

Dr. Jinhee Choi

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Academic Employment

	King's College London, UK
Sept 2017-	Reader, Film Studies
2013-2017	Senior Lecturer, Film Studies
2011-2013	Lecturer, Film Studies
	University of Kent, Canterbury, UK
2010-2011	Senior Lecturer, Film Studies
2008-2010	Lecturer, Film Studies
	Carlton University, Canada
2007-2008	Assistant Professor (Tenure Track), Film Studies
	Yale University, USA
2006-2007	Post-doctoral Associate/Visiting Assistant Professor The Council on East Asian Studies/Film Studies
	Carlton University, Canada
2004-2006	Assistant Professor (Tenure Track), Film Studies
	University of Wisconsin-Madison, USA
1999-2004	Teaching Assistant, Lecturer, Reader, Communication Arts
	Texas Tech University, USA
2002 (Summer)	Lecturer, Philosophy
	University of Wisconsin-Madison, USA
1996-1999	Project Assistant, Teaching Assistant, Philosophy

Education

2001-2004	University of Wisconsin-Madison, USA Ph.D. in Film Studies, Communication Arts Dissertation: "Corporate Affluence, Cultural Exuberance: a Korean Film Renaissance and the 386 Generation Directors" Committee: David Bordwell (supervisor), Vance Kepley Jr., Michael Curtin
1999-2001	M.A. in Film Studies, Communication Arts

- 1997-1999 **University of Wisconsin-Madison, USA**
Ph.D. in Philosophy
Dissertation: “Emotion, Fiction, and Rationality: Cognitivism vs. Non-Cognitivism”
Committee: Noël Carroll (supervisor), Dennis Stampe, Lester Hunt
- 1995-1997 M.A. in Philosophy
- 1993-1995 **Seoul National University, South Korea**
M.A. in Aesthetics
Thesis: “On the Artistic Status of Forgery”
- 1989-1993 B.A. with Honors in Aesthetics

Honors, Awards and Grants

- The Korea Foundation Support for Korean Studies-related Programs and Activities (\$16,483), 2016.
- King’s College Faculty Conference Fund (£2,314), 2015-6.
- King’s College Faculty Research Grant Publication Fund (£1,000), 2015
- The Korea Foundation Publication Fund (\$6,937), 2009, for *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs* (Wesleyan University, 2010)
- British Academy Overseas Conference Fund (£700), 2009
- Yale University Postdoctoral Research Fellowship (\$40,000), 2006-2007
- SSHRC (Social Sciences and Humanities Research Council) Institutional Research Grant (\$5,000 CAD), 2005-2006
- University of Wisconsin Dissertation Fellowship, Fall 2003
- McCarty Dissertation Research Fellowship, Summer 2003
- Vilas Travel Fellowship, 2002
- McCarty Travel Fund, 2003, 2002, 2001
- The Elizabeth Warner Risser Fellowship (given to an outstanding female graduate student in Communication Arts), 2002
- Graduated Seoul National University with Honors, 1993
- Asan (Hyundai) Foundation Fellowship, 1990-1993

Publications

Monograph

- *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*. Middletown: Wesleyan University Press, 2010.

Edited Volumes

- *Reorienting Ozu: A Master and His Influence*. New York: Oxford University Press, 2018.
- *Cine-Ethics: Ethical Dimensions of Film Theory, Practice and Spectatorship*. Co-edited with Mattias Frey. New York: Routledge, 2014.
- *Horror to the Extreme: Changing Boundaries in Asian Cinema*. Co-edited with Mitsuyo Wada-Marciano. Hong Kong: Hong Kong University Press, 2009.
- *Philosophy of Film and Motion Pictures*. Co-edited with Noël Carroll. Oxford: Blackwell, 2006.

