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A Future Museum: The Commons of Germs, Worms and Humans

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“We meet strange friends through politics”

Nam June Paik, from “Satellite - The Light of the Future
Asate(あさて) - Literally, the Day after Tomorrow”

1. A huge museum

Can a museum be as huge as the scale of the Earth? Can a museum embrace the whole world beyond a limited and confined space within the walls and glasses? It is only capital throughout human civilization that has made possible this global-scale extension with this much ambition. On the other hand, the space that art can squeeze into becomes gradually narrow - not only physically but also at the level of imagination.

Then, where on earth is art? A museum located under the unfrequented overpass in a commuter town, a hipster kind of art museum depending on the money of conglomerates, incomprehensible public art that occupies its own space in many entrances of apartment buildings, a classroom of an art college... If such things only occur to our mind, our imagination of the future of the museum might not be beyond this boundary.

Marx defined capital as a self-replicating mechanism of value.¹ In the valorization process, our consciousness and unconsciousness are dominated and the range of our ability to act is confined to specific places and flows. However, art is a release from it and a challenge of returning the world to the things that we have never done before, the events that never happened and the relations that we have thought

1 Matoba, A. et al., *The Marx Dictionary*, b Publishing, 2011, p. 371.

impossible. What kind of artists can do this? There is no reason that it should be people only. The effects of the Sun and the Moon, the gravity of the Earth and the actions of the particles in the air per se are a vast museum as well as irreplaceable artistic actors.²

The legendary English science fiction novelist J. G. Ballard's apocalyptic trilogy shows the most radical vision of the future museum. In *The Drowned World*(1962), water is equal to artist and the Earth is a museum. The novel is set in the year 2145 when the Earth is drowned due to climate change and the environment regresses into a neo-Triassic period in which dinosaurs flourished. Human beings who managed to survive are becoming extinct, while going through regression and retro-evolution because of a fatal change in their nervous system. In *The Drought*(1965), water and air can be compared to artists. It depicts a future world in which chemical waste having formed a thin and strong skin that prevents water from evaporating and destroys the atmospheric circulation. As the long and terrible drought continues, human society gradually changes into the worst political system where plunders and murders are widespread. *The Crystal World*(1966) portrays a situation the whole solar system is crystalized due to the anti-matter phenomenon. Mankind in this world is willing to face the ecstatic end. In these three books, everything that humans have cherished disappears and the Earth changes into an environment that is irrelevant to human survival. Art performed by non-human actors extends into the universal space and time beyond the time of capital and that of humans.

While the science fiction ascends to the universe, the gravity of the capital of the entire world presses down the ordinary life of contemporary people. We try to seek a little but definite happiness, rules as a means of getting compliments, prosperity, dream, love and impression, while hovering around the world like a movie set.

2 Deleuze explained the relation between the Sun as the artistic actor and human beings based on the concept of affect. It is an insight on the effects of solar particles on my body and furthermore on the transcendence of Gogh(art) and Lawrence(literature) to reach a state of communicating with the Sun. "A ray of sunlight that affects me, it is a ray through which myself affects me. A ray from myself affecting me, it is a ray of sunlight which affects me." The commons of germs, worms and humans also focuses on variations of drawing the abilities by penetrating into each other. Deleuze, G., "What is an Affect?", *Immaterial Labor and the Multitude*, trans. Suh C.H., Galmuri Publishing, 2005, pp. 135-138.

Unfortunately, humans are incompetent in finding a way out of this place. Without knowing how to do, most of them just live as they have done so far as consumer bystanders. Places that flatter such an attitude and a feeble mind are everywhere. Not only a shopping mall but a museum are not exceptions.

However, little and impolite beings which pollute the world as they want and freak out people have accompanied humans. These invisibly small things are ambitious explorers as well as conquerors that have circulated the Earth all over from the prehistoric era till this moment. What can their art do? What kind of changes can mankind seek together with them? This essay explores art and the future of a museum with a focus on the commons of germs, worms and humans.

2. From the opposite side of the super-sized shopping mall

A museum has become a banal place. What visitors enjoy doing in this place is to take photos regardless of age and gender. People don't afford to appreciate the artwork carefully. They are busy selecting the keywords to create hashtags and using their smartphones. Even if the real 'Mona Lisa' painting is in front of their eyes, they will not be surprised. They are just interested in taking a picture first and posting it on their social media.

