

**The 6<sup>th</sup> Korean Screen Culture Conference Final Program**  
 Universität Hamburg, Asien-Afrika-Institut (AAI), Korean Studies  
 June 16-17, 2017

| Day 1 Friday, 16 June 2017  |  |   |   |
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| 9.00-9.30   | <b>Registration (Foyer)</b>  |   |   |
| 9.30-9.45   | <b>Opening Remarks (221)</b><br><b>Professor Yvonne Schulz Zinda (Universität Hamburg)</b><br><b>See-jeong Chang (Consul General of the Republic of Korea in Hamburg)</b>  |   |   |
| 9.45-10.45  | <b>Keynote speech</b><br>Professor Hye Seung Chung (Colorado State University):<br>"Powers of the False and Real Fiction: Migrant Workers in Contemporary South Korean Mockumentaries"   |   |   |
| 10.45-11.15   | <b>Coffee Break (119)</b>  |   |   |
| 11.15-12.45   | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <b>Panel 1 (121)</b><br/> <b>Moderator: Andrew David Jackson (Monash U)</b><br/> <b>Train to Pusan</b><br/><br/>           1. Angeliki Katsarou (Stockholm U)<br/>           "Broken Skulls, Fractured Manhoods: The Deficiency of Masculine Identity in a <i>Train to Busan</i>"<br/><br/>           2. Peter Y. Paik (U of Wisconsin-Milwaukee)<br/>           "The Zombie's Smile: <i>Train to Busan</i> and Risk Society"<br/><br/>           3. Kyoungsuk Sung (U Bonn)<br/>           "The Safety of South Korea Has Fallen": A New National Trauma with Collapsed Community Ethics in Korean Disaster Films"         </td> <td style="width: 50%; vertical-align: top;"> <b>Panel 2 (122)</b><br/> <b>Moderator: Bonnie Tilland (Yonsei U)</b><br/> <b>Masculinity &amp; Femininity</b><br/><br/>           1. Eunice Lim Ying Ci &amp; Liew Kai Khiun (Nanyang Technological U)<br/>           "Her Hunger Knows No Bounds: The Female Appetite in Korean Dramas"<br/><br/>           2. Ma. Kristina Carla Rico (U of the Philippines Diliman)<br/>           "Comparative Study of Women's Images in <i>My Name is Kim Sam Soon</i> and its Philippines Remake <i>Ako si Kim Sam Soon</i>"<br/><br/>           3. Elliott Y.N. Cheung (U of British Columbia)<br/>           "<i>Goblin</i>: Supernatural Romances, Cosmopolitanism, and International Perceptions of Korean Masculinity"<br/><br/>           4. William Dunkel (Korea U)<br/>           "Eunuchs, Sexy Beasts, and Repeaters: Pre-colonial Haunting and the Crisis of Masculinity in Korean Romance Webtoons"         </td> </tr> </table> | <b>Panel 1 (121)</b><br><b>Moderator: Andrew David Jackson (Monash U)</b><br><b>Train to Pusan</b><br><br>1. Angeliki Katsarou (Stockholm U)<br>"Broken Skulls, Fractured Manhoods: The Deficiency of Masculine Identity in a <i>Train to Busan</i> "<br><br>2. Peter Y. Paik (U of Wisconsin-Milwaukee)<br>"The Zombie's Smile: <i>Train to Busan</i> and Risk Society"<br><br>3. Kyoungsuk Sung (U Bonn)<br>"The Safety of South Korea Has Fallen": A New National Trauma with Collapsed Community Ethics in Korean Disaster Films" | <b>Panel 2 (122)</b><br><b>Moderator: Bonnie Tilland (Yonsei U)</b><br><b>Masculinity &amp; Femininity</b><br><br>1. Eunice Lim Ying Ci & Liew Kai Khiun (Nanyang Technological U)<br>"Her Hunger Knows No Bounds: The Female Appetite in Korean Dramas"<br><br>2. Ma. Kristina Carla Rico (U of the Philippines Diliman)<br>"Comparative Study of Women's Images in <i>My Name is Kim Sam Soon</i> and its Philippines Remake <i>Ako si Kim Sam Soon</i> "<br><br>3. Elliott Y.N. Cheung (U of British Columbia)<br>" <i>Goblin</i> : Supernatural Romances, Cosmopolitanism, and International Perceptions of Korean Masculinity"<br><br>4. William Dunkel (Korea U)<br>"Eunuchs, Sexy Beasts, and Repeaters: Pre-colonial Haunting and the Crisis of Masculinity in Korean Romance Webtoons" |
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| 12.45-13.45   | <b>Lunch (119)</b>   |   |   |

