

2019

8th Korean Screen Cultures Conference

Conference Programme

UNIVERSITY OF CENTRAL LANCASHIRE
JUNE 5-7 2019

SPONSORED BY THE KOREA FOUNDATION

Programme Schedule & Panel Plan

Wednesday 5 th June		
Time	Event	Location
16:50-17:05	Meet at Legacy Hotel lobby and walk to UCLan	Legacy Hotel
17:05-17:30	Early-bird registration open	Mitchell Kenyon Foyer
17:05-17:30	Wine and Pizza Opening Reception	Mitchell Kenyon Foyer
17:30-19:30	Film Screening: <i>Snowy Road</i> (2015)	Mitchell Kenyon Cinema
19:30-19:55	Director Q&A with Lee, Na Jeong	Mitchell Kenyon Cinema
20:00-21:30	Participants invited join an unofficial conference dinner	Kim Ji Korean Restaurant
Thursday 6 th June		
08:45-09:00	Meet at Legacy Hotel lobby and walk to UCLan	Legacy Hotel
09:00-09:15	Registration & Morning Coffee	Foster LT Foyer
09:15-09:30	Opening Speeches	FBLT4
09:30-11:00	Panel 1A: Horror Film and Drama	FBLT4
09:30-11:00	Panel 1B: Transnational Interactions	FBLT3
11:00-12:20	Coffee Break	Foster LT Foyer
11:20-11:50	Education Breakout Session	FBLT4
11:20-11:50	Research Breakout Session	FBLT3
11:50 -13:20	Panel 2A: Industry and Distribution	FBLT4
11:50 -13:20	Panel 2B: Diverse Screens	FBLT3
13:20-14:20	Buffet Lunch	Foster Open Space
14:25-15:55	Panel 3A: History/Memory/Reception	FBLT4
14:25-15:55	Panel 3B: Korean Auteurs	FBLT3
15:55-16:15	Coffee & Cake Break	Foster LT Foyer
16:15-17:15	Keynote: Rediscovering Korean Cinema	FBLT4
17:15-18:45	Film Screening: <i>Tuition</i> (1940)	Mitchell Kenyon Cinema
18:45-19:15	Q&A with Chunghwa Chong, Korean Film Archive	Mitchell Kenyon Cinema
19:30-21:00	Conference Dinner	Bistro Pierre, Preston
Friday 7 th June		
08:45-09:00	Morning Coffee	BB015
09:00-11:00	Panel 4A: K-Pop Music Videos	BB013
09:00-10:00	Panel 4B: (Post)Colonial Cinema	BB015
10:05-11:00	Panel 4C: Space & Environment	BB016
11:00-11:20	Coffee Break	BB015
11:20-12:50	Panel 5A: Transnationalism in North Korean Screen Texts	BB013
11:20-12:50	Panel 5B: Japan-Korea Screen Relations	BB016
13:00-14:00	Lunch	Azzuma Restaurant
14:10-15:40	Panel 6A: An Alternative Korean Wave: North Korean Cinema	BB013
14:10-15:40	Panel 6B: Film Festivals	BB016
15:40-16:00	Coffee & Cake Break	BB015
16:00-17:30	Panel 7A: Issues in Korean Screen Media	BB013
16:00-17:30	Panel 7B: Transnational Audiences and Multimodality	BB016
17:30-17:35	Pizza & Wine	BB015
17:35-18:25	Round Table: Korean Screen Studies: Community & Discipline?	BB013
18:25-18:30	Closing Remarks	BB013
19:00-21:00	Participants invited to join an unofficial post-conference dinner	Café Bar, Preston

Key Note

REDISCOVERING KOREAN CINEMA: THE PAST, PRESENT, AND FUTURE OF KOREAN CINEMA STUDIES

Sangjoon Lee, Assistant Professor, Nanyang Technological University

Sangjoon Lee is the editor of *Hallyu 2.0: The Korean Wave in the Age of Social Media* (University of Michigan Press, 2015) and *Rediscovering Korean Cinema* (University of Michigan Press, 2019). His essays have appeared in *Screen*, *Film History*, *Historical Journal of Film, Radio, and Television*, *Journal of Korean Studies*, *Transnational Cinemas*, and *The Journal of Japanese and Korean Cinema*. Lee is the winner of the David H. Culbert IAMHIST-Routledge Prize for the Best Article by an Established Scholar (2019). His book *The Asian Cinema Network: The Asian Film Festival, US Propaganda, and the Cultural Cold War in Asia* will be published in fall 2020 (Cornell University Press). Lee is currently writing *The South Korean Film Industry* (Hong Kong University Press) with Dal Yong Jin, Cho Junhyoung, and Darcy Paquet.



Film Screenings



***SNOWY ROAD* (2015) DIR. NA JEONG LEE**

Snowy Road narrates the tragic fate of two teenage girls unwillingly taken from their homes during the Japanese occupation of Korea. It was originally screened on KBS as a two-part drama in 2015, and was recut for theatrical release and screened at the Jeonju International Film Festival in 2017. It won Best Foreign Film and Best Foreign Actress at the 24th Golden Rooster & Hundred Flowers Film Festival 2105.

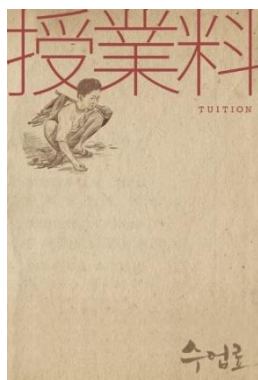
DIRECTOR'S Q&A WITH NA JEONG LEE

We are delighted to invite Na Jeong Lee, the noted Korean drama director, to talk about her 2015 film, *Snowy Road*, and her latest TV series with Netflix. Lee's credits include:

The Innocent Man (TV Series) 2012

Fight For My Way (TV Series) 2017

Love Alarm (TV Series) 2019



***TUITION* (1940) DIR. CHOI IN-KYU & BANG HAN-JUN**

Long thought lost, *Tuition* was discovered by the Korean Film Archive as part of their 'The Past Unearthed Project'. Inspired by the memoir of a Korean school boy who won the grand prize in a newspaper writing contest, the film depicts the lives and hardships of ordinary Koreans of the period, and the school boy's struggles to pay his tuition. It also provides fascinating insights into the colonial education system. Chunghwa Chong from the Korean Film Archive will introduce the film.

Panels: Quick Guide

Thursday 6th June

09:30-11:00	Panel 1A: Horror Film and Drama	FBLT4
Angeliki Katsarou	The Enemy among Us: National and Transnational Tactics of Cinematic Horror in The Wailing.	
Kyoung-Suk Sung	When Zombies meet the Joseon Dynasty: Analysis of Kingdom (2019) focused on its success factors and characteristic themes	
Molly Kim	WOMEN-MADE HORROR: The Issues, Aesthetics and Industry of Contemporary Korean Female Directors	
09:30-11:00	Panel 1B: Transnational Interactions	FBLT3
Suhyun Kim	Transnational Labor Migration in the Korean Film Industry	
Agata Ewa Wrochna	“He said he loves her but doesn’t want to get married.” Representation of jemi gyopo in Seducing Mr. Perfect	
JuHee Kim	Strategy analysis of film co-productions between North Korea and foreign countries: Meet in Pyongyang (2012) and Comrade Kim Goes Flying (2012)	
11:20-11:50	Education Breakout Session	FBLT4
Shin Dong Kim	Teaching Korean media culture and industry to international students: Developing a practicum course	
11:20-11:50	Research Breakout Session	FBLT3
TBA	TBA	
11:50 -13:20	Panel 2A: Industry and Distribution	FBLT4
Jimmy Parc	Contrasting approaches toward international companies in the drama industry: A comparative analysis of the Europe and Korea	
Hyun Jung Stephany Noh	Netflix’s Reconfiguration of Korean Production Houses’ Business Model: Case Study of Mr. Sunshine	
Taeyoung Kim	Power of platforms in the K-Pop industries: A case study of Netflix’s <i>YG Future Strategy Office</i>	
11:50 -13:20	Panel 2B: Diverse Screens	FBLT3
Ji Hyeon Kim	“Living Alone but Eating Together”: A study of <i>Mukbang</i> , mediation of social eating in South Korea	
Hun-Yul Lee	Assessing a Korean Reality Show, <i>Welcome, First Time to Korea</i> : A Focus Group Study of American Expatriate Perspectives	
Andrew Logie	Apocalypse Soon? An exploration of the Sangsaeng broadcasting network	
14:25-15:55	Panel 3A: History/Memory/Reception	FBLT4
Andrew Jackson	The Critical Reception of Spring in My Hometown 1998-1999	
Juyeon Bae	Post-memorial Work and 5.18 Gwangju Uprising in a Documentary Film <i>Kim-Gun</i>	
Mark Plaice	Re/Un-Historicizing the Past in Korean Gangster Films	
14:25-15:55	Panel 3B: Korean Auteurs	FBLT3
Barbara Wall	Thigh Slicing as Initiation Ritual of Motherly Compassion and Filial Piety in Kim Ki-duk’s <i>Pietà</i> (2012) Part 2	
Claus Nygaard Petersen	Thigh Slicing as Initiation Ritual of Motherly Compassion and Filial Piety in Kim Ki-duk’s <i>Pietà</i> (2012) Part 1	
Prem Poddar	Lee Chang-dong’s <i>Burning</i> : Koreanness and its Ambivalences	

Panels: Quick Guide

Friday 7th June

09:00-11:00	Panel 4A: K-Pop Music Videos	BB013
Rebecca Chiyoko King-O'Riain	K-pop Live: Understanding Vlive streaming and K-pop Boyband Fan Service in the USA and Europe.	
Yeogeun Kim	Achieving Non-Colourless Hallyu in BTS Music Video Idol	
Viktoria Luise Döberl	Literature-based Music Videos in South Korea	
Colette Bailman	Speak Yourself: immerse storytelling and the audience as spect-actors in the BTS Universe.	
09:00-10:00	Panel 4B: (Post)Colonial Cinema	BB015
Chung, Chonghwa	Unearthed Joseon Films: Colonial Film and National Cinema	
Zoran Lee Pecic	Present-ing the Past: Colonial Spectral Haunting in Jeong Sik and Jeong Beom-sik's <i>Epitaph</i>	
10:05-11:00	Panel 4C: Space & Environment	BB016
Max Balhorn	Ecological Crisis and the Environmentally Aware Subject in Two Postwar Korean Films: an Analysis of the North Korean film <i>A Forest is Swaying</i> (1982) and the South Korean film <i>Crowded</i> (1977)	
Ji-yoon An	The Highs and Lows of Urban Space in Korean Screen Culture	
11:20-12:50	Panel 5A: Transnationalism in North Korean Screen Texts	BB013
JUN, JeeNee	A North Korean Heroine Epic in the early 2000s: Focusing on the TV drama, <i>Hanna's Echo</i>	
SIM, Hyekyong	Shin Saimdang as a Family-National Gender Icon: A Comparative Study on Reenactment of Shin Saimdang in South and North Korean Media	
Yun-Jong LEE	Mun Ye-bong, a Partisan Woman in a "Partisan State"	
11:20-12:50	Panel 5B: Japan-Korea Screen Relations	BB016
Alejandra Armendariz-Hernandez	Women Filmmaking in Post-War Japan and South Korea. Gender and Genre from a Regional Perspective	
Guy Hisaya Nakazato Pinnington	Cheongchun or seishun? The theme of dual identity in Zainichi Korean Coming-of-Age films	
Russell Edwards	The Dictator's Daughter and The Rising Sun: representations of Japan and the Japanese in South Korean cinema during the Park Geun-hye era.	
14:10-15:40	Panel 6A: An Alternative Korean Wave: North Korean Cinema	BB013
Gabor Sebo	Realism within Juche Realism: Legacy of Shin Sang-ok in North Korean Cinema	
Migyoung Kwon	A Scenic Nation : Landscape and Mindscape Reflected in North Korean Cinema	
Xiaoqian Song	On the Road of Growth : Moon Ye-bong and North Korean Cinema Revolution	
14:10-15:40	Panel 6B: Film Festivals	BB016
Chi-Yun Shin	Trajectories of Feminist Film History: Seoul International Women's Film Festival	
Hyunseon Lee	The Origin of Busan International Film Festival: The Interplay of Individuals, Institutions and other Film Festivals.	
Sonia Dueñas Mohedas	The Globalization Process of Korean Cinema in the Festival Network	
16:00-17:30	Panel 7A: Issues in Korean Screen Media	BB013
JaeWook Ryu	Cross-Dressing beyond Queer: Investigating Korean Hyper-Masculine Society throughout <i>A Man and a Gisaeng</i> (1969) and <i>The Man with Breasts</i> (1993)	
Anna Elizabeth Faber	Behind Closed Doors: Desire, Secrets, and Sacrifice in <i>A Tale of Two Sisters</i> and <i>The Silenced</i>	
Sangyoon Park	Comparative analysis of a South Korean and a Mexican web series: The cases of <i>First Kiss for the Seventh Time</i> (2017) and <i>Un mal date</i> (2016)	
16:00-17:30	Panel 7B: Transnational Audiences and Multimodality	BB016
Do Own (Donna) Kim	Audiences as Editors: Transnational Spreadable Media and YouTube Mukbang	
Nathaniel Ming Curran	Face-to-Face, Screen-to-Screen: Italki, Pop Cosmopolitanism, and the Korean Wave	
Jenna Gibson	Screen Culture as Political Legitimization: South Korea's Use of Celebrities to Frame Inter-Korean Reconciliation	

Panel Abstracts

Panel 1A: Horror Film and Drama

Time: 09:30-11:00

Room: FBLT4

Chair: TBA

The Enemy among Us: National and Transnational Tactics of Cinematic Horror in The Wailing.

Angeliki Katsarou, PhD Candidate, Stockholm University

When Na Hong-jin's *The Wailing* was released back in 2016, audiences and film-critics seemed to unanimously agree on the fact that the South Korean auteur's latest film was as thrilling as it was convoluted and disturbing. This paper aims to address those aforementioned qualities of the film, looking into its strategically assembled tactics of cinematic fear that, as it will be thoroughly argued for, function both on a national and a transnational level.

