

Phantasmagoria called Love _ Manseok Kim (Independent Researcher)

1. Ok Hyun Ahn invents light. But, inventing light again in a world of excess light is expected to be useless work. In the night that is hiding its traces, for where and what might she be inventing light. At least it doesn't seem to be that she invented light to find the coins under the bed, the hair pin that fell down onto the side of the table or the pile of documents fallen behind the bookshelf. There is no reason to search on the floor, the corners of the backside, as lamps are already invented and also everything can be found every time one moves houses. In this sense, it is not easy to understand at once what the light is cast on through this invention which is entirely useless unlike the general trend that gave way to the invention through the 'utility'. Indeed, with Ok Hyun Ahn's invention it is not only impossible to illuminate something, but also it is not easy to use it to share that light. Moreover, the bigger problem is that Ok Hyun Ahn's invented light cannot be seen.

2. The process of photography is as follows. The light is already given. Next, open the lens of the camera and decide the light information = the amount of it to the frame, according to the camera's functions (speed, pixel, color settings). Eyes and hands, together with the camera are the deciding factors for the frame and consciousness is substituted by the frame. If the light is already given, the photograph will modulate or modify the given light and compose the inside of the frame as the place of awareness. So in order for the inside of the frame to be organized, the light has to be given already. Of course, in this process the outside of the frame, which does not enter the field of consciousness, is in state of constant overflowing light. Therefore, according to this process, there is no reason for Ok Hyun Ahn to separately invent 'light'. So how did Ok Hyun Ahn invent light?

3. Even though something is partly broken or the design is crushed beyond repair, not all the lost worlds will go under or lose the light. Rather, it is because there are cases where old and long used objects or the world glitter more. It is like that, when the floor or threshold of an old house are glowing, or when a household item for which you can no longer think of any use, freshly claims a role, disregarding all its injuries and which was mercilessly abandoned before. For the shine or freshness of objects or the world and for the capturing of objects and the world, one surely needs to care for, polish and even cultivate these things. However, if it is not for grasping the visible world, or in other words for seeing the already sparkling objects and worlds, then what must we do?

4. It is possible to make the vanishing experience grow in order to shine, besides polishing and erecting objects and the material world. Getting buried and stuck in lost things must be avoided, but while hours pass by retouching carefully or while trying to pronounce with quiet intention, people polish up these things in order to make them glossy, even though they get distorted and refracted. When people speak of their memories of love, the words that flow out of their black mouth are sparkling with shininess. Whether it is the memory of one's first love or the memory of a breakup, when these things flow out of one's mouth, it is obvious that the memory got adjusted to something sparkling, as it was repeated countless times. The embellishment of memory is not a distortion, but cannot be anything else but inevitable. Ah, there is no recollection that was not treasured for a long time to the point of rustling and was left by the vanishing light.

5. Ok Hyun Ahn invents at least two layers of light by advising the models to speak about their memories or experiences of love by dusting off their own self development and return to the inside of reality. One is achieved by requesting from the object of the photograph to produce light by honing its own memories and experiences. At that time, the model = object is not the subject, but becomes a luminous body. When the model speaks of its memories and experiences of love, a light gushes over its body. Especially the face vibrates here and there with an 'Aura'. The other layer invents light not for the camera to capture the luminous body, but to seize on the space and time the luminous body gives off a glow at their memories and experiences. In terms of form, these things are the 'mouth's inside' of the luminous body (or the inner side). But of course, these two cannot be distinguished in Ok Hyun Ahn's photographs.

6. It is commonly said, that when you experience death, or in other words, are yourself close to cease existing, you can see a 'magic lantern' (= phantasmagoria). Your past lifetime is projected onto a screen by a beam that penetrates the first screen with a shape and appears on the second screen as a shadow. This so made installation is usually called phantasmagoria. Photographs were originally a phantasmagoria. It was a way of putting death into the space of life through the screening of the whole life history before the death. A representing example would be the family pictures that are hanging over the door in the countryside relative's bedroom. These presentations have hold onto this ritualistic function much longer in daily life, disregarding the long-standing opinion that these ritualistic functions have disappeared in art. Even in the process of putting photographs and images in a database together, the phantasmagoria does not disappear. 'Google Photo' itself can bring out a huge phantasmagoria of life history through chronicles or keywords anytime. This is not the eternal continuation of life, but the meaning of death in every moment.

