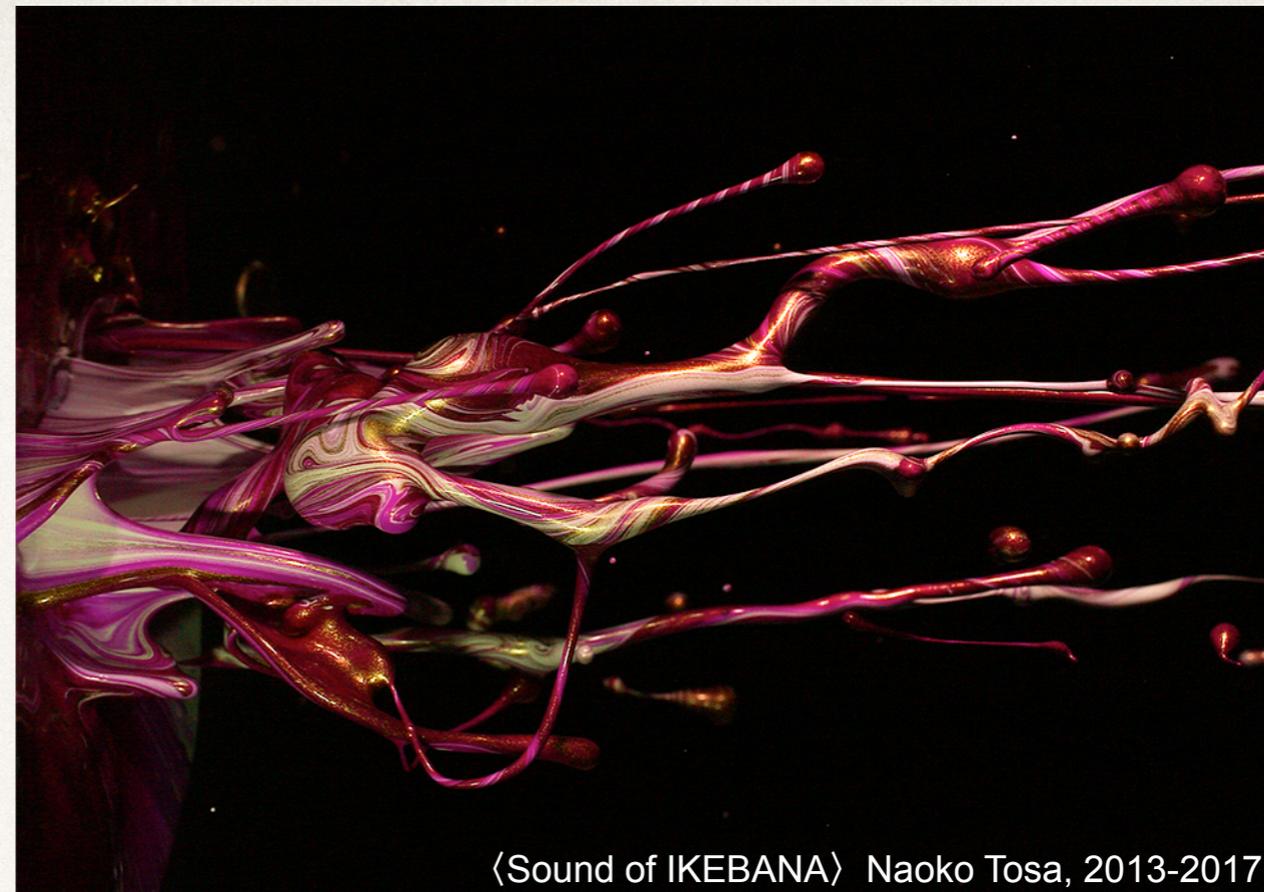
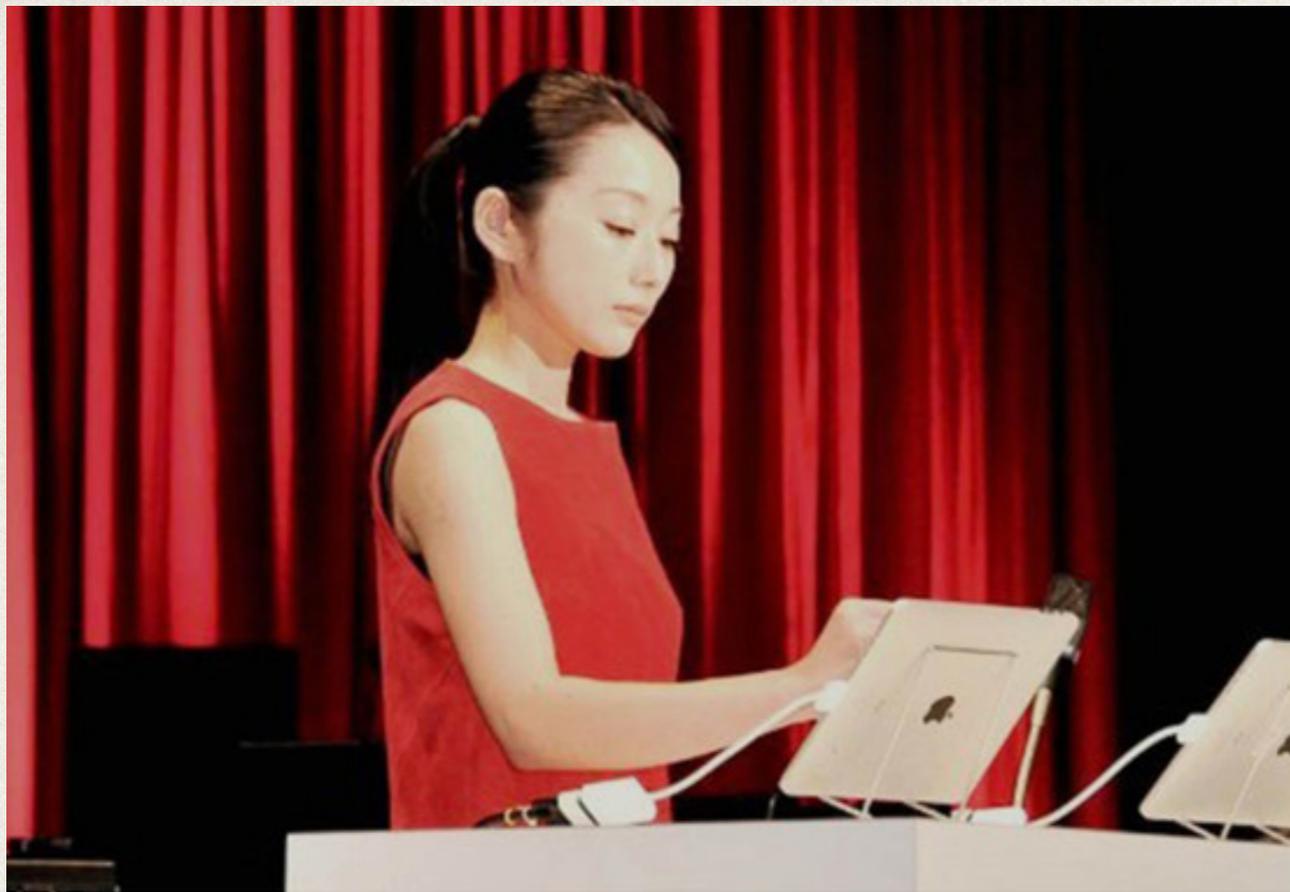




