

CURRICULUM VITAE

NAME Hye Seung Chung

ADDRESS 515 Dunraven Dr, Fort Collins, CO 80525 **PHONE** 970-893-5601

EDUCATION

2004 Ph.D. in Film and Television, University of California, Los Angeles
1999 M.A. in Cinema Studies, College of Staten Island, City University of New York
1994 B.A. in English, Ewha Woman's University, Seoul, South Korea

ACADEMIC POSITIONS

(2021-) Professor, Communication Studies, Colorado State University
(2015-2021) Associate Professor, Communication Studies, Colorado State University
(2011-2015) Assistant Professor, Communication Studies, Colorado State University
(2010-2011) Assistant Professor, English and Cinema Studies, Oakland University
(2008-2010) Assistant Professor, American Studies, University of Hawaii at Manoa
(2006-2008) Visiting Assistant Professor, Comparative Literature, Hamilton College
(2003-2006) Postdoctoral Fellow, Asian Languages and Cultures, University of Michigan

CURRENT JOB DESCRIPTION

 50 % Teaching 35 % Research/Creative Activity 15 % Service/Outreach

HONORS AND AWARDS

2020-2021, Fulbright Scholar Award for the book project "Beyond Anti-Communist Propaganda: Reevaluating Korea's State Film Censorship of the Cold War Era" (sponsoring institution: Ewha Woman's University, Seoul, South Korea)

2017, The Alumnus of the Year Award, UCLA Department of Film, Television, and Digital Media

2015, Named as a "a faculty or staff member who had a positive impact on their experience at Colorado State University" in the graduating senior survey

2015, Korea Foundation Publication Support Grant for the book *Movie Migrations: Transnational Genre Flows and South Korean Cinema*

2013-2014, Office of International Programs Faculty Research Travel Grant for the book *Compressed Multiculturalism: Migration and Diversity in Korea*, Colorado State University

2013, Communication Studies Capstone Appreciation Award (CSCAA: teaching award), Colorado State University

2012, Named as a “a faculty or staff member who had a positive impact on their experience at Colorado State University” in the graduating senior survey

2012, Faculty Development Award for the book *Genre Flows: Rethinking Transnational through Korean Cinema*, College of Liberal Arts, Colorado State University

2009, Endowment for Humanities Summer Research Grant for the book *Kim Ki-duk*, University of Hawaii, Honolulu, HI

2005, Publication Subsidy for the book *Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance*, Korea Foundation, Seoul, Korea

2005, Second Place Award in the Student Writing competition, Society for Cinema and Media Studies (SCMS), Norman, OK

2003, Third Place Award in the Student Writing competition, Society for Cinema and Media Studies (SCMS), Norman, OK

2002-2003, Research Grant in Ethnic Studies, UCLA Institute of American Cultures, Los Angeles, CA

2001-2002, Plitt Southern Theater Employees Trust Fellowship, UCLA Department of Film, Television and Digital Media, Los Angeles, CA

1998-1999, Unstructured Faculty Organization Scholarship, College of Staten Island, CUNY, New York

PUBLISHED WORKS

Hye Seung Chung and David Scott Diffrient, 2021, *Movie Minorities: Transnational Rights Advocacy and South Korean Cinema*. Rutgers University Press, 304 pages

Hye Seung Chung, 2020, *Hollywood Diplomacy: Film Regulation, Foreign Relations, and East Asian Representations*. Rutgers University Press, 243 pages

Hye Seung Chung and David Scott Diffrient, 2015, *Movie Migrations: Transnational Genre Flows and South Korean Cinema* [“New Directions in International Studies” Series]. Rutgers University Press, 291 pages

Hye Seung Chung, 2012, *Kim Ki-duk* [“Contemporary Film Directors” Series]. University of Illinois Press, 176 pages

Hye Seung Chung, 2006, *Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance*. Temple University Press, 248 pages

Refereed Journal Articles:

Hye Seung Chung, 2018, “Multiculturalism as ‘New Enlightenment’: The Myth of Hypergamy and Social Integration in *Punch*,” *Journal of Korean Studies* 23:1: 135-152

Hye Seung Chung, 2018, "Hollywood Diplomacy and *The Purple Heart* (1944): Preserving Wartime Alliances through Film Regulation," *Historical Journal of Film, Radio and Television*, 38: 3: 495-515

Hye Seung Chung and David Scott Diffrient, 2017, "The Omnibus Film as Message Picture: Cold War Politics and the Myth of National Unity in *It's a Big Country* (1951)," *Historical Journal of Film, Radio and Television*, 37: 3: 499-516

Hye Seung Chung, 2014, "The Korean Valentino: Jin Yan (Kim Yŏm), Sino-Korean Unity, and Shanghai Films of the 1930s," *Korean Studies* 37: 150-170

Hye Seung Chung and David Scott Diffrient, 2012, "TV Hybridity: Genre Mixing and Narrative Complexity in *M*A*S*H*," *Quarterly Review of Film and Video*, 29:4: 285-302

Hye Seung Chung, 2011, "*The Man with No Home: Shane* Comes Back in a Korean 'Manchurian Western,'" The Western theme issue, *Journal of Popular Film and Television*, 39:2: 71-83

Hye Seung Chung, 2010, "Beyond 'Extreme': Re-reading Kim Ki-duk's Cinema of *Ressentiment*," *Journal of Film and Video*, 62:1&2: 96-111

Hye Seung Chung, 2008, "Reinventing the Historical Drama, De-westernizing a French Classic: Genre, Gender, and the Transnational Imaginary in *Untold Scandal*," Special Issue on Reading Contemporary Korean Cinema and Television, *Post Script*, 27:3: 98-114

Hye Seung Chung, 2007, "From *Die Another Day* to 'Another Day': The South Korean Anti-007 Movement and Regional Nationalism in Post-Cold War Asia," Special Issue on Media Co-Productions and Cultural Negotiation, *Spectator*, 27:2: 64-78

Hye Seung Chung, 2006, "Portrait of a Patriot's Son: Philip Ahn and Korean Diasporic Identities in Hollywood," *Cinema Journal*, 45: 2: 43-67

Hye Seung Chung, 2005, "Hollywood Goes to Korea: Biopic Politics and Douglas Sirk's *Battle Hymn* (1957)," *Historical Journal of Film, Radio and Television*, 25: 1: 51-80

Hye Seung Chung, 2001, "From Saviors to Rapists: G.I.s, Women, and Children in Korean War Films," *Asian Cinema*, 12:1: 103-116

