

Cinema Of Korea

"This volume chronicles the history of North Korean cinema from its beginnings to today, examining the obstacles the film industry faced as well as the many social problems the films themselves reveal. It provides detailed analyses of major and minor films and explores important developments in the industry within the context of the concurrent social and political atmosphere"--Provided by publisher.

The Cinema of Japan and Korea is the fourth volume in the new 24 Frames series of studies of national and regional cinema, and focuses on the continuing vibrancy of Japanese and Korean film. The 24 concise and informative essays each approach an individual film or documentary, together offering a unique introduction to the cinematic output of the two countries. With a range that spans from silent cinema to the present day, from films that have achieved classic status to underground masterpieces, the book provides an insight into the breadth of the Japanese and Korean cinematic landscapes. Among the directors covered are Akira Kurosawa, Takeshi Kitano, Kim Ki-duk, Kenji Mizoguchi, Kinji Fukusaku, Kim Ki-young, Nagisa Oshima and Takashi Miike. Included are in-depth studies of films such as Battle Royale, Killer Butterfly, Audition, Violent Cop, In the Realm of the Senses, Tetsuo 2: Body Hammer, Teenage Hooker Becomes a Killing Machine, Stray Dog, A Page of Madness and Godzilla.

The first in-depth, comprehensive study of Korean cinema offering original insight into the relationships between ideology and the art of cinema from East Asian perspectives. Combines issues of contemporary Korean culture and cinematic representation of the society and people in both North and South Korea. Covers the introduction of motion pictures in 1903, Korean cinema during the Japanese colonial period (1910-45) and the development of North and South Korean cinema up to the 1990s. Introduces the works of Korea's major directors, and analyses the Korean film industry in terms of film production, distribution and reception. Based on this historical analysis, the study investigates ideological constructs in seventeen films, eight from North Korea and nine from South Korea.

Establishes contextual and theoretical bases to help the reader understand cultural, political, and socioeconomic aspects of Korean film.

Like many ideological dictatorships of the twentieth century, North Korea has always considered cinema an indispensable propaganda tool. No other medium penetrated the whole of the population so thoroughly, and no other medium remained so strictly and exclusively under state control. Through movies, the two successive leaders Kim Il Sung and Kim Jong Il propagandized their policies and sought to rally the masses behind them, with great success. This volume chronicles the history of North Korean cinema from its beginnings to today, examining the obstacles the film industry faced as well as the many social problems the films themselves reveal. It provides detailed analyses of major and minor films and explores important developments in the industry within the context of the concurrent social and political atmosphere. Through the lens of cinema emerges a fresh perspective on the history of North Korean politics, culture, and ideology.

Since 1999, South Korean films have dominated roughly 40 to 60 percent of the Korean domestic box-office, matching or even surpassing Hollywood films in popularity. Why is this, and how did it come about? In *Unexpected Alliances*, Young-a Park seeks to

answer these questions by exploring the cultural and institutional roots of the Korean film industry's phenomenal success in the context of Korea's political transition in the late 1990s and early 2000s. The book investigates the unprecedented interplay between independent filmmakers, the state, and the mainstream film industry under the post-authoritarian administrations of Kim Dae Jung (1998–2003) and Roh Moo Hyun (2003–2008), and shows how these alliances were critical in the making of today's Korean film industry. During South Korea's post-authoritarian reform era, independent filmmakers with activist backgrounds were able to mobilize and transform themselves into important players in state cultural institutions and in negotiations with the purveyors of capital. Instead of simply labeling the alliances "selling out" or "co-optation," this book explores the new spaces, institutions, and conversations which emerged and shows how independent filmmakers played a key role in national protests against trade liberalization, actively contributing to the creation of the very idea of a "Korean national cinema" worthy of protection. Independent filmmakers changed not only the film institutions and policies but the ways in which people produce, consume, and think about film in South Korea.

