

Introduction

FRANCES GATEWARD

- A veteran of the Vietnam War cannot escape the horrors of his past. The guilt and alienation caused by the witnessing of atrocities wreak havoc on his present life.
- After failing the exam needed to apply to university, three working-class teens are confronted by their limited life choices.
- After moving into a new abode, a young man finds a love letter in his mailbox addressed to the previous tenant. He answers the correspondence, beginning a love affair that transgresses both space and time.
- By day a depressed, unappreciated bank clerk, but by night, a villainous, masked professional wrestler popular with fanatics of the sport!
- A down-on-her luck taxi driver and a cynical prostitute team up, planning to rob the brutal gangsters who have wronged them.
- A deaf young man resorts to kidnapping a child in order to fund a kidney transplant for his dying sister. When the abduction ends tragically, the bereaved father sets out to get revenge for the death of his kidnapped daughter.

Upon reading the scenarios listed previously, many filmgoers would assume that they describe American features, for they represent a wide range of genres—the war film, teen film, romance, comedy, heist film, and thriller—and a varied approach to cinema production, from the low-budget independent feature to the studio-produced commercial release, from the high-concept blockbuster to the more esoteric art film. The supposition that these are American and, more specifically, Hollywood plots is not a faulty one, given the dominance of the American film oligopoly on screens around the world and the common misconception that only American cinema is diverse. After all, the French make pretentious, cerebral films; Italians make sex comedies; Mexicans make wrestling and horror movies or wrestling/horror movies; Indians make sappy, overwrought musicals; and East Asians (often undifferentiated) make martial arts actioners. Such prejudices fail to recognize the rich and varied film cultures of these national and regional cinemas, including that of South Korea.

The brief plot synopses listed describe *White Badge* (Jeong Ji-yeong 1992), *Three Friends* (Yim Soon-rye 1996), *Il Mare* (Lee Hyeon-seung 2000), *The Foul King* (Kim Jee-woon 2000), *No Blood No Tears* (Ryoo Seung-wan 2000), and *Sympathy for Mr. Vengeance* (Park Chan-wook 2002), respectively—South Korean films lauded by both critics and audiences the world over, including in the United States. (*Sympathy for Mr. Vengeance* received limited theatrical distribution in late 2005, while the American remake of *Il Mare*, *The Lake House*, starring Keanu Reeves and Sandra Bullock, was released in 2006).

The variation represented by these films speaks to the thriving cinema culture in the southern half of the Korean peninsula. In a remarkable act of prognostication, an article published in a 1985 issue of *World Press Review* predicted, “South Korea has the ammunition to blast Japan off the screen,”¹ which in the last decade it has, even in the theaters of Tokyo. Further, Korea has displaced Japan as the center of “cool” popular culture, as evidenced by the titular and setting change of the sequel to Hong Kong’s *Tokyo Raiders* (Jingle Ma 2000). It is not *Tokyo Raiders II*; it is *Seoul Raiders* (Jingle Ma 2005). But it was not only the Japanese and Hong Kong industries that experienced the popularity of “kim chic.” In less than twenty years, Korean cinema, once a local cinema on the verge of collapse, has emerged as an international economic and cultural powerhouse, becoming the most the dominant cinema in Asia.² Today it is common to see Korean films regularly listed among the top ten films in Japan, Hong Kong, Singapore, Thailand, and Taiwan.

At home, Korean cinema is enjoying an unprecedented success, in many ways surpassing the achievements of its Golden Age, a decade of critical and commercial flourishing that lasted from the mid-1950s to the late 1960s. In the 1990s, new filmmakers rescued the industry from the

economic disasters of the 1970s and 1980s, wrenching their screens from the grip of Hollywood. In 2003 for example, local productions made up eight of the ten top-grossing films. The following year, Korean-made films accounted for more than 50% of the total box office.³

