



I'm Kwon-Taek

THE MAKING OF A KOREAN NATIONAL CINEMA

EDITED BY DAVID E. JAMES AND KYUNG HYUN KIM

Im Kwon Taek The Making Of A Korean National Cinema

Kate Taylor-Jones



Im Kwon Taek The Making Of A Korean National Cinema:

Im Kwon-taek David E. James, Kyung Hyun Kim, 2002 This collection of ten essays written about Im Kwon Taek better known as the father of New Korean cinema takes a critical look at the situations of filmmakers in South Korea The Remasculinization of Korean Cinema Kyung Hyun Kim, 2004-03-08 Argues that although the last two decades of Korean history were a period of progress in political democratization the country refused to part from a masculine point of view which is also mirrored in Korean cinema New Korean Cinema Chi-Yun Shin, Julian Stringer, 2005-09 Korean film has been heralded as the newest tiger of Asian cinema In the past year South Korea became one of the only countries in the world in which local films outsold Hollywood films and Korean director Park Chan wook was awarded the Grand Prix at Cannes New Korean Cinema provides a comprehensive overview of the production circulation and reception of this vibrant cinema which has begun to flourish again in the past decade following the lifting of repressive government policies In addition to providing a cultural historical and social context for understanding this burgeoning cinema the book considers the political economy of South Korea s film industry strategies of domestic and international distribution and marketing and the consumption of Korean films throughout the world The volume also includes a glossary of key terms and a bibliography of works on Korean cinema New Korean Cinema gathers prominent critics from North America Asia and Europe to make sense of this exploding film industry This book is essential reading for anyone seeking to understand the complex roles played by national and regional cinemas in a global age *Korea's Occupied Cinemas, 1893-1948* Brian Yecies, Ae-Gyung Shim, 2012-05-23 Korea s Occupied Cinemas 1893 1948 compares and contrasts the development of cinema in Korea during the Japanese occupation 1910 1945 and US Army Military 1945 1948 periods within the larger context of cinemas in occupied territories It differs from previous studies by drawing links between the arrival in Korea of modern technology and ideas and the cultural political and social environment as it follows the development of exhibition film policy and filmmaking from 1893 to 1948 During this time Korean filmmakers seized every opportunity to learn production techniques and practice their skills contributing to the growth of a national cinema despite the conditions produced by their occupation by colonial and military powers At the same time Korea served as an important territory for the global expansion of the American and Japanese film industries and after the late 1930s Koreans functioned as key figures in the co production of propaganda films that were designed to glorify loyalty to the Japanese Empire For these reasons and as a result of the tensions created by divided loyalties the history of cinema in Korea is a far more dynamic story than simply that of a national cinema struggling to develop its own narrative content and aesthetics under colonial conditions New Korean Cinema Darcy Paquet, 2010-04-26 New Korean Cinema charts the dramatic transformation of South Korea s film industry from the democratization movement of the late 1980s to the 2000s new generation of directors The author considers such issues as government censorship the market s embrace of Hollywood films and the social changes which led to the diversification and surprising commercial strength of contemporary

Korean films Directors such as Hong Sang soo Kim Ki duk Park Chan wook and Bong Joon ho are studied within their historical context together with a range of films including Sopyonje 1993 Peppermint Candy 1999 Oldboy 2003 and The Host 2006 *Rediscovering Korean Cinema* Sangjoon Lee,2019-12-12 South Korean cinema is a striking example of non Western contemporary cinematic success Thanks to the increasing numbers of moviegoers and domestic films produced South Korea has become one of the world s major film markets In 2001 the South Korean film industry became the first in recent history to reclaim its domestic market from Hollywood and continues to maintain around a 50 percent market share today High quality South Korean films are increasingly entering global film markets and connecting with international audiences in commercial cinemas and art theatres and at major international film festivals Despite this growing recognition of the films themselves Korean cinema s rich heritage has not heretofore received significant scholarly attention in English language publications This groundbreaking collection of thirty five essays by a wide range of academic specialists situates current scholarship on Korean cinema within the ongoing theoretical debates in contemporary global film studies Chapters explore key films of Korean cinema from Sweet Dream Madame Freedom The Housemaid and The March of Fools to Oldboy The Host and Train to Busan as well as major directors such as Shin Sang ok Kim Ki young Im Kwon taek Bong Joon ho Hong Sang soo Park Chan wook and Lee Chang dong While the chapters provide in depth analyses of particular films together they cohere into a detailed and multidimensional presentation of Korean cinema s cumulative history and broader significance With its historical and critical scope abundance of new research and detailed discussion of important individual films *Rediscovering Korean Cinema* is at once an accessible classroom text and a deeply informative compendium for scholars of Korean and East Asian studies cinema and media studies and communications It will also be an essential resource for film industry professionals and anyone interested in international cinema

