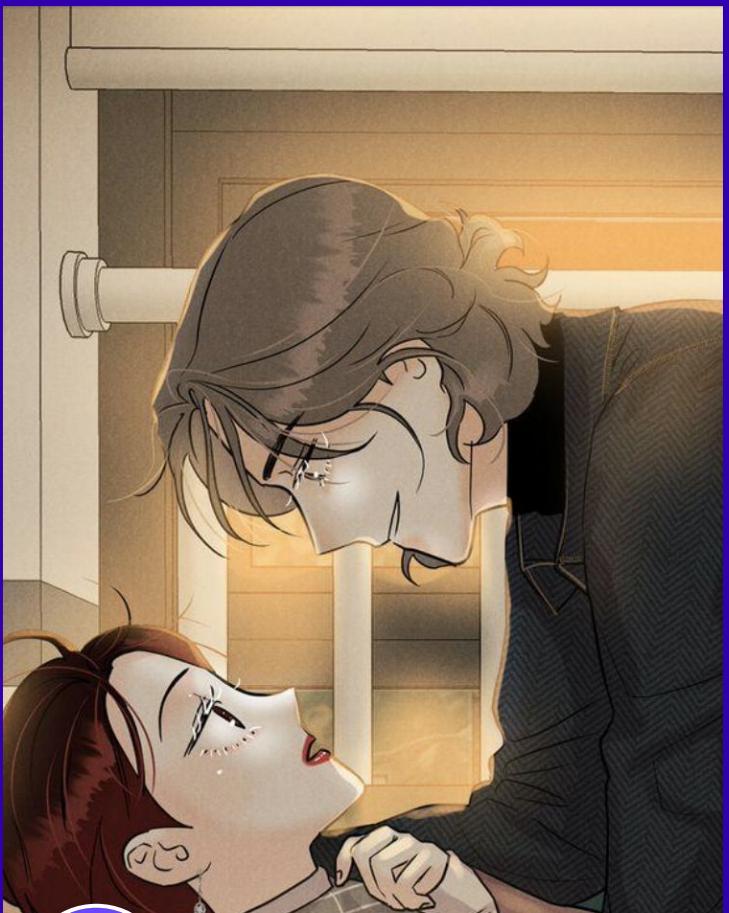




RESTORING ART AND LOVE



Restoring Art and Love

STORY: Eunjin Kim, SigolGae ART: MEE, Hyeon

- *High art and the human heart collide*

Love and art go hand in hand.

Sunah, the daughter of a rich family, is trying to transform her mother's failing art museum. She soon encounters art conservator Inho, who disagrees with her methods. As he tries to convince her that restoration is often better than a complete do-over, the two begin to fall in love.

GENRE:
ROMANCE

COMPLETED
COMIC

13
CHAPTERS

PERFECT FOR A:
FEATURE FILM

TONE:
SPARKLING

ADULTS
18-34

RIGHTS
MANATA/RIDI

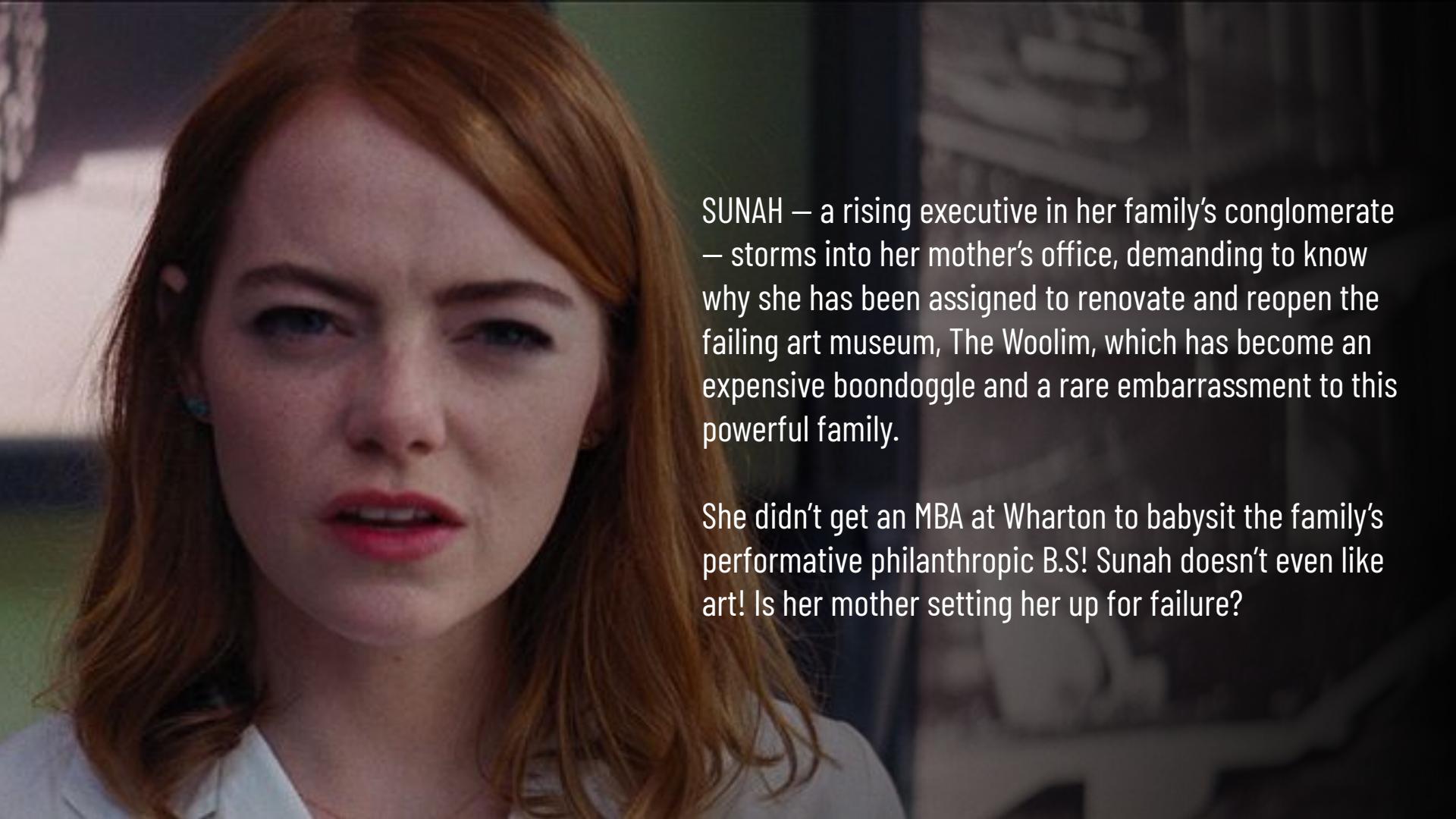
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STATS: ~1M Views

COMPS
The Proposal, Under the Tuscan Sun



RESTORING ART AND LOVE is a captivating romance film, with the workplace chemistry of THE PROPOSAL, the heartfelt charm in NOTTING HILL, and the unexpected romantic connection found in YOU'VE GOT MAIL.



SUNAH – a rising executive in her family's conglomerate – storms into her mother's office, demanding to know why she has been assigned to renovate and reopen the failing art museum, The Woolim, which has become an expensive boondoggle and a rare embarrassment to this powerful family.