You don't have to look very far these days to see the influence that the film industry of Hong Kong has had on moviemaking around the world. Hong Kong film stars, such as Jackie Chan, Chow Yun-fat, Jet Li, and Michelle Yeoh, have become household names headlining Hollywood blockbusters, while directors such as John Woo, Tsui Hark, and Wong Kar-wai are closing deals in Tinseltown and developing huge international followings. Despite achieving such recognition abroad, the luster on Hong Kong's homegrown film industry has faded quite a bit over the past decade. However, many Hong Kong cinema aficionados, who passionately followed the rise of the 'Hong Kong New Wave' during the Eighties and early Nineties, only to become increasingly disenchanted since then, are now looking to South Korea for Asia's boldest and most innovative films. Since 1998, South Korea's local film industry has undergone a remarkable transformation. A new generation of Korean moviemakers is revitalizing the industry with bold arthouse productions, big-budget actioners, thought-provoking dramas, and subversive satires. In some circles, South Korea is even being likened to the new 'Hong Kong', with its film industry on the verge of exploding onto the world stage, similar to how the 'Hong Kong New Wave' catapulted the former British colony and its groundbreaking films into the international spotlight. Already, some Korean films have found success in the North American market arthouse circuit, while Korean directors are being courted by major Hollywood studios for lucrative U.S. remake rights. "Korean Cinema: The New Hong Kong" is a guidebook for exploring this new and exciting treasure trove of cinema. It is the first book of its kind, covering this emerging cinematic powerhouse in an easy-to-read and leisure-focused fashion, bringing all the sought-after information on Korean cinema into one convenient package. Within the pages of Korean Cinema: The New Hong Kong, you will find: A brief history of South Korea and its film industry, which will help you understand the reasons behind the revolutionary changes in Korean cinema and what is influencing the country's directors A look at the present state of Korea's filmmaking industry and how it resembles the dot-com era (with the only difference being that these companies are actually making money, and lots of it) An examination of the characteristics, themes, and dominant genres of the films in this newest 'Korean New Wave' In-depth reviews and

commentary of the top ten must-see films of this latest 'Korean New Wave' An overview of the top genres of Korean cinema, with reviews, commentary, and notes on availability for the good, the bad, and the ugly A look at the stars of Korean cinema, such as the Korean equivalents to Tom Cruise (Han Suk-kyu) and Julia Roberts (Shim Eun-ha). How moviegoers can go about seeing Korean flicks (with English subtitles too!) So sit back, relax, and get ready to be introduced to Korean Cinema: The New Hong Kong! Comments about the book "It's designed for people who are in the process of discovering Korean film, and it's especially useful for people who are building DVD collections. Anthony approaches the industry as a fan of Hong Kong cinema who has gravitated towards Korean films in recent years... 266 pages in total, so there's a lot of information... I'd recommend it." (Darcy Paquet, Koreanfilm.org, Screen International correspondent, and English language editor for the Korean Film Commission) "Anthony Leong has taken the study of Asian Cinema to the next level. This book helps make sense of Korean cinema. It's an authoritative text, yet thoroughly entertaining, while being the definitive word of this exploding motion pic

Shin Sang-ok (1926–2006) was arguably the most important Korean filmmaker of the postwar era. Over seven decades, he directed or produced nearly 200 films, including *A Flower in Hell* (1958) and *Pulgasari* (1985), and his career took him from late-colonial Korea to postwar South and North Korea to Hollywood. Notoriously crossing over to the North in 1978, Shin made a series of popular films under Kim Jong-il before seeking asylum in 1986 and resuming his career in South Korea and Hollywood. In *Split Screen Korea*, Steven Chung illuminates the story of postwar Korean film and popular culture through the first in-depth account in English of Shin's remarkable career. Shin's films were shaped by national division and Cold War politics, but *Split Screen Korea* finds surprising aesthetic and political continuities across not only distinct phases in modern South Korean history but also between South and North Korea. These are unveiled most dramatically in analysis of the films Shin made on opposite sides of the DMZ. Chung explains how a filmmaking sensibility rooted in the South Korean market and the global style of Hollywood could have been viable in the North. Combining close readings of a broad range of films with research on the industrial and political conditions of Korean film production, *Split Screen Korea* shows how cinematic styles, popular culture, and intellectual discourse bridged the divisions of postwar Korea, raising new questions about the implications of political partition.

