

Irony, the eternal limitation and deviation

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Men get death as well as life. From the moment we are born in this world, we head towards the end of life. This is the best irony. Birthday is the day to remember your birth at the same time to ensure that you are nearing the death more. Collapsed into the terror and despair, we have death in mind, shining life, in which another irony gives us hopes. Humans are usually at their impending oblivion and obsessed in desires. They forget about the fear and futility, having more desires to determine the value of their own existence. Excessive desires create an illusion in which humans are obfuscated for catching a mirage. Buried in an illusion, humans use sophistry in excessive self-esteem, and contradict themselves in another irony. Humans seem to be irony addicted. The born-to-be-ironic makes the absurd world that is a foregone result.

Here is the artist who creates the empire of the irony. Within the irony addicted world as a topic, Lim Anna shows that irony is maximized and overlapped. Accordingly, she shows what situation would happen through role-play featuring a plastic model. To this end, the author writes about imperialism and patriarchy, both of which creates war as one that coins the most revealing look at humans as a representative and the extreme irony theme of role-play. And to emphasize that all this comes from the unrealistic characteristics of the human desire, she produces an extremely refined artificial *mise en scène*.

Lim Anna illustrates the world of irony with materials such as dolls, plastic models, mirror, flower, which imply contradictoriness in themselves. Dolls are a human manifestation, but lifeless, and mirror reflects on the subjects as a whole, but in addition to the virtual images. Flowers are the reproductive organs of the plant, but usually wither so soon, symbolizing *vanitas*, whereas the mask is to cover up the essence of the subjects and also a shield that protects them from outside. Plastic models as protagonists in their role play are in a war in "Last Scene" and "Paintball", where they have flower and masks as a background. To look at them more

carefully, they are poised as attacking or going forward in a photograph, while, in other photograph, they are poised as defending or hiding. War is not only for attacking, but also for defending. War is for pursuing your interests that are gained in attacking other countries, whereas, it is for maintaining peace and defending. In war, there are contradictions that to keep your human rights and other rights needs to destroy others' freedom and dignity. And in war humans can check their essential irony-life and death, where an extreme and brutal event occurs. In war there coexist the desire to life and the destiny to death. In war humans are divided into those who believe in the almighty humans and those who experience futility in the process of survival. And at last humans confront a problem of how humans do such evil things against humans.

To answer, Lim Anna take a good example of humanism war movies. Accordingly, in war, there is no evil, and war is directed by a banal subject. It is not to simply homogenize the subjects and objects of war in the dichotomy of good and evil, but to understand them carefully.

According to Hannah Arendt, in war, humans are not usually evil nor lack of morals. They are not evil, fanatic, and sadist. They just gave up thinking which is good or bad in lack of conscience. In such a contradictory situation in which humans gave up thinking, there comes a great evil. In real world, many people play their role in war with no specific goal as a member of society. They just accept the appropriateness of war in social structure, and do not check it critically. They agree meaninglessly or remain spectators. They don't see their evil behavior as non-evil behavior, but understand it as a duty and responsibility, because they accept the world from their point of view only, disregarding others' point of view. Some of them also criticize war but adapt to it with no reason. It is from lack of courage and capacity to cope with such situation.

In Lim Anna's work, plastic models are selected as a symbol to represent such humans who are irresponsible and uncritical. Plastic models cannot move before a power is added to by others. Dolls symbolize inactive existence, spiritless existence, and machine-like existence for a long time to help us understand the relationship between human existence and their consciousness. Plastic models who can't fight or run away from war with one's own efforts, are incompetent army who maintain their life by others'

support only.

