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Fear of an Acoustic Planet

Colophon

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Kim Haeju is a curator mainly active in Seoul. Since July 2017, she has been working as the deputy director of Art Sonje Center, curating exhibitions and programs, and managing the institution. Particularly interested in the way 'movement' is generated in various forms of art. Through writing and curating, she tries to reveal scenes and questions composed by intertwining words and images about body, time, memory, note, language, and coexistence.

Throughout 2020, many museums have repeated opening and then closing their doors due to COVID-19. As public museums close or control the number of visitors according to the government's social distancing directives and private exhibition spaces operate with uncertainty, museums quickly turn to online activities. They upload videos of online exhibitions, create virtual reality (VR) content, and host open studios for their residency programs through the Internet.

This article's title "Fear of an Acoustic Planet" comes from the French pop band Tahiti 80's album. This title seems to reflect the situation that museums currently face. The dictionary definition of the word "acoustic" refers to something that is not electronically processed, that is, a sound that is not altered by electronic devices. Of course, this does not mean that a museum is a place that excludes electronic devices. However, if a museum, which typically moved around a physical space in the past, is considered an "acoustic planet," and when the space focusing on contacts and meetings can be perceived as a dangerous area regarding infection, it might be possible to connect the crisis at hand with fear. This includes the question: should museums in the infection era change their field of activity to online?

Meanwhile, the theme of "Fear of an Acoustic Planet" is also in line with the current situation on the planet. In 2020, we have witnessed further acceleration or visualization of racial and national conflicts that stemmed from the past. It also turned out that the consequences of environmental disregard are real risks, not sentences from eloquent speeches. We have also seen infections spread more often from vulnerable parts of society, in places that are less visible. The Cameroonian philosopher Achille Mbembe said that we have to rethink the Earth, not as a place of control and confinement at all, but as a home and as a shelter for all who inhabit it, humans and non-humans alike, and that what we have to do is to imagine a world in which we constantly take care of the Earth.¹ The pandemic has revealed that individuals, societies, and the Earth are closely connected. Museums are also part of society, and are now being exposed to the brunt of this global crisis. This article tries to share the experience of museums in this crisis and to think about the changes needed to take place in museums.

On and Off Museums

The online channels of museums—their websites and social network platforms—have been mainly used to assist or promote each museum's activities in physical spaces. However, the online channels introducing exhibitions through video or VR are now becoming a reality because people can suddenly no longer access museums in person anymore. Such online content, an alternative possibility created by the lack of an actual viewing experience, is today compared with actual experiences. Rather than enjoying the uniqueness of the online viewing itself, technical advantages such as how similar it is to see a real exhibition, or how high resolution it is online, and how to see details of work closely are emphasized. The advantages of looking at works closely or getting detailed explanations—or even secondary information through various online services—will actually pay off in studies that require close viewing of the works and checking the materials or techniques of the artists. However, the experience of looking at actual works and seeing exhibitions online makes

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Achille Mbembe, "The Diasporic School: Achille Mbembe, with Ogotu Muraya," *Kunstenfestivaldesarts*, <https://youtu.be/uFOGkluwHn0> October 31, 2020.

it difficult for one to replace the other. There are attempts to make up for the errors and absence that occur between online and offline events through VR technology or video exhibition content with actual exhibition experience as a standard, or trying to transfer exhibitions into an online space. But it is more interesting to create content that suits the technical characteristics of the current online transmission method and its unique viewing experience; or to comprehensively think about and ask questions regarding the viewing experience that currently intersects online and offline spaces.²

Museums had continued to use the Internet and share content through it even before the pandemic emerged. There is a willingness to share content based on the publicness of museums. On top of that, as conditions for access to exhibitions become difficult to accommodate as a result of legal mandates related to limited movement and strict viewing numbers in the current pandemic, museums are further considering the use of online media to open a passage accessible to anyone. However, will sharing be achieved only by expanding accessibility, namely by allowing for some kind of access to see a museum's works?

