

The 2nd International Symposium for Media Art

Art & Technology: Creativity, Education and Archive Environments

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Report [PDF ver.]

Tengal (Composer / Founder, WSK: Festival of the Recently Possible)

Kiyoshi Suganuma (Educator, Yamaguchi Center for Arts and Media [YCAM])

Jos Auzende (Artistic Advisor, La Gaîté Lyrique)

Julia Sarisetiati (Artist, Curator / ruangrupa)

Aria Dean (Assistant Curator of Net Art, Rhizome at the New Museum)

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Organized by the Japan Foundation Asia Center, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)
Supported by Digital Choc / Institut français du Japon – Tokyo



Preface to the Second International Symposium Report

Since 2016, the Japan Foundation Asia Center and Arts Council Tokyo have been jointly organizing an international “Art and Technology” symposium with the aim of providing a forum for the creation, dissemination, and networking of art and culture, including new media art and digital creativity.

The first symposium, “Art & Technology: Changing Times, Contemporary Trends, Future Platforms” (July 2016) addressed trends in this field from the 1970s to the present, proposing new platforms for media art in Tokyo and, by extension, Asia as a whole. This second symposium, “Art & Technology: Creativity, Education and the Archive Environment,” introduced various relations between the creation, education, and research and development of new media art and society at large through activities at leading art centers and festivals in cities across Asia and Europe.

New media art is now entering a new phase, transcending its framework as a new form of artistic expression using the latest technology to evolve into a social infrastructure that can harness the particular qualities of networks. The various activities in the trends of expression in art and technology offer insights into the role and form that arts and culture may assume in society in the future as it is transformed by informatization and globalization. This symposium presented informative case studies making wide use of the characteristics of artistic expression in society from the perspectives of participation in creative activities, involvement with regional communities, or storage and archiving in order to pass down the value of expression. In conjunction with the symposium, a concurrent program of related events offering more practical experience and understanding included educational workshops and a series of talks, bringing together many people from different generations and fields.

The Japan Foundation Asia Center is an organization specializing in facilitating new cultural movements together with Asian countries. Arts Council Tokyo, an intermediary organization involved in implementing the cultural policies of the Tokyo Metropolitan Government, strives to build creative environments for the further development of arts and culture. We hope readers will find the new platform jointly created by these two organizations helpful in your future activities.

In closing, we would like to express our sincere thanks for the support and cooperation of the speakers and everyone else involved in making this symposium a success.

The Japan Foundation Asia Center
Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

December 2018

The 2nd International Symposium for Media Art

Art & Technology: Creativity, Education and Archive Environments

Future Cultural Movements Pioneered by Art and Technology

In recent years, festivals and cultural institutions specializing in new media art have developed practical and accessible programs for people to experience creativity hands-on and learn about various forms of artistic expression that use media technology. From this we can see the emergence of new cultural and arts platforms organically connecting digital media, the public, and society through transnational and transregional collaboration and collective creativity within the network society.

What values and challenges are made possible today by digital media creativity? This symposium explored how infrastructures for new media art function within society through a wide-ranging series of case studies from art centers and festivals around the world.

It also considered related issues of cultural heritage, preservation, and archiving for net art and other examples of practice that employ digital technology. Bringing together leading practitioners in media art creativity, education and archiving, the symposium was an opportunity to assess the future prospects for arts and culture that will grow out of crossovers between art and technology.

Date: Sunday, February 11, 2018 / 10:30–16:00 (Doors open: 10:00)

Venue: Tokyo Women's Plaza Hall (Shibuya-ku, Tokyo)

Free admission (pre-registration required), with simultaneous English-Japanese interpretation

Organizers: The Japan Foundation Asia Center,

Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

Supported by Digital Choc / Institut français du Japon – Tokyo

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[Session 1]

Platforms for Creativity and Learning

Speaker Profiles



Tengal

Composer / Founder, WSK: Festival of the Recently Possible [Philippines]

Tengal is a composer, media artist, and cultural producer involved in research-based productions bridging art, technology, and society. Since 2005, he has produced various media art events and initiatives in Manila and the Southeast Asian region. He founded the art organization SABAW Media Art Kitchen in Manila as a curatorial platform specializing in digital and media art from Southeast Asia. In 2008, he launched the Philippines' first international media art festival and symposium, WSK: Festival of the Recently Possible. In 2017, he curated the exhibition "INTERSTICES: Manifolds of the In-between" with the Japan Foundation Asia Center.

<http://wsk.io>



Kiyoshi Suganuma

Educator, Yamaguchi Center for Arts and Media [YCAM] [Japan]

Born in 1982, Kiyoshi Suganuma entered the International Academy of Media Arts and Sciences (IAMAS) after completing his degree at Kyoto University of Art and Design. While conducting research into media facades that incorporate video and interactivity into building exteriors, he worked at an architectural firm, where he was involved in designing office interiors and exhibition sites. In 2009, he joined YCAM, where he organizes education programs and plans research and development projects aimed at making practical use of regional resources. His work at YCAM encompasses planning and facilitating workshops as well as producing the "Korogaru Koen" (Korogaru Garden) series. He continues to explore his interests in building bottom-up communities.

<http://www.ycam.jp>



Jos Auzende

Artistic Advisor, La Gaîté Lyrique [France]

After graduating with a degree in architecture and urbanism, Jos Auzende took part in the launch and programming of Batofar, a one-of-a-kind venue dedicated to early electronic music in Paris. She also joined La Gaîté Lyrique team as artistic advisor early on in the development of this multifaceted cultural center dedicated to music and media art. With a profound interest in untouched territories, storytelling, and minor practices, she traverses media, minds, emotions, and memories by setting frames for programming with a curatorial style that questions the expanding status of work and viewer in the digital age. She is also the creator of the media art guide for children Capitaine futur.

<https://gaite-lyrique.net>



Julia Sarisetiati

Artist, Curator / ruangrupa [Indonesia]

Born in 1981, Julia Sarisetiati is a member of the artist collective ruangrupa, which was founded in Jakarta in 2000. She currently runs the community space Gudang Sarinah Ekosistem and has previously participated in the Singapore Biennale 2011 and Gwangju Biennale 2016 as an artist and photographer. In 2017, she became a curator for the media art festival OK. Video, exhibiting works on the theme of food, which she has further developed into laboratory-based research projects to demonstrate and explore economic and social sustainability.

<http://www.ruangrupa.org>

A Community-Run Media Art Festival Centered on Possibilities

Tengal Composer / Founder, WSK: Festival of the Recently Possible

Tengal is a media artist based in the Philippines and the Artistic Director of WSK: Festival of the Recently Possible. His practice encompasses music, performance, film, audio-visual language, and more. His presentation focused on his efforts to organize community-based, collaborative festival events.

Collaborative Music Jamming through Technology

From early on in my career, I was very curious about the idea that music was, before music-capturing devices were invented, an activity that required a location. Music was performed on location, on site. You would have to go to an actual space to hear music as an activity.

One of my first works that explored this idea was made in collaboration with the composer Chris Brown (Fig.1). In “Transmissions Gangan,” we took advantage of an almost obsolete technology—FM radio. We assigned one FM channel for each person performing live to a total of four FM transmissions. The idea was that it would be a “radio jam,” so people could only hear it through the radio within a small vicinity.

It was also located in an area where there are many traffic jams. Manila is a very chaotic city. The radio was broadcast to all the cars that were passing and to the people who were parked near the performance. People had the opportunity and the chance to interact with the work by choosing a particular channel, enabling the audience to become the performers. This meant that the audience could choose only one FM channel, so you have the freedom to determine the volume but you’d have to listen to the other people’s radio broadcasts to complete the performance—thus creating “sound clouds.” This was an early example of my work where I wanted to combine location—a place where you have to go—and use of an old medium (Fig.2).

As we move toward a more technologically integrated society, music is now consumed in a variety of ways, particularly through streaming. Music today is evidently mediated through machinery. I want to show how I have explored this through two examples of my work.

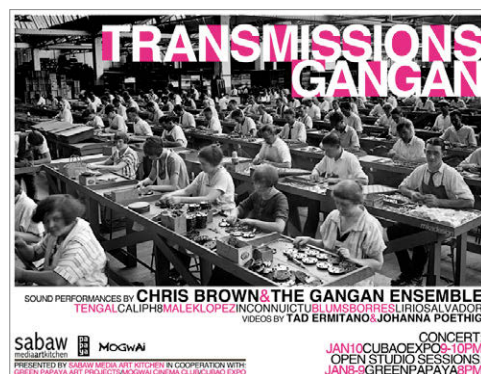


Fig.1 Flyer for Chris Brown and The Gangan Ensemble, *Transmissions Gangan* (2009)

The first was an installation that would react to the room acoustically in a kind of feedback loop or closed system. Using custom software to automatically retune the room, people moving around or moving objects changed the sound frequency and tone. The effect was like a room “listening” to itself.

The second was *30 Sounds in a Filing Cabinet*, an installation commissioned by the UP Center for Ethnomusicology of the University of the Philippines for Dr. José Maceda’s retrospective exhibition

(Fig. 3). The centerpiece was an actual filing system that the composer and ethnomusicologist José Maceda was using to categorize his field recordings of various ethnic groups in the Philippines and in Asia. My approach was: why not just get rid of all the index cards and let people “open the drawers” and have different sounds come out and “jam”? The cabinet was actually 40 years old and this led to problems installing the work, because we could not drill any holes. A lot of the sounds were raw recordings, which I edited into a loop, so no matter what you open it will work in unison with other sounds in the other drawers. Dr. Maceda’s archive is not readily available to the public, meaning you have to ask permission from the Maceda estate and the Ethnomusicology Department to browse, copy, or research the archive. The work, thus, enabled people to “DJ” the archive.



Fig. 2 Outdoor performance of *Transmissions Gangan*



Fig. 3 Tengal, *30 Sounds in a Filing Cabinet* (2013), commissioned by the UP Center for Ethnomusicology

Improvisation and Interaction in Music

Tengal also discussed the Gangan Series, an ongoing investigation since 2007 into the collaboration between varying languages for audio-visual performers. The Gangan Series is an open-ended system that combines the interplay of sound and moving images, and emphasizes the situational potential of live improvisatory performance of video and sound artists, by putting the focus on direct experience, risk-taking and personal interaction in a collective sense. It is an ambitious attempt to combine various forms of improvisation and interaction techniques between video performance artists, creative coders, and musicians, and among themselves, into one integrated system.

This project is very complex, so I will just share a few examples. In essence, we are using graphic scores and making a kind of “network performance,” where each of the performers is networked in various open nodes and can freely connect and interact with each other. The corresponding projected images react to how each person is performing—a kind of real-time visualization of what steps each player has done, is doing, and is thinking of doing. A lot of my work lives between composition and improvisation.

Someone was once asked to describe, in 15 seconds, the difference between composition and improvisation. “In 15 seconds, the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in 15 seconds, while in

improvisation you have 15 seconds.” This is an interesting description of the interplay between composition and improvisation.

In one of the iterations of the Gangan Series, “ROYGBIV” ver. 2016, we had seven players. In order to perform, somebody has to eliminate an existing performer. Players would be given certain “lives” or turns at the beginning of the performance. These lives are based on how many times players can play throughout a performance. The score is made visible to each player and the audience by typing in a certain address on their mobile phones or laptops. In addition, each player would be given a couple of digital sliders for interacting with others even when it’s not his or her turn to perform. The sliders are connected to the network and are arbitrarily connected to each individual player’s parameters. In other words, one slider can be remotely connected to another player’s effect parameter. This system makes the performance more interesting and chaotic, as other player can “hack” other people’s performances remotely (Fig. 4).

The primary idea here was how to develop a system that doesn’t need any conductors or any inter-player communication. The resulting performances have no beginning or ending. People were dictating among themselves how they would perform and how their performance would end. For the audience, they could type an IP address into their browsers, allowing them to catch up with real-time updates on who’s doing what, how many lives each player has, or who is “dead.” This method would in turn become the score of each performance. In order to visualize which player was playing, we assigned each player a color in the rainbow (ROYGBIV) and projected it onto him or her.

The Festival as a Lab for Collaboration

Tengal introduced his work with WSK: Festival of the Recently Possible, a pioneering experimental and interdisciplinary festival and platform. Founded in 2008, it aims to advance artistic positions reflecting on the sociocultural impact of new technologies.

WSK (pronounced “wasak”) provides a platform where advances in emerging art forms and innovative applications of new technologies can respond to the cutting edge of cultural and social thought. In terms of artistic practice, we not only respond to scientific or technological developments but also those that shape the way in which we think about and experience these technologies.

We are focused on new and old technologies. After all, code acts as a technical system and language for programming society that has become the primary construction material of our civilization. Code mutates our creative capacities; it affects our languages, tastes, and ethics.

Our fundamental approach to the festival is that the festival acts as a lab where we discover different sorts of connections and build new arbitrary communities. Since 2013, WSK has adapted the physical, social, infrastructural, conceptual space of its festival in order to allow it to function as a living lab. Living labs are a model of open ecosystems for user co-creation that integrates research and innovation processes. We think of citizens as interactive. The democratization of technology has decentralized information: consumers now become producers. WSK takes inspiration from the spirit of DIWO (Doing It With Others) and aims to engage critical



Fig. 4 Performance of “ROYGBIV” ver. 2016 (Gangan Series) at WSK: Festival of the Recently Possible 2016

thinking and spark creativity with today's smart citizens.

