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**ABSTRACTS AND AUTHOR BIOS**

**Bae, Juyeon**

“The Emergence of Paternal Multiculturalism in Contemporary Korean Cinema”

Since 2010, multicultural issues such as multicultural family or migrant workers have penetrated into Korean commercial cinema. In particular, the box office success of *Punch* in 2011 has proved the commercial potential of multicultural issues. As a matter of fact, these films depicting multicultural issues are now given attention as one of the significant emerging trends in contemporary Korean cinema as one of the significant emerging trends in contemporary Korean cinema and often categorised, like a genre, as *Tamunhwa Yŏnghwa* (multicultural film). The attention given to these films is brought together with the discourses around the globalisation of Korean ‘national cinema’, specifically the Korean interests in Asia wrought by the success of Korean popular culture in the region. In other words, multicultural films sit well with the increasingly transnational and globalised tendency of contemporary Korean cinema.

However, multiculturalism which is rendered in these films needs to be scrutinised, since multiculturalism is an extremely contested term. Also cinema does not simply echo the discourse of multiculturalism supported by the government, but it instead negotiates and re/forms the discourse. In order to examine the way to create a cinematic discourse on multiculturalism, this paper explores *A Wonderful Moment* (aka *My Little Hero*) (Kim Seong-hoon, 2012) which depicts the friendship between a son of a multicultural family and a Korean male musical director. I argue that the film disseminates “paternal multiculturalism” by placing the Korean male as an ethical father of the young ethnic minority. In so doing, the film reinforces a belief in the superiority of Korean ethnicity.

Juyeon Bae just passed her PhD viva in the Department of Culture, Film and Media at the University of Nottingham. She is now teaching film critics and cultural theories at the Korea National University of Arts. Her PhD research embraces the representation of Asian “others” – foreign migrant workers, North Korean defectors and ethnic Koreans – in contemporary South Korean cinema, examining multicultural and transnational flow in (trans)/national cinema. Her MA dissertation focused upon Korean action cinema of the 1960s and 70s. Her interests include border-crossing, diaspora, film movement, gender studies and cultural practices in Korean and Japanese cinema.

**Bae, Sangmi**

"Struggling against Gendered Labour Situation: Documentary Films about South Korean Woman Workers"

This paper examines the necessity to articulate ‘women workers’ through South Korean documentary films which represent female workers’ strikes: <*Look Back in Anger*> (Kim Yŏngsun, Baek Jongrok, Yi Jŏnghun, 2007) and <*Weabak*(Sleeping out of home)>(Kim Mirye, 2009), and which prompt the new questions about female workers.

The history of Korean documentary film took its beginning in the late 1920 with KAPF (Korea Artista Proleta Federatio, 1925-1935), portraying conflicts between workers and capitalists/bureaucrats, and the trend has continued until 1995 when the topics of documentaries have become more varied. The

trait of documentary film to show, one aspect of contemporary society, makes it a suitable genre to reveal the struggle of ‘woman workers’ in South Korea where the concept of ‘worker’ is usually equated to ‘man workers’. Women workers’ struggles in both films originated in a 2007 legislation that was meant to protect irregular workers by compelling companies which use irregular workers for over two years to change their status to regulars. Many companies, even public institutions, which wanted to only use irregular workers, had to fire their staff members who had worked for over two years and particularly targeted women workers who are not recognised as breadwinners.

The women workers portrayed in the documentaries face many gendered problems in the work places which not only wage labour markets but also domestic area; managers refer to them with a derogatory word for women, *achumma*, and they have to shoulder the double responsibility of caring for their children and housework as well as on the top of their work for wage. In other words, the condition of women workers is overdetermined by various circumstances that go beyond the wage labour market. This research, which analyses South Korean women workers highlights an aspect that can rarely be found in the study of South Korean ‘workers’.

Sangmi Bae is a Ph.D. Candidate in Korean Modern Literature at Korea University. She got a M.A. and B.A. degree in Korean Literature at the same university. During her Ph.D., she has studied Japan (University of Waseda) and U.K. (SOAS, University of London). These experiences have improved her ability to compare South Korean situations to other regions and have given several chances to make a relationship with other Korean Studies researchers outside of South Korean academia. The research which she has conducted is usually about Korean women workers’ gendered situations in literature and media not to equate men workers.

### **Balmain, Collette**

“Little Lolitas in contemporary South Korean Cinema.”

In this paper, I explore the contradictory representations of girlhood in South Korean cinema through the interplay of child as victim and child as vixen in two contemporary films, *Hope* (So-won, Lee Joon-ik: 2013) and *A Muse* (*Eun-gyo*, Jung Ji-woo 2012). While the girl, So-won, in *Hope* is the subject of repeated violations by her attacker and by the various medico-legal institutions which frame her family's mainly aborted search for justice, *Eun-gyo* in the eponymous muse in the film of the same name, is representation as the ultimate object of desire, both within and outside the diegesis. While So-won is eight (basing her age on the ‘true’ story on which the film is based) and is therefore situated as an innocent victim of a violent male desire, *Eun-gyo* is seventeen and correspondingly in terms of representational codes, self-aware of her burgeoning sexuality and the impact it has on men. As such, it would seem that the two films offer quite different articulations of the girl, from abused object in *Hope* to knowing Lolita in *A Muse*.

However I suggest that both films deal, consciously or unconsciously, with paedophilia in which girls are deprived of their childhood and exploited by men for sexual gratification. Noting the similarities between *A Muse* and Nabokov’s infamous 1959 novel, *Lolita* (together with the contextualisation of the figure of the Lolita, as cute (kawaii) child for middle aged male desire in Japan and elsewhere in East Asia), it becomes difficult not to read both films as articulating similar frameworks of childhood. It is pertinent here to note Robertson Davies’ words in 1959, in defence of Nabokov’s *Lolita*, which contend that the novel’s main theme is "not the corruption of an innocent child by a cunning adult, but the exploitation of a weak adult by a corrupt child" (Davies [1959] cited in McGrath, *The New Yorker*, September 24, 2005). Words such as innocence and corruption are utilised to stress the dualistic nature of the feminine especially within definitions of childhood through which the child’s innate innocence is corrupted by contact with the adult world marking the delimitation of the pre-pubescent

from the pubescent. Indeed in such definitions, the pubescent girl becomes the embodiment of corruption as the antithesis of the innocent girl, whose sexuality is denied and disavowed, in order to construct discourses of appropriate femininity. In these terms, I argue that both films, despite their seemingly disparity, function to construct girlhood in traditional patriarchal terms and allow no space for female empowerment outside of the desiring male gaze as emblematic of how girls are seen, represented and read in the region.

In conclusion, I contend that such social and cultural constructions of girlhood, as espoused by the films under discussion, are tied to wider discourses as identified by UNICEF through which ‘violence is used in cultures around the world as a way to both preserve and maintain women’s subordinate status vis à vis men. In other words, acts of violence against women are both an expression of and a way to reinforce male domination – not just over individual women, but women as a whole class of people (2008: 18).

Dr Colette Balmain is a senior lecturer in Film, TV and Media at Kingston University, London. Her research interests are in East Asian cinemas and cultures and she is currently completing her second monograph on East Asian gothic cinema, due for publication in 2017. She has published widely on Japanese and Korean cinemas, specifically on horror cinemas in relation to identity politics (gender, race, sexuality).

### **Belyakov, Ilya**

“Narrative of PSY by South Korean Media before and after ‘Gangnam Style’ release: why did it change?”

In 2012 South Korean singer PSY (Park Jae Sang) became famous worldwide thanks to his hit song ‘Gangnam Style’, which gained more than 1 billion views on YouTube in just several months after it has been released in July of 2012. This accomplishment not only officially put him in the Guinness Book of World Records for ‘The most watched YouTube video’, but also drew attention to Korean popular music and culture (also known as ‘K-Pop’) from a far broader international crowd than before. However, what can be found interesting is to look at how Korean media’s narratives about PSY might have changed with ‘Gangnam Style’ international recognition; PSY has never been a favorite of Korean media, and, larger, of Korean public in general. He is of aristocratic origin (his father is media tycoon in South Korea), and he used to draw attention to himself through numerous scandals on offensive language use, military service avoidance, eccentric showoffs on stage, etc. However, in just overnight with the release of ‘Gangnam Style’ and its huge international success he became a respected member of K-Pop culture and highly praised musician in local media.

6 articles from major Korean newspapers’ official websites are used as a source for this research paper. Three articles (one from each of the newspaper) will date back to ‘pre-Gangnam’ period (i.e. before the release of the song), and other three will be picked up after the song release. I consider important to take original versions of the articles in Korean language (and not their translation into English) to make such analysis due to the fact that 1) not so many information in English is available about PSY before the release of ‘Gangnam Style’, and 2) this is the main language mainstream South Korean media uses and this is the language that consumers understand. The choice of these three particular newspapers is determined on the fact that these are the biggest and the most representative state media sources on Korean media market.

Ilya Belyakov was born and raised in Vladivostok (Russia), majored in Korean Linguistics for both his BA from FEFU (Vladivostok, Russia) and MA degree from Yonsei University (Seoul, South Korea). Currently he is living in South Korea teaching Linguistics and language related disciplines in language

school. He has also become renowned for his appearance in Korean TV show ‘Non-summit’ (‘비정상회담’). Now he is making regular appearances on South Korean TV as well as writing columns and articles for Korean media.

### **Bruno, Antonetta L. and Somin Chung**

“Mokbang: Pay me and I’ll show you how much I can eat for your pleasure”

*Mōk pang* (loosely translated as “eating broadcasts”) is a compound word made of the verb *mokta* (eating) and the noun *pangsong* (broadcasting). The term *mōk pang* is used to define those celebrities (or ordinary people) called BJs (Broadcasting Jockeys) who televise themselves while eating online, generally it broadcasts every night and would last from one to three hours. The *mōk pang* shows are interesting from many points of view. Food and diners are both the stars of these shows. BJs usually follow three rules: *ppalli mokki* (eat fast), *manhi mokki* (eat a lot) and *masikke mokki* (enjoy eating). This means that BJs can eat up to five plates of *Tchajangmyōn* in eight minutes.

The analysis of this recent media Mokbang shows on food and its consumption arises many questions. This paper is interested on commercial and economic aspects behind Mokbang rather than on its social-cultural aspects; the identity of the viewers and its implication with being single as en-phased in media. Food content and eating behaviour on screen are focus of the research from semiotic point of view. It aims to demonstrate that mokbang is more than what media scholars refer to as “porno food”, “gastronomic voyeurism” and suggests that its commercial aspect (for example, causal advertisement of shops where food to be eat are bought) combined with the way of eating (rumours, verbal and not verbal languages) creates a bridge of communication between participants in and out of the screen. The direct participation of the viewer to buy and send “starred likes” voluntarily not only turns into a sort of gross income for Bjs but also reflects a close empathy by the viewer who will pay to let Bj eat more. This paper argues that pleasure by the viewer that fosters empathy laid in the way communication as above mentioned takes place for which some viewers may have the same dish as their favourite BJ’s and eat it at the same time.

Antonetta L. Bruno is a professor and head of Korean Studies at Department of Oriental Studies of University of Rome “La Sapienza”. She has served as President of AKSE until 2015, she is a member of several academic journals and a director of Collana di Studi coreani (Korean Studies Series) in Aracneditrice (publishing company, 2014-present). She has obtained a Ph.D. at the Centre for Korean Studies, University of Leiden. Title of dissertation: *The Gate of Words: Language in the Rituals of Korean Shamans*, 2001, completed Ph.D. courses at Seoul National University at Department of Anthropology 1991. Her main research interests are on Linguistic Anthropology. On the usage of media for cultural studies she has written “Food in Korean audio-visual material”, (forthcoming), “The Posal between the Mudang and Buddhist: in-between and bypassing”, *Journal of Korean Religions*, “Images of mudang/musok in Korean Films” in *Mélanges offerts à Marc Orange et Alexandre Guillemoz*, Cahiers de l’Institut d’Études Coréennes.