We cannot just blame visitors for not appreciating artworks seriously. The more artworks are famous, the more people they attract and these works are regarded as useful tourism resources. To make it a profitable business, high 'turnover' is required like gourmet restaurants. If more and more people visit a tourism resource for a shorter time, this business is successful.

The product as well as by-product of a turnover process is also photograph. These photos moved to social networks attract somebody to the museum, while exaggerating a false reputation of the artwork. Appreciations are indicated as hashtags instead of sentences reflecting thoughts. Such posts move around all over the internet at the speed of light. And they compete with all sorts of pornography that is widespread everywhere in the digital world and are output somewhere in a display device. A museum is located on a side of this vain circuit diagram.

Seeing the artworks of the museum through Google image search is an attractive service. Above all, we don't have to be annoyed by distracting ones hanging around the works on exhibit. For example, if you log on to the Google Art Project website, you can view and appreciate more than 30,000 artworks with high quality resolution offered by 151 art institutions from 40 countries. We can pay attention to the details that we might have missed if watching the artwork on the site. There is no time constraint and no closing date. The monitor screen has become the closest and most familiar museum. Can a museum be a field of more impressive artistic experience than this place?

Ordinary administrators would compare a museum to a shopping mall. Be it a museum or a shopping mall, if it is not to the taste of the public, they believe it is supposed to be placed in a death or life situation. Even Gilles Deleuze could not ignore this kind of theory of crisis. In an era in which the only event is an exhibition space and the only concept is salable goods, philosophy and marketing deserve to be in fierce competition as a creative planner preparing for the future.³ However, Deleuze deplored that even philosophy hurriedly follows the market trend that marketing drew up. The reality of contemporary museums is not far from a sense of shame of philosophy in the end of the century.

A traditional shopping mall can be classed with a museum because it is one of the places that are gradually disappearing in the landscape of the time. The number of small and medium sized shopping malls that have played a role of a node of local commercial districts and distribution network for a long time is rapidly decreasing.⁴ Meanwhile, the influence of super-sized shopping malls and online retail companies has increased. Although the two seem to have a competitive

3 Deleuze, G., *What Is Philosophy?*, trans. Lee J.I. and Yoon J.I., Modern Aesthetics Publishing, 1999, pp. 20-21.

4 It is a global trend. According to the report that the Credit Suisse, a Swiss multinational investment bank, published on January 2017, up to 25% of the shopping malls across the U.S. will go out of business within 5 years. In Japan, starting from the bankruptcy of the department store chain Sogo in 2000, the Seibu Department Store was also closed down in January 2010. The department store market in Japan has shown a negative growth for 23 years. In England, more than 200 shopping malls are in danger of being closed down. Song M.H., "Up to 25% of the shopping malls across the U.S. will go out of business within 5 years", KBS News, June 2, 2017, www.goo.gl/eSsr8E

relationship, they are the Hydra's heads sharing super-monopoly capital.

The two clearly demonstrate what kind of places capture us beyond the boundaries of online and offline, while living as a consumer nowadays. Super-sized shopping malls use anything from easy public culture to the latest trend of abstruse contemporary art as an engine for a differentiation of its brand value. A mega shopping mall is a place in which one can get all the necessities of life, which we want to visit whenever we are influenced by different kinds of sentiments and which can become a reference for artistic intuition. It is the whole of life allowed by capital and is admired as the fortress of the "winner-takes-all" economy of neoliberalism. As people and their desires are concentrated on this space, commercial development and culture outside the shopping mall become devastated. While conglomerates' successive victories continue all over the nation, other places that consumer choose disappear. Among the places that disappear are not only small and medium sized stores, but also museums. Museums are not in crisis because they lost in direct competition with mega shopping malls. These two places are subjugated to politics and economy that reorganize the landscape of the time and the way of life. In order to maintain and reinforce this system, they are also allocated a place and role as much as they can mobilize.⁵

