

Curriculum Vitae
Steve Choe

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POSITIONS HELD

- 2015 - San Francisco State University, School of Cinema**
Position: Associate Professor
- 2014 - 2015 University of Iowa, Department of Cinematic Arts**
Position: Associate Professor
- 2008 - 2014 University of Iowa, Department of Cinema and Comparative Literature**
Position: Assistant Professor

EDUCATION

- Ph.D. University of California, Berkeley**
Rhetoric, 2008
Dissertation: *Life and Death in the Cinema of Weimar Germany, 1919-1924*
Committee: Kaja Silverman, Anton Kaes (co-chairs), Carol J. Clover, Martin Jay
- MPhil Universiteit van Amsterdam**
Cultural Analysis, 2002
Thesis: "Toward a Spectatorship of Responsibility"
Advisor: Thomas Elsaesser
- AB Brown University**
Modern Culture and Media and Anthropology, 1997
Honors Thesis: "Adorno's Beethoven and the Crisis of Modernity"
Advisor: Neil Lazarus

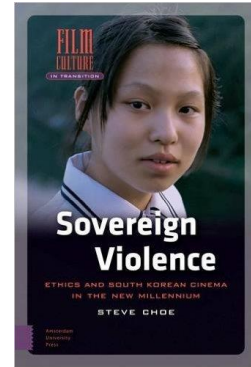
RESEARCH

Books

ReFocus: The Films of William Friedkin (in progress; contracted with Edinburgh University Press)

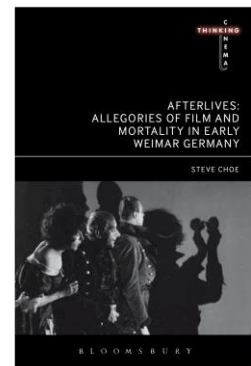
Sovereign Violence: Ethics and South Korean Cinema in the New Millennium (Amsterdam University Press in the “Film Culture in Transition” series, Thomas Elsaesser, series editor, hardcover 2016; paperback, 2018); reviewed in *Journal of Asian Studies*.

Afterlives: Allegories of Film and Mortality in Early Weimar Germany (Bloomsbury Books in the “Thinking Cinema” series, Dr. Sarah Cooper and Prof. David Martin-Jones, series editors, hardcover 2014; paperback 2016); reviewed in *Monatshefte, German Studies Review, German Quarterly, Studies in European Cinema, Choice* (“Summing Up: Recommended.”)



Edited Collection

Beyond Imperial Aesthetics: Theories of Art and Politics in East Asia, with co-editor Mayumo Inoue (Hong Kong University Press, 2019)



Peer-Reviewed Journal Articles

“Park Chan-wook’s Critique of Judgment: *The Handmaiden* (2016)” (special issue on “Global East Asian Cinema: Abjection and Agency” for *Studies in the Humanities* 45.1-2, Seung-hoon Jeong, ed. [March 2019])

“Ten Years of Philosophical Thinking in Korean Cinema” (*Journal of Japanese and Korean Cinema* 10.2 [2018])

“The Good Priest and the Vampire: Park Chan-wook’s *Thirst*” (*Concentric: Literary and Cultural Studies* 40:2 [September 2014])

“Kim Ki-duk’s Aporia: The Face and Hospitality (on *3-Iron*)” (special issue on “Untimely Cinema” for *Screening the Past*, Jodi Brooks and Therese Davis, eds. [September 2012]: <http://www.screeningthepast.com/2012/08/kim-ki-duk%E2%80%99s-aporia-the-face-and-hospitality-on-3-iron/>)

“Absent Interiors: Murnau’s *The Haunted Castle* and Taking Leave” (*Jura Gentium Cinema* [July 2012]: <http://jgcinema.com/single.php?sl=Murnau-WWI-Melancholia-Freud-psychoanalysis-Weimar-Germany>)

“Embodying Cinema Stereopsis: 3D and James Cameron’s *Avatar*” (special “3D and Beyond” issue, *cinemascope.it* 7.15 [January-June 2011]: <http://www.cinemascope.it/Issue%2015/PDF/Choe.pdf>)

“Love Your Enemies: Revenge and Forgiveness in Films by Park Chan-wook” (*Korean Studies* 33 [2009])

- “Catastrophe and Finitude in Lee Chang Dong’s *Peppermint Candy*: Temporality, Narrative, and Korean History” (*Post Script* 27.3 [2008])
- “Kim Ki Duk’s Cinema of Cruelty: Ethics and Spectatorship in the Global Economy” (*positions: east asia cultures critique* 15.1 [2007])

Book Chapters (peer-reviewed)

- “Park Chan-wook Beyond Globalization” (*Korean Film and Festivals: Global Transcultural Flows*, Hyunseon Lee, ed. [In progress])
- “Between Nationhood and Auteurism: *Café Lumière* (2003)” (*Vienna Taiwan Studies Series*, “The Japanese in Taiwanese and Chinese Cinema,” Astrid Lipinsky and Yu-Wen Fu, eds. [In progress])
- “Long Distance Recall: Nam June Paik and the Prosthetics of Memory” (*Medicine, Science, and Technology in Modern Korea*, Robert Ji-Song Ku and Sonia Kim, eds., Honolulu: University of Hawaii Press [Submitted and forthcoming])
- “‘The Friend of the Photoplay’: Hugo Münsterberg on the Ethics of Media Interactivity” (*A Hundred Years of Film Theory*, Leipzig: Leipziger Universitätsverlag [2018])
- “The One in *Photogénie*: Plotinus and Jean Epstein” (*Plotinus and the Moving Image: Neoplatonism and Film Theory*, Leiden: Brill [2017])
- “Of Nerves and Men: Postwar Delusion in Robert Reinert’s *Nerven* (1919)” (*Expressionism: Forgotten Films and Filmmakers*, Olaf Brill and Gary Rhodes, eds., Edinburgh: Edinburgh University Press [2016])
- “‘Nature and its Unifying Principles’: Animating *Umwelt* in *Nosferatu* (1922)” (*Expressionism: Forgotten Films and Filmmakers*, Olaf Brill and Gary Rhodes, eds., Edinburgh: Edinburgh University Press [2016])
- “Redemption of Revenge: *Die Nibelungen*” in *A Companion to Fritz Lang (Wiley Blackwell Companions to Film Directors)*, Joe McElhaney, ed., Oxford: Blackwell (2015)
- “The Just Distance: Abbas Kiarostami and the Afterlife of Devastation” (*Film on the Faultline*, Alan Wright, ed., Bristol: Intellect Books [2015])
- “The Invention of Romance: Park Chan-wook’s *I’m a Cyborg, But That’s Okay*” (*Visions of the Future: Global Science Fiction Cinema*, Jennifer Feeley and Sarah Wells, eds., Minneapolis: University of Minnesota Press [2015])
- “Never Stop Playing: Race, Technics, and Video Gamer Death” (*Techno-Orientalism in Science Fiction Film, Media and Literature*, David Roh, Greta Niu, and Betsy Huang, eds., New Brunswick: Rutgers University Press [2015])
- “From Death to Life: Wim Wenders, Autobiography, and the Natural History of Cinema” (*The Auto/Biographical Turn in Germanophone Documentary and Experimental Film*, Angelica Fenner and Robin Curtis, eds., London: Camden House [2014])
- “Allegories of Exception: Genrification, *Dr. Mabuse*, and *Das Experiment*” (*Generic Histories: Genre and its Deviations in German Cinema*, Jaimey Fisher, ed., London: Camden House [2013])