

Korean Visual Effects

Hye Jean Chung

K-MOVIE Kim Kyung-tae, Korean Culture and Information Service (South Korea), 2015-10-15 Even though Hollywood films still dominate the world's box offices, Korean films are just as popular as their Hollywood counterparts in domestic theaters. In 2014 alone, Korean movies drew a combined total of 107.7 million viewers at box offices nationwide, accounting for 50.1% of the total number of movie viewers. Korean movies have accounted for more than 50% of the total film market share for the past four years and have attracted more than 100 million moviegoers annually for the past three years. In particular, the movie *The Admiral: Roaring Currents* (2014), which depicts Chapter 1 Korean Films Today The Evolution of Commercial Films: Korean-style Blockbuster Films The Coexistence of 'Diversity Films' Foreign Perspectives on Korean Films Chapter 2 Korean Films in the World Overseas Export of Hallyu and Korean Films Expansion of Exchanges through Joint Production with Foreign Countries Increased Export of Film Technology Services Taking the Lead in the Development of the Southeast Asian Film Industry Korean Directors Gaining Attention Worldwide K-Movie Stars Chapter 3 Major Film Festivals in Korea Busan International Film Festival Jeonju International Film Festival Bucheon International Fantastic Film Festival International Women's Film Festival in Seoul Jecheon International Music & Film Festival Other Festivals Chapter 4 Top 10 Korean Films Worldwide

The Changing Face of Korean Cinema Brian Yecies, Aegyung Shim, 2015-12-22 The rapid development of Korean cinema during the decades of the 1960s and 2000s reveals a dynamic cinematic history which runs parallel to the nation's political, social, economic and

cultural transformation during these formative periods. This book examines the ways in which South Korean cinema has undergone a transformation from an antiquated local industry in the 1960s into a thriving international cinema in the 21st century. It investigates the circumstances that allowed these two eras to emerge as creative watersheds, and demonstrates the forces behind Korea's positioning of itself as an important contributor to regional and global culture, and especially its interplay with Japan, Greater China, and the United States. Beginning with an explanation of the understudied operations of the film industry during its 1960s take-off, it then offers insight into the challenges that producers, directors, and policy makers faced in the 1970s and 1980s during the most volatile part of Park Chung-hee's authoritarian rule and the subsequent Chun Doo-hwan military government. It moves on to explore the film industry's professionalization in the 1990s and subsequent international expansion in the 2000s. In doing so, it explores the nexus and tensions between film policy, producing, directing, genre, and the internationalization of Korean cinema over half a century. By highlighting the recent transnational turn in national cinemas, this book underscores the impact of developments pioneered by Korean cinema on the transformation of 'Planet Hallyuwood'. It will be of particular interest to students and scholars of Korean Studies and Film Studies.

A Companion to Korean Art J. P. Park, Juhyung Rhi, Burglind Jungmann, 2020-06-30 The only college-level publication on Korean art history written in English Korean pop culture has become an international phenomenon in the past few years. The popularity of the nation's exports—movies, K-pop, fashion, television shows, lifestyle and cosmetics products, to name a few—has never been greater in Western society. Despite this

heightened interest in contemporary Korean culture, scholarly Western publications on Korean visual arts are scarce and often outdated. *A Companion to Korean Art* is the first academically-researched anthology on the history of Korean art written in English. This unique anthology brings together essays by renowned scholars from Korea, the US, and Europe, presenting expert insights and exploring the most recent research in the field. Insightful chapters discuss Korean art and visual culture from early historical periods to the present. Subjects include the early paintings of Korea, Buddhist architecture, visual art of the late Chosŏn period, postwar Korean Art, South Korean cinema, and more. Several chapters explore the cultural exchange between the Korean peninsula, the Chinese mainland, and the Japanese archipelago, offering new perspectives on Chinese and Japanese art. The most comprehensive survey of the history of Korean art available, this book: Offers a comprehensive account of Korean visual culture through history, including contemporary developments and trends Presents two dozen articles and numerous high quality illustrations Discusses visual and material artifacts of Korean art kept in various archives and collections worldwide Provides theoretical and interpretive balance on the subject of Korean art Helps instructors and scholars of Asian art history incorporate Korean visual arts in their research and teaching The definitive and authoritative reference on the subject, *A Companion to Korean Art* is indispensable for scholars and academics working in areas of Asian visual arts, university students in Asian and Korean art courses, and general readers interested in the art, culture, and history of Korea.

