

CURRICULUM VITAE

JECHEOL PARK

Email: jchlpark@yahoo.com

EDUCATION

Ph.D. Critical Studies, School of Cinematic Arts
University of Southern California, Los Angeles, CA

M.A. Film Studies
Chung-ang University, Seoul, Korea

B.S. Electrical Engineering
Seoul National University, Seoul, Korea

ACADEMIC EMPLOYMENT

Lecturer, Seoul National University, Korea National University of Arts, Chung-ang University, Ewha University: Fall 2019 ~

Adjunct Professor, Yonsei University and Korea National University of Arts: Fall 2016~Spring 2019

Assistant Professor, Department of English Language and Literature, National University of Singapore: Fall 2012 ~ Spring 2016

RESEARCH AND TEACHING FIELDS

Neuroaesthetic and Affective Film Theory
Ecocinema Theory
Technology and Aesthetics in the Age of Post-Cinema
Contemporary World Cinema
Aesthetics and Politics of East and Southeast Asian Cinema and Media
Modern and Contemporary Korean Visual Culture

PUBLICATIONS

Refereed Journal Articles

“The Cognitive-Affective Assemblage of Humans and AI, and the Posthuman Aesthetics of the Moving Images,” *Journal of Humanities* 81 (2024): 171-197 (in Korean)

“Ecocinema Theories in the Age of Posthumanism: Neuroaesthetic, Speculative Realist, and Process-Relational Ontological Perspectives,” *Journal of Humanities* 80.3 (2023): 501-536 (in Korean)

“Affect beyond the Anthropocentric Fantasy: *Upstream Color* as Posthuman Psychotropic Mechanism,” *Journal of Contemporary Psychoanalysis* 24.2 (2022): 39-69 (in Korean)

“Immersive Experience in the VR Film and Its Ethics of Affect,” *Comparative Literature* 87

(2022): 77-110 (in Korean)

“Philosophy of Affect, Affective Neuroscience, and Affective Film Theory,” *Literature and Film* 23.1 (2022): 55-81 (in Korean)

“The Eco-Slow Aesthetics of Slow Cinema and Its Nonconscious Experience,” *Film Studies* 88 (2021): 459-486 (in Korean)

“The Database Narrative and a Critical Historiography for the Future,” *Cine Forum* 36 (2020): 109-144 (in Korean)

“The Acousmatic Voice as Technological Nonconscious and Its Politics of Affect: Spike Jonze’s *Her*,” *Film Studies* 81 (2019): 283-317 (in Korean)

“A Becoming-Nonhuman Animal in the Neurological State of Exception: *Black Swan* and *Birdman*,” *Cross-Cultural Studies* 50 (2018): 1-29 (in Korean)

“Neuroplasticity and Neurological Film and Media Spectatorship,” *Film Studies* 75 (2018): 181-209 (in Korean)

“Cinematic Free Indirect Discourse in the Age of Machinic Enslavement,” *Criticism and Theory* 22.3 (2017): 47-73 (in Korean)

“Korean Shamanic Experience in the Age of Digital Intermediality: Park Chan-kyong’s *Manshin*,” *Concentric: Literary and Cultural Studies* 43.2 (2017): 107-132

“In-Between the Commodified Image and the Imaginal World: Abbas Kiarostami’s *The Wind Will Carry Us*,” *Comparative Literature* 69 (2016): 105-138 (in Korean)

“Beyond the Anti-Terrorist Premediation of the Other: *Elephant* and *Caché*,” *Film Studies* 68 (2016): 33-70 (in Korean)

“Imagining Singapore as a Desiring National Community: Eric Khoo’s *12 Storeys*,” *Cine Forum* 23 (2016): 39-73 (in Korean)

“Envisioning a Community of Survivors in *Distance* and *Air Doll*,” *Film Criticism* 35.2/3 (Winter/Spring 2011): 166-186.

“Reinventing the National: An Encounter with Spectral Japaneseness in Suwa Nobuhiro’s *H-Story*,” *Visual Arts* 18 (2011): 41-66. (in Korean)

“Intermediality and the Reinvention of Cinematic Specificity,” *Visual Arts* 12 (2008): 113-135. (in Korean)

“(Dis)remembering by Action: Traumatic Compulsion to Repeat in the early 2000s South Korean Films,” *Journal of Popular Narrative* 14 (2005): 77-104. (in Korean)

“The Cinematic Spectatorship as *jouissance* and its Ethics of the Real,” *Visual Arts* 5 (2004): 79-118. (in Korean)

“Repetition, Body, and Sex: Oshima Nagisa’s *Death by Hanging* as a Heterogeneous and Impossible Film,” *Visual Arts* 1 (2001): 115-130. (in Korean)

Book Chapters and non-Refereed Journal Articles

“Multi-temporality between Sovereignty and Neoliberal Governmentality: *A Single Spark and The Old Garden*,” *Beyond Imperial Aesthetics*, eds. Mayumo Inoue and Steve Choe (Hong Kong: Hong Kong University Press, 2019)

“Thanato-political Dispositifs: Asian Extreme Cinema and Park Chan-wook’s *Thirst*,” *Korean Cinema Encounters the World*, ed. Soyoung Kim (Seoul: Hyunsil Moonhwa, 2018) (in Korean)

“The Postnational and the Aesthetics of the Spectral: Hou Hsiao-hsien’s *Flight of the Red Balloon*,” *World Cinema and the Visual Arts*, ed. David Gallagher (London: Anthem Press, 2012)

