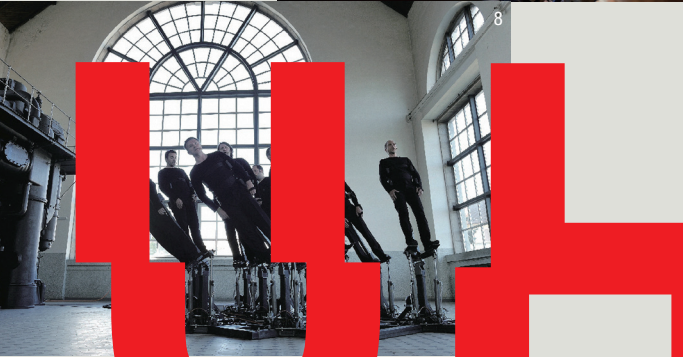
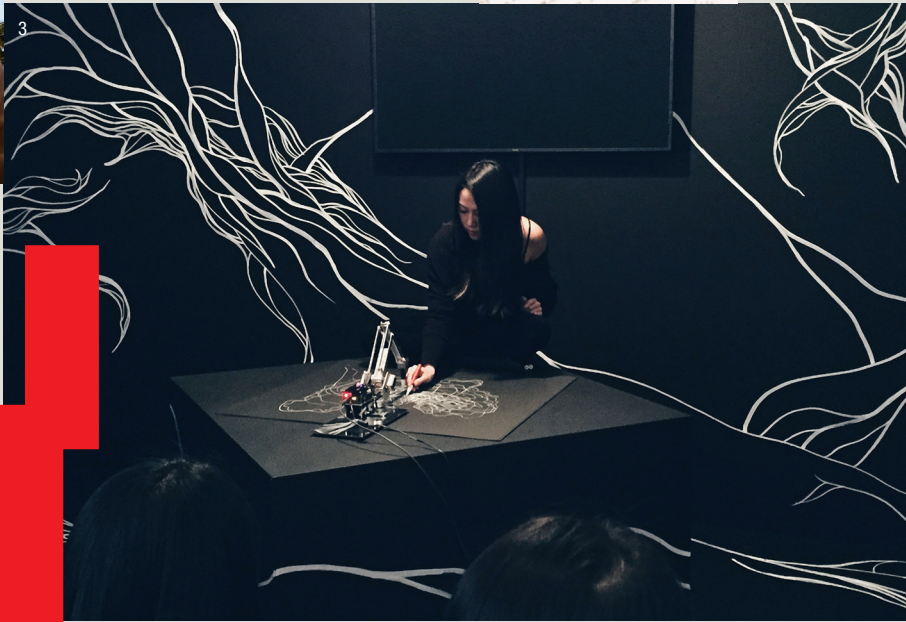
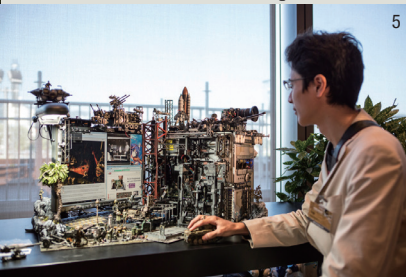


THE JAPAN MEDIA ARTS FESTIVAL SPECIAL EXHIBITION

26(Saturday) — 29(Tuesday) November, 2016

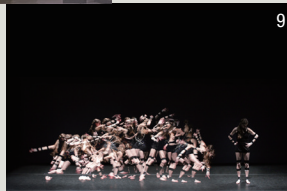
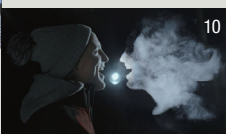
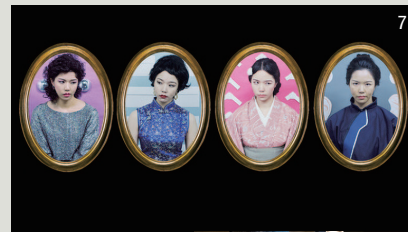
Venue: **The Annex**

Satellite Venue: Run Run Shaw Creative Media Centre, City University of Hong Kong | 27(Sunday) — 29(Tuesday) November, 2016
 Organizer: Japan Media Arts Festival / Agency for Cultural Affairs, Government of Japan
 Cooperation: MILL6 Foundation / School of Creative Media, City University of Hong Kong
 Planning Director: TAKAHASHI Mizuki (Senior Curator, MILL6 Foundation)