I'd like just to map out briefly some of the history of our festival, which has been constantly evolving and changing according to the needs or situation in Manila and the rest of the Philippines.

In 2005, when I was 19 years old, I started SABAW Media Art Kitchen. From 2005 to 2008, we started out as a DIY record label and music production outfit producing monthly concerts. In 2006, we produced the first anthology of experimental noise in electronic music in the Philippines. In 2008, we organized a kind of prototype festival, Fete dela Wasaque. The initial run of the festival came out of a joke among friends. We didn't think it would develop into a real festival. We wanted to make fun of a French event, Fête de la Musique, which was a very popular music festival in the Philippines. The response to what we did was good, though, so we decided to develop and expand it as we go, beginning from its roots as an experimental music and sound art festival to expanded cinema, net art, and media art.

In 2009, we adopted an educational approach, based on that idea that, if we are building a new scene, an almost nonexistent community, we should start from the ground up. We invited various speakers from Europe and Asia to give talks at various art universities in the Philippines, accompanied by evening symposiums and concerts in alternative art spaces. The art community was engaged and a lot of topics were discussed in terms of the potential of new technologies and art practices to shape and affect the then-current art scene amid a burgeoning art market.

We basically didn't know what we were doing at the beginning but out of this experimental approach as well as our tenacity and eagerness to do things without following any rules, we have built our own little community from the ground up. The gap between art and science was slowly closing. In 2010, we rebranded as Fete dela Wasaque and made it like a real festival with exhibitions, workshops, concerts, talks, salons, and so on. That same year, we also initiated the Terminal Garden, an artist residency and a DIYbio garden art studio. The space was my family's old house and it had a huge garden, so naturally we focused on tactical approaches to agriculture and food production. This meant we would have pop-up restaurants for people to gather and exchange ideas through food and wine. We would hold screenings, talks, and workshops, providing a space for artists, researchers, and other related professionals to coexist and hang out. This would eventually become a space where a future community of smart citizens would gather. Hundreds of people from all over Asia and the world stayed and frequented this space over its five-year existence.

We also started a monthly artist talk called BEDROOMLAB, which ran from 2010 to 2013. The basic idea was to host artist talks for people who were passing by or traveling in the country. During this time, TED talks and the like were gaining popularity globally. This program would eventually be integrated into the festival. And then in 2011, we launched an exhibition program, mostly net art, audiovisual works, and interactive installation works. In 2013, we grew up and matured in the sense that by then we knew what we were doing, and so decided to remove the "media art" term because it was very confusing for most people, not least ourselves. The festival became WSK: Festival of the Recently Possible, allowing it to occupy multiple things and have the openness to allow various art forms, ideas, and technologies to coexist alongside different art communities coming together for the first time.

In the Philippines, we have a very big divide between art and science. Engineers don't go to exhibitions; artists never bother with math. Our goal was really to become that bridge between the two. As such, a lot of the efforts that we've been doing for the past ten years have focused on building the community from the ground up. To show the potentiality of having these intersections come together and enable people from different backgrounds to do cool things together.

In 2013, we also started our first community radio, directly inspired by the previous work that I have introduced. In 2014, we changed the format of WSK yet again. We created Kampung Lab. *Kampung* is a Malay term meaning "village." We would invite artists, researchers, and other people from around the world to stay together for one or two weeks, exchanging ideas, getting

to know each other, and building new relationships with each other, which would lead to collaborative art projects—be it an exhibition, performance, or just an idea. The Robot Relay Orchestra, for example, came out the Kampung Lab (Fig. 5). In it, we invited various people from the United States and Asia to collaborate for the first time on a performance and building a network of musical robots (or automatons) to perform alongside human players. Each participant had different expertise and the process of interaction was like a relay. A lot of the interaction and rules were built upon the aforementioned Gangan System. This was just one example of the kind of transnational collaborative events and projects we organize.

In 2013, however, we realized that running a media art exhibition is very difficult and costs a lot of money. Pretty much all our efforts are community-run, so we're very DIY. Most of the funding actually comes from our pockets and the generosity of friends, but since 2013 we have received support from the Japan Foundation. In 2017, in collaboration with the Japan Foundation Asia Center, we could reintroduce the exhibition program (Fig. 6).



Fig. 5 Performance by the Robot Relay Orchestra at WSK: Festival of the Recently Possible 2015



Fig. 6 "INTERSTICES: Manifolds of the In-between" exhibition at WSK: Festival of the Recently Possible 2017, in partnership with the Japan Foundation Asia Center

Tengal also introduced some further examples of exhibitions and projects he has organized.

An old IBM commercial once said: "Machines should work! People should think!" *All Watched Over by Machines of Loving Grace* was a politically engaged and interactive exhibit at Art Fair Philippines 2017 (Fig. 7). The art fair is a very big commercial marketplace and people like us are never usually found there. That being said, they commissioned us to put on a special exhibition and we came up with a concept based on a mythical tape. There was an audiotape from the late 1960s, a result of an affair between the former dictator, Ferdinand Marcos, and an American actress, Dovie Beams. She would secretly record their sessions in bed. We spent three or four months searching for it and finally managed to find one of the old journalists, who loaned us the tape.

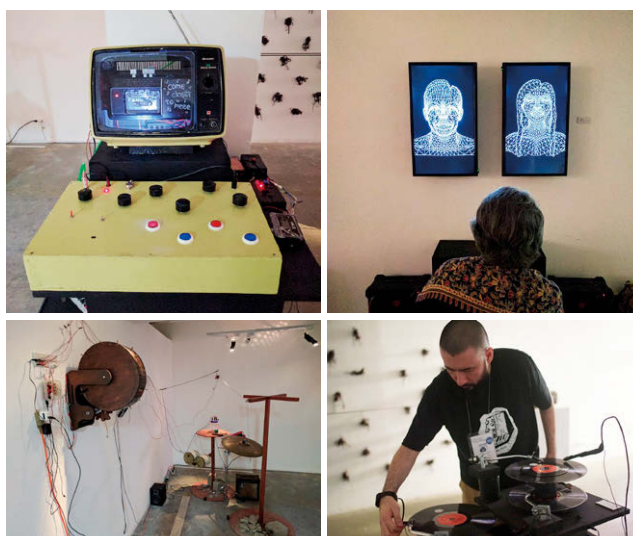


Fig. 7 *All Watched Over by Machines of Loving Grace* at Art Fair Philippines 2017

Our exhibit at the fair was enclosed by the Wall of Sound. These metal sheets were electronically conductive to touch, while speakers in the corner produced the sound. People would hold hands while touching the wall and "playing" the wall of sounds. Inside the exhibition space were

two 3D wireframe floating heads on screens, which would robotically say words from the recording transcript using text-to-speech software. There was also a cassette tape controller that played a snippet of a postcoital Marcos singing a folk song. Visitors were able to chop and screw the audio.

Until now, we have produced over 80 projects at more than 35 venues, from institutional art centers to galleries, alternative art spaces, and abandoned locations, involving over 120 foreign

artist collaborators and 180-plus local collaborators and communities. Our work has reached an audience of more than 15,000 so far. Our practice encompasses pop-up laboratories, forums, workshops, exhibitions, concerts, artist talks, screening, parties, FM discussions, radio programs, and more. In order to build something, we also create spaces, an activity that relates back to the importance of location (Fig. 8). We always like to think of it as community-based. Communities gather at artists' "drinking wells," spaces where people can drink together and hang out. It is from this kind of interaction that a community can emerge.



Fig. 8 Events at SABAW Media Art Kitchen and WSK: Festival of the Recently Possible

Disseminating Original New Media Art and Educational Programs on the Global Stage

Kiyoshi Suganuma Educator, Yamaguchi Center for Arts and Media [YCAM]

The Yamaguchi Center for Arts and Media [YCAM], where Kiyoshi Suganuma has been serving as educator since 2009, is a public cultural complex in Yamaguchi City. Since its opening in 2003, YCAM has continued to demonstrate its unique regional city features and strengths.

A Place for Viewing, Open to Many

YCAM is an art center established by Yamaguchi City and opened in 2003. This facility aims to explore the possibilities of artistic expression by utilizing media technology in a modern information society. Yamaguchi City is a regional city, located west of Tokyo, two hours by air or about four hours by bullet train, and with a population of 190,000.

I want to talk about YCAM's three main features. The first is creation and education. In terms of both works of art and educational programs, YCAM's most important mission is discovering new values through creating and then disseminating these from its base in Yamaguchi on the international stage. The second is research and development (R&D). YCAM has its own internal lab, called YCAM InterLab, where it undertakes R&D projects related to new media art. Comprising a team of people, location, and environment (that is, the equipment), this lab is a rich store of technology and know-how. The third is accessibility and collaboration. Our approaches and methodologies are designed to connect with future collaborators and explore ways to open up our accumulated insights. In order to implement our next creativity and dissemination projects, we engage with making frameworks that can produce a dynamic creative cycle.

Let me present one example of the kind of new media art works that YCAM produces. This was *gravicells—Gravity and Resistance*, produced by Seiko Mikami and Souta Ichikawa in 2004 (Fig.1). The “gravi” means “gravity,” here combined with “cells” to coin a new word. When a viewer gets on the panels spread on the floor, the image projected from above changes according to the pressure placed on the sensors. This is exactly what we call “creation” at YCAM, the first feature from my earlier explanation, and it was made in the studio at YCAM. The artists engaged in this process while staying in Yamaguchi, com-

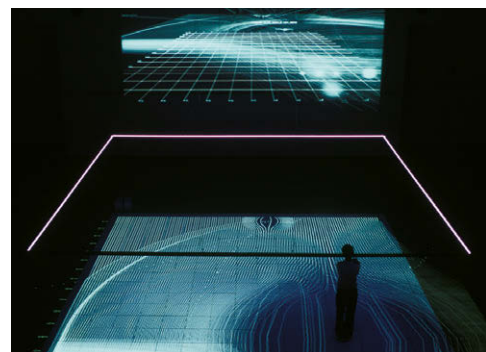


Fig.1 Seiko Mikami + Souta Ichikawa, *gravicells—Gravity and Resistance*, 2004 Photo by Hiroki Obara Courtesy: Yamaguchi Center for Arts and Media [YCAM]

pleting it together with YCAM InterLab through trial and error.

Following its exhibition at YCAM, *gravicells—Gravity and Resistance* toured many places, including Tokyo, Canada, Australia, China, and South Korea, and particularly countries in Europe such as the Netherlands, Germany, and Italy. And during all this travel, the fact that the piece was credited to both YCAM and Yamaguchi City helped to raise the international branding of both the center and city.

Other than the production studio, YCAM has a cinema with 100 seats and a theater with 500 seats. The theater is designed so that the seats can be stored in the basement and it becomes a large studio equivalent to the size of a gymnasium, meaning the space can also be utilized as a theater or a studio for large-scale art installations. In addition, Yamaguchi City Central Library, which has 300,000 books, is housed in the same building.

Another feature is that we employ the large foyer and park in front of YCAM to exhibit artworks in the public space. When originally designing the building, it was conceived as a place in which the whole facility can be used for experimentation and expression.

The annual number of visitors is officially 700,000 people. You might be surprised that despite Yamaguchi having a population of only 190,000, so many people visit YCAM each year. One reason for this is that the library users account for a big percentage of all visitors. Since admission to YCAM's exhibitions is in principle free of charge, they function in such a way so as to supplement the daily lives of local residents. Rather than attracting a clique of only art-lovers, YCAM aspires to be a place for viewing and experiencing art that is open to all, from the very young to the elderly, as befits its identity as a regional city.

YCAM's main activity is exploring the application possibilities for media technology, but this actually encompasses many things. Roughly speaking, these are education, the arts, and the community. Today, I will focus on arts and education.

Educational Programs for Acquiring Media Literacy

The core of YCAM activities is producing new media art projects. More than 100 works have been created at YCAM over the past 14 years. As mentioned earlier, these travel to many cities and countries around the world. The greatest factor in what we produce is YCAM InterLab. This is an internal R&D organization, where about around 20 or 30 specialists work. Some are educators or curators responsible for art, performing arts, and film projects, while others are stage, lighting, screen, sound, and computer programming specialists, or archivists.

Let me present some examples of the work we produce. The opening exhibition of YCAM was an installation of *Amodal Suspension* by Rafael Lozano-Hemmer, a large-scale piece held outside. This was a participatory project, incorporating communication and interaction with the general public.

My next example is *FOREST SYMPHONY*, a joint production between YCAM InterLab and Ryuichi Sakamoto (Fig. 2). There are various ways to collaborate. This particular work was created together with Sakamoto from scratch and then implemented while he provided the technical advice. This is the forte of YCAM InterLab: having the interdisciplinary insights for implementing the ideas that artists have in their heads. Other than Sakamoto, we have created works together with many artists, including Ryoji Ikeda and Otomo Yoshihide.

