

## THE POSSIBLE EMERGING

Thursday, October 22, 2015.

I O

There is something about *I o* (South Korea, 2015, 11'), an intense Youjin Moon movie, that is reminiscent of Walter Ungerer's masterpiece *noCOM* (USA, 2014, 9'), especially when we realize that *I o* offers a superficial view. In other words, everything is right there, and we do not need to dig any deeper to determine what is going on. A specific sound accompanies the images in the film, and yet this sound simultaneously functions devoid of the footage. Further, the sound is not a primordial sound, nor the trite sort of noise kids tend to make; rather, it is the kind that reminds viewers of photography. Consequently, *I o* reinforces the notion that cinema can mirror real life situations.

This wholeness results in depersonalization, mainly because it is undetermined. If South Korea is able to speak to us, it is because of this superficial cinematic that brings this possibility to the surface, just like in *Europa* (South Korea, 2015, 12'), another Youjin Moon film.

However, this does not mean that anything imaginable can be classified as cinema, because the absence of form in *I o* is an absence that is the product of a researched form, and that deprives the form of its structure. This is an induced movement — not in the least spontaneous — although it is natural as well, as it relates to an invisible element of the form reflected onscreen.

The screen mediates this refraction, but it is also the reason behind its existence, as the lack of form finds its optimal place in cinema. Cinema is not something that one strives for, however; no director that utilizes cinema in order to achieve a telos. Instead, cinema is merely a starting point, but we do not understand this until the end of a film — or possibly in the middle of a work, but never before we begin watching it. These are the main characteristics of cinema, and the reasons why we have never experienced it in such an intense and concrete way before. Correspondingly, *I o* arises from a movement that starts with the cosmos and ends in the cells, passing through human society as images seemingly soaked in blood. These images draw attention to our history, which Youjin Moon portrays as a form of a cosmic reality.