In every place to be a mainstream of consumption culture, humans who stick to certain patterns and the range of behaviors are mass-produced. Nevertheless, people who attempt to live as a different body other than a life as a consumer constantly appear. They are desperate for a place. Where can we establish a laboratory in which we experiment with all sorts of provocations that connect things and humans, subject, abject and the other as well as matter and non-

5 For sharp criticisms on the reality of contemporary art relying on capital, please refer to the following articles: Kim J.Y., "Art and Money, Close and Distant", *Le Monde diplomatique*, September issue, 2018; Kim J.Y., "Conglomerates' Museums, can they be places for all?", *Le Monde diplomatique*, May issue, 2018. "The fact that the museums run by conglomerates can be fertile grounds for illegal gift, tax evasion and slush fund has been a long-time issue. The investigation on Samsung in relation to slush funds showed that artistic support under the pretext of social contribution can be a way of seeking profits of companies. In addition, they tend to place their family members in important positions as a way of building their careers rather than hiring and training manpower for creative planning, research and management required to run a museum."(an excerpt from 'Conglomerates' Museums')

matter, while emitting the rhythms and speeds of a diverse life? These days, addressing the future of a museum is to ask the direction of the dominant order of the time and to build a camp that supports life, while not being accustomed to power at the same time.

Can a ‘museum’, a sort of conventional and cliched place and system answer this question properly? It cannot take a step even if it criticizes the current circumstances, while belittling the vulgar taste of the public. What else can a museum be, if it is not a customized place to take a photo for social network? It is time to fundamentally consider placeness of a museum.

3. Museum’s CESCOSCAPE

The future is already predetermined. It is not difficult to figure out on which circuit of money it is placed. The end of the museum is the moment when the bank account is suspended and its vigor is also relative to the dynamics of money. There is almost no place that can be liberated from the financial control.

Those in debt who are confined in the coordinates of X as time to borrow money and of Y as time to pay back money are visitors, artists and curators of the museum. Although the subject of the artwork is a course on the bridle of a postcapitalist society, it is either a product to be sold to a collector under the influence of money or the final outcome of an art support project.

It is human that is far from new the most among all the things constituting a museum. However, another side of museum is crowded with a group of things that are unpredictable and difficult to control. These are a different kind of monsters living outside the circuit of money. The white cube of the exhibition space is effective protective coloration concealing their activities. The wall of the museum is an assembly of numerous paths with a number of holes. For monsters, a museum is a porous jungle.⁶

Even a dichotomy of city and nature is only valid for humans;

6 Alain Badiou analyzed the vitalism of Deleuze who explored the ‘life as a relation’ as the dynamics of neutrality and porosity. In the surface of creation, the world with more holes is created in the middle of a vortex of all sorts of heterogeneous powers emitted by ambiguous and indistinguishable things. The essences of Deleuze’s vitalism are impersonal dynamics, dynamic balance and neutrality of life with holes. Badiou, A., *Briefings on Existence: A Short Treatise on Transitory Ontology*, trans. Park J.T., Ehaksa Publishing, 2018, pp. 78-94.

there is no place where monsters cannot live from the beginning. Whenever humans look at the whole world, they tend to overlook details absurdly. Even the outside of capitalism that Marx and Lenin boys strongly argued in the past century is the world with a concrete entity for these monsters. It can be reached just by trying to get without involving an abstract ideology.

These monsters are also the most violent artists in the museum. Survival, movement and propagation are the highlights of their art. If we posit that a museum is a space for humans, we will lose the opportunity to appreciate them. The concept of art judges the world within a framework of secular gains and losses and just regards it as the whole universe.

We cannot think these people are pathetic because it is not because of ignorance or prejudice, but a limitation derived from abandonment. Even though making an example of mites, our debts are not written off. If we put our cards on the table in an interview for a job, we might be treated like a crazy person. To be judged as a normal person who can earn his or her living, one needs to be ordinary. We should follow typical guidelines that the state and capital recommend and accept the repetition of these ordinary contents and patterns. Abandonment has become a masochistic engine that motivates human forms that this time mass produces. However, art is not only all the attempts to deny an expected submission from a fundamental level, but also the history of failure and madness to repeat reckless challenges with a belief that we can be reborn as a different being. Most of artists who are good at this art are not human beings throughout the entire ecosystem.