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| 13.45-15.15 | <p><b>Panel 3 (121)</b><br/> <b>Moderator: We Jung Yi (Pennsylvania State U)</b><br/> <b>Colonial Korea</b></p> <p>1. Steven Chung (Princeton U)<br/> "The Augmented Realities of Non-Theatrical Foreign Cinemas in Colonial Choson"</p> <p>2. Shin Dong Kim (Hallym U)<br/> "Social Censorship and Constructing the Monolithic Patriotism on Colonial Memories"</p> <p>3. Namhee Han (Leiden U)<br/> "The Horror from Colonial Korea: Digital Kyöngsöng in South Korean Films"</p> | <p><b>Panel 4 (122)</b><br/> <b>Moderator: Ji-yoon An (U of Cambridge)</b><br/> <b>Hallyu in the World</b></p> <p>1. Jay-Ar Manuel Igno (U of the Philippines, Diliman)<br/> "Analysis on the Translation of Korean Drama to Filipino"</p> <p>2. Kausmal Kumar (Jawaharlal Nehru U)<br/> "Decoding the Hallyu in India"</p> <p>3. Barbara Wall (U Hamburg)<br/> "Intertextuality as a Way to Success of K-Drama?: Multi-Layered References in the Television Drama <i>The Legend of the Blue Sea</i> (2016)"</p> |
| 15.15-15.45 | <b>Coffee Break (119)</b>   |  |
| 15.45-17.15 | <p><b>Panel 5 (121)</b><br/> <b>Moderator: Steven Chung (Princeton U)</b><br/> <b>Music</b></p> <p>1. Ute Fendler (U of Bayreuth)<br/> "SM Entertainment: From Stage Art to Neo Culture Technology"</p> <p>2. Carla Eggert (U of Hamburg)<br/> "Forbidden and Unhealthy Tunes: Rock Music under Park Chöng-hüi"</p> <p>3. CedarBough Saeji (U of British Columbia)<br/> "Reading Traditional Iconography within Korean Music Videos"</p>  | <p><b>Panel 6 (122)</b><br/> <b>Moderator: Barbara Wall (U Hamburg)</b><br/> <b>History on Screen</b></p> <p>1. Katharina Süberkrüb (U Hamburg)<br/> "The TV Drama <i>Hwarang</i>: Hybridity of Korean Nationalistic Historiography and K-Pop"</p> <p>2. We Jung Yi (Pennsylvania State U)<br/> "Redrawing the Lines? War and Division in South Korean Webtoons"</p> <p>3. Pil Ho Kim (Ohio State U)<br/> "In the Liberation Village: The Cinematic Landscape of Early North Korean Refugees"</p>                |
| 17.15-18.30 | <b>Break</b>  |  |
| 18.30-20.30 | <b>Reception at Grand Elysée Hamburg, Oval Office (sponsored by the Consulate General of the Republic of Korea in Hamburg)</b>  |  |