In order to serve this nation of cinephiles, the number of screens has risen with attendance and box-office grosses. As of 2003, the number of screens increased from a paltry 404 in 1982 to 1,324. In addition to the opening of art and repertory theaters such as the Dongsung Cinemateque, the Core Art Hall, and the Cinecube Gwanghwamun in Seoul, construction of new screening spaces grew tremendously in the last decade. The country's first multiplex, the CGV11 in Seoul, the first in a chain of theaters established by CJ Entertainment in partnership with Golden Harvest (Hong Kong) and Village Roadshow (Australia) was constructed in 1998. The venture proved lucrative, and soon other investment groups and corporations followed suit, such as the Tong Yang Group and Lotte. Several of the new multiplexes operate with twenty-four-hour programming, offering amenities many American theatergoers can only dream about, such as all-stadium seating, state-of-the-art sound systems, large screens, and couple seating. Within the CGV megaplex moviegoers can enjoy a function room, game center, cafe, billiard hall, shopping mall, discount store, and restaurants. The massive expansion in exhibition spaces has done little to dilute audiences. According to a *Forbes* news wire, "Korean cinemas are among the most heavily attended in the world, with an average attendance of more than 100,000 per screen, or nearly three times that of U.S. theaters."⁵

One can trace the emergence of such a vibrant national cinema culture in other ways as well—the movement of the Korean Film Archive to the \$2 billion Seoul Arts Complex, completed in 1993; the upgrading of the Archive's legal status from a nonprofit to a government affiliated foundation in 2002; and the restructuring of the Korean Motion Picture Promotion Corporation (KMPPC), founded in 1974, into the Korean Film Council (KOFIC) under the Ministry of Culture and Tourism. KOFIC now oversees the Korean Academy of Film Arts, the MediACT Center (a media literacy program for the public), an art theater that screens both new and retrospective films, the Namyangju Studio Complex, and the promotion of Korean films abroad. In addition to these major areas of growth is the continuing expansion of the Pusan International Film Festival, which has overtaken both the Hong Kong and Tokyo international film festivals to become the preeminent festival in Asia.

Held annually in the southern city of Busan, the festival has gone from 173 films from thirty one nations in 1996 to 307 films from more than seventy countries in 2005. Throngs of locals mix with film industry professionals to see the sold-out screenings and attend special events.

More than 80% of the screenings are attended by “guests,” where, at the conclusion of the showing, directors, writers, actors, and cinematographers graciously field questions put forth by the audience. It is common to see programmers from other festivals around the globe in attendance, using the Korean venue to aid in their selections for their respective festivals. There is no better place to see Asian films by new cutting-edge directors, under the New Currents designation, or Korean films—either those not seen in decades in the Retrospective category, or new films by emerging directors, under the Korean Panorama. What may appeal most to those who work in the motion picture industry is the Pusan Promotion Plan (PPP), started in 1997, considered the “mecca of the Asian film market.”

An integral part of the Festival’s offerings, the PPP serves the international film industry by providing seminars and workshops for filmmakers and producers. Every year, more than one hundred projects are submitted in competition, from which a few are selected, based on their artistic strength, potential for coproduction, and director (either noteworthy or promising). The selected directors and producers are given the opportunity to meet with financiers and distributors to secure funding for their proposed works. In only seven years, the Pusan Promotion Plan has assisted in the production of over 160 features, from more than fifteen countries, including the Philippines, Cambodia, Malaysia, Indonesia, Singapore, Afghanistan, Kazakhstan, Kyrgyzstan, Tajikistan, Iran, Thailand, Vietnam, India, Korea, Japan, China, Hong Kong, and Taiwan. Directors who have benefited from the program include Ann Hui, Fruit Chan, Stanley Kwan, Clara Law, Danny Pang, Nan Achnas, Pen-ek Ratanaruang, Imamura Shohei, Kurosawa Kiyoshi, Sakamoto Junji, Kim Ki-duk, Lee Chang-dong, Wang Xiaoshuai, Tian Zhuang-zhuang, Hou Hsiao-Hsien, Riri Riza, Joan Chen, Sudhir Mishra, and Jafar Panahi.