She didn't get an MBA at Wharton to babysit the family's performative philanthropic B.S! Sunah doesn't even like art! Is her mother setting her up for failure?

A close-up profile shot of a woman with short, straight blonde hair. She is wearing a red dress and is looking off to her right with a thoughtful expression. Her right hand is holding a dark-colored mug or cup. The background is blurred, showing some greenery and possibly a building.

But her formidable CEO mother explains
that Sunah must succeed in reopening
the gallery to earn a seat on her Board
of Directors.

And if Sunah fails... she will be fired.

Determined to prove herself, Sunah
reluctantly accepts the challenge,
vowing to leave no doubt about her
value...



Five years ago, at a different company, Sunah earned her promotion to Director, with sales skyrocketing under her leadership. Yet, male colleagues continued to belittle her expertise and highlight her youth and family connections, driving Sunah from the company. She's not going to allow history to repeat itself.



Meanwhile, after dedicating too many late nights to his work in the art conservation department of The Woolim, handsome art conservator, INHO, finds himself in a personal crisis.

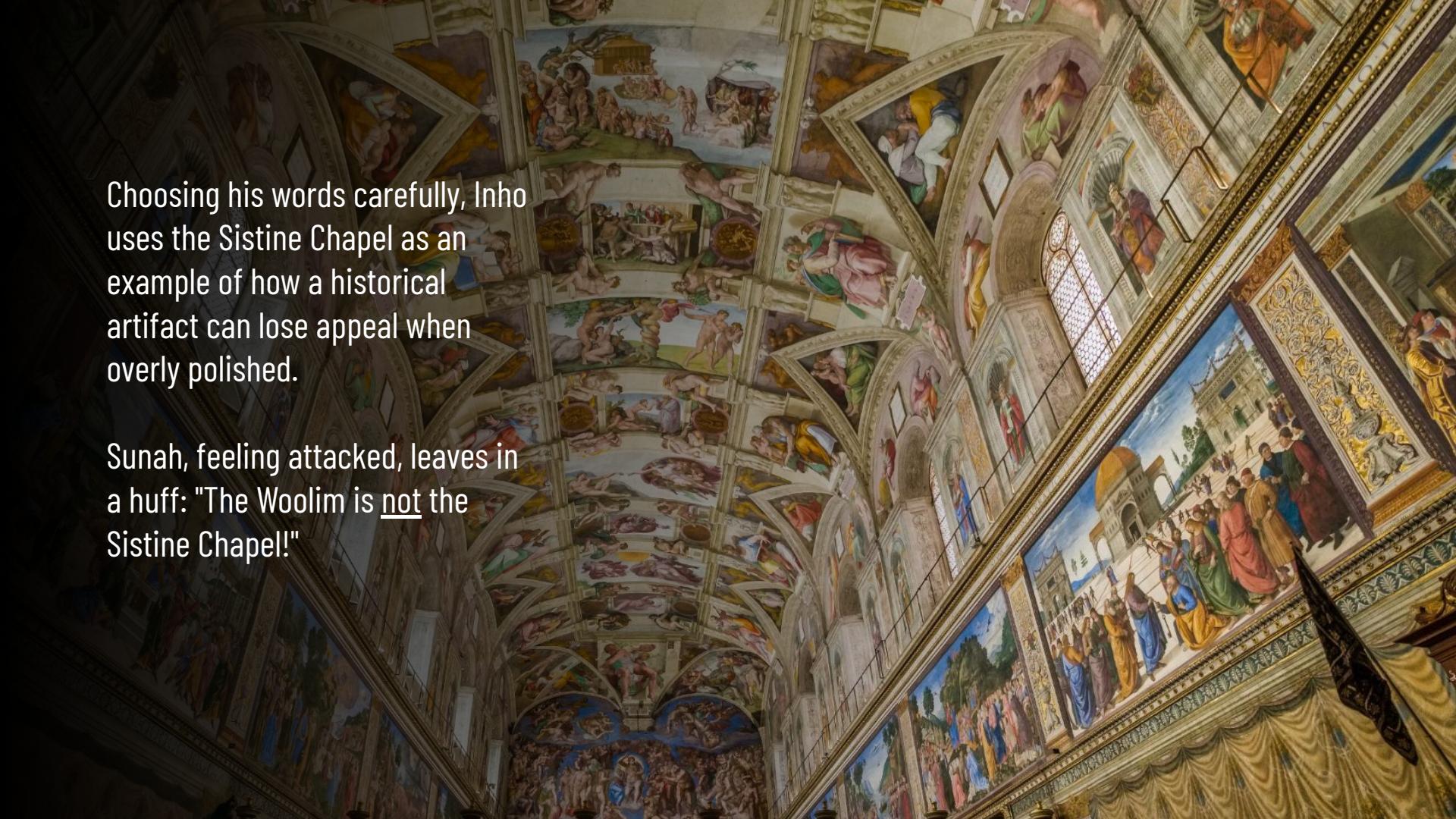
In a heated argument with his girlfriend, he impulsively chooses art over their relationship. Regret sets in as she walks away.



At The Woolim, Inho narrowly avoids being run over by Sunah, who parks right in front of him. Yelling at her to park elsewhere, he gets red in the face as she introduces herself as the museum's new Director. Not the best first impression!

