

PRESS RELEASE

**NHK** international, inc.

The Japan Media Arts Festival Special Exhibition at The Annex Hong Kong  
*Ubiquitous Humanity*

The Agency for Cultural Affairs, Government of Japan organizes participation in various overseas media arts festivals and other events through projects planned and managed by NHK international, Inc. The aim is to introduce outstanding works in such fields as media art, video, the websites, videogames, animations and comics. Exhibitions, screenings, presentations and other activities are arranged at foreign festivals and other venues with their focus on award-winning works from the Japan Media Arts Festival.

The Special Exhibition will present award-winning works from the past Japan Media Arts Festival. This edition entitled *Ubiquitous Humanity* presents works by fourteen artists from six countries. By amplifying and mimicking people's gestures, the works examine the boundaries between the human and the machine and question the human condition. Through the exhibition, screenings, performances, demonstrations and artists' talks, *Ubiquitous Humanity* will supply a unique opportunity for the audience to interact with and enjoy powerful media art works.

The Japan Media Arts Festival Special Exhibition at The Annex Hong Kong  
*Ubiquitous Humanity*

Venue: The Annex (2/F, Nan Fung Place, 173 Des Voeux Rd Central, Central, Hong Kong)  
Run Run Shaw Creative Media Centre, City University of Hong Kong  
(18 Tat Hong Avenue, Kowloon Tong, Hong Kong)

Period: Saturday, 26<sup>th</sup> to Tuesday, 29<sup>th</sup> November, 2016

Admission: Free

<http://jmaf-promote.jp/global/en/>  
<https://www.facebook.com/Special.Exhibit.from.JMAF.HK/>

Organizer: Japan Media Arts Festival / Agency for Cultural Affairs, Government of Japan

Cooperation: MILL6 Foundation / School of Creative Media, City University of Hong Kong

Planning Director: TAKAHASHI Mizuki (Senior Curator, MILL6 Foundation / 六廠基金會)

Project Advisor: FURUKAWA Taku (Animation artist)

MOURI Yoshitaka (Professor, Graduate School of Global Arts, Tokyo University of the Art)

Administration: NHK International, Inc.

[Inquiries]

Office of Project for Participation in Overseas Media Arts Festivals (c/o NHK international, Inc.)

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The Japan Media Arts Festival Special Exhibition at The Annex Hong Kong  
*Ubiquitous Humanity*

The Annex in Nan Fung Place is a sophisticated event space located in Central, Hong Kong where one of major art districts in Hong Kong. Animation films will be screened and comics displayed at the City University of Hong Kong's School of Creative Media as a satellite venue.

**Theme**

**Planning director: TAKAHASHI Mizuki**

When media arts are discussed in relation to advanced technology, the art works created by artificial intelligence (AI) may often face the most critical scrutiny since they question humanity's fundamental sensibility and ethics, which are often the basic foundation of the invention of technologies and tools.

Looking at the award-winning works and jury selections of past Japan Media Arts Festivals, despite their being created the utilization of advanced technologies, they address characteristics peculiar of human beings. They expand human physical capabilities, evoke complex and subtle emotions such as pathos and melancholy, and question the boundaries of the human and machines.

This implies two things. Firstly, media arts amplify human sensibility; secondly, human beings are growing operating systems, and gadgets and devices are basically invented to have a high affinity with these systems in order to realize their potentials. Thus, in the production of media arts and exploitation of gadgets, we require both the ethics, which are acquired through various experiences by the individual as well as the collective, and the diverse critique and discussion for checking the ethics.

In this special exhibition, the works exploring these issues are specifically selected. In addition to the exhibition, there will be demonstrations, performances, and artists' talks that emphasize similar topics to enhance our understanding of these complex subject matters.

