

LAST SNOW

札幌国際芸術祭

SIAF2024 SAPPORO INTERNATIONAL
ART FESTIVAL
Usa Mosir un Askay utar Sapporo otta Uekarpa

Venue Guidebook

Future Theater

[Higashi 1-chome Theater]



2124 -Where the Future Begins-



2124 –Where the Future Begins–

Welcome to the Future Theater.

Sapporo International Art Festival has renamed the long-standing Higashi 1-chome Theater (former Hokkaido Shiki Theatre) as the "Future Theater," a hub for the art festival to experience, contemplate, and act on the future through art.

Formerly a space for theatrical productions, the entire facility including the backstage, dressing rooms, and seating area will become an elaborate stage for the exhibition "2124 –Where the Future Begins–."

Let us begin our journey into the future.

How will we navigate this world over the next century? Participants will first be guided through a long corridor leading to the stage, traveling into a world 100 years in the future through the sounds of "Time Travel." Beyond the corridor, the "Landscape of the Future" unfolds across the stage. In 2124, how do we coexist with a new version of nature that has become interwoven with technology? Will it still be the same regular world, remaining unchanged after 100 years? In the stage basement, participants can experience the "Alchemy of Time and Space." Portrayed by six artists and themed around the future of humanity, "Tales from 100 Years' Time" will be unveiled backstage.

We will then return to the present.

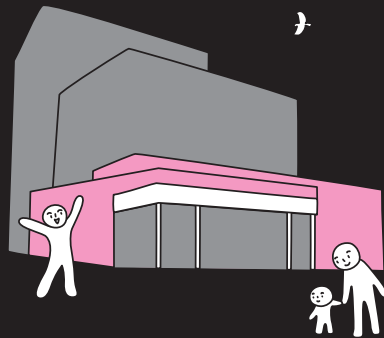
We are living in the midst of a global climate crisis. The stage "Crisis Now" explores fragments of the situation we are facing internationally and the future of Sapporo centered around the life cycle of snow.

Awaiting at the end is the opportunity to take action for the sake of our future at the "Mirai Lab." (Mirai means "future" in Japanese.) By completing this journey at the Future Theater, participants transform into "actors" for the future in this "lab" which was once a seating area.

"Snow crystals are letters sent from heaven."

NAKAYA Ukichiro

Going forward, how will we receive and respond to snow, a metaphorical "letter" addressed to us that connects the past and future? We believe that the more participants the Future Theater has, the more action will be taken to secure our future. We hope that the snow falling throughout the festival will set the backdrop for "where the future begins" for each and every visitor.



Maru-san by OGAWA Emiko

Time Travel

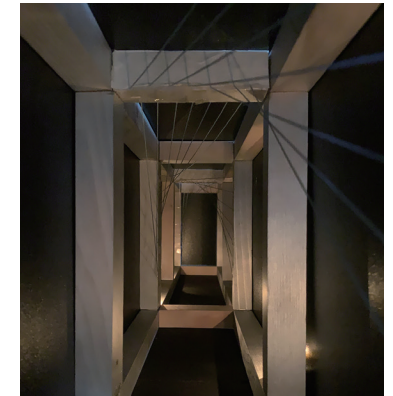
If you were asked to imagine the future, how far into the future would you go? While tomorrow is also technically the future, the future explored at the Future Theater extends beyond a century. How did people from 100 years ago imagine our "present"? Imagine the future from the present day which is linked to the past. Our time travel journey begins here.



Time Tunnel Through Sounds

ukouk

A sound installation in the corridor welcomes you the moment you step foot in the Future Theater. With dozens of speakers arranged geometrically on wires stretching throughout the space, a mosaic of sounds transforms intricately and reverberates towards the exit. This art piece focuses on movement and time, establishing the entrance as the present and the exit as the future. Moving through the corridor takes time, and every visitor proceeds at their own pace. Fast or slow, or even standing still - there is no correct answer. Enjoy your journey to the future through the Time Tunnel at your own pace.



1/10 scale model of the exhibition space



KOMAKUS

KOMAKUS started his activities in 2019 to explore acoustic environments, branching from WHITELIGHT, which is known for its sound design in commercial spaces, concerts, theater, and the works of musician SUZUKI Akio, poet YOSHIMASU Gozo, and noise musician TONE Yasunao. KOMAKUS's work is rooted in creating decentralized acoustic spaces.



Image of NFT Stamp Rally that transcends time and space at SIAF

SIAF NFT Stamp Rally—Beyond Time and Space

An interactive art project that invites visitors to encounter a "beyond time and space" experience through a stamp rally that delves into getting to know the exhibition artists at the Future Theater. This project combines the power of art with NFT technology that is often referred to as "semi-permanent." It's very easy to participate—simply start by scanning a QR code next to each artwork with your smartphone, and collect NFTs by following the steps. Artist interviews and additional information are accessible from the NFTs. You can also browse them after you return home to remember the excitement of viewing the exhibits. There may even be a secret bonus if you complete the stamp rally.....!?



