



## JOURNAL: ISSUE 2 AS THE GROUND HEAVES



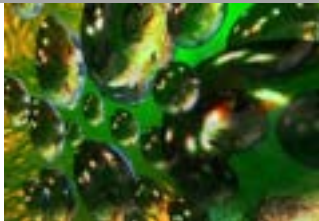
Editorial: As the Ground Heaves

Wonhwa Yoon



Disintegrated Ground Us on the  
Ground

Hyowon Shim



Future Fossils

Dayun Ryu



Does a Stone Have a World?:  
Lithic Turn of Contemporary  
(Korean) Art

Yung Bin Kwak



Clocks: Between the Provincial  
and the Planetary

Wonhwa Yoon



## Editorial: As the Ground Heaves

### Wonhwa Yoon

Wonhwa Yoon is an independent researcher, art writer, and translator based in Seoul. Considering the exhibition space as a laboratory, she investigates what kind of temporality emerges in the interaction of bodies, images, and physical environment and how the movements could facilitate to figure out the history in action. She is the author of *Picture, Window, Mirror: Photographs Seen in the Exhibition Space* and *On the Thousand and Second Night: Visual Arts in Seoul in the 2010s*, and translated Friedrich Kittler, Reza Negarestani, and others into Korean. She also co-curated *Human Scale* at the Ilmin Museum of Art and co-produced *Soft Places* for the Seoul Mediacity Biennale 2018.



An illustration of the unconformity at Jedburgh, Scotland, by John Clerk of Eldin, from *Theory of the Earth* Volume 1(1795) by James Hutton. Courtesy of The Linda Hall Library of Science, Engineering &



Technology.

With “As the Ground Heaves,” the second collection of writings in this online journal, we expand upon the central theme of the Biennale — “We, on the Rising Wave”

— from a slightly lower vantage point, reaching out in every direction. When we are atop the wave, the world below us heaves. When the ground shakes and begins to transform, it becomes impossible to stay where we are, to remain still, even if we wish to. A site of intersection between our hopes and anxieties around a different future, the wave is not content to stay beneath our feet; it swallows us whole. How do we map this time, when we become a part of the wave ourselves, sweeping each other away? The writings gathered here begin with the cracks and fluctuations of the land as witnessed from each writer’s perspective and seek different paths to a shared world: a multidimensional detour, if we might, traversed in the form of a biennale which is, in turn, anchored to the geographical and historical locality that is Busan.

Hyowon Shim’s “Disintegrated Ground, Us on the Ground” divides the shaking of the ground into two categories: the crumbling of the material foundation of life, and the collapse of the epistemological foundation of modernity. The ecological crisis of our times, represented by weather anomalies and mass extinction, testify simultaneously to the power and the limitations of the science and technology that continue to change the material conditions of the planet writ large. Humankind has always been a part of the geological process, but we do not fully grasp the chain of complex relationships that we call “Earth.” Between the modern desire to conquer all that is unknown and the tenacity of the land that refuses to submit, the foundations of life are thrown into question. Reviewing the efforts made across



s art and philosophy to face that which can neither be sensed nor understood by any human, Hyowon Shim affirms the instinct to delve deeper into the cracks of this broken ground.

Dayun Ryu, curator of PACK, a participating team in the 2022 Busan Biennale, introduces *Hinterland*, an SF project in which creators from a range of different fields — artists, writers, designers, musicians, and programmers — all collaborate to depict daily life in the 23rd century, a time when land has been submerged by the ocean. In the 19th century, the term “hinterland,” which means “area lying beyond what is visible or known,” was used in reference to the warehouse districts that sprang up near trading ports; here, it indicates a state of connection into an invisible infrastructure of objects, machines, and people that work together to support life elsewhere. The artists participating in “Hinterland” imagine how the geographical, political, and ecological landscape of the earth might come apart as the climate crisis and polarization continue to intensify. In “Future Fossils,” Ryu presents these pieces of the future, manifested by each artist, as souvenirs of time travel — the shrapnel of a temporal multiplicity partially determined, yet to be reduced to a single path.

Yung Bin Kwak’s contribution, “Does a Stone Have a World?: Lithic Turn of Contemporary (Korean) Art,” takes as its starting point the stones and boulders soften encountered in art exhibitions these days. This is a result of the rising interest in the participatory means and modes not just of humans but animals, plants, and minerals, too, brought on by the onset of the Anthropocene; though of course, there is still no guarantee of convergence into an ecologically or geologically unified earth. As a piece of world condensed and fractured into objects, stones hold the potential ability to redefine what land a

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



ctually is, as well as the kinds of relationships we might build with it . While it is clear that a certain critical point has been reached in dramas of humanity and nature, developed between belonging and possessing, escaping and returning, producing and processing, the ultimate consequences remain unknown. The opaque rock becomes a medium through which the artist can face off with the world, and amidst artistic attempts to depict a time that is different from, or even beyond, what is, the land appears not as a singular lump but as a surface, crowded with colliding foreign forces.

When the ground heaves, it inevitably disturbs the system of coordinates we use to check our own positions and signal to one another. At the point where the modern structures of power that imposed a unified system of timekeeping across the entire globe unintentionally come into direct conflict with planetary time, the question of where we truly are at any given moment is no longer a reasonable query with a solid answer but rather something baseless, even idle. Amidst this confusion, Wonhwa Yoon's "Clocks: Between the Provincial and the Planetary" seeks clues to reconstruct the horizon of time. Historically speaking, the project of creating a uniform planetary time came down to the technical and political task of synchronizing countless local times. As Bruno Latour points out, living things are not contained in some empty frame; rather, multiplicities of space-time are constructed in their very process of entanglement. So what things, places, and bodies, then, might be brought together to form a common time? This can also be understood as the question of how, exactly, we are to show up for one another in an age where groundlessness and its resulting anxieties appear to be our only remaining universality.



## Disintegrated Ground Us on the Ground

### Hyowon Shim

Hyowon Shim is a media studies researcher. Shim received her doctorate in media studies on pre-cinematic media at the Interdisciplinary Program in Comparative Literature at Yonsei University Graduate School, where she currently works as a research professor at the Institute of Media Arts. She has explored the history of media and film before and after the modern era by probing into the relationship between the humans and technology. Her ongoing research is about the possibility of post-anthropocentrism beyond human experience and sensibility through media theories, culture, and arts at the moment. Her major publications include “(In)visuality of the Anthropocene (2021),” “Media Materialism of Rare Earths and E-wastes (2021),” and “Meanings of the Role of Actors in Louis and August Lumiere’s Films (2021)”, which received an award for excellence from The Korean Society of East-West Comparative Literature. Moreover, Shim is the co-author of *Intersection No. 2: Life of Material* (2022), *The Frontiers in 21st Century Thoughts* (2020) and translated texts from Jussi Parikka, T.J. Demos, and Edward Shanken.

“These images [of Earth as both dead body and mute cradle] perform a dual criminal function: one, to stabilize thinking, and two, to give gravity to anthropocentric thinking and being.”<sup>1</sup> —

1

Ben Woodard. *On an Ungrounded Earth: Towards a New Geophilosophy* (New York: Punctum Books, 2013), 6.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WOLDOCU ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA





Ben Woodard



Derek Jarman, *Blue*, 1993, 35 mm, 79 min. Photo: Liam Daniels (c) 1993 Basilisk Communications Ltd

### THE VAST AND MULTILATERAL UNKNOWN

While the trend in humanities and artistic practice immediately after the turn of the century was to reconstruct existing concepts and meanings, attempts to disintegrate concepts and meanings have been clearly evident in the last decade. The former has to do with the prefix “re-,” while the latter are often expressed with “un-.” In the case of “re-,” terms such as “rethinking,” “remake,” “rediscover,” and “recontextualize” may sound familiar; whereas recent examples of “un-” may include “unthought” by N. Katherine Hayles, “uncomputable” by Alexander R. Galloway, and “Unmake Lab,” which is the title of the project by artists Binna Choi and Sooyon Song. If “re-” reestablishes meaning within the methodology of textual interpretation, “un-” attempts to release the very meaning that has been passed through or captured in text and to illustrate an are



a beyond, which has never been contextualized or cannot be contextualized. Of course, since texts (including visual objects and visual images captured by or in coexistence with language) are the only means of expression unique to humans and something that enters humans' own perception, the methodology of "un-" that tries to disintegrate them challenges the existing hermeneutics as well as ideas and concepts, and in the largest category, it converges to questioning humanity and its monopoly over human competence.

Perhaps "unground," that is, "disintegration of ground/foundation" can be a term that comprehensively encompasses the above orientation that "un-" displays, as the difficult challenge to reveal through text and thought what is not captured by text and thought. Through "unground," it is possible to examine what value lies in disintegrating stable meaning and its basis in the same age, how to specifically associate these conceptual attempts to material life, and how these appear. "Ground," which possesses ambiguous meanings of a conceptual basis and material ground, was used as philosophical terms such as ground and unground. For instance, the concept of "unground" by 19th century Romantic philosopher Friedrich W. J. Schelling, which can be understood in the context of transcendental idealism, post-metaphysics, and philosophy of nature, influenced later thinkers to assert the reality of nature and perception and to emphasize that things with depth are characterized by unfoundedness instead of solidity or a stable foundation, contrary to the older view that nature exists separately or is passive. In addition, the geophilosophical point by Gilles Deleuze and Felix Guattari that land involves itself in a deterritorialization movement and thinking occurs in an intermobile rel

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA





ationship between territory and land, as it is well known, became a n opportunity to consolidate the relationship between natural science and metaphysics or to renew its definition.<sup>2</sup> Specifically, as Deleuze stated, “I feel myself to be a pure metaphysician,”<sup>3</sup> he presented a working principle that penetrated both the scientific and the social, as the basis for both land and thought. Meanwhile, related attempts in the 21st century were often made under the title of speculative realism for both the earth and thought or in their mutual influence. Here, *Cyclonopedia*, a speculative novel by Reza Negarestani that reminds us of *The Geology of Morals; On an Ungrounded Earth* by Ben Woodard, which agrees with and analyzes Negarestani’s description of the hole under the ground; and *Après la finitude* by Quentin Meillassoux, which criticizes relationalism, can be mentioned. Meillassoux presented ancestrality and archifossile, a material possessing ancestrality. This emphasizes that the ancient earth certainly existed, although it never was visualized by anyone’s eyes or entered anyone’s consciousness because it preceded the birth of life, including humans. On the other hand, Iain Hamilton Grant, one of the authors of *The Speculative Turn*, an epistle on continental materialism and realism, sought to obtain the metaphysical basis for science. Referring to Schelling, he argued that the genesis of objects originates from pure productivity found particularly often in nature and the

---

2

For geophilosophy by Deleuze and Guattari, refer to Chapter 4 of the following book: Gilles Deleuze and Felix Guattari, *What Is Philosophy?*, Translated by Jungim Lee and Jeongim Yoon. (Seoul: Hyundaemihaksa, 1995).

3

Arnaud Villani, *La guêpe et l’orchidée, Essai sur Gilles Deleuze* (Paris: Belin, 1999), 130.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCUPT ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



inorganic world, and that this force is something we cannot fully understand with our limitations because it exceeds the manifestation of a material being or phenomenon. His colleague Graham Harman criticized that this was realism without materialism but highly valued the idea, “While it is true that everything visible is becoming, it is not true that all becoming is visible.”<sup>4</sup> Finally, Jane Bennett stated that the immovability of nature, inorganic matter, and artificial matter, which are often considered to have characteristics opposite to those of humans, is actually fluidity that “proceeds at a speed or a level below the threshold of human discernment”<sup>5</sup> and examined vital materialism that emphasized active agency.

