



The 13th Korean Screen Culture Conference (KSCC) 2026

Sofia University “St. Kliment Ohridski”, Bulgaria

25–26 June 2026

PROGRAMME

25 June (Thursday)

09:00–09:30 Opening Remarks, room 243

09:30–11:00 Session 1 (20 min per person)

Korean Screen Media: Archives, Platforms, and Cinematic Practice

- Moderator: Irina Sotirova (Sofia University); room 243

When Television Producers Explore YouTube: A Breakthrough?

Taeyoung Kim (Loughborough University)

Film as Memory in the Digital Era: KOFA’s Transnational Reconnection and Public Access to Korean Classic Films

Chonghwa Chung (Korean Film Archive)

Film Curation in Transition: Feminist Performativity of the Seoul International Women’s Film Festival

Suhyun Kim (Queen’s University Belfast)

From Contemporary Korean Cinema towards Global Korean Cinemas

Andrew David Jackson (Monash University) ▶ **Remote**

11:00–11:15 Coffee Break

11:15–12:45 Session 2

Contemporary Korean Screen Culture: Celebrity, Gaming, and Cinematic Form

- Moderator: Shin Dong Kim (Hong Kong Baptist University); room 243

A Revelation Which Does Not Occur: The Slow Pan and Other Ontological Techniques in Zhang Lü’s Cinema of Imminence

<p><i>Jae Won Edward Chung (Rutgers University)</i></p> <p>Tabletop Gaming and Televisual Play: Analog-Digital Intertexts and the Parasitical Paratexts of The Devil's Plan</p> <p><i>David Scott Diffrient (Colorado State University)</i></p> <p>Sex, Drugs, and Celebrity: Reflections on Nostalgia and Power Through the Drama Aema (Netflix, 2025)</p> <p><i>Bonnie Tilland (Leiden University)</i></p> <p>The Impossible Relation: Decision to Leave and Media Technologies</p> <p><i>Steve Choe (University of Hong Kong)</i></p>	
<p>Lunch</p>	
<p>14:00–15:30 Session 3</p>	
<p>Gender Issues and Feminist Perspectives</p> <ul style="list-style-type: none"> ● Moderator: Bonnie Tilland (Leiden University); room 1 	<p>K-pop Idols, Images, and Fan Practices (залата с</p> <ul style="list-style-type: none"> ● Moderator: Suhyun Kim (Queen's University Belfast); room 243
<p>Exploring the Impacts of South Korean Entertainment Media on the Gender Attitudes of Australian Audiences</p> <p><i>Jacky Watt (Monash University, Melbourne)</i></p> <p>Gender Breaking and the Gendered Machine: Gender After Technology in Space Sweepers (2021) and Jung_E (2023)</p> <p><i>Ann Cecilie Lykke Mikkelsen (City University of Hong Kong)</i></p> <p>A Study of Bihon (Non-Marriage) Discourse in Romance-Fantasy Webtoons</p> <p><i>Jisu Ha (Seoul National University)</i></p> <p>Diasporic Identities on Screen: Korean Migrant Women and Second-Generation Directors in Contemporary Argentine Cinema</p> <p><i>Lee Seungjoo & Lucía Rud (Busan University of Foreign Studies) ▶ Remote</i></p>	<p>Performing Intimacy on Screen: Reconstructing Queer Masculinity in Korean Boys' Love Dramas</p> <p><i>Jeremiah Estela Magoncia (Ateneo de Manila University, Philippines) ▶ Remote</i></p> <p>Image and Soft Power: Visual Promotion Photography in K-Pop and the Aesthetics of Hallyu</p> <p><i>Pilar Miguel Ximénez de Embún (Complutense University, Madrid)</i></p> <p>Digital Intimacies and Parasociality – Virtual Idols in the Korean Mediascape</p> <p><i>Viktoria Georgieva (Sofia University)</i></p> <p>From Stage to Stagemix: Reassembling K-pop Performance Across Official and Fan-Made Videos</p> <p><i>Chen Ruiqi (Macau University of Science and Technology)</i></p>
<p>15:30–15:45 Coffee Break</p>	
<p>15:45–17:15 Session 4</p>	
<p>History, Trauma, and Collective</p>	<p>Global Reception and Korean Wave</p>