U H

UBIQUITOUS HUMANITY



1. *Asemic Languages*, KANNO So + Iyong02
2. *Movement in Time Part 2*, CHUNG Weiching Bryan
3. *Drawing Operations Unit: Generation 1*, Sougwen CHUNG
4. *ZOMBIE MUSIC*, YASUNO Taro
5. *Fantasy Captured in Plastic Models: A Desk Diorama*, IKEUCHI Hiroto
6. *Sign*, LEUNG Chi Wo
7. *APHASIA*, HUANG Yintzu
8. *Pendulum Choir*, Cod. Act [Michael DÉCOSTERD / André DÉCOSTERD]
9. *Prospectus for a Future Body*, Ka Fai CHOY
10. *Travis "Moving"*, Tom WRIGGLESWORTH / Matt ROBINSON
11. *Japanese School Girl Chase*, Japanese School Girl Chase project team



<https://www.facebook.com/Special.Exhibit.from.JMAFHK/>

Theme: Ubiquitous Humanity

If media arts are always discussed in relation with advanced technology, it may be concluded that the art works by AI (artificial intelligence) can be the most critical entities since they will question the humanity including sensibility and ethics that are the foundation in inventing technologies and tools.

Looking at the award-winning works and jury selections of past Japan Media Arts Festivals, despite being created by utilization of advanced technologies, they address with peculiar characteristics to human beings. They expand human physical capabilities, evoke complex and subtle emotions such as pathos and melancholy, and question the boundaries of the human and machines.

This implies two things; media arts amplify human sensibility; human beings are growing operating systems, and gadgets and devices are basically invented to have a highly affinity with the systems and realize their potentials. Thus, in the production of media arts and exploitation of gadgets, we require both the ethics, which are acquired through various experiences by the individual as well as the collective, and the critiques and discussion for checking the ethics.

In this special exhibition, the works exploring these issues are selected. In addition to the exhibition, there will be demonstrations, performances, and artists' talks.

Planning director: **TAKAHASHI Mizuki**

Senior curator, MILL6 Foundation in Hong Kong

IKEUCHI Hiroto [Japan]

Born in 1990 and graduated from the Department of Interactive Design, Tama Art University. He built a hybrid diorama with plastic models for his graduation project, inspired by the idea that the inside of a computer resembles a secret base.
<http://ikeuchi-products.tumblr.com/>

KANNO So [Japan]

Born in 1984. Completed the Media Creation Course at the Institute of Advanced Media Arts and Science (IAMAS). He uses electronic circuits and programming to create works that have a tool-like nature.
<http://kanno.so/>

TAGUCHI Yukihiro [Japan]

Born in 1980, Osaka. Graduated from the Faculty of Fine Arts, Tokyo University of the Arts. Currently, he presents performative installations and film works using stop-motion to highlight bodily movements at many exhibitions, mainly in Germany.
<https://yukihirotaguchi.wordpress.com/>

yang02 [Japan]

Born in 1984. Completed the Graduate Program in Design at Tama Art University, specializing in Information Design. He carries out research and creation activities focused on character-based expressions with a corporeal nature and "public nature" as major keywords.
<http://yang02.com/>

YASUNO Taro [Japan]

Born in 1976 in Tokyo. A composer, he has been creating ZOMBIE MUSIC performances at various locations since 2012.
<http://taro.poino.net/>

Cod.Act (Michel DÉCOSTERD / André DÉCOSTERD) [Switzerland]

Combining their know-how, André and Michel have together developed performances and interactive installations. At the root of their approach is a reflection on sound and movement and the possibility of their mutual interaction.
<http://www.codact.ch/>

Ka Fai CHOY [Singapore]

Artist and performance maker. He is inspired by the histories and theorizations that together contain the uncertainties of the future. His research springs from a desire to understand the conditioning of the human body, its intangible memories and the forces shaping its expressions.
<http://www.ka5.info/>

HUANG Yintzu [Taiwan]

Born in 1985. A video artist based in New York.
<http://www.huangyintzu.com>

CHUNG Waiching Bryan [UK]

Born in 1964 in Hong Kong. He is a media artist and currently teaching in the Academy of Visual Arts, Hong Kong Baptist University, with subjects on interactive art and multimedia.
<http://www.magicandlove.com/>

LAU Hochi [Hong Kong]