The rapid development of Korean cinema during the decades of the 1960s and 2000s reveals a dynamic cinematic history which runs parallel to the nation's political, social, economic and cultural transformation during these formative periods. This book examines the ways in which South Korean cinema has undergone a transformation from an antiquated local industry in the 1960s into a thriving international cinema in the 21st century. It investigates the circumstances that allowed these two eras to emerge as creative watersheds, and demonstrates the forces behind Korea's positioning of itself as an important contributor to regional and global culture, and especially its interplay with Japan, Greater China, and the United States. Beginning with an explanation of the understudied operations of the film industry during its 1960s take-off, it then offers insight into the challenges that producers, directors, and policy makers faced in the 1970s

and 1980s during the most volatile part of Park Chung-hee's authoritarian rule and the subsequent Chun Doo-hwan military government. It moves on to explore the film industry's professionalization in the 1990s and subsequent international expansion in the 2000s. In doing so, it explores the nexus and tensions between film policy, producing, directing, genre, and the internationalization of Korean cinema over half a century. By highlighting the recent transnational turn in national cinemas, this book underscores the impact of developments pioneered by Korean cinema on the transformation of 'Planet Hallyuwood'. It will be of particular interest to students and scholars of Korean Studies and Film Studies.

Im Kwon-Taek: The Making of a Korean National Cinema is a collection of essays written about Im Kwon-Taek, better known as the father of New Korean Cinema, that takes a critical look at the situations of filmmakers in South Korea. *DIVA* argues that although the last two decades of Korean history were a period of progress in political democratization, the country refused to part from a "masculine point of view" which is also mirrored in Korean cinema.

South Korean cinema is a striking example of non-Western contemporary cinematic success. Thanks to the increasing numbers of moviegoers and domestic films produced, South Korea has become one of the world's major film markets. In 2001, the South Korean film industry became the first in recent history to reclaim its domestic market from Hollywood and continues to maintain around a 50 percent market share today. High-quality South Korean films are increasingly entering global film markets and connecting with international audiences in commercial cinemas and art theatres, and at major international film festivals. Despite this growing recognition of the films themselves, Korean cinema's rich heritage has not heretofore received significant scholarly attention in English-language publications. This groundbreaking collection of thirty-five essays by a wide range of academic specialists situates current scholarship on Korean cinema within the ongoing theoretical debates in contemporary global film studies. Chapters explore key films of Korean cinema, from *Sweet Dream*, *Madame Freedom*, *The Housemaid*, and *The March of Fools* to *Oldboy*, *The Host*, and *Train to Busan*, as well as major directors such as Shin Sang-ok, Kim Ki-young, Im Kwon-taek, Bong Joon-ho, Hong Sang-soo, Park Chan-wook, and Lee Chang-dong. While the chapters provide in-depth analyses of particular films, together they cohere into a detailed and multidimensional presentation of Korean cinema's cumulative history and broader significance. With its historical and critical scope, abundance of new research, and detailed discussion of important individual films, *Rediscovering Korean Cinema* is at once an accessible classroom text and a deeply informative compendium for scholars of Korean and East Asian studies, cinema and media studies, and communications. It will also be an essential resource for film industry professionals and anyone interested in international cinema.

As the two billion YouTube views for "Gangnam Style" would indicate, South Korean popular culture has begun to enjoy new prominence on the global stage.

Yet, as this timely new study reveals, the nation's film industry has long been a hub for transnational exchange, producing movies that put a unique spin on familiar genres, while influencing world cinema from Hollywood to Bollywood. *Movie Migrations* is not only an introduction to one of the world's most vibrant national cinemas, but also a provocative call to reimagine the very concepts of "national cinemas" and "film genre." Challenging traditional critical assumptions that place Hollywood at the center of genre production, Hye Seung Chung and David Scott Diffrient bring South Korean cinema to the forefront of recent and ongoing debates about globalization and transnationalism. In each chapter they track a different way that South Korean filmmakers have adapted material from foreign sources, resulting in everything from the Manchurian Western to *The Host's* reinvention of the Godzilla mythos. Spanning a wide range of genres, the book introduces readers to classics from the 1950s and 1960s Golden Age of South Korean cinema, while offering fresh perspectives on recent favorites like *Oldboy* and *Thirst*. Perfect not only for fans of Korean film, but for anyone curious about media in an era of globalization, *Movie Migrations* will give readers a new appreciation for the creative act of cross-cultural adaptation.

A wide-ranging analysis of modern South Korean cinema.