Somin Chung is a researcher in Education Research Institute of Inha University and an elementary school teacher in Republic of Korea. She has received a Ph.D degree in social education(culture) and a master's degree in teaching Korean as a second language, Inha University. Title of dissertation for a doctorate: *Interpretation in terms of Cultural Studies on the Volunteering Experiences of Undergraduate Student as Civic Praxis*, 2014. Her main research interests are multicultural education and qualitative research.

### **Choo, Kukhee**

“Girlhoods Apart: Popular Music and Nostalgia in *Project Makeover* (2007) and *Sunny* (2011)”

South Korean cinema over the past two decades has boasted a renaissance of diverse cinematic genres and representations. Among the popular nostalgic coming of age stories, films such as *Friend* (2001) and *The Classic* (2003) have attracted much discussion, but success of similar narrative structures focusing on girlhood have often been overlooked. Coming-of-age films are often rooted in the politico-historical context of South Korea’s post-war militarism and rapid industrialization, rife of tensions driven by class conflicts and masculine anxieties. Even the globally popular and influential television drama *Winter Sonata* (2002) featured nostalgic school years in the early part of its series, with narrative nevertheless structured around the South Korea’s masculine conflict masked behind the tear-jerking narrative involving a love triangle between two men fighting over a woman.

In contrast, the two films *Project Makeover* (*Eonni ga ganda*, 2007) and *Sunny* (2011) stand out as ground-breaking coming of age stories focusing on girlhoods. Both films feature female protagonists who reexamine their lives in post-industrialized South Korea of the 21<sup>st</sup> Century through revisiting the past; one through a reunion of former middle-school friends from the early 1980s and the other through time traveling back to her teenage years in the early 1990s. The films also adhere to female subjectivities without much intervention of male perspectives. Although only a decade apart, the two female protagonists represent different temporal modalities of girlhoods in South Korea, which also correspond to the development of South Korea’s globalizing nationhood of the time. I argue that South Korea’s cinematic girlhood becomes mediated through the larger context of pop music globalization. My paper will analyze how both films capture the generational tensions and affects of the often glossed-over female subjectivity of the 386 generation as well as the post-globalization Generation X’s girlhood in South Korea through the deployment of popular music.

Kukhee Choo is an Assistant Professor at Sophia University. She has published articles in *Women: A Cultural Review* (2008), *Postscript* (2009), *Television & New Media* (2011), *Mechademia* (2014), and various book anthologies. Her research focuses on globalization and cultural policies, Trans-Asian media flows, and media representations of bodies. Choo is currently working on her book that examines the postcolonial relationship between South Korean and Japanese popular culture.

### **Chung, Bora and Liora Sarfati**

“Documenting Grief through Protest: KwanghwamunTV Project of the Sewöl Victims Birthday Video Clips”

The sinking of the Sewöl ferry in April 2014 produced deep grief as well as social activism. This paper follows a group of volunteers who initiated the KwanghwamunTV birthday video clips project. This online TV channel is named after the main protest camp that was established in the Kwanghwamun Square soon after the incident. It was first installed in 2014 by a ferry victim's parent who broadcasted daily live-feed footage from the demonstrations at the square. The protest movement created a new urban aestheticism of protest and commemoration that was visible throughout downtown Seoul for months. This aestheticism was transferred onto the independent short videos that the channel produced to commemorate each deceased ferry passenger, mainly the 250 high-school students and 11 of their teachers who were among the victims. The volunteers visited the bereaved families, gathering photographs and information to produce the text that will best describe the video clips' protagonists. When materials for several clips were ready, a volunteer professional narrator voiced the text in a recording studio that was donated for this project. Volunteer editors worked on each video clip that was uploaded to a special Facebook page on the birthday of each victim.

The video clips are an interesting case where video production has become a channel to express protest. The newly possible general access to quality filming, recording, and editing has enabled the creation of a year-round project that ends when the last birthday video, on March 31st, 2016, is aired. Free mass broadcast platforms, such as Facebook and YouTube, increased the impact of this time-consuming work beyond the victims' families and acquaintances. Almost every day, interested audience watched the tear-extracting images of these youth. Other personal commemoration videos were produced by relatives and friends. The emotional reaction of most viewers merged grief and rage that were harnessed to demonstration and petition signage urging the government to investigate the case and change relevant laws. In an urban space like Seoul screen culture has become inseparable of political dissent.

Bora Chung, Ph.D. is a lecturer at Yonsei University in Seoul. Her main research is about modern Russian and Polish literatures. She has been involved in the Sewöl victims' commemoration project from the spring of 2014.

Liora Sarfati, Ph.D. is a lecturer at Tel Aviv University in Israel. Her research about rituals in Seoul has included mainly performances of vernacular religions. In 2014, she began to document and analyze the Sewöl victims' commemoration.

### **de Wit, Jérôme**

“The Tear-Drenched Tumen: The Psychological Impact of Border Changes Depicted in Zhang Lu’s *Tumen River* (2011)”

On a geographical level, rivers connect: state with state, interior with exterior, one region with another, the past with the present. At the same time rivers are also a separating force: separating nations, subcultures, and families. For the Korean Chinese living at the border with North Korea, the Tumen River contains all these aforementioned meanings within its being. The crossing of this river is seen as the foundation on which the identity of the Korean minority in China rests. Its psychological and cultural significance is revealed by the vast amount of songs, oral narratives, and literature about the Tumen River.

Like the river, the meanings that are ascribed to the Tumen River are always in flux. Until the beginning of the 21<sup>st</sup> Century, crossing the river from China to North Korea, and vice-versa was not very daunting and was a natural mode of daily life for the Korean Chinese. They would visit family, visit friends, or do business without any impediments from either state. The last fifteen years, however, the river has transformed not only into a natural border, but a psychological, cultural and more recently a physical border as well. The cause of this has been the steady influx of North Korean refugees. Given the significance and importance of the Tumen River to the identity of the Korean Chinese, a shift can be seen in their attitude towards the river. The Korean Chinese director Zhang Lu depicts in his movie *Tumen River* (2011) these different attitudes and changes in a subtle, yet powerful way. In my paper, I will analyse what the river signifies to the characters in the movie and to Korean Chinese identity, what role it plays in their day-to-day lives, and how they try to cope with the idea that the Tumen River has changed into a physical and impassable border between North Korea and China.

Jérôme de Wit received his Ph.D. from Leiden University, Netherlands. He is Juniorprofessor in the Korean Studies department at Tübingen University, Germany. His research interests focus on Korean culture and concentrates on how Korean cultural sources can provide us with different viewpoints on debates such as nationalism, identity, and history. His recent projects deal with topics such as postcolonialism in contemporary South Korean alternate history novels, a study on North Korean

children's animated cartoons, and a study on the representation and the changes in identity in the literature and movies of ethnic Koreans in China.

### **Dunkel, William**

“Welcome to Transnational Animation City: Identifying the Korean Aesthetic in *Legend of Korra*”

Walt Disney is attributed to have said “Animation offers a medium of story-telling and visual entertainment which can bring pleasure and information to people of all ages everywhere in the world“. The synthesis of story-telling and visual art as a vehicle for knowledge in the form of animation is a tradition that is practiced worldwide. Modern animation is often the product of transnational labor and media scholar Lee Artz argues that this practice of transnational production often strips or minimizes the effect of any single culture and focuses on developing a hegemony of capitalism.

In analyzing animation it becomes important to focus on the visual element, therefore this paper focuses on the visuals of *Legend of Korra* (LOK), a transnational animation series created by Americans, Brian Konietzko and Michael Dante DiMartino, produced by the American production studio Nickelodeon with animation being subcontracted out to Studio Mir, a Korean animation studio. I argue that the aesthetics of LOK is fundamentally Korean, and retain their cultural focus based on the artistic style used by Studio Mir. Studio Mir's hand-drawn animation techniques evoke imagery from “True View” (jingyeong sansuhwa) landscape paintings of the Joseon dynasty, imagery unique to Korean Joseon gardens, as well as scenes demonstrative of Colonial Period Korea to create an animation that is visually Korean. While LOK is a modern animation that draws upon motifs and themes found across many different cultures, particularly Pan-Asian cultures, as part of its globalized culture palette, the “Koreanness” of the work remains palpable. This illustrates that distinctive cultural signifiers can remain a part of transnational animation.

William Dunkel is a recent graduate of Korea University's Graduate School of International Studies, with a specialization in Korean Studies. He is interested in modern visual media and game studies. Specifically his work focuses on X-reality—the merging of on-line and off-line worlds—in Korean gamers, as well as the educational potential of mobile games. He currently lives in Seoul.

### **Gillespie, Graham Neil**

“From Post-Trauma to Virtual History: Cinematic Representations of the Gwangju Uprising”

To date, only a handful of South Korean films have explored the contentious topic of the 1980 Gwangju popular uprising, in which over 600 people are estimated to have been killed in clashes between civilians and the military. In this paper, I conduct a comparative analysis of films about the uprising, situating their varied representational strategies into the wider context of social, political, and economic transition in South Korea from the 1980s to the present day. I argue that the decline of *minjung* (“the people”) historiography as a framing discourse for interpreting the trauma of Gwangju, and its replacement with a more individualistic understanding of the relationship between the subject and traumatic history, has engendered changes in film form and the subjectivity of protagonists.

Earlier, *auteur*-driven films like Jang Sun-woo's *A Petal* (1995) and Lee Chang-dong's *Peppermint Candy* (1999) feature male intellectual protagonists whose experiences function as ciphers for those of the entire nation, subordinating more marginal viewpoints and normalising a psychoanalytic pathology of nation-as-patient. Later productions – namely Kim Ji-hoon's *May 18* (2007), Im Sang-soo's *The Old Garden* (2010) and Cho Keun-hyun's *26 Years* (2012) – stipulate that the trauma of Gwangju can neither be authoritatively indexed to any one experience, nor circumscribed within the imagined confines of

‘the nation’. These films, products of a larger and more reflexive film industry, circumvent conventional understandings of trauma as unrepresentable, creating virtual simulacra of Gwangju for the express purpose of cinematic consumption by audiences historically removed from the events of 1980. They also replace the historically-specific *minjung* notion of class enmity with a universalist understanding of Gwangju as an infringement of basic human rights, raising questions about the extent to which such films represent trauma, or construct it.

Graham Neil Gillespie is a PhD Candidate in the Film Studies Department at King’s College London, under the supervision of Dr. Jinhee Choi. He has presented at two previous KSC conferences (2013 at SOAS, London and 2015 at the University of Copenhagen), and has published work forthcoming in *Journal of Japanese and Korean Cinema*. His research has been supported by a Carnegie Scholarship from the Carnegie Trust for the Universities of Scotland.

## Hyland, Robert

“Duty to the Nation: Masculinity and Obligation in Contemporary South Korean Cinema.”

