

<p>7</p>
<p>スライム・エンジン</p> ヘッドラインズ 2020
<p>シングルチャンネルビデオ・グラフィック・インスタレーション</p>

2017年結成。李漢威（リ・ハンウェイ）、劉樹臻（リュウ・ジュシン）、方陽（ファン・ヤン）、善良（シャン・リヤン）からなるアート・コレクティブ。インターネット上で、ハイパーリアルな風景や非物質的なデジタル空間を作り出す。本展では「ヘッドラインズ 1」（2020年）というネット・アートの映像インスタレーションのシリーズから1点を展示する。世界的にパンデミックが広まった2020年に制作され常に進化し続ける本シリーズは、主流メディアでフェイクニュースや人道危機が叫ばれている一方で、コロナウイルスの経済的影響が大きく取り上げられている実態に着目する。本作は今回の展示に向けて特別に企画・設計され、グラフィックと映像を融合させた立体作品展開されている。

<p>8</p>
<p>タクティカル・テック</p> The Glass Room - Misinformation Edition
<p>2020 - インフォグラフィック、シングルチャンネル・ビデオ、デバイス・アプリケーション</p>

ドイツとオランダを拠点に活動する非政府組織(NGO)。デジタルメディア・リテラシー・プログラムを制作する。本展は、「The Glass Room- Misinformation Edition」というプロジェクトを公開。本作は、鑑賞者がデバイスを実際に手に取り、メディア・リテラシーについて学ぶことのできる参加型メディア・リテラシーのワークショップである。魅力的なデザインのグラフィック・ポスターや統計データを用いて、デジタルメディアが私たちの行動や世界観に与える影響や、危険な誤報の拡散について知識を提供する。このようなインタラクティブな空間は、私たちにメディアの消費者としての主体性を再認識させる。また本作は、日常の情報過多な状況から生じる不安やある種の暴力性と向き合う機会になると言える。

<p>9</p>
<p>李舜</p> インターネットスケッチー1984 - 赤い旗がはためく
<p>2020</p> 小説のページにスケッチ、モノクロフィルム、ブラチナプリント、ジークレープリント

中国美術学院インターメディアアート学部卒業。同大学大学院修士課程修了。中国を拠点に活動。「インターネットスケッチ」シリーズは、南朝の画家宗炳が山水画を眺めながら、その地に実際に訪れたような感覚を楽しんだという「臥遊」という概念に基づいている。本作では、Google マップのストリートビューで訪ねた、アメリカ・ユタ州のスキー場がモチーフとなっている。空には、どこか愛嬌のある不思議な赤い旗が浮かぶ。本作は、パソコンの画面上のスクリーンショット、デジタルカメラで撮影されたパソコンの画面、そして、『1984』の小説の一ページにスケッチした写真のネガと、モノクロネガフィルムで絵画のネガフィルム版を再現した「ポジネガ」で構成されている。

<p>10</p>
<p>魏子涵</p> a. 動物園を見てまわるのは真面目なことだ
<p>2020</p> インクジェットプリント・インスタレーション

中国出身。武蔵野美術大学大学院写真コース修了。東京藝術大学先端芸術表現科博士後期課程に在籍中。東京を拠点に活動し、国内外の美術館で発表を続けている。主に、五感で体験できる写真作品を制作する。魏は「見ること」と「見られること」の対立する視点や、人間の不在と存在について探求する。そして、人間中心主義的な観点から捉えた人と動物の関係に、批判的な眼差しを向ける。本展では写真作品の「動物園を見てまわるのは真面目なことだ」（2020年）とインスタレーション「野毛山幻像」（2021年）を公開。コロナの影響で人間は自分の立場を守り、動物園では訪問者がいない日々が続いている。サルたちは動物園から逃げ出して人間界へ入るが、人間の気配はどこにもない。本作は、実際の事件をもとに制作された写真の小説である。