Reality and Effect: A Cultural History of Visual Effects Jae Hyung Ryu, 2007 Index words. Special Effects, Visual Effects, Digital Effects, CGI, Tricks, Modernism, Fordism,

Postmodernism, Reality Effect, Time-space Compression, Trickality, Korean Blockbuster, Cultural Jujitsu, Korean Wave, Hallyu, Shiri, Tae Guk Gi: The Brotherhood of War, Welcome to Dongmakgol, 2009 Lost Memories

Media Heterotopias Hye Jean Chung, 2018-02-22 In *Media Heterotopias* Hye Jean Chung challenges the widespread tendency among audiences and critics to disregard the material conditions of digital film production. Drawing on interviews with directors, producers, special effects supervisors, and other film industry workers, Chung traces how the rhetorical and visual emphasis on seamlessness masks the social, political, and economic realities of global filmmaking and digital labor. In films such as *Avatar* (2009), *Interstellar* (2014), and *The Host* (2006)—which combine live action footage with CGI to create new hybrid environments—filmmaking techniques and seamless digital effects allow the globally dispersed labor involved to go unnoticed by audiences. Chung adapts Foucault's notion of heterotopic spaces to foreground this labor and to theorize cinematic space as a textured, multilayered assemblage in which filmmaking occurs in transnational collaborations that depend upon the global movement of bodies, resources, images, and commodities. Acknowledging cinema's increasingly digitized and globalized workflow, Chung reconnects digitally constructed and composited imagery with the reality of production spaces and laboring bodies to highlight the political, social, ethical, and aesthetic stakes in recognizing the materiality of collaborative filmmaking.

Handbook of Cultural and Creative Industries in China Michael Keane, 2016-05-27 China is at the crux of reforming, professionalising, and internationalising its cultural and creative industries. These industries are at the forefront of China's move towards the status

of a developed country. In this comprehensive Handbook, international experts including leading Mainland scholars examine the background to China's cultural and creative industries as well as the challenges ahead. The chapters represent the cutting-edge of scholarship, setting out the future directions of culture, creativity and innovation in China. Combining interdisciplinary approaches with contemporary social and economic theory, the contributors examine developments in art, cultural tourism, urbanism, digital media, e-commerce, fashion and architectural design, publishing, film, television, animation, documentary, music and festivals.

Asian Cultural Flows Nobuko Kawashima, Hye-Kyung Lee, 2018-10-10 This book investigates economic, political, and cultural conditions that have led to transnational flows of culture in Asia. Coverage also looks at the consequences of an increasingly interconnected Asian regional culture as well as policy makers and cultural industries' response to it. The book features essays written by researchers from different countries in Asia and beyond with diverse disciplinary backgrounds. The volume also contains engaging examples and cases with comparative perspectives. The contributors provide readers with grounded analysis in the organizational and economic logics of Asian creative industries, national cultural policies that promote or hinder cultural flows, and the media convergence and online consumers' surging demand for Asianized cultural products. Such insights are of crucial importance for a better understanding of the dynamics of transnational cultural flows in contemporary Asia. In addition, the essays aim to “de-westernize” the study of cultural and creative industries, which draws predominantly on cases in the United States and Europe. The contributors focus instead on regional dynamics of the development of

these industries. The popularity of J-Pop and K-Pop in East and Southeast Asia (and beyond) is now well known, but less is known about how this happened. This volume offers readers theoretical tools that will help them to make better sense of those exciting phenomena and other rising cultural flows within Asia and their relevance to the global cultural economy.

Reconceptualising Film Policies Nolwenn Mingant, Cecilia Tirtaine, 2017-11-22 This volume explores and interrogates the shifts and changes in both government and industry-based screen policies over the past 30 years. It covers a diverse range of film industries from different parts of the world, along with the interrelationship between different localities, policy regimes and technologies/media. Featuring in-depth case studies and interviews with practitioners and policy-makers, this book provides a timely overview of government and industry's responses to the changing landscape of the production, distribution, and consumption of screen media.

