

N A O K O
T O S A



N A O K O
T O S A



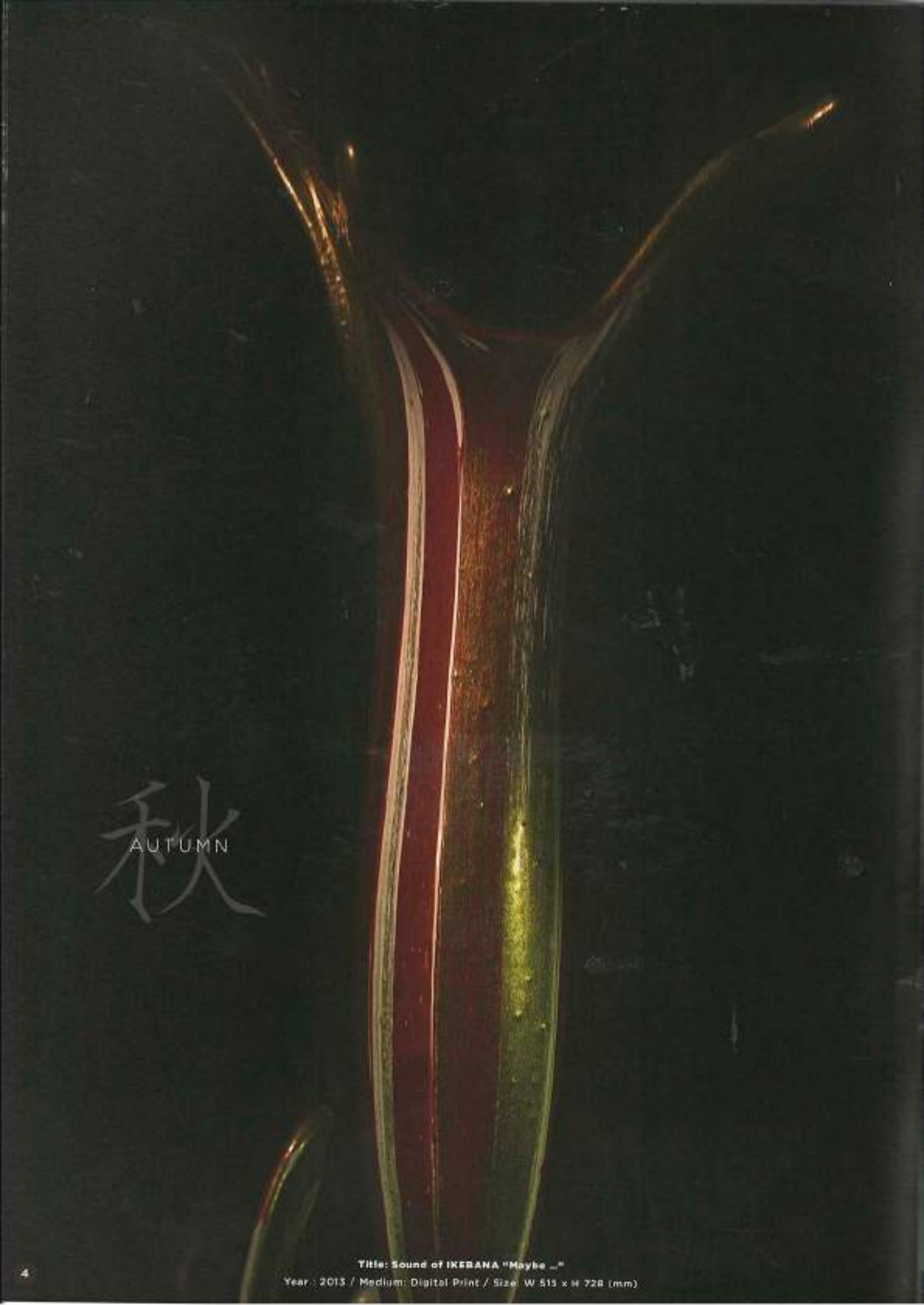
春
SPRING

Art Science Museum presents
world debut of Naoko Tosa's
"Sound of Ikebana: Four Seasons"
solo exhibition in Singapore

Title: Sound of IKEBANA "The spring night With cherry blossoms filled Has ended"
Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



夏
SUMMER



秋
AUTUMN

Title: Sound of IKERANA "Maybe ..."