**TAKAHASHI Mizuki**  
(Senior curator, MILL6 Foundation in Hong Kong)

After completed MA in School of Oriental and African Studies, the University of London, Takahashi served as a founding staff member at the Mori Art Museum in Tokyo from 1999-2003. From 2003 to 2016, Takahashi worked as a senior curator at Contemporary Art Center, Art Tower Mito, and realized numerous transdisciplinary exhibitions addressing various artistic forms including outsider art, manga, moving image, fashion, performance and visual art. Her curated exhibitions in and outside Japan include 'KITA!!: Japanese Artists Meet Indonesia' (2008); 'Eight Days : Beuys in Japan' (2009); 'Quiet Attentions: Departure from Women' (2011); 'Tadasu Takamine's Cool Japan' (2012); 'You reach out – right now - for something: Questing the Concept of Fashion' (2013) ; and 'Jung Yeondoo: Just Like the Road across the Earth' (2015). Takahashi writes and gives lectures in Asia and Europe.

## Artists

### IKEUCHI Hiroto [Japan]

Born in 1990 and graduated from the Department of Interactive Design, Tama Art University. He built a hybrid diorama with plastic models for his graduation project, inspired by the idea that the inside of a computer resembles a secret base.

<http://ikeuchi-products.tumblr.com/>

### KANNO So [Japan]

Born in 1984. Completed the Media Creation Course at the Institute of Advanced Media Arts and Science(IAMAS). He uses electronic circuits and programming to create works that have a tool-like nature. <http://kanno.so/>

### TAGUCHI Yukihiko [Japan]

Born in 1980, Osaka. Graduated from the Faculty of Fine Arts, Tokyo University of the Arts. Currently, he presents performative installations and film works using stop-motion to highlight bodily movements at many exhibitions, mainly in Germany.

<https://yukihirotaguchi.wordpress.com/>

### yang02 [Japan]

Born in 1984. Completed the Graduate Program in Design at Tama Art University, specializing in Information Design. He carries out research and creation activities focused on character-based expressions with a corporeal nature and "public nature" as major keywords

<http://yang02.com/>

### YASUNO Taro [Japan]

Born in 1976 in Tokyo. A composer, he has been creating ZOMBIE MUSIC performances at various locations since 2012. <http://taro.poino.net/>

### Cod.Act (Michel DÉCOSTERD / André DÉCOSTERD) [Switzerland]

Combining their know-how, André and Michel have together developed performances and interactive installations. At the root of their approach is a reflection on sound and movement

and the possibility of their mutual interaction.

<http://www.codact.ch/>

### Ka Fai CHOY [Singapore]

Artist and performance maker. He is inspired by the histories and theorizations that together contain the uncertainties of the future. His research springs from a desire to understand the conditioning of the human body, its intangible memories and the forces shaping its expressions.

<http://www.ka5.info/>

### HUANG Yintzu [Taiwan]

Born in 1985. A video artist based in New York.

<http://www.huangyintzu.com>

### CHUNG Waiching Bryan [UK]

Born in 1964 in Hong Kong. He is a media artist and currently teaching in the Academy of Visual Arts, Hong Kong Baptist University, with subjects on interactive art and multimedia.

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

### LAU Hochi [Hong Kong]

Hochi Born in Hong Kong in 1990, is currently working as a research assistant at the School of Creative Media in Hong Kong, where he received a B.A. in Creative Media in mid-2013. He is interested in human perceptions and machinery.

<http://lauhogi.com/>

### LEUNG Chi Wo [Hong Kong]

Born in 1968 in Hong Kong. He is a visual artist based in Hong Kong. <http://leungchiwo.com>

### Sougwen CHUNG [Canada]

Canadian-born, Chinese-raised, New York based. She is an artist and research affiliate at MIT Media Lab, in Cambridge.

