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PRESS RELEASE

To Arts and Features Editors

For Immediate Release

17 December 2018

HKACT!

Act 1

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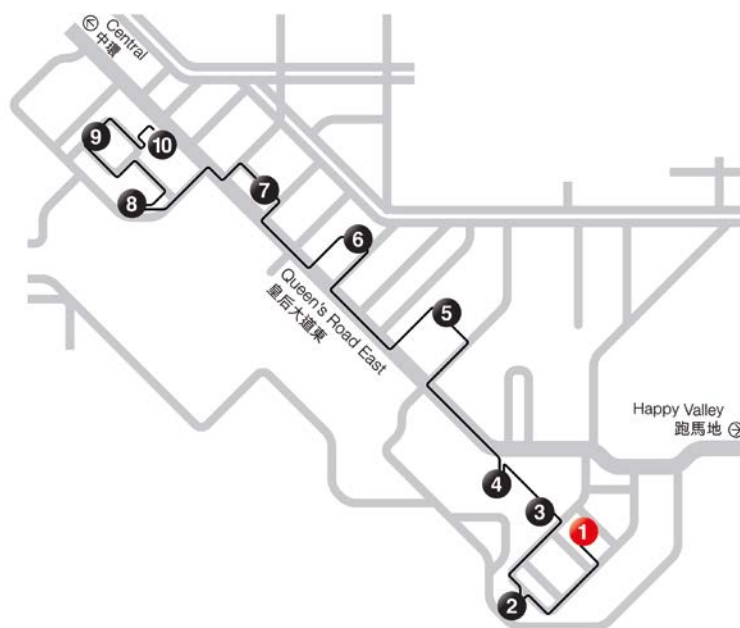
**BeHere**

Augmented Reality Public Art Project

By Masaki Fujihata

Commissioned work for #ddHK

**1 Dec 2018 – 30 Apr 2019**



#### 10 Locations

- 1 Blue House (藍屋)
- 2 Stone Nullah Lane Garden (石水渠街花園)
- 3 Wan Chai Gap Road Playground (灣仔峽道遊樂場)
- 4 Old Wan Chai Post Office (舊灣仔郵政局)
- 5 Lee Tung Avenue (利東街)
- 6 Tai Wong Street East Sitting-out Area (大王東街休憩處)
- 7 Lun Fat Street Sitting-out Area (聯發街休憩處)
- 8 Kwong Ming Street Children's Playground (光明街兒童遊樂場)
- 9 Sun Street (日街)
- 10 Dominion Garden (東美花園)

Osage Art Foundation is proud to announce HKACT!, Act 1, an Augmented Reality (AR) project in Wan Chai created by the visionary new media artist Masaki Fujihata and titled “BeHere”.

“BeHere” is presented by the Tourism Commission, commissioned by Design District Hong Kong (#ddHK) and organised by Hong Kong Design Centre, produced by Osage Art Foundation.

HKACT! (Hong Kong Art Culture and Technological Innovation) is a platform that celebrates art and ideas by bringing together visionary thinkers and innovators to help chart the future of a better society through a series of ACTs and cultural projects. HKACT! is “Where the Future Takes Off”.

Masaki Fujihata is an important new media theorist and an innovative new media art practitioner. He says, “New Media Art needs to have a critical consciousness of New Media Technology and must be a creation of New Media itself. New Media Art is an invention of New Medium.”

“BeHere” is a public art project using an AR (Augmented Reality) smartphone application that invites users to explore interaction with more than 40 3D models spread over 10 locations in Wan Chai from Blue House to Dominion Garden. Users are able to compose stories with different backgrounds, to put their family and friends into the frame of the virtual and the real and share the photos onto social media.

Fujihata took references from photographs of Hong Kong from the 1940s to the 1970s. In order to better understand the meaning behind each image, the artist conducted further research through oral interviews with local and elderly residents. Based on their stories, Fujihata directed actors to reimagine and recreate the scenes by using photogrammetry with 70 interlinked cameras in the studio. Snapshots are then transformed into 3D data.



Workshop with CityU and HKAPA students

Fujihata says, “‘BeHere’ is a virtual lens to bring people from the past back into the present. For all societies, it is very important for each generation to inherit their own history. History emerges from accumulated and shared personal experiences. We see heritage as an object from the past, but the present will be our heritage in the future. ‘BeHere’ becomes a platform to retrieve memories of the past and places them in the present, allowing visitors of all ages to create moments together as an archive for the future.”

The district of Wan Chai was selected because of its unique pattern of urban development in which the north and the south side of the Queen's Road East display a disparate history, presenting a vantage point to look at our community. The north, an area mainly reclaimed in the past 70 years, is more modern and commercialized, while the south, located at the bottom of the hills, retains more of an old culture. The user, moving from one location to another and traversing Queen's Road East in a zigzag tour will see a contrast between the street life of the old and the new, the residential and the commercial, and the past and the future.

For further details about “BeHere” project, high resolution images and interview requests with Masaki Fujihata please contact Belle Leung on (852) 2389 8332 or [belleleung@oaf.cc](mailto:belleleung@oaf.cc)

For further information about Tourism Commission as the presenter, Hong Kong Design Centre as the organiser and #ddHK (Design District Hong Kong) as the commissioner, please contact [info@designdistrict.hk](mailto:info@designdistrict.hk) or (852) 3793 8429.