There is a highly ambivalent relationship to military service in South Korea. Every Sunday night, one in five South Korean families tune in to watch the MBC series “Real Men,” a reality series in which eight celebrity conscripts perform their national service (Blood, Sweat and Tears). The ever present threat of an unresolved war with the Democratic People’s Republic of Korea (DPRK) has resulted in a need to foster the ideology of one’s duty to the nation, and yet the stark realities of life for the conscripted members of South Korea’s 650 000 strong military prove anachronistic to the realities of 21<sup>st</sup> century technology driven warfare (“Blood, sweat and tears). Further, life for those performing their mandatory service, can be difficult, beginning with a gruelling five week training program that is often imbued with a culture of brutal discipline, humiliating hazing rituals, and social exclusion (Ryall). Qualifying for exemptions is rare, and usually only granted to those suffering serious psychological or physical difficulties (S. Kim), although in recent years there have been scandals involving the sons of politicians and certain celebrities managing to escape service, only to face the fury of an outraged public. Independent filmmaker, Kim Kyung-mook was even jailed in 2015 for refusing to serve (Lee). So frequent were the instances of celebrities managing to escape national service, the military created a ‘Celebrity Conscript System,’ allowing celebrities to forego the usual basic training and instead serve in the capacity of South Korean Military Public Service Personnel (Yoo), although the program was eventually ended in 2013 because of several embarrassing scandals in which the celebrity conscripts were caught violating military prohibitions, frequently leaving barracks, visiting prostitutes, or attending drinking parties (Cha). Such scandals, coupled with the death of a young recruit in August of 2014 (Blood, Sweat and Tears) and an incident in June 2011 of a conscript who went on a shooting rampage, have resulted in present debates regarding the continued need for mandatory military service. It seems shows like *Real Man* and the presence of military personnel competing in Idol talent shows act as a means of fostering an attitude of celebration of National Service (Chun). In the context of such high profile news stories about the performance of a man’s duty in South Korea, this paper looks at performing ‘manliness’ and obligation in contemporary South Korean cinema. Much South Korean cinema involves the lives of young men, who are expected to unquestioningly perform their duties to their boss / family / nation. Beginning with *A Bittersweet Life* (2005) and exploring contemporary action films *The Man from Nowhere* (2010), *New World* (2013) and *Suspect* (2013), the duties of manhood in contemporary South Korea will be explored.

Robert Hyland has published on Japanese and Taiwanese cinemas. He is on the editorial board for the IAFOR journal of Asian studies, and has published in the journal *Asian Cinema*. He completed a PhD in cinema studies at the University of Kent, and has taught cinema studies in Japan, Taiwan, Canada and the UK. His current research interest is on transnationalism and East Asian cinema.

## Jackson, Andrew David

“Historical text and image in *Spring in My Hometown*.”

*Spring in My Hometown* (Arūmdaun sijōl), Yi Kwangmo’s 1998 film about the Korean War, was partly based on the wartime recollections of his father and grandfather. The film tells the story of the tragic impact of the war on the children of a village that services a local US Army base. The film was lauded by both domestic and international critics alike for its depiction of the period and for its cinematography. The film has been the subject of some academic analysis, with scholars such as Kyung Hyun Kim (2004) and Chung Hye Seung (2001) focusing on its distinctive visual style. However, another distinctive formal visual feature of *Spring in my Hometown* is a set of fourteen intertitles or brief texts that frame the beginning and end of particular sequences of the film, and this device has attracted much less academic attention. Each intertitle provides a running commentary of important events occurring contemporaneously in both the Korean War and in the village. This paper investigates the use of these intertitles in the film and speculates on their impact upon audiences. It analyzes the choice of historical events used in the intertitles, and makes comparisons with the use of diegetic and extra-diegetic text in recent as well as silent film. It makes use of interviews with the director carried out by the author, as well as audience surveys from recent screenings of the film. This paper is part of a wider project into South and North Korean films about the Korean War (1950–1953).

Andrew David Jackson is Assistant Professor of Korean Studies at the University of Copenhagen. He obtained his PhD in Korean history from the School of Oriental and African Studies, University of London in 2011. As well as pre-modern history, Andrew is interested in modern Korean history and society, South and North Korean film, and theories of rebellion and revolution.

## Kang, Kyoung-Lae

“*The Era of Memory in Korean Screen Culture: Reading through Respond 1988 and Deep Rooted Tree*”

Since the late 1990s, Korean screen culture has been immersed in “history”—particularly through the nation’s historical films and TV dramas. In their early forms, these films and shows portrayed histories that had not been recorded in the cultural imagination, shedding new light on the forgotten past. Media representations of history have changed, however, particularly through their increasing adoption of fiction and fantasy. In fact, such representations freely deploy fictional components to portray histories, fully commingling historical fact with fiction, thereby making actual history almost disappear. The recent popularity of Korean nostalgia films and dramas has also contributed to this changing “history.” Following the box-office success of *Architecture 101* (Yongjoo Lee, 2012), a Korean TV drama, *Respond 1988* (tvN, 2015) was wildly popular. Korean viewers were infatuated with the drama’s life-like reconstruction of the recent past, including high-waisted pants, the tiger-shaped mascot of the Seoul Olympics, burnt heating briquettes scattered about in local alleys, and songs that were popular in the 1980s. The televisual reemergence of these lost objects renders the past temporality almost tangible, thereby immersing Korean viewers in a profound nostalgic sensibility. Nevertheless, it is also true that, as Fredric Jameson asserts, these nostalgia dramas, through their uncritical or indiscriminate usage of cultural imageries of the past, might be at risk of losing their own historicity. Based on these observations, this project examines two recent Korean TV dramas, *Respond 1988* and *Deep Rooted Tree* (SBS, 2011), exploring how these media depictions of the Korean past engage components of fiction, fantasy, and nostalgia. In so doing, I seek in this project to explain the cultural significance of changes in Korean media portrayals of history and to show how this genre is making actual “history” disappear.

Kyoung-Lae Kang recently received her PhD from the graduate program in visual and cultural studies at the University of Rochester. She is an Assistant Professor at Korea University, Sejong. Her research interests include postcolonial memories, translation of culture, and Asian/Korean Cinema. Her recent articles appeared in *Camera Obscura: Feminism, Culture, and Media Studies*, the *Journal of Popular Film and Television*, *Cineforum*, and the *Journal of Literature and Film*; another article will appear in *Spaces of Possibility: Korea, Japan, in, between, and beyond the Nation*. She is currently working on her first book, tentatively titled *Guilt Cinema: Memory, Boundaries, and Ethical Criticism in Postcolonial Korea*.

### **Kang, Wooseok**

“An Aesthetic of the Cool: the Unexpected Emergence of Zainichi Cinema through Hallyu”

In 2013, Japan has begun to officially support a campaign of promoting Japanese culture overseas, called Cool Japan. Japan is following the model of South Korea, who invested over 500 million dollars into cultural-promotion funds in 1998. The brand of “Cool Japan” begins in 2002, expressing Japan’s emergent status as a cultural softpower. Ironically, it is the year 2002 that South Korean culture became “cool” in Japan due to the popularity of *Winter Sonata* and the co-hosting of the 2002 FIFA World Cup. The phenomenal influx of Korean culture in Japan after *Winter Sonata* changed the Japanese perception of Korea and its culture. One of the groups that benefited from the new image of Korea is the ethnic Korean residents of Japan, also known as Zainichi Koreans. The Zainichi had been discriminated in Japan and many decided to hide their ethnic roots by passing as Japanese. After 2002, the “coming out” of the Zainichi has begun in Japanese cinema and many Zainichi films were celebrated. Some of the Zainichi films include *Worst By Chance* (Su-Yeon Gu, 2003), *Chirusoku No Natsu* (Kiyoshi Sasabe, 2003), *Rikidozan: A Hero Extraordinary* (Hae-sung Song, 2004), *Blood and Bones* (Sai Yoichi, 2004), *Pacchigi!* (Kazuyuki Izutsu, 2004), *Haruko* (Kazuyuki Nozawa, 2004), *Dear Pyongyang* (Yong-hi Yang, 2005), *Our School* (Myung-jun Kim, 2006), *Pacchigi! Love & Peace* (Kazuyuki Izutsu, 2007), *Soo* (Sai Yoichi, 2007), and *Our Homeland* (Yong-hi Yang, 2012). Instead of using “cool” as a marketing term, this paper will pay particular attention to coolness as an aesthetic of attitude, behavior, appearance, and style. The paper will also examine how the performance of the Cool in Zainichi cinema constructs a liminal space of resistance/acceptance and aids the “coming out” of the Zainichi.

Wooseok Kang is a Ph.D. candidate in the Department of East Asian Languages and Cultures at the University of Southern California. He has an MA from the School of Cinematic Arts in Critical Studies at USC. His research aims to reevaluate the notion of the transnational in East Asian transnational cinema and critically engage with Korea’s subimperial desire of using the transnational and *hallyu* for the sake of the national, reconstructing the image of Korea as the cultural dominant.

### **Keblinska, Julia**

“A Mosaic of Media Hot and Cold: Technological Nostalgia, the Extensions of Man, and Touching the Past in Reply 1994”

Seoul, Summer, 1994. A grainy monitor of a CRT television fills the shot. The title card of the popular 1994 television drama series *The Last Match (Majimak Sŭngbu)* appears on the screen. Watching this image appear on our laptops or flat screen television, we encounter a *mise en abîme* that projects into the televisual past. The shot reverses, and we look, as if through the monitor, onto a living room stretched by the curvature of the television screen that has become our lens. A family watches the program in rapt attention. Enchanted by our respective dramas, we watch together, connected through

the screen. The seemingly irreconcilable ontological gap between cathode rays and liquid crystals collapses along with the historical distance of the two decades between us and them.

The above described scene in the very popular 2013-14 South Korean television drama, *Answer Me 1994* (*Ŭngdabhara 1994*) relies on a highly aestheticized, richly textured and colored, historical *mise en scène* to create an absorptive nostalgic world. The excessive detail of this world-building is rendered through a glossy, high-definition image. The fetishism of the visual is thematically recreated in the drama: the characters are always watching something, the news, a drama, an entertainment program, on their television. Ironically, what we are seeing avidly watched in the beautiful high resolution images of *Answer Me* is now considered outdated, a low-quality image. Why this constant juxtaposition of incongruent visual regimes? Laura Marks characterizes the pleasure of watching video as an erotic loss of visual and haptic control. A grainy incompleteness asks the viewer to complete the image, and close the distance between figure and ground. As such, its effect is uncannily similar to the absorptive pleasure of a contemporary high-resolution image. In *Answer Me*, through visual technologies, we are offered an opportunity to not just look back onto the past, but to give up control and allow ourselves to feel “into” the image of the past. Through such an affective technological channel, it is not just viewers who are nostalgically asking 1994 to reply, but 1994 that demands our attention. This paper will explore how the series’ specific televisual images reconnect viewers with South Korea’s contentious recent history and invites viewers to redeem the feeling of the past to live the future.

Julia Koblinska is a doctoral student in the Department of East Asian Languages and Cultures at the University of California, Berkeley, pursuing a directed emphasis in the Department of Film and Media. Thinking against the perception of the austere grayscale of late socialism, her research examines the lush aesthetic and material world of the 1980s in Chinese and Polish cinema. Although she feels strongly that there is an aesthetic and historical argument to be made for considering South Korean and North Korean entertainment cinema in her dissertation, she can’t quite make the case in a 100-word biography.

### **Khan, Afzal Ahmad**

“A Study on Korean Cultural Contents Based on Webtoon”

Korean popular dramas, movies, and songs are well known as the K-pop culture and it has been receiving a warm welcome in all over world. Apart from the dramas, movie and songs, there is another form of K-pop culture that is very popular in between the Korean new generation, but less discussed in academia and almost unknown in the outside of Korea as a part of K-pop study. Many movies and dramas has been adopted from the K-Web-toons. This paper examines about the Korean webtoon history and discusses the reason of popularity among the Korean youth.

