciplines, conceptual art, film, ceramic, and performance. Theresa had high-pitch, hypnotic voice, very effective for her dreamlike performance. Haunting, graceful, repetitive movement. Once Theresa said I want to be a dream of the audience!
Lawellance 02					Issue of identity as the dominant theme of art, Theresa was the one of the first who made the identity such an important part of her work.
Lawellance 03					San Francisco Bay area in 70s as heavy, rich center for performance art.
Lawellance 04					Longing, wishing, wanting, longing to belong
Lawellance 05					Theresa as a young, brilliant artist with unrealized future, most of her body of works were created still as a student, unusual
Lawellance 06				WS	
Berkeley 01		Berkeley, SF	Clock Tower	MS	Time lapse, 30 years ago, Theresa must have stood here and watched the same clock.
Berkeley 02					Berkeley campus
Cha 01		BAM		CU Theresa's video works on TV screen	I did not have right to copy Theresa's original video art clip, so I snuck my camera in and shot while it played.

Day 04-001	Mar 17 th , 2006	SF		WS	way from Berkeley to SF downtown to meet John Cha
Johnjames 01		SF Japanese town	John, James	WS MS handheld	John and James Cha, Theresa's brothers. WJ, John, James walk together to go to Korean Center, where John teaches Korean and works as translator. It is the first Korean school in America founded as community center at first now it is educational institute mainly working on publishing Korean language teaching materials.
Johnjames 02				MS handheld	Korean center was founded in 1974.
Johnjames 03		Korean Center		WS John and James enter in Korean Center	
Johnjames 04			John	MS old photographs	John explains Korean immigration history over the photos on the wall.
Johnjames 05			John	MS	"This school is the first Korean language school established by Korean community"
Johnjames 06			John	CU	What was it like the relationship between Theresa and her mother? "Dictee must be the story of her mother."
James 07		SF Cafe	James	MS WS handheld	James and WJ walk to the "bum" café.
James 08			James	MS James WS street	"bum" café exterior
James 09				CU James & WJ	Oh, James! I am so crushed on you!
James 10			Pasha	CU James' parrot	
James 11			James	MS James CU café sign	Reflection of WJ over James
Johnjames 12		SF		WS downtown of SF	Hilly SF downtown, sea, cars, street, building, and trolley
Johnjames 13				WS bridge	
Key 01		Berkeley campus café	Key	MWS	Key Richard, translator of <i>Dictee</i> . Experimental English usage of Dictee, monochromic meter, "mother, you are, a child, still, at 18, more of a child, since you are, always, ill, they have sheltered you, from life, still, you speak the tongue, the mandatory language, like the others, it is not

					your own, even, if, it is not, you no(know) you must, you are bilingual, you are trilingual, the tongue that is forbidden, is your own mother tongue.”
Key 02				MS	The last chapter, Elitere, Key’s favorite part
Key 03				CU	The transfixing power of Dictee, 잠입
Key 04			Dictee	MCU	Key holding the book
Key 05				WS Key & WJ	Key & WJ study English phonetics.
Key 06				WS Key & WJ	Key & WJ read Dictee together.
Demo 01		SF		MS picket, flag	Anti-Bush demonstration
Demo 02				WS singers	
Demo 03				MS hippy couple WS CU dancing lady	
Sf 01		SF	SF Bridge	WS night bridge light	
Elaine 01		Berkeley	Elaine	WS CU Elaine & audience at grad orientation	Elaine Kim Ethnic Studies, Berkeley. Elaine as professor
Elaine 02				MS	Elaine as Asian American, her identity as Korean American is shaped by the practice of American nationality. Her father’s pride in Koreanness
Elaine 03				MS	Visibility or invisibility of Korean Americanness in American culture. American nationalism exclusive of Asianness. Ethnically selective weapon during the Vietnam war. “when I think about whether or not our subjectivity and our history are integrated, there is no way for the person like me to view the history outside of my subjectivity.”
Elaine 04				MS	Korean diaspora, Elaine’s family tree, does Korean nation consider other Koreanness as part of it?
Elaine 05				CU	Post-modern/post-colonial stance of Dictee “Dictee is a revolutionary book in regard everyone finds something and no one can claim the mastery of it.”
Elaine 06				CU	American fear in collectivity, “interest in tying the self to the nation or