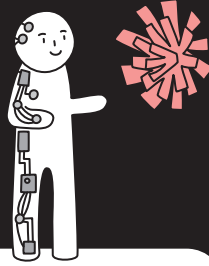
SHII Taihei

Taihei SHII is a contemporary artist and entrepreneur who started creating works under the theme of art about the Internet Age in 2001. In 2014, while still a graduate student at the University of Tokyo, SHII founded Startbahn, a company providing infrastructure to ensure the reliability of artworks and support the inheritance of their value. In recent years, he has organized exhibitions in Tokyo, including *SIZELESSTWIN (2022)* and *Moon Art Night Shimokitazawa (2022/2023)* while also working as an artist

Join the Stamp Rally and
Get to Know the Artists!

Landscape of the Future

In the fictional world of novels and anime, multiple versions of the future have been portrayed, ranging from progressive and bright futures to dark futures where people struggle to survive in harsh environments. The common theme these diverse ideas all share is "coexistence with technology." Will robots and machines gain their own will and autonomy, breaking free from human and electrical dependencies? And how will the world unfold around us? What will humanity look like?



Custos Cavum 2011
courtesy of the artist

Mechanical Creature
Guarding Circulation

Custos Cavum Infinite Hole

I want to wither beautifully, with you.

Three artworks by CHO E U-Ram, each presenting its own movement, together create a single installation space. Custos Cavum expands and contracts as if it were breathing. The mechanical piece from CHO E's well-known anima-machine series moves like a living creature. According to the artist, Custos Cavum is the only conscious presence in the space, watching over a circulatory activity. From the above, petals flutter down to the floor like falling snow, transform into water, flow into an endless hole, and eventually rise back into the air. What kind of scenery do you see in the space?



Commentary From Director OGAWA

The first thing that came to mind when I imagined the "Future Landscape" was Choe's work. He is one of South Korea's leading artists who has mentioned Japanese anime as one of the great influences on his work. The charm of his work lies in the delicately crafted machines. His latest creation is the suspended petal art piece. Having been inspired by the venue, the creation of Red, set in the audience seats, was proposed by Choe himself. A future landscape where mechanical creatures with a soul move autonomously...Will humans be there? His work will surely lead us into such a "Future Landscape."



Photo:
KIM Young Jun

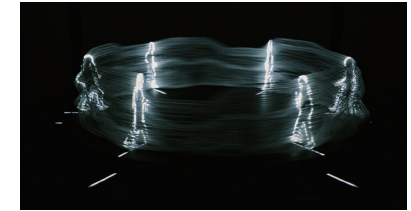
CHO E U-Ram

Born in 1970 in Seoul, South Korea. CHO E studied at Chung-Ang University's Department of Sculpture. He graduated in 1992 and received a master's degree in 1999. Active since the early 1990s, CHO E became the first Korean artist to hold a solo exhibition at the Mori Art Museum in 2006. He designs and builds his own mechanical elements to operate his kinetic works, which question the meaning of human existence and symbiosis with technology. CHO E's meticulously designed works have gained acclaim in Korea and abroad. He has held numerous exhibitions around the globe, including in Korea, the United States, Australia, and Turkey.

Illustration by SAKAMOTO Nao

Alchemy of Time and Space

In the past, alchemists attempted to create gold from other materials through chemical processes. Many of the discoveries made along the way formed the foundation of the technologies of the present. At times, artists create never-before-seen landscapes and phenomena from once familiar materials. Behind this lies continuous pursuit and refinement, intricately entwined with leading contemporary philosophical views and technology. They are just like modern alchemists. What does an alchemy of time and space that remains unchanged after a century look like?



Exhibition image Photo: Timothée LAMBRECQ

Where Are We Heading?

In motion

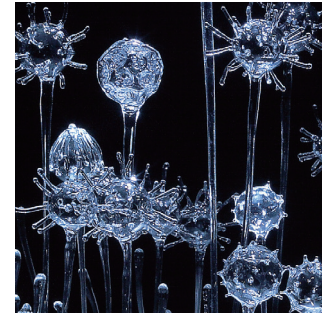
The room beyond the staircase going down to the theater basement. Upon entering, images of people walking emerge. Upon closer look, we find that the images are created by light bouncing off a rotating mesh-like 3D object. Some people take steps towards multiple directions, while others exchange places as they walk. The exhibition room features various works on display. We have been making history by constantly taking the "first step" to open new paths and continuing to move and travel. Encapsulated here are the stories and time passage that have been passed down. Amidst an extremely diverse and complex present time, where are we heading?

GOTO Akinori

Born in 1984 in Gifu Prefecture, GOTO combines various techniques ranging from traditional media and materials to contemporary technology. His work explores movement, time, and sense of vitality.



The Invisible Force of Life



her songs are floating 2007
Photo by KOMAKI Yoshisato

starting from light coming back to light and other

Primitive forms of life such as slime molds, viruses, cells, and pollen are visualized using intricate glass techniques. Artist AOKI Mika encountered glass as a material for her work when she was an art student. Glass turns soft when heated and further into liquid at higher temperatures. While being transparent itself, it has a unique property of reflecting light and the surrounding scenery. AOKI found these qualities of glass to befit her exploration in "what lies between the visible and the invisible." With a profound respect for nature, AOKI uses glass to convey the continuum of life beginning with the birth of the Earth.