Hochi Born in Hong Kong in 1990, is currently working as a research assistant at the School of Creative Media in Hong Kong, where he received a B.A. in Creative Media in mid-2013. He is interested in human perceptions and machinery.
<http://lauhogi.com/>

LEUNG Chi Wo [Hong Kong]

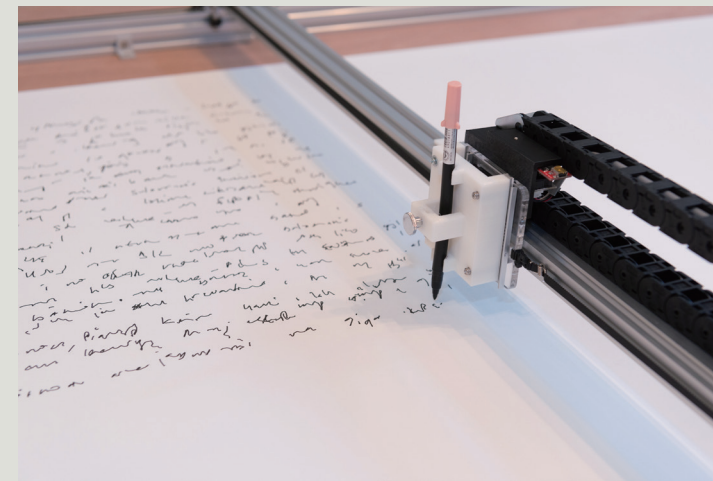
Born in 1968 in Hong Kong. He is a visual artist based in Hong Kong.
<http://leungchiwo.com>

Sougwen CHUNG [Canada]

Canadian-born, Chinese-raised, New York based. She is an artist and research affiliate at MIT Media Lab, in Cambridge.
<http://sougwen.com>

Tom WRIGGLESWORTH / Matt ROBINSON [UK]

Wiggles & Robins are the London-based directors and creatives Tom Wigglesworth and Matt Robinson.
<http://www.wigglesandrobins.com/>



©So KANNO / Takahiro YAMAGUCHI Photo: Kikuyama

Asemic Languages [2016 / Interactive Installation]

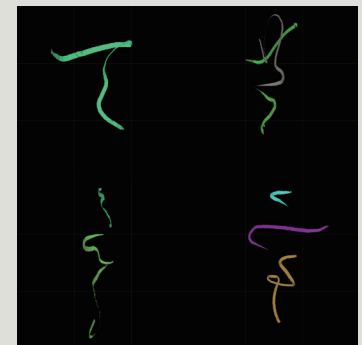
KANNO So + yang02 [New Face Award winner at 15th Art Division]

Characters are a means of visual communication and recording a language. Civilizations throughout the world have created various characters, which convey their culture and history. This project focuses purely on the form of the characters rather than their meaning. The characters have been learned by artificial intelligence (AI) not for their meaning but for their shape and patterns. AI has created and drawn lines that look like characters but do not have any meaning. By learning handwriting with one writer in each language, artificial intelligence collected information on the shapes of each character system, as well as the idiosyncrasies of each writer, of a AI, to possess a plotter. The generated lines are written as if they meant something important, also look like trying to deceive.

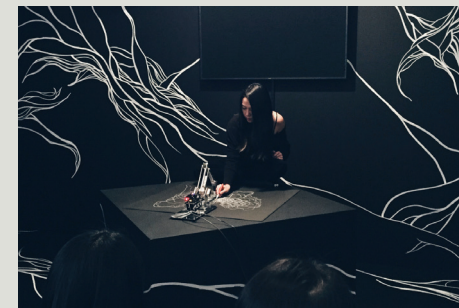
Movement in Time Part 2 [2016 / Live computational video]

CHUNG Waiching Bryan [Grand Prize winner at 19th Art Division]

The project analyzed the fighting sequences in traditional Chinese martial art films. The results will match against the brush stroke data from the famous Cursive style Chinese calligraphy text – the One Thousand Characters Classics (千字文). In the end, the fight sequences will automatically generate a piece of unique text from the character database. They can be considered as unique signatures of the film clips they represent. Note that the relation between the original film clips and these simulated gestural paintings. The actions are actually representations of the character movements, cinematography, and editing works.