					writing self writing nation or connecting individual personal emotion identity to collectivity is very progressive and crucial in the battle of against dehumanizing individualism.”
Elaine 07				CU	American poor collectivity of church, consumption in rampant, lonely individualism
Elaine 08				CU	“What is origin?”
Elaine 09		Berkeley		CU Elaine photo WS CU Theresa room	
St 01/02		SF	WJ	WS Tunnel	Rain, B-roll for narration
May 01	May 1 st	Chicago		WS Chicago	
May 02-05		Downtown	Parade		Latino immigrant community asking for legalizing their status
May 06		Bridge			Great sound
May 07					Different groups-world without borders
May 08/09			Parade	WS big crowd	
May 10					Different flags
May 11				MS	Latinos
May 12					Supporters, sign board
May 13				EWS big crowd	Thousands of flags, big crowd, telephoto
May 14			Korean	MS Korean sign	Korean Americans support immigration reform now!
May 15			Korean	CU Korean community organizer	The basis of America as the society of immigrants. “keeping and declaring the Korean identity is not to violate the American-ness, it is the basis of America to bring in different backgrounds and to enrich the multi-nationality of America.”
May 16			Koreans	MS	
Bruce 01		office	Bruce	MS	Bruce Cumings, prof. University of Chicago, History, “the Korean nationalism, national identity what Theresa is based on is the oppressed nationalism under occupation.”
Bruce 02				MS	Window, books on shelve
Bruce 03			Bruce	MS	“what Theresa did was to start re-examining her identity, her language and her hybridity, and to expand it to the search for truth.”

Bruce 04				CU	"she fundamentally begun with herself, picking herself apart, reexamining herself, and once done with that, she was able to examine the world." The importance of the knowledge of ourselves.
Bruce 05					The Korean's search for its modern identity, "Theresa Cha's individual struggle for her identity is the metaphor for Korea. The Korean's uniform national myth. I teach modern Korean history seminar where I teach about her books and her art."
Bruce 06				CU	"Monologue"
Silberman 01			Silberman	CU	"Monologue" Bernard Silberman, prof. University of Chicago, Politics
Sky 01-03		Chicago	Chicago		Chicago view from flight
Sakai 01		Cornell	Sakai	MS	Naoki Sakai, prof. of Asian Studies, Cornell University, "the imitation and disavow of national literature. Dictee is completely different in the fact that it does not hide the imitation. Rather Dictee presents the whole process of imitation. Theresa Cha is most effective in discussing the origin of national literature in the process of erasing, denying. She discloses it. In the sense, this text is a literature that is something which consistently discloses what is usually hidden in institutional form."
Sakai 02				MS	"only when the mimicry is repressed, you can form national identity. yes, Dictee is Korean literature, but no, it cannot be precisely because it discloses the whole process of the formation of Korean literature itself."
Sakai 03					"Dictee doesn't fall into identitarian project'
Sakai 04				MS	"it is the other way around. She shows that the process of originality can be found anywhere when people move, and when people try to learn other than what they have already had. In this process, it generates amazing diversity and originality is there. Experience of moving around and encountering new things and trying to assimilate new things, that's where originality starts."
Sakai 05				MS	"what makes past so important for us is something we cannot easily recall. And the question of memory in literature is always related to what we cannot actually recall about the past. Dictee shows very