Year : 2013 / Medium: Digital Print / Size: W 515 x H 720 (mm)

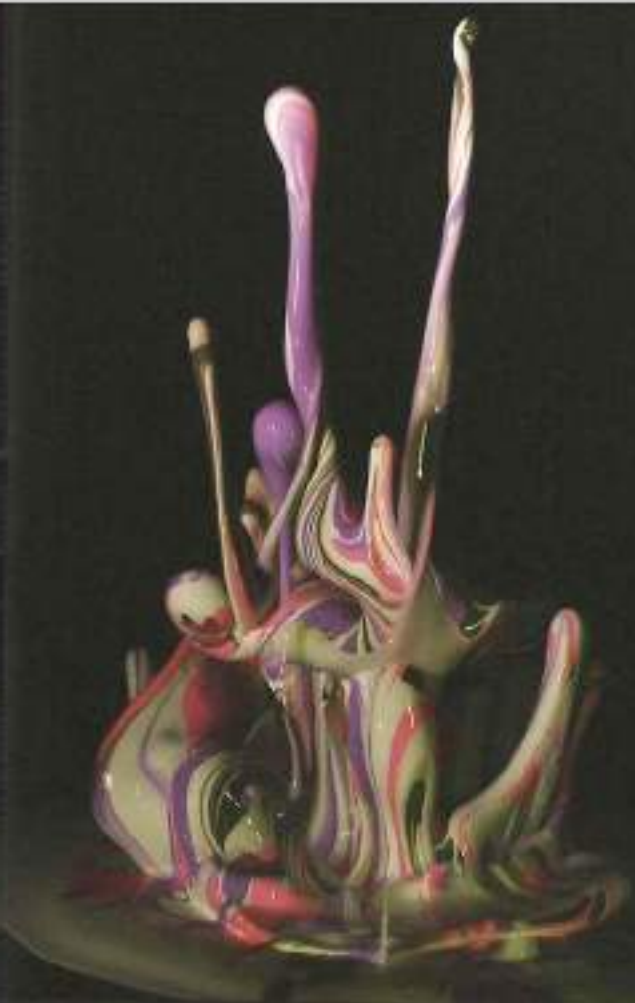


冬
WINTER

Title: Sound of ikebana "With a handful of snow Stands A statue of Buddha"
Year: 2013 / Medium: Digital Print / Size: W 512 x H 728 (mm)



Title: Sound of ikebana "The Emperor's New Clothes"
Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



Title: Sound of iKEBANA "An apricot petal Wearing it as a hat A frog croaks"

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



Title: Sound of iKEBANA "actress"

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



Title: Sound of iKEBANA "Leaving town With a sigh of relief A firefly"

