

unearthed.

Table of Contents

01) *Won Choi* - Eternal sunshine of the spotless mind

02) *Sarah Han* - Young Adult matters

03) *Carla Guardado* - Ya no estoy aqui

04) *Thomas Cho* - parasite

COSTUMING

ETERNAL

SUNSHINE

03.19.04



MICHEL GONDRY

Michel Gondry is a French filmmaker, screenwriter, and director known for his creative and visually inventive style. He often blends surrealism and practical effects, using stop-motion animation, in-camera effects, and handmade props. His films explore complex themes like memory, love, and relationships, often blurring the line between reality and fantasy, with one of his most renowned films being <Eternal Sunshine of the Spotless Mind>.







<Eternal Sunshine of the Spotless Mind> is a romantic sci-fi film. The film follows the story of Joel (Jim Carrey) and Clementine (Kate Winslet), a couple who, after a painful breakup, undergo a procedure to erase each other from their memories. As Joel's memories are erased, he begins to realize that he doesn't want to lose the memories of Clementine, leading to a surreal journey through his mind.

In *Eternal Sunshine of the Spotless Mind*, the costumes, directed by Michel Gondry and designed by the costume designer Melissa Toth, reflect the characters' emotional journeys. Clementine's changing hair colors—blue, green, red, and orange—symbolize different phases of her relationship with Joel. Her bright orange hoodie, a key visual element, represents her vibrant, unpredictable personality. These costume choices enhance the film's exploration of memory and identity, visually marking key moments in the characters' emotional states.

Bibliography

Summary

Costuming

(a)		(b)	
	extension, vibrance, escape		simple, emotionally repressed
(c)		(d)	
	hope, renewal, excitement		energy, determination, volatility
(e)		(f)	
	passion, intensity, chaos		melancholy, confusion, loss

01. Orange Hoodie



Clementine's orange hoodie in <Eternal Sunshine of the Spotless Mind> is a key visual symbol that reflects her bold, unpredictable personality and contrasts with Joel's reserved nature. The vibrant color represents her role as a catalyst in Joel's life, symbolizing energy and transformation.

As Joel's memories are erased, the hoodie serves as a visual anchor, representing his deep attachment to Clementine and his struggle to hold onto their relationship.



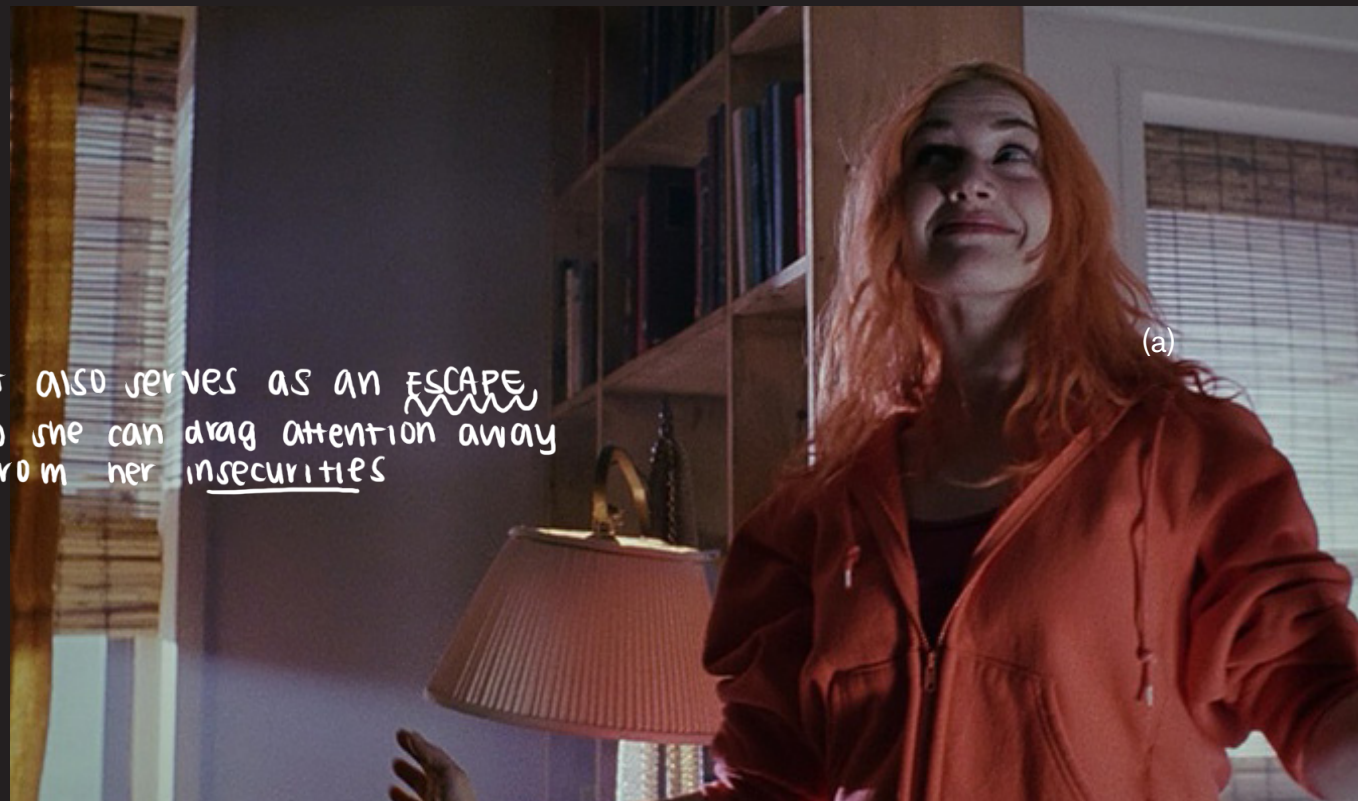
Joel's Outfits

Joel, played by Jim Carrey, is often dressed in muted tones such as greys, browns, and blues. His clothing is simple, understated, and unassuming, symbolizing his introverted, cautious, and emotionally repressed nature.