Focus will be first placed on the deployment of Jun Kunimura as the central villain of the film. Kunimura's casting, as a nameless unknown enemy with occult attributes, proves to evoke associations with wickedness in the film's audience both on a diegetic and on an extradiegetic level, inside and outside of South Korea. Specifically, the unidentified Japanese man doesn't only function as the stereotypical Other -of Japanese origins- inside the narrative of the film, but also as a familiar face of criminality in a transnational context due to the actor's typecast as a villain, by cult favorite film directors such as Takeshi Kitano, Takashi Miike, Sion Sono and Quentin Tarantino. It will be furthermore enquired how the character's positioning as the source of widespread public paranoia in the film interacts with the eerie environment of Gokseong, the latter resonating with common perceptions of rural space as the ideal site for the unspeakable to arise. Those issues will be consequently examined in relation to their interplay with the audience's perceptions of an art-house Korean horror film.

Through a close examination of the narrative and visual techniques employed in the film, the tactics of cinematic fear apparent in *The Wailing* will be scrutinized to showcase how and why a horror movie can be well-aware of and ultimately responsive to its audience's expectations.

When Zombies meet the Joseon Dynasty: Analysis of Kingdom (2019) focused on its success factors and characteristic themes

Kyoung-Suk Sung, Lecturer, Department of Media Studies, University of Rheinische Friedrich Wilhelms Bonn, Germany

This paper investigates the Korean TV drama *Kingdom* (2019), produced by Netflix, in order to analyze its success factors in terms of its visual language and way of storytelling. By doing so, it aims to determine those elements of its content that can be identified as Korean while, at the same time, appealing to a wide international audience. *Kingdom* was released in January 2019 and is the first Korean TV drama to be produced by Netflix. Besides its vibrant visual effects and solid scenario, *Kingdom* has also become famous because of Netflix's decision to produce the next season of the series, before the profit or loss of the first season of the drama could even be calculated. Particular attention in this paper is paid to the new interaction forged between Korean historical period drama film and Zombie film genres, the latter traditionally associated with Western horror movies, from the perspective of visual language and narrative content. Especially, focus will be placed on how the drama contributes to opening the popularity of Korean contents through Netflix, with its unique identity as a Korean Zombie drama. This paper is also interested in Netflix's market position in South Korea and its strategies of expansion in the country's local market. Furthermore, it will deal with how Netflix contributes to changing the social position of cinema and its ways of consumption, as well as the interaction between resituated cinema and its society and audience.

WOMEN-MADE HORROR: The Issues, Aesthetics and Industry of Contemporary Korean Female Directors

Molly Kim, Visiting Professor, Department of Film and Theatre, University of Suwon

Horror film has been recognized as a 'male genre' predominantly produced and consumed by male (Hutchings, 2004; Paszkiewicz, 2017). South Korean horror film has also largely been occupied by male directors since its first wave in the 1960s. Nevertheless, the second heyday of the genre in the late 1990s sparked by a massive success of *Whispering Corridors* brought some of the most sensational horror films directed by female directors and made remarkable hits at the box office. To name a few, the films including *The Uninvited* (Lee, 2003), *Whispering Corridors 3* (Youn, 2003) and *Shadows in the Palace* (Kim, 2007) were produced by newly rising female directors which received reasonable commercial success. The period also marked the rise of female producers with their critically acclaimed horror films including *Janghwa*, *Hongryeon* (Kim, 2003) and *Three* signalling more female talent to come into the business. In terms of the industry,

the emergence of female horror directors in this period is significant because it critically proved the potential of female directors and enticed more female involvement not just limited to horror genre but in the larger landscape of Korean cinema. Furthermore, their films stood out for the ways that simultaneously discussed and contested women's places, desires and anxieties with distinctive aesthetics which differ from their male counterparts. In my presentation, I will trace how the emergence of female horror directors from the early 2000s contributed to the gradual, overall expansion of female force into the field. It also offers case studies of three horror films directed by female; *The Uninvited* (Lee, 2003), *Shadows in the Palace* (Kim, 2007) and *Madonna* (Shin, 2015) through which I address the industrial, thematic and visual significance to women-made horror and how they mark their characters and themselves as a filmmaker against the barriers.

Panel 1B: Transnational Interactions

Time: 09:30-11:00

Room: FBLT3

Chair: TBA

Transnational Labor Migration in the Korean Film Industry

Suhyun Kim, PhD Candidate, Kyoto University

Co-productions in film industry have a long geopolitical history in East Asian regions including Japan, Korea, China, Taiwan as well as Hong Kong. Especially, there have been fluctuations in film co-production between Korea and China since the 2000s. Chinese media market expanded glamorously since the 2000s and demanded more storytelling contents from East Asian countries in order to fill up the increasing channels and the internet platforms. Meanwhile, in the early 2000, the Korean film industry was in gridlock without growth of productions, and there was no demand for staff in its film labor market. Filmmaking labor was always considered as low-wage job in Korea, so many specialists left the field according to the decrease of opportunities to work. The custom of freelancers' working conditions such as not signing a labor contract even continued to the 2010s. Therefore, film laborers had to cross the border to China to make a living. This paper will focus on transnational labor migration in the East Asian film industry. I will determine how Korean film crew who participated in international co-production with Chinese units internalize themselves into the co-production system through transnational labor migration. Not only do they go through a simple socialization that they adapt themselves to the new production system, but they also experience ambiguity and frustration when they are posited as in-betweenness of Korean and Chinese production systems. In this short-term adaptation process, Korean film workers experience the Chinese film production system and division of labor, which is different from that of Korea. Confronting the power of Chinese filmmaking system and capital dominance is the step in the daily internalization of Chinese global hegemony. In addition, there is less room for the state intervention, and their transnational labor remains very personal. However, the films co-produced by the Korean and Chinese labor force are promoted and released in the name of 'International Co-production' only in China.

*"He said he loves her but doesn't want to get married." Representation of jemi gyopo in *Seducing Mr. Perfect**

Agata Ewa Wrochna, PhD Candidate, The University of Nottingham Ningbo

This article examines the significance of cinematic presence of Korean Americans (diasporic jemi gyopo) in mainstream South Korean films of the 2000s. It does so on the example of the romantic comedy *Seducing Mr. Perfect* (2006). *Mr. Perfect* introduces Robin, an American with an ambiguous Korean heritage, to the otherwise homogenous Korean environment and juxtaposes his perceived as "corrupted" Western ideals and attitude with those considered Korean and personified by his "pure" love interest Min-jun. The somewhat simplistically depicted characters allow for insight into the two dominant dichotomies present in the narrative. One is related to the societal treatment that each protagonist experiences based on their gender and upbringing. The second reflects a broader issue of the continuous negotiation between the attempts to retain the traditional views on societal hierarchy and gender roles and the struggle with the newly developing concept of foreign-dictated modernity. Such imposition became reality due to the Asian Financial Crisis which hit the country in 1997 and inadvertently forced it to become more accepting of the socio-economic influence of other nations; in particular, the USA's with which Korea has shared an important yet at times also turbulent relationship. In order to better comprehend the examined dimensions in the film, the article explains Robin's function in the text through the context of his use of Korean and English languages, as well as the values revealed through his monologues and decision-making. The conclusion questions the film's superficial categorisations of the unfamiliar and its commitment to the emphasis of the alleged superiority of Koreanness. It also points to the depiction of the jemi gyopo as lesser and without one's own identity, noting his eventual cultural redemption based on his ability to reject the foreign and become (re-)Koreanised.

Strategy analysis of film co-productions between North Korea and foreign countries: Meet in Pyongyang (2012) and Comrade Kim Goes Flying (2012)

JuHee Kim , Researcher, Researcher, Yonsei University Communication Institute

This study aims to investigate the strategies of North Korean international film co-productions—Meet in Pyongyang (2012) and Comrade Kim Goes Flying (2012)—to explore a possibility of South–North Korea film co-production projects. The former film is the first North Korea–China film co-production, and the latter film is the first co-production between North Korea and European countries: Belgium and the UK. These films were co-produced relatively recently. To achieve the objective of this research, it will draw upon two approaches: political economy and narrative theory. Through three summits between South Korean President Moon Jae-in and North Korean leader Kim Jong-un in 2018, the tension between the two Koreas has been mitigated. As a result, cultural exchanges and co-operation between them have gradually increased. Given its enormous influence and ripple effects on culture, economy and society in the two Koreas, it is argued that cinema should be a strategic object for cultural exchanges (Woori Policy Institute, 2004). Specifically, joint production films between the two Koreas can be a domain of substantial exchanges in film, as producing the films offers opportunities to collaborate to Korean film professionals. However, it does not seem easy to create common ground for co-productions, in that South Korea and North Korea have different ideologies, cultures, political and economic systems, and ideas about cinema. For example, while profit and artistic quality are the most critical values of film in South Korea, North Korea utilizes film as socialist propaganda. Furthermore, conditions for international film co-productions that North Korea requires are that North Korean filmmakers have to take part in writing the screenplay and directing the co-productions with South Korean counterparts (Lee, Rhy, & Hwang, 2003, p. 101). In this sense, this study can contribute to discovering ways to make South-North Korea joint production films by providing us with understanding of the North Korean strategies.

Education Breakout Session

Time: 11:20-11:50

Room: FBLT4

Chair: TBA

Teaching Korean media culture and industry to international students: Developing a practicum course

Shin Dong Kim, Professor, Hallym University

As the Korean media culture attracts high popularity among international audience, the number of international tourists has rapidly been growing in the last decade. International students studying Korean media are also increasing. While many international students want to learn about Korean media and deepen their understanding on the Korean culture and society in general, it is never an easy task when the students are mostly spending their time and experience on campus with books and papers. Although these students hope to stay in Korea after finishing their study, it's quite difficult for them to find appropriate jobs since their study in Korea usually lacks practical knowledge and applicable skills in the real work situations. For the purpose of helping these students to acquire practical knowledge and skills, I designed a practicum course on cultural tourism course for graduate students. The impact of Korean pop culture is easily seen through the exploding number of tourists visiting Korea. But the ideas that the tourists hold in their minds are quite simple and often times unrealistic. Their travel plans are not sophisticated enough to satisfy the wide range of desire as their knowledge and information are limited. Communication in English is another big challenge for high level travel experience. Seeing a growing demand for high quality cultural tourism, the course aims to design a program, train the students, and implement it to the real tourists. Designing a small scale urban walking tour program with cultural and political economic contents is the base for the practicum course. Next, the students participate in a real walking tour program which is led by the instructor. In the latter part of the course, each student leads the tour group by themselves. In the whole process, diverse and rich reference on media culture will be utilized in order to help the tourists understand the meaning of actual places better and deeper. This paper will explain every stage of course design and implementation in detail.

Research Breakout Session

Time: 11:20-11:50

Room: FBLT3

Chair: TBA

Korea Foundation Policies: Research and Korean Studies in Europe

Suyon Lee, Director, Korea Foundation, Berlin Office

TBA

Panel 2A: Industry and Distribution

Time: 11:50 -13:20

Room: FBLT4

Chair: TBA

Contrasting approaches toward international companies in the drama industry: A comparative analysis of the Europe and Korea

Jimmyn Parc, Visiting Lecturer, Sciences Po Paris, Research Associate, Seoul National University

K-dramas have enjoyed widespread popularity across many countries for the past few decades. Its genres and geographical coverage have expanded further. This signifies that K-drama producers are able to develop, produce, and diffuse their goods and services by themselves. In spite of this autonomous capability and international competitiveness, the K-drama industry has welcomed international investment from a diverse range of countries such as China and the United States. Previously, the drama industry in Europe was in a similar situation although it was not as competitive as Korea is today. During that time, these countries instituted various protectionist measures that restricted the business activities of many US companies. However, it was not effective enough to enhance the competitiveness of their own industry. Why did Europe and Korea pursue different paths? The answer to this question would be of help toward establishing effective policies that can promote the local drama industry for a variety of countries. Particularly, it would be of help for Europe that seems to continue along the same protectionist path following the recent vote by the European Parliament for local content quotas on online media platforms. The European drama industry was, in fact, exploited by US companies to produce goods and services for the US audience. By contrast, the Korean drama industry has treated Chinese and US companies—though they were initially interested in distribution—as a complimentary asset to secure returns in an international market where illegal copies hinder earnings. Furthermore, international companies share more profits with the K-drama producers than would be gained from domestic TV broadcasters. Hence, international investment has been more welcomed in the Korean drama industry.

Netflix's Reconfiguration of Korean Production Houses' Business Model: Case Study of Mr. Sunshine

Hyun Jung Stephany Noh, PhD Candidate, University of Texas at Austin

International streaming services such as Netflix are aggressively expanding across national borders changing local television ecosystems in all continents including production, distribution, and audience. Global media industry study is leading this research by investigating Netflix's distribution practices penetrating into new regional markets, but South Korea, the biggest television exporter in East Asia, is underexplored. I intend to investigate how Netflix's market entry into Korea is reconfiguring conventional production processes and production studio's business model. My research question asks: How is Netflix's direct investment into production houses changing the conventional business model for Korean production companies? This paper will especially focus on Netflix's recent acquisition of 'originals' from newly conglomerated production house, Studio Dragon, and analyze the new formulaic business model that stabilized the corporate structure of production houses. By aggregating cost and profit data, I compare and contrast conventional independent production studio's business model versus the newly conglomerated Studio Dragon's sales model partnering with Netflix. This shows a stark contrast of growth in scale and sales for production studios. I summarize that Netflix's aggressive investment has opened doors for local production studios to stabilize the revenue model and to produce bigger budget shows. It was conventional business procedure for legacy television to limit production companies' creative agency by controlling the budget and development processes. The rigid business structure solidifying production houses' subordinate status as a mere outsourcing affiliate prevented production studio's growth. My main argument tackles the Netflix's effect in the subversion of power relations between legacy television and production studios.