AOKI Mika

Born in 1981 in Tokyo, raised in Hokkaido, and graduated from Musashino Art University's Department of Craft and Industrial Design Glass Course in 2006, AOKI completed her Master's degree at the Royal College of Art in London in 2013. She portrays primitive life forms using glass, showcasing the invisible force of life. She passed away in 2022.



Commentary From Director OGAWA

It's hard to forget the impact when I saw GOTO-san's masterpiece, the toki-series, for the first time. Each frame of the animation is 3D-printed as one interlocked object. The "object" holds time within it when a single beam of light is projected on it. It's a simple mechanism, but doesn't it look magical? Alchemy is a technique that has existed before

art and science were classified. I think it's a creative technology unique to humans that embodies dreams and desires. I entrusted GOTO-san and AOKI-san with the theme of alchemy as the core essence of humanity.

Tales from 100 Years' Time

The world we live in today was shaped by the countless imaginations of those who lived in the past. If the imaginations of 2024 were to create the world of 2124, what kind of narrative would pave the way for the possibilities of the future? How will humanity dress and eat, and where will they live? How will they be born and how will they die? How and with whom will they communicate, what will they use for transport and to where? What will they believe in, what communities will they belong to, and what intelligence will govern their world? Let us unravel the stories of 100 years' time from now told by six artists.



Exhibition image



Amy KARLE

KARLE's work is focused on the relationship between technology and humanity, particularly how technology and biotechnology impact health, humanity, society, and the future. Her artworks offer a glimpse into the potential of technology to shape the future and are exhibited in major museums globally. She was an Artist Diplomat through the U.S. Department of State, and in 2019, she was named one of BBC's 100 Most Inspiring and Influential Women in the World. She is also involved in a project that launches artworks to the Moon to build a multifaceted archive of life.

What Should We Leave Behind After Our Bodies Are Gone?

Echoes From the Valley of Existence

Artist Amy KARLE combines ultra-contemporary art with digital technologies such as artificial intelligence and scientific knowledge, including biology and quantum physics, to probe the ephemeral nature of human existence in a technologically enhanced future. This new work imagines a future 100 years from now when the convergence of digital and biotechnological advancements helps to extend our lives and offers possibilities to live on in virtual realms after physical death. Inspired by a solar eclipse, this interactive work actively responds to movements, input, and weather, enabling participants to witness their bio-digital echoes, where one's essence beyond physical departure through technological realms. Participants also have the opportunity to contribute text and their DNA. Images, text, data, and DNA input from the artwork will form a multi-faceted archive that is intended to be launched into outer space and embedded on the Moon in 2026. The work inspires us to contemplate what we should leave for future generations when our digital and DNA remains live on after our bodies disappear.

Creative technology solutions and sound design developed in collaboration with Bartosz Wyszynski and Sefa Sagir, Sponsorship from LifeShip, Support from the Goethe-Institut Irland as part of the Studio Quantum residency 2023, and all those who made this project possible through their generous support, time, knowledge and contributions.



ASunder Photo: Luca GIRARDINI, CC NC-SA 4.0. Exhibition views from The Eternal Network, transmediale 2020.



Tega BRAIN + Julian OLIVER + Bengt SJÖLÉN

Tega BRAIN is an Australian-born artist and environmental engineer. She exhibits work internationally and is an Industry Associate Professor of Integrated Design and Media at New York University. Julian OLIVER is a Critical Engineer, educator, artist, and activist. He has participated in many events worldwide, including the Japan Media Arts Festival. He received the Golden Nica at Prix Ars Electronica in Austria in 2011. Bengt SJÖLÉN is a software and hardware designer, hacker, and artist based in Stockholm and Berlin. His work has been presented at various venues, including Ars Electronica and NTT InterCommunication Center [ICC].

Envisioning Food, Clothing, and Shelter in 100 Years Through Modern Day Waste and Jomon Period Shell Middens Analogy

Garbage, or Mourning

Fashion designer NAKAZATO Yuima visited a landfill in Kenya in 2022. Witnessing the massive piles of clothing lying amongst a variety of debris evoked a sense of despair in him. He also caught a glimpse of the remarkable cycle of life as the focus shifted to the animals scavenging for food at the landfill. Later, while exploring shell mounds in Hokkaido, he discovered that people in the Jomon Period perceived waste differently—they viewed it as a way to "mourn life," burying both the consumer and the consumed in the same place without prejudice. This artwork raises questions about our systems of food, clothing, and shelter through a reflection on humanity's waste in 100 years.



Photo: NAKAZATO Yuima



NAKAZATO Yuima

Fashion designer born in Tokyo in 1985. After graduating from the Royal Academy of Fine Arts Antwerp in Belgium, NAKAZATO founded his own fashion label "YUIMA NAKAZATO." In 2016, he became the second Japanese designer in history since MORI Hanae to be selected as an official guest designer at Paris Haute Couture Fashion Week. He continues to present collections in Paris, proposing a fusion of technology and craftsmanship in clothing design. In recent years, NAKAZATO has also presented a collection of upcycled garments created from used clothes brought to Kenya from around the world.