Clementine's Outfits

In stark contrast, Clementine, played by Kate Winslet, is often seen in colorful, quirky, and bold clothing, reflecting her spontaneous, impulsive, and free-spirited nature. Her ever-changing hair colors – ranging from bright blue to orange to green – add to this visual representation of her unpredictable personality.



03. Hair Transformations

Green Revolution

Green symbolizes renewal, hope, and growth. It's worn by Clementine during a more stable and exciting phase in her relationship with Joel. This color captures the freshness and vibrancy of new love, reflecting their shared optimism and adventure. However, the green also has a layer of unpredictability, mirroring Clementine's impulsive nature and the uncertainties they face as a couple. It reflects a dynamic period where their relationship is blossoming, but where tension still lurks beneath the surface, driven by their personal complexities.



Red Menace

Bright red, shown at the very beginning of Clementine and Joel's relationship, signifies her boldness, confidence, and emotional intensity. This colour captures the raw, unfiltered passion Clementine brings into the relationship, reflecting her full-hearted, daring approach to life and love. It also represents her volatility, as the emotional charge of bright red suggests that her moods can swing dramatically. While their connection is full of excitement and enthusiasm in this phase, the red foreshadows the challenges they will face, as her dynamic personality drives both attraction and tension in their relationship.





Agent Orange

This colour is bold and intense, symbolising passion, energy, and the fiery nature of Clementine and Joel's relationship during its most turbulent phase. The red-orange reflects the emotional highs and lows they experience as they fall deeper into love, with strong physical and emotional connections, but also frequent conflicts. It shows Clementine's more impulsive, chaotic side, highlighting the passionate yet unstable aspects of their relationship. The vibrancy of this color represents the love they share, but also hints at the fragility beneath it.



Blue Ruin

This colour represents Clementine's sadness, confusion, and emotional distance. It's seen at the beginning of the film, after she and Joel have erased their memories of each other. The blue signifies melancholy, reflecting her inner sense of emptiness and disconnection, while also symbolizing her subconscious yearning for something deeper. It marks the phase where Clementine is lost and seeking meaning in her life, now that her memories with Joel are gone, yet still lingering on an emotional level. It sets the tone for their re-discovery of each other.



LIGHTING

YOUNG ADULT

MATTERS

04.14.21



LEE HWAN

Lee Hwan is a South Korean director, writer, and actor who is best known for <Young Adult Matters> (2021), <Park Hwa-Young> (2018), and <Home> (2013). His 2018 film: <Park Hwa-Young> serves as a loose precedent for <Young Adult Matters>, as the character of Sejin is introduced as a teenaged runaway living recklessly in the background of fellow troubled runaway: Park Hwa-Young's squalid apartment, filled with other runaways. <Young Adult Matters> focuses solely on Sejin while painting a broader story of the hidden underbelly of Seoul, South Korea.

Bibliography

Summary

<Young Adult Matters> follows high schooler Sejin who is bullied at school. At night, the leader of the girls who torment her regularly act as her girlfriend, all while Sejin is in a secret romantic relationship with the principal's son, who is also a teacher at her school. When she unexpectedly becomes pregnant by the principal's son, she is kicked out of school and goes on a quest to terminate her pregnancy with the help of fellow runaway: Joo-Yung, and an older grifted: Jae-Pil (played by Director Lee Hwan himself) to terminate her pregnancy.

Lighting

14

For a character who is meant to be expressionless and stoic no matter the circumstances she faces it could be difficult for audiences to understand the inner turmoil she is undergoing as well as understanding the gravity of the situations she is in. To get viewers to empathize for Sejin, Lee heavily utilizes lighting to visualize suppressed emotions, foreshadow impending danger, and to signal evolution through transformation.

(a)



Natural sunlight (yellow tint)

(b)



Neon lighting (blues, pinks, purples)

(c)



Frequently used lighting techniques

(d)



Symbolism through lights

(e)



Warmth in the presence of cold

(f)