Related arguments, including the above cases, present countless new perspectives, and even in terms of their purposes, they are difficult to systematize into a few higher categories. Some arguments are based on individual formations whose patterns change from moment to moment, while other arguments claim there are universal beings or properties, but they include what is beyond our knowledge. Some arguments distinguish between human-nonhuman and human-nature traits themselves but emphasize their identical position, whereas the opposite arguments erase the distinction itself or focus on

4

As cited in Graham Harman, *The Speculative Turn: Continental Materialism and Realism*, eds. Levi Bryant, Nick Srnicek and Graham Harman (Melbourne: re.press, 2011), 26.

5

Jane Bennett, *Vibrant Matter: A Political Ecology of Things*, Translated by Sungjae Moon (Seoul: Hyunsilmunhwa, 2020), 157.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA



the relationships while risking the blurring of the traits. However, despite this diversity of viewpoints, there is a shared premise that the world experienced by us humans is only an extremely small part of a partial moment, and thus the world cannot be grasped as a fixed form or a universal phenomenon. To reiterate, the world encompasses a vast range of areas that exceed human cognitive/sensory limits. In this context, ungrounding is both a physical and a metaphysical task that confronts what is beyond limits. It is penetrating the deepest part under land and thought, overturning something that was considered solid and stable (whether material or ideological or both), and discovering that the foundation was absent. Or at least acknowledging that something apart from expectations exists or unfolds. As it turns out so far, the ground is in fact very much so. The Soviet Kola Superdeep Borehole project, carried out for almost three decades from 1970 to 1989, recorded a maximum depth of 12,289 meters, and drilling was discontinued in 1992 due to a temperature of 180 degrees Celsius (356 degrees Fahrenheit), which was higher than expected.<sup>6</sup> As geologist Benjamin Andrews put it, “the higher the heat, the more liquid the environment, and the harder to maintain the bore (...) It’s like trying to keep a pit in the center of a pot of hot soup.”<sup>7</sup> The attempt, while being the highest official record in

6

This was also a case mentioned in *Geology of Media* by media theorist Jussi Parikka. To examine the overall discussions on geology and strata, including “unground,” that are also covered in the current text, I recommend referring to this book, especially chapters 1 and 2. Jussi Parikka, *Geology of Media* (Minneapolis and London: University of Minnesota Press, 2015).

7

Alicia Ault, “Ask Smithsonian: What’s the Deepest Hole Ever Dug?,” *Smithsonian Magazine*, February 19, 2015. Accessed 20 May 2022. <https://www.smithsonian>

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



human history, which had only dug 0.2 percent below the earth's surface, revealed that from shallower depths underground than expected, it is dynamic and fluid.

The Kola borehole was a hot topic because it reminded us that the ground was in a hot soup-like state from a point closer to the surface than expected, but it was obviously not the first time this was discovered. Situations that reveal fluid movements such as volcanoes and earthquakes occur frequently on the surface of the earth, and plate tectonics and plume tectonics premised on the convection of heat under the ground are also well known. Nevertheless, it is still difficult for us to exclude solidity, rigidity, and robustness from the ground. This is because we only stay on the surface which meets the conditions for survival, and our bodies experience flatness and firmness. It is as if a century has passed since Einstein proposed the theory of relativity, and even though the contemporary physics world claims that time does not exist, we depend on the numbers on the clock face as an absolute standard since our bodies still cannot tell minute differences in time, and on top of that, we live a life of seeing and walking on flat spaces on the earth. This is because, in Benedictus de Spinoza's terms, we tend to form ideas by relying on sensory stimuli that transform our bodies.<sup>8</sup>

---

[mag.com/smithsonian-institution/ask-smithsonian-whats-deepest-hole-ever-dug-180954349/](https://www.smithsonianmag.com/smithsonian-institution/ask-smithsonian-whats-deepest-hole-ever-dug-180954349/).

8

Refer to numbers 17 and 35 of Chapter 2 on matter, mind, and idea in the following book: Benedict de Spinoza, *Ethics: Demonstrated in Geometrical Order*, Translated by Taeyeon Hwang (Jeonju: Bihongchulpansa, 2015), 121-123, 134-135.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA



From this point of view, we can recall “unground” again. This is in the context that it is connected to the attempt to release the associated existing notions by evoking the absence of solid support of the ground and foundation. This is also the artistic and academic situation we are facing in the same age. In fact, academic texts that were researched, published, or translated and art projects of various scales that were organized and exhibited in Korea in recent years have been forced to deal with the environment, ecology, humankind, technology, matter, and their relationships comprehensively. As a result, the multiple nature and various scales of time, intertwined with and encompassing the spatial scale extending infinitely beyond the entire earth and sometimes into space beyond the stratosphere, profound time reaching infinitely deep into the past (or the future), or computer-processed micro-temporality, were reviewed. In addition to taking the issues of global warming, pollution, resource exploitation, and postcolonial inequality as themes, they silently observe natural/supernatural objects or phenomena, ethnographically illustrate very old spiritual traditions toward nature, or adopt meanings and symbols of totalitarianism, theosophy, or even mysticism.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA



Derek Jarman, *Blue*, 1993, 35 mm, 79 min. Photo: Liam Daniels (c) 1993 Basilisk Communications Ltd

## BLUE, A FOUNDATION OF NOTHING

Sensitively detecting the situation at hand, revealing a specific perspective on it, and making an independent statement would be an important role of art and science. To that effect, various perspectives and issues like above are directly or indirectly included in the largest Anthropocene discourse covering the history of the earth and humankind, and they generally have an attitude of portraying or acknowledging something beyond human sensory/cognitive limits. If so, how can we explore unknown objects that are sometimes inconsistent with our perceptions and senses and are even inaccessible, what effects can be produced, and what significance can they have?

To examine this, I would like to interpret the last film by British film director Derek Jarman, *Blue* (1993), as a metaphor for visual practice that depicts the world beyond human sensory and cognitive ability





ties. First of all, the only visual information this film provides is the color blue. Although this color embodies a series of aesthetic, historical, and symbolic meanings, it seems that initially, the audience would likely receive the blue they encounter as an experience of visual impairment. This is because the film begins with the autobiographical narration of the director, who is gradually blinded by the side effects of the treatment process for acquired immunodeficiency syndrome. Thus, the audience connect their visual experience of “seeing” the film with the experience of the blind to whom the world appears all blue. Here, the color blue in this work contains the possibility of disintegrating foundation. In fact, for a film, abandoning visual representation as a visual media means that the most basic visual form of films, composing a coherent world based on cut editing, can not be used and that the expectations of the audience can hardly operate. This is why Guy Debord directed *Hurléments en faveur de Sade* (1952) with blank screens that alternated between black and white in sequence. This was a radical choice that critically opposed the image as a spectacle, and it led to the effect of widening the gap between the audience and himself or severing the relationship. However, despite the similar setting, the blue of *Blue* seems to adhere to the cinematic framework that makes the screen a recognizable world for the audience. The audiovisual experience it causes only makes it impossible to set a visual reference point or place a fixed position in a specific location as in everyday life. The auditory setting in which external descriptions and internal thoughts intersect by voices of several (four) people also reinforces this.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCCUP ST.,  
YEONGLE-GU, BUSAN, 47500, KOREA

What surprised the audience of Lumière's film as they saw leaves swaying in the wind on the screen and said, "Look, they're moving"<sup>9</sup> was the photochemical property of the film recording the world as it is. In the 20th century film discourse, the concept of indexicality by Charles Sanders Peirce was often used to discuss this point. Then the criteria for this indexicality would include not only the appearance of an object as an image but more fundamentally, also the specific method of human sensation. If film-based movies reflect the world "as it is," this also means that it is in a way most similar to the way humans see it. This allowed film to establish a dominant position over other visual devices it competed with at the time (including picture-based optical toys, non-time-based photographs, and X-rays that penetrate objects with volume). Therefore, the audience of *Blue* will also automatically assign an indexical context to the color. In other words, they form an automatic belief that this blue is the color that reproduces Jarman's particular visual world and that this has an indexical relationship with the landscape reflected in his eyes. However, to be precise, it is the color "IKB 79" (International Klein Blue, 1959) created by Yves Klein.

Klein stated, "Blue is the invisible becoming visible."<sup>10</sup> and used the examples of the sea and the sky and said that the blue color they b

9

André Bazin. "Farrebique, or the Paradox of Realism," *Bazin at Work*, ed. Bert Cardullo, London: Routledge, 1997, 108.

10

"Blue is the invisible becoming visible." Hannah Weitemeier, *Klein* (Köln et al.: Taschen, 2001), 19.



ear presents visible nature which is also the most abstract. In other words, blue is the way humans sense light that scatters as it meets water or gas particles. Thus, the blue color of the sea and sky is “visible” light reflected in the human eye. However, like the word “blue,” it is possible for us to experience and understand certain conditions of the sea and sky through the visual means of this color. To agree with Klein, the same is true of the blue in *Blue*. It reflects Jarmann’s external world or Klein’s internal world and is a means to enable certain viewing experience for the audience, but it does not fully reproduce or represent anything in terms of referential resemblance. However, to borrow a line from the movie, “Blue transcends the solemn geography of human limits.”<sup>11</sup> and it only produces the effect of disrupting the universal (commonly referred to as “normal”) range of human sensory experience. It is unknown to which extent this was intended, but the IKB selected in this work used an ultramarine pigment originally mixed with Lapis Lazuli, which is the mineral used in ancient Egypt to color The Eye of Horus.

The relationship between the mineral that is mined in the unseen underground in order to be seen and the eye as the criterion for the visible and the invisible is significant. This movie utilizes a visual organ (the eye) and a visual media (the film) to depict the incomprehensible, non-visual world. From this point, let us turn to cognitive science philosopher Alva Noë’s passage on the nature of blindness. He argues that long-

<sup>11</sup> “Blue transcends the solemn geography of human limits.”  
“Thinking blind, becoming blind.”



term blindness is an experience of using senses other than vision, not an empty absence of vision. According to Noë, blind people who have not used vision for a long time or from birth would have experienced a different sensory world in which vision never existed, rather than substituting other senses for vision. That is, the blind cannot be considered to experience blindness. On the contrary, the rest of us, who are the majority, have had sensory experiences that are dominated by vision, so that in complete blindness we can even see an illusive image to fill the gap (Ganzfeld Effect by Wolfgang Metzger).<sup>12</sup> In other words, *Blue* induces a state resembling temporary blindness in the viewer, allowing the viewer to experience a ungrounded situation in which no sense of normal vision or solid perception based on it exists. This effect is made possible by the fact that the visual device does not function properly according to expectations in the realm of film where the standard of visibility is valid. In other words, it is a nonvisual visual experience. This is a reminder that “unground” does not mean seeing or picturing certain characteristic or phenomenon of ungroundedness. It is neither possible nor appropriate for the purpose, as it can be a different type of stabilization. Instead, it belongs to the side that leads to the disintegration of the solid ground we consider general or universal and to the discovery of its ungroundedness.

---

<sup>12</sup> Alva Noë. *Action in Perception* (Cambridge, MA: MIT Press, 2006), 3-4. The latter, in particular, leads to his argument that perception is a type of physical skill.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



Derek Jarman, *Blue*, 1993, 35 mm, 79 min. Photo: Liam Daniels (c) 1993 Basilisk Communications Ltd

## THE ANTHROPOCENE: FROM THE GROUND TO UNDERGROUND

A few years ago, when the term “Anthropocene” was unfamiliar, it required the explanation that although it began with the suggestion by Paul J. Crutzen and Eugene F. Stoermer that a distinction should be made between the Quaternary Holocene and the stratigraphic epoch according to changes in the current system of the earth, it is widely used with more humanistic, artistic, and educational meanings. There seems to be no need to add such an explanation in a situation where the Anthropocene is the biggest topic of discussion and projects based on it are being presented everywhere. Instead, other possible questions remain. When practices incorporated into this term are now being presented in more detailed perspectives, how can they be differentiated from those that preceded them in ecological/environmental contexts? This essentially questions the significance



nce of the term Anthropocene. Is the Anthropocene perhaps a soliciting term that repackaged previous ecological issues as contemporary cases? Or are the questions that ask about contemporary academic/artistic distinctions and their significance in the urgent warning that only 100 seconds remain until the end of the earth on the Doomsday Clock<sup>13</sup> merely academic/art-for-art's-sake discussions in vain?

