

2024年10月16日

立教大学国際学術研究交流制度  
2024年度「派遣研究員」報告書

1. 派遣概要

所属・職	異文化コミュニケーション学部・教授
氏名	イ ヒャンジン
派遣機関名	The Korean Film Archive 所在国：韓国
研究テーマ	The South Korean Film Renaissance and Global Auteurism
派遣期間	2024年8月19日～2024年9月18日（31日間）
研究経費	576,780円

2. 派遣期間中の活動

離日および帰国日を含め、派遣期間中の活動を記入してください。全日程（毎日）記載する必要はありません。

活動内容記入例）○○に関する調査、○○氏と研究討議、共同研究、講演、視察等

年月日	活動内容
2024/08/19	離日
2024/08/19-08/25	韓国映像資料院、1990年代のシネフィリア文化と作品の資料調査と収集
8/20	● 梨花女子大学国際大学院、金・ヨンファン教授と研究討議
8/21	● 韓国映像資料院、金・ホンジュン委員長との面談、研究討議
8/22	● サンミョン大学、マスメディアコミュニケーション学科、シム・ツボ教授と三人と共同研究討議：「日韓メディアにおける中国」、国際学会での発表と出版の企画
8/23	● 北朝鮮大学大学院の図書館の訪問、資料調査、李・ウヨン教授と金・ソンキョン教授と研究討議
8/24	● 映画監督の李ミョンセ氏と鄭ジョン氏のインタビュー
8/25	● 元韓国映画振興院の朴・キョン監督のインタビュー ● 評論家の全・チャニル氏とのインタビュー
2024/08/26-08/29	映画の殿堂、講演と資料調査（釜山への移動）
8/28	● 講演「映画と社会：娯楽としてのシネフィリア」
8/29	● 映画振興委員会、崔・ナクヨン氏との研究討議
2024/08/30-09/17	韓国映像資料院、1990年代のシネフィリア文化と作品の資料調査と収集
9/1	● 韓国映像資料院の学術研究チーム、張・ジュンヒョン氏と鄭ジョンファ氏の研究討議
9/5	● 映画製作者、李・ジンスク氏のインタビュー
9/10	● 元釜山国際映画祭委員長、全・ヨンジュン氏のインタビュー
9/11	● 韓国映像資料院の学術研究チーム、張・ジュンヒョン氏と鄭ジョンファ氏の研究討議
9/13	● 映画ベレラン2の試写会の参加と製作者の gun インタビュー
9/14	● ソウル新聞編集局の記者李・ウンジュ氏のインタビュー
9/15	● 文化専門誌、「カルツラ」のソン・ジョンスン氏との代表との研究討議
2024/09/18	帰日

### 3. 研究・交流状況および成果

上記に記載した活動について、具体的な研究・交流の内容および成果、今後の研究の展望、本学と派遣機関との研究交流にかかる成果、展望等を記入してください。

#### 研究・交流の内容および成果

The field study aimed to conduct interviews and a literature review to explore the trends in the mediascape of South Korean cinephile culture during the 1990s in relation to its counterpart in Japan. The emergence of South Korea's cinephile culture can be traced back to the advent of the video era in the 1990s, a transformative period when cinephiles began to move beyond the traditional view of theaters as the exclusive venues for experiencing art and political films.

In the 1990s, South Korean cinephiles, to the great extent, encountered the First Japanese New Wave through the rise of cinematheques in Seoul and other major cities. The works of Oshima Nagisa and Imamura Shohei were screened at the private spaces run by South Korean cinephiles. Meanwhile, the works of Yasuzō Masumura, a key figure in the Japanese New Wave, gained recognition in the 2000s. During the field study, the researcher, therefore, programmed the special exhibition “Yasuzō Masumura's 100th Anniversary: Rebels of the Japanese New Wave,” which took place from August 13 to September 4, 2024 at Busan Cinema Center. A special talk titled “Film and Society: Cinephilia as Entertainment” was held on August 28, 2024 as a part of the exhibition program.

During the field study period, the researcher also conducted analyses of literature and video data, as well as interviews with key figures in South Korean cinephile movements in the 2000s to the present. The literature reviews and media data analysis suggest that the works of Japanese directors such as Kurosawa Kiyoshi and Aoyama Shinji, who participated in the independent film club <Parodias Unity> at Rikkyo University, were introduced and received special attention from cinematheque goers. On the other hand, there has been no systematic introduction or study of the Second Japanese New Wave as new trends of contemporary Japanese cinema, which was led by the cinephilia movements centered around university film groups in the 1990s and 2000s.

From this perspective, the researcher is currently preparing for the upcoming exhibition titled “Rikkyo New Wave and Yakusho Kōji,” scheduled for December 2024, following the Masumura exhibition in August and September at the Busan Cinema Center. Through this exhibition and a special talk on December 7, the researcher will share the findings of the field study, addressing the trends and characteristics of cinephilia culture in Japan and Korea from a comparative perspective.

#### 今後の研究の展望

This field study yielded valuable insights into the transnational nature of cinephilia movements in South Korea and Japan. The researcher was able to access and analyze significant historical

documents and video records held by the Korean Film Archive and the Busan Cinema Center, both of which have been collecting and preserving key materials related to the cinephilia movements in both societies. In particular, it informed that the Second Japanese New Wave led by directors such as Kiyoshi Kurosawa, Shinji Aoyama, Masayuki Suo, Manda Kunitoshi, Shiota Akiko, who were members of <Parodias Unity> simultaneously influenced multifaceted film movements within South Korea's cinephilia culture during the 2000s. From this perspective, a follow-up research will be conducted comparing <Yellow Door>, a Korean independent film research group in which director Bong Joon-ho of the film *Parasite* participated, with <Parodias Unity>, which was active in the 1970s and late 1980s.