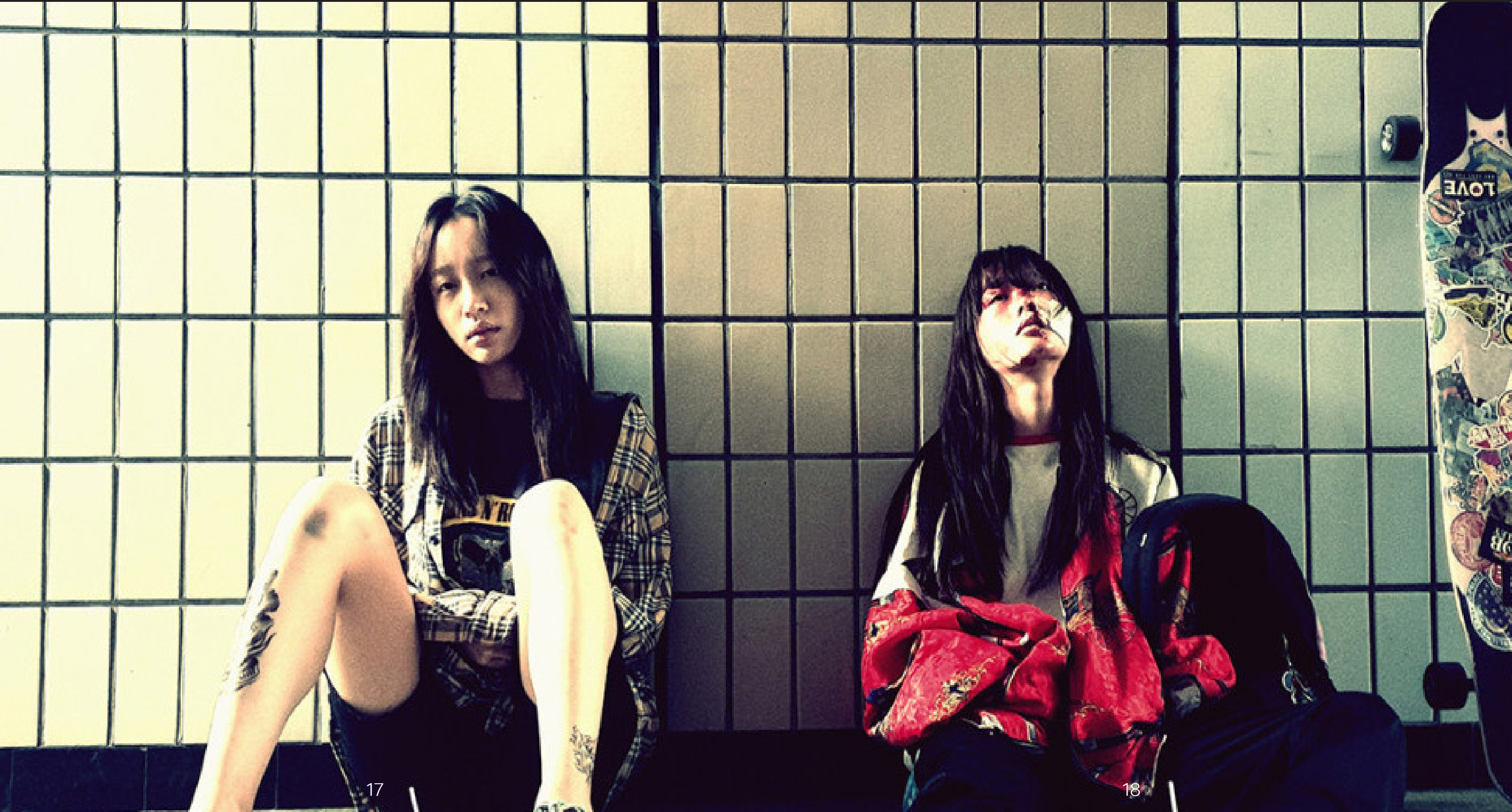


Return to natural lighting

01. Use of Natural Sunlight

Despite the low-quality camera work and seemingly random (spontaneous, at best) plot points, Lee Hwan manages to evoke empathy from his unsuspecting audiences by bringing the spring-yellow loneliness and ecstasy evoked through bright, discotech violets of Sejin's life. The mundaneness of her life at school and at home are mostly seen through raw sunlight with no particular filters over them.

The yellow of the sunlight is an indicator of normalcy. Paired with the pain and misery Sejin experiences, sunlight in these dire situations normalizes the presence of suffering in her life. Scenic images of the city coming to life in the morning with no disregard for Sejin forces audiences to reconsider if they have walked past a youth like her in desperate need of help in their own lives.



02. Neon Lights



Bright Neon

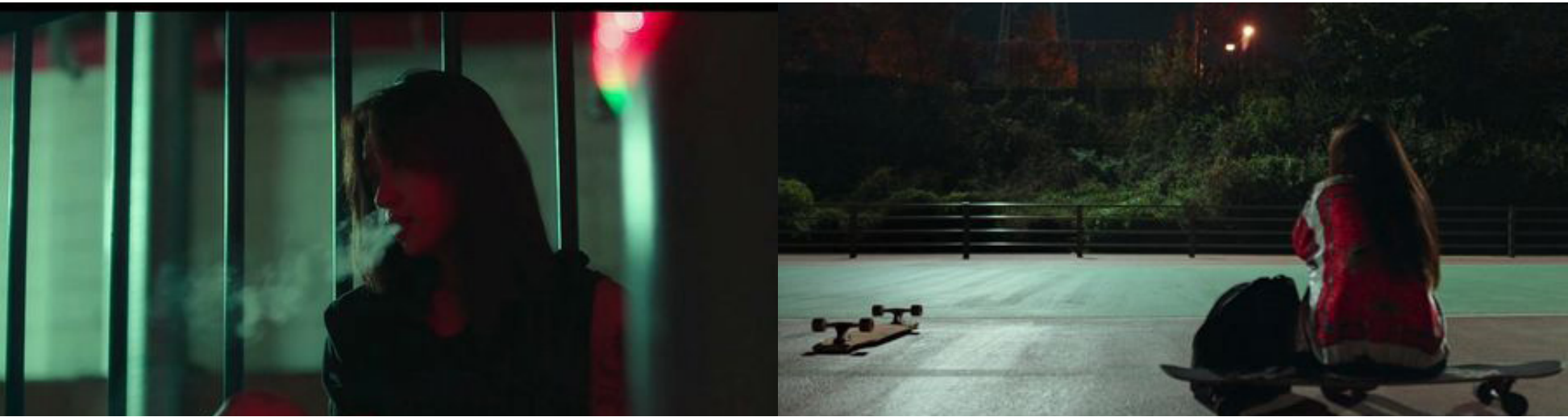
The second use of lighting we see after the natural sunlight are bright neon: the electric blues of the bowling alley Sejin visits after school where we see her genuinely and widely smiling for the first time are similar to the cerulean blues of the neon streetlights of the Seoul alleyways she longboards through.