The Global Impact of South Korean Popular Culture Valentina Marinescu, 2014-09-24 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.

The Korea Collection Korean Culture and Information Service Ministry of Culture, Sports and Tourism, 2012-10-27 this book is a compilation of the cover story articles published in Korea Magazine from 2010 to 2011, offering a glimpse into Korea and Korean culture to foreign audiences.

Transnational Korean Cinema Dal Yong Jin, 2019-12-13 In *Transnational Korean Cinema* author Dal Yong Jin explores the interactions of local and global politics, economics, and culture to contextualize the development of Korean cinema and its current place in an era of neoliberal globalization and convergent digital technologies. The book emphasizes the economic and industrial aspects of the story, looking at questions on the interaction of politics and economics, including censorship and public funding, and provides a better view of the big picture by laying bare the relationship between film industries, the global market, and government. Jin also sheds light on the operations and globalization strategies of Korean film industries alongside changing cultural policies in tandem with Hollywood’s continuing influences in order to comprehend the power relations within cultural politics,

nationally and globally. This is the first book to offer a full overview of the nascent development of Korean cinema.

Routledge Handbook of Korean Culture and Society Youna Kim, 2016-12-01 The Routledge Handbook of Korean Culture and Society is an accessible and interdisciplinary resource that explores the formation and transformation of Korean culture and society. Each chapter provides a comprehensive and thought-provoking overview on key topics, including: compressed modernity, religion, educational migration, social class and inequality, popular culture, digitalisation, diasporic cultures and cosmopolitanism. These topics are thoroughly explored by an international team of Korea experts, who provide historical context, examine key issues and debates, and highlight emerging questions in order to set the research agenda for the near future. Providing an interdisciplinary overview of Korean culture and society, this Handbook is an essential read for undergraduate and postgraduate students, as well scholars in Korean Studies, Cultural Studies, Sociology, Anthropology, and Asian Studies in general.

Pop with Gods, Shakespeare, and AI Iris H. Tuan, 2020-11-23 Applying the theories of Popular Culture, Visual Culture, Performance Studies, (Post)Feminism, and Film Studies, this interdisciplinary and well-crafted book leads you to the fascinating and intriguing world of popular film, (musical) theatre, and TV drama. It explores the classical and contemporary cases of the literature works, both Eastern and Western, adapted, represented and transformed into the interesting artistic medium in films, performances, TV dramas, musicals, and AI robot theatre/films. 'Iris Tuan's book is wide ranging in scope and diversity, examining theatre, music, film and television productions from both Western and Asian

countries. Tuan also surveys an extensive range of critical and theoretical perspectives, especially from performance studies and popular cultural studies, to offer context for her descriptions of the many different works. Some of her examples are well-known (Shakespeare's *Romeo & Juliet*, Disney's *The Lion King*) while others little known outside their place of origin (such as the Hakka Theatre of Taiwan) -- all are approached by the author with enthusiasm.' —Susan Bennett, Professor of English, University of Calgary, Canada 'Tuan takes us through multiple examples of contemporary popular performance in theatre/film/TV ranging from high art sources (Shakespeare or *Journey to the West* in films, Hirata's robotic theatre experiments) to low (Taiwanese TV soap operas Hakka Theatre: *Roseki* and *Story of Yangxi Palace*, Korean film *Along with the Gods: The Two Worlds*). The reader moves at a speed-dating pace through contemporary culture production and interpretive theories, encountering significant works, controversies (i. e., yellow face), and conundrums selected from China, Korea, Japan and the U. S. and filtered through a Taiwanese female gaze.' —Kathy Foley, Professor of Theatre Arts, University of California Santa Cruz, USA

Visual Politics and North Korea David Shim, 2013-10-15 In the realm of international relations, there are seemingly few states like North Korea. Whether it is the country's human rights situation, its precarious everyday life or its so-called foreign policy of coercion and nuclear brinkmanship, no matter what this 'pariah' nation says and does it affects the state and stability of regional and global politics. But what do we know about North Korea and how do we come to know it? This book argues that visual imagery plays a decisive role in this operation. By discussing two exemplary areas – everyday photography and satellite

imagery – the book takes into account the role of images in the way that particular issues related to North Korea are understood in contemporary geopolitics. Images work. They do something by evoking a particular perspective of what is shown in them, allowing only specific ways of seeing and knowing. In this sense, images are deeply political. Individual methodological usages in the book can provide a procedural basis from which to start or rethink further studies on visuality, both in IR and beyond. It also opens an innovative path for future studies on East Asia, making the book attractive to a range of specialists and thus holding an appeal beyond the boundaries of a single discipline.