Future Museum: Public to Commons, which was held at Nam June Paik Art Center in 2018, was a symposium that highlighted the importance of the shared value of art and gauged the future direction of museums. The theme of the symposium in 2018 is still valid even now, when one has to imagine the roles and operation methods of museums in the future as a result of the pandemic situation. Professor Lee Jinkyong's presentation, "Art as Commons, Museum as Commons"³ distinguishes between the concepts of commons by defining them into public goods and common goods, respectively. Being "public" means "open to everyone who has certain qualifications to enter it and use it,"⁴ meaning the possibility of being open. However, these public goods are converted to practical use only when "constructive activities"⁵ are added. If something is simply open to those who are eligible for use, it may be occupied and overused by those who use it a lot. The "common" of common goods is defined as a "commonness" concept, which is distinguished from publicness. Lee explains that commonness means a certain characteristic that creates one collective entity together, which is made by moving and working together. "Commonness is like some kind of potential that is created while moving together in one rhythm and binding different things together,"⁶ Lee notes and explains that creating a common ethos through common sense is the way museums work. In other words, not only leaving the accessibility open but also creating a commonness by "mediating the constructive activities," which leads to the direction of a museum's activities, including curating and education. Editing or constructive activities are necessary so that we can make what is given to everyone common sense or experience. Applying this to online content, it is not a matter of replacing the exhibition experience or capturing everything in an exhibition hall on a screen, but is related to whether it is organized, edited, and curated to create a complete, common experience based on the characteristics of online media.

When It Comes to Online Activities: *Homework*

When COVID-19 first spread to Korea at the end of February 2020, the transition to online exhibitions seemed inevitable even before there was an attempt of comparing experiences through online and offline museums. There was still a lack of information about facts, such as the source of infection or mortality rate of COVID-19, so anxiety and the fear of infection deepened. In particular, seeing the unprecedented situation in which many European countries imposed a lockdown, it was assumed that museums could be closed like many other social activities were shut down. When museums were experiencing a crisis of survival in this world of fear, the helplessness of "What can we

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For example, the exhibition *//-MMXX where .pic* (Noh Sangho, Jeon Heyonsu) as well as Kim Donghee and Jeong Yujin participated was held at Hall 1 in Yeongdeungpo and Youtube channel (<https://www.youtube.com/channel/UCM16BGgJqnt9Nh1VRx9B5Pw>) at the same time, from September 24 to October 18, 2020. This enabled viewers to compare differences in the media when viewing the exhibition.

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Lee Jinkyong, "Art as Commons, Museum as Commons" *Future Museum: Public to Commons* (Yongjin: Nam June Paik Art Center, 2018), 65-76.

4

Ibid., 66.

5

Ibid., 67.

6

Ibid., 67.

do?" and the attempt to "Do something nevertheless" crossed paths. In the midst of all this, several museums and related organizations came up with ways to be proactive, especially when it came to emailing individuals who were spending a lot of time at home by forwarding information from the Internet—rather than creating new online content or filming their exhibitions. This was done very quickly and seemed effective.

The Institute of Contemporary Arts (ICA) in London began sending out daily newsletters from March 23 to June 20, 2020.⁷ The ICA's staff and invited editors suggested what to read, listen to, and look at online every day. They also shared content that would be used by individuals who were isolated at home, especially under lockdown. The *c-lab 4.0 Research Delivery* at the Coreana Museum of Arts was an emailing service that delivered a number of materials every week on 16 different occasions, from May to August 2020. The c-lab at the Coreana Museum of Art is an annual project which was launched in 2017, setting one theme each year that combines exhibitions, workshops, and seminars on the same theme. This year's theme of the Research Delivery project is "non-contact," and the newsletter was sent every Monday. It included links to various sources of comprehensive information on the theme. In addition, materials and links related to the works of artists being introduced at offline exhibitions were carefully selected, and we can see the museum's perspective from the information that was gathered from this process. This reveals the research function of the museum while helping people to understand the works of its artists. The number of newsletters sent by individuals has also increased this year. Kwon Junghyun's *Chongchong Letter* which introduces exhibitions in Seoul, and a newsletter *Joseon Tongsin* by Konno Yuuki, a critic who works in Korea and Japan, are one of them. The increase in these individuals' newsletters reveals a willingness to share words and writings between individuals and maintain dialogue when it is not easy to travel and have face-to-face contact. People need to subscribe to newsletters in order to receive them. Such newsletters, which do not follow the composition and format of existing social network sites, have a more public characteristic than personal social network platforms. But still, it maintains intimacy between the senders and the receivers.