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



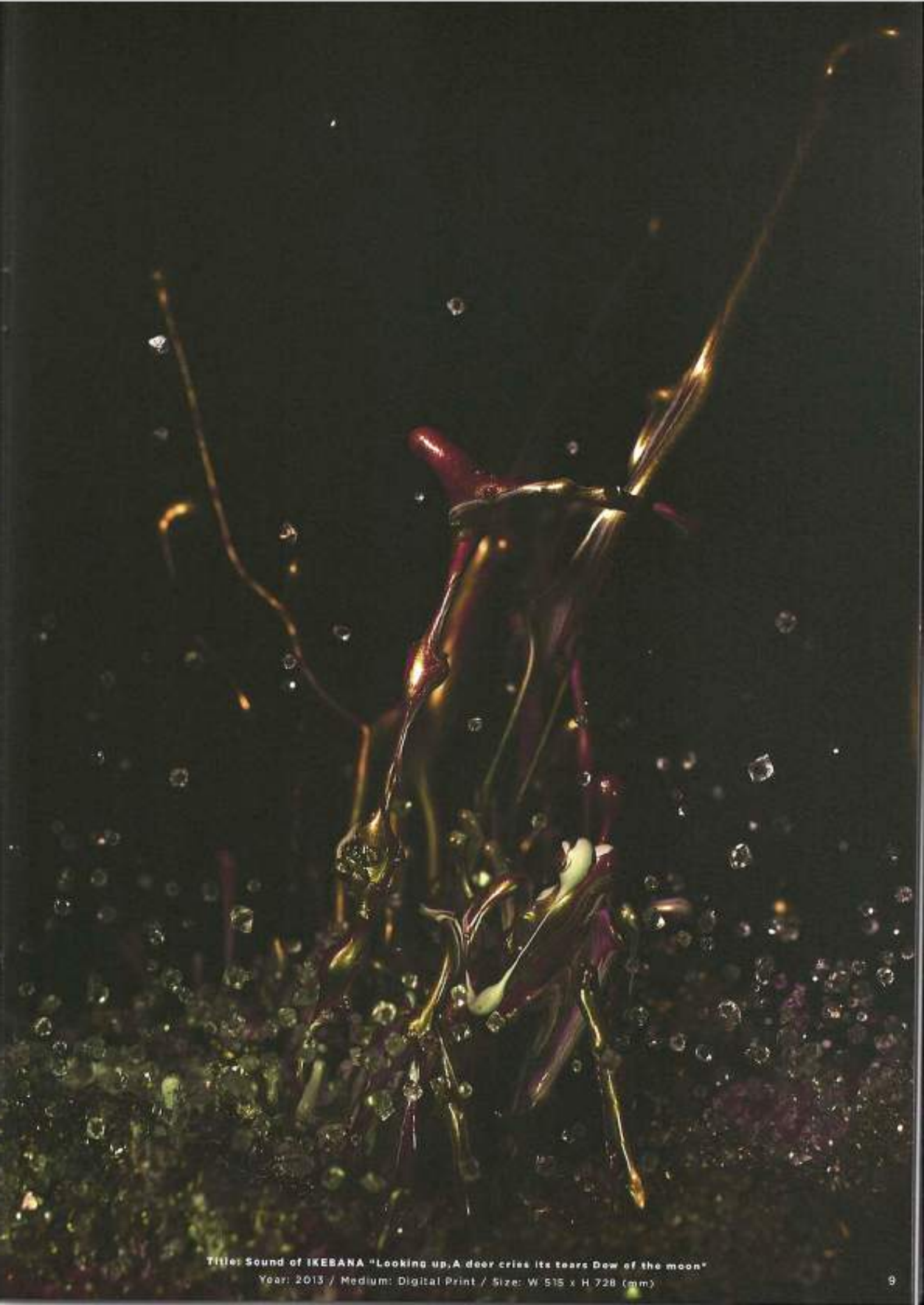
Title: Sound of iKEBANA "A harvest moon Like Buddha Sitting cross-legged"

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



Title: Sound of ikebana "For a while Behind the waterfall, cloistered Summer's Zen beginnings "

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



Title: Sound of IKEBANA "Looking up, A deer cries its tears Dew of the moon"

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)

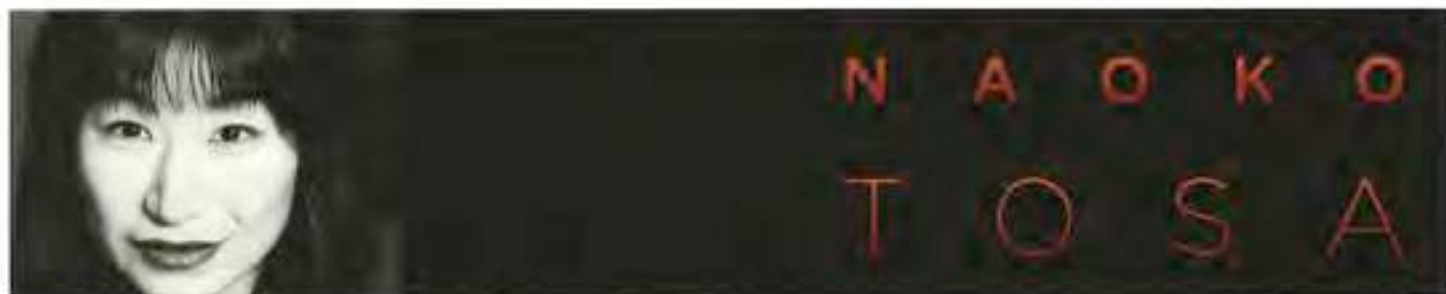


Title: Sound of IKEDANA "A Midsummer Night's Dream"
Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



Title: Sound of ikebana "Summer grasses Remains of Warriors' dreams"

Year: 2013 / Medium: Digital Print / Size: W 515 x H 728 (mm)



NAOKO TOSA is an internationally renowned Japanese media artist, born in 1961 in Fukuoka, Japan. After receiving a PhD for Art and Technology Research from the University of Tokyo, she was a fellow at the Centre for Advanced Visual Studies at Massachusetts Institute of Technology (MIT) from 2002 to 2004. Currently she is a professor at Kyoto University and a visiting professor of the National University of Singapore.

The artworks of NAOKO TOSA has been focusing the expression of Japanese tradition and culture utilizing digital technologies. At this solo exhibition she is exhibiting 10 pieces of her new artworks titled "Japanese Sanctuary" that expresses silence and at the same time dynamism based on Japanese "Zen" and "Shinto."