<http://sougwen.com>

### Tom WRIGGLESWORTH / Matt ROBINSON [UK]

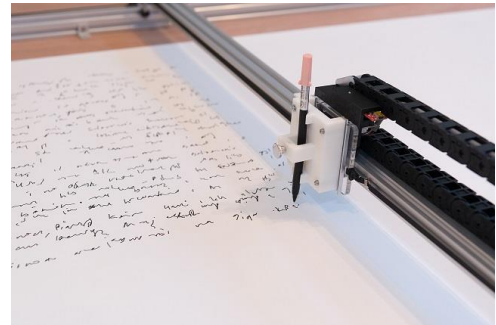
Wriggles & Robins are the London-based directors and creatives Tom Wrigglesworth and Matt Robinson. <http://www.wrigglesandrobins.com/>

**EXHIBITION**

■ *Asemic Languages* [2016 / Interactive Installation]

**KANNO So + yang02** [New Face Award winner at 15th Art Division]

Characters are a means of visual communication and recording a language. Civilizations throughout the world have created various characters, which convey their culture and history. This project focuses purely on the form of the characters rather than their meaning. The characters have been learned by artificial intelligence (AI) not for their meaning but for their shape and patterns. AI has created and drawn lines that look like characters but do not have any meaning. This work was publicized at the international art festival “Aichi Triennale 2016”. It was implemented by collecting handwritten artist statement or description of work of an extremely international group of 10 participating artists. By learning handwriting with one writer in each language, artificial intelligence collected information on the shapes of each character system, as well the idiosyncrasies of each writer, of a AI, to possess a plotter. The generated lines are written as if they meant something important, also look like trying to deceive.



© So KANNO / Takahiro YAMAGUCHI  
Photo: Kikuyama

■ *Movement in Time Part 2* [2016 / Live computational video]

**CHUNG Waiching Bryan** [Grand Prize winner at 19th Art Division]

The project analyzed the fighting sequences in traditional Chinese martial art films. The results will match against the brush stroke data from the famous Cursive style Chinese calligraphy text – the One Thousand Characters Classics (千字文). In the end, the fight sequences will automatically generate a piece of unique text from the character database. They can be considered as unique signatures of the film clips they represent. Note that the relation between the original film clips and these simulated gestural paintings. The actions are actually representations of the character movements, cinematography, and editing works.



©2016 Bryan Wai-ching CHUNG

## ■ *Drawing Operations Unit: Generation 1*, Sougwen CHUNG

[2015 / Interactive Installation / Excellence Award at 19th Entertainment Division]

This work is an ongoing collaboration between the artist and a robotic arm. The behavior of the robotic arm was designed to mimic the drawn gesture in real time through the use of a ceiling-mounted camera and computer vision, resulting in a synchronous, interpretive performance. Through this project, the artist investigates the ideas of automation, autonomy, and collaboration as an exercise in behavioral empathy. Sougwen CHUNG and her *Drawing Operations Unit: Generation 1* explores mimicry and procedural mark-making as a simple drawing performance between a human and mechanical agent.



© Created on the occasion of the exhibition: Japan Media Arts Showcase at Tokyo Art Center, Tokyo February 2016  
Photo: courtesy of the artist

## ■ *ZOMBIE MUSIC*, YASUNO Taro

[2013 / Media Performance / Jury Selections at 17th Art Division]

The music in this work is the automated, self-created sound made by a robot blowing air into a recorder with an air compressor. There are propositions that question how close machines can get to being human. But the machine in this work does not perform like a person and for this reason, we cannot properly call it a robot. Yasuno calls this still less than human robot the Zombie and uses it for his performances. The machine (zombie) points to the antithesis of living humanity (i.e., death), performing this *ZOMBIE MUSIC*.



©Taro YASUNO  
Photo: Rody Shimazaki

## ■ *patch pass* [Work-in-progress / Interactive Performative Installation]

**TAGUCHI Yukihiro** [Excellence Award winner at 12th Art Division]

**Collaborate with HUNG Ming kin**

Performances on the motif of a broken umbrella on the streets of Hong Kong will be held about town and a photographic record made for the production of a stop-motion animation. In addition to the images of urban spaces, there will be artistic collaborations during the term at the exhibition venues as well and the record of these will be added as an extra work. Aside from the video images, an installation will also feature the umbrella and umbrella materials.