We have been also engaged in developing physical forms of artistic expression. As an example of R&D, the project *Reactor for Awareness in Motion* was a collaboration developed with dancer Yoko Ando and others. For this work,



Fig. 2 Ryuichi Sakamoto, *FOREST SYMPHONY*, 2013 Photo: Ryuichi Maruo Courtesy: Yamaguchi Center for Arts and Media [YCAM]

YCAM produced an original motion capture system and application, starting from the viewpoint of how to create a production environment for dance. We have also made open-source project deliverables in terms of software, hardware, and know-how publicly available online. In recent years, we have continued to develop initiatives exploring the potential for applicable projects through open-source deliverables and this project derives from the contexts of rehabilitation and sport.

YCAM Film Factory is a series of collaborations with film directors to produce new films and explore the possibilities of cinema. We also hold experimental music concerts as well as stage plays in the theater.

The second part of YCAM's activities I want to introduce relates to the educational programs. We take the same stance here as for how we produce artworks. We develop original content that boasts world-class quality and can be then taken off-site and evolved further elsewhere.

We have developed over ten original workshops and experiential learning systems, which are run in-house or at external sites. The themes include "body and interface" and introducing legal issues to children. Our education programs have the main aim of increasing media literacy.

For example, we have a musical workshop called "walking around surround." This system is very simple and easy to carry, and its sound comes from eight wireless speakers. Participating children put the systems wherever they like and check sounds like "blip, blip." For instance, when children arrange the systems in a circle, the sound they can hear is different depending on whether they are inside or outside the circle. This is very fundamental and it will encourage them to think about sound, body, and space.

YCAM has a variety of programs focusing on sound in terms of our exhibitions, projects, and live music concerts. Therefore, workshops like this are very important for honing how we can appreciate works of art. I think it is vital that you can look at things from the same point of view as artists by sensing with the whole body.

The workshop "Eye2Eye" makes the lines of vision of eight participants visible to all of them on a big screen, using sightline-analysis technology (see p. 41). Dealing with the line of vision in this way leads to some fascinating insights. For example, most participants will look at where their hometowns are when a map is suddenly shown in front of them. This means we can easily know where they come from. The workshop examines themes related to the body and communication, based on the properties or possibilities that a line of vision has.

The background for this workshop derives from our knowledge of an awareness gap, such as when sightline-analysis systems are used for security cameras or when the displays at supermarkets are based on eye information. There is increasing disparity between the information that corporations and researchers have and the information that us consumers have. What is the media literacy that can fill this gap? This is certainly not something that can only be conveyed through text or language alone, but requires physical or experiential approaches. As such, we want to improve media literacy by learning how our bodies experience media.

The workshop "Kotoba Shintai" (*Language and Body*) was jointly developed with the choreographer Zan Yamashita and allows participants to experience the differences in association between body movements and textual words (see p. 42). For instance, if participants are asked to imitate the movement of an elephant, the movements vary depending on the cultures and personalities of individual participants. To visualize the differences in imagery that words and physical movements can evoke, we record participants' body movements using a motion-capture device. Afterwards, by looking at those movements, the words that were conceived with each movement can be registered in a database using an original YCAM application for tagging the movements. If someone's arm swings in front of the body, for instance, one may imagine the word "elephant" but others may think of "traffic guard." By registering such words and gradually building up the database, a kind of search engine resource develops and we can create dances from the combinations of words. I believe that this workshop has proven fascinating and

popular overseas because body movements are used in our daily lives by everyone like a form of common sense regardless of language.

We also partner with corporations. For example, we produced a workshop called “Parallel eyes” co-developed with Sony’s CSL researchers (Fig.3). Four participants put on head-mounted displays (HMD) and cameras, and then share what each other can see. All the participants play tag while watching the fields of view on HMD screens divided into four.

It might well seem that “Parallel eyes” is rather neo-futuristic. I think that this future is actually not so distant. Sharing what I see with 100 people might be possible even in another five years. In this way, we are thinking of opportunities for the public to consider and discuss certain ideas about the future from the perspective of media literacy.



Fig. 3 The “Parallel eyes” workshop, co-developed by YCAM InterLab and Sony CSL. Photo: Takayuki Miyatake Courtesy: Yamaguchi Center for Arts and Media [YCAM]

Cultivating the Creativity of Children

Recently, a lot of our efforts have focused on the YCAM Bio Research project. YCAM established a BioLab in 2015 in order to explore our relationship with biotechnology, whose development has been striking of late. Based on our identity as a center rooted in the region and community, we aim to be a platform that can further research alongside the perspectives of local residents. As such, we start with the basics, based on familiar themes such as food, clothing, and shelter, or education.

For example, we have created an educational program called “DNA of Forests.” In the workshop, around 15 participants go into forests and collect leaves from trees whose names they don’t know. They later conduct analysis and experiments extracting the DNA in which the living creatures’ genetic information is stored. They study the leaves until they can identify the plants’ species names using a DNA database. They finally create a picture dictionary on a website by themselves. Until now, we have always read picture books by specialists, but here non-specialists gather and work out how they see their surroundings. This is what we might call the democratization of technology.

We also run a workshop called “Sports Hackathon” (Fig.4). The workshop is based on the concept that sports are not received as a given but should be created by ourselves. With this in mind, we create new sports with participants over a period of three days. On the last day, we play these sports with local children and their parents, forming a sports festival Yamaguchi Future Sports Day with over 200 participants. YCAM is emphasizing collaboration within school education, so we are endeavoring to make “Sports Hackathon” available to the general public in the community or schools.



Fig. 4 One of the events from the “Sports Hackathon” workshop Photo: Kosuke Shiomi Courtesy: Yamaguchi Center for Arts and Media [YCAM]

In this way, children in Yamaguchi might create new sports festivals with new sports produced by themselves. In terms of the meta level, I think this can be an adequate resource for a regional city. There is no doubt that this kind of progressive educational environment is one of the attractions of a city. YCAM is a facility established by Yamaguchi City, so it naturally reflects municipal policies. How does Yamaguchi City attract people by utilizing YCAM in the field of education? This leads to discussion of such issues as migration or settlement.

Let me show another example. It is a series called “Korogaru Koen,” which started in 2012 and has so far been implemented at five locations (Fig.5). Unlike the three-hour workshops, Korogaru Koen is a park-like place for learning over a period of three months.

Media technologies like light, moving image, and sound as well as sensors are installed in the “park,” but there are basically no rules, just like in regular parks. The main feature here is that it forms a park that updates, the media environment and rules changing based on children’s own ideas.

We believe that Korogaru Koen is a collaboration between YCAM InterLab and children. We accept the ideas children have and implement them. In this way, we gradually foster a certain degree of confidence in the children that they have the power to change society. In comparison, it is claimed that there are too many rules in Japanese parks: “Don’t be noisy,” “No skateboarding,” “No ball games,” and so on. This can result in public space that nobody uses. Eventually, rules become unconscious and we stop even thinking about them.

Korogaru Koen is a kind of simulation of society, though on a very small scale. It is fine to fail and there is no “right” answer. What is important here is that it is an environment that retains a sense of the human touch in society, whereby you will get a response if you try something. More broadly, this is the same as the future vision of regional society to which YCAM aspires. The flexibility and experimentation that the smaller scale of a regional city can offer have immense potential for enhancing the relationship of each individual with society.

To create a future for the community based on the concept of openness and collaboration is the responsibility of public cultural facilities like YCAM. The target of our accessibility and collaboration efforts is not simply artists and creatives around the world. It is the creative cycle that interacts with the regional society in which YCAM is based. What our educational programs are adding to the community are things schools cannot achieve. As technology advances and the world becomes more global, students must learn new things like computer programming. On the other hand, the recent system of school education remains inflexible and unable to respond to problems. I believe that it is experimental public cultural facilities like YCAM that can undertake this kind of role as part of regional education.

In the future, computer programming will be incorporated into school curricula even in Japan, but doing this within the structure of school education inevitably means that it becomes a model of learning in which there is a “correct” way of doing things. As we all know now, just learning by memorizing does not allow us to respond to our society today that is constantly changing. For example, with people who have been learning the piano for a long time, they are no doubt good at playing the right musical notes as per the score, but I suspect there are also many who are not good at playing freely. At YCAM, I hope we can make up for that creative learning that is lost in school education through the experiences of viewing and expressing.

Let me conclude with an example I often share in presentations. It is gonzocam, which was created in collaboration with the artist unit contact Gonzo and the artist yango2. This toolkit is designed for one-time-use cameras with lenses that are improved by being equipped with an automatic shutter and winding. It is a very silly and amateurish use of technology. I would be at a loss if I were asked what it could be used for, but if this camera were set up in the mountains, for instance, we could perhaps take many photos of wild animals. We have released open-source information online about how to make this toolkit. One day, I was surprised to hear that a fifth grader living in Yamaguchi City wanted us to teach him about how to do board mounting and etching for the gonzocam. His purpose in installing the camera was to drive away wild boars that ruin his grandmother’s fields. In other words, he intended to use it for social innovation. I felt a



Fig. 5 Children playing in the Korogaru Koen park Photo: Ryuichi Maruo Courtesy of Yamaguchi Center for Arts and Media [YCAM]

little put to shame. Here, a piece of rather silly technology used for an artwork had been diverted by a completely unrelated third party and employed for a wholly new idea. Moreover, the person who did was a child. This kind of networking is one of YCAM's strengths. That is to say, in addition to sharing physical or space facilities, our attitudes towards accessibility such as by open-sourcing our software or hardware give us opportunities to link up with others.

The chain of creativity occurs across discipline, generation, location, and time. Since the spread of the Internet, this tendency has accelerated even further. Today, YCAM is searching through its wide-ranging projects for new lab approaches as a platform for encouraging that chain of creativity. We want to be the future vision of a cultural facility that can respond organically to our changing society.

Imaginative (and Fantastical) Art and Technology for Young Audiences

Jos Auzende Artistic Advisor, La Gaîté Lyrique

Jos Auzende is Artistic Advisor and Curator at La Gaîté Lyrique in Paris. Her presentation introduced her work with the project *Capitaine futur* (Captain Future), which approaches society from three different angles: it considers children as an audience in their own right, digital technology as a cultural discipline that merits study, and art as a laboratory for the future. A testing ground for artistic and educational content, the project calls on artists and researchers' abilities to weave tales, invent original forms, and prepare for what is to come.



La Gaîté Lyrique: An Old Venue Reborn as Something New

I have been part of the artistic team at La Gaîté Lyrique in Paris since the opening in 2011. Among other things, I'm responsible for running a creative project called *Capitaine futur*, which I want to share with you today. It is an experimental, child-oriented art program.

I will begin with a few words about La Gaîté Lyrique (Fig.1). La Gaîté Lyrique is a young cultural facility in Paris. It is an institution, straddling both the private and public sectors, and is located in the center of the city of Paris. It specializes in emerging forms of digital culture and the dialogue between art, technology, research, and society.

It is housed in a building that used to be an old theater. It is a strange name, yes? That is where the name comes from: "La Gaîté" means "the joy" and "Lyrique" means "the art of voice." As you can tell, it was dedicated to operettas. It was built in the 19th century and destroyed almost entirely around the 1990s to make an indoor amusement park called *Planète magique*. Instead of being a "magical planet," however, it was a big fiasco. It was only open for 15 days and then it was closed for 15 years.



Fig.1 Upper: Lobby at La Gaîté Lyrique Lower: La Gaîté Lyrique ©Vinciane Lebrun

Around 2000, a new project emerged and everything was destroyed once again, and transformed into a hybrid cultural venue dedicated to music and pop culture for the digital age, which opened in March 2011, reconnecting with the past and the former name, La Gaîté Lyrique.

Today, La Gaîté Lyrique is part of a new generation of venues in France and in Europe that demystify culture, technology and knowledge for adults and children alike in a fun and friendly atmosphere, a venue where children are more than welcome.

We organize exhibitions, shows, talks, screenings, residencies, workshops, and events that chart a path through the complex flow of information and figure that make up our world, that investigate the impact of technology and the development decisions of our ever-changing society and in the learning environments. La Gaîté Lyrique views education in digital technology as a vital means of empowering citizens of tomorrow and art as a laboratory for the future, exploring thoughtful approaches to living, doing things together and confronting the changes attempted proactively.

Treating Art and Technology for Children Seriously

The main reason that Capitaine futur was created when the institution opened in 2011 was to demonstrate that art and technology are not just for grownups. Digital culture is not only a question about tools and technology, but also related to issues of emotion, storytelling, and new opportunities of learning by doing. Children are knowledgeable in their own right. Children pass on practices and resources as essential to coping with our fast-paced digitalization and the constant barrage of new innovations that define the digital age.

Capitaine futur can be several things at once, which makes it not always easy to summarize. It is a child-oriented art program experimenting with new forms of narration and formats. So, how can we use digital arts to discover the world we're building? The Capitaine futur approach is to take a fresh look at children's cultural programming in the Internet age, addressing the adults of tomorrow on equal terms as active participants, rather than passive consumers, encouraging critical and reflective thinking about technology and participation with their five senses, curiosity, and differences, and opening new ways of learning.

In this way, Capitaine futur was born amid the language of our era of digital transformation, blurring the distinction between the real and the virtual, between the natural, the human, and the artificial. It started off as an experimental base on a strong narrative and sensory approach. It became a laboratory for creating performances rooted in experimentation and our ability to act, see, and feel in our connected world.