Power of platforms in the K-Pop industries: A case study of Netflix's YG Future Strategy Office

Taeyoung Kim, Ph.D. Candidate, Simon Fraser University

Online platforms such as YouTube and Netflix become more influential in the Korean cultural industries. While Netflix has produced films and dramas with Korean casts and staffs, Korean pop idols and their entertainment agencies create YouTube channels and upload videos to bring the public's attention like BangtanTV of BTS. For entertainment companies, platforms such as YouTube and Netflix can be understood as providing new opportunities for them to get access to foreign audiences. Meanwhile, entertainment agencies and their affiliated celebrities are attractive sources for these online players to increase their leverage in Asian markets (Aguiar & Waldfogel, 2018; Burroughs, 2019). That being said, this study explores a symbiotic relationship between Korean entertainment agencies and the production of online contents in online platforms. As a case study, it analyzes Netflix's YG Future Strategy Office, a web sitcom produced by YG Entertainment and distributed by Netflix. Based on several literatures including Jin (2015)'s explanation of an asymmetrical cultural domain triggered by digital platforms, and Jenner (2018)'s critiques on Netflix as a transnational broadcaster, it shed lights on the corporate sphere between two companies by analyzing lines, formats, and narratives of YG Future Strategy Office's entire episodes. It

also uses relevant news articles and other Korean contents on Netflix to explain how this show serves for both YG and Netflix. Results of the analysis will provide some insights for understanding the roles of over-the-top players in the Korean entertainment industry.

Panel 2B: Diverse Screens

Time: 11:50 -13:20

Room: FBLT3

Chair: TBA

“Living Alone but Eating Together”: A study of Mukbang, mediation of social eating in South Korea

Ji Hyeon Kim, Part-time Lecturer, Goldsmiths

Mukbang (pronounced: mŏk-pang), meaning simultaneously ‘eating room’ and ‘eating broadcast’ in Korean, is a distinctive genre of South Korean online audio-visual broadcasting that features a self-broadcaster (usually called a Mukbang BJ) interacting with his/her audiences while eating an enormous amount of food. The format has gained a great popularity in South Korea since its first broadcast in 2009 on Afreeca TV, but also later a worldwide attention with the development of similar formats on global video platforms, such as YouTube’s on-demand videos live streaming the act of ‘overeating’. It is against this backdrop that Mukbang is often characterised in terms of ‘televising gluttony’ (Greene, 2016) that deals with the over-consumption and over-indulgence of food, or eating competition, such as the ESPN’s infamous Nathan’s Hot Dog Eating Contest. However, in this paper I argue that Mukbang is distinctive for its focus not just on the amount of food each BJ’s consume. More importantly, it is rendered a unique genre for showing a BJ’s act of ‘eating alone’ and, at the same time, for mediating the very act through real-time streaming and BJ’s live interaction with audiences, who take part in the show through live chat windows and comments. Thus, this self-broadcast of ‘eating alone’, I contend, takes on a social character, resulting in what I call ‘eating together’. In order to explore these different dimensions of Mukbang – as a broadcast, live-streaming, and social interaction – I have conducted textual analysis of 50 most-watched videos produced by professional amateurs (Pro-Am) video streamers on YouTube, and further interviewed 11 South Korean Pro-Am live streamers on Afreeca TV and YouTube. By so doing, I hope to show how Mukbang does not only signal ills of excessive eating and destructive food consumerism in the late-modern context, but also its double outcomes: the pleasure of consumption and social exchange in South Korean cultural context.

Assessing a Korean Reality Show, Welcome, First Time to Korea: A Focus Group Study of American Expatriate Perspectives

Hun-Yul Lee, Professor, Korea University (Graduate School of Media Studies)

Korean reality programs that feature foreigners, particularly Westerners, have been existent since the mid-90s in Korean television spheres. In recent years, these types of television formats have shifted slightly, showcasing foreign visitors who encounter various cultural aspects of South Korea as guests. The shift of the shows, such as Welcome, First Time to Korea, Abnormal Summit, and Seoul Mate, to name a few, has gained popularity recently to spawn copycat shows throughout cable channel reality show realm. These shows enable a unique opportunity for foreign expatriates, living in Korea, to view some of their own cultures within the constructs of Korean shows. Indeed, these shows typically target Korean audiences as their main viewership. However, in a globalized context, ‘other’ audiences also come upon these shows as well, especially when they find their ‘own cultural selves’ being represented on television.

This study examines how American audiences perceived a Korean reality television show, Welcome, First Time to Korea. Four focus group interviews were conducted with eighteen American English teachers who live in South Korea. Participants were divided into three groups of multi-race Americans, and one separate group of Korean Americans. Within each focus group, participants were shown four clips featuring Americans visiting South Korea.

Throughout discussions, the majority of participants were restrictive and inflexible in their perspectives of South Korean cultures through the show. In particular, American participants displayed three main patterns of interpreting and understanding Korean cultures. First, participants displayed inflexible stereotypical views of South Korean people. Second, they exhibited traditional views of South Korean society. Third, they presented superficial, pop cultural views in defining South Korean cultures. Although Welcome, First Time to Korea is a Korean produced reality show that headlines and promotes a fluid assortment of Korean cultural images, American audiences were instead reinforcing their stereotypical, traditional, and or pop cultural perspectives of South Korea through their readings of the show.

Apocalypse Soon? An exploration of the Sangsaeng broadcasting network

Andrew Logie, Assistant professor in Korean Studies, Helsinki University

TBA

Panel 3A: History/Memory/Reception

Time: 14:25-15:55

Room: FBLT4

Chair: TBA

*The Critical Reception of Spring in My Hometown 1998-1999***Andrew Jackson, Assistant professor in Korean Studies, Monash University**

In April 1999 at the 36th Grand Bell Awards, the official film awards of the South Korean film industry, two films cleared up most of the prizes on offer that night. One was Shiri (dir: Kang Jegyu) and the other, Spring in My Hometown (Areumdaun sijeol, dir: Lee [Yi] Kwangmo) outdid Shiri in the prestigiousness of its prizes. Spring in My Hometown also attracted far greater international critical praise than Shiri. Between 1998 and 1999, the film was shown at the Cannes Film festival, it won best film prizes at film festivals around the globe. In the twenty years since these prizes were awarded it is not Spring in My Hometown but Shiri that is remembered as the film that helped plot the future course of the South Korean cinematic industry. Spring in My Hometown has largely been forgotten. However, following its release, Spring in My Hometown provoked a discussion amongst cinema critics and scholars writing in scholarly journals and South Korean film magazines like Cine 21, Premiere, The Performing Arts and Film Review, Film News, and Kino. The discussion concerned the future of the South Korean film industry and the type of cinema it should produce in order to survive in an age of greater competition from direct distribution of the Hollywood majors. Should it follow Hollywood and produce more commercial genre motion pictures or go a different route producing art-house or festival driven film in the way of Chinese Fifth Generation and Taiwanese filmmakers? Spring in My Hometown was prominent amongst the films that featured in this existential discussion over the future course of South Korean cinema. In this paper, I analyse the reception of the film focussing on the positioning of Spring in My Hometown in the discussion about the direction of South Korean film. I examine critical perceptions of the failure of Chungmuro to revive South Korean film and journalistic analysis of Lee Kwangmo's style of filmmaking. The paper also investigates the reasons for the lack of box office success for Spring in My Hometown, one that effectively ended the critics' brief but intense love-affair with the film.

*Post-memorial Work and 5.18 Gwangju Uprising in a Documentary Film Kim-Gun***Juyeon Bae, Research Professor, Sogang University**

The 5.18 Gwangju Uprising, a local civilians' rebellion in 1980 against the military government to advocate democracy, which was brutally suppressed at that time, had been shed light now in the memory space and representational sphere. Amongst those works, there are several outstanding works from young generations who did not directly experience the uprising but shared its memory. Marianne Hirshe refers to these works of non-experienced generation as "post-memorial works." Hirshe points out that post-memorial works stem from the self-resentment and re-historicizing efforts of youth who never experienced the event. This presentation will discuss the way of historiography in these post-memorial works, especially focusing on Kim-Gun (Sangwoo Kang, 2018). Kim-Gun, a documentary film trying to find out a person in a photo of an armed civilian in the Gwangju uprising whom a conservative commentator claimed a North Korean soldier, follows an exploration documentary format. In this process, the director and its crews make desperate efforts to find out people who were at the scene in order to confute the commentator's assertion with evidence. In my presentation, I will argue that these efforts to find out the truth by providing objective evidence are presented in the documentary as a methodology of post-memorial historiography in which the non-experienced generation approaches the historical reality

*Neoliberal Noirs Troubling History***Mark Plaice, Lecturer/Assistant Professor, Central Lancashire University**

TBA

Panel 3B: Korean Auteurs

Time: 14:25-15:55

Room: FBLT3

Chair: TBA

Thigh Slicing as Initiation Ritual of Motherly Compassion and Filial Piety in Kim Ki-duk's Pietà (2012) Part 1

Claus Nygaard Petersen, PhD Candidate, University of Copenhagen

Filial piety forms the core of human relations in Confucian morality. One form of filial piety is filial cannibalism, which refers to incidents in which children offer their own flesh to their parents out of filial piety. One method of filial cannibalism during the Joseon dynasty (1392-1910) in Korea was thigh slicing. And this motif does also appear in Kim Ki-duk's film *Pietà* in 2012. Here it is the male protagonist Gangdo who slices his thigh and offers his flesh to Miseon who pretends to be his mother. While many studies on *Pietà* examine the Christian references and decode the film's title as "motherly compassion", we suggest examining not only Christian but also Confucian references. While we read the act of cannibalism as the initiation ritual for motherly compassion and filial piety, it is still clear that the relation between Gangdo and Miseon is based on betrayal, revenge and perversion. As the very core of Confucian morality filial piety can be understood as representative of Confucianism itself. Analogously, compassion is one of the central concepts of Christianity. By mocking both concepts, the whole film seems to undermine Christianity and Confucianism themselves and to announce the impossibility of morality.

Thigh Slicing as Initiation Ritual of Motherly Compassion and Filial Piety in Kim Ki-duk's Pietà (2012) Part 2

Barbara Wall, Assistant professor in Korean Studies, University of Copenhagen

Filial piety forms the core of human relations in Confucian morality. One form of filial piety is filial cannibalism, which refers to incidents in which children offer their own flesh to their parents out of filial piety. One method of filial cannibalism during the Joseon dynasty (1392-1910) in Korea was thigh slicing. And this motif does also appear in Kim Ki-duk's film *Pietà* in 2012. Here it is the male protagonist Gangdo who slices his thigh and offers his flesh to Miseon who pretends to be his mother. While many studies on *Pietà* examine the Christian references and decode the film's title as "motherly compassion", we suggest examining not only Christian but also Confucian references. While we read the act of cannibalism as the initiation ritual for motherly compassion and filial piety, it is still clear that the relation between Gangdo and Miseon is based on betrayal, revenge and perversion. As the very core of Confucian morality filial piety can be understood as representative of Confucianism itself. Analogously, compassion is one of the central concepts of Christianity. By mocking both concepts, the whole film seems to undermine Christianity and Confucianism themselves and to announce the impossibility of morality.

Lee Chang-dong's Burning: Koreanness and its Ambivalences

Prem Poddar, Professor in Cultural Encounters, Roskilde University

Inspired by Haruki Murakami's short story, 'Barn Burning' (which itself draws from a Faulkner story), Lee Chang-dong's superbly shot *Burning* obliquely refers to the world outside South Korea in many intriguing ways, while focusing on a genre-bending mystery story that the aspiring writer Jong-su (played by Yoo Ah-in) gets sucked into. While he is a country boy from Paju, near Panmunjom on the 38th parallel, where the echoes of propaganda announcements from the North intrude on a daily basis, his antagonist Ben (played by Steven Yeun) professes a multiplicity of location: "I'm here and I'm there," ... "I'm in Paju, and I'm in Banpo. I'm in Seoul. At the same time, I'm in Africa." The many divides represented by the two come to a head in the relationship with Hae-mi whose eventual disappearance fuels the plot. The appearance of U.S. politics in the clip of Trump's speech on Jong-su's telly, the east African 'little hunger', 'great hunger' dance by Hae-mi together with her pantomime performance (accompanied by a Miles Davis jazz score) gesturing to North Korea, the conversation amongst Ben's friends regarding Chinese money as well as behaviour — all constitute elements that demand a reading of the film's troubled Koreanness. My paper will unpack these socio-economic and political components to argue that they are integral to Lee Chang-dong's vision of a nation that is continually infringed upon from without, yet remaining distinctly, ambivalently, and anxiously riven from within.

Panel 4A: K-Pop Music Videos

Time: 09:00-11:00

Room: BB013

Chair: TBA

K-pop Live: Understanding Vlive streaming and K-pop Boyband Fan Service in the USA and Europe.

Rebecca Chiyoko King-O'Riain, Senior Lecturer, Maynooth University

This paper examines the relationship between K-pop boybands and their fandoms in the USA and Europe as mediated by live streaming performances on platforms such as Vlive. Framed within theories of mediated multiculturalism and transculturality, it uses ethnography (both in real life and virtual), in-depth interviewing, and survey data to explore how live streaming, mediated on platforms like Vlive, is changing the collective action and potentiality of fans. The paper focuses on liveness, not as bodily co-presence, but instead as perceived

social interaction and emotional intimacy, expanding the notion of techno-intimacy. While Vlive streaming captures temporal sharing of space between K-pop idols and their fandoms in the west, the emotional intimacy portrayed (in the staging, timing, bodily presentation, and language use) and response to live comments while streaming, closes the gap of emotional distance as perceived by the fans in the west. Fans credit live streaming and 'live-like' videos on YouTube or other streaming platforms, of K-pop idols doing things from playing games (playing monopoly or name that tune), to everyday activities (eating, sleeping, exercising) or taking trips (on the Han River or other outdoor activities) as the main reasons why they feel closer to these K-pop idols than western performers and celebrities. They feel that they 'know' the K-pop idols better because of the frequency, depth and content of what they see on the live (and some not so live!) platforms. What fans seem less aware of is that their desire to see into the lives of K-pop idols ramps up the pressure put on K-pop idols and their production companies to produce live streaming content around the clock, weekly or even daily, in order to satisfy the fan base. This constant pressure to 'be on live' puts intense pressure and scrutiny on K-pop idols and their lives.