Machine Learning, Image Processing, Network Security and Data Sciences Nilay Khare, Deepak Singh Tomar, Mitul Kumar Ahirwal, Vijay Bhaskar Semwal, Vaibhav Soni, 2023-01-17 This two-volume set (CCIS 1762-1763) constitutes the refereed proceedings of the 4th International Conference on Machine Learning, Image Processing, Network Security and Data Sciences, MIND 2022, held in Bhopal, India, in December 2022. The 64 papers presented in this two-volume set were thoroughly reviewed and selected from 399 submissions. The papers are organized according to the following topical sections: machine learning and computational intelligence; data sciences; image processing and computer vision; network and cyber security.

Understanding Korean Webtoon Culture Dal Yong Jin, 2023-11-20 Webtoons—a form of comic that are typically published digitally in chapter form—are the latest manifestation of the Korean Wave of popular culture that has increasingly caught on across the globe, especially among youth. Originally distributed via the Internet, they are now increasingly distributed through smartphones to ravenous readers in Korea and around the

world. The rise of webtoons has fundamentally altered the Korean cultural market due to the growth of transmedia storytelling—the flow of a story from the original text to various other media platforms, such as films, television, and digital games—and the convergence of cultural content and digital technologies. Fans can enjoy this content anytime and anywhere, either purely as webtoons or as webtoon-based big-screen culture.

Understanding Korean Webtoon Culture analyzes webtoons through the lens of emerging digital cultures and discusses relevant cultural perspectives by combining two different, yet connected approaches, political economy and cultural studies. The book demonstrates the dynamics between structural forces and textual engagement in global media flows, and it illuminates snack-culture and binge-reading as two new forms of digital culture that webtoon platforms capitalize on to capture people's shifting media consumption.

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 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

Asia-Pacific Film Co-productions Dal Yong Jin, Wendy Su, 2019-11-20 This book examines cross-regional film collaboration within the Asia-Pacific region. Through a mixed methods approach of political economy, industry and market, as well as textual analysis, the book contributes to the understanding of the global fusion of cultural products and the reconfiguration of geographic, political, economic, and cultural relations. Issues covered include cultural globalization and Asian regionalization; identity, regionalism, and industry practices; and inter-Asian and transpacific co-production practices among the U.S.A., China, South Korea, Japan, India, Hong Kong, Taiwan, Argentina, Australia, and New Zealand.

Korean Film Observatory, 2007

The Empire of Effects Julie A. Turnock, 2022-06-14 How one company created the dominant aesthetic of digital realism. Just about every major film now comes to us with an

assist from digital effects. The results are obvious in superhero fantasies, yet dramas like *Roma* also rely on computer-generated imagery to enhance the verisimilitude of scenes. But the realism of digital effects is not actually true to life. It is a realism invented by Hollywood—by one company specifically: Industrial Light & Magic. *The Empire of Effects* shows how the effects company known for the puppets and space battles of the original *Star Wars* went on to develop the dominant aesthetic of digital realism. Julie A. Turnock finds that ILM borrowed its technique from the New Hollywood of the 1970s, incorporating lens flares, wobbly camerawork, haphazard framing, and other cinematography that called attention to the person behind the camera. In the context of digital imagery, however, these aesthetic strategies had the opposite effect, heightening the sense of realism by calling on tropes suggesting the authenticity to which viewers were accustomed. ILM's style, on display in the most successful films of the 1980s and beyond, was so convincing that other studios were forced to follow suit, and today, ILM is a victim of its own success, having fostered a cinematic monoculture in which it is but one player among many.

Unveiling the Magic of Words: A Review of "**Korean Visual Effects**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Korean Visual Effects**," a mesmerizing literary masterpiece penned by way of a distinguished

author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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