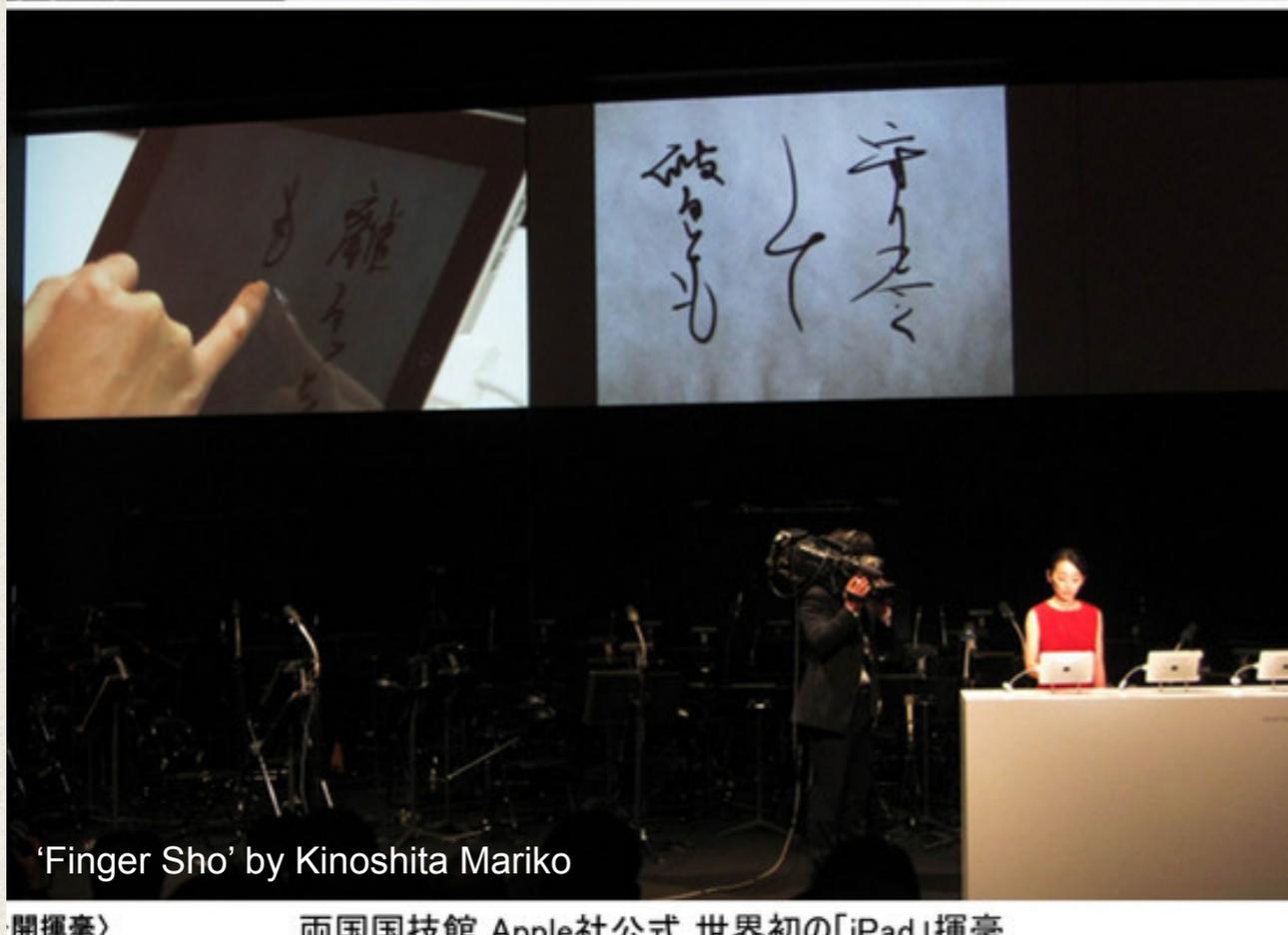
〈Dragon Knows Dragon〉 Morita Shiryū, 1969