Technical cooperation: Seiko Epson Corporation

6 Questions

For the "Tales from 100 Years' Time" section of the exhibition, I selected six artists to portray a specific theme in 100 years' time. Enjoy these six different short tales told by six different artists.



More Information

Commentary on "Tales from 100 Years' Time" based on keywords and the history of ideas is available online. Text by SANO Kazuya Supervisor: KUBOTA Akihiro

- Amy KARLE, *Life and Death*
- Xin LIU, *Moving and Exploring Space*
- Superflux, *Communication*
- Tega BRAIN, *Artificial Intelligence and Governance*
- NAKAZATO Yuima, *Food, Clothing, and Shelter*
- HASEGAWA Ai, *Trust and Community*

From Female Body to Space



The Mothership 2023

Gleaming Bodies

Xin LIU creates an immersive exhibition space resembling a womb-like environment. It references the female womb as a cosmic creator, contemplating the perpetuation of life and the fantastical possibilities that technology may offer beyond human existence. Central to the room, which has illuminated white floors that glow from beneath, sits a piece titled *The Mothership* that explores humanity's inherent drive to sustain and propagate our species. The work is inspired by biological and medical innovations such as cryonics and egg freezing, as well as seed banks where seeds are stored to preserve genetic diversity for the future. Within the piece, a cooling mechanism is incorporated, causing a delicate layer of frost to emerge on its surface. This element references scientific research conducted in subglacial lakes in Antarctica and the ice-covered oceans of Jupiter and Saturn's moons, where exploratory instruments search for signs of ancient and enigmatic life forms.

Cooperation: MAKE ROOM



Photo: Zhaoyin WANG

Xin LIU

Born in 1991 in Xinjiang, China. Xin LIU is an artist and engineer. She graduated from MIT Media Lab with a master's degree in Media Arts and Sciences and currently serves as the Arts Curator in the Space Exploration Initiative at the Lab. She is also an artist-in-residence at SETI Institute, a not-for-profit research organization focused on exploring extraterrestrial life. Her recent research and interest center around the metabolism of our planet and how it has been affected by technological infrastructures in the past few decades.



Commentary From Director OGAWA

In response to my inquiry about "transportation and space exploration in 100 years," Xin LIU produced this work based on the theme of the journey of genes, evoking the imagery of Noah's Ark that traverses through outer space. How would we humans travel in a future spaceship? When I first met LIU, she was a student at the MIT Media Lab. The artist connects art and state-of-the-art sciences, such as space science and bioscience, and delves into the question of "what being human is" in her artistic work.



Multiple Futures 2023
3D data CC:River Otter - FW6091 by Oregon State University Ecampus



HASEGAWA Ai

Born in Shizuoka. Artist, designer, and associate professor at Keio University. Applying practices like BioArt, speculative design, and design fiction, HASEGAWA delves into contemporary societal issues using biological issues and scientific and technological advancements as motifs in her globally exhibited works. Publications include *Revolutionary 20XX—Lecture on Speculative Design* (BNN Inc., 2020).

An Adventure on Human / Inhuman

Multiple Futures

The year is 2124, in the city of Sapporo. The forest ecosystem has drastically changed, and snowfall only happens once every 2-3 years. Participants can embark on an adventure as characters through VR. Perspectives and values around "what it means to be human" have evolved in this realm, and humans have formed communities to worship animals that are now extinct. After experiencing an adventure in a world where inhuman values of life have permeated society, what meaning would core human concepts like free will and identity hold once you remove the VR glasses?

Production cooperation: KYOTO Design Lab, Center for the Possible Futures, Kyoto Institute of Technology (MIZUNO Daijiro and ONOZATO Taku) and School of Integrated Design Engineering, Department of Mechanical Engineering, Faculty of Science and Technology, Keio University

Living in Urban Ruins



Superflux

Superflux is a London-based speculative art & design studio renowned for bringing poetic nuance to the global challenge we face today. Founded by Anab JAIN and Jon ARDERN in 2009, the studio's early work brought experimental design approaches to new audiences. Superflux's provocative, immersive works have been exhibited globally, including Barbican, MoMA New York, V&A Museum, La Biennale di Venezia, and more. The studio has produced impactful futures work for clients like Google AI, Cabinet Office UK, Gov. of UAE, and IKEA. Superflux has received worldwide recognition and won awards, including Dezeen's Design Studio of the Year Award in 2021.

Refuge for Resurgence is part of the CreaTures project (Creative Practices for Transformational Futures) and has received funding from the European Union's Horizon 2020 research and innovation funding programme.