This book provides a political and cultural exploration of the Pusan International Film Festival in South Korea since its inception in 1996. By paying a particular attention to the organizers' use of an Asian regionalization strategy, SooJeong Ahn reveals how the festival staked out a unique and influential position within a rapidly changing global landscape. Very little primary empirical research has been conducted to date on non-Western film festivals, though PIFF and Tokyo and Hong Kong have swiftly grown more exciting and influential as testing grounds for global cinema innovations. The initiation, development and growth of PIFF should be understood as resulting from productive tensions in the festival's efforts to serve local, regional and national constituencies. The book also reflects the complexities of rapid transformation in the South Korean film industry as it has reached out to the global market since the late 1990s. SooJeong Ahn worked for the Pusan International Film Festival between 1998 and 2002 and has completed a Ph.D. on film festivals at the University of Nottingham. Her recent publications include "Re-imagining the Past: Programming South Korean Retrospectives at PIFF," in *Film International* (Vol. 6, 2008), "Placing South Korean Cinema into Pusan International Film Festival: Programming Strategy in the Global/Local Context," in *What a Difference a Region Makes: Cultural Studies and Cultural Industries in North-East Asia* (2009); "Re-mapping Asian Cinema: The Tenth Anniversary of PIFF in 2005" in *Cinemas, Identities and Beyond* (2010).

This pioneering volume navigates cultural memory of the Korean War through the lens of contemporary arts and film in South Korea for the last two decades.

Cultural memory of the Korean War has been a subject of persistent controversy in the forging of South Korean postwar national and ideological identity. Applying

the theoretical notion of “postmemory,” this book examines the increasingly diversified attitudes toward memories of the Korean War and Cold War from the late 1990s and onward, particularly in the demise of military dictatorships. Chapters consider efforts from younger generation artists and filmmakers to develop new ways of representing traumatic memories by refusing to confine themselves to the tragic experiences of survivors and victims. Extensively illustrated, this is one of the first volumes in English to provide an in-depth analysis of work oriented around such themes from 12 renowned and provocative South Korean artists and filmmakers. This includes documentary photographs, participatory public arts, independent women’s documentary films, and media installations. *The Korean War and Postmemory Generation* will appeal to students and scholars of film studies, contemporary art, and Korean history. While making reference to dozens of films from the first decade of the twenty-first century, *'Sovereign Violence'* performs sustained, comprehensive readings of twenty-one of the most well-known contemporary South Korean films directed by eight auteurs: Hong Sang-soo, Im Sang-soo, Gok and Sun Kim, Kim Ji-woon, Kim Ki-duk, Lee Chang-dong, and Park Chan-wook. Drawing from contemporary film theory and philosophy, as well as reviews, filmmaker interviews, and other primary sources, *Sovereign Violence* argues that their often violent, contentious films pose urgent ethical dilemmas around life in the age of neoliberal globalization and subsequently point toward new modes of social existence. Through South Korean filmic and literary texts, this book explores affect and ethics in the healing of historical trauma, as alternatives to the measures of transitional justice in want of national unity. Historians and legal practitioners who deal with transitional justice agree that the relationship between historiography and justice seeking is contested: this book reckons with this question of how much truth-telling from a violent past will lead to healing, forgiving, forgetting and finally overcoming resentment. Nuanced interpretations of South Korean filmic and literary texts are featured, including Park Chan-wook’s *Oldboy*, Bong Joon-ho’s *Mother* and literary texts of Han Kang and Ch’oe Yun, whilst also engaging the ethical and political philosophy of Levinas, Hannah Arendt, and others. Also offered is new and extensive research into the hitherto hidden history of thousands of North Korean war orphans who were sent to Eastern European countries for care. Grappling with the evils of history, the films and novels examined herein find their ultimate themes in compassion, hospitality, humility and solidarity of the wounded. *Healing Historical Trauma in South Korean Film and Literature* will appeal to students and scholars of film, comparative literature, cultural studies and Korean studies more broadly.

Rediscovering Korean Cinema University of Michigan Press

“[T]his fine book . . . enlarges our vision of one of the great national cinematic flowerings of the last decade.”—Martin Scorsese, from the foreword In the late 1990s, South Korean film and other cultural products, broadly known as hallyu (Korean wave), gained unprecedented international popularity. Korean films