Capitaine futur is a kaleidoscopic program of shows. For example, *The Best Way to Count* from 2015 was an "easytronic," longhaired performance by Jon the dog and Yuichi Kishino (Fig. 2). It was produced with help from the Japan Foundation and was recognized by the Japan Media Arts Festival the same year with the Grand Prize in the Entertainment Division. We also create performances, workshops, talks, science talks, and events for children, interactive installations, and exhibitions.

At the heart of the Capitaine futur project is the titular imaginary character with storytelling superpowers, somewhere between imagination, science, and poetic visions. Capitaine futur is an elusive globetrotter. He is children's invisible alter ego with whom they are sometimes caught deep in conversation, truly driving the experience further and further away from any reductionism or entertainment. He travels aboard the Capsulo, a bouncing and waterproof vessel. He shares discoveries that originate from the depths of computers, which draw power from



Fig. 2 Yuichi Kishino, *The Best Way to Count* (2015, Capitaine futur) ©Vinciane Verguethen

our touch and strength from the stimulation of our senses.

Capitaine futur has a worldview based on something other than decline, decay, and apocalypse. He is open-minded to all views. Capitaine futur is also a medium for telling the stories of our interconnected, technological world. We need new metaphors that help us to tackle new situations. We need other ways of imagining and articulating relations between individuals, tools, and society. We need to build a technological culture.

Capitaine futur is a narrative device in the tradition of extraordinary voyages and philosophical tales of the Renaissance, a comparable time in Europe marked by an acceleration of technical progress. Capitaine futur is a medium for telling the metaphorical stories of our digital era by taking imaginary detours, taking children and the novices inside all of us on a journey into the depths of the abstract era of machines for a moment of thought. It is a tool using pop culture and media art to provide insight into disruptive developments in our world, inspiring critical approaches to the omnipresence of these machines in our daily lives, and stimulating ideas about how to harness their power and build a common technical culture in meaningful ways.

In 2014, Capitaine futur went on an extraordinary voyage. Within his computer screen, he plunged into the depths of the computer: his super machine of the everyday that comes without any instructions. It was an exploration of the dizzying distortion of scale, perceptions, and point of views in the metaphorical fluid world and time when we surf, navigate in open source, and think and work privately (Fig. 3).

International Partnerships

The concerns of the Capitaine futur project are also increasingly shared by other international art practitioners, who are conducting experiments at the cutting edge of digital technology for children. That's why we applied for a two-year European cooperation project led by Cinekid, a film festival and media lab based in Amsterdam, the Netherlands, in partnership with KIKK Festival, a digital and creative culture festival in Namur, Belgium, and WoeLab, a center for technological democracy in Lomé in Togo, West Africa. La Gâté Lyrique is the lead partner of this cooperation project.

We have joined together to develop Les Voyages de Capitaine futur (The Voyages of Captain Future), a project based on the imaginary character Capitaine futur, whose travels introduce children to art and creative use of technologies, and which serve as tools for emancipation and learning. In June 2017, we launched an international open call for proposals. We received about 170 projects and we selected three and the artworks are right now in development. After they are produced, there will be a touring exhibition in 2018 through to the start of 2019, which will be paired with creative workshops and online and open-source tutorials.

The theme for the open call was "Super-Natural: Stories of worlds yet to come." This deals with high-risk forms of ecology in which our technological environments have become natural elements. The theme invited artists to offer their perspectives on the technological, dematerialized, complex environments, and ubiquitous machines that have become natural elements in



Fig. 3 Upper: Artificial Nature, *Archipelago* (2014, Capitaine futur) Lower: Cyril Diagne, *Starfield* (2014, Capitaine futur)
©Vinciane Lebrun

our lives. A host of singular species coexist in this new world: virtual animals, mutant plants, electronic viruses, insatiable computers, memory rocks, tentacular networks, autodidact algorithms, domestic robots, cybernetic forests, and more. This organic, composite, living world requires us to rethink how we live, communicate, and use our senses. To explore the transformations of our era, we need a plethora of new skills, freshly attuned senses, emotions, and forms of thought outside the bounds of rationality. Is this an intermediate stage of natural evolution or a “big bang” of singularities? What new configurations are in store? What tools must we craft to survive, experience, adjust to, and negotiate these new types of coexistence? The project aims to elicit poetic visions, narrative approaches, and fictional tales that recount a land where humans are no longer central and undergo a metamorphosis upon contact with heterogeneous beings. We are entering an era of hybrid ecology: artificial intelligence as a landscape, networks as biotopes, data as organisms, and media as humus. Where do we go from here?

Exploring Technology through the Supernatural

Directly related to these results and theme, the final thing I would like to introduce is Capitaine futur's next voyage. This is the exhibition we are opening at La Gaîté Lyrique in April, a four-month group show, “Capitaine futur and the Supernatural,” combined with a series of other events, workshops, screenings, and talks (Fig. 4). Now Capitaine futur has made the plunge behind the screen and he never comes back. He is crisscrossing a supernatural land where machines, living beings and cities coordinate, clash, and commingle.

In addition to the three artworks developed in the framework of the European project, Capitaine futur has collected treasures made up of responsive environments, living systems, and objects whose behavior has to be tamed, like a jellyfish and robot communicating together. He handles these treasures with the utmost care, because Capitaine futur is a curator and a curator is a person who cares about something. He confronts these objects and situations. He pinpoints areas of convergence and temporarily gives them a new meaning and life while the exhibition is open, so that the works are able to interact with each other.

For Capitaine futur, media art is a supernatural art, an exhibition providing the ground for experimentation that truly comes to life at each opening. Capitaine futur is also questioning the expanding status of media artworks and viewers in the digital age, and how major art practices still in their infancy are taking their place among other art forms.



Fig. 4 Upper: Studio Bruyant, *Cairns* (2018, Capitaine futur)
Lower: Florian Dusopt, *Sonic Jungle* (2018, Capitaine futur)
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A Collaborative Festival Engaging with the Political Dimensions of Food

Julia Sarisetiati Artist, Curator / ruangrupa

Julia Sarisetiati is an artist, photographer, curator, and member of the collective ruangrupa. Her presentation introduced the group's work with the Indonesian media art festival OK. Video and its investigation of food, media, politics, and ways to share knowledge.

Emerging from the Need for New Kinds of Spaces

Today I want to share with you some insights about OK. Video, a media art festival that we have been running in Indonesia since 2003.

When talking about OK. Video, we also have to talk about ruangrupa, because OK. Video is the product of the thoughts of peers in the group. Founded in 2000 by a group of artists in Jakarta, ruangrupa emerged from the need of space for young artists. Previously, the spaces we ran were always in the form of a house. We then used the space according to our needs. A space is constantly changing function: it can be an office, a place to discuss, a classroom, a gallery, or a space for musical performances (Fig.1).

At that time, the art scene in Indonesia was dominated by private galleries showing painting and sculpture, which did not accommodate the various discourses related to other new media, such as video. This is not simply a mistake on the part of the art scene; the repressive atmosphere of Suharto's New Order regime had much to do with this.

After the reforms of 1998, there was a need to respond to the situation. As such, ruangrupa launched OK. Video as a division of our group to run as a biennial media art festival from 2003. Since it first began, the festival has aspired to observe, record, and study media technology developments, which have transformed people's perspectives and behavior towards surrounding phenomena.



Fig.1 Previous music events, exhibitions, and lectures by ruangrupa

Along with organizing this biennial media art festival, OK. Video runs other programs, including workshops, research projects, documentation, and producing and distributing Indonesian media art. In addition to the exhibition, through this festival we have tried various approaches and presentation methods that can engage with “video” as a medium. For example, in 2007, we tried several workshops with ten communities all around Indonesia. We also created an open platform for popular culture, MuviParty. This is a music video festival, so the approach is more focused on popular culture. We also set up an open lab as a way to express the artistic process of media art. And since the beginning of the festival in 2003, the idea of engaging and being engaged with the public is what makes us constantly pursue ways to change and adapt.

Evolving the Festival Toward a Focus on Politicized Food

In 2015, OK. Video shifted its identity by revising the subtitle from “Jakarta International Video Festival” to “Indonesia Media Arts Festival.” The growth of media technology in society has prompted us to extend and expand the range of artistic media used beyond not only video but also the scope of the discussions about media art itself. With the discussions of video as an art media complete, there then followed an urgent need to develop the event as an open contemporary discourse on various aesthetic approaches and various forms of medium exploration as well as modes of production.

The theme of the festival in 2015 was inspired by Suharto’s New Order military regime, which lasted for 32 years. The New Order began in 1966 to differentiate itself from the Old Order regime, which was led by the first president of Indonesia, Sukarno. At that time, the festival coincided with the fiftieth anniversary of the genocide that took place due to the power struggle during the coup d’état in 1965.

Departing from this theme, the festival tried to discuss the issue of historical and political media archives that were controlled by the government in the analog era. In this digital era, however, we know the situation is very different. Now it is the corporations that control everything and this has somehow influenced the development of society, especially in Indonesia, and, for example, other post-authoritarian countries.

To better share experiences and discussion of the issues, the festival has been divided into many programs, including exhibitions, screenings, multimedia performances, symposia, discussions, and workshops.

The eighth and most recent edition of the festival was in 2017, with food as the main theme. This theme was still connected with the previous exploration of the legacy of the New Order, as discussed in 2015. Over its 32 years, the New Order regime influenced many policies concerning basic human needs, including food. During the regime, food became one of the fundamental focuses to support development and realize Indonesia as an industrial country.

Food is political, in the sense of having a history that is intertwined with the geography and politics of both Southeast Asia and the world. The Green Revolution agricultural policy of the New Order changed many things in relation to food supply, availability, and fulfillment, in addition to the technology used, social impact, and wider economic, cultural, and political structures. The Green Revolution was a massive paradigm shift in terms of food, from the soil up to the dinner table. The policy was also a milestone in relation to the control of knowledge and power by the regime in that it could tell people that this is the “true” system, this is the “true” technology, and anything else is “wrong” or bound to fail. The Green Revolution was the dictum of truth through food management policy. What had been regarded as knowledge in the traditional farming system was suddenly considered inefficient, as there was no surplus and so we were “unable” to solve the growing need for food.

The regime then created a phrase—“Food Crisis”—to justify the system that they applied to a global environment. In the Indonesian context, the Green Revolution affected the rhythm of life, especially those who lived in a village, who had to become “the barn” and take on the

responsibility of making this revolution succeed. These conditions then had serious consequences, of course, ranging from the destruction of the socio-ecological conditions to land grabbing and the industrialization of food from upstream to downstream.

From that perspective, positioning food as our main framing device and focus was important in terms of analyzing how the perspective of the New Order or the New World Order affected and continues to affect people's ways of life on the ground. Looking again at how food issues arrive at relationships with media and technology, we tried to reflect on the narratives produced by the New Order regime and encourage discussion related to the possibility of alternate, sustainable narratives. We considered: how are the various food technologies, which have been supported by a regime that ruled for 32 years, delivered through the use of media?

At the same time, we are also very interested in re-examining the traditional knowledge that farmers have long possessed. These old sciences are rarely documented and often underestimated, when in fact such wisdom should form the basis for modern technology. We wanted to investigate the potential in the current context for media technology and all possible modes of production and distribution to have a role in re-promoting this traditional knowledge.

Farmers and the government have differing perceptions of "food sovereignty." For the farmers, food sovereignty means that they could have the freedom to select planting and soil cultivation methods on their own accord, and also more freedom in controlling food distribution. For the government, however, "food sovereignty" means that the nation is capable of meeting the population's food demand. Adequate domestic food supply—and, therefore, the absence of a need to import food—was the government's indicator of success for food sovereignty, but the government remained heedless of the policy's negative impacts on both the environment and farmers. As such, the problem of food security goes beyond maintaining the chain of "production, distribution, and consumption," because there are strong political aspects attached to it.

Historical Approach to the Topic of Food

The 2017 festival took place from July to August. With Renan Laru-an from Manila and myself as co-curators, the festival featured a variety of activities, including art exhibitions, performances, site-specific interventions, art projects, and research that mainly took place in our self-run community space, Gudang Sarinah Ekosistem, in Jakarta (Fig. 2). We just moved to this space. Before, we operated out of a small house and then joined together with other collectives to run the new space. It has become a "collective of collectives" that run the space and share resources.

Stemming from the festival's curatorial arc on food, especially in the context of Indonesia, we researched artists whose work centers on food and use media arts and technology as a strategy and language in discussing as well as disseminating their ideas. The main exhibition involved 36 artists and also 13 organizations and community partners from Indonesia and abroad (Fig. 3).

Through our festival, we want to reintroduce food as a medium, technology, and context. During our research period, a timeline was created in response to a question: to what extent has



Fig. 2 Gudang Sarinah Ekosistem, the venue for OK. Video 2017 and where ruangrupa was based

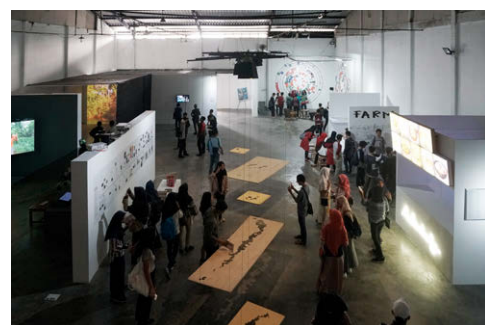


Fig. 3 OK. Video 2017

the subject of food and environment been unfolding or discussed within the history of art in Indonesia? This search also seeks to contextualize the interrelation between social and art histories. This allows ideas to develop and becomes a new way of looking at history.