<p>11</p>
<p>フェリペ・リヴァス・サン・マルティン</p> Zoom, n°
<p>2022</p> 布、糸

アーティスト、ポリティカル・ジェンダー・アクティビスト。チリ大学視覚芸術専攻修士課程修了。ヴァレンシア工科大学(UPV) 芸術学博士課程在籍。アルゴリズムや人工知能、デジタルメディアにおける性に対する偏見について研究する。「Pinturas de interfaz (インターフェース・ペインティング)」(2010年-) シリーズでは、ネット上の画面を油絵に変換し、新しいメディアを独自の質感と記号論で解体することを試みた。本展ではメディアとテクノロジーの観点から、社会とジェンダーが形づくるアイデンティティについて「Zoom, n° 1」(2022年)を公開する。本作は、色彩鮮やかな再生テキストスタイルを用いて、コロナ禍で多用されている Zoom 画面を再現する。時間、仕事、そして人の関係について再考を促す作品である。

<p>12</p>
<p>カルラ・レイヴァ</p> マスカラ・エレクトロニカ
<p>2021</p> 再生マイクロチップ

メキシコを拠点に活動。メキシコ国立自治大学 UNAM で神経科学、芸術、文化領域専攻修了。主にインスタレーションを用いて、古代南アメリカの美学と、現代の科学技術や自らの経験を結びつける。過去と現在の世界を突き合わせたときに生じる矛盾と果敢に向き合う。本展では「マスカラ・エレクトロニカ」（2021年）を発表する。本作は、今日のデジタル化された消費文化と、古代メキシコの仮面から着想を得ている。それは、私たちが常にオンライン上でアバターの仮面をつけているかのような不気味さを感じさせ、デジタルメディアがどのようにアイデンティティに影響するか、問いかけている。

VIRTUAL BODIES

ABSENCE / PRESENCE IN MEDIA

ヴァーチャル・ボディ

メディアにおける存在と不在

<p>東京藝術大学大学美術館 陳列館</p> Chinretsukan Gallery
<p>(Tokyo University of the Arts)</p>

<p>主催／ Organized by</p> 東京藝術大学大学院国際芸術創造研究科
<p>アートプロデュース専攻</p> Yuko Hasegawa Lab, Global Arts Department, Tokyo University of the Arts Graduate Program

共催／ Co-organized by

一般財団法人カルチャー・ヴィジョン・ジャパン
Culture Vision Japan Foundation Inc.

監修／ Supervized by

長谷川祐子 [東京藝術大学教授、金沢 21 世紀美術館館長]
Yuko Hasegawa [Tokyo University of the Arts Professor, 21st Century Museum of Contemporary Art, Kanazawa]

共同キュレーター／ Co-curated by

アリウエン、平河伴菜、閻喜月、張琳、鄒林希、吳昱衡、チョ・ヘス、金宣
aliwen, Hanna Hirakawa, Linxi Zou, Xiyue Yan, Lin Zhang, Yuheng Wu, Hyesu Cho, Sun Kim

特別協力／ Special support by

下向智也、李静文
Tomoya Shimomuki, Jingwen Li

助成／ Sponsored by

藝大フレンズ、公益財団法人 野村財団
Geidai Friends, Nomura Foundation

グラフィックデザイン／ Graphic Design

邵琪／ Qi Shao

3.25(Fri.)–4.10(Sun.) 10:00-17:00
入場は閉館の30分前まで・月曜休館・入場無料
Admission allowed until 16:30 / Closed on Mondays / Admission Free

「ヴァーチャル・ボディ：メディアにおける存在と不在」展は、現代の社会状況に対する強い危機感から立ち上げられた展覧会です。パンデミック3年目に突入し、全世界において不安定で混乱した状況が続く一方、新たな可能性を秘めた、実験的な表現も生まれています。本展ではこうした国際社会の情勢を受けて、東アジア、ヨーロッパ、南アメリカ出身の若手作家とその作品を紹介いたします。それぞれの多様な視点から、コロナ禍で急速に普及したデジタルメディアと、私たちのアイデンティティ構築について再考することを目指します。作品はグラフィックスやインスタレーション、オブジェクトアート、参加型教育ワークショップ、写真、映像、テキストイルなど多岐に渡ります。また制作時期も、2009年のものから現在も継続しているものまで、幅広くご覧いただけます。この展示は、私たちの日常生活や教育現場、職場においてテクノロジーの役割がますます増大し、自己の概念や（これは仮説ですが）身体性に変化を与えているのか検討するものです。

