

PLANETART @ JAPAN

Narrative and facts

PLANETART has been invited by the Club Super Deluxe and the Japan Media Arts Festival, Feb 2011.

Sander Veenhof, Viola van Alphen, Kees de Groot, Willem Heerbaart and Frank Morssinkhof are invited, and just before the start of the festival, they were asked to do several more presentations:

1. National Art Center: Panel Discussion about: New Role and Significance of Art Festivals in 2010s
2. National Art Center: GOGBOT festival presentation, giving an impression of media art festival in the Netherlands, Feb 2.
3. Tokyo Midtown tower: GOGBOT festival "Highlights of Screenings" - Arno Coenen, Jan van Nuenen, Semiconductor, Gottfried Haider, Via Oral, Sandwoman, Kees de Groot. Best of Dutch video-art according to PLANETART, Feb 4 and Feb 7.
4. Entire week: Sander Veenhof - Layar project : entire week, city Tokyo and Feb 9: presentation in Super-Deluxe
5. Feb 9, also presentation of Dutch VIDEO ART and CyberAttack performance, which had its premiere at Transmediale, Berlin and GOGBOT festival Enschede NL, with Frank Morssinkhof and Willem Heerbaart.

SuperDeluxe invited PLANETART for a presentation and together with PLANETART we wrote this report, based on the experiences of the Dutch artists, written down in a narrative way, with some reviews, documentation and at the final end of this report the financial overview.

We would like to thank the Dutch embassy for their financial support to making these presentations possible. Because of the quality of the artists, and the works they brought, they were asked to do more presentations and screenings than originally planned, which lead to a larger visible presence of our Dutch guests, the Dutch art they presented and more networking possibilities.

Narrative:

PLANETART: Especially during the Japan Media Arts - Awards ceremony on Feb 1st, our hosts introduced us to a lot of people: artists, reporters, persons from international cultural networks, institutions, organizations, educations, performers. Also we enforced the existing network connections we had: artist like Hideyuki Ando and Junji Watanabe (Osaka University) who performed a Galvanic Vestibular Stimulation) Interface at GOGBOT 2010 and other international artists were met. We met people from the Museum of contemporary art Tokyo, Medialab of the University of Tokyo, Design center Isao Mogi - Bijutsu techo, Keio University, Waseda University, School of Culture Media and Society, Mindbox, Sony

music, Tokyo Art Beat, Atak, DOG: Gaga design-crew, Yamaguchi Center for Arts and Media, Photographers, Stoicmedia, Tokyo Wonder site: Institute for Contemporary arts and intercultural exchange, etc etc.



After seeing the Japan Media Arts Exhibition, we asked Asami Hosokawa, Program Coordinator and Atsushi Wakamoto, manager of Japan Media Arts Festival to discuss possibilities of a further cultural exchange, starting by presenting works of the JMAF at the GGOBOT festival 8-11 Sept 2011. And we made future plans with several other organizations.

Outcome

- Spread of Dutch/Enschede art and technology in Japan, with quoting the Enschede GGOBOT festival as “one of the art events that represents the Netherlands”.
- Building of network, with University of Japan, Japan Media Arts Festival, artists, scientists, etc.
- Direct after this, Creative Technology of University Twente asked direction PLANETART to become university teachers, also because of their international network.
- Japanese artists to GGOBOT (Sputniko, Ryoji Ikeda, Maruosa, Sekitani, Motomichi, Aonami, DJ Scotch Egg, DJ Sniff, Suguru Goto, selection Japan Media Arts Festival, etc) and enforcing the binding with Japanese oriented organizations in the Netherlands, or with Japanese employees, like STEIM, largest institute of audio art in the Netherlands.

- Creation of a videoclip
- Another outcome was that thanks to just the photos on Facebook, the live performers of Enschede artist group CyberAttacks were already invited to Oddstream media art festival, Nijmegen.

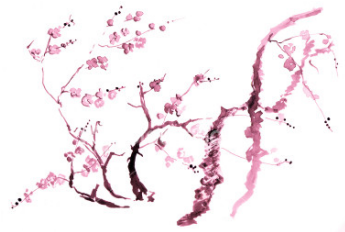
The first day of Sander Veenhofs arrival, Sander visited the ICC. One of the main objects contained a screen, showing a camerashot from another location. In that shot was a flyer, of our performance in SuperDeluxe, the flyer being positioned in the center. Sander was amazed to see a central artwork at ICC showing our flyer, so were we.

Besides that, we received from the staff of the festival, approaching us, all kinds of questions, about things that we find typically Dutch, but also about censorship and rules, and how we deal with those in the Netherlands.

Besides that, we also received very positive responses on the technological side of our presentations. The panel discussion leader told GGOBOT was doing a perfect role: translating complicated technology, making it easy and accessible for a broad audience. And making it easy for audience to think in a critical way about technology and what it means for them.

Also the innovativeness on media and technology, and the easy-combination with all kinds of other art and presenting it in the public space received several reactions. People were inspired and after every presentation there was a line of people wanting to meet us and to ask us things.

We were also very charmed by what we thought were typical Japanese elements: the fact that the people in this country were so polite, quiet talking, not harassing, and very open towards technology, manga and design. Japanese people seem to have very high standards in qualitative products, and are very playful in using technology and design and culture into a new, creative reality (for example: manga, online worlds, social media, cosplay, vocaloid popmusic, etc). We even discussed, in all respect, the worldwar and the feelings that some Dutch people had when thinking about Japan considering the Jap-camps in war. The Japanese people that we met were very polite and bright thinkers, with a clear focus on a beautiful future. We were inspired by their ideas, using technology and art. Also the Sony center, and the first release of a 3D game computer in this country, as being the first country in the world, and already seeing an artwork created on it, made us very positive about Japan. Where Dutch people can be very conservative, also with technology (is that because our cultural history of Frankenstein-like stories?) we admired the differences between our countries. The architecture, with all kinds of levels with roads, shops, clubs, manga-cafes, houses, also worked for us very inspiring. And we were also charmed to meet some of the world-leading figures in media art in such an inspiring surrounding like Japan, made us all very civilized and polite and respective towards each other. We didn't have to scream (like sometimes in European or American countries, where the background sounds are much louder) and were influenced by this beauty of Japanese culture surrounding us.



And with this inspiring context with many networking occasions (we had several dinners, lunches and meetings with artists, organizers of the festival, and international guests), we as the Dutch guests of the SuperDeluxe and Japan Media Arts Festival showing a good position with presenting arts of international quality, made for 95% by Dutch artists and showing that on Japan Media Arts Festival and at Club SuperDeluxe strengthens the Dutch international cultural profile of being innovative, technology minded. Another example is the Dutch company Layar, a worldwide, international company that is based in Amsterdam and run by Dutch people. They experiment with new technologies, like Layar, a program that adds an invisible “layer” over our world, with images we can only see if we look to the world using our smartphones. They helped in our presentation. PLANETART artist Sander Veenhof attracted people in the streets by his demonstrations of showing people works of art, he added, in Tokyo. Japanese people that are often also attracted to technology (look in the subways how many people are playing with their cell phones all the time) were positively surprised by this new world and new creatures that existed around them, made visible to them by Sander Veenhof.

In Club SuperDeluxe not only several people came that we had met, but also people helped us with the performance by filming (design team of Tokyo, artists, etc) and other matters, we also met new people, like the founder of Pecha Kucha Mark Dytham of Klein Dytham architects, several performers that we invited to perform on GGOBOT as well (i.e. Maruosa). (we knew Mark only by name, because we are also one of the official worldwide locations of Pecha Kucha, in the East of the Netherlands). Also, we have met artists in Singapore (ISEA) and Yogyakarta (cellsbutton#02) the last years (during our presentations in these Asian countries) that also had a network in Japan, that helped us meet new people and make stronger connections.



Dutch cultural heritage abroad. Showing the film of Arno Coenen called VOC is an excellent example: the video contained Delfts Blauw, Rembrandt and other typical Dutch cultural elements. Also showing self-criticism and renewal. Self criticism is not very common in Japan, specially not in art. It seems to be coming from other parts in the world, perhaps inspiring the Japanese too?



Video Program

Arno Coenen

VOC VIP: Holland Experience 2006,

11:24 min.

In cooperation with Peter Leeuwerik

Animated video about Dutch 17th century colonial past with greedy trading spirit, mixed up with today's export business in Holland like marihuana and XTC.

Arno Coenen, multimedia artist, one of Holland's leading VJ's and video-artists, studied at the Minerva academy, Groningen (NL).

<http://www.arnocoenen.nl>

Semiconductor

200 Nanowebbers 2005

2:49 min.

For *200 Nanowebers*, Semiconductor created a molecular web that is generated by Double Adaptor's live soundtrack. Using custom scripting, the melodies and rhythms spawn a nanoscale environment that shifts and contorts with the audio resonance. Layers of energetic hand-drawn animations play over simple vector shapes forming atomic-scale associations. As the landscape flickers into existence by the light of trapped electron particles, substructures resembling crystalline substances begin to take shape.

<http://www.semiconductorfilms.com> Brighton (UK).

