

osage

4/F, 20 Hing Yip Street
Kwun Tong, Hong Kong

T: +852 2389 8332

E: info@oaf.com

W: www.oaf.cc

PRESS RELEASE

To Arts and Features Editors

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HK|ACT!
**A PLATFORM FOR ART, CULTURE,
AND TECHNOLOGICAL INNOVATION**

Act 2

BEING PARALLEL

By Masaki Fujihata

“No one talks about the ‘digital versus analog’ nowadays but, in the first place, the term ‘digital’ pushes the term ‘analog’ into a conventional environment, used to differentiate from the past. Whether we are aware or not, we are in a state where we must balance the digital environment and the analog body. We need to live on both in parallel.” Fujihata says.

Opening Reception: 28 Nov 2018

Exhibition: 29 Nov 2018 – 28 Feb 2019 | Osage Hong Kong

This exhibition is Act 2 of HKACT! -- a solo exhibition featuring the canonical works of the visionary new media artist Masaki Fujihata. Rather than formulating a chronology of Fujihata's artistic career retrospectively, the exhibition aims to present a selection of his works that were informed by technologies paradigmatic of the times, through which Fujihata had incisively reflected on the relationship between digital and analog.

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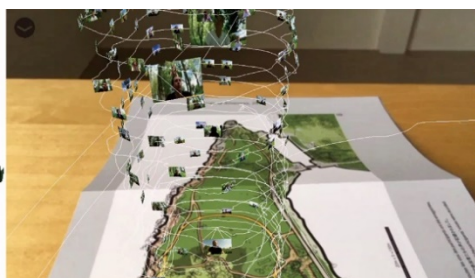
It looks as if "digital" has won against "analog" but, we should remember that our body is an analog organ and has a life. Analog is our foundation. Both the digital and analog must not to be contested. Whether we are aware or not, we are in a state where we must balance the digital environment and the analog body. We need to live on both in parallel.

Fujihata 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. My intention is to create a new medium that warns the danger of the technology, which is driven by capitalism."

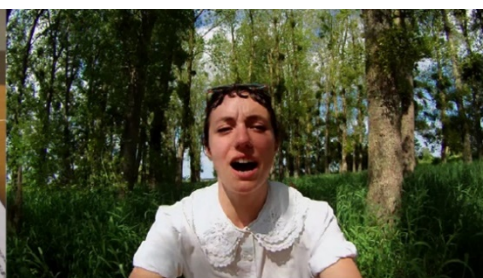
Impressing Velocity (1994) digitally maps the ascent of Mount Fuji through Global Positioning System (GPS), which turns the information garnered through GPS -- a supposedly objective rendering of the spatial and temporal dimensions of individuals -- into a means of subjective documentation and representation. *Voices of Aliveness* (2012) is the visualization of people shouting while riding bicycles. It was recorded by a camera with GPS. With the assistance of the technology that collects our personal information but erases our individuality, Fujihata amplifies the aliveness of each individual. Fujihata's artistic experiments with these data in relation to video imagery, 3D cyberspace, Augmented Reality (AR) and Virtual Reality (VR) put forward an alternative way to critically interpret empirical findings.



Impressing Velocity (1994)



Voices of Aliveness (2012)



Courtesy of Osage Art Foundation and Masaki Fujihata

Fujihata's more recent works center on the exploration of perspective in new media art. Traditionally, art, especially in the form of photography, reduces objects in reality to 2D images. However, Fujihata discovers a reverse trajectory in photogrammetry where 3D objects are constructed from a series of 2D images. This marks a breakthrough in the perception of art as the relationship between the human senses and the objects is

fundamentally problematized by the advent of technologies such as AR and VR. *Capture in Half, Paris* (2016) delves into the concept of captures through three different ways, i.e. by hand, by video and by an AR application. *BeHere* (2018) is a public art project that uses AR smartphone application which reenacts old photographs of Hong Kong in 3D figures and allows participants to retrieve the memories of the past to create new memories for the future. *BeHere* (2018) is presented by [Tourism Commission](#), commissioned by [#ddHK](#) (Design District Hong Kong) and organised by [Hong Kong Design Centre](#).



Capture in Half (2016) Courtesy of Osage Art Foundation and Masaki Fujihata

Masaki Fujihata is currently collaborating with the Academy of Film and Department of History of Hong Kong Baptist University to produce a VR art project, of which a short work in progress clip will be shown in this exhibition. ZOTAC Technology Limited generously supports high powered computers for this project.

Fujihata shows us through his artistic practices that art has the ability to relocate human beings in the center of technological developments and to put us back in the driver's seat of our own creation. Art hacks into the backend of the media technology that has been developed by the capitalist, to decode how our consciousness and recognition is manipulated and give a chance to think about the balance between digital and analog.

The current exhibition is a rare opportunity where participants can have a taste of the idea of being parallel and immerse themselves in the world of new media and experience the evolution of technology and interactivity.

For further details about HKACT! Act 2 - BEING PARALLEL | Masaki Fujihata Solo Exhibition, high resolution images and interview requests with Masaki Fujihata please contact Wenjin Wang on (852) 2389 8332 or hkact@oaf.cc

Exhibition Fact Sheet

Exhibition Title	BEING PARALLEL
Opening Reception	28 November 2018, 6.00 – 8.00 pm
Exhibition Period	29 th November 2018 – 28 th February 2019
Opening Hours	Mon – Sat: 10.30 am – 6.30 pm Sun: 2.30 – 6.30 pm Closed on public holidays
Venue	Osage 4/F Union Hing Yip Factory Building 20 Hing Yip Street Kwun Tong, Hong Kong
Presented by	Osage Art Foundation
About HKACT!	<p>HKACT! is a platform initiated by Osage 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.</p> <p>HKACT! aims to:</p> <ul style="list-style-type: none">* 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.
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

About the Artist



Courtesy of Osage Art Foundation and Masaki Fujihata

Masaki Fujihata is one of the pioneers of Japanese new media art, beginning his career working in video and digital imaging in the 80's. Fujihata's *Beyond Pages* (1995-1997), *Field-Work@Alsace* (2003), *Voices of Aliveness* (2013), *Mandala 1983* (1983) along with many other works are regarded classic works in the history of interactive art, some of which were collected by Media Museum, ZKM (Centre for Art and Media Technology), Karlsruhe, Germany. *Voices of Aliveness* (2013) won the Award of distinction, Prix Ars, Ars Electronica Festival, Linz, Austria. In 2016, a remarkable book titled: *Anarchive N°6 Masaki Fujihata* was published in Paris, where archived videos and 3D models were brought out of their pages through AR technology.

About 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 and has since played an active role in developing education and training of young people, broadening cultural awareness and participation in artistic endeavours, nurturing creativity and critical thinking and fostering international cultural exchange.

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

The current focus of the Osage Art Foundation is on developing deeper discourse in and around the arts in the wider community. We believe that research, analysis, examination and promulgation of issues pertaining to society, contemporary culture and value by artists, writers, critics, curators and commentators will build better understanding of regional perspectives throughout Asia and beyond.

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