Combined with the presence of Sejin's longboard and fast-paced pop music, neon lights: the artificial lighting used by Lee are cues for happiness, joy, and ultimately: escape for Sejin from the torment of her daily life.



NOTE: Bright neons are frequently (if not always) paired with Sejin on her longboard, which is her hobby and form of escape

03. Frequently Used Lighting Techniques



Juxtaposition of Lights

From the introduction of Lee's character, the color green is then always featured in the presence of loneliness, danger, or impending danger that awaits Sejin and Yoo-Jung. When the girls are feeling desolate (top left photo), they are illuminated by a few green lights in otherwise darkness.

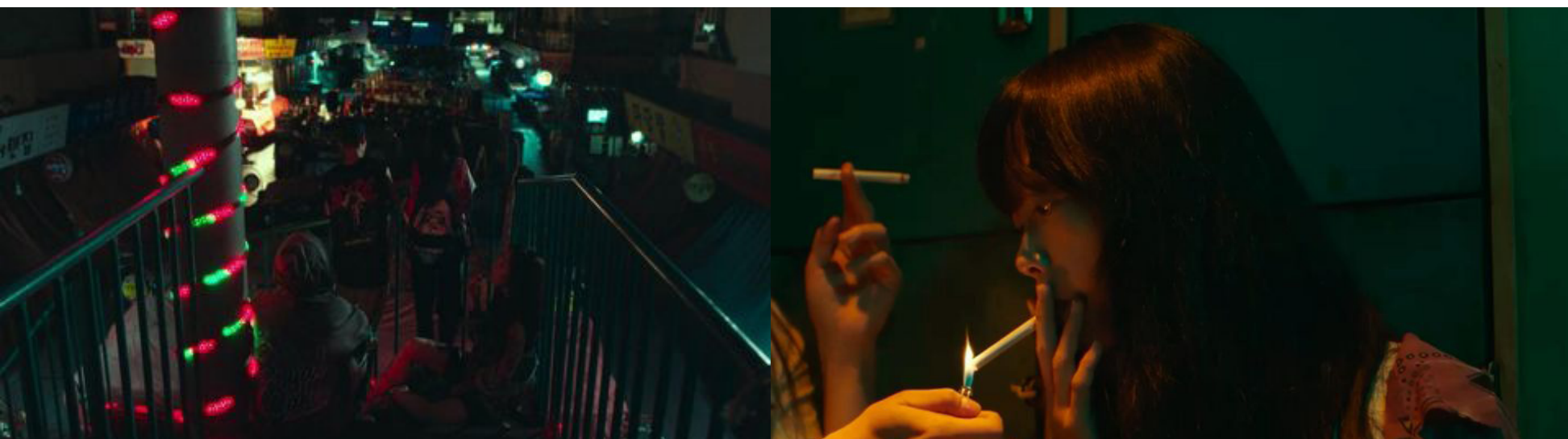
Yet, both girls are often featured in warm-toned lights throughout the film: notably red. If green signals danger, red signifies the innocence the girls are meant to represent. The prevalence of their innocence visualized through the red lights begin to dim in comparison against the green as the film progresses.



Color Symbolism

Green is by far the most used color of lighting by Lee in this film. The places Sejin frequents are saturated with the same greenish, aurora-like lighting. Lee uses this green lighting as a form of foreshadowing as those surrounded by it / illuminated by it, are bound to run into danger in the coming scenes.

The first presence of green is when Lee's character is introduced as an older grifter who helps Sejin and her fellow runaway friend, Yoo-Jung. When the characters are alone, feeling afraid or vulnerable, or about to face impending danger, shades of green are shown through overhead or streetlights.



Symbolism: Warmth in the Presence of Lighting

Lee's decision to shine a warmer-toned light on the girls in the cool-toned environments highlights the pivotal role the girls play in the world of his film. In a contemporary society like South Korea where the Confucian foundation still lay firm in its roots, patriarchy can often disregard or diminish young women and girls in the larger scheme.

In the beginning of the film, Sejin and her bully are seen in the highly saturated, green hallway of a bowling alley, smoking cigarettes under a reddish-orange light. Despite the torment Sejin's bully put her through, the bullying almost pales in comparison to the cold apathy the school administrators have when dealing with Sejin's pregnancy.



