

THE
EXPERIENCE
MACHINE



What a Loving, and Beautiful World by SISYU+teamLab

THE EXPERIENCE MACHINE

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IKKAN ART GALLERY

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ARTISTS

BeaCamacho

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VukCotic

JohnGerrard

MiaoXiaochun

MorimuraYasumasa

BenRubin

JohnF.SimonJr.

SISYU+teamLab

CURATORS

IkkSanada

AndrewHerdon

The Experience

The Experience Machine showcases a selection of new media art from the past thirteen years by nine international artists. The term 'New Media Art' covers a range of multimedia artistic works and practices - encompassing constantly evolving hybrid technological art forms such as video art, digital art, interactive installation and customized software art. New media art challenges traditional notions of the artwork, audience, and artist.

This exhibition explores theories related to the historical differences between Western and Asian ways of seeing, understanding and experiencing the world and how new media artists approach the possibilities of using technology as a medium to create new interpretations of space, and new forms of expression on a flat surface. We actually perceive space not with our eyes, but using our brains. We understand the space around us by compiling and interpreting the information from the eyes with our common sense, education and a combination of experiences. By using new technologies as a tool new media artists can recontextualize information in various relational combinations. Information can be infinitely developed, recycled, and reproduced in various contexts to breed new ideas through recombination.

Flower and Corpse Glitch by teamLab is a computer generated 3D virtual story animation inspired by traditional Japanese ink painting. Through the process of turning a 2D Japanese painting into a computer generated 3D virtual space, teamLab aims to gain a greater understanding of how Japanese ancestors perceived, cognized and interpreted space and the world around them. Unlike traditional Western ways of viewing and depicting scenes using linear perspective (introduced in Western art during the Renaissance as a spatial technique used to convey three-dimensional space and point-of-view), there was no concept of a focal point in traditional Japanese painting and so there was no specifically designed point-of-view.

The traditional Asian way of appreciating a painting is 'du hua' (to read a painting) in China, or in Japan the concept of 'Narikiri' (entering a picture, or visualizing a picture from inside it). Without a specific focal point the observer's mind is allowed to drift into another world,

into the world of the characters of a story, where the borders between the subjective and objective become ambiguous and merged. According to teamLab's theories, ancient Japanese were able to see or feel space in terms of layers - just as we see space and depth information in a modern day photograph. Drawn in a subjective way that expresses feeling and vitality, Japanese ink painting takes an ideological approach to depict space on a flat (2 dimensional) surface - depicting 4 dimensions (3 dimensions and a time axis). This approach differs from painting in the West that considers the rules of perspective, geometry and objectification.

The method of viewing and depicting scenes using linear perspective became entrenched in Western art until the invention of the camera encouraged artists to experiment freely with points of view, rather than rely on conventional frontal views. With the advent of Cubism, artists began to abandon traditional fixed perspective in favour of showing subjects from multiple points of view. The difference in East/West ways of seeing is still evident today in the 'Superflat' paintings of Takashi Murakami and in Japanese computer games. In the games Super Mario and Dragon Quest, for example, players enter into the character's world. In games that use Western perspective, however, a person cannot experience the game in the same way. The gamer only sees POV details on-screen like the hand, or gun, or cockpit of an aeroplane and the viewpoint is fixed to the view of the operator.

The featured artwork of Miao Xiaochun and Morimura Yasumasa are appropriations of famous traditional Western paintings, re-envisioned through Asian eyes using modern technology. Miao built a virtual model of the Second Coming of Christ and the Apocalypse to create *The Last Judgement in Cyberspace*, appropriating Michelangelo's famous Sistine Chapel fresco - replacing each of the figures in the Western Renaissance depiction of the Christian afterlife with his own image. Expanded from the two-dimensional origins of a fresco painting, Miao's computer generated digital photographs turn the scenes into a rich virtual space complete with enhanced depth and volume. Similar to video game graphics and 'screen shots', his images involve the viewer by casting them as 'avatars' within the action.

Miao permits the viewer to engage through shifting perspectives and presenting his scenes at obscure angles. Morimura's work *Vermeer Study: Looking Back (Painting)* and *Vermeer Study: Looking Back (Mirror)* appropriates the Dutch artist Vermeer's iconic portrait painting *Girl with a Pearl Earring*, to create a video and photographic self-portrait (through the extensive use of props, costumes, and make-up). His deconstruction of images by the Masters of Western art challenge the assumptions already placed on them, whilst commenting on Japan's complex and conflicting absorption of Western culture. As Morimura is a Japanese male dressed as a Western woman his work also questions the possibilities of creating and reconstructing feminine beauty - exploring the discourse regarding the makeup of femininity and forms of beauty designed to please the desire of the voyeuristic 'Male Gaze'. In the history of Western portrait painting directness of gaze is closely related to point-of-view and the perception of space, enhancing the likelihood of both empathy and identification from involving the viewer.

Vuk Cosic's work also references the influence of the 'Male Gaze' on Western culture. The male gaze occurs when the audience, or viewer, is put into the perspective of a heterosexual male. The dominant male gaze in mainstream Western art and films reflects and satisfies the male unconscious. In John Berger's famous book on the history of images in the West, *Ways of Seeing*, he states 'Men look at women. Women watch themselves being looked at'. Vuk Cosic created his own software to convert the pixels from famous still and moving images into ASCII (an acronym for 'American Standard Code for Information Interchange' - a system for coding letters of the English alphabet as numbers). He used this process to represent famous voyeuristic scenes from American movies, like the shower murder scene in Hitchcock's *Psycho* and the cult 1972 pornographic film *Deep Throat*, to form new images.

Traditional art (painting and sculpture) needs objects; new media art (interactive or time-based) is about experiences. In experiential projects, one is not simply a viewer, but a participant, and ultimately a collaborator in the work. A new media art project is not a completed piece without a participant, which allows us to feel a sense of ownership in the artwork. The experience is unique to

each participant, based on what that person brings to it. As such, a more democratic exchange between art and audience is initiated. Rather than being the sole 'creator' of works of art, new media artists often play the role of mediator or facilitator for audiences' interaction with and contribution to the artwork. The creation process of new media art itself frequently relies on complex collaborations between an artist and a team of programmers, engineers, scientists, and designers. teamLab, for example, is an "Ultra-Technologists" group made up of specialists in the information society. Collaborators are sourced internationally as 'Otaku', a modern Japanese slang term equivalent to 'geek', or relating to an obsessive fan of any particular theme, topic, hobby or any form of entertainment.