The Journal of Korean Studies, Volume 16, Number 2 (Fall 2011) Clark W. Sorensen,Donald Baker,2011-12-22 The University of Washington Korea Studies Program in collaboration with Rowman Littlefield Publishers is proud to publish the Journal of Korean Studies In 1979 Dr James Palais PhD Harvard 1968 former UW professor of Korean History edited and published the first volume of the Journal of Korean Studies For thirteen years it was a leading academic forum for innovative in depth research on Korea In 2004 former editors Gi Wook Shin and John Duncan revived this outstanding publication at Stanford University In August 2008 editorial responsibility transferred back to the University of Washington With the editorial guidance of Clark Sorensen and Donald Baker the Journal of Korean Studies JKS continues to be dedicated to publishing outstanding articles from all disciplines on a broad range of historical and contemporary topics concerning Korea In addition the JKS publishes reviews of the latest Korea related books To subscribe to the Journal of Korean Studies or order print back issues please click here **South Korean Film** Hyon Joo Yoo,2021-01-01 South Korean Film Critical and Primary Sources is an essential three volume reference collection representing three distinct phases in the development of South Korean national cinema foregrounding how epochal

characteristics inform the way in which the national cinema represents the penetrating thematic concern of auteur ship genre spectatorship gender and nation as well as the way in which these themes find expression in distinct visual styles and forms

Urban Landscapes and National Visions in Post-Millennial South Korean Cinema Gemma Ballard, 2023-05-11 This book explores South Korean cinema's inimitable relationship with the urban landscape and identifies the ways in which Seoul is utilised as a celluloid canvas national artefact and above all else a distinctive cultural backdrop Using five different approaches to urban space from five distinctive and contrasting theoretical perspectives *Urban Landscapes in Post Millennial South Korean Cinema* investigates and seeks to understand why the cinematic representation identity and presence of Seoul have been central to the preservation and recognition of the South Korean film industry as an independent autonomous and nationally unique institution

Rising Sun, Divided Land Kate Taylor-Jones, 2013-07-16 *Rising Sun and Divided Land* provides a comprehensive scholarly examination of the historical background films and careers of selected Korean and Japanese film directors It examines eight directors Fukasaku Kinji Im Kwon teak Kawase Naomi Miike Takashi Lee Chang dong Kitano Takeshi Park Chan wook and Kim Ki duk and considers their work as reflections of personal visions and as films that engage with globalization colonialism nationalism race gender history and the contemporary state of Japan and South Korea Each chapter is followed by a short analysis of a selected film and the volume as a whole includes a cinematic overview of Japan and South Korea and a list of suggestions for further reading and viewing

Curative Violence Eunjung Kim, 2017-01-06 In *Curative Violence* Eunjung Kim examines what the social and material investment in curing illnesses and disabilities tells us about the relationship between disability and Korean nationalism Kim uses the concept of curative violence to question the representation of cure as a universal good and to understand how nonmedical and medical cures come with violent effects that are not only symbolic but also physical Writing disability theory in a transnational context Kim tracks the shifts from the 1930s to the present in the ways that disabled bodies and narratives of cure have been represented in Korean folktales novels visual culture media accounts policies and activism Whether analyzing eugenics the management of Hansen's disease discourses on disabled people's sexuality violence against disabled women or rethinking the use of disabled people as a metaphor for life under Japanese colonial rule or under the U S military occupation Kim shows how the possibility of life with disability that is free from violence depends on the creation of a space and time where cure is seen as a negotiation rather than a necessity