Chapters in Edited Volumes

- “Girls Who Can Leap Through Time: Shōjo and Time Travel in East Asian Media.” In *Screening Characters* ed. Johannes Riis and Aaron Taylor. Accepted for Publication. New York: Routledge.
- “Introduction.” In *Reorienting Ozu: A Master and His Influence*, 1-17. New York: Oxford University Press, 2018.
ISBN-10: 019025498X
ISBN-13: 978-0190254988
- “Ozuesque as a Sensibility; Or, on the Notion of Influence.” In *Reorienting Ozu: A Master and His Influence*, 77-97. New York: Oxford University Press, 2018.
ISBN-10: 019025498X
ISBN-13: 978-0190254988
- “Exiled in Macau: Hong Kong Neo-Noir and Paradoxical Lyricism.” In *Hong Kong Neo-Noir*, ed. Esther Yau and Tony Williams, 198-215. Edinburgh: Edinburgh University Press, 2017.
ISBN-10: 1474412661
ISBN-13: 978-1474412667
- “Ribbons and Frills: Shōjo Sensibility and the Transnational Imaginary.” In *Routledge Handbook for East Asian Pop Culture*, ed. Koichi Iwabuchi, Chris Berry and Eva Tsai, 178-190. London and New York: Routledge, 2017.
ISBN-10: 0415749425
ISBN-13: 978-0415749428
- “Seoul, Busan and Somewhere Near: Korean Gangster Cinema and Urban Space.” In *Global Cinematic Cities: New Landscapes of Film and Media*, ed. Johan Andersson, Lawrence X. Webb, 220-236. New York and London: Columbia University Press, 2016.
ISBN-10: 023117747X
ISBN-13: 978-0231177474
- “Apperception on Display: Structural Films and Philosophy.” Reprinted in *Kurt Kren: Structural Films*, ed. A. L. Rees, Nicky Hamlyn and Simon Payne, 263-273. Bristol: Intellect press, 2016.
ISBN-10: 1783205512
ISBN-13: 978-1783205516
- “Una comedia sobre el (re)matrimonio.” (in Spanish) In *Cine Coreano Contemporáneo (1990-2015), Entre Lo Excesivo Y Lo Sublime*, ed. Nacho Cagiga, 58-67. Madrid: *LÍNEAS PARALELAS*, 2015.
- “The Ethics of Contemplation: Kim Ki-duk’s *Arirang*.” In *Cine-Ethics: Ethical Dimensions of Film Theory, Practice and Spectatorship*, ed. Jinhee Choi and Mattias Frey, 79-95. New York: Routledge, 2014.
ISBN-10: 0415821258
ISBN-13: 978-0415821254
- “Multinational Casts and Epistemic Risk: the Case of Pan-Asian Cinema.” In *Film and Risk*, ed. Mette Hjort, 165-179. Detroit: Wayne State University Press, 2012.
ISBN-10: 0814334636
ISBN-13: 978-0814334638
- “From National Heroes to Local Hoodlums: South Korean Gangster Cinema.” In *Discovering Korean Cinema*, ed. Daniel Martin and Mark Morris, 45-55. London: The Korean Cultural Center UK, 2010.

- “Perfecting the Complete Cinema: Rudolf Arnheim and the Digital Intermediates.” In *Arnheim for Film and Media Studies*, ed. Scott Higgins 127-140. New York: Routledge, 2010.
ISBN-10: 0415801087
ISBN-13: 978-0415801089
- “Introduction,” co-authored with Mitsuyo Wada-Marciano. In *Horror to the Extreme: Changing Boundaries in Asian Cinema*, ed. Jinhee Choi and Mitsuyo Wada-Marciano, 1-12. Hong Kong: Hong Kong University Press, 2009.
ISBN-10: 9622099734
ISBN-13: 978-9622099739
- “A Cinema of Girlhood: *Sonyeo* Sensibility and the Decorative Impulse in the Korean Horror Cinema.” In *Horror to the Extreme: Changing Boundaries in Asian Cinema*, ed. Jinhee Choi and Mitsuyo Wada-Marciano, 39-56. Hong Kong: Hong Kong University Press, 2009.
- “Rudolf Arnheim.” In *The Routledge Companion to Philosophy and Film*, ed. Carl Plantinga and Paisley Livingston, 291-300. New York: Routledge, 2009.
ISBN-10: 0415493943
ISBN-13: 978-0415493949
- “National Cinema, the Very Idea.” In *Philosophy of Film and Motion Pictures*, ed. Noël Carroll and Jinhee Choi, 310-319. Oxford: Blackwell, 2005.
ISBN-10: 1405120274
ISBN-13: 978-1405120272
- “Apperception on Display: Structural Films and Philosophy.” In *Thinking Through Cinema: Film as Philosophy*, ed. Murray Smith and Thomas Wartenberg, 165-172. Oxford: Blackwell, 2006.
ISBN-10: 140515411X
ISBN-13: 978-1405154116
- Preface. *The Cinema of Japan and Korea*. Ed. Justin Boywer, xi-xiii. London: Wallflower, 2004.
ISBN-10: 1904764118
ISBN-13: 978-1904764113