“Introduction: Art and Fetish,” *ACT 1* (2010): 1-10. (in Korean)

“Ethics between Guilt and Shame,” *Literary Community*, Summer (2008): 381-396. (in Korean)

“What Is to Be Done (with Art): a Leninist Reinvention of Desire,” *ACT 0* (2007): 10-17. (in Korean)

“The Sublime of Vengeance and its Discontents: the Ethical Consequences of Park Chan-wook’s *Sympathy for Mr. Vengeance*,” *Sympathy for Mr. Vengeance*, ed. Institute of Media Art at Yonsei University (Seoul: hannarae, 2005): 71-108. (in Korean)

“Repeating Cinematic Sensation: A Note on Embodied Spectatorship,” *Film Language*, Fall 2003: 98-117. (in Korean)

“From the Surplus Bullet to the Excluded Feminine Enjoyment: Lure and Melancholy in Park Chan-wook’s *J.S.A.*,” *Film Journal* [online], Fall (2001). (in Korean, <http://www.filmjournal.org>)

CONFERENCE PRESENTATIONS

““Affect beyond the Anthropocentric Fantasy: *Upstream Color* as Posthuman Psychotropic Mechanism,” June 11 2022, Korean Society for Contemporary Psychoanalysis Conference, Seoul, Korea

“Slow Cinema and Its Nonconscious Experience in the Anthropocene,” Nov 11 2020, Worlding Asia, Seoul, Korea

“ASMR and the Affective Politics of Atmospheric Media,” Nov 23 2019, Korean Cultural Studies Conference, Seoul, Korea

“A Disjunctive Synthesis of History: Cinematic Hiatuses in *Syndromes and a Century* (2006),” June 17-19 2016, The 4th International Deleuze Studies in Asia Conference, Seoul, Korea

“Slowness as a Pure Form of Time: Tsai Ming-liang’s *Stray Dogs*,” Nov 9-11 2015,

International Conference on Deleuze and Artistic Research, Ghent, Belgium

“Destructive Plasticity between Perversion and Shame: *The Act of Killing*,” March 15 2015, Conference for Psychoanalysis in Our Time, Tallinn, Estonia

“Beyond the Neoliberal Governance of Time: *Syndromes and a Century at a Standstill*,” March 22 2014, Society for Cinema and Media Studies Annual Conference, Seattle WA, USA

“A Neoliberal Sense of History: Hong Sang-soo’s *Tale of Cinema* and *The Day He Arrives*,” July 3 2013, Inter-Asia Cultural Studies Conference, National University of Singapore

“The Global Exotic in East Asian Art Cinema: Kim Ki-duk’s *Spring, Summer, Autumn, Winter and Spring* (2003) and Kitano Takeshi’s *Dolls* (2002),” Nov 24-26 2011, The 1st World Humanities Forum, Busan, Korea

“Non-working Bodies: Global Biopolitics and Jia Zhang-ke’s *Useless*,” March 12 2011, Society for Cinema & Media Studies, New Orleans LA.

“Reinventing Form-of-Life: the Postnational in Transcendental East Asian Films,” April 2 2010, American Comparative Literature Association, New Orleans LA.

“Anticipating a Postnational Community to Come: a New Aesthetic in Hou Hsiao-hsien’s *Flight of the Red Balloon*,” March 18 2010, Society for Cinema & Media Studies, Los Angeles CA.

“Desire in Unlimited Market Economy: Asian Extreme Cinema and its Will to Enjoy,” Oct 10 2009, Association for the Psychoanalysis of Culture and Society, New Brunswick NJ.

“The Extreme between Guilt and Shame: the Vicissitudes of Affect in Park Chan-wook’s *Sympathy for Mr. Vengeance* and Kim Ki-duk’s *Samaria*.” April 13, 2007, Yale University, New Haven, Connecticut.

“(Dis)remembering by Action: Traumatic Compulsion to Repeat in the early 2000s South Korean Films.” Conference of the Association of Popular Narrative. Nov. 5 2005. Yonsei University, Seoul. (in Korean)

Respondent. “Lacan and the Cinematic Image.” Conference of the Association of Image & Film Studies. Nov 2004. Chung-ang University, Seoul. (in Korean)

FELLOWSHIP, GRANTS, AWARDS

The Sigmund Freud Academic Award, 2024

Korean National Research Foundation Annual Grant, 2017, 2018, 2019, 2020, 2021, 2023, 2024

NUS Startup Research Grant, 2013-2016

USC Dissertation Completion Fellowship Award, 2011-2012

Best Paper Award from Korean Film Committee, 2003.

Award of Brain Korea 21 Scholarships from Korean Government, March 2001-Feb 2002

PROFESSIONAL SERVICE

Editor, *The Journal of Contemporary Psychoanalysis* (Korea): 2024 ~

Editorial Member, *Film Studies* (Korea): 2016 ~ 2018

Advisory Editor, *IAFOR Journal of Media, Communication, and Film*

Co-organizer, “Affectivity and Aesthetics of the Postnational across Literature, Cinema and Theory,” American Comparative Literature Association Annual Meeting, April 2-4 2010
New Orleans LA

Editor, the special issue “Art and Fetish” (in Korean), *ACT 1* (2010)

PROFESSIONAL AFFILIATIONS

Society for Cinema & Media Studies

The Association for Asian Studies

Association for the Psychoanalysis of Culture & Society

American Comparative Literature Association

Film Studies Association of Korea

The Korean Society of Aesthetics

The Korean Society for Contemporary Psychoanalysis

Korean Comparative Literature

Korean Association of Literature and Film