

철의꿈
鐵夢

A DREAM OF IRON

A FILM BY
KELVIN KYUNG KUN PARK



Running Time: 98 min | HD cam | Stereo | 2.35:1 | Color with B/W | USA, South Korea
PRODUCER KIM KYUNGMI | +1 646 925 6149 | +82 11 9935 8983 | KYUNGMI007@GMAIL.COM



JIFF JEONJU INTERNATIONAL FILM FESTIVAL
JPM 전주프로젝트마켓 JEONJU PROJECT MARKET

facebook.com/adreamofiron





INTRODUCTION

The petroglyphs of Bangudae (Ulsan, South Korea) were an aesthetic proclamation of a new beginning. They are the traces left by a people who, having ended their hunter-gatherer way of life and just having entered one of permanent settlement, made their past into myths and sublimated it into rituals. The transition from hunting to settlement in the history of human civilization marks a change as pivotal as the one from an agricultural to an industrial society. Estimated to date from about 7000 years ago, the petroglyphs probably had been created by those living near the present day Ulsan City, people who had left a life of hunting and gathering for domesticating animals and farming. Located 840 feet above sea level at the side of the Bangudae* mountain, the petroglyphs consist of over 200 images of animals and people that have been carved onto an area 13 feet high and 26 feet wide. Considering their way of life and available tools at the time, the act of carving images of such scale in the middle of a cliff was probably the result of an entire community's long-term endeavor for a large-scale history, rather than the extravagant display of a single individual. Images of deer, tigers, turtles and, of course, whales and people hunting whales had been recorded and passed down as myths and legends about their genesis and origin of their genealogy. Such stories about the beginning of an era and the origin of a given society always manifest themselves at the end of that era.

Kelvin Kyung Kun Park's *A Dream of Iron* is similarly an aesthetic proclamation about a new present. Just like the transition from hunting-and-gathering to a settled society, the work searches for a post-industrial society, or whatever we may call the one after industrialism. Over 90 or so minutes, the film presents a variety of deaths. The death of a whale and a death rite performed at a temple is juxtaposed with the working processes taking place at the two giants of that came to symbolize South Korea's modernization, the steel maker POSCO and the shipbuilder Hyundai Heavy Industries. Most activities that occur at the massive steel plants and shipyards have already left human hands and are now automatically controlled and regulated by computers. Human labor merely consists of smoothing out, sanding down, or cleaning up messy parts, or mending and welding gaps, or—if none of those—monitoring the computer regulated processes. Individual workers are discretely isolated, each performing his/her own task within a meticulously clean and ordered working environment. Similar to computer work at a desk, the laborers simply do their own work in their own prescribed spaces. It would not seem absurd to call this a visual report on the end of labor.

Woong-Kie Kim, Director, *Opsis Art Gallery*
Translation: Candy Koh

*Bangudae mountain was named after its resemblance to a turtle; The word Bangudae in Korean literally means "a place with a big turtle rock."

SYNOPSIS

A Dream of Iron looks back on South Korea's history of modernization in the 1960s, when the nation underwent drastic economic changes under President Park Jung Hee's rule in attempts to recover from the devastation left by the Korean War. Artist Kelvin Kyung Kun Park paints a portrait of what now remains of this time, when its people shared collective hopes and dreams for the nation's new beginning. Navigating the past and present of Korean heavy industries and highlighting the workers who continue to make it all possible, the film embarks on a journey in search of a god for the present. The work leads viewers through images of past divinities: the whales of ancient civilizations and giant steel mills of the 20th Century.

The artist's search becomes his attempt to articulate a sublime language for modernity. Long ago, the depiction of whales appeared after peo-

ple's livelihoods no longer depended on hunting and gathering; only when they finally dominated the objects of their fear did they begin to carve their images on stone walls by the sea. Park fills his frames with awe-inspiring images of terrifying and, at the same time, breathtakingly beautiful scenes around the steel mills in the historically seafaring Ulsan. The film zooms in to the factory workers, engineers, and the now deceased founders of the massive industries to capture the rise and fall of this new god. Just as the ancient engravers did, Park commemorates its death through sublime imagery and gives equal—or perhaps greater—weight to those who have survived it. But *A Dream of Iron* strives beyond a mere parallel between the old god and the new: as he weaves the personal with the historical, the film opens up a cathartic way of experiencing our own time and prepares a passage for the coming of a new god.



