mansionin

ten thousand spirits

a film by PARK Chan-kyong

- PRESS KIT -

World Sales FINECUT

BUSAN CONTACT - C05 BEXCO – Exhibition Hall 1
EXECUTIVES ATTENDING
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Main Credit

a BOL Pictures production

producer
KIM Min-kyung(MK)   HAN Sun-hee

written & directed by
PARK Chan-kyong

cinematography
JEE Yune-jeong   LEE Sun-young   YOO Ji-sun

lighting
HONG Myung-soo   NAM Ki-bong

production design
BAEK Gyeong-in

sound design
SEO Young-joon

music
LEE Tae-won

editing
UM Yoonzu

visual effects
LEE Jeon-hyung (4th Creative Party)

make-up
KIM Hyun-jeong

costume
PARK So-young

world sales
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Tech Info

Crank In       June 2011
Crank Up       March 2013
Budget         USS 0.32M
Shooting Format HD
Screening Format DCP
Running Time   105 minutes
Sound          5.1 Channels
Screen Aspect Ratio 16*9
Color Info     Color and B&W
Synopsis

A life documentary of a woman who was shunned for being possessed by spirits as a girl, oppressed for following superstitions as an adult, how she grows to be a great shaman who embraces the pain of all people, and how she comes to be honored as a national treasure of Korea with her outstanding artistic talents throughout Korea’s tumultuous history.

Kim Keum-hwa (b. 1931) is one of Korea’s greatest shamans born in Hwanghae Province, North Korea. She has inherited Korean shamanism tradition since she was possessed by spirits at 17 through an initiation rite called “Naerim-gut”. She’s been honored as a national treasure of Korea with her outstanding talent in singing and dancing. However her impressive career accompanies the history of oppression on shamanism throughout 20th century, passing through the Japanese colonial period, Korean War, and 1970’s New Community Movement. The film gives a microscopic description of Korea’s modern history through eyes of Shaman Kim, who is destined to respond up close to sufferings of other people. It also reveals the power of forgiveness and reconciliation of Korean shamanism that survived the unfair treatment, while displaying different kinds of “Gut” rituals in relation with certain periods of modern Korea. Particularly, the film presents a deep-rooted local imagination in the west coast of Korea, following Shaman Kim’s on-going quest for preserving “Baeyeonshin-gut”, a village fête performed in fishing villages. Both the life of Kim Keum-hwa and significant moments of modern Korea are chronicled through reenactment of real stories, rare archive footage, stylized Korean ‘contemporary-traditional’ music and performance, and visually provoking mythical fantasy scenes. It gives an experience of surpassing the border between past and present, South Korea and North Korea, urban and vernacular, life and afterlife, and reality and fantasy.
PARK Chan-kyong

Born in Seoul in 1965, PARK Chan-kyong studied fine arts at Seoul National University for BFA and majored in photography at Cal Arts for MFA. He has been actively working as a visual artist who won numerous awards. Both his fine arts and filmic works primarily focus on the Cold War and the Korean division. Since 2008, he has created photographs, video, and filmic works focusing on Korea’s native religion and shamanism.

Filmography

1. Flying (DV, 15min, 2008)
   2008 International Short Film Festival Oberhausen, Competition Section

2. Sindoan (HD, 47min, 2009)
   2009 Experimental Film And Video Festival In Seoul (EXIS), Opening Film

3. Anyang, Paradise City (HD, 102min, 2010, APAP)
   2011 International Film Festival Rotterdam
   2011 Jeonju International Film Festival, Korean Feature Film Competition, Grand Prize
   2011 Indieforum
   2011 Focus on Fukuoka International Film Festival
   2011 Seoul International New Media Film Festival
   2011 DMZ International Documentary Film Festival

4. Night Fishing (iPhone, 33min, 2011) Co-directed with PARK Chan-wook (“Oldboy”)
   2011 Berlinale, Shorts Section, Golden Bear Winner
   2011 Sitges International Fantastic Film Festival, Noves Vision Section, Best Motion Picture Award

5. Day Trip (HD, 18 min, 2013) Co-directed with PARK Chan-wook
People commonly remember KIM Keum-hwa as Korea’s national shaman, a human cultural asset. But it is rare to find someone who knows how she became as such. Throughout modern Korean history, Korean shamanism has faced pressures from many sides: developmentalism, North-South division, and western religions. In addition to personal ordeals of being a shaman, KIM had to withstand extreme social prejudice and discrimination. Overcoming those obstacles, Master KIM Keum-hwa has finally stood upon the fodder choppers of history as a champion of Korean shamanism.