©2016 Bryan Wai-ching CHUNG



©Created on the occasion of the exhibition: Japan Media Arts Showcase at Tokyo Art Center, Tokyo February 2016. Photo: courtesy of the artist

Drawing Operations Unit: Generation 1 [2015 / Interactive Installation / Excellence Award at 19th Entertainment Division]

Sougwen CHUNG

This work is an ongoing collaboration between the artist and a robotic arm. The behavior of the robotic arm was designed to mimic the drawn gesture in real time through the use of a ceiling-mounted camera and computer vision, resulting in a synchronous, interpretive performance. This work is an ongoing collaboration between the artist and a robotic arm. The behavior of the robotic arm was designed to mimic the drawn gesture in real time through the use of a ceiling-mounted camera and computer vision, resulting in a synchronous, interpretive performance. Through this project, the artist investigates the ideas of automation, autonomy, and collaboration as an exercise in behavioral empathy. Sougwen CHUNG and her *Drawing Operations Unit: Generation 1* explores mimicry and procedural mark-making as a simple drawing performance between a human and mechanical agent.



©Taro YASUNO Photo: Rody Shimazaki

ZOMBIE MUSIC [2013 / Media Performance / Jury Selections at 17th Art Division]

YASUNO Taro

The music in this work is the automated, self-created sound made by a robot blowing air into a recorder with an air compressor. There are propositions that question how close machines can get to being human. But the machine in this work does not perform like a person and for this reason, we cannot properly call it a robot. Yasuno calls this still less than human robot the Zombie and uses it for his performances. The machine (zombie) points to the antithesis of living humanity (i.e., death), performing this *ZOMBIE MUSIC*.



20th
JAPAN
MEDIA ARTS
FESTIVAL

第20回 文化庁メディア芸術祭

The Japan Media Arts Festival is a comprehensive festival of Media Arts (Japanese: *Media Geijutsu*) that honors outstanding works from a diverse range of media - from animation and comics to media art and games. The festival gives awards in each of its four divisions: Art, Entertainment, Animation, and Manga. It also provides a platform for appreciation of the Award-winning and other notable works. Since its inception in 1997, the festival has recognized significant works of high artistry and creativity and in addition to a yearly Exhibition of Award-winning Works has held other events, such as symposiums, screenings, and showcases. Last year, the 19th Festival received 4,417 entries from 87 countries and regions around the world, demonstrating its continuing evolution as an established annual international festival. Award-winning Works are exhibited both within Japan and abroad through various projects and events organized by The Agency of Cultural Affairs, Government of Japan which aims to develop and promote the creation of Media Arts by focusing primarily on the new generation of artists.

Twitter: @JMediaArtsFes_e <http://festival.j-mediaarts.jp/en/>

Inquiries:
Office of Project for Participation in Overseas Media Arts Festivals (c/o NHK International, Inc.) | jmaf-info@nhkint.or.jp

<http://jmaf-promote.jp/global/en/>

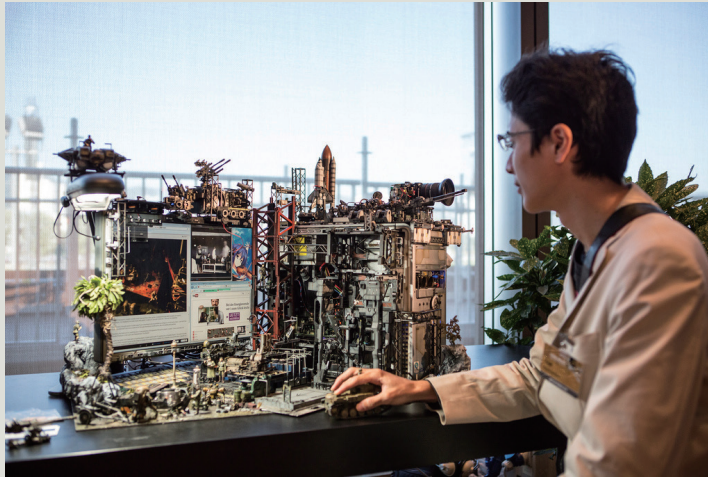
other story of umbrella (tentative title) [Work-in-progress / Interactive Performative Installation]

TAGUCHI Yukihiro [Excellence Award winner at 12th Entertainment Division]

Performances on the motif of a broken umbrella on the streets of Hong Kong will be held about town and a photographic record made for the production of a stop-motion animation. In addition to the images of urban spaces, there will be artistic collaborations during the term at the exhibition venues as well and the record of these will be added as an extra work. Aside from the video images, an installation will also feature the umbrella and umbrella materials.

wasd human [2016 / Interactive Art] | **LAU Hochi** [New Face Award winner at 17th Art Division]

wasd human is a wearable interface for instructing human beings how to move. It enables the user to interpret each instruction intuitively through vibrations around waist. An instruction may come from a computer or another human being (when paired with the suitable input interface). With multiple users, this system can synchronise or choreograph sequences of multiple user movements.



