

## Read Book Kim Ki Duk On Movies The Visual Language

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.

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 Kyoung-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

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader’s theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

"A thorough and robust reassessment of the auteur figure in the age of global cinema"—Provided by publisher.

Korean has proven to be an invaluable language to theoretical linguists, providing abundant examples of, and counterexamples to, key theoretical issues at the forefront of modern linguistic theories. Exploring the Korean language from both a syntactic and semantic perspective, this book provides an up-to-date linguistic analysis of its structure, combining Minimalist Syntax with accompanying compositional formal semantics. EunHee Lee's detailed chapters cover the core architecture and phenomena of Korean, looking at the lexical layer, the functional layer, nominal structure, movements and complex clauses. A broad range of empirically and theoretically important phenomena are discussed, enabling students and professional linguists alike to understand the workings of the language in current theoretical frameworks. The book also includes discussion questions, exercises and a list of further reading to solidify the theoretical concepts, stimulate thinking and develop the ability to analyze Korean using theoretical tools.

A study that discusses the construction of gender and Islamic identities in literary writing by four prominent Indonesian Muslim women writers: Titis Basino P I, Ratna Indraswari Ibrahim, Abidah El Kalieqy and Helvy Tiana Rosa.

Kim Ki-Duk-ISBN 2-914563-21-3 U.S. \$40.00 / Paperback, 8.75 x 11 / 128 pgs / 100 b&w. ~Item / June / Film

Since the turn of the millennium South Korea has continued to grapple with transgressions that shook the nation to its core. Following the serial killings of Korea’s raincoat killer, the events that led to the dissolution of the United Progressive Party, the criminal negligence of the owner and also the crew members of the sunken Sewol Ferry, as well as the political scandals of 2016, there has been much public debate about morality, transparency, and the law in South Korea. Yet, despite its prevalence in public discourse, transgression in Korea has not received proper scholarly attention. Transgression in Korea challenges the popular conceptions of transgression as resistance to authority, the collapse of morality, and an attempt at self- empowerment. Examples of transgression from premodern, modern, and contemporary Korea are examined side by side to underscore the possibility of reading transgression in more ways than one. These examples are taken from a devotional screen from medieval Korea, trickster tales from the late Choson period, reports about flesheating humans, newspaper articles about same- sex relationships from colonial Korea, and films about extramarital affairs, wayward youths, and a vengeful vigilante. Bringing together specialists from various disciplines such as history, art history, anthropology, premodern literature, religion, and fi lm studies, the context- sensitive readings of transgression provided in this book suggest that transgression and authority can be seen as forming something other than an antagonistic relationship.

[Cine-Ethics](#)

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[Representation, Identity and Religion of Muslim Women in Indonesian Fiction](#)

[East Asian Cinema](#)

[The Rise of Cult Cinema from the Far East](#)

[BONG Joon-ho](#)

[Walk, Don't Run](#)

[Europe, the Middle East, East Asia and South Asia](#)

[The Global Impact of South Korean Popular Culture](#)

[Kim Ki Duk](#)

*Over the past decade, Northeast Asia has been dominated by quite significant strategic change, which is ongoing and brings with it many uncertainties. naval capabilities in Northwest Asia are instrumental in promoting maritime security interests - helping to build a stable security environment through active participation in regional naval co-operation. This landmark book explores the region's maritime peace and stability, and examines in depth the strategic, military and apolitical issues that underpin any effort to develop maritime co-operation.*

*Antiblackness investigates the ways in which the dehumanization of Black people has been foundational to the establishment of modernity. Drawing on Black feminism, Afropessimism, and critical race theory, the book's contributors trace forms of antiblackness across time and space, from nineteenth-century slavery to the categorization of Latinx in the 2020 census, from South Africa and Palestine to the Chickasaw homelands, from the White House to convict lease camps, prisons, and schools. Among other topics, they examine the centrality of antiblackness in the introduction of Carolina rice to colonial India, the presence of Black people and Native Americans in the public discourse of precolonial Korea, and the practices of denial that obscure antiblackness in contemporary France. Throughout, the contributors demonstrate that any analysis of white supremacy---indeed, of the world---that does not contend with antiblackness is incomplete. Contributors. Mohan Ambikaipaker, Jodi A. Byrd, Iyko Day, Anthony Paul Farley, Crystal Marie Fleming, Sarah Haley, Tanya Katerí Hernández, Sarah Ihmoud, Joy James, Moon-Kie Jung, Jae Kyun Kim, Charles W. Mills, Dylan Rodríguez, Zach Sell, João H. Costa Vargas, Frank B. Wilderson III, Connie Wun*