Compose scenes of the two realities with augmented reality; Courtesy of Viva Blue House, St. James' Settlement

## Talking Points

### AR Current Movement

In contrast with AR, Virtual Reality (VR) gives users an immersive experience and is an extension of cinema. AR is an extension of computer interfaces, which enable users to access data behind the scene overlaid onto the actual scene. User can reach the data by moving the devices with their bodily actions. AR is very much connected to our daily life.

As Apple CEO Tim Cook says, "I view AR like I view the silicon here in my iPhone, it's not a product per se, it's a core technology. But there are things to discover before that technology is good enough for the mainstream. I do think there can be a lot of things that really help people out in daily life, real-life things, that's why I get so excited about it." AR is a future tool to communicate with others, not only in synchronic way as a conversation, but also in diachronic way, like reading a book.

### AR as a future mode of creative social interaction

Masaki Fujihata says, "It is difficult to convey authentic experiences of the past to the present-day younger generation. Older people can use the "BeHere" platform to help teach younger people about the past and younger people can use it to help instruct older people how to use high-technology."

With AR both the real world and its enhancements are viewed through the screen of a smartphone and are experienced simultaneously. The application of AR in all walks of life has become more prevalent in recent years and is set to expand still further. Masaki Fujihata's 3D AR is showing the way. "BeHere" explores the potential of this technology to creatively contribute to our society and act as a future mode of social interaction in the community.



Interaction through AR app; Courtesy of St. James' Settlement



## AR as a new form of archive to record and preserve our intangible cultural heritage

Individual stories, personal history, micro-narratives of the past are often neglected and disappear in the course of rapid urban development. This project aspires to retrieve and preserve our valuable intangible cultural heritage. In traditional archives which mainly store physical copies of valuable documents, these memories of the past can only be kept as photographs, interviews or other physical items. Hoping to move beyond such traditional mode, “BeHere” uses AR, to enhance our perception of the real world by computer-generated information. Historical data can be recorded in relation to real world environment, rather than signs and symbols on paper. This is a more effective and interactive way to understand our history. The interaction of the audience with the historical materials will also be recorded through images, allowing us to understand the interpretation of history by people of different times. With the dynamics of AR, our cultural heritage can be recorded in an interactive and immersive fashion.

### Meta-Monument

The “BeHere” project has involved a long period of research into the history of Hong Kong in the 1940s to 1970s and Wan Chai in particular. This research was not just into the selection of the images, but also what the images might actually say about life in Hong Kong over the course of this period. Part of the research included sharing sessions with elderly local residents in order to gather first-hand observations about life in Wan Chai and their insights into the selected images.

The Micro Narratives of the people of Wan Chai are used in this project as the building blocks for a Meta-Monument that symbolizes an entire community.



Interview with Wan Chai residents; Courtesy of St. James' Settlement



Interview with Frog King (Kwok Mang Ho)



Visit to Hong Kong House of Stories, Blue House

This is not a conventional physical monument like a statue, a building or a bridge, but a new kind of monument: a memory-as-monument. This snapshot moment of the 3D figures is presented in cyberspace and shared by the community in the real space.

## Pocket Museum

Masaki Fujihata says, "Smartphones are very personal devices, which we keep with us almost 24/7. A smartphone occupies a very different position to a museum, which defines the identity of the nation by the objects, treasures and curiosities that it preserves and exhibits. "BeHere" aims to put personal stories into people's pockets and be a mobile way for people to visit a site to activate a history. Everywhere will be a pocket museum."

## Cultural Tourism

Cultural Tourism may be defined either by the type of attraction visited by cultural tourists such as art galleries and museums, heritage sites, architecture, local festivals or performances or by the type of experiences that are actively sought by a cultural tourist. Many of today's discerning travellers are looking to enhance their memories of a city or place with new and innovative experiences.

The "BeHere" project allows cultural tourists to experience the everyday life of Hong Kong residents as they lived in the 1940s to 1970s, an intangible cultural heritage, using the cutting edge technology of 3D augmented reality. It also allows them to share these memories of the lives of Hong Kong people with their friends at a click of a button on their smart phones.

This project will define Hong Kong as early adopters of 3D augmented reality in public space.

## Discourse in the Higher Dimension

Masaki Fujihata notes “In recent years media studies has become one of the more important disciplines to know where we are living and what is our technological environment. Marshall McLuhan said “Media is the Message” and this attitude opened our eyes to develop what the new media can give us. “BeHere” has been designed as a new media for people to use in public, but we cannot predict how users and participants will react to this media. It will be very valuable to research their reactions.”

Masaki Fujihata says, “Up to the end of twentieth century if academics wanted to theorise about happenings, they would need to use linear text. Intelligence meant having the power to write in a linear format. It is based on reductionism. Knowledge was defined with the number of words known and is therefore countable. With the support of printing technology, this knowledge was widely distributed. Today we are witnessing digital image technology which no doubt will influence the next generation of research and development from text to event, from words to images. The notion of knowledge will shift from countable to infinite and from epistemological analysis to an ontology based on practice. I think this will redefine a new perspective.’

Masaki Fujihata is of the view that epistemological methods will not give rise to any new inventions in new media. For him, any such invention can only be achieved through practice. New media requires its own form of new literacy.

## How the BeHere project was realized

The BeHere project focused on individual people’s snapshots and images of daily life. The photographs were selected from archives in various libraries and private collections in Hong Kong and were used as a reference for considering the micro-narratives and scenarios.

