

A FILM STUDIES CONFERENCE BY  
LINGNAN UNIVERSITY AND  
THE UNIVERSITY OF WASHINGTON

# THE ORIGINS OF THE SOUTH KOREAN FILM RENAISSANCE



**2-4 NOV 2023**

Lingnan@WestKowloon & M+ Cinema



## CONFERENCE AIM AND BACKGROUND

When Park Chan-wook's debut feature *The Moon Is... the Sun's Dream* was released in the spring of 1992, the South Korean film industry had the lowest domestic film market share in its history. From the 1970s through the 1990s, the Korean film market, like the markets of many countries around the world, was dominated by Hollywood. The majority of film critics, students, and industry professionals viewed the future of South Korean cinema as bleak. Surprisingly, barely nine years later, South Korea became the first film industry in recent history to reclaim its domestic market from Hollywood. Soon thereafter, South Korean cinema entered its most iconic year in its history.

The year 2003 brought a wave of new South Korean films, including *Oldboy*, *A Good Lawyer's Wife*, *Save the Green Planet!*, *A Tale of Two Sisters*, *Spring, Summer, Fall, Winter... and Spring*, and *Memories of Murder*. In 2004, the New York-based film magazine *Film Comment* published its first special issue on Korean cinema. Chuck Stephens, the special issue's editor, commended South Korean cinema as "one of the greatest renaissances in global filmmaking the world has ever seen." Since then, South Korean cinema made a history. Indeed, South Korean cinema provides one of the most striking case studies of non-Western cinematic success in the age of the neoliberal world order and Hollywood's domination in the global film market. What happened to the South Korean film culture between 1992 and 2003? How did what was once an "invisible" cinema become one of the world's most influential film industries so quickly? And what implications does the South Korean film renaissance have for the ways we approach national and transnational cinema more broadly?

Hosted by the Department of Digital Arts and Creative Industries at Lingnan University in Hong Kong and co-organised by the Department of Asian Languages and Literature at the University of Washington, *The Origins of the South Korean Film Renaissance* brings together leading scholars of South Korean and Asian cinemas from Asia-Pacific, the United Kingdom, Europe, and North America to present their new research findings and new developments in methodology. This three-day event examines the 1990s film cultures and industries in South Korea and the ways in which the transformation of the industries, the emergence of the media conglomerates, cinematheque movements, the birth of the Busan international film festival, the proliferation of the film schools, new film journalism, translations of film studies textbooks and theories, digital technologies and portable dvcam, and the IMF crisis and dot-com revolution laid the groundwork for the renaissance of South Korean cinema.

This conference was supported by the 2023 Korean Studies Grant Program of the Academy of Korean Studies (AKS-2023-C-002).

### Venue

The conference will be held at the Lingnan@WestKowloon in M+ Tower of West Kowloon Cultural District.

### Address

Room MPL1302-3, 13 Floor  
Lingnan@WestKowloon, M+  
West Kowloon Cultural District  
38 Museum Drive, Kowloon

- The keynote address will be held at M+ Cinema (House 1)

## THE ORIGINS OF THE SOUTH KOREAN FILM RENAISSANCE CONFERENCE

2-4 November 2023

Lingnan@WestKowloon & M+ Cinema

### Conference Organisers

#### Sangjoon LEE

Associate Professor  
Department of Digital Arts and Creative Industries  
Lingnan University

#### Ungsan KIM

Assistant Professor  
Department of Asian Languages and Literature  
University of Washington



### Keynote Speaker

**Hong-Joon KIM** is currently a director of Korean Film Archive and a professor emeritus at Korea National University of Arts. He was Festival Director of the Puchon International Fantastic Film Festival and Commissioner of the Korean Film Council from 2000-2005. His published books include *I, a Filmmaker: Kim Hong-Joon's Film Notes* and *Two or Three Things You Want to Know About Movies*. Hong-Joon Kim is an award-winning director, and screenwriter of films including *Jungle Story* (1996) and *A Rosy Life* (1994). He hosted and co-wrote the television series *Korean Classical Cinema Special*.

## INVITED SPEAKERS

**Jinsoo AN** is Associate Professor at the Department of East Asian Languages and Cultures of the University of California, Berkeley.

**Keung Yoon BAE** is Assistant Professor of Korean Studies at the School of Modern Languages, Georgia Institute of Technology.

**Jason BECHERVAISE** is Assistant Professor at Kyungdong University.

**Yomi BRAESTER** is Professor of Cinema and Media Studies at the University of Washington in Seattle, as well as Distinguished Visiting Professor at the Beijing Film Academy.

**Ross CHEN** is a Hong Kong-based film critic.

**Heekyoung CHO** is an Associate Professor and Korean Program Coordinator in the Department of Asian Languages and Literature at the University of Washington.

## INVITED SPEAKERS

**Chonghwa CHUNG** is Head of Research & Curation, senior researcher at the Korean Film Archive, and an adjunct professor at Chung-Ang University in South Korea.