Hye Seung Chung, 2001, "Korean Comfort Women Trilogy as Subaltern Autobiography," *Selected Papers in Asian Studies*, New Series 64: 1-25

Refereed Chapters in Books:

Hye Seung Chung, 2022, "From Parasites to Monsters: The Unfulfilled Promises of Serres's Parasitism in Bong Joon-ho's Neoliberal Social Allegories," *Parasite: A Philosophical Exploration*, eds., Thorsten Botz-Bornstein and Giannis Stamatellos, Brill, 115-128

Hye Seung Chung, 2021, "From *All-American Girl* to *Kim's Convenience*: The Perils and Paradoxes of Implicit In-Group 'Yellowvoicing,'" *Pragmatics of Accents*, ed. Gaëlle Planchenault, John Benjamins Publishing, 189-203

Hye Seung Chung, 2019, "Archive Revisionisms: Reevaluating South Korea's State Film Censorship of the Cold War Era," *The Cold War and Asian Cinema*, eds., Man-Fung Yip and Poshek Fu, Routledge, 174-193

Hye Seung Chung, 2019, "3 Iron (2004): A Cinema of Paradoxes," *Rediscovering Korean Cinema* ed. Sangjoon Lee, University of Michigan Press, 408-422

Dong Hoon Kim, Hye Seung Chung, Ji-yoon An, and N. Travis Cabot, 2018, "Cinema Studies", *Korean Communication, Media, and Culture: An Annotated Bibliography*, eds. Kyu Ho Youm and Nojin Kwak, Lexington, 285-312

Hye Seung Chung, 2018, "From National to Transnational: A Historiography of Korean Cinema," *Korea's Communication, Digital Media and Popular Culture*, eds. Dal Yong Jin and Nojin Kwak, Lexington, 443-468

Hye Seung Chung and David Scott Diffrient, 2018, "Choi Min-sik in *Oldboy*," *Close Up: Great Cinematic performances Volume 2: International*, eds. Murray Pomerance and Kyle Stevens, Edinburgh University Press: 261-271

Hye Seung Chung and David Scott Diffrient, 2018, "A Cinematic Half-Twist: Art, Exploitation, and the Subversion of Sexual Norms in Kim Ki-duk's *Moebius*," *Exploiting East Asian Cinemas: Translation, Circulation, Consumption*, eds. Mike Dillon and Ken Provencher, Bloomsbury, 155-171

Hye Seung Chung and David Scott Diffrient, 2017, "Postnetwork Television and Netflix's *Gilmore Girls: A Year in Life*" [co-authored with David Scott Diffrient], *Screwball Television: Critical Perspectives on Gilmore Girls*, 2nd ed., ed. David Scott Diffrient, Syracuse University Press, 345-354.

Hye Seung Chung, 2015, "Hating the Korean Wave in Japan: The Exclusivist Inclusion of Zainichi Koreans in *Nerima Daikon Brothers*," In: *Hallyu 2.0: The Korean Wave in the Age of Social Media*, eds. Sangjoon Lee and Abe Mark Nornes, University of Michigan Press, 195-211

Hye Seung Chung, 2014, "From Saviors to Rapists: G.I.s, Women, and Children in Korean War Films" [Reprinted and Revised], In: *Heroism and Gender in War Films*, eds. Jakub Kazecki and Karen Ritzenhoff, Palgrave Macmillan, 115-130

Hye Seung Chung, 2013, "From 'Me So Horny' to 'I'm So Ronery': Asian Images and Yellow Voices in American Cinema," In: *Film Dialogue*, ed., Jeff Jaeckle, Columbia University Press, 172-191

Hye Seung Chung, 2013, "Acacia and Adoption Anxiety in Korean Horror Cinema," In: *Korean Horror Cinema*, eds., Alison Peirse and Daniel Martin, Edinburgh University Press, 87-100

Hye Seung Chung, 2012, "*The Man with No Home: Shane Comes Back in a Korean 'Manchurian Western'*" [Reprinted], In: *Westerns: The Essential Journal of Popular Film and Television Collection*, eds. Gary Edgerton and Michael Marsden, Routledge, 288-309

Hye Seung Chung, 2011, "Medium Hot, Korean Cool: Hallyu Envy and Reverse Mimicry in Contemporary U.S. Pop Culture," In: *Hallyu: Influence of Korean Popular Culture in Asia and Beyond*, eds. Do Kyun Kim and Min Sun Kim, Seoul National University Press: 63-90

Hye Seung Chung, 2010, "Escaping Korea: Cultural Authenticity and Asian American Identities in *Gilmore Girls*," In: *Screwball Television: Critical Perspectives on Gilmore Girls*, ed. David Scott Diffrient, Syracuse University Press, 165-184

Hye Seung Chung, 2008, "All about Cristina: The Politics of (In)Visibility and New Multiculturalism in *Grey's Anatomy*," In: *Grace under Pressure: Grey's Anatomy Uncovered*, eds. Cynthia Burkhead and Hillary Robson, Cambridge Scholars Publishing, 32-44

Hye Seung Chung and David Scott Diffrient, 2007, "Forgetting to Remember, Remembering to Forget: The Politics of Memory and Modernity in the Fractured Films of Lee Chang-dong and Hong Sang-soo," In: *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, ed. Frances Gateward, SUNY Press, 115-139

Hye Seung Chung, 2006, "Portrait of a Patriot's Son: Philip Ahn and Korean Diasporic Identities in Hollywood" [in Korean], In: *The Aesthetic and Historical Imagination of Korean Cinema*, ed. Yonsei Institute of Media Art, Sodo Publishing Co.: 93-119

Hye Seung Chung and David Scott Diffrient, 2005, "Interethnic Romance and Political Reconciliation in *Asako in Ruby Shoes*," In: *New Korean Cinema*, eds. Chi-Yun Shin and Julian Stringer, NYU Press: 193-209

Hye Seung Chung, 2005, "Between Yellowphilia and Yellowphobia: Ethnic Stardom and the (Dis)Orientalized Romantic Couple in *Daughter of Shanghai* and *King of Chinatown*," In: *East Main Street: Asian American Popular Culture*, eds. Shilpa Davé, LeiLani Nishime, and Tasha Oren, NYU Press, 154-182

Hye Seung Chung, 2005, "Towards a Strategic Korean Cinephilia: A Transnational Détournement of Hollywood Melodrama," In: *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema*, eds. Kathleen McHugh and Nancy Abelmann, Wayne State University Press, 117-150