A series of workshops were held at the School of Creative Media, City University of Hong Kong and School of Theatre and Entertainment Arts, Hong Kong Academy for Performing Arts with students, shared resources and expertise from both schools, including technical support provided by the School of Creative Media, and contribution by the lighting, costume, props, make-up and hair style teams led by the Dean and management team of the School of Theatre and Entertainment Arts.



Workshop with CityU and HKAPA students



Photogrammetry Shooting Setup



The final 3D figures were generated with Photogrammetry that was shot with 70 cameras in the studio. Actors of the photogrammetry were recruited through various paths – by open call, by invitation, support from local artists, student volunteers and the hire of professional actors.

The multiple 2D snapshots were reconstructed into 3D models through post-production processes. The 3D model data in cyberspace are then overlaid using Augmented Reality technology onto the real world which is captured by the camera of the device.



Photogrammetry Shooting;  
Right: Artist Kacey Wong; Left: HKAPA student volunteer  
Photographed by Moraine Lo

## How to Use

To share in the project the user first needs to download the BeHere\_HKACT! app from AppStore for iOS or Google Play for Android OS. To begin, the app needs to scan the “Location ID Marker” which will offer the user a menu of figures to choose from.

The user can then start to place 3D figures into the scene. They are free to interact with the 3D figures in virtual space, to re-composite the scene between the two realities with their own imagination, and to include their family and friends into the frame.

There is a button to capture the image on the screen and then the image will be automatically stored in the photo album of the users’ device. Users can choose the image and upload it into their own social media.



*\*Due to the WiFi limitation at the locations, downloading the app before visiting is recommended.*

## Fact Sheet

### Artist's Brief Biography



Masaki Fujihata is one of the pioneers of global new media art. He began his career working in video and digital imaging in the early 1980s. He was one of the first artists to use stereolithography, a technique in which a laser polymerises a liquid resin as it sweeps its surface.

His computer graphics work was much celebrated in the 1980s, before his interests shifted to creating 3D sculptures from data using 3D printing, as in his CNC-routed *Geometric Love* (1987), the stereolithographic *Forbidden Fruits* (1989), and the world's smallest sculptures made using the manufacturing techniques for integrated circuits.

In the mid-90s, Fujihata produced canonical pieces of what would later be called "interactive art," including *Removable Reality* (1992), which used an infrared cordless phone, *Impressing Velocity* (1994), in which he used a laptop computer equipped with GPS to digitally map Mount Fuji, *Beyond Pages* (1995-1997) and the exploration of networking technologies with *Global Interior Project* (1995). His work problematizes everything from how we interact with interfaces to the ways we might communicate in virtual space.

More recently his primary concern has been to employ multimedia technology in order to examine the possibilities for communication within virtual spaces. In particular, his experiments with GPS technology beginning in 1992 takes a rather uncommon technical tack in gathering data, making for a meticulously composed and unexampled series of cyber-spacial creations that can only be called "the cinema of the future," or "the shape of media to come." His *Field-work@Alsace* (2003) compiled interviews about international borders. The musical piece *Simultaneous Echoes* (2009) was created in

Northern Ireland. His *Voices of Aliveness* (2012), created in Nante, France and assembled the shouts of bicyclists in virtual space.

Fujihata has exhibited extensively throughout Japan and internationally, including at the 1983, 1984, 1996, and 2000 Siggraph conferences (USA), Ars Electronica (Linz), DEAF (Rotterdam), “CyberForum” (Lisbon), VEAF (Vancouver) and his work is part of the permanent collection of the ZKM (Karlsruhe). His *Global Interior Project #2* won the 1996 Golden NIKA Award, *Voices of Aliveness* won an Ars Electronica Award of Distinction in 2013, and *Simultaneous Echoes* received the 2010 Ministry of Education Award for Fine Arts.

He has had a distinguished academic career as Professor, Faculty of Environmental Information, Keio University, Japan (1990-1999), Professor, Department of Inter-Media, Faculty of Fine Arts, Tokyo University of the Arts (1999-2006) and Professor and Director, Graduate School of Film and New Media, Tokyo University of the Arts (2005-2011). He has since been Guest Professor at the University of Paris VIII, Paris, France; Ritsumeikan University, Kyoto, Japan; and Art University, Linz, Austria. He is currently Guest Professor, Academy of Film, Hong Kong Baptist University.

## Osage Art Foundation

Osage Art Foundation was established in 2005 with three main goals – fostering Creative Communities, promoting Cultural Co-operation and building Creative Capacity.

Osage Art Foundation is now well known and recognised by the local community and internationally as having initiated many pioneering projects.

Osage Art Foundation is concerned with developing deeper discourse in and around the arts and the wider community. We aim to foster intellectual curiosity and compassionate understanding through creative art projects for a better society.

Osage Art Foundation 's programs are distinguished by their focus on cultural exchange, educational outreach and the building of knowledge.

[www.oaf.cc](http://www.oaf.cc)

## HKACT!

In 2015 the Osage Art Foundation began developing a major new platform called HKACT! for the promotion of Art Culture and Technological Innovation in Hong Kong.

HKACT! is a platform that celebrates art and ideas by bringing together visionary thinkers and innovators to help chart the future of a better society through a series of ground-breaking, cutting edge, innovative, technological art and cultural projects.

