

네리리 키르르 하라라 NERIRI KIRURU HARARA

A Note for “Introduction to the SeMA Biennale Mediacity Seoul 2016
—NERIRI KIRURU HARARA”*

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Today’s biennale is a sort of Wikipedia for art created by artists along with global citizens. The entry on futures in this world-biennale-Wikipedia is becoming extensive on an unprecedented scale. By definition, the future is one among many potentialities, as diverse as the past. And, perhaps, the more, the better. For in order not to be captured by global cultural hegemony enforcing a universal future, postcolonial futures need to be simultaneous and constantly in motion. Edited from South Korea, which is both a peninsula and an island (in the sense that it is isolated by its division into two Koreas in 1953), SeMA Biennale Mediacity Seoul 2016 is the future prospect of a certain world.

In times of lowered visibility, the future that is being requested here and now relates to the balanced sense of space, which is more urgent than ever before in the face of a heightened level of disaster. Widespread precariousness, liquidity and contingency all very rapidly obscure historical insight and ideological outlook. Furthermore, they narrow the horizons of ethos and pathos. When we must pass through unwanted disasters such as war, terror, natural disasters, epidemics and poverty, we tend to be seized by fear and insecurity on the one hand, while being engulfed in caprice and hate on the other. Hence, at the very same moment the *Great Flood* of catastrophe pressingly drives global inhabitants into “nowheres,” we eagerly await a radical disjunction, as well as the paradoxical revelation that it alone makes possible. Art, having already undergone multiple instances of eschatology (or end of the age), not only deconstructs its own past and enables perseverance through times of disabilities, but it also sometimes splits visions and horizons. The resulting ruptures reveal the formation of the future. In that sense, art can be longer than life.

The phrase “neriri kiruru harara” is taken from Shuntarō Tanikawa’s poem “Two Billion Light-Years of Solitude.” The language brings to mind Martians’ daily activities. The imagination, which calls out extraterrestrial life in face of the super-temporal solitude of an expanding universe, also sends out a signal of solidarity into outer space, opened up by the “aftershock” of the World Wars. Under the advent of the Anthropocene—that allows no further assumption of any exteriority whatsoever—Mediacity Seoul 2016 initiates an exploration into the *constitutive future*. In the abundance of



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planet capitalism, “immunitary democracy,” and “hyperobject” systems, artists do not content themselves with imagining an alien language using their familiar mother tongue; rather, they aim at propagating self-invented languages to the ultramundane world.

In *NERIRI KIRURU HARARA*, they play to us technologically-restored songs of the ancients and imaginatively-read incomprehensible journal entries written by ideologues. They also translate unknown languages using only the human body. These artists, who mediate multiple fictional layers that operate by deconstructing and reassembling existing languages, demonstrate what layers of explanation we are communicating in and what points we will ultimately recognize. This is how multiple transitional forms, able to go beyond the given visible world and open up a multi-dimensional spacetime, are being built. *NERIRI KIRURU HARARA* employs technologies already commercialized in the current post-internet environment such as drones, VR, Google Earth, smartphone applications, 3d printing, games and interactive media. Here, not only is media technology a tool or a material, but it is also understood as an activity of sensory transformation and as an active relationship that interprets changing environments. Within a new political economic structure, artists weave media technology into a constant socio-cultural practice. As a result of the artistic impulse to turn self-invented languages into a commons, *NERIRI KIRURU HARARA* offers a “realism of the possible” through living works. At last, the word becomes flesh.

In *Mediacity Seoul 2016—NERIRI KIRURU HARARA* media involves, as much as its mediating functionalities, the particular topoi that arise from them. The diverse appearances of communities, the languages used within them and their specific modes of communication, which are derived as a certain effect of media, from insect media to *maeul* (village) media, will be submitted to the index of *SeMA Biennale’s wiki*—if it is to be created. These communities might be *White Stork Nest*, *The Village*, or *Atlantis*. The time capsule containing their language can be a *Falling Airship*, a *Sleigh*, or a *Kavenga*. Accordingly, the world they encounter following a time slip in this peninsula-island may be a “K-Future,” *A Future Where Everyone Is Connected* or *My Wildest Dreams*.

Translated by Achim Koh



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References marked with an asterisk (*) indicate articles and books in Korean.

* The extended version of this note will appear in the Biennale catalogue to be published in November 2016.



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