NAOKO TOSA exhibited her artworks at the Museum of Modern Art in New York, the New York Metropolitan Art Museum, Japan Creative Center at Singapore, and at many other locations worldwide. In 2000, she received a prize from the Interactive Art section in ARS Electronica. Also in 2004 she received 2nd prize from Nabi Digital Storytelling Competition of Intangible Heritage, organized by UNESCO2004. She held a solo exhibition at Japan Creative Center in Singapore in 2011. In 2012, she was asked to create a digital artwork for Yeosu Marine Expo in Korea. In the EXPO Digital Gallery with a LED screen of 250mx30m, she exhibited her digital artwork called "Four God Flag" which symbolizes the idea of Asian traditional four gods connecting Asia. It was honored by Expo 2012 Committee.

Museum Collection

The Museum of Modern Art, New York/USA, The National Museum of Art, Osaka/Japan, The Museum of Modern Art, Toyama/Japan, Nagoya City Art Museum, Nagoya/Japan, and Takamatsu City Museum of Art, Takamatsu/Japan.

土佐尚子は、1961年福岡市生まれ。国際的に知られた日本のメディアアーティストの先駆者である。1980年代後半に MoMA のビデオアートのキュレーターバーバラロンドンの企画展 "New Video Japan" に選ばれ、国際的に知られるようになる。芸術と工学の研究で、東京大学大学院工学研究科で博士号を取得。武蔵野美術大学映像学科非常勤講師 (1989-2000年) パウハウスのジョージケベシュが設立した MIT 高等視覚研究所のアーティストフェローで芸術活動と研究を行う。その後京都大学教授となり、教職と作家活動を両立している。土佐尚子のアート表現は、無意識の可視化である。無意識は、超現実主義、精神分析のユングにおける無意識、さらには知覚心理や認知科学における無意識など、広い意味で使われており、私達の心の奥底にある脳内イメージとでもいえるものである。彼女はこのような言葉にできない脳内イメージの世界を文化を超えて、デジタル手法で可視化する「カルチュラルコンピューティング」を提唱し、著書「カルチュラルコンピューティング」NTT出版を執筆。

主な展覧会は、ニューヨーク近代美術館、メトロポリタン美術館、ロングビーチ美術館など。コレクションは、ニューヨーク近代美術館、国立国際美術館、富山県立近代美術館、名古屋市美術館、高松市美術館など。主な受賞歴は、芸術と科学の融合に与えられるロレアル賞大賞受賞 (1997年)、アルスエレクトロニカインタラクティブアート部門入賞 (2001年)、ユネスコ主催インタンジブルヘリテージデジタルストーリーテリング公募展2位受賞 (2004年)。

2012年、韓国の麗水海洋万博委員会からコミッション作品を依頼される。250mx30mのLEDスクリーンのEXPOデジタルギャラリーで、アジアをひとつにつなぐシンボル「四神旗」を制作し、表彰された。

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EXPO 2012 Korea Digital Gallery work

“四神旗 Asian Saint”

Directed by Naoko Tosa

received Certificate of Appreciation

하늘을 지키는 사신도



2012年韓国の麗水海洋万博委員会からコミッション作品を依頼される。250mx30mのLEDスクリーンEXPOデジタルギャラリーで、アジアをひとつにつなぐシンボル「四神旗」を制作し、表彰された。

韓国万博は、日本をはじめ 106 カ国が参加、未来の海洋がテーマ、2012年5月12日(土)～8月12日(日)まで開催された。



Behind Story

古来から、韓国、中国、日本においては4つの方向それぞれに聖獣が存在し、それらが都市やそこに住む人々を守っているという「四神」考え方が存在している。四神に相当する4つの聖獣とは、東を担当する青龍、南を担当する朱雀、西を担当する白虎、北を担当する玄武である。またこの考え方は、都市や住居の位置に気の流れを重視する「風水」の思想とも結びついて来た。そして、もっとも四神の存在にふさわしい風水として「四神相応」という考え方も存在している。四神相応によると、背後に山を持ち、前方に海、湖沼、河川などの水（すい）が配置されている青山臨水の地がもっとも四神によって守られる地形であるということになる。