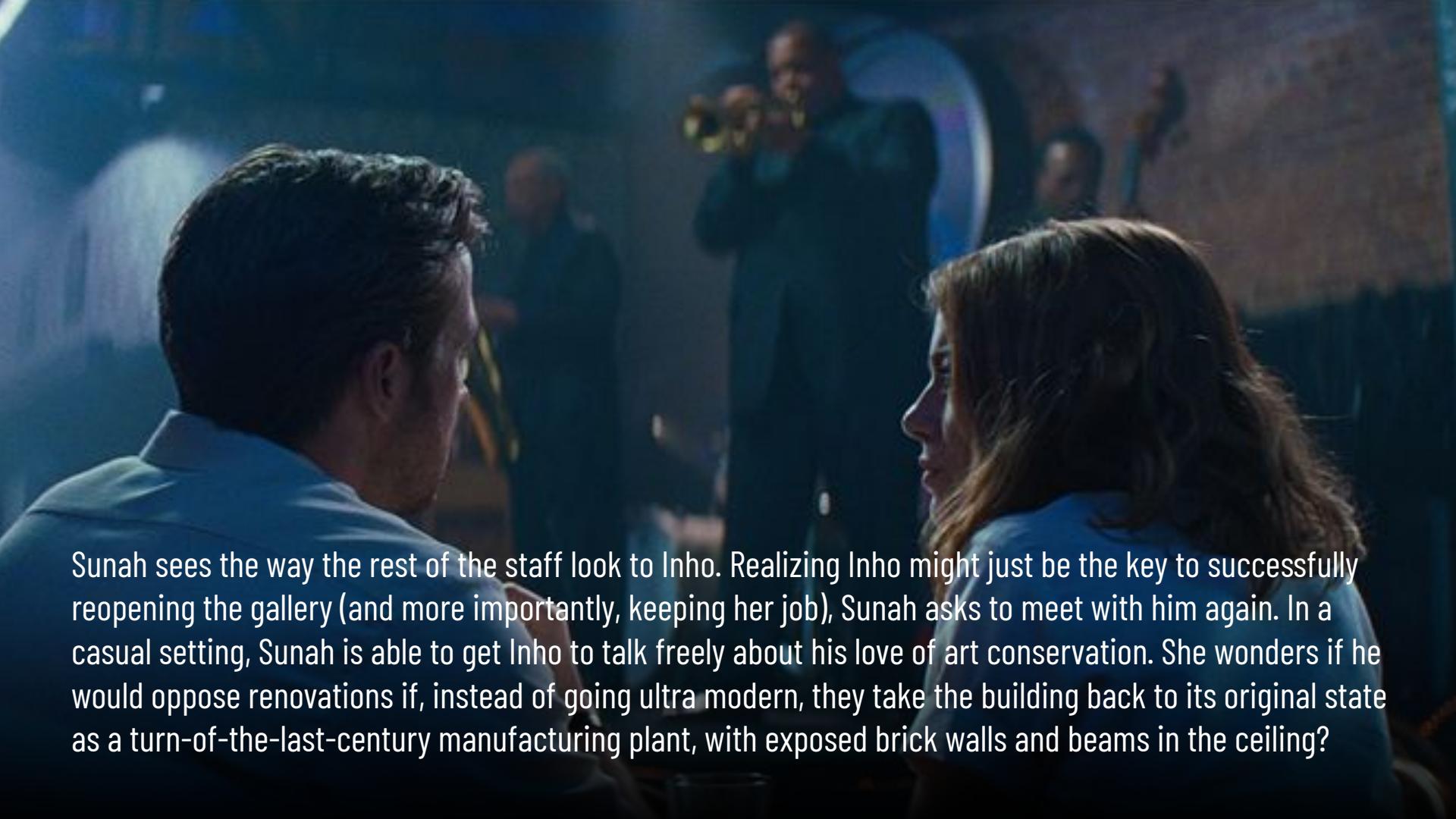


Seeing the space's weathered walls, Sunah decides they need to tear everything down and start from scratch. Inho panics, insisting the museum is known for its conservation work. He tries to talk her out of her radical plans.

The background image shows the interior of the Sistine Chapel, focusing on the ceiling. The ceiling is covered in Michelangelo's iconic frescoes, including the 'Creation of Adam' and the 'Last Judgment'. The architecture of the chapel is visible, with its vaulted ceiling and decorative moldings.

Choosing his words carefully, Inho uses the Sistine Chapel as an example of how a historical artifact can lose appeal when overly polished.

Sunah, feeling attacked, leaves in a huff: "The Woolim is not the Sistine Chapel!"



Sunah sees the way the rest of the staff look to Inho. Realizing Inho might just be the key to successfully reopening the gallery (and more importantly, keeping her job), Sunah asks to meet with him again. In a casual setting, Sunah is able to get Inho to talk freely about his love of art conservation. She wonders if he would oppose renovations if, instead of going ultra modern, they take the building back to its original state as a turn-of-the-last-century manufacturing plant, with exposed brick walls and beams in the ceiling?

A photograph of a man and a woman in a dimly lit bar or restaurant. The man, on the left, is seen from the side, wearing a light blue shirt and holding a glass of beer. The woman, on the right, is also seen from the side, wearing a dark blue top. They are facing each other, engaged in conversation. In the background, there are other people and a large circular mirror on the wall.

Her stomach grumbles. Inho gives her his sandwich, and as he leans in closer to point out something on her face...

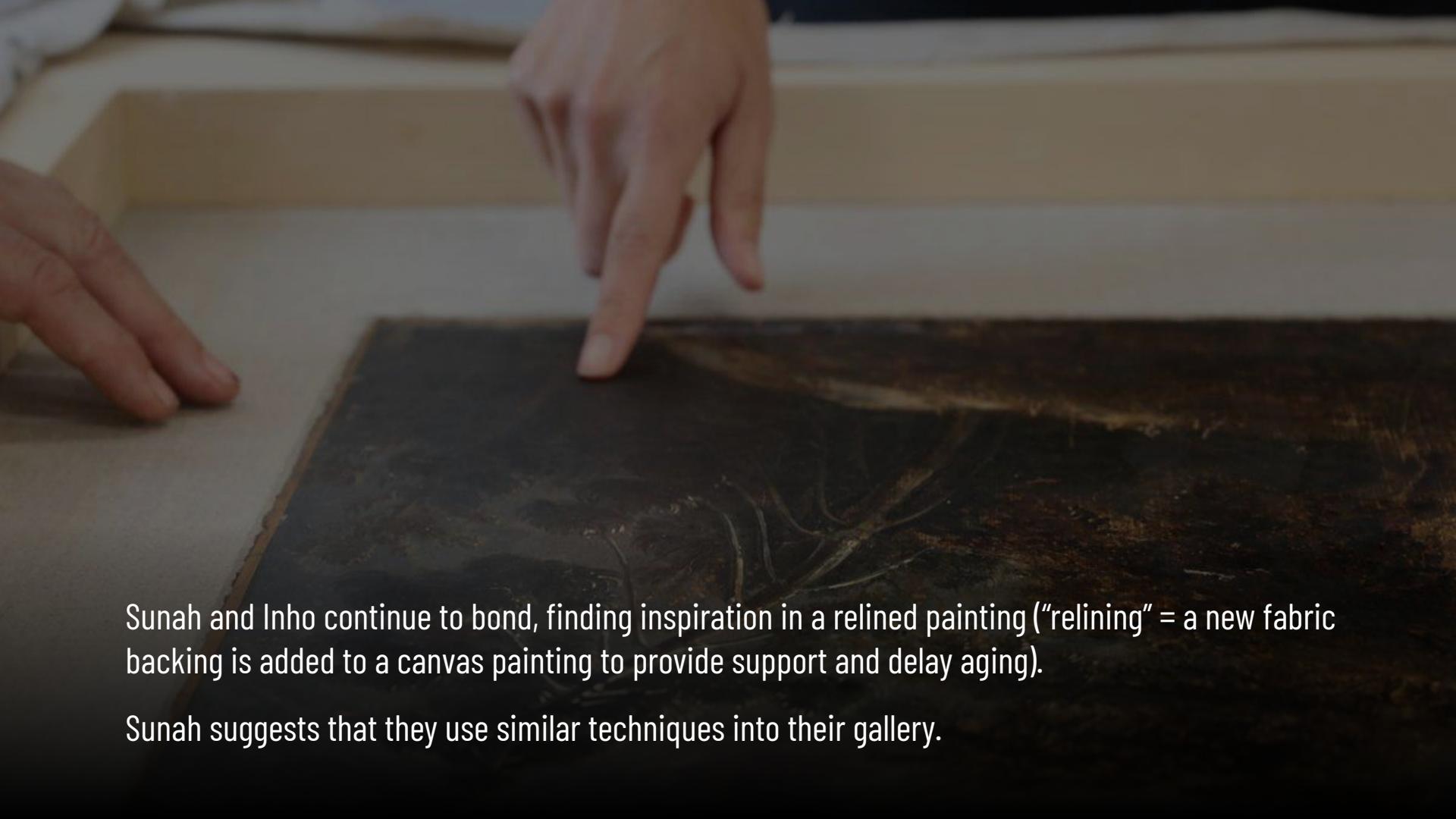
A subtle tension builds between the two.