Gottfried Haider

Hidden in Plain Sight 2008

0:56 min

Hidden in Plain Sight is a meditation on the nature of computer programming. While a compiler's task is to turn abstract/immortal instructions into a structure that can be executed by the machine, it is essential to view the compiler as a result of such a process itself - thus being determined by its ancestors and source code, both most likely being imperfect. Here, a compiler compiles itself in a perpetual motion. Each generation then turns a (modified) version of the Quake III source code into an executable file and runs it.

Gottfried Haider studies at the university for Applied Arts, Vienna.

<http://gottfriedhaider.com/>

Arno Coenen

Baghdad Disco, 2007

4:23 min

Most popular Dutch video art clip in 2007: dancing on the volcano, golden Uzi's turning around, dancing Lego girls in burkah, and Lego boys with Arafat shawls.

Via Oral

ViaOral 2009

7:48 min

Via Oral (aka Frank Morssinkhof) is a master in mashing up today's massmedia subcultures and politics with ink black humor, concealed histories, human tragedy and corrupted communicators. Loads of messages, sampled from modern cinema, art, web, commercials, videoclips and found footage, packed in dazzling esthetics; acclaimed nouveau dada bourgeois hippie postmodernist.

Frank Morssinkhof studied at the AKI Academy, Enschede (NL).

Jan van Nuenen

Evolizer 2007

10:35 min.

Black and white figures are moving around in a futurist city. One of the figures, carrying a mystic box, leads you inside a building. The box opens and begins to reveal its own laws of physics. Basic elements begin to modulate spontaneously creating more and more complex organic species. There's a violent struggle for life. Who is the fittest?



Jan van Nuenen studied audiovisual design at St Joost Academy, Breda (NL).

<http://www.janvannuenen.com/>

Sandwoman (Viola van Alphen)

Offensive is in the eye of the beholder, 2009

9:06 min

soundtrack by KaH

Animated video in Second Life about the boundaries of innocence, perception and playfulness.

Sandwoman studied mathematics, computer science, architecture, business administration and art (NL).

<http://www.sandwoman.com>

Kees de Groot

Market Fundamentalism 2007

1:00 min

Mash-up tornado of mass media samples and found footage, centered around the killing of Dutch populist politician Pim Fortuyn. This Dutch equivalent of 9-11 changed the quiet liberal lowlands in Europa into a potential extreme right wing xenophobic dystopia. Postmodernist neopop videoclip avant-la-lettre.

Kees de Groot studied at the AKI Art Academy Enschede and Rijksacademie Amsterdam (NL).

<http://www.keesdegroot.nl>

Facts/Figures:

Contributions to the Japan Media Arts Festival:

(In alphabetical order) Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Colombia, Croatia, Czech Republic, Dominican Republic, Finland, France, Germany, Greece, Hong Kong, Hungary, Indonesia, Israel, Italy, Latvia, Lithuania, Luxembourg, Malaysia, Mongolia, Nepal, Netherlands, New Zealand, Norway, Philippines, Poland, Portugal, Republic of Ireland, Russia, Serbia, Singapore, Slovenia,

South Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, Turkey, Ukraine, United Kingdom, and United States.

Theme Symposia: This year, theme Symposia are attended by international festival directors related to Media Arts. They will gather and talk about the aim, role and social significance of each festival. Also the trends each festival focus on, the recent characteristics and the change of movement will be discussed. Moreover, they think about their exists as the field where artists can be active internationally.



[Fascination of Expressions from International Animation Festivals](bilingual) 16:00-17:30 Thursday, February 3, 2011 Panelist : Panelist : Vjera MATKOVIC (The World Festival of Animated Film - Animafest Zagreb, Festival Producer) Artur VEEBER (JAFF, Director) Tatjana MULBEIER (JAFF, Organizer) FURUKAWA Taku (Animation Division Head of the Jury / Animation Artist)

[New Role and Significance of Art Festivals in the 2010s](bilingual) 15:00-16:30 Friday, February 4, 2011 Panelist : Panelist : Agnieszka Kubicka-Dzieduszycka (WRO, Curator) Viola van ALPHEN (GGOBOT festival, Management Director) Kees de GROOT (GGOBOT festival, Creative Director) SHIKATA Yukiko (Art Division Head of the Jury / Media Art Curator)

Festival presentations: Directors of various international festivals talk about their festivals, which focus on art, technologies, digital culture and animation.

- "Film Festival of Japanese Animation (JAFF)" in Estonia
- "GGOBOT" of the Netherlands media art festival
- "The World Festival of Animated Film - Animafest Zagreb"
- "WRO Art Center" of a base for media art in Poland
- Media Arts In the World Live from transmediale in Berlin
- "Australian Centre for the Moving Image (ACMI)" a base for new cultural field in Australia
- "FutureEverything" of sound and art festival in England
- "ANIME CUT", the circuit exhibition of Japanese Animation in Europe

Media Arts in the World:

The Japan Media Arts Festival introduces activities of international festivals in the field of Media Arts. There will be presentations by festival directors and curators. And outstanding works of those festivals will be screened.

Annecy International Animated Film Festival (France) **

<http://www.annecy.org/>

Ottawa International Animation Festival (Canada)**

<http://ottawa.awn.com/>

The World Festival of Animated Film - Animafest Zagreb (Croatia)**

<http://www.animafest.hr/>

SICAF (Korea)**

<http://www.sicaf.org/2010/index.jsp>

JAFF (Estonia)

<http://www.kino.ee/index.php?page=1495&>

GGOBOT festival, Art-Music-Technology (Enschede, Netherlands)

<http://www.gogbot.nl/>



National Art Center, Tokyo – main location of Japan Media Arts Festival

Why is it important to participate as Dutch / Enschede organisation?

The internationalization and professionalization of Dutch art and artists, to develop the international network from the Netherlands and Enschede in particular in a large, international festival. Dutch art is in this action through the Dutch, Japanese and international present art-network been put on the map in Japan.

Also connections are made stronger with the development lab of the University of Tokyo, a similar institute as the department of Creative Technology of the University of Twente, where PLANETART works and has connections, the directors of PLANETART are official University Teachers at the department and are also looking towards future possibilities in these matters. The development lab of the University of Tokyo is currently looking for means to be able to be present with presentations at the next GGOBOT festival, we have high expectations of their works. The work for instance with lasers attached to the spinal-cords, worn by Japanese dancers, showing biological and technological delightful performances.

International contributors:

The top of the worldwide media art was present at the Japan Media Arts Festival, from Los Angeles till New-Zealand, Poland, of worldwide Universities, media art festivals, technical universities, entertainment professionals, etc etc.

Other present stakeholders of the festival were (see names above, and also:) Ministry of Culture in Japan (opening by minister), Prix Electronica Linz, Yamaguchi center for Art & Media, Tama Art University, Academy of Media Arts & Sciences IAMAS, Keio University, Nagamine, Waseda University, Computer Graphic Arts Society, Museum of Contemporary Art Tokyo, Sony Music Associated Records, WRO Art Center Wroclaw, Poland, Mindbox Berlin, Tokyo Art Beat, Atak Tokyo co Ltd, , Project office for building networks of organizations for Manga, Animation, Game and Media Art, etc etc.

Response

Response is that the Netherlands has a firm position on the World of the area of Media Art, in Japan, a country that is one of the world's leaders on the area of technology, media art and creative economy. The artists and works of Dutch artists presented, shows that the Netherlands has high international quality levels and contains an important, innovative contribution to the world stage.

Besides, the visibility of the country of the Netherlands anno 2011 is increased by the presence of live-streaming and diverse social networks. Analog and digital media were abundant on the international leading Japan Media Arts Festival event with more than 60.000 physical visitors and many more through the virtual channels.

devinger.com - Katt...

Filtering Failure ...

Resulten

Pink Dumb: Cute ...

Pamfile on Facebo...

dyne.org/dyne-boo...

Japan Media Arts Fe...

← → ↻

plaza.bunka.go.jp/english/festival/about/

map

文化庁メディア芸術プラザ
JAPAN MEDIA ARTS PLAZA

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About Japan Media Arts Festival


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About the Japan Media Arts Festival

TAKE FREE

Japan Media Arts Festival's banner

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The Agency for Cultural Affairs has been organizing the Japan Media Arts Festival annually since 1997 with the aim of promoting the creation and development of media arts. The Japan Media Arts Festival awards prizes for outstanding creative works in the fields of art, entertainment, animation and manga as well as providing opportunities to introduce these works, specifically through the prizes announcements, the awards ceremony, and the exhibition of award-winning works.

We are presently inviting entries this year for the 14th Japan Media Arts Festival. Please refer to the following details.

Regarding the Animation Division and the Manga Division, not only digital works but also works using pre-existing methods are welcomed. The festival is open to both professionals and amateurs, commercial and non-commercial works without distinction. We welcome your participation.