HKACT! aims to:

- \* Articulate a Vision for the Future.
- \* Brand Hong Kong as the Place where the Future is Found.
- \* Promote Hong Kong as a Centre for Art Culture and Technological Innovation.
- \* Fuel the Growth of the Creative and Cultural Industries.
- \* Drive the Future of Design and Technology through Art.
- \* Be a Catalyst for Thought Leadership.
- \* Boost Cultural Tourism.
- \* Explore Alternative Education Methodology.

[www.hkact.hk](http://www.hkact.hk)

## Hong Kong Design Centre

Hong Kong Design Centre (HKDC) is a non-profit organisation founded in 2001 as a strategic partner of the HKSAR Government in establishing Hong Kong as centre of design excellence in Asia. HKDC pursues its public mission in using design and innovation to drive the value creation of business development and improve the well-being of society through the provision of diverse innovation-oriented knowledge sharing and by providing diverse exchange platforms, anchored by five major work directions: CONNECT, CELEBRATE, NURTURE, ADVANCE and ENGAGE.
















[www.hkdesigncentre.org/](http://www.hkdesigncentre.org/)

## #ddHK (Design District Hong Kong)

Design District Hong Kong (#ddHK) is a 3-year Creative Tourism Project presented by Tourism Commission, organised by Hong Kong Design Centre (HKDC). #ddHK is a vibrant hub of creativity in the heart of the city. It is a fantastic blueprint for the visitors and public to explore the city in a brand new way, it also aligns HKDC's public mission to promote future betterment of the society and community resilience through design.

[www.designdistrict.hk](http://www.designdistrict.hk)

## Credits

Artist / Director	Masaki Fujihata	
Technical Director	Takeshi Kawashima	
3D Modelling	Koki Sone Yasutaka Fukuda	
Presenter	Tourism Commission	
Organiser	Hong Kong Design Centre	
Commissioner	Design District Hong Kong (#ddHK)	
Producer	Osage Art Foundation	
Platform	HKACT! (Hong Kong Art Culture and Technological Innovation)	
Sponsors	School of Theatre and Entertainment Arts, Hong Kong Academy for Performing Arts	
	School of Creative Media, City University of Hong Kong	
	Hong Kong Baptist University	
	Tokyo University of the Arts	
Supporters	Wan Chai District Council Cultural and Leisure Services Committee	
	Hopewell Holdings Limited	
	Lee Tung Avenue Management Company	
	Stage Tech Limited	
	Swire Properties Limited	
	Viva Blue House, Revitalisation of the Blue House Cluster of St. James' Settlement	



<p>Original Reference Photo Copyright Holders</p>	<p>Chak Wai Leung Cheung Pak Kan Cheung Po Hung Clarence. W. Sorensen (Courtesy of The American Geographical Society Library, University of Wisconsin Milwaukee Libraries) Estate of Yau Leung H. Tam (Courtesy of South China Morning Post) Hedda Morrison (Courtesy of Harvard Yenching Library) K.W. Ng (Courtesy of Information Services Department, HKSAR) R. Yung (Courtesy of South China Morning Post) Raymond Tang (Courtesy of South China Morning Post) Robin Lam (Courtesy of South China Morning Post) S. Chuang (Courtesy of Information Services Department, HKSAR) The University of Hong Kong Libraries</p>
<p>Photogrammetry Production Team and Actors/ Actresses</p>	<p>Annie Yim Jerman Chu Lina Lee Tracy Giu Zora Lai Albert Lu Annika Lu Carson Chung Chan Tsan For Cheung Chung Man Cheung Lin David Yeung Florence Kwok Fung Yui Yin Hui Kin Ming Ina Guianela Abejero Jamie Chan Jonathan Lee Kacey Wong Lam Sau Man Lee Ying Chun Li Wai Foon Lam Cheuk Hung Lo Cheuk Wing Pennie Leung Remedy Chiu Veronica But Wong Hoi Yin Wong Ting Hin Yiu Lok Man Zhang Tsz Man</p>

HKACT! Curatorial Advisors	John Aiken Kurt Chan Charles Merewether Jeffrey Shaw
HKACT! Advisors	Maurice Benayoun Lewis Biggs Colin Fournier Roger Garcia Yuko Hasegawa James Law Leon Tan Tony Tang
Special thanks	Hong Kong Christian Service St. James' Settlement Chau Kwan Ying Gillian Choa Kwok Mang Ho (Frog King) Kwong Kam Lam Leung Ka Sing Leung Wai Kwun Leung Wing Hong Mathias Woo Poon Lai Ming Stanley Wong (anothermountainman) Wong Yuk Chun Xuan Simei

## Technical Specifications for Smartphone Device

For Apple devices (iOS), the BeHere\_HKACT! application uses ARKit which requires an ARKit compatible device running. This means that the iPhone 6s, iPhone SE, iPhone 7, iPhone 8, iPhone X and iPhone XS families can use the technology. For iPads, the only compatible models are the 5<sup>th</sup> and 6<sup>th</sup> generation iPad, and the 1<sup>st</sup> and 2<sup>nd</sup> generation iPad Pros.

For Android (Google Play) devices the BeHere\_HKACT! application uses ARCore which requires Android 7.0 or later, running on a device that shipped with the Google Play Store.