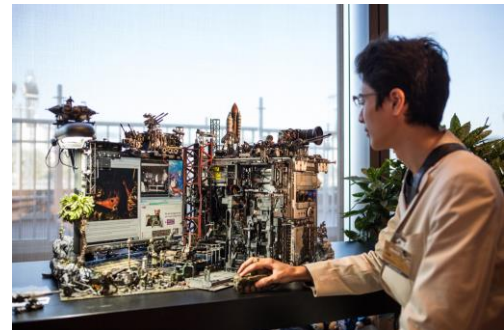


■ ***wasd human*** [2016 / Interactive Art]  
**LAU Hochi** [New Face Award winner at 17th Art Division]

*wasd human* is a wearable interface for instructing humanbeings how to move. It enables the user to interpret each instruction intuitively through vibrations around waist. An instruction may come from a computer or another human being (when paired with the suitable input interface). With multiple users, this system can synchronise or choreograph sequences of multipul user movements.

■ ***Fantasy Captured in Plastic Models: A Desk Diorama***, **IKEUCHI Hiroto**  
 [2013 / Diorama, Gadget / Excellence Award at 17th Entertainment Division]

This work takes the theme of a “fantasy captured in plastic models”, utilizing and rebuilding computers and their peripheral devices with plastic models to make a diorama, creating a world about which all of us have surely once daydreamed. With a personal computer – a “building” for preserving an individual’s memory – here becoming a fortified base for protecting those memories, and a mouse that can move around freely as a defensive “tank”, IKEUCHI’s work embodies ideas acquired from intrinsic forms and how things are used, bringing their special qualities and possibilities into sharp relief.



© Hiroto ikeuchi

■ ***Sign*** [2008 / Video Installation]  
**LEUNG Chi Wo** [Artist selected by Jury in 19th Art Division]

*Sign* is a 2-part video work by Leung Chi Wo exploring the idea of non-mainstream communication and the meaning of human reality overloaded by mass media. Part I is an educational video featuring deaf teacher and her shadow about the idea of baby signs in Auslan (Australian Sign Language) and the demonstration of basic signs with which parents can actually learn to communicate with their children whoever deaf or hearing. Part II is a fictional video showing a young mother in communication with her baby in Auslan. Though taking place in a peaceful and pleasant atmosphere, the mother tries to convey the words that she comes across every day, which can be harsh or discomforting. The juxtaposition of loving expression and hostile meaning depicts a surrealistic scene of our schizophrenic world. (13 min.)



©Leung Chi Wo

■ ***APHASIA*, HUANG Yintzu** [2014 / Video Installation / Jury Selections at 18th Art Division]

*APHASIA* is a video installation consisting of four separate vertical screens side by side that display performances by four characters. These videos portray Taiwanese women from different historic periods. Playing all the roles herself, Yintzu made this project in order to bring attention to a cultural identity crisis and perpetuating “aphasia” afflicting Taiwan.

(11 min. 34 sec.)



All Right Reserved ©Yintzu Huang

■ ***Pendulum Choir*, Cod. Act (Michael DÉCOSTERD / André DÉCOSTERD)**

[2012 / Music performance / Grand Prize at 16th Art Division]

*Pendulum Choir* is an original choral piece for 9 *a cappella* voices and 18 hydraulic jacks. The choir stands on tilting platforms, constituting a living, sonorous body. That body expresses itself through various physical states. Its plasticity varies at the mercy of its sonority. It varies between abstract sounds, repetitive sounds, and lyrical or narrative sounds. The bodies of the singers and their voices play with and against gravity. The technological complexity and the lyricism of the moving bodies combine into a work with Promethean accents.

(12 min. 31 sec.)

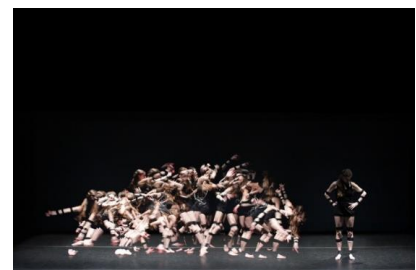


©Cod.Act

■ ***Prospectus for a Future Body*, Ka Fai CHOY**

[2011 / Media Performance / Jury Selections at 15th Art Division]

This is a research project focusing on the relationship between body movement in dance and digital technologies. The project is made up of four parts exploring the theme of digital muscle memory. In the first part, based on the movements of dancers in *Summer Storm* (1973) by Japanese Butoh artist Tatsumi, Hijikata the contractions of dancers’ muscles as they move are converted into electrical signals and digitally stored, then reproduced in the bodies of experimental subjects. Through the use of cutting-edge digital technologies, the project speculates on the possibilities of motor areas that can become part of body memory. (4 min.)