HOW DO DIGITAL TECHNOLOGIES AFFECT THE AESTHETICS OF JAPANESE CALLIGRAPHY ART AND CULTURE?

HUA-CHUN FAN, MEDIA ARTS CULTURES 2015-2017

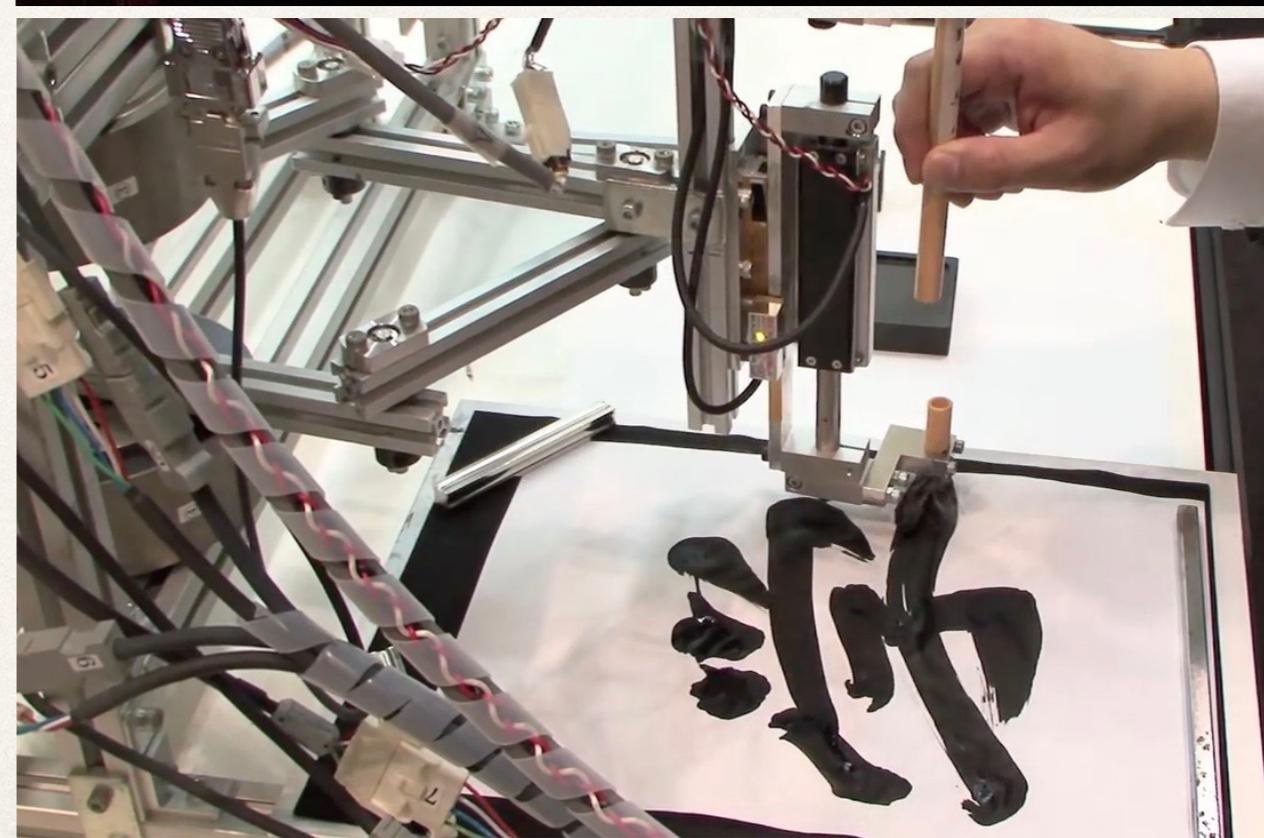


〈Sound of IKEBANA〉 Naoko Tosa, 2013-2017



‘Finger Sho’ by Kinoshita Mariko

開揮毫〉 両国国技館 Apple社公式 世界初の「iPad」揮毫



‘Motion-Copying system’ by Keio university, 2012

Research question & Method

- ❖ **1. Aesthetics :**

How can we evaluate these ‘traditional arts’ created by new media?