Refuge for Resurgence, Window View
Concept and artwork: Superflux. Video production: Cream Projects

Refuge for Resurgence, Window View

Look out to the city; much of the old world is now underwater, ruins of the everyday that no longer exists. It's a hotter, wetter, more organic city cohabited by all species. Despite the dystopian origin of the world, if you look through this window and listen carefully to the sounds that emerge from it, you will find clues that suggest that not only does hope exist, but it is the foundation of resurgence. Window View from Superflux's *Refuge for Resurgence* is part of a larger installation—a multi-species banquet—that addresses themes of ecological interdependence and a more-than-human future. It imagines a new home built on humility, resourcefulness, and imagination. A home strong enough to weather the storm, to rise from the flood, to endure the heat. *Window View* offers a view of a world where all species can reclaim their place.

Crisis Now

In 2023, the term “climate emergency” was used all over the globe, where even “mild” Sapporo experienced a temperature of 36.3 °C (97.3 °F), marking its hottest day ever in recorded history. Some experts describe the situation as the era of global boiling. While humanity is the most recent addition to the Earth’s 4.6-billion-year history, our actions have now been shown to have drastically impacted the Earth’s geological layers, which have undergone gradual change over billions of years. This geological epoch is referred to as the “Anthropocene.” How can we in this modern age perceive the Anthropocene?



Conflict Between Protection and Destruction



Invisible Mountain 2021

Invisible Mountain

In the Italian Alps, a project has been conducted since 2008 to slow down the melting of glaciers. Using tarpaulin to cover the snow on the mountains from May to June each year reduces snowmelt by up to 60%. In 2020, 100,000 square meters of glaciers were covered. Ironically, however, this protective fabric is made of environmentally hazardous plastic and must be replaced every two years due to deterioration. In this exhibition by environmentally concerned architects Giovanni BETTI and Katharina FLECK, a piece of this tarpaulin is suspended from the stage ceiling to form a mountain ridge line, indirectly conveying the presence of the disappearing mountain. Also on display are digital graphics created based on the colors of snow algae grown due to rising temperatures. As a new way of representing the changing topography, the images take into account the flow of melting snow. This installation is created by the contradiction that actions to protect the environment lead to environmental destruction.

Supported by Italian Cultural Institute Tokyo



Giovanni BETTI+Katharina FLECK

A Berlin-based architects duo consisting of Giovanni BETTI and Katharina FLECK. They create works that shed light on the significance of architecture as the lines between the natural and artificial are becoming blurred in the era of the Anthropocene when humanity is having a major impact on the global environment. They have participated in international exhibitions, including appearances at the Seoul Architecture Biennale and the Universität der Künste Berlin, where BETTI serves as a Guest Professor. They presented *Invisible Mountain* at the 17th Venice Architecture Biennale and captured the attention of audiences worldwide.

Commentary From Director OGAWA

I first saw this work at the Venice Biennale International Architecture Exhibition in 2021. Climate change is posing significant challenges to the Alps, as melting glaciers result in landslides and avalanches. Efforts to prevent glaciers from melting attest to the achievements of technological advancement, but they also carry a risk of detrimental impacts on the natural environment. This project visualizes such contradictions and questions.



Rise: From One Island to Another

Rise: From One Island to Another

In this video work, Kathy JETÑIL-KIJINER, a poet with roots in the Republic of the Marshall Islands in the Central Pacific Islands, and Aka NIVIĀNA, an Inuk writer from Greenland located between the Arctic Ocean and the North Atlantic, recite a poem they created together. Due to global warming, the Marshall Islands are in danger of rising sea levels, while Greenland is losing land to melting glaciers. During the Cold War, the U.S. conducted a total of 67 nuclear tests at Bikini and Enewetak Atolls in the Marshall Islands, including that of

the infamous thermonuclear hydrogen bomb Bravo in 1954. Against the backdrop of each country’s beautiful landscape, the artists call for solidarity in confronting the crisis by reciting to each other a poem that conveys their sentiment for their ancestral lands. These artists implore us to realize how the threat of climate change is not the inevitable misfortune of people living in a distant place; it is a challenge that all of us must actively confront all over the planet.

Exhibition supervisor: Greg DVORAK Japanese translation of Rise: SUGA Keijiro Exhibition cooperation: Mayunkiki

Poem about Home Composed by Two Poets

Kathy JETÑIL-KIJINER+ Aka NIVIĀNA



Kathy JETÑIL-KIJINER is a poet of Marshallese ancestry. She received international acclaim through her performance at the opening of the United Nations Climate Summit in New York in 2014. She also founded a non-profit dedicated to empowering Marshallese youth to seek solutions to climate change threatening their home island. Aka NIVIĀNA is an Inuk writer. This is her on-screen debut. She wishes to create conversations through her poetics focused not only on climate change but also on colonialism and indigenous people’s rights.

Life Cycle of a Giant Trees

WORMHOLE

Giant trees in Hokkaido. This is a sculpture carved from decaying logs over one meter in diameter, using a chainsaw, field hatchet, chisels, and sanding tools. The sounds echoing throughout this space evoke decaying trees. KUNIMATSU Kineta, whose studio is located in the Tobiu area of Shiraoi, carves images inspired by landscapes that he encounters during his walks, such as mountains, rocks, and caves. KUNIMATSU traveled around Hokkaido in search of giant trees for this exhibition. Coming across living trees that have stood in the same place for centuries, decaying and regenerating, inspired him to create a piece built around the concept of time. A “WORMHOLE” is a burrowed hole made by insects, also symbolizing a passage between two separate areas of time and space. Actual woodworm holes in the artwork are visible upon closer inspection. Try imagining the future while reflecting on the giant trees that have lived for decades, if not centuries.



