



Cinematic Returns: Affect, Language, and Sexuality in the 1990s and 2000s

Jinsoo An, Nguyen Tan Hoang, and Ugsan Kim

Monday, May 12, 2025, 3:30 - 5:00 pm
Communications 202

What lessons can be learned from the past, when movie theaters were filled with cinephiles and VHS technology created an alternative cultural space? Underscoring the margins of cinema and media studies, three scholars discuss the long-lasting legacy of the film and video cultures of the 1990s and 2000s. An investigates how millennial Korean films deploy speech acts and verbal expression as central elements of their popular appeal and thematic sophistication. Exploring the intersection of affect theory, queer of color critique, experimental video, and porn studies, Nguyen highlights sad porn in the 1990s. Finally, analyzing the inter-Asian remakes of queer cinema, Kim examines inter-Asian remakes of queer cinema as a life-sustaining technique of marginal cinema.

Jinsoo An (University of California, Berkeley) has written on the representation of Christianity, nationalism, historical drama, popular justice and legal formalism, and cult film aesthetics in Korean cinema. His book *Parameters of Disavowal* explores the representation of the colonial past as knowledge production and cultural imagining in South Korean cinema.

Nguyen Tan Hoang (University of California, San Diego) specializes in Asian American visual culture, Southeast Asian cinema, queer cinema, experimental film, race and pornography, and videographic criticism. He is also an experimental videomaker. Nguyen's videos include *Forever Bottom!* (1999), *PIRATED!* (2000), *K.I.P.* (2002), *look_im_azn* (2011), and *I Remember Dancing* (2019).

Ugsan Kim (University of Washington) researches the intersection of Asian cinema, queer aesthetics, and experimental cinema

Co-sponsored by the Asian Languages and Literature, and the Center for Korea Studies.

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