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New Korean Cinema charts the dramatic transformation of South Korea's film industry from the democratization movement of the late 1980s to the 2000s new generation of directors. The author considers such issues as government censorship, the market's embrace of Hollywood films, and the social changes which led to the diversification and
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Paquet's sense of the periodisation of the film movements, in this case the Korean New Wave and New Korean Cinema, is taken from Chi-Yun Shin and Julian Stringer's 2005 volume *New Korean Cinema*, in which the Korean New Wave is placed as occurring from the early 1980s and overtaken by New Korean Cinema at democratisation (1988-1992) (Stringer pp. 5-6).

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[Darcy Paquet - Wikipedia](#)

Darcy Paquet (born 1972) is an American film critic, university lecturer, author and actor. In 2011, Paquet was awarded the Korea Film Reporters Association Award at the 15th Busan International Film Festival for his contributions in introducing Korean cinema to the world.

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This is a well-written, intelligent survey of the most crucial years in the development of recent Korean cinema. Paquet obviously knows his stuff and seems to have lived through some of it (he lives in Korea).

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