

PEOPLE

[New Look] 유예림

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Ryu Yaerim



Long-winded jokes, twisting conventions

Mr. and Mrs. Chapman Went Out for the Year-End Gathering, and Their Son Hank Sneaked Into the Kitchen after Hearing His Parents' Car Leave the Garage. This long sentence was the title of Ryu Yaerim's first solo exhibition. But it isn't only the title of the exhibition that is verbose; so are her works' titles. *With names such as It must be delicious, can I have some? (2021), There are 3.2 Million Saunas in Tampere, The Sauna Capital of the World (2020), Bavarian Man Chasing after Chapman and Ulu in Dutch Clog (2019), etc.,* the artist invites the audience into sentences that read like a line or a direction of a play. Ryu Yaerim who participated in Doosan Art Lab Exhibition 2022 (Jan. 12 - Feb. 19, Doosan Gallery), imagines fictional narratives that are influenced by music, novels, and films. In particular, she begins with a phrase that sounds intriguing when it is read aloud and captures the resulting third

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narrative that is born out of the entanglement, oscillation and convergence of the line on her paintings. As such is the artist's process, there is a curious sense of discrepancy between the title that depicts a specific moment and her work that is a collage of narratives. In this sense, the title may be closer to a "MacGuffin" that triggers plot development but soon exits the stage.



Would it then make sense if we understand Yaerim's works as illustrations that complement the texts? As long-winded plots are condensed in these drawings, the painting may reflect what is yet unknown to us. Yaerim explains that she began to explore the relationship between "painting and illustration" after finding herself trying to fervently prove that her works are "paintings" rather than "illustrations" and adopted the idea of an "autonomous illustration" that betrays the given sentence. On the one hand, Yaerim's works seem to come from a "Western tradition." With elements such as balanced vertical and horizontal composition, setting of specific situations, realistic expressions, figures with blue eyes and puffy cheeks commonly associated with the First World, and opaque and lightly saturated colors, Yaerim Ryu's works seem to continue the legacy of religious paintings that depict scenes from the Bible and mythologies. But at a closer look, they debunk the "conventions of painting" by skillfully twisting the "one-to-one correspondence between the title and the work," which is one of the pillar premises of traditional paintings.

Born 1994, BFA in Painting, Hongik University; currently pursuing MFA in Painting at Korea National University of Arts. Solo exhibitions at Show and Tell (2021) and Shift (2020). Participated in group exhibitions *Mind Sculpture* at BGA maru (2021), *Obertürkheim* at Bergstaffel, Stuttgart (2017), etc. Upcoming group exhibition at Func Gallery in Shanghai this spring and a solo exhibition at Gallery Kiche in early 2023.

Written by Haeryi Kim