©Hiroto Ikeuchi

Fantasy Captured in Plastic Models: A Desk Diorama

[2013 / Diorama, Gadget / Excellence Award at 17th Entertainment Division]

IKEUCHI Hiroto

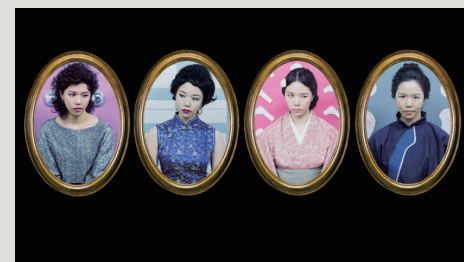
This work takes the theme of a “fantasy captured in plastic models”, utilizing and rebuilding computers and their peripheral devices with plastic models to make a diorama, creating a world about which all of us have surely once daydreamed. With a personal computer – a “building” for preserving an individual’s memory – here becoming a fortified base for protecting those memories, and a mouse that can move around freely as a defensive “tank”, IKEUCHI’s work embodies ideas acquired from intrinsic forms and how things are used, bringing their special qualities and possibilities into sharp relief.

Sign [2008 / Video Installation] | **LEUNG Chi Wo** [Artist selected by Jury in 19th Art Division]

Sign is a 2-part video work by Leung Chi Wo exploring the idea of non-mainstream communication and the meaning of human reality overloaded by mass media. Part I is an educational video featuring deaf teacher and her shadow about the idea of baby signs in Auslan (Australian Sign Language) and the demonstration of basic signs with which parents can actually learn to communicate with their children who are deaf or hearing. Part II is a fictional video showing a young mother in communication with her baby in Auslan. Though taking place in a peaceful and pleasant atmosphere, the mother tries to convey the words that she comes across every day, which can be harsh or discomforting. The juxtaposition of loving expression and hostile meaning depicts a surrealistic scene of our schizophrenic world. [13 min.]



©Leung Chi Wo



All Right Reserved ©Yintzu Huang

APHASIA [2014 / Video Installation / Jury Selections at 18th Art Division] | **HUANG Yintzu**

APHASIA is a video installation consisting of four separate vertical screens side by side that display performances by four characters. These videos portray Taiwanese women from different historic periods. Playing all the roles herself, Yintzu made this project in order to bring attention to a cultural identity crisis and perpetuating “aphasia” afflicting Taiwan. [11 min. 34 sec.]



©Cod.Act

Pendulum Choir [2012 / Music performance / Grand Prize at 16th Art Division]

Cod. Act (Michael DÉCOSTERD / André DÉCOSTERD)

Pendulum Choir is an original choral piece for 9 a cappella voices and 18 hydraulic jacks. The choir stands on tilting platforms, constituting a living, sonorous body. That body expresses itself through various physical states. Its plasticity varies at the mercy of its sonority. It varies between abstract sounds, repetitive sounds, and lyrical or narrative sounds. The bodies of the singers and their voices play with and against gravity. The technological complexity and the lyricism of the moving bodies combine into a work with Promethean accents. [12 min. 31 sec.]

Prospectus for a Future Body [2011 / Media Performance / Jury Selections at 15th Art Division]

Ka Fai CHOY

This is a research project focusing on the relationship between body movement in dance and digital technologies. The project is made up of four parts exploring the theme of digital muscle memory. In the first part, based on the movements of dancers in *Summer Storm* (1973) by Japanese Butoh artist Tatsumi Hijikita, the contractions of dancers’ muscles as they move are converted into electrical signals and digitally stored, then reproduced in the bodies of experimental subjects. Through the use of cutting-edge digital technologies, the project speculates on the possibilities of motor areas that can become part of body memory. [4 min.]



©Ka Fai Choy



©2013 Red Telephone Box

Travis “Moving” [2013 / Music video / Excellence Award at 17th Entertainment Division]

Tom WRIGGLESWORTH / Matt ROBINSON

Wiggles & Robins directed the music video for the single *Moving* by UK band. Filming in temperatures cold enough that you could “see your breath”, Wiggles & Robins projected animations into the mist from the warm breaths of the band members using a projector. This technique enabled them to animate a story without the need for any CGI or special effects whatsoever, as the visual effect was created “in camera”. [4 min. 28 sec.]

