

ARTIST FEATURE: YIM MALINE

YIM MALINE

Born in 1982 in Battambang, Cambodia, Maline Yim is currently based in Siem Reap. Yim studied art at Phare Ponleu Selpak in Battambang (1995-2003), and received a BFA/Diplôme National Arts Plastiques from the École Supérieure des Beaux-arts de Caen, France, in 2010. Her solo exhibitions include *Silk Threads* (The Insider Gallery at the Intercontinental Hotel, Phnom Penh, 2012), *No Name* (Cambodia Youth Arts Festival/ SA SA BASSAC, Phnom Penh, 2012) and *Remember* (SA SA BASSAC, Phnom Penh, 2011). Group exhibitions include *New Journey* (Cambodia Living Arts Gallery, Phnom Penh 2012), *Seven* (Hotel de la Paix, Siem Reap, 2012), and *Eight Women* (French Cultural Center, Phnom Penh 2011). In 2013 she was an artist-in-residence at Bose Pascia as part of the Season of Cambodia IN RESIDENCE program in New York City.

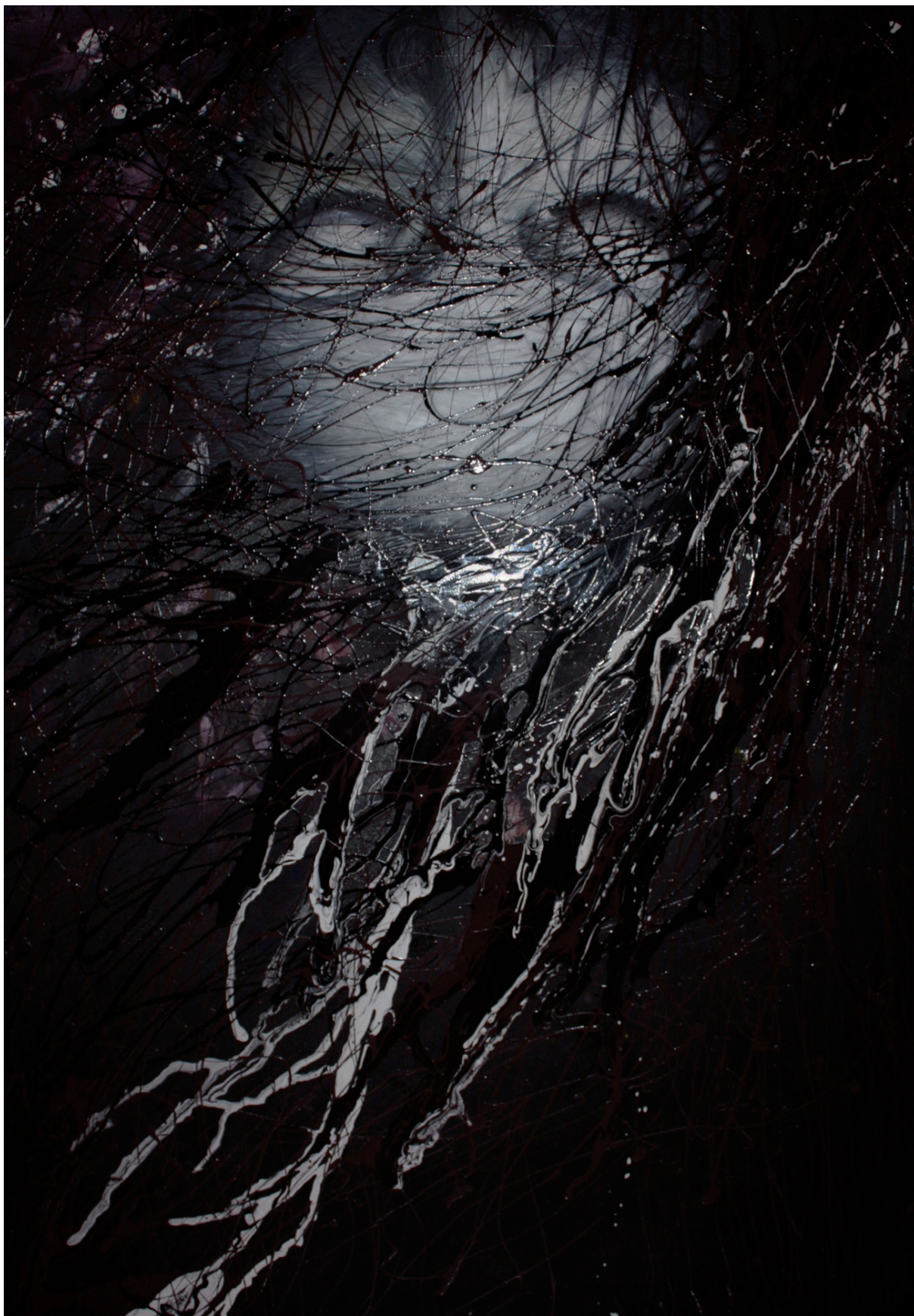
I started to study drawing in 1995, when I was 14 years old, at the Phare Ponleu Selpak art school. I discovered on my own that I needed art in my life, that it is like the oxygen that I breathe. My art reflects my life, my story, and is drawn from my memories.

I was born in a period of civil war in Cambodia. It was a very hard time for the millions of Khmer who lost everything at Year Zero. My family and I had nothing. Early on I could not go to school. I loved to play like other children in the world, but I could only play in my dreams. I saw violence every day in the country; every home had guns - even my father had them - and there was conflict every day between the Khmer Rouge from the Thai border, and the pro-Vietnamese Cambodian army, and between the Cambodian army and the different camps at the Thai border. This was a part of my childhood.

Sometimes I tell a story through drawing in different styles. I don't really focus on the material, I just take the pencil and paper to record everything happening in my mind, in the hopes of creating a language to communicate with those who want to hear my story. When I am bored with drawing I try to find other means, using different techniques and materials, to tell a story. I try to understand why certain shapes emerge, how the process takes place. Sometimes it happens through paper, wood, metal, or clay.

For me, materials are like an alphabet that I can use and study every day. Completion is not the objective; I am more interested in the physical process. While some works may be finished in one or two weeks, or even more, it all depends on when and how I can find a new "word" to express what I want to say. The process is out of my control. It is abstract, and I'll never know why, but it doesn't matter, as I don't try to control it. I just let it happen. The works are all connected; only the techniques and materials are different. It is like writing a book: the chapters are never the same, but it is still part of the same story. In the end you have written your book.

I don't think that my artwork belongs to me; each creation belongs to all the children of Cambodia and of the world. Everyone was a child at one point, and although my childhood was in the past, for me my story continues to live in the present, in my mind. Every day I try to understand how invoking memory in the present can enable a better future.



Yim Maline, No Way, 2010, acrylic on canvas, 120 x 170 cm. Courtesy the artist and SA SA BASSAC.



Yim Meline, Hope, 2010, ceramic, bamboo, rattan, string, 460 x 100 x 6 cm. Courtesy the artist and SA SA BASSAC.



*Yim Maline, Competition, 2012, graphite on paper, 110 x 80 cm.
Courtesy the artist and SA SA BASSAC.*



Yim Maline, *No Name*, 2012, mixed media installation with single-loop video (duration: 3:45 min.), dual sound channels, milk, circular wooden platform with metallic disc in the middle and contact microphone. Installation view at SA SA BASSAC, Phnom Penh, 2012. Courtesy the artist and SA SA BASSAC.

No Name's video Link: http://yosothor.org/publications/udaya-journal-of-khmer-studies-ojs/yim_maline_video.html