

The Other Side of Arms

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Spectacle as a social organization displaying the paralysis of history and memory established on the foundation of historical time and the abandonment of history is false consciousness for a time.

Guy Debord, <La société du spectacle>

The world has mainly revealed the own huge unconsciousness by natural phenomena. The world has innumeraably aroused to the mankind the violence and capacity through a huge disaster like a typhoon, an earthquake or a flood and the imperfection of a human being consisting of aging, a disease, an evil intention, ignorance, etc. The shudder and horror against the world press us for making all or any effort required to pay attention to a transcendental power and the hugeness and intentions and principles beyond our ken and soothe them. Such anxiety and fear such as almost all religions, politics and even details of systems and learning are imprinted in everywhere. So far as, we call it 'the World' when the contingency of the accidents caused by nature and a human being is appeared collectively. Also, the world is the target that we have directly experienced and simultaneously excluded a part of the ways to exist it - knowledge.

Nevertheless, the world has ceaselessly revealed its presence in front of us. The unconsciousness of the world accessed by CNN or Youtube shows different looks from the past world in two aspects.

First, it frankly shows the specific details of the world that we could not have experienced. It is completely and enormously filled with a war, violent death, detail progress of disasters, mysterious evidences and incomprehensive accidents as well as private experiences of strange individuals, indecency, violence. The world becomes the spectacle of huge unconsciousness which is ready to reveal its the most confidential details at anytime via a search word. Second, the cyber channels of today have destructed physical and experimental spaces.

The world is surrounding our senses like skin at the nearest distance. A road of time and space has been disappeared and the world technically

comes to the stage just before being impressed in our body. All or anything which are existing are potentially put in random link status via wearable devices like a mobile phone. So, the following questions become occur to us. Have the unconsciousness of the world changed basically? Or Have we been seeing only its unrealistic substitutes?

The photo series of Anna Lim, <Restructure of Climax> is a series of photographs about arms and wars. The series are divided into two parts - photographs of real fighters of the air force directly taken in a hangar and on a runway and ones parodying the image of battle making use of ones of tanks and armoured cars and small plastic model and foods. First of all, herein, we try to talk about the former. An artist has got the opportunity to access military arms(weapons) passing through complex permission procedures. Accordingly, such complex procedure should be considered as a very important element in photographing, too. The military air crafts shown in this photo are mainly fighters, which are just the arms that the media like CNN or Youtube actually have communicated by the images of war. It is actually hard for people to see that such fearsome arms used to accomplish the strategic goal like mass destruction or upsetting are flying in the sky. If people have experienced to see that such fighters were actually flying, it may when they were during their training or faced a deadly risk. Therefore, people can see the images that most of such arms really bomb or carry out an air strike through a news or internet clips. Those are the scenes that these fighters drop a lot of bombs or launch an attack in flying in the sky of the war zone photographed by infrared lays. Such images always awaken the fact that the world is in the state of potential war because people can see them at every where. Tanks and armoured cars also supply the strong force of arms in order to overwhelm the enemy making use of a strategy and tactic as powerful great weapons.

The aura of such arms become often overlap with their own formidable images. These are symbolic icons as well as concrete objects. Therefore, we can sufficiently understand the unrealistic impressions surrounding such objects. Such arms has never been used in daily life. They govern not reality but unconsciousness. Such arms in her photographs are posing under the bright light. And they appear the subject of the artist in the same space in the background of night or dawn like actual war images and become the object of portrait with finishing touches on their traces of

memories like travellers who just arrived from some faraway. What these photographs show is not an aspect of the world which is filled with aggressiveness or violence anymore. It seems like the most ideal figure of aesthetic target which is disclosed as the extremely realistic appearance in the theatrical atmosphere of the space which looks like being stopped and a colorful light and stage. A dramatic directing effect becomes maximize by showing lights surrounding the subjects together with even the equipment being placed on the floor as they are.

Such photographs show that these arms actually exist, and simultaneously they also show the fact that an artist tried to direct the most realistically like the photos of actors and actresses taking at a studio. An artist shows the process that such arms were crossing from unrealistic space to realistic one. In other words, it makes them to come to the detail contract zone to where an artist belongs from violent unconsciousness to where the arms belong. It is the zone where time and space concretely appear and where a photograph tries to cover.

In the photographs using small pla-model soldiers and foods, on the contrary, such contract of such zones is developed in reverse order. In this series of photographs that a group of soldiers comes out from a corner of table where a small candy, fruit or drink bottle place and then attacks the foods shown in the photo, reality is directed as a virtual stage. Such small soldier dolls are tinged with white like they are surged up on a white table. What the photo shows is the space of very bright and white still-life as much as it is aesthetic, and the space makes the focus lose dimly back and forth because of the lens with a low degree. The configuration of subjects dramatically directed as the common characteristics of a battle zone implies that such time and space are exist somewhere between realistic reproduction and unconscious illusion. What such foods imply is the positive and beautiful aspect of sweat and pleasant reality. Meanwhile, the appearance of soldiers which seem to gush out from a white table looks like that they point to the possibility of unconscious and violent alienation which is immanent in somewhere of their aesthetic life. The soldiers are sometimes surrounding and seeing the foods with clear and charming colors alone or collectively. They look like being isolated in their own aggressiveness. That is, dramatic importation happens.

In short, the more peaceful and aesthetic the world is in such unique figure & still-life paintings, the more the subject is excluded lonely.

The photographic moment which makes them stop plays a role to indicate that such unrealistic accident happened in a specific time of the past and then continues to this day. Unlike films, photos show that the subject has no future any longer. They are fastened to a same moment. The reason why a photo controls a memory is because it consists of just one frame.

<Restructure of Climax> of AnNa Lim implies photographic excitement. The excitement is stopped at climax. Of course, it may mean the figure that the unconsciousness of the world has been constantly transformed by the reproduction of capitalism and a virtual war and fluctuated before and after the boiling point. Nevertheless, it decisively includes photographic significance. Likewise other arts, a photo makes climax. It is a matter of common knowledge that what a photo makes climax is also another climax in the antipodal point of a war, violence and aggressiveness. That is, there are two layers - the climax made by a photo and the climax symbolized by arms.

Climax in her photos is produced or kept by the pose, stop position and dramatic direction of arms or the object of original color on a silent table, isolated soldiers and white space and a low degree. It's impossible to know whether such scene continues to other different moment or not. Such arms are going to take off again to the sky and then start bombing. Soldiers disappear again in the illusion and their daily life will become repeat again ordinary moments. Such things show exceptions in a photo only. The world may be more aggressive in daily time than these photographs.

Arms and soldiers look like watching their inside in the works of Anna Lim. Even though they finally and fatefully reach to destruction and death, they strongly show off their existence as if they will be eternal in reality. A photo changes them as a memory and makes stop the existence. Her photos shows that the unconsciousness of the world stops its machinery at a certain moment and is shrouded in silence just a moment. It's amazing ability of a photo only.