Japanese School Girl Chase [2014 / Video work / Jury Selections at 18th Entertainment Division]

Japanese School Girl Chase project team

In this video work two perfectly ordinary female high school students race around all the corners of their town like ninjas. These girls have breathtaking physical abilities and while chasing each other they perform lots of impressive action stunts. Produced as a Web commercial, the footage is made to look like it was shot by the girls with a phone camera. It created a lot of buzz, achieving 6 million views in one month after it was published online. [3 min. 26 sec.]



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Related Event Venue: The Annex

Opening Performance

Performers: YASUNO Taro, TAGUCHI Yukihiro,
LAU Hochi, Sougwen CHUNG

26 November (Saturday) 16:00—

Curator Talk

“Language, Gesture and Emotion: Ubiquitous Humanity in Media Art” **27 November (Sunday) 14:00—**

Speakers: CHUNG Waiching Bryan (Assistant Professor, Hong Kong Baptist University) × TAKAHASHI Mizuki (Planning Director)

Artists' Talk

“Failed Works”

27 November (Sunday)

Speakers: LEUNG Chi Wo × TAGUCHI Yukihiro **15:30—16:30**
KANNO So × Sougwen CHUNG **17:00—18:00**
YASUNO Taro × LAU Hochi × IKEUCHI Hiroto **18:30—20:00**

Moderator: TAKAHASHI Mizuki

We live in an era of the mass production of many different things by machine. As human beings, we expect perfection in machines. Artists, on the other hand, produce and perfect their works through a series of failures. For the human being, failure is a prerequisite for perfection, and the works that we see in exhibitions are only the finished work. In this session, the artists recall their own diverse experiences of failure prior to exhibitions.

Demonstration

Artist: Sougwen CHUNG, *Drawing Operations Unit: Generation 1*

27 November (Sunday) 12:30— | 28 November (Monday) 14:00—, 15:00— | 29 November (Tuesday) 16:00—

Artist: LAU Hochi, *wasd human*

27 November (Sunday) 13:30— | 28 November (Monday) 14:30—, 15:30— | 29 November (Tuesday) 17:00—

Closing Performance

Performers: YASUNO Taro, TAGUCHI Yukihiro

29 November (Tuesday) 18:00—

Map

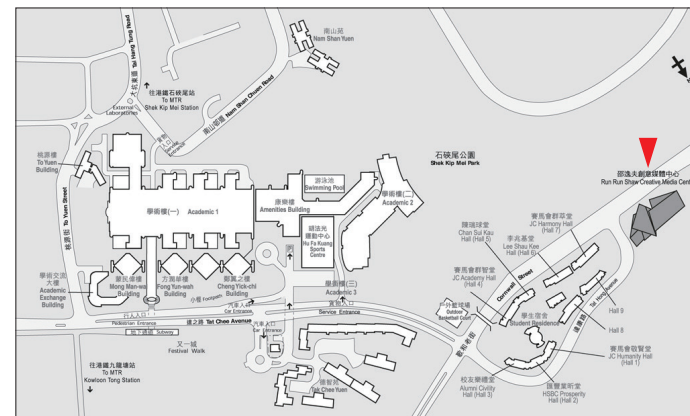
The Annex

Nan Fung Place 2/F-6, 173 Des Voeux Road Central, Cental



Run Run Shaw Creative Media Center, City University of Hong Kong

18 Tat Hong Avenue, Kowloon Tong



Screening Venue: Run Run Shaw Creative Media Centre (City University of Hong Kong)

Screening

Venue: Future Cinema Studio 6F (M6094)



©2012 "WOLF CHILDREN"

WOLF CHILDREN [2012 / Animated feature film / Jury Selections at 16th Animation Division]

HOSODA Mamoru

27 November (Sunday) 15:00—17:00

Hana, a 19-year-old university student, was predestined to fall in love with a wolf boy. In time she gives birth to two wolf children, Yuki (Snow) and Ame (Rain), but not long afterward their father suddenly dies. Clutching her still young children to her breast, Hana decides to raise them in a beautiful and remote region, where they can pursue two ways of life — that of a human and that of a wolf. This story, depicting the love between a mother and her children, follows Hana, Yuki, and Ame over a 13-year period. [116 min. 54 sec.]