In this process, we invited a group of researchers to conduct cooperative research taking a historical approach to artists exploring the topic of food in Indonesia, and they set up a timeline as a result of their research to reflect on the concerns of each artist and how it relates to the regime in power at the time, and also how it relates to the development of media technology and the artists' choice of medium for exploring their concerns around this topic.

Discussion of these food topics is not limited only to individual artists or interdisciplinary practitioners concerned with the issue of food politics. The most challenging part, though, is how to gather practitioners and organizations or institutions from very different sectors that can

collaborate with or develop discussions with artists, individuals, or initiatives that are mostly related to art (Fig. 4).

An Interdisciplinary Open Lab Residency

Alongside the festival, we also formed the Open Lab Residency Program. This is a collaborative laboratory for artistic production conducted by artists, scientists, and practitioners from diverse backgrounds to collectively perform various forms of speculation in terms of producing art and developing knowledge. So far we have realized a total of ten Open Lab Residencies (Fig. 5).

Syaiful Garibaldi's residency addressed the body as a biological entity. The biological context certainly brings us to the meaning of the body not only as a living thing, but also how the body proceeds and transforms after its life is over. We want to understand the cycles of eating and being eaten from an alternative point of view. Instead of always positioning the human as the main subject, we are invited to see the activities of the decomposer creatures that eat the human body after it dies. As humans live, we perform various acts of consumption. But after we die, the human body also becomes something consumed by such creatures. In the Open Lab, Syaiful Garibaldi worked with a researcher and some forensic medical specialists to identify this process.

Bakudapan is a food studies collective from Yogyakarta. It works with researchers, designers, and illustrators to collect recipes from women survivors of the political detainment in 1965, by telling the story on how they could survive and organize their lives together. The kitchen and food becomes the filter for examining broader political issues from that time. This project also aimed to share the stories with the younger generation as an alternative learning resource, covering history, politics, the feminist movement, and female solidarity. The open lab process concluded by creating a dinner that serves a variety of the recipes told by the survivors. It was



Fig. 4 Examples of a workshop (top) and talk (bottom, with Tadasu Takamine) at OK. Video 2017



Fig. 5 Mark Sanchez & Minerva Co-Lab, *Sanity Mapping* (mapping of the mental state), which is one of the results of the Open Lab Residency Program

also attended by writers from various background, who then played a role in sharing the stories further through other media (Fig. 6).

In addition, our lab continues to learn how to sort out the many wild plants that grow around our space and process them into a variety of dishes (Fig. 7). We invite a variety of wild food experts to share their knowledge about the benefits and nutrients of wild plants that are overlooked. Knowledge about these wild plants is under-developed or has not been accepted into the ruling discourse. Luinambi Vesiano's work invites us to identify the benefits of the wild plants around us and explore the possibilities of processing some recipes. His practice works to spotlight these plants and give them better representation in our culture.

The Legume Research Project is run by the restaurant Warung Ramah and Lintang Panglipuran, a community organization involved with plant diversification and conservation based in Sleman, Yogyakarta, and particularly centered on research about beans or legumes. In this project, the members gathered information on how traditional farmers manage soil fertility by growing legume plants after harvesting rice to improve the fertility of the soil. The project offers a critique of the New Order regime, which encouraged farmers to use chemical substances on a large scale during the Green Revolution.

During the Open Lab program, participants made a co-garden space so that anyone could follow their process. They also opened a small kiosk as a melting pot and lab for experimentation. They did several workshops. One was about distillation from alternative resources and then creating your own fermented drinks. Participants were provided with a manual book and taught how to make their own beverages. Through this experience, participants became more aware of food discourse, such as food security, politics, and systems.

By building this Open Lab platform, we are also trying to foster interaction with the wider community so that they can be involved in following the ongoing laboratory process. That's why the name is Open Lab. It is as simple as that to indicate that it is open to intervention, interaction, exchanges, and access to resources.

The symposium program has also been organized as a forum for discussion and sharing of perspectives on the theme of the festival. The symposium sessions were held in multiple locations, with a focus on more interactive and informal formats. We are principally interested in exploring other possible formats of symposia that go beyond the conventional.

We also visited actual historical sites, interacting with the urban farmers and inviting various citizen food-related initiatives to share knowledge.



Fig. 6 Dinner hosted by Bakudapan to mark the closing of the Open Lab Residency Program



Fig. 7 A project about wild plants held in the shared garden space

Developing an Online-Based Lab for Collaboration

We also initiated the Virtual Open Lab Residency as one of the festival's programs, but were unable to implement it. Needless to say, material limitations and infrastructural conditions remain a constant concern for realizing this kind of project. Nonetheless, I would like to share a little bit about the idea behind the program.

With its history in Jakarta and as the longest-running festival of its kind in the region, the audience and the participants tend to consider the organization and management of the project in a similar way to structurally funded institutions. Actually, though, it was initiated by artists and remains a self-organized, artist-run festival. This means that as curators, of course, we have more complicated positions and decisions to make in order to maintain this and realize our plans.

The Open Lab's next vision is to facilitate short- and long-term collaboration between artists with various parties. What is unique about this new residency is that it will be done remotely and only online. The Indonesian arts scene already enjoys a dynamic and collaborative community. With the virtual residency, we want to test if this can be translated without physical contact or the usual privileges of initiating collaboration. The project invites people's participation through virtual conversations with mentors as an experiment in modes of production and as a means to transfer knowledge. In order to facilitate discussion and share information to lesser-known contexts, OK. Video partners with other institutions, including the Indonesian Visual Art Archive and Pad.ma. The latter is a public access digital media archive initiated by various groups from Mumbai, Bangalore, and Berlin, as well as artists and researchers.

We developed this festival into a research-based laboratory because we are interested in the idea of the festival as a space, and space as an enabler, where people with different kinds of knowledge, experience, and skills can use the space to exchange and cooperate. Many initiatives and programs that cannot be articulated in other spaces could acquire a space or laboratory here for experimentation.

There are many people with different skills and knowledge sharing the same concerns about food. But they work alone and are not connected to each other. Our festival wants to play a role in providing them with a space so that their knowledge and expertise—that is, the collective intelligence—can be brought together.

[Session 2]

Restoration, Preservation, and Archiving Today

Speaker Profiles



Aria Dean

Assistant Curator of Net Art, Rhizome at the New Museum [USA]

Aria Dean is an artist, writer, and curator based in Los Angeles, California. She is the assistant curator of net art and digital culture at Rhizome, an art organization based on the Internet and at the New Museum in New York City. Her writing has been featured in *Artforum*, *Art in America*, *The New Inquiry*, *Real Life Magazine*, *Topical Cream Magazine*, *Mousse Magazine*, *CURA Magazine*, and *X-TRA Contemporary Art Quarterly*. She has spoken at art institutions, colleges, and universities around the United States, including the New Museum, UCLA (Los Angeles), Reed College (Portland, Oregon), The New School (New York City), and the Canadian Center for Architecture (Montreal).

<http://rhizome.org>



Yae Akaiwa

Artist / exonemo [USA / Japan]

Yae Akaiwa develops her artistic practice as part of exonemo, a group formed with Kensuke Sembo in 1996. Blurring the boundaries between digital, analog, computer networks, and the real world, the pair's experimental projects develop humorous and innovative explorations that reveal the relationship between technology and its users. In 2006, exonemo received the Golden Nica at Ars Electronica and, in 2015, participated in NEW INC, the first museum-led incubator, at the New Museum, New York. In 2017, she is a grantee on the Program of Overseas Study for Upcoming Artists, organized by the Agency for Cultural Affairs. She also launched the event Internet Yami-Ichi (Internet Black Market), which has been held in some 20 cities around the world.

<http://exonemo.com>

The Challenges of Internet Art

Aria Dean Assistant Curator of Net Art, Rhizome at the New Museum

Aria Dean is Assistant Curator of Net Art and Digital Culture at Rhizome, which is housed at the New Museum in New York City. Her presentation introduced the dilemmas faced in archiving net art (art-works that are experienced online) as well as the approaches her organization takes.

An Online Organization for Online Practice

Though we are housed at the New Museum, Rhizome is not technically affiliated with them. In fact, we are an art organization that's based over the Internet. We were founded in 1996 by a group of artists who were interested in what was then primarily known as net art. Now we've expanded the definition of what we do to include what we call "art that acts on the network or is acted upon by it." This is fundamentally art that is about or on the Internet. Rhizome



is concerned with an expansive set of practices from formal browser-based artworks to ongoing practices that are based on social media, such as Twitter poetry or YouTube performance work.

When we first started, we were more community-oriented, serving a purpose as a gathering place for artists who were interested in these sorts of practices. But as we've grown and matured, we've taken on a more institutional life, being based at the New Museum where we host public programs and have our offices. We have a few main verticals in our program: our publishing platform, online exhibitions, commissions, public programs, and software.

We publish both long-form and short-form writing. On rhizome.org, you can find interviews as well as longer critical texts about net art, longer texts about digital culture at large as well as short blog posts reporting on symposia in various countries from contributors around the world.

Our public programs are generally held at the New Museum and they include screenings, followed by a conversation, and other events that bring artists together to discuss artworks that are related to an ongoing line of inquiry. One major program we have every year is called Seven on Seven, which brings together seven artists and seven technologists, who work to assemble pretty much anything they want. We just pair them up for 24 hours and they are set free to create an artwork or an app or a performance, and then we present them at the museum. It always happens in the spring and it's kind of our "big" program of the year that draws a lot of people.

Our software program is concerned primarily with digital preservation and archiving. I will first make an important distinction between those two terms. For us, "archiving" is a more active stance towards digital objects, where you would archive something as you go along in order to save it for later. The preservation program is more about restoring and repairing, or

kind of going back and trying to fix things that weren't necessarily archived where they should have been at the time.

A software tool that we have is called Oldweb.today (<http://oldweb.today>). It allows you to browse a web page in a legacy browser. If you type in facebook.com, for instance, rather than showing you what Facebook looks like today, you can look at it on a given date. You can do this with pretty much any website that is still available. If it's on archive.org, which saves copies of webpages, you should be able to use Oldweb.today to see it. It is a fun tool and also completely accessible to the public.

Our major software initiative is Webrecorder (<http://webrecorder.io>), a web archiving tool that allows anyone to archive a given web page (Fig. 1). Just making a screenshot of a page is not an active copy of the page. With Webrecorder, you can go back and continue to browse the page. You hit “record” and then it quickly makes a copy of it, and you can always go back and revisit it as a fully interactive copy of the site.

In terms of our online commissions and exhibitions program, throughout the year we commission new artworks from artists, mostly in New York but also from around the world. The amounts of money that we offer to artists range depending on the need and the project, but part of our program specifically funds new works from digital artists. Commissions will lead to an exhibition and often we'll also exhibit existing works. Those exhibitions are frequently thematic group or solo shows, and they all take place online.

Archiving the History of Net Art

Today, I want to talk about one exhibition that we've been working on for the last year: “Net Art Anthology” (Fig. 2). This sits at the intersection of our software and artistic programs in that it provides a series of very interesting case studies for digital archiving and preservation.

The gist of the exhibition is that “Net Art Anthology” presents 100 works of net art history, one per week over the course of two years. Every week on <http://anthology.rhizome.org> we publish a new work. We started with works from 1985 and we're working our way towards the present. The exhibition is divided into four chapters and an epilogue.

The first chapter is 1985 to 1998 and so, thematically, those works are the early Web, the vanguard of the Internet. Chapter two is 1998 to 2005, which is mostly characterized by Flash artworks and blogs. Chapter three is 2006 to 2011, which includes things like Surf Clubs and early social media—the first hints of post-Internet as a concept. Chapter four is 2011 to the present, which is characterized by mobile apps and social media, and everything that forms the Internet as we know it right now.

The epilogue will be a physical exhibition in a gallery space that will fill in the blanks, because we're choosing the works as we go to make it a dynamically shifting project. We're not interested in trying to set up the canon of net art. Rather, we're interested in the dynamism of the discipline itself. As such, the epilogue will go back and retrace our steps and see what we

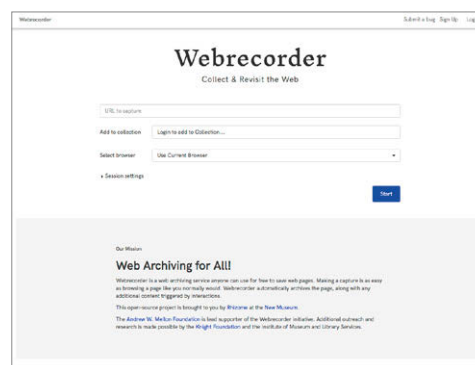


Fig. 1 Top page of Webrecorder (<http://webrecorder.io>)



Fig. 2 “Net Art Anthology” exhibition website

missed, what maybe came up as we were going along.

In terms of how we've chosen the works for the exhibition, we have a set of criteria. The works must: use the Internet to give voice to emerging subjectivities; model new forms of collective culture and practice; exemplify aesthetic, subjective, political, or conceptual positions that have taken on a singular resonance within certain networks of artists; and finally, be able to be meaningfully restaged, reconstructed, and re-performed.