*This book provides an overview of the cinemas of Europe, the Middle East, East Asia and South Asia, interpreting some of the recent developments as strategic responses to globalisation. Highlighting transnational and cross-cultural structures, influences and themes.*

*Between 1931 and 2000, India's popular cinema steadily overcame Hollywood domination. Bollywood, the film industry centered in Mumbai, became nothing less than a global cultural juggernaut. But Bollywood is merely one part of the country's prolific, multilingual cinema. Unruly Cinema looks at the complex series of events that allowed the entire Indian film industry to defy attempts to control, reform, and refine it in the twentieth century and beyond. Rini Bhattacharya Mehta considers four aspects of Indian cinema's complicated history. She begins with the industry's surprising, market-driven triumph over imports from Hollywood and elsewhere in the 1930s. From there she explores how the nationalist social melodrama outwitted the government with its 1950s cinematic lyrical manifestoes. In the 1970s, an action cinema centered on the angry young male co-opted the voice of the oppressed. Finally, Mehta examines Indian film's discovery of the global neoliberal aesthetic that encouraged the emergence of Bollywood.*

*Rising Sun and Divided Land provides a comprehensive, scholarly examination of the historical background, films, and careers of selected Korean and Japanese film directors. It examines eight directors: Fukasaku Kinji, Im Kwon-teak, Kawase Naomi, Miike Takashi, Lee Chang-dong, Kitano Takeshi, Park Chan-wook, and Kim Ki-duk and considers their work as reflections of personal visions and as films that engage with globalization, colonialism, nationalism, race, gender, history, and the contemporary state of Japan and South Korea. Each chapter is followed by a short analysis of a selected film, and the volume as a whole includes a cinematic overview of Japan and South Korea and a list of suggestions for further reading and viewing.*

*Film directors from East Asia frequently win top prizes at international film festivals, but few books have been published about them. The films of these countries reflect periods of great political turmoil, rapid modernization in the 20th century, and the conflicts between modern lifestyles and traditional values. Covering films and filmmakers from China, Hong Kong, Taiwan, Japan, and North and South Korea, this is an ideal reference work on all the major directors, including Akira Kurosawa, Won Kar Wai, Takeshi Kitano, Zhang Yimou, Shohei Imamura, Tsui Hark, and Takeshi Miike. Providing individual analyses on more than 100 key East Asian films and with checklists for the films of each country, this guide to an incredibly rich and diverse body of work is useful for both ardent fans and serious students.*

*When the lights dim in a movie theatre and the projector begins to click and whir, the light and sounds of the motion picture become the gateway to a multisensory experience. Moving beyond the oft-discussed perceptual elements of vision and hearing, *The Multisensory Film Experience* analyses temperature, pain and balance in order to argue that it is the experience of film that's inherently multisensory, not the medium. Luis Rocha Antunes here explores the work of well-loved filmmakers Erik Jensen, Gus Van Sant and Ki-Duk Kim to offer new insights into how viewers experience films and understand their stories. This is an original contribution to an emerging field of research and will become essential reading for film scholars.*

*BONG Joon-ho This book is the result of efforts to reach a deeper and broader understanding of the director BONG Joon-ho, who has been the subject of a great deal of popular interest and attention in the Korean society. "Memories of Murder" and "The Host" were both major box office successes in Korean film, but at the same time, they were films that looked upon the wounds and failures of modern Korean history in the most perceptive and challenging ways. As a result, BONG Joon-ho became almost unique in present-day Korean film in his ability to break away from commercial and creative pressures and realize the kind of films he wants to, when he wants to. Korean Film Directors Created by the Korean Film Council, this series offers deep insight into key directors in Korean film, figures who are not only broadening the range of art and creativity found in Korean-produced commercial films but also gaining increasingly strong footholds in international markets. Each volume features: - critical commentary on films - extensiv*

*interview - biography - complete filmography*

[Buddhism in Asian and Western Film](#)

[On Movies, the Visual Language](#)

[Hallyu Unbound](#)