Achieving Non-Colourless Hallyu in BTS Music Video Idol

Yeogeun Kim, PhD Candidate, University of Oxford

The success of hallyu is, one may explain, indebted to lack of cultural specific elements embedded in Korean popular cultural products to be strategically culturally colourless. If a proper dosage of so-called Koreanness is rightly deployed into the product when it is ready to do so, however, that may trigger curiosity of the audience (including fandom) that would be consummated into "the click." The recent BTS music video *Idol* (released on Aug 24, 2018) exhibits extensively and visibly Korean elements compared to their previous almost "colourless" visual presentations of BTS music. Among more than fifty visual presentations of various types, notably from Pangt'an sonyŏn tŭl ūi chorŏp 방탄소년들의 졸업 (Graduation of Bangtan boys, 8 February, 2013) to Chagŭn köt tŭl ūl wihan si 작은 것들을 위한 시 (Boy With Luv) feat. Halsey (A poem for little things, 12 April 2019) are available. BTS music videos, in their earlier editions, feature school boys and their life, for instance, in Pangt'an sonyŏn tŭl ūi chorŏp, that were followed by a majority of their music videos that express complex feelings of young men coming to adulthood in general or as a K-pop artist in particular. A range of styles has been explored in visual presentations of BTS music, including a form of visual reaction to, visual backdrop to or visual narrative of the music. At the same time, hybrid materiality is recently becoming covert remarkably, for instance, in *Airplane pt.2 - Japanese version* (Nov 6, 2018). Drawing on this hybridity, but particularly in the aspect of medium, I argue that culturally non-colourless hallyu may be possible through a cross-over media practice once emotional rapport with the audience is established. To this end, traditional image in Idol, as demonstrated in combination of architecture, photographs, words, drawings, and dance, will be discussed.

Literature-based Music Videos in South Korea

Viktoria Luise Döberl, MA Student, Universität Wien

What makes culture? Who categorizes it? Moreover, who judges its value? In the German-speaking area, literary critics have been disregarding the author Hermann Hesse for decades, assessing his works as trivial. Although the enthusiasm among Western critics can be described as marginal, the affinity for Hesse's works is very present in East Asia – especially in modern South Korea, where Hesse's *Demian* serves as a basis for a product of its inscrutable, flourishing Pop-Culture, boasting in prosperousness that unfolds far beyond South Korea's borders. So where can Pop-Culture find its place among the discussion as an undisputedly valuable object of investigation? The presentation seeks to analyse products of Korean Pop-Culture that are based or influenced on pieces of literature, considered "high culture." It will try to start with placing Music Videos in a scheme, debating culture both vertically ("high" and "trivial" Pop-Culture) and horizontally ("Western" and "Eastern" Culture), but furthermore to introduce a new category of analysis, namely Byung-Chul Han's *Hyperkulturalität*. The presentation will show brief examples of (German) literature-based Korean Music Videos, mainly focusing on BTS' album *Wings* which concept is heavily influenced by Herman Hesse's *Demian* as an extraordinary, but a not solitary case. Further, it will try to discuss our concept of culture, scrutinising its traditionally national connotation and extending it to Han's *Hyperkulturalität* in order to find a method to analyse seemingly inter-cultural products of Pop-Culture in the context of our globalised, post-colonial world.

Speak Yourself: immerse storytelling and the audience as spect-actors in the BTS Universe.

Colette Bailman, Senior Lecturer, Kingston University

KPOP is not reducible to music: including music videos and performance. Indeed as 'integrated content', it exemplifies transmedia storytelling and the situation of the audience as active participator in the construction of meaning. Since their debut in 2013, BTS have established a burgeoning storyworld which is always expanding, turning in on itself and offering new interpretations of the past. The most recent example of this is the "ARMYPEDIA" which was launched by Big Hit on 21st February 2019. We are told that "ARMYPEDIA is a special chronicle of the memories of ARMY's journey together with BTS over each and every one of those unforgettable days" (Big Hit: 2019). There are 2080 puzzle pieces concealed on the Internet and around the world. When a fan finds a puzzle piece, they scan in the QR code and are invited to post something about BTS which relates to the date that they will be given. In this paper, I use the term 'spect-actors' (Boal: 1979) to investigate the ways in which fans are enticed to "leave the privacy of the audience, enter the dramatic world and transform the dramatic action (O'Neill, 1995, p. 119). I explore the ways in which the history of BTS is being rewritten by the fans into a compendium which signifies the interconnectedness of BTS and ARMY and relies on the active agency of audience.

Panel 4B: (Post)Colonial Cinema

Time: 09:00-10:00

Room: BB015

Chair: TBA

Unearthed Joseon Films: Colonial Film and National Cinema

Chung, Chonghwa, Head of Research&Exhibition Team ▪ Senior Researcher, Korean Film Archive

It is not until 2004 that nine Joseon films discovered in the China Film Archive returned to the Korean Film Archive. Four films including Military Train (1938) were discovered in 2004, three including Sweet Dreams in 2005, Dear Soldier (1944) in 2006, and finally Tuition (1940) was unearthed in 2013. In 2014, A Sea Gull (1948) of the Liberation period was discovered in Kobe Film Archive in Japan and returned to Korea. We should call these ten feature films Joseon films instead of Korean films. Although they are included in the Korean film historiography and reserved in a national archive the Korean Film Archive, they are the existence between the border lines, endlessly evoking the definition of national cinema. Joseon films of the mid 1930s were co-produced by Joseon and Japanese filmmakers in colonial Joseon. Joseon filmmakers who studied filmmaking in the studios in Japan returned to Joseon and tried to produce co-production films. Located at some ambivalent position between national cinema and Japanese imperial cinema, they also fulfilled commercial or artistic desires of colonial Korean filmmakers as they were shown on tour in Japan, Manchu and Japanese colonial areas. Furthermore, Joseon cinema had to begin negotiating with the nation for the sake of becoming national cinema during the Liberation period from 1945 to 1948 in Korea, as A Sea Gull the propaganda film for Korean foundation shows. Interesting is that this film was also exported to Japan. Analyzing the Joseon films unearthed, I will determine that filmmaking in the 1930s and 1940s was an intricateness of cinematic desires of a state, capital and the production agencies. I will also specify the traces of the unearthed films and their filmmakers travelling around East Asia. This will be a significant work to question historiography on Korean and Joseon film projected both with colonial memories and liberation.

Present-ing the Past: Colonial Spectral Haunting in Jeong Sik and Jeong Beom-sik's Epitaph

Zoran Lee Pecic, Part-time Lecturer, Roskilde University

In her seminal work *Translating Time: Cinema, the Fantastic, and Temporal Critique* (2009), Bliss Cua Lim notes that 'fantastic narratives strain against the logic of clock and calendar, unhinging the unicity of the present by insisting on the survival of the past or the jarring coexistence of other times' (11). Emphasising narratives that provide 'peeks' outside homogenous modern time, Lim notes that fantastic cinema is 'as a kind of temporal translation: a translation of thorny and disreputable supernaturalisms into the terms of a modern, homogeneous, disenchanted time' (12). In the Jeong brothers' 2007 film *Epitaph*, the year 1979 frames the main narrative consisting of three stories set in the colonial days of 1942. In the film, both the diegetic present and the narrativised past are haunted by apparitions, ghosts and spectres that reveal their continuous influence on both past and present events. In this paper, I argue that *Epitaph* serves as a temporal translation where the spectres of the past disrupt the homogeneity of the present time (symbolised by the ideology of progress), re-introducing into the diegetic present that which has been (wilfully) forgotten. If 1942 (re-)presents colonial collaboration, its continuing legacy is depicted in the spectral haunting of the 1979 assassination of South Korea's President Park Chung-hee. In addition, this paper argues that the film's traversal of temporalities goes beyond the textual—the nostalgia of the diegetic present for the colonial past haunts the medium's filmic release in 2007, bringing to the fore remnants of South Korea's unsettled past and their impact on its postcolonial present.

Panel 4C: Space & Environment

Time: 10:05-11:00

Room: BB016

Chair: TBA

Ecological Crisis and the Environmentally Aware Subject in Two Postwar Korean Films: an Analysis of the North Korean film A Forest is Swaying (1982) and the South Korean film Crowded (1977)

Max Balhorn, PhD Candidate, Cultural Studies Department at Chung-Ang University,

This essay puts into conversation two cultural films from South and North Korea dramatizing the relation between ecological degradation and economic development following the Korean War. I analyze the 1977 South Korean film *Crowded* (Manwŏn) and the 1982 North Korean film *A Forest is Swaying* (Sup ūn sŏlleinda) to evaluate competing state narratives seeking to define the social evils responsible

for upsetting the balance between the environment and the reproduction of human life. I cite South Korean newspaper articles introducing the discourse of the “population bomb” popularized by Western academic Paul Ehrlich in his 1968 book *The Population Bomb* to place the dystopian narrative of the film *Crowded* within the broader context of 1970s environmental thought and it's now disproven emphasis on population control and carrying capacity. *A Forest is Swaying* is analyzed for how the narrative constructs a conception of ecological devastation and environmental renewal as a vital component of state ideology. My paper offers a novel interdisciplinary contribution at the intersection of ecological thought and cultural history. By clarifying the role of the films’ protagonists in modeling hegemonic forms of environmentally aware citizenship, I explore how the competing values of industrialization and ecological preservation are articulated through the medium of film in postwar Korea. This paper draws on theories of noted thinkers on population and the environment such as David Harvey and Ian Angus, as well as recent Korean Studies scholarship in both Korean and English. In particular, this essay benefits from engagement with Cho Ŭnchu’s critical history of South Korean family planning and population control in her new book *Family and Governance* (Kajong kwa t'ongch'i) and Travis Workman’s analysis of *A Forest is Swaying* published in *The Korean Popular Culture Reader*. I also consult pre-production government film censorship documents for the film *Crowded* accessed at the Korean Film Archive.

The Highs and Lows of Urban Space in Korean Screen Culture

Ji-yoon An, Assistant Professor, University of Duisburg-Essen & University of Tübingen

This paper is interested in the evolving representations of rooftop (oktapbang) and basement (banjiha) spaces in contemporary Korean screen culture. In the metropolis of Seoul, these spaces have come to represent the upper and lower borders of the urban living space. Perhaps in correlation to their disposition as the physical periphery of society, such spaces have become the site of passage at a time in transition. Occupied temporarily by those often in a transitory period in life, the marginality of these spaces is all too often combined with temporality, allowing the spaces to be read as what Michel Foucault calls heterotopia—that is, a space of otherness that possesses multiple, fragmented, or even incompatible meanings. I am interested in the ways that the visual representations and narrative functions of these spaces have changed over the past two decades in Korean cinema and television. Korean cinema of the 1990s

2000s often employed rooftops and basements as sites of struggle to frame marginalised characters. In the 2010s, however, both spaces have appeared more regularly on television dramas than films. No longer associated with adversity, the spaces have been instead romanticized as backdrops to light-hearted genres. The rooftop space, for example, has regularly featured as the locus for twentysomethings in various romantic-comedies. Though continuing to be occupied by characters (physically or metaphorically) “in transition,” they no longer resemble the cheap homes that were the sites of criminal acts in the previous decade’s films. The basement space is also furthered from its previous image as a site of crisis by becoming a physical embodiment of Korea’s struggling past, remembered and reminisced fondly only against the juxtaposition with a better contemporary reality. The paper explores the symbolic implications revealed by such changing trends in the cultural representation of these heterotopic spaces.

Panel 5A: Transnationalism in North Korean Screen Texts

Time: 11:20-12:50

Room: BB016

Chair: TBA

A North Korean Heroine Epic in the early 2000s: Focusing on the TV drama, Hanna's Echo

JUN, JeeNee, Assistant Professor, College of Humanities and Natural Sciences at Korea Aerospace University.

This paper explores a television drama, *Hanna's Echo* (2002), based on a true story of Goh Jin-hui (1911-1951), an activist of the April 3rd Incident in Jeju. Broadcast by Joseon Central TV amidst the inter-Korean peaceful mood in the 2000s, the TV drama bears a characteristic of the heroine epic. The life of Goh Jin-hui is the source material for both the novel and drama. Goh, born in Jeju island and defected to North Korea, relatively failed to be noticed in the North Korean cultural field after the Korean war, but her life story got dramatized after the inter-Korean reconciliation mode in the early 2000s. The North Korean authorities tried to re-define the April 3rd Incident, which had been viewed as 'a riot' in South Korea in the past, as “people’s revolution” in the eyes of North Korea. The 12-episode drama shows the long process that Goh Jin-hui, who had attempted a suicide by refusing to become a comfort woman at the end of Japanese colonial period, comes to lead the people. Showing Goh’s life story, the TV drama connects the sense of resistance to the colonial rule between North and South Korea by taking a comfort woman issue as source material so that the viewers can empathize with her growing the solidarity with her comrades. Comparing the inter-Korean records on Goh Jin-hui with the TV drama, *Hanna's Echo*, this paper explores the narrative differences on the April 3 Incident between South and North Korea. It also focuses on the distinguishing characteristics of the TV drama from the previous North Korean heroine epics. In so doing, this study paves the way to the possibility of inter-Korean cultural exchanges.