©Shirow Masamune · Production I.G / KODANSHA · GHOST IN THE SHELL ARISE COMMITTEE

Ghost in the Shell: Arise - border:1 Ghost Pain

[2013 / Animated feature film / Jury Selections at 17th Animation Division]

KISE Kazuchika

27 November (Sunday) 17:30—18:30

SHIRO Masamune's manga has already been adapted into a feature-length animated film and TV series, and this, the first episode of four, is the latest animated version. Set in a future society where the advancement of information networks and cyborg technology has made it possible to connect people's wills by "cyberbrains", it tells the story of cyborg heroine Motoko Kusanagi and the foundation of *Ghost in the Shell*, which has the objective of preventing heinous crimes. [58 min. 17 sec.]

Screening and Talk

Venue: Future Cinema Studio 6F (M6094)

28 November (Monday) 16:00—17:15 SCREENING | 17:30—19:00 TALK



©Mosaïque Films · Artémis Productions · Panda Média · Nadasdy Film · France 3

Approved For Adoption [2012 / Animated memoir film / Grand Prize at 17th Animation Division]

JUNG / Laurent BOILEAU

Following the Korean War, many Korean children left their homeland as adopted children. As one such individual, JUNG was welcomed to a family in Belgium as "family". Living with parents and four siblings with a skin color different from his own, JUNG learned French, forgot Korean, and was able to forget the life he had led in the orphanage. It was then that a Korean foster girl came to join the "family". Upon seeing her, JUNG began for the first time to become aware of who he was... Using film footage of modern-day Seoul, 8mm film and video recordings showing JUNG at the time in the 1970s, and diverse techniques such as 3D animation combining hand-drawn images and CG, it opens up the expressive possibilities of the animated medium. It tells of a "family" filled with love despite differences in skin color and differing blood ties. [75 min.]

Speakers: JUNG (co-director & drawer)

WALICZKY, Tamas (Professor, School of Creative Media, City University of Hong Kong)

Screening

Venue: Future Cinema Studio 6F (M6094)

28 November (Monday) 15:00—15:45

Ubiquitous Humanity —Animated Short films

- *COMBUSTIBLE*, OTOMO Katsuhiro [2012 / 16th Grand Prize]
- *The Sense of touch*, Jean-Charles MBOTTI MALOLO [2014 / 16th Jury Selections]
- *Here, There and Everywhere*, KABUKI Sawako [2013 / 17th Jury Selections]
- *Rainy Days*, Vladimir LESCHIOV [2014 / 18th Jury Selections]
- *I am alone, walking on the straight road.*, OKAMOTO Masnori [2012 / 16th Jury Selections]

Screening

Venue: Screening Theater M1052(LG1)

29 November (Tuesday)

The Japan Media Arts Festival Screening Program

- **Focus in Japan Selection 2016** **15:00—16:10**
- **Award-Winning Program 2016** **16:30—18:10**

THE JAPAN MEDIA ARTS FESTIVAL SPECIAL EXHIBITION

27(Sunday) — 29(Tuesday) November, 2016

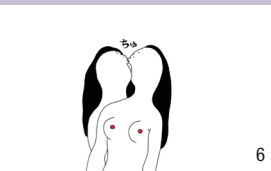
Venue: **Run Run Shaw Creative Media Centre, City University of Hong Kong**

Main Venue: The Annex | 26(Saturday) — 29(Tuesday) November, 2016

Organizer: Japan Media Arts Festival / Agency for Cultural Affairs, Government of Japan

Cooperation: MILL6 Foundation / School of Creative Media, City University of Hong Kong

Planning Director: TAKAHASHI Mizuki (Senior Curator, MILL6 Foundation)



U H

UBIQUITOUS HUMANITY



1. WOLF CHILDREN, HOSODA Mamoru
2. Ghost in the Shell: Arise - border.1 Ghost Pain, KISE Kazuchika
3. Approved For Adoption, JUNG / Laurent BOILEAU
4. COMBUSTIBLE, OTOMO Katsuhiko
5. The Sense of touch, Jean-Charles MBOTTI MALDLO
6. Here, There and Everywhere, KABUKI Sawako
7. Rainy Days, Vladimir LESCHIDV
8. I am alone, walking on the straight road., OKAMOTO Masnoru

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