Ultimately, any experience of an artwork is interactive, creating a dialogue between the viewer and the object. Yet, this interaction remains a mental event when experiencing traditional art forms: the physicality of a painting or sculpture does not change in front of our eyes. With regard to new media art, however, the complex possibilities of interactivity allow different ways of seeing and experiencing through participatory involvement and intervention.

Culture in the form of the different ways in which we see, depict, and experience the world has been passed on over generations - continually, nonverbally and subconsciously - only to be born again and expressed in new and exciting ways. As the industrial age made its transition into the electronic era artists became increasingly interested in the intersections between art and technology. The electronic, networked and interactive nature of the modern world has had a significant impact on contemporary art practices. The late 20th & 21st century visual language and means employed by new media artists to question perception, the ways of seeing and experiencing our world, embraces the final avant-garde - art which engages the technological revolution.

Bea Camacho works with video, performance and installation to explore ideas of distance, absence, memory and loss, often in relation to family and home. *Enclose* involved her crocheting herself into a cocoon of red yarn, which took 11 straight hours to make without breaks for food or water. This was documented on video, as a video performance piece rather than as recorded "Performance Art" (as the performance took place in private without an audience and the work is only exhibited as video).

Camacho's experience of having left home at an early age informs and inspires this work. "Growing up away from my family produced emotional distance between us that came to outweigh the physical distance and make me feel removed from them even when I was with them. My work aims to address physical, emotional and mental separation."

With themes of separation and isolation, *Enclose* addresses ideas of home and belonging. "To me, crochet is associated with home, with warmth and security. However, this notion formed quite outside my own experience. I did not grow up with mothers or grandmothers who crocheted or knitted. For me, crocheting refers to a somewhat idealised version of home."

The work deals with process and duration in a way that emphasises isolation. This solitary activity is performed in a way that is reminiscent of ritual. The act of crocheting oneself into a cocoon happens consciously over time. There is a withdrawal signaled by the act of hiding and a further rejection of external contact demonstrated by a monitor screen.

Although emotions are physically manifested in this work, there is a need to maintain a sense of privacy. There is tension in the work because it hovers on the border between advance and retreat. It wants to be made public but needs to remain intimate. The act of withdrawal in this performance takes place through the addition of obstruction rather than the removal of presence. It draws attention and evades it. Isolation can be something to escape from, but it can also provide refuge.

The sense of withdrawal in *Enclose* is further emphasised by placing the video monitor on the floor in the corner of a room. Camacho wanted to preserve a physical and psychological divide between the viewer and the work by limiting the viewer's access to the piece.

A performance performed for the eye of the video camera, with a fixed controlled point-of-view, is one that distances itself from its audience. Unlike video vs painting where video expands the points-of-view, in video vs performance, video is used to limit the point-of-view.

BeaCamacho

b. 1983 in Manila, Philippines
Lives and works in Manila



Bea Camacho
Enclose
2005
Single-channel video
11 hours duration
Ed. of 5 + 1 A/P

Jim Campbell's low resolution LED light installations render sensuous yet eerie scenes with amazing depth. Combining still photography with animation, Campbell presents common scenes in a ethereal and almost spiritual manner.

These LED projects essentially started with the question 'How and what kind of meaning can be expressed with very small amounts of information?'. Campbell adds that "as in other forms of visual abstraction, associative thinking processes play a larger role than linear or narrative thinking in the interpretation of an image."

The *Home Movies* series uses widely spaced strings of individual LEDs, hung like a curtain, to project back onto the wall found footage of old home movies of typical family gatherings and children playing. The work addresses shared and private memory, perception and time, among other concerns.

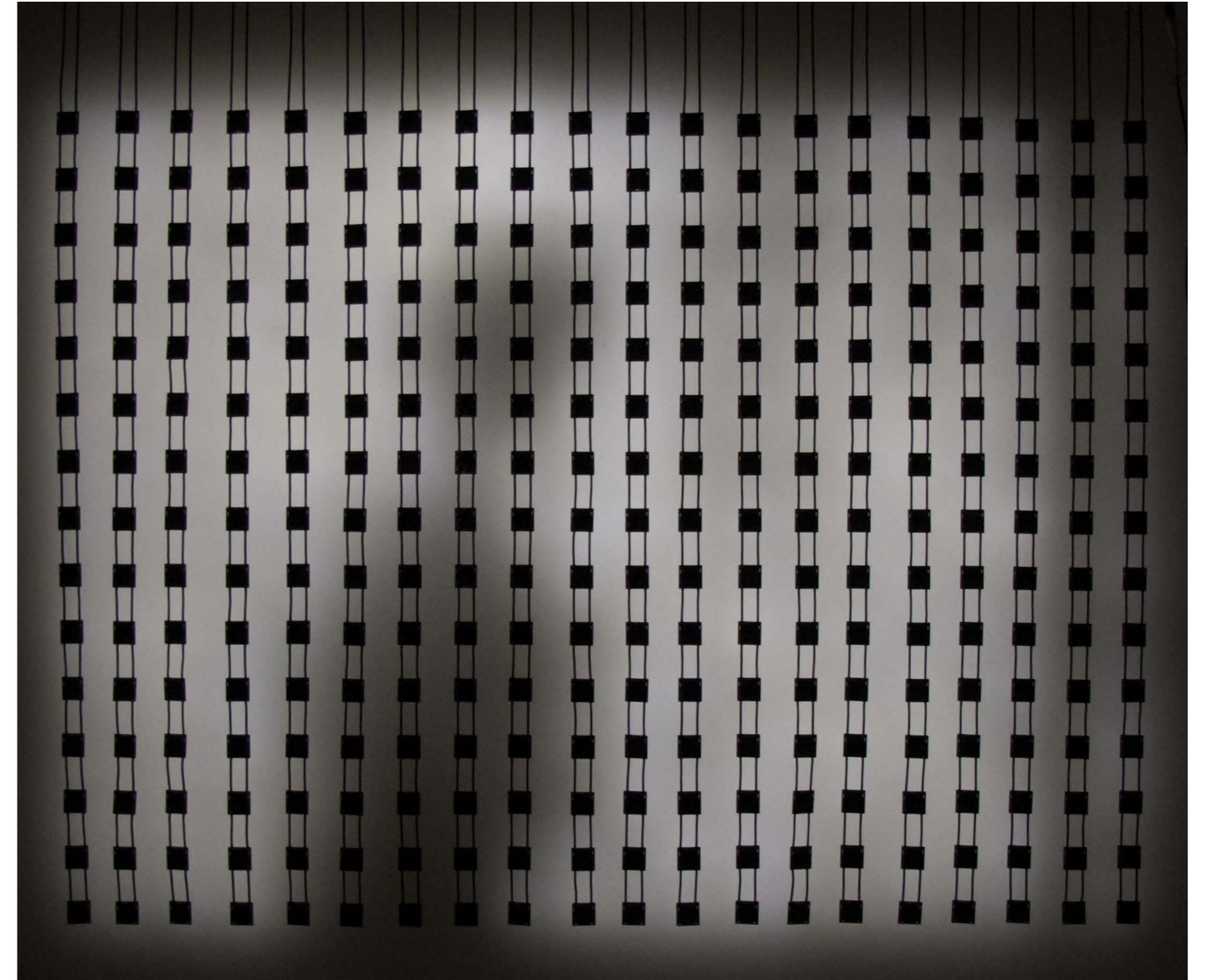
The LEDs are facing the wall thus creating an image on the surface of the wall. However since the LED boards are between the viewer and the image, one has to look through the curtain of LEDs, through the display device to see the image. In other words the display device is partially blocking the image from being seen. The images of found home movie footage are low enough in resolution so that they become universal.