2012年万博の行われる韓国麗水の地はまさに四神相応にふさわしい場所である。美しいリアス式海岸に恵まれ、麗水は韓国一の美港の町として知られている。そして麗水港を取り囲む山々には向日庵などの絶景で知られた地がある。「生きている海と海岸：資源の多様性と持続可能な活動」をテーマにした麗水万博は、将来の人類の発展のためには海との共存が必要不可欠であることをアピールすることがその主たる目的である。展示の大半は海洋と関連した技術や技術開発になるものと思われる。しかしながら、技術は過去の長い歴史と文化の上に築き上げられるべきであることを私たちは肝に銘ずる必要がある。それを忘れるとき、資源の枯渇、環境の汚染などの問題が生じ私たち人類の未来は暗いものになる恐れがある。

麗水万博のメインストリートであるエキスポデジタルギャラリーでは、韓国を代表とするアジアの古い伝説である四神を巨大ディスプレイの表示し、さらにそのダイナミックな動きを来場者にアピールする。それは単にダイナミックな映像を来場者に見せるというのに止まらず、過去のそして未来の海と人との関係を考える時に、四神という韓国伝説の神々が深く関係していることをアピールする。そしてまた、来場者に麗水という風光明媚な地を四神が守っていることを暗示しており、そしてそれはまた四神が未来の海洋と人との関係を暖かく見守っていることも暗示している。

四神は通常はその一つ一つは独立に取り扱われることが多い。しかしながら、今後の人類の発展における海洋と人との親密な関係をアピールするためには四神すべてが現れる映像の方がより効果的である。この映像では巨大ディスプレイに海洋のCGイメージを背景として、四神が次々と一つの神から次の神へと変身しながら現れ、そのダイナミックな動きにより来場者を魅了することを狙う。また極めて長いディスプレイの特徴を利用して、複数の四神が同時に動作する映像も用意する。特に四神の目の映像は、メインストリートのどの場所にも居る来場者から見てもあたかも自分の方を見ているような感覚を与えるように設計する。来場者は四神が自分の方向に向かって動いてくるような感覚を持つだろう。

From the ancient time both in Korea, China, and Japan, there has been a legend that four sacred beasts or four gods exist in four directions protecting people. These four gods are: the blue dragon of the east, the white tiger of the west, the red phoenix of the south, and the black turtle-snake of the north.

This idea has been related to the concept of "feng sui." Good feng sui is realized at a place with mountains in the back and water in the front, such as Yeosu city. It has been said that a place with good feng sui is well protected by the four gods.

In the Expo Digital Gallery, a main street of the 2012 Yeosu Expo, the images of these four gods will be shown in a huge ceiling LED display with the size of 250.6m x 23.04m and appealing their dynamic movements to the audience.

The background images express underwater scenes with traditional Asian landscape taste. This is based on the idea of integrating traditional Asian culture and the ocean, that is the main theme of the Expo.

At the same time as Expo would be an occasion to show people the vision of our future world. We tried to express how knowledge and wisdom came out of old concept of the four gods and also tried to express our future where people all over the world could be united filling the gap of various cultures. After the dynamic movements of the four gods, they are merged and is represented by the blue dragon, as 2012 is the year of dragon.

In the next stage, various hieroglyphics appear from the mouth of a dragon, which represents the Four Gods, and change into Chinese characters and then into the text of great wisdom "Heart Sutra". This visualizes the process that the culture based on the Four Gods has evolved into the Chinese character based culture in China, Korea and Japan. The image of human walking on the text of "Heart Sutra" means that knowledge and wisdom described in "Heart Sutra" helped people to develop their spirituality and based on this people started to communicate each other and have developed various shared wisdoms.

One of the shared wisdoms in Asia is the concept of the Twelve Signs of Zodiac. In the final stage the image of the Twelve Gods, that are the visualization of the twelve zodiac, appear with the background of the space. This image indicates that human would advance into the space in the future. And finally the image of fire dragon moves around the whole screen to celebrate the year of dragon.



高句麗古墳の四神が出現。四神がよみがえり、動き出す。

In the first scene Four Gods painted on the wall of old Goguryeo Tombs in Korea appear as still images. Then they spring to life again and start moving.



四神同士が、戦いを始める。これは、アジアの歴史的な不幸(内乱)を表している。

Then the gods start fighting each other. This scene symbolizes various unfortunate wars in the past among different Asian countries.