That night, scrolling through social media, Inho stumbles upon Sunah's status update: "I want to see the Sistine Chapel again." He blushes.



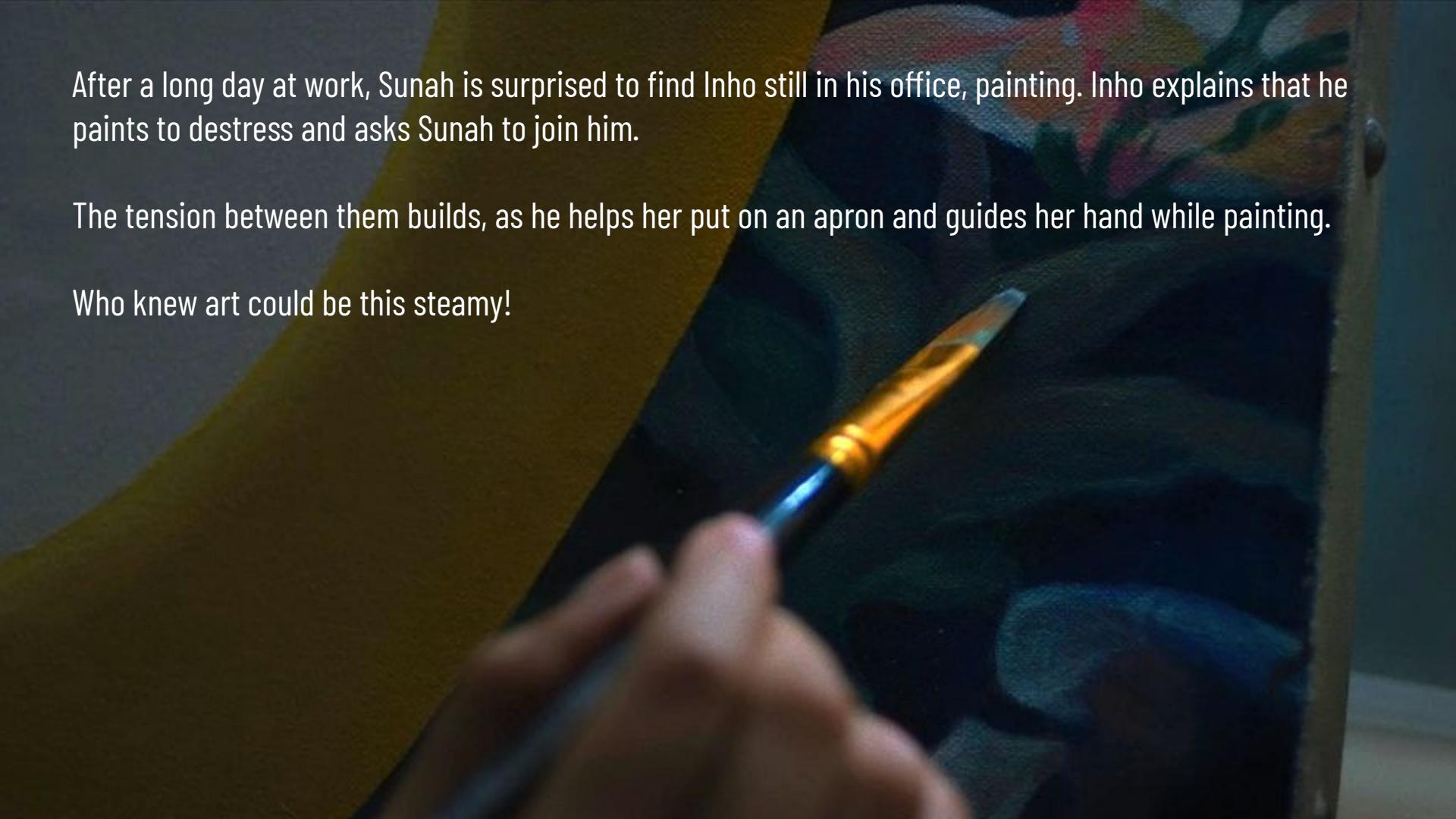
The next day, Inho invites Sunah to join him at the National Museum.

As they stroll through the exhibits, Sunah asks what drew him to art conservation. Inho's eyes light up, as he recalls a childhood memory, where he saw art conservators meticulously clean and preserve paintings at a European cathedral. Sunah smiles, intrigued.



Sunah and Inho continue to bond, finding inspiration in a relined painting ("relining" = a new fabric backing is added to a canvas painting to provide support and delay aging).

Sunah suggests that they use similar techniques into their gallery.



After a long day at work, Sunah is surprised to find Inho still in his office, painting. Inho explains that he paints to destress and asks Sunah to join him.

The tension between them builds, as he helps her put on an apron and guides her hand while painting.

Who knew art could be this steamy!

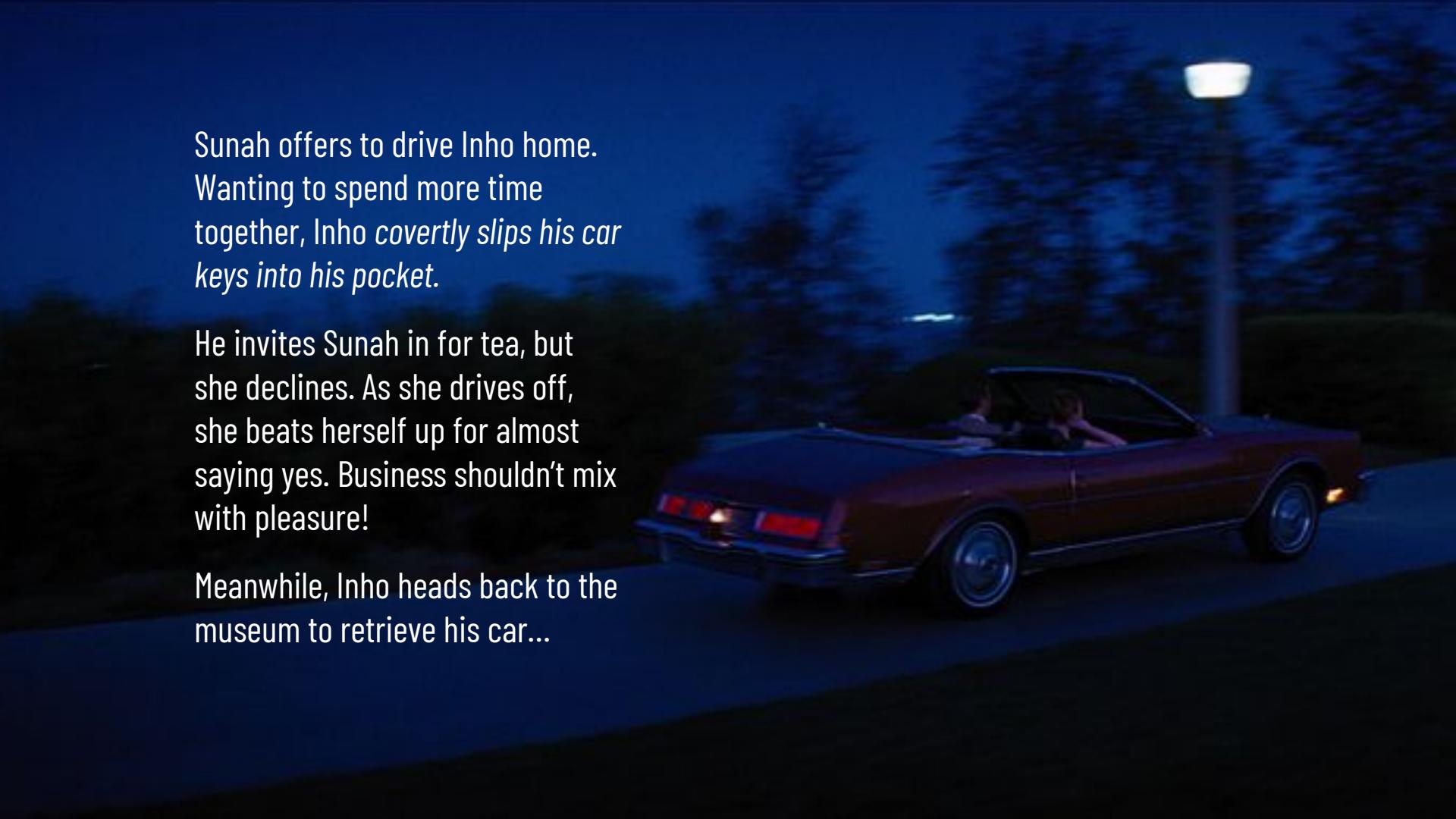
A man and a woman are sitting in a gallery setting, looking at each other. The man is wearing a brown suit and tie, and the woman is wearing a green dress. They are both looking at each other with serious expressions.