Master KIM Keum-hwa put forth every ounce of her energies to restore Gut rituals to their original religious art and community culture. The film <Manshin: Ten Thousand Spirits> was made for the exact same reason. We wanted to push Korean shamanism up to the surface and make it a mainstream culture. Transforming the Korean imagination rooted in Gut rituals into a film, we attempted to succeed Master KIM’s life-long efforts through the cinematic language. That’s why <Manshin: Ten Thousand Spirits> is both a Gut and a film, a “Gut-film.”
Character and Cast

KIM Keum-hwa | Master Shaman of Hwanghae Province
Born in Yeonbaek, Hwanghae Province in 1931, KIM Keum-hwa is a major figure of Korean shamanism. Now over eighty years old, she still remains a practicing shaman who prays and exercises every morning. A distinguished dancer and singer, KIM is also the holder of West Coast Baeyeonshin-Gut and Daedong-Gut rituals which are designated as South Korea’s Intangible Cultural Properties. Underneath KIM Keum-hwa’s glorious resume, however, exist the oppressed records of Korean shamanism throughout modern Korean history.

MOON So-ri | KIM Keum-hwa in the 1970’s.
The 1970’s was the time when the New Village Movement stifled the voices of shamans. KIM Keum-hwa still continued to perform Gut rituals to support her family of seven. Despite police hunts and Christianity’s expansion, she never lost her pride and dignity as a shaman. Her dancing and singing appeased people’s pain and shared blessings. The middle-aged KIM Keum-hwa is performed by none other than distinguished actress MOON So-ri.

Selected Filmography
HAHAHA (2010), OASIS (2002)

RYOO Hyoun-kyoung | KIM Keum-hwa in the 1950’s.
In 1948, three years after Korea’s liberation from Japan, KIM Keum-hwa received Naerim-Gut (initiation ritual) at age 17. After receiving strict lessons from her grandmother, the 19-year-old KIM performed Daedong-Gut for the whole village as the main shaman of the ritual. When the Korean War broke out in 1950, soldiers from both sides threatened her for being a mysterious shaman, which made her decide to defect to the South and finally land in the port city of Incheon. Actress RYOO Hyoun-kyoung, who has spent 2 years filming <Manshin: Ten Thousand Spirits> since the summer of 2011, becomes KIM Keum-hwa to show the young shaman’s inner voice and mind.

Selected Filmography

KIM Sae-ron | Neomsae KIM Keum-hwa
At a very young age, KIM Keum-hwa was once called ‘Neomsae,’ which means, ‘Next time a son will come over.’ Her prophecy kept her distant from her peers. She married a man to escape from imperial Japan’s military draft, but the early marriage was unsuccessful. Suffering from shaman affliction, Neomsae finally decides to receive Naerim-Gut. Actress KIM Sae-ron becomes the god’s daughter who walks the solitary road of becoming a great shaman with pride. Her booming voice fills out the whole village.

Selected Filmography
A BRAND NEW LIFE (2009), THE MAN FROM NOWHERE (2010)
Production Company

BOL Pictures

BOL Pictures is dedicated to creating films that cross the boundaries between art and commercial, between documentary and fiction, and between genre and experimental films. It is also intent on planning and producing films and visual media with a deep interest on Asian and Korean local cultural identities.

World Sales Company

FINECUT

FINECUT is a film company specialized in international sales and marketing, production, financing and acquisition of high-end films, set up in 2008 by Youngjoo SUH, the founder of Cineclick Asia, who has represented many of the best known Korean films such as LEE Chang-dong’s OASIS, PARK Chan-wook’s OLDBOY, KIM Ki-duk’s 12 titles including SAMARITAN GIRL, 3-IRON, SPRING, SUMMER, FALL, WINTER...AND SPRING, and BONG Joon-ho’s THE HOST.

SUH has also represented not only Korean films but also a wide variety of international films such as TUYA’S MARRIAGE (China) winner of Golden Bear Award in Berlin Int’l Film Festival, OPIUM WAR (Afghanistan) winner of Golden Marc’Aurelio Critics Award in Rome Int’l Film Festival, Pablo TRAPERO’s LION’S DEN (Argentina) and CARANCHO (Argentina) both invited to Cannes Film Festival.

Since its launch, the company has been representing many successful titles including THE CHASER (dir. NA Hong-jin) invited to 2008 Cannes Out-of-Competition, SUH’s producing titles LION’S DEN and CARANCHO directed by the Argentine director Pablo TRAPERO and both invited to Cannes Official Selection in 2008 and 2010, POETRY (dir. LEE Chang-dong) winner of the 2010 Cannes Best Screenplay Award, HAHAAHA (dir. HONG Sangsoo) winner of 2010 Un Certain Regard Prize, BEDEVILLED (dir. JANG Cheol-soo) which was invited to Critics’ Week in 2010, KIM Jee-woon’s controversial film I SAW THE DEVIL, Berlin Golden Bear winning short NIGHT FISHING by PARK Chan-wook and PARK Chan-kyong and ARIRANG (dir. KIM Ki-duk) winner of 2011 Un Certain Regard Prize. And most notably, one of its latest films PIETA (dir. KIM Ki-duk) has won the Golden Lion at 2012 Venice Film Festival.

FINECUT also focuses on participating in co-production and financing for director-driven edgy projects from worldwide in support of directors, producers, financiers and aims to develop many international projects for its pipeline.