What I'm interested in talking about today is this last criterion: "meaningfully restaged, reconstructed, and re-performed." What does that really mean to us as curators and to the artists? I want to dive into this question of how we can effectively preserve, restage, or re-perform an online work of art.

The Problem of Preservation

Preservation and conservation is a huge question in all artistic media and for every institution. But for digital art, it presents a very particular set of problems that are sort of unprecedented in many ways.

For instance, what are the objects that we are archiving or preserving in the first place? These objects of digital works are incredibly precarious. Often, they are easy to lose. They may be erased just by someone losing the domain where a work exists. One of the first works in our anthology, *Reabracadabra* (1985) by Eduardo Kac, uses Minitel technology, an early Brazilian personal communications service (Fig.3). It doesn't exist anymore; you can't find the hardware and the software is messed up. How do you show a work like that when you don't even have access to the initial object that it existed on?

There is also the problem that digital works are easy to manipulate. Someone can copy or overwrite something. And there is the question of what is the object exactly? Is the object the code of a website? Is it the way the website appears in the browser? Or is it the downloaded web pages and a file on your desktop? What do we classify as the actual work that needs to be preserved? After all, preserving the code is one thing, but preserving the way that it looks in a browser is an entirely different matter.

These questions are all grounded in this question of how to maintain or produce an object's authenticity. But it also leads to other philosophical questions about what actually is the work. And there are also questions about privileging the will of a given artist or whether curators should take the lead. Is the goal to get the work to look as close to its original present as possible?

Can you use new materials to restore an artwork? In restorations, people have put an iPad in place of the screen in order to simulate the effect of the original object. Some conservators might say that's not acceptable, because it's using a new technology to update this work that's very much about the technology of the moment.

Examples from "Net Art Anthology"

I would like to go through some of the works in "Net Art Anthology" and talk about the problems that they pose in terms of preservation.

One work is *Brandon* (1998) by Shu Lea Cheang. It's a Flash-based, interactive narrative piece



Fig.3 Eduardo Kac, *Reabracadabra*, 1985

that's about real events, in this case a news story about the murder of a transgender American teenager named Brandon. Cheang has created an expansive multi-linear narrative environment, but, being Flash, we can't really view it in a modern browser.

Olia Lialina's *My Boyfriend Came Back from the War* (1996) is another interactive, multi-linear narrative piece (Fig. 4). It's these multi-framed, poetic text pieces and images almost like diary entries. Works like this sort of pose questions. The interactivity of this work is core to its meaning, so if there was something wrong with it, how do we recreate that without just simulating it, which then robs it of its actual conceptual interests? We can show a video of someone navigating it, but that changes the experience of the work completely.

Another kind of work that we encounter more and more as we get closer and closer to the present is one that is entirely dispersed into a network or a community. *FloodNet* by Electronic Disturbance Theater from 1997 is an example of art as activism and activism as art. The collective created a Java applet that would automatically reload a website enough times to crash it. It then staged protest actions in support of the Mexican Zapatista movement and crashed the Mexican government's website as an act of solidarity. The artwork itself is this Java applet but at the same time it's also a mass performance, where hundreds and thousands of people got the app and reloaded this page over and over and over. Considering heightened Internet security, we couldn't restage this and crash the Mexican government's website for the sake of the exhibition. We had to figure out a way to approximate the effect of this.

A similar work is Ann Hirsch's *Scandalishious*, from 2008–2010 (Fig. 5). This is a YouTube performance that lasted 18 months. Hirsch created a character named Caroline, and she uploaded over 100 videos on to her YouTube channel of herself dancing or making a video diary, or answering questions from her commenters. The YouTube channel went viral. She had a lot of followers and people would send her response videos, both publicly and sometimes privately. Similarly, we have the question of boundaries, because each of these videos counts as an art object. But at the same time, Hirsch thinks of the comments, response videos, and all the interactions as part of the work as well. When it comes to restaging this, not only is everything scattered but also some of the elements are lost altogether. It brings up ethical and legal questions of who gets to say if a comment or private video should be made public.

Approaches and Solutions

The Guggenheim has an approach whereby they go in and rewrite the code to update it so that it could be viewable on a modern browser. For us, the problem with that is that in ten years the browsers are different and then you again have this obsolete artwork.

Our philosophy, when it comes to restoring, preserving, and restaging works of net art, all stems from the idea of emulation. Instead of conserving individual objects, we're interested in conserving legacy environments in which these objects and practices initially appeared. For instance, an approach like Oldweb.today, where we can create this framing that looks like it's 1997 in order to view a work that is from that time, versus just looking at it in a 2018 browser.

What we often do is to use browsers that are contained within the existing browser,



Fig. 4 Olia Lialina, *My Boyfriend Came Back from the War*, 1996

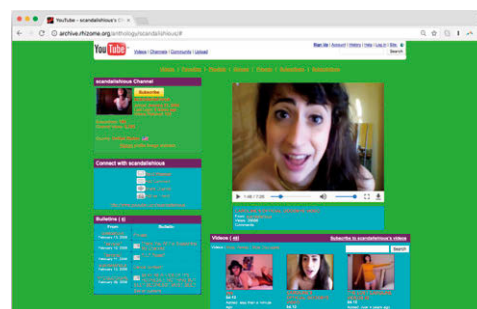


Fig. 5 Ann Hirsch, *Scandalishious*, 2008–10

setting the work aside from the contemporary context and placing it historically. I guess the big question is: why? There are many people who don't take this approach. But our basic philosophy is that we believe digital culture is a series of practices, not individual artifacts.

For us, digital art is inherently performative. Rather than the art happening at one or two of these computers, the art happens between the two, the art happens between the creator and the audience (Fig. 6). It's that relationship that makes

something on the Internet "art." For us, keeping our work authentic then means that we have to recreate the conditions in which it was intended to be experienced. This means that every work requires something different, which becomes very labor-intensive for an institution, but it's a scalable solution because we also believe that digital art is a mass medium.

We're interested in making the largest possible amount of work accessible to the largest possible number of people. Rather than creating a solution that allows a work to be shown in one exhibition, we're trying to create solutions that will allow works to be viewed for the foreseeable future from anyone's monitor in any country, outside of a gallery, and keeping the kernel of what makes net art, which is its accessibility and its embedded-ness in the Internet itself.

When it comes to the works in "Net Art Anthology," we have come up against these issues throughout. With Ann Hirsch, we had to create a manual reconstruction where we remade a page for her that approximated the way YouTube functioned, but wasn't a real reconstruction.

For some works, a containerized browser approach may not work because sometimes certain pages have been lost on the website. Then we have to patch in pages and tape things up a little bit or stitch it together. Other times we have to make do with simulation, such as was the case with *FloodNet*.

At Rhizome, we're lucky enough to have a team of programmers and curators who are paid to and would like to spend their time working on this. But at the same time, there is a big question of what now, because the field is so scattered and institutions have so many different ideas of what needs to be done. In addition to that, though, it's a nice thing to just stay lost. Sometimes artists don't know where a website went or a certain page, and many net artists also weren't working with institutional support when they were making the work. There are various external factors that stop us from being able to completely reconstruct something.

In terms of the future and where we are going, a big question in terms of all of this archiving stuff is sustainability and what's scalable, because institutions can't be cleanup crews forever. The Webrecorder tool is a preventative measure and we're trying to make this more available for free to artists and artistic communities. If artists want to archive all of their work online, they can make a Webrecorder archive of it and automatically then have a decent archive, removing some of the need for later preservation efforts.

Since we are a community organization at our core, we encourage our community to make archives and then, in addition to that, we're holding conversations and conferences that deal with these questions of ethics and archiving the web. Rather than just starting at the practical points, we're getting archivists, librarians, lawyers, technologists, and artists together in New York to talk about the ethics of archiving, problems of privacy, and longevity in terms of archiving networks and such things as social media platforms. When it comes to artworks online, there ultimately needs to be a whole cultural shift in order to move from preservation to archiving.

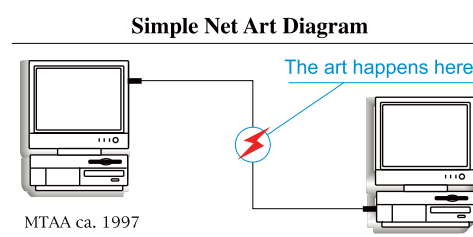


Fig. 6 MTAA, *Simple Net Art Diagram*, 1997 CC BY 2.5

Creativity in Preservation: Processes of Reinterpretation and Updating

Yae Akaiwa Artist / exonemo

Yae Akaiwa co-founded the artist duo exonemo in 1996. During the 1990s, the group started making net art. Since 2000, the duo has expanded its area of activities to the non-virtual world, creating installations and organizing art events.

Approaches to Preservation That Pass on the Spirit, Not the Original

The theme of this symposium is “creativity, education, and archive environments,” so I am going to talk about artwork archiving and creativity that is inspired by the act of archiving.

During the 1990s, when exonemo was mainly creating works online, we often experienced screen freezes due to OS and web browser version upgrades, or changes in Internet service specifications. We were not that concerned at the time, just thinking that our works were like a kind of elongated performance art. Last year marked the twentieth anniversary of our group, though, and we found that it had become increasingly difficult to view many of the works that had been put online in the past, including our own. Sometimes, we can't cross-reference a new work that looks similar to an existing work with past examples. If things go on like this, I thought, creating art over the Internet would eventually stop evolving and we would be reduced to just unconsciously reproducing works from the past.

When I started to realize that problem, I came across the ritual of Shikinen Sengu at Ise Jingu (Ise Grand Shrine). Simply put, the shrine buildings are rebuilt periodically and the enshrined deity ceremonially transferred from the old structure to the new version. The ritual is observed in other shrines as well, but Ise Jingu's is the oldest, having continued for over 1,300 years.

To be more precise, a shrine building with the exact same dimensions as the current one is constructed every 20 years at an alternate site called the Miyadokoro (Fig.1). This process of building a new structure and tearing down the old one is repeated every twentieth year. At the same time, all the materials used for rituals are also remade and many ceremonies and other



Fig.1 The 59th Shikinen Sengu at Ise Jingu (upper buildings are the new shrine, lower ones are the older version), 1953
Source: Asahi Camera (Ed.), *Asahi shimbun hodo shashin kessakushu 1954*, The Asahi Shimbun Company, Tokyo, 1954

events are held. The purpose of doing this is to refresh and rejuvenate the deity to ensure its eternal bond with the people. The idea of renewing everything to preserve the original divinity instead of maintaining the physical structure representing it intrigued me and changed the way I thought about preservation. I started to think about the viability of preserving the spirit behind something, rather than just conserving with a focus on originality.

New Creativity from Reinterpretation

If we want to pass our artworks on to the next generation, the key is not to preserve them as they are, but to update them constantly. An artwork created at a certain point in time cannot be preserved precisely as is, because nothing surrounding it can stay in its original state, even for a second, in an environment in which everything is constantly changing. If we want to “freeze” our creations, we must also fix the natural and social environments in the state in which they were made, which is impossible. A small change may not affect the way people interpret them, but as time passes and environmental shifts continue, people’s interpretations will become very different.

For instance, the way aristocrats viewed Renaissance paintings in their palaces at the time would have been totally different from the way we appreciate them today in art museums, restored several times since and with both the social and exhibiting conditions so drastically different. I know that today’s art museums play a vital role in furthering rich culture through historical insights and contextualization, by preserving artworks as closely as possible to their original state, displaying them, and explaining their contexts. Having said that, I believe that the driving force behind cultural evolution is in the process of “updating” existing artworks in line with changes in environment rather than this kind of preservation. Through the process of “updating,” creativity and versatility develop and vividly communicate the spirit of artworks and artists.

One of the characteristics of media art is, broadly speaking, that it involves data as well as physical objects. Even a born-digital artwork that doesn’t use any tangible materials requires an interface—hardware, which is a concrete object—with which to access data. That shows how media art is inseparable from the physical.

The surrounding environment is also a vital component. An artwork is created through a perfect balance of various environments—the natural, the social, the exhibiting, and the computer. The rapidly and dramatically changing computer environment, including both software and hardware, is comparable to the constant movement of the earth’s crust or volcanic eruptions within the natural environment, and it is extremely difficult to preserve a media art piece in a way that corresponds to those changes. This is the major difference between the fine arts and net art or media art.

Cultural facilities, including art museums, are now looking for ways to preserve media art pieces before they quickly vanish. Art museums and other facilities are said to keep and restore digital arts in four ways.

Let me briefly explain. The first method is storage. Tangible works are stored in a warehouse and data are stored on recording media such as a magnet tape.

The second method is emulation. In order to restore original data, a virtual environment emulating the old OS is created in a new OS environment. For example, gamers create emulators with which old games can be played on new hardware.

The third method is migration. Original data are converted or reconfigured for migration into a new environment. It means that the original data are replaced by new ones. Shikinen Sengu is a kind of migration because it is all about moving to a new environment.

The fourth and the last one is reinterpretation. It is difficult to define exactly but I think it includes reenactment or reproduction by someone other than the creators as well as updating by the creators themselves. In fact, when we try to restore old works, we reinterpret them mostly by retuning and updating them in line with environment, place, and time.

These are the methods to preserve and restore artworks mainly employed by art museums. One thing to note is that the fourth method—reinterpretation—is considered a last resort by the

people engaged in preservation, since it could completely change the creators' purposes, how works are conceptualized, and how they appear.