The comics and cartoons culture have emerged and developed into the form of online webpage from the print form after the collapse of traditional comic book market and sudden diffusion of internet as well as with the new culture of portal sites for the contents services. The comic and cartoon has been continuously transformed into a new form of webtoon culture with the development of internet. Later, popular webtoons contents select for movies and dramas in Korea.

This paper explores the popular webtoons that has been adopted by the movies and drama producers. Those Korean movie and drama earned popularity not only in Korea but also outside of Korea. This discussion will provide an opportunity to understand about the Korean webtoon and its adoption for K-movies and K-dramas.

Mr. Khan Afzal Ahmad is Indian born researcher of modern Korean literature based in Korea. He did his Master in modern Korean literature from Kyungpook National University, South Korea in 2011, and joined the same department for PhD. program. Currently he is writing his PhD thesis on the 'Post-war Korean Novels'. Currently, he is serving a researcher of Korean literature at National Research Foundation (NRF) of Korea at the department of Korean language and literature, Kyungpook National University, South Korea, and published several articles related to the modern Korean literature.

### **Kim, Eunhye**

“An Interactional Sociolinguistics Analysis of Discourse of Korean movie 'The Housemaid(하녀)' - comparison of the original and the remake”

The paper aims to investigate the differences and similarities of the current Korean society and 1960s, by analyzing discourse between the original movie 'The Housemaid (1960)' and the remake work 'The Housemaid (2010)' with an interactional sociolinguistics approach.

According to Whorf (1956) and Vygotsky(1978), language and society are not only closely related but also mutually affected. Therefore, researching language can grasp about the society and vice versa. Generally, sociolinguistics is an attempt to understand the relationship between the world and human as well as specifically, it is a study about research the relationship with society and human features such as sex, age, residence, and occupation. Therefore, sociolinguistics is able to reach to the goal by researching a discourse between people. Furthermore, among some of sociolinguistics' methodologies, interactional sociolinguistics considers between sociocultural characteristics of the speech community and discourse carefully. For this reason, this study utilizes an interactional sociolinguistics approach as in order to investigate the research.

This study will compare and analyze with a discourse analysis framework which is modified for this study by reference to Byoung-Gyu Lee (2015). A discourse analysis framework is composed of relationship expressive, emotional expressive, declarative, informative, persuasive, and commissive as well as these six criteria will help to find out the changes of Korean society during the past 40 years. Also, the reason to choose 'The Housemaid (1960, 2010)' is that they can show clear comparisons because they dealt with the same plot. Therefore, this study has significance by finding out the differences and similarities of the present Korean society and 1960s, through comparison Korean movies 'The Housemaid (1960, 2010)' by applying a new analysis framework.

Kim Eunhye is a PhD student in the Department of Korean Language and Literature, Yonsei University.

### **Kim, Grace Myhyun**

“Virtual Korea: Learning about Korea through K-dramas”

Korea's Ministry of Sport, Tourism, and Culture has promoted Hallyu for its potential not only to foster cultural diplomacy with other nations, but also to produce a halo effect in which the appeal of Korea's popular culture illuminates other aspects of Korean society and culture to a global audience. This paper examines if and how this occurs online for youth who live outside of Korea in their reception, interpretation, and appropriation of Korean dramas (K-dramas). The source for data collection was a free website on which people post, watch, and discuss Asian dramas. Qualitative data included writing, visual images, and interactions created within the K-dramas forum. A majority of the forum were adolescents. Findings included interpretations of traditional and contemporary Korean

culture through discussions of K-dramas' costumes, settings, and cultural practices. Analyses of these discourses focus on how this forum functioned as a virtual Korea for its members – a space in which youth who live outside of Korea constructed understandings and misunderstandings of Korean culture. I argue that online transnational engagements with the intermedial aesthetics of Hallyu texts have promoted Korean distinctiveness across geographical, national, ethnic, and linguistic boundaries. Moreover, I argue that online Korean screen culture has communicated aspects of Korean society and culture to a global audience in not only positive, but also problematic ways. Implications include ways that Hallyu in general, and online Korean screen culture fandom in particular, shape current global learning about Korea.

Grace Kim's work focuses on cultural knowledge circulation and new media texts. Her study of online transnational flows of Korean popular visual culture has recently been published in *Reading Research Quarterly*, and her writing on Hallyu has been published through Stanford University's Institute for International Studies. Her research on contemporary Korean culture has been supported by the University of California, Berkeley's Institute for East Asian Studies, Center for Korean Studies, Graduate School of Education, and the Digital Media and Learning research network funded by the John D. and Katherine P. MacArthur Foundation.

### **Kim, Kyung Hyun**

“Dividuated Cinema: Temporality in Recent Korean Blockbuster Films”

Glancing over the list of top grossing domestic films in the Korean box office over the past five years, one cannot help but notice a trend. Many of the recent blockbuster films are either *saguks* (historical dramas) or films that deal with Korea's recent history. *Ode to My Father* (*Kukje sijang*, 2014), *Masquerade* (*Kwanghae*, 2013), and *Sunny* (2011), are some of the titles that top this list. Long gone are the days when films that depict history generally fell out of box office attraction. This paper proposes to examine temporality in these blockbuster films. I would argue them to be texts that do not necessarily rearticulate and redefine Korea's national history, but as ones that instead suggest a new identity that could be called, following Gilles Deleuze, a *dividual* subject. In an essay that was written as early as 1990 (“Control and Becoming”), Deleuze was able to identify that in the digital age, capitalism produces energy in *less* dualistic terms divided between individuals and masses, but *more* in terms of *dividuals* who often have to register their codes in the system of computer sea called the data. Not only is the *dividual* a subject that simply loses the *in-* from the *individual*, but one that replaces the term masses and multiplies the subject that better accommodate the new age of data-ism and over-surveillance. The multiplied subject of the *dividual*, I argue, dominates the themes depicted in several of these new blockbuster films by also not changing the perception of temporality, but by changing the perception of corporeality. While both films such as *Ode to My Father* (2014) and *Memories of Murder* (2003) do engage with recent national history of Korea, I argue that the commercially successful films of this decade like *Ode* and *Sunny* differ qualitatively from the films made in the last decade by disallowing the viewers to ask questions that revise or interrogate history, and instead exploiting the question of multiple bodies and identities.

Kyung Hyun Kim is Professor of East Asian Lang & Lit and Visual Studies at the University of California, Irvine. He is the author of *Virtual Hallyu: Korean Cinema of the Global Era* (2011) and *The Remasculinization of Korean Cinema* (2004).

### **Kim, Molly H.**

“Tales of Prostitutes: Politics, Military Regime and South Korean Hostess Film”

This research historically overviews South Korean Hostess (ho-sŭ-t'e-sŭ': a euphemism for prostitutes or sex workers in the Korean context of the 1970s/80s) films in accordance with politics and culture during the military regime (1960~79). This body of films tracks a journey of young, rural girl who ends up becoming a prostitute to resort to her unsuccessful settlement in the city. In depicting the woman's hardships, hostess films employ heavy violence, often engaged with rape and physical abuse along with high degree of sexual representation. Despite such misogynistic, violent depiction on women, hostess films reigned supreme in and outside of Korean box office almost about a decade (1974~82).

Apart from their cultural significance, hostess films are worthy of investigation because some of them were produced by newly rising, young directors and writers who attempted to use 'prostitution' as a motif for resistance. Under rigid government censorship law which did not allow the depiction of prostitution, they negotiated the terms of censorship rules by overt focus on melodramatic elements which simultaneously function to allegorize all sociological conditions and to sway censorship terms.

My goal for this research is two folded. First, it is in the hopes of stimulating thoughts evaluating these films, which have received such meager attention despite their conspicuous cultural supremacy. Also to a greater extent, I examine discursive generics of female sexuality and seek to establish hostess films as meaningful cultural texts that epitomize a political-sexual dynamics being produced by history.

Kim has earned her B.A in Communication and Culture, Indiana University and M.A in Cinema Studies, New York University. She completed her PhD in Communications, University of Illinois, Urbana-Champaign in 2014 and currently teaches at Korea University. Her research interests lie on gender representation in film, film policy and history.

## **Kim, Suweon**

“Hallyu in Sub-Saharan Africa: preliminary investigations in Ghana”

The paper examines the emerging Hallyu among the youth in Sub-Saharan Africa by examining Ghana. Hallyu in Asia and America proves that physical proximity, cultural affinities, and a substantial size of diasporic communities play the critical roles in reception and consumption of imported cultural products. The reception of Hallyu is beginning to take place in Ghana where most of its people have almost non-existent image of Korea. It is a counter-intuitive phenomenon which calls for explanation since its emergence is based on none of the contributing factors. Even though a degree of Hallyu in North Africa such as Egypt and Tunisia was noted in a few academic writings, Hallyu in Sub-Saharan Africa has never been researched. The paper is the first academic attempt to shed light on Hallyu in Sub-Saharan Africa using the specific case of Ghana. Given the complete absence of studies on Hallyu in the region, this paper aims to draw preliminary findings on reception and consumption of Hallyu in Sub-Saharan Africa. The paper is comprised of two main parts. In the first part, the paper examines Ghana as a cultural milieu of Hallyu in the Sub-Saharan Africa by looking at the history of Korea-Ghana relations and by examining the patterns of cultural consumption in Ghana. Based on this literature study, the second part analyses the reception and consumption of Hallyu in Ghana. This part focuses on the attitudes of the youth in Ghana toward Korea and Koreans based on in-depth interviews with the Ghanaian youth who were exposed to Korean screen culture (TV dramas and movies). The paper contributes to drawing a world map of Hallyu by adding Sub-Saharan Africa to the map and an understanding of the future potential for Hallyu in the region.

Dr Kim got her PhD in International Relations at University of the Western Cape (Cape Town, South Africa) in 2014; Master of Social Science in International Relations, University of Cape Town (Cape Town, South Africa); Master of Arts Graduate School of International Studies, Korea University (Seoul, Korea), and; Bachelor of Arts in Mass Communications, Sogang University (Seoul, Korea). Between 2009 and 2011, she received the grant for African Studies by the Korean government for the pursuit of her PhD writing. Her research interests are public diplomacy (culture, sport, wildlife and place branding) and Korea – Africa relations including Hallyu.

### **Lee, Hee-seung Irene**

“The Ethics of Becoming a Subject: Hong Sang-soo’s *Right Now, Wrong Then* (2015)”

In commenting on Hong Sang-soo’s artistic achievements and his contributions to the ‘renaissance’ of South Korean cinema since 1990s, as one of the leading filmmakers emerged in the period, the director’s auteuristic signature is often recognised in his experimental use of cinematic structure to the extent that traditional critical categories for so-called art house cinema, such as thematic concerns, social or political critique and conscious engagement with various philosophical implications, give ground to distinctive formal elements. The central narrative of his films similarly orbits around a male who is torn between his frustrating reality and his seemingly banal, yet profound desire for a female partner. Hong’s films are full of characters who are in the languid space between choices and they repetitively procrastinate an action to end their wandering about unresolved residues of the past and cracked hopes for their dreamt future. Consequently, it is hard to read a kind of development, evolution and progress in both narrative and character, not to mention a resolution. For this reason his films seem to defy any attempt to interpret a directorial intention as to what is at stake in his filmmaking which is widely known as a process of sheer improvisation entirely depending on instant choices made while shooting.