その後、戦いが終わり、平和が訪れる。バックグラウンドの映像も意味を持っている。これは韓国、中国、日本などにおける伝統的な絵画である。山水画を基本的なコンセプトとしており、それによってアジア文化を表している。さらに風水万博のテーマである海洋を取り入れ、海中の風景を山水画風に評価したものとしている。

Then the fighting ends and peace comes back. Here the background scene has a special meaning. The background scene is an Asian traditional landscape painting called "Sansui Painting" that has been a common culture among China, Korea, and Japan and has been considered as a representative shared traditional culture in Asia. At the same time, as the main theme of Yeosu Expo is "sea and its future," the landscape painting is drawn as if the landscape is under water. By using this landscape painting under water as the background scene.



知識を持った人達は文字を使う。四神を代表した青龍の口から象形文字が現れる。象の表情には、韓国のデザインが施されている。

As time passed gradually people began to have wisdom and then started to use language and characters. This process is expressed by the scene where various pictographic characters appear from the mouth of Blue Dragon that represents the four gods.



それが漢字へと変えられさらには般若心経の文句へと変化する映像が現れる。これは古代の四神を基盤とした文化が中国、韓国、日本の漢字文化へと進化していく様子を表している。

In the next scene these pictographic characters change into Chinese character based phrases of Heart Sutra. This scene symbolizes the process that the old culture based on the four gods gradually changed into Chinese character based culture shared by China, Korea, and Japan.



また般若心経の文句(般若の経=知恵や理解)の上を人間が歩いていくイメージは、知恵や理解が人の心を形成し、行動となって、共に建てる様子を表している。さらに人が交わることによって、新たなコミュニケーションが生まれて多くの共有知を生み出すことも暗示している。

The image of human walking in front of the background scene of Heart Sutra means that the communication and interactions among people created new



アジアの共有知のひとつが、十二支である。人類は、今後未来へ向けて宇宙を開拓していくことを示すために、最後に宇宙を背景にアジアの十二支の意数である十二神将が登場する映像が現れる。One of the well known shared knowledge in Asia is "Twelve Horary Signs." In the final scene the images of Twelve Divine Generals, each of which corresponds each of Twelve Horary Signs appear in front of the background scene of space. The background scene means that human will spread into the space in the future.



その情景に火でできたドラゴンが、宇宙を駆け回り2012年のドラゴンイヤーを祝う。

And finally the image of the fire dragon flies around in the space celebrating the dragon year of 2012.



Nguyen Tuan · Naoko Tosa

VISION 悟

19 April - 19 May 2013

Solo Exhibition by NAOKO TOSA

MAD Museum of Art & Design 333A Orchard Road, #03-01 Mandarin Gallery, Singapore



Title: Sanctuary 4 "Silence"

Year: 2012 / Medium: Photography / Size: W 1030 x H 728(mm)



Title: Sanctuary 11 "Lotus"

Year: 2012 / Medium: Digital Print / Size: W 1030 x H 728 (mm)



Title: Sanctuary 8 "Shangri-La"

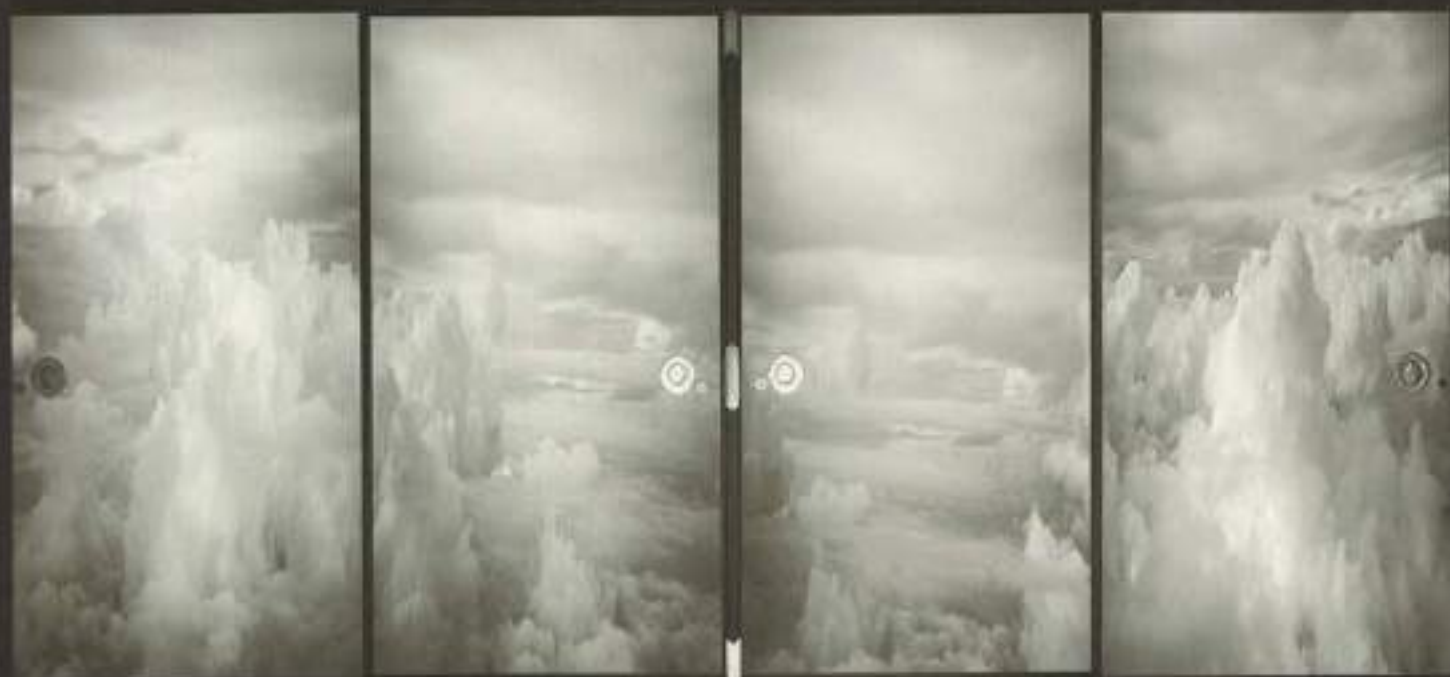
Year: 2012 / Medium: Digital Print / Size: W 1456 x H 1030 (mm)