Articles in Journals

- “Introduction.” Co-authored with Chris Berry. *The Journal of Japanese and Korean Cinema* 9.2 (Fall 2017): 85-89.
- “From Recording to Ritual: *Weimar Villa* and *24 City*” *The IAFOR Journal of Asian Studies* 2.1 (Winter 2016): 10-24.
- “Seoul Flâneur? *Breathless* and *Café Noir*” *The Journal of Japanese and Korean Cinema* 7.1 (Spring 2015): 57-72.
- “Afterword.” The special issue on Asian Horror and Cult Cinema: UK perspective. *Asian Cinema* 22.1 (Spring/Summer 2011): 150-151.
- “China Inc. Limited.” *In Focus Forum, Cinema Journal* 49.3 (Spring, 2010): 144-148.
- “Am I Your Sidekick? Contemporary Korean Gangster Cinema, ‘Beat’ and ‘Friend’.” *Post Script* 27.3 (Summer 2008): 116-131.
- “Sentimentality and the Cinema of the Extreme,” *Jump Cut* 50 (Spring 2008).
<http://www.ejumpcut.org/currentissue/sentiment-Extreme/index.html>
- “Naturalizing Hollywood: Against the Naturalistic Account of the Filmic Communication.” *Film Studies: An International Review* 8 (Summer 2006): 149-153.

- “Apperception on Display: Structural Films and Philosophy.” *Journal of Aesthetics and Art Criticism* 64/1 (Winter 2006): 165-172.
- “Shocking Corridors: Girls’ High School Horror Series and Female Sexuality.” Conference Proceedings, *National, Transnational, and International: Chinese Cinema and Asian Cinema in the Context of Globalization—Centennial Celebration of Chinese Cinema*, ACSS 2005: 318-321.
- “Leaving It up to the Imagination: POV shots and Imagining from Inside.” *Journal of Aesthetics and Art Criticism* 63.1 (Winter 2005): 17-25.
- “Is the Balcony Closed? Philosophy of Film sans Film.” *Aesthetics Newsletter* 23.3 (Winter 2004).
- “All the Right Responses: Fiction and Warranted Emotions.” *British Journal of Aesthetics* 43.1 (July 2003): 308-321.
- “Fits and Startles: Cognitivism Revisited.” *Journal of Aesthetics and Art Criticism* 61.2 (Spring 2003): 149-157.
- “Chunhyang, Chunhyang, Chunhyang: Poetics of Im Kwon Taek.” *Asian Cinema* 13.1 (April 2002): 57-66.
- “A Reply to Gregory Currie on Documentaries.” *Journal of Aesthetics and Art Criticism* 59.3 (Summer 2001): 317-319.

Book Reviews

- Brian Yecies and Aegyung Shim. *The Changing Face of Korean Cinema: 1960 to 2015*. *Pacific Affairs* 90.3 (September 2017).
- Berys Gaut, *A Philosophy of Cinematic Art*. *Journal of Aesthetics and Art Criticism* 69.2 (Spring 2011): 235-7.
- Chi-Yun Shin and Julian Stringer eds. *New Korean Cinema*. *Film Quarterly* 60.3 (Spring 2007): 83-84.
- Gregory Smith, *Film Structure and the Emotion System*, and Patrick Hogan, *Narrative Universals and Human Emotions*. *Journal of Aesthetics and Art Criticism* 63.2 (Spring 2005): 206-9.
- Jenny Kwok Wah Lau, *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*. *Film Quarterly* 57.4 (Summer 2004): 61-64.
- “Bergson: Before the Deleuze.” *Film-Philosophy: Deleuze Special Issue* 5.35 (November 2001) <<http://www.film-philosophy.com/vol5-2001/n35choi>>
- Trevor Ponech, *What is Non-Fiction Cinema?* *Journal of Aesthetics and Art Criticism* 59.3 (Summer 2001): 343-344.