					interesting and skillful approach to the question. She is not approaching the past in narrative form but she is in fact paying attention to how we cannot recall in the past. That's how it make the literature something other than mere narrativization of the past, and this kind of act is done through her experience of immigration. In stead of moving past in the same place, she rather moves around, moves away from the same place to discover her own past."
Sakai 06				MS	"the question is how to prevent our communication from being appropriated by the work of art. Our social encounter which constantly fails to be included in communication, Dictee calls for your participation but you can never grasp it. So it constantly fails to communicate, but it constantly calls for your participation and as soon as you produce your own reading, that would require somebody else's participation. We can talk about repetition as linking yet the linking never assumes common. So, Dictee is an attempt to socialize or create encounter with readers without creating work of art, which is the most important form of art. Art must do this."
Sakai 07				MS	"The program of identity politics is today denounced because it creates division within the society. How can we possibly avoid individuality and organic unity. The idea of unity can never be experientially given. Identity politics poses this exclusionary violence. What Dictee shows is the other way. Theresa talks about the acquisition of language and getting into the society from the view point of immigrant who is the one should be excluded. From the outset, she introduces the impossibility of inclusion, but it implies she can never identify herself with wholly either Korean society or American society. That is the starting point. For her, identification is very dubious. Her text is deliberately constructed to show the impossibility of identification. Hence, there is no natural language. It is all foreign languages."
Sakai 08				MS	"it is a work essentially poetic. And poetry has been always political."
Sakai 09				CU	Fantasy to identify with nation as the core of nation-state, sacrificing

					one's own life for the nation. "self-sacrifice and death are closely related to the desire for identity."
Sakai 10				CU	<p>"there are strange phenomena in which human behaves to destroy themselves against reality principle and rejects pleasure principle. The question of desire is very present in Dictee, which has to do with this desire for death. Theresa expresses amazing hope for dying and being included in a large community, and that community is not clarified, but it is something like being embraced in large community but whose nature is not clear. But it is very similar to self-sacrifice for something like national community. Hence there is very strong undertone of death wish, which is in fact desire for identity. This kind of desire is generated by the schema of co-figuration, because you occupy the space in between, you are not determined either belonging to one community or not belonging to. Hence you want to escape from the position of in between and find identity somewhere. And this desire for identity is usually expressed in the form of death wish. Theresa is refusing to consolidate different kind of community than work of art. Dictee shows very strong tendency toward some kind of community that is now work of art, yet it also shows amazing desire for identity. And this two opposite directions coexisting within the text of Dictee, I call ambivalence. This problem we always encounter. Because people want to die to have identity, or kill, or destroy, or create the very clear difference between insider and outsider, particularly when people are consistently called outsiders. Those outsiders have amazing anxiety to find some place where there are identical with themselves, but such space is the space of fantasy. That kind of space is extremely attractive. That ultimately explains why nationalism is so attractive. Dictee is not simply rejecting nationalism. It is a text which engages in the struggle between nationalism and moving away from nationalism."</p>
Sakai 11				CU	<p>"if you read Dictee, nobody can be serious about what Dictee, or dictation try to do. It shows power relationship involved, that is to say, you must assimilate, or you aren't be able to live in the society. She was</p>

					undoing the work that is done by the subject technology. By doing so, she was creating different kind of sociality, or capacity to socialize with other people, which is usually totally depressed in standardized education in national language.”
Sakai 12				CU	“this is not safe text!”
Sakai 13				CU	“it is always fantasy of fulfillment of one’s desire. Risking of death only comes as fantasy of risking or satisfying one’s desire. Therefore, she plays a game.”
Sakai 14			book	CU book, glasses	cutaways
Sakai 15				Window, hands	cutaways
Wong 01		Cornell	Wong	MS	Shelley Wong, prof. of English, Cornell University, “when I taught the book undergrad seminar, the first reaction in the part of most students is just to toss the book out of window. I cannot make any sense of it.”
Wong 02					“if you actually try to read it out loud, it has strange kind of halting procedure, it can’t ever read smoothly. This is not a smooth progression. What is that mean?”
Wong 03					“you don’t know when to take a breath, constantly breathless, because you don’t know where to begin and where to stop. You need to create your own boundaries and you are to create your own meaning. It is very difficult task. It is very daunting task for anyone. You have no points of reference. You just have to find your way in this welter of details of seemingly disconnected events and images. What are you supposed to do with it? You feel completely overwhelmed and lost.”
Dorothy 01			Dorothy	MS	“Monologue”
Dorothy 02					Dorothy reads Dictee.
Voice		Studio	WJ		Attempted part of narration
Room 01	Mar. 19 th	SF	WJ	Handheld	WJ finds the address Theresa once lived and leaves memo to the current resident.