Art Sonje Center started operating a website called "Homework"⁸ in May 2020. Working under the question of "What if there comes a situation where the museum cannot open again?" it was an attempt to move the museum's fundamental activities online rather than just moving an exhibition. This was the initiative that began in late February when I was working at home for two weeks after the exhibition, which was originally set to open, but was postponed twice due to the increased risk of infection. While the physical museum itself remained temporarily closed, we naturally came up with online activities as a way to continue the museum's activities when we were suddenly faced with the possibility that a museum could suddenly close due to external factors.

The *Homework* website is divided into three parts: (1) 2020, (2) Stories, and (3) Books that connect the museum's functions of creation, research, and sharing. The "2020" part looks back on changes throughout the year. The changes caused by the pandemic were overwhelming, and it is uncertain how our world will recover in the near future. This part of the site summarizes the most current changes and people's thoughts through the eyes of many creators, including artists. The texts and images introduced here include changes surrounding the pandemic and the resulting changes in the ways of creation. They include face-to-face and non-face-to-face situations, as well as changes in the different formats of implementing their works within this online environment.⁹

Compared to traditional museum activities like exhibitions, workshops, and lectures that require long-term preparation, such a web-based platform has the advantage of being able to quickly deal with problems at hand and share messages between a museum, visitors, and artists. Choi Taeyoon's article "How to Talk about Black Lives Matter"¹⁰ starts with the question of how Asians can talk about racial discrimination in the United States, which has become more controversial since the death of George Floyd. Here, the artist,

⁷ <https://www.ica.art/ica-daily>, ICA restarted the daily newsletter from November 6 on.

⁸ www.homework-artsonje.org

⁹ For example, Kim Jiseon presents the production process of *The House of Sorrow*, which was staged in the game *Minecraft* and at a theater in Belgium, through her essay titled "The Sorrow of Building a House," while Kim Jeongtae presents a 3D sketch production called *Museum (2023)*, about a virtual museum with vertical structures, spaces, and movement routes people take.

¹⁰ <http://www.homework-artsonje.org/2020/how-to-talk-about-black-lives-matter>

as an Asian, describes the process of how he honestly discovered racist thoughts, white supremacy, and inherent prejudices within himself. As Choi puts it, Koreans and Korean-Americans are often thought themselves as not racist because they are racially neutral. They defensively talk about the alienation or discrimination they have experienced. Yet, racism has been apparent throughout their lives, so they need to talk about it. Furthermore, while specifically describing the ways to connect and ally with this issue as one's own problem, the article shares how we can accept and act on "Black Lives Matter" as it relates to ourselves, not merely as an event that has happened in the United States.

When creative activities in physical spaces became an improbable reality, we had to reexamine the resources we had at our disposal. The "Stories" part is a reflection of the museum's consideration of stopping production while also looking at the activities it has carried out to date. In this part, each member of the museum—including curators, public relations managers, educators, registrars, and interns—can find new and interesting things from a museum's past records, study them, and then organize them into new stories. Finally, through the "Books" part, the museum releases specially chosen segments from its publications online. It was unexpectedly difficult to compose this part of the website. As past publications were organized based on different editorial intentions, there were not many articles that could be posted separately from the context of the existing book. That is, it was not valid in the pandemic era or not good enough to be introduced with real impact and independent of their source and publication date. Nevertheless, this chapter was approached in terms of sharing Art Sonje Center's resources. I think that these materials needed to be a part of a constructive activity that would be turned into common sense to people.