- ❖ **2. Technology :** Without the mediacy of a real brush and ink, can we express ourselves more directly by using fingers to write calligraphy on screens ?

- ❖ **3. Social Institution :** How will the new technology of motion-copying system influence the relationships between masters, teachers and students?

- ❖ **Historical & Ethnographic research :**

Asian aesthetics theories & Field studies (S
February 25–26, 2017) & Master Interview



Literature Review

- ❖ **Walter Benjamin** «The Work of Art in the Age of Mechanical Reproduction» (1935)
 - ☞ the vanishing of 'aura' of the work of art (exclusive existence in history)
- ❖ ☞ New technology results in the liquidation of the traditional value of the cultural heritage.

- ❖ **Fredric Jameson** «POSTMODERNISM, or, The Cultural Logic of Late Capitalism» (1991)
 - ☞ ~~history depths~~ Multi-surfaces → Pastiche (**Schizophrenic** self) → **The waning of affect**
- ❖ ☞ ~~film~~ **Video Art** can clarify the heterogeneity of the new social and economic conjuncture.

- ❖ **Paul Virilio** (Sean Cubbit and Paul Thomas, 2013)
 - ☞ the 'virtual' or 'multimedia democracy': ~~Representative art~~ Presentative Art (**Event**)

Metal Sculpture, Sisyu

- ❖ 📍 comment : Shakeing off the convention from Rodin and Giacometti.
- ❖ 📍 “The characters is plane, while the lively **emotion is stereo**. When the characters combines with the emotions as a whole, the expression of Sho has its own **will**.”
- ❖ 📍 **2D→3D**: Etched iron calligraphy+ Light/shadow design (emotion)
- ❖ 📍 To emancipate Sho from paper & enhance cross-cultural understanding



Ai-Oi (相生) / Prologe

Sisyu (glass calligraphy)+WOW (video)+Masato Hatanaka (music) ☞ Japan Pavilion, Expo Milano 2015

<https://www.youtube.com/watch?v=NvhlRz0R6BM> (0:50-1:15)