Title: Sanctuary 11 "Gion Festival"
 Year: 2012 / Medium: Digital Print / Size: W 1030 x H 728 (mm)



Title: Sanctuary 10 "The way"
 Year: 2012 / Medium: Digital Print / Size: W 1456 x H 1030 (mm)



Shoji using Sanctuary art works





Title: Torso 5 "Talk to me"

Year: 2012 / Medium: Digital Print / Size: H 728 x W 1030 (mm)



Title: Torso 7 "Fiji"

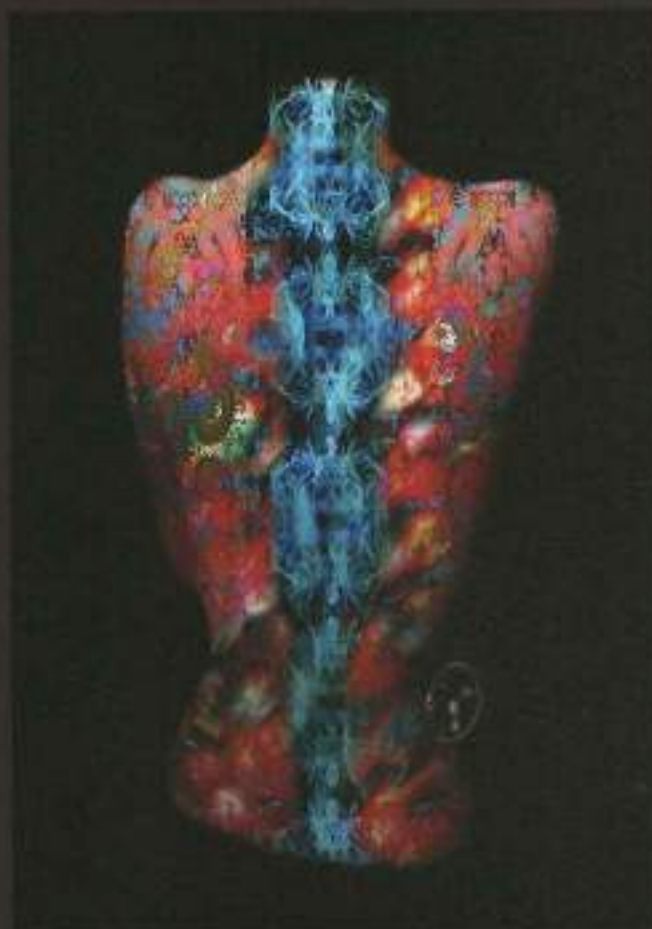
Year: 2012 / Medium: Digital Print / Size: H 1030 x W 728 (mm)