Shin Saimdang as a Family-National Gender Icon: A Comparative Study on Reenactment of Shin Saimdang in South and North Korean Media

SIM, Hyekyong, Post-Doctoral Research Fellow , Chung-Ang University

This study compares how Shin Saimdang has been represented in South and North Korean media of the 1960-70s and the 2010s. It analyzes how Saimdang has been depicted in four visual texts in the historical context of the two Koreas. Saimdang is a painter who lived in the mid-Joseon Dynasty and is widely known as a mother of Yulgok, Joseon's most renowned scholar. After beginning to be illuminated as a historical figure by Song Si-yeol who followed Yulgok in the 17th century, Saimdang was considered a "good wife and wise mother" and a "mother of military state and woman at the home front" during the Japanese colonial period. In South Korea, the image of Saimdang has been linked to the contemporary political and social context as a gender icon of family-nation to the extent that her face was chosen to be printed on a largest denomination bill in 2009. Her life was often dramatized during the Park Chung-hee regime in the 1960s and 1970s. Besides a 1968 film, Saimdang's Memorial Day, her image was overlapped with that of the then-first-lady, Yuk Young-soo in Yulgok and His Mother (Lee Jong-gi, 1963) and Yulgok and Shin Saimdang (Jeong Jin-woo, 1978). These films were produced by the nationalistic cultural politics for the justification of the regime and the mobilization of women. In case of North Korea, she has been represented as a "talented female painter." Although there has been no visual text that depicts Saimdang as a historical figure in North Korea, the latest North Korean TV documentary, The Story of History: Shin Saimdang (2 ep., KCTV, 2018) has shed a new light on her. This documentary ironically overlaps with the visualization of her as an artist in a South Korean TV drama, Saimdang, Diary of the Light (28 ep., SBS, 2017).

Mun Ye-bong, a Partisan Woman in a "Partisan State"

Yun-Jong LEE, Assistant Professor, Institute for Northeast Asian Humanities and Social Sciences, Wonkwang University

This paper studies how Mun Ye-bong's image of a traditional docile Korean woman is taken advantage for the early North Korean propaganda films after her migration to North in 1948. Focusing on A Partisan Woman (Ppalchisan Cheonyeo, 1954) among her early North Korean films, this study pays attention to how Mun's image is appropriated in the propaganda films of both colonized Korea and North Korea right after the decolonization. A Partisan Woman is highly notable in Mun Ye-bong's filmography, for the film features Mun not only as a central character rather than her regular and minor appearances as daughters, fiancées, wives, and mothers of male heroes but also as a communist guerilla fighter against a U.S. troop during the Korean War. Mun's departure from supporting roles for male protagonists to a woman warrior transforms her from the epithet, a "darling of 30 million's (samcheonman-ui yeonin)" during the colonial period into a "people's actress (inmin baeu)" in North Korea. However, I would also illuminate how Mun's darling image in conjunction with her style of traditional Korean woman with modesty and endurance is conflated into her performance of a "people's actress" as a mythic and sacrificing mother of the nation-birth there. For Mun's martyrdom in Partisan Woman can be read as a death of a mother in childbirth, for the sake of the birth of a nation. This allegory of a woman partisan's nation-building is even more solidified, given that North Korea is often called a "partisan state" insofar as it is said that Kim Il Sung founded the nation while he was acting as a partisan fighter against the Japanese imperialism in Manchuria. In this vein, I would shed light on how Mun's feminine image linked as a strong-willed partisan fighter in the film is appropriated by North Korean elites.

Panel 5B: Japan-Korea Screen Relations

Time: 11:20-12:50

Room: BB013

Chair: TBA

Women Filmmaking in Post-War Japan and South Korea. Gender and Genre from a Regional Perspective

Alejandra Armendariz-Hernandez, PhD Candidate, University Rey Juan Carlos (Madrid)

In the aftermath of the Asia Pacific War, women images and woman's films occupied a central position in Japanese and South Korean cinema, often embodying the national (male) traumas of the war and the contradictions of the new post-war order. They were mainly depicted by male filmmakers who engaged in gender politics on screen expressing anxieties and social mores about female sexuality and body. Early post-war was also an important period in terms of social and legal changes that opened new spaces and opportunities for women in male-dominated field such as cinema. This paper will look at the first instances of women filmmaking in early post-war Japan and South Korea, analysing Love Letter (Koibumi, Tanaka Kinuyo, 1953) and The Widow (Mimang-in, Park Nam-ok, 1955), the first film directed by a woman in these nations. It will explore how female authorship intersects with gender and genre representations of women within and beyond the national framework. The regional, comparative perspective on female experiences of filmmaking and gender constructions will allow a transnational conceptualisation of women's cinema in East Asia, unveiling significant commonalities and connections between post-war Japan and South-Korea's cinema and society

Cheongchun or seishun? The theme of dual identity in Zainichi Korean Coming-of-Age films

Guy Hisaya Nakazato Pinnington, MPhil Student, Faculty of Asian and Middle Eastern Studies, University of Cambridge

During the annexation of Korea from 1910 until 1945, the Japanese forced Koreans to become imperial subjects under the *Kominka* movement. As a result, a large number of Koreans came to settle in Japan and remained even after the declaration of Korean independence. The population of Korean residents in Japan, commonly known as Zainichi Koreans, has now spread to the 5th generation, and they are known as the biggest non-Japanese ethnic group residing in Japan. Due to the conflicts between their ethnic, linguistic, and cultural background, and the pressing reality of adaptation to the mainstream Japanese society, they have experienced increasing issues arising from the possession of multiple identities. In recent years, the Japanese film industry has seen a number of films that depict the lives of young Zainichi Koreans, typically high school students experiencing struggles over their identity, friendship, love, and family splits. Such films have often adopted themes from a popular Japanese film genre, *seishun eiga*, or Coming-of-Age films, and managed to use these themes to urge a wider recognition of issues affecting zainichi, such as the split between North and South Korea, the rivalry among different zainichi groups, and the effects of Japanese colonialism. The paper will discuss the ways in which three representative Japanese coming-of-age films that deal with Zainichi Korean lives, *Pacchigi!*, *GO*, and *Ao—Chong*, consciously adopt elements of *seishun eiga* such as losing the sense of belonging in society, the emptiness of adolescence, and difficulty of being recognised, but connect such elements with more political, wider controversial problems concerning the real lives of Zainichi Koreans. The film analysis will thus highlight the future possibility of Korean diasporas to become a bridge between different cultures, and the strength of Korean culture to cross borders, resulting in a 'trans-national' content that appeals to a global audience.

The Dictator's Daughter and The Rising Sun: representations of Japan and the Japanese in South Korean cinema during the Park Geun-hye era.

Russell Edwards, PhD Candidate, RMIT University

Since the deposition of South Korean President, Park Geun-hye in 2017, the truth of Hyangjin Lee's (2000) observation "the Korean film industry is inseparable from the political situation of the country" has been underlined. While the extent of Park's government involvement was rarely spoken of publically until media revelations of a blacklist (Noh, 2016, Choe 2017) and the subsequent unravelling of her administration, (Kil, 2017, Park, 2017), many of the films developed during Park's term bear the imprimatur of that involvement. With an emphasis on Japanese imagery present in the South Korean films released at that time, this paper argues that a Japanese cross-genre cycle began with 16th Century war epic, *The Admiral: Roaring Currents* (2014), and continued in both Colonial (*Assassination*, 2015; *Love, Lies* 2016; *The Age of Shadows*, 2016; *The Handmaiden* 2016; *The Battleship Island* 2017 et al) and Post-colonial (*The Tooth and The Nail*, 2017, *The Wailing*, 2016; *I Can Speak*, 2017 et al) subsets. Applying textual analysis to these films, I explore subversive representations of the Japanese national flags the Hinomaru and the military *Kyokujitsu* (aka *The Rising Sun*), the use by Korean filmmakers of Japanese art forms such as *ukiyo-e*, as well as the placement and sometimes displacement of Japanese characters. Bolstered by news reports on the blacklist and corporate confessions of pressure to make films that prioritise 'the national interest', this study considers the contemporaneous existence of Park's Presidency with the surge of representation of Japan and the Japanese in South Korean films, as well as the cultural resonance of these films as reflected by their consistent box office success.

Panel 6A: An Alternative Korean Wave: Prehistory, Innovation and Landscape of North Korean Cinema

Time: 14:10-15:40

Room: BB016

Chair: TBA

Realism within Juche Realism: Legacy of Shin Sang-ok in North Korean Cinema

Gabor Sebo, Independent Scholar, Korea University

Shin Sang-ok (1926-2006) was a celebrated and iconic South Korean film director, one of the masters of Korean realist cinema. Shin has always functioned as a real auteur of his films, using his own style of lighting, camerawork, staging and editing as the personal author of his pictures. He was able to introduce novel film elements into the rigid Juche realist-dominated North Korean film trajectory between 1983 and 1986. His innovations were most pronounced in the use of new camera techniques and in the depiction of sexuality, action, fun, and fantasy. By adding such elements of entertainment, his films departed from the strict official guidelines of North Korean ideology. Moreover, his technical innovations and realist film perspective can be traced in some select North Korean pictures after his departure. This paper investigates whether the perceptible but limited impact of Shin's films may be observed in the North Korean films that were made after his escape from the Kim-regime. The study seeks answers how Shin's unorthodox approach can be detected in some movies from the post-Shin era. For instance, the film entitled *Order No. 27. <명령 027 호>* (1986) follows the track of the Shin-production *Hong*

Kil-dong <홍길동> (1986), including martial arts fighting scenes with fast jump cuts and unusual camera angles. The graphic depiction of violence, in the film examples of Order No. 27. <명령 027 호> (1986) and The Country I Saw <내가 본 나라> (1988), are coupled with slow motion and distorted sound effects, reflecting Shin's former North Korean works. Through the mirror of these movies, one can realize how Shin Sang-ok brought daring visionary and technical elements of realism, and broke new ground with an explorer venturing into the politically dominated North Korean cinematic territory.

A Scenic Nation: Landscape and Mindscape Reflected in North Korean Cinema

Migyoung Kwon, Part Time Lecturer, Ewha Womans University

One of the prominent features of the natural landscape in Korea is that there are many mountains nationally. Mountains which can be easily seen in any area of the country seem to play a multi-functional role for Koreans. Many surveys show that hiking is the most popular leisure activity among South Koreans. Beloved mountains, encountered in everyday life, make up not only the Korean landscape, but the mindscape, as well. Beyond an everyday-life perspective, mountain is a spiritual and reflective space where the questions and answers about the world are buried and revealed on the path. In addition, interestingly, the mountain has frequently been associated with the 'nation' in Korean culture. For example, the nickname of Baekdu Mountain, located on the border between North Korea and China, is 'the Spiritual Mountain of the Nation(minjogŭi yŏngsan)' or 'the Holy Mountain of the Nation(minjogŭi sŏngsan)', not to mention the Kim family of "Baekdu bloodline". Two films made in the 1980s North Korea, with the names of famous mountains in their titles, are presented in this paper. They are We Met Again on Mt. Myohyang(1983) and Let's Go to Mt. Kumgang(1987). Mt. Myohyang and Mt. Kumgang are famous mountains in North Korea, depositing the history of its nation for thousands of years. Evoking a sense of nostalgia also to South Koreans, they certainly deserve to be called the 'Mountain of the Nation'. In these two pleasant films, created by the same screenwriter(Lee Hee-chan), the plot commonly revolves around a man and a woman who met in the mountain where they fell in love. As one might expect, praise for the land and the regime is 'naturally' inserted, and the message converges there, replacing a private romance to a bigger scale love. This paper traces story lines and visual techniques that incorporate nation, landscape, and romance into 'one'.

On the Road of Growth : Moon Ye-bong and North Korean Cinema Revolution

Xiaoqian Song, Independent Scholar, Ewha Womans University

In On the Road of Growth (1964-1965), young leader Kim Jong-il for the first time practised his concepts of film art by controlling the shooting process. Actress Moon Ye-bong (1917-1999), who established her stardom in 1930s, appeared in this film as an imagined South Korean woman. Her elegance recalled the memories of previous generation. Kim expanded his "cinema revolution" and the construction of a new North Korean cinema began. However, Moon disappeared from the screen since then and wouldn't be asked back until 1979. As the first Korean woman to "speak" in a sound film and heroine of the first North Korean feature film, Moon had provided her audiences the imaginations of all their times. In her earlier North Korean films, Moon's role changed from the daughter (The Guerrilla Girl, 1954), to the mother (The Mount Kumgang Girl, 1959), then grandmother (Red Flower, 1963) within a decade. But this time, her refashioning strategy failed as the emerging highly stylized cinema announced the critical transformation. By reexamining Moon's films from 1954 to 1964, this study rediscovers the prehistory of North Korean cinema before Kim's cinema revolution. Meanwhile, by tracing Moon's experiences, this study also discusses the obscured cultural history to complete the panorama. Moon and her peers, who are successors of the first generation Korean filmmakers, had built the newborn North Korean film industry and participated in inventing the new film paradigms. Kim's cinema revolution developed this stylized cinema and Moon's generation had to leave the central stage to the next generation. Hence, to connect the new North Korean cinema with its prehistory, is to reconnect the isolated North Korean experiences to the past and the world as part of the continuous history.

Panel 6B: Film Festivals

Time: 14:10-15:40

Room: BB013

Chair: TBA

Trajectories of Feminist Film History: Seoul International Women's Film Festival

Chi-Yun Shin, Principal Lecturer, Sheffield Hallam University

This research project is to explore the Seoul International Women's Film Festival (SIWFF) that has established itself as one of largest and most dynamic women's film festivals in the world. Focusing on SIWFF as a distinctively feminist cultural event, the project aims to illuminate how the festival has functioned as a network and an alternative exhibition circuit for women filmmakers on local, regional and global levels, as well as providing a public forum for feminist theories and activism over its twenty-year-old history (1997-present). More

specifically, it examines the festival's film programming, which includes feminist film classics, new currents and retrospectives, and its strategies of competitions and awards, as well as its special conferences and events that involve policy makers, film industry personnel, academics and audiences. Starting from its origins in the cultural politics of 1990s Korea and working through its evolution across the two decades, the project addresses the ways in which the festival has negotiated the cultural, industrial and institutional forces and practices in operation, while raising the festival's profile in the field of Asian film studies.

The Origin of Busan International Film Festival: The Interplay of Individuals, Institutions and other Film Festivals.