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[Unruly Cinema](#)

[Animality, Evolution, and Power](#)

[Enlightenment through Film](#)

[Korean Syntax and Semantics](#)

[Silver Screen Buddha](#)

[Rehabilitating Disability, Gender, and Sexuality in Modern Korea](#)

[Ethical Dimensions of Film Theory, Practice, and Spectatorship](#)

[House of Psychotic Women](#)

[Kim Ki-duk](#)

*From Japanese horror to South Korean revenge thrillers, and from the new Hong Kong crime film to Thailand's boundary-breaking ghost stories, Western audiences have been stunned by a boom in challenging cult cinema from East Asia over the last decade. But how did this cycle of 'Extreme' Asian films gain such notoriety? How did distribution companies, journalists, critics and censors contribute to the rise of a new genre of forbidden foreign cinema?Extreme Asia: The Rise of Cult Cinema from the Far East charts the history of the recent cult Asian film invasion, covering a five-year period and focusing on the activities of the distribution company Tartan Films and their incredibly influential Asia Extreme brand. Through a series of case studies of individual releases and other exhibition events, this book examines strategies of film promotion and consumption in the context of differing theories about horror cinema, movie marketing, reception studies, and Orientalism. Covering the rise and fall of the Asia Extreme label, and the enduring legacy of an unforgettable wave of cult cinema, this is a comprehensive study of a film movement that has provoked passion and outrage in equal measure.*

*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 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.*

*"What an accomplishment. Brimming with compassion and insight, Reid Forgrave has written an artful and intimate portrait of a former high school football star that travels ambitiously into themes of masculinity, suffering, and the nature of a national obsession. Love, Zac is not just a vital contribution to the national conversation about traumatic brain injury in athletes, it's so beautifully written it belongs on the shelf alongside classic works of literary journalism." —Jeanne Marie Laskas, New York Times bestselling author of Concussion "A monumental achievement of deep reporting and expert storytelling." —Michael Sokolove, author of The Last Temptation of Rick Pitino Zac Easter could be your neighbor, your classmate, your son. In December 2015, Zac Easter, a twenty-four-year-old from small-town Iowa, decided to take his own life rather than continue his losing battle against the traumatic brain injuries he had sustained as a no-holds-barred high school football player. For this deeply reported and powerfully moving true story, award-winning writer Reid Forgrave was given access to Zac's own diaries and was able to speak with Zac's family, friends, and coaches. He explores Zac's tight-knit, football-obsessed Midwestern community; he interviews leading brain scientists, psychologists, and sports historians; and he takes a deep dive into the triumphs and sins of the sports entertainment industry. Forgrave shows us how football mirrors America, from the fighting spirit the game has helped inscribe in our national character to the side effects of the traditional notions of manhood that it affirms. But above all, Love, Zac is a warning to parents and those entrusted with the care of our kids not to ignore concussions and warning signs of CTE (chronic traumatic encephalopathy). For parents struggling to decide whether to allow their kids to play football, this eye-opening, heart-wrenching, and ultimately inspiring story may be one of the most important books they will read.*

*This volume fills a gap in the existing literature and proposes an interdisciplinary and multicultural comparative approach to the impact of Hallyu worldwide. The contributors analyze the spread of South Korean popular products from different perspectives (popular culture, sociology, anthropology, linguistics) and from different geographical locations (Asia, Europe, North America, and South America). The contributors come from a variety of countries (UK, Japan, Argentina, Poland, Bulgaria, Czech Republic, Indonesia, USA, Romania). The volume is divided into three sections and twelve chapters that each bring a new perspective on the main topic. This emphasizes the impact of Hallyu and draws real and imaginary “maps” of the export of South Korean cultural products. Starting from the theoretical backgrounds offered by the existing literature, each chapter presents the impact of Hallyu in a particular country. This applied character does not exclude transnational comparisons or critical interrogations about the future development of the phenomenon. All authors are speaking about their own, native cultures. This inside perspective adds an important value to the understanding of the impact of a different culture on the “national” culture of each respective country. The contributions to this volume illustrate the “globalization” of the cultural products of Hallyu and show the various faces of Hallyu around the world.*