"It reintroduces the flicker-like experience of being visually aware of the projection apparatus while simultaneously viewing the expressive image in mechanised time. The apparatus adds its own degree of expressiveness, affecting the emotions of the viewer, if only by creating obstacles to receiving a single channel of denotation. The inescapable presence of the projection system blocks the given clarity of the image, reducing low resolution to a degree still lower."
(Richard Shiff, 'Look to See by Looking')

Wave Modulation (2003), also exhibited, is a low resolution translation of video footage of ocean waves projected by 768 LEDs. The resulting image is diffused by a tinted plexi screen.

Jim Campbell

b. 1956 in Chicago, USA
Lives and works in San Francisco, USA



Jim Campbell
Home Movie
2006
Custom electronics,
metal, wire, LEDs
129.5 x 152.4 x 10.2 cm
Unique Edition

Vuk Cosic created his own software to convert the pixels from famous still and moving images into ASCII (an acronym for 'American Standard Code for Information Interchange' - a system, introduced in 1963, for coding letters of the English alphabet as numbers). He used this process to represent famous movie clips, like the voyeuristic shower murder scene in Hitchcock's *Psycho* and footage from the cult 1972 pornographic film *Deep Throat*, to form new images.

These ASCII works are all directed towards conversions of contents between one media platform and an other, every time carefully directed at their full uselessness from the viewpoint of everyday high tech and all its consequences. The ambition to basically convert the whole world into ASCII contains few conceptual and possibly theoretical premises that are subject of this text based communication unit.

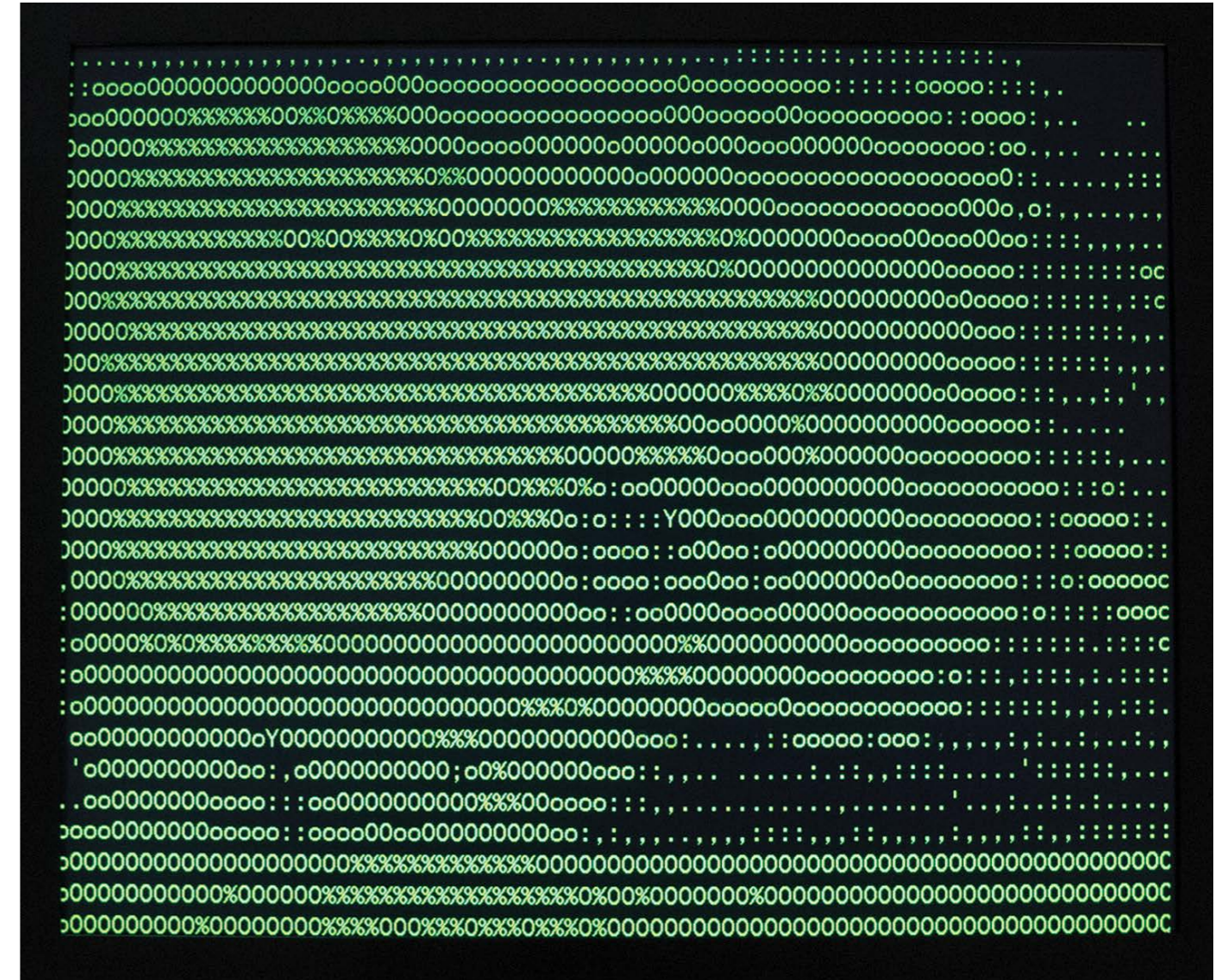
"For all my life I have been attracted to unorthodox creation and usage of writing. Every attempt to explore the space beyond text in lines, or between two pages in the same leaf, or between the letter and the paper that holds it was much more meaningful than the most skillfully described night dress in a French nineteenth century novel or an existential crisis in the soul of a more recent literary hero."