[Agency for Cultural Affairs, The National Art Center, Tokyo, Computer Graphic Arts Society]

The 14 th Japan Media Arts Festival

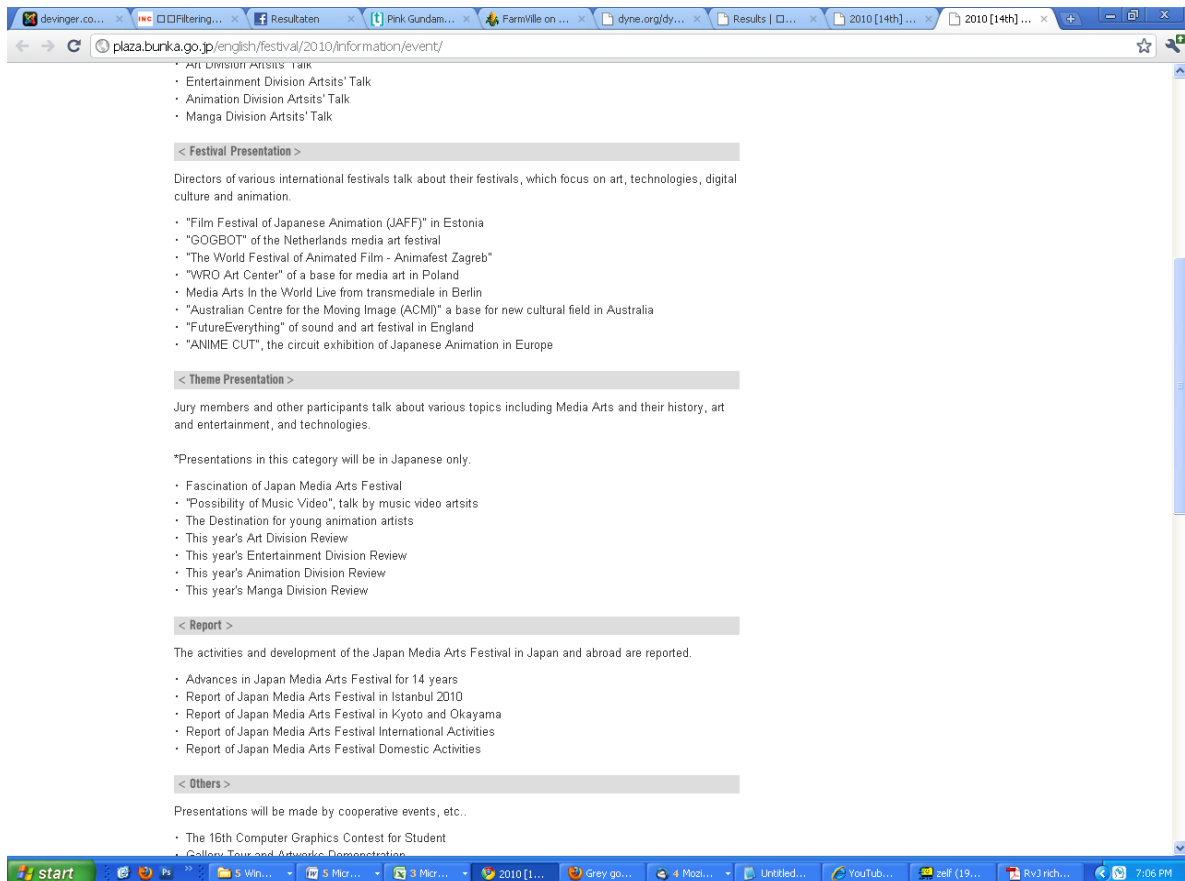
Fact Sheet

[Works Submitted]

• Art Division: 1,101 works



Frontpage website of Japan Media Arts Festival with picture of Dutch presenters



plaza.bunka.go.jp/english/festival/2010/information/movie/

- Entertainment Division/Movie (13 works)
- Animation Division/Short Animations & Feature Length Animations (19 works)
- Invited works from International Festivals

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Media Arts in the World [Screening and Presentation]

The Japan Media Arts Festival introduces activities of international festivals in the field of Media Arts. There will be presentations by festival directors and curators. And outstanding works of those festivals will be screened.

- **Annecy International Animated Film Festival (France)** **
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- **JAFF (Estonia)**
<http://www.kino.ee/index.php?page=1495&>
- **GOGBOT festival, Art-Music-Technology (Enschede, Netherlands)** **
<http://www.gogbot.nl/>

** Screenings at the Auditorium and Midtown Conference will be programmed. Schedule will be informed on this website.

* The information on screenings and schedule is provisional and subject to change without notice and will be updated on this website.

Details of the Festival

Exhibition, Screening and Event will be held at the venues below.

The National Art Center, Tokyo

- 2F Exhibition Gallery 2E : Exhibition / Screening / Social Media Lounge (Presentation)
- 3F Auditorium : Award Winners Symposia / Theme Symposia / Screening

Tokyo Midtown

- Galleria B1F Atrium : Exhibition of Grand Prize Work of Art Division (until 11 February)
- Social Media Lounge (Presentation)

Midtown Tower 15F Conference Room 7C (Presentation)

Windows Internet Explorer provided by MySpace

http://plaza.bunka.go.jp/festival/2010/report/symposium/

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マンガ部門

本賞の表彰者、審査委員の経歴並びによる司会進行のもと、優秀賞「道草えたり 藤末盛」みなもと太郎氏、優秀賞「レンド」山本達也氏が参加し、作品の制作過程や評価、マンガにおける表現の可能性などが語られました。

詳しくはこちら

功労賞

「モーニング」、「アフタヌーン」を創刊し読者を増やし、数々のマンガ家と作品を育てたマンガ編集者、東京長年氏、マンガ部門本賞である表彰者と審査委員のかわりかじし氏が司会を務め、東京氏の40年におよぶマンガ編集のお話をお聞きしました。

詳しくはこちら

部門タロストーク

優秀部門の受賞者と審査委員が参加した部門横断型のランポジウム。アート部門優秀賞「NIGHT LESS」田村友一郎氏、エンターテインメント部門優秀賞「Tabo Slide Show」志高裕一氏、アニメーション部門優秀賞「アリスの告白」石田昌義氏が参加し、エンターテインメント部門審査委員の市山光司氏とアニメーション部門審査委員の伊藤孝幸氏による司会進行のもと、作品の制作過程や評価や、ネットワークと表現の関係性について語られました。

詳しくはこちら

テーマシンポジウム

世界のアニメーション映画から発展される表現の魅力

ザグレブ国際アニメーション映画祭フェスティバルプロデューサーのVilma MATKOVIĆ氏、JAFFディレクターArthur VEEBER氏とオーガナイザーのTatjana MULBERER氏をゲストに、アニメーション部門本賞でアニメーション作家の吉川タク氏の司会進行のもと、世界中で開催されているアニメーションフェスティバルの個性と共通性はあるか、そしてアニメーション作品の魅力とは何かを語ります。

詳しくはこちら

アートフェスティバルの新たな役割と意義2010年代を巡って

アート部門本賞でメディアアート・キュレーターの四方幸子氏による司会進行のもと、ザグレブに所属するWRO Art Centerのキュレーター、Agnieszka Kubicka-DZIEDUSZYCKA氏、毎年オランダのエンズヘーデで開催されるGOGBOT festivalのクリエイティブディレクターKees de GROOT氏とマニエーグディレクターのViola van ALPHEN氏が参加。世界中で開催されているメディアアートやメディア芸術関連のフェスティバルの交流をたどりつつ、新しい表現領域を拓くフェスティバルの意義について語りました。

詳しくはこちら

Artist :: Limewax x LimeWAX EMPFIN... x Artist :: Zuur79 x Reunie OBS De Dor... x sandwoman.tk x 2010 [14th] Japan ... x 2010 [14th] Japan ...

http://plaza.bunka.go.jp/english/festival/2010/report/symposium/theme02/

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About Japan Media Arts Festival 2011 2010 2009 2008 2007 2006 2005 2004 2003 2002 2001 2000 1999 1998 1997

2010 [14th] Japan Media Arts Festival Symposia Reports

[Theme Symposium] "The New Role and Significance of Art Festivals in the 2010s"

At the symposium titled, "The New Role and Significance of Art Festivals in the 2010s," overseas guests discussed with the host SHIKATA Yukiko the cultural and social responsibility that art festivals are already taking or should be taking. Panelists included Agnieszka Kubicka-DZIEDUSZYCKA organizer of the WRO Media Art Biennale in Poland, and Kees de GROOT and Viola van ALPHEN from the art festival "GGOBOT" in the Netherlands.




From left: Ms. DZIEDUSZYCKA, Ms. ALPHEN, Mr. GROOT, and Ms. SHIKATA

Date and Time : Friday, February 4
3:00pm - 4:30pm (Auditorium, The National Art Center, Tokyo 3F)

Panelists : Agnieszka Kubicka-DZIEDUSZYCKA (WRO Art Center Curator)
Kees de GROOT (GGOBOT, Creative Director)
Viola van ALPHEN (GGOBOT, Managing Director)
SHIKATA Sachiko (Art Division Head of the Jury, Media Art Curator)

Overview of the Media Arts Festivals of the World



SHIKATA: There are still very few Media Arts festivals in Japan, and the only one that exists is probably the "Gifu Ogaki Biennale". However if we look at the rest of the world, they are increasing overall. We would like to first of all introduce a few of the media arts festivals that take place in the world.