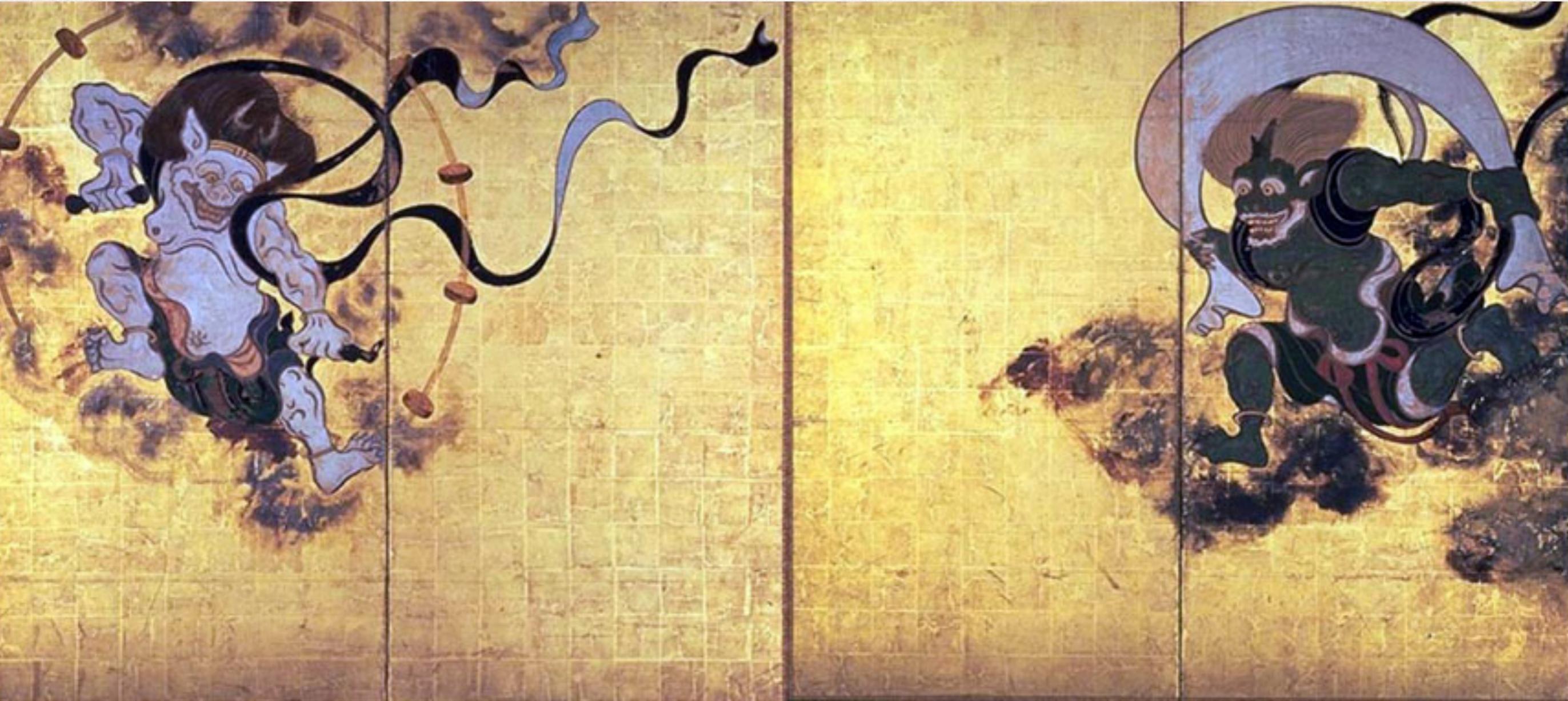


Sound of Ikebana (Spring) with Haiku

Naoko Tosa 📍 Good Design Award 2014 📍 Time Square Art 2017

<https://www.youtube.com/watch?v=jCX1S2eRsjo> (2:45-3:15) ; <https://www.youtube.com/watch?v=HnMjT-EKs9I> (-0:26)

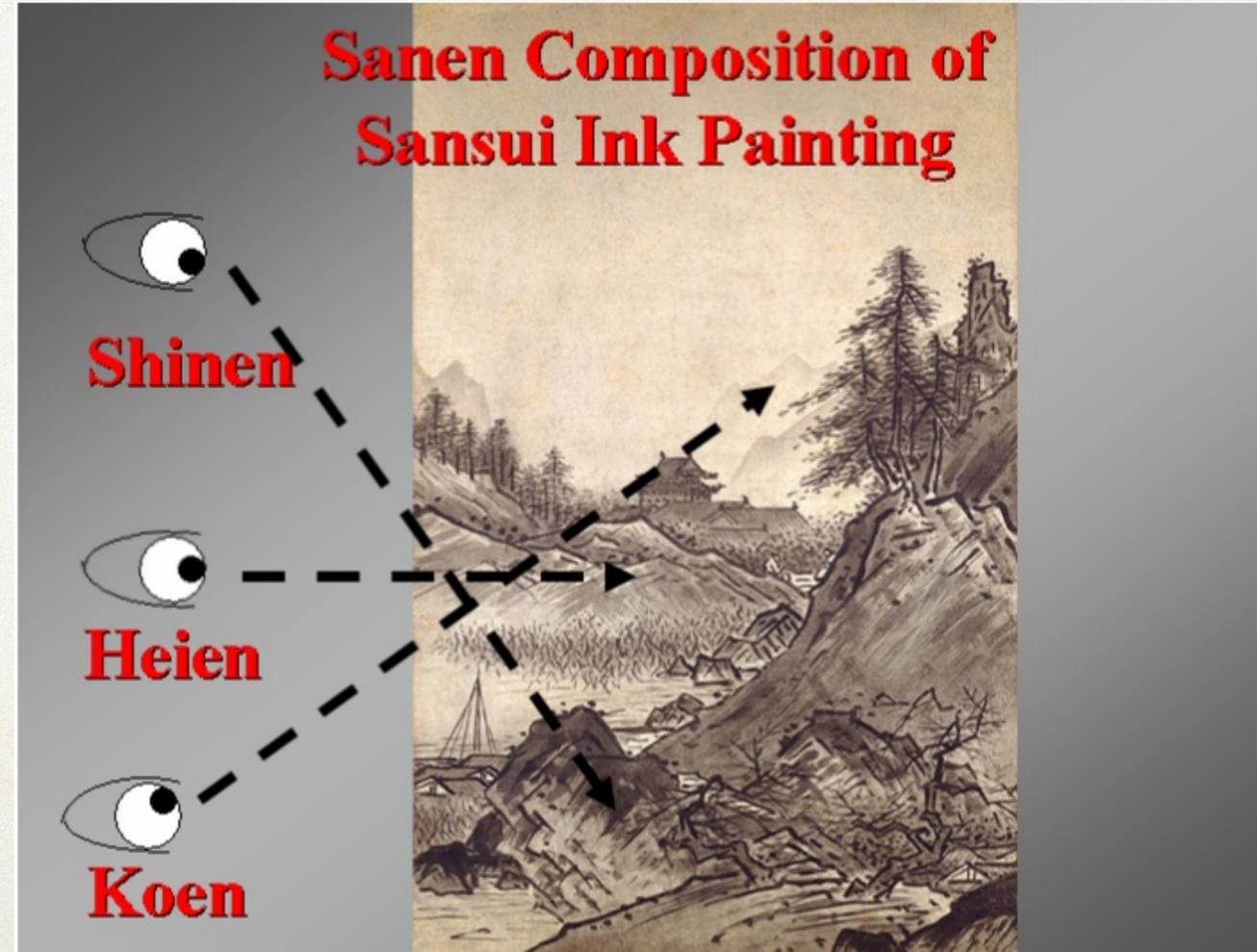
Sound of IKEBANA, Naoko Tosa



- ❖ 📍 Rimpa painting: the usage of gold/silver+Tarashikomi technique
- ❖ 📍 Ikebana: **dynamic Zen** \ Utsuroi feeling (the transience of life)
- ❖ 📍 **3D→2D**: pigments + sound vibration +high-speed camera (2000f/s)
- ❖ 📍 Happens **by chance** \ **immersive** feature of film→perfect complement to NY