Film Reviews

- “Spotlight on Korea: South Korean Cinema Now,” Wisconsin Film Festival, 2001.

Conference Organized

- The Korean Screen Culture Conference. The 5th Annual Conference, King’s College London, June 2016.
- Cine-Ethics: Symposium on Ethics and Cinema. University of Kent, Canterbury, June 2011.
- A Cinema of Affect: Contemporary Korean Cinema. Yale University, New Haven, April 2007.

Academic Presentations

- “Ozuesque as Sensibility Or, on the Notion of Influence.” The Annual Conference of SCMS. Toronto, March 2018.
- *Forever Girls* 5 day-lecture. The Outstanding Scholars Series at Yonsei University. Seoul, January 2018.
- “20 *Once Again* or Forever Being a Mom: Regional Media Flow and Gender.” Chinese Film Market and Asian Cinema. Singapore, August 2017.
- “The 1970s Girls: Innocence, Sexuality and Labor.” The Annual Conference of SCMS. Chicago, March 2017.
- [Invited Speaker] “The 1970s Girls: Innocence, Sexuality and Labor.” Cornell University. November 2016.
- [Invited Speaker] “Forever Girls: Girlhood and Contemporary Korean Media.” Nanyang Technological University. Singapore. October 2016.
- “Girls Who Can Leap Through Time: Shojo and Time Travel.” Joint East Asian Studies Conference. SOAS. London. September 2016.
- [Invited Speaker] “Death of a Girl: Girlhood and Affect.” Affects of Korea’s Soft Power Conference. The University of Southern California. February 2016.
- [Invited Speaker] “Home is Where the Kitchen Is: Shōjo Sensibility and Cuteness.” Girlhood in East Asian Cinema Workshop. The University of Sheffield. December 2015.
- “Girls that Remember; Girls that Disappear: Korean Modern History and Girlhood.” Film and History: The Korean Case. SOAS, London. November 2015.
- [Plenary] “A Comedy of (Re-)Marriage? *My Love, My Bride* (1990, 2014).” Korean Screen Culture Conference. The University of Copenhagen, Copenhagen. May 2015.
- [Invited Speaker] “Home is Where the Kitchen Is: Shōjo Sensibility and Cuteness.” The Aesthetics and Affect of Cuteness Workshop, The University of Amsterdam. Amsterdam, April 2015.
- “Seoul Flâneur: *Breathless* and *Café Noir*.” Korean Film Workshop. University of California-Berkeley. Berkeley, June 2014.
- “Korean Gangsters in Urban Spaces: Seoul, Busan or Somewhere Near.” Geography, Film and Visual Culture. King’s College London, April 2014.
- “The Ethics of the Monad: Leibniz and Film Spectatorship.” Society for Cinema and Media Studies Annual Conference. Seattle, March 2013.
- [Plenary] “The Ethics of Contemplation: Kim Ki-duk’s *Arirang*.” Proliferating Ethical Encounters in Film and Media. Glasgow, October 2013.
- “The Ethics of Contemplation: Kim Ki-duk’s *Arirang*.” The inaugural King’s College London-Hong Kong University Film Research Video Conference. London-Hong Kong, May 2013.
- [Invited Speaker] “The Ethics of Contemplation: Kim Ki-duk’s *Arirang*.” Aberystwyth, February 2013.
- [Invited Speaker] “The Ethics of Contemplation: Kim Ki-duk’s *Arirang*.” East Asian Studies Research Seminar, Cambridge University. Cambridge, February 2013.
- “Kim Seung-ho, the National Father: The South Korean Home Drama and Postwar Modernity.” SOAS, Center for Korean Studies Workshop. London, May 2012.