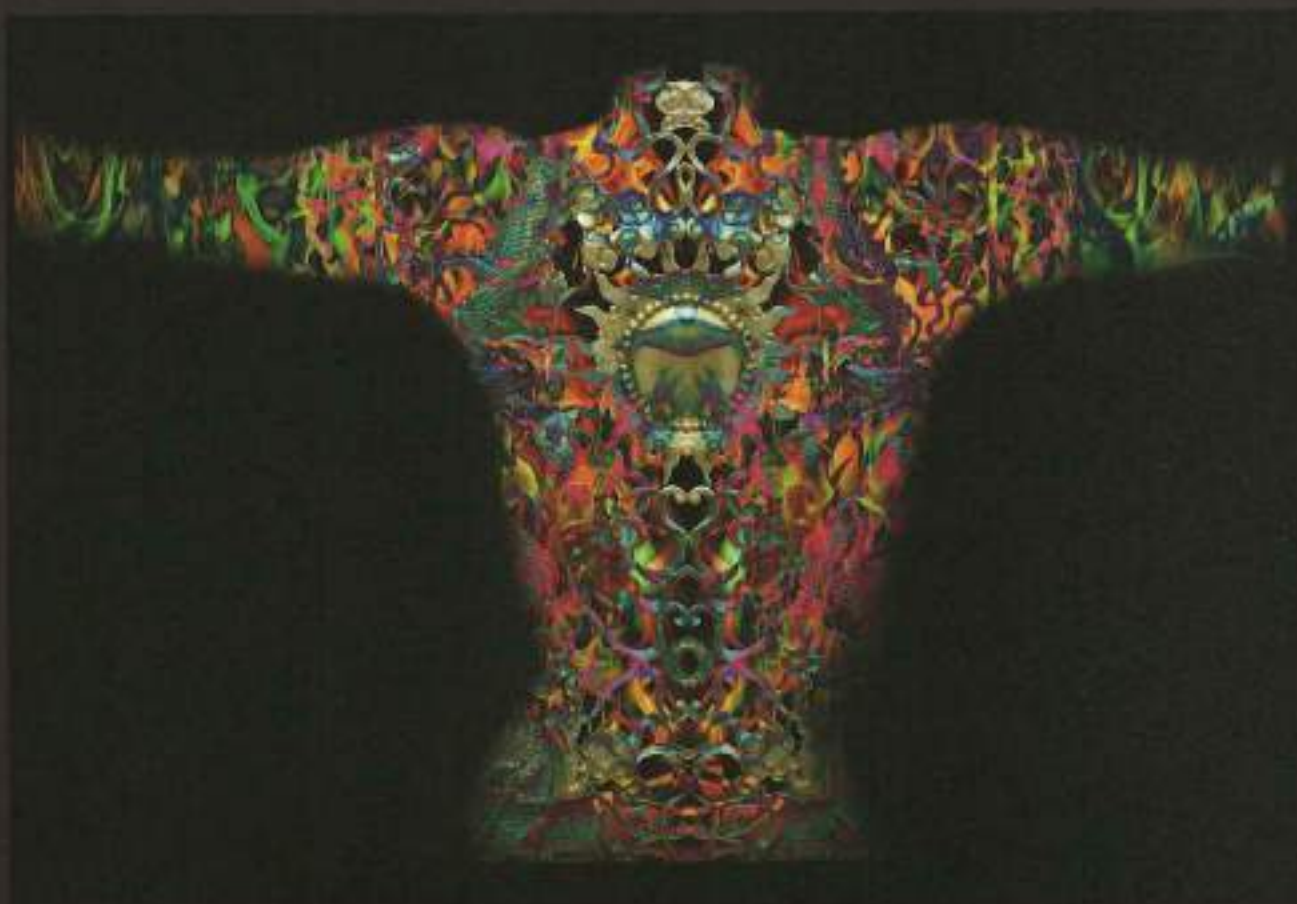
Title: Torso 8 Year: 2012 Medium: Digital Print,



Title: Torso11 "Hong Kong" Year: 2012 Medium:
Digital Print / Size: H 1030 x W 728 (mm)



Title: Torso4 "Face"
Year: 2012 / Medium: Digital Print / Size: H 1030 x W 728 (mm)





Title: Torso2 "You"

Year: 2012 / **Medium:** Digital Print / **Size:** H 1030 x W 228 (mm)



Title: Tora01 "I"

Year: 2012 / Medium: Digital Print / Size: H 1030 x W 720 (mm)

Understanding our Time better, The Arts of **NAOKO TOSA**

Prof. Oliver Grau, Critic, Head, Department of Image Science, Danube University

At the forefront in the artistic exploration and creation of our latest communication technologies, NAOKO TOSA holds since years a leading position: From her 90s