On Mondays when museums are closed, the white cube of the exhibition space undergoes a sanitary inspection and care. It is a day of a regular battle for sanitation workers to fight monsters using sprays provided by a pest control company. It is a seemingly calm and quiet scene. But in fact it is an odd site where a vicious cycle of humans winning the battle and monsters winning the war is repeated.

Monsters keep breeding voraciously at a tremendous speed. Invisible little paths are crowded with running monsters. The new generation overcomes the hostile environment by evolving into the

body that does not give in to the wormicide. The real rulers of the museum are the monsters even if the bodies of their species that are smashed to pieces are stuck and accumulated in the dust bag of the vacuum cleaner and the sterile filter of the air purifier. It is the art of survival of the great species qualitatively different from humans who mortgaged their life to the numbers in the cashbook.

How about calling the camp of the monsters that settled down in the museum ‘CESCOSCAPE’? It is necessary not to be swayed by familiar notions in order to see beyond the surface of a familiar object. A kind of dissonance that occurs when using an unfamiliar word gives inspiration to the finding of the monsters’ place.

CESCOSCAPE is a coined word that is named after the representative pest control service company. The CESCO, which was established in 1976, has eradicated rats, cockroaches, ants, viruses and germs in all kinds of places for more than 40 years. It had the name of Junwoobangjue Co., Ltd. (meaning pest control of the whole universe) until 2000. However, CESCO needs to have a antagonistic symbiotic relationship with rats, cockroaches, ants, viruses and ants. Whereas there are endangered animals to be protected such as tigers, elephants, rhinos and bears, for the symbionts of the CESCO, an extinction is a matter of the distant future as much as the end of the Sun.

What CESCO can do for prevention is to make worms and germs circumvent the pest control areas or keep their numbers and frequencies as low as possible. It is also the level that their clients expect because our ordinary life should be interrupted for a certain place to be kept completely sterile. Living together with worms and germs somehow is the basic condition of life. The place that instigates the state of self-immersion to the extent that we forget that the process of getting dirty unavoidably at every moment is the time of life is a sanitary and immunologically safe place that people want. The ‘CESCO Clean Zone’ stickers seem to provide spiritual service like an amulet of the corps defeating the evil spirit. This business requires both entrepreneurs and consumers to have faith. The smooth contact surface shows the illusion of sanitation, prosperity and health like the screen in the theater.

CESCOSCAPE is attached tightly to the back of this illusion. The

white cube of the exhibition exhibits the hollow fear and emptiness of the bourgeois interior without artworks as it is. Here, the monsters explosively multiply both death and life regardless of the fear of human beings.

4. Artistic alliance of humans, worms and germs

CECOSCRAPE resembles the world of the Cthulhu Mythos created by Lovecraft. Worms and germs, which had already existed long before mankind appeared, are strange species far beyond human imagination. Humans are not the species that receive the attention of God. They are nothing but little things that are tortured by the madness and fear of money in their whole life and finally vanish into ashes.

The art history of CECOSCRAPE is also the family story of worms and germs. When *The Last Supper* was unveiled at the Church of Holy Mary of Grace (Chiesa di Santa Maria delle Grazie), the hidden hero was taking a deep breath out surrounded by paints. Leonardo da Vinci painted murals using both oil and tempera together. Tempera painting mixes color pigments with egg yolk.⁷ In other words, it is the best environment for germs to enjoy their supper. *The Last Supper* we see today is close to a dirty dish that worms and germs left after the meal.

It is said that Da Vinci did not like painting *The Last Supper*. The wall of the refectory of the monastery was not an appropriate place to paint such a great work. There were continuous damages to the painting throughout the course of work. He wanted to run away if he could. The painting had to be showcased unfinished in the end. But the hidden achievement that he made here was to invite worms and germs as artistic partners. He was a biopunk curator in the Renaissance era.

