

From the Editor

In 2021, we have been through another tough year. I guess many of you might have had ups and downs during this prolonged pandemic. It was an eventful year for the Korean National Research Center for the Arts (KRECA) as well. Starting from 2021, KRECA publishes two volumes of *Journal of Korean and Asian Arts* (KAA) every year along with hosting international conference. Our institute has been making great efforts to enhance KAA to a global journal, covering diverse academic researches on Korean as well as Asian arts in general. Not only that, our institute tries to establish professional systems on conference management and all sorts to commensurate with KAA's status as a KCI registered journal.

This third edition of KAA includes four peer-reviewed articles, and an excellent thesis paper and two book reviews translated from Korean. First and foremost, I would like to proudly address that more diverse scholars from all over the world devoted their time and efforts as authors or as reviewers for this third edition. Above all, a translated excellent thesis paper and two book reviews are selected by Cho Insoo, one of KAA editorial board members and a professor of School of Visual Arts in Korean National University of Arts.

The third edition opens with a series of peer reviewed articles that study how visual cultures produced in modern and contemporary Asia as well as scholarly discourses surrounding the arts interacted and influenced with each other. In "Modernization, Authoritarianism, and Space in Korean Shamanic Exorcism Cinema," Thomas Humpal argues that the recent trend of religious orthodoxy, involvement of shamanism and syncretism in Korean exorcism cinema is an extension of Korean nationalism as well as authoritarianism by analyzing spatial constructs based around the dichotomies of traditional/modern, urban/rural, and masculine/feminine. Roald Maliangkay addresses South Korea's drive-in cinema culture since its beginnings in the mid-1990s in his article, "Sheltering from Streaming Clouds: Nostalgia, Authenticity, and Drive-in Cinema in Korea" that was also presented in *Seeing 'Arts Hallyu' from Without* international conference held by KRECA in September. Roald analyses South Korea's drive-in cinema culture as a unique phenomenological feature and an alternative viewing experience, summoning what Allison Landsberg calls "prosthetic memories." In the next essay, "The Self-consciousness and Identification of Chinese Me-Generation Women: A Case Study on *Send Me to the Clouds* (2019) by Teng Congcong," Qingyue Peng and Chang Woojin analyze a film *Send Me to the Cloud* (2019) with feminist perspectives to examine how the Confucianist philosophy of *nannv youbie* (男女有别) is represented on the screen. Lastly, Hye-ri Oh examines the shifts in the conceptualization of *pung-*

sok and the disparate implications of *pungsokhwa* during Korea's modernization process in "Contested Meaning: The Concept of *Pungsok* and its Ambivalence in Modern Korean Representation."

The essay selected in the third edition as the English translated excellent thesis paper is Park Carey's "The Colored 'Suryöng' Statues of the Kim Jong Un Regime." Park, a professor at the National Institute for Unification Education, traces colored statues of Kim Il Sung to discuss how North Korea uses the image of him to make him as a 'popular fantasy' figure. As a political method of image-making, the statues instill a romantic fantasy in the people that it will be possible to build a 'highly civilized and prosperous socialist state' when they follow him.

The book reviews on Chang Chin-Sung's *Danwon Kim Hongdo: Daejungjeok Ohae-wa Yeoksajeok Jinsil* [Danwon Kim Hongdo: Popular Misunderstanding and Historical Truth] and Kim Youngna's *1945nyeon Ihu Hanguk Hyeondaemisul* [Moving Reflection, Korean Art Since 1945] foreground a fresh, multiplicity perspectives on scholarly discourses surrounding Korean art history. Chung Byungmo, a visiting Professor at Gyeongju University, focuses on how Chang provides refreshing perspectives on Kim Hongdo's folding screen paintings as well as suggests new academic evaluations on Kim Hongdo. In addition, Shin Chunghoon, a professor at Seoul National University, suggests Kim's book helps readers to understand discursive and multi-layered perspectives surrounding on Korean art since 1945.

In 2021, Korean culture and art contents have gained global acknowledgements and obtained huge popularity throughout the world. As the KRECA discussed hallyu in its conference held in this September, we are witnessing Korean arts resonate with global art culture. I can proudly argue that the essays published in the third edition of KAA will provide a shortcut to understand the very current Korean and Asian arts and how we should appreciate them.

As closing remarks, I would like to thank authors, editorial members, and all the staff members who contributed their times and efforts for the third edition of KAA. I especially would like to deliver my special thanks to the managing editor, Min Hye-Young, and all members of our institute, Shin Jung Won, Choi Na-Young, Ko Yong Su, and Yoo Seung Won, who showed great support for KAA. Without your contributions, this third edition wouldn't be possible. Expressing my gratitude to all of people who participated in the publication, I promise the fourth edition of KAA to show progress.

Lee Jinweon
Professor, Korea National University of Arts
Director, Korean National Research Center for the Arts