現代社会に出現しつつある身体の可能性とはどのようなものでしょうか。本展が、最先端の科学技術だけでなく、動物や植物、霊魂など他の生命と私たちの関係に焦点を当て、想像と対話を育む機会となれば幸いです。

<p>東京藝術大学大学院 国際芸術創造研究科</p> キュレーションチーム

Virtual Bodies: Absence/Presence in Media is an art exhibition born from a deep sense of urgency. Not to be confused with a solemn seriousness, the anxious urgency or confusion of the world during the third year of a global pandemic is simultaneously imbued with a profound sense of playful experimentality as well as new possibilities. With the work of artists and activists from East Asia, Europe and Latin America, this exhibition aspires to survey some of the recent art practices which reassess the role of digital media in our identity building today, from diverse positionalities. Spanning different artistic mediums such as digital rendering and programing, film, graphic, installation, object art, participatory pedagogies, performativity, photography, textile, and video, dating from 2009 to newly commissioned artworks, *Virtual Bodies* is a candid attempt to examine whether the increasingly predominant role of technologies and communications in daily life, education and in the workforce has altered the proprioception of the Self and even (this is the hypothesis) our own corporeality. What are the possibilities of the body that are emerging in the contemporary world, in connection with cutting-edge technological innovations, but also other forms of life such as animals, plants or the haunts of fleeting time?

Curation Team, Yuko Hasegawa Lab, Global Arts Department, Tokyo University of the Arts Graduate Program

1

Zheng Bo

Pteridophilia 4

2019

Single channel video, sound

16' 35"

Born in China. M.F.A. in Fine Arts, The University of Hong Kong. Ph.D in Visual and Cultural Studies from the University of Rochester. Professor at the School of Creative Media, City University of Hong Kong. He practices art, ecological criticism and horticulture from the perspective of queer theory. This exhibition presents the fourth part of his *Pteridophilia* or "Fern Love" video series. This work explores the relationship between humans and plants through physical and visual representations. Queer desires are expressed in an ecosexual performance in which Asian men physically interact with fern plants. In the current changing relationship between humans corporeality and nature, this work focuses on the possibilities of intimate relationships that emerge from new interactions.

2

augustine zegers

filthglycerin

2017/2022

Liquid soap, dog saliva and hairs, dirt, leaves, dust

Born in Chile. B.A. in Art and Art History from New York University, Abu Dhabi. MFA in Sculpture and Extended Media Art from Virginia Commonwealth University. They refer to themselves as a "bacterial community". Their research focuses on the symbiosis of different organisms, using olfactory and everyday objects to look for ways of overcoming ecological crises. In this exhibition, they present *filthglycerin* (2017/2022). It is a contrasting combination of liquid soap and organic materials such as fermented dog saliva and hair. This alludes to a critique of the ideas of hygiene promulgated by Western culture during the colonial period. The 2022 version of this work uses an alcohol-gel agent as macerating solution, reflecting the post-COVID-19 era.

3

Silvio Lorusso + Sebastian Schmiegl + LOREM

Platform Ghosts

2020

Two channel digital installation, sound

**You can enter this artwork. Watch your step as you view the work.*

Silvio Lorusso is an Italian artist, designer, and writer, who holds a Ph.D in Design Science from the IUAV Venice School of Architecture. He is an assistant professor and deputy director of the Center for Other Worlds at the Universidad Luzofona in Lisbon. Sebastian Schmiegl is an artist from Germany. He graduated from the Berlin University of the Arts. He is Professor of Interface Design at the University of Applied Sciences Dresden. *Platform Ghosts* is a collaborative project between the two artists. The work is composed of smart film panels that turn a bright purple color with music, displaying words reminiscent of online relationships and alienated introspection. Some of these messages, such as "ghost" and "cancel", express confusion and frustration at the problems inherent in online communication. The title *Platform Ghosts* is a reference to one of these phenomena, and at the same time, a metaphor for a digitally abstracted other.

