

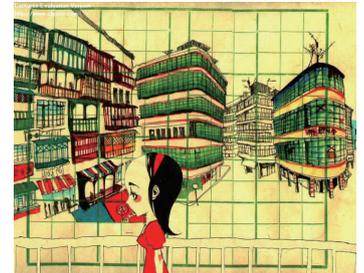
TOKAS Project Vol.2

**FALSE SPACES**

2019/10/12 (Sat) – 11/10 (Sun)

Tokyo Arts and Space Hongo

文化でつながる。未来とつながる。

TokyoTokyo  
FESTIVAL— **Manifesting False Spaces**

Ever since it first opened in 2001, Tokyo Arts and Space (TOKAS) has continued to collaborate with international artists, curators, arts centers, and cultural organizations to produce exhibitions and pioneer related programs. TOKAS Project, which began in 2018, aims to shine a contemplative light on the arts, society, and various other themes from a multicultural perspective.

In its second year, TOKAS Project Vol. 2, the project will feature collaboration with the Hong Kong Arts Centre and Hong Kong-based curator IP Yuk-Yiu to introduce media art from both Japan and Hong Kong via FALSE SPACES, an exhibition that investigates not only geographical, physical spaces, but the spaces that appear in our imaginations as well.

**EXHIBITION INFORMATION**

Exhibition Title: TOKAS Project Vol. 2 “FALSE SPACES”

Period: 2019/10/12 (Sat) – 11/10 (Sun)

Venue: Tokyo Arts and Space Hongo (2-4-16, Hongo, Bunkyo-ku, Tokyo)

Open Hours: 11:00 - 19:00 (Last entry 18:30)

Closed: Mondays (Except 10/14, 11/4), 10/15 (Tue), 11/5 (Tue)

Admission: Free

Organizers: Tokyo Metropolitan Foundation for History and Culture, Museum of Contemporary Art Tokyo, Tokyo Arts and Space and Hong Kong Arts Centre

Co-curation: IP Yuk-Yiu, Hong Kong Arts Centre Curatorial Team (Connie LAM, Gordon LO, Tobias TANG)

Artists: ITO Ryusuke, TSUDA Michiko, NAGATA Kosuke (Japan)

NG Tsz-Kwan, Stella SO, WARE (Hong Kong)

Support: Hong Kong Economic and Trade Office (Tokyo), Arts Development Fund of the Home Affairs Bureau, the Government of the Hong Kong Special Administrative Region, DESIGN TRUST, Stratasys Japan Co., Ltd.

Website: [www.tokyoartsandspace.jp/en](http://www.tokyoartsandspace.jp/en)Hong  
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HONG KONG AMBASSADORS  
OF DESIGN

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&lt;Press Contact&gt; Ichikawa (Ms.), Takeno (Ms.) PR section

Tokyo Arts and Space, Museum of Contemporary Art Tokyo, Tokyo Metropolitan Foundation for History and Culture  
4-1-1 Miyoshi, Koto-ku, Tokyo 135-0022TEL: +81-(0)3-5245-1142 / FAX: +81-(0)3-5245-1154 / E-mail: [press@tokyoartsandspace.jp](mailto:press@tokyoartsandspace.jp)

## ABOUT THE EXHIBITION

Tokyo and Hong Kong both struggle with space issues. In both countries, urban centers must accommodate disproportionately large populations, resulting in buildings growing taller and taller and personal space becoming more and more constricted within public spaces. The concept of “space” itself is open to a wide range of interpretations, spanning from the physical spaces of geography and location to the conceptual spaces of the personal and psychological realms, and even cyberspace. Furthermore, artists construct spaces, in the form of art, which differ from those of the real world in a pursuit to express their own world views.

This exhibition explores different perceptions of space through the works of six media artists based in Japan and Hong Kong.