Manufacturer	Model	Notes
Acer	Chromebook Tab 10	Requires ChromeOS stable builds 69 or later
Asus	Zenfone AR	
	Zenfone ARES	
	Zenfone ARES	
Google	Nexus 5X	Requires Android 8.0 or later
	Nexus 6P	Requires Android 8.0 or later
	Pixel, Pixel XL	
	Pixel 2, Pixel 2 XL	
HMD Global	Nokia 6 (2018)	Also known as Nokia 6.1
	Nokia 6.1 Plus	
	Nokia 7 Plus	
	Nokia 8	Requires Android 8.0 or later
	Nokia 8 Sirocco	
Huawei	Honor 10	
	nova 3, nova 3i	
	P20, P20 Pro	
	Porsche Design Mate RS	
	Mate 20 Lite	
LG	G6	Requires Android 8.0 or later
	G7 ThinQ	
	Q6	
	Q8	
	V30, V30+, V30+ JOJO	Requires Android 8.0 or later
	V35 ThinQ	
Motorola	Moto G5S Plus	
	Moto G6	
	Moto G6 Plus	
	Moto X4	Requires Android 8.0 or later
	Moto Z2 Force	
	Moto Z3	
	Moto Z3 Play	
OnePlus	OnePlus 3T	Requires Android 8.0 or later
	OnePlus 5	
	OnePlus 5T	

	OnePlus 6	
Samsung	Galaxy A5 (2017)	
	Galaxy A6 (2018)	
	Galaxy A7 (2017)	
	Galaxy A8, Galaxy A8+ (2018)	
	Galaxy Note8	
	Galaxy Note9	
	Galaxy S7, Galaxy S7 edge	
	Galaxy S8, Galaxy S8+	
	Galaxy S9, Galaxy S9+	
	Galaxy Tab S3	
	Galaxy Tab S4	
Sony	Xperia XZ Premium	Requires Android 8.0 or later
	Xperia XZ1, Xperia XZ1 Compact	Requires Android 8.0 or later
	Xperia XZ2, Xperia XZ2 Compact, Xperia XZ2 Premium	Requires Android 8.0 or later with software update after Aug 2018 (security patch level 2018-08-05 or later)
Vivo	NEX A	
	NEX S	
Xiaomi	Mi 8	
	Mi 8 SE	
	Mi Mix 2S	
	Pocophone F1	

For Android (China) ARCore supports the following devices in the China region

Xiaomi	Mix 2S	In China, devices do not ship with the Google Play Store. You can install ARCore from one of the following app stores:
	Mi 8	
Huawei	P20, P20 Pro	Xiaomi app store (小米应用商店)  Huawei Apps Gallery (华为应用商店)
	Porsche Design Mate RS	
	Honor 10	
	Meimang 7	
	nova 3, nova 3i	

## References

### Artist Bibliography

#### Education

1981 Master of Fine Arts, Department of Design, Faculty of Fine Arts, Tokyo University of the Arts, Tokyo, JAPAN.

1979 Bachelor of Fine Arts, Department of Design, Faculty of Fine Arts, Tokyo University of the Arts, Tokyo, JAPAN.

#### Professorship, and Teaching Experiences

2018 Visiting Professor, Academy of Film, School of Communication, Hong Kong Baptist University

2017 Guest Professor, Interface Culture Lab., University of Art and Design, Linz, Austria.

2016 Emeritus Professor, Tokyo University of the Arts, Japan.

2015-18 Guest Professor, College of Image Arts and Sciences, Ritsumeikan University, Kyoto, Japan.

2013-2015 Director, Art Media Center, Tokyo University of the Arts, Japan.

2006-2015 Professor, Department of Media Art, Graduate School of Film and New Media, Tokyo University of the Arts, Japan.

2011 Guest Professor, University of Paris VIII, Paris, France.

2005-2011 Professor and Director, Graduate School of Film and New Media, Tokyo University of the Arts, Japan.

1999-2006 Professor, Department of Inter-Media, Faculty of Fine Arts, Tokyo University of the Arts, Japan.

1990-1999 Professor, Faculty of Environmental Information, Keio University, Japan.

#### Workshops

2016 Workshop, l'École européenne supérieure de l'image - EESI, Poitiers, France.

2014 Master Class, Art Department, Stanford University, CA, US.

2012-2013 Workshop, Esba, Nantes. France

2011 Workshop, Ensad, Paris, France

1997 Workshop, HfG, Frankfurt, Germany

#### Honors and Awards

2013 *Voices of Aliveness*. Award of distinction, Prix Ars, Ars Electronica Festival, Linz, Austria.

2010 *Simultaneous Echoes*. Art Encouragement Prize from the Ministry of Education, Culture, Sports, Science and Technology Prize organized by the Agency for Cultural Affairs, Japan.



2008 *Unreflective Mirror*. Honorary Mention, Hybrid Art, Ars Electronica Festival, Linz, Austria.  
1997 *Beyond Pages*. Multi Media Grand prix, Multimedia Contents Association, MITI, Japan.  
1997 *Color Cubic Palette*. L'Oreal Science and Art prize, L'Oreal company, Japan.  
1996 *Global Interior Project #2*. Golden NIKA, First prize in the category of Interactive art,  
Ars Electronica Festival, Linz, Austria.  
1996 *Global Clock*. Honorary Mention, Net Art, Ars Electronica Festival, Linz, Austria.  
1983 *Mandala1983*. Grand Prize for computer animation, Video Culture Canada,  
Toronto Harbor-Front, Canada.