Hong’s most recent film, *Right Now, Wrong Then* (2015) also features a male protagonist who idly spends a day in a strange city and meets a young female artist whom he immediately falls for. The film is evenly divided into two parts, as implied in its title, to explore a possibility for difference – that is, it asks whether or not a positive, if not progressive, change can be brought by a web of minute insignificant choices the central characters improvise while they are covertly moved by or explicitly declare their mutual desire for each other. The paper will attempt to suggest that it is with Jacques Lacan’s psychoanalytic theorisation of human subject as a divided subject and its ethical locus exactly in the moment of one’s unflinching manifestation of desire that Hong’s latest film can be understood under a different light to usual exegeses focusing on the director’s innovative play of structure. From a psychoanalytic angle, the film appears to embrace, at its core, a psychoanalytic speculation of the ethics found in Lacan’s 1959-60 seminar where he elaborates the ethics of psychoanalysis by posing a question, “Have you acted in conformity with the desire that is in you?” (Lacan 1997, 314) In quest to answer this question, the film’s main characters, Ham Cheon-soo and Yoon Hee-jeong, subtly correct their ways in relation to their desire even at the cost of giving up the consoling fantasy of having ‘it all’.

Hee-seung Irene Lee completed her PhD in Film, Television and Media Studies at The University of Auckland and currently teaches in Asian Studies at The University of Auckland. Her areas of research and teaching include contemporary Korean films and TV dramas, screen adaptation, psychoanalytic theories, film theories and cultural studies.

### **Lee, Hyunseon**

“North Korean Cinema Hybrids. Shin Sang-ok in Pyongyang”

In this presentation I will explore the transnational and intermedial aspects of Shin Sang-ok's films produced in North Korea in the mid-1980s, focusing on the films *Pulgasari* and *Salt*, both produced in 1985. In *Salt*, set in 1930s Kando (an area of Manchuria with a sizeable Korean population), trans- or inter-national elements are primarily found on the level of narrative, which follows a structure that had been typical of North Korean films since the early 1960s. Here the Japanese appear as a formidable, anti-national capitalist enemy. The production of *Pulgasari* was supported by *Toho*, the prestigious Japanese film company. Widely regarded as an adaptation of *Godzilla* (1954/2014), since its Japanese release in 1998 *Pulgasari* has been considered both Shin's and North Korea's most internationally recognised film. Notably, Choi Eun-hui, Shin's (former) wife and muse, was named best actress at the Moscow Film festival for her role as the heroine. The transnational elements of these films can be seen not only on the level of production but also in the new kinds of aesthetic, hybrid structures, and processes of distribution they employ.

In examining the transnational and intermedial aspects of these films, light will also be shed on Shin's other productions in both North Korea and South Korea. The discussion will also touch on the North Korean film industry more generally. We might consider, for example, why Kim Jong-il sought to kidnap Shin and his former wife, why it has been forbidden in North Korea to screen the film Kim co-produced with Shin for decades, or how the role of Japan in North Korean films has changed. Finally, this discussion of Shin's films draws attention to the film medium itself as a transnational, hybrid and collectively-produced medium.

Hyunseon Lee is a Researcher and Senior Teaching Fellow at the Centre for Film Studies and Centre of Korean Studies, SOAS, University of London, and Privatdozent in German-/Media Studies of Siegen University. Her recent publications include the monograph *Metamorphoses of Madame Butterfly. Intercultural love affairs between literature, opera and film* (2016, forthcoming), the co-edited volumes *Opera, Exoticism and Visual Culture* (2015), *Murderesses* (2013) and *Akira Kurosawa and His Time* (2005). She has published various works on intermedial and intercultural aesthetics, German literature and Korean visual culture. Her current research interests focus on the Cold War in film (Korea/Germany), film and history with a focus on Korean cinema, and martial arts film.

## **Liu, Yang**

“Trauma Nationalism and Pop Culture: A Fantasy Analysis on Post-Cold War Korea Films”

This paper mainly analyzes Korea films in the post-Cold war period, and selected 4 popular Korea movies as case studies, which are *Shiri* (1999), *Joint Security Area* (2000), *Taegukgi* (2004), *Welcome To Dongmakgol* (2005). Then it uses Bormann's fantasy analysis to explore how these films handle symbols and assigns meanings to the stories and express Korea people's nationalism narratives.

Fantasy analysis has theory roots from both communication and rhetorical criticism, and it involves three steps, which are fantasy theme, fantasy type and rhetorical vision analysis. Among which, fantasy theme is the basic unit of analysis, see figure 1:

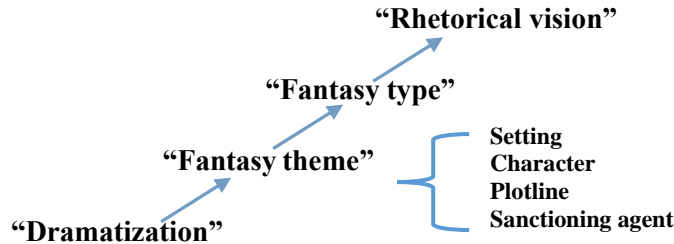


Figure 1: “Fantasy Analysis” process

In the analysis, this study finds the following fantasy themes and fantasy types, and finally composes the rhetorical vision of Trauma nationalism of Koreans.

Rhetorical vision: Trauma Nationalism

Fantasy type 1: Ethnic Affections

Fantasy theme 1: Romance Love (*Shiri*)

Fantasy theme 2: Friendship (*Joint Security Area*)

Fantasy theme 3: Family Values (*Taegukgi*)

Fantasy type 2: Confrontations and Conflicts

Fantasy theme 1: Panmunjom Tensions (*Joint Security Area*)

Fantasy theme 2: Anti-Communism Ideology

Fantasy type 3: National Unity

Fantasy theme 1: Ethnic Cohabit Community (*Welcome To Dongmakgol*)

Fantasy theme 2: Anti-civil War

In the post-Cold War period, Korea films avoid simplifying the “friend or foe”, blurring the enemies and state boundaries, and strengthening Korea ethnic group connections. Through these plots, these films uncover the traumas of Korea ethnic, and the old collective memory of “Cold War” has converged into pop culture, and the ideological confrontations discourse have also been expressed through nationalism and humanity.

Yang Liu is currently a Ph.D candidate from Communication department, University of Macau. Her research interests include cinema studies, international journalism and cross-cultural communications. Before Ph.D education, She used to work as an investigative reporter in Henan Province, China, and then worked as a teacher in Shengda University of Zhengzhou.

## Lu, Yao and Dai Yuchen

“Chinese image in South Korea 's documentary and the documentary transmission in China—a case study of the documentary of *super china*”

The documentary, *Super China*, consist of seven episodes which was broadcasted by KBS in 2015, it introduced the panorama of China from six aspects which is population (*the power of 1.3 billion*), economic (*The power of money*), Military diplomacy(*Chinese administration*), resources(*The mainland power*), Culture(*Soft power*), Politics(*The leadership of the Communist Party of China*). Compared to the average rating of 5% of documentary in South Korea, *Super China* break 10% is worth studying. " The Rise of China is a crisis or an opportunity is a hot topic in South Korea in the

last few years. So how about the Chinese story be told by South Korea through the documentary and the reason is concerned. Of course, How do Chinese people feel about the documentary and the way it spread in China are worth probing. Whether the documentary was praised by the official and the public in China, the sixth episode which talk about Chinese politics was not translated in Chinese, and hard to find on the website. What the sixth episode talk about and why it disappeared was concerned.

Yao Lu, PhD candidate, School of media and design, Shanghai Jiao Tong University. Research interests: documentary criticism and overseas marketing research.

### **Magnan-Park, Aaron Han Joon**

“*Obaltan*: Choson Neorealism and the Conundrum of Aimless Confucianism”

I argue that Director Yoo Hyun Mok’s 1961 classic film *Obaltan* takes a Neorealist ethos to highlight South Korea’s Confucian confusion in the post-Korean War period by creating a protagonist who continues to obey the dictates of Confucianism but does not benefit from the happy ending narrative of Confucian realism that long defined Korea as China’s most favored little brother within the Sinocentric universe. The Confucian guarantee of social respect, economic wellbeing, family unity, and personal dignity are all stripped away in a post-Confucian dystopian apocalypse where the new foreign isms, despite their purported powers, cannot fundamentally change the miasmatic plight of this representative family. Rather than providing an ideologically driven simple solution, the film instead keeps true to Italian neorealism’s ethos of forcing the nation to confront, rather than avoid, the naked realities of the nation’s many traumas in the hope of instigating the critical dialogue that is necessary to find and pursue personal solutions that can become national solutions.

My argument will focus on narrative analysis, the extension of Italian neorealist principles into Korean filmmaking, and a multi-disciplinary engagement with the realities of 1960s South Korea.

Aaron Han Joon Magnan-Park is Assistant Professor and Research Postgraduate Coordinator in the Department of Comparative Literature at the University of Hong Kong. He specializes in Asian action cinema, contemporary Korean cinema, sound theory, and world cinema. He has published in *Post Script*, the *Journal of Japanese and Korean Cinema*, and the *Journal of Korean Studies* along with chapters in the following anthologies: *Towards Sustainable Economic and Security Relations in East Asia*; *Korean Wave*; *Chinese Connections*; *Hong Kong Film, Hollywood and New Global Cinema: No Film is an Island*; *New Korean Cinema*; and *The Politics of Community*.

### **Messerlin, Patrick**

“A Sustainable Korean Film Industry: What Can Be Learnt from France?”

The rise of Hallyu or the Korean Wave was an unexpected phenomenon and has even proven to be more sustainable than most people expected. Hallyu 1.0 began with Korean dramas, while Hallyu 2.0 was driven by a boom in Korean popular songs, more commonly known as K-pop. Currently, there are many potential driving forces for Hallyu 3.0, with the Korean films emerging as one of them. The Korean film industry has gone through quite a dramatic history, rising from the ashes in the mid-1950s, going through a long period of decline and uncertainty before becoming very successful both domestically and internationally over the last two decades. This recent period has witnessed many discussions in Korea on what should be undertaken in order consolidate such a success. In these debates, government subsidies have increasingly been advocated as the core instrument to be utilized. As a result, the capacity for a subsidy scheme to strengthen the Korean film industry needs to be carefully examined.

This paper is the first attempt to undertake such an evaluation based on economic analysis and a comparison of the Korean and French film industries and policies. Firstly, it documents in detail how the Korean film industry has been able to achieve success with relatively few subsidies until very recently. Secondly, it reveals the progressive similar shift from the use of screen quotas to the use of subsidies in both countries (in France from the 1950s to 1970s, in Korea from the 1990s to 2010s). Thirdly, it shows that, despite the claims of vested interests, the increasingly heavy use of subsidies has been unable to boost the international and domestic attractiveness of the French film industry in the long run. Lastly, it examines key factors for explaining such a negative evolution that could be useful for the current debate on the sustainability of the Korean film industry—and indeed for other countries that wish to further develop their film industries.

Patrick Messerlin is Professor Emeritus of economics at Sciences Po Paris, and serves as Chairman of the Steering Committee of the European Centre for International Political Economy (ECIPE). He was also a Visiting Professor at the Graduate School of International Studies, Seoul National University (2013). His current research deals with EU-East Asia economic and trade relations, cultural industries, and regulatory reforms in the EU. He is the author of many articles, reports, and books, in particular *Measuring the Costs of Protection in Europe: European Commercial Policy in the 2000s* (Peterson Institute for International Economics, 2001) and *Europe after the No Votes* (Institute of Economic Affairs, 2006).