earned an all-time high of \$60.3 million in Japan in 2005, and they outperformed their Hollywood competitors at Korean box offices. In *Virtual Hallyu*, Kyung Hyun Kim reflects on the precariousness of Korean cinema's success over the past decade. Arguing that state film policies and socioeconomic factors cannot fully explain cinema's true potentiality, Kim draws on Deleuze's concept of the virtual—according to which past and present and truth and falsehood coexist—to analyze the temporal anxieties and cinematic ironies embedded in screen figures such as a made-in-the-USA aquatic monster (*The Host*), a postmodern Chosun-era wizard (Jeon Woo-chi), a schizo man-child (*Oasis*), a weepy North Korean terrorist (*Typhoon*), a salary man turned vengeful fighting machine (*Oldboy*), and a sick nationalist (the repatriated colonial-era film *Spring of Korean Peninsula*). Kim maintains that the full significance of hallyu can only be understood by exposing the implicit and explicit ideologies of protonationalism and capitalism that, along with Korea's ambiguous post-democratization and neoliberalism, are etched against the celluloid surfaces.

Korea's Occupied Cinemas, 1893-1948 compares and contrasts the development of cinema in Korea during the Japanese occupation (1910-1945) and US Army Military (1945-1948) periods within the larger context of cinemas in occupied territories. It differs from previous studies by drawing links between the arrival in Korea of modern technology and ideas, and the cultural, political and social environment, as it follows the development of exhibition, film policy, and filmmaking from 1893 to 1948. During this time, Korean filmmakers seized every opportunity to learn production techniques and practice their skills, contributing to the growth of a national cinema despite the conditions produced by their occupation by colonial and military powers. At the same time, Korea served as an important territory for the global expansion of the American and Japanese film industries, and, after the late 1930s, Koreans functioned as key figures in the co-production of propaganda films that were designed to glorify loyalty to the Japanese Empire. For these reasons, and as a result of the tensions created by divided loyalties, the history of cinema in Korea is a far more dynamic story than simply that of a national cinema struggling to develop its own narrative content and aesthetics under colonial conditions.

2011 Honorable Mention for the American Sociological Association Community and Urban Section's Robert E. Park Book Award *The color of clothing, the width of shoe laces, a pierced ear, certain brands of sneakers, the braiding of hair and many other features have long been seen as indicators of gang involvement. But it's not just what is worn, it's how: a hat tilted to the left or right, creases in pants, an ironed shirt not tucked in, baggy pants. For those who live in inner cities with a heavy gang presence, such highly stylized rules are not simply about fashion, but markers of "who you claim," that is, who one affiliates with, and how one wishes to be seen. In this carefully researched ethnographic account, Robert Garot provides rich descriptions and compelling stories to demonstrate that gang identity is a carefully coordinated performance with many nuanced rules of style*

and presentation, and that gangs, like any other group or institution, must be constantly performed into being. Garot spent four years in and around one inner city alternative school in Southern California, conducting interviews and hanging out with students, teachers, and administrators. He shows that these young people are not simply scary thugs who always have been and always will be violent criminals, but that they constantly modulate ways of talking, walking, dressing, writing graffiti, wearing make-up, and hiding or revealing tattoos as ways to play with markers of identity. They obscure, reveal, and provide contradictory signals on a continuum, moving into, through, and out of gang affiliations as they mature, drop out, or graduate. *Who You Claim* provides a rare look into young people's understandings of the meanings and contexts in which the magic of such identity work is made manifest.

Examining the theoretical, historical, and contemporary impact of South Korea's Golden Age of cinema.

New Korean Cinema charts the dramatic transformation of South Korea's film industry from the democratization movement of the late 1980s to the 2000s new generation of directors. The author considers such issues as government censorship, the market's embrace of Hollywood films, and the social changes which led to the diversification and surprising commercial strength of contemporary Korean films. Directors such as Hong Sang-soo, Kim Ki-duk, Park Chan-wook, and Bong Joon-ho are studied within their historical context together with a range of films including *Sopyonje* (1993), *Peppermint Candy* (1999), *Oldboy* (2003), and *The Host* (2006).

Korean cinema as industry, art form, and cultural product.

For the past decade, the Korean film industry has enjoyed a renaissance. With innovative storytelling and visceral effects, Korean films not only have been commercially viable in the domestic and regional markets but also have appealed to cinephiles everywhere on the international festival circuit. This book provides both an industrial and an aesthetic account of how the Korean film industry managed to turn an economic crisis—triggered in part by globalizing processes in the world film industry—into a fiscal and cultural boom. Jinhee Choi examines the ways in which Korean film production companies, backed by affluent corporations and venture capitalists, concocted a variety of winning production trends. Through close analyses of key films, Choi demonstrates how contemporary Korean cinema portrays issues immediate to its own Korean audiences while incorporating the transnational aesthetics of Hollywood and other national cinemas such as Hong Kong and Japan. Appendices include data on box office rankings, numbers of films produced and released, market shares, and film festival showings.