World Cinema Shekhar Deshpande, Meta Mazaj, 2018-01-17 *World Cinema A Critical Introduction* is a comprehensive yet accessible guide to film industries across the globe From the 1980s onwards new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited Films are made from the large scale industries of India Hollywood and Asia to the small productions in Bhutan and Morocco They are seen in multiplexes palatial art cinemas in Cannes traveling theatres in rural India and on millions of hand held mobile screens Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room

for divergent perspectives traditions and positions while also revealing their interconnectedness and relationships of meaning In doing so they bring together a broad range of issues and examples theoretical concepts viewing and production practices film festivals large industries such as Nollywood and Bollywood and smaller and emerging film cultures into a systemic yet flexible map of world cinema The multi layered approach of this book aims to do justice to the depth dynamism and complexity of the phenomenon of world cinema For students looking to films outside of their immediate context this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema

The Films of Bong Joon Ho Nam Lee,2020-09-29 This timely book reveals that even as Bong Joon Ho has emerged as a major global auteur with works like *Snowpiercer* 2013 and the Oscar R award winning *Parasite* 2019 his films hybridize Hollywood conventions with local realities in order to engage with distinctly Korean social and political contexts that may elude many Western viewers

The Journal of Korean Studies Vol 11, Number 1 (Fall 2006) John Duncan,Gi-Wook Shin, Stanford University,2006-12-28 The University of Washington Korea Studies Program in collaboration with Rowman Littlefield Publishers is proud to publish the Journal of Korean Studies

Revisiting Minjung Sunyoung Park,2019-03-11 An epoch marking alliance of laborers students dissident intellectuals and ordinary citizens was at the heart of South Korea s transformation from a dictatorship into a vibrant democracy during the 1980s Collectively known as the minjung the people these agents of Korean democratization historically carved out an expanded role for civil society in the country s politics In *Revisiting Minjung* some of the foremost experts in 1980s Korean history literature film art and music provide new insights into one of the most crucial decades in South Korean history Drawing from the theoretical perspectives of transnationalism post Marxist studies intersectional feminism popular culture studies and more the volume demonstrates how an era that is often associated with radical politics was in effect the catalyst for the subsequent flourishing of democratic and liberal values in South Korea *Revisiting Minjung* brings new themes new subjectivities and new theoretical perspectives to the study of the rich ecosystem of 1980s Korean culture Treated here is a wide array of topics including the origins of minjung ideology its critique by the right wing minjung art and music workers literary culture women writers and the resurgence of feminism erotic cinema science fiction transnational political travels and the representations of race and queerness in 1980s popular culture The book thus details the origins and development of some of the movements that shape cultural life in South Korea today and it does so through analyses that engage some of the most pressing debates in current scholarship in Korea and abroad

Korean Horror Cinema Alison Peirse,2013-03-14 As the first detailed English language book on the subject Korean Horror Cinema introduces the cultural specificity of the genre to an international audience from the iconic monsters of gothic horror such as the wonhon vengeful female ghost and the gumiho shapeshifting fox to the avenging killers of *Oldboy* and *Death Bell* Beginning in the 1960s with *The Housemaid* it traces a path through the history of Korean horror offering new interpretations of classic films demarcating the shifting patterns of production and consumption

across the decades and introducing readers to films rarely seen and discussed outside of Korea. It explores the importance of folklore and myth on horror film narratives, the impact of political and social change upon the genre, and accounts for the transnational triumph of some of Korea's contemporary horror films. While covering some of the most successful recent films such as *Thirst*, *A Tale of Two Sisters*, and *Phone*, the collection also explores the obscure, the arcane, and the little known outside Korea, including detailed analyses of *The Devil's Stairway*, *Woman's Wail*, and *The Fox With Nine Tails*. Its exploration and definition of the canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike.