*This study investigates the controversial motion pictures written and directed by the independent filmmaker Kim Ki-duk, one of the most acclaimed Korean auteurs in the English-speaking world. Propelled by underdog protagonists who can only communicate through shared corporeal pain and extreme violence, Kim's graphic films have been classified by Western audiences as belonging to sensationalist East Asian "extreme" cinema, and Kim has been labeled a "psychopath" and "misogynist" in South Korea. Drawing upon both Korean-language and English-language sources, Hye Seung Chung challenges these misunderstandings, recuperating Kim's oeuvre as a therapeutic, yet brutal cinema of Nietzschean resentment (political anger and resentment deriving from subordination and oppression). Chung argues that the power of Kim's cinema lies precisely in its ability to capture, channel, and convey the raw emotions of protagonists who live on the bottom rungs of Korean society. She provides historical and postcolonial readings of victimization and violence in Kim's cinema, which tackles such socially relevant topics as national division in Wild Animals and The Coast Guard and U.S. military occupation in Address Unknown. She also explores the religious and spiritual themes in Kim's most recent works, which suggest possibilities of reconciliation and transcendence. Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - 'the eccentric' - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. HOUSE OF PSYCHOTIC WOMEN is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and a celebration of female madness, both onscreen and off. This critically-acclaimed publication is packed with rare images that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. Films covered include The Entity, Paranormal Activity, Singapore Sling, 3 Women, Toys Are Not for Children, Repulsion, Let's Scare Jessica to Death, The Haunting of Julia, Secret Ceremony, Cutting Moments, Out of the Blue, Mademoiselle, The Piano Teacher, Possession, Antichrist and hundreds more. Prior to this ebook edition, Kier-La's highly acclaimed book has already been issued twice in hardcover and twice in paperback, garnering extensive press coverage. Endorsement including the following: “God, this woman can write, with a voice and intellect that’s so new. The truth in the most deadly unique way I’ve ever read.” - Ralph Bakshi, director of ‘Fritz the Cat’, ‘Heavy Traffic’, ‘Lord of the Rings’, etc. “Fascinating, engaging and lucidly written: an extraordinary blend of deeply researched academic analysis and revealing memoir.” - Iain Banks, author of ‘The Wasp Factory’*

*This volume looks at the significance and range of ethical questions that pertain to various film practices. Diverse philosophical traditions provide useful frameworks to discuss spectators’ affective and emotional engagement with film, which can function as a moral ground for one’s connection to others and to the world outside the self. These traditions encompass theories of emotion, phenomenology, the philosophy of compassion, and analytic and continental ethical thinking and environmental ethics. This anthology is one of the first volumes to open up a dialogue among these diverse methodologies. Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films*

*This is the first full monograph on the widely acclaimed South Korean director Lee Chang-dong (born 1954), whose 2018 film Burning was the first Korean production shortlisted for the Academy Award for Best Foreign Film. With his six features made since taking up filmmaking at the age of 43 (after working as a novelist), Lee has distinguished himself as an uncompromising auteur through his tightly wrought narratives that depict human suffering taken to its limits. His films tend to follow conventional genre structures, including thriller and melodrama, but are consistently surprising in both their emotional subtlety and their characters' confrontations with Korean history and politics. The latest in a monograph series from Dis Voir, the book was designed by Lee himself, who selected and arranged all the images, and includes an interview with the director along with several scholarly essays on his work. The latest in Dis Voir's cinema series monographs, this book was designed with the director, who selected the images; it includes an interview with the director and two essays.*

[The Cinema of Japan & Korea](#)  
[Small-Town Football and the Life and Death of an American Boy](#)  
[Changing Boundaries in Asian Cinema](#)  
[Contemporary World Cinema](#)  
[Exploiting East Asian Cinemas](#)  
[Kim Ki-young](#)  
[New Korean Cinema](#)  
[Sovereign Violence](#)  
[Lee Chang-Dong](#)  
[A Geek in Korea](#)  
[My Year of Meats](#)  
[Love, Zac](#)  
[A Novel](#)  
[A Cognitive Model of Experiential Film Aesthetics](#)

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 Soppyonje (1993), Peppermint Candy (1999), Oldboy (2003), and The Host (2006).