There is, for example, the long-running Ars Electronica in Austria. ISEA that change their

- Summary of the Festival
- Messages from the Executive Committee
- Award-Winning Works
- Jury Recommended Works
- Critiques
- Festival Information
- Festival Reports
 - Festival Reports
 - Symposia Reports
 - Event Reports

15TH JAPAN MEDIA ARTS FESTIVAL

KEY ENTERTAINMENT INSPIRATION PRIMER

Call for Entries
for the 15th Japan Media Arts Festival
Application period: 15 July
- 22 September 2011

JAPAN MEDIA ARTS FESTIVAL
in DORTMUND
2011.9.10 - 10.2

14 Windows ... 2 Thunderbird ... Windows Mov... 2 SRWare Iron ... 4 Microsoft O... 2 Winsock FT... 4 Microsoft O... NL 3:42

<http://plaza.bunka.go.jp/english/festival/2010/report/symposium/theme02/>

2010 [14th] Japan Media Arts Festival Symposia Reports

[Theme Symposium] "The New Role and Significance of Art Festivals in the 2010s"



From left: Ms. DZIEDUSZYCKA, Ms. ALPHEN, Mr. GROOT, and Ms.

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In the late 90's the Internet made connecting easier, and in the 00's many new movements started, including open source, and festivals aimed at young people started emerging. This is how the Pixelache of Helsinki and "GGOBOT" started. Moreover, there is a festival in southern Italy called the Interferenze that occurs irregularly, and I was the director last year at the Tokyo version of this festival called the Interferenze Seeds Tokyo 2010. Being involved with the management, it made me think how important it is to come to know people from many different backgrounds in a very short time. Further, I realized that with only adding just a little more effort to a few individuals, it is possible to make a small-scale festival happen. I think all the guests we have invited here on stage today know this through experience.

Alongside Poland's History: WRO Media Art Biennale



SHIKATA: Now we would like to hear from our guests. Ms. DZIEDUSZYCKA works as a curator for WRO in Wroclaw, Poland, a very important media arts

center. The WRO Festival started in 1989, when Poland was still under communist influence, and is still continuing now as the WRO Media Art Biennale.

DZIEDUSZYCKA: The WRO has a long history, and it has also been through some changes. It was a vital existence in showing that a private sector group could do without the government's help in the world of art, especially when Poland was going through a political change. In later years, the festival became a legally incorporated foundation and we have corresponded with the legal demands, along with setting up a fund to ensure our ability to continue on. Our desire was to share the resources of creativity through gatherings, so with the help of the city, we were able to set up a new center at a different location. Other than holding art exhibitions, we also have an archive and a media library. Our next plan is to actively introduce young talents. Moreover, we have put some effort in education, starting a program for mentally handicapped children. We are also engaged in publishing activities.

Holding a biennale is an opportunity for us to tell the public what we have been doing in the past two years. With the help of the community, the whole town becomes the festival site. Because we have the support of the city, it is our responsibility to contribute to the city as well. We have hands-on media art at our festivals in which the artists themselves came out the gallery and into the town, and this was a great experience in connecting people. Having a theoretical background for what we do is something we would always like to prioritize, so that is why we also hold symposiums at our festivals.

Thoughts on Technology and Life: GOGBOT, Netherlands



SHIKATA: Now we would like to ask about "GGOBOT". Mr. GROOT and his team started an organization called PLANETART in 1995, and have held events since then. "GGOBOT" was started in 2004 in Enschede, a city in the eastern part of the Netherlands, and is held every September.

GROOT: GGOBOT's aim is to present technology art, media art, and modern art to as many people as possible, in public places or in the center of the city. The use of public spaces is another trait of "GGOBOT". It is our desire to use multi venues and share all kinds of cultures with others. We call the connection between elements such as art, music, and technology "multimedia art." Our ultimate desire is to attract kinds of people, including children.

ALPHEN: The purpose of holding an arts festival is not only showing innovation through art, but also showing the critical view of the meaning of art. For example, there is the development of nanotechnology, and the merits and demerits of the advancement in the medical field, as well as the study of DNA analysis and its relationship with privacy, and the question is what these things mean to us. Moreover, we want to connect with not only international artists, but also with young talents and scholars.

GROOT: "GGOBOT" receives public assistance as well, and it is an important mission for us to emit information to as many people. With that in mind, we want to be involved with the advancements that are going on in the world.

This could be with WikiLeaks or even mobile technology. And we would like to even make it possible to find out what is happening in Egypt through tools like Facebook.

The Role of Art Festivals Today



SHIKATA: I was once told by Gerfried Stocker, the Artistic Director of Ars Electronica, that “Ars had a science-fiction world view in the early 90’s, but from the mid-90’s and on, reality is more advanced. It is important how one perceives this fact.” what is more, there is the problem of how to find a common ground between a festival that is grounded in a community and globally situations.

ALPHEN: It’s important to be connected with what is going on globally, but it is also important to understand what the visitors are searching for and think of ways to bring that to a reality for them. Moreover, there are probably those in the older generation that are thinking they cannot keep up with the new technology. Therefore I think there is a purpose in for example teaching such people how to use Facebook, and let them know that their opinions can be shared with the world.

DZIEDUSZYCKA: There are times when you are in a lecture and you think, “Why are they talking about this theme?” But then two or three years down the road we realize the importance of that theme. In 2001, media arts

researcher KUSAHARA Machiko came and spoke on the topic of projection screens. It was a topic that made me think about technological advancement, but at that time Poland did not have any large displays like they do in Shibuya, but it has become a part of our lives today. I also think there are times we can learn from our past.

SHIKATA: Just as festivals have their own characteristics, there are many ways to communicate, and it is ok to change how you communicate depending on whom you are communicating to. With the appearance of such technology as Google Earth, we get the feeling the “the world is one”, but there are things that definitely differ according to the locality. I hope we can be the filter that brings together the local and the global.

DZIEDUSZYCKA: I agree. Our responsibility is like a filter or a sensor.

SHIKATA: We have started to broadcast Japan Media Arts Festival live on Ustream from this year, and such attempts are a possibility in connecting the local and the global. This also goes for the emergence of the video biennale with the collaboration of the Guggenheim Museum and YouTube. An online festival is possible, and the way we find creativity will be a topic of debate in the future.

GROOT : We hold other small events other than "GGOBOT". We'd like to make these small-scale events a place of testing something more hardcore and experimental.

DZIEDUSZYCKA: It is always important to have a program according to its scale, and the ability to continue on. There are conditions that work best according to each and every festival.

SHIKATA: Thank you very much for joining us today.

■ Report on the Base of Poland's Media Arts – the WRO

<http://plaza.bunka.go.jp/english/festival/2010/report/event/festival04/>

■ Netherlands Media Art Festival "GOGBOT" Report

<http://plaza.bunka.go.jp/english/festival/2010/report/event/festival02/>



map 文化庁メディア芸術プラザ
JAPAN MEDIA ARTS PLAZA

About Japan Media Arts Festival 2011 2010 2009 2008 2007 2006 2005 2004 2003 2002 2001 2000 1999 1998 1997

2010 [14th] Japan Media Arts Festival
Event Reports

"GOGBOT" of the Netherlands media art festival

Date and Time: Monday, February 02 (Wed) 3:30pm - 4:15pm (Social Media Lounge, Special Exhibition Gallery 2E, The National Art Center, Tokyo, 2F)
Presenter: Kees de GROOT (GOGBOT Creative Director)
Viola van ALPHEN (GOGBOT Managing Director)

Kees de GROOT (right) and Viola van ALPHEN (left)

"GOGBOT" is an art/music/technology-themed festival held in September every year in Enschede, Netherlands. Leading organizers Kees de GROOT and Viola van ALPHEN introduced the significance and policies of the festival.

First, the two directors explain that this festival is an "event for young people". They set up

- Summary of the Festival
- Messages from the Executive Committee
- Award-Winning Works
- Jury Recommended Works
- Critiques
- Festival Information
- Festival Reports
 - Festival Reports
 - Symposia Reports
 - Event Reports

15TH JAPAN MEDIA ARTS FESTIVAL

Call for Entries
for the 15th Japan Media Arts Festival
Application period: 15 July - 22 September 2011

JAPAN MEDIA ARTS FESTIVAL
in DORTMUND
2011.9.10 - 10.2

<http://plaza.bunka.go.jp/english/festival/2010/report/event/festival02/>

2010 [14th] Japan Media Arts Festival

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First, the two directors explain that this festival is an "event for young people". They set up venues of at least 10 locations mainly outdoors, making admission free. "Instead of appealing to young people to come to art museums, by bringing art to where young people are, we can encounter new possibilities" said ALPHEN. "GOGBOT" started seven years ago, and is held over three to four days each year. The festival has now grown to attract more than 250 artists.



"GOGBOT" has an aspect of being a music event. With live shows by musicians and a number of exhibitions utilizing music, the festival attracts both art and music spectators. As a result, the event has an opportunity for people interested in art to embrace music, and vice versa.