Hye Seung Chung, 2002, "The Letter of *Yanggongju*: The Convergence of Psychoanalytic and Postcolonial Theories in *Address Unknown*" [in Korean], In: *Address Unknown*, ed. Yonsei Institute of Media Art, Samin Publishing Co., 44-67

Non-Refereed Journal Articles/Chapters/Proceedings/Transactions:

Hye Seung Chung, 2022, "

Hye Seung Chung, 2012, "The Korean Rudolph Valentino: Jin Yan (Kim Yŏm), Colonial Masquerade, and Shanghai Films of the 1930s," *Tapestry of Modernity: Urban Cultural Landscapes of Colonial Korea, 1920s-1930s* (Conference Proceedings: Center for Korean Studies, University of Hawaii, Manoa): 217-223

Hye Seung Chung and Jun Okada, 2005, "Minority Filmmakers, Media Institutions, and Press Discourse: A Comparative Analysis," *CSRC Research Report*, No. 5 (UCLA Chicano Studies Research Center): 2-14

Other (e.g. lab texts, book reviews, technical reports, in-house reports):

Hye Seung Chung, 2014, Book Review of *Rising Sun, Divided Land: Japanese and South Korean Filmmakers* by Katie E. Taylor-Jones, *The Journal of Asian Studies*, 73:3: 831-832

Hye Seung Chung, 2013, Encyclopedia Entries, "Philip Ahn" and Ang Lee," *Asian Americans: An Encyclopedia of Social, Cultural, Economic, and Political History*, eds. Xiaojian Zhao and Edward J.W. Park, ABC-CLIO, 10-11, 757-759

Hye Seung Chung, 2013, Film Review of *Where Is Ronny...*, *The Journal of Korean Studies*, 18: 1: 147-150

Hye Seung Chung, 2011, "Monster and Empire: Bong Joon-ho's *The Host* (2006) and the Question of Anti-Americanism" (film review), *Oakland Journal*, 20: 59-69

Hye Seung Chung, 2003, "One Culture, Two Cinematic Nations: Korean Cinema" (book review of Hyangjin Lee's *Contemporary Korean Cinema: Identity, Culture, Politics*), *Film and Philosophy* electronic issue, 7:1 [<http://www.film-philosophy.com>]

Hye Seung Chung, 2002, Book review of *Countervisions: Asian American Film Criticism*, eds. Darrell Y. Hamamoto & Sandra Liu, *Film Quarterly*, 56:2: 57-59

Book Proposal/Sample Chapters under Review

Hye Seung Chung, *Cinema under National Reconstruction: State Censorship and South Korea's Cold War Film Culture*, Rutgers University Press (refereed)

Manuscripts in Progress

Hye Seung Chung and David Scott Diffrient, 2023, "No Exit from 'Hell Joseon': National Tragedy and Heroic Rescue in South Korea's Action-Disaster Films," *Action Cinema Since 2000*, eds., Christine Holmlund, Lisa Purse, and Yvonne Tasker (refereed, Bloomsbury/BFI, forthcoming)

Hye Seung Chung, "*Squid Game* as a Levinasian Morality Tale: The Ethics of Alterity and Empathy in a Survival- Game Narrative," *International Journal of Communication* Special Issue on Netflix and the Korean Wave (refereed, under review)

Hye Seung Chung, "What Price Glory?: Transnational Canon Formations and the Double Encoding of Korean Art Cinema," *The Korean Cinema Book*, eds., Julian Stringer and Nikki J.Y. Lee (refereed, British Film Institute/Palgrave Macmillan, forthcoming)

PAPERS PRESENTED/SYMPOSIA/INVITED LECTURES/PROFESSIONAL MEETINGS/WORKSHOPS

August 4-5, 2022, "Fending off Darkness, Uplifting National Cinema: Korean Film Censorship and *The Stray Bullet*," Korean Film Workshop, Center for Korean Studies, University of California, Berkeley

April 8, 2022. "*Squid Game* as a Levinasian Morality Tale: Ethics of Alterity and Empathy in Survival Game Narrative," Is Netflix Riding the Korean Wave or Vice Versa?, Seoul National University

Marcy 10, 2022, Speaker for *Global Cinema* Panel, Meridian Center for Cultural Diplomacy, Zoom

December 10, 2021, "From Parasites to Monsters: The Unfulfilled Promises of Serres's Parasitism in Bong Joon-ho's Neoliberal Social Allegories," Korean Screen Culture Conference, University of Tubingen, Zoom

November 27, 2021, "*Squid Game* as a Levinasian Morality Tale: Ethics of Alterity and Empathy in Survival Game Narrative," The Korean Association of Literature and Film Conference, The Korean Association of Literature and Film, Zoom

October 5, 2021, "From Parasites to Monsters: The Unfulfilled Promises of Serres's Parasitism in Bong Joon-ho's Neoliberal Social Allegories," Four Lectures on Film Censorship in Hollywood and Korea (Zoom Colloquia Series with Prof. Hye Seung Chung), Ewha Woman's University, Zoom

October 1, 2021, "Creating a 'Cheerful' Cinema: South Korea's Cold War Regimes and State Film Censorship, 1960s-1980s," Four Lectures on Film Censorship in Hollywood and Korea, Ewha Woman's University, Zoom

September 27, 2021, "Rethinking Foreign Relations and Film Regulation through the Sony Crisis," Four Lectures in Film Censorship in Hollywood and Korea, Ewha Woman's University, Zoom

September 24, 2021, "Made in Hollywood and Censored in China: Censorship as Cultural Resistance," Four Lectures on Film Censorship in Hollywood and Korea, Ewha Woman's University, Zoom

August 10, 2021, "Sentimental Education: Indoctrinating Gaiety as National Emotion in Yushin-Era Youth Comedy", Korean Film Workshop: Authoritarian Modalities and Film Censorship: South Korean Cinema in the 1970s, Center for Korean Studies, University of California, Berkeley, Zoom

August 4, 2021, "Moderator for Industry Panel Discussions with Director Yi Seung-jun and K-Pop distributor Bernie Cho," K-Culture and Media Strategy Conference, Korean American Communication Association, Zoom

August 2020, "Introductory Talk" for the *Parasite* and Success of Korean Cinema in 2020 Open Discussion, *Korean Screen Culture Virtual Symposium 2020*, Zoom