Inho takes Sunah to his conservation room, showing her the relining process.

Their fingers touch...

And Sunah finally lets her guard down, confiding in Inho how this gallery's reopening will determine her future with her family's company.

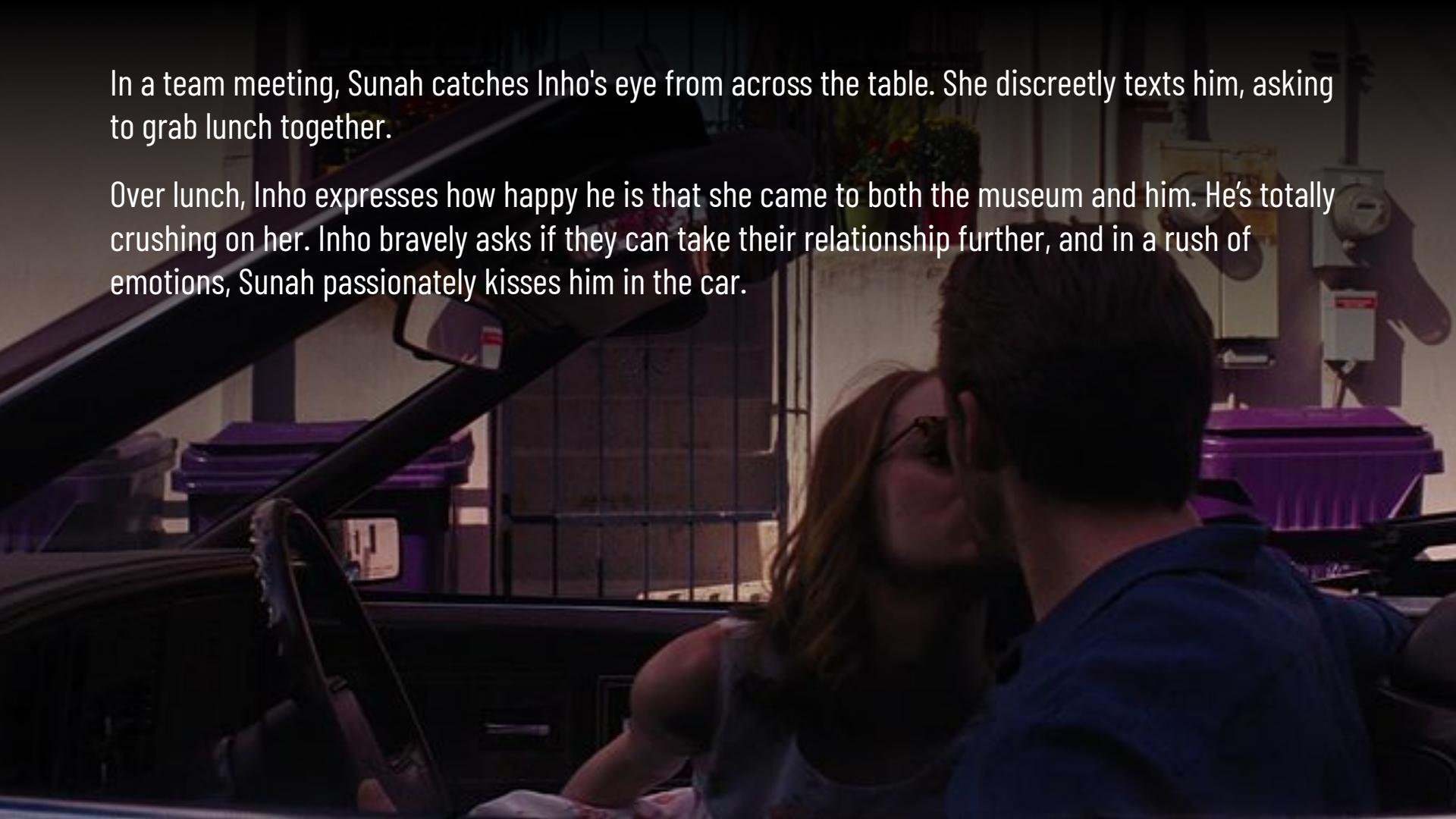
She needs his help to make it a success, and Inho promises it will be.



Sunah offers to drive Inho home.
Wanting to spend more time
together, Inho *covertly slips his car
keys into his pocket.*

