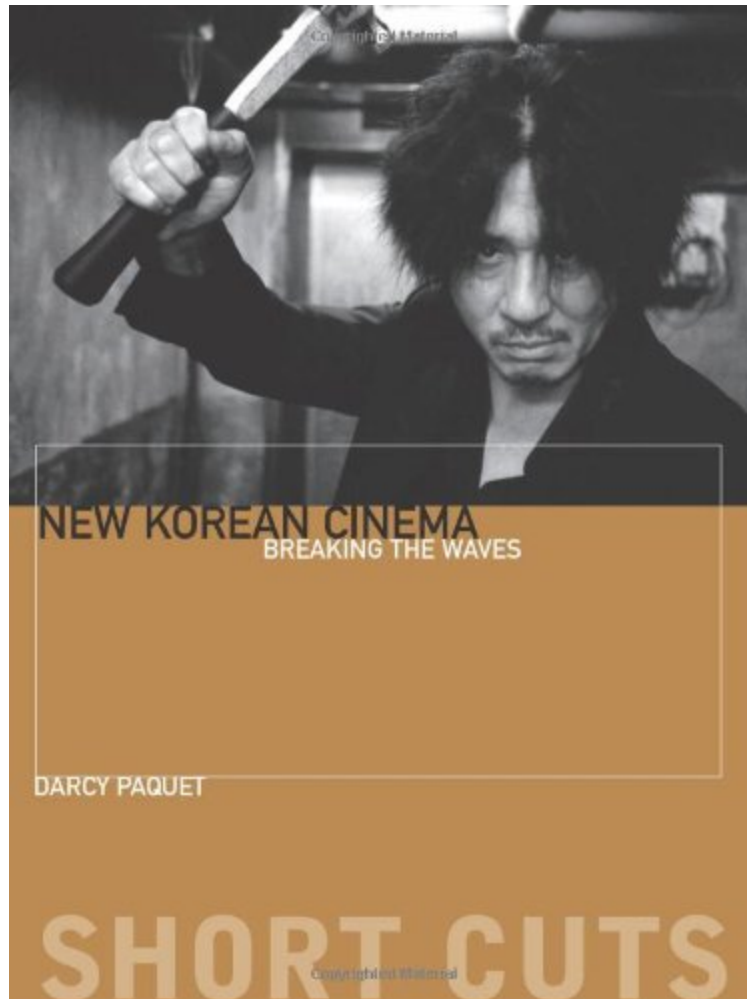


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New Korean Cinema: Breaking the Waves (Short Cuts (Wallflower))

Darcy Paquet

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through some of it (he lives in Korea). What's most useful is the historical and social perspective and context in which Paquet frames his account. For those of us who don't know much about Korea, it helps deepen our understanding of the films themselves and the environment in which Korean cinema took hold of the world's imagination at the end of the 20th century. It's a necessary corrective to all that misinformation you find from fanboys, opportunistic blogs, and amateurs who don't know their Park Chan-wook from Don Siegel. An absolute necessity for anyone's collection - even if you only have a passing interest in cinema, this book will tell you a lot about Korea itself. Now if only Paquet would turn his attention to the deeper riches of Korean cinema of the 1950s and 1960s!

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

About the Author Darcy Paquet is the founder of Koreanfilm.org and visiting professor in the Department of Film and Theatre at Kyunghee University. A former reporter for *Screen International* and *Variety*, he has lived in Seoul since 1997.