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Illustrated by Choi, Jinhee (ISBN:

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For the past decade, the Korean film industry has enjoyed a renaissance. With innovative storytelling and visceral effects, Korean films not only have been commercially viable in the domestic and regional markets but also have appealed to cinephiles everywhere on the international festival circuit.

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N2 - In this review of Jinhee Choi's monograph *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*, I argue that Choi provides an insightful and original contribution to the growing field of Korean film studies. By examining some of the domestic film trends that have never received sustained academic attention in the English ...

~~Review of Jinhee Choi, The South Korean Film Renaissance ...~~

The South Korean Film Renaissance  
Jinhee Choi Published by Wesleyan University Press  
Choi, Jinhee. *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*. Wesleyan University Press, 2010. Project MUSE. [muse.jhu.edu/book/227](https://muse.jhu.edu/book/227). <https://muse.jhu.edu/>. For additional

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"South Korean Film Renaissance:

Local Hit Makers, Global Provocateurs, written by Choi Jin-hee in English probes how the Korean film industry turned an economic crisis into a cinematic renaissance. The book gives an exact historical chronicled assessment of the Korean film industry"?Chung Ah-young, The Korea Times

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~~The South Korean Film Renaissance: Local ... - amazon.nl~~

With the release of Lee Chang-dong's enigmatic thriller *Burning*, we celebrate the modern renaissance in South Korean cinema that's put directors like Park Chan-wook and Bong Joon-ho on the world stage.

~~10 great modern South Korean films | BFI Homepage | BFI~~

Award-winning psychological horror *A Tale of Two Sisters* established Kim Jee-woon as a force to be reckoned with in 2003, but it was 2005 revenge



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thriller *A Bittersweet Life* that really cemented his place as one of South Korea's leading directors. The film tells the tale of a conflicted mob enforcer, hunted by his own gang after he refuses to kill the boss's unfaithful mistress.

~~Welcome to Hallyuwood: 10 South Korean films to watch ...~~

The golden age of South Korean cinema in the mid-20th century produced what are considered two of the best South Korean films of all time, *The Housemaid* (1960) and *Obaltan* (1961), while the industry's revival with the Korean New Wave from the late 1990s to the present produced both of the country's highest-grossing films, *The Admiral: Roaring Currents* (2014) and *Extreme Job* (2019), as well as prize winners on the festival circuit

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including Golden Lion recipient Pietà (2012) and Palme d'Or ...

Cinema of South Korea — Wikipedia

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After a heist in South Korea, a gang of 5+1 fly to Hong Kong to look into a heist, in a Macau casino, of a \$30M diamond, planned by someone unreliable. He brings in HK thieves as well. Can anyone be trusted? Director: Dong-hoon Choi | Stars: Yoon-seok Kim, Jung-jae Lee, Hye-su Kim, Ji-Hyun Jun. Votes: 8,901 | Gross: \$0.69M

~~25 very best Korean movies you must see. —IMDb~~

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Shiri (1999) was instrumental in the success of the Korean Wave of filmmaking. South Korean pop culture is so ubiquitous today, it's fascinating to consider that back in the 1990s, local pop...

~~Shiri: how 1999 South Korean action blockbuster changed ...~~

As contemporary South Korean culture and arts gain traction around the world, Seoul is to invest nearly \$300 million in the area of "digital contents," Moon said, according to Newsis and

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~~Film By Choi Jinhee 2010~~  
South Korea president says creative content key to nation ...

~~Report~~  
This three-volume reference collection represents three distinct phases in the development of South Korean national cinema. It foregrounds how epochal characteristics inform the way in which the national cinema represents the penetrating thematic concern of auteurship, genre, spectatorship, gender, and nation, as well as the way in which these themes find expression in distinct visual styles ...

~~South Korean Film: Critical and Primary Sources (Critical ...~~

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wesleyan film Sep 02, 2020 Posted By  
Astrid Lindgren Media Publishing

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John Gibb Marshall, 67, better known by his stage name John Sessions, passed away at home in South London yesterday from a 'heart condition', his agent Alex Irwin confirmed.

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News | Daily Mail Online~~

Night of the Undead movie review:  
Korean supernatural comedy is so far out it almost makes no sense A

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woman who suspects her husband of infidelity hires a detective who deduces he is an alien.

Film By Choi Jinhee 2010

## Paperback

How a homegrown cinema took on Hollywood and dazzled Cannes

For the past decade, the Korean film industry has enjoyed a renaissance. With innovative storytelling and visceral effects, Korean films not only have been commercially viable in the domestic and regional markets but also have appealed to cinephiles everywhere on the international festival circuit. This book provides both an industrial and an aesthetic account of how the Korean film industry managed to turn an economic crisis—triggered in part by globalizing

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processes in the world film industry—into a fiscal and cultural boom. Jinhee Choi examines the ways in which Korean film production companies, backed by affluent corporations and venture capitalists, concocted a variety of winning production trends. Through close analyses of key films, Choi demonstrates how contemporary Korean cinema portrays issues immediate to its own Korean audiences while incorporating the transnational aesthetics of Hollywood and other national cinemas such as Hong Kong and Japan. Appendices include data on box office rankings, numbers of films produced and released, market shares, and film festival showings.

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Film By Choi Jinhee 2010  
Examining the theoretical, historical, and contemporary impact of South Korea's Golden Age of cinema.

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



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with a range of films including Sopyonje (1993), Peppermint Candy (1999), Oldboy (2003), and The Host (2006).

## Paperback

2011 Honorable Mention for the American Sociological Association Community and Urban Section's Robert E. Park Book Award

The color of clothing, the width of shoe laces, a pierced ear, certain brands of sneakers, the braiding of hair and many other features have long been seen as indicators of gang involvement. But it's not just what is worn, it's how: a hat tilted to the left or right, creases in pants, an ironed shirt not tucked in, baggy pants. For those who live in inner cities with a heavy gang presence, such highly stylized rules are not simply about fashion, but markers of "who you claim," that is,

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who one affiliates with, and how one wishes to be seen. In this carefully researched ethnographic account, Robert Garot provides rich descriptions and compelling stories to demonstrate that gang identity is a carefully coordinated performance with many nuanced rules of style and presentation, and that gangs, like any other group or institution, must be constantly performed into being. Garot spent four years in and around one inner city alternative school in Southern California, conducting interviews and hanging out with students, teachers, and administrators. He shows that these young people are not simply scary thugs who always have been and always will be violent criminals, but that they constantly modulate ways of talking, walking, dressing, writing graffiti, wearing make-

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up, and hiding or revealing tattoos as ways to play with markers of identity. They obscure, reveal, and provide contradictory signals on a continuum, moving into, through, and out of gang affiliations as they mature, drop out, or graduate. *Who You Claim* provides a rare look into young people's understandings of the meanings and contexts in which the magic of such identity work is made manifest.

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 film 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

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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

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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

South Korean Film: Critical and Primary Sources is an essential three-

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representing three distinct phases in the development of South Korean national cinema, foregrounding how epochal characteristics inform the way in which the national cinema represents the penetrating thematic concern of auteur-ship, genre, spectatorship, gender, and nation, as well as the way in which these themes find expression in distinct visual styles and forms.

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

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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*,

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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



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essential resource for film industry  
professionals and anyone interested in  
international cinema.

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