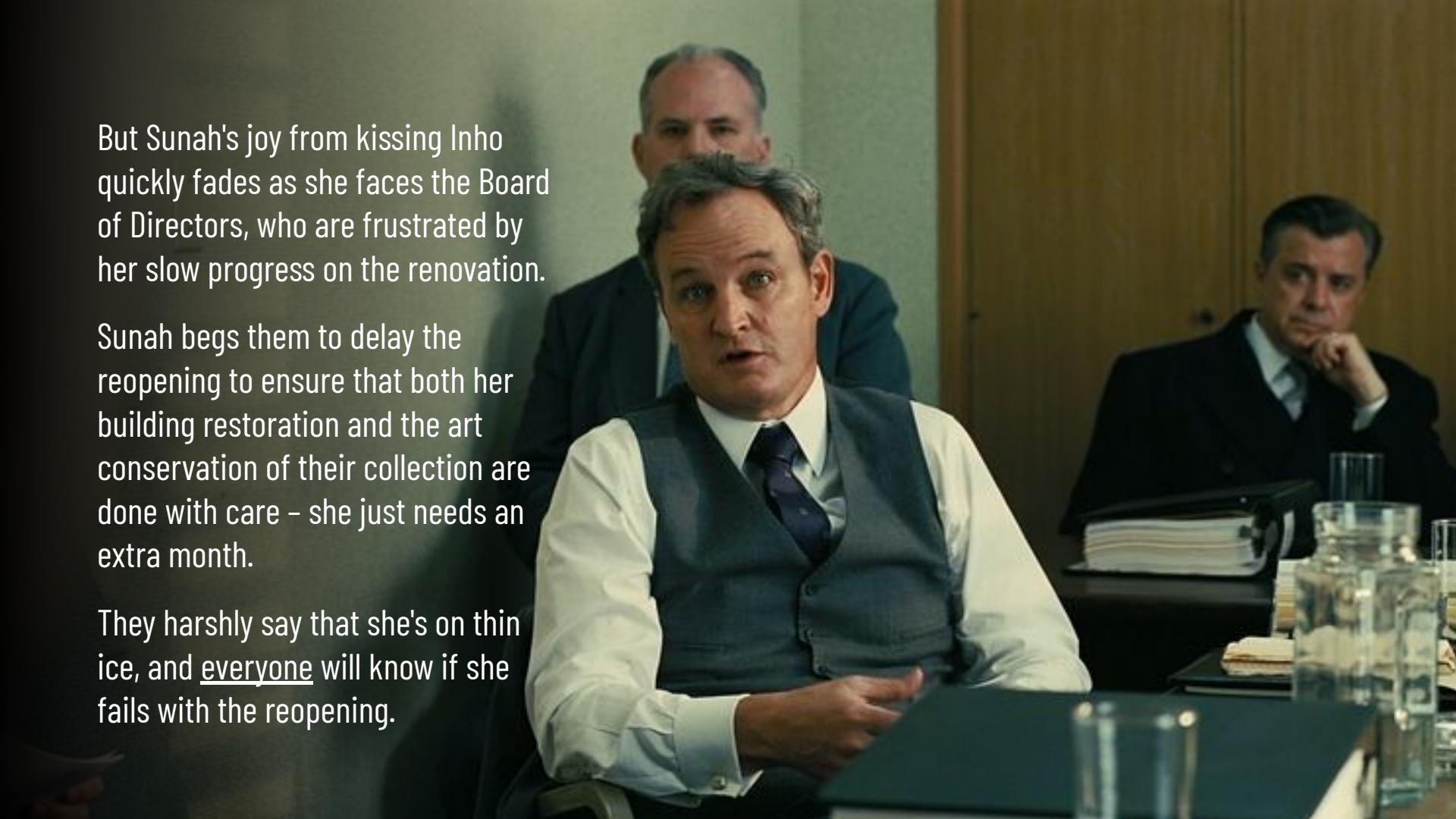
He invites Sunah in for tea, but
she declines. As she drives off,
she beats herself up for almost
saying yes. Business shouldn't mix
with pleasure!

Meanwhile, Inho heads back to the
museum to retrieve his car...

A dark, moody photograph of a couple in a car at night. A woman with long brown hair and glasses is leaning in to kiss a man with short dark hair. They are positioned in the front seat of a car, with the interior visible. The background is dark, showing some city lights and possibly a building with a clock tower. The overall atmosphere is intimate and私密的 (private).

In a team meeting, Sunah catches Inho's eye from across the table. She discreetly texts him, asking to grab lunch together.

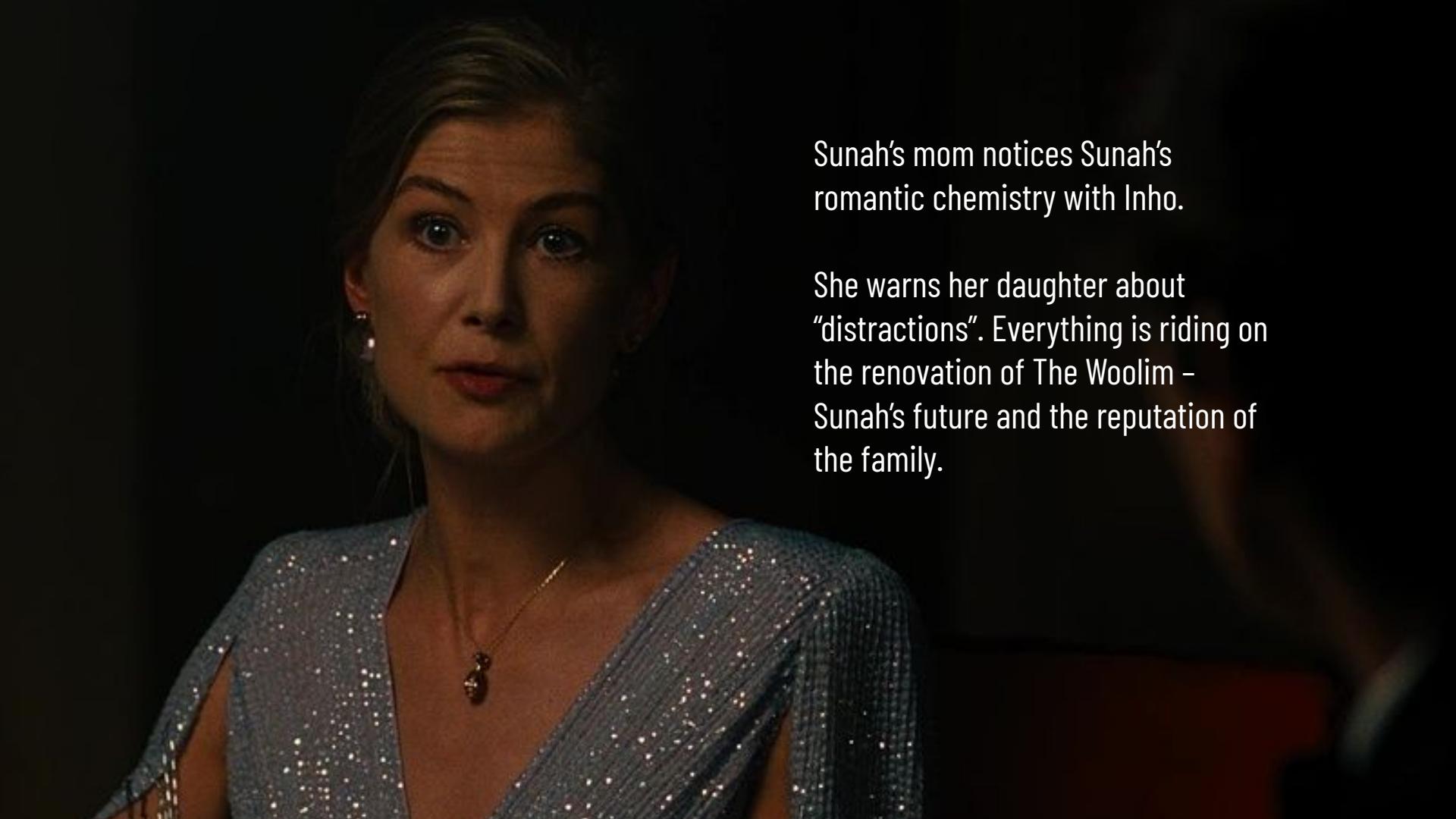
Over lunch, Inho expresses how happy he is that she came to both the museum and him. He's totally crushing on her. Inho bravely asks if they can take their relationship further, and in a rush of emotions, Sunah passionately kisses him in the car.