The current discussion aimed to seek a positive answer to this—in other words, to present the significance of the Anthropocene—and thus focused on “unground.” This means that taking issues of the earth, environment, ecology, and human activities that affect them as subjects isn't the only Anthropocenic articulation. This can include a wide range of practices that use methodologies that disrupt the foundation/ground or lead the audience in that direction. Within the desperate situation that has changed due to human activities, such practices emphasize that above all else, it is necessary to break down the firmly established foundation of our belief in knowing and seeing. Of course, it is true that contemporary practices are influenced by or share many things with previous works in methods of expression such as genre, format, composition, and concept. However, despite the various aspects each of these practices has, there is a desire to create a concrete opportunity in some way for both the ground and foundation by sharing implications of “unground,” and sometimes this creates a unique atmosphere of enduring the press

---

<sup>13</sup> Bulletin of the Atomic Scientists, <https://thebulletin.org/doomsday-clock/>. Accessed 20 May 2022.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA





ure or tension of inevitably facing large objects and large discourses.

Finally, as previously argued through the analysis of *Blue*, the discourse and practice of the Anthropocene as “unground” are an arena of thought that mobilizes language and vision as primary tools. As a voice inside a cave physically bounces here and there and returns, when we break apart the foundation piece by piece, what we encounter in the depths will eventually be our very human thoughts and statements. However, through that we can partially understand certain topographical or physical features of the cave, and from that point we can think of the vast remainder of the parts of the world that have been understood. The object that gets dug up and overturned becomes our own fixed perspective itself, which is as solid as the texture of the ground. Despite the impossibility of picturing an area such as below the ground that cannot be approached or grasped beyond a certain level, we can picture and experience the world beyond in various versions through human thought and sensory tools that adopt methods of recalling and disrupting perception and senses.

#### Works Cited

Alicia Ault. “Ask Smithsonian: What’s the Deepest Hole Ever Dug?.” *Smithsonian Magazine*, February 19, 2015. <https://www.smithsonianmag.com/smithsonian-institution/ask-smithsonian-whats-deepest-hole-ever-dug-180954349/>.

Bazin, André. “Farrebique, or the Paradox of Realism.” In *Bazin at Work*. ed. Bert Cardullo. London: Routledge, 1997.

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Translated by Sungjae Moon. Seoul: Hyunsilmunhwa, 2020. 157.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



Deleuze, Gilles and Guattari, Felix. *What Is Philosophy?*. Translated by Jungim Lee and Jeongim Yoon. Seoul: Hyundaemihaksa, 1995.

Harman, Graham. *The Speculative Turn: Continental Materialism and Realism*. eds. Levi Bryant, Nick Srnicek and Graham Harman. Melbourne: re.press, 2011.

Jarman, Derek. *Blue*. 1993 (film).

Noë, Alba. *Action in Perception*. Cambridge: The MIT Press, 2006.

Parikka, Jussi. *Geology of Media*. Minneapolis and London: University of Minnesota Press, 2015.

Spinoza, Benedict de. *Ethics: Demonstrated in Geometrical Order*. Translated by Taeyeon Hwang. Jeonju: Bihongchulpansa, 2015. 121-123, 134-135.

Villani, Arnaud. *La guêpe et l'orchidée, Essai sur Gilles Deleuze*. Paris: Belin, 1999.

Weitemeier, Hannah. *Klein*, Köln et al.: Taschen, 2001.

Woodard, Ben. *On an Ungrounded Earth: Towards a New Geophilosophy*. New York: Punctum Books, 2013.



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 39호

BUSAN BIENNALE ORGANIZING COMMITTEE  
39, BUSAN ASIAD MAIN STADIUM, 344 WOLDOCUPI ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA

## Future Fossils

### Dayun Ryu

Dayun Ryu graduated from the School of the Art Institute of Chicago with a BA in Visual and Critical Studies, and is currently the curator at PACK. Notable projects include her participation in the UC Berkeley Film and Media Graduate Conference “High/Low” (2019), and her Korean translation of Legacy Russell’s *Glitch Feminism* is set to be published later this year. She has contributed essays, exhibition reviews, artist interviews for various on/offline publications, such as AQNB, FAR-NEAR, Nang, Visla, and The Kitchen’s blog. She plans to continue her curatorial and translation practice in Seoul.

The online exhibition *Hinterland* (2022) is a non-linear time travel that traverses the land we live upon.<sup>1</sup> We begin our journey on a blank piece of paper. We believe anything is possible. We raise the sea level and draw a map consisting of an open metaverse—the size of which is commensurate with the physical world—and the Earth—which is divided into the inlands and the outlands. The inlands are occupied by tech platforms where fortified cities of affluence and prosperous lifestyle are constructed. Desolate factory complexes and

---

1

*Hinterland* is an online exhibition that was created through the collaboration of PACK and artists who work in fields such as visual arts, design, literature, development, and sound. Based on the sci-fi world and themes discussed in *Hinterland*, PACK will expand it into a long-term exhibition series. You can visit the online exhibition space at [hinterland.kr](http://hinterland.kr).



poor residential areas line the outskirts of the main city areas. Factories run in the dark, and only the sounds of machinery and glimpses of shadows show signs of their operation. Meanwhile, the rest of the population is pushed to the opposite side of the colossal walls of the inlands, out to the undulating land.<sup>2</sup> The outlands, or the vast ocean, are populated by houseboats, barges, and garbage islands of all shapes and sizes. Next, we embed a metaverse connection device into people's foreheads so that when one closes their eyes, another reality begins. We imagine a virtual terrain where we can defy natural laws. Here, we make the land form a vibrant entity that constantly morphs in rhythm with the activities of its inhabitants. Upon this virtual terrain, buildings look like plants or primitive animals suddenly growing one day and then disappearing altogether another day.

In order to draw in the details of our map, we leap to the 25th century. Only is it after everything has happened, or after sufficient time in-

between that we are able to recognize why everything happened the way they happened. So, we begin in the distant future when a certain data server is excavated from the deep sea. We extract a data fossil from the server that is full of tangled hash values and encrypted data. As it is impossible to decrypt the server in its entirety and retrieve the original data, we will attempt to recover as much as possible, compare it with the data we were able to decipher

---

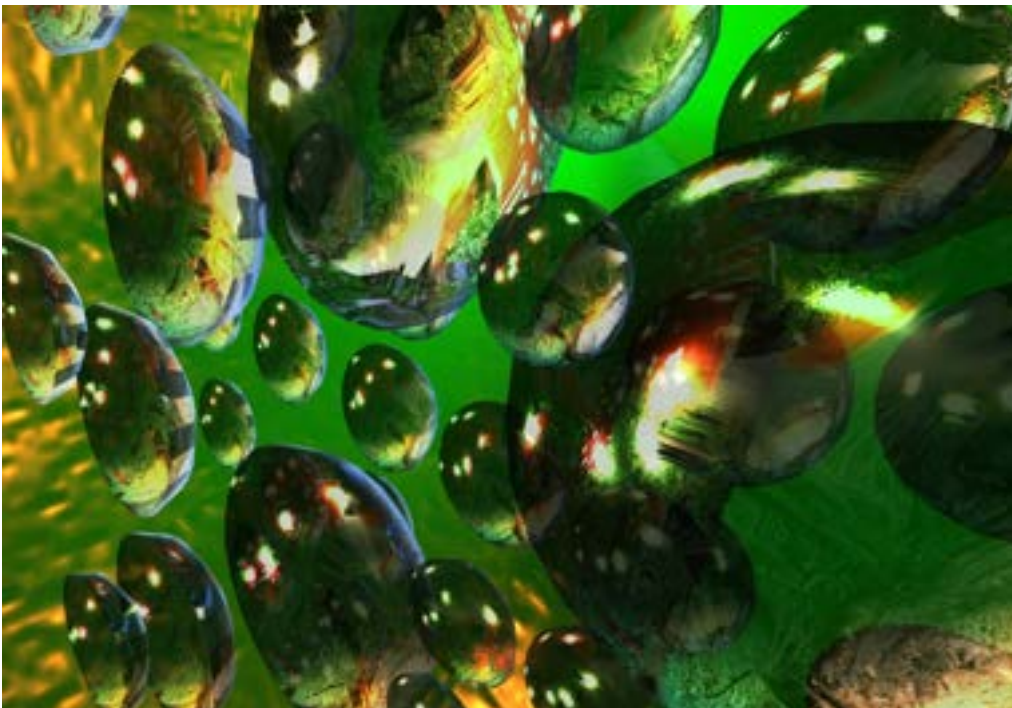
<sup>2</sup> "Sweet Salty" is a short story by sci-fi writer Mogua Hwang, who is one of the participating writers of *Hinterland*. It tells the story of refugees drifting out at sea, or people who are more accustomed to "undulating life" at sea. This was one of the key references in rendering the sci-fi hinterland setting for *Hinterland*.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA



er, and ultimately deduce information about the elapsed time. What we know for certain is that there was a time when humanity survived harsh climate changes by relying on decentralized technology, and this population arose from the hinterlands of the centralized platform economy and exploitative capitalism. Now we will begin our journey back in time, tracing the timeline of events.



Installation view of the online exhibition *Hinterland* (2022).  
 Kai Oh, *Realities(bonded): Forest at Elsewhere*, 2022, 3D.

This work interprets the unique experience of accessing the Metaverse of the 23rd century in five ways. From the outlanders' perspective, the Metaverse would have appeared as a fantastic refuge and a joyless workspace necessitated for survival. It can be assumed that living in a space with such duality induced a convoluted sense of stability, confusion, déjà vu, and nostalgia for the outlanders. Such emotions have been constructed into abstract forms that warp into different images depending on the position of the viewer. One side presents what would have been the image of Hinterland reflected on the outlanders' eyes, and the other side imagines the process of embodying that image as their reality. "Forest at Elsewhere" in particular accentuates the sense of detachment that arises from traversing the divergent realms and alludes to the idea of existing neither here nor there. The shape of the object itself is a reference to the 'Metaverse Eye,' which, according to the Hinterland Sourcebook, is a device resembling a human eye that allowed users to seamlessly access the Metaverse.



## 21ST CENTURY: A CARTOGRAPHY OF THE TECHNOSCAPE

This is the year 2022: tech companies are able to accrue more capital than a country, the workforce is dominated by erratic, informal, and temporary labor in poor work environments, people are exploited on the daily for their data. We are summoned to a time when capitalism is in transition—a gradation to neofeudalism.

“What happens when capitalism is global? It turns in on itself, generating, enclosing, and mining features of human life through digital networks and mass personalized media. This self-cannibalization produces new lords and serfs, vast fortunes and extreme inequality, and the parcellated sovereignties that secure this inequality, while the many wander and languish in the hinterlands.”<sup>3</sup> Jodie Dean’s essay “Neofeudalism: The End of Capitalism” describes the ‘hinterlandization’ of land as a direct aftereffect of industrial capitalism and the feudalistic characteristics of modern society. Dean argues that tech companies, the financial system, and globalization are forming a new social class in capitalism. Tech companies, such as Alphabet (Google), Apple, Amazon, Facebook, and Microsoft, are treated as if they are a sovereign state, negotiating tax breaks tailored to their needs with national governments. They operate on an exploitation in two-folds. The services and products (ex. internet banking, currency, navigation, etc.) provided by these platform companies have infiltrated into the daily lives of users as necessities, and the data generated by user activities ultimately reinforces their position as the “lord.”

<sup>3</sup>

Jodie Dean, “Neofeudalism: The End of Capitalism?,” *Los Angeles Review of Books*, May 12, 2020, [lareviewofbooks.com](http://lareviewofbooks.com).





부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCU ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA

The hinterlands of the US, as observed by Dean, are territories of despair and abandonment where specters of the bygone days of prosperous capitalism continue to haunt.