Such a healthy and exciting state of affairs was not always the case. Historically, South Korean cinema was among the most stifled of industries, hindered by the annexation of the peninsula by Japan during the development of the medium through the end of World War II and the fragmentation of the nation and civil war that erupted in 1950. It was not until the mid-1950s that South Korean cinema came of age, entering into what is commonly known as the Golden Age, producing more than one hundred films per year. By the 1960s, the number of releases had doubled. Increased censorship, fueled by heightened Cold War ideology and a series of authoritarian governments, made it increasingly difficult for filmmakers to exercise creative freedom, however. This, coupled with the transformation in Hollywood toward high-concept blockbusters in the

1970s, made it difficult for the lower-budgeted Korean melodramas and family comedies to compete with American spectacles for screening venues. Theaters closed, and the number of Korean features dropped to a low of only seventy-three films by 1982. That same year saw the number of tickets sold drop to 42,737,086, a significant decrease from the figure for 1969, when 173,043,272 tickets were sold.⁶

The miraculous turnaround of the 1990s was initiated by a complex number of developments—changes in trade laws that led to a loosening of censorship, the movement toward a democratic form of government, rapid industrialization and the growth of the middle-class, a shift in finance laws that altered the funding process, and the legacy of the 1980s Korean New Wave.⁷ The first-time directors of the New Wave, who were exposed to media production as active participants in the democracy movement, circumvented the old apprenticeship route to directing. Experimenting with style and content, filmmakers such as Park Kwang-su and Jang Sun-woo reinvigorated the national film industry with more complex narrative structures, nonconventional film styles, and content critical of societal structures—changes that would soon be manifest in the more successful commercial releases that followed.

This anthology looks to those later features, examining them from the valuable approach offered by Andrew Higson, which looks beyond close textual analysis to consider the context of film culture *and* national culture.⁸ The chapters gathered herein analyze specific films, examining them in relation to the film culture that includes features from other nations, marketing, modes of production, audiences, other forms of popular culture, and wider cultural discourses. It is not intended to be comprehensive, as such an endeavor would be impossible, given that Korean studies, in general, and research on Korean cinema, more specifically, is still a burgeoning area on this side of the Pacific. It is intended to add to the body of research in film studies begun by such pioneering scholars as Ahn Byung-sup, Kim Soyung, Chungmoo Choi, Kyung Hyun Kim, Hyangjin Lee, and David James.

The chapters have been written with a broad readership in mind, theoretically informed, but without a requirement of intimate knowledge of complex film theory on the part of the reader. Though the chapters included survey a large body of work, the authors have concentrated their efforts on representative features readily available in various video formats in order to facilitate further study.

The book is divided into three distinct parts, organized according to the different approaches and subjects the authors have employed in their interrogation of Korean cinema. Part 1 serves as an introduction to the field of study, concentrating on industry and regulatory structures and

the three dominant genres that have led Korean film to the forefront of Asian cinema—the melodrama, the big-budget action blockbuster, and the youth film. In Part 2, “Directing New Korean Cinema,” the focus is on close readings of feature films by several noted directors who have emerged at the forefront of the national cinema. The five chapters consider the relation of style and aesthetics to subject, to ideology, to culture, and to Korean film history. The last section, “Narratives of the National,” concerns specific films within their sociocultural contexts and the impact of historical events and their legacies—Japanese colonialism, the Cold War and Korean Conflict, and U.S. neocolonialism. Resistance against traditions of sexism, racism, and homophobia are also explored.

The anthology opens with Seung Hyun Park, who carefully traces the trajectory of government policies overseeing the film industry. In his chapter, “Korean Cinema after Liberation: Production, Industry, and Regulatory Trends,” Park provides critical data about the management of film as a cultural commodity, detailing the links between changes in regimes to the modifications of the Motion Picture Laws, edicts that covered censorship, the licensing of production companies, import and screen quotas, and ideological imperatives. This chapter makes clear the history of industrial organization that made it possible for Korean cinema to evolve into the global powerhouse it is today.

