
Reviews

Cold War Cosmopolitanism: Period Style in 1950s Korean Cinema.

By Christina Klein. (Oakland, University of California Press, 2020.
xv + 299 pp.)

Christina Klein's new book is a welcome addition to the field of Korean studies as it continues her critical inquiry into the cultural intersections between the cultural Cold War and Asia. The book examines the career and works of South Korean filmmaker, Han Hyung-mo, who is widely known for his film *Madame Freedom* (1956). The book provides an in-depth analysis of Han's distinctive style or what Klein labels as a "period style" that speaks to the political and social transformations that South Korea was undergoing in the 1950s. While the book is focused on a single filmmaker, Klein argues that the aesthetic and stylistic choices that Han made in his films articulate the everyday experiences of modernity and their impact on women. The book explores the role of cinema in exhibiting what she characterizes as "Cold War cosmopolitanism," a unique period style that functions as: (1) a political discourse, (2) an attitude toward modernity, (3) a material practice of cultural production and dissemination, and (4) a cultural style. She writes that Cold War cosmopolitanism is "the Asian counterpart to America's Cold War Orientalism, both of which functioned as cultural expressions of the ideal of US-Asian integration" (p. 7).

Drawing on the cultural history of Korea in the 1950s, Klein explains that Cold War cosmopolitanism is a distinctive cultural formation that imagines Korea's entry into Free Asia, as it emerges from Korea's interaction with diverse transnational institutions and practices, including the U.S. military, the Asia Foundation, and global popular cultures. Klein's excavation of archival materials to investigate the role of the Asia Foundation, a subsidiary entity of CIA, and its covert measures to foster Korea's integration into the transnational network of Free Asia illustrates the interplay between U.S. hegemony and Cold War foreign policies. The second part of the book offers

a close textual analysis of Han's films to address how Cold War cosmopolitanism intersects with discourses of feminism, consumerism, and spectacle, further shaped by postcolonial desires, the Korean War, and the emergence of Korean cinema under U.S. influence. The book also offers a fresh insight into Han's lesser-known films and how they expand the representational strategy of women beyond the sexually liberated figure.

While scholarship on Korean cinema has often focused more on contemporary filmmakers who have gained recognition at international film circuits, Klein's detailed study of a commercially successful film director such as Han enables us to understand how popular Korean cinema spoke to the nation's desires and aspirations to seek transnational alliances and connections, as well as the United States' exercise of its cultural influence and political sphere on Asian nations during the Cold War. Overall, the book is a valuable work that provides a transnational perspective to the study of Korean cinema in the 1950s and an important contribution to the burgeoning scholarship on the Cold War culture of Asia.

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Herbs and Roots: A History of Chinese Doctors in the American Medical Marketplace. By Tamara Venit Shelton. (New Haven, Yale University Press, 2019. xviii +351 pp.)

Herbs and Roots is an excellent contribution to a wide variety of fields. Tamara Venit Shelton offers compelling insights not only into the history of medicine, but also into Asian American history, the history (especially) of the Progressive Era, and the cultural history of race in America. Impeccably researched and fluidly written, with many substantial—and even delightfully revisionist—historiographical interventions, *Herbs and Roots* is a major achievement.

The chronological breadth of this book is impressive, reaching from the eighteenth century to the present. The roots of root-based medicine reach back to just after the American Revolution, when a “Chinese Doctor, Dr. John Howard” (p. 21) advertised his practice in a Harrisburg, Pennsylvania newspaper. And Venit Shelton brings her story up to our moment, discussing the ambivalent embraces of Chinese medical practices (especially acupuncture) in the medical mainstream over the last half century. The heart of the book, however, lies in the “long Progressive Era,” the moment in the late