By the year 1977, *The Last Supper* became so damaged and of a low resolution that people could hardly see it. It was the outcome caused by worms and germs who nibbled away Da Vinci's original work. It was a magnificent landscape that the artistic alliance of worms

7 Choi, Y.W., *A Secret Museum*, Station of Thought Publishing, 2016, pp. 9-11, L. L.H. Heidenreich, *The Last Supper* - Leonardo Da Vinci, trans. Choi S.K., Hanmyung Publishing, 2000.

and germs reached beyond the limit of times. *The Last Supper* had to be maintained as it was. However, the Italian government restored the work over 22 years.⁸ In a strict sense, it was not a ‘restoration’ but a merchandising process for tourism. It was in fact the outcome of an immunological obsession that damaged the art of time as a result of decomposition, erosion and weathering over a period of 479 years. *The Last Supper* in 1977 was not an ill and disfigured body to be remedied. After the restoration, *The Last Supper* became a must-visit travel destination. It was put on the circuit of money.

Art can be rotten. It can smell and bleed while leaving a stain, and its surface can break. A museum is not a sterilized laboratory. An object of art is not an industrial product that went through processes of vacuum packing and radiation sterilization, either. Like all the members of the ecosystem that live, die and then decay, art can get dirty as much as it likes. The front of CESCOSCAPE is to oppose the stereotype of making an exception for the museum from this natural logic.

A representative case of collision between the artistic alliance of humans, worms and germs and the immunological obsession of the museum is the *Majestic Splendor*(1997) by Lee Bul. Lee exhibited a raw fish (sea bream) decorated with glittering sequins put in a plastic bag with water at the Museum of Modern Art in New York. As time goes by, the fish began to rot creating a fetid smell, dominated by germs and worms. Visitors were embarrassed and shocked by the smell that they did not expect to experience at the museum. Their expectation of artistic experience was not this kind of thing. As a result, the museum had to remove this work. ⁹

The stench of a rotting fish causes the fear of infection. The museum visited by a number of unspecified people is vulnerable to infection. Someone with an influenza may walk around the exhibition hall coughing, or someone with a waterborne infectious disease may have used the public toilet. Most places that our skin touches are filled with such things as saliva and cuticles. The example of human

8 Kim, J.S., *Conservation and Restoration of Cultural Properties*, Book World Publishing, 2001, pp. 100-102.

9 Park, Y.T., *A Contemplation on Plants*, Maumsan Publishing, 2003, p. 60.

beings vulnerable to the fear of infection are modern people in the age of postmodernism. Anyone can be occupied by microbiophobia or hypochondria like the actor Jack Nicholson in the movie *As Good as It Gets*(1997). It is hard to accept that one can do something in league with worms, germs and viruses.

However, humans are infected and infecting others at the same time throughout their entire life. Most of them overcome diseases without a particular crisis because the immune system of our body not only defends the antigen, but also renews our body little by little while adapting to changes of the external environment. If our immune system only defends and keeps the state of the body of a certain point in time, antibodies to ourselves are formed inside our bodies causing antibody-antigen reaction, resulting in autoimmune diseases.¹⁰

Art is an experiment on various forms of (non-)humans and a stern warning about the crisis of contemporary people who are driven to the state of self-addiction. It is necessary to change the body, which is a tremendous means of potential. The appearance of the body can look the same yesterday and today. However, transformations continue in the unit of cells and in the delicate context of mind. It is possible without special efforts. We should have belief in the ability of life and must not be afraid of contacting strange beings. To escape the bondage that confined us in the chart of a specific behavior, we need to deviate from the patterned ordinary experience, thought as well as a series of events. New senses and thoughts originate from a new relation. Not the network of only humans, but the extreme adventure extended into worms, germs and all sorts of objects becomes available. It is the CESCOSCAPE of the museum where one can experience basic training of this work.

5. Commons of combat, infection, parasitism and mutual destruction

I still remember a scene from an animation TV series that gave me a strong impression. What would happen if a dracula bit a werewolf? Such a situation happened in the 16th episode of “No One Comes to

10 Tada, T., *Semantics of the Immune System*, trans. Hwang S.I., Hanwool Science Books, 1998, pp. 175-185.

Lupusville” of “The Real Ghostbusters” that was broadcast under the Korean title of “Ghost Blitz” on MBC in 1987. In the end, the dracula becomes the werewolf and the werewolf becomes the dracula. They keep changing during the course of biting and being bitten. This fight finally ends after they turn into a hybrid species which is neither a werewolf nor a dracula. Looking back, it was not an animation series that elementary school kids could watch on Sunday morning at 8:00 a.m. What many kids watched in “Ghost Blitz” was a promiscuity party of asexual reproduction by the medium of contagion.

