

## **[CFP] 2022 Situations International Conference (Global Content Provider: Korean Film and TV Drama as Industry and Entertainment)**

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Call for Papers

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Asian History / Studies, Cultural History / Studies, Film and Film History, Korean History / Studies, Women's & Gender History / Studies

### **Call for Papers: 2022 Situations International Conference**

#### **Global Content Provider:**

#### **Korean Film and TV Drama as Industry and Entertainment**

**21-22 October 2022, Jeju, South Korea**

Right now, a lot of eyes are focused on Korea. In 2020, Bong Joon-ho's *Parasite* became the first non-English-language film to win Best Picture at the Academy Awards. Soon after, its director called for film audiences to overcome the "one-inch-tall barrier of subtitles." Two years later, Hwang Dong-hyuk's *Squid Game* (2021) became the top Netflix show in 90 countries, garnering over 111 million fans. Although these two massive hits might appear to have come out of the blue, the ascent of Korean drama to worldwide acclaim did not happen overnight. For decades, televisual K-dramas have been popular in major sites in Asia, ranging from Japan to Saudi Arabia; since the end of the 1990s, Korean films become featured more regularly at some of the major international film festivals. Korean films that won prizes at Cannes and Venice, including Park Chan-wook's *Oldboy* (2003), Lee Chang-dong's *Secret Sunshine* (2007) and Kim Ki-duk's *Piéta* (2012) not only won

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over cinephiles but worked in tandem with popular dramas like Lee Byung-hoon's *Daejanggeum* (2003) to spark interest in Korean culture as a whole.

Against the backdrop of the critical success and popular acclaim of Korean films and drama, this interdisciplinary conference invites papers that explore the range of themes and topics connected to the South Korean film and TV industry. We are interested in papers that explore both the infrastructure of the Korean entertainment industry and in the Korean dramatic forms dependent on screenplay and telescript. The following topics are listed as mere suggestions; in practice, we welcome a full range of papers, including papers that offer perspectives that differ, and even differ sharply, from the dominant liberal or progressive consensus in cultural studies:

### **Invited Speakers:**

#### **Dr. Suk-Young Kim (UCLA)**

"To Play or Not to Play: Gamers as Speculative Critics in Recent Korean Netflix Shows"

#### **Dr. Hye Seung Chung (Colorado State University)**

"Beyond Anti-Communism and National Propaganda: Reevaluating South Korea's State Film Censorship of the Cold War Era"

#### **Dr. Jinhee Choi (King's College London)**

"Who to Save? Moral Dilemma and Uncertainty in Korean Contemporary Horror, *The Priests* (2015), *The Cursed* (2020) and *Hellbound* (2021)"

#### **Dr. Steve Cho (San Francisco State University)**

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"Words of Sense and Memory in the K-Drama"

**Possible Topics:**

- The Korean Film Festival: BIFF and its Others
- Streaming Services in Korea: Netflix and Its Others
- Melodrama and Other Genres in K-Drama
- The Art of Translation: K-Drama and Global Content Provision
- Alternative Histories in Korean TV and Film
- Sexuality and its Discontents in K-Drama
- Traditional Femininity and Independent Women in K-Drama
- Under Siege: Men, Masculinity and Masculinist Concerns in K-Drama
- National Ethnocentric Interests and Global Migrant Agendas
- LGBTQ Korean Films/Dramas
- Image versus Reality in K-Cinema
- Depictions of Religion in Korean Popular Culture
- Virtual History and Speculative Futures of the Korean Peninsula
- Feminism and the "Me Too" Movement in Korean Culture
- *Ilbe*, the Alt-right, and Beyond
- Asian Values on Screen: Liberalism and Tradition, Progressivism and Religion
- Screen Translation of Korean Films/Dramas/Webtoons

Early inquiries with 200-word abstracts are appreciated. By **20 August 2022**, we would invite you to submit your 4,000-word Chicago-format conference presentation with its abstract and keywords. Each invited participant will then be expected to turn his or her conference presentation into a finished 6,000-word paper for possible inclusion in a future issue of the SCOPUS-indexed journal, *Situations: Cultural Studies in the Asian Context*.

Submissions should follow the Chicago Manual of Style (16th ed.), using only endnotes. For further details about the citation protocols, refer to our journal website: <http://situations.yonsei.ac.kr/sub03/sub01.php>.

We will pay the hotel accommodation for those participants whose final papers we accept. There are no registration fees. **Should the coronavirus situation remain critical, we will consider changing the conference format to a hybrid or virtual one. All correspondence should be sent to [situations@yonsei.ac.kr](mailto:situations@yonsei.ac.kr) and addressed to the Managing Editor, Dr Rhee Suk Koo and the two Editors, Dr Terence Murphy and Dr Peter Paik.**

CFP Categories: *Korean film, Korean TV drama, Korean studies, film studies, cultural studies, gender studies, Asian film, Asian studies*

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