Hyunseon Lee, Lecturer, SOAS

Film festivals offer wide-ranging research possibilities in the fields of film, media and cultural studies. However, until recently, this has mainly been a European and North American enterprise with presumptions and expectations about different global film cultures being shaped there. Asia is slowly becoming more prominent in the international festival world, and Busan International Film Festival (BIFF) is arguably the most important film festival in the region of Asia. Founded in 1996, it has significantly promoted Korean cinema as well as Asian cinema in general. Within two decades, BIFF became 'Asia's largest and most prestigious film festival'. It is said that Kim Ji-seok - co-founder, the Asian programmer and head selector of the BIFF ever since its first edition - dedicated to 'discover young Asian directors and support the growth of Asian cinema', in order to present them on the global stage. However, he died suddenly while visiting the Cannes film festival in May 2017. He was the only founding member left to lead the festival, after BIFF suffered from Park Geun-hye regimes' governmental censorship in 2014. In this presentation I will be exploring the origin of Busan International Film Festival, focusing on the historiography of BIFF. There are several works by both academic and non-academic film professionals on Busan International Film Festival such as "Film, Film-professional" (2010) by Kim Dong-ho, the 1st festival director, and "Into the Sea of Film" (2015) by Kim Ji-seok. I will be particularly dealing with the memories and books by these founders, and rising questions related to the interplay of individuals, institutions and other film festivals, both inside and outside of Korea, for the development of BIFF. In the centre of my examination are the original goals of BIFF in relation to its history and influences from the other Asian film festivals such as Hong Kong Film Festival and Japanese Film Festivals. Untold stories and myths around film professionals who have contributed to the establishment of BIFF will also be included.

The Globalization Process of Korean Cinema in the Festival Network

Sonia Dueñas Mohedas, PhD Candidate, Universidad Carlos III de Madrid

Korea's presence on the festival network is a relatively recent phenomenon. The government of President Roh Tae-Woo took advantage of this situation to launch the ambitious Saegae-hwa project, which served to promote globalization in the Korean film industry. Certainly, this helped stimulate national film competitions, such as the Busan International Film Festival; and participation in the international festival network. Berlin, Rotterdam and Montreal were the first contests to reward the beginnings of New Korean Cinema. Since then, there has been a progressive increase in the number of films included in festival programmes. This trend has been unstoppable since 2001, when the Karlovy Vary Festival presented a retrospective of Korean cinema. The growing presence at these events has given much publicity to Korean film culture as one of Asia's leading film industries. The frequent arrival of this type of cinema in Western competitions shows that Korean film festivals continue to push for "pan-Asian" cooperation to make Asian cinemas more visible. In addition, Western curators attend their annual meeting in Jeonju or Busan to see what the Korean film scene looks like year after year and to select the most representative films from the Korean film industry. Therefore, this paper explores the growing participation of Korean cinema in the festival network by analysing the programs of the different international film festivals of this new century as part of the globalization process that has taken place in the Korean film industry.

Panel 7B: Issues in Korean Screen Media: Beyond Queer/Uncanny/TV

Time: 16:00-17:30

Room: BB016

Chair: TBA

Cross-Dressing beyond Queer: Investigating Korean Hyper-Masculine Society throughout A Man and a Gisaeng (1969) and The Man with Breasts (1993)

JaeWook Ryu, PhD Candidate, Lancaster University

Cross-dressing is one of the popular choices to represent a twisted gender role in the comedy genre in Korea's film industry. Likewise, in queer cinema, cross-dressing in comedy genre films is the most common feature in which to read queerness (Russo, 1987). Hiding their identity or pretending to be other gender via cross-dressing, they sometimes reveal various issues derived from heterosexual or gendered society. There was a series of films in the late 1960s embracing cross-dressing. The successful film was *A Man and a Gisaeng* (1969). Covering the subject of cross-dressing, the male protagonist in this film attempted cross-dressing for individual purposes in the story. These films dealing with cross-dressing provide very interesting vehicles through which to explore a gender role and queer reading in terms of performance in gender trouble of Butler. In particular, this film attempted to make fools of males representing strong masculine values. Thus, this film is a good text to glimpse perception about masculinity in 1960s. Likewise, there is one film to portray how masculinity in Korea discriminates against females, revealing a social prejudice towards queer people. *The Man with Breasts* (1993) tells the story of one woman, Hye-Sun, who attempts cross-dressing to join male society to prove herself against prejudice towards women. This film also shows various matters related to masculine values to regulate other gender. In particular, this film describes various stereotypes of gender role regulated in masculine values.

Behind Closed Doors: Desire, Secrets, and Sacrifice in A Tale of Two Sisters and The Silenced

Anna Elizabeth Faber, Post Grad Researcher, University of Auckland

Horror film inherently allows a space for the articulation of female expression. It does so by blurring the boundary it establishes between a horrific fantasised reality and what the audience perceives to be the "safe" world in which they exist. In the South Korean films *A Tale of Two Sisters* and *The Silenced*, this becomes a space where female expression challenges the typical confines of South Korean heteronormative existence. The films simultaneously address normative patriarchal expectations inherent in South Korean and, through the formation of secret spaces behind closed doors, explore and reveal what should remain repressed and removed from society. It is through the traversing of a literal and symbolic border that these girls challenge their normative existence, rendering the space they inhabit and their bodies, uncanny. A theoretical understanding of Freudian repression and the nature of the uncanny, in relation with Choi Jin Hee's seonyo sensibility and girlhood, forms a foundation to understand the function and significance that "doors" play throughout the films to reveal and conceal female expression. Using this framework, this paper addresses the representation of girls on the threshold of awareness as they attempt to conceal their interactions in order to continue to exist in normative society. In doing so, they increasingly reveal the horrific, to a point where they become unable to return to heteronormative order. With a specific focus on discourses of homosociality and desire, this study draws theoretical and societal conclusions around the limited space of expression afforded to South Korean women onscreen through the horror genre. Although the girls' articulation of female desire finds a space of expression in the uncanny, through it the heteronormative South Korean system is threatened, necessitating their sacrifice.

Comparative analysis of a South Korean and a Mexican web series: The cases of First Kiss for the Seventh Time (2017) and Un mal date (2016)

Sangyoon Park, PhD Candidate, The National Autonomous University of Mexico (UNAM)

A web series is a dynamic example of audio-visual content intended for online broadcast to audiences with mobile devices, ensuring easy and instant access around the world. This feature of the web series has shaped the development of its content and formats. This research will analyse two web series: *First Kiss for the Seventh Time* (South Korea, 2017) and *Un mal date* (Mexico, 2016). Although these products are from South Korea and Mexico, both tell the story of woman seeking an ideal partner and a similar episodic structure in which each episode focuses on a different date with a different man. These two aspects warrant a basis for comparison between two products from two very different parts of the world.

This paper begins with a literature review of other analyses of the web series format across various contexts. After this, I examine the cinematographic elements, the production conditions and context and their effects on the ensuing stories. By combining findings from the literature review with the cinematographic analysis methodology developed by Lauro Zavala (2003), I locate the differences and similarities in the web series' narratives, production, consumption, and social consequences. Due to their respective origins, these web series are the products of two different industries: While *Un mal date* is produced for Televisa, a Mexican mass media company, *First Kiss for the Seventh Time* is produced by Lotte Corporation, a multinational conglomerate that uses its web series as a platform to advertise its products. Accordingly, I consider the commercial implications of the web series, including its role in the global audio-visual content market.

Panel 7A: Transnational Audiences and Multimodality: Consuming Korea on New Screens

Chair: TBA

Audiences as Editors: Transnational Spreadable Media and YouTube Mukbang (Eating Videos)

Do Own (Donna) Kim, PhD Candidate, Annenberg School for Communication and Journalism, University of Southern California

With the advent of new media, viewing experiences are no longer limited to a singular screen, a static location, nor to national boundaries (Jenkins, Ford, & Green, 2013; Livingstone, 1999). This study examined YouTube mukbang (eating video) audiences' viewing experiences to empirically contextualize transnational and transmedia screen cultures in the spreadable media environment. In a typical mukbang, a solitary performer or a BJ (Broadcast Jockey) will consume a large quantity of food in front of the camera in her

his home studio. Once perceived as a bizarre Korean online subculture, mukbang has now established itself as a global popular cultural phenomenon, even appearing in YouTube's official recapitulation video of year 2018's trends (YouTube Spotlight, 2018). Moreover, legacy media have been increasingly adapting and recognizing mukbangs, causing a cultural shift in Korean food programs from cooking and information to eating and entertainment focus (Hong & Park, 2016) and appearing in non-Korean media such as *The Real Housewives of Beverly Hills*. To address the concern that scholarship on new media screen cultures often overlook "passive" forms of consumption (Van Dijck & Nieborg, 2009), I primarily focused on "viewing" yet not excluding audiences' take on roles traditional to producers and distributors. Through in-depth interviews, I identified and contextualized information, vicarious eating, parasocial contact, leisure, white noise, and entertainment motivations. They often appeared in unique mixes and led to specific behaviors. For instance, people who focused on a specific food item were relatively unconcerned about the video's country of origin. Audiences utilized multiple screens, platforms, and offline sources to agentically create their own experiences of viewing, often opting to remain "invisible" or "passive" in terms of digital traces yet willfully and meaningfully piecing together their own version of the narrative and definition of mukbang. This included individuals who never commented, liked, or even logged in when watching, but were preparing to create their own mukbangs. Overall, the findings suggested that the transnational spreadability of mukbang was guided by the malleability of the genre, being rooted in the act of eating, aided by media convergence and global connectivity.

Face-to-Face, Screen-to-Screen: Italki, Pop Cosmopolitanism, and the Korean Wave

Nathaniel Ming Curran, PhD Candidate, Annenberg School for Communication and Journalism, University of Southern California

Traditionally, transnational fans of Hallyu have consumed Korean cultural products primarily through K-pop, television dramas, YouTube, and movies. However, along with the current rise in the popularity of Korean culture products worldwide, fans increasingly seek out new opportunities to satisfy their desire for all things Korean. This paper considers italki, an online digital platform dedicated to language learning and cultural exchange. For fans, italki emerges as another screen through which they can (actively) engage with Korean screen culture, and many Koreans also use the platform, to practice English. This paper examines the experiences and desires of both American and Korean italki users, focusing on italki as a screen, and how it facilitates, for its 5 million members, instantaneous face-to-face communication. The paper asks, "how might we understand italki as an extension of the traditional screen cultures that structure -and are structured by- fans' consumption of Korean cultural products?" In particular, how do we make sense of fans' engagement movement from TV

Film, to YouTube, and now to italki? Finally, how do we make sense of the ways in which notions of "Koreanness" and "Americanness" are marketed via teachers' mandatory introduction videos, and how are users' relationships, which are predicated on affective orientations towards specific places in the geographic imaginary (Korea, USA) mediated and mediatized vis-à-vis the computer/mobile screen? In answering these questions, this paper draws upon theories of cosmopolitanism, in particular "pop cosmopolitanism" (Jenkins, 2006) and "cosmopolitanism from below" (Appadurai, 2011). To support my analysis, I conducted interviews, in both Korean and English, with users of italki and also conducted in-depth analyses of the teachers' mandatory videos. I pay particular attention to the strategies users employ to market themselves as cosmopolitan language speakers who gatekeep the national-linguistic identities they strive to embody. I conclude by considering italki, alongside traditional forms of Korean cultural consumption (K-dramas, K-pop, etc), as a space that both essentializes/reinforces stereotypes but also holds the potential for liberatory cosmopolitan transformation.

Screen Culture as Political Legitimization: South Korea's Use of Celebrities to Frame Inter-Korean Reconciliation

Jenna Gibson, PhD Candidate, Department of Political Science, University of Chicago

Throughout his tenure in the Blue House, South Korea's President Moon Jae-in has deftly used Korean pop culture to keep the spotlight on his diplomatic engagement with North Korea. World-famous Korean celebrities took part in multiple public diplomacy campaigns in support of Moon's outreach to Pyongyang, drawing the attention of Korean culture fans from around the world. The theme of inter-Korean diplomacy even appeared on popular reality TV show *Return of Superman*, which airs on Korean public broadcaster KBS. In a recent series of episodes, two celebrity dads and a K-pop singer guest star take four of the show's featured children on a hike up the Chinese side of Mt. Baekdu. Along the way, the adults carefully explain why the location is culturally important to the Korean people and that President Moon climbed that same mountain with Kim Jong Un just a few weeks prior. This exchange thus succinctly explained the importance of Moon's peacebuilding mission to an audience around the world -- KBS provides the show for free on YouTube with English and Indonesian subtitles, and the concluding episode of the Baekdu series currently has almost 400,000 views. At the same time, seeing one of the children sing the South Korean national anthem from the top of the mountain likely stirred a sense of patriotism among the Korean public watching through their TV screens. This paper focuses on the Moon Administration's use of pop culture and celebrities as

legitimizing agents (Miskimmon, O'Loughlin and Roselle, 2017). I analyze video and photographic content including concerts in Seoul and Pyongyang, support messages from Korean celebrities, and TV shows such as *Return of Superman* to illustrate how Moon framed his North Korea strategy of diplomatic engagement and inter-Korean reconciliation both for the Korean public and for Korean culture fans all over the world.

Presenters

AN, Ji-yoon

Assistant Professor, University of Duisburg-Essen & University of Tübingen

Ji-yoon An is an Acting Professor in Korean Studies at Duisburg-Essen University, Germany. An received her PhD in East Asian Studies from the University of Cambridge. Coming from a background in film studies, she is interested in cultural trends and flows in Korea, focusing on the ways that changing social values and ideologies are reflected, reworked, and imagined in Korean visual culture. Her thesis, titled Family Pictures: Representations of the Family in Contemporary Korean Cinema, is forthcoming as a book

ARMENDARIZ-HERNANDEZ, Alejandra

PhD Candidate, University Rey Juan Carlos (Madrid)

Alejandra Armendariz-Hernandez is a Ph.D. candidate at University Rey Juan Carlos in Madrid (Spain), writing a dissertation on female authorship and representation in the films directed by Tanaka Kinuyo. She has been a visiting researcher at the Meiji Gakuin University in Tokyo (Japan) with the support of the Monbukagakusho Scholarship and the Japan Foundation Fellowship. Her research interests and publications include the study of women filmmakers in Japan and East Asia, gender representations in Japanese cinema and transnational film connections between Japan and Latin America.