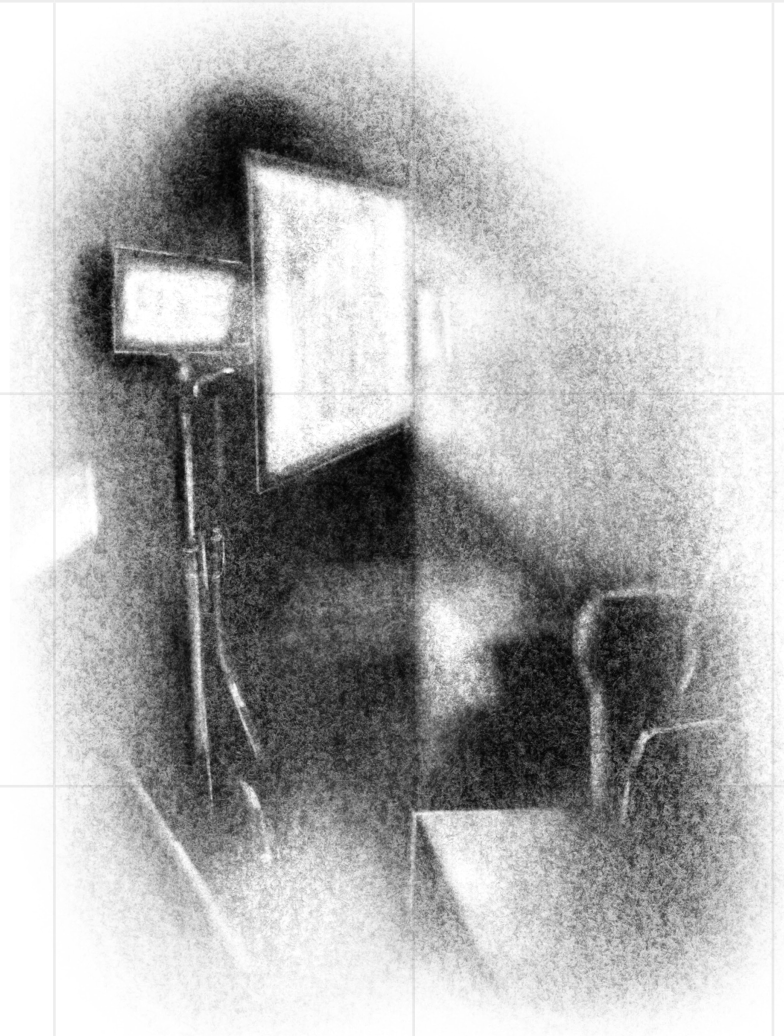
04. Return to Natural Lighting



NOTE: In her moments of despair, she is depicted under highly saturated lights (see top left and bottom left) but when stability is restored, the director resorts to natural sunlight as his primary light source.

The New Normal

In contrast with the natural lighting, the one stark difference audiences are bound to recognize is the difference in Sejin's hair color. Although her life has returned to normalcy, this sense of "normal" is different than what her life used to be; she is in a far more stable place with people who are willing to take care of her; she is mentally and physically healthier with nothing in her way. The absence of highly saturated artificial light signals a new era for Sejin in what is an otherwise ambiguous ending.



CAMERAWORK

**YA NO ESTOY
MATTERS**

05.27.20



Fernando Frias de la Parra

Bibliography

Interested in the immigrant experience, Fernando Frias de la Parra has done multiple works exploring the themes within it. The most notable being Ya no Estoy Aqui which has been critically acclaimed. He also directed an indie film in 2012 called Rezeta and episodes of the HBO series Los Espooky's.

Summary

The 2019 Mexican Film I'm no Longer Here (Ya no Estoy Aqui) directed by Fernando Frías de la Parra follows 17 year old Ulises and his friends the Terkos. Highlighting, their passion for dancing cumbias as is reflected in the Kolombiano Subculture during the time of the war on drugs in Monterrey, Mexico. When confrontation with a rival gang arises, he is forced to go to New York and leave behind his friends and family.

Camerawork

The movie speaks about issues of cultural displacement, loneliness, identity and community, all of which are reflected in the director's camera work. Typically working with wide angles, the director wanted to capture a pure approach to his camerawork. Using all different types of wide-shots, foot shots, surveillance shots, and close-ups to reflect the themes discussed.

(a)



Non-verbal connection, anonymity

(b)



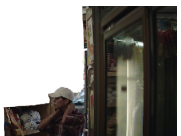
Community, cubia rebajada, dancing, culture

(c)



Lonliness, identity, marginalization

(d)



Lack of power, alienation, loss of autonomy.

(e)



Terkos, important elements, longing.

(f)



Alienation

01. Foot Shot

In the movie shots of the feet as a collective, particularly with him and his friends, are used to signify a non-verbal connection between them. As in this scene they are helping a new member of the Terkos find his style, as it pans down to a shot of the feet, again showcasing collectivity and equal status between the friends.

On the other hand, scenes where protesting is happening, serve as a way of creating anomonity within a group of people, alluding to the lack of control that they may have in larger social contexts. By showing only the feet, the film groups people into a homogenous mass, highlighting the lack of social control within the common people.