November 22-23, 2019, "Beyond Anti-Communism and National Propaganda: Cold War Film Censorship as a Collaborative Process of Cultural Regulation," *Three Eight: Korean Literature and the Division System*, University of Michigan, Ann Arbor

October 23-25, 2019, "The Rise of Rights Advocacy Cinema in Post-Authoritarian South Korea," *A Century of Global Cinema*, LW Convention Center, Seoul

May 24-25, 2019, Respondent to "Depth of Evil, World of Crimes" Panel, *Korean Film Workshop*, Center for Korean Studies, University of California, Berkeley

March 28-29, 2019, "Archive Revisionisms: Reevaluating South Korea's State Film Censorship of the Cold War Era," *Transnational Korean Cinema & Media Conference*, University of North Carolina, Chapel Hill

October 26-27, 2018, "Creating a 'Cheerful' Cinema: South Korea's Cold War Regimes and State Film Censorship, 1960s-1980s," *Korean Literature Association Annual Workshop*, University of Minnesota, Minneapolis

May 24-25, 2018, "Towards an Intimate, Ethical Witnessing of Torture and Inhumanity in *Repatriation* (2003)," *Korean Screen Culture Conference*, University of Helsinki, Finland

March 14-18, 2018, "Censorship as Cultural Resistance: The Chinese Government's 'Uplift' of National Images in 1930s Hollywood," *Society for Cinema and Media Studies Conference*, Toronto

July 27-28, 2017, "From National to Transnational: A Historiography of Korean Cinema," *Korean Communication Research and Practice: Looking Back, Looking Forward*, University of Hawaii

June 16-17, 2017, "Powers of the False and Real Fiction: Migrant Workers in Contemporary Korean Mockumentaries," *Korean Screen Culture Conference*, Keynote Speaker, University of Hamburg, Germany

July 15-16, 2016, Respondent to "The Asia Foundation and Korean Film" panel, *Korean Film & Culture Workshop*, Center for Korean Studies, University of California, Berkeley

May 26, 2016, Guest lecture on the Cuban Missile Crisis and Stanley Kubrick's *Dr. Strangelove* (1964) in Prof. David Scott Diffrient's SPCM 356: *Gender and Genre in Film*, Summer 2016, Colorado State University

May 19-20, 2016, "Powers of the False and Real Fiction: Migrant Workers in Contemporary Korean Mockumentaries," *Transnational Humanities in Korean Studies*, Australian National University

April 25, 2016, Guest lecture on the U.S. War on Terror and detention/torture/drone policy in Prof. David Scott Diffrient SPCM 357: *Film and Social Change*, Spring 2016, Colorado State University,

March 30-April 3, 2016, "*The Interview* as a Millennial *The Great Dictator*?: Rethinking Foreign Relations and Film Regulation through the Sony Crisis," *Society for Cinema and Media Studies Conference*, Atlanta

November 13-14, 2015, "Banishment as Vanishment: Invisible Deportation and the Restoration of Social Order in Korean Multicultural Films," *The Invisible: Asia.Theory.Visuality Conference*, Princeton University

September 23, 2015, "Hollywood Diplomacy and *The Purple Heart* (1944): Preserving Wartime Alliances through Film Regulation," *Faculty Colloquium*, Department of Communication Studies, Colorado State University

May 29-30, 2015, "Multiculturalism as a New Enlightenment: The Hegemonic Narrative of Social Integration in *Punch*," *Korean Screen Culture Conference*, University of Copenhagen, Denmark

December 3, 2014, Guest lecture on Korean horror cinema in Prof. David Scott Diffrient's SPCM 358: *Gender and Genre in Film*, Fall 2014, Colorado State University

October 3, 2014, "The Politics of Transnational Korean Genre Films: Park Chan-wook's *Oldboy* and Bong Joon-Ho's *The Host*," *Korean Film Series* by the Center for Asian Studies and International Film Series, University of Colorado, Boulder

June 23-24, 2014, "Into 'Spreadable' Spaces: The Digital (After)Life of Korean Cinema," *Korean Film Workshop*, Center for Korean Studies, University of California, Berkeley

March 30-31, 2014, "Contemporary South Korean Cinema's 'Unconditional Hospitality': An Ethics of the Host in *Bandhobi*," *Crosscurrents of the Korean Wave II*, Ewha Womans University, Seoul, Korea

March 19-23, 2014, "Trapped, Terrorized, Traumatized: The Transnational Meanings of *Oldboy*'s Detention Narrative," *Society for Cinema and Media Studies Conference*, Seattle

February 14-18, 2014, "Trapped, Terrorized, Traumatized: The Transnational Meanings of *Oldboy*'s Detention Narrative," *Western State Communication Associations Conference*, Anaheim, CA.

September 30, 2013, Guest lecture on the Propaganda Model and media citizenship, Prof. Elizabeth Williams's SPCM 479: *Communication Studies Capstone*, Fall 2013, Colorado State University

May 31-June 1, 2013, "Contemporary South Korean Cinema's 'Unconditional Hospitality': An Ethics of the Host in *Bandhobi*," *Years of Radical Change: Korean Screen Culture Conference*, University of London

March 6-10, 2013, "In Search of Self (in Others): Recent Trends in Korean Multicultural Films," *Society for Cinema and Media Studies Conference*, Chicago

May 25, 2012, "Kim Ki-duk: The Cinema of *Ressentiment*" – *Ressentiment, Affective Extremes, Blue-Collar Blues Workshop*, Korea National University of Arts, Seoul, Korea

April 6, 2012, "Hating the Korean Wave in Japan: The Exclusivist Inclusion of Zainichi Koreans in *Nerima Daikon Brothers*," *Hallyu 2.0: The Korean Wave in the Age of Social Media Conference*, University of Michigan

March 26-30, 2012, "Kim Ki-duk: The Cinema of *Ressentiment*," *Sensual Excess and the 'Body' of Film: Subversive Images and Narrative Strategies in Contemporary Korean Cinema*: 13th Laterna Film Academy Korean Film Conference, Keynote Speaker, Pecs, Hungary

February 16-17, 2012, "The Korean Rudolph Valentino: Jin Yan (Kim Yŏm), Colonial Masquerade, and Shanghai Films of the 1930s," *Tapestry of Modernity: Urban Cultural Landscapes of Colonial Korea, 1920s-1930s*, University of Hawaii Center for Korean Studies

May 2, 2011, "Genre Flows: Rethinking Transnationalism through Korean Cinema," The BC Institute for the Liberal Arts and American Studies Lecture, Boston College