7. So, for Ok Hyun Ahn a model = luminous body, which articulate love or the memory of love, is

something at the edge of a life. Along with this, she invents light to capture it before it disappears completely. In short, a risky adventure which combines both sides of life and death is embedded in Ok Hyun Ahn's photographs. The model = luminous body opening their mouth a little bit is, in other words, all about each love that comes out alive from the place of extinction of memories and experience. It can be said that in this exact moment life and death are in an instant coexisting in the same realm. It would also be fine to say, that the task to testify love is not parting, but immaterial 'death' is lurking. That is why, when I looked upon Ok Hyun Ahn's photographs, I cannot say it was strange, when the memory of my late father, sleeping with his mouth slightly open, rose up suddenly.

8. Along with 'photographs' the artist introduces 'movie' to saying the word love. Movies are another version of phantasmagoria. 'Death' is also embedded in the movie's process. It is the same for traditional film or digital. 'Edit' is the principle to introduce discontinuity on top of continuity, such as the intersection of time or a flash back. Thus, despite the continuation of the movie screening, it can be understood as a continuity of 'interrupted continuity'. So it is not sure, whether the things that life and death continuously recorded should rather be called a movie. In this sense, in Ok Hyun Ahn's movie flickering death, which is the 'opening mouth', is two female singers which appear in the opening and ending sequence. In other words, the artist makes death return from the flickering mouth. Even though these two people don't say anything and even though the mouth's inside can't follow the usual articulation or communication rules.

9. The two female singers make the two characters speak about love and make the song instead of cinematic sound (lip-sync). Of course, the counselor and counselee are the characters (besides the tattooed man or the man sitting naked on a chair, and a woman in her underwear with a band) who speak about love, but they don't have any interest in the definition or rules of 'love'. They only talk a little bit about dreams, desire and images. Dreams, desire and images are based on 'graphicness', but all are preparations to essentially imply extinction. In order for the movie to be continuous, it is impossible to continue without the extinction of the preceding images. It is no coincidence that for a long time the movie experience was an experience of a 'lighted grave'. In different words, the two singers are the guides on the path inside the grave, and at last dead things are brought back to life by the cinematic light.

10. Love, dreams, desire or images die and live or live and die. The problem is that the process of totally changing 'death' on the basis of hygiene is culturally spreading. Removing death is the common sense of modern culture. However, in Ok Hyun Ahn's movie, the scene where dried flowers get poured over by hot water and vividly bloom, the artist shows that death is not

excluded through this scene of dead flowers blooming. For example, Georges Bataille said an orgasm is a small death, and Ok Hyun Ahn presents the world of ecstasy entered through two guides is also a world of death. In other words when realistic love rises again after its death, it is natural one cannot be revived through realistic love. While love is inside the grave, saving it cannot be the meaning of love under the general meaning. Still, if one calls it love, it would be natural that there is no realistic nomenclature.

11. That is why, while something lost returns to life, it doesn't have a way to return originally. Ok Hyun Ahn doesn't name what death and revived love is. Death is only a song sung through lip-sync. In short, violence, hierarchy and possessions hold in love, or rather only, when love disappears and the nomenclature manifests more, 'emotions' can be divided into things which cannot be named. 'I have a fling' is a saying gaining popularity as an example for showing that the place of love can no longer be allocated. Therefore, that love has no name is not a thing to be sad about, it is more a thing of happiness, as finally the possibilities of love have appeared. This means, that the love escaped from love concurred by violence, hierarchy and power. And this is as you know a quite difficult task. And so we see the reason why her work can become art.