Though the upload of new content is scheduled to stop in December 2020, more than 40 posts have been uploaded to the site. While the online project was carried out in this way, offline exhibitions and programs proceeded as scheduled simultaneously. Thus, the online space was also a test that started with the question, "What happens if a museum can't reopen?" This online platform does not replace the actual museum but remains as a test because, fortunately, Art Sonje Center has not been forced to close this year. When offline exhibitions are able to open, they still take precedence over online activities.

This case leads us to think about why viewing art at offline museums is still more important and how exhibitions are different from online experiences. People still trust and prefer physical exhibition spaces. Is it because museums are deeply involved in the custom of art exhibitions, which have become the basis for appreciating art since modernism? Or is it because people believe in a special connection that can be formed through physical exhibitions? I find one aspect of a viewer's appreciation and the validness of art lies within each viewer's body. When visitors come to the exhibition space, they are constantly walking, thinking to themselves the entire time. Museums are one of the few places in today's society where people can walk while thinking. The space between artworks for the viewer to think while moving. The viewer comes to think of the relationship between works through different distances between them. An exhibition places various works in a space and forms a network of relationships, and that is how someone can experience works or the exhibition as a whole because the person moves right through it. Viewing an exhibition is an energy-consuming and physical activity. People choose to move from their own home to a museum to spend time for this activity. Such a use of time and energy makes the experience of viewing an exhibition special. However, those who go through exhibitions sometimes lose their concentration and think about something else; some people lose interest and start daydreaming; others stare down at their cellphone screen and then come back to the exhibition. This complex state of one's body and cognition constitutes the viewing of the exhibition.

Many recent works depict situations where senses in virtual space overlap with real senses and are gradually indistinguishable.¹¹ On the one hand, this is also a reflection of the

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For example, Kim Heecheon's solo exhibition *Deep in the Forging Tanks* held at Art Sonje Center in 2019 brings up experiences in the sensory deprivation tank, which is a frame to emphasize the phenomenon of borders blurring between reality and senses.

physical body. On the other hand, this shows the prediction that actual space and the virtual world will gradually become more difficult to separate at the cognitive level. Today's museums work as a framework for art that sheds light on this phenomenon. Slowly, however, museums may no longer be a venue to introduce the narrative of such a phenomenon but in a transitional period in which it is eventually absorbed into the virtual world. Will current contemporary museums one day become future museums that store and manage media with material objects on hand? Or could it provide an alternative to the current situation if we maintain this old physical space called a "museum" in order to preserve it as a place of criticism and reflection on technology, rather than hastily predicting an era of technological dominance where virtual senses replace reality?

How Museums Deal with Performance Today

Recently, the way in which exhibitions operate has not changed very much except for the addition of directions and disinfection measures for visitors. In the case of Art Sonje Center being a private museum, it was not mandatory to close it according to the infection stage declared by the local government. But the art center had the policy to close it at stage 3 (as measured by local authorities). Fortunately, however, the area around the museum has not yet reached stage 3 of COVID-19. As visitors now view exhibitions mostly by themselves or in very small groups, there are relatively fewer concerns about physical contact. There are also ways to break up clusters of people, such as weekend reservation systems. Yet when a certain number of visitors need to gather for educational programs or performances, the potential negative impact is significant, and we inevitably need to make changes in our operating methods.

First, I would like to mention the recent increase in performances at museums briefly. Since the 2000s, large museums such as the MoMA in New York and the Tate in London have established performance divisions to run programs and/or reflect them in collections. If we can say that performance—which was highlighted in the avant-garde art movement of the late '60s and '70s—is now having a new light shed on it, I think it is because its dynamism was rediscovered recently and because people's questions and interest grew about the "body"¹² as a material for the medium. At the same time, it is possible to think about how people's attention has shifted to the human body as a reaction to a rapid transition to a digital society. This is related to people's interest in the "body"—the foundation which we can fully rely on and is the minimum constituent unit of communication—as well as a willingness to experience cultural phenomena by acting in person.