Looking into the etymology of the word ‘hinterland’ helps us understand the mechanisms of modern industrial capitalism with feudal characteristics that Dean describes. Hinterland is a German word meaning ‘the land behind’ and was first used in the late 19th century to refer to inland areas connected to a port for export and import. The word was also part of the colonial vernacular as European countries embarked on their colonial agenda across the ocean. In a broader sense, ‘hinterland’ refers to the areas adjacent to and in close relations with the economic influences of the urban cities. Phil A. Neel, a self-

proclaimed communist geographer and writer, approaches hinterland as both a geographical and sociopolitical notion by examining the socio-

economic landscape of the United States shaped by capitalism.

Neel’s book, *Hinterland: America’s New Landscape of Class and Conflict*, was published in 2018 shortly after Donald J. Trump was elected president of the US.<sup>4</sup> It offers a timely diagnosis of the political, social and economic divide within the country that became drastically more evident with the election. Following the movement of capital, Neel categorizes the hinterlands of the US into the urban core, the near-hinterlands, and the far-hinterlands.

---

4

Phil A. Neel, *Hinterland: America’s New Landscape of Class and Conflict*, London : Reaktion Books, 2018.



The far-hinterlands are full of “emptied spaces,” created by decades of declining extractive industries such as mining and forestry, declining tax revenues and state service funding. In these empty territories, far-right, conservative communities, self-funded militias, and local governments are forming against the federal government. The near-hinterlands, with its server farms, black markets, deserted fields and factories, serve as industrial logistics nodes. It is from here where cargo, parcels and unpackaged goods are sorted, processed and prepared to be transported along highways, railroads, rivers, and other major cargo routes to the affluent ‘urban island.’ Neel explains this territory as “hyperdiverse proletarian neighborhoods” where postwar suburbs co-exist with logistics spaces. Neel further states that it is these near-hinterlands which will become the main setting for class conflict in the future, due to the relative industrial density, the capacity to disrupt global supply chains, and the large populations of people who are rendered surplus to the economy live and work along these vital intermediary pathways.

We wander around the temporal terrain where this prediction is a reality. Last year January, Trump supporters, in particular the far-right conspiracy group QAnon, stormed the US Capitol; trains in China transport workers to and from cities that rapidly developed from stimulus packages and decayed just as quickly; South Korean unionized cargo truckers held a strike to protest the surge in fuel prices and demand minimum pay guarantee. These are neither new nor isolated incidents; social unrest and conflicts have spiked on the global scale. What Neel makes evident is that geographic territories inf

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



ormed by the movement of capital further deepen disparities in social class, politics, and moral principles.

We are in need of alternative solutions and fundamental systemic changes. As distrust increases against the circulation, exchange, and ownership of capital mediated by corporations, Web3 and its suggested utopia rise across the horizon. How much can decentralized institutions and infrastructure provide a secure life for the 'many'? Is web3 a sustainable path that will lead us out of this vicious cycle?

Roughly between 1990 and 2005, the Internet of web1 consisted of open protocols that were decentralized and operated under community governance. Since then, Internet services became centralized to corporations with the emergence and monolithic growth of tech platforms. This is called web2 and is the Internet that most of us are most familiar with. Web3 is an attempt to combine the decentralized nature of web1 with the functional efficacy of web2.

In his blogpost, "My first impressions of web3," Moxie Marlinspike, the founder of the encrypted messaging application Signal, challenges the utopia of decentralization preached by web3 evangelists.<sup>5</sup> Marlinspike suggests that taking into consideration how the web1 began as a decentralized initiative, it may be the intrinsic tendency of technology to be centralized. In other words, web3 may not fulfill the promise that people hope for. The two main reasons for this are: 1) Users do not want to manage their own servers, 2) Protocols are developed and executed more slowly than platforms. Therefore, a

---

5

Moxie Marlinspike, "My first impressions of web3," Moxie Marlinspike's blog, Jan 7, 2022, [moxie.org](https://moxie.org).

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

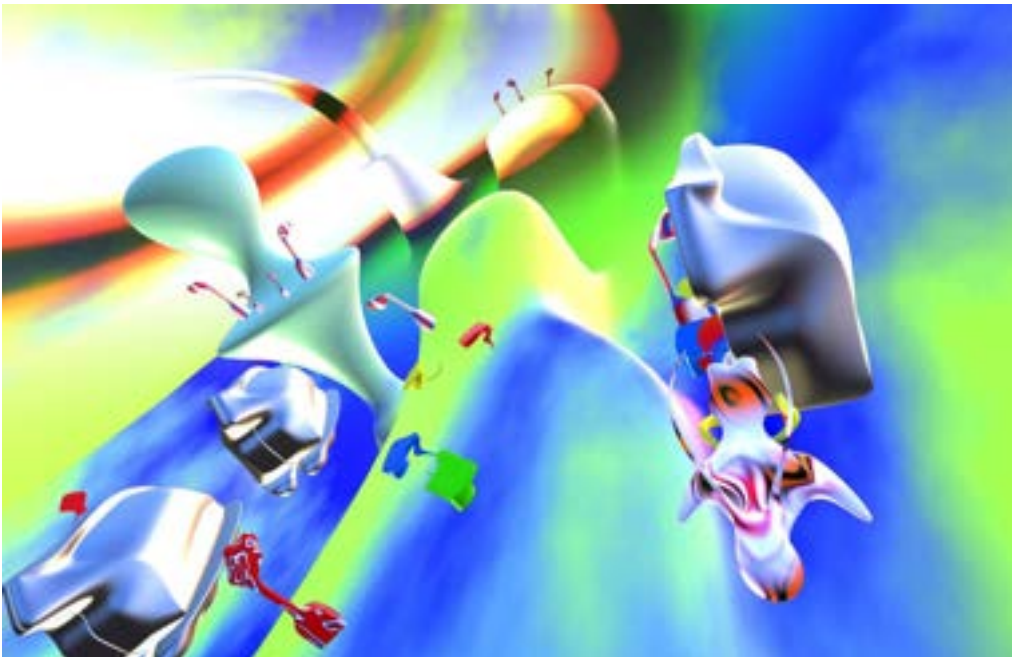
BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



shift in thinking may be necessary. Marlinspike states that recognizing the centralization of technology may be a natural occurrence to create something functional, and rather than resist integration to platforms, we should consider how the systems they provide can be designed to meet our needs. A particularly interesting part of Marlinspike's argument is the need to design systems that are not focused on decentralizing infrastructure, but rather decentralizing trust. Despite the rapid speed at which information and communication technology is developing, the rigid and hierarchical governance of these infrastructures not only cannot keep up but is also creating a conflict of interest. Given this incongruity, what blockchain technology actually offers, and what we actually should experiment with, is a system that operates on trust without trust. The technology redacts the obligation to trust a single company or government and instead distributes that trustless trust among computers and other users using non-fungible tokens. It can be said then that for web3 to become widely accepted, not only is the continued development of technology required, but also a radical transformation in how we interact with and experience technology.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA



Installation view of the online exhibition *Hinterland* (2022).

Thobie “Loreng” Buntaran, *Automated Factory & Delivery Ecosystem at Hinterland*, 2022, 3D.

This work imagines the ecosystem of an automated factory that serves the dazzling lifestyle of the inlanders with resources extracted from the ocean. The main product of this factory is an alcohol made from a special solution that can only be found in the deepest ocean. The supply chain is regularly updated through a community voting process so as to always be optimized to the needs of its customers. The production and distribution process of this magical alcohol is made possible by the flawless execution of hyper-intelligent biomechanical machines. The beautiful, streamlined machines appear like a mirage in the ocean. Yet they are beings that only exist to perform labor to meet the luxury needs of the inlanders in perpetuity.

### 23RD CENTURY: A NEW TOPOGRAPHY OF SPACE AND TIME

We have reached the 23rd century, and like the map we drew on the blank paper at the start, we raise the sea level and scatter people all over the oceanscape, speculating on a time that has yet to arrive. We are no longer able to access the fuel source that 21st century technology and society was largely based on and the idea of the nation state has dissipated. We replace the untrustworthy system with a trustless trust system. We set foot on a terrain where the shadow of fossil capitalism is cast, and another where an open metaver



se organized around the distributed capital of web3. In order to live between the two terrains, we walk between two axes of time. The two time axes are the time in the physical world and in the metaverse. The flow of time in the metaverse can be understood by looking at blockchains. Blockchain technology records transactions (such as the exchange of documents, files, tokens, etc.) between users in a digital ledger and data as units of block data in a public, decentralized system. In the Bitcoin white paper, its anonymous writer named Satoshi Nakamoto first posited the comprehensive relationship between blockchain technology and cryptocurrency and their application. Nakamoto uses the term ‘timestamp server,’ instead of ‘blockchain.’<sup>6</sup> The time in the computer world is determined individually by the time of the Internet providers’ servers, so it cannot be perfectly synchronized with the time in the physical world. This makes it difficult to prove a transaction online actually occurred. Such time, centralized to Internet service providers, not only establishes a hierarchical power dynamic, but is also always at risk of server failure. Therefore, in order to prove the validity of a transaction, computers must share a universal language of time. Peer-to-peer (p2p) networks provide such an alternative.<sup>7</sup> The cryptographic

6

“The solution we propose begins with a timestamp server. A timestamp server works by taking a hash of a block of items to be timestamped and widely publishing the hash, such as in a newspaper or Usenet post [2-5]. The timestamp proves that the data must have existed at the time, obviously, in order to get into the hash. Each timestamp includes the previous timestamp in its hash, forming a chain, with each additional timestamp reinforcing the ones before it.” Satoshi Nakamoto, “Bitcoin: A Peer-to-Peer Electronic Cash System,” Bitcoin, 2008, [bitcoin.org/bitcoin.pdf](https://bitcoin.org/bitcoin.pdf).

7

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCU ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA





부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCUK ST.,  
YEONGJUE-GU, BUSAN, 47500, KOREA

c hash function serves as proof for the on-chain data and records the temporal relationship between the data blocks, creating a transparent, logical, and public ‘timechain.’ As the technological foundation for distributed trust, this timechain is applicable to various blockchain protocols. For example, DAO(de centralized autonomous organization) is a type of open source blockchain protocol that is governed autonomously, and in certain cases automatically, according to the rules set by its members without the intervention of a centralized entity. Typically, in order to become a member of a DAO, an individual sends a certain amount of cryptocurrency to the DAO smart contract and is subsequently issued tokens that correspond to their stake in the DAO. Every DAO has their own goal and operating methods, but typically, the members participate by putting forth ‘proposals’ and casting ‘votes’ with their DAO token. exercising ‘proposal’ and ‘voting’ with tokens. In the 23rd century, DAOs have replaced national public services and institutions. Public infrastructure is provided by autonomous organizations on-chain, such as Religion DAO, Education DAO, Mechanics Dao, and Venture DAO, allowing us to survive regardless of the state of the physical world. If the activities on the metaverse directly relate to the physical world, would this not mean, in other words, that the time of the material terrain and the time of the computer are synchronized to some extent? How does this new sense of time affect the human body? And what should happen to the ghastly amounts of accr

---

Nakamoto was not the first to propose using a timestamp feature to validate digital data. As an example look at Stuart Harber and W. Scott Stornetta’s “How to Time-Stamp a Digital Document” (1991).





부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA

edited data generated to back our trustless trust that can last way beyond a person's life?

Though it remains unknown exactly what algorithm was written into the Metaverse of the 23rd century, the accumulation of timechains are generated into buildings and topographical features in the virtualscape. They are akin to the forms of the Ediacaran biota, varying from being wide, low-spread disks to vertical growing plants. This means that according to the user's on-chain activities, data acquires a "body." After a certain period of time, these geo-architectural forms automatically undergo a data filtering process, turning some data to fossilize or become a layer in the metaverse strata. Knowing this, the data fossil we excavated in the beginning of our journey takes on new implications.