March 10-13, 2011, "Transnational Perspectives on Korean Cinema" Panel, *Society for Cinema and Media Studies Conference*, Respondent, New Orleans

March 10-13, 2011, "The Nervous Laughter of Vanishing Fathers: Modernization Comedies of 1960s Korean Cinema," *Society for Cinema and Media Studies Conference*, New Orleans

November 11-14, 2010, "Between Misogyny and Neofeminism: The Female Body and the Semiotic Poetics of Kim Ki-duk's Cinema," *Korean Cine-Media and the Transnational workshop*, New York University

October 14-16, 2010, "*The Man with No Name: Shane* Comes Back in a Korean 'Manchurian Western'," *North American Workshop on Korean Literature (NAOKOL)*, University of Michigan, Ann Arbor

March 17-21, 2010, "From the 'Ugly' to the 'Weird': The Hideous Hybridity of Korean Manchurian Westerns," *Society for Cinema and Media Studies Conference*, Chair of "Transnational Korean Cinema" Panel, Los Angeles

October 21, 2009, "All about Cristina: The Politics of Black-Korean Romance and New Multiculturalism in *Grey's Anatomy*," *International Cultural Studies Speaker Series*, University of Hawaii at Manoa

May 23, 2009, "Hallyu Envy and Reverse Mimicry in Contemporary U.S. Pop Culture," *Josai International University Media Studies Department Media Workshop*, Tokyo, Japan

April 22-26, 2009, "Medium Hot, Korean Cool: Meaningful Multilingualism and Techno-Fetishism in American Film and Television," *Association for Asian American Studies*, Honolulu, HI

February 2, 2009, Guest lecture on film performance in Prof. Todd Berliner's FST 200: *Introduction to Film Study*, Spring 2009, University of North Carolina at Wilmington

November 19, 2008, "From Philip Ahn to Sandra Oh: Korean Images in Hollywood," *Trans-Cultural Studies in the Pacific Era*, Ewha Institute of English and American Studies, Seoul, South Korea

October 31, 2008, Guest lecture on images of Asians/Asian Americans in American media in Prof. Jang Hyun Kim's SP 454: *Political Communication*, Fall 2008, University of Hawaii at Manoa

October 23, 2008, "Beyond 'Extreme': Re-reading Kim Ki-duk's Cinema of *Ressentiment*," *Center for Korean Studies Colloquium Series*, University of Hawaii at Manoa

March 24, 2008, Guest lecture on Orientalism in Hitchcock's films in Prof. David Scott Diffrient's SPCM 455: *The Art and Legacy of Alfred Hitchcock*, Spring 2008, Colorado State University

February 18, 2008, "Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance," Guest Lecture, Dartmouth College

November 19, 2007, "Between Morality and Politics: The Double Edge of American Film Censorship, 1934-1945," *Comparative Literature Colloquium Series*, Hamilton College

March 8-11, 2007, "Hooking the Audience: The Repulsive Attraction of Kim Ki-duk's *Yopgi* Cinema," *Society for Cinema and Media Studies Conference*, Chair of Panel "'Extreme' East Asian Cinema and Cult Film Canons," Chicago

April 6-9, 2006, "Ally or Enemy?: Hollywood's Conflicting Korean Images during World War II," *Association for Asian Studies Annual Meeting*, Chair of "Images of Korea and Koreans in American Media, 1945-2005" Panel, San Francisco

March 2-5, 2006, "Postcolonial Intertextuality: Sports and Nationalism in Bollywood and South Korean Cinemas," *Society for Cinema and Media Studies Conference*, Vancouver, Canada,

February 28, 2006, "A Perpetually Pending Ending: The Deferred Temporality of Korean War Films, from Golden Age Classics to New Korean Blockbusters," *Asian Studies Spring Colloquium Series*, Michigan State University

April 21, 2005, "The Untranslatables: Cultural Specificity in Transnational Korean Cinema," *Trajectories of Korean Cinema Studies* workshop, University of California, Irvine

March 31-April 3, 2005, "Taming a Dangerous Woman: Gender Politics and the Cross-cultural Transformations of *Untold Scandal*," *Association for Asian Studies Annual Meeting*, Chair of "Korean Cinema: Texts and Contexts, from Post-Liberation to the Post-IMF Eras" Panel, Chicago

March 17, 2005, Lecture and film screening of *Daughter of Shanghai* in celebration of the centennial of Philip Ahn's birth, *Korean Studies Colloquium Series*, University of Michigan, Ann Arbor

March 4, 2005, "Reinventing Historical Drama: Valmont Meets Chosŏn in *Untold Scandal*," *Korean Historical Film* workshop, New York University

March 4-7, 2004 "The Audience Who Knew Too Much: Oriental Masquerade and Ethnic Recognition among Asian Americans," *Society for Cinema and Media Studies Conference*, Atlanta, Georgia

December 5, 2003, "Philip Ahn and Korean Diasporic Identities in Hollywood," *Transnational Korea* workshop, University of Illinois, Urbana-Champaign

October 1, 2003, "Portrait of a Patriot's Son: Philip Ahn and Korean Diasporic Identities in Hollywood," *The Aesthetic and Historical Imagination of Korean Cinema* (International conference), Yonsei University, Seoul, South Korea

July 4-6, 2003, "There is No Woman (Like the Other Woman): Gender, Ethnicity and Transmigrational Couple in *Asako in Ruby Shoes*," *Screen Studies Conference*, Glasgow University, Scotland,

February 27-March 1, 2003, "'Ours Is the Thanks That You Are with Us': Genuflectory Encounters between East and West in *Battle Hymn*," *4th Annual War and Media Conference*, Graceland University, Independence, Missouri

February 17, 2001, "The Railroad-Tracks of Reversed Time and Perverse History: Narrating Postcolonial Memories in *Peppermint Candy*," *Shadows of the Modern: Social Change and New Korean Cinema*, University of Southern California, Los Angeles

October 7, 2000, “Korean Comfort Woman Trilogy as Subaltern Autobiography: *The Murmuring, Habitual Sadness, and My Own Breathing*,” *Western Conference of the Association for Asian Studies*, California State University, Long Beach

May 19-21, 2000, “Seeing the Korean War through Korean Eyes: Gender, Nation, and Identity in *Silver Stallion* and *Spring in My Hometown*,” *Asian Cinema Studies Society Conference*, University of Oklahoma, Norman