- [Invited Keynote Speaker] “Exiled in Macau: Hong Kong Neo-Noir and Paradoxical Lyricism.” East Winds: East Asian Cinema Symposium. Coventry University, March 2012.
- [Invited Speaker] “From Shojo to Sunjeong: A Regional Sensibility and Hallyu.” Korean Wave (Hallyu) Workshop, University of California Berkeley. Berkeley, February 2012.
- [Invited Speaker] “An Uncomfortable Marriage of Film and Philosophy?” the XIII Autumn Colloquium. Centre for Humanities Studies of Minho University. Braga Portugal, Nov 2011.
- [Invited Speaker] “An Uncomfortable Marriage of Film and Philosophy?” Film and Philosophy: Mapping an Encounter. Institute for Philosophy of Language/Faculty of Human and Social Sciences. New University of Lisbon. Portugal, Nov. 2011.
- “Collapsing the City: *Weimar Villa* and *24 City*.” New Generation Chinese Cinema: commodities of exchange. King’s College London. London, May 2011.
- [Invited Speaker] “Multinational Casts and Epistemic Risk.” School of Oriental and African Studies. University of London. London, Nov 2010.
- “Boys Over Flowers! Intra-regional Adaptations and Regional Sensibility.” MediAsia: the Asian Conference on Media and Mass Communication. Osaka Japan, Oct 2010.
- “Multinational Casts and Epistemic Risk.” Society for Cinema and Media Studies Annual Conference. Los Angeles, Mar 2010.
- [Invited Speaker] “The Paternal Melodrama and Modernity: the Ozu Connection.” Relocating Ozu. University of California Berkeley. Berkeley, Feb 2010.
- [Invited Speaker] “Epochal Sensibility and Beautiful Objects.” London Aesthetics Forum. London, Nov 2009.
- “Multinational Casts and Epistemic Risk.” Film Studies Research Talk series. University of Kent, Canterbury. Canterbury, Nov 2009.
- “Aesthetic Sensibility: Corporeal or Cultural.” Screen Annual Conference. Glasgow, July 2009.
- “Sense and Sensibility: A Corporeal Turn in Film Studies.” Emergent Encounter in Film Studies. King’s College London. London, Mar 2009.
- “Post-Contemporary Film Theory and the Spatial Turn.” Society for Cinema and Media Studies Annual Conference. Philadelphia, Mar 2008.
- [Invited Speaker] “Sentimentality and the Cinema of the Extreme.” Vassar College. Poughkeepsie, Feb 2008.
- “Sentimentality and the Cinema of the Extreme.” A Cinema of Affect: Contemporary Korean Cinema Conference. Yale University. New Haven, April 2007.
- “The Bergsonian Vogue and Epstein’s Theory of Photogénie.” Society for Cinema and Media Studies (SCMS) Annual Conference. Chicago, March 2007.
- “Chastity Plus Incest: Branding the K-drama.” Trans-Asian Screen Culture Conference. Seoul, October 2006.
- [Invited Speaker] “Whose Perspective Anyway? First Person Storytelling and Imagination from the Inside,” Imagination, Representation and Arts. Korean Society of Aesthetics. Seoul, May 2006.