To see what the Ediacaran biota-like "bodies" of 23rd-century data suggests, we turn to Jonas Staal's "Collectivizations," an essay on the ecological roots of socialism and capitalism. Staal discusses the importance of restoring control of the common resources exploited by large corporations and sustaining collectivized imaginations so that egalitarian lives can be imagined and realized.<sup>8</sup> For this purpose, Staal explores the origins of capitalism, where it is often said that the life of complex organisms on Earth began with the Cambrian Explosion. However, 514-635 million years ago, signs of complex life forms existed in the Edi

---

<sup>8</sup> Jonas Staal, "Collectivizations," *E-flux Journal* #118, May 2021, <https://www.e-flux.com/journal/118/394239/collectivizations/>.

acaran period. Unlike the capitalist, carnivorous Cambrian period, the Ediacaran period lived by a cooperative and non-predatory ecology. Therefore, the social collectivized humanity that will develop from the hinterlands of capitalism of the bygone century is an alternative timeline rooted in another origin of the underwater Earth. However, we know that due to the unpredictable nature of the Metaverse's core algorithm, all the data "bodies" which visually and symbolically represent a symbiotic primitive ecosystem will eventually wither. The enigmatic story becomes fossilized and buried in the deep seabed where even a ray of light cannot pass through.



Installation view of the online exhibition *Hinterland* (2022).

Bin Koh, *Reset*, 2022, 3D with sound.

"Software bugs in the 23rd century went beyond simply causing software malfunctions, tampering with the algorithms of certain corporate networks. They cause errors so trivial that the user nor the corporation would notice, such as purchasing additional items without the knowledge of the user. Such glitches both directly and indirectly inflict changes to the faith and lifestyle of humanity. Gut bacterium also evolved during the 23rd century given the effects of extreme environmental changes on food culture. At the time, gut bacteria were directly correlated to the functions of the brain and as the second genome (the complete genetic data of microorganisms living in the human body) was stored in the intestine, it further increased the bacterium's leverage. Unsurprisingly, gut bacteria obtained the ability to control people's faith and emotions."



It has become known that a software bug and a gut bacterium of the 23rd century successfully communicated using the human body as a medium. For the first time, part of their conversation has been translated into our language and is being presented to the public. From the conversation, we were able to infer that a gut bacterium felt endangered by the drastic climate change and food culture of humans in the 23rd century. The gut bacteria set forth to “reset” the destructive social beliefs of humans by manipulating their emotions. To accelerate this process, the gut bacteria sought help from software bugs which are able to tamper with the belief systems of humans by causing technological interventions in the Metaverse network. Imagining the conversation between the gut bacteria and the software bug, “Reset” contemplates how invisible impulses and glitches may affect humanity.

## AMONG THE ENTANGLED CHAINS OF TIME

After criss-

crossing our way through multiple centuries, we finally return to the present when this article is being written. Though we were not able to witness the decryption of all the data on the excavated server, we were able to get a telling insight into the diverse on-chain activities of the 23rd century, allowing us to envision what a economic, social and political reorganization can look like when the current system quite literally sinks under. We will soon reach a fork in the path. One path leads to a life dominated by harsh environmental conditions and the oppression of drastic class division, while the other path appears to be a fluid life built upon lands that move in rhythm with our movements. In other words, it is a speculative imagination of the future that sprouts from the hinterlands of modern capitalism and its exploitation of nature, fragmentation of labor, monopoly of tech corporations, and ruptures in centralized politics. But more timelines and timechains flow between these two axes. What is the time we will choose to trust?

Upon the land we live, various times coexist sometimes in an intertwined structure, sometimes paralleling one another: the time of modern history linked to fossil fuels and rare earth element resources, the time of computer processing, the time of labor to maximize pro

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA

2022 부산비엔날레  
BUSAN BIENNALE 2022  
물결 위 우리  
WE, ON THE RISING WAVE



ductivity, the time of capital trade, and the biological time. But we continue to choose to jump into the future first and then look back. This is a privilege. It is wishful thinking based on the premise that we survive. We need comprehensive methodologies that can help us recognize and experience the times individually and together. From time to time, from the terrain we stand upon right now, let us time warp.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCU ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA



## Does a Stone Have a World?: Lithic Turn of Contemporary (Korean) Art

Yung Bin Kwak

Yung Bin Kwak is an art critic, Visiting Professor at Yonsei University, with PhD (diss. *The Origin of Korean Trauerspiel*) from the University of Iowa. Winner of the 1st SeMA-

Hana Art Criticism Award in 2015, he served as a juror at 2016 EXiS (Experimental Film and Video Festival in Seoul), and the SongEun Art Award competition in 2017. Publications include 'Melancholic Repetition Compulsion of Mourning and Mnemosyne of Disjecta Membra: May 18, Amnesty and Aby Warburg,'

'Ancient Futures of <The More, the Better>: Obsolete New Media's 'Parallax Contemporaneity', along with *What Do Museums Connect?* (2022), *Hallyu-Technology-Culture* (2022) *Human-Media-Culture in the Age of Hyperconnectivity* (2021), *Reading Blade Runner in Depth* (2021), and *Dead-End of Image* (2017).

A spectre is haunting contemporary (Korean) art scene—the spectre of stones.

I had a vague inkling that, one day, I would write an essay beginning with this bizarre sentence. And it was by way of encountering various works of the following contemporary Korean artists over the past few years: Seo Hae-young, Hoonida Kim, Ji Hye Yeom, Jeon Sojung, Hanna Chang, Sanghee Song, and Chan Sook Choi, to name just a few. Is there a keyword that can bring them all together, though? Yes. And that is a stone. Whether thoroughly or temporarily, these otherwise heterogeneous artists either did or still grapple with stones, Where on earth d

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 39호

BUSAN BIENNALE ORGANIZING COMMITTEE  
39, BUSAN ASIAD MAIN STADIUM, 344 WOLDOCU ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA

id all these stones come from? What does their multi-directional emergence signify? While keeping an eye on a preemptive logic of frontierism, fetishizing ‘the firsts,’ let’s begin with the recent past.

## I. RE-COLLECTING STONES



Hae-Young Seo, *Moving the Rock-Souvenir*, 2021. Bronze, 220×45cm (12 pieces, each 15×15×15cm). Photography: Kwak Yung Bin.

At the 21st Songeun Art Awards exhibition held in Seoul (2021.12.10-2022.12), Seo Hae-young, one of the 20 nominated artists, presented a series of works called *Moving a Rock* (2021). The artist seeks to move this heavy rock, which is located in her country hometown, by means of a video, sculpture, and stone rubbing etc. In doing so, the work gets scattered under four different titles: ‘Memory,’ ‘Face,’ ‘Body,’ and ‘Souvenir.’ Lying at the heart of these, the single channel video *Moving a Rock- Memory* features an anthropomorphized rock as the narrator. Looking back on human history, the rock ramble





부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47500, KOREA

s on about “how much it resembles the world’s biggest meteorite,” and ruminates on fond memories of children riding on it.

As a matter of coincidence, Hoonida Kim, another candidate for the same exhibition, also offered a work of stones, which met and parted with the stones of Seo hae-yeong. As the title- *Stones\_for\_decoding #01: NEO suseok series 2021* (2021)- eloquently suggests, the stones of this work (bound to be made into a series) are not natural ones. He sand printed the data- collected from various places- of viewing stones (or scholar’s stones) in 3D. In other words, each one looks like a stone, but is distinguished not only from a real one but also from the Seo’s indexical traces of the rock’s ‘face’ which she made like a fish print by using toy clay. On top of that, the artist added environmental data such as humidity and temperature, as well as the sound of the space where he collected the viewing stone. If we turn the handle attached to the pedestal, the ‘NEO viewing stone” as a “small datascape” would create sounds “like a wind music box.”<sup>1</sup> The resulting sound could become slow or fast, even transformed depending on the environmental data of the region. As such, it amounts to the data value that a ‘Neo viewing stone’- which is immaterial data’s materialization- sensuously spits out. Traversing Nature and artifacts, Hoonida Kim’s “Third viewing stones” not only call to mind what Bruno Latour once called a ‘quasi-object’ after Michelle Serres,<sup>2</sup> but also summon works of other arti

<sup>1</sup> <https://hoonida.github.io/artwork/portfolio/work21/>.

<sup>2</sup>

*Bruno Latour, We Have Never Been Modern, trans. Catherine Porter, Cambridge*





sts operating inside the contemporary magnetic field, dealing with the idea at stake.

In her solo exhibition held to commemorate her winning of the 18th Hermes Foundation Art Award during the summer of 2020, artist Jun Sojung heated waste plastics such as straws, plastic bottles, and disposable cups to create transparent pieces of stone, or what she calls “stone sculptures.” Interestingly enough, the artist named these hybrids of “plastic stones” floating somewhere between “natural and artificial,”

“Organ.” She was clearly aware of the word’s overdetermined connotations, signifying “people’s internal organs, ‘organizations’ of groups, and musical instruments making sounds by controlling the wind through a keyboard.” In fact, this move was inspired by the imagination of the colonial genius novelist Lee Sang (1910-1937), in which “everything boils and melts down when the siren of the noon rings.”<sup>3</sup> Like a prism, Jun’s pellucid hybrid stone evokes and invites the “current contradictory, beautiful, bizarre structures that exist as scattered organs.” Resonating with the “Noon Siren” that Lee Sang’s catastrophic imagination rounded up, the “Organ” is in harmony with Hoonida Kim’s work that allowed “The Neo viewing stones” play like a “wind music box.”

---

, MA: Harvard University Press, 1993, pp. 51-55.

3

Jun Sojung, *Au Magasin nouveautés- the 18th Hermes Foundation Missulsang (2020.5.8.-7.5)*, 2020, p.34.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA



2022 부산비엔날레  
BUSAN BIENNALE 2022  
물결 위 우리  
WE, ON THE RISING WAVE



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCU ST.,  
YEONJIE-GU, BUSAN, 47900, KOREA



Sojung Jun, Organ\_Knee, 2020. Plastic, 40×30×40cm, Courtesy of Atelier Hermès.



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
에이로드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA

These two artists' "hybrid stone" works readily conjure up Yeom Ji-hye and Jang Han-na. As is well-known, they are the ones who actively foregrounded "plastiglomerates" - often considered the symbol of the "Anthropocene" as mixtures of natural stones and artificial plastic- into Korean art scene. Yeom's audio-visual work, *The Form of Plastiglomerate Life* and Jang's 'New Rock Project' were introduced around the same time in 2017, and both proactively utilized samples taken directly from Kamilo Beach in Hawaii and other places in their works in question.