"One very important source of amazement is the history of Cryptography. Aesthetically and methodologically, literature as we know it is eons behind achievements of black chambers cipher alchemists from times long forgotten. Creativity and motivation of the makers and breakers of code remains unparalleled for their understanding of quantitative linguistics and psychology of perception."

"There is such a view of the history of civilisation where the move from strictly visual culture to writing introduced a tectonic shift in the way humans think. On the other hand, the story goes, we are living in the epoch of visual culture (again). Either way it is, I like to see the ASCII as an unexpected psychological event on an individual scale for the viewer through the perception of a space that is text but doesn't lend itself to reading and is actually conveying spatial information. I hope that the mixture of expectancies and perception will lead to interesting and productive confusion."

VukCosic

b. 1966 in Belgrade, Serbia
Lives and works in Ljubljana, Slovenia



Vuk Cosic
ASCII History of Moving Images (Psycho)
1999
Java applet, hard drive, monitor
34.3 x 41.9 x 7.6 cm
Ed. of 4

John Gerrard's *Dust Storm (Manter, Kansas)* is from his *Animated Scenes* series. Constructed from thousands of still photographs, Gerrard's landscape 'portraits' are fully computer animated models, showing a real-time schedule of the changing light in Kansas over the duration of the day. The viewer is drawn around both object and horizon in a 360-degree orbit as the display monitor can be manually rotated. He has built upon the techniques of real-time 3D gaming to create sharp, polished and moving pieces poised between painting and cinema.

The images of dustbowl landscapes reference the USA's Black Sunday of 1935, when a dust storm 1,500 miles wide and half a mile high roiled and churned across much of Colorado, Kansas and New Mexico. The result of over-ploughing, the storm carried the topsoil of 100 million acres (a phenomenon made possible by the internal combustion engine). The storm took four hours to pass in some places; there are few photos of the apocalyptic event. To recreate it, Gerrard used hundreds of photos taken by US troops in Iraq, of literal 'desert storms' passing over military bases. He sets these photographs in motion using Realtime 3D, a popular game-design software.

Gerrard presents us with scenery that reflects a very different view of the American Dream. Rather than inspire us, the artist constructs images that fill us with anxiety, hopelessness and a sense of imminent disaster. Gerrard is not trying to imitate reality. He creates psychological spaces that explore ideas about man, technology, and our relationship to the environment. He refers to these constructions as "virtual sculptures." As you watch, your eye is slowly led around a central location, giving you a panoramic view of the terrain. This technique allows him to adjust the speed and subtly alter the appearance of the site he is depicting. The landscape has the spooky uninhabitedness of a computer game, and the shifting viewpoint of a simulator.

While the American landscape is clearly a source of inspiration for Gerrard, his constructions transcend borders and speak towards a universal modern condition. In fact, Gerrard creates some of his scenes by combining photographs from multiple locations. The resulting hybrids bear little more than a metaphorical or conceptual connection to any one location.

JohnGerrard

b. 1974 in Dublin, Ireland
Lives and works in Dublin & Vienna, Austria



John Gerrard
Dust Storm (Manter, Kansas)
2007
Realtime 3D, Corian display solution
85 x 145 x 60 cm
Ed. of 6 + 2 A/P

Miao Xiaochun built a virtual model of the Second Coming of Christ and the Apocalypse to create *The Last Judgement in Cyberspace* series of large photographs appropriating Michelangelo's famous Sistine Chapel fresco painting (considered a cornerstone work of Western High Renaissance art) - replacing each of the figures in the depiction of the Christian afterlife with his own image.

Expanded from the two-dimensional origins of a fresco painting, Miao's computer generated digital photographs turn the scenes into a rich virtual space complete with enhanced depth and volume. Similar to video game graphics and 'screen shots', his images involve the viewer by casting them as 'avatars' within the action. Miao permits the viewer to engage through shifting perspectives and presenting his scenes at obscure angles (Front, Below and Vertical views are exhibited in this exhibition).

Miao's animation *Microcosm* is showcased in Singapore Art Museum's (SAM's) current exhibition *Panorama: Recent Art from Contemporary Asia*. This work appropriates the famous 15th century masterpiece by Hieronymus Bosch, *The Garden of Earthly Delights*. The use of 3D technology has enabled the artist to 'remould an ancient fable into a modern fable', and the shifting perspectives permit the viewer to engage with Miao's modern-day version of earthly pleasures, paradise and hell.

Artist's Statement on *The Last Judgement in Cyberspace*:

Substitution and Transformation

A sculpture can be looked at from multiple sides, whereas a painting can only be viewed from the front. Imagine what would happen if we looked at a painting from the back? How would Michelangelo's *The Last Judgment* appear from behind? I think the figures considered important in the original work would become less conspicuous, while the secondary figures situated on the edges of the picture plane would assume principle roles. The original meaning of the fresco would be dramatically transformed. Perhaps even Michelangelo himself never imagined such a way of looking at his fresco.

In light of the imagined scenario above, I substituted all four hundred or so figures in *The Last Judgment* with a 3D image of myself. I then reversed the original structure of the painting, as if we could walk behind the fresco and look back at the mural through the wall. Substituting my own image for all the figures in the fresco effectively erased the identities of those judging and those being judged. The differences in their statuses no longer exist. The person who ascends to heaven is the same who descends into hell.