In war, all are victims. A tragic truth, that you thought of aiming spear at your enemies was ironically to aim spear at yourself, was confirmed in "Monologue". In the work, tanks and airplanes plastic models are aiming at themselves in the mirror, staring at themselves. When they shoot, what is broken is a mirror which reflects on them. Finally, attackers and victims are all ended as victims in playing a double role. And plastic models who stare at themselves in the mirror are Narcissus who falls in love with his appearance and die in the pond. Likewise, the leader of war falls in love with his appearance and destroy himself. In fact, that we have some presence in the mirror is facing the situation of familiar landscapes. It is a stereo type of a traditional female nudity. Male artists and viewers justified their voyeurism by producing a work in which women are enjoying and falling in love with their body like Narcissus. But, in fact, it was males not females who pursue Narcissus's illusion.

The illusion of war can be found in "paintball". In the work, the masks are a tool to cover your face for hiding and protecting your face, or to decorate yourself in your own way. Lim Anna uses the masks for symbolizing persona. It is implying people who lose their essence of life and change themselves for adapting to the demand of society, not thinking deeply about themselves. The use of a mask in her work is to cover up the ironies produced for accomplishing heroism, narcissism, and absurd desires. Finally, the mask is a device in a mask ball and a theater which are produced for minor power in war. But the mask is not to simply cover something negative. Paradoxically, the mask means "covering up" and "protection". The mask functions as a protecting tool for individual identity against the homogenized value system. The author strongly believes in the good that was hidden under the mask and reveal in the post war, because good as well as evil is simple and humble in the essence.

War, which is the object of survival and protection for women, attracts men for participating in war as a sex symbol, healing the scars of war as a muse, a contradictory persona. Lim Anna produces the images of men as a subject of war and patriarchy, which plastic models are substitutes, as she uses flower and the pin-up girl images of the nose art as a substitute

for women. In patriarchy, women symbolized a domesticated nature, reproducing mother, common beauty, easily withered flower. Women existed only as a fictional image that was constructed by men.

In the history, the body of women was the place for war. Women lived as an object for war and as a tool for peace, which is contradictory. In patriarchy, women were attacked, dominated, and helpless. However, ironically, men were born out of the body of women, and raised by women. Women give life and death to the subject. Women are different from men. Because of such a contradictory and uncertain nature of women, they provide the best paradox as a being of mystery in the human history. Men have a fear for women and look down on them at the same time, and admire them and despise them, and dominate and are healed. However, what they want is an absurd dream and a mirage. In the end, everything is only a figment of a desire.

At this juncture, it is noticeable that the author doesn't give us critics or a solution for the irony in the human history. She is producing the stage in the theater where the world on the stage is diminution of the real world. She doesn't care for the audience who is absorbed in the theater or observes the scenes with a distance. Her behavior can be explained with two meanings of the irony in her work. Firstly, irony means contradiction or incongruity in a situation. Secondly, it means a rhetoric which improves the effects of expression by hiding the real intention and saying the opposite words. This also refers to irony in which important truths are implied and contradiction occurs deliberately. In her work, Lim Anna plays with the two meanings of irony. That is that, the world full of irony coexists with irony of destroying the world as a fantastic run-away. She uses irony in the same way of Socrates who used irony for helping people to acknowledge their ignorance. This is not to criticize directly the problem, and not giving any answer to the audience. Playing with the puppet show over the world full of contradiction, she leads the audience to understand the world of contradiction and get an answer to their questions.

In Lim Anna's work in which the irony of the world is expressed in the rhetoric of irony, she places the substitutes of humans in the artificial

space, playing with their role-play in a virtual war. So she provides us with the space time of fantasy full of imagination in the end. What is impossible in reality can be admitted in a world of imagination. In such a situation, we correct the biased view and observe things in the blind spot of judgment. In the world of imagination, it is possible that we take a distance from ourselves for experiencing the world, looking at the world from the point of view of others. Such a magnanimous attitude is a first step to move on and get over contradiction and absurdity.

Today the irony-addicted humans attack, love, resist, and forgive for life. The duet of the paradox is being played with the beginning and end, lifecycle, memories and oblivion, wounds and healing, which are made by millions of individuals and thousands of groups. Accordingly, the history is created, destroyed and reconstructed.