

Notes to editors
[Artists' biographies]



Herman Kolgen (Lives and Works in Montreal, Canada)

Herman Kolgen is an acclaimed multidisciplinary artist with more than three decades of experience in media arts. As an audiocinematic sculptor, his artistic inspiration lies in the intimate relationship between sound and image, which lead to the form of installations, video&film works, performances and sound sculptures. He works in a constant cycle of exploration at the crossroads of different media to conjure up a new technical language and a singular aesthetic. The interrelation between human life and its surrounding environment takes the central stage of his conceptual pursuits. The resulting brutal tensions as well as the interplay between various elements constitute the epicentre of his practice.

[Selected Awards]

2010 QWARTS Award, Performance, Qwarts Electronic Music Awards, Paris, France
2010 Honorary Mentioned, Digital Music Category, Ars Electronica 2010, Linz, Austria
2009 QWARTS Award, Best Video, Qwarts Electronic Music Awards, Paris, France
2009 QWARTS Award, Best Artwork and Packaging, Qwarts Electronic Music Awards, Paris, France
2005 Honorary Mentioned, Digital Music Category, Ars Electronica 2005, Linz, Austria
+ many more

[Selected Projects]

2017 <EXPANDED TERRITORIES>, Espacio Fundación Telefónica, Lima, Peru
2012 <GROW>, Walt Disney Concert Hall, California, USA
2011 <Dust>, <Inject>, Transmediale, Berlin, Germany
2006 <FLÜUX:/TERMINAL>, BIENNALE DI VENEZIA, Venezia, Italy
2005 <ETHER>, Centre Georges Pompidou, Paris, France

[Selected Works]

2019
- RETINA, Massachusetts Museum of Contemporary Art, Massachusetts, USA
- COEXISTENCE, Grand Theatre de Quebec, Quebec, Canada
- SEISMIK, InNKIII, Beijing, China
2018 ISOTOPP, MUTEK, Montreal, Canada
2015 LINK.C, Da Vinci Creative, Arco art center, Seoul, Korea
2014 IMPAKT, Da Vinci Creative, Arco art center, Seoul, Korea
2010 Urban Wind, Incheon International digital art festival, Incheon, Korea



Shohei Fujimoto(Based in Tokyo)

Shohei Fujimoto has been creating artwork with the concept of ‘autonomy’. An artwork itself or each element of an artwork has its own time axis and limited functions as well. It circulates its function repeatedly like a life phenomenon, and maintains itself. By creating devices and aggregates that imitate life phenomena, the technology contained in the device can highlight the existence between living objects and inanimate objects. Although there is no substance in the body of technology, it is possible to ask the viewer about the form of the new life by bringing out life force by behavior.

[Selected Exhibition]

2020

- INTANGIBLE FORMS, Artechhouse, New York, USA
- Japan Media Arts Distributed Museum - ETERNAL, Haneda Airport International Terminal - TIAT SKY HALL, Tokyo, Japan

2019

- SOFT CENTRE, Casula Powerhouse Arts Centre, Sydney, Australia
- Electric Castle, Banffy Castle, Bontida, Romania
- DARK MOFO, Night Mass, Tasmania, Australia
- Dance of Urgency, frei_raum Q21, Vienna, Austria
- INTERVALS, Arsenal(Centre of Contemporary Arts), Nizhny Novgorod, Russia
- BLACK, Avant Gardner, New York, USA

2018

- MUTEK Tokyo Edition 3, Miraikan, Tokyo, Japan
- Berlin Atonal, Kraftwerk Berlin, Berlin, Germany

[Selected Works]

2020 Intangible #form, Artechhouse, New York, USA

2019

- power of one #surface / test pattern 2, SOFT CENTRE, Sydney, Australia
- power of one #point, Hobart, Tasmania, Australia
- power of one #empty, Arsenal(Centre of Contemporary Arts), Nizhny Novgorod, Russia
- power of one #extrude, Avant Gardner, New York, USA

2018 power of one #surface / test pattern 1, Kraftwerk Berlin, Berlin, Germany



Kyoka (Based in Berlin)

Kyoka is the first solo female artist on the 『raster-noton』 roster – one of the most influential music label which covering the overlapping border areas of pop, art and science, founder of the label are Carsten Nicolai (a.k.a Alva Noto), Byeton and Frank Bretschneider. This label released music of Ryuichi Sakamoto, Ryoji Ikeda, Mika Vainio, Taylor Deupree, Atom TM, Alva Noto, Byetone, Frank Bretschneider etc– and works as a musician/composer in Berlin and Tokyo. She is known for her chaotic and direct musical approach and a heavy-rough sound, resulting in a broken pop-beat with experimental yet danceable rhythms. In 1999 she started to explore the potential of synthesizers/computers and began a trip as a backpacker with her small synthesizer at will. USA, Spain, France, UK etc. There, she experienced to improvise music with some local underground artists and learned difference in expression by personality, regionality and the musicality. Now she is globally one of the representative electric music, experimental techno composer and sound-artist.