DIRECTOR'S STATEMENT

In *A Dream of Iron*, I explore the feeling of the sublime in an industrial age. The semblance I saw of giant metal ships and images of whales in the Ulsan Bangudae petroglyphs inspired me to begin this project.

The Ulsan Bangudae petroglyphs contain images of whales and whale hunting. Different kinds of whales, animals, shamans, fisherman and hunters with their tools are carefully carved into 4 x 8 m wide surfaces of cliffs.

I imagine the petroglyphs having served not as visual backdrops on stage as we can imagine of theater today, but a more tactile role as a portal to enter the world of the dead to console the dead whales and animals who fed the entire tribe and beyond. Perhaps a great fire around which the tribe members gathered created huge shadows of dancers and musicians that glimmered over images of whaling carved onto the rock. Through the shadows, people saw their own bodies, arms and legs dancing with the whales, creating a kind of "interactive" animation. As people circled around the fire dancing to the beat of the drums, they fell into a trance—their minds tricked into believing that they were actually dancing with whales.

The feeling of the sublime or sacred emerges only after human beings have "conquered" or have developed skills necessary to capture whales—otherwise there would only remain fear. A proper ritual of sacrifice makes the victim an agent who connects and defines the inner and outer boundaries of communities. The sacrifice is a medium which connects the living with the dead.

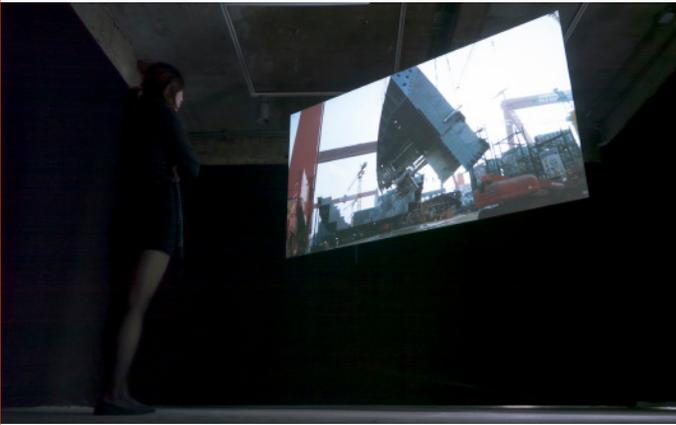
Coincidentally, one of world's largest shipyards is located in Ulsan, Korea. Hyundai Heavy Industries has played a key role of post-war economic development and industrialization of S. Korea. The company's name, "Hyundai," literally means "modernity," and the company led the way of creating the myth of modernity since the 60s. However, the industrialization of Korea has lacked convincing rituals. The inevitable sacrifice—the labor movement—often gets ignored and its internal form of rituals, almost nonexistent. Therefore, in Korea, like many countries in East Asia, modernity never fully became internalized, having had no space to overcome modernity. Through *A Dream of Iron*, I hoped to create rituals for an industrial age, as a proclamation of its death.

Kelvin Kyung Kun Park, 2013



MULTIMEDIA ART

A Dream of Iron project was conceived as a multi-media art project consisting of a video installation, photo prints, and an artist's book. The exhibition first opened in February of 2013 at Opsis Art Gallery in Seoul and was subsequently shown at the Daegu Art Factory in S.Korea.



"A Dream of Iron", 3 Channel Video Installation, HD, 30 min. loop, size variable

KELVIN KYUNG KUN PARK



Bio

Kelvin Kyung Kun Park is a multimedia artist based in Seoul, Korea, working primarily in the medium of film & video, photography, and installations. He has screened his highly acclaimed first full-length documentary, *Cheonggyecheon Medley*, 2010, at various international venues, including the Berlin Film Festival, Busan International Film Festival, Warsaw Planet Doc Film Festival, Los Angeles Film Festival, Hot Docs Canadian International Documentary Film Festival, among others. Park's video installation works have been shown at the Ilmin Museum of Art in Seoul and Daegu Art Museum, Arko Art Gallery, Opsi Art Gallery of Seoul, and the 2012 Taipei Biennale.