### **Morris, Mark**

“Situating Buddhism in Korean Film”

While both China and Japan have had cultures at different times deeply implicated with Buddhism – with its institutions, beliefs, texts and practices – only the cinema of South Korea has engaged in a sustained and complex way with the great world religion. Between the era of the 1949 classic *Hometown of the Heart* up until Yi Sang-u’s *Hellflower* of 2014, in dozens of films, film-makers and scriptwriters have explored and exploited Buddhist stories, themes, characters, settings, existential anguish, erotic frustrations and political allegories. Below are only a few areas for further consideration.

One strikingly consistent theme which emerges again and again is that of maternal rejection. Indeed, the Buddhist film seems a kind of hometown of the male melodrama. From the 1949 classic, to films such as Im Kwon-taek’s *Mandara* (1981) or Kim Ki-deok’s *Spring, Summer . . .* (2003), the mother as faulty or absent nurturer is present as the central tragedy of masculine identity. Jang Sun-u’s *Hwaemkyeong* (1993) sets out from similar premises, while holding to the possibility of mother as ultimate salvation, already a minor motif in *Hometown of the Heart*. This intense ‘mothering’ of Buddhism is as highly problematic as it seems ineluctably Korean.

Shin Sang-ok twice (1955 and 1967) adapted the story *Dream* by Yi Kwang-su; the story itself is a dream-narrative similar to ones famous in Joseon-era Korea and before that China. It is a parable about the vanity and danger of earthly love that in the hands of irony-free Shin became adventure romance and a star vehicle twice over.

Perhaps the strangest of Buddhism films is *Seokkamoni* (1964). Proposing to tell the tale of the historical Buddha, Shakyamuni, the production took a shortcut and reshot much of *Shaka* (1961), a big-budget epic from Daiei Studios – including at least one sequence directly copied into the Korean film. *Shaka*, in turn, had attempted to recreate the biblical epic of 1950s Hollywood in Buddhist guise.

The *Ten Commandments* (1956) was the obvious inspiration. From Cecil B. DeMille via the Japanese studio system to the Golden 1960s.

*Seokkamoni* demonstrates dramatically the limitations of large-scale film-making even in that golden age.

Mark Morris teaches at Cambridge.

### **Nielson, Jacob Ki**

“Transracial Moves, Migration and the American Dream in *Never Forever* (2007) and *Fetish* (2008): Towards a Transnational East Coast Cinema”

This paper concerns contemporary Anglophone fiction films staged on the American East Coast by (South) Korean-born diaspora directors. The aim of the paper is twofold: to qualify these, in academia overlooked, auteur(ess) films as part of a socio-critical and transnational cinema and, to demonstrate how the films provide fruitful sites for thinking about Korea America relations and their histories. As suggested by the title, the paper is anchored in the romantic drama *Never Forever* (*Tubyeonje Sarang* [Kim Gina] 2007) and the supernatural thriller *Fetish / Make Yourself at Home* [Sohn Soo-pum] 2008); two contemporary indie films that are staged in the New York area and plotted on the multicultural or global family-making of Korean-born migrants. The films are qualified based on an assessment of shared themes and perspectives and in relation to various other cinemas (Korean-language films since the 1960s staged in South Korea or played out in the US, cinemas from the 1980s and 90s by Korean expatriate directors in the US, and a Korean American cinema since the late 1990s). On this basis *Never Forever* and *Fetish* are considered as part of a minor cinematic strand of transnational East Coast films that emerged in consolidation with postmillennial discourses of the new multicultural and global Korea. The final part of the paper offers a closer reading of the films that questions how themes of transraciality, migration and the American dream reflect an ever changing but “always” gendered, ethnoracialized and classed US Korea relation. The Anglo White female character is a salient figure in the films; arguably a multifaceted symbol of the American dream of freedom and mobility and of “global motherhood.” The paper assumes an interdisciplinary scope and draws on method and theory from cultural studies, ethnic and critical race studies, film studies, minority and migration studies and history. The overall aim is to contribute to a growing body of academic work on the transnationalization of cinema and to existing scholarship on US Korea relations and their cinematic representation.

Jacob Ki Nielsen is a PhD in Korean Studies (2014) from the University of Copenhagen, Denmark. His PhD thesis focuses on multiculturalism and ideological transformations of Koreanness and kinship in Korean language cinema and television dramas from the 1990s to 2013. He received an Academy of Korean Studies research fellowship in 2015 for a project about Korean-language films stages in the US since the 1960s. He is currently an Associate researcher at the Department of Public Health at the same university, working on a transnational adoption studies project. His recent publications include: “It’s a Roughneck World: Male Solidarity Across Generations, Classes and Races in the TV-drama *Get Up*,” In *Korean Screen Culture: A Critical Reader*, edited by Andrew David Jackson and Colette Balmain, 2016, Peter Lang: Frankfurt.

### **Parc, Jimmyn**

“Understanding the Conglomeration of the Korean Film Industry: From Import Quotas to Screen Quotas”

Much has been highlighted recently about the way in which the Korean film industry is dominated by a few big conglomerates. There have been diverse opinions regarding this outcome, and questions have been raised on whether conglomeration is helpful or harmful to the Korean film industry. In order to have a clearer understanding regarding a further take-off of the Korean film industry, an in-depth analysis of this conglomeration issue is needed.

Throughout the history of the Korean film industry, there have been three visible periods for conglomeration; the first took place during the 1960s following the introduction of the Motion Picture Law; the second was in the late 1980s after the conclusion of the Korea-U.S. film agreements; and the last period is after the screen quota was cut from 146 days to 73 days per year in July 2006.

These three periods of conglomeration are analyzed throughout this study in terms of causes, processes, and effects. This study shows that the conglomeration of the Korean film industry have been caused by external influences. In particular, the last two periods of conglomeration emerged as a way to protect the Korean film industry from globalization as it was in competition with foreign studios.

Furthermore, several distorted actions undertaken by the major conglomerates—the monopoly of a few multiplex cinema chains, dominance of a few movies over a number of theaters, a coercive relationship between conglomerates and small and medium-sized enterprises, commercialization of the film industry, among others—are in fact a way of exploiting protection measures that were initially aimed at protecting the industry, rather than conglomeration per se. This study also proposes a greater way to understand conglomeration for other industries as well.

Jimmyn PARC (Ph.D.s) is a visiting lecturer at Sciences Po Paris and an associated researcher at the EU Center, Graduate School of International Studies, Seoul National University. He also serves as the director of Groupe d'Economie Mondiale Junior (GEM Junior) at Sciences Po and he is a non-residential researcher at the European Centre for International Political Economy (ECIPE, Brussels). His current main research topics focus on cultural industries and strategies of different business systems, accompanied with business economic and historic perspectives. He has published numerous academic articles and conducted various research projects related to competitiveness of organizations, industries, and countries.

## **Park, Jinhee**

“Repatriation and Departure as Dissensus in the Autobiographical Documentaries, *My Father's Emails* (2014) and *Goodbye Pyongyang* (2011)”

One of the key features of the Cold War was the ways in which it infiltrated intimate life, causing ideological dissonance even at the level of the family. When considered through the autobiographical documentary, family history emerges as a form of domestic ethnography in which the knowledge production is *performative* because of the reciprocity between the filmmaker and the subject as a *familiar other*. In this paper, I focus on two filmmakers, Hong Jae-Hee (dir. *My Father's Emails*) and Yang Young-Hi (dir. *Goodbye Pyongyang*), who document the ongoing Cold War using their position as both daughter and filmmaker in order to share their father's histories. I argue that this domestic ethnographic interrelation nullifies the oppositional ideological standpoints of the Cold War.

These films portray mirroring perspectives by the domestic interrogation of the anti-communist father in South Korea (by Hong) and the communist father in Japan (by Yang), revealing the history of Cold War politics in East Asia that led to divergent geopolitical desires. In Hong's *My Father's Emails*, the father desires to leave South Korea, having lost a family member in the Bodo League Massacre in

1949 and having lived under government surveillance by the ‘guilty-by-association’ system. In Yang’s *Goodbye Pyongyang*, the father is one of the founding members of the Pro-North Chongryon organization and civil activist for *Zainich*; he sends his three sons to North Korea during the “Return Project,” which under the slogan “North Korea Paradise” repatriated 90,000 Koreans living in Japan to North Korea between 1959 and 1967. I will analyze how the contrary desires of repatriation and departure failed in reality, and how the filmmakers incorporate this failure as a purposeful nonalignment with the Cold War.

Jinhee Park is a PhD student in Cinema and Media Studies at the University of Southern California. Her research is on the political aesthetics of Korean Cinema with an emphasis on films that draw a centrifugal dissensus. She received her MFA in film at Syracuse University. Her films have appeared in numerous international festivals including the Margaret Mead Film Festival, and Jean Rouch Film Festival and she received a Best Documentary award at the DC Asian Pacific Film Festival.

### **Pișcărac, Diana**

“Regional identities and the celebration of Korean unity in diversity in the ‘Reply’ drama series”

This paper aims to explore how regional identity functions as a marker of cultural nostalgia for unity in diversity along the dimensions of dialect, personality and culinary habits in the 응답하라 / *Reply* drama productions. Specifically, I look at how identities from different provinces of Korea (Gyeongsang, Jeolla, Chungcheong and Gyeonggi) are brought together under the same 'roof' as an archetypal Korean family in the three installments “Reply 1997” (2012), “Reply 1994” (2013) and “Reply 1988” (2015) produced by tvN. This study uses a qualitative research method that draws upon narrative and interpretive analysis. At the core of my analysis, I discuss the variables of dialect, personality and culinary habits against the backdrop of some events in Korea's recent past, as depicted in the series, such as the 1980s student protests, the 1988 Olympics, the effects of the 1997 financial crisis, the dawn of K-pop idol bands and the advent of mobile technology.

Diana graduated from Foreign Languages and Journalism at the University of Bucharest, then completed an MA in Canadian Cultural Studies with a paper on the Korean diaspora in Canada. Her interest in East Asia started while still an undergraduate, at a crossroads of Japanese tea ceremony, Chinese characters and Korean independent cinema. In 2015, Diana joined the KF Global E-School Project in Eurasia e-courses at the Faculty of Sociology, while trying to improve Korean and Chinese language skills. Her research interests include media representation, urban cultures of dissent and diaspora identity politics.

### **Plaice, Mark**

“Domesticating the Gangster? Introducing the Korean family drama gangster film”

Gangster films are largely conceived as an urban genre set in the mean streets of metropolitan ganglands. A significant proportion of South Korean gangster films depart from this spatial convention, however, setting their central family or romance plots in the domestic space of the apartment. This paper addresses the question of why we find gangsters in domestic space in South Korean cinema and examines what the domestic setting ‘does’ to the gangster film. Films such as *The Show Must Go On* (2007), *Sunflower* (2006), and *Countdown* (2011) are discussed to exemplify the ways questions of masculinity, gendered family role performance, and class anxieties are problematized and combine to produce a focus on the family and domestic space. What emerges in this spatial shift is a new subgenre, the ‘family drama gangster film’. This form combines elements of the traditional gangster narrative with those of the family melodrama, producing tension between the

conflicting obligations of the gangster towards gang and family. The paper concludes that the family drama gangster film emerged as a response to a conjunction of socio-economic and film industry factors, and became a vehicle through which conflict between competing ideologies of Korean familialism are negotiated, mostly resolving in favour of affective familialism.

Mark Plaice is a final year PhD candidate in the Film Studies department at King's College, London. His thesis research project is a systematic analysis of the Korean gangster film between 2001-2010 highlighting the relationship between spatial settings and genre conventions. Mark holds an MA in Korean Studies from the School of Oriental and African Studies, London, and an MBA from Yonsei University, Seoul. He teaches as a GTA at KCL and was visiting lecturer at the Korean National University of the Arts while conducting his thesis research.