ZENetic Computer, Naoko Tosa

- ❖ ☞ **'Cultural Computing'** as the method to translate culture.
- ❖ ☞ Meaning breakdown happens in cross-cultural context (Jameson)
- ❖ → Non-yes-no answer to interactive cinema (Zen Koan)
- ❖ → Jameson's solution : **To Think** (e.g. Cage's silence)
- ❖ ☞ **Reverse Hierarchy** Relationships:
Artist v.s Audience 、 Zen master v.s Pupil



What a Loving, and Beautiful World - ArtScience Museum

What a loving, and Beautiful world

Sisyu & teamLab ☞ Laval Virtual ReVolution 2012 ☞ ILE SÃO PAULO 2012—Electronic Language International Festival

2011 <https://www.youtube.com/watch?v=Y6vDk27jgwU> (1:56-2:00) ; 2016 https://www.youtube.com/watch?v=8_nTJEWWh9QY&list=LLltopcJndJsDI2oZ7AMjTSg&index=9 (0:27-0:49)

What a loving, and Beautiful world, Sisyu+teamLab (2011-2016)

- ✦ 🖱️ Lacan interpreted Saussure : 'Meaning on the new view is generated by the movement from signifier to signifier.' (Jameson)
- ✦ 🖱️ traditional Sho 🖱️ digital simulation (0/1) 🖱️ signifier **1**(language) → signifier **2**(image) + signifier **3**(sound) 🖱️ **Strengthen** the connection between **Signifiers** and **Signified** (cross-cultural understanding)
- ✦ 🖱️ Transformation of Interactive Art: **Individualised** 、 **Virtualised** (city as art form)

	recipient / participant	artefact	interaction
ZENetic computer (2004)	presence	computer, installation	touch screen of the artefact
What a Loving, Beautiful world—2011	presence	indoor projection	touch/pass by the projection
What a Loving, Beautiful world—2016	absence (remote presence)	outdoor projection	download application swipe up screens of phones

Enso/ Mugenso, teamLab

- ❖ 📌 Calligraphy is 'cubic image'
→ Spatial Calligraphy
- ❖ 📌 Enso = ~~the expression of artist~~
(technique+personality)
= the interpretation of viewer
- ❖ 📌 Enriching the meaning of Enso
(Egyptian ouroboros+Möbius strip)
- ❖ 📌 Showing the 'cubic characteristics'
of Sho❖ → new media art of Zen