©Ka Fai Choy

**■ *Travis "Moving"*, Tom WRIGGLESWORTH / Matt ROBINSON****[2013 / Music video / Excellence Award at 17th Entertainment Division]**

Wriggles & Robins directed the music video for the single *Moving* by UK band. Filming in temperatures cold enough that you could “see your breath”, Wriggles & Robins projected animations into the mist from the warm breaths of the band members using a projector. This technique enabled them to animate a story without the need for any CGI or special effects whatsoever, as the visual effect was created “in camera”.

(4 min. 28 sec.)



©2013 Red Telephone Box

**■ *Japanese School Girl Chase*, *Japanese School Girl Chase* project team****[2014 / Video work / Jury Selections at 18th Entertainment Division]**

In this video work two perfectly ordinary female high school students race around all the corners of their town like ninja. These girls have breathtaking physical abilities and while chasing each other they perform lots of impressive action stunts. Produced as a Web commercial, the footage is made to look like it was shot by the girls with a phone camera. It created a lot of buzz, achieving 6 million views in one month after it was published online. (3 min. 26 sec.)



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**RELATED EVENT**

Venue: The Annex

**■Opening Performance****Performers:** YASUNO Taro, TAGUCHI Yukihiro, LAU Hochi, Sougwen CHUNGDate & Time: Saturday 26<sup>th</sup> November 16:00—**■Curator Talk: Language, Gesture and Emotion: *Ubiquitous Humanity* in Media Art****Speakers:** CHUNG Waiching Bryan (Assistant Professor, Hong Kong Baptist University)  
TAKAHASHI Mizuki (Planning Director)Date & Time: Sunday 27<sup>th</sup> November 14:00—15:00**■Artists' Talk: Failed Works****Speakers:** YASUNO Taro × LAU Hochi × IKEUCHI Hiroto 15:30—17:00

KANNO So × Sougwen CHUNG 17:30—18:30

LEUNG Chi Wo × TAGUCHI Yukihiro 19:00—20:00

**Moderator:** TAKAHASHI MizukiDate & Time: Sunday 27<sup>th</sup> November 15:30—20:00

We live in an era of the mass production of many different things by machine. As human beings, we expect perfection in machines. Artists, on the other hand, produce and perfect their works through a series of failures. For the human being, failure is a prerequisite for perfection, and the works that we see in exhibitions are only the completed artwork. In this session, the artists recall their own diverse experiences of failure prior to exhibitions.

**■Closing Performance****Performance:** YASUNO Taro, TAGUCHI YukihiroDate & Time: Tuesday 29<sup>th</sup> November 18:00—**■Demonstration****Artist:** Sougwen CHUNG, *Drawing Operations Unit: Generation 1*Date & Time: Sunday 27<sup>th</sup> November 12:30—Monday 28<sup>th</sup> November 14:00—, 15:00—Tuesday 29<sup>th</sup> November 16:00—**Artist:** LAU Hochi, *wasd human*Date & Time: Sunday 27<sup>th</sup> November 13:30—Monday 28<sup>th</sup> November 14:30—, 15:30—Tuesday 29<sup>th</sup> November 17:00—

**SATELLITE VENUE**

Run Run Shaw Creative Media Centre, City University of Hong Kong(香港城市大学)  
Future Cinema Studio (M6094), Screening Theater (M1052)

Date: Sunday 27<sup>th</sup> to Tuesday 29<sup>th</sup> November

■SCREENING

Date & Time: Sunday 27<sup>th</sup> November 15:00—17:00 Venue: Future Cinema Studio 6F (M6094)

***WOLF CHILDREN*, HOSODA Mamoru**

[2012 / Animated feature film / Jury Selections at 16th Animation Division]



©2012 "WOLF CHILDREN"  
FILM PARTNERS

Hana, a 19-year-old university student, was predestined to fall in love with a wolf boy. In time she gives birth to two wolf children, Yuki (Snow) and Ame (Rain), but not long afterward their father suddenly dies. Clutching her still young children to her breast, Hana decides to raise them in a beautiful and remote region, where they can pursue two ways of life — that of a human and that of a wolf. This story, depicting the love between a mother and her children, follows Hana, Yuki, and Ame over a 13-year period.