Infection is an exchange for opportunities to change. A group is formed, develops and transforms through infection. Illusion, belief, emotion, language as well as worms and germs can change the social body as much as contagious or infectious diseases. Therefore, an intense art is a highly contagious one. From the moment of experience, the body before and after cannot be the same. An invisible thing becomes visible and vice versa. Thus, Senses of hearing, smelling and tasting are all mixed and relocate to a new place.

We are already infected by a number of things. Our craving for and dependency on money is a serious infectious disease that controls groups of people. How can we change people who are confined in the body accustomed to financial control into the body of a different ability? Can a museum be the commons to perform this duty?

It is a task that can start from the soil. Soil is a mixture of rocks and the remains of animals and plants over a long period of erosion and weathering. 1 kg of sound soil includes more than 3 billion microorganisms. Can a museum bring the soil into it? Pouring the soil to the white cube of the museum is something that will freak out the pest control company like CESCO and it requires a careful decision because it might contaminate hygienic artworks in other exhibition spaces. The smooth surface of the museum’s floor coated with chemicals by removing the soil is a concrete surface of the paradigm of a modern museum.

Nam June Paik’s *TV Garden*(1974) is a video installation with color television sets, live tropical plants and soil. Although the Guggenheim Museum made a decision to bring plants and soil inside the museum, it was very difficult to keep tropical plants alive in the exhibition

space.¹¹ Controlling normal operations of television monitors was relatively easy. Much more soil and water were required to maintain the artificial tropical forest inside the museum, but the museum could only provide an environment like a photogenic movie set. The plants kept dying. The trash bin in the backyard of the museum including the dead plants and the order forms of the greenhouse factory supplying substitutional plants became the derivative products of *TV Garden* that could not be disclosed. From 1974 to 2000, Paik's *TV Garden* was exhibited in many museums around the world including the Guggenheim Museum, but with the same difficulty in managing the plants. The work characterized by a blend of technology and nature as well as a deconstruction of dichotomy between technology and nature has a significant meaning, but Paik's experiment inside the museum was a dark ecology in which deaths and substitutions were repeated. How did the reputation of the contemporary artist intervene in and influence the cycle of death? What viewers can see in this dark ecology are nothing but a few fragmented minutes, dozen of minutes or a couple of photos of the pamphlet. Indifference and forgetting of people are also a chain connecting the dark ecology of *TV Garden*. Can a museum become such a cold-hearted place? There is no reason not to be. Death is widespread outside the museum in all forms. On the contrary, we should ask if art can embrace such diverse deaths.

The Icelandic-Danish artist Olafur Eliasson's *Riverbed*(2014) drove Nam June Paik's experiment into a more extreme state.¹² He created a natural environment similar to the riverbed in the Louisiana Museum of Modern Art in Denmark by filling it with rocks and water. Visitors were surprised to see an extraordinary landscape that appeared in an unexpected place. It was a chaotic scene as if a landslide or flood swept the museum. What Olafur Eliasson created inside the museum were both a similar natural landscape and the dynamics of lives living on water and soil. There may be nothing like *Riverbed* for worms and germs to conquer the museum. Regardless of the views of human

11 In *TV Fish*(1975/1997) consisting of 24 television sets, 24 fish bowls and live fish, it was also difficult to keep fish alive long as in *TV Garden*. The work *Real Fish/Live Fish*(1982/1999) is a work of a similar kind with the same problem. *TV Fish*, *TV Garden* and *Real Fish/Live Fish* are all housed in the Nam June Paik Art Center.

12 Olafur Eliasson and Marie Laurberg, *Olafur Eliasson: Riverbed*, Louisiana Museum of Modern Art, 2014.

visitors, the museum was occupied by non-human artists that are true to their greedy instinct.

Through water and soil, *Toxoplasma gondii*, spiny-headed worms or ranunculus might be brought into the museum. This kind of thing happens all the time. 80 percent of the Earth's life forms are parasites and there are more than 2,380 species of flea and more than 30,000 species of mites on Earth. At least millions of mites are living inside the house apart from a museum. More than 30 percent of children are the infected hosts of parasites.¹³ Today's people may search for something to see, hear and play with probably because they desperately want to avoid and forget such a reality.

