

FOR IMMEDIATE RELEASE  
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Image: *Flutter of Butterflies Beyond Borders, Ephemeral Life + The Void*, 2016, interactive digital installation, endless © teamLab, Courtesy Ikkan Art Gallery

**teamLab**

## *Flutter of Butterflies Beyond Borders - New Digital Works*

17 November — 22 December 2016

Opening Reception: 17 November, Thursday, 6 - 9 pm

Toshiyuki Inoko, co-founder of teamLab, will be present at the opening.

Singapore-Ikkan Art Gallery is pleased to present its second solo exhibition of the Japanese collective, teamLab. Following the success of their first permanent exhibition outside of Japan, *FUTURE WORLD: Where Art Meets Science*, which opened in March this year at ArtScience Museum at Marina Bay Sands, Singapore, *teamLab: Flutter of Butterflies Beyond Borders – New Digital Works* sees the premiere of 3 pieces by the dynamic group.

*Flutter of Butterflies Beyond Borders, Ephemeral Life + The Void*, an interactive digital installation spanning an entire gallery, melds two recent works by teamLab into one contingent being. Upon entering the gallery, the viewer is cocooned by an immersive landscape of wall and floor projections. The moment one remains

stationary, butterflies emerge at their foot and begin to flutter about, traversing along the floor before reaching the walls and making their way around them, the patterns on their wings transforming as they fly across space. The more people there are in the gallery staying still, the more the number of butterflies appear.

Consequently, the butterflies in *Flutter of Butterflies Beyond Borders, Ephemeral Life* react to the behaviour of the viewers: they gather in places from time to time and when one is touched by a viewer, it dies.



Image: *Flutter of Butterflies Beyond Borders, Ephemeral Life + The Void*, 2016, interactive digital installation (installation view), endless © teamLab, Courtesy Ikkan Art Gallery

As the work evolves over time, one notices the butterflies flying seamlessly into *The Void*, which consists of 4 monitors showing nothing, entering the screens and in the process, eliminating the boundaries between the two works and essentially creating one indistinguishable interactive installation. Created in real time by a computer program with the presence of each viewer registering a different response from it, the entire work changes continuously; previous visual states can never be replicated, and will never reoccur.

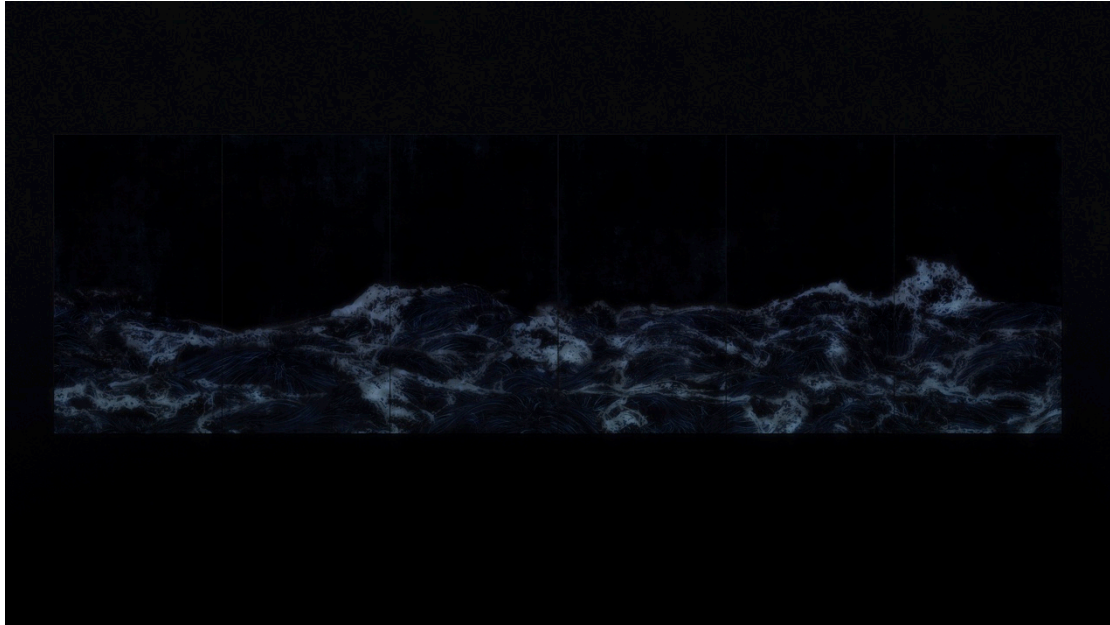


Image: *Dark Waves*, 2016, digital work, 6 channels, continuous loop

In the next gallery where *Dark Waves* resides and beside the single-channel version of *Black Waves*, teamLab continues their sustained exploration of and expounding on their concept of “Ultrasubjective Space”, a term that refers to the delineation of space in pre-modern Japanese painting. The multi-channel digital work depicts the movement of waves in water, simulated in computer-generated three-dimensional space.