One of the films that helped establish contemporary Korean film in Asia is Hur Jin-ho’s *Christmas in August* (1998), which played in Hong Kong continuously for two months, a rare feat, even for a Hong Kong feature. Darcy Paquet examines this film as representative of what is arguably the most important genre in Korean cinema—the melodrama. In tracing the ideology of melodramatic form and the history of the genre in Korea, Paquet delineates how the film both adheres to and deviates from convention, modernizing both narrative content and style to signal the tremendous changes the industry would experience in subsequent years.

Chi-Yun Shin and Julian Stringer offer a fascinating case study of *Shiri* (Kang Je-kyu 1999), the film that, in many ways, symbolizes the transformation alluded to in the first two chapters. This spy thriller/action film offered Korean moviegoers the spectacle of a big-budget Hollywood summer flick, but within a distinctly Korean context. With the ability to “out-Hollywood Hollywood,” besting James Cameron’s behemoth *Titanic* to earn its place as the biggest box-office success in Korean history at the time, *Shiri* and the cultural phenomenon it generated—the *Shiri* Syndrome—led to a series of bigger, louder, and more sensational releases. The authors discuss the implications of the blockbuster, highlighting the contradictions inherent in this postmodern form.

Hedonism, immediate gratification, rampant materialism, and the flattening of emotional affect, attributes of the postmodern condition, are

perhaps most evident in the contemporary youth film, features both concerned with and targeted to what has now become the most desired demographic of marketing departments globally. Given that the most profitable industries target their products to the group with the most disposable income, it is no surprise that young people comprise the bulk of film characters and film audiences worldwide. Korea is no exception. David Desser, in the essay entitled “Timeless, Bottomless Bad Movies” (a play on Jang Sun-woo’s anarchic *Timeless Bottomless Bad Movie* [1988]), provides an overview of the Korean youth film, the third most pervasive industry trend. Desser argues that the global interest in youth subcultures is directly related to the transnational reach of Korean cinema. He supports his supposition by analyzing the tropes of technology, gang membership, prostitution, the crime spree, education, and class difference.

Chris Berry opens Part 2 with a study focusing on the work of the late Kim Ki-young, considered one of the most radical directors in Asia. His work, often compared to that of Imamura Shohei, Alfred Hitchcock, Sam Fuller, Nicholas Ray, Roger Corman, and Ed Wood, offers a unique perspective of modernization on the peninsula. Berry looks specifically at Kim’s use of genre blending. The combination of horror and melodrama that Kim innovated in *The Housemaid* (1960) presents a complex deployment of realist styles alongside the fantastic. Berry interrogates the ambivalent and sometimes contradictory themes of Kim Ki-young’s oeuvre, with particular attention to issues of gender roles in the midst of modernization.

Modernization is a preeminent theme in Korean art, literature, and film, reflecting the rapid and radical transformation of the nation. As Hye Seung Chung and David Scott Diffrient describe in their contribution to this volume, the country shifted from “post-War poverty to *chaebol*-led prosperity, from chamber pot tradition to mobile-phone modernity.” The authors provide close readings of two pivotal films. The first is *Peppermint Candy* (2000), whose narrative unfolds with a regressive temporality, presenting in reverse chronological order, without the use of flashbacks, the life of its aimless and amoral protagonist. Chung and Diffrient demonstrate how this structure exemplifies the dystopian implications of postcolonial modernization. Their explanation of the important historical events alluded to in the film’s episodic narrative provides readers a deeper understanding of how director Lee Chang-dong ultimately narrates the story not of a man but of the nation. The second film discussed, Hong Sang-soo’s *Virgin Stripped Bare by Her Bachelors* (2000), also presents a structurally complex narrative. Utilizing a more postmodern sensibility, it “straddles an immediate past and present,” taking the Korean folk tradition of *pansori* and integrating it with a style of narrative Cubism, hence the allusion to Duchamp’s painting *The Bride Stripped Bare by Her Bachelors*. As the authors argue, the aesthetic challenge to the conventions of linear

narrative offered by the two noted directors serves as an expression of contemporary Korea's fragmented and disjunctive cultural condition.