To be sure, there are differences. Rather than fetishizing it as a novelty, Yeom melts the 'Plastiglomerate' into the extensive horizon of her own oeuvre. Just as the image of a half-human pink dolphin in *A Night with a Pink Dolphin* (2015), one of her representative works, eloquently suggests, almost all figures and backgrounds in her works are subject to change. As I have expounded elsewhere, Yeom's core problematique is that the ground of contemporary capitalist life and images, or the figure and background pair in particular, is not so much fixed or stable but malleable- in a word, "plastic."<sup>4</sup> She has mapped her concerns over otherwise variegated issues of 'exile', 'capitalism' and 'climate crisis'- as demonstrated from *Stranger Solmier'* (2009) to *Black Sun* (2019) as well as *Cyborg Handstander's Nose* (2021)- onto the logic of commercialized Readymade image databases like 'Shutterstock,' as if wrapping them all in. Symptomatic here is how, along with *The Chronologic*

---

<sup>4</sup> Kwak Yung Bin, 'The Work of Art in the Age of Plasticity- On Yeom Ji-hye's Artworks,' *Indieforum*, Nov. 27, 2020. [http://www.indieforum.org/xe/index.php?mid=review&document\\_srl=1663530&ckattempt=3](http://www.indieforum.org/xe/index.php?mid=review&document_srl=1663530&ckattempt=3)



*al Study on Earth, and The Manner of a Photoshopping Life, The Form of Plastiglomerate Life came to be integrated as the second part of Current Layers (2017), rather than standing alone as an independent work. In the last scene of Current Layers- which was deployed arguably at the heart of her solo exhibition at the Daegu Art Museum in 2018-, we see human hands appear on the screen not so much to touch the actual 'plastiglomerate' as to tear open its flattened image now rendered as the (back)ground- only to reveal a pattern image readily available for purchase at Shutterstock.*

*The case of Hanna Chang calls for a different approach. Following up on her Strange Botany series (2016), which focused on mutant plants created by nuclear power, and Micro Plastic Canape (2017), which paid attention to behind stories after things were consumed and abandoned, her next project has also dealt with the 'plastiglomerate.' In contradistinction to Yeom, Chang expands it onto her entire work in a wholesale way. After garnering intensive attention and coverage from the media through a simpler and easier-to-understand moniker, 'New Rock,' her career peaked with "New Rock Specimen 2017-*

*2021" series and the <Posteriority> exhibition at the Busan Museum of Contemporary Art held until early this year. Now well-known to the general public, her work can be said to have effectively superseded the Byzantine term 'plastiglomerate.' The problem begins when you radically ask, "What does turning plastiglomerate into an artwork do?"*

*This question was raised by Kirsty Robertson, whose article 'Plastiglomerate' played a major role in making public the term and phenomena in question in international art scene. To be sure, she acknow*



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA

ledges that works of many artists who utilize or create plastiglomerates amount to a “commentary on human-made pollution” and “a call to action.” At the same time, however, Robertson suspects that they “appear to be oddly inspired” by what Chang calls “New Rocks.” The problem is that the phenomena in question are exposed to the possibility where they are either diluted as an example of “nature adapting to technological surplus” or consumed (only) at a purely ‘aesthetic’ level. In point of fact, Jang’s *New Rock Specimen 2017-2021* series was included in an exhibition held in Seoul for a month from September to October 2021, and the following exposition- which would naturally reflect the artist’s position and still remains online- seemed sufficient to reinforce this type of suspicion.

Hanna Chang does not warn of environmental issues or regards them as a subject of accusation but observes environmental issues encountered in life and posits them as objects of aesthetic research or observation.<sup>5</sup>

Robertson’s take on this type of position is fairly staunch. For her, this amounts to proof that the concept of ‘Anthropocene’ is nothing but “a narcissistic category” or “a kind of celebratory mechanism for human interaction with the world.” This readily evokes Lacan’s idea of “jouissance,” or ‘pleasure in pain,’ where pain and pleasure- which in general are elements of mutually exclusive zero-

<sup>5</sup> Jang Han-na, ‘New Rock Specimen 2017-2021,’ *Typojanchi 2021: A Turtle and a Crane*, <http://typojanchi.org/2021/parts/record-and-declaration/metamorphosis/new-rocks-specimen-2017-2021>



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCU ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA

*sum games- survive each other hand in hand while remaining bizarrely enmeshed. Noting how most exhibitions and discourses related to the Anthropocene confine humans to three categories of “observer,”*

*“victim,” and “survivor,” Leftist theorist Jodi Dean took to task the Left’s Cassandra complex, which hardly manages to escape cynicism. Siding with Dean who dubs this type of bearing “Anthropocene jouissance,” Robertson trenchantly calls to account most artworks and exhibitions capitalizing on the climate crisis and the Anthropocene “as a performance, an artwork with the end act of planetary destruction.”<sup>6</sup>*

*So are we all obligated to “warn of environmental issues or regards them as a subject of accusation”? Of course not. What is problematic is the very premise that there are no other ways to approach the issue, other than “accusation” and “aesthetic research.” The last scene of Yeom’s Current Layers we discussed above deserves to be mulled over again at this point. The human hands that turned the ‘plastiglomerate’ around as if in utter fascination, now begin to tear open the image of the former rendered as a universal (back)ground, rather than as a new aesthetic object or figure. Thus revealed under the image dug up was none other than a banal pattern image as if it had been purchased from “Shutterstock.” Is this not a timely, self-*

*- reflexive critique of ‘the Manner of a Photoshopping Life’ rampant around the climate crisis and the Anthropocene? Is this not the genuine implication of the way The Form of Plastiglomerate Life- along with The Chronological Study on Earth, and The Manner of a Photo*

---

<sup>6</sup> ‘Plastiglomerate,’ p.12.





*shopping Life- constitutes, in the literal sense, Current Layers? Then how can we break free of the current fault plane of thoughts, accumulated in The Manner of a Photoshopping Life?*



*Ji Hye Yeom, The Form of a Plastiglomeratic Life, 2017. Single Channel Video, Color, Sound, 7 min, Music by HyoSun Cha. © Ji Hye Yeom.*

## II. PHILOSOPHERS' STONE

*Let's take a break, say, for stone's sake. Where did all these stones come from all at once? What is the discursive habitat where these stones (used to) inhabit?*

*To begin with, the interior landscape of the rock that Seo Hae-young's Moving a Rock delivered with no qualms can be read as the artist's response to the question Steven Shaviro raised with which he opens Chapter 5 of The Universe of Things (2014): "What is it like to be a rock?" Reconstructing 'Speculative Ontology' in a bold and graceful manner with incisive criticisms, this book impressively resurrects Whitehead. According to Shaviro, Whitehead's philosophy grants equal ontological status to "throbs of pulsation, molecules, s*





tones, lives of plants, lives of animals, lives of men,”<sup>7</sup> where “even a stone is ultimately active and transformative.”<sup>8</sup> In *Vibrant Matter*, which contributed significantly to publicizing this type of view, or the so-

called “flat ontology.” Jane Bennett also evokes a stone. Highlighting the “continuity” between human and non-human beings, underpinned by Spinoza’s concept of ‘conatus’- whom she touts as the “touchstone” of the book-, Bennett quotes the philosopher as saying that even a falling stone “is endeavoring, as far as in it lies, to continue in its motion.”<sup>9</sup>

Thus it is far from surprising to find that, as part of his own answer to the question, “What is it like to be a rock?”, Shaviro also turns to a story about stones- Rudy Rucker’s short story, ‘Panpsychism Proved.’ It is a speculative fiction version of ‘romance gone awry’ in which the main character Shirley, an engineer at Apple, shows interest in her coworker Rick. “Mindlink” is a technology that allows people to “directly experience each other’s thoughts,” and when two ind

7

Alfred North Whitehead, *Modes of Thought*, New York: Free Press, 1938, p. 37. Quoted in *The Universe of Things*, p.8.

<sup>8</sup> *The Universe of Things*, p.8

<sup>9</sup> Of ‘conatus,’

“a power present in every body,” Spinoza speaks as follows: “Any thing whatsoever, whether it be more perfect or less perfect, will always be able to persist in existing with that same force whereby it begins to exist, so that in this respect all things are equal.” Baruch Spinoza. *preface to Ethics: Treatise on the Emendation of the Intellect, and Selected Letters*. trans. Samuel Shirley. Ed. Seymour Feldman. Indianapolis: Hackett, 1992, pp. 102-3. Quoted in Jane Bennett, *Vibrant Matter: A Political Ecology of Things*, Durham : Duke University Press, 2010, p.2.



ividuals take “microgram quantities of entangled pairs of carbon atoms,” they can have “direct telepathic contact.” Using this technology she invented, Shirley wants Rick to fall for her. To her dismay, however, the plan goes awry. For, instead of swallowing his portion, Rick dumps it on a rock. As a result, “instead of getting in touch with Rick,” Shirley gets connected to a rock. In doing so, she realizes that “the mind she’d linked to was inhuman: dense, taciturn, crystalline, serene, beautiful.” Despite the misfire, she earns consolation through this surprising rapport with a “friendly gray lump of granite. How nice to know that a rock had a mind.”<sup>10</sup>

By way of introducing this bizarre short story, Shavrio boldly bolsters ‘panpsychism,’ which is, in essence, “the thesis that even rocks have minds.”<sup>11</sup> As he goes on to admit, it is not surprising to find this allegedly philosophical position “subject to derision and ridicule” from time immemorial. For, as one of the opponents wryly quipped, we have ample grounds to suspect that there is “something vaguely hippyish, i.e. stoned, about the doctrine.”<sup>12</sup>

In his recent article on stones, entitled, ‘The Third Stone from the Sun,’ philosopher Timothy Morton delves into this very idea of “being

---

10

Rudy Rucker, “Panpsychism Proved.” In *Futures from Nature: One Hundred Speculative Fictions from the Pages of the Leading Science Journal*, edited by Henry Gee, New York: Tor Books, 2007, p.248. Quoted in *The Universe of Things*, p.85.

11 *Ibid.*

12

Colin McGinn, “Hard Questions: Comments on Galen Strawson.” In *Consciousness and Its Place in Nature: Does Physicalism Entail Panpsychism?*, edited by Anthony Freeman, Charlottesville, Va.: Imprint Academic, 2006, p.93. Quoted in *The Universe of Things*, p.86.



stoned.” To be sure, his reading takes place on a slightly different register, as, for him, the expression in question goes beyond the colloquial meaning of “under the influence of drugs.” With the terms such as ‘Neolithic’ or ‘Paleolithic’ in mind, he not only evokes the fact that we “tend to name the deep human past in lithic terms” but also more daringly argues that “[w]hat is thought to be human is constituted in relation to stones, how we have handled them, what we have hunted and built with them.” For, as tombs and charnel houses effectively illustrate, “we also associate our ancestors with stones.”<sup>13</sup> Put differently, just as the expression “being stoned” indicates the state of being out of one’s mind, or more literally, being “beside oneself,” so too are “stones, despite their solid appearances, ... spectral.”<sup>14</sup>

To be sure, Shaviro’s and Morton’s deceptively bizarre ruminations on these “spectral stones” touch on a far bigger key than they appear. More specifically, it relates to Heidegger’s famous or infamous tripartite typology of the world, according to which “Humans...have worlds, “animals” are poor in world, and stones have no world whatsoever.”<sup>15</sup> As is well-

13

Timothy Morton, “Third Stone from the Sun,” *Substance* Vol. 47, No. 2, 2018 (Issue 146), p.117.

14 *Ibid.*, p.111.

15

“Third Stone from the Sun,” p. 113. In Heidegger’s own words, “[1] the stone (material object) is worldless [weltlos]; [2] the animal is poor in world [weltarm]; [3] man is world-forming [weltbildend].” Martin Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, trans. William McNeil and Nicholas Walker, Indianapolis: Bloomington, 1995, p. 177.



known, this pithy thesis has spawned a plethora of commentaries over the past two decades- if predominantly concentrated on the question of animals.<sup>16</sup> Recall Giorgio Agamben, for instance, whose characteristically philological, if critical reading of the passage in question proceeds with tacit acquiescence of Heidegger's dismissal of the stone- so as to take on the presumably more crucial issue of the animal's "poverty in world."<sup>17</sup>

In fact, according to another exposition that Heidegger offers elsewhere,

*Plants and animals are as well, but their being is not Dasein, but living. Numbers and geometrical figures are as well, but as mere subsistences[Bestände]. Earth and stone are as well, but merely present-at-*

16

Among the burgeoning list of references, following are worth mentioning, to name just a few. Cary Wolfe, ed. *Zoontologies: The Question of the Animal*, Minneapolis: University of Minnesota Press, 2003; Giorgio Agamben, *The Open: Man and Animal*, trans. Kevin Attell, Stanford, Stanford University Press, 2004; Stuart Elden, "Heidegger's Animals," *Continental Philosophy Review* No. 39 (2006): 273-291; Jacques Derrida, *The Animal That Therefore I Am*, ed. Marie-Louise Mallet, trans. David Wills, New York: Fordham University Press, 2008; Donna J. Haraway *When Species Meet*, Minneapolis: University of Minnesota Press, 2008; Matthew R. Calarco, *Animal Studies: The Key Concepts*, London: Routledge, 2021; Pierre Pellegrin, *Des animaux dans le monde: Cinq questions sur la biologie d'Aristote*, Paris: CNRS Éditions, 2022.