(a)

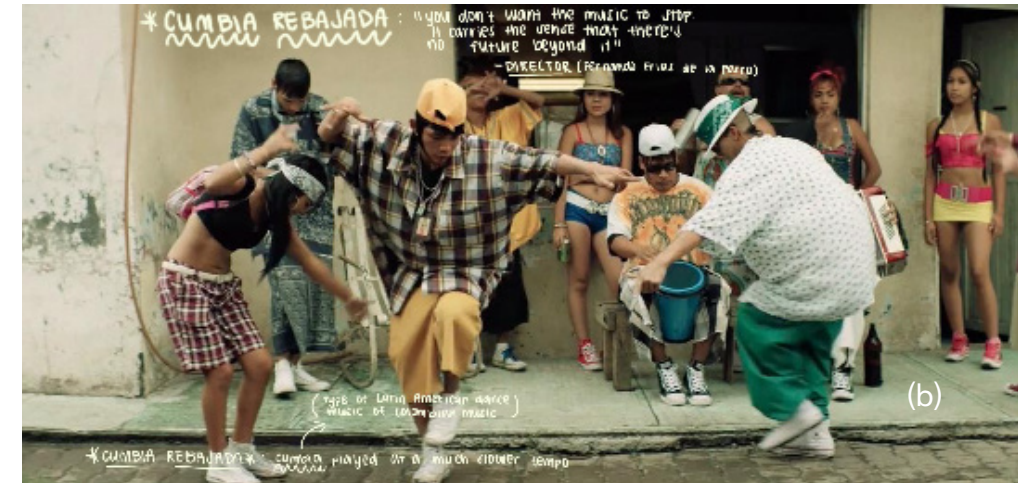
02. Close-up



The close-up adds weight to the scene by showing what's important to Ulises, often tied to his friends, the kolombiano subculture, and music. In this scene, he writes a "T" for Terkos, signifying the group he was a part of and his appreciation for them. Whilst at the same time conveying his longing for something that is no longer a part of his daily life.

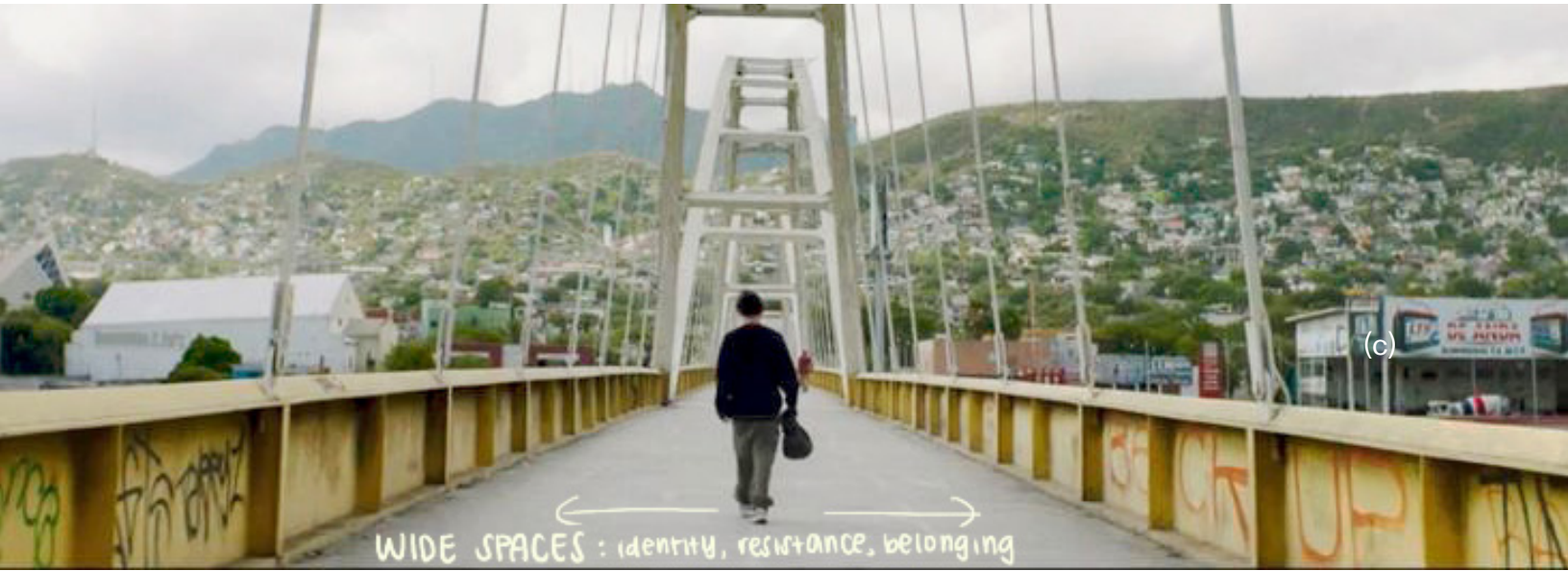
In the movie shots of the feet as a collective, particularly with him and his friends, are used to signify a non-verbal connection between them. As in this scene they are helping a new member of the Terkos find his style, as it pans down to a shot of the feet, again showcasing collectivity and equal status between the friends.

03. Medium-Wide Shot



The medium wide-shot which although similar to the regular wideshot focuses more on the subject than the outside environment. Throughout the movie, the medium wide-shot is typically seen in instances where Ulises and his friends are dancing or interacting at a closer level. This shot thus allows for a level of intimacy to be shown, while at the same time capturing him and his friends interacting within the same frame. Despite the fact that Ulises is the leader of the Terkos, this tactic enables a sense of equality between them. Highlighting the voices they all have within the community that was built together. At the same time, hinting that the sense of community they feel is only complete because all of the members are present.

Furthermore, it allows the viewer to see the companionship between the members, and how they interact within the spaces they occupy. One of the main ways being through the act of dancing. Again, due to its slight closeness yet wide-angle, this shot is able to capture their dancing fully, from their feet all the way to their head. Emphasizing the ways this dancing is done: circling one another as a group or by themselves, while the rest of the group watches. This shot allows for each of the members to have their own voice as is present in their subculture. The viewer, is able to see the ways each of them belong as a group, and yet have their own charms.