COLLABORATIVE & INTEGRATIVE INTERDISCIPLINARY SCHOLARSHIP

Although I am a well-published scholar with expertise in multiple areas, perhaps my leadership is most strongly felt in Korean studies. I have contributed to essays to many major scholarly anthologies on Korean cinema available in the English-speaking world, authored three university press books (with a fourth one near completion and under review for advance contract) and several journal articles on the subject, delivered numerous papers in international conferences and workshops (including two keynote speeches in Hungary and Germany), peer reviewed numerous articles and books on Korean film and media, edited a major journal in the field (*The Journal of Japanese and Korean Cinema*) for four years, and am currently serving on the advisory board for the same journal. I am routinely contracted by fellow academics, graduate students, editors, and journalists around the world, seeking my expertise and advice for their projects on Korean cinema and popular culture. I collaborate closely with my colleagues from various fields of Korean studies by regularly attending and contributing to several specialized conferences such as UC-Berkeley’s Korean Film Workshop, Korean Literature Association Annual Workshop, and Korean Screen Culture Conference in Europe.

As a native speaker of Korean who has worked in diverse disciplines from Asian/Korean Studies and Comparative Literature to English/American Studies and Communication Studies, I have extensive interdisciplinary administrative experience. As an executive committee member in the University of Michigan’s Korean Studies Program, Hamilton College’s Asian Studies, and the Center for Korean Studies at the University of Hawai’i at Manoa, I regularly attended administrative meetings and was actively involved in developing and hosting film and other cultural events related to Korea. I also have gained experience collaborating with colleagues from other disciplines to advise interdisciplinary undergraduate and graduate theses on the topic of East Asian cinema and Korean popular culture. For community outreach, I introduced Korean film screenings and facilitated post-screening conversations at Fort Collins Harmony Public Library, the Lyric Cinema Cafe, and Mayan Theater in Denver. I also presented in the Creative Conversation panel sponsored by the Denver Project for Humanistic Inquiry (on Korean film director Hong Sang-soo) as a part of the 2017 Denver International Film Festival. I am fully committed to sharing my cultural knowledge and scholarly expertise with the larger community on and off campus at every available opportunity.

TEACHING

<u>Year</u>	<u>Semester</u>	<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Enrollment</u>
2022	Fall	SPCM 354- <i>Film and Social Change</i>	3	18
		SPCM792C- <i>Seminar: Media and Visual Culture</i>	3	4
2022	Summer	SPCM381A4- <i>Parasite and Korean Genre Films</i> [CSU Online]	3	14
2021	Summer	SPCM381A4- <i>Parasite and Korean Genre Films</i> [CSU Online]	3	11

2021	Spring	HONR392-Honors Seminar	3	12
		SPCM 354-History and Appreciation of Film	3	33
2020	Summer	SPCM381A4-Parasite and Korean Genre Films [CSU Online]	3	13
2020	Spring	SPCM 455-Narrative Fiction Film as a Liberal Art	3	23
2020	Spring	HONR392 - Honors Seminar	3	2
2019	Fall	SPCM356 - Asians in the U.S. Media	3	13
2019	Fall	SPCM792C - Seminar: Media and Visual Culture	3	4
2019	Summer	HONR392 - Honors Seminar: South Korea: Cinema, Culture, and History	3	1
2019	Summer	HIST382C - Study Abroad - South Korea: Cinema, Culture, and History	3	4
2019	Summer	SPCM382C - Study Abroad - South Korea: Cinema, Culture, and History	3	2
2019	Spring	SPCM358 - Gender and Genre in Film	3	8
2019	Spring	HONR392 - Honors Seminar	3	4
2018	Fall	SPCM 354-History and Appreciation of Film	3	29
		SPCM 646-Media Theory	3	10
2018	Spring	SPCM 479-Communication Capstone	3	13
		HONR 392-Contemporary East Asian Cinema	3	11
2018	Summer	SPCM 356-Asians in the U.S. Media	3	4
2017	Spring	SPCM 357-Film and Social Change	3	28
		SPCM 650-Contemporary Issues in Media	3	3
		SPCM 495-Independent Study	3	1
2016	Summer	SPCM 350-Evaluating Contem. Film [CSU Online]	3	20
2016	Spring	SPCM 455 Narrative Fiction Film as a Liberal Art	3	12
2016	Spring	SPCM 342-Critical Media Studies	3	31
2015	Fall	SPCM 646-Media Theory	3	13
2015	Fall	SPCM 350-Evaluating Contem. Film	3	27
2015	Summer	SPCM 350-Evaluating Contem. Film [CSU Online]	3	20
2015	Spring	SPCM 350-Evaluating Contemporary Film	3	36
2015	Spring	SPCM 356-Asians in the U.S. Media	3	12
2014	Fall	SPCM 646-Media Theory	3	14
2014	Fall	SPCM 354-History and Appreciation of Film	3	18
2014	Summer	SPCM 350-Evaluating Contemporary Film [Online Plus]	3	16
2014	Spring	SPCM 495-Independent Study	3	2
2014	Spring	SPCM 357-Film and Social Change	3	17
2013	Fall	SPCM 646- Media Theory	3	12
2013	Fall	SPCM 354-History and Appreciation of Film	3	31
2013	Fall	SPCM 384- Supervised College Teaching	3	1
2013	Summer	SPCM 350-Evaluating Contemporary Film [Online Plus]	3	25
2013	Spring	SPCM 342- Critical Media Studies	3	37
2013	Spring	SPCM 350-Evaluating Contemporary Film	3	34

2012	Fall	SPCM 646- Media Theory	3	11
2012	Fall	ETST 320- Ethnicity and Film	3	20
2012	Fall	SPCM 384- Supervised College Teaching	3	1
2012	Summer	SPCM 350-Evaluating Contemporary Film [Online Plus]	3	23
2012	Spring	SPCM 342-Critical Media Studies	3	38
2012	Spring	SPCM 357-Film and Social Change	3	37
2012	Spring	SPCM 684-Supervised College Teaching	3	1
2011	Fall	SPCM 342- Critical Media Studies	3	35
2011	Fall	SPCM 496- Group Study [Cold War in American Film & TV]	3	18
2011	Fall	SPCM 354-History and Appreciation of Film [Sub for Dr. David Vest from Nov. 7-Dec. 5]	3	33

Examples of Course Improvements

I have repurposed SPCM 342 (Critical Media Studies) as a practically oriented cultural/media studies course. This entailed developing the course as an up-to-date cultural studies course where socially relevant discussions of race, ethnicity, nationality, gender, sexuality, and class take precedence.