As an artist, I intentionally use reinterpretation as a method to enrich and update my work. To me, reinterpretation is an exciting and bold technique for passing on the core idea and original spirit. I believe that this is the most creative preservation method artists and viewers can freely use on their own.

Let me now introduce some of exonemo's work created through this approach of reinterpretation.

"#ArtUpdate" is a series of experimental artworks in which masterpieces of the past are viewed through the filter of contemporary artists and updated to fit into today's media environment. We have tried to highlight the gaps between the concepts and ideas of the original works and today's technology, as well as the awkwardness of their being combined.

The first example is an updated version of *Self-Portrait* by Albrecht Dürer, which we have now titled *Selfie-Portrait* (Fig. 2). The original work was painted in 1500. We happened to find that Dürer's right hand in front of his chest is drawn almost like it could hold a smartphone, so we gave him one. We thought that his empty hand might impart an awkward feeling to the smartphone generation.

The next example is the reinterpretation of *LOVE*, a famous sculpture by Robert Indiana (Fig. 3).

We showed the four letters "LOVE" as if they have been deformed through CAPTCHA (Completely Automatic Public Turing test to tell Computers and Humans Apart—certain types of form are recognizable only to humans and not to computers or robots). We wanted to emphasize that even though surveillance cameras are constantly monitoring us wherever we go, "love," the most important message for mankind, is understood only by us and not by computers or robots.

The final example is *VR Buddha*, an updated version of *TV Buddha* by Nam June Paik (Fig. 4). The original work combines the central idea of Zen—deep reflection on one's inner self—with the latest technologies of the 1970s and 1980s. What we did was to replace the TV with virtual reality, the latest advance in technology. It seems as if the statue is looking at a big vacuum created by the removal of the TV and camera, which depicts the hollowness of virtual reality.

There are actually many versions of *TV Buddha* and each of them is modified to suit the exhibition themes and venues. The artist used different Buddha statues and equipment. In one case, the TV is embedded in a mound; in another, the statue's body is buried underground; and in yet another, the artist added decoration directly onto the TV. They all look different, but we can observe common elements among them. As this case shows, by looking at various versions of a piece of art, we are able to identify the central value and message an artist wishes to convey.

Exonemo also often remakes original works from the past to suit new exhibition environments. Sometimes we make only slight adjustments for a version upgrade and other times we do a complete makeover using a new computer program. In either case, we reinterpret our past works, leaving the parts that must stay and retune the rest to suit a different environment.

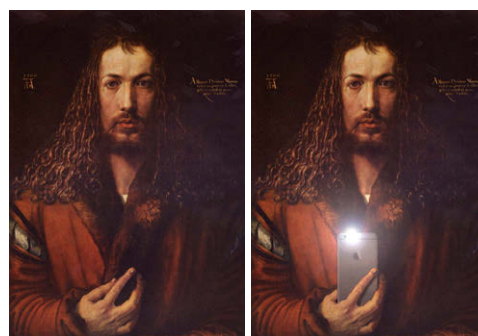


Fig. 2 Left: Albrecht Dürer, *Self-Portrait*, 1500 Right: exonemo, *Selfie-Portrait* ("#ArtUpdate" series), 2016



Fig. 3 Left: Robert Indiana, *LOVE*, 1970 Right: exonemo, *CAPTCHA-ed LOVE* ("#ArtUpdate" series), 2016



Fig. 4 Left: Nam June Paik, *TV Buddha*, 1974 Right: exonemo, *VR Buddha* ("#ArtUpdate" series), 2016

When we remake art, though, the actual works are not always available. Sometimes we have to rely on archives or even our own memories. I believe the key to reinterpretation and reproduction is these guiding archives or the original works' contexts. For artwork preservation at art museums, documentation is always indispensable along with the actual work of art. It is also very important for reinterpretation.

Diversity of Open Platform Events

Jason Scott, an archivist at the renowned Internet Archive, once made a thought-provoking comment about preserving computer games. To summarize his point, the preservation of games involves not only the storage of data and the archiving of recording media but also the documentation of gaming experiences, knowledge, and happenings—the entire life of a gamer. That is comparable to an artist's experience and memories about his works, which is so essential. Suppose there are two dice on a table. Many unbelievable events may have happened around them. If only the dice are left, however, all the brilliant stories are lost forever.

In other words, archives are the only means we have for passing on experiences of artworks. Viewers can reconstruct the ideas and stories by retrieving the artwork's context from the archives.

Next, I would like to introduce another example of our work, *Natural Process* (Fig. 5). This embodies the circumstances, stories, and changing processes of a “thing.” If only this “thing” is left behind, viewers will not be able to reconstruct the story, just like in the case of the dice.

The “thing” we used here was the home page for Google Search. We started production on the work in 2003 and the first exhibit was at Mori Art Museum in 2004, the year Google went public. At the time, Google's search engine had already become indispensable to our Internet life and its top page was so familiar to us. It was just like looking at the scenery of the Internet through the window of a browser.

What we did was copy Google Search's top page to create a painting, a landscape painting of the world we live in today. We webcast the painting at the exhibition, and then uploaded the exhibition itself online. Many interesting things ensued. One of the viewers, knowing they were on camera at the exhibition, took a selfie on their smartphone through the Internet. Another viewer hacked the installation space, bringing in the icon of a broken image and starting to perform in front of the camera.

Google's headquarters in the United States gave us formal permission to use their search page during the exhibition after viewing our work through the webcast and later even bought the painting. In 2012, when we asked Google to lend the painting out for an exhibition at NTT InterCommunication Center [ICC], they declined on the grounds that the browser on the painting to be used was not Google's Chrome. Eventually, we drew a new painting that shows the error page “403 Forbidden” and presented that at the exhibition. The next year, we made a replica of the original painting to showcase. In another related incident, we were nearly sued by a French artist who claimed that he was the first to create a Google painting. He later used our work without permission in his declaration of the history of web painting. Our work was also widely covered on TV and in magazines.

As I explained, *Natural Process* is an example of a single web page generating many different circumstances and stories (Fig. 6). The archiving of the stories that develop from a single artwork is very important for artists, because it helps us understand the work's core idea and context,



Fig. 5 exonemo, *Natural Process*, 2004 and going. Installation view at *Roppongi Crossing: New Visions in Contemporary Japanese Art 2004* (2004, Mori Art Museum) Photo: Keizo Kioku

and leads to new creativity.

Lastly, I would like to introduce an example from after our activities shifted from online environments to the offline, physical world, which led to new interpretation and creativity. It is an event called the Internet Yami-Ichi (Internet Black Market), produced by IDPW, an artist collective formed in 2012.

This is a flea market where people trade “Internet-like” things, face to face, in actual space. It is an experiment in reflecting on what the Internet is—but in an offline, physical environment. Anyone can join in, and participants freely interpret the concept and implement their ideas in the actual world.

Let me introduce a few examples. *Spam Mail* is a real-world expression of what is happening in cyberspace by sending Spam meat by post. *Brow-zara* (Browser Plate) is a plate printed with the design of an Internet browser frame, intended for people to put physical content on a web browser. *Free Safari Tours!* is a real-world experience of an Internet service (Fig. 7). *YouCube* is a performance replicating YouTube (Fig. 8). In addition to these, there were such works as *Internet Dude*, a man mimicking the Internet itself, and *Amazon Boy*, a physical person enacting online services in the actual world.

The Internet Yami-Ichi event has been held in 17 cities around the world, including two events in Japan. We have seen a range of ideas coming out of many different interpretations, with the event itself being staged in different formats. I believe diversity has been achieved because we created an open platform that could make it cross-cultural. After hearing people say they want to hold the event in their own cities, we constructed an open platform so that anyone can freely organize events of their own. As a result, Internet Yami-Ichi popped up in many cities with various local reinterpretations. By allowing the free interpretation of ideas and by spreading across different cultures, its spirit has been passed on and the event has become enriched.

Today, I discussed the importance of archiving, centering around my own activities. After all, what is most important to me is to pass on the spirit of an artwork or project, and the key to achieving this is not to freeze a work in its original state but to let it flow within a changing environment in varying formats.

At the end of the day, an artwork cannot be completely frozen. As such, let's interpret artworks freely and hand them on to the next generation. This is one way to archive, I believe, and the very process of updating inspires creativity in artists.



Fig. 6 Development process for *Natural Process*



Fig. 7 *Free Safari Tours!*, Internet Yami-ichi at De Brakke Grond, Amsterdam (2015) Photo: Sebastiaan ter Burg / CC BY 2.0



Fig. 8 *YouCube*, Internet Yami-ichi at De Brakke Grond, Amsterdam (2015) Photo: Sebastiaan ter Burg / CC BY 2.0



—— Now let's start the Q&A session. Today's guest speakers will take your questions.

Q1 I'm in charge of collecting and archiving artworks at an art center in Poland. I think media art is different from other forms of art and has more potential because it can combine various artistic elements through different media. Media artists can exploit archives in numerous ways, such as developing a new art piece based on an archived work or using them in many distinct ways for their artistic activities. If we take advantage of the merits of time-based media, we can store and display not only physical artworks but also their artistic expressions that have changed over time as well as their contexts that have stood the test of time. In reality, however, I've found it difficult to preserve media art's original contexts as is and pass concepts on to the next generation. What can we do to help create a better environment for archiving and educate people to ensure that archives are properly passed on?

Yae Akaiwa: I believe it is essential to archive the context and background of artwork, because it will lead to new creativity. I talked about the Internet Yami-Ichi earlier and the main reason it has spread so widely is that we built an open platform. Preservation is important, but how to make things open is equally important. It depends on the legal situation in each country.

The situation in the United States is very generous. For example, the Metropolitan Museum of Art recently released many of its digital archives into the public domain, and I personally think it is important to investigate their secondary use.

Aria Dean: At Rhizome, we use the Webrecorder platform for research and curation. It can capture not only original content, but also any additional content triggered by interactions. It helps a great deal in contextualizing both the actual artwork and critique of it.

Q2 I have a question for Yae Akaiwa. You introduced reinterpretation as a means of preservation, passing on the idea and "spirit" of an artwork while allowing expression of it to change. Don't you think reinterpretation can differ from person to person and you can no longer preserve an original work if altered versions of it are allowed to prevail? Another question is, isn't your reinterpretation of Dürer's *Self-Portrait* actually just a parody?

Akaiwa: I am intrigued to see how an artwork changes through people's reinterpretations into many different versions. Preservation of the original is important, but if it is preserved as is for too long, it gradually loses its original spirit. Even if there are many different versions, as long as they deliver the spirit of the creator, reinterpretation is as important as straight preservation.

The “#ArtUpdate” series experiments in asking what would a work of art from the past be like if it was made now, and can also be regarded as parodic in nature. Rather than preserving, the experiment is “refreshing” an artwork by connecting its original period with the present.

Q3 The absence of documentation or the other contexts of a work may inspire our imagination about the past or allow us to make up whatever interpretation we want to. Do we really need to leave documentation and the contexts behind for the next generation?

Akaiwa: I agree with that sentiment. For instance, nobody knows for sure who made the moai statues and for what purpose, which is what makes them so intriguing. But if we do know the context, it's easier for us to understand the idea behind their creation. It then allows us to reinterpret it and pass it on to the next generation, and this continual process of searching for ideas and passing on the original spirit is the most exciting aspect of reinterpretation.

The moai statues will remain mysterious. If we want to preserve ideas and the original spirit of an artwork, however, we need its context and documentation.

Q4 Tell us about any difficulties with artistic or educational activities in your country.

Julia Sarisetiati: In Indonesia, art is regarded as a hobby or a leisure activity and not given serious consideration. It is very difficult to make people realize that there is a strong relationship between art and life.

Kiyoshi Suganuma: In Japan, too, art is largely expected to satisfy recreational demands. In Europe and the US, however, art museums are strategically involved in urban policies. For example, some museums are actively engaged in raising awareness of social problems, including economic disparity and migrants.

I call them solution-oriented cultural institutions, but YCAM is, I think, a little different to that—it's a laboratory-centric institution. We aim to present new values and identify issues, as opposed to solving already existing problems, and exploring possibilities as a new kind of cultural institution.

Jos Auzende: In France, art museums and art centers are regarded as places that encourage children to use their senses to nurture creativity, though their main function is as exhibition halls displaying artwork based on academic research. There is some resistance to exposing children directly to serious social problems. We consider the relationship between children and art to be very special, because art can be a strong driving force that promotes creativity and stimulates an understanding of different worlds.

Tengal: The situation in the Philippines is similar to that of Indonesia. Our problem is that so-called fine art is regarded as a kind of entertainment among the elites, because there is such a big divide between them and the general population. There is also a division between art and science, because artists and scientists do not recognize the value of each other's work. I thought I needed to do something to solve these problems and started a movement using media art, which is more accessible for children and young people. This initial goal was to make the line that separates art and science visible through creative and fun ways so that it doesn't intimidate people too much. We are using it to draw their attention to science and mathematics, but it has

proven difficult.

——— Now our guests, do you have any questions?

Suganuma: I have a question for the speakers who gave their presentations in the first part. Each of you is involved in community activities. I want to know whether the size of your community matters, and what your community is aiming for.