Day 2 Saturday, 17 June 2017

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| <p>10.30-12.00</p> | <p><b>Panel 7 (121)</b><br/> <b>Moderator: CedarBough T. Saeji (U of British Columbia)</b><br/> <b>Korean Culture Industries</b></p> <p>1. Ko Sungil (U of Nottingham)<br/>         "Becoming the Host: The London Korean Film Festival, the Government-led and Localised Event"</p> <p>2. Bonnie Tilland (Yonsei U)<br/>         "Volunteers and Fans as Questionable Cosmopolitans in South Korea's Media Spectacle"</p> <p>3. Yung Bin Kwak (Sungkyunkwan U)<br/>         "Confessions of Masks: Screening Korean Screen Culture in the Post-Medium Age"</p> <p>4. Hyunseon Lee (SOAS, U of London)<br/>         "Reception of Korean Films in Germany and UK: An Approach to 'Korean' Cinematic Discourses"</p> | <p><b>Panel 8 (122)</b><br/> <b>Moderator: David Scott Diffrient (Colorado State U)</b><br/> <b>Questions of Belonging 1</b></p> <p>1. Yoo Jin Shin (Ewha Womans U)<br/>         "The Korea Media Portrayals of Multicultural Family: Media Discourse and Paradigm Shifts on Korean Television Documentary Series from 2001-2015"</p> <p>2. Sarah Domingo Lipura (Ateneo de Manila U)<br/>         "Deconstructing the 'Han': Representations and Misrepresentations of Mixed Filipino-Korean Children in Films"</p> <p>3. Na-Rhee Scherfling (U Hamburg)<br/>         "The Fragmented Self and Its Heterotopic Sites of Belonging"</p> <p>4. Jacob Ki Nielsen (U of Copenhagen)<br/>         "'How Difficult it's been!': Kinship, Nationhood and Globalized Modernity In and Out of <i>Ode to My Father</i> (2014)"</p> |
| <p>12.00-13.00</p> | <p><b>Lunch (123)</b></p>   |   |
| <p>13.00-14.30</p> | <p><b>Panel 9 (121)</b><br/> <b>Moderator: Peter Y. Paik (U of Wisconsin-Milwaukee)</b><br/> <b>Questions of Belonging 2</b></p> <p>1. David Scott Diffrient (Colorado State U)<br/>         "Between <i>Scenery</i> and Scenario: Structured Absence and (In)Visible Presence in a Migrant Workers Documentary"</p> <p>2. Yvonne Schulz Zinda (U Hamburg)<br/>         "Ethnographic Elements in North Korean Films"</p> <p>3. Ji-yoon An (U of Cambridge)<br/>         "Orphans and Vagabonds: Park Sang-ho's <i>The DMZ</i> (1965) and Kim Su-yong's <i>Sorrow Even In Heaven</i> (1965)"</p>  | <p><b>Panel 10 (122)</b><br/> <b>Moderator: Hye Seung Chung (Colorado State U)</b><br/> <b>Gangster Films, Queer Films, Art-House Films</b></p> <p>1. Marc Plaice (King's College)<br/>         "Disruptive Ganglands: The Urban Conflict Zones of Korean Modernity"</p> <p>2. Jae Wook Ryu (U of Lancaster)<br/>         "At the Boundary between Night and Day: Throughout Queer Films Created by LeeSong Hee-il"</p> <p>3. Rumiya Tangalycheva (Saint-Petersburg State U)<br/>         "The Cultural Reconstruction of the Senses in Korean Art-House"</p>   |

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|             |  | Films Perceived by the Russian Audience (on the Basis of the Works by Lee Chang-dong)"<br><br>4. Hee-seung Irene Lee (U of Auckland)<br>"Unwatchable Pain in Others: Kim Ki-duk's <i>Bad Guy</i> (2002) and <i>Pieta</i> (2012)" |
| 14.30-15.00 | <b>Coffee Break (123)</b>  |  |
| 15.00-16.30 | <p><b>Panel 11 (121)</b><br/> <b>Moderator: Yvonne Schulz Zinda (U Hamburg)</b><br/> <b>Religion &amp; Democracy</b></p> <p>1. Pascal Kim (Academy of Korean Studies)<br/> "A Buddhistic Promiscuity in Spring, Summer, Fall, Winter and Spring"</p> <p>2. Heather Mellquist Lehto (U of California, Berkeley)<br/> "The Screens are the Hands of God': Video Sermons in the Creation of Transnational Korean Churches"</p> <p>3. Min Kyung Yoo (Freie U Berlin)<br/> "Narrating Democracy and Imagining South Korean Citizenship"</p> |  |
| 16.30-16.45 | <b>Concluding Remarks (121)</b>  |  |

This conference is sponsored by:

Universität Hamburg, Korea Foundation and the Consulate General of the Republic of Korea in Hamburg



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