I also have adopted an approach to teaching SPCM 354 that focuses on U.S. film history and archival research. I arranged for the Morgan Library to purchase and acquire a microfilm collection of the Production Code Administration (PCA) files. This invaluable archival collection contains the Motion Picture Producers and Distributors of America (MPPDA: now MPAA)'s self-censorship documents for 500 American motion pictures made between 1927 and 1968. In SPCM 354, I have incorporated two assignments that require students to utilize archival documents from the collection: student presentations on the required films and a PCA censorship report on one studio-era motion picture of the students' choice (beyond the in-class screenings). These assignments not only helped students to understand some of the industrial factors that shaped the morality and cultural representations of American cinema, but also enhanced their ability to research primary historical documents and cite them properly in oral presentations and papers.

I have repurposed my existing Cold War in popular culture course (about the influence of the Cold War on Hollywood's industry and genres) as a Film and Social Change course when I came to CSU. The second time I taught the course (in Spring 2014), I added four weeks on the War on Terror (primarily focusing on representations of the Iraq War and Drone warfare in documentaries and experimental films such as Brian de Palma's *Redacted* [2007]) because I was surprised by how little students know about the topic in other media studies classes. Because I firmly believe that film and media should be used as a tool for students to learn about history, politics, and the world, and because there is continuity between the Cold War and the War on Terror, this was a natural progressive step for this course design. In Spring 2017, I added Drone warfare to one of the formal history presentation topics along with the Korean War, the Cuban Missile Crisis, the Vietnam War, Detent, and the End of the Cold War. One stipulation of this assignment was for each presenter to do archival research online (using public archives such as the Wilson Center Cold War Digital Archive, the National Security Archive, etc.) and contextualize their primary document findings in relation to the textbook (Robert McMahon's *The Cold War*) and additional academic sources.

Development of New Courses

With the help of CSU's International Programs, Communication Studies, History, International

Studies, and Honors Program, I successfully launched a new faculty-led study abroad program (on Korean cinema, history, and culture) in the Ewha International Summer College in Summer 2019. Prior to this, CSU has no faculty-led programs in South Korea and International Programs has no close partner universities with personal ties. This program is expected to expand CSU's study abroad profile in a strategic region from the standpoint of both U.S. foreign policy and educational exchanges. Moreover, the Department of Languages, Literatures, and Cultures started to offer a new Korean language course in Fall 2019. This new study abroad program will complement the LLC's language initiative and help offer a fuller range of educational experience about and in Korea for CSU students.

I have designed a new course on contemporary East Asian cinema for CSU's Honors Program (it will be offered as HONR 392 every spring since 2018). This course focuses on films made in Japan, Mainland China, Taiwan, Hong Kong, and South Korea in the past four decades and examines how the global/local geopolitics specific to the post-Berlin Wall era (the dismantling of Cold War institutions; the passing of authoritarian regimes; the boom and bust of the Asian economy; the international popularity of Asian art and genre films) have influenced the reshaping of New Asian cinemas across borders. The overall outcome and objective of this course is to prepare CSU students to function within a global context by exposing them to not only masterpieces of contemporary global cinema and non-Hollywood film traditions but also histories, politics, economies, societies, and cultures of the given region and the current trends of globalization and transnationalism in film industries outside of the United States.

I have designed two new courses for SPCM792C (a rotating topic course on media and visual culture). The first course focuses on race, minorities, and multiculturalism in the media. It adopted a comparative perspective, juxtaposing different racial groups (colonized people in the Third World, African Americans, Hispanics, Asian Americans, Native Americans, etc.) and various media types (film, television, radio, newspapers, new/digital/social media, etc.). Seminal readings and films assigned for the course included Frantz Fanon's *The Wretched of the Earth*, Ella Shohat and Robert Stam's *Unthinking Eurocentrism: Multiculturalism and the Media*, John Fiske's *Media Matters: Race and Gender in U.S. Politics*, Juan Gonzalez and Joseph Torres's *News for All the People: The Epic Story of Race and the American Media*, Gillo Pontecorvo's *The Battle of Algiers* (1966), and Spike Lee's *Do the Right Thing* (1989). The second course is about South Korean media popular culture and Hallyu (the Korean Wave). As an overview of Korean contemporaneity, the class gives students the critical tools with which to analyze key works of the past twenty years (ranging from films such as *JSA*, *Memories of Murder*, *Oldboy*, and *The Host* to television series such as *Kingdom* and *Crash Landing on You* and videos such as Psy's "Gangnam Style" and BTS's "IDOL") and encourages sensitivity to the push-pull tension between local and global fandoms.

I have designed a new course for SPCM 650 (a rotating topic course on contemporary issues in media), focusing on media censorship, ethics, and regulation and it has the potential to be redesigned as part of the graduate seminar on Media Industry or an undergraduate media course. What students particularly enjoyed was the course's focus on individual projects/case studies (regarding regulation of Hollywood films, television series, and new media).

I have developed and proposed two new courses — SPCM 356 (Asians in the U.S. Media) and SPCM 358 (Gender and Genre in Film) — which were added to the Communication Studies curriculum in Spring 2014. As a specialized upper-division course on Asian images in popular culture, SPCM 356 would complement the current offerings in media studies (SPCM 100: Communication and Popular Culture and SPCM 342: Critical Media Studies) and provide students an opportunity to examine the politics of representation in the U.S. media from a global

perspective. Its learning objectives coincide with the SPCM curriculum's emphasis on identity (gender, sexuality, race, nationality, class, etc.) and culture.

Although genre studies is a vital component of film studies, Communication Studies had no course focused on this topic. With the addition of new Film Studies Minor, there is greater need for a specialized course on film genre. By examining the relationship between gender and genre in film, SPCM 358 will not only fill a gap in our film studies offerings but also complement the current curriculum's strength in gender studies. In Spring 2019, I taught it as a course focusing on two staple Hollywood genres (musicals and Westerns), tracing their development and transformations from the Great Depression (the 1930s) to the Great Recession (the 2000s).