In front of parasites, humans, cattle, pigs, fish and birds are just ordinary hosts of several options. Parasites uses the host as a transportation system. They need the objects with an excellent ability to work and survive in order to move further in search of a better host. The strategy to transfer to the body of the host with a better condition encourages behaviors that have not been done. As a result, the present host becomes easily exposed to a natural enemy. It is necessary to make the host excited and pleased so that it is willing to do a behavior that it is instinctively reluctant to do. Another way is to have the nervous system emit an enormous amount of narcotic substances. In this way, parasites continue to move and breed throughout all sorts of bodies of fish, birds, dogs, cats and men.¹⁴

The smaller the parasites are, the more ways of occupying a new body they have. The world unfolding before them consists of a bunch of pipes with holes all over and blind aspirations for running through them do not die down easily.¹⁵ Parasites move to attain a certain power of more influence while restlessly changing directions.

If many unspecified bodies of the visitors of the museum are infected with parasites, they may show odd and unusual behaviors.

13 Jung J.H., *Parasites, Our Long-Time Companion*, Humanitas, 2011, pp. 17-33.

14 McAuliffe, K., *This Is Your Brain on Parasites*, trans. Kim S.H., Ewawoo Publishing, 2017, pp. 67-69.

15 Paul Virilio who criticized human civilization from the viewpoint of movement and speed argued that modern society was dominated by dromocracy. In that speed is a "destination as well as a destiny", the worms and germs living in the extremely accelerated world prior to human beings seem to preoccupy the vision of Virilio. The idea of '管世界 疾走景' is derived from this view. Virilio, P., *Negative Horizon: An Essay in Dromoscopy*, London: Continuum, 2005, p.42.

They may start to speed up and drive violently or be immersed in having sex due to an irresistible sexual desire. Biologists who study the mechanism of parasitic organisms have found that the appearance of many kinds of mystery and insanity might be caused by a different organism penetrating into our body.¹⁶ This perspective is useful both as a hypothesis and as a new idea of art. Then what can change people and lead them to act?

The commons of the museum should relate to the states of combat, infection, parasitism and mutual destruction to connect to the original state of chaos of this world rather than the area of a harmonious arrangement and of peace without fight. The vision of the future museum would be to establish a place of a fundamental and thorough embracement where heterogeneous characteristics form a chaosmos while getting along well with each other and even being able to destroy each other.

Whenever social changes were highly required in history, an immunological crisis was repeated.¹⁷ The Spanish flu and the 1919 Independence Movement of Korea happened around the same time and the time of MERSC, avian influenza, foot-and-mouth disease and that of candlelight vigils happened overlap. It wouldn't be a coincidence. As demands for social change increase and become intense, the body that cannot be accustomed to the old and insignificant social order becomes in discord with the world and pursues change. People who did not use to gather get together, march on the street that was not allowed to do so in the past and are awake at the time they could not be awake. Then the risk of infection increases, but it is not just germs and viruses that can be passed among people. There is a possibility that our bodies get ill and die, but at the

16 *Toxoplasma gondii* is a representative parasitic organism playing with human minds. There have been researches on the correlation between traffic accidents, suicides, various kinds of social crimes and incidents and *Toxoplasma gondii*. Kathleen McAuliffe's *This Is Your Brain on Parasites* provides a good introduction to this field. Chapter 10 on moral judgments and political influences of parasitic organisms is a highlight of this book. "Someday, one may teach geopolitics from the viewpoint of parasitic organisms." (p. 311)

17 According to the *Chosun Government-General Statistical Yearbook*, in 1919, there were 258,222 people with contagious diseases and the death toll amounted to 11,000. In 1920, the number of the patients was 39,434 and that of the dead was 13,000. From 1910 when statistics began until 1945 before liberation, these numbers of the patients and the dead were the highest. From June 1918 to March 1920, there were 355 articles on contagious diseases in total published in *Maeil Shinbo*.

same time, there comes another possibility of the new world and the renewed social body. The commons of combat, infection, parasitism and mutual destruction is the dynamics of a revolution as well as the ecosystem of a square.

The museum should prepare for the future in the middle of it.