This study analyzes North Korean comedy films from the late 1960s to present day. It analyzes their role in the culture of the film industry, the subjectivity of the viewer, and the impact popular actors and comedians have had on North Korean society.--Dong Hoon Kim, University of Oregon

Examining what it terms "Korea's IMF Cinema," the decade of film-making that following that country's worst-ever economic crisis, this book thinks through the transformations

of global political economy attending the end of the American century.

Offers an overview of South Korea's film industry. In addition to the action and horror films usually considered in studies of South Korean cinema, this title also examines genres that have traditionally lacked critical attention, including romantic comedies and gay and lesbian features.

This book examines how filmmakers, curators, and critics created a category of transnational, Korean-in-Japan (Zainichi) Cinema, focussing on the period from the 1960s onwards. An enormously diverse swathe of films have been claimed for this cinema of the Korean diaspora, ranging across major studio yakuza films and melodramas, news reels created by ethnic associations, first-person video essays, and unlikely hits that crossed over from the indie distribution circuit to have a wide impact across the media landscape. Today, Zainichi-themed works have never had a higher profile, with new works by Matsue Tetsuaki, Sai Yoichi, and Yang Yonghi frequently shown at international festivals. Zainichi Cinema argues that central to this transnational cinema is the tension between films with an authorized claim to "represent", and ambiguous and borderline works that require an active spectator to claim them as images of the Korean diaspora.

As the first detailed English-language book on the subject, Korean Horror Cinema introduces the cultural specificity of the genre to an international audience, from the iconic monsters of gothic horror, such as the wonhon (vengeful female ghost) and the gumiho (shapeshifting fox), to the avenging killers of Oldboy and Death Bell. Beginning in the 1960s with *The Housemaid*, it traces a path through the history of Korean horror, offering new interpretations of classic films, demarcating the shifting patterns of production and consumption across the decades, and introducing readers to films rarely seen and discussed outside of Korea. It explores the importance of folklore and myth on horror film narratives, the impact of political and social change upon the genre, and accounts for the transnational triumph of some of Korea's contemporary horror films. While covering some of the most successful recent films such as *Thirst*, *A Tale of Two Sisters*, and *Phone*, the collection also explores the obscure, the arcane and the little-known outside Korea, including detailed analyses of *The Devil's Stairway*, *Woman's Wail* and *The Fox With Nine Tails*. Its exploration and definition of the canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike.

In his preface the author states: "The cinema is now one of the main objects on which efforts should be concentrated in order to conduct the revolution in art and literature. The cinema occupies an important place in the overall development of art and literature. As such it is a powerful ideological weapon for the revolution and construction. Therefore, concentrating efforts on the cinema, making breakthroughs and following up success in all areas of art and literature is the basic principle that we must adhere to in revolutionizing art and literature." Kim Jong Il (1942-) is leader of North Korea (1994-). Kim Jong Il succeeded his father, Kim Il Sung, who had ruled North Korea since 1948.

Hollywood films may dominate the world's box offices today, but in Korea it's the homegrown product that has been capturing the public's attention. Korean films industry today and look inside of directors and stars. Korean film directors were getting major press at the world's different film festivals. Exports were booming, and the films

that reached overseas audiences found a warm reception there Contents Prologue Chapter One A Look Inside Korean Cinema The Korean Film Industry Today A Foreign Perspective Fostering New Talent Chapter Two Going Global Hallyu and Korean Film Working Internationally: Co-Productions Acclaimed Directors K-Movie Stars Chapter Three How Korean Film Got Here The Early Years (1920–1939) Golden Age: The 1960s and the ‘Literary Film’ Out of the Quicksand (1970–1989) Renaissance: ‘Planned Movies’ and Government Support (1990 to today) Chapter Four Film Festivals Busan International Film Festival Jeonju International Film Festival Puchon International Fantastic Film Festival International Women’s Film Festival in Seoul Jecheon International Music & Film Festival Other Festivals Chapter Five Ten Korean Films with Overseas Followings Appendix Further Reading Award-winning Korean Films at Overseas Festivals Park Chan-wook, Hong Sang-soo, Kim Ki-duk, Lee Chang-dong, Bong Joon-ho, Kim Jee-woon, Im Sang-soo, Byun Young-joo, Choi Dong-hoon, Na Hong-jin, Yang Ik-june, Yun Seong-hyeon, Yeon Sang-ho, Song Kang-ho, Jeon Do-youn, Sul Kyung-gu, Lee Byung-hun, Jun Ji-hyun, Busan International Film Festival (BIFF), *The Housemaid*, *The Coachman*, *Heavenly Homecoming to Stars*, *The Surrogate Woman*, *Why Has Bodhi-Dharma Left for the East?*, *My Sassy Girl*, *Oldboy*, *Spring, Summer, Autumn, Winter. . . and Spring*, *The Host*, *Poetry*