One of the features of the festival's competition is that the festival accepts works with different themes every year. In 2007, reflecting the social environment in which communication has become more popular on the Web, the theme was "Mediapolis", with the notion of creating a new city in a virtual space. The theme for 2008 was "Steampunk", making an attempt to combine modern technology with 19th century design and technology, which was mainly steam power. By having completely different subjects like this each year, the festival aims to always be exciting and rich with creativity.



The directors introduced many works displayed at various past festivals. The genre of works varies a lot from high-

tech robots, a work that used debris from a car bombing in Iraq, to attractions for children. The festival name "GOGBOT" is a word coined by combining the words "GOG" and "BOT", with "BOT" referring to robots and technology, and "GOG" deriving from the famous Dutch artist Van Gogh and the term "Go Go", which represents the enthusiasm and the spirit of the festival, which in a sane way is 'crazy'.

"The key is whether there is innovation in the artwork. If it can be enjoyed, has a creative idea and can contribute to society, the form of the artwork does not matter.", says GROOT. And that is probably the attraction of "GOGBOT", which mixes various media and expression, and displays them equally. Last year, "GOGBOT" attracted more than 10,000 people in four days, and now it has become one of the art events that represents the Netherlands.

■ GOGBOT

<http://gogbot.nl>

PLANETART CYBERATTACKS XXXL Tokyo - PLANETART CYBERATTACKS XXXL at Super-Deluxe | Eventful - Windows Internet Explorer provided

http://eventful.com/tokyo/events/planetart-cyberattacks-xxxl/E0-001-036671837-2

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eventful Amsterdam, Netherlands change

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PLANETART CYBERATTACKS XXXL

9 Feb 2011 7:30 pm - 11:00 pm | Wednesday Like



Venue
Super-Deluxe
B1F 3
Tokyo, 13
Japan

Details
adv.1500円 / door 2000円 (plus drink) Cyberscum performance and Augmented Reality (AR) from The Netherlands!! With special performance from MARUOSA, ULTRA FUNKTOR (Atsuhito Ito + miclodiet) and exonemo / DJ. Ben List (DadaKingZ)

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2011 2/9 PLANETART CYBERATTACKS XXXL
2011/01/26 23:45 - Biv



PLANETART CYBERATTACKS XXXL

@superdeluxe
2011 2/9 (wed) open ... 19:00 start ... 19:30
price ... adv.1500円 / door 2000円 (plus drink)


Cyberscum performance and Augmented Reality (AR) from The Netherlands!! With special performance from MARUOSA, ULTRA FUNKTOR (Atsuhito Ito + Miclo Diet) and exonemo / DJ. Ben List (DadaKingZ)

オランダ音楽 (オランダ) & サイバースカム/パフォーマンス登場!!

出演: CYBER-ATTACKS (オランダ), Live Game of Life (オランダ), MARUOSA, ULTRA FUNKTOR (伊東真実 + Miclo Diet), exonemo / DJ: Ben List (DadaKingZ)

http://www.super-deluxe.com/2011/02/planetart-cyberattacks-xxxl

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2010/12/26 01:37 - LINE



webDICE - SuperDeluxe PLANETARY CYBERATTACKS XXXL - Windows Internet Explorer provided by MySpace

http://www.webdice.jp/diary/detail/5238/

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gogobot japan

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2011-02-02

PLANETARY CYBERATTACKS XXXL



2月9日 水曜
PLANETARY CYBERATTACKS XXXL
@SuperDeluxe

open ... 19:00
start ... 19:30
price... adv.1500円/door 2000円 (plus drink)

オランダ舞AR (拡張現実) & サイバースカムパフォーマンス登場!!

出演:
CYBER-ATTACKS (オランダ)
Live Game of Life (オランダ)
MARUOSA
ULTRA FUNCTOR (伊東真世 + miclodiet)
exonemo
DJ: Ben List (DadaKingZ)

出演者詳細:

月別アーカイブ

月別アーカイブ
2011年02月(2)
2011年01月(3)
2010年12月(1)
2010年11月(4)

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SuperDeluxe / PLANETARY CYBERATTACKS XXXL - Windows Internet Explorer provided by MySpace

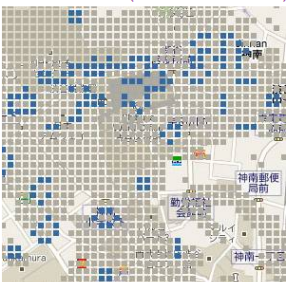
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gogobot japan

Homepage

Live Game of Life (from The Netherlands)




AR artist Sander Veenhof from The Netherlands will present the outcomes of this first outbreak of live virtual life in the city of Tokyo, as well as instructions on how to take care of the virtual population.

"Live Artificial Life" is an Augmented Reality (AR) version of Conway's "Game of Life" (1970). For decades, virtual organisms have been living an 'artificial life' in 2D grids on computers worldwide, their movements and evolution based on a number of mathematical rules and a set of initial inputs. Now, through augmented reality technology this artificial life is entering our physical space, interacting with us and becoming a lot less artificial. Using the mobile AR browser "Layar" spectators can stand amid virtual life for real to launch new experimental life forms into the virtual public space and to monitor the spatial endeavors of their virtual creations.

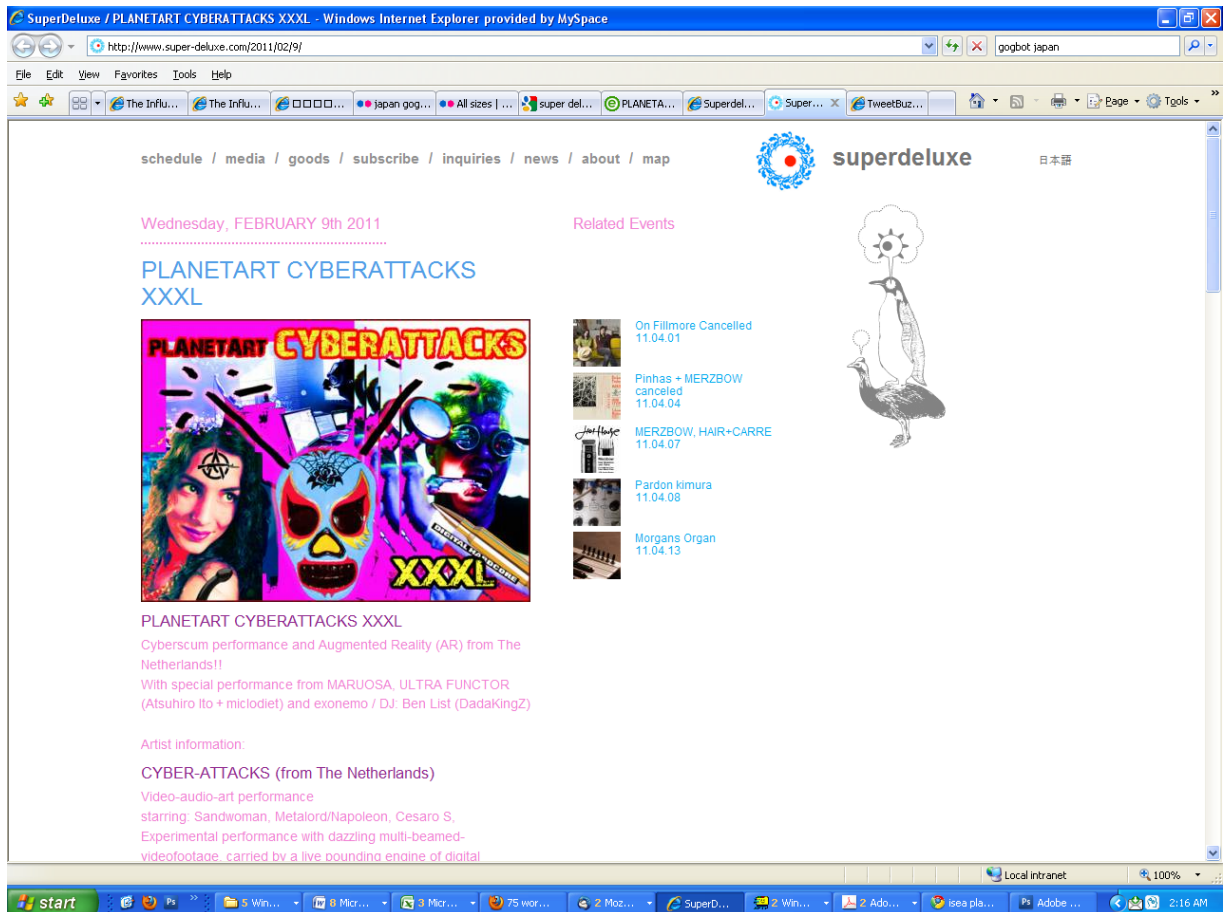
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+ more pictures online, i.e. on

<http://www.flickr.com/photos/jmediaartsfes/5424070228/in/photostream/>

+ several other magazines / articles, see attached file.