In a similar vein to *Universe of Water Particles*, an earlier work by teamLab that was shown at their first solo exhibition at Ikkan Art Gallery in 2014, the materiality of water is expressed as a continuous body after calculating the interactions of hundreds of thousands of particles. To visualize the waves, the behaviour of the particles on the water was then extracted and lines were drawn in relation to the movement of the particles.

On what exactly is Ultrasubjective Space, and the blurring of boundaries between observer and entity foregrounded in much of their work, teamLab explains:

“In pre-modern Japanese painting, oceans, rivers, and other bodies of water were expressed as a series of lines. These lines give the impression of life, as though water was a living entity. This form of expression leads us to question why pre-modern people sensed life in rivers and oceans. Also, why did they behave as if they themselves were a part of nature? Perhaps something can be discovered by fusing the fixed objective world of today’s common knowledge with the subjective world of pre-modern people.



Image: *Dark Waves*, 2016, digital work (detail), multi-channel, continuous loop

While viewing this artwork, if we feel a sense of life in the collection of lines—what can be called the subjective world of pre-modern people—then perhaps this is one aspect of objective recognition. When viewing this artwork, as opposed to watching waves shot with a video camera, people may feel that the barrier between themselves and the waves disappears. They feel immersed in the work, perhaps even feeling life in the collection of lines, as if the waves are luring them in. Perhaps we can find a connection to the way pre-modern Japanese people perceived the world and consequently behaved toward the world.

If we regard ourselves as a part of nature, and consider nature not just as something to be observed, we might join pre-modern people in perceiving rivers and oceans as living entities. This is a way of seeing the world that lures us in and allows us to feel that there is no boundary between ourselves and nature.”

## About teamLab

Formed in 2001, teamLab is a collaborative, interdisciplinary creative group that brings together professionals from various fields of practice in the digital society: artists, programmers, engineers, CG animators, mathematicians, architects, web and print graphic designers and editors. Referring to themselves as “Ultratechnologists,” their aim is to achieve a balance between art, science, technology and creativity.

Selected exhibitions this year include ‘The Universe and Art: Princess Kaguya, Leonardo da Vinci, teamLab’, Mori Art Museum, Tokyo, ‘DMM.Planets Art by teamLab,’ Odaiba Aomi area, Tokyo, ‘Future World: Where Art Meet Science,’ ArtScience Museum at Marina Bay Sands, Singapore, ‘teamLab: Between Art and Physical Space,’ Borusan Contemporary, Istanbul, ‘teamLab: Living Digital Space and Future Parks,” Pace Art + Technology, Menlo Park, California. teamLab is represented by Ikkan Art Gallery, Pace Gallery and Martin Browne Contemporary.

<http://www.team-lab.net/>

## About Ikkan Art Gallery

Ikkan Art was established by Ikkan 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, Ikkan Art provides purchasing and selling advices as well as related infrastructure and assistance to an elite group of international clients.

In May 2011, Ikkan Art expanded into Singapore by establishing Ikkan Art Gallery with programs that present museum quality artworks by international artists across a wide range of mediums including painting, sculpture, photography, video and new media art. Past solo and group exhibitions held at the gallery include “Surfaces of Everyday Life – Postwar and Contemporary Masters from Ai Weiwei to Andy Warhol”, “Requiem for the XX Century – Morimura Yasumasa: Self-Portraits in Motion” and “Moving Light, Roving Sight”, an exhibition of digital, video, new media and sound works with a major interactive installation by Japanese ultra-technologist group teamLab.

### **Ikkan Art Gallery**

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### **Opening Hours:**

Tues to Sat, 12 to 7 pm  
Closed on Public Holidays  
Free Admission  
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