<sup>17</sup> "Since the stone (the nonliving being)— insofar as it lacks any possible access to what surrounds it— gets quickly set aside, Heidegger can begin his inquiry with the middle thesis, immediately taking on the problem of what it means to say "poverty in world." " Giorgio Agamben, *The Open*, p. 51.



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA

*hand[vorhanden]. Human beings are also, but we name their being as an historical one Dasein.<sup>18</sup>*

*In a nutshell, what is at stake is whether stones can be regarded as 'Dasein', that is, a 'historical existence.' The cases we have examined thus far are positive about this. Though rarely brought to light, the stones on Bennett's book cover are also a case in point. In this installation work by Cornelia Parker, an acclaimed British artist, a group of stones is rich in obscurity whether they fall from the sky or rise from the ground. The artist found the stones on a remote shoreline between Folkestone and Dover, which turned out to be bricks from a row of houses that fell off the cliffs of Dover, England. Weathered by waves for a long period of time, they were rendered unrecognizable as "bricks."<sup>19</sup> In accordance with the title, *Neither From Nor Towards*, they belong neither to pure History nor to pure Nature, and thereby inhabit Historicized Nature- or, what Walter Benjamin and Theodor Adorno called "Naturgeschichte."*

<sup>18</sup>

*Martin Heidegger, Logik als Frage nach dem Wesen der Sprache, Frankfurt am Main: Klostermann, 1998, p. 135; Martin Heidegger, Logic as the Question Concerning the Essence of Language, trans. Wanda Torres Gregory and Yvonne Unna, New York: State University of New York Press, 2009, p.112. For a slightly different translation, see Stuart Elden, "Heidegger's Animals," p. 276: "Plants and animals are as well, but for them being is not existence, Dasein, but life. Numbers and geometrical forms are as well, but merely as resource [Bestände]. Earth and stone are as well, but merely present [vorhanden]. Humans are as well, but we call their being as historical existence, Dasein."*

<sup>19</sup>

*Cornelia Parker, 'Neither From Nor Towards (1992)', Arts Council Collection <http://artscouncilcollection.org.uk/artwork/neither-nor-towards>*



부산비엔날레조직위원회  
 부산광역시 연제구 월드컵대로 344  
 아시아드경기장 3층  
 BUSAN BIENNALE ORGANIZING COMMITTEE  
 38, BUSAN ASAD MAIN STADIUM, 344 WORLD CUP ST.,  
 YEONGJU-GU, BUSAN, 47900, KOREA

*Rocks that cut across Sanghee Song's solo exhibition <Homo Natura> (2021.12.16.-*

*2022.2.27), which was held at the Seoul Museum of Art from last winter to early this year, can also be said to constitute a historical existence, or 'Dasein'- albeit in the largest and precarious sense of the term.*

*To be sure, Electronic Bugs Flown from the Planet Earth (2021) seems to be the only stone visible in the exhibition hall. While it appears to be a heavy rock like Hunida Kim's 'Neo viewing stones,' it is an imitation stone, made of styrofoam. And yet, this stone is one of the two key allegories which, along with the apple, define the entire exhibition. Taking place on the epic horizon between apples and stones, Song's exhibition battles a rather daunting struggle to address human history as something close to what Benjamin called 'Trauerspiel' or a Cosmic Requiem, again in line with her award winning work, Come Back Alive Baby (2017).*

*Apple (2021), Song's 3 channel audiovisual work which greeted the audience at the entrance of the exhibition hall, seeks to span the 'Alpha' of human history, the present digital era, and the 'Omega,' i.e., virtual destruction of the Human species by means of apples that traversed Adam and Kafka, Einstein and Oppenheimer, Snow White and Turing respectively. Standing at the opposite end is Dream (2021), a series of multi-media work that comprise Electronic Bugs Flown from the Planet Earth, A Vertical Spirit Soaring from the Earth, and Creatures Living in the Black Hole.<sup>20</sup> By way of a 'cosmic post-*

<sup>20</sup>

*Song of the Earth archives the lands of "historical trauma" the artist visited in pe*





부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA

*apocalypse' narrative, or a low-end speculative novel provided by a chat app's interface, we realize that the fake stone in the exhibition hall is a fossil of mankind that went extinct two billion years ago, or a reminder of "the people consumed as tools of capitalist society," now rendered as "asteroids floating through space." By deploying the image of the rock in question in the core scene of the short-channel audiovisual work Dream (2021), particularly against the backdrop of 'Guui Station in Line 2,' the artist seems to pinpoint the contemporary origin of "asteroids floating through space" after being so "consumed as tools of capitalist society" as clear as possible.<sup>21</sup> In doing so, however, this gargantuan exhibition fossilizes itself into the realm of post-political mythology. That is to say, despite the cosmic scale that encompasses the history of planetary scars, along with a variety of media such as pencil drawing and a chatting app, folding screens and a novel, 16 split screens and drone speakers, let alone sculptures and videos- all in line with the conceptual buzzword "transmedia" as foregrounded by the exhibition leaflet. Are we supposed to 'politicize' stones and rocks, beyond 'historicizing' them? Of course not. Ju*

---

*rson, including the mass grave of World War I victims in Verdung, France, Chernobyl, Ukraine, where the worst nuclear accident occurred, and Taean, Korea, which was ruined by the oil spill in 2007. As such, it is placed between Apple and Dream.*

<sup>21</sup> Often referred to as the 'Guui Station Incident,' in which a 19-year-old male temporary worker was killed by an entering subway while fixing the station's broken screen door, it created a massive social sensation as considerable number of anonymous citizens came to mourn him, by leaving flowers and post-it messages at the station.





*st as the plastiglomerate as the proof of the 'Anthropocene' is irreducible to either downright 'accusation' or 'aesthetic research'. Suggestive at this juncture is Choi Chan Sook's exhibition, which won the '2021 Korean Artist Prize' in March this year, if not as an 'alternative' or 'correct answer.' As is well known, qbit to adam (2021) - which garnered the most attention as the center piece of the exhibition- shows a mummy called Copper Man. Lying sideways in a spacious screen divided into three parts like a triptych, it looks more like a mountain of rocks than a human being. It was in 1899 when the mummy was discovered in the Chilean Chuquicamata mine, where 40% of the world's copper is believed to be buried. Thanks to the copper having permeated his body for nearly 1,500 years after being buried in the 6th century, "his body turned into a mineral, saturated by the green copper." But his green body, now rendered "both a stone and a mine," came to be embroiled in a property ownership dispute between the owner of the mine and that of the land. This case, which came to an end with JP Morgan's purchase and donation to the American Museum of Natural History, showcases an interesting trajectory of a stone, gaining the status of 'Dasein' in a Heideggerian sense while navigating between Nature and History. The issue of land ownership in Yangji-ri, DMZ- as addressed in <60 Ho>(2020), another crucial audiovisual work displayed together- also lays bare the political nature inherent in the history of the land, which seems as solid as a stone. Since the land ownership was subject to the patriarchal family headship system back then, a sizable number of women were simply denied the ownership of the land after they lost their husbands. These examples distance themselves from Heidegger, who lumped the land and stones together and overlooked them for being merely*



*“present-at-hand,” as well as the gesture of mythic sealing wherein the victim is petrified only to become a reminder or a trace of the ‘dream of catastrophe’ completed two billion years ago. Pace Heidegger, we may be able to declare:  
 A stone has a world.*



*Chan Sook Choi, qbit to adam, 2021. Installation view at MMCA. Photography: Hong Cheolki. Courtesy of MMCA.*



## Clocks: Between the Provincial and the Planetary Wonhwa Yoon

Wonhwa Yoon is an independent researcher, art writer, and translator based in Seoul. Considering the exhibition space as a laboratory, she investigates what kind of temporality emerges in the interaction of bodies, images, and physical environment and how the movements could facilitate to figure out the history in action. She is the author of *Picture, Window, Mirror: Photographs Seen in the Exhibition Space* and *On the Thousand and Second Night: Visual Arts in Seoul in the 2010s*, and translated Friedrich Kittler, Reza Negarestani, and others into Korean. She also co-curated *Human Scale* at the Ilmin Museum of Art and co-produced *Soft Places* for the Seoul Mediacity Biennale 2018.

### AMBIGUITY OF LOCAL TIME

Provinciality is a relative concept that is distinct from the concept of “region” in the geographical sense. It is often associated with peripheral things, as part of a larger whole that cannot be represented or reduced by itself. The Chinese characters for the word “province” (地方) literally mean “land in some direction,” and it is defined in relation to the center of cardinal points. As an administrative term, “province” collectively refers to territories outside the capital that are subject to national rule, and the traditional hierarchy imprinted in them has been relaxed to some extent as the autonomy of local government was strengthened, but it has not disappeared. In everyday life, the word “province” is a somewhat preconceived expression, if not abusive, that is politely avoided or indifferently omitted. Provinciality is a trivial riddle. As something that non-locals do not know or even need to know, it is difficult to translate i

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층  
BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCUK ST.,  
YEONGJUE-GU, BUSAN, 47500, KOREA



nto objective and universal knowledge, and it is often commercialized as something exotic after floating between oral tales and gaps in records.

Provinciality can occupy the global market with its modest or arrogant charm that does not claim universality, but to do so, it must first be transformed into a globally distributable form. There is a technologized system of trade that ensures smooth exchanges according to a unified measure of time, space, and value. At this point it is highly abstracted and almost feels like a law of physics. Just as Newton's apple fell from the tree, your order arrives at your door in time. Provinciality is a chain of warehouses represented by dots and lines or dates and locations on the tracking page. However, it has not always been this way. Moving a stationary object requires force, especially when crossing a cultural or linguistic barrier. Peter Galison details the collective effort to establish a synchronized time system across the globe in order to resolve conflicts and confusion caused by the expansion of railroads, telegraph networks, and maps developed regionally in Europe and North America in the 19th century. It was "a monumental project that utilized creosote-soaked poles and underseas cables. It required a technology of metal and rubber, but also reams of paper, bearing, contesting, and sanctifying local ordinances, national laws, and international conventions."<sup>1</sup> In a technologically interconnected world, the problem of long-

---

1

Peter Galison, *Einstein's Clocks, Poincare's Maps: Empires of Time*, trans. Jaeyoung Kim and Hee-eun Lee (Seoul: East Asia, 2017), 399.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA



distance simultaneity, asking what time it is in a faraway location, has become a concern for navigators, cartographers, soldiers and politicians, entrepreneurs, and even laypeople. Assigning a precise and consistent four-

dimensional coordinate system to the spherical surface of the earth was not just a technical and political project; it fundamentally changed the concepts of time, space, and the world.

This universal coordinate system replaced the unique history and rhythm of each region with the global present progressing at a constant tempo, and not keeping pace with it was considered backward or anachronistic. This is the modern definition of provinciality. However, Galison states that a single master clock that uniformly regulates all clocks is fiction. In fact, what was built during this period was a network of clocks synchronized according to a certain procedure, and although various interpretations of it emerged, the shift in perception that time was not a single absolute flow but a relative matter among interconnected clocks could not be resisted. Time is a matter among clocks. If so, anachronism can be redefined as a state in which different types of clocks collide or overlap, rather than a product of the past abnormally remaining in the present within a single axis of time. As disparate times intersect, a unique pattern of crease is formed in a part of the present. This is the contemporary definition of provinciality. Whether it is downgraded as peripheral or praised as pluralistic, provinciality is detected as a state of twisted time.