While making reference to dozens of films from the first decade of the twenty-first century, 'Sovereign Violence' performs sustained, comprehensive readings of twenty-one of the most well-known contemporary South Korean films directed by eight auteurs: Hong Sang-soo, Im Sang-soo, Gok and Sun Kim, Kim Ji-woon, Kim Ki-duk, Lee Chang-dong, and Park Chan-wook. Drawing from contemporary film theory and philosophy, as well as reviews, filmmaker interviews, and other primary sources, Sovereign Violence argues that their often violent, contentious films pose urgent ethical dilemmas around life in the age of neoliberal globalization and subsequently point toward new modes of social existence.

In Curative Violence Eunjung Kim examines what the social and material investment in curing illnesses and disabilities tells us about the relationship between disability and Korean nationalism. Kim uses the concept of curative violence to question the representation of cure as a universal good and to understand how nonmedical and medical cures come with violent effects that are not only symbolic but also physical. Writing disability theory in a transnational context, Kim tracks the shifts from the 1930s to the present in the ways that disabled bodies and narratives of cure have been represented in Korean folktales, novels, visual culture, media accounts, policies, and activism. Whether analyzing eugenics, the management of Hansen's disease, discourses on disabled people's sexuality, violence against disabled women, or rethinking the use of disabled people as a metaphor for life under Japanese colonial rule or under the U.S. military occupation, Kim shows how the possibility of life with disability that is free from violence depends on the creation of a space and time where cure is seen as a negotiation rather than a necessity.

This collection examines two recent phenomena: the return of realist tendencies and practices in world cinema and television, and the 'rehabilitation' of realism in film and media theory. The contributors investigate these two phenomena in detail, querying their origins, relations, divergences and intersections from a variety of perspectives.

Film Studies. Asian Studies. Kim Ki-young is often acclaimed as an auteur whose films seem to contain new scenes every time you watch them. Though he was a leading director with unique artistic style and provocative themes in the 1960s, the first Golden Age of Korean films, he went into a long slump with the stagnation of the Korean film industry after the 70s and his films became almost forgotten. It was emerging cinephiles of early 90s that "rediscovered" him and his works. Kim's unfamiliar, strange and subversive films made deep impressions on these cinephiles, some of whom have become major figures representing Korean films today such as Park Chan-wook and Bong Joon-ho. Also international film circles began paying attention to Kim through the Retrospective at the Pusan International Film Festival in 1997.

This book is a collaborative work of leading film critics under the editorship of Kim Hong-joon, who is a film director himself and has organized international retrospectives on the old master. As the first English book on Kim Ki-young, it will serve as a guiding light that focuses more eyes on Kim Ki-young and the classical films of Korea.

The author offers an enlightening look at the life and work of filmmaker Kim ki-Duk.

From Slacker (1991), a foundational work of independent American cinema, to the Before trilogy, Richard Linklater's critically acclaimed films and aesthetic ambition have earned him a place as one of the most important contemporary directors. In this second edition of The Cinema of Richard Linklater, Rob Stone shows how Linklater's latest films have redefined our understanding of his work. He offers critical discussions and analysis of all of Linklater's films, including Before Midnight (2013) and Everybody Wants Some!! (2016), as well as new interviews with Linklater and a chapter on Boyhood (2014), hailed as one of the best films of the twenty-first century. Stone explores the theoretical, practical, contextual, and metaphysical elements in Linklater's filmography, especially his experimentation with cinematic representations of time and growth. He demonstrates that fanciful lives and lucid dreams are as central as alternative notions of America and time to Linklater's films. Stone also considers Linklater's collaborative working practices, his deployment of such techniques as rotoscoping, and his innovative distribution strategies. Thoroughly revised, updated, and extended, the book includes analysis of all of Linklater's films, including Dazed and Confused (1993), Waking Life (2011), and A Scanner Darkly (2006) as well as his documentaries, short films, and side projects.

This book compares production and consumption of Asian horror cinemas in different national contexts and their multidirectional dialogues with Hollywood and neighboring Asian cultures. Individual essays highlight common themes including technology, digital media, adolescent audience sensibilities, transnational co-productions, pan-Asian marketing techniques, and variations on good vs. evil evident in many Asian horror films. Contributors include Kevin Heffernan, Adam Knee, Chi-Yun Shin, Chika Kinoshita, Robert Cagle, Emilie Yeh Yueh-yu, Neda Ng Hei-tung, Hyun-suk Seo, Kyung Hyun Kim, and Robert Hyland.