In the case of YCAM, most visitors come for the library. We are offering art classes and various educational programs for visitors to keep our community open and diverse.

Sarisetiati: It's been 18 years since we opened our community space. In Jakarta, there are many commercial facilities but less space for people who want to do things on their own. We needed a place where people can meet, exchange views and opinions, and work together, and this motivation eventually led to the creation of our community. It is important that people share and accumulate their knowledge. It is also important to continue running the community space in a way that people can come and share their ideas.

Tengal: A small community is easy to manage but difficult to grow. Likewise, there is a lot of pressure in running a bigger community because it has bigger problems. This issue is never goes away.

In our case, we created our community, or collective, because we knew there are artists who are determined to survive in a difficult environment. We didn't even have a place to exhibit artworks, let alone an actual gallery, and nobody paid attention to these types of artists. Then we started searching for people with like-minded interests from mailing lists and asked them to get together.

We did not feel pressured to have a physical space. More important was how to survive in the existing social environment by borrowing spaces to host activities and making the most of it. That's how we started WSK. Today we have several spaces, or labs, for creatives. They are not necessarily physical spaces, because rent is a big burden. We failed to pay rent three times. Nonetheless, I am now thinking of opening a new space, since we lost our residency space, Terminal Garden, five years ago.

I am still wondering, though, whether it is better to maintain a physical space or rather virtual space, which is easier to manage. But the only way to find out is to start one again, I guess.

Auzende: It is tough to answer the question because I am not involved in a community activity. Our organization is much larger than a community project. In our organization, the management took a risk and provided an activity space for us. They also took financial risks, which enabled us to offer many programs to children who will grow up to become adults.

We have an open-source community with La Gaîté Lyrique at the center. We are working together with artists in a small group to offer various international programs for children. But we don't run a community that connects the facility and citizens.

Sarisetiati: I would like to talk a bit more about why it is good for us to have our own space. It means we can make decisions on our own and decide what to create. We can choose our audience and share our work within the community. This is why we can deliver a story that is a little different from the mainstream. That is, we have an advantage because we can deliver a specific message to a specific community. At the same time, we always need to be the ones taking the initiative in order to keep things going, which is not easy.

——— That brings us to the end of today's symposium. Thank you.

Related Events

A program of related events comprising educational workshops and a series of talks offered participants opportunities to experience firsthand the contents of the second International Symposium for Media Art, “Art & Technology: Creativity, Education and Archive Environments,” and to learn widely about contemporary trends in each field.

A program of four educational workshops was implemented by the Yamaguchi Center for Arts and Media [YCAM], which is a leading media art organization in Japan, WSK: Festival of the Recently Possible, a festival in the Philippines, and Lifepatch—citizen initiative in art, science and technology, which featured in the first International Symposium for Media Art and is based in Yogyakarta, Indonesia. Through the themes of society, body, and media technology, these workshops investigating creativity in our media-centric society demonstrated methods to apply or understand technology, based on the specialty and regionality of each center or collective.

“Art & Technology in Spectrum: From Music Culture, Media Art, to Cosmology in Asia” was a series of talks about music, media art, and science, featuring a wide variety of guest speakers and introducing contemporary cultural trends across a range of topics. It attracted much interest from different generations and fields.

Educational Workshops

Venue: Shibuya Cultural Center Owada

Workshop #1

“Eye2Eye”

Date & Time: February 10, 2018 / 10:30–12:30 & 14:00–16:00

“Eye2Eye” is an original workshop developed by the Yamaguchi Center for Arts and Media [YCAM], an institution exploring new modalities of expression through media technology. The experimental educational workshop explores the possibilities for information and communication offered by lines of sight and the act of looking, using the development environment EyeWriter that applies eyesight input technology, thus allowing the device to be operated by the viewer’s eyesight. We are rarely conscious of our own line of vision. In this workshop, what participants were looking at was made visible on a screen by operating the EyeWriter. Playing games with this technology encouraged participants to think about the correlation between line of sight and psychology as well as the difficulties of controlling machines. As they engaged in these games, participants shared questions about how vision or the way we see functions, or what a neighboring person is looking at. What information does one’s “gaze” include? Is it possible to communicate only by the line of vision, by moving the eyes? These experiments provided an opportunity to re-acknowledge the meaning of “line of vision” or “looking” in everyday life.

Workshop Leaders: Kiyoshi Suganuma (Educator, Yamaguchi Center for Arts and Media [YCAM]) [Japan], Daichi Yamaoka (Educator, Yamaguchi Center for Arts and Media [YCAM]) [Japan]



Workshop #2

“Kotoba Shintai” (*Language and Body*)

Date & Time: February 12, 2018 / 10:30–12:30 & 14:00–16:00

Like the first workshop “Eye2Eye,” “Kotoba Shintai” is an original workshop developed by YCAM and is intended as a way for participants to discover the relationships between language (*kotoba*) and body (*shintai*), of which we are not normally aware in daily life. Participants first wrote down words on sticky notes pertaining to what they were looking at and created new words by combining the words they had written. They then moved their bodies based on the new words or, conversely, created new words based on their body movements. These repeated processes were stored and registered in a database. Next, by referring to the “Kotoba Shintai” database, which registered body movements and the new words databased by motion capture, new movements were created based on the word combinations. Finally, the participants practiced and then performed new body movements in groups, created through the words and data. In addition to the pleasure of devising new choreography or dance, the participants discovered what emerges from associating language with the movements of the body, including points where interpretations diverged and where they were overlapped, mysteries, amusements, and the meanings that lie hidden behind physical movements.

Workshop Leaders: Kiyoshi Suganuma (Educator, Yamaguchi Center for Arts and Media [YCAM]) [Japan], Daichi Yamaoka (Educator, Yamaguchi Center for Arts and Media [YCAM]) [Japan]



Workshop #3

“Genki Groove: Make a DIY Record Player”

Date & Time: February 17, 2018 / 10:30–12:30 & 14:00–16:00

This workshop was led by the co-director of WSK: Festival of the Recently Possible, which was introduced in the symposium and was the first such international festival in the Philippines to showcase digital creatives. By playing back records using familiar items, the workshop explored the principles of sound as well as devices for recording and reproduction. Since Thomas Edison’s invention of the

phonograph through to the present day, various technologies for recording and reproducing sound have emerged, and there are now increasing opportunities to enjoy music through such digital devices as smartphones. In this workshop, following a lecture on the principles of sound and sound technology, groups of participants tried playing back records by using cardboard, chopsticks, bamboo skewers, needles, and paper cups. Experiencing playing back records manually in this way, participants deepened their understanding of the current state of technology, which digitization is making less and less visible, as well as the structure and nature of sound and the principles of playback technology.

Workshop Leader: Franchesca Casauay (Co-director, WSK: Festival of the Recently Possible) [Philippines]



Workshop #4

“Glitchtape (v. 0.3): Glitch DIY Video Synthesizer”

Date & Time: February 18, 2018 / 13:00–16:00

In this workshop, led by members of the art, science, and technology collective Lifepatch, participants used monitors and original devices to make synthesizers syncing sound and images. This development environment and device, which enables a monitor to be refashioned as a single musical instrument through a small device, is open source, meaning that it is available for anyone to use or revise it. In order to actually experience producing something based on this DIY approach, participants practiced building electronic devices from the basics to application, such as soldering, assembling small computers, and programming. Connecting the resulting devices to monitors, they then attempted to create various colors by making music signals visible through the three primary colors of light (red, green, and blue) and by operating the device in time to music. This workshop provided an opportunity for reflecting on the possibilities of technology and the creativity of media art as well as understanding the fun of manufacturing through DIY and hardware hacking methods.

Workshop Leaders: Andreas Siagian (Artist, Engineer / Lifepatch) [Indonesia], Nur Akbar Arofathullah (Scientific Researcher / Lifepatch) [Indonesia/Japan]



Talks Series

“Art & Technology in Spectrum: From Musical Culture, Media Art, to Cosmology in Asia”

Venue: Red Bull Studios Tokyo

Talk #1

“The Real of Liquid Asia: Locating the Asian Music Scene”

Date & Time: February 11, 2018 / 17:00–19:00

This talk examined contemporary trends in artistic expression in Asia since the spread of the Internet. In addition to the changes affecting the environments for production ushered in by digitization, the environments for how we view or listen to content is also shifting today through the diversification of devices and the expansion of streaming services, leading to a culture of increasingly reciprocal influence across national and regional borders. With a focus on the field of music, which is rapidly reflecting the creation of works or changes in distribution due to the diffusion of the Internet, this talk gave an overview of trends in artistic expression emerging in Asia and the current conditions of networks that are now proliferating worldwide. As technology standardizes and platforms for sharing online expand, where can we locate the diverse originality of musical compositions or artists, and how can regional identity be created through those creative activities? In this talk, speakers shared perspectives on individuality, regionality, and their respective communities, which are topics particularly important for the present, where networks have become the infrastructure of our lives. The lineup of speakers comprised musicians and label presidents based in Tokyo, Jakarta, Manila, and Taiwan, all active on the global stage while hailing from various backgrounds and employing a range of approaches in their work. Together they discussed the possibilities for collaboration through individual locations and networks in the Internet age.

Speakers: tomad (Organizer, DJ / President, Maltine Records) [Japan], KimoKal (Musician) [Indonesia], similarobjects (Sound Artist, DJ / President, Buwan Buwan Collective) [Philippines], Meuko! Meuko! (Music Producer, Singer, DJ) [Taiwan]

Moderator: Jun Yokoyama (Photographer, Editor) [Japan]



Talk #2

“The Media Art Scene in Europe and Japan: With Researchers and Artists”

Date & Time: February 14, 2018 / 19:00–21:00

This talk featured presentations about two cultural facilities in Poland, providing a multifaceted introduction to the cultural situation in Europe in which new media art and various forms of artistic

expression using digital technology are penetrating every field, including visual art, the performing arts, and entertainment. A curator from WRO Art Center, which frequently exhibits and develops new projects by Japanese artists, introduced its transition from being an alternative organization to a public cultural facility in Wrocław, and also showcased the facility's survey of a broad spectrum of works and artists from Europe to Asia as a network of festivals around the world. Hitoshi Taguchi, who leads the performance group Grinder-Man and has presented his work at WRO Art Center, talked about how areas of activities are currently expanding from Europe to Japan. Connecting to crossover trends in art and technology, the two field's respective markets and values have developed mainly in Europe and North America. In Wrocław, Poland, media art is increasing its presence as a distinct kind of regional culture. Within this context, the talk examined the possibilities for artistic expression that harnesses technology to form original cultures in various cities.

Speakers: Olga Drygas (International Projects Producer, Nowy Teatr), Agnieszka Kubicka-Dzieduszycka (Curator & Project Manager, WRO Art Center), Hitoshi Taguchi (Artistic Director, GRINDER-MAN)

Talk #3

“On a New Cosmology: Conversations on the Multiverse Theory and *datum*”

Date & Time: February 17, 2018 / 19:00–21:00

Introducing current trends in which crossovers between art and technology are evolving into forms of expression informed by both art and science, this talk featured an artist, researcher, and curator discussing views of the universe. Norimichi Hirakawa is the artist behind the art installation *datum* (2017), a new kind of video expression that deals with colors, space, and time equally. He explained the process behind producing his work in which the pixels of image data were captured as points in six-dimensional Euclidean space. This work pursues beauty in terms not of four-dimensional expression like the flat surface or solid of, respectively, paintings or sculptures, but of higher-dimensional space, evoking a more complex kind of space-time beyond the general theory of relativity. To understand or interpret scientifically this generally little-understood idea of higher-dimensional space, Yasunori Nomura, who specializes in theoretical physics, explained the theory of multiverses. In addition, Reiko Tsubaki, who was responsible for curating the exhibition “The Universe and Art” (Mori Art Museum, 2016–17), discussed the potential for artistic expression whose approaches employ current technology to engage with the universe, which is something that has been expressed by mankind and portrayed in narratives since ancient times, as well as the new visions of the cosmos that emerge from these.

Speakers: Norimichi Hirakawa (Artist) [Japan], Yasunori Nomura (Professor, University of California, Berkeley / Chief Researcher, Kavli IPMU) [USA/Japan], Reiko Tsubaki (Curator, Mori Art Museum)



Symposium Organizer Profiles

The Japan Foundation Asia Center

The Japan Foundation is Japan's principal independent administrative institution dedicated to carrying out cultural exchange initiatives throughout the world. The Asia Center, established in April 2014, is a division within the Foundation that conducts and supports collaborative initiatives with its Asian—primarily ASEAN—counterparts. Through interacting and working together in Japanese-language education, arts and culture, sports, and grassroots and intellectual exchange, the Asia Center aspires to develop a sense of kinship and coexistence as neighboring inhabitants of Asia.
<http://jfac.jp/en/>



Arts Council Tokyo

Arts Council Tokyo develops a variety of programs to encourage the creation and dissemination of arts and culture and to promote Tokyo as an international city of artistic and cultural attractions. In order to improve the infrastructure and environment for new artistic and cultural creation, Arts Council Tokyo plays a key role in Tokyo's cultural policies by implementing programs that explore Tokyo's originality and diversity, promoting international cultural exchange, and providing opportunities for promising young people who engage in a variety of artistic and cultural pursuits.
<https://www.artscouncil-tokyo.jp/en/>



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