A man with grey hair, wearing a dark suit, white shirt, and patterned tie, sits at a long conference table. He is looking slightly to his left with a serious expression. In the background, another man in a suit is visible, and further back, a third man is seated at the table with his hand near his chin, appearing to be listening intently.

But Sunah's joy from kissing Inho quickly fades as she faces the Board of Directors, who are frustrated by her slow progress on the renovation.

Sunah begs them to delay the reopening to ensure that both her building restoration and the art conservation of their collection are done with care – she just needs an extra month.

They harshly say that she's on thin ice, and everyone will know if she fails with the reopening.



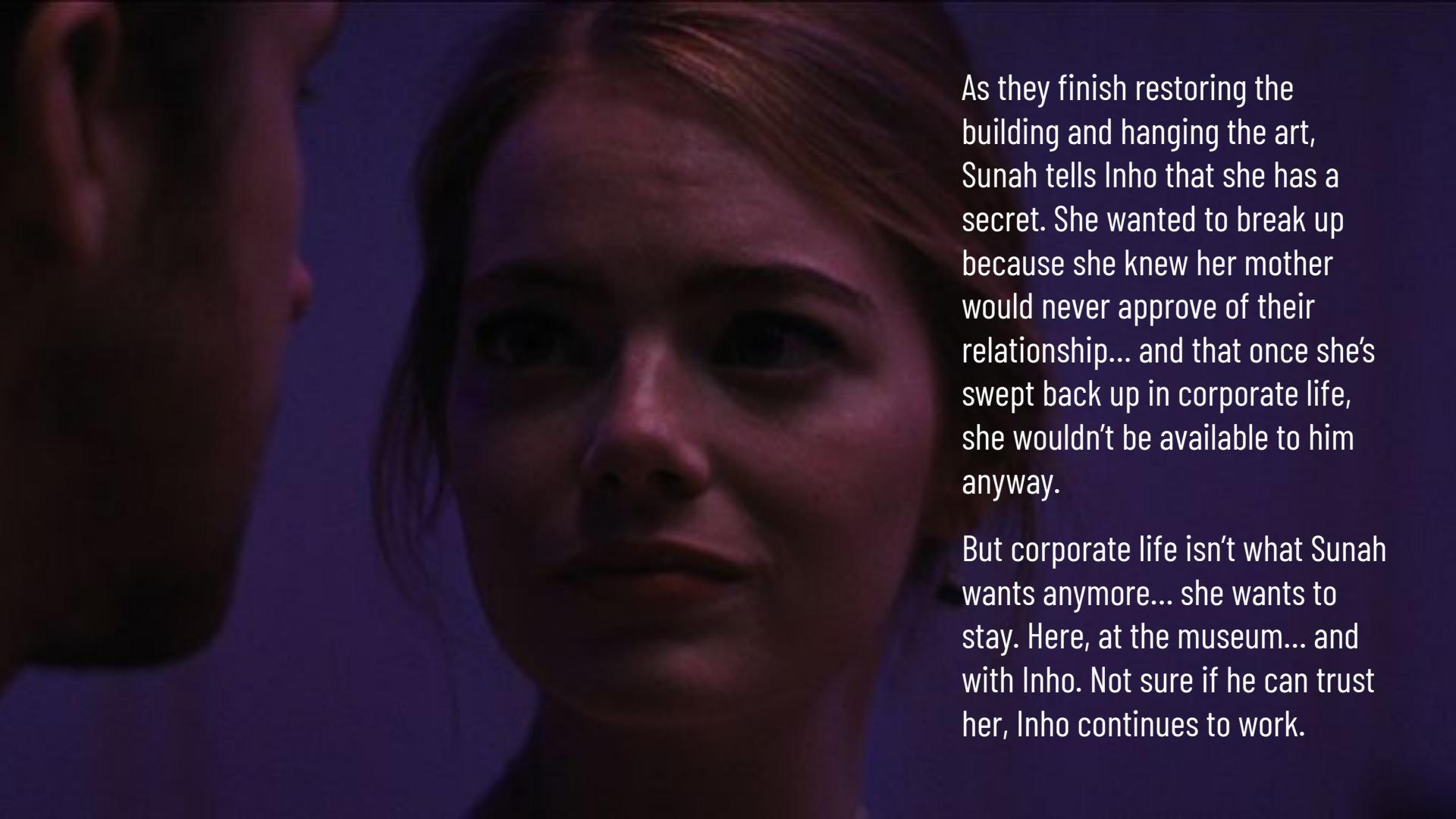
Sunah's mom notices Sunah's romantic chemistry with Inho.

She warns her daughter about "distractions". Everything is riding on the renovation of The Woolim – Sunah's future and the reputation of the family.

As Sunah's stress intensifies, she stays at the museum late each night, driving herself to exhaustion. Inho, himself a workaholic, begins to see the error of his ways. Now that he knows what love feels like, he knows they need to prioritize their relationship, too. It's a big change for him - but Sunah's not in the same headspace after her high-pressure meeting!

Sunah can't take all this pressure! Inho knows how much is riding on this gallery for her... they both reach a breaking point and mutually decide to end their relationship.