The body is something that both the performers and the viewers have in common, and we constantly think about the movements, changes, and forms of individual bodies. In a performance, the body is used as a thought-provoking "object," and the common basis of the "bodily" operation of the actor and the beholder allows people to view performance as something based on an embodied sense—not looking at it as a target or object from a short distance away. For example, when we examine movements such as walking, running, and breathing in choreography, we can connect them with our own physical experiences of walking, running, and breathing, as well as think about the complex semantic actions that they include as symbols. In this way, performance has continuity with people's various performative awareness and activities on a daily basis, yet causes the viewer to ask questions while looking at heterogeneous forms and movements that break such continuity.

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In this case, the body does not necessarily assume only the human body. It is assumed that animals and inanimate objects from plants to machines are considered, and that objects may appear as metaphor of the body.

Performance is also a medium that continues to have a changing form within the time it is staged. Not only each scene, but also the way the scenes flow in succession, the intensity of movements, the placement of the performers, and situations or devices in the place all lie in the midst of changes. The viewer watches the performance in a complex process of cognition that captures the flow of the scenes during the performance. Performance does not hold a work in a fixed sense but opens up various ways and channels of appreciation. This medium-specific dynamism makes performance an fascinating art form. Museums, especially with their neutral environments of a white cube, reveal this dynamism more clearly through the contrast between movement and the background.

Alternatively, there are also critical views on performances being highlighted and actively accepted in museums. Some say that performing indicates a demand for diversification of museum experiences and evidence of eventful museums and Instagram-worthy spectacles. The involvements of performances are sometimes regarded as temporary and sensual experiences. The art historian Hal Foster writes in "In Praise of Actuality,"¹³ that the boom of reenactment or the trend of performativity agenda, often are used in recent performance, make the viewer recognize the work as more open to them. But Foster says that showing the process seems more opaque than transparent. The situation that reveals the process induces quick and light viewing without intensive experiences or shared discussions. Foster assumes that many museums have embraced performance because they think showing actions or gestures is to open up the development process of the work, making viewers feel more active. Still, this belief risks reducing the continuous interest in the medium, aesthetic debates, or critical interest in it, and in fact, making it more unappreciated to viewers.

The key to this criticism is that performance makes the viewer pay less attention to the work. This overlooks the point that performance also has a composition within a certain flow of time. The viewer has the complex task of understanding the flow of the composition while also understanding individual scenes at the same time. On the other hand, in her article "Dance, Performance and Social Media in the Postdigital Museum,"¹⁴ Claire Bishop says that cumulatively they have the effect of reducing live art to fodder for social media and by extension to museum marketing. They also blind us to other (perhaps more interesting) operations that take place when a performance enters a museum. Those operations are the point that shows the changing characteristics of a museum's viewership. Bishop says that viewing a performance produces distraction due to one's lack of attention and that it reveals how attention and distraction coexist, especially as people use their smartphone devices to make recordings and pay attention to other things. The viewer sees the performance scene and, at the same time, daydreams or meditates within themselves. It can be observed that the viewing method in three directions, which forms a triangle, is now in operation by adding cyberspace to this viewing method.

There is a particular challenge faced by post-pandemic performances, the first of which is a fear of physical contact. That is because the body of the performer and the viewer's body can be a threat to each other. Museums maintained the proximity between the audience and the performer, unlike theaters keeping a distance between the stage and the audience. Moving forward, the fact that it may cause infection when staging a performance close to the audience can affect not only the distance between the audience and the performer but also the composition of the work. Should we eliminate the risk factor and adapt ourselves in the process of these works, or is this just a temporary phenomenon?¹⁵ Even before the pandemic, there were times when the performer's body showed a nuance of fear or danger to the audience. In the past, if the performer was very close to the viewer or they had physical contact with each other, it meant the context of the threat was used intentionally. Now the distance between each other has further widened for safety. And we must consider a composition in which people's saliva or liquid droplets are not mixed and think whether it will lead to unintended interpretations such as "threat" or "fear." This change in the situation reminds us again that the metaphorical expression of "forming a temporary

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Hal Foster, "In Praise of Actuality," *Bad New Days: Art, Criticism, Emergency* (London, New York: Verso, 2015).