Hangsoon Yi continues the discussion of style, narrative, and social crisis in her study of director Park Chul-soo, with a focus on his use of reflexivity. Yi provocatively contends in her close reading that *Farewell, My Darling* (1986) represents a bold break from both mainstream, traditional Korean films and the New Wave, confounding the boundaries of the diegetic and nondiegetic to simultaneously validate *and* critique filmmaking as process, while also deconstructing the genre of the family melodrama and examining the changing status of the family unit.

In "*Nowhere to Hide: The Tumultuous Materialism of Lee Myung-se*," Anne Rutherford takes on Lee's genre-exploding, visually stunning tour de force in an analysis of its appeal to sensory pleasures. Like the directors noted previously in this section, Lee Myung-se goes against Korean cinematic tradition in this work by attempting a film based on materiality rather than emotional identification. Using the montage theories of Eisenstein, the genre explorations of Steve Neale and Marcia Landy, and Miriam Hansen's work on mimesis, Rutherford offers a compelling study of how Korea's leading visual stylist constructs *Nowhere to Hide* (1999) as true cinematic spectacle.

The independently produced *Why Has Bodhidharma Left for the East?* (1989) is the subject of Linda C. Ehrlich's chapter, a treatise on the aesthetics and significance of Zen Buddhism in Bae Yong-kyun's most noted film. Careful attention reveals how the film's recurring motifs—complicating juxtapositions, varying light, circular camera movements, and symbolism of the journey, and the overall film style—serve as a reminder of the continuing importance of traditional religion and culture in postmodern Korea.

Part 3, "Narratives of the National," opens with my chapter on the recent trend of action films concerned with the historic relations between Japan and Korea. The recent turn away from melodrama toward violent blockbusters revisiting national trauma is attributed to a complex intersection of industry concerns, gender anxieties, neo-Confucianism, the rise of the nation as an economic powerhouse, and the return of the repressed. I argue that these commercialized texts construct nationalism and national identity in narrow terms, as exclusively male projects. It is the independently produced documentary, with its tradition of social progressivism, that serves as intervention in this process of mediated nation building. The example focused upon in this chapter is Byun Young-joo's remarkable trilogy of documentaries—*Murmuring* (1995), *Habitual Sadness* (1997), and *My Own Breathing* (1999)—about the lives of former "comfort women."

No discussion of narratives of the national in South Korean cinema would be thorough without including an examination of the Cold War, the unresolved Korean Conflict, and the tensions between the Republic of Korea and its neighbor to the north, the Democratic People's Republic of Korea. Suk-Young Kim offers a detailed study of the construction of North Korea, its citizens, and Communist ideology, linking these images to South Korean government policy, American portrayals, and the shifting attitudes of the populace. Kim looks beyond the clichéd stereotypes of spies and villainy in her close analysis of *Spy Li Cheol Jin* (Jang Jin 1999), noting the narrative strategies that allow, perhaps for the first time, a sympathetic, more humanized depiction of an agent sent across the border into the South. Her analysis of *Joint Security Area* (Park Chan-wook 2000) links the film's transgressive friendships between the soldiers stationed on the DMZ to issues of postmodern identity.

Identity is also the central concern in the next chapter, a revealing analysis of Kim Ki-duk's *Address Unknown* (2001). A maverick director, Kim Ki-duk is revered as much as he is reviled (in recent years he has been acclaimed at a number of prestigious festivals such as Berlin and Locarno, as well as attacked for his controversial depictions of the darker, seamier aspects of Korean society). The author takes one of Kim's most complex, and in many ways, difficult films, deciphering the specific cultural codes and metaphors that critique marginality constructed on the basis of race, gender, class, sexuality, neocolonialism, and national identity. As the chapter informs us, the historical specificity and location of the film (an impoverished postwar village dependent on the neighboring U.S. military base); the themes of miscegenation, sexual exploitation, and cruelty; and the starkly beautiful cinematography make for a truly compelling work that refuses to turn away from the despair and degradation caused by social hierarchies.

