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| **Kim, Soo-yong (September 23, 1929**–**)** |
| **Kim, Su-yong** |
| [Enter an **abstract** for your article] |
| Trained as a filmmaker during the Korean War, Kim Soo-yong debuted in 1958 amid the South Korean film industry’s postwar recovery and became one of the representative Korean filmmakers of the 1960s. Under the film policies of Park Chung-hee’s military government, the film industry suffered from censorship and quotas. The literary film emerged as an important genre signifying quality and artistic merit. Kim’s 1965 *Kaenmaŭl* [*Seaside Village*] marked him as a leading director of literary adaptations, which account for half his prolific oeuvre of over one hundred films. Kim also worked in popular genres, including comedy, melodrama, youth films, and anti-communist films, but is remembered for films that display realist, non-paternalistic perspectives on postwar society. His 1963 film *Hyŏlmaek* [*Kinship*] depicted the generational divide among North Korean defectors living in poverty on the fringes of society in the industrialising South. *Seaside Village* provocatively took on the sexuality of widows in a fishing community and contained lesbian innuendos. Several of his films also demonstrated a formal modernism. The 1967 *An'gae* [*Mist*], regarded as one of his highest achievements, employs experimental montage and a temporally complex flashback structure. In later years, he has been credited with helping ease film censorship in South Korea. Selected Works: *A Henpecked Husband* [*Kongchŏga*] (1958)  *Kinship* [*Hyŏlmaek*] (1963)  *The Seaside Village* [*Kaenmaŭl*] (1965)  *Mist* [*An'gae*] (1967)  *Night Journey* [*Yahaeng*] (1977) |
| Further reading:  (Cho, Kim and Park)  (Mun)  (Park) |