## IN THE KNOT OF TIME

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47500, KOREA



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA

But what is anachronism? Michel Serres uses the example of a car to explain the universality of multi-temporality. “Consider a late-model car. It is a disparate aggregate of scientific and technical solutions dating from different periods. One can date it component by component: this part was invented at the turn of the century, another, ten years ago, and Carnot’s cycle is almost two hundred years old. Not to mention that the wheel dates back to neolithic times. The ensemble is only contemporary by assemblage, by its design, its finish, sometimes only by the slickness of the advertising around it.”<sup>2</sup>

Thus, everything that exists in this world has a different temporality built into it. However, not everything is perceived by the clock, in other words, as a sign of time. If a latest or vintage-designed car intentionally highlights a particular era, old cars piled up in a junkyard simultaneously reveal both temporariness and persistence in their decrepitude. The basic condition of a clock is to change with a regular pattern. Our biological clock oscillates between life and death. Applying the beat of this clock to non-living things results in an anachronism. When does a car die? When does a city die? When a dynamic system that processes matter, energy, and information fails to maintain its form and function and collapses, it is considered dead. This is less of a metaphorical expression and more of an expansion of the concepts of life and death to self-organizing systems in general. Then when do rural areas die? When do suburbs die? These places are intertwined with a number of nat

<sup>2</sup>

Michel Serres with Bruno Latour, *Conversations on Science, Culture and Time*, trans. Roxanne Lapidus (Ann Arbor: University of Michigan Press, 1995), 45.





ural and artificial systems, making it difficult to imagine them as one body living its own time. Strictly speaking, nothing exists alone. Nevertheless, some things declare their own beginning and end as the protagonist of a story that is more important than others. Let us call this self-centered anachronism.

Provinciality is not reduced to a linear record of time. This does not mean that it lacks its own chronology or is physically isolated and stagnant. If time is a matter among clocks, anachronism is one way of combining different clocks to produce time. Indeed, there can be many different types of clocks. For instance, when does a millstone die? Dipesh Chakrabarty tells the story of an Indian historian who was perplexed by the fact that old saddle-shaped millstones were still “alive” in Brahman homes of 1950s India, which were equipped with electric stoves.<sup>3</sup> The women of the households, whom the historian described as “archaic,” clothed the top part of the millstone, turned it around the baby’s cradle, and placed it under the baby’s feet when it was time for a newborn to receive a name. The historian speculates that this magical practice, not taught in any scriptures, has been passed down with the millstones from prehistoric antiquity across generations and classes, and he treats it as a strange, outdated example of what should have died but lives from a modern perspective. Chakrabarty, on the other hand, sees an anachronism in the historian’s way of thinking, attributing o

---

3

Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*, trans. Taekhyun Kim and Junbeom Ahn (Seoul: Greenbee, 2014), 475-488.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJU-GU, BUSAN, 47900, KOREA



부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WOLDOCUK ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA

jects that are well integrated into today’s material and psychological life to the past. It is not a simple logical error, but a prerequisite for creating a fictional blank paper, so-called “true present” that is freed from the shackles of the past and paints a better future. However, objects, people, and gestures that are classified as relics of the past refuse to be frozen as historical evidence and associate with other futures in their own ways.

This entanglement, which Chakrabarty calls a “timeknot,” surrounds us with a texture of time that is different from a clockwork or a chronicle.<sup>4</sup> It blurs the line between life and death, and in doing so, it frustrates the moderns who try to construct systematic time by establishing clear divisions of eras. However, if no fragments remain of old worlds that can be actually experienced and compared, understanding the past or picturing a different future is impossible. The desire to dominate time and space from the past to the future as a whole drives us to the point of view of an external observer, but time always unfolds within a chain of local points, each having its own clock. Since we are not gods, we cannot stay at all of those points at the same time. From this perspective, provincality can extend beyond being connected to particular areas labeled as peripheries of world history, to all aspects that remind us that the world revealed to us to experience and understand is always partial and limited. It exposes the fictional nature of the master clock and testifies to the multiplicity of clocks. Provincality has the potential to transform the landscape of time through multiple partiality that is simultaneously involved in different arrangements, rather than singularity that does

---

<sup>4</sup> *ibid.*, 233-237.



not fit anywhere. In this respect, it is distinguished from pure noise which invalidates temporal segmentation.

## SHADOWS OF THE PLANETARY

Today, provinciality overlaps with multiple time systems which are intertwined but not fully compatible with one another. On the one hand, there is a controlled flow of logistics, information, and capital that tends to increase and accelerate indefinitely while circulating around the globe; on the other hand, there is an accidental intrusion of planetary processes that block and deflect this flow and remind us of the limits and catastrophic consequences of growth. And, of course, between the two are people who live their own lives struggling to get unpredictable time on their side. In an age of climate crisis, the earth no longer remains a solid ground under our feet, but perhaps even before that, we have been joining a world that fluctuates in waves of geopolitical turmoil and economic upheaval. Nevertheless, the timeknot we are now entangled in is definitely larger and more complex than it used to be. Chakrabarty points out that the planetary dynamics of the earth, unexpectedly revealed by large-scale “creative destructions” exploring new spaces and resources, pose a very challenging synchronization problem.<sup>5</sup> This planet, which we have long considered unchanging, turns out to be a bundle of physical, chemical, and biological processes with different temporal scales. It is a tapestry tightly interwoven with the cycles of water a

---

5

Dipesh Chakrabarty, “The Planet: A Humanist Category,” *The Climate of History in a Planetary Age* (Chicago and London: University of Chicago Press, 2021), 68-92.



nd air, the formation and metamorphism of the earth's crust, the history of life evolving through generations, and the transitions of sociotechnical systems constructed by humans. Our lives have always depended on such intertwinements, but we have never considered them holistically. The experience and understanding of this planet have always been partial, which means that even when we believed we were fully globalized, we were still provincial from a planetary perspective.

Planetary requires us to rethink when and where we stand, as a coalition of exotic, almost extraterrestrial agents that have long been treated as a stage set where human drama unfolds. It is easy to say that we must break away from short-sighted, anthropocentric points of view. However, the question of how we can reshape the world we belong to, beyond self-centered anachronism, is not very simple to answer. The temporal horizon in which we strive to realize our wish is very narrow and limited compared to the planetary timescale. One way to overcome this provinciality on a cognitive level is to view the earth as if from outer space. Under such an external and analytic gaze, humanity appears as a kind of giant that literally kneads the planet and changes its shape at will, as the absolute dominant species of the earth with a geologic epoch named after itself. Earth system scientists want to transcend humans' deep-rooted provincialism by expanding ourselves as both observers and objects of observation on a planetary scale. However, if we really are a giant, it is a gigantic stomach that constantly devours and excretes things that do not belong to us.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASAD MAIN STADIUM, 344 WORLD CUP ST.,  
YEONJUE-GU, BUSAN, 47100, KOREA



부산비엔날레조직위원회  
 부산광역시 연제구 월드컵대로 344  
 아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
 38, BUSAN ASIAD MAIN STADIUM, 344 WOLDOCUPT ST.,  
 YEONGJU-GU, BUSAN, 47900, KOREA

The collective body of humanity, the technical devices that assist it, and the flow of matter and energy these devices carry are strictly distinguished from the self that each of us is aware of. Adopting Peter Haff’s concept of “technosphere,” which redefines the global technological network supporting the current world population of over seven billion people as a planetary system like the biosphere or lithosphere, Jan Zalasiewicz evaluates the geological values as future fossils of various objects making up the technosphere, including “power stations, transmission lines, roads and buildings, farms, plastics, tools, airplanes, ballpoint pens, and transistors.” These artifacts, classified as human ichnites in a broad sense, are expected to provide temporal indicators for highly precise distinctions of geological upheavals in the Anthropocene. However, what they testify are not human stories. For example, the 130 million books that currently exist “will likely be rectangular carbonized masses classifiable by size and relative dimensions and subtle variations in surface texture: fragmentary details of the print information will only be rarely preserved, as are fragmentary details of DNA structure in some exceptionally preserved ancient fossils today.”<sup>6</sup> All things soft disappear into the mists of time. From handwritten letters to e-mail and mobile phones, the chain of media technologies will record the evolution of the technosphere in fossilized form, instead of their contents. The geologist excavates ancient artifacts from the distant future, where humanity has disappeared just like every other do

6

Jan Zalasiewicz et al., “Scale and Diversity of the Physical Technosphere: A Geological Perspective,” *The Anthropocene Review* 4 (April 2017): 9-22. Also refer to: Jan Zalasiewicz et al., “The Technofossil Record of Humans,” *The Anthropocene Review* 1 (April 2014): 34-43.



minant species of the earth in the past, constructing a story of the planet itself that is not owned by any species.

### ALLIANCE OF THE CLOCKS

Objects, places, and bodies are potential clocks which can constitute different times depending on how they are connected. When everything surrounding us seems to point to an increasingly hot and unstable time of the earth, the remainder that cannot be absorbed by the planetary story suddenly loses meaning. World history, which has reigned as a measure of value judgment for centuries, begins to be reorganized into a technologically enhanced geological chronology. As Bruno Latour points out, if the panic of everyone as if the earth is collapsing under their feet is the solely remaining “wicked universality,” it is because the historical paradigm for understanding the reality is deteriorating as much as the earth’s inhabitability.<sup>7</sup> As the dwelling place of living things, the earth is neither an abstract plane nor a single body. The ground is clearly shaking, but it does not collapse everywhere at the same time, and the uneven tremors lead to massive evacuations and preemptive strikes, shaking the world even further. The eruption of planetarity unites us as a geological agent as much as it exacerbates the political and economic division within.

Latour pictures a type of navigational map to grasp this chaos and determine the direction of the future. What forms of planets have

<sup>7</sup>

Bruno Latour, *Down to Earth: Politics in the New Climatic Regime*, trans. Buhm Soon Park (Seoul: Eum, 2021), 26-31.





we pictured within limited horizons so far, and what other planets can we expect to emerge in such an opaque gravitational field? Planetaryity is only revealed to an extent we can sense and understand, and only when combined with the ideal form designed to coincide, can it be pictured as one complete planet. Latour calls for repicturing the planet as the basis for a new universality, which is not limited to a task for scientists who are capable of working with observational data on a global scale. The future planet should be formed within a vibrant alliance of all beings that construct their own forms of life at various points and levels of the earth, rather than being exhaustively documented and controlled by some hyper-objective, extraterrestrial intelligence. “The key element is the realization that what all life forms have in common is the making up of their own laws. They don’t obey rules made elsewhere. The crucial discovery is that life forms don’t reside in space and time, but that time and space are the result of their own entanglement. So, although reconciling the realm of necessity with that of freedom is a waste of time, connecting free agents with other free agents opens up completely different styles of association and allows the building up of different societies.”<sup>8</sup>

This may be another unrealistic utopianism. However, a simple but useful principle can be drawn from this philosopher’s proposal, as it were, “We are all partial. Only there is no part that does not repres

---

8

Bruno Latour, “‘We Don’t Seem to Live on the Same Planet’: A Fictional Planetarium,” in *Critical Zones: The Science and Politics of Landing on Earth*, eds. Bruno Latour and Peter Weibel (Cambridge and Karlsruhe: MIT Press and ZKM, 2020), 276-281.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONJUE-GU, BUSAN, 47900, KOREA



ent the whole or a whole that precedes the parts.” This principle has the potential to redefine both planetarity and provinciality. It also suggests one way to face our spatial locality and temporal finiteness without claustrophobia. Temporary things in terms of human senses were regarded as almost nonexistent until the invention of the art of documenting and praising the evanescent beauty of such unique moments that would not happen again. The contempt and fascination with things that are fleeting are an external projection of fear of death and attachment to mortal life. We can try to prolong our lives. However, if time really is a matter of clocks, it is also possible to spread life by associating with other clocks outside the confines of one’s own body. We already live an expanded life in disarray as part of a technologized temporal system. Nevertheless, being absorbed into a system and connecting to it as a single clock are two different things. Each of us can be a single clock that gives shape to time. However, that shape is partial and can continue to be transformed in relation to other clocks, and the ultimate consequence lies beyond the horizon of perception.

부산비엔날레조직위원회  
부산광역시 연제구 월드컵대로 344  
아시아드경기장 3층

BUSAN BIENNALE ORGANIZING COMMITTEE  
38, BUSAN ASIAO MAIN STADIUM, 344 WORLD CUP ST.,  
YEONGJUE-GU, BUSAN, 47900, KOREA