One of the most compelling aspects of contemporary Korean society is the ongoing shift in gender roles and the growth of the feminist movement. In all grassroots struggles for democracy and social justice, the participation of women is integral in the push for progressive change. It is common to find feminist groups working in coalition with other NGOs, such as student organizations, labor unions, and others. Such was case of the democracy movement in South Korea. Hence gender issues are intimately related to issues of the nation. Diane Carson's contribution to this collection focuses on the compelling, and sometimes disturbing, *301/302* (1995), a film that links national crises to gender oppression, eating disorders, sexual violence, and trauma. The film, as sensuous as its subject—food—handles its unsavory issues with what Carson describes as “a courageous, even astonishing, presentation.” Park Chul-soo's dynamic

use of the camera within the coldly impersonal and often claustrophobic space of the two third-floor apartments (to which the title refers) provides an unflinching view of the effects of patriarchal privilege. As Carson reminds us, such films are rare within South Korean cinema, especially during a period of industrywide “remasculinization.”

As journalist Stephen Short reminds us, contemporary Asian cinema, including that of Korea, is full of action, and “we don’t mean car crashes.”⁷ With the loosening of censorship regulations, most notably in 1996 when the Supreme Court ruled forced editing illegal under the constitution, filmmakers eagerly, and with reckless abandon, began to explore what had previously been judged taboo—excessive violence and explicit sexuality. Some of the more striking examples include the depiction of female desire in *An Affair* (E. J. Yong 1998), which features an alienated middle-aged housewife involved with a younger man, her sister’s fiancé; a brutal attempted rape committed by the teen protagonist in the opening scene of *Tears* (Im Sang-soo 2000), and another in *Oasis* (Lee Chang-dong 2002), where a social outcast forces himself on a woman with cerebral palsy; and in *Happy End* (Jeong-Jiwu 1999) the display of uninhibited sex between an adulterous wife and her lover. The controversial *Too Young to Die* (Park Jin-pyo 2002), a fiction film about the sexual pleasure enjoyed by a real-life septuagenarian couple, was originally banned from release and later given an 18+ rating because of ambiguous sex scenes in which audiences could not determine if the intercourse presented is simulated or real. In *Desire* (Kim Eungsu 2002), a woman beds a man after she finds out he, a male prostitute, is her husband’s lover. In the concluding chapter of this book, Robert L. Cagle takes on one of the most contentious issues in contemporary Korean society, homosexuality. His analysis of *Bungee Jumping of Their Own* (Kim Dae-seung 2001) proves the film to be one of the first to treat same-sex romance seriously and sympathetically, marking a radical move away from staid stereotypes and the use of gay men as comic relief. In a particularly cogent argument, Cagle notes how the themes are communicated through both the mise-en-scène and the nonlinear narrative structure. Whereas several authors have argued that the fragmented narratives so characteristic of Korean cinema function as a trope representing postmodern crises and trauma, Cagle asserts that the structure of this film, built around a series of ellipses and repetition, opens up a space for homosexual desire.

The contributors to this work have utilized approaches, theories, and methodologies as varied as the films themselves in an attempt to aid in the understanding of the international phenomenon that is New Korean Cinema. It is particularly imperative to examine South Korean cinema at this critical moment, to provide a context for newly exposed

audiences. Korean cinema is now positioned at the nexus of the globalizing film industry. While the major filmmaking centers of Asia have all engaged in coproductions with Korean media corporations, the Hollywood industry has sought to profit from the popularity of Korean features by obtaining the rights to remake several films. Lee Hyeon-seung's romance *Il Mare* (2000) was purchased by Warner Brothers; Cho Jin Kyu's 2001 action/comedy *My Wife Is a Gangster*, by Miramax; and *My Sassy Girl* (Kwak Jae-yong 2001), a light-hearted romantic drama, by Dreamworks. There is also the gangster comedy *Hi, Dharma* (Park Cheol-kwan 2002), bought by MGM, and the ultraviolent drama *Oldboy* (Park Chan-wook 2003), acquired by Universal. In 2006 the first Korean film was released theatrically with wide distribution by a Hollywood major in the United States, the action film *Typhoon* (Kwak Kyung-taek 2005), distributed by Dreamworks. The significance of South Korea to the American film industry also can be measured by the number of column inches in Hollywood trade publications. The Pusan International Film Festival is covered annually, internal industry developments are noted, and films are reviewed regularly. Since February 2005, *Variety* has included South Korea in its weekly international box office report.