Unexpected Alliances Young-a Park, 2014-11-05 Since 1999 South Korean films have dominated roughly 40 to 60 percent of the Korean domestic box office, matching or even surpassing Hollywood films in popularity. Why is this, and how did it come about? In *Unexpected Alliances*, Young-a Park seeks to answer these questions by exploring the cultural and institutional roots of the Korean film industry's phenomenal success in the context of Korea's political transition in the late 1990s and early 2000s. The book investigates the unprecedented interplay between independent filmmakers, the state, and the mainstream film industry under the post-authoritarian administrations of Kim Dae Jung (1998-2003) and Roh Moo Hyun (2003-2008), and shows how these alliances were critical in the making of today's Korean film industry. During South Korea's post-authoritarian reform era, independent filmmakers with activist backgrounds were able to mobilize and transform themselves into important players in state cultural institutions and in negotiations with the purveyors of capital. Instead of simply labeling the alliances as selling out or co-optation, this book explores the new spaces, institutions, and conversations which emerged, and shows how independent filmmakers played a key role in national protests against trade liberalization, actively contributing to the creation of the very idea of a Korean national cinema worthy of protection. Independent filmmakers changed not only the film institutions and policies but the ways in which people produce, consume, and think about film in South Korea.

Im Kwon-Taek Sŏng-il Chŏng, 2006 The history of modern Korea consists of many fetters in which different generations live with very different experiences. Many artists left records of their generations, but Im Kwon Taek is the only one who has truly embraced all the events of the 20th century and is conveying a message to us now. Just looking at the results, he is nearly the most miraculous survivor, but when the personal story of his survival comes to light, the miracle is a record of the tears of a tragic history. Describing Im Kwon Taek is recording the history of Korean movies, and furthermore explaining the history of modern Korea. P. 4 of cover.

Development in Asia Derrick M. Nault, 2008 Development is one of the most ubiquitous yet least understood concepts of our age. It is something all governments claim to be engaged in and is considered desirable by scholars, activists, policymakers, and laypeople alike. Yet it is also a highly contested term. For some, development is simply a matter of economic growth. Others maintain that it must entail improving life expectancy, literacy, education levels, and access to resources. Others, yet disillusioned by the results of development initiatives, have rejected development altogether, equating it with a self-serving aid industry that entraps the poor in a vicious cycle of dependency.

Still critics argue these post development theorists merely replicate earlier doctrines of development and have themselves become part of the problem they wish to transcend This book a collection of works by scholars of development examines the theory and practice of development and its implications and varied meanings in Asian contexts It attempts to understand development both in its objective and constructivist senses That is it examines how societies and nations have developed over time and how leaders experts and governments have attempted to shape these same societies and nations It also analyzes development in civil society and how non state actors have conceived participated in and been affected by the process Has true development been occurring in Asia Is it possible to direct development How are real people affected by development Should the concept of development be retained or discarded These are a few key questions covered in this book **Seeing Like the Buddha** Francisca Cho,2017-02-07 In this important new contribution to Buddhist studies and Buddhist film criticism Francisca Cho argues that films can do more than simply convey information about Buddhism Films themselves can become a form of Buddhist ritual and contemplative practice that enables the viewer not only to see the Buddha but to see like the Buddha Drawing upon her extensive knowledge of both Buddhism and film studies Cho examines the aesthetic vision of several Asian and Western films that explicitly or implicitly embody Buddhist teachings about karma emptiness illusion and overcoming duality Her wide ranging analysis includes Spring Summer Fall Winter and Spring South Korea 2003 Nang Nak Thailand 1999 Rashomon Japan 1950 Maborosi Japan 1995 and the films of American Terrence Malick

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