## RELATED EVENTS

### OPENING CEREMONY and TALK

Date: 10/12 (Sat) 16:00 - 18:00

Participants: IP Yuk-Yiu, ITO Ryusuke, NAGATA Kosuke, NG Tsz-Kwan, Stella SO, WARE

Venue: Tokyo Arts and Space Hongo

### OPEN DISCUSSION

Open Discussion with the artists and curators will be scheduled in November.

Details will be announced later on TOKAS website .

※ With Japanese-English interpreter.

※ Please note that the participating artists are subject to change.

## CURATOR OF THE EXHIBITION

### IP Yuk-Yiu

Participated in the TOKAS Research Residency Program <2018/5 > and OPEN SITE 2017-2018 “PLAY.GROUND”

#### Profile

Media artist, professor and independent curator based in Hong Kong. Born in 1974. Graduated with an MFA from Massachusetts College of Art in 1998. His works have been showcased extensively at international venues including European Media Art Festival, New York Film Festival, the Image Festival, Transmediale and NTT InterCommunication Center. Recent exhibition: “OPEN SITE 2017-2018 ‘PLAY.GROUND’” (TOKAS Hongo, 2017) etc.



### Hong Kong Arts Centre Curatorial Team (Connie LAM, Gordon LO, Tobias TANG)

## HONG KONG ARTS CENTRE

The Hong Kong Arts Centre (HKAC) is a multi-arts centre that fosters artistic exchanges locally and internationally, bringing the most forward creations to Hong Kong and showcasing homegrown talents abroad. The HKAC stimulates innovation and promotes creativity. Being Hong Kong’s only independent non-profit multi-arts institution, the HKAC offers exhibitions, screenings and performances, connecting the arts of Hong Kong to the rest of the world through programmes and collaborations.



## Curatorial Text by IP Yuk-Yiu

FALSE SPACES is a cross-cultural exchange and an exhibition initiative aiming to explore the multi-faceted nature of space and its production as seen through the lens of contemporary artists from Japan and Hong Kong, initiated by Tokyo Arts and Space (TOKAS) in collaboration with the Hong Kong Arts Centre and independent curator IP Yuk-Yiu. The exhibition will feature works by six artists/artist unit, including ITO Ryusuke, NAGATA Kosuke, NG Tsz-Kwan, Stella SO, TSUDA Michiko and WARE. Each artist will develop and articulate his or her vision of “false space” through their respective works, exploring the production of space as a form of critical probing and disruptive poetics.

Being two of the world’s most populated and developed metropolitan areas, Tokyo and Hong Kong shared a lot of similar challenges as faced by global cities nowadays, particularly on the issue of space. With population density of over 6000/km<sup>2</sup>, both cities faced pressing space-related issues such as land use, overpopulation, high property price and complex transportation planning. The problems of space as confronted by these two mega metropolises exposed intriguing sets of social dynamics and assumptions that are tied to their respective historical circumstances, economic developments, as well as cultural contexts. By extension, the solutions being adopted to tackle these problems also reflect the attitudes and ways of life of the inhabitants. In this sense, Tokyo and Hong Kong are not mere names or proxies that stand in as spatial markers for two territories or geographical space. Instead, they are inhabited places that embody certain dispositions, identities and attitudes of their respective citizens that are rooted in their specific cultures, traditions and histories.

Geographical space, or more specifically, space as territory or property, is of primary importance to the current global political and economic order, which is highly shaped and defined by colonialism and capitalism. Despite its importance, space is a much more extended and complex concept that does not end with the notion of territory. From space-time, outer-space, public space, private space, personal space, mental space to cyberspace and more, the diverse meaning of space and its varying associations can refer to an assortment of things that range from “physical phenomenon, social practices and symbolic idea.”<sup>1</sup> Space traverses the domain of the abstract and the concrete, oscillating between the actual and the virtual. In other words, space tells us a lot about ourselves as well as our extended surroundings and beyond.

Out of this context, TOKAS invited media artist and curator IP Yuk-Yiu to join force with the Hong Kong Arts Centre in launching the project FALSE SPACES, a media art exhibition and a cross-cultural initiative in taking on the subject of space.