If all of these forms have a marble-like texture, it is because the sculptor Michelangelo elicits my admiration even more so than the painter. In the construction of the entire scene, I transformed a previously 2D image into a 3D space. I can view it not only from the back, but also from the sides, from the top and from below. I can even walk through the scene and take photographs. Taking photographs of a real space transforms a 3D scene into a 2D image. Now, I am turning a 2D image into a 3D digital scene, from which I can, furthermore, take static 2D photographs and moving videos.



MiaoXiaochun

b. 1964 in Wuxi, Jiangsu Province, China
Lives and works in Beijing, China

Miao Xiaochun
The Last Judgement in Cyberspace (Below View)
2006
C-print
170 x 212 cm
Ed. of 12

Morimura Yasumasa amalgamates the old with the new, inserting himself into art history in his *Daughter of Art History* series. His video and photographic work *Vermeer Study: Looking Back (Painting)* and *Vermeer Study: Looking Back (Mirror)* appropriates the famous 17th century Dutch artist Vermeer's iconic portrait painting *Girl with a Pearl Earring*, to create self-portraits (through the extensive use of props, costumes and make-up).

Vermeer's masterpiece is sometimes referred to as "the *Mona Lisa* of the North" or "the Dutch *Mona Lisa*". Morimura's ability to satirize and simultaneously create an homage of his source material is what makes his work particularly forceful and effective. His deconstruction of images by the Masters of Western art challenge the assumptions already placed on them, whilst commenting on Japan's complex and conflicting absorption of Western culture.

As Morimura is a Japanese male dressed as a Western woman his work also questions the possibilities of creating and reconstructing feminine beauty - exploring the discourse regarding the makeup of femininity and forms of beauty designed to please the desire of the voyeuristic 'Male Gaze'.

"I don't do my painting on a canvas," explains Morimura, "I do my painting on my face." But Morimura is more than just art's most famous drag queen. Dealing with issues of cultural and sexual appropriation he is constantly exploring ideas of image consumption, identity and desire. In his work Morimura lives out his impossible dreams of being 'other', playing the role of Asian agent provocateur infiltrating Western collective consciousness: becoming the women most lusted after, making them even more exotic. From the art historical perspective of the Male Gaze, he is fascinated with both looking and being looked at.

Morimura Yasumasa

b. 1951 in Osaka, Japan
Lives and works in Osaka

Morimura Yasumasa
Vermeer Study: Looking Back (Mirror)
2008
C-type print mounted on canvas
44.5 x 39 cm
Ed. of 10





Morimura Yasumasa
Vermeer Study: Looking Back (Painting)
2008 (-2012)
HDTV (colour), silent, 4 min. 12 sec.
LCD screen, replica antique frame
Ed. of 10

Ben Rubin creates dynamic electronic works that engage the viewer in real time and space. His work is concerned with communicating patterns of information, thought, and language via electronic media. With a background in computer science and semiotics (the study of signs and symbols and their use), Rubin creates diverse multisensory works that range from large-scale public projects to small, intimate environments. Rooted in video art, performance, and even happenings, his work realises the artistic potential of electronic media.

Applying his background in semiotics to the study of film, Rubin researched the theory behind film editing, exploring how computer programs might determine cinematic sequences. These investigations renewed his longstanding interest in the patterns of language - the interchangeable units, syntax, and grammatical structures that continue to inform his work.

During the late 1950s and early 1960s, artists Wolf Vostell and Nam June Paik were among the first artists to incorporate televisions into their installations, thereby using televisual technology and new means of communication as sources for creative expression. Moreover, the interaction between the body and its surrounding space in Rubin's work recalls Allan Kaprow's happenings, in which the viewer's participation and immediacy are essential. Privileging rhythm and nonlinearity over tonality, while also incorporating the element of chance, John Cage's body of work also serves as an important precedent for Rubin's own new media work.