**Hye Jean CHUNG** is an Associate Professor at Kyung Hee University in South Korea.

**Hye Seung CHUNG** is Professor of film and media studies at Colorado State University.

**Sora HONG** is an Associate Professor at the University of La Rochelle, France.

**Shengzhen HUANG** is a first year Ph.D. student in the Department of Korean Language and Literature at Seoul National University.

**Andrew David JACKSON** is Associate Professor, convenor of Korean Studies and director of the Monash University Korean Studies Research Hub at Monash University, Melbourne.

**Seung-hoon JEONG** is an Assistant Professor of film and electronic arts at California State University Long Beach.

**Shenglai JIN** is a Ph.D. student in the Department of Korean Language and Literature at Sungkyunkwan University.

**Angeliki KATSAROU** is a PhD student in Korean Studies at Yonsei University.

**Dongryung KIM** is a filmmaker and visual artist.

**Jihoon KIM** is Professor of cinema and media studies at Chung-ang University.

**Nemo KIM** is a journalist and critic based in Seoul and California.

**Hyangjin LEE** is a Professor at the College of Intercultural Communication at Rikkyo University in Tokyo.

**Hyunseon LEE** is a Privat-Dozent lecturing in Media Studies and Modern German Literature at the University of Siegen, and a Professorial Research Associate at SOAS, University of London.

**Joo Young LEE** is an Assistant Professor of Korean Studies at Hankuk University of Foreign Studies.

**Nam LEE** is Associate Professor of Film and Media Studies at Chapman University's Dodge College of Film and Media Arts in Southern California.

**Maggie LEE** is a curator of Asian cinema and was chief Asia film critic for Variety.

**Sun Joo LEE** is Research Professor in the Film Institute at Pusan National University.

**Darcy PAQUET** is an American movie critic, lecturer, artistic director, author and a part-time actor.

## PANEL CHAIRS AND MODERATORS

**John Christopher HAMM** is Professor of Chinese in the Department of Asian Languages and Literature at the University of Washington.

**Yiyang HOU** is a Research Assistant Professor at Lingnan University's Department of Digital Arts and Creative Industries.

**Wesley JACKS** is an Assistant Professor at Lingnan University's Department of Digital Arts and Creative Industries.

**So Hye KIM** is a Korea Foundation Visiting Assistant Professor at the University of Hong Kong.

**Jinhee PARK** is an Assistant Professor at Lingnan University's Department of Digital Arts and Creative Industries.

**Rachel LUNG** is a Professor and Head of the Department of Translation and Acting Dean of the Faculty of Arts at Lingnan University

## CONFERENCE SCHEDULE

DAY I

2 November 2023 (Thursday)

Venue : MPL1302-3

### OPENING REMARKS (10:00-10:20)

**Rachel LUNG, Yomi BRAESTER, Sangjoon LEE, and Ungsan KIM**

### I. The Emergence of Global Auteurs (10:20-12:00)

**Chair: Sangjoon LEE (Lingnan University)**

**Creating Globally-Recognized Auteurs from South Korea**

Darcy PAQUET (Busan Asian Film School)

**Ahead of its Time: *Barking Dogs Never Bite* Breaks the Rules and Opens Social Commentary**

Jason BECHERVAISE (Kyungdong University)

**Beyond the Aporia of Boundaries**

Shengzhen HUANG (Seoul National University)

**Korean Auteurism at the Forefront of Global Cinema**

Hyangjin LEE (Rikkyo University)

### LUNCH (12:00-13:00)

### II. The Age of Cinephilia (13:00-14:40)

**Chair: Yomi BRAESTER (University of Washington, Seattle)**

**South Korean Videotheques in the 1980s-1990s and the South Korean film Renaissance**

Andrew David JACKSON (Monash University)

**Videophilia, Cinephilia, New Cinephilia: Certain Tendencies of Korean Cinephiles in the 1990s and the 21st Century**

Jihoon KIM (Chung Ang University)

Sun Joo LEE (Pusan National University)

**Curation as Cultural Practice: Exploring Korean Film Archive as a Public Cinematheque in the 1990s**

Chonghwa CHUNG (Korean Film Archive)

**Revisiting the Korean Film Renaissance through the 40-year History of the Korean Academy of Film Arts (KAFA)**

Dong-ryung KIM (Film Director)

### III. Redefining New Korean Cinema (15:10-16:00)

**Chair: Ungsan KIM (University of Washington, Seattle)**

**The Emerging New Elite in 1990s South Korean Cinema: Creation of a New Cultural Capital**

Sora HONG (La Rochelle University, France)

**The Genealogical Matrix of Post-New Wave Korean Film Aesthetics**

Seung-hoon JEONG (California State University, Long Beach)

### KEYNOTE SPEECH (16:00-18:00)

**Venue : M+ Cinema (House 1)**

**2003: In the Mood for Korean Cinema**

Hong-Joon KIM (Korean Film Archive)

### RECEPTION (19:00-21:00)



# CONFERENCE SCHEDULE

DAY II  
3 November 2023 (Friday)  
Venue : MPL1302-3

## IV. Industry and Policy (09:30-10:50)

Chair: Yiyang HOU (Lingnan University)