Filmography

Cheonggyecheon Medley (2010)

Invitation to a Peaceful City (2005) /mid-length

PEOPLE

PAULO VIVACQUA, COMPOSER

PAULO VIVACQUA, who has gained artistic recognition for his investigation in sound art, creates site-specific sound installations and sound objects as well as collaborative projects with video and performance artists and explores how sound can build up and influence different perceptions of both physical and imaginative space. His mixed-media sound installations have been shown at the 30th Bienal de Sao Paulo in 2012, Art Basel Miami Beach in 2012, Vancouver Biennale in 2013 and other various venues. He lives and works in Rio, Brazil.

KIM KYUNGMI, PRODUCER

KIM KYUNGMI is an interdisciplinary producer, curator and consultant specializing in contemporary Korean cinema, video art, documentary and film making. She is currently based in New York City where she acts as a bridge between the American and Korean film industries discovering Korean artists and filmmakers to introduce into NYC. Her filmography includes Chengghecheon Medley, Poongsan, Marrying the Mafia, Good Girl, Bloody Reunion (Palisades Tartan), The Butcher (Palisades Tartan), The Producers (Universal), Mr. Butterfly among others. Her films have been shown in various film festivals including the Berlin International Film Festival, Venice International Film Festival, Modern of Museum Art, Roma International Film Festival, Hot Docs Canadian International Documentary Film festival, Fukuoka Film Festival and others.

PARK CHI HYUN, CO-PRODUCER

PARK CHI HYUN is veteran Korean television documentary filmmaker, who has received various awards including Best Broadcasting Reporter Award, Korean Broadcasting Reporter Club Award, Best Show This Month and others. Since he began working at MBC Ulsan in 1985, he has specialized in environment and investigation. He has produced and directed Red Tide, Isn't Yellow Soil An Alternative?, Abrok River Trilogy, Han Ban Do Dam Reporter, Unexpected Earthquake, isn't South Korea Safe? among others. He is currently the vice president at Ulsan MBC and has written the book, Han Ban Do Dam (a.k.a. Dams of Korea)

REVIEW

A DREAM OF IRON A Eulogy for the Future

For his previous work, *Cheonggyecheon Medley*, 2010, Kelvin Kyung Kun Park spent two years documenting the surviving metal shops that line the winding streets by Cheonggyecheon in Seoul, Korea. The artist provides an intimate window into the manual processes of forging metal, now rendered obsolete by the rise of modern industrial factories. In *A Dream of Iron*, 2013, Park continues his story of the nation's relationship with metal and post-war modernization, this time with his focus on the history of heavy industrial corporations.

Ideas for his new work emerged when Park found himself fascinated by two seemingly disparate objects occupying the historically seafaring district of Ulsan, South Korea: ancient petroglyphs and massive oil tankers. Scholars date the engravings to the end of the Neolithic Era, which marked the shift from hunter-gatherer societies to agricultural ones. Many attribute ritualistic functions to these depictions of whales and whale hunting; through image-making, the societies commemorated whales not only as their principal means of sustenance, but also as indispensable bonding agents to foster their sense of community, among themselves as well as with outside neighbors. Park recognized an uncanny resemblance between the awe-inspiring images of whales and the grandiosity of heavy metal ships in the shipyards that now occupy the same district; modern industry had replaced whaling in the visual conception of the sublime.

For his three-channel installation, the artist constructs a montage of various images, from the historical footage of the steel giant POSCO's inauguration to nursing whales by the Ulsan sea. Viewers experience simultaneously the vigorously continuing legacy of modern industrialism and a natural order that perseveres despite great changes in recent decades. The scenes at Hyundai Heavy Industries attest to the triumphant realization of dreams that were once held by post-colonial Korea—the hopes of a nation

to overcome the devastation left behind by the war in the 1950s. *A Dream of Iron* shows that Korea's dreams of industrial modernity have achieved monumental proportions: towers of steel plates seem to mock the human scale of paper stacks they resemble and undulating bodies of whales in adjacent screens soften like docile pets next to gargantuan metal structures. The force of this world stubbornly refuses to be contained by Park's camera as it insistently escapes the bounds of the artist's frame. The world order here seems to operate according to rules in which human beings—incidental motifs peppering the sci-fi-esque vistas—hold negligible agency. Park paints a magnificent and fearsome image of the steel industry's achievements—a nation's sublime vision that has fueled its collective myth of modernity.