- “The Film Festival Scene as Site: South Korean Filmmakers at the Intersection of the Global and the Local,” *The Film Scene: Cinema, the Arts, and Social Change*. University of Hong Kong. Hong Kong, April 2006.
- Co-chair of panel, “Media Asia: Transmedia Interactions in East Asian Cinema.” SCMS Annual Conference. Vancouver, March 2006.
- “(Impossible) Romance of Their Own? Korean Romantic Teen Pics and the Guiyeoni Syndrome.” SCMS Annual Conference. Vancouver, March 2006.
- [Keynote Speaker] “I’m Not a Girl; Yet Not a Woman—Gender Representation in Contemporary Korean Romantic Comedy.” *Gender and East Asian Cinema*. University of Nottingham. Nottingham, October 2005.
- “Apperception on Display: Structural Films and Philosophy.” American Society of Aesthetics Annual Conference. Providence, October 2005.
- “Shocking Corridors: Girls’ High School Horror Series and Female Sexuality.” Asian Cinema Studies Society (ACSS) Conference. Shanghai, China, June 2005.
- “The Power of Symmetry: Patterns of Shot Composition in Akira Kurosawa and Johnnie To.” SCMS Annual Conference. London, March 2005.
- [Invited Speaker] “A Cinema of Contradiction? Korean Blockbusters and the 386 Generation Directors.” New York University. New York, February 2005.
- [Invited Speaker] “Until Chance Brings Us Together: Parallel Narrative Structure in Contemporary Korean Romantic Films.” The University of Chicago. Chicago, February 2005.
- “Naturalizing Hollywood? Against the Naturalistic Account of Filmic Communication.” Center for Cognitive Studies of the Moving Image (CCSMI) Biannual Conference. Calvin College. Grand Rapids, July 2004.
- Chair of panel, “Narrative and Characterization.” CCSMI Biannual Conference. Calvin College. Grand Rapids, July 2004.
- Chair of panel, “Korean Cinema, Old and New.” SCMS Annual Conference. Atlanta, March 2004.
- “The Korean Film Renaissance and the Role of the Korean Academy of Film Arts.” SCMS Annual Conference. Atlanta, March 2004.
- Respondent to “Lens Flare in the Age of Digital Production.” American Society of Aesthetics Annual Conference. San Francisco, October 2003.
- “Art Cinema or Art in Cinema: Hou Hsiao-hsien’s *The Puppet Master*.” ACSS Conference. Seattle, May 2003.
- “Rules of Engagement: POV shots and Imagining from Inside.” Society for the Philosophical Study of the Contemporary Visual Arts (SPSCVA). American Philosophical Association, Pacific Division Conference. San Francisco, March 2003.
- “Korean Blockbuster Films and North and South Korea Relations.” University of Wisconsin-Madison. Madison, March 2003.
- [Chair on panel] “Hong Kong Cinema: Genre, Style and Distribution,” SCMS Annual Conference. Minneapolis, March 2003.
- “Make Mood Not Love: Mood Portrayal in Wong Kar-Wai’s Early Genre Films.” SCMS Annual Conference. Minneapolis, March 2003.
- Comment on “The Pleasures of Documentary Tragedy.” American Society of Aesthetics Annual Meeting. Miami, October 2002.
- “Aesthetic Warrant,” Society for the Philosophical Study of the Contemporary Visual Arts (SPSCVA), American Philosophical Association, Central Division Conference. San Francisco, April 2002.

- [Chair on panel] “Imagination, Film and Fiction.” American Society of Aesthetics Annual Meeting. Minneapolis, October 2001.
- “Independence of Emotion from Cognition: a Non-Cognitivist’s Approach to Fiction-directed Emotions.” Philosophy and the Emotions. The Royal Institute of Philosophy Conference. The University of Manchester. Manchester, July 2001.
- “On Direct Address In Comedian Comedy.” Society for Cinema Studies Annual Conference. Washington D.C., May 2001.