[An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films](#)

[Extreme Asia](#)

[Japanese and South Korean Filmmakers](#)

[Seeing Like the Buddha](#)

[The South Korean Film Renaissance](#)

[Ozu, Bresson, Dreyer](#)

[The Multisensory Film Experience](#)

[Naval Strategy in Northeast Asia](#)

[Transgression in Korea](#)

[Breaking the Waves](#)

[Rediscovering Korean Cinema](#)

[Transcendental Style in Film](#)

[Rising Sun, Divided Land](#)

[The Cinema of Richard Linklater](#)

The Cinema of Japan and Korea is the fourth volume in the new 24 Frames series of studies of national and regional cinema, and focuses on the continuing vibrancy of Japanese and Korean film. The 24 concise and informative essays each approach an individual film or documentary, together offering a unique introduction to the cinematic output of the two countries. With a range that spans from silent cinema to the present day, from films that have achieved classic status to underground masterpieces, the book provides an insight into the breadth of the Japanese and Korean cinematic landscapes. Among the directors covered are Akira Kurosawa, Takeshi Kitano, Kim Ki-duk, Kenji Mizoguchi, Kinji Fukusaku, Kim Ki-young, Nagisa Oshima and Takashi Miike. Included are in-depth studies of films such as Battle Royale, Killer Butterfly, Audition, Violent Cop, In the Realm of the Senses, Tetsuo 2: Body Hammer, Teenage Hooker Becomes a Killing Machine, Stray Dog, A Page of Madness and Godzilla.

Considers film as a form of Buddhist ritual and contemplative practice. In this important new contribution to Buddhist studies and Buddhist film criticism, Francisca Cho argues that films can do more than simply convey information about Buddhism. Films themselves can become a form of Buddhist ritual and contemplative practice that enables the viewer not only to see the Buddha, but to see like the Buddha. Drawing upon her extensive knowledge of both Buddhism and film studies, Cho examines the aesthetic vision of several Asian and Western films that explicitly or implicitly embody Buddhist teachings about karma, emptiness, illusion, and overcoming duality. Her wide-ranging analysis includes Spring, Summer, Fall, Winter ♪ and Spring (South Korea, 2003), Nang Nak (Thailand, 1999), Rashomon (Japan, 1950), Maborosi (Japan, 1995), and the films of American Terrence Malick.

In Religious Affects Donovan O. Schaefer challenges the notion that religion is inextricably linked to language and belief, proposing instead that it is primarily driven by affects. Drawing on affect theory, evolutionary biology, and poststructuralist theory, Schaefer builds on the recent materialist shift in religious studies to relocate religious practices in the affective realmIn insight that helps us better understand how religion is lived in conjunction with systems of power. To demonstrate religion's animality and how it works affectively, Schaefer turns to a series of case studies, including the documentary Jesus Camp and contemporary American Islamophobia. Placing affect theory in conversation with post-Darwinian evolutionary theory, Schaefer explores the extent to which nonhuman animals have the capacity to practice religion, linking human forms of religion and power through a new analysis of the chimpanzee waterfall dance as observed by Jane Goodall. In this compelling case for the use of affect theory in religious studies, Schaefer provides a new model for mapping relations between religion, politics, species, globalization, secularism, race, and ethics.

A cross-cultural tale of two women brought together by the intersections of television and industrial agriculture, fertility and motherhood, life and love!the breakout hit by the celebrated author of A Tale for the Time Being Ruth Ozeki's mesmerizing debut novel has captivated readers and reviewers worldwide. When documentarian Jane Takagi-Little finally lands a job producing a Japanese television show that just happens to be sponsored by an American meat-exporting business, she uncovers some unsavory truths about love, fertility, and a dangerous hormone called DES. Soon she will also cross paths with Akiko Ueno, a beleaguered Japanese housewife struggling to escape her overbearing husband. Hailed by USA Today as lrare and provocative! and awarded the Kirayama Prize for Literature of the Pacific Rim, My Year of Meats is a modern-day take on Upton Sinclair's! The Jungle for fans of Michael Pollan, Margaret Atwood, and Barbara Kingsolver.