Memory	Soft Power
<ul style="list-style-type: none"> ● Moderator: Andreas Schirmer (Palacký University Olomouc); room 1 	<ul style="list-style-type: none"> ● Moderator: Steve Choe (University of Hong Kong); room 243
<p>Transnational Memoryscapes of Gwangju and Buenos Aires in the Works of Han Kang and Im Heung-Soon</p> <p><i>Heewon Chung (University of Seoul)</i></p> <p>Beyond Compressed Modernity and Historical Traumas: Constructing New Korean Subjectivity in KPop Demon Hunters</p> <p><i>Hye Seung Chung (Colorado State University)</i></p> <p>Maternal Memory and Distance in Dear Mum, (2026): A Practice-Led Moving-Image Approach to Korean Intergenerational Trauma</p> <p><i>Songwon Han (University of Westminster)</i></p> <p>Remembering War Beyond the Korean Peninsula: Cinematic Soft Power in The Children Gone to Poland</p> <p><i>Cathy Kang (Plovdiv University “Paisii Hilendarski”)</i></p>	<p>Beyond Hallyu: Emotional Translation and Transcultural Belonging in the Mauritian Reception of Korean Screen Media</p> <p><i>Bhujun Radhashtami & Sonal Pandya (Gujarat University, India) ▶ Remote</i></p> <p>“North Korea’s First Girl Power Movie” – Foreign Media Coverage and Critique of Comrade Kim Goes Flying</p> <p><i>Elizabeth Campbell (Sungkyunkwan University)</i></p> <p>Glocalization of the “Eternal”: Translating Korean Screen Culture through Film Remakes in Vietnam</p> <p><i>NGUYEN Trung Hiep (Seoul National University)</i></p> <p>The Global Distribution of K-dramas and the Emergence of Dark Youth as a Teen Drama Sub-genre</p> <p><i>Chiara Tropiano (University of Bologna)</i></p>
Dinner	

26 June (Friday)	
09:00–10:30 Session 5	
<p>The Transformation of Korean Cinema Through Changing Networks of Circulation, Interaction, and Interpretation</p> <ul style="list-style-type: none"> ● Moderator: Teréz Vincze (ELTE Eötvös Loránd University, Budapest); room 1 	<p>K-pop, Youth Diplomacy, and Transnational Fan Culture</p> <ul style="list-style-type: none"> ● Moderator: Viktoria Georgieva (Sofia University); room 243
<p>What www Changes: PC-communication, Movie Quiz, and 1990’s South Korean Movie Culture</p> <p><i>Chung-kang Kim (Hanyang University)</i></p> <p>What Comes After New Korean Cinema? A</p>	<p>Desire in Transit: Affective Reconfiguration and Intimate Imaginaries in Korean Webtoon-to-Screen Adaptations</p> <p><i>Muwei Jin (Nanjing Normal University) ▶ Remote</i></p> <p>Re-embodiment K-pop on Screen: Cover</p>

<p>Conversation on Periodization <i>Ji-yoon An (University of British Columbia)</i></p> <p>K-Drama and Anime as Cultural Diplomacy: Media Soft Power in East Asia <i>Hosna Salimi (University of Tehran) ▶ Remote</i></p> <p>„I want to go back!“ – The Road-movie as a Cinematic Trope of Society and Politics in South Korean Cinema <i>Teréz Vincze (ELTE Eötvös Loránd University, Budapest)</i></p>	<p>Dance, Visual Media and Transnational Youth Practices in France <i>Hyemi LIM (Université Paris Cité, CEPED)</i></p> <p>An Idol Made to Care: Institutional Affective Labour and Fan Relationality in K-pop <i>Flora Smit (Leiden University)</i></p> <p>Korean Screen Culture: A Key Tool in the Shared Approach of Intercultural Education and Public Diplomacy to Young Audiences <i>Maria Badjakova (Amorpha Youth Foundation, Bulgaria)</i></p>
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10:30–10:45 Coffee Break

10:45–12:15 Session 6

<p>Streaming, Cultural Diffusion, and Consumption</p> <ul style="list-style-type: none"> ● Moderator: Nello Barile (IULM University, Milan); room 1 	<p>Identity, Heritage, and Cultural Discourse</p> <ul style="list-style-type: none"> ● Moderator: Chung-kang Kim (Hanyang University); room 243
<p>Streaming Korea: From Winter Sonata to K-Dystopias <i>Sara Muñoz Bautista (Universidad Carlos III de Madrid) ▶ Remote</i></p> <p>Diffusion of Korean Culture in Europe <i>Éva Gajzágó (Budapest University of Economics and Business)</i></p> <p>Eating Korea on Screen: Food, Affect and Cultural Intimacy in Korean Dramas <i>Kumsal Kınay (Üsküdar University)</i></p>	<p>Imagine Your Audience: How the ‘Feel the Rhythm’ Campaign Claims Korean Tradition <i>CedarBough T. Saeji (Pusan National University)</i></p> <p>Commodifying Heritage: National Identity Formation in K-pop Demon Hunters and Cookie Run <i>Hyun Jung Stephany Noh (Texas A&M University – Corpus Christi)</i></p> <p>Beyond Soft Power? KPop Demon Hunters and the Rise of Inclusive Koreanness <i>Barbara Wall (University of Copenhagen)</i></p> <p>Socialist Realism / Juche Realism <i>Patrick Maurus (Inalco, Paris)</i></p>