Public Talks and Engagement

- [Introduction] to Korean film *A Blood Pledge* (2009), Korean Culture Center. London, March 2017.
- [Interview] South Korea’s Unlikely Buddy Comedy, The Cultural Frontline BBC World Service, February 2017.
<http://www.bbc.co.uk/programmes/p04skkyc>
- [Introduction] to Korean film *The Priests* (dir. Jang Je-hyun, 2015), Picturehouse Central, 2nd Teaser Screening of London Korean Film Festival, London, June 2016.
- [Introduction] to Korea film *Sunny* as part of Korean Cultural Centre Film Night (the Ha, Ha, Ha series). London, April 2016.
- [Translation] Q&A as part of “Embeddedness: Artist Films and Videos from Korea- 1960 to Now” Tate Modern. London, Sept 2015.
- [Panel Discussion] “A Girl At My Door.” POUT fest. Picturehouse Central. London, August 2015.
- [workshop] leading a workshop on “Documentary and Transnationalism.” Documentary Summer School, as part of Locarno International Film Festival. Locarno Switzerland, August 2015.
- [Invited Speaker] “Kang Woo-suk and South Korean Local Comedy of the 1990s” and the Introduction to *Two Cops* (dir. Kang Woo-suk, 1993). Korean Cultural Centre. London, February 2015.
- [Invited Speaker] “Riding the New Wave.” 100 Years of Chinese Cinema, BFI. London, August 2014.
- [Invited Speaker] “Film Seminar: Youth in Japanese Cinema and Beyond.” The Japan Foundation. London, January 2014.
- [Invited Speaker] “Film Talk: Korean Cinema” and the Introduction to *Mother* (dir. Bong Joon-ho). Warwick Arts Center. Coventry, February 2013.
- [Chair] “A Better Tomorrow.” Korean Cinema Forum, The London Korean Film Festival. London, November 2012.
- [Invited Panelist] “Im Kwon-taek.” Korean Cinema Forum, Korean Cultural Center. London, October 2012.
- [Moderator] Director Lee Yoon-ki, Q&A. Apollo Theatre. London, August 2012.
- [Invited Speaker] Korean Cinema Forum, The London Korean Film Festival. London, November 2011.
- [Invited Speaker] “From National Heroes to Local Hoodlums: South Korean Gangster Cinema” Discovering Korean Cinema, The London Korean Film Festival. London, November 2010.
- [Invited Speaker] Introduction to *Crossways* (Kinugasa Teinosuke, 1928). BFI. London, September. 2010.

Courses Taught

King's College London:

MA

- Cinema and Sentiment (as part of Film-Philosophy MA pathway)

BA

- Authorship and Creativity in the Cinema
- Food for Thought: Food, Film and Philosophy (Cross-faculty module)
- Film History: 1980 to Present
- Asian Popular Cinemas
- Topics in World Cinema: Ozu and His Influence
- Film and Transnationalism: East Asian Focus

Yonsei International Summer School

BA

- Film Industry
- Contemporary World Cinema

University of Kent

MA

- Film Analysis

BA

- Introduction to Narrative Cinema: World Cinema
- Avant-garde and Experimental Cinema
- National and Transnational Cinema (East Asian Cinema Focus)

Yale University:

- East Asian Cinema and Transnational Tropes

Carleton University, Canada:

MA

- Cinema and Modernism

BA

- History of World Cinema
- Aspects of Film History and Theory
- Film Industry
- Hong Kong Cinema
- History of Documentary
- Film Theories and Emotions
- Film Narrative and Narration
- Contemporary Asian Cinema and Popular Media

University of Wisconsin-Madison:

BA

- Introduction to Film, Theory and Practice of Argumentation and Debate, Speech Communication (As Primary Instructor)
- Introduction to Film, Philosophy of Art, Introduction to Aesthetics, Introduction to Philosophy, Theory and Practice of Argumentation and Debate (As Teaching Assistant)
- European/American Avant-Garde Cinema (As Reader/Marker)

Texas-Tech University

BA

- Philosophy of Literature

Administration and Committee

King's College

- Convenor of PhD/Postgraduate and Research Committee Chair (2012-)
- Hiring Committee (2014, 2015, 2016)
- Study Abroad (2011-2012)

University of Kent

- Acting Chair (Autumn 2010)
- Chief Examiner (2008-2010)

Carleton University

- Curriculum Committee (2005-2006)
- Departmental Tenure and Promotions Committee
- Hiring Committee (Philosophy, Film Studies)
- Library Representative (2004-2005)

American Society of Aesthetics

- Program Committee (2005-2006)

Membership of Professional and Learned Societies

Society of Cinema and Media Studies

Editorial Board of New Review of Film and Television Studies (Journal)

Editorial Board of the Thinking Cinema series (Continuum)

Editorial Board of Mihak Journal (South Korea)

References

Professor Dudley Andrew

Dept. of Film and Comparative Literature

Yale University

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Professor David Bordwell

Emeritus, Dept of Communication Arts (Film Studies)

University of Wisconsin

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Professor Chris Berry

Dept of Film Studies

King's College London

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