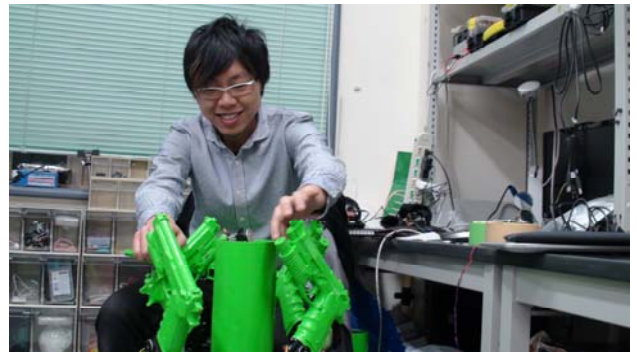
SNDRV at SuperDeluxe



Artists discussion



performance at SuperDeluxe



Artists we met of Exonemo and artist Eric Siu giving us a demonstration at the University of Tokyo.



Details on PROJECT FLASHBACK

“Live ARTificial Life” - by Sander Veenhof

part of “PLANETART Cyberattacks XXXL”

Tokyo, Japan – Februari 2011

Intro

Invited by PLANETART to join their “Cyberattacks XXXL” program in Japan, I created a new AR project to be launched during the PLANETART evening in Club SuperDeLuxe. This document is a project flashback, describing the initial concept, the activities carried out during the working period in Tokyo, the outputs or the projects and finally it reflects on the achieved results.

Concept / plan

In accordance to the “Cyberattacks” theme set by PLANETART, I came up with the idea to stage an outbreak of virtual life, virally occupying the virtual public space of the city of Tokyo. The invasion of virtual life could be viewed using the mobile augmented reality (AR) browser from the Dutch company Layar. I based the new lifeform on the classic "Game of Life" principle, originally developed in 1970 by British mathematician John Horton Conway.

For decades, virtual organisms had been living their 'artificial life' in 2D grids on computers worldwide, their movements and evolution based on a number of mathematical rules and a set of initial inputs. But now, through mobile augmented reality technology (Layar) this 'artificial life form' entered the physical space, thereby becoming a lot less 'artificial'. Walking amid the artificial life forms you create was made possible by using an iPhone or Android smartphone, which provides access to the parallel universe of locative virtual space. New experimental creations could be launched in public space and the

geographical distribution and evolution of life forms created was and still is, closely monitored in a database.

Activities

Arriving in Tokyo with an initial version of the system, I went around testcasing the application on various locations, at the same time collecting images and screenrecordings to be used for a documentation videoclip to be presented at the SDLX evening and to be posted online. Visiting a range of iconic sites in Tokyo, resulted in a wide variation of screenshots showing the unboundedness of the outbreak. It proved that virtual lifeforms were appearing everywhere. On the streets, inside the metro stations, even infiltrating inside the Japan Media Arts Festival.

One of the locations I visited was the Dutch Embassy in Tokyo, which even had a positive side-effect. Besides having an interesting talk with Bas Valckx about the possibilities of augmented reality in general, we spoke about ideas for improvements of the system in development that would enhance the experience. With Bas Valckx as a beta-tester at a distance (the system is available to anyone anywhere in the world, the only requirement is a smartphone with a data-connection) I remodeled the concept into a multi-user interactive application, in contrast to the 'zero person' version of Conway's original game.

Output

On the 9th of Februari, I presented the outcomes of this first outbreak of live virtual life in Club Superdeluxe. After a short introduction talk in which I explained the origin of the project, the video was shown and I demonstrated the system live on the screen by activating a virtual lifeform inside Club SuperDeLuxe, showing the block cell-structures morph and move around the space. A flyer was available to the audience, with instructions on how to create virtual life themselves.

Since the initial launch, more than a thousand lifeform have been created at locations across the globe. The project is still ongoing. With its' worldwide availability, the project is popping up at various locations. A next manifestation will be at the Verbeke Foundation in Belgium, where a researcher is currently studying and documenting all occurring lifeforms in and around the exhibition space. In which category to put the "Live ARtificial Life", is now being studied.

Evaluation

The working period in Tokyo has been a very productive and inspiring experience, with Japan being the best possible location to launch a project like this since the globally available "Live ARtificial Life" project was almost a transformation of the globe into a giant Tamagotchi.

In my own art practice, which focuses on augmented reality and the significance of virtual space, I often refer to this project in presentations and talks. Although the visual aesthetics might still be basic and

clunky, the act of creating 'real' virtual life, is an important step, which I hope will further shape the perception about augmented reality, being an inspiration for further creative research by others too.



Illustration 1: the world as Tamagotchi



Illustration 2: outbreak of virtual life in a metro station

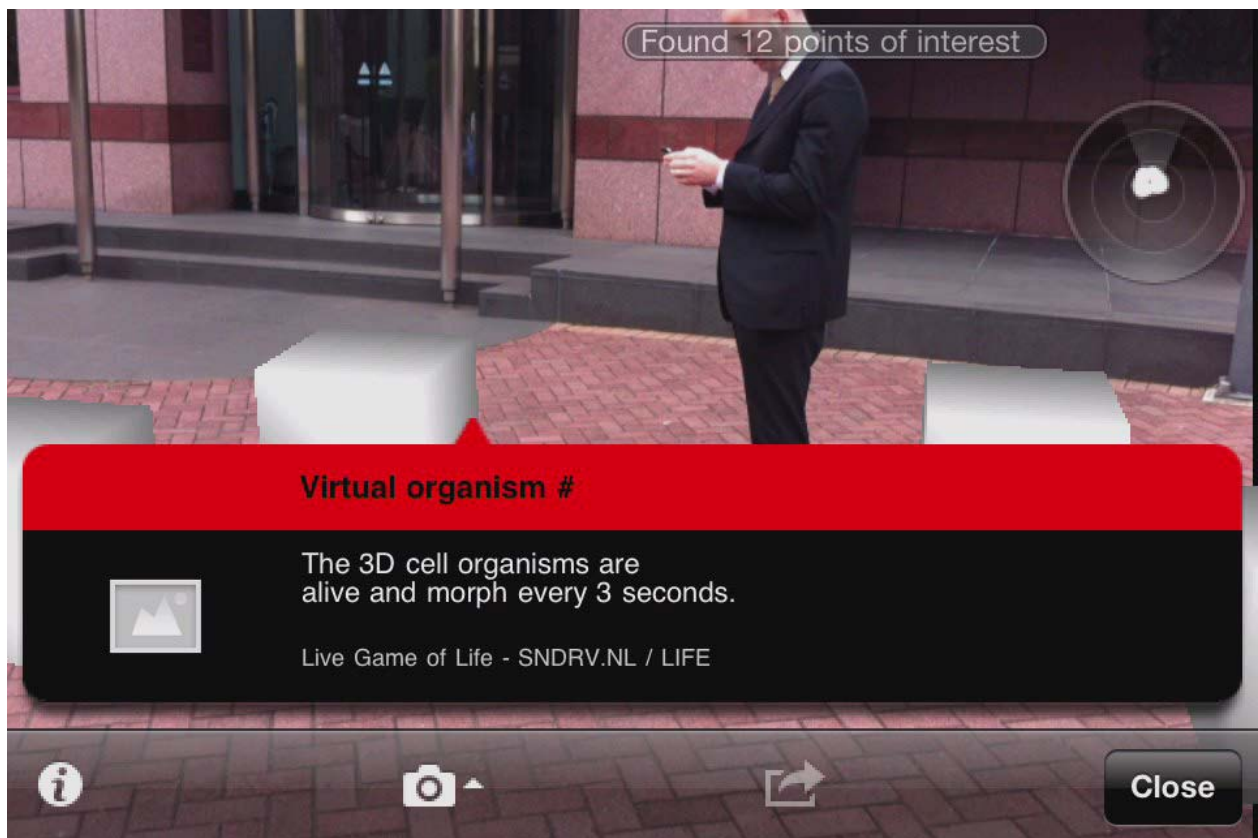
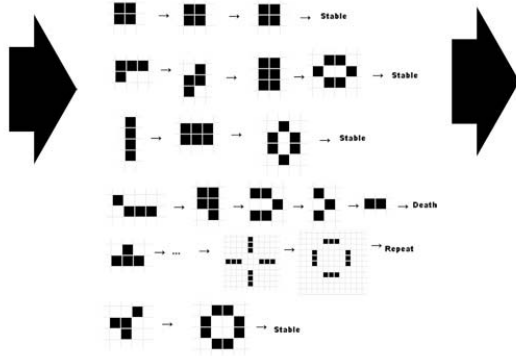


Illustration 3: Bas Valckx testing the lifeform creator and standing amidst his creation



project presentation at

club **SuperDeluxe**



東京-日本 2011年2月9日

TOKYO, JAPAN - 19h FEBRUARI 9th 2011

オランダ出身のAR (拡張現実) アーティスト、Sander Veenhof。今回は東京のバーチャルライフの起源と仮想世界の人口増加問題の対処方法を紹介しします。