Lunch

14:00–15:30 Session 7

<p>Independence, Representation, and Evidence</p> <ul style="list-style-type: none"> ● Moderator: Barbara Wall (University of Copenhagen); room 1 	<p>Morality, Ethics, and Social Critique</p> <ul style="list-style-type: none"> ● Moderator: Éva Gajzágó (Budapest University of Economics and Business); room 243
<p>Unexpected Collaboration between Korean Independent Documentary and Digital Visual Effects <i>Lee Dohoon (Yonsei University)</i></p> <p>Dave the Displacer: Platform Capital and the Production of Independence in the Korean Game Industry <i>Martin Lukanov (Sofia University)</i></p> <p>Extraordinary Attorney Woo and the New Disability Media <i>Seon Shim (University of British Columbia)</i></p> <p>The Viewer as Witness and Arbiter of Evidence: Miracle in Cell No. 7 and the Making and Unmaking of a Wrongful Conviction <i>Andreas Schirmer (Palacký University Olomouc)</i></p>	<p>From Solitary Vengeance to Female Solidarity: The Transformation of Women’s Revenge Narratives in Korean Film and Television <i>Linxuan Chen (Nanjing Normal University) ▶ Remote</i></p> <p>The Representation of Class and Gender Inequality in Korean Culinary Competition Reality Shows: A Case Study of Culinary Class Wars Season 1 <i>Li Xinyi (Hanyang University) ▶ Remote</i></p> <p>Beyond Soft Power: Hallyu as a Mechanism of Moral Stabilization <i>Keresztes Mária (Széchenyi István University, Győr)</i></p> <p>“Eternal Themes and New Actualities in Korea: Forms of Expression on Screen” <i>Rae Hyun Lee (Goethe University of Frankfurt)</i></p>
<p>15:30–15:45 Coffee Break</p>	
<p>15:45–17:15 Session 8</p>	
<p>Romance, Love, and Social Norms</p> <ul style="list-style-type: none"> ● Moderator: Heewon Chung (University of Seoul); room 1 	<p>Religion, Mythology, and Horror on Screen</p> <ul style="list-style-type: none"> ● Moderator: Jae Won Edward Chung (Rutgers University); room 243
<p>Fate After Disenchantment: Re-Mythologization of Romance in the Korean Reality Dating Show Possessed Love <i>Sojeong Park (Hanyang University ERICA)</i></p> <p>Transformation of Narrative Motifs and Themes in South Korean Romantic Series in the Context of Globalization <i>Bianka Francist’ová & Ján Višňovský (University of Ss. Cyril and Methodius in</i></p>	<p>Contextual Horror in Recent Korean Cinema: Centering on The Wailing (2016) and Exhuma (2024) <i>Jeongwoo Lee (Indiana University Bloomington) ▶ Remote</i></p> <p>K-Screen Culture and K-Christianity: Representation of Protestantism in South Korean Popular Film and Television <i>Seung Min Hong (International Christian</i></p>

<p><i>Trnava, Slovakia)</i></p> <p>Pretty Noona One Spring Midnight in Hagwon: Ahn Pan Seok's Taboo Romances and Women under Siege</p> <p><i>Chrishandra Sebastiampillai (Monash University Malaysia)</i></p> <p>Navigating Unmarried Motherhood: Identity and Discourses of Unmarried Mothers in South Korean Digital Media</p> <p><i>Youlim Kim (Ruhr University Bochum)</i></p>	<p><i>Universesity, Tokyo)</i></p> <p>Ghost Legends in the South Korean Horror Genre – Through the Example of Netflix Short Series Goedam (2020)</p> <p><i>Markéta Grünerová (Charles University, Prague)</i></p> <p>Monsters as Eternal Metaphors: Biopolitics, Sovereignty, and State of Exception in South Korean Monster Cinema</p> <p><i>Rana Ekin Nergiz (Istanbul Bilgi University)</i></p>
<p>17:15–18:15 Closing Session</p> <p>● Moderator: CedarBough T. Saeji (Pusan National University); room 243</p>	
<p>The Journey of the Hero to the Otherworld: The Short Film Onuri as a Modern Illustration of Ancient Korean Beliefs</p> <p><i>Irina Sotirova (Sofia University)</i></p> <p>Bong Joon-ho's Narratives from Neorealism to Techno-Feudalism</p> <p><i>Nello Barile (IULM University, Milan)</i></p> <p style="text-align: center;"><i>Closing Remarks</i></p> <p style="text-align: center;"><i>Family picture</i></p>	
<p>Dinner</p>	