ADVISING

PhD Dissertation Committee Chair: Nancy Frimpong (Communication)
PhD Dissertation Outside Member: Brad Kaye (Journalism and Media Communication)
MA Thesis Inside Member: Clarence Sanon (Communication, 2021)
Honors Thesis Committee Member: Evan Bode (Communication, 2020)
MA Thesis Outside Member: Brooks Mitchell (English, 2020)
MA Thesis Outside Member: Aaunterria Bollinger (Ethnic Studies, 2018)
Honors Thesis Committee Chair: Austin Knauer (English, 2017)
MA Thesis Outside Member: Ge Ge (Student Affairs in Higher Education, 2017)
MA Thesis Outside Member: Dexter Artienda (Student Affairs in Higher Education, 2017)
MA Thesis Committee Chair: Chance Lachowitz (Communication, 2017)
MA Thesis Outside Member: Nicole Faildo (Student Affairs in Higher Education, 2016)
MA Thesis Committee Outside Member: Joni Hayward (English, 2016)
MA Thesis Committee Outside Member: Kristen Mullen (English, 2016)
MA Thesis Committee Chair: Brad Kaye (Communication, 2014)
MA Thesis Outside Member: Sookhee Jeong (TEFL/TESL, 2013)
MA Thesis Committee Chair: Jessica Cox (Communication, 2013)
Honors Thesis Committee Chair: Jennifer Sheldon (Communication/Honors, 2013)
MA Thesis Committee Inside Member: Desideria Murti (Communication, 2013)
MA Thesis Committee Outside Member: Jaedeok Eom (English, 2013)
Media Studies Minor Advisor, 2013-2016
Provided Recommendation Letters for Alexander Larson (Communication); Nathan Long (Communication); William Yohon (Political Science); Jennifer Sheldon (Communication/Honors); Landon Yoshimoto (International Studies); Elena Lobato (Communication); Brooklyvon Descheny (Communication); Brad Kaye (Communication); Nick Reese (Political Science); Joni Hayward (English); Eric Mills (Journalism and Media); Evan Bode (Communication); Aaunterria Bollinger (Ethnic Studies); Chance Lachowitz (Communication); Adam Kiehl (Data Science); Joy Wei (Communication); Lucia Gil-Martin (Languages, Lit, and Cultures); Kailee Pettit (Communication); Catrina Vininski (English)

COMMITTEES

Member of the Executive Committee, 2018-2020
The College of Liberal Arts Representative to the Faculty Council's Committee on Libraries, 2017-2023
Speaker for the "How to Write a Successful Book Proposal" Panel, College of Liberal Arts, November 13, 2019
Chair of the Research and Engagement Working Group for the Communication Studies Six-Year Review (2012-2017), Fall 2018
Special Faculty Committee, 2017-2018

Speaker at the “How to Write a Successful Book Proposal” Brown Bag Event, College of Liberal Arts, March 2, 2017
ACT Human Rights Film Festival Programming Committee, 2015-2016, 2017-Present
Graduate Coordinator Search Committee, Spring 2015
Participated in a focus group meeting for the CSU Course Evaluation Redesign Project, October 14, 2015
Faculty judge panel for the Celebrate Undergraduate Research and Creativity (CURC) Showcase, April 15, 2014
Prerequisite Committee, Fall 2013
College Curriculum Committee, 2012-2015
Communication Studies Curriculum Representative, 2012-2015
Media Studies Search Committee, Fall 2012
Department/College Scholarship Committee, 2011-2013, 2015-2017

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

Society of Cinema and Media Studies (SCMS)

Nam Center Associate of Korean Studies, University of Michigan, 2021-present

Editorial board member for Hong Kong University Press’ *Crossings: Asian Cinema and Media Culture*, Spring 2019-present

Editorial board member for *Communication and Critical/Cultural Studies*, 2019-present

Editorial board member of Brill’s *Philosophy of Film* Series, 2014-present

Advisory Board Member for the *Journal of Japanese and Korean Cinema*, 2018-present

Co-editor for the *Journal of Japanese and Korean Cinema*, 2014- 2017

Editorial board member of the *Journal of Japanese and Korean Cinema*, 2009-2014

Manuscript refereeing for University of Michigan Press, Routledge, University of California Press, Columbia University Press, Rutgers University Press, *Korea Journal*, *Interventions: International Journal of Postcolonial Studies*, *Cinema Journal*, *CLCWeb: Comparative Literature and Culture*, *Journal of Korean Studies*, *Asian Cinema*, *American Quarterly*, *NORMA: International Journal for Masculinity Studies*, *Acta Koreana*, *Communication and Critical/Cultural Studies*, *Transnational Cinemas*, *Journal of Japanese and Korean Cinema*, *Korean Studies*, *Biography: An Interdisciplinary Quarterly*, *Journal of Asian American Studies*, CSU’s *Journal of Undergraduate Research*

Interviewed with CNN on the global rise of Korean culture, November 2021

Interviewed with CNN, ABC Radio News (Australia), CBS Denver on Netflix’s *Squid Game*, October 2021

Introduced Bong Joon-ho’s films (*Parasite*, *The Host*, and *Mother*) and led post-screening Q&A for the Essential Cinema series (South Korean Film) at the Lyric Cinema Cafe, Fort Collins, February 26, March 4, March 11, 2020

Provided career/dissertation mentoring for PhD candidate Jahyon Park (Cornell University) in the mentoring workshop, *A Century of Global Cinema*, LW Convention Center, Seoul, October 24, 2019

Introduced *Ode to My Father* (2014) for the CSU Department of Languages, Literatures, and Cultures' Korean Film Night, September 10, 2019

Led post-screening Q&A for Leon Lee's *Letter from Masanjia* (2018) at the Lyric Cinema Cafe, Fort Collins, ACT Human Rights Film Festival, April 12, 2019

Introduced Heather White and Lynn Zhang's *Complicit* (2017) and led post-screening Q&A at the Lyric, Fort Collins, ACT Human Rights Film Festival, April 13, 2018

Introduced Korean director Hong Sang-soo and his latest film *On the Beach at Night Alone* (2017) in the Denver International Film Festival's Creative Conversation Panel ("D-phi Conversation #1), November 6, 2017

Introduced Kim Ki-duk's *3-Iron* (2004) and led post-screening Q&A, Mayan Theater, Denver, July 20, 2016

Introduced Yi Seung-jun's *Planet of Snail* (2011) and led the community screening at Harmony Library, Fort Collins, ACT Human Rights Film Festival, April 17, 2016

Interviewed with NPR (KPCC Los Angeles)'s *AirTalk* on the effects of Sony's *The Interview* scandal on December 2, 2014

Provided career consultation for Dr. Shira Segal (a film studies lecturer at University of Colorado, Boulder) as a volunteer mentor for SCMS Women's Caucus mentoring program, Fall 2013-Spring 2014