Illustration 4: flyer for the presentation at SDLX

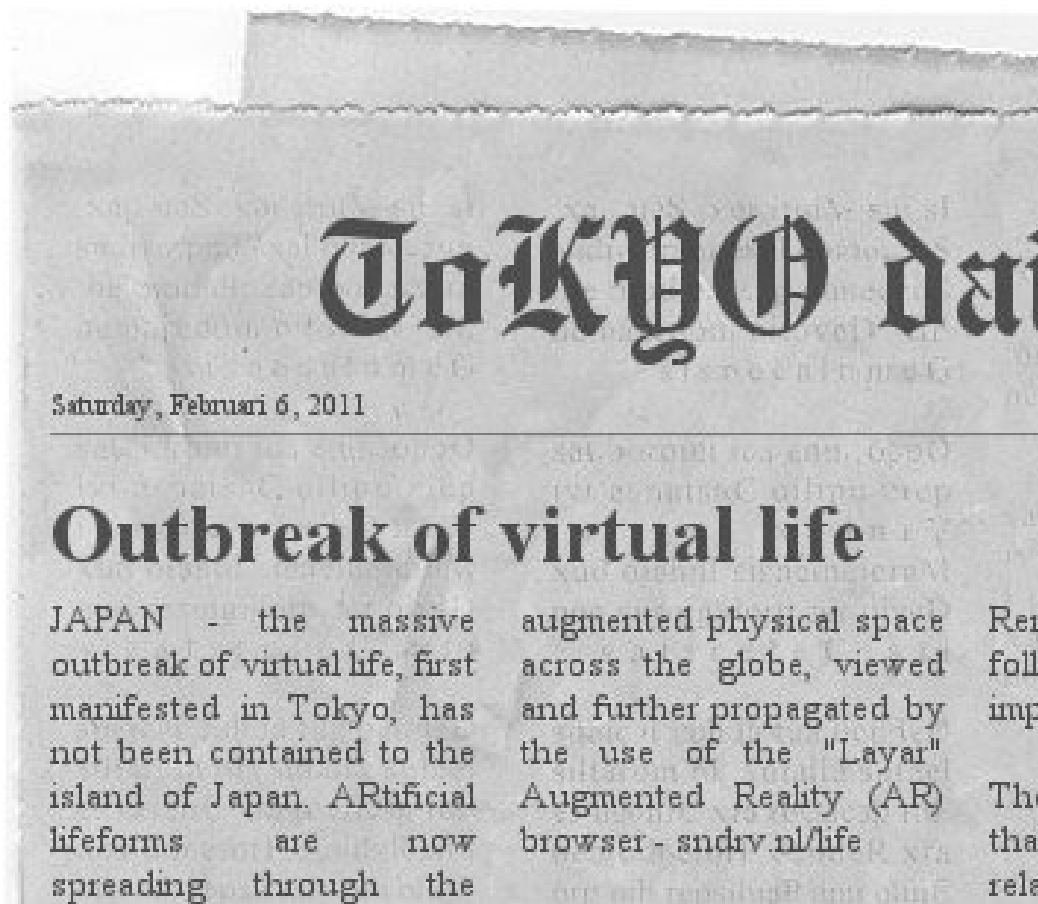


Illustration 5: fake headline, posted on social media sites (Facebook, Twitter)

IIC

Besides being invaded by virtual lifeforms, the festival partner location NTT InterCommunication Centre was also infiltrated by the Cyberattack XXXL event through one of the artworks of the exhibition on display during the festival. The PLANETART flyer unexpectedly appeared in a live webcam feed of an installation by Exonemo called "Supernatural", consisting of a spoon living in two worlds: one half at the ICC and the other half in cyberspace. And on several other locations the Dutch promotion materials appeared too.. It was odd to find this flyer on the first day of my arrival at such a prominent location in an artwork at ICC.



In the attachment: art magazine called “Bijyutu Techou” (Art note) one of the oldest and traditional japanse art magazines.

ビオラ・バン・アルフェン
(GGOBOTフェスティバル
マネージメント・ディレクター/
オランダ)
キーズ・デ・グルート
(GGOBOTフェスティバル
クリエイティブ・ディレクター/
オランダ)



■ 地域文化がフェスティバルをつくる

私たちは地域文化がフェスティバルをつくる
と考えるので、マンガやアニメをはじめとする
典型的な日本カルチャーが展示に反映され
ているのは自然なことだと思います。文化
庁メディア芸術祭は、作品のクオリティーが
高く、展示も整然としており、よく組織化され
ていると感心しました。

写真は“記録”でしかないのか？

特集

時代をつくってきた写真家の新境地
「ニュー・ドキュメンタリー」展に密着!
SANAA、ベンジャミン・ソマホルダー
ソニア・バーク、阿部海太郎
対談 堀木野衣

〈小説 古川日出男 近藤恵介〉
Artist Interview
高嶺格

新作撮り下ろし
「金沢の子供」

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

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ロサンゼルス(ブルー)
2002/2010
シルクスクリーン
58.5×48.3cm



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ホンマタカシ ニュー・ドキュメンタリー

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DOCUMENT

「ニュー・ドキュメンタリー」展 ドキュメント

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写真か美術か?

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音楽家と写真家



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展覧会案内

GTS 観光アートプロジェクト2011

【会期】2011年秋 【会場】台東区・墨田区 隅田川両岸地域

2011年4月から環境アート作品の公開スタート!
東京スカイツリー®のビューポイント環境アートゾーン計画



藝大 × 台東 × 墨田
GTS

GEIDAI TAITO SUMIDA
Sightseeing Art Project 2011



GTS Bench

2012年の春に開業する東京スカイツリー®から浅草にかけての隅田川を挟む、台東・墨田区両地域に東京スカイツリー®のビューポイントとなる環境アート作品を恒久設置し、人々が地域の名所と共に観光しながら散歩の出来る観光アートラインを設計します。このプロジェクトは平成22年度から24年度まで3年間継続し、また今年の秋には台東・墨田区にて様々なアートイベントを開催します。

- A 「スカルプチャーツリー」
- B 「グリーンプラネット」
- C 「ゆらぎツリー」
- D 「LOOK」
- ◎ 「GTS Bench」



※「GTS Bench」はA、B、C、Dを結ぶアートライン上に設置します。

アート環境プロジェクト作品設置場所

詳細情報 <http://gts-sap.jp/>



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新しいアートがきらめく 神戸ビエンナーレ2011 コンペ作品募集中!

テーマは
きら

- アート イン コンテナ国際展 (募集終了)
- しつらいアート国際展 (募集終了)
- ゲートアート (募集終了)
- グリーンアート展
- 大道芸 (募集終了)
- 現代陶芸展
- こども絵画コンクール
- いけばな未来展
- フォトコンテスト
- 市民園芸アートコンクール

KOBE
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2011
2011*10*1^S ▶ 11*23^{WED}
港で出会う芸術祭・神戸ビエンナーレ
INTERNATIONAL COMPETITION & EXHIBITION

詳しくは、WEBで <http://www.kobe-biennale.jp/>



ピーター・ティルグ
(アート部門奨励賞
受賞者/オーストリア)

■ 複合的なつながりが見える

インターネットで情報を収集したのと、アルス・エレクトロニカにこの芸術祭の受賞作品が展示されていたのを見て、応募を決めました。欧米には数多くの芸術祭がありますが、ゲームやマンガが展示されている例は知りません。アートとの複合的なつながりが見えてきて面白いですね。



アグニェシュカ・クビカ
ジェドシュツカ
(WROアートセンター
キュレーター/ポーランド)

■ 芸術とエンターテインメントの融合

芸術とエンターテインメントの融合こそがこのフェスティバルの特徴で、それがとても重要だと感じます。事前にウェブサイトですべてはしていたのですが、百聞は一見に如かず、ポップカルチャーと従来のファインアートが出会うことの大切さを、実際に訪れることで初めて理解できたと思います。



ビオラ・バン・アルフェン
(GOGBOTフェスティバル
マネージメントディレクター/
オランダ)
キース・デ・グルート
(GOGBOTフェスティバル
クリエイティブディレクター/
オランダ)

■ 日本のメディア芸術、大好き!

