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New Korean Cinema

Sabine Zange



New Korean Cinema:

New Korean Cinema Darcy Paquet, 2009 Charts the dramatic transformation of South Korea's film industry from the democratisation movement of the late 1980s to the ascent of the new generation of directors in the 2000s *New Korean Cinema* Chi-Yun Shin, Julian Stringer, 2005 A wide ranging analysis of modern South Korean cinema **Korean Cinema** Anthony C. Y. Leong, 2002 You don't have to look very far these days to see the influence that the film industry of Hong Kong has had on moviemaking around the world Hong Kong film stars such as Jackie Chan Chow Yun fat Jet Li and Michelle Yeoh have become household names headlining Hollywood blockbusters while directors such as John Woo Tsui Hark and Wong Kar wai are closing deals in Tinseltown and developing huge international followings Despite achieving such recognition abroad the luster on Hong Kong's homegrown film industry has faded quite a bit over the past decade However many Hong Kong cinema aficionados who passionately followed the rise of the Hong Kong New Wave during the Eighties and early Nineties only to become increasingly disenchanted since then are now looking to South Korea for Asia's boldest and most innovative films Since 1998 South Korea's local film industry has undergone a remarkable transformation A new generation of Korean moviemakers is revitalizing the industry with bold arthouse productions big budget actioners thought provoking dramas and subversive satires In some circles South Korea is even being likened to the new Hong Kong with its film industry on the verge of exploding onto the world stage similar to how the Hong Kong New Wave catapulted the former British colony and its groundbreaking films into the international spotlight Already some Korean films have found success in the North American market arthouse circuit while Korean directors are being courted by major Hollywood studios for lucrative U S remake rights **Korean Cinema The New Hong Kong** is a guidebook for exploring this new and exciting treasure trove of cinema It is the first book of its kind covering this emerging cinematic powerhouse in an easy to read and leisure focused fashion bringing all the sought after information on Korean cinema into one convenient package Within the pages of **Korean Cinema The New Hong Kong** you will find A brief history of South Korea and its film industry which will help you understand the reasons behind the revolutionary changes in Korean cinema and what is influencing the country's directors A look at the present state of Korea's filmmaking industry and how it resembles the dot com era with the only difference being that these companies are actually making money and lots of it An examination of the characteristics themes and dominant genres of the films in this newest Korean New Wave In depth reviews and commentary of the top ten must see films of this latest Korean New Wave An overview of the top genres of Korean cinema with reviews commentary and notes on availability for the good the bad and the ugly A look at the stars of Korean cinema such as the Korean equivalents to Tom Cruise Han Suk kyu and Julia Roberts Shim Eun ha How moviegoers can go about seeing Korean flicks with English subtitles too So sit back relax and get ready to be introduced to Korean Cinema **The New Hong Kong** Comments about the book It's designed for people who are in the process of discovering Korean film and it's especially useful for people who are building DVD collections Anthony approaches the

industry as a fan of Hong Kong cinema who has gravitated towards Korean films in recent years 266 pages in total so there is a lot of information I'd recommend it Darcy Paquet Koreanfilm.org Screen International correspondent and English language editor for the Korean Film Commission Anthony Leong has taken the study of Asian Cinema to the next level This book helps make sense of Korean cinema It's an authoritative text yet thoroughly entertaining while being the definitive word of this exploding motion picture

New Korean Cinema Darcy Paquet, 2010-04-26 *New Korean Cinema* charts the dramatic transformation of South Korea's film industry from the democratization movement of the late 1980s to the 2000s new generation of directors The author considers such issues as government censorship the market's embrace of Hollywood films and the social changes which led to the diversification and surprising commercial strength of contemporary Korean films Directors such as Hong Sang-soo Kim Ki-duk Park Chan-wook and Bong Joon-ho are studied within their historical context together with a range of films including *Sopyonje* 1993 *Peppermint Candy* 1999 *Oldboy* 2003 and *The Host* 2006

The Korean Cinema Book Nikki Lee, Julian Stringer, 2021-07-15 *Rediscovering Korean Cinema* Sangjoon Lee, 2019-12-12 South Korean cinema is a striking example of non-Western contemporary cinematic success Thanks to the increasing numbers of moviegoers and domestic films produced South Korea has become one of the world's major film markets In 2001 the South Korean film industry became the first in recent history to reclaim its domestic market from Hollywood and continues to maintain around a 50 percent market share today High quality South Korean films are increasingly entering global film markets and connecting with international audiences in commercial cinemas and art theatres and at major international film festivals Despite this growing recognition of the films themselves Korean cinema's rich heritage has not heretofore received significant scholarly attention in English language publications This groundbreaking collection of thirty-five essays by a wide range of academic specialists situates current scholarship on Korean cinema within the ongoing theoretical debates in contemporary global film studies Chapters explore key films of Korean cinema from *Sweet Dream* *Madame Freedom* *The Housemaid* and *The March of Fools* to *Oldboy* *The Host* and *Train to Busan* as well as major directors such as Shin Sang-ok Kim Ki-young Im Kwon-taek Bong Joon-ho Hong Sang-soo Park Chan-wook and Lee Chang-dong While the chapters provide in-depth analyses of particular films together they cohere into a detailed and multidimensional presentation of Korean cinema's cumulative history and broader significance With its historical and critical scope abundance of new research and detailed discussion of important individual films *Rediscovering Korean Cinema* is at once an accessible classroom text and a deeply informative compendium for scholars of Korean and East Asian studies cinema and media studies and communications It will also be an essential resource for film industry professionals and anyone interested in international cinema