Through a comprehensive analysis informed by the field study, this research seeks to provide a nuanced understanding of the profound influence of cinephilia culture on the global landscape of South Korean popular auteurism. During the epoch, video cinephiles forged a sense of collective solidarity by independently curating and screening films within private spaces, fostering a culture of shared viewing experiences and vigorous discussion. Notably, the films they accessed were often obtained through illegal means, such as piracy or individual acquisition efforts. The proliferation of film clubs played a pivotal role in promoting this transformation, as did the emergence of cinematheques, which spearheaded new trends within South Korea's cinematic landscape.

The field study elucidates the dynamic role of film clubs and cinematheques during the 1990s and 2000s. It serves as the cultural foundation for the emergence of a new wave of Korean film directors, such as Bong Joon-ho, Park Chan-wook, and Kim Ji-woon. Informed by the result of field study, the researcher will analyze the cinematic memories depicted in *Yellow Door* (2023) which can offer insights into the cinephile experience during the 1990s. Also, an exploration of the media narratives surrounding “Culture School Seoul” an exclusive social space where film enthusiasts gather to articulate their artistic sensibilities and engage in social critique consolidates textual analysis.

Secondly, the examination of the cinephilia culture in South Korea will be cross-examined by the discussion of the Japanese counterpart in the 1990s and 2000s. Shinji Aoyama, Kiyoshi Kurosawa and Suo Masayuki are widely known as the pioneers of the second Japanese New Wave, i.e. Rikkyo New Wave, named after the university where the members of <Parodias Unity>, an independent filmmaking club studied. With the cross-examination of media narratives surrounding the memories of film enthusiasts and cinematheques in Korean and Japan, this study endeavors to shed light on the multifaceted dimensions of cinephile culture of South Korea and Japan from a comparative perspective.

#### 本学と派遣機関との研究交流にかかる成果、展望

The Korean Film Archive has a vast collection of materials on films from not only Korea but also Japan, China, and other regions. Invited researchers by the archive are able to freely use the library even on holidays and access material not publicly available with special consideration from librarians. During the field study, the researcher was able to frequently meet other researchers including the Director of the Korean Film Archive, Mr. Hong-Jun Kim and senior researcher, Dr Jong-Hwa Jeong, and received meticulous support for research.

The researcher is hoping for a permanent research exchange relationship between Rikkyo University and the Korean Film Archive. I submitted a proposal to the College of Intercultural Communication in the fall semester of 2023. The Korean Film Archive is an effective and excellent research institute for Rikkyo University professors and students of visual culture studies. Unlike many Japanese film studies related institutions and libraries that require strict screening conditions and expensive screening fees, the Korean Film Archive allows film viewing without any screening fees. Research materials are also relatively easy to access without charge. In particular, the opportunity to have in-depth research discussions with experts of the Korean Film Archive and receive support for data collection was the greatest benefit for the invited researchers. One of the significant achievements from the fieldwork was a series of research discussions with expert researchers from the Korean Film Archive. As a result, Dr. Jong-Hwa Jeong and the researcher submitted a panel proposal to the 2025 Film and Media Studies Conference in Chicago. We will submit our own works for a book project on South Korean Cinephilia and Popular Auteur, which is scheduled to be published in 2026.

In addition, the Busan Film Center has the conditions as one of the best research institutes for Korean film and media studies. Therefore, the researcher strongly recommends the Korean Film Archive and the Busan Film Center for partner institutes of overseas research programs in the future.



마스무라 야스조  
 인생종  
 개인과 친구  
 살았는 날  
 아내는 고백한다  
 물질 테스트 커  
 런지  
 아류자 근대  
 세리사쿠의 아내  
 문신  
 붉은 천사  
 나카노 스파이 학교  
 엑스 체크  
 눈먼 짐승

이시이 데루오  
 이바시리 반모자  
 공포기행연간

수업 | 10월 12일(수) 19:00 | 10월 13일(목) 19:00 | 10월 14일(금) 19:00 | 10월 15일(토) 19:00 | 10월 16일(일) 19:00 | 10월 17일(월) 19:00 | 10월 18일(화) 19:00 | 10월 19일(수) 19:00 | 10월 20일(목) 19:00 | 10월 21일(금) 19:00 | 10월 22일(토) 19:00 | 10월 23일(일) 19:00 | 10월 24일(월) 19:00 | 10월 25일(화) 19:00 | 10월 26일(수) 19:00 | 10월 27일(목) 19:00 | 10월 28일(금) 19:00 | 10월 29일(토) 19:00 | 10월 30일(일) 19:00 | 10월 31일(월) 19:00

# 마스무라 야스조 탄생 100주년: 일본 뉴웨이브의 반항아들

2024. 8. 13. (화) ~ 9. 4. (수)

매주 월요일 및 영화제 기간 상영 없음

영화의전당 70주년



1924년생, 일본 뉴웨이브의 반항아들  
 마스무라 야스조 이시이 데루오 오카모토