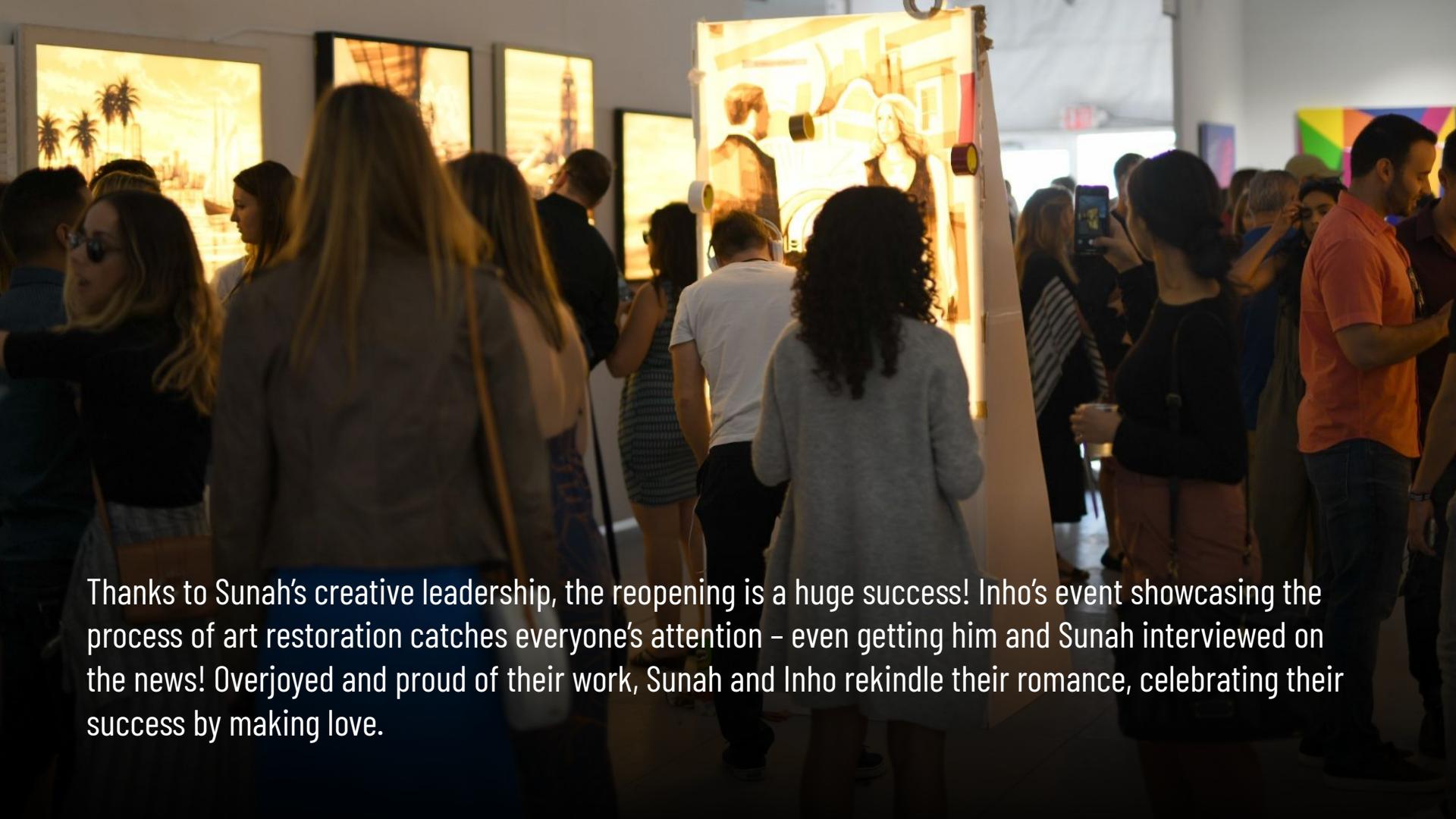


As they finish restoring the building and hanging the art, Sunah tells Inho that she has a secret. She wanted to break up because she knew her mother would never approve of their relationship... and that once she's swept back up in corporate life, she wouldn't be available to him anyway.

But corporate life isn't what Sunah wants anymore... she wants to stay. Here, at the museum... and with Inho. Not sure if he can trust her, Inho continues to work.



Sunah announces Inho will demonstrate his art conservation techniques at the opening – a full-circle moment from his childhood, when he saw art conservators in action. Even if the museum fails, Sunah hopes the event will help open other people's eyes, the way Inho opened hers. Inho is touched, but the pressure of the event makes him fall back into his workaholic ways.



Thanks to Sunah's creative leadership, the reopening is a huge success! Inho's event showcasing the process of art restoration catches everyone's attention – even getting him and Sunah interviewed on the news! Overjoyed and proud of their work, Sunah and Inho rekindle their romance, celebrating their success by making love.

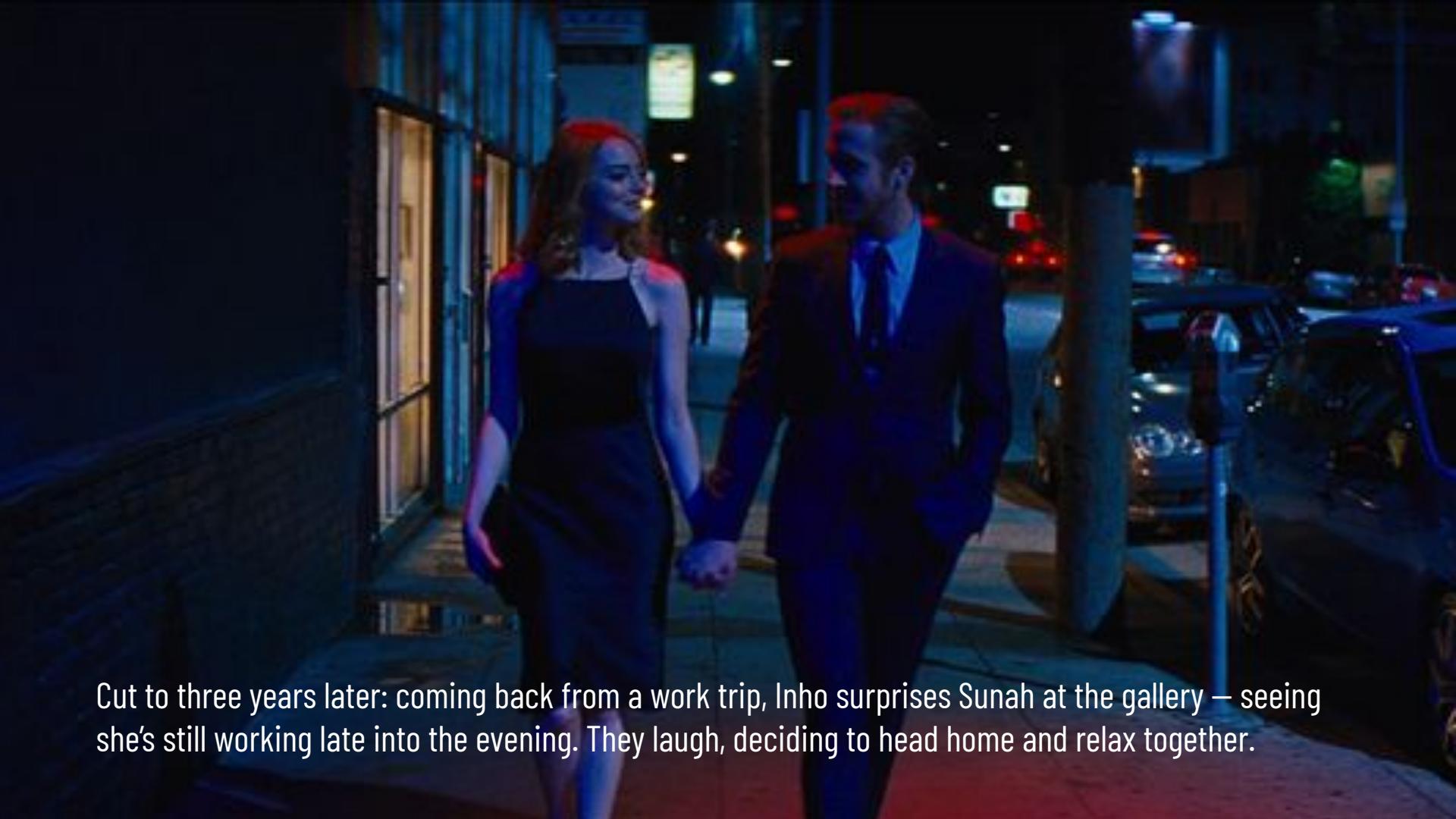
At the exhibition's closing party, Sunah's mom tells her to return back to the main office, now that the museum has reopened.

Sunah declares that she wants to remain. Her mother scoffs at the idea. Sunah doesn't have to pretend to like art anymore or mingle with these poor art conservators.

Inho says Sunah has become the most passionate Director he's ever seen. All of Sunah's colleagues agree. Impressed by Inho's boldness, Sunah's mom decides to support her daughter. And finally, Sunah introduces Inho to her mom as her "boyfriend!"

Sunah hugs Inho, promising that she doesn't want work to consume her life. She wants a life balanced between art and romance. Truly touched, Inho kisses her.





Cut to three years later: coming back from a work trip, Inho surprises Sunah at the gallery – seeing she's still working late into the evening. They laugh, deciding to head home and relax together.



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Stories worth the binge

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