

Cinema Of Korea

New Korean Cinema Julian Stringer 2019-08-07 A wide-ranging analysis of one of the world's most important contemporary film industries, New Korean Cinema adopts a cross-cultural and multi-dimensional perspective and provides a comprehensive overview of the production, circulation and reception of modern South Korean cinema. Together with discussions of Korean society and culture, it considers the political economy of the film industry, strategies of domestic and international distribution and marketing, the consumption of films in diverse reception environments, and the relation of film texts to their cultural, historical and social contexts. Gathering critics from Asia, Europe and North America, New Korean Cinema contributes to the discussion of the complex role played by national and regional cinemas in a global age. It will be of interest to students and critics of Popular Culture and Film Studies as well as East Asian Studies and Korean Studies. Features*The most comprehensive study of one of the world's most exciting new cinemas*Provides new insights into the relations forged between cinema and civil society since the early 1990s.*Considers innovative and timely areas of concern such as globalization, transnationalism and new media*Contains in-depth analyses of key films like Chunhyang, Memento Mori, Peppermint Candy and Take Care of My Cat*Includes a glossary of key terms and bibliography of works on Korean cinema*Illustrated with 24 black-and-white stills.

Korean Cinema Yŏnghwa Chinhŭng Wiwŏnhoe (Korea) 2007

A Look Inside South Korean Cinema Korean Culture and Information Service (South Korea) 2015-01-05 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

Korean Film Eungjun Min 2003-04-30 Despite its rise in the global market, recent political progress, and a surging interest worldwide, Korean films are relatively unknown and rarely studied. This new work begins by investigating the history, industry structure, and trends of filmmaking in Korea, going on to examine how Hollywood films have affected both Korean mainstream and nonmainstream film industries in terms of both means of production and narrative. Moreover, the authors analyze the ways in which Korean films of recent years have represented the modernization process in Korea itself, as well as the ideological implications that arise from the cinematic constructions of Korean imagination. More than a mere chronological account of Korean cinematic history, *Korean Film* attempts to consider the films as a popular cultural form that have a life beyond their theatrical runs: stars, genres, and key movies become part of any culture's identity, and in their narratives and meanings can be located evidence of the ways in which a culture makes sense of itself. Korea has never before been given such an extensive treatment of

this central idea, and here for the first time, the nation's culture and cinema are merged into one discussion that both reflects and shapes our understanding of it.

The Cinema of Japan & Korea Justin Bowyer 2004 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.

Rediscovering Korean Cinema Sangjoon Lee 2019-12-12 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.

North Korean Cinema Johannes Schönherr 2012-08-10 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.

Han'guk Yŏnghwa Chujosa Yŏng-il Yi 1988

The Changing Face of Korean Cinema Brian Yecies 2015-12-22 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.

Korea's Occupied Cinemas, 1893-1948 Brian Yecies 2012-05-23 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.

The Pusan International Film Festival, South Korean Cinema and Globalization SooJeong Ahn 2011-11-01 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).

Korean Film and History Hyunseon Lee 2023-09-15 Cinema has become a battleground upon which history is made—a major mass medium of the twentieth century dealing with history. The re-enactments of historical events in film straddle reality and fantasy, documentary and fiction, representation and performance, entertainment and education. This interdisciplinary book examines the relationship between film and history and the links between historical research and filmic (re-)presentations of history with special reference to South Korean cinema. As with all national film industries, Korean cinema functions as a medium of inventing national history and identity, and also establishing their legitimacy—in both forgetting the past and remembering history. Korean films also play a part in forging cultural collective memory.

Korea as a colonised and divided nation clearly adopted different approaches to the filmic depiction of history compared to colonial powers such as Western or Japanese cinema. The Colonial Period (1910-1945) and Korean War (1950-1953) draw particular attention as they have been major topics shaping the narrative of nation in North and South Korean films. Exploring the changing modes, impacts and functions of screen images dealing with history in Korean cinema, this book will be of huge interest to students and scholars of Korean history, film, media and cultural studies.

The South Korean Film Industry Sangjoon Lee 2024-08-08 As shown by the success of Squid Game and Parasite, South Korea's film industry is producing films and original series for streaming services, film studios, and television stations worldwide. South Korea is now arguably considered one of the few countries outside the United States to have captivated the world's hearts and minds through pop music, TV dramas, and film. Similarly, the exponential growth in the South Korean film industry has been mirrored by a growing body of industry and film policy forums and academic conferences in both the East and the West. The South Korean Film Industry is the first detailed scholarly overview of the South Korean film industry. The thirteen chapters discuss topics from short films to popular television series that have engaged global audiences. Contributors explore the major changes in South Korean film making, marketing, and in the international growth and popularity of South Korean films. By bringing together a wide range of academic specialists, The South Korean Film Industry situates the current scholarship on South Korean cinema within the ongoing theoretical debates in contemporary global film studies. This volume will be widely read in undergraduate and graduate classes related to Korean and East Asian studies, cinema and media studies, cultural studies, and communication studies. Moreover, many institutions offer dedicated modules on South Korean cinema, media, and popular culture, for which The South Korean Film Industry will be ideal.

K-MOVIE Kim Kyung-tae 2015-10-15 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

The Untold Story of the Korean Film Industry Jimmyn Parc 2021-09-10 This book analyses the Korean film industry emergence and development in a global business and economic perspective. This is one of the first books to compare the film policies and industries of the world's six largest film industries - featuring Korea as the central character - with the aim of defining the contours of what constitutes an effective film policy. It presents many cases showing that, contrary to what is often believed, an economically sound policy is a good instrument for achieving desired cultural goals. It uses a set of analytical tools - borrowed from the economic analysis of international trade policies - to provide a rich harvest of new, rigorous, and often unexpected results on the effectiveness of the existing film policies. The implications found in this book are relevant not only for Korea, but for all other countries that wish to foster or enhance the competitiveness of their film industries. This book will be of interest to a wide spectrum of scholars interested in cultural studies - media and cultural specialists, political scientists, sociologists, historians - in addition to business analysts and economists specialized in cultural economics. As this book focuses on film policies and how to improve them, it will also appeal to policymakers, business figures, public relations officials, and staff from international organizations working on the film industry.

The History of Korean Cinema Yŏng-il Yi 1998

Contemporary Korean Cinema Hyangjin Lee 2014 "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." -- Amazon.

Contemporary Korean Cinema Hyangjin Lee 2000 This comprehensive book defines the significance of film-making and film viewing in Korea. Covering 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, Lee introduces the works of Korea's major directors, and analyzes the Korean film industry in terms of production, distribution, and reception.

New Korean Cinema Darcy Paquet 2010-04-26 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).

Korea's Occupied Cinemas, 1893-1948 Brian Yecies 2012-05-23 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.

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review, we will delve into the intricacies of the platform, exploring its features, content diversity, user interface, and the overall reading experience it promises.

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