### **Research Grants, and Projects.**

2013-2014 *Galaxy Lab*. Research fund from Samsung Inc. at Tokyo University of the Arts.  
2005-2010 *Creating 21st century art form based on digital media*. CREST, JST, Japan.  
2006-08 *Pocket Film Festival*, Japan. Film festival for mobile phones. Forum des Image, Paris and  
Graduate School of Film and New Media, Tokyo University of the Arts.  
1993-1998 *Color as a Concept*. Research fund from Canon Inc. at the Keio University.

### **Artist-in-Residence**

1998-1999 Visual Media, ZKM (Center for Art and Media Technology), Karlsruhe, Germany.  
1996 C3 (Centre for Culture and Communication), Budapest, Hungary.

### **Collections**

2017 *Private Room/TV*, ZKM(Center for Art and Media Technology), Karlsruhe, Germany.  
2017 *Morel's Panorama*, ZKM (Center for Art and Media Technology), Karlsruhe, Germany.  
2009 *Landing Home in Geneva*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan.  
2003 *Field-Work@Alsace*, ZKM (Center for Art and Media Technology), Karlsruhe, Germany.  
1999 *Beyond Pages*, Millennium Dome, Play zone, London, UK.  
1997 *Beyond Pages*, Media Museum, ZKM (Center for Art and Media Technology), Karlsruhe,  
Germany.

### **Publications**

2018 *Augmenting the World*, exhibition catalog, Laznia, Gdansk, Poland.  
2016 *Anarchive n°6 Masaki Fujihata*, editions anarchie, Paris, France.  
2011 *Small Fish*, version iOS App, ZKM, Germany. <http://zkm.de/en/publication/small-fish-app>  
2009 *Imperfect Reality: Experiences in Digital Media*, NTT publications Inc. a compilation of essays.  
2008 *The Conquest of Imperfection*, cornerhouse, Manchester, UK. a catalog of the exhibition.  
2006 *The Conquest of Imperfection*, Transart inc. a catalog of the exhibition at CCGA, Japan.  
1999 *Art and Computer*, Mita-shupan-kai Inc. a compilation of essays related to my art works.  
1999 *Small Fish*, interactive CD-ROM publication, Cantz, Germany.

- 1999 *Artintact #5*, interactive CD-ROM publication, Cantz, Germany.
- 1998 *Treasure of Computer Graphics*, Just System publishing.
- 1997 *Color as a Concept*, Bijyutu-shupan-sha. Research project supported by Canon Inc.
- 1995 *The Future of the Book of the Future*, Just System publishing. A catalogue of the exhibition.
- 1995 *Rewinded Futures*, Just System publishing. A Compilation of Essays.
- 1992 *Removable Reality*, NTT publications Inc. Catalog of the exhibition collaborated with Kei'ich Irie.
- 1991 *Forbidden Fruits*, Libroport Inc. Solo Book of Computer Generated Sculpture.
- 1987 *Geometric Love*, Parco publications Inc. Solo Book of Computer Generated Images.

### **Other Contributions as a writer/editor**

- 1998 *Treasure of Computer Graphics*, Just Systems Corporation, Tokyo, Japan.
- 1997 *Color As A Concept*, Bijyutsu Shuppan, Tokyo, Japan.
- 1995 *The Future of the Book of the Future*, Just Systems Corporation, Tokyo, Japan.

### **Presentations & Symposiums**

- 2018 Keynote, "Is Big Data a New Medium?" Interdisciplinary Symposium, LaSalle College of the Arts, Singapore.
- 2018 Keynote, "iX 2018 -The Conquest of Reality-," Society of Art and Technology, Montreal, Canada.
- 2017 MOVIMENTA, round table with Elie During, Nice, France.
- 2017 Keynote, ISEA (International Symposia on Electric Arts,) Manizales, Colombia.
- 2017 Presentation, Taipei Art Biennale, Taipei, Taiwan.
- 2016 Artist talk, Bibliotechque Kandinsky, Centre Georges Pompidou, Paris, France.
- 2016 Keynote, ISEA 2016, Hong Kong, China.
- 2014 Presentation Paik-Orwell Club: Warez Academy, Num June Paik Art Center, Seoul, Korea.
- 2015 "20th Anniversary of Anarchive," Auditorium 1, Center Georges Pompidou, Paris, France.
- 2013 symposium, "MEDIA HISTORIES / MEDIA THEORIES & EAST ASIA," UC Berkeley and JSPS, University California Berkeley, US.
- 2011 *Good bye Analog TV*, Kinohaus, Tokyo, Japan.
- 2011 Presentation: "Medium: Study for Impermanence," at "Todai Forum: Catastrophe and Media. symposium on Japanese Media Culture," University of Tokyo, Villa Gillet, Lyon, France.
- 2009 *What is Media Art?* University Tokyo and Graduate School of Film and New Media, Tokyo University of the Arts. Japan.
- 2006 Global Leadership, "SanJose01," SanJose, California, US.
- 2004 Presentation: MAC International Symposium, "Story, Hypermedia, Digital Human," Institute of Media Art, Yonsei University, Seoul, Korea.
- 2004 Presentation, 21<sup>st</sup> Museum of Contemporary Art, Kanazawa, Japan.

### **Solo shows/screenings**

- 2017 *Augmenting the World*, Laznia, Gdansk, Poland.