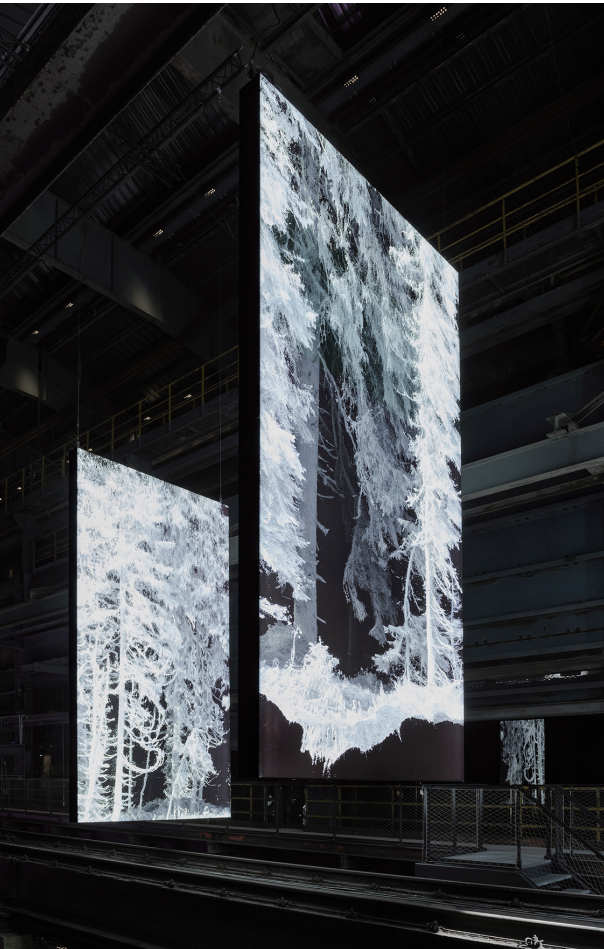
Creation of WORMHOLE at his studio in Tobiu, November 2023.



Photo: SASAJIMA Yasuhiro

KUNIMATSU Kineta

Born in Sapporo City in 1977. KUNIMATSU creates paintings and installations alongside his main focus on sculptures based on the silhouette (boundaries) of subjects such as horizons, mountain ranges, and caves. After graduating from the Sculpture Department of the Faculty of Art and Design at Tama Art University, he has been based in the Tobiu Art Community in Shiraoi Town since 2002. As part of the Ayoro Laboratory activities, he continues his fieldwork primarily in the region known as Ayoro.



Remains: Vallée de Joux 2018 Photo: Franz WAMHOF

Remains: Vallée de Joux

Quayola has been creating ambitious works via contemporary technologies inspired by the Western traditions of landscape painting. The work on view is part of a project entitled Remains and documents the secluded forests of Vallée de Joux in Switzerland. According to the artist, the project explores the hybridization between the natural world blending harmoniously with new algorithmic logics—simultaneously reflecting on pictorial traditions while fostering contemporary computational aesthetics and speculating new creative interactions between man and machine. At first glance, the black-and-white renderings of the landscape appear to be India-ink paintings, but upon closer inspection, one realizes they are composed of countless minuscule polygons produced through digital processing. The artwork is created by capturing the actual landscape with lush trees using a high-precision 3D laser scanner, resulting in complex digital renderings printed in large format. The artist takes the 19th-century painting process, in which en plein air painters observed the natural landscapes with their eyes, depicted them with their painting techniques, and pursued and sublimated them into new visual expressions using today's technologies.

Prints Depicting Swiss Forests Captured via 3D Laser Scanner



Commentary From Director OGAWA

I have met Quayola many times at Ars Electronica, one of my bases of activities. An artist always in search of new expressive methods, he utilizes leading-edge technologies instead of paint brushes and paints. For this work depicting a landscape of a Swiss valley, he scanned the entire Alpine environment, which is transforming due to climate change, using a technology called point cloud. When we think about the question of "how can we address the current crises," Quayola's use of state-of-the-art technology to illustrate the changing Earth in his work has the power to convey things that elude human visual perception.



Quayola

Quayola employs technology as a lens to explore the tensions and equilibriums between seemingly opposing forces: the real and artificial, figurative and abstract, old and new. Landscape painting, classical sculpture, and iconography are some of the historical aesthetics that serve as a point of departure for Quayola's hybrid compositions. His work has been performed and exhibited in many institutions worldwide, including the Japan Media Arts Festival exhibition at the National Art Center, Tokyo. In 2013, Quayola was awarded the Golden Nica at Ars Electronica.