(116 min. 54 sec.)

■SCREENING

Date & Time: Sunday 27<sup>th</sup> November 17:30—18:30 Venue: Future Cinema Studio 6F (M6094)

***Ghost in the Shell: Arise - border:1 Ghost Pain*, KISE Kazuchika**

[2013 / Animated feature film / Jury Selections at 17th Animation Division]



©Shirow Masamune . Production I.G / KODANSHA .  
GHOST IN THE SHELL ARISE COMMITTEE

SHIRO Masamune's manga has already been adapted into a feature-length animated film and TV series, and this, the first episode of four, is the latest animated version. Set in a future society where the advancement of information networks and cyborg technology has made it possible to connect people's wills by "cyberbrains", it tells the story of cyborg heroine Motoko Kusanagi and the foundation of *Ghost in the Shell*, which has the objective of preventing heinous crimes.

(58 min. 17 sec.)

## ■SCREENING and TALK

**Speakers: JUNG (Original author / Animator / Director)**

**WALICZKY, Tamas (Professor, School of Creative Media, City University of HK)**

Date & Time: Monday 28<sup>th</sup> November 16:00—17:15 SCREENING

17:30—19:00 TALK

Venue: Future Cinema Studio 6F (M6094)

### ***Approved For Adoption, JUNG / Laurent BOILEAU***

**[2012 / Animated memoir film / Grand Prize at 17th Animation Division]**



©Mosaique Films · Artémis Productions ·  
Panda Média · Nadasdy Film · France  
3 Cinéma – 2012

Following the Korean War, many Korean children left their homeland as adopted children. As one such individual, JUNG was welcomed to a family in Belgium as “family”. Living with parents and four siblings with a skin color different from his own, JUNG learned French, forgot Korean, and was able to forget the life he had led in the orphanage. It was then that a Korean foster girl came to join the “family”. Upon seeing her, JUNG began for the first time to become aware of who he was... Using film footage of modern-day Seoul, 8mm film and video recordings showing JUNG at the time in the 1970s, and diverse techniques such as 3D animation combining

hand-drawn images and CG, it opens up the expressive possibilities of the animated medium. It tells of a “family” filled with love despite differences in skin color and differing blood ties. (75 min.)

## ■SCREENING: Ubiquitous Humanity —Animated Short films

Date & Time: Monday 28<sup>th</sup> November 15:00—15:45 Venue: Future Cinema Studio 6F(M6094)

***COMBUSTIBLE*, OTOMO Katsuhiko [2012 / 16th Grand Prize]**

***The Sense of touch*, Jean-Charles MBOTTI MALOLO [2014 / 16th Jury Selections]**

***Here, There and Everywhere*, KABUKI Sawako [2013 / 17th Jury Selections]**

***Rainy Days*, Vladimir LESCHIOV [2014 / 16th Jury Selections]**

***I am alone, walking on the straight road.*, OKAMOTO Masnori [2012 / 16th Jury Selections]**

## ■SCREENING: The Japan Media Arts Festival Screening Program

Date & Time: Tuesday 29<sup>th</sup> November

Venue: Screening Theater M1052(LG1)

15:00—16:00 「Focus in Japan Selection 2016」

16:30—18:10 「Award-Winning Program 2016」

## ■Manga Showcase

Date & Time: Sunday 27<sup>th</sup> to Tuesday 29<sup>th</sup>, November 15:30—18:30 Venue: Entrance at the theater