[Awards]

2020 Shure24 and Mixcloud Audience Choice

2014 Best act #2 at Plissken Festival, Greece

[Release]

2020 Spoiled 130BPM, Bandcamp Exclusive

2019 Link, Trip Recordings

2018 Call Me (Remix for Ellen Allien), Bpitch Control

2016 SH, Raster-Noton

2014 IS(Is Superpowered), Raster-Noton

2012 ISH, Raster-Noton

2010 3 Ufunfunfufu, Onpa

2009

- 2 Ufunfunfufu, Onpa

- Ufunberlinfunfufuliveeatnbi2009, Onpa

2008 Ufunfunfufu, Onpa

[Selected commercial works]

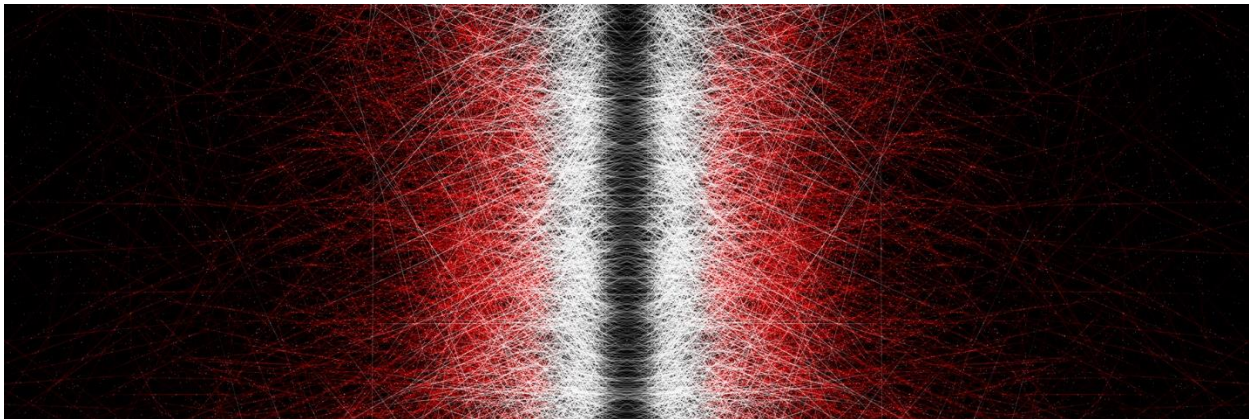
2019 – 2020 Orbis (Asia)

2018 ABC Mart x Puma (Japan)

2017 iphone 7 commercial (Global)

[Artwork profiles]**Herman Kolgen, <LifeFORM>, 2020, 1 channel display, Videos still image**

<LifeFORM> illustrates the question of where human beings occupy caught between the infinitely large and the infinitely small, remain connected to everything. Based on this observation and the chain reactions taking its leitmotif from the viral transcription of COVID-19, the artwork explores the “humble position” we occupy between the visible and the invisible, defined by our interdependence on all forms of life. Thus, subjected to both biological and genetic random mutations, to temporal and geographical conditions, our species has no choice to metamorphose and innovate.

**Shohei Fujimoto(Visual), Kyoka(Sound), <Tangible, Intangible>, 2020, Live performance still image**

In this performance, the waves of the red laser traveling through the space penetrate and resonate inside audience's mind, which evokes the universal sentiment. The neural-type networks and virtual structure that the red beams create generate the advocative gesture of solidarity of global society undergoing the current pandemic. Also bespoke to the concept of the programme, yellow colour is hired for the first time in the computer graphics presented on 3 LED displays to symbolise the mutation of COVID-19 as an unconventional substance. Mixed with provocative sound that enabling audience to connect to their own memories, emotions and consciousness, the performance opens the door of ‘apperception’ in people's inside.