- 2012 **Voices of Aliveness**, stereo-lux, Nantes, France.
- 2009 **Simultaneous Echoes**, ISEA (International Symposia on Electric Art) Northern Ireland, UK.
- 2008 **Mobilisable** Exhibition: ENSAD (Ecole Nationale Supérieure des Arts Décoratifs), Paris, France.
- 2008 **The Conquest of Imperfection** Exhibition: Cornerhouse, Manchester, UK.
- 2006 **The Conquest of Imperfection** Exhibition: CCGA, Fukushima, Japan.
- 2005 **Masaki Fujihata Field-Works** Exhibition: Centre pour l'Image Contemporaine, Geneva, Switzerland.
- 2002 **Masaki Fujihata Off-Sense - Sharing Cyberspace-** Exhibition: Yamaguchi Cable Network Studio, YCAM, Yamaguchi, Japan.
- 2002 **Field-works@Lake\_Shinji** Project: Shimane Art Museum, Shimane, Japan.
- 1997 **Masaki Fujihata**, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany.
- 1996-2001 **Light on the Net project**, Gifu Softopia Building, Ogaki, Japan.
- 1994 **Impressing Velocity** Open Atelier (Exhibition and workshop): NTT/ICC Gallery, Tokyo, Japan.
- 1992 **Removable Reality** IC'92, Spiral Garden, Tokyo, Japan.
- 1990 **Forbidden Fruits** Exhibition: Mirage Gallery, Tokyo, Japan.
- 1987 **Geometric Love** Exhibition: Ginza Graphic Gallery, Tokyo, Japan.

#### **Selected International Shows and Biennale**

- 2017 **Man as a Bird, Image of Journeys**, Venice, Italy. Venice Biennale collateral exhibition organised by The Pushkin State Museum of Fine Arts, Moscow, Russia.
- 2016 **Materiality-Immateriality**, DDD Gallery, Kyoto, Japan.
- 2015 **Open Space**, ICC, Tokyo, Japan.
- 2013 **Anti-Atlas Des Frontières**, La Compagnie, Marseille, France.
- 2011 **Transitio**, National Center for the Arts, Mexico City, Mexico.
- 2010 **Beyond Mediations**, Biennale Mediations, Poznan, Poland.
- 2009 **Cream**, Yokohama, Japan.
- 2009 **Landscape 2.0**, House of Media Art, Germany.
- 2009 **ISEA**, Londonderry, Northern Ireland, UK.
- 2008 **YOUUsers**, BIACS (3rd International Biennial of Contemporary Art Seville), Seville, Spain.
- 2008 **Beautiful New World**, 798 Art District, Beijing, and Guangzhou, China.
- 2008 **Festival Nouveau Cinema**, SAT, Montreal, Canada.
- 2008 **Ars Electronica Festival**, OK center, Linz, Austria.
- 2007 **Silent Dialogue**, ICC, Tokyo, Japan.
- 2007 **SONAR**, Barcelona, Spain.
- 2005 **Update**, Gent, Belgium.
- 2005 **Lisboa-Photo 2005 Biennale**, Center Culture Berem, Lisbon, Portugal.
- 2005 **Perception(Chikaku) Time and Memory in Japan**, Kunsthhaus Graz, Graz, Austria.
- 2004 **The Encounters in the 21st Century: Polyphony Emerging Resonances**, 21st Century of Contemporary Art, Kanazawa, Ishikawa, Japan.
- 2003 **REPLAY**, Wood Street Galleries, Pittsburgh, USA.
- 2003 **Hombres et Robots**, the Maison de la Culture du Japon, Paris, France.
- 2003 **"FUTURE CINEMA The Cinematic Imaginary after Film"**, ZKM, Karlsruhe, Germany.
- 2002 **Transmediale**, Berlin, Germany.

- 2001 Yokohama 2001: International Triennale of Contemporary Art, Yokohama, Japan.
- 2001 *Robot\_Meme : Do the Robots Carry the Genes of Culture*, Miraikan, Tokyo.
- 2000 *Electronic Maple*, New York Center for Media Arts (NYCMA), NY, US.
- 2000 Echigo-Tsumari Art Triennale, Niigata, Japan.
- 1999 *Perspectiva*, Muchaloc, C3, Budapest, Hungary + “Net\_Condition,” ZKM, Karlsruhe, Germany + Ars Electronica Center, Linz, Austria, and ICC, Tokyo, Japan.
- 1998 *SurroGate*, ZKM, Karlsruhe, Germany + DEAF, Rotterdam, Netherlands + ICC, Tokyo, Japan + Keio University, Fujisawa, Japan.
- 1997 Media museum, ZKM, Karlsruhe, Germany.
- 1996 Ars Electronica Festival, Linz, Austria. SIGGRAPH, New Orleans, US.  
Dutch Electronic Art Festival (DEAF), Rotterdam, Netherlands.
- 1995 *The Future of the Book of the Future*, CII, SFC Keio Univ., Kanagawa, Japan.
- 1994 *Artifices 3*, Saint-Denis, France.
- 1990 *Ape Call from Tokyo*, New York Art Directors Club Gallery, New York, USA.
- 1987 *Arts on Computer*, O Art Museum, Japan.
- 1986 *New Video: JAPAN*, The Museum of Modern art, New York, NY, US.
- 1984 Electric Theater, SIGGRAPH, Minneapolis, USA.
- 1983 Electric Theater, SIGGRAPH, Detroit, USA. *Mandala 1983*.