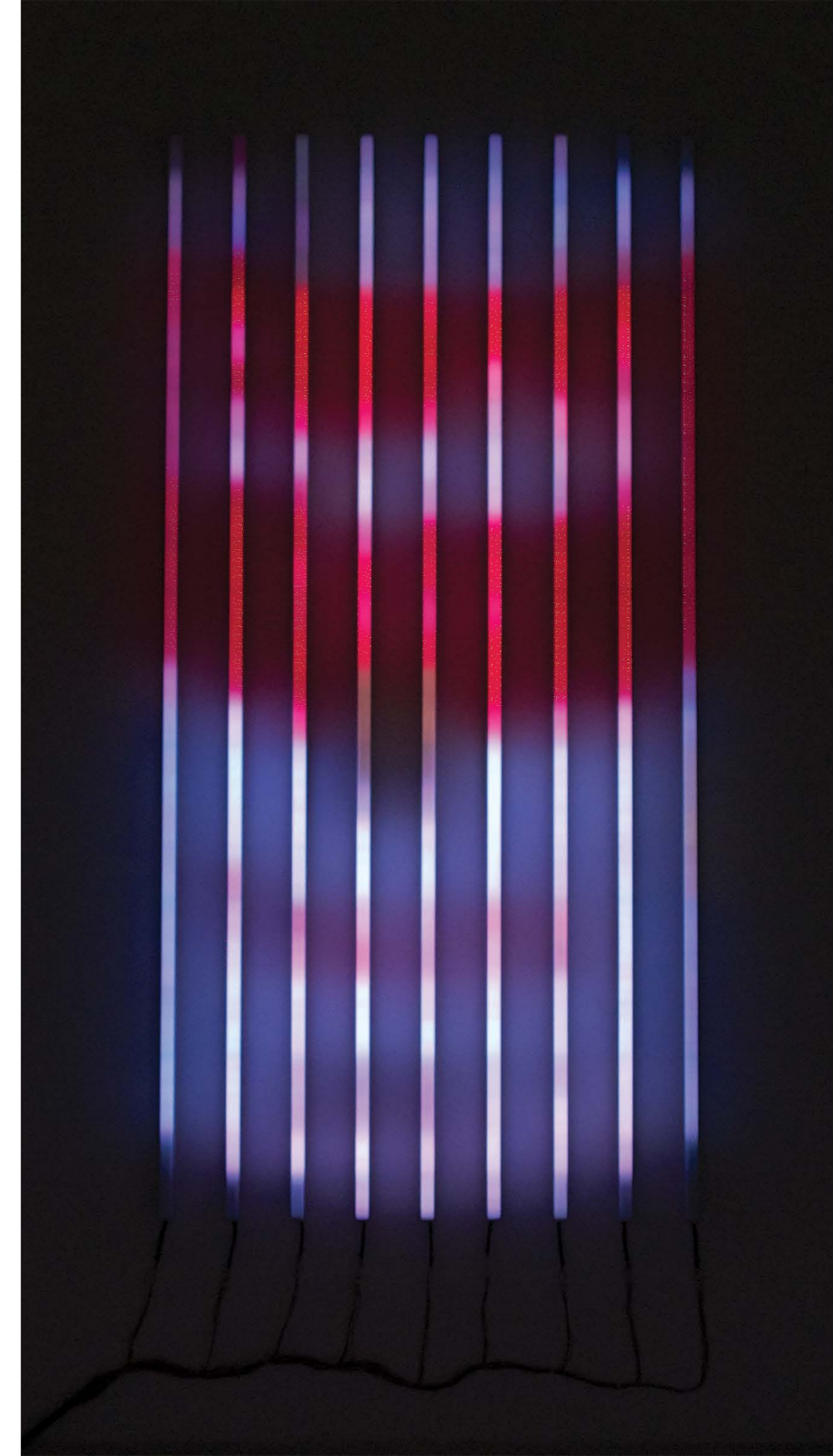
BenRubin

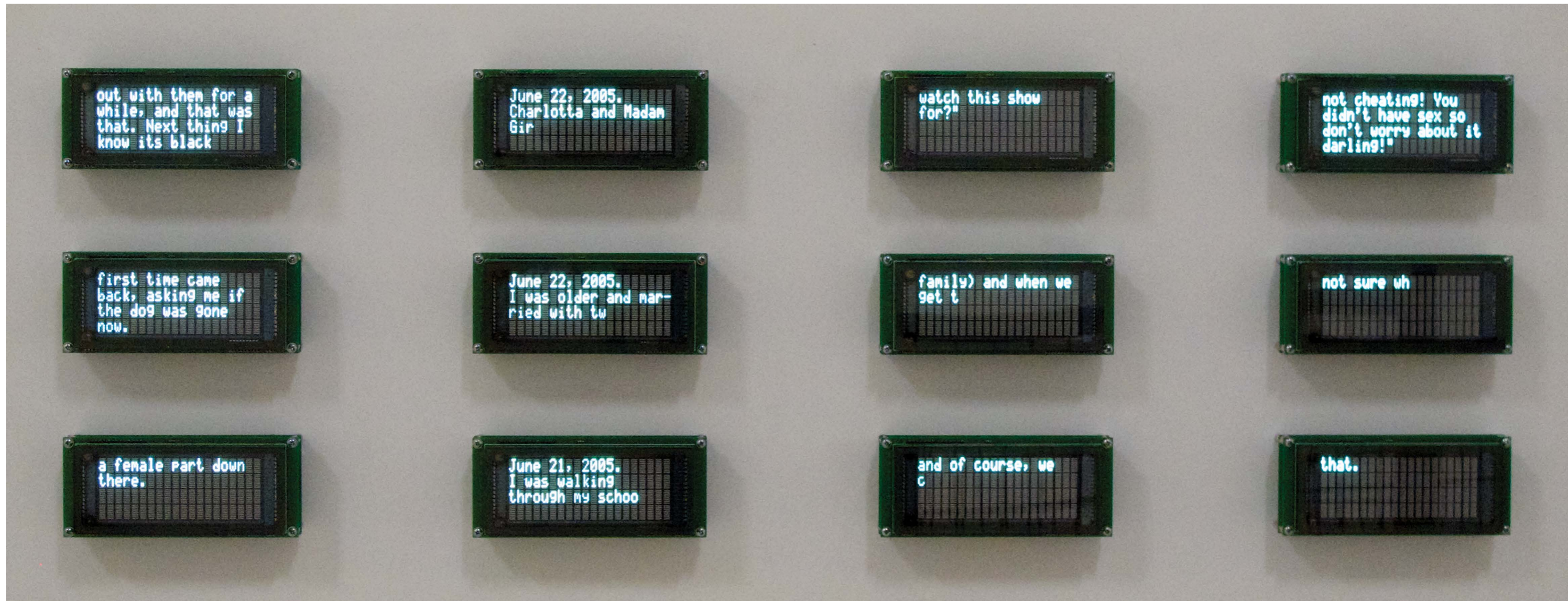
b. 1964 in Boston, Massachusetts, USA
Lives and works in New York City, USA

Rubin begins by constructing parameters to convey patterns of thought or behaviour. He composes algorithms and computational systems, often relying upon a selected data source to generate nonlinear results. The transformation of the familiar into the unexpected, captured through gracefully simplified forms, results in works that are quietly provocative and that gently turn viewer into participant.

The Quiet Ticking of Dreams focuses on online dream journals. The small grid of electronic screens slowly "type out" dreams one screenful at a time. The characters are written to the screen as if they were being typed by a person in real time. Each character is accompanied by a quiet "tick" to punctuate its arrival. The ticking sounds of all the screens collectively tie all the dreams together. It's riveting and quite surreal, and it's difficult to follow one dream to completion because a quick glance around the grid usually causes you to jump to another dream that looks more interesting. This piece concentrates on the person-to-person connection. The connection is that of a one-way voyeur, but it definitely taps into a little discussed facet of humanity - the unconscious.

Ben Rubin
Something is Boiling
2006
LEDs, acrylic, aluminium,
electronics
213.4 x 140 cm
Ed. of 4





Ben Rubin
The Quiet Ticking of Dreams
2006
LEDs, electronics
102 x 40.6 x 7.6 cm
Ed. of 4

In the 1990s, John F. Simon Jr. began writing digital software to create visual imagery. He is best known for his software and screen based artworks that use the unique properties of digital media to create time-based paintings whose compositions never repeat. The visual elements of each piece are generated in real time by his software. His screen works display abstractions that vary infinitely due to random sequencing.