BAE, Juyeon

Research Professor, Sogang University

Juyeon Bae currently works at the Critical Global Studies Institute at Sogang University, Seoul, South Korea. She earned a PhD degree from the Department of Culture, Film and Media at the University of Nottingham in 2016. Her research interests include memory and gender in East Asian cinema

BAILMAN, Colette

Senior Lecturer, Kingston University

TBA

BALHORN, Max

PhD Candidate, Cultural Studies Department at Chung-Ang University,

Max Balhorn is a PhD student at Chung-ang University and holds a master's degree in film theory from Dongguk University. Prior to studying at Chung-ang he spent a year at the Inter-University Center for Advanced Korean Language Studies at Sungkyunkwan University. His research focuses on the cultural history of environmental change on the Korean peninsula. Most recently he presented a paper at the 2018 Korean Association of Cultural Studies Conference analyzing the history of game hunting on the peninsula by Japanese colonial authorities, American elites, and American soldiers, and the publication of wartime hunting photographs in American newspapers.

CHONGHWA, Chung

Head of Research, Exhibition Team & Senior Researcher, Korean Film Archive

Chonghwa Chung is a senior researcher at the Korean Film Archive and adjunct professor with Kyung Hee and Chung Ang universities in South Korea. He published the five volumes of the series of Joseon Films in Japanese Magazine (Korean Film Archive) from 2010 to 2014. He received a JSPS post-doctoral fellowship and worked at Kyoto University Institute for Research in Humanities from 2014 to 2016. His publications include 100 Years of Korean Film History: From Birth to Globalized Development (Akashi Shoten, 2017), Korean Modern Film History: From 1892 to 1945 (Co-author, Dolbegae, 2019). His papers include "How a Joseon Film is Addressed 'a Peninsula Art Film'; Analysis on Han River's Distribution in Japan" in *사이간* SAI 20, 2016 May.

CURRAN, Nathaniel Ming

PhD Candidate, Annenberg School for Communication and Journalism, University of Southern California

Nathaniel Ming Curran graduated from UC Berkeley's MA in Asian Studies program and is currently a PhD candidate at the University of Southern California's Annenberg School for Communication and Journalism. He studies media, broadly conceived, focusing on the practices and rhetoric of globalization and cosmopolitanism in the digital age. He is a 2018-19 Korea Foundation Graduate Fellowship recipient, and his peer-review work on South Korean society appears in *Media, Culture & Society*, *English Today*, and the *International Journal of Bilingual Education and Bilingualism*.

DÖBERL, Viktoria Luise

MA Student, Universität Wien

Viktoria Luise Döberl is a German Literature and Language and History student at the University of Vienna, currently writing her diploma thesis. In May 2017 she held a presentation on "Wiener Mädel" at the conference organized by the CENTRAL-Project "Großstadt und Raumtransfer (1900-1950)" in the University of Warsaw. In June 2018 she held her presentation "Herman Hesse in der südkoreanischen Populärkultur" [Hermann Hesse in South Korean pop-culture] at the University of Vienna. An article on this topic got published in the yearbook by the *헤세연구* in late 2018.

EDWARDS, Russell

PhD Candidate, RMIT University

PhD candidate, Russell Edwards co-teaches Asian Cinemas at RMIT University in Melbourne, Australia. Russell was the founding Reviews Editor at *Empire* (Australia); covered film festivals as a film critic for the international trade publication, *Variety*; was President of the Film Critics Circle of Australia (2004-2006); wrote and directed the short film, *The Agreement* (2007) which played in film festivals from Edinburgh to Vladivostok and he is an advisor to the Busan International Film Festival.

FABER, Anna Elizabeth

Post Grad Researcher, University of Auckland

Anna Faber's study focuses on relationships that South Korean film has with contemporary South Korean society; particularly the psychological horror genre in its presentation of women, sexuality, disability, and suicide. She was awarded a first class Honours degree in 2017, and subsequently granted a Masters Research Scholarship. In 2018, she completed a first class Masters in psychoanalytic South Korean film theory. Additionally, she presented at the 2017 TEDxAuckland conference, discussing how South Korean film censorship has assisted in the creation of a nationwide establishment of normativity.

GIBSON, Jenna

PhD Candidate, Department of Political Science, University of Chicago

Jenna Gibson is a doctoral student in political science at the University of Chicago. Her research focuses on media coverage of foreign policy issues, particularly related to the Korean Peninsula. She has presented her scholarly work at conferences including the International Communication Association, and writes for a general audience as a Korea columnist for *The Diplomat* magazine. Her peer-reviewed work on American media coverage of North Korea is forthcoming in *Media War & Conflict*. Jenna earned a Master of Science in Foreign Service degree from Georgetown University in 2015. She graduated with a degree in journalism and international studies from the University of Nebraska-Lincoln in 2011.

JACKSON, Andrew David

Assistant Professor in Korean Studies, Monash University

Andrew David Jackson is currently Associate Professor and Convenor of Korean Studies at Monash University, Melbourne. He obtained his PhD in Korean history from the School of Oriental and African Studies, University of London in 2011. Other research interests include: late-Chosŏn rebellion and factionalism, legal responses to rebellion in late-Chosŏn. As well as pre-modern history, Andrew is interested in modern Korean history and society, South and North Korean film, sound in Korean film, and theories of rebellion and revolution. He is the author of *The 1728 Musin Rebellion: Politics and Plotting in Eighteenth-Century Korea* (University of Hawai'i Press, 2016) and co-editor (with Colette Balmain) of *Korean Screen Cultures: Interrogating*

Cinema, TV, Music and Online Games (Peter Lang, 2016).

JUN, JeeNee

Assistant Professor, College of Humanities and Natural Sciences, Korea Aerospace University.

Jun JeeNee is an assistant professor of the College of Humanities and Natural Sciences at Korea Aerospace University. She received Ph.D. from the Department of Korean Language and Literature at Ewha Woman's University. Her major publications include *The Sensibility and Ideology of Theater in 1940s* (2015), *Hollywood Prism* (2017, co-work), *Korean Film between the 8.15 Liberation and the Korean war* (2017, co-work), and *A Recognition of the Liberation Period Literature* (2018, co-work).

KATSAROU, Angeliki

PhD Candidate, Stockholm University

Angeliki Katsarou received her master's degree in Cinema Studies from Stockholm University in 2015. At the same university, she is currently enrolled in the Korean Studies program. She has worked as a catalogue editor at Stockholm's International Film Festival and as a film reviewer in various English and Swedish-speaking sites. Her article "Notes on a Korean Scandal: The Blockbuster Social Critique of Veteran" was recently published in *Situations: Cultural Studies in the Asian Context*. Her research interests revolve around Korean social and political issues, East Asian film cultures, transnational cultural flows and memory studies.

KIM, Do Own (Donna)

PhD Candidate, Annenberg School for Communication and Journalism, University of Southern California

Do Own (Donna) Kim is a doctoral student at the Annenberg School for Communication and Journalism, University of Southern California, and a Korea Foundation for Advanced Studies (KFAS) fellow. She is also a Graduate Student Affiliate at the USC Korean Studies Institute. Donna studies audiences in everyday, playful digital cultures and uses and effects of new communication technologies. She has presented in scholarly conferences and written about Korea's digital cultures, such as Korea's digital feminist movement (book chapter, forthcoming). Donna received her B.A. degrees in Media & Communication

and English Language & Literature from Korea University.

KIM, Ji Hyeon

Part-time Lecturer, Goldsmiths

Ji Hyeon has developed an interest in the role of amateur cultural production in Korean and East Asian regions during my research for M.A. and Ph.D. programmes at Yonsei University and Goldsmiths, University of London, where I conducted research in both Korean and English. This has recently resulted in my doctoral thesis that focuses on the cultural production on the Web 2.0 and digital platforms, with its research objective to research on the amateur and audience, which need to be seen from a new perspective in a digital era, and to seek new ways to expand and develop the critical treatment of this topic. To critically investigate the processes through which South Korean amateurs become transindividuated through their creation of contemporary digital culture via digital technologies, I have conducted a series of case studies on amateurs in Seoul-based digital platforms such as Afreeca TV, Naver and Line Webtoon.

KIM, JuHee

Researcher, Yonsei University Communication Institute

I work as a researcher at Yonsei University Communication Institute. I received my BA and MBA from the same university in Seoul, South Korea and PhD from the University of Waikato in New Zealand in 2017. My doctoral thesis is on strategies for film co-productions between New Zealand and South Korea. In December last year, my article won a prize at the contest held by Incheon Foundation for Arts and Culture. I am one of the contributors to a book, *Asia-Pacific Film Co-productions: Theory, Industry and Aesthetics*, which will be published this year. I am interested in international film co-productions, and Netflix's impact on the Korean film industry.

KIM, Molly

Visiting Professor, Department of Film and Theatre, University of Suwon

Molly Kim has earned her BA in Communication and Culture, Indiana University, Bloomington, MA in Cinema Studies, New York University and PhD in Communications, University of Illinois, Urbana-

Champaign. She is an adjunct professor of the department of humanities at Hanyang University, Korea. Her research interests include Korean film history, censorship and sub-genre films. Kim's published articles include "Genre Convention of South Korean Hostess Films (1974-1982)", "Wedding Eroticism and Horror: The Rise of Erotic Horror Films in the Period of Yushin Regime" and so on. Kim is also working as a film critic in Korea, contributing film reviews and columns to various newspapers including Munhwa Daily and Ohmynews since 2017.

KIM, Shin Dong

Professor, Hallym University

Shin Dong Kim is a professor of media and communication at Hallym University, South Korea. His research interests ranges from political economy of media industry to globalization of media culture, mobility and mobile communication, and media education. Dr. Kim received his PhD from Indiana University and has taught at many leading institutions globally, including Dartmouth College, Peking University, Sciences Po Paris. He is currently serving as the Chief Director of the Knowledge Coop for Good Governance, a civil think tank in Korea.

KIM, Suhyun

PhD Candidate, Kyoto University

Suhyun Kim is a Ph. D candidate in Sociology, Kyoto University, Japan. She is a former researcher of the Korean Film Council (2011-2013) and was an associate producer of a Ko-China coproduction project, *The Third Way of Love* (2014, directed by John H. Lee). After graduating from the graduate school of Yonsei University with her MA thesis about Zhang Yimou's *The Story of Qiuju*, she worked as a coordinator at Busan International Film Festival, Seoul International Women's Film Festival and Seoul Independent Film Festival. Her books include *Chinese Film Industry and Ko-China Co-Production* (2012), *World Film Industry Statistics and Korean Cinema in the World* in 2011 (2013).

KIM, Taeyoung

Ph.D. Candidate, Simon Fraser University

Taeyoung Kim is a Ph.D. candidate at Simon Fraser University. He has studied the ideological and discursive dynamics of the global cultural/creative industries by analyzing government policies and texts

of cultural products. Kim's research focuses on globalization, multiculturalism and the revival of nationalism. He has published several articles about the discourse of creative economy and the Korean Wave in different journals including the *International Journal of Communication* and the *Journal of Arts Management, Law, and Society*.

KIM, Yeogeun

PhD Candidate, University of Oxford

Yeogeun Kim is DPhil student in the Faculty of Oriental Studies at the University of Oxford. Her research interests include intermedia practice, biography, and world literature, with particular emphasis on the relationship between literature and the visual arts. She is currently working on her doctoral thesis entitled *The Lives of Popular Literature in Words and Images*.

KING-O'RIAIN, Rebecca Chiyoko

Senior Lecturer, Maynooth University

Rebecca Chiyoko King-O'Riain is a Senior Lecturer in Sociology at Maynooth University in Ireland. She has published in *Global Networks*, *Ethnicities*, *Sociology Compass*, *Journal of Asian American Studies*, *Amerasia Journal*, *Irish Geography*, *Sociological Research Online* and is the lead author of *Global Mixed Race* (New York University Press) and the sole author of *Pure Beauty: Judging Race in Japanese American Beauty Pageants* (University of Minnesota Press). Her current research explores globalized interpersonal and interactive forms of bodily and popular culture (Korean and Japanese dramas and music) in Asia, the USA and Europe.

KWON, Migyoung

Part Time Lecturer, Ewha Womans University

Migyoung Kwon was born in South Korea and majored in Korean Studies at Ewha Womans University. She has been teaching some classes (Korean language and culture) as a part-time lecturer at Kookmin University and Ewha Womans University in Seoul, South Korea since graduation. Her doctoral dissertation in 2017 describes the cultural history of luxury consumption in modern Korea, from the 1920s to the present. Her current academic interests include screen, space, memory, culture and their interrelations as well as cultural history.

LEE, Hun-Yul

Professor, Korea University (Graduate School of Media Studies)

Hun-Yul Lee is a professor in Korea University, and teaches theory classes broadcasting and practicum courses of video production courses in Korea University. He had built his career in television production as a producer before moving to academia, and that experience and his love for visual content continue to inspire him to pursue teaching and research in the related fields. Additionally, his experience as a migrant in a different culture inspired him to explore the issues of migration in conjunction with media. He has published on the subjects in Korean, in journals such as Korean Journal of Broadcasting and Telecommunication Studies and Studies of Broadcasting Culture as well as in English in the journals such as Media, culture, and society, International Journal of Communication

LEE, Hyunseon

Lecturer, SOAS

PD Dr Hyunseon Lee is a Research Associate at the Centre of Korean Studies, and Centre for Media and Film Studies, SOAS, University of London where she as a Senior Teaching Fellow has been teaching Korean cinema. As a Privat-dozent (associate prof.) she teaches Modern German Literature/Media Studies at Siegen University. Her recent research project and publications focus on “Korean Peninsula Cinema”, “Film Festivals” and “Metamorphosen der Madame Butterfly. Interkulturelle Liebschaften zwischen Oper, Literatur und Film”. She is currently editing two books Film and History: The Korean Example as well as Korean Film and Festivals: Global Transcultural Flows.