### **Ryu, JaeWook**

“The *Reply* series Beyond Nostalgia: Internal Orientalism from Present to Past”

The aim of this research is to look into the phenomenon of cultural nostalgia in the Korean society caused by TV Shows, the *Reply* series, in terms of internal orientalism with economic development. The years 1988, 1994, and 1997 in Korea are quite significant years associated with economic issues. Firstly, the Seoul Olympic Games was held in 1988. Secondly, in the year 1994, the Kim Young-Sam regime insisted the globalisation of the Korean economy. Lastly, the Korean economy was bankrupt in 1997; this period is known as the IMF crisis.

In terms of internal orientalism, the *Reply* series consumes the past with contemporary popular Korean music to recall contemporary images. Furthermore, music in the *Reply* series has a very important role to stimulate Koreans' nostalgia towards the past. This series compares a lifestyle between past and present, revealing each character's passion and dream towards a better life in future. As a result, the present time in the *Reply* series could be the time to achieve characters' goal. However, rather this present could be exposed that reality can be regarded as the time to lose reasons to live in the Korean society. Therefore, the *Reply* series seems to convey a message that Koreans traded a better life for economic development. Even in quality of life, present should be better than past. However, Koreans miss the past, consuming natural, emotional, and undeveloped spaces in the *Reply* via internal orientalism.

Beyond nostalgia, the *Reply* series reflects the reality of Korea. With the compressed modernisation, Korea already becomes westernised and sees their reality based on an economic perspective in a westernised way. Thus, the reality to describe the past in the *Reply* series is a reflection of the present to miss losing Korean values. At last, this implies Koreanised orientalism from present to past.

JaeWook Ryu is a current PhD student conducting film studies at Lancaster University. JaeWook received three bachelor degrees for information systems, communication and advertisement and completed his Masters degree for film studies at Dongguk University. He acquired a MBA degree at the University of Illinois at Chicago. He joined film production at Sidus and he worked in the Korean cultural content research centre at Dongguk University. Now, he is looking into the politics of Korean queer cinema and is interested in various Korean transformational contents adopting webtoons, which means web-based cartoon in Korea.

### **Schulze, Marion**

“Everyday feminism and the construction of Otherness: The example of international fans of South Korean television series”

In 1985 already, Jen Ang has shown that feminism and watching television series do not have to be mutually exclusive. In my contribution, I will follow up on her demonstration by focusing on the example of international fans of South Korean television series, K-Dramas. I will discuss how watching K-Dramas and being a self-identified feminist are accounted for and articulated together by international fans. More fundamentally, I will show that the translocal fandom of K-Dramas constitutes a sociological laboratory that can further the understanding about how everyday feminism operates in a highly connected world. Hence my approach involves a shift of perspective from feminist sociology to a sociology of everyday feminism.

For my demonstration, I will first show that one main reason why international fans are – following their logics – drawn to K-Dramas, is the so perceived feminist text of K-Dramas. In contrast to Anglophone series, K-Dramas are mainly narrated from a woman's perspective. Feminist viewers state that this 'feminist narrative structure' helps them to identify with the protagonist(s). K-Dramas and their consumption are thus generally accounted for positively through a feminist lens by international fans. Some specific narrative tropes that international fans judge on the contrary negatively – like the wrist-grab – are however accounted for as 'cultural behavior' that are part of a patriarchal culture, i.e. Korean culture. In such accounts, feminist discourses are culturalized by aligning feminist convictions with a Western cultural background while constructing South Korea as a patriarchal society and thus the cultural and social Other. It is exactly this construction of Otherness that allows feminist international fans to distance themselves from specific situations that happen in K-Dramas while still enjoying K-Dramas as a genre *per se*.

Marion Schulze, sociologist, is senior lecturer for Gender Studies at the Center for the Understanding of Social Processes at the University of Neuchâtel, Switzerland. She has a long-standing research interest in translocal subcultures and pop cultures and is the author of *Hardcore & Gender. Soziologische Einblicke in eine globale Subkultur* (2015), an ethnography of the gender arrangements in hardcore(-punk). Her recent research focuses on the global diffusion of South Korean television dramas.

### **Shin, Chi-Yun**

“Spectres of Colonial Love & Postcolonial Exorcise in *Epitaph* (2007)”

The 2007 South Korean horror film, *Epitaph* (dir. Jeong Brothers) tells three interwoven yet separate 'strange tales' (literal translation of the Korean title) set in a hospital in 1942, during the last stage of Japanese colonial rule in Korea. The framing story – an old medical professor reminisces his trainee days at the hospital as he learns that the hospital building will be demolished – takes place, however, in 1979. Although the film does not directly comment on the interconnections, the two time periods, separated by 37 years, are profoundly connected and superimposed. By overlaying the colonial reality with the year 1979 when the military dictator Park Chung-hee was assassinated (who had served in the Japanese army as an officer during the colonial period, and who forced on the unfinished Japanese project of colonial modernity), the film takes the form of a composite structure. In addition, its seemingly disparate three 'supernatural' stories of 1942 are all connected by the common theme of love through and beyond life and death, but love here is an abnormal and deviant kind, fraught with colonial identity crisis and confusion. Considering the film's layered structure that is not a simple combination of two periods in time but a number of different moments and a chain of events, the paper will examine the ways in which *Epitaph* evokes the issues of colonial trauma, identity and memory through the horror genre conventions, while suggesting a different way of viewing the past that haunts the present.

Chi-Yun Shin is Principal Lecturer in Film Studies at Sheffield Hallam University. She has published on contemporary East Asian cinema (in areas including gender, genre, remake and reception) and Black British diaspora cinema in a range of journals and edited volumes as well as an encyclopaedia. She is co-editor of *New Korean Cinema* (Edinburgh University Press, 2005) and *East Asian Film Noir* (I.B.Tauris, 2015). She is also on the editorial boards of the *Journal of Japanese and Korean Cinema* (Routledge) and *East Asian Journal of Popular Culture* (Intellect). In 2014, she organised the 3<sup>rd</sup> Korean Screen Culture conference.

### **Shin, Layoung**

“K-Pop, Fandom, and Same-Sex Sexuality among Young Women”

My paper traces the intertwining of sexuality and popular culture, focusing on material interactions between emotion, desire, identity and media in constituting young Korean women’s sexualities. With the emergence of the star system in the 1990s in South Korea, the consumption of cultural products associated with “star” singers became an important means of constituting the self among young women. More broadly, commercial media in this period grew to include celebrities of non-normative genders and sexualities – androgynous male and masculine female “stars,” for example – and young women began consuming and enjoying such stars’ images through *fanfic* (romantic stories of male same-sex relations written and read predominantly by young women).

While scholars have focused on heterosexual women’s consumption of this genre in discussing whether *fanfic* is a site for overcoming hierarchical gender ideologies and heteronormativity in Korea, my research is interested in queer-identified young women’s engagement with popular culture and the subculture of fandom. For instance, beyond the fantasies about stars’ same-sex relationships found in *fan-fic*, more embodied and material forms of appropriation of popular culture and stars exist, including *fancos* (imitation of pop singers’ appearances and performances) and *memnol* (pretending to be a specific celebrity and communicating online with others who pretend to be another celebrity). These activities often lead to engagement in intimate female same-sex relationships and identification as queer.

Based on fieldwork research in Seoul with young queer-identified women who participated in *fan-cos* and *memnol* in 2002-2 and 2012-3, I will explore how the consumption of contemporary Korean popular culture creates new forms of intimacy, subjectivity and community among young women in gender non-conformative and non-heterosexual ways. This research will contribute to empirically revealing the material interactions between daily life and media consumption in constituting youth sexualities. It will also reveal characteristics of Korean pop culture that attract young women into such exploration of their gender and sexualities. [309 words]

Shin Layoung has a Ph.D. in Anthropology from Binghamton University/SUNY. My dissertation, “Fashioning Subjectivity and Community among Young Queer Women in Seoul” (2015) traces the intertwining of neoliberalism and sexuality through ethnographic study of young queer women in Seoul. Her paper entitled “Appropriating Stars: Female Masculinity and Same-Sex Sexuality Through Media and Fiction in South Korea” has been promised for inclusion in an edited volume, *From Bollywood to Hallyuwood: Mapping Power and Pleasure Across Pop Empires* (eds. S. Lee, Mehta, and R.J. Ku, University of Hawai‘i Press, to be published in 2017), which examines Indian and South Korean popular culture in trans/national contexts.

### **Simpson, Allan C**

“The Queer Unwanted’ in Kim Jho Gwangsoo’s *Two Weddings and a Funeral* (2012)”

South Korea is experiencing its own LGBT+ rights movement, taking on an ever-more public and pronounced visibility. For years, cinema and documentary productions have presented countless queer characters and plots, with gritty examples as Leesong Hee-il's *White Night* (2012), *Night Flight* (2014), and *No Regret* (2006) representing to a great extent the raw realities experienced by South Korea's urban queers. Other examples rather offer us wild fantasies of and hopes for happy queer domestic families, gay marriage, and gay adoption, such as the adaptation film *Antique Bakery* (Min Kyu-dong, 2008) and the 2012 Kim Jho Gwangsoo film which this paper will focus on: *Two Weddings and a Funeral*. It is the idealism of *Two Weddings and a Funeral* and similar productions that is of particular interest. Gay rights, gay marriage, and the 2015 Korea Queer Culture Festival most certainly connote the idealistic public/private lives lived by the happy gay couples, their legitimised marriages, and quasi-legal gay adoption in Kim Jho Gwangsoo's film. However, the real-life LGBT+ rights movement developments as well as the images in *Two Weddings and a Funeral* also contribute to the widening of an overlooked chasm created between the homonormative and the queer. This paper argues that Kim Jho Gwangsoo himself as a public LGBT+ rights activist figure and his film promote a homonormative agenda at the expense of a 'queer unwanted', problematising a new marginalisation often overshadowed by gay weddings and other hetero-approved practices. With reference to theoretical discourses of David Bell, Jon Binnie, Judith Butler, as well as non-Western writing such as that of Ben Murtagh, Seo Dongjin, and South Korean scholarship, this paper aims to identify, discuss, and explore the 'queer unwanted' as (un)represented in Kim Jho Gwangsoo's *Two Weddings and a Funeral*.

Allan C Simpson is a 2nd year PhD student and Korean language Teaching Fellow at SOAS, University of London, where he has been researching queer South Korean film and literature. His current PhD research is titled "Locating a Queer Theory in the Context of Contemporary South Korean Literature (with a focus on the novels of Kim Hyena)". He has also been Director (2010-2015) and Chair (2016) of the Pegasus Society for Korean Studies ([www.pegasuskorean.co.uk](http://www.pegasuskorean.co.uk)), a not-for-profit group that provides online Korean language and Korea-related courses.

## Sun, Jiashan

"Reality Difficulties and Future Potentials of Film Co-Shooting by China and Korea"

With the new quota of national films implemented July 1st, 2006, the quota of Korean national films dropped from 146 days to 73. Regarding the limited domestic market space, Korean film industry is pressed to explore overseas market along with self-promotion.

With the signing of the China Korea Free Trade Agreement, the Free Trade Area has come to the substantial promotion stage. Closer cooperation will profoundly influence China-Korean relations and the regional orders in East Asia, and in this historical context, comprehensive cultural cooperation is also proceeding steadily. The Agreement Between the Government of the People's Republic of China and The Government of the Republic of Korea for Cooperation in Film Making was signed July 3rd, 2014, during President Xi Jinping's visit in Korea. Accordingly, the films co-produced by China and Korea with the recognition of "Sino-Foreign Film Making Cooperation" will be regarded as domestic films in both China and Korea and benefit from domestic protective policies.