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Claire Bishop, "Dance, Performance, and Social Media in the Postdigital Museum," *What Do Museums Change?: Art and Democracy* (MMCA, 2019), 85-103.

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From October 1 to 3 2020, Art Sonje Center conducted a performance program in which four artists—Ro Kyung Ae, Park Minhee, Lee Yun Jung, and Jeong Geumhyung—staged performances individually using one of the verbs (pass, kick, fall, run) that appeared in Merce Cunningham's title *How to Pass, Kick, Fall and Run*. Park Minhee's performance *Pass, Parade, Daechwita* reconstructed *daechwita* (a Korean style of traditional military band music), which mostly consists of wind and percussion instruments. However, in consideration of people who may have felt scared because of the wind instruments, performers used specially designed masks.

community" between performers and audiences means a relationship in which body fluids could be mixed, which actually have more intimacy than a metaphor.

Another dilemma for performance that resulted from the pandemic is that live performances are becoming an unusual experience increasingly for a small number of people. The number of tickets sold was to maintain the legality of keeping the number of people within 50 at indoor meetings. It meant the total number of performers, staff, and viewers collectively remain within 50 people, and the tickets went to those who were waiting in advance at the museum to watch the performance. As the experience of seeing live performances decreases and performances have to be conducted with a smaller number of people, accessibility to the audience will be reduced. Thus, viewing these performances will take place for those who are keenly interested in a specific art form or theme. However, in recording and transmitting performance works, it is difficult to completely resolve the differences in a viewer's experience when comparing online viewing and a firsthand encounter with a performer's movements in a certain time and space.

Since the pandemic broke out, we have come to recognize that we are connected with each other's bodies and that we have physical weaknesses that lead us to be easily infected through physical contact. This turns us to asking aggressive and critical questions through our bodies and performances so that the fear of another person's body will not serve as a reason for discrimination and exclusion. How will performances describe the perceptions and preconceptions about other people's bodies that have been affected by the pandemic?

How Should Museums Change?

The fear about museums advancing into the future fundamentally comes down to realizing that the way museums currently operate is no longer sufficient. But this goes beyond the fear of moving from offline to online activities or the crisis of the physical museum's existence due to experience systems that change based on the advent of higher technology. Many people have been calling for changes in museums. However, the need for change, which has been felt on a theoretical level, has now become essential. The pessimistic forecasts that many Western and European museums that have been shut down due to the pandemic and lockdown measures will be closed permanently—and the cuts in public support and budget pressures that each museum is already undergoing—lead to the question of the need for museums and their functions. And this can lead to the question of whether to elicit empathy from people and to be supported by society. Today, museums have to think about new ways to exist in the future. This obviously accompanies not only the dimension of their vision but also how to redesign detailed execution skills.

Among current discussions about new museums, there are a few references that I have found meaningful. Zdenka Badovinac, director of the Museum of Modern Art in Ljubljana, Slovenia, made a presentation *Democratic Museum*¹⁶ at a symposium of National Museum of Modern and Contemporary Art (MMCA), Korea in 2019. She calls the museum that tries to serve different tastes and expectations a mainstream museum and advocates for a more democratic and critical museum, something different from today's mainstream museum. Badovinac compares the two. As she puts it, the critical museum tries to counter the neoliberal wholesale commodification and homogenization of diverse social spheres. In contrast, the mainstream museum tries to attract as many consumers as possible to the museum industry. She presents her thoughts on this in seven points on the democratic museum.¹⁷ The democratic and critical museum resists various social fields becoming too similar, not only in their displays of certain kinds of art but also in revealing their willingness to accurately express the story's basis and impact to be delivered through

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Zdenka Badovinac, "Democratic Museum," *What Do Museums Change?: Art and Democracy* (MMCA, 2019), 17-37.