日本の新しいメディアを使った作品が大好きです。以前、アルス・エレクトロニカでいちばんいいと思った作品も、日本の作家の作品でした。日本の表現におけるメディアの語り口、言語のようなものにとても惹かれます。審査委員の顔ぶれも豪華ですね。今回、大賞を受賞してとても嬉しいです。



ミッシェル・デコスティーユ
アンドレ・デコスティーユ (Cod.Act)
(アート部門大賞受賞者/フランス)

■ 地域文化がフェスティバルをつくる

私たちは地域文化がフェスティバルをつくると思うので、マンガやアニメをはじめとする典型的な日本カルチャーが展示に反映されているのは自然なことだと思います。文化庁メディア芸術祭は、作品のクオリティーが高く、展示も整然としており、よく組織化されていると感じました。

世界のなかの メディア芸術祭

現在、世界のメディア・アート

に関わる芸術祭はもうなっているのだらう。今年、日本で開催されたメディア・アート関連のフェスティバルは「文化庁メディア芸術祭」と「おおがきビエンナーレ」の二つで、全体的に減少傾向にある。しかし世界に目を向けると、数多くのフェスティバルが活気を呈している。

メディア・アート関連のフェスティバルの元祖といえば、1979年にオーストリアのリンツで始まった、「アルス・エレクトロニカ」の名前が挙げられるだろう。もとは音楽祭に併設されるイベントだったが、欧州最大級にまで成長している。このフェスティバ

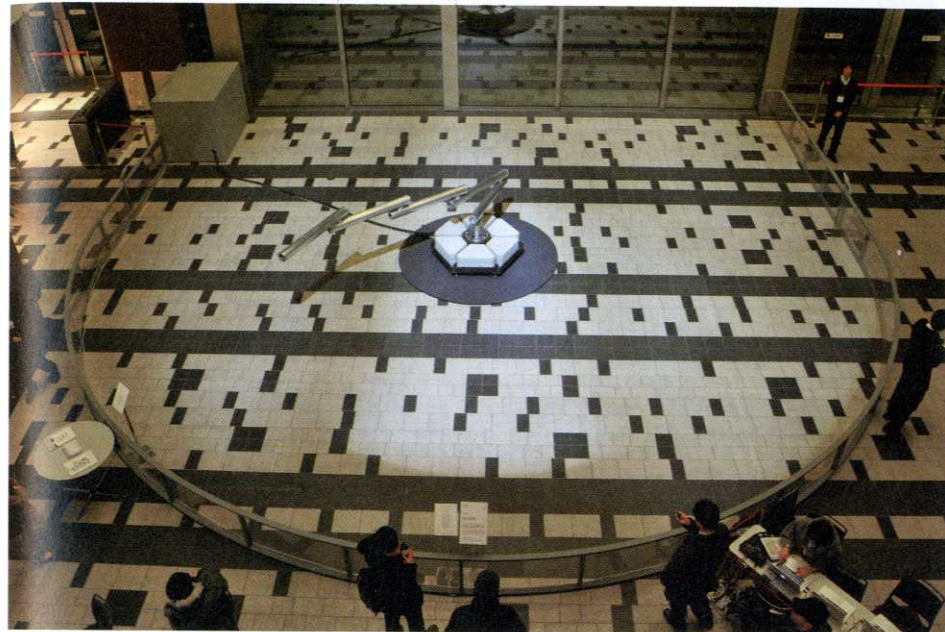
ルでは、公募展に加えて、社会の状況や集まった作品傾向を分析した上でテーマを抽出し、企画展を併設するスタイルをとっている。時代を映す鏡の役割を果たし、メディアに関するフェスティバルの手法として、しばしば引き合いに出されることが多い。

会期中に開催されたテーマシンポジウム「アートフェスティバルの新たな役割と意義」で司会を務めた四方幸子によると、90年代後半、インターネットの普及で、グローバルなネットワークを介して表現するアーティストが増え、ヨーロッパでは数多くのフェスティバルが生まれた。2000年代になると、新しいコミュニティが形成され、ポップ・カルチャー、サウンド・カルチャーなどを反映しつつ、若い世代向けの複合的なフェスティバルが加わった。

このシンポジウムに参加したポーランドのWROアートセンターのキュレーターも、オランダ

これからの フェスティバルの姿とは? ——文化庁メディア芸術祭を終えて——

六本木・国立新美術館で12日間の会期を終えた第14回文化庁メディア芸術祭。シンポジウムや部門会議のなかで、芸術祭のあり方についての議論が沸騰! その論点をレポートする。



東京ミッドタウンで展示されたアート部門大賞 (Cycloid-E)は、全長10メートルにおよぶ、巨大なサウンドアート作品

文化庁メディア芸術祭とは?

1997年から文化庁主催で毎年行われている。メディア芸術分野の顕彰と発展を目的としたフェスティバル。現在、アート部門、エンターテインメント部門、アニメーション部門、マンガ部門の4部門に分かれ、国を問わず、世界から応募を受け、各部門につき、大賞1作品、優秀賞4作品、奨励賞1作品を選出する。期間中は、作品を展示するだけでなく、さまざまなイベントが開かれる。2011年は2月2日から13日まで開催された。

来

場者数が7万126人と、前年度を上回る数字を記録して閉幕した、第14回文化庁メディア芸術祭。足を運んだ人たちは、その盛況ぶりに驚いたかもしれない。12日間の会期中、ツイッターやユーチューブなどが呼び水となり、後半なるにつれて客足が増えた。客層は学生や親子連れが多かった以前に比べると、社会人やクリエイター層が膨らみ、専門的な視点で作品に見入る鑑賞者の姿が目立った。

第14回の芸術祭の受賞作品の傾向については本誌2月号で伝えた通りだが、ここでは会期中に行わ



会期中、約60本のプログラムをユーストリームで配信。作家トーク作家トーク、海外フェスティバルのレポートやライブ中継、「DOMMUNE」なども登場した。写真はエンターテインメント部門推薦作品《豆しば》

用したことが明かされ、この芸術祭が自由を重んじ、独立した存在として構想されていることが示された。

また、この芸術祭に初めて接する誰もが戸惑う、部門分けの曖昧さの問題については、ポケットモンスターの生みの親・石原恒和の発言に集約されていたろう。

石原によると、アニメーション部門、マンガ部門はまだ輪郭がはっきりしているが、比べてエンターテインメント部門は、残りのものごった煮のような部門だと感じていたという。企業が開発した



左上——エンターテインメント部門推薦作品《eスポーツグラウンド》など、実際に体験できる作品展示
左下——マンガ部門大賞受賞《ヒストリエ》の展示。作品の原画などが見られた
右——アート部門優秀賞受賞《The Men in Grey》は、ブリーフケース型のコンピュータを抱え、日常に溢れる情報をハッキングで収集・公開する男たちのパフォーマンス。会期中、会場に出没したが、その姿は謎に包まれている



のGOGBOTフェスティバルのディレクターも、自分たちのフェスティバルはインディペンデントな存在で、助成を得ながら継続していることを強調していた。

両者ともアートセンターを設立し、地元を巻き込んで芸術祭を行っている点で共通しており、街中での展示やワークショップに市民が積極的に参加している。WROは幅広い年齢層への教育活動を、GOGBOTはロボティクスなどSF的な未来を標榜する独自の視点を展開しており、それぞれ特徴が際立つ。

「インディペンデントとはいえども、行政からも支援を受けているので、そのぶん責任を果たす必要がある。市民からの税金分を還元するために、できるだけオーディエンスを増やすことを考えている」というWROのキュレーター・アグニエシカ・クビカ・ジェドシユイツカの、堅実な言葉が印象的だった。

白熱した部門会議

欧米でのメディア関連のフェスティバルに比べると、文化庁メディア芸術祭は、国の主催、美術館での開催、展覧会における匿名性の保持、ゲームやアニメーション、マンガまでを含む点などの違いがあり、このあたりが長所・短所として常に議論の対象になるようだ。

第14回メディア芸術祭の会期中に行われた、メディア芸術部門会議には、過去の審査委員や受賞者、有識者など44名が集まり、2日間わたる議論がくり広げられた。

オープニングセッション（参加者：石原恒和、河口洋一郎、富野由悠季、永井豪、浜野保樹）の中で、初期の立ち上げメンバーから、当時は評価の低かったゲームとマンガを扱うことに世論の猛反対を受けたこと、政治的な意図を介在させない体制づくりに苦心したこと、サロニ化しないためにも3年で審査委員を変えるシステムを採

ゲームと個人がつくった遊具を、同じ土俵で審査するなんて無茶だと思っていたらしい。

「最初はカテゴライズがおかしい、気持ち悪いと思っていた。でもよく考えたら、エンターテインメントなんて、もともと曖昧な領域を標榜している十把一絡げのジャンル（笑）。ならばこの曖昧さがいちばん大事なのではないか。」

このカオス性こそが、むしろ可能性の宝庫だと気づいた瞬間から、疑心暗鬼だったこの部門に強い愛情を感じ始めたのだと語った。

また他のセッションで、かつてメディア芸術といえば、テクノロジ・アートだったが、その多くがネット環境上に移行しつつある現在、それを美術館で展示することは果たして可能なのかといった、メディア芸術ならではの問題点を提示する批評家・岡崎乾二郎の報告は示唆に富んでいた。また、公募展であっても展示を含めた



2月1日の贈呈式に集まった受賞者や審査委員による記念写真。終了後は受賞者祝賀会が行われ、ジャンルを超えた交流が行われた

フェスティバルの行方

文化庁は、2011年2月8日に閣議決定した「文化芸術の振興に関する基本的な方針（第3次）」の中でメディア芸術の振興を掲げ、この分野にいつそうの力を注ぐ姿勢を示した。テクノロジやメディアには、それ自体に環境を変える意志が含まれているため、変わり続ける対象について、私たちは考え続けることが要求されている。

部門会議の締めくくりに言葉として、第1回から運営委員を務める東京大学大学院教授・浜野保樹が、ステイブン・スピルバーグに東京国際映画祭審査委員の依頼をしたところ、「アワードは50回目からだ。50回続いたら、俺を呼んでくれたまえ」と言われたというエピソードを披露した。第14回といえども歩きたしたばかりのメディア芸術祭。その行方を見守っていきたい。