Space, adopted as an overarching curatorial concept, should not be only seen as an object or concept to be investigated or understood. Rather the exhibition understands space, or intends to use the production of space, as an agent or tactic for creative and critical engagement. The exhibition aims to highlight this dynamic and tactical aspect of space by fusing it with the notion of “falsehood” in order to bring about its fluid nature and possible subversive-ness.

The idea of falsehood points to the untrue, the law-defying, the illusory and the artificial. In the broadest sense, artists have always been aspired to and interested in creating false space, be it physical, virtual or psychological space, especially if we understand “falsehood” as a modality of artificial doubling. Art history is tinkered with adventures and experiments in the study and production of “false spaces”. From the adoption of perspective in Western paintings, the invention of panorama painting techniques, the discovery of stereoscopic photography, the play of time-space in art movements such as Cubism, the radical politicization of urban space as proposed by the Situationists to the recent exploration of virtual reality technology in new media art, artists have long been obsessed in manufacturing objects, experiences and techniques in staging alternate worlds/realities and spatial spectacles that defy physical laws and cultural norms.

FALSE SPACES intends to undertake a cross-cultural investigation on the production of space and spatial experience as possible forms of disruptive poetics, that is, to challenge and question normative expectation, configuration and perception of space. The very word “false” also places a special emphasis on the mediated nature and artificiality of spatial practices, reminding us the power lurking behind all these seemingly neutral configurations of space as often imposed on our everyday living and surroundings.

The exhibition will feature a wide variety of artworks that employ different media and materials including 3D scanned and printed objects, animation, driver-less vehicle, digital photography and video installation, communicating the diversity and complexity of spatial practices as seen and conducted by contemporary Japanese and Hong Kong artists. Through the creative showcase of their works, the project intends to facilitate collaboration between Japanese and Hong Kong artists, as well as to present their creative visions and critical propositions to the general audience in order to exchange views and dialogues on the subject of space that sprung from two Asian neighbors.

1 Tony Bennett, Lawrence Grossberg, Meaghan Morris (ed), *New Keywords: a revised vocabulary of culture and society*, Malden, MA: Blackwell, 2005.

**ARTISTS** ※ Please contact PR for more images.

**ITO Ryusuke (Japan)**

Born in Hokkaido in 1963. Graduated with a BA from the Department of Design in the Faculty of Art and Design at Tokyo Zokei University in 1988, and completed an MFA in the Graduate Division of the School of the Art Institute of Chicago in 1992. Best known for his video installations that utilize miniature figurines, live video, motors, and other visual devices to create innovative and fantastical media backgrounds. Recent major exhibitions: “The Remains of Cinema,” Künstlerhaus, Halle für Kunst & Medien, Graz, Austria, 2018, and “Sapporo International Art Festival, 2017”.



1. *Backdrop*, video installation, 2012  
Photo: KOMAKI Juri

**TSUDA Michiko (Japan)**

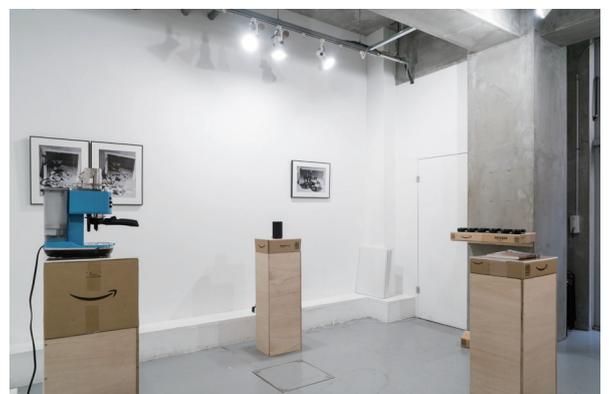
Born in Kanagawa in 1980. Earned her PhD at the Tokyo University of the Arts Graduate School of Film and New Media in 2013. Produces video, installations, and performance pieces with distinguishing characteristics of the visual media acting as the principal foundation for production. Recent exhibitions include “Aichi Triennale 2019,” “Roppongi Crossing 2019: Connexions,” Mori Art Museum, Tokyo.