Under the push of the favorable policies, Korean films "Miss Granny", "Blind", etc. began to enter Chinese cinemas. While China and Korea share Confucian culture and East Asia customs, some films

similar in topic represent different dimensions. In love stories, for example, Korean films tend to emphasize traditional family ethics, while Chinese films stress individual pursuit more; in crime films, Korean films focus the combat between generations when Chinese ones exhibit brotherhood. This accounts for not only the ordinary achievements of co-shot films, but the failure to form public culture effect.

China and Korea need to constantly coordinate and adjust cultural experiences and resources to break new ground in Asia and the world. Therefore, it is of multiple significance for us to intensively discuss the positive and negative experiences in co-shooting films, which will benefit both of us in the long run.

Dean of Center for Contemporary Art and Criticism, Chinese National Academy of Arts.  
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Leader of Chinese Culture Group, Delegate of Korean Young Elites Visiting China.

### **Sung, Kyoung-Suk**

“An analysis about the interrelationship between film and society in Korean films from film-sociological aspect focused on ATTORNEY (2013) and ODE TO MY FATHER (2014)”

Till May, 2015, in the Korean film industry, only 11 films have attracted more than ten-million viewers to the screen. Interestingly, 7 out of 11 are historical films based on the true historical events or figures. This study starts with these questions, why the Korean audience enthuse the historical stories and figures and what these films offer their audience.

This paper focuses on analysis on the interrelationship between film, culture and society from film-sociological aspect and tries to find the cultural and social important factors that make it possible to move audience greatly. In this paper two Korean films ATTORNEY (2013) and ODE TO MY FATHER (2014), the two films of 10-million audience mark in the last four years, are chosen and analyzed how the films and their messages are represented in relation to actual Korean society and his audience.

This research is supported primarily by Krakauer’s theory which states that film is the window of society, in addition by film-sociological theories and new visual techniques and media. Furthermore, theoretical terms like nation and citizens in terms of social science theory and changes of perspective are redefined.

In result this paper reaches that the two films express the close relationship between film and society with those main elements, for example affective human, historical background, poverty and success, sacrifice or dedication, and nostalgia and a reversal. In these films the historical stories and figures exist not only in films, but also they have several important functions to reflect the Korean modern society perennially and take the role as active speaker about the past.

Sung Kyoung-Suk teaches at Bonn University

### **Sung, Sang-Yeon Loise**

## “Transnational K-pop fandom and fan culture in Cosmopolitan Europe”

This paper explores the reception and practice of K-pop in cosmopolitan Europe. Through the advance of digital technology and growing use of social media, the transnational circulation of K-pop has reached many parts of the world, including Europe, creating new consumption patterns and a new kind of fan culture, one with a do-it-yourself character. K-pop production industries are quite globalized, but their transnational consumers are difficult to reach, especially when the distance is far and the number of fans is small. Social media shorten the distance between Korean music companies and transnational fans, but where the number of fans is small and direct contacts are lacking, the music companies have little economic incentive in holding concerts. Therefore, the reception of K-pop in Europe is very different from that in Asia. The presence of K-pop fandom in Europe is even more apparent than before, and it attracts scholarly attention as it raises new questions about subjects such as transnationalism, globalization, glocalism, de-westernization, global fandom, and cosmopolitanism, which had all once been approached mainly from Western perspectives, but are beginning to be approached from Eastern perspectives, reflecting the influence of globalized K-pop on Western music markets and scenes.

Through an online survey involving open-ended questions with about 500 European fans on the fan site kpop europe.eu, this article analyses how K-pop creates new cultural trends and encourages local community engagement, interactive communication and social bonding. It focuses on fan culture and participatory cultural events, asking who the audience members are (according to class, gender, and ethnic and national backgrounds), who the cultural agents are, what the role of transnational intermediaries is and how the local K-pop scene has been created and developed through time, as well what the motivation and reason for its popularity are.

Sang-Yeon Sung teaches at Department of East Asian Studies at the University of Vienna. She received her PhD in ethnomusicology at Indiana University, Bloomington, Indiana in 2008. Since then, she has carried out research on the popular music and culture of Korea and Taiwan. Her current research focuses on K-pop reception and participatory fan culture in Europe, mainly in Austria. Her recent articles include “Face of the Nation: Articulating a New Image of Korea and Taiwan through Regionally Popular Celebrities” and “Asia and Beyond: The Circulation and Reception of Korean Popular Music outside of Korea.”

## Taylor-Jones, Kate

“Shopping, Sex and Lies: 미몽 *Sweet Dreams* and the disruptive process of girlhood.”

In the 1936 film *Sweet Dreams* (Yang Joo-nam) we follow the melodramatic twists and turns of the life of an unfaithful housewife. Made in 1936, *Sweet Dreams* situates itself at the heart colonial modernity with urban Seoul as the backdrop to the narrative of deceit, adultery and consumerism.

This paper will explore how *Sweet Dreams* functions both as a warning about the perils of modern womanhood and, simultaneous to this, a vision of consumerist pleasure and delight. This paper will explore how the actions of lead female Ae-soon (Mun Ye-Bong) constitute a process by which the adult woman is rendered girl via her positioning at the locus of female visual pleasure. I use the term girl as a process rather than a static category since, as will be explored, the attributes of girlhood with relation to *Sweet Dreams* are both expansive and fluid. In this way girlhood can be appropriated for transgressive purposes, not only in terms of a visualisation of a desiring femininity, but also as a maker

of colonial dissent. I argue that *Sweet Dreams* uses the interplay between the categories of woman and girl to disrupts the colonial drive towards a productive body in favour of the delights of consumption.

This paper will conclude with an examination on the way stardom vis-à-vis how lead actress Mun Ye-Bong, functions external and internal to the film text. Together with fellow actresses Kim Sin-jae and Kim So-young, Mun operated as a broad measure of colonial Korean femininity in this time period. In *Sweet Dreams* her vision of disruptive femininity offer a new vision of colonial womanhood.

Kate is currently Senior Lecturer in Visual Culture at Bangor University and is in the process of relocating to take up the post of Senior Lecture in East Asian Studies at the University of Sheffield. She is the editor of the forthcoming collected edition (with Fiona Handyside) *International Cinema and the Girl* (Palgrave MacMillan, 2015) and has published widely in a variety of fields. She is currently completing *Divine Work: Japanese Colonial Cinema and its Legacy* forthcoming with Bloomsbury Press.

### **Tilland, Bonnie**

“Save Your K-Drama for Your Mama: Mother-Daughter Bonding in Between Nostalgia and Futurism”

As the South Korean government invests ever more heavily in its soft power, categories such as pop music, television dramas, and Korean cuisine—rebranded as K-pop, K-dramas, and K-food, respectively—become tools for furthering South Korean interests abroad, as well as for changing national identity at home. Although South Korea continues to be known as a land of excessive “education fever,” where children and teenagers go through a grueling school system in order to win acceptance at a handful of top universities, the growing pop industry gives hope to some children and parents that success may be found through other avenues. Elsewhere I have explored negotiations between parents and children over academics, artistic pursuits, and fandom activities; in this paper I specifically examine discourse around the nostalgia-laden television dramas in the *Answer Me* franchise (which introduced South Korea’s first mass pop fandom era in *Answer Me, 1997*, and then reached back to *1994* and *1988* in subsequent series) and connections between the nostalgic pop fandom worlds presented on-screen and current K-pop desires and anxieties in South Korea. Drawing on interviews with mothers and daughters, analysis of media reports, and readings of the media texts in question, I argue that mothers and daughters utilize nostalgic media (K-dramas) and future-oriented media (K-pop) in the everyday to understand one another’s affective worlds, and to forge mother-daughter bonds. Evolving Korean screen cultures are shifting understandings of leisure, filial and maternal subjectivity, and productive citizenship in South Korea.

Bonnie Tilland is Assistant Professor of Anthropology in the East Asia International College at Yonsei University in Wonju. Her research has focused on South Korean women’s negotiations of care labor in the family, the senses, and the affective afterlives of television dramas. She received the PhD in Sociocultural Anthropology from the University of Washington, where she also completed a graduate certificate in Feminist Studies and an M.A. in Korea Studies.

### **Wall, Barbara**

“The (sym-)pathetic image of a murderer: Crown Prince Sado in Korean historical TV dramas and films”

Crown Prince Sado’s tragic death in a rice chest in 1762 is one of the most discussed incidents in Korean history. These discussions are not limited to the academic world, but are also mirrored in

various historical TV dramas and films. Although historical sources depict Sado as a murderer and psychopath who had to be killed for the sake of the Yi royal house, TV dramas and films tend to shed a different light on him. They rather hold political power struggles responsible for the alienation between Sado and his father King Yǒngjo (r. 1724-1776), which finally ended in filicide. What might be the reason for this romanticization in favor for Sado, which often goes hand in hand with a negative depiction of Yǒngjo?

Sado's forced death was a heavy burden for King Chǒngjo (r. 1776-1800), not only as Sado's son, but also as Yǒngjo's successor to the throne. Chǒngjo was torn between his wish to commemorate his father and the duty to protect the moral authority of the Yi royal house. On the screen, Chǒngjo's efforts to restore the honor of his late father are used as a means to create a (sym-)pathetic image of Sado. This paper compares the images of Sado in the films *Mangbusŏk* (Im Kwon-taek, 1963) and *The Throne (Sado)* (Lee Joon-ik 2015), and the TV dramas *Yi San* (Lee Byung-hoon 2007-2008), *Painter of the Wind (Param ūi hwawŏn)*, (Jang Tae-yoo 2008) and *Secret Door (Pimil ūi mun)*, (Kim Hyung-shik 2014). How do the images of the actors contribute to the image of Sado? How is the father-son relation between Yǒngjo and Sado depicted? How much time is spent to illustrate Chǒngjo's efforts for his late father?

This paper aims to illuminate the motivation behind the numerous attempts in screen culture to romanticize Sado's image.

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### **Wang Medina, Jenny**

“Consumption, Class, and Cultural Belonging in South Korean Culinary Dramas”

This paper examines the culinary drama genre that became popular in the 2000s as a site of displacement for cosmopolitan ethics into the realm of cosmopolitan and transnational consumption. I analyze popular serial dramas from 2003–2012 depicting educated consumption of both foreign and local cuisine as a marker of individual and national cultural distinction. During this period, food and high cuisine became a popular site of conspicuous consumption—both of actual foodstuffs and of media—in programs such as *Dae Jang Geum* (2003), *My Name is Kim Sam Soon* (2005), *Coffee Prince* (2007), *Terroir* (2008–9), *Pasta* (2010), and *Baker King, Kim T'ak-gu* (2010). Closer readings of representative scenes from these dramas show how popular media was used to add value to Korean food as *cuisine*. Dramas like *Dae Jang Geum*, *Terroir*, and *Baker King, Kim T'ak-gu* provided popular histories of modern and pre-modern Korea, while also embodying foreign cuisines in the South Korean present through internationally trained chefs (individuals) in dramas like *My Name is Kim Sam Soon*, *Coffee Prince*, and *Pasta*. These complementary depictions of the past and present culinary sphere in Korea were also supported by institutional and state initiatives to globalize Korean cuisine that extended to direct financial support for exporting programs, governmental prizes, and outreach initiatives in other countries familiar with Korean culture through increasingly visible diaspora communities, as in the U.S. In the paper, I examine how local culinary programs, televised tourism, and transnational productions with sites in the Korean diaspora interact and reflect the mediated interpellation of cultural, class-based, and ethnic identities.

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