

Wierd Museum with Frozen Objects

by Curator Shin Min

Memory of war has greatly changed before and after invention of photo. The war that we cognize is filled with images that are entered with photographic images through virtual space. Photo medium is extending its artistry by changing into the type of curiosity about the fact itself by going through the period while it has been believed as the reappearance of fact. For the artist, an attitude to view naturalness of trifling things with strange sight is important, which is to mix a paradox with an unquestionable discussion.

Artist Lim, Anna throws continuous questions with her characteristic childlike expressive technique and inordinate directing technique regarding our recognition that is reflected through the objects, war weapons. That arranges another route for an individual to approach in front of a huge topic.

Motifs of Lim, Anna's works are the figure of commemorative photographing in front of the weapons in War Memorial, well accepting the children who are cheerfully playing with war robot, awkward feeling of the moment when one cognize oneself naturally who is enjoying a war movie as a drama full of thrills.

In June, when the Korean War memorial day comes in every year, I recall Jean gallery and Lim, Anna's works, and a special connection in June. On June 25, 2011, Lim, Anna made us find irrationality of war latent in us through the two ways of different approaches, i.e. actuality and toy, reality and imagination, fear and lightness with the start of <Restructure of Climax>. Henceforth, she treated relationship between the war and the woman through <irony -Addicted>, planned as the follow-up in 2012. Jean Gallery will show a third series of Lim's for June, 2015.

Artist Lim, Anna's <Frozen Hero> is a series of record photo that filmed the waste weapons installed in every place of South Korea. The artist viewed waste weapons as surrealistic sculptures in real landscape, regardless of the original function.

It looks mere a calm black-and-white landscape photo, however we can

find a strange point. A photo-zone plate is attached in front of a horrible killing weapon. A weapon that aims at dinosaur pieces looks like one of attractions of Jurassic amusement park. Those that exist as ornaments beside leisurely benches or the park in full bloom of cherry blossoms. Also, the tank parked in the parking lot is worth seeing. It's a mystery why it's there, probably it's not promoting irregularity of daily life. Those weapons that are put on a country field all by themselves can be humble equipments just like cultivators by being buried in the unpruned grasses and trees in the background. The scenery just like ordinary daily life is an intentional paradox to awaken the situation that we indifferently pass by.

All of those that coexist along with the weapons are the symbols of peace. The strange scenery that cold object that lost its role is made by paralleling and overlapping with surrounding environment is a truly rare landscape of this era. The figure of a child who is walking indifferently between the weapons of 'A garden for freedom and peace' might be the best documentary that generates the significance of stunning coincidental moment as the photo of Henri Cartier Bresson that witnessed 'a crucial moment'. The tank painted white or with the eyes that look like cartoon characters are the sense of topic that can be attached with a question mark. That makes us imagine whether it lightly painted over with the intention to exclude threat or fear.

Lim Anna continues imagination. Based on the factors that could be observed in reality, the artist built a virtual War Memorial and held an exhibit. That's a series of <Frozen Objects> that is exhibited along with toy weapons that imitated the real things, quick-freeze heroes, and mythicized sculptures. White cube of art museum has a power to elevate the objects to noble heroes. That's the best condition to perform hero game of war. Pure-white space and object give interesting shock with the encounter with red balloons in the hand of an innocent child. Terrible moment of war is more whitely forgotten, rather is a moment to change to an interesting game. With this, the artist more raises the contradiction that comes from a strange landscape of reality.

Is it pleasant to see a tank, that became small, as the toy that well matches with balloons? Does it have a reason to satisfy fantasy just as a

war movie? What is the reason that engagement in war movie is considerable? Do you want to resolve fear? Do you want to know the actuality? Those are the topics that can be discussed by anyone in the same age. It would be good only if the memory is reorganized that has been entered during the time when the art makes us constantly question the existing idea.