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| Sommario/riassunto | 1990's South Korea saw the transition from a military dictatorship to a civilian government, from a manufacturing economy to a postindustrial hub, and from a cloistered society to a more dynamic transnational juncture. These seismic shifts had a profound impact on the media industry and the rise of K-pop. In K-pop Live, Suk-Young Kim investigates the meteoric ascent of Korean popular music in relation to the rise of personal technology and social media, situating a feverish cross-media partnership within the Korean historical context and broader questions about what it means to be "live" and "alive." Based on in-depth interviews with K-pop industry personnel, media experts, critics, and fans, as well as archival research, K-pop Live explores how the industry has managed the tough sell of live music in a marketplace in which virtually everything is available online. Teasing out digital media's courtship of "liveness" in the production and consumption of K-pop, Kim investigates the nuances of the affective mode in which human subjects interact with one another in the digital age. Observing |

performances online, in concert, and even through the use of holographic performers, Kim offers readers a step-by-step guide through the K-pop industry's variegated efforts to diversify media platforms as a way of reaching a wider global network of music consumers. In an era when digital technology inserts itself into nearly all social relationships, Kim reveals how "what is live" becomes a question of how we exist as increasingly mediated subjects, fragmented and isolated by technological wonders while also longing for a sense of belonging and being alive through an interactive mode of exchange we often call "live."