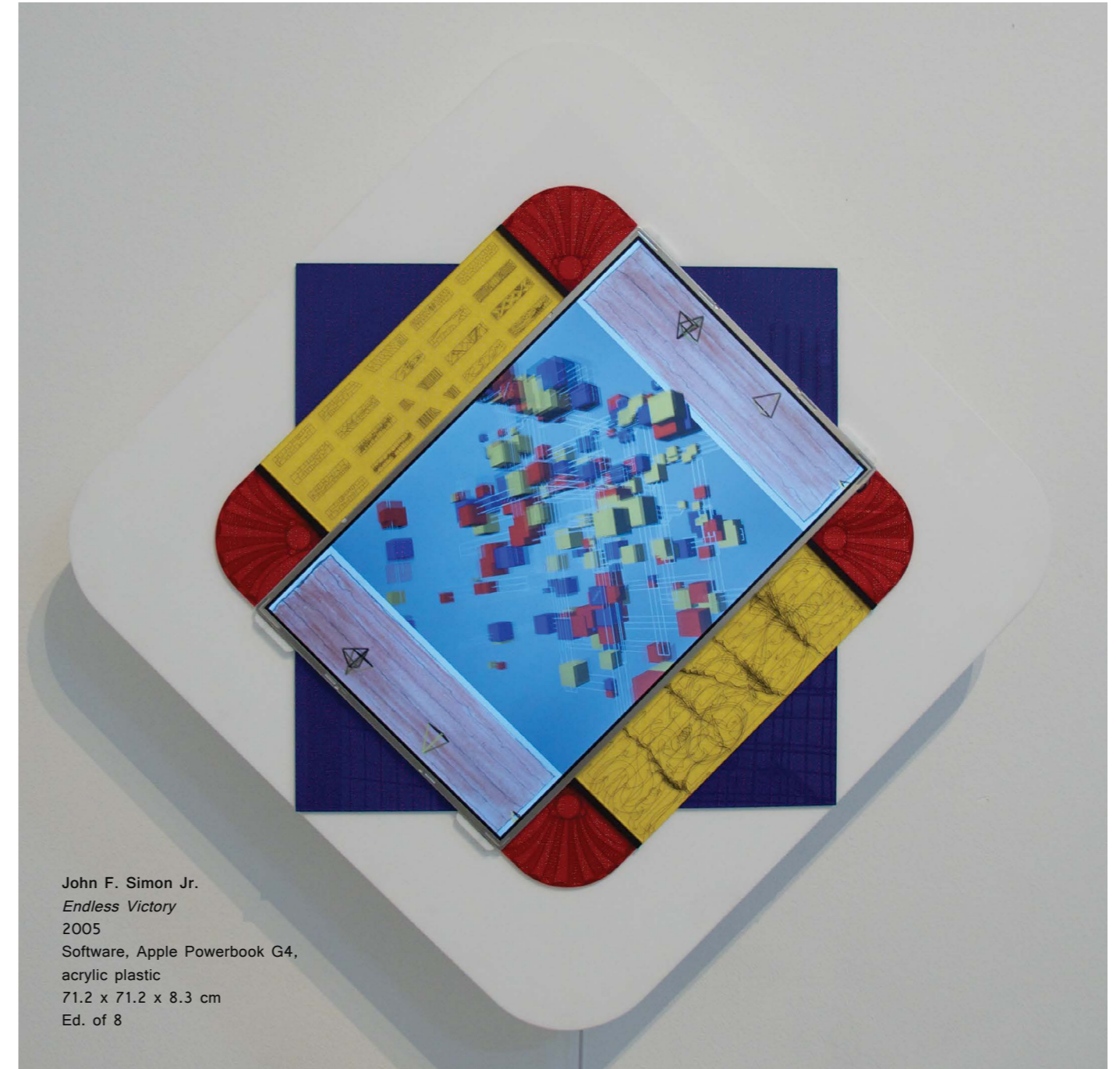
Replacing the canvas with the computer screen, Simon uses computer technology to create dynamic visual experiences rooted in art historical tradition. Departing from the artistic tradition of creating one-of-a-kind images he favours crafting one-of-a-kind computer programs, each of which quickly generates a wealth of images.

Inspired by the paintings and theories of the European Modernists such as Joseph Albers, Paul Klee and Piet Mondrian, he creates imagery that is constantly evolving yet never repeating. Paul Klee and Sol LeWitt, whose work alludes to or invokes rule-based, algorithm-like procedures are particular points of reference in Simon's work. He is particularly interested in the way that the visual experiments of these artists can be automated and accelerated using digital technologies.

To make his art, Simon begins by sketching. For many years, he has engaged in a daily practice that he calls *Divination Drawings*. These serve as inspiration and source material for the production of finished works. Composed in pencil or gouache, Simon allows his unconscious thoughts and emotions to guide his mark making. He then studies them to discern which persistent marks of symbols can best be translated into the language of code. For Simon, writing code is as "personal as a painterly gesture on canvas." Viewing the results on a computer screen, he improvises with the code and then sometimes returns to drawing with those ideas. He writes software based on the understanding that simple rules, activated and displayed on a screen, create more images than anyone can ever see in a lifetime.

John F. Simon Jr.

b. 1963 in Louisiana, USA
Lives and works in New York, USA



John F. Simon Jr.
Endless Victory
2005
Software, Apple Powerbook G4,
acrylic plastic
71.2 x 71.2 x 8.3 cm
Ed. of 8

Flower and Corpse Glitch by the “Ultra-Technologists” group teamLab is a computer generated 3D virtual story animation which captures the essence of traditional Japanese painting.

The animation is a modernised fairy tale of ancient Japanese mountain villagers and their destruction of the forests under the ruler’s order. As the last tree (a sacred one) is cut down the villagers are revenged by nature, in the form of a many headed snake which attacks them. A big war ensues with the drafting in of the army and the villages are destroyed as the battle rages. After slaying the mythical snake, new trees and flowers grow from its corpse and the villagers celebrate with a festival. There is a period of rebirth and equilibrium is restored.

Exploring themes of nature, the clash of civilisations, cycles and symbiosis, the surface of the animation flakes away and reveals the underlying structure - the complex technology that forms the background to the work.