**Award-winning works from Manga Division of 19th Japan Media Arts Festival**

## REFERENCE

### Affiliation Event

#### MILL6 Foundation 「TECHSTYLE SERIES1.0: ARIADNE'S THREAD」

‘TECHSTYLE Series 1.0: Ariadne’s Thread’ is a two-part series comprised of a video art exhibition and an international discussion forum that seeks to exchange and generate knowledge to support the changing landscape of textile today. ‘Ariadne’s Thread’ will survey the intersection of women and technology, a vital component of the industry’s continued evolution. The exhibition features 9 female artists from around the world, presenting video works that explore women’s engagement in technology across multiple disciplines. Artists **Dara Birnbaum, Cao Fei, Tina Havelock Stevens, Vvzela Kook, Rachel Maclean, Natacha Nisic, Sputniko!, Magdalen Wong, and Ji Hye Yeom** will explore the thus far under-researched topic via a series of new media works. From a journey into the depths of space, to an aspiring genetic engineer who seeks to determine her own fate, to a reenactment of the textile production line upon the closure of a cotton mill, the selected works form a layered narrative that reveals the empowerment of women, and their intimate relationship. with technology, and the connections formed through shared history and heritage.

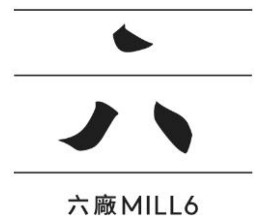
「TECHSTYLE SERIES1.0: ARIADNE'S THREAD」

website <http://mill6.org.hk/events/>



MILL6 Foundation is a non-profit arts and cultural institution and a charity in Hong Kong. Established in 2015 and as part of The Mills heritage conservation project, the space is expected to be completed in 2018. Centered on textile arts and culture, MILL6 is establishing the permanent collection while curating a series of pre-opening programs consisting of: Exhibition, Community Engagement, Learning, Heritage, Artist-in-Residence and Public Art.

MILL6 Foundation website <http://mill6.org.hk/>



### About School of Creative Media, City University of Hong Kong

The region’s first such institution, the School of Creative Media(SCM) was founded to nurture a new generation of interdisciplinary artists and creative media professionals, and to develop new ideas and technologies for the creative industries in Hong Kong, mainland China, and abroad. In September 2009 Shaw joined City University in Hong Kong as Chair Professor of Media Art and Dean of the SCM.

SCM website <http://www.scm.cityu.edu.hk/>





**REFERENCE**

**JAPAN MEDIA ARTS FESTIVAL**

The Japan Media Arts Festival is a comprehensive festival of Media Arts (Japanese: *Media Geijutsu*) that honors outstanding works from a diverse range of media - from animation and comics to media art and games. The festival gives awards in each of its four divisions: Art, Entertainment, Animation, and Manga. It also provides a platform for appreciation of the Award-winning and other notable works. Since its inception in 1997, the festival has recognized significant works of high artistry and creativity and in addition to a yearly Exhibition of Award-winning Works has held other events, such as symposiums, screenings, and showcases. Last year, the 19th Festival received 4,417 entries from 87 countries and regions around the world, demonstrating its continuing evolution as an established annual international festival. Award-winning Works are exhibited both within Japan and abroad through various projects and events organized by The Agency of Cultural Affairs, Government of Japan which aims to develop and promote the creation of Media Arts by focusing primarily on the new generation of artists.



**■Project for Participation in Overseas Media Arts Festivals**

The aim is to introduce outstanding works in such fields as media art, video, the websites, videogames, cartoons and comics. Exhibitions, screenings, presentations and so on are arranged at overseas media arts festivals and other facilities with their focus on award-winning works from the Japan Media Arts Festival.



Exhibition View of the MATADERO MADRID 2016

**20<sup>th</sup> Japan Media Arts Festival**

Announcement of Award-winning Works: Mid-March 2017

Awards Ceremony / Exhibition of Award-winning Works: September 2017

Website: <http://festival.j-mediaarts.jp/en/>

Facebook: <http://www.facebook.com/JapanMediaArtsFestival>

Twitter: @JMediaArtsFes\_e



NHK International, Inc. is responsible for planning and running the events for the Project for Participation in Overseas Media Art Festival.