Red Photo by Jihyun JUNG

Red

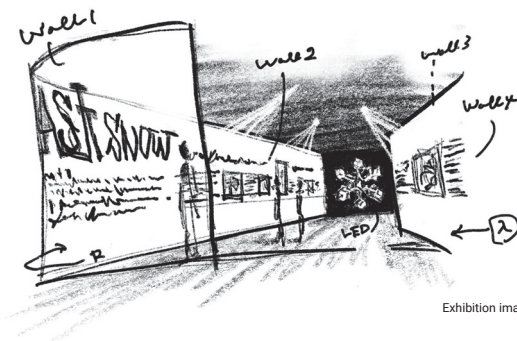
A flower in bright red—the same color as the seats in the theater—slowly blossoms in full glory and quietly closes and withers, repeating the process. In ancient mythology, red flowers were thought to represent new life sprouting from the spilled blood of the gods, and the red flower has a strong presence as if exuding such power. However, if you strain your ears while staring at the movement, you notice a whisper of something rubbing against each other. The petals of the chrysanthemum-inspired flower are made from Tyvek fibers used to make the protective suits worn by medical professionals who provided support during the pandemic. The flower is imbued with an image of life and death—belonging to each other and universally present regardless of place or era—and their circulation.



CHO E U-Ram

See "Landscape of the Future"

The Flower Stares in Silence



Exhibition image



Wabisabi

A design team formed in 1999 by KUDO "Wabi" Ryohei and NAKANISHI "Sabi" Kazushi, who work in art direction and graphic design. Based in Sapporo, they work in various fields covering advertising, graphic design, objet, filmmaking, fashion, and interior design. They have won numerous awards in Japan and abroad, including the New York ADC Annual Awards and the JAGDA New Designer Award. They have taken on the role of art director at the Sapporo International Art Festival in 2020 and 2024, designing the logos and symbols.

The Future of Sapporo in Numbers

LAST SNOW

Tasked with the art direction of SIAF2024, the design team Wabisabi has chosen snowflakes or snow crystals as the main visual for this year's theme, "Last Snow." This exhibition room connects snow crystals with the future. Featuring the physicist Dr. NAKAYA Ukichiro (1900-1962), known as the first person to produce artificial snow crystals, the exhibition explores the science of snow. It further delves into the urban structure of the snow-centric Sapporo and introduces advanced research of the Institute of Low Temperature Science at Hokkaido University, where Dr. NAKAYA laid the groundwork for the current institution.

Supervisor: FURUKAWA Yoshinori
 (Director of Nakaya Ukichiro Museum of Snow and Ice)
 Cooperation: Sapporo Science Center, Nakaya Ukichiro Foundation, Nakaya Ukichiro Museum of Snow and Ice, Institute of Low Temperature Science at Hokkaido University

Mirai Lab

*Mirai means "future" in Japanese.

Our journey is coming to an end. This space would typically be filled with an audience enjoying theatrical performances. It is a place where the crowd would normally look towards the stage, but today, let us sit in these vibrant red seats that resemble flowers as "actors" who create the future. This lab allows participants to experience "tools for the future" that they write, code, and envision themselves. In the continuous flow of time, actions from the past make ripples into the present, shaping the future. Your actions after leaving this theater today will influence the world in 2124.



Write a Letter to the Future with Your AI Pen Pal

WRITING THE FUTURES

This is a web application installation where you can write a letter to "someone in the future," imagining what the future may bring by exchanging letters with an AI. Participants first choose between "Write a Letter to the Future" and "Receive a Letter from the Future" on a tablet available at the venue. With the "Write a Letter to the Future" option, participants can express their hopes and thoughts for the future in the form of a letter to "Future Someone." The "Receive a Letter from the Future" option allows participants to receive an AI-generated letter and respond in return. These letter exchanges are then transformed into animations and displayed at the venue. Using a tool that generates "Future Tales" beyond the human imagination, this exhibit encourages participants to imagine a future society where humanity co-creates with AI.



h.o (h dot o)

An artist group based in Europe, Japan, and the U. S. Active since 2000, members come from various backgrounds. With "Sense the Invisible" as their main concept, h.o works on experimental projects that bring to light the invisible phenomena in tandem with the speed of technological advancements. SIAF2024 Director, OGAWA Hideaki, is also a member.



Exhibition image of Last Ink



Wacom Co., Ltd

A leading pen tablet manufacturer founded in Saitama in 1983. Through the technology of digital pens, they bring to life various drawing/writing experiences. Their products are widely valued by creators in over 150 countries and regions worldwide, including film productions and industrial design studios, designers, and manga artists, as well as those who enjoy illustration and photo editing as hobbies. In recent years, their products have been applied in educational settings such as schools and tutoring schools, in healthcare facilities for electronic health records, in financial institutions for various application forms, and for electronic signatures on credit cards. The company has collaborated with Ars Electronica since 2020.

Connecting through "Drawing" and "Writing"

Last Ink

The foyer and a corner of the theater stage are where participants can freely draw and write. Using crayons, colored pencils, or pen tablets with digital pens, the space will be filled with their creations. Drawing and writing—these acts of creation have been part of human activity for tens of thousands of years. Wacom Co., Ltd has collaborated with partners in conceiving this project with a shared vision that the accumulation of daily drawings and writings has shaped history. As one of the Initiative Partners of SIAF 2024, Wacom invites you to contemplate how the acts of "drawing" and "writing" will connect to the future under the theme "Last Ink."