At the same time, the artist evokes a visceral sense of the industrial age's pastness. The tearful speech from a recently held funeral ceremony of the late chairman of POSCO, the strikingly dated quality of the footage from the company's founding under President Park Jung Hee, and the somber ringing of monks' cymbals all suggest that the dreams of modern industry now belong on the other side of a historical threshold that we have long since crossed. Park announces the death of Korean modernity and bestows it a proper burial: like the authors of the ancient petroglyphs before him, the artist composes a eulogy—simultaneously an honorific praise of the dead and celebration of the future to come. If, as Kant has written, the sublime consists of an affirmation of one's ability to surmount the terrifying object of contemplation, Park's work reminds the viewer of this power and agency to overcome the myths of a bygone time. The artist sends the ghosts of steel ships to the other side where the whales await; he frees the present so that Koreans may fill it with new dreams and hopes for a future—their own future—to come.

*Candy Koh, art critic, New York
the ordinary aesthetic, kohrea.blogspot.com*

Technical Detail

Panasonic AF-100, GHI, GH2, AG-3dpI, Canon MKII

Production Schedule

Pre-Production: Feb, 2011 – November 5, 2011

Principle Photography: November 5, 2011 – June 6th, 2013

Solo Exhibition: February 23 – March 31, 2013: 'A Dream of Iron', Opsi Art Gallery, Seoul, South Korea

Post Production: May, 2012 – January, 2014

A DREAM OF IRON

A FILM BY

KELVIN KYUNG KUN PARK

Present BOC Features
Production Kyung Pictures
Co-production Ulsan MBC
Producer Kim Kyungmi
Co-producer Park Chi Hyun
Composer Paulo Vivacqua
Directors of Photography Kelvin Kyung Kun Park, Stone Kim

Creative Advisor Kim Woong-Kie
Associate Producer Jin Ji Hyun
Production Support MSIP
Production Support Assistant Korea Radio Promotion Association
Assistant Director Park Joon Ho, Jin Beom Il
Location Coordinator Hong Soo Hee
Production Accountant Kim Kyung Sook

Additional Camera Park Joon Ho, Patrick Smith
Underwater Cameraman Kim Dong-Sik
Airplane Cameraman Park Young Kyu (Seoul MBC)
3D Cameraman Kim Byung il
3D Cameraman Assistant Kim Do Young, Choi Min Ji, Kim Joo Hyung, Park Jung Min
3D Post Production Kim Young Geun (CTP)
Drone Camera Im Wan Ho
Drone Camera Assistant Choi Doo Hyun a
Jimmy Jib Operator Shin Jin Woo
Jimmy Jib Operator Assistant Kim Hee Seung Kim Byung Kook
Equipment Rental JS MEDIA
MOVIE PARKING
ACAMDIGITAL CINEMA
GOILSANGSA
CTP

D.I. D.I. Color Corrector Im Hak Soo (JJICA)
Sound Mixer Jung Sung-Hwan (JJICA)
English Subtitles Candy Koh
Graphic Design Jung Young-hun

-Original score by Paulo Vivacqua -

Tu acordes , Violon , Landlayer Lento
Klangmelodie, Debussy Bach Restaurant 5

-Music List-

Gustav Mahler Symphonie No. 1 in D major "Titan" III Movement
Rafael Kubelik & Bavarian Symphony Orchestra
Label: Polydor, Deutsche Grammophon Gesellschaft

Mahakala Puja - Invocation and offering to Mahakala (track 2, Sherab Ling Monks:
Sacred Tibetan Chant)
The Monks of Serab Ling Monastery
Label : Naxos (c) 2003

Berlinale
64 Internationale
 Filmfestspiele
 Berlin
 Forum

Official Selection
MoMA
 Documentary Fortnight 2014

A DREAM OF IRON
철의 꿈

박경근 작품

제작: 온앤오프스튜디오
 제작사: 온앤오프스튜디오 & MBC
 촬영: 박경근, 박지현
 촬영감독: 박지현, 박지현
 촬영장소: 강원도 양양군

감독: 박경근, 박지현
 제작: 박경근
 사운드: 박지현
 기획: 박지현, 박지현
 기획: 박지현, 박지현

Kyung Pictures, MBC Features in Co-production with ULSAN MBC present

A Film by
Kelvin Kyung Kun Park

Director of Photography Kelvin K. Park & Stone Kim
 Music Paolo Vignacco

Sound Engineering Jung Sang-hwan
 Graphic Design Jung Young-hun

Co-Producer Park Chi Hyeon
 Producer Kim Kyungmi

JIFF
 JPM

ifp