2. *Journey*, 3D printing, 2013 -  
Photo: Damien Guichard

**NAGATA Kosuke (Japan)**

Born in Aichi in 1990. Graduated with an MFA at the Tokyo University of the Arts Graduate School of Fine Arts. Works primarily with video and photography, focusing on techniques and systems that call for a diversity of experience. Recent major exhibitions: “Aichi Triennale 2019,” Aichi Prefectural Museum of Art, “The 10th Yebisu International Festival for Art & Alternative Visions,” Tokyo Photographic Art Museum, 2018, “OPEN SITE 2016-2017 ‘Therapist,’” Tokyo Wonder Site Hongo, 2016.



3. *Audio guide*, installation, 2018

**ARTISTS** ※ Please contact PR for more images.

**NG Tsz-Kwan (Hong Kong)**

Graduated with an MA from Central Saint Martin College of Art and Design, London in 2000. With long devotion to electronic arts and video work, Kwan has successfully applied interactive media design to art, commercial, and exhibition sectors. He continues exploring integrated design solutions by using different media. Kwan remains Co-Founder of yucolab, since 2006 when he partnered his design studio, N.T. Lab, with award-winning Hollywood-based film agency yU+co., giving rise to yucolab.

Recent major exhibitions: "Breathe in · Breathe out," Muse Fest Hong Kong 2019, Hong Kong Visual Arts Centre, "Algorithmic Art: Shuffling Space and Time," Hong Kong City Hall, 2018, etc.

**Stella SO (Hong Kong)**

Graduated with a BA in Arts and Design at The Hong Kong Polytechnic University in 2002. Stella So is an award-winning graphic artist, animator and illustrator. Known for her unique expressive visual style and her keen attention to the Hong Kong everyday objects and landscapes, her creative works have been featured extensively in books, magazines, television advertisements as well as art galleries. Major exhibitions: "Lunar New Year Thematic Lantern Display 2019 - Glittering Peacocks in Full Bloom," Hong Kong Cultural Centre Piazza, 2019, "The Oral Legacies Series II: The Representative List of the Intangible Cultural Heritage of Hong Kong" Exhibition, Sam Tung Uk Museum, 2018, etc.

**WARE (Hong Kong)**

WARE is a Hong Kong media arts studio co-founded by Samuel Yip & Thomas Ip, aims to integrate technology and creativity in a wide range of work, from spatial to experience design and audience engagement. They have strong a belief in innovation and envision the future of digital experience through cutting-edge media technology.

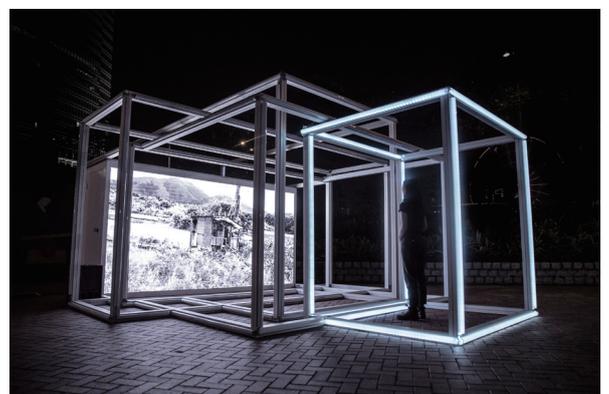
Recent major exhibitions: "Jockey Club ifva Everywhere Carnival," Edinburgh Place, Hong Kong, 2018, "Nuit Blanche Taipei 2017," Taipei City Hakka Cultural Park, etc.



4. (G)Local Empty System, mixed media installation, 2018



5. Very Fantastic, animation, 2002



6. Mnemonic, Audiovisual installation, 2018

TOKAS Project Vol.2 "FALSE SPACES"  
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