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Ibid, 21.

[1]

The democratic museum does not hide antagonisms under a postmodern plurality; it takes a stand.

[2]

The democratic museum is democratic not because it represents diverse positions, but because it is in relation with different positions that have an active presence.

[3]

The democratic museum is a place of parallel narratives that create new complexities.

[4]

The democratic museum is not a space of consensus but a space of interference.

[5]

The democratic museum strives for equal dialogue and partnership in the international sphere and thus produces a new internationalism.

[6]

The democratic museum is a constituent museum.

[7]

The democratic museum gives space to different narrators who are present in their stories.

exhibitions or collections. It is ultimately a museum that reveals what is excluded or not displayed in the mainstream art world and exposes the hierarchical order in the history of various regions.

Another vital image for a museum to project is to be a "place of allyship and care." It is an essential and necessary element, especially because of the accelerating number of conflicts arising because of the pandemic. The works of artists hint at the way this issue is put into practice. The theme of Tanaka Koki's exhibition *Vulnerable Histories (A Road Movie)* is "How can we live together?" In this exhibition, Tanaka reveals problems within Japanese society, where hate demonstrations and hate speech are increasing. He tries to understand the history of Korean people in Japan (who are referred to colloquially as "Zainichi") and the difficulties they face. He also explores how to look into this problem, although not a victim of discrimination himself, but as a person that is part of Japan's ethnic majority. Choi Taeyoon's article "How to Talk about Black Lives Matter"¹⁸ (uploaded in the *Homework* website) also mentions "imperfect allyship." And he says how museums can dream of being places to put this imperfect allyship into practice. Allyship means "a union and companionship of people and groups who are suppressed or discriminated against." The adjective "imperfect" is used above because, just as the form of discrimination is not consistent, allyship must always be in a changing condition—neither fixed nor complete. In his article, Choi believes that we can resist racism, hatred, as well as rising conflict and nationalism, through "imperfect allyship."

Another way for museums to practice allyship is to continue to exchange with other countries and regions. When it is not easy to trade and travel due to the pandemic, we focus only on problems within our territory. However, we need to examine issues in a particular region—the one we are currently living in—by linking those issues with global patterns of problems. In order to look at issues, not as matters of one single country but those connected globally, there needs to be a constant exchange of information. For example, we can examine racial inequality together because we can trace it back to colonialism and a network of global exploitation.

Museums are a space that leads to changes in people's awareness through common sense; a place to reveal, analyze, and talk about visual experiences that vary according to changes in the media through our everyday lives; and a place to experience the reflective importance of aesthetic achievement. These images of the museum may not be new, but they are not yet fully achieved. Along with these basic museum images, we can dream of museums as democratic places where allyship is practiced. We need to think about applying a new direction within the framework of existing activities, such as collections, research, education, and exhibitions. When planning an exhibition, we should consider what works and themes to choose for conversation and what complex narrative to use. Besides, just as art reveals and talks about imbalances in society, we should consider whether art can reveal the competition and conflict that the art system implies.

Can museums put down their privilege and become places to take care of various art members' healthy ecosystems? Can we envision the reorganization of the museum's internal structures and ways of implementing decisions to execute this new and more beneficial direction specifically? To further develop the discussion, we can reconsider the framework of existing museum activities, such as collections, research activities, education, and exhibitions; we can think about and experiment with challenging tasks against it. Will no exhibition serve as an opportunity to realize a different direction? How will the identity of museums change if they do not hold exhibitions? Or can museums disperse their power by experimenting with various education methodologies instead, while reducing exhibitions and activities to produce and introduce works? These successive questions stimulate the continuous renewal of the "incomplete" images of the museum yet to come. Just as work in art increases the effect of delivering messages through the interaction of aesthetic form and content, what is made possible if museums have to

create a new combination of a direction and form? The time has come when we have to contemplate these questions.