Circle, Infinity Circle - VR

円相、無限相 - VR

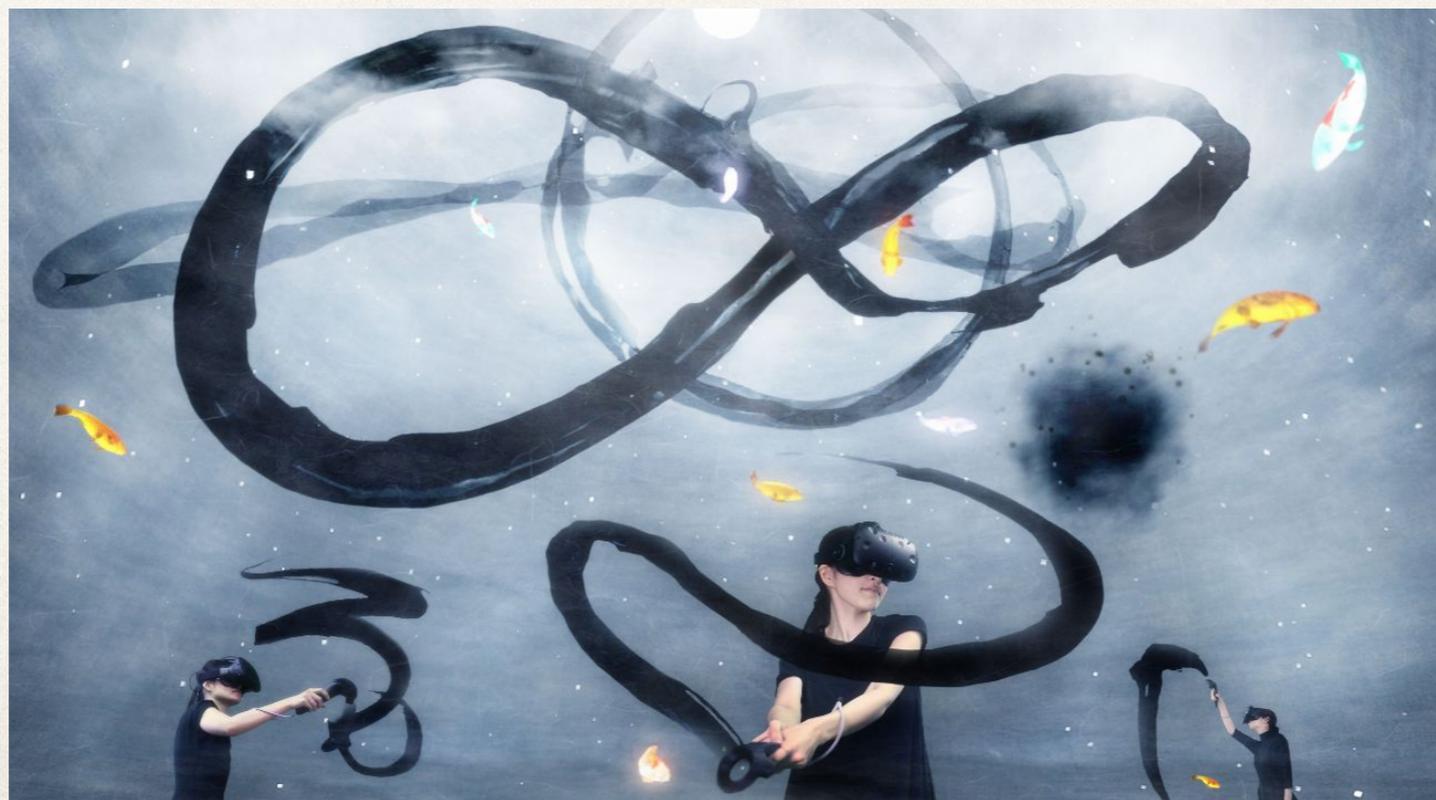
円相 無限相 / Circle, Infinity Circle-VR

teamLab 📍 Tokyo National Museum 2016 📍 Fukushima · Future World AIZU 2017

2016 <https://www.youtube.com/watch?v=zASQZbOq2HU> (-0:50) ; 2016 https://www.youtube.com/watch?time_continue=28&v=tE1bhp1_ybw (0:15-0:27)

Circle, Infinity Circle-VR, teamLab

- ❖ 🖱️ 'Circle motif' by programming → recipient is as **guest**, not co-creator.
- ❖ 🖱️ "The same calligraphy that is viewable **one moment** can never be seen again" → **the vanishing of subject** ❖ **No personality , No Shodo.**
- ❖ 🖱️ Dilemma of Hypertext Art → **the lack of 'the immutability'** for connoisseurship 、 **the lack of objective verdict from a third party**