The industry fascination and critical accolades heaped on Korean films at prestigious international festivals such as Berlin, Cannes, and Venice have garnered the attention of the public. Feature films (and TV melodramas) capture the interest of audiences beyond the specialty cinemas, unlike Hindi films for instance, which, though regularly appearing among *Variety's* compilation of top-fifty box-office earners in the United States, play mostly to NRI's (Non-Resident Indians) and South Asian Americans. Moviegoers in North America can experience Korean films in retrospectives (such as at the Lincoln Center or Smithsonian), at local festivals (like Seattle, Toronto, and Philadelphia) or in their neighborhood theaters, as several have enjoyed theatrical distribution. DVDs no longer have to be purchased or rented from specialty Internet sites, as they are readily available at mainstream outlets such as Blockbuster and Hollywood Video. This book is intended for those who have yet to venture into this exciting terrain and for those who may have sampled Korean cinema and wish to savor more thoroughly the delights of what many consider the most dynamic national cinema in the world today.



Korean names are listed throughout the text as they are rendered in Korean, with surname first and given name second. Because given names are not linked with a hyphen in Korean, when Romanized they are commonly

added. The exceptions here are those transliterated as preferred by the persons concerned. In an effort to appeal to nonspecialist readers, the McCune-Reischauer system is not used, as the use of diacritical marks and specific coding may render this book difficult to read and unwieldy. Instead, the revised Romanization system, adopted by South Korea in 2000, is utilized.

Notes

1. "South Korea's Splash," which opens with a description of Korean films at European festivals, most notably *Village in the Mist* (Im Kwon-taek 1983) at Berlin and *The Spinning Wheel* (Lee Doo-yong 1984) at Cannes, gives a brief introduction to the state of the film industry. Excerpted from *The Economist*, it can be found in *World Press Review* 32.10 (October 1985): 59–60.

2. The editor would like to make clear to the readers that there is no ideological motive for the use of *Korea* and/or *Korean* in reference to the Republic of Korea, commonly known as South Korea. It is merely done for the sake of convenience and brevity in this introduction and throughout this collection.

3. The actual statistic, provided by the Korean Government via KOFIC, the Korean Film Council, is 53.31%. *Korean Cinema 2004 Annual Report* (Seoul: KOFIC) 295.

4. These statistics can be found in *Korean Cinema 1993 Annual Report* (Seoul: KOFIC), 36, and *Korean Cinema 2004 Annual Report* (Seoul: KOFIC) 298.

5. "Imax Signs Four Theater Deal with Largest Distributor in Korea." April 13, 2005, http://www.forbes.com/prnewswire/feeds/prnewswire/2005/04/13/prnewswire200504130730PR_NEWS_B_GBL_HS_TO093.html.

6. These figures are from the *Korean Cinema 1993 Annual Report* (Seoul: KOFIC) 36.

7. The developments listed here are discussed throughout this book. For more on censorship laws, see the opening chapter by Park "Korean Cinema after Liberation: Production, Industry, and Regulatory Trends." The other aspects are covered in Chung and Diffrient's "Forgetting to Remember, Remembering to Forget." For more on the New Wave, see my "Youth in Crisis: National Cultural Identity in New South Korean Cinema," *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau (Philadelphia: Temple University Press, 2003) 114–27.

8. Andrew Higson, "The Concept of National Cinema," *Screen* 30.4 (1989): 36–46.

9. Article by Stephen Short from *Time Asia* (2001). www.time.com/time/asia/features/sex/sexfilm.html.