Korean Cinema Yŏnghwa Chinhŭng Wiwŏnhoe (Korea), 2007 **New Korean Cinema** Shin, **A Cultural Interpretation of Korean Cinema, 1988-1997** Seung Hyun Park, 2000 **A Look Inside South Korean Cinema** Korean Culture and Information Service (South Korea), 2015-01-05 Hollywood films may dominate the world's box offices today but in Korea it's

the homegrown product that has been capturing the public's attention Korean films industry today and look inside of directors and stars Korean film directors were getting major press at the world's different film festivals Exports were booming and the films that reached overseas audiences found a warm reception there Contents Prologue Chapter One A Look Inside Korean Cinema The Korean Film Industry Today A Foreign Perspective Fostering New Talent Chapter Two Going Global Hallyu and Korean Film Working Internationally Co Productions Acclaimed Directors K Movie Stars Chapter Three How Korean Film Got Here The Early Years 1920 1939 Golden Age The 1960s and the Literary Film Out of the Quicksand 1970 1989 Renaissance Planned Movies and Government Support 1990 to today Chapter Four Film Festivals Busan International Film Festival Jeonju International Film Festival Puchon International Fantastic Film Festival International Women's Film Festival in Seoul Jecheon International Music Film Festival Other Festivals Chapter Five Ten Korean Films with Overseas Followings Appendix Further Reading Award winning Korean Films at Overseas Festivals Park Chan-wook Hong Sang-soo Kim Ki-duk Lee Chang-dong Bong Joon-ho Kim Jee-woon Im Sang-soo Byun Young-joo Choi Dong-hoon Na Hong-jin Yang Ik-june Yun Seong-hyeon Yeon Sang-ho Song Kang-ho Jeon Do-youn Sul Kyung-gu Lee Byung-hun Jun Ji-hyun Busan International Film Festival BIFF The Housemaid The Coachman Heavenly Homecoming to Stars The Surrogate Woman Why Has Bodhi Dharma Left for the East My Sassy Girl Oldboy Spring Summer Autumn Winter and Spring The Host Poetry

Korean Cinema, 2007 **Korean Film** Eungjun Min, Jinsook Joo, Han Ju Kwak, 2003-04-30 For English speaking critics and viewers Min communication Rhode Island College Jinsook Joo film studies Chung Ang U Seoul and Han Ju Kwak cinema and television U of Southern California offer a contextual overview of Korean cinema discuss the language the films speak and the culture they reflect and review historical industry and aesthetic trends Their concern is more with social and cultural aspects than with economics Annotation c 2003 Book News Inc Portland OR booknews.com **Korean Film Observatory**, 2008 **The Journal of Korean Studies**, 2006 *Split Screen Korea* Steven Chung, 2014-03-01 Shin Sang-ok 1926 2006 was arguably the most important Korean filmmaker of the postwar era Over seven decades he directed or produced nearly 200 films including *A Flower in Hell* 1958 and *Pulgasari* 1985 and his career took him from late colonial Korea to postwar South and North Korea to Hollywood Notoriously crossing over to the North in 1978 Shin made a series of popular films under Kim Jong-il before seeking asylum in 1986 and resuming his career in South Korea and Hollywood In *Split Screen Korea* Steven Chung illuminates the story of postwar Korean film and popular culture through the first in-depth account in English of Shin's remarkable career Shin's films were shaped by national division and Cold War politics but *Split Screen Korea* finds surprising aesthetic and political continuities across not only distinct phases in modern South Korean history but also between South and North Korea These are unveiled most dramatically in analysis of the films Shin made on opposite sides of the DMZ Chung explains how a filmmaking sensibility rooted in the South Korean market and the global style of Hollywood could have been viable in the North Combining close readings of a broad range of films with research on

the industrial and political conditions of Korean film production Split Screen Korea shows how cinematic styles popular culture and intellectual discourse bridged the divisions of postwar Korea raising new questions about the implications of political partition Sungkyun Journal of East Asian Studies ,2005 **Korea Journal** ,2015 The New Korean Cinema Kyung Hyun Kim,1998 **Sovereign Violence** Steve Choe,2016 This book presents a comprehensive analysis of the work of twenty one of the most well known South Korean films of the twenty first century from eight major directors **Thirty Years of the Korean Cultural Service New York** Korean Cultural Service (New York, N.Y.),2009

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