### **Produce/Organize Screenings/Exhibitions**

- 2014 *Galaxy Lab -Accidental Tools*, Project: Research fund from Samsung Inc.
- 2013 *Galaxy Lab -Orality in the Moving Image*, Project: Research fund from Samsung Inc.,
- 2011 *Good Bye Analog TV* Event: Kinohaus, Tokyo, Japan, July 24 2011.
- 2010 *Double Vision, Fiction/Reality*, Student exchange program: Tokyo Wonder Site, Tokyo, Japan.  
Musashino Art University, ESBA Nantes, and Tokyo University of the Arts.
- 2007-09 *Pocket Film Festival in Japan*, Festival: Produced at the Graduate School of Film and New Media, Tokyo University of the Arts, Japan.
- 2003 *Parallel Reality*, performance+lecture with Takemochi Ishii, ICOGRADA, Nagoya, and ICC, Tokyo.
- 2002 *Art Bit Collection*, curation, ICC, Tokyo, Japan.
- 1995 *The Future of the Book of the Future*, Center for Information Infrastructure,  
SFC, Keio University, Japan.
- 1979 *Laser Show*, exhibition: Tokyo University of the Arts, Tokyo.

### **Texts written by others about Fujihata and his work in Books / Catalogues/ Magazines**

- 2018 Ed. Ryszard Kruzinsky, *Augmenting the world*, Laznia, Gdansk, Poland. (EN, PL)
- 2016 Jean-Louis Boissier, *L'invention de Fujihata*, 69-114 p.,  
*L'Écran comme mobile*, Mamco, Genève, 2016 (ISBN 978-2-940159-86-4) 149-151p. (FR)
- 2016 Ed. Samuel Bianchini, *Reading Beyond Interactivity*, 621-631 p., *Practicable*,  
MIT press, Boston, US., (EN). Interviewed by Dominique Cunin and Mayumi Okura.

- 2013 Karen O'Rourke, *Walking and Mapping: Artists as Cartographers* (MIT Press, 2013) (EN)
- 2013 Ed. Jean-Marie Dallet, *Cinema, interactivity and society*, (FR)
- 2012 Raymond Bellour, *La Querelle des dispositifs*, éditions P.O.L, collection TRAFIC, Paris, France (FR)
- 2012 Elie During, *l'architecture du mouvement: Masaki Fujihata*, Artpress #395, 50-56p. (EN, FR) Paris, France. (EN, FR)
- 2006 斎藤環, Tamaki Saito, -境界線上の開拓者たち file 17- 『フレームとしてのアルゴリズム』 美術手帖 2006年2月号 No. 876 Vol.58 美術出版社 105-116 p. (JP)
- 2004 HOFMANN, Franck, *Uber Raum Masaki Fujihata: Field-Work@Alsace, RAUM-DYNAMIK DYNAMIQUE DE L'ESPACE*, Beitrage zu einer Praxis des Raums / contributions aux pratiques de l'espace, transcript Verlag, Bielefeld, 264-268 p.
- 2001 *COLLECTIVE OFF-SENSE WITHIN A SHARED CYBERSPACE*,  
Electronic Maple New York, 11-12 p.
- 2001 Pierre Levy, *Zwischen Zeichen und Objekt, Beyond Images bon M. Fujihata*,  
IM BUSHSTABENFELD Die Zukunft der Literatur, Peter Weibel (ed.) neue galerie graz, 193-206
- 2000 Rafael LOZANO-HEMMER, *Light on the Net Project, Alzado Vectorial* (Vectorial Elevation: Relational Architecture No.4),  
CONACULTA, Mexico City, 43 p.
- 2000 Machiko KUSAHARA, *Light on the Net, Global Interior Project, "Presence, Absence and Knowledge in Telerobotic Art", Robot in the Garden*, Ken Goldberg (ed.),  
The MIT Press, 201-203 p.
- 2000 STAFF, Heike, *Small Fish (Chamber Music with Images for Computer and Player)*,  
UPDATE 2.0 Current Media Art from Germany, Goethe Institut, 42-45 p.
- 1997 Pierre Levy, 『ページの彼方に見えるもの』 デジャービュ別冊, デジタルイメージ, 河出書房新社, 14-16 p.
- 1997 Sean Cubitt, *Beyond Pages*, [Interaction'97],  
[Committee of World Media Culture Forum and IAMAS], 44-47 p.
- 1997 Annik HEMERY, *Beyond Pages*, ZKM/Center for Art and Media, Karlsruhe,  
Prestel Museum Guide, 36-37 p.
- 1995 Noi SAWARAGI, *Impressing Velocity, Masaki Fujihata Open Atelier*,  
InterCommunication Annual 95, NTT Publishing Co. Ltd., 107-110 p. (JP)



- 1994 Annick HEMERY, *Les sculptures microscopiques de Masaki Fujihata*, NOVART 14.
- 1993 Frank POPPER *Geometric love, Art of the Electronic Age*, Harry N Abrams, 98 p. \*  
new edition from Thames and Hudson, 1997.
- 1990 *Geometric love: torso, Mandala 1983* in le livre *imagina*, INA Publication, Paris, 90, 136 p.
- 1989 Philippe QUEAU *Geometric love: torso, The Adam's apple of giraffe, METAXU: Theorie de l'art intermediaire*, Champ Vallon, 214-215 p.