Ecodesign Cooperation: Dai Nippon Printing Co., Ltd
Cooperation: DSC (Digital Stationary Consortium), BELLSYSTEM24 HOLDINGS, INC., CELSYS, Inc., tamotsu ito architecture office

Snowflakes as You've Never Seen Them Before Creating Snowflakes through Programming

Create Your Own Snowflake, Snow Frame

The journey ends with the video art displayed at the venue entrance. As you approach the screen, various snowflakes elegantly dance in the world cast by your own shadow. A myriad of snowflakes, each with unique colors and shapes, was created through workshops and open calls using a programming app, "Create Your Own Snowflake." Developed by the artist unit Fujimori, this app allows even beginners to effortlessly design and code snowflakes by plotting dots on coordinates. The creation of snowflakes was part of the "SIAF School" initiative involving 11 elementary schools and one middle school in Sapporo, with a total of 853 students and online participants. Even the children who initially thought that "Programming looks difficult" were able to create a one-of-a-kind snowflake, unseen in nature, using computers.



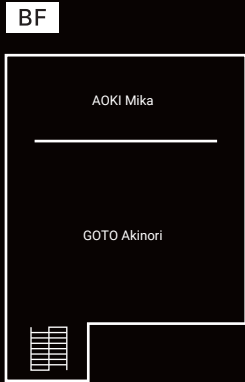
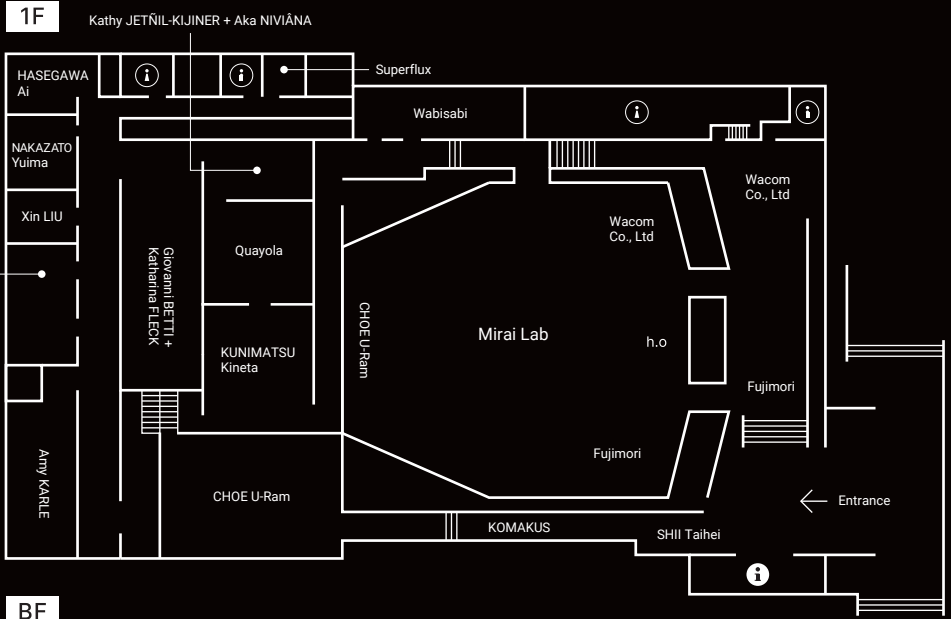
Exhibition image



Fujimori

A Sapporo-based interactive artist unit formed by the husband-and-wife duo FUJIKI Jun and FUJIKI Hiroko. They began their collaborative work in 2014, naming themselves "Fujimori" in 2019. Each contributing their unique concepts, Jun handles the interactive design while Hiroko oversees the visual composition, and they focus on creating participatory works. They have been active in the local art scene and displayed their artworks at the *Trick x Illusion!* exhibition held at the Hokkaido Museum of Modern Art in 2023. Their creative practice extends beyond Hokkaido, participating in numerous international exhibitions and projects.

Future Theater | Venue Map



Schools in Sapporo City that participated in the SIAF School “Creative Experiments at Schools in Sapporo” project:

Ishiyama Midori Elementary School, Naebo Elementary School, Shinkawa Elementary School, Shin-Kotoni Kita Junior High School, Shin-Kotoni Minami Elementary School, Sumikawa Elementary School, Taihei Elementary School, Toyozono Elementary School, Fushiko Elementary School, Fujino Minami Elementary School, Moiya Minami Elementary School, Tanaka Gakuen Ritsumeikan Keisho Elementary School

2124 – Where the Future Begins –

Venue Future Theater [Higashi 1-chome Theater]

Dates Sat, Jan 20 – Sun, Feb 25, 2024

Opening Hours 10:00 – 19:00 (Admission by 16:30)

Dates Closed No closures

Organizers: Sapporo International Art Festival Executive Committee, City of Sapporo

Sapporo International Art Festival Executive Committee Office

Sapporo Tokeidai Bldg, 10F, Kita 1-jo, Nishi 2-chome, Chuo-ku, Sapporo, 060-0001, JAPAN

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