South Korea in the 1950s was home to a burgeoning film culture, one of the many “Golden Age cinemas” that flourished in Asia during the postwar years. Cold War Cosmopolitanism offers a transnational cultural history of South Korean film style in this period, focusing on the works of Han Hyung-mo, director of the era’s most glamorous and popular women’s pictures, including the blockbuster *Madame Freedom* (1956). Christina Klein provides a unique approach to the study of film style, illuminating how Han’s films took shape within a “free world” network of aesthetic and material ties created by the legacies of Japanese colonialism, the construction of US military bases, the waging of the cultural Cold War by the CIA, the forging of regional political alliances, and the import of popular cultures from around the world. Klein combines nuanced readings of Han’s sophisticated style with careful attention to key issues of modernity—such as feminism, cosmopolitanism, and consumerism—in the first monograph devoted to this major Korean director. A free open access ebook is available upon publication. Learn more at www.luminosoa.org.

In this ground-breaking investigation into the seldom-studied film culture of colonial Korea (1910-1945), Dong Hoon Kim brings new perspectives to the associations between colonialism, modernity, film historiography and national cinema. By reconstructing the lost intricacies of colonial film history, *Eclipsed Cinema* explores under-investigated aspects of colonial film culture, such as the representational politics of colonial cinema, the film unit of the colonial government, the social reception of Hollywood cinema, and Japanese settlers' film culture. Filling a significant void in Asian film history, *Eclipsed Cinema* greatly expands the critical and historical scopes of early cinema and Korean and Japanese film histories, as well as modern Asian culture, and colonial and postcolonial studies.

Even though Hollywood films still dominate the world’s box offices, Korean films are just as popular as their Hollywood counterparts in domestic theaters. In 2014 alone, Korean movies drew a combined total of 107.7 million viewers at box offices nationwide, accounting for 50.1% of the total number of movie viewers. Korean movies

have accounted for more than 50% of the total film market share for the past four years and have attracted more than 100 million moviegoers annually for the past three years. In particular, the movie *The Admiral: Roaring Currents* (2014), which depicts Chapter 1

Korean Films Today
The Evolution of Commercial Films: Korean-style Blockbuster Films
The Coexistence of 'Diversity Films' Foreign Perspectives on Korean Films

Chapter 2
Korean Films in the World Overseas Export of Hallyu and Korean Films
Expansion of Exchanges through Joint Production with Foreign Countries Increased
Export of Film Technology Services Taking the Lead in the Development of the
Southeast Asian Film Industry Korean Directors Gaining Attention Worldwide K-Movie
Stars

Chapter 3
Major Film Festivals in Korea Busan International Film Festival Jeonju
International Film Festival Bucheon International Fantastic Film Festival International
Women's Film Festival in Seoul Jecheon International Music & Film Festival Other
Festivals

Chapter 4
Top 10 Korean Films Worldwide

In *Transnational Korean Cinema* author Dal Yong Jin explores the interactions of local and global politics, economics, and culture to contextualize the development of Korean cinema and its current place in an era of neoliberal globalization and convergent digital technologies. The book emphasizes the economic and industrial aspects of the story, looking at questions on the interaction of politics and economics, including censorship and public funding, and provides a better view of the big picture by laying bare the relationship between film industries, the global market, and government. Jin also sheds light on the operations and globalization strategies of Korean film industries alongside changing cultural policies in tandem with Hollywood's continuing influences in order to comprehend the power relations within cultural politics, nationally and globally. This is the first book to offer a full overview of the nascent development of Korean cinema.

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