

## Im Chun-hee's Sense and Sensibility and Candid Communication between Them

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A work of art today can be summarized in one concept, that is at times gained from other sources. For instance, a curator may suggest an artist address the theme of alienation. The artist then produces art under the given theme. This may be a symptom of the fall of art. This trend might be contempt for those who understand art as the soul's imperative experience.

Im Chun-hee is clear that her art world is by no means conceptual art, saying "My works convey completely different, unarranged stories, but have no any concept to note. I don't want to express any concept through my work because other elements within the painting might be disregarded or buried by this concept."

Im suggests she became an artist to dream what she wants, freely. As mentioned, to depict the world, it cannot be summarized through a concept. Just as a poet does not cling to details when they write a poem in the world, Im never indulges in details. Moreover, what she wants to depict is not some world but the world itself. This includes all she experiences, dreams of, longs for, and meets. These are of course not something to be obviously presented. Therefore, Im Chun-hee is the center of some narratives. Such narratives derive from the countless aspects of her life where reality and ideal, existence and dream, desire and loss, intricately and subtly intersect.

In her 2005 work *To Know the World*, Im approaches the world from the other side of a painting, full of holes and cracks, here and there, like symbols. At the bottom of the painting, a man and a woman, who seem to have just slept together, are lost in thought. So the pink in the bottom might be interpreted as lewdness! The entire scene appears descriptive due to a placid confrontation between the upper and lower parts of the picture, and a contrast between the horizontals and verticals, highlighted by an imposing self-portrait in the middle of the canvas. It is obvious this narrative is familiar to us all.

The composition of a naked man and woman in the lower part of a canvas appeared in her 2003 work *A Casual Encounter*. A man and woman within it appear shy, but carefully indulge in each other's body. The secret eroticism seems oppressed by a concept or melancholic atmosphere. The lovers appear dull, pale, and prudent, within a gray tone, rather than in an exchange of burning passion. The couple are associated with some sense of a fall. The place where they lie is a desert, where only the horizon can be seen, and no trees appear. Im's paintings are always covered with her art's own unique nuances. Something burlesque that eases out a deep sense of loss. In *A Strange Atmosphere* from 2003, Im depicts a man's buoyant psychological state, through a red

enlarged nose, glued to the side of his face, surrounded by green ears. The intentionally deformed body is efficient in lessening the level of unrest.

Through this proper adjustment, viewers may approach the figures of her painting. Im's pictures are above all a sincere response to her own sensation and sensibility, which are carried to the viewer's mind. This candid exchange is an inevitable element for a reliable communion with each other. That is because based on this communion only, the viewers embrace the artist's desire and loss with their hearts. Through this process, an artist's extremely private confession leaps at a time to the universal level of being.