### Expanding the Territorial Scope of Korean Cinema

Hye Jean CHUNG (Kyung Hee University)

### Between Piracy and 10 Million Ticket Sales: The Cultural Practices of Film Viewing in South Korea

Keung Yoon BAE (Georgia Institute of Technology)

### Media Ratings: The End of Film Censorship or a New Beginning?

Hye Seung CHUNG (Colorado State University)

## V. Language, Media, and Translation (11:00-11:50)

Chair: Chris HAMM (University of Washington, Seattle)

### The Somatic-Linguistic Turn in Korean Cinema

Jinsoo AN (University of California, Berkeley)

### Transmedia Translation: From Comics to Film

Heekyoung CHO (University of Washington, Seattle)

## LUNCH (12:00-13:00)

## VI. Women's Cinema, Queer Cinema, and Independent Filmmaking (13:00-14:20)

Chair: So Hye KIM (University of Hong Kong)

### Faceless Cinema: Crisis and the Emergence of Critical Queer Cinema in the 1990s and Beyond

Ungsan KIM (University of Washington, Seattle)

### Korean Feminist Documentary: Merging Tradition with Progress through Independent Filmmaking

Angeliki KATSAROU (Yonsei University)

### From JSA (2000) to Parasite (2019): Women Producers, the Unsung Heroines of the South Korean Film Renaissance

Nam LEE (Chapman University)

## COFFEE BREAK (14:30-15:00)

## VII. Revisiting Shiri (15:00-15:50)

Chair: Heekyoung CHO (University of Washington, Seattle)

### Constructing the "Shiri" Myth: The Role of Korean Film Journals in the 1990s

Shenglai JIN (Sungkyunkwan University)

### Imagining the Border(less) through a Korean American Connection in Shiri

Joo Young LEE (Hankuk University of Foreign Studies)

## VIII. Special Screening and Post-screening Discussion with M+ Cinema (19:30-21:30)

Venue : M+ Cinema (House 1)

### American Alley (Dir. Dong-ryung KIM, 2008)

Moderator: Ungsan KIM (University of Washington, Seattle)

# CONFERENCE SCHEDULE

DAY III  
4 November 2023 (Saturday)  
Venue : MPL1302-3

## IX. Festivals, Journalism, and Media Diversification (10:30-11:50)

Chair: Jinhee PARK (Lingnan University)

### Decoding the Untranslatable: International Film Journalism and Film Festivals and the Spread of the Renaissance of Korean Cinema

Nemo KIM (Film Critic)

### Film Festivals and the Reception of Korean Cinema in Europe

Hyunseon LEE (SOAS, University of London / University of Siegen)

### Save the Green Planet as a Response to the Diversification of South Korean Media

Yomi BRAESTER (University of Washington, Seattle)

## PLANNING MEETING (12:00-12:30)

## LUNCH (12:30-14:00)

## X. Looking Back: New Korean Cinema and Asia, A Critics Session (14:00-15:30)

Venue : M+ The Forum

Presented by M+ Cinema and the Korean Cultural Center in Hong Kong

Moderator: Wesley JACKS (Lingnan University)

Maggie LEE / Ross CHEN / Darcy PAQUET / Nemo KIM

3 November (Friday)

19:30-21:30

@ M+ Cinema (House 1)

Special Screening with M+ Cinema

American Alley (Dir. Dong-ryung KIM, 2008)

Post-Screening Discussion with Ungsan KIM (University of Washington)

### About the Film

*American Alley* traces the lives of Korean and immigrant women who provide sexual services to U.S. military personnel stationed near the camptown area called "American Alley" in South Korea. The film depicts the changing landscape of camptown life and sexualized labor as women from Russia and the Philippines replace Korean women as entertainers in GI clubs. The documentary skillfully situates these changes in the context of U.S.-South Korean relations and new gender and racial politics in South Korea.



**Dongryung KIM** graduated from the Korean Academy of Film Arts(KAFA) in 2004. Since then, she has been making documentaries and visual arts on people and spaces in U.S. military camp-towns in South Korea. KIM was awarded the Ogawa Shinsuke Prize for *American Alley* (2008), her first feature documentary, and was invited to numerous international film festivals. Her second feature film *Tour of Duty* was co-directed by PARK Kyoungtae in 2013, and was shown at HotDocs, Jihlava, Creteil Womens Film Festival, MoMA(Documentary Fortnight), and received Special Prize at the international competition section at Yamagata film festival. Her latest feature work *The Pregnant Tree and the Goblin* (2019, co-directed by Park Kyoungtae) was shown at Rotterdam, Busan, and won the 'Terayama Shuji Prize' at Image Forum Film Festival in Japan.

### Organising Institutions

Department of Digital Arts and Creative Industries, Lingnan University  
Department of Asian Languages and Literature, University of Washington  
M+ Cinema



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### Conference Website

[www.ln.edu.hk/daci/koreancinema2023](http://www.ln.edu.hk/daci/koreancinema2023)



### Enquiries

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