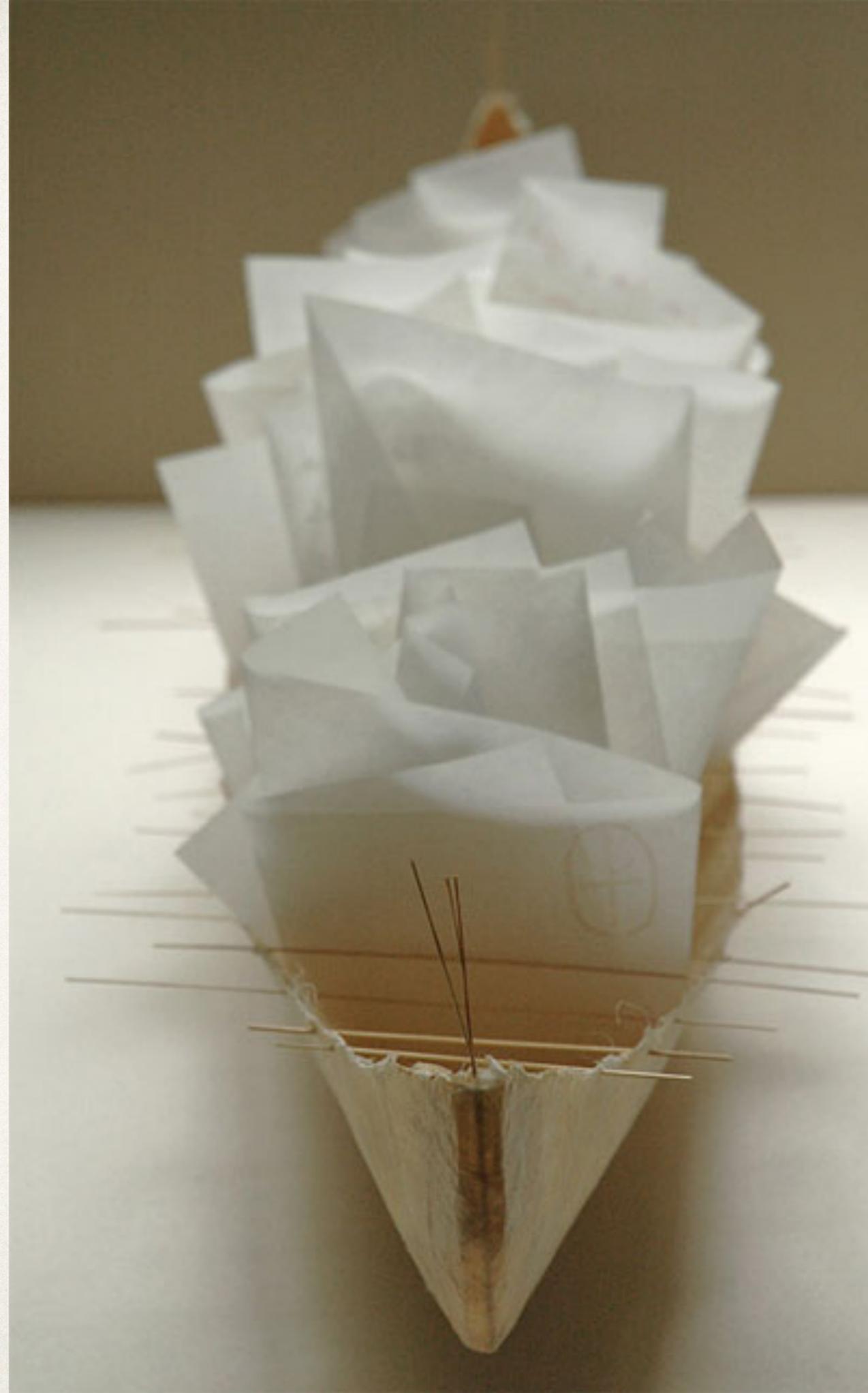
Technology : the Brush

- ❖ 🖱️ Professionalisation of Perception → material action+non-material algorithm
- ❖ 🖱️ "By using the brush, you can **liberate something unknown** of yourself. It is similar to drink wine. But this unrestrained condition is exactly the state where your energy break out into Sho."—N. Nagayama
- ❖ 🖱️ The Brush is the '**Extended Mind**' of the calligrapher. (Clark and Chalmers, 1998)



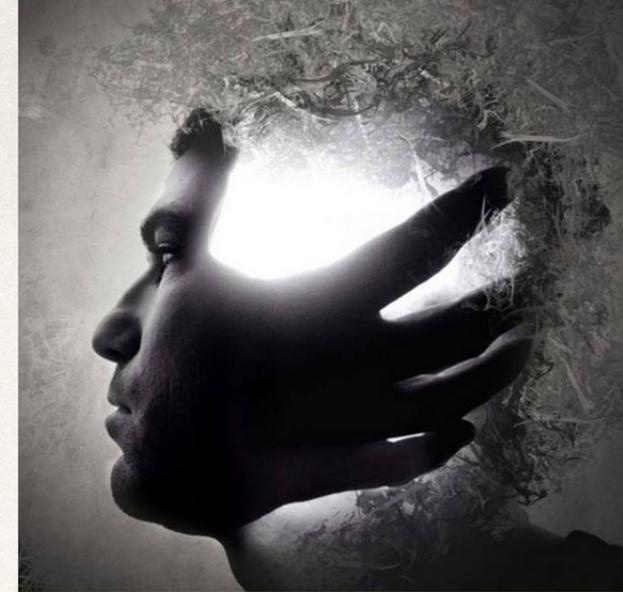
Technology : the Paper

- ❖ 📎 Learn the sensibility of the materials
- ❖ 📎 "Just like our own life, a sheet of paper has one life. Once you start running your brush on the sheet, you have to go all the way without looking back."—T. Kawao
- ❖ 📎 Time capsule →the **Yoin** (lively grace and dignity)→the **Aura**



Technology : Handwriting & Brain

- ❖ 🖱️ An **interconnected** system : Body+Brain+Emotions
(Damasio, 1994)
- ❖ 🖱️ the Plasticity of brain & the **Pruning** process of neurone → '**Invisible illiteracy**' in Japan & Singapore : smartphone↑, PC↓=Young employees are unable to operating computer (Mizukoshi, 2017)
- ❖ 🖱️ Clinical studies on preliterate 5-year-old children in India → The neural activity of children who **practice handwriting** is far more developed and adult than the other ones. (James and Engelhardt, 2012)



Social Institution : the immateriality

<https://www.youtube.com/watch?v=VjOWFFJVCTg> (0:18~0:38)



Original



Reproduction

So, I think we've demonstrated that, to record and reproduce human skills, 再現

- ❖ Katsura Laboratory 📍 documenting force & speed 📍 Robot Calligraphy Teacher

Social Institution : Aura v.s Education



- ❖ 🖱️ Faithfully preserves Aura, in the cost of losing 'Distance' → Feeling the space
- ❖ 🖱️ Observation drawing relates to changes in structures pertaining to fine motor control and procedural memory → Expounding in silence: create interpretations
- ❖ 🖱️ ~~Collaborative relationship (gatekeeper)~~ → crash & disposable tool
- ❖ The cultivation of personality takes time. 🖱️

Dalcroze Eurhythmics: Body–functioning influences the mind and vice versa[...]

Similarly, by consciously learning new social habits, we can improve our psychophysical existence. The body needs cultivation and **habituation**.



Result & Conclusion

- ❖ 1. New media technologies create new perceiving experiences of traditional arts and enhance cross-cultural understanding. However, it is necessary to **establish the adequate standard** and method to evaluate interactive artworks.
- ❖ 2. The importance of **traditional medium** (i.e. brush) and **pedagogical philosophy** (i.e. expound in silence) are not only the irreplaceable core for traditional arts, but also the indispensable part for new media arts to be recognised.
- ❖ 3. Virtualisation technology might generate long-term impact on learning ability by habit. Therefore, how to use technology to preserve traditional skills and **integrate in current educational system** would be essential for the future studies.

“Tradition is never just the past. It belongs to the present. It is never unshakable or unchangeable. Unless we grasp it dynamically, we cannot make use of it and develop it actively.”

-Tarō Okamoto, pioneer painter-