In eleven feature films across two decades, Christian Petzold has established himself as the most critically celebrated director in contemporary Germany. The best-known and most influential member of the Berlin School, Petzold's career reflects the trajectory of German film from 1970s New German Cinema to more popular fare in the 1990s and back again to critically engaged and politically committed filmmaking. In the first book-length study on Petzold in English, Jaimey Fisher frames Petzold's cinema at the intersection of international art cinema and sophisticated genre cinema. This approach places his work in the context of global cinema and invites comparisons to the work of directors like Pedro Almodovar and Rainer Werner Fassbinder, who repeatedly deploy and reconfigure genre cinema to their own ends. These generic aspects constitute a cosmopolitan gesture in Petzold's work as he interprets and elaborates on cult genre films and popular genres, including horror, film noir, and melodrama. Fisher explores these popular genres while injecting them with themes like terrorism, globalization, and immigration, central issues for European art cinema. The volume also includes an extended original interview with the director about his work.

For every fan of K-Pop music, Korean Wave dramas and Kimchi!or anyone intrigued by Korea and Korean culture!A Geek in Korea is a hip, new guide to the land of the Samsung smartphone and Gangnam Style. Author Dan Tudor first arrived in Korea on the eve of the 2002 World Cup when South Korea played Italy in the finals. What he saw inspired him to return and work in Korea. He served as The Economist magazine's Korea correspondent for three years, and he writes regular columns for the national daily JoongAng Ilbo newspaper. Along the way, he has developed a great love and admiration for Korean culture and the Korean people. A Geek in Korea reinvents the culture guide for the Internet age. Packed with articles and photographs, it covers all the touchstones of Korean culture!from Buddhism and Confucianism to chapters on the traditional arts and disciplines like Taekwondo. There are chapters on cultural code words and norms; personal relationships; business and technology; and symbols and practices that are peculiarly Korean. A number of chapters are devoted to Korean pop culture, with attention to the stars, idols, and urban subcultures associated with them. For visitors to Korea, the author includes a mini-guide to his favorite neighborhoods in Seoul and other places of

outstanding interest. Spotlighting the originality and creativity of the Koreans, debunking myths about them, and answering nagging questions like why they're so obsessed with education and success!Tudor has created the perfect book for the growing ranks of Koreaphiles in this inspired, insightful, and highly informative guide.

From the 1970s onward, !exploitation cinema! as a concept has circulated inside and outside of East Asian nations and cultures in terms of aesthetics and marketing. However, crucial questions about how global networks of production and circulation alter the identity of an East Asian film as !mainstream! or as !exploitation! have yet to be addressed in a comprehensive way. Exploiting East Asian Cinemas serves as the first authoritative guide to the various ways in which contemporary cinema from and about East Asia has trafficked across the somewhat-elusive line between mainstream and exploitation. Focusing on networks of circulation, distribution, and reception, this collection treats the exploitation cinemas of East Asia as mobile texts produced, consumed, and in many ways re-appropriated across national (and hemispheric) boundaries. As the processes of globalization have decoupled products from their nations of origin, transnational taste cultures have declared certain works as !art! or !trash,! regardless of how those works are received within their native locales. By charting the routes of circulation of notable films from Japan, China, and South Korea, this anthology contributes to transnationally-accepted formulations of what constitutes !East Asian exploitation cinema.!

How do contemporary films depict Buddhists and Buddhism? What aspects of the Buddhist tradition are these films keeping from our view? By repeatedly romanticizing the meditating monk, what kinds of Buddhisms and Buddhists are missing in these films and why? Silver Screen Buddha is the first book to explore the intersecting representations of Buddhism, race, and gender in contemporary films. Sharon A. Suh examines the cinematic encounter with Buddhism that has flourished in Asia and in the West in the past century! from images of Shangri-La in Frank Capra's 1937 Lost Horizon to Kim Ki-Duk's 2003 international box office success Spring, Summer, Fall, Winter...and Spring. The book helps readers see that representations of Buddhism in Asia and in the West are fraught with political, gendered, and racist undertones. Silver Screen Buddha draws significant attention to ordinary lay Buddhism, a form of the tradition given little play in popular film. By uncovering the differences between a fictionalized, commodified, and exoticized Buddhism, Silver Screen Buddha brings to light expressions of the tradition that highlight laity and women, on the one hand, and Asian and Asian Americans, on the other. Suh engages in a re-visioning of Buddhism that expands the popular understanding of the tradition, moving from the dominance of meditating monks to the everyday world of raced, gendered, and embodied lay Buddhists.

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