Through the process of turning a 2D Japanese painting into a computer generated 3D virtual space, teamLab aims to gain a greater understanding of how Japanese ancestors perceived, cognized and interpreted space and the world around them.

teamLab

Group active in Tokyo, Japan, since 2001
Inoko Toshiyuki, CEO of teamLab:
b. 1977 in Tokushima City, Japan
Lives and works in Tokyo

Unlike traditional Western ways of viewing and depicting scenes using linear perspective (introduced in Western art during the Renaissance as a spatial technique used to convey three-dimensional space and point-of-view), there was no concept of a focal point in traditional Japanese painting and so there was no specifically designed point-of-view. The traditional Asian way of appreciating a painting is ‘du hua’ (to read a painting) in China, or in Japan the concept of ‘Narikiri’ (entering a picture, or visualizing a picture from inside it). Without a specific focal point the observer’s mind is allowed to drift into another world, into the world of the characters of a story, where the borders between the subjective and objective become ambiguous and merged.

According to teamLab’s theories, which they call the ‘Ultra Subjective Space’ concept, ancient Japanese were able to see or feel space in terms of layers - just as we see space and depth information in a modern day photograph. Drawn in a subjective way that expresses feeling and vitality, Japanese ink painting takes an ideological approach to depict space on a flat (2 dimensional) surface - depicting 4 dimensions (3 dimensions and a time axis). This approach differs from painting in the West that considers the rules of perspective, geometry and objectification.

teamLab
Flower and Corpse Glitch
2012
Animation
19 min. 25 sec.
Ed. of 10 + 1 A/P



A major work in this exhibition is the interactive animation installation *What a Loving, and Beautiful World*, the product of collaboration between the famous calligrapher Sisyu and teamLab. This installation creates an immersive 'environment' combining projections with motion sensors in a darkened room. Kanji (Chinese characters) appear on the walls and fall slowly. When someone's shadow touches the characters for 'moon', 'rain', 'wind', 'fire', 'land', 'gold', 'tree', 'flower' and 'butterfly' etc, they change their shape by reacting to the person's shadow. If the kanji is the character for 'butterfly', it turns into the image of a butterfly, and the butterflies will snuggle up to the 'flower' character and so on.

As in the natural world there are no identical moments, animations come and go on the screen, generated in real-time in a 3 dimensional space creating endless new landscapes. The relation between the Kanji characters and the visitors, through the action of touch, shows us the endlessly renewed beauty of the changes in the world caused by our interaction with it. This work is also a homage to writing, one of the oldest interactive tools invented to communicate with each other, by reinterpreting it using the latest technology.

This immersive and sensational work was awarded the Architecture, Art & Culture Award in Spring 2012 at the international contest ReVolution during Laval Virtual, Europe's largest virtual reality salon. Prior, an earlier version of the work was exhibited at ION Orchard, Singapore, in the Viva Japan Café as part of the Cool Japan festival. The exhibition at Ikkan Art Gallery features an upgraded version of the work occupying an entire room.

Sisyu has been practicing calligraphy since the age of 6 and is now a professional calligrapher. She lived in Nara, the home of calligraphy, for three years to study and then moved to Tokyo. Sisyu reinvents her calligraphy by intergrating arts into classical calligraphy. Every character drawn by Sisyu expresses not only its meaning but also emotions. In her hands, Syo (Japanese traditional calligraphy) can become a universal means of communication.



SISYU+teamLab

teamLab active in Tokyo, Japan, since 2001

Inoko Toshiyuki, CEO of teamLab:

b. 1977 in Tokushima City, Japan. Lives and works in Tokyo

Sisyu (pseudonym) lives and works in Tokyo

SISYU+teamLab
What a Loving, and Beautiful World
2011-2012

Interactive animation installation

Music by Hideaki Takahashi

Dimensions variable

Ed. of 8 + 2 A/P

CuratorsInfo

IkkSanada

Between 1971-1977, Ikk Sanada worked at Galerie Tamenaga France, the first Japanese gallery in Paris dedicated to bringing major European paintings to Japan. From 1977 to 1979, he moved back to Tamenaga, Tokyo, as Director of Foreign Operations.

In 1980 he moved to New York to study Art History and Arts Administration at New York University. 1982 saw the incorporation of Ikk Art International with Mr. Sanada as its owner and president. Involved with the purchasing and selling of Modern and Contemporary works of art, Ikk Art deals for its own account and on behalf of its international clients, who include key individual and corporate collectors, galleries, private dealers, investors and auction houses. Ikk Art also provides advisory services to both private and corporate clients in acquiring and exchanging their art holdings and investment.

In 2011, spurred by a quiet confidence of the emergence of Southeast Asia as the key market for quality art, he moved to Singapore to set up a new base with the vision to present museum-quality works through his gallery into the region.

AndrewHerdon

Andrew Herdon has over a decade of experience in the art business, having worked for well known galleries, museums, and collectors; including the Saatchi Gallery, Lisson Gallery and Simon Lee in London and the State Hermitage Museum in Russia.

Andrew studied History of Modern Art, Design & Film and his professional background is in curating, exhibition and collection management, marketing/business development and corporate sponsorship of the arts (as Director of Corporate Partnerships at the Saatchi Gallery, working with clients such as Coutts and Deutsche Bank).

Based in Singapore since 2011, Andrew is an independent art dealer and exhibition consultant and has previously collaborated with Ikk Art Gallery as co-curator for the photography exhibition Shoot and Point.

IkkArt

Ikk Art International was established by Ikk Sanada in 1982 as a private art dealer and consulting/advisory firm based in New York. Founded on the values of integrity and discretion as top business priorities, Ikk Art provides purchasing and selling advice as well as related infrastructure and assistance to an elite group of international clients.

In May 2011, Ikk Art International expanded into Singapore to create,organiseandlaunchaninnovativeexhibitionprogrammeatthe newly created Ikk Art Gallery.

Previous Exhibitions at Ikk Art Gallery, Singapore:

Surfaces of Everyday Life
Postwar and Contemporary Masters
from Ai Weiwei to Andy Warhol

Shoot and Point
Selected Works by International Photographers

Morimura Yasumasa
Requiem for the XX Century
Self-Portraits in Motion

Spectrum
A Selection of International Modern & Contemporary Art

teamLabDVD



DVD featuring teamLab
(English subtitles)

Further information: www.team-lab.net
Video Documentary: [YouTube](https://www.youtube.com)