4

Yashima Ryōko

Memento Momo

2019-2022

Print, pig skin, single channel video, sound

7' 57"

Graduated from Musashino Art University, Faculty of Art and Design. Works at the base in Momoshima, Onomichi, Hiroshima. By evoking conflicting spirits and memories from the body, she exposes the essence of human ideals such as peace, freedom, and love, as well as real society, human nature, and taboos that conflict with these ideals. In this exhibition, the artist presents for the first time a project-based work entitled *Memento Momo* (2019-2022). This project consists of various documentation of the process of raising a female piglet with the same name as the protagonist "Momo" in Michael Ende's novel, and slaughtering her with his own hands. Yashima presents as an installation the strange and harsh experience of touching different raw bodies and sharing time together.

5

Zhang Mengqi

Self-Portrait with Three Women

2010

Single channel video, sound

75' 00"

Born in China. Graduated Minzu University of China, Faculty of Dance. Zhang documents daily life through dance performances and captures the social situation of women in East Asia, particularly of China. This exhibition features her early feature-length documentary *Self-Portrait of Three Women* (2012). While living with her mother and grandmother, Zhang has repeatedly struggled between two thoughts: her desire to stay connected to her past and her desire to be released from traditional values. In this film, indirect dialogues, monologues, and everyday scenes with her mother and grandmother are projected onto her own body, incorporating contemporary technology such as digital scanners and image projection.

6

Kondo Ginga

a. *Notifications*

2020

Single channel video, sound

31' 34"

c. *Queer Street TUA*

2020

Single channel video

1' 25"

b. *Multiple Identities*

2021

3D print sculpture

Graduated from Tokyo University of the Arts, Department of Fine Arts. Currently enrolled in the Master's program in the Department of Intermedia Art, Graduate School of Fine Arts, Tokyo University of the Arts. Through game design, performance, photography and film, she questions personal experience, identity, and notions of the body and normalcy.

In *Notifications* (2021), she combines 3GCG and video to challenge those who are wary of the pervasiveness of technology. This work has the background of Kondo's own long-standing dependence on technology for transportation and communication with others. *Queer Street TUA* (2017) is themed on a demonstration in Ueno Park in 1948 by male prostitutes under political oppression. In a virtual rain-soaked park, political slogans are projected onto buildings, bringing to life the area's puzzling queer history. In *Multiple Identities* (2021), the humanoid models do not match the labels printed on their surfaces, an expression of the "queerification of identity" that is consistent in Kondo's work.

Slime Engine

Headlines 1

2020

Single channel video, graphic installation

Formed in 2017. Art collective consisting of Hanwei Li, Juxin Liu, Fang Yang, and Zhen Liang. They create hyper-real landscapes and immaterial digital spaces on the Internet. This exhibition will feature one work from the series of net art and video installations called *Headlines 1* (2020). Created in 2020 just as the global pandemic began, this constantly evolving series is an exploration on the dissemination of fake news in mainstream media and particularly on the cynical preoccupation of news outlets about the economical impact of COVID-19 amidst the humanitarian crisis. The artwork is presented as a special graphic installation which has been planned, designed, and developed just for this exhibition.

Tactical Tech

The Glass Room - Misinformation Edition

2020-

Infographic, single channel video, device application

Tactical Tech is a Non-Governmental Organization and digital media literacy program, based in Germany and Netherlands. The project they have developed which we have selected, *The Glass Room Misinformation Edition*, should be considered more so as a media literacy workshop than a static artistic piece. Through the use of infographic posters, visuals aids such as statistics with accurate graphs, and factual and well researched textual information, *The Glass Room* empowers audiences to draw well-informed conclusions about how media can affect our conducts and world views, and even spread dangerous misinformation at rapid speed. This piece encourages the viewer to reconsider their own agency as consumers of media, making the exhibition into a microcosm that seeks to confront the anxiety-inducing information overload that we are living in our everyday lives.