LEE, Sangjoon

Assistant Professor, Nanyang Technological University

Sangjoon Lee is Assistant Professor of Asian Cinema at the Wee Kim Wee School of Communication and Information, Nanyang Technological University. Lee is the editor of Hallyu 2.0: The Korean Wave in the Age of Social Media (University of Michigan Press, 2015) and Rediscovering Korean Cinema (University of Michigan Press, 2019). His essays have appeared in Screen, Film History, Historical Journal of Film, Radio, and Television, Journal of Korean Studies, Transnational Cinemas, and The Journal of Japanese

and Korean Cinema. Lee is the winner of the David H. Culbert IAMHIST-Routledge Prize for the Best Article by an Established Scholar (2019). His book The Asian Cinema Network: The Asian Film Festival, US Propaganda, and the Cultural Cold War in Asia will be published in fall 2020 (Cornell University Press). Lee is currently writing The South Korean Film Industry (Hong Kong University Press) with Dal Yong Jin, Cho Junhyoung, and Darcy Paquet.

LEE, Suyon

Director, Korea Foundation, Berlin Office

TBA

LEE, Yun-Jong

Assistant Professor, Institute for Northeast Asian Humanities and Social Sciences, Wonkwang University

Yun-Jong Lee is an assistant professor of Institute for Northeast Asian Humanities and Social Sciences at Wonkwang University. She received her Ph.D. degree with a dissertation, “Cinema of Retreat : Examining South Korea Erotic Films of the 1980s” at University of California, Irvine in 2012. Her writings include “Woman in Ethno-cultural Perils : South Korean Nationalist Erotic Films of the 1980s” (Journal of Korean Studies, 2016) and “Between Progression and Regression : Ero Film as Cinema of Retreat” (a forthcoming book, Revisiting Minjung : New Perspectives on the Cultural History of 1980s South Korea (University of Michigan Press, 2019)) among many others.

LOGIE, Andrew

Assistant Professor in Korean Studies, Helsinki University

TBA

MOHEDAS, Sonia Dueñas

PhD Candidate, Universidad Carlos III de Madrid

Sonia Dueñas Mohedas is a Ph.D. candidate in the Department of Journalism and Audiovisual Communication at Universidad Carlos III de Madrid, where she is a member of the research group “Television-Cinema: Memory, Representation and Industry” (TECMERIN). Her honors master research is about the representation of violence in New Korean Cinema, although her current thesis focuses on

“Planet Hallyuwood”, Korean film industry in the era of globalization. She is General Secretary and founder member of the Association for the Diffusion of Korean Studies and Culture in Spain (ADECCE).

NOH, Hyun Jung Stephany

PhD Candidate, University of Texas at Austin

Born and raised in Seoul, South Korea, Stephany received her BA in English Language and Literature from Korea University and MA in Journalism and Mass Communication from Yonsei University. Her interest in media studies originates from 10 years of work experience in Korean television networks as a programming producer, ratings analyst, acquisition specialist, and production budget manager. She is currently pursuing a Ph.D. degree at the Department of Radio-Television-Film at Moody College of Communication, University of Texas at Austin. Having witnessed the expansion of the 'Korean Wave' first hand, she intends to investigate the cultural implications of the transnational phenomenon by researching the context of television programs, their global audiences, and the industry practices that are forming the global media of today.

PARC, Jimmyn

Visiting Lecturer, Sciences Po Paris, Research Associate, Seoul National University

Jimmyn Parc, Ph.D. is a visiting lecturer at the Institut d'études politiques de Paris (Sciences Po), France and a research associate at the EU Centre, Graduate School of International Studies, Seoul National University in Korea. He is also a Research Associate of the European Centre for International Political Economy (ECIPE), Brussels, Belgium. He has published numerous academic articles and conducted a number of research projects related to the competitiveness of organizations, industries, and countries. For his main topic of research on the cultural and creative services industries.

PARK, Sangyoon

PhD Candidate, The National Autonomous University of Mexico (UNAM)

TBA

PECIC, Zoran Lee

Part-time Lecturer, Roskilde University

Zoran Lee Pecic is Part-time Lecturer in the Department of Communication and Arts, Roskilde University, Denmark. He is the author of *New Queer Sinophone Cinema* (2016). His work has appeared in *IAFOR Journal of Media, Communication & Film* and *The Palgrave Handbook of Asian Cinema*. He is also an editor of *Asia in Focus* in the Nordic Institute of Asian Studies at the University of Copenhagen. He is currently working on a book project on spectrality in East Asian cinema.

PETERSEN, Claus Nygaard

PhD Candidate, University of Copenhagen

Claus Nygaard Petersen is an MA candidate in Film and Media Studies at the University of Copenhagen. He also serves as editor, film critic and contributor for the Danish film journal *Ordet* and *Filmmagasinet* *Nosferatu*.

PINNINGTON, Guy Hisaya Nakazato

MPhil Student, Faculty of Asian and Middle Eastern Studies, University of Cambridge

Guy Pinnington is an MPhil student at the Faculty of Asian and Middle Eastern Studies, University of Cambridge. After completing his bachelors at Waseda University and SOAS, he studied at the Korean Language Institute, Yonsei University, in South Korea for a year before matriculating at the University of Cambridge. His current research is on the Zainichi Korean writer Yang Seok-il and his place as a turning point in the genre of Zainichi Korean literature, and his research interests include minority literature in Japan, post-colonial studies, Modern Japanese Literature, and Japanese and Korean cinema.

PLAICE, Mark R.

Lecturer/Assistant Professor, Central Lancashire University

Mark Plaice is a lecturer in Korean Studies at the University of Central Lancashire. He completed a PhD in Film Studies at King's College, London, and an MA in Korean Studies at SOAS. Mark's research interests include Korean cinema, and East Asian genre and queer film. Mark is currently working on a monograph on Korean gangster films and the spaces of modernity and an edited collection on K-Drama genres. He is guest editing a section on 'Blacklist Cinema in South Korea' for a forthcoming edition of the *European Journal of Korean Studies*.

PODDAR, Prem

Professor in Cultural Encounters, Roskilde University

Prem Poddar is Professor in Cultural Encounters at Roskilde University in Denmark, and Alexander von Humboldt Senior Fellow. He has taught in India, Britain, and Denmark where he was Associate Professor in Postcolonial Studies. He is the author of many books and is currently working on one relating to India-China interfaces as well as another on Spectrality in Asian Cinema. His continuing interest in 'state' and 'nation' as conceptual contexts for analyzing cultural representation forms the centre of his forthcoming work on the politics of the passport.

RYU, JaeWook

PhD Candidate, Lancaster University

JaeWook Ryu is a final year PhD student in Film Studies at Lancaster University. JaeWook Ryu holds bachelor degrees in Information Systems, Communications, and Marketing; a master degree in Film Studies at Dongguk University; and an MBA at University of Illinois. His research explores the politics of Korean queer cinema.

SEBO, Gabor

Independent Scholar, Korea University

Gabor Sebo is from Hungary obtained his PhD from the Department of North Korean Studies, Korea University located in South Korea and is currently living in the United Kingdom. His dissertation examines the unorthodox approach of the South Korean film director, Shin Sang-ok, made in North Korea between 1983 and 1986. The study describes how his techniques brought elements of realism into the politically dominated North Korean cinematic industry.

SHIN, Chi-Yun

Principal Lecturer, Sheffield Hallam University

Chi-Yun Shin is a Principal Lecturer in Film Studies at Sheffield Hallam University. She is co-editor of *New Korean Cinema* (Edinburgh UP, 2005) with Julian Stringer and *East Asian Film Noir* (I.B.Tauris, 2015) with Mark Gallagher. She has also published a range of articles on contemporary East Asian cinema and black diaspora film in Britain in various journals and anthologies.

SIM, Hyekyong

Post-Doctoral Research Fellow, Chung-Ang University

Sim Hyekyong is a Post-Doctoral Research Fellow at Chung-Ang University in Korea. Her Ph.D. Dissertation is "Study on the 'Chosun Cinema' of the Initial Period of Republic of Korea Focusing on the Texts by An Chulyoung" (2012). Her publication is "Forming National Identity via Hawaii, 'The Hill of Mugunghwa' : Focusing on the Korean First Color-Travelogue Film *The Rose of Sharon*" (2012). Also, she has published books as a co-author; *Jiwojin hangug yeonghwaswa* [Forgotten Korean Film History] (2014) and *Joseon Yeonghwa-wa Halliudeu* [Joseon cinema and Hollywood] (2014), *Halliudeu Peulijeum* (Prism of Hollywood) (2017).

SONG, Xiaoqian

Independent Scholar, Ewha Womans University

Born in Beijing, Xiaoqian Song got her Ph.D. in Korean Studies from Ewha Womans University, South Korea. Her dissertation research focuses on the Korean actress Moon Ye-bong's life-long story in colonial Korean and North Korean film histories. Song received her B.A. and M.A. degrees in Korean Language and Culture from Peking University, and a second M.A. degree in Visual Culture Studies from The Chinese University of Hong Kong. With living experiences in diverse East Asian societies, Song is interested in the cultural complexity of internal Asia and the issues of gender, cinema and history from an intersectionality perspective.

SUNG, Kyoung-Suk

Lecturer, Department of Media Studies, University of Rheinische Friedrich Wilhelms Bonn, Germany

Dr. Kyoung-Suk Sung lectures in the Department of Media Studies at the University of Rheinische Friedrich Wilhelms Bonn, Germany. She received her M.A. and Ph.D in film studies from the University of Johannes Gutenberg Mainz, Germany. Her Ph.D thesis is about the conflict films as local-special film genre that make the political issues regarding national breakdown and the relationship to North Korea the key topic of nationwide interest. Her research focuses especially on film sociology and the diverse functions of film along with their meaning in this sociological aspect. With this focus she analyses various film subjects, for example the interaction between film

and society, East Asian cinema, the visual language of films and their effects.

WALL, Barbara

Assistant Professor in Korean Studies, University of Copenhagen

Barbara Wall is an assistant professor in Korean Studies at the University of Copenhagen. She has a BA in Japanese Studies and Classical Chinese from Heidelberg, an MA in Confucian Studies from Sungkyunkwan University and a PhD in Korean Literature from Bochum. Her main research interests are the circulation, translation and adaptation of literary narratives in Korea, Japan and China. At the moment she is working on her first book in which she develops a digital tool to visualize popular literary classics like *The Journey to the West* as dynamic texts.

WROCHNA, Agata Ewa

PhD Candidate, University of Nottingham Ningbo

Agata Ewa Wrochna is a PhD candidate in the School of International Communications at The University of Nottingham Ningbo. Her doctoral research examines representations of femininity in contemporary South Korean cinema, in particular those reflecting the paradigm of New Korean Woman present in the beginnings of the twenty-first century. Her latest publication *Because You Can('t) Have It All* (2018) investigates trivialisation and failure to reclaim the female gaze in mainstream Korean cinema. Her other scholarly interests include depictions of womanhood in East Asian cinemas, Hallyu trends and fandom studies.

Presenters at a Glance

Name	Panel	Day	Time	Room	Name	Panel	Day	Time	Room
AN, Ji-yoon	4C	Fri	10:05	BB016	LEE, Hun-Yul	2B	Thurs	11:50	FBLT3
ARMENDARIZ-HERNANDEZ, Alejandra	5B	Fri	11:20	BB013	LEE, Hyunseon	6B	Fri	14:10	BB013
BAE, Juyeon	3A	Thurs	14:25	FBLT4	LEE, Sang Joon	Key	Thurs	09:30	FBLT4
BAILMAN, Colette	4A	Fri	09:00	BB013	LEE, Suyon		Thurs	11:20	FBLT3
BALHORN, Max	4C	Fri	10:05	BB016	LEE, Yun-Jong	5A	Fri	11:20	BB016
CHONGHWA, Chung	4B	Fri	09:00	BB015	LOGIE, Andrew	2B	Thurs	11:50	FBLT3
CURRAN, Nathaniel Ming	7A	Fri	16:00	BB013	MOHEDAS, Sonia Dueñas	6B	Fri	14:10	BB013
DÖBERL, Viktoria Luise	4A	Fri	09:00	BB013	NOH, Hyun Jung Stephany	2A	Thurs	11:50	FBLT4
EDWARDS, Russell	5B	Fri	11:20	BB013	PARC, Jimmyn	2A	Thurs	11:50	FBLT4
FABER, Anna Elizabeth	7B	Fri	16:00	BB016	PARK, Sangyoon	7B	Fri	16:00	BB016
GIBSON, Jenna	7A	Fri	16:00	BB013	PECIC, Zoran Lee	4B	Fri	09:00	BB015
JACKSON, Andrew	3A	Thurs	14:25	FBLT4	PETERSEN, Claus Nygaard	3B	Thurs	14:25	FBLT3
JUN, JeeNee	5A	Fri	11:20	BB016	PINNINGTON, Guy Hisaya Nakazato	5B	Fri	11:20	BB013
KATSAROU, Angeliki	1A	Thurs	09:30	FBLT4	PLAICE, Mark	3A	Thurs	14:25	FBLT4
KIM, Do Own (Donna)	7A	Fri	16:00	BB013	PODDAR, Prem	3B	Thurs	14:25	FBLT3
KIM, Ji Hyeon	2B	Thurs	11:50	FBLT3	RYU, JaeWook	7B	Fri	16:00	BB016
KIM, JuHee	1B	Thurs	09:30	FBLT3	SEBO, Gabor	6A	Fri	14:10	BB016
KIM, Molly	1A	Thurs	09:30	FBLT4	SHIN, Chi-Yun	6B	Fri	14:10	BB013
KIM, Shin Dong	1.5 B	Thurs	11:20	FBLT4	SIM, Hyekyong	5A	Fri	11:20	BB016
KIM, Suhyun	1B	Thurs	09:30	FBLT3	SONG, Xiaoqian	6A	Fri	14:10	BB016
KIM, Taeyoung	2A	Thurs	11:50	FBLT4	SUNG, Kyoung-Suk	1A	Thurs	09:30	FBLT4
KIM, Yeogeun	4A	Fri	09:00	BB013	WALL, Barbara	3B	Thurs	14:25	FBLT3
KING-O'RIAIN, Rebecca Chiyoko	4A	Fri	09:00	BB013	WROCHNA, Agata Ewa	1B	Thurs	09:30	FBLT3
KWON, Migyoung	6A	Fri	14:10	BB016					