03. Wide-Shot

Fernando uses the wide-shot as a way of conveying isolation; placing actors smaller within the frame, whilst emphasizing their surroundings. When Ulises is shown alone in these spaces, it showcases his displacement from Monterrey to New York. Using the camera to allow the viewer into his mind as he navigates these spaces

Even when he and his friends are shown together, these shots imply the rejection of their subculture within Monterrey. Demonstrating the powerlessness present during the War on Drugs and violence era in Mexico.

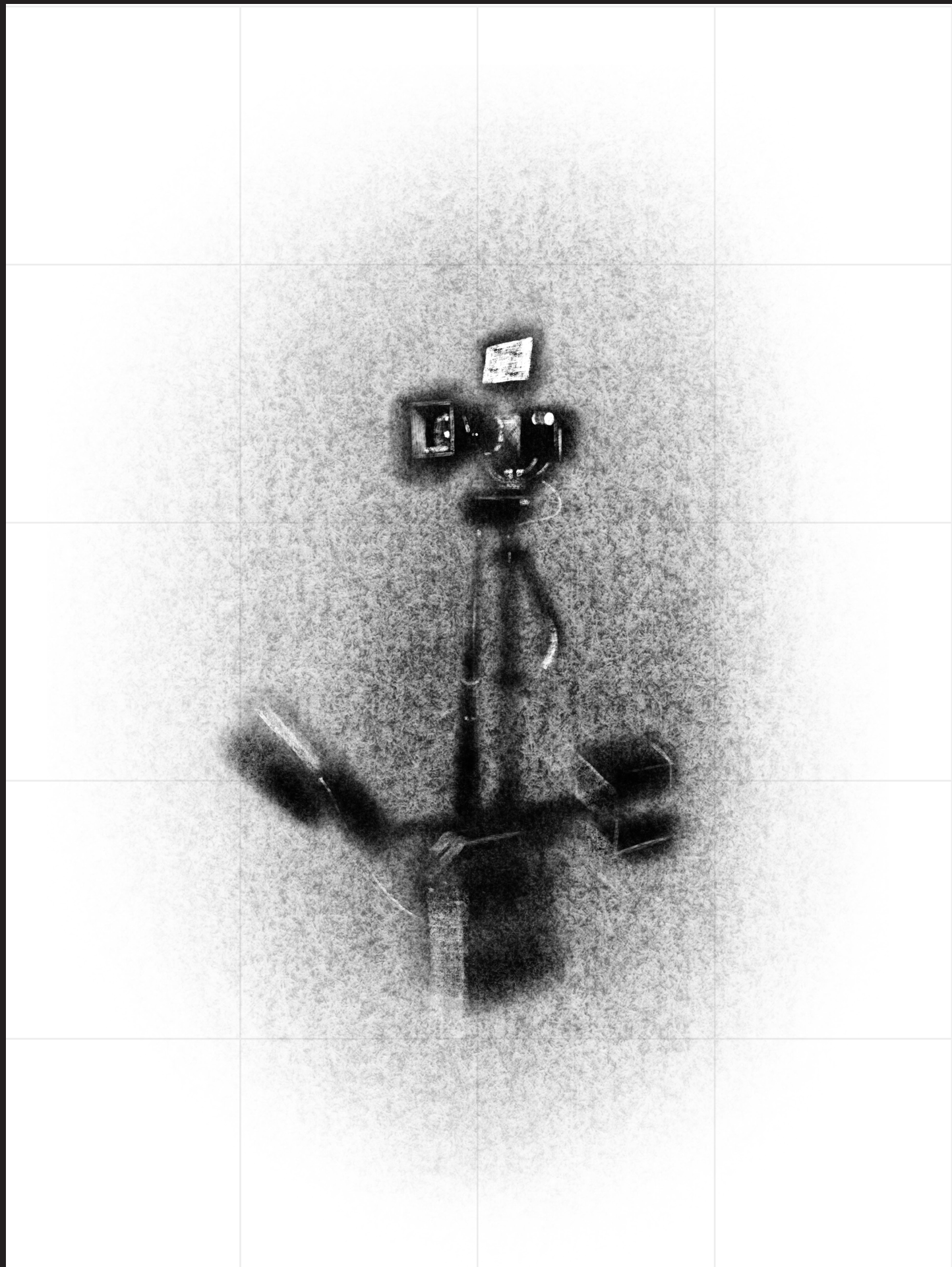


04. Surveillance shot

In the film, surveillance shots reflect loss of autonomy and alienation. As the camera angle reduces the subjects to objects and creates physical separation within the frame. Hinting at forces watching and judging them, whether that is being perceived as a gang in Mexico or being reduced to the status of immigrant in the U.S.

These type of shots also to the loss of identity. By being reduced to objects, these angles show how the spaces the characters are in contribute to this. Showing how they are unable to be themselves, and are instead forced into the construct of what others believe them to be.

In order to keep the camerawork pure, Fernando strayed away from using accents external to the characters.





BONG JOON-HO

Bibliography

Bong Joon-ho, born September 14, 1969, is a South Korean film director, producer and screenwriter. His films are characterised by emphasis on social themes, genre-mixing, black humor, and sudden tone shifts. Achieving both critical and commercial success with his subsequent films: the crime thriller *Memories of Murder* (2003) and the Academy Award-winning black comedy social thriller *Parasite* (2019), all of which are among the highest-grossing films in South Korea, with *Parasite* also being the highest-grossing South Korean film in history.

Summary

In *Parasite*, every single shot drives home visually the vital themes of wealth, disparity and the myth of class mobility with every set constructed to be a maze, a puzzle box and a prison that manipulates us from start to finish and leaves us breathless by the end.

Symbolism

In *Parasite*, every single shot drives home visually the vital themes of wealth, disparity and the myth of class mobility with every set constructed to be a maze, a puzzle box and a prison that manipulates us from start to finish and leaves us breathless by the end.

(a)



social hierarchy, invasion of class

(b)



character positioning, scene movement

(c)



lighting, difference, social hierarchy

(d)



invisible, forbidden, boundary

(e)



juxtaposition, imperfection

(f)



asymmetry, co-existence

01. Boundaries & Social Satire

Perfect example of “you might not see it, but you definitely feel it,” Bong uses key physical location elements to split shots between the wealthy and poor. In many scenes, there are windows, background furniture, or textures on glass splitting the frame.

Divided by class, notice that as the second the housemaid “crosses the line” she immediately reverts to position before she is seen to have crossed it:



02. Layer Complexity



03. Window Ratio



2.39:1

Almost as important as the actors, were the film's settings; designed each home with parallel front-facing windows, the emphasis is put amongst the contrast between the poor Kim family and the Rich in their methods of letting in light, while

Bong shoots the two windows the same way he would shoot two characters in conversation. Kim's window from the right side always and the Park's always from the left. The houses face each other from left to right, but what is potentially clear is the vertical relationship they share.



"Jessica, only child, Illinois, Chicago, classmate of Kim Jinmo, He's your cousin."



04. Juxtaposition



Flood

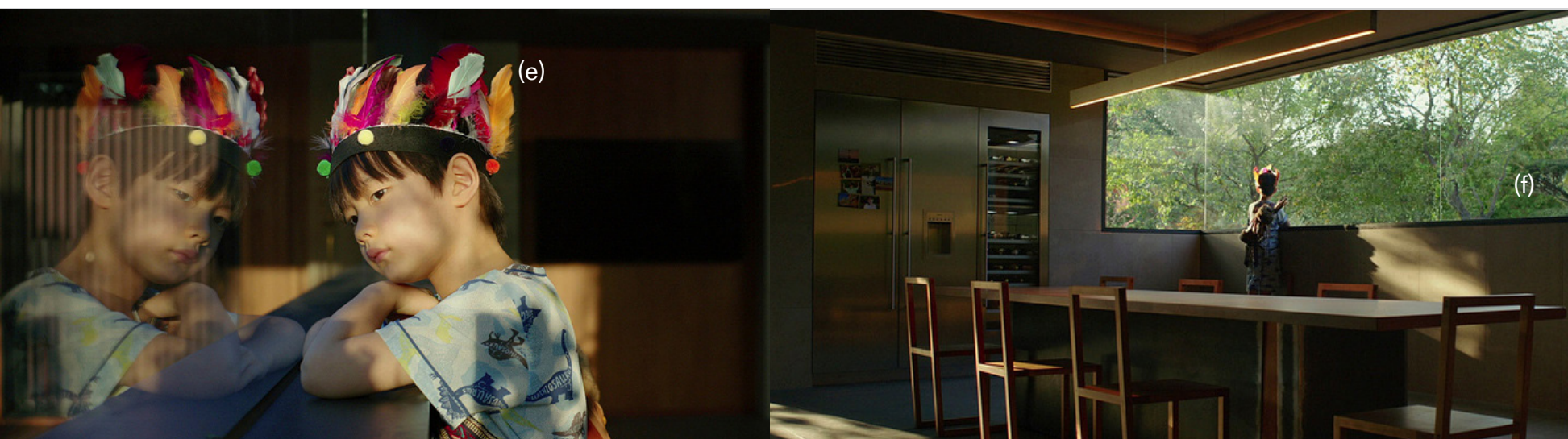
There are key moments of juxtaposition that really hammer home this class divide. For example, when torrential rainfall doesn't affect the rich Park families' fun when camping in the backyard, yet it floods the Kim home leaving the toilet bubbling over with sewage and the drenched family wading through.

However, Bong still navigates the thin line of presenting neither side as hero or villain – while the rich house may come across as being luxurious, it also feels like an isolated castle.

Water

In Parasite, social inequalities are explored not through money or codes of conduct. The word “poor” is never uttered. Instead, the Kims' social standing is revealed through body odours and scents. A pivotal moment comes when the Parks' young son, Da-song, comments quizzically to his parents that the new driver and housekeeper “smell the same”.

Smell ultimately shatters the Parks' universe, while reminding the Kims that their new clothes and more generous earnings will somehow never be enough. Both families demonstrate how social standing and smell interact. After wading through sewage water to retrieve their belongings, Mrs. Park instinctively finds the smell distasteful of Mr. Kim who is oblivious of his own scent.



Decalcomania

A common motif in Bong's movies - probably on par with Kubrick for his love of one-point-perspective and this story about a poor family infiltrating and impressing themselves upon the rich family could not ask for more of this Bong set-piece. However, there isn't anything symmetrical in this whole movie.

While there are scenes that are meant to look close to being symmetrical, including reflections that are to the left or right of screen, Bong reveals through this asymmetry how these two families can never be the same, feel the same things, exist in the same microcosm - there will be always the smell that lingers - something that prevents Kim's from being part of the Park's world.