Li Shun

Internet Sketching – 1984 - The Red Flag is Flying

2020

Sketch on the page of novel, B&W film, platinum print, giclee print

Li Shun, who currently lives and works in Hangzhou, China, received his BFA and MFA at the China Academy of Art School of Intermedia Art. His works have gained global attention through exhibitions and projects at China, U.S.A., and France, as well as entering collections in Australia and Switzerland. Li creates his Internet Sketch series based on the concept of "Woyou" (Imaginary Tour) from the Wei-Jin era in China, in which ancient people found creative alternatives to physical travels in "Shanshui Hua" (Landscape paintings). In this project series, Li travels to specific geographical sites and locations on Google Maps and goes through a meticulous process of recording his trip-screenshotting, re-photographing, and finally sketching his destination view. In his work *1984 - the red flag is flying*, Li visits a ski resort in Utah City, U.S.A. and encounters a red flag. While his work shed light on the possibilities of virtual travel in the age of post-COVID, it also provokes questions on mobility and physicality of the experience.

Wei Zihan

a. Going to the Zoo is Serious Business

2020

Inkjet print installation

b. The Illusion of Nogeyama

2021

Wood, branches, mirror ball, mirror film, soil

Born in China. Graduated from Musashino Art University, Graduate School of Photography. Currently enrolled in the doctoral program of Tokyo University of the Arts, Department of Intermedia Art. Based in Tokyo, she continues to present works at museums in Japan and abroad. Mainly creates photographic sensory works, exploring the opposing perspectives of "seeing" and "being seen" and the absence and presence of human beings. She also casts a critical eye on the relationship between humans and animals as seen from an anthropocentric perspective.

Going to the Zoo is Serious Business (2020) and *The Illusion of Nogeyama* (2021) reflect the state of humans and animals under the COVID pandemic. The central focus is on how humans are defending their position while the zoo has been empty of visitors for days on end. These artworks are based on a true incident in which the monkeys escape from the Ueno zoo, entering the human world, only to find that there are no signs of humans anywhere. "

Felipe Rivas San Martín

Zoom, n°1

2022

Cloth, Thread

Felipe Rivas San Martin is an artist, political and sexual dissident and researcher on algorithms, artificial intelligence, and the sexual and gendered bias present in digital technology today. He obtained the degree of Master of Visual Arts from the University of Chile, and is Ph.D Candidate in Art of the Universitat Politècnica de València UPV. In series such as *Pinturas de interfaz* [Interface Painting], which the artist began in 2010, Felipe proposes a medial displacement, when translating web interfaces into oil painting allowing for a textural and semiological deconstruction of this new media. For the Virtual Bodies exhibition, Felipe will show *Zoom, n°1*, a commissioned textile piece in which the artist reinterprets our emerging relation to time, work and human connection by reproducing the outline of a literal Zoom call he took during social distancing, using felt and recycled fabrics in bright, tropical colors.

Karla Leyva

Máscara Electrónica

2021

Recycled microchipboard, laser cut

Studied photography at the American College of Photography Ansel Adams, later partaking in the SOMA Arts Program in Mexico City and recently obtaining the Diploma in Neuroscience, Art and Culture at the Autonomous University of Mexico UNAM. Karla Leyva is a Mexican artist whose work in contemporary object and installation art connects ancient Latin American imagery with current experiences and technologies, never shying away from the problems and contradictions that arise when interrogating these two worlds simultaneously. The piece chosen for this exhibition is *Máscara electrónica* [Electronic Masks] and is inspired by both today's digital consumer culture and the elaborate masks found in Pre Columbian Mexican Art. The result is an uncanny depiction of how digital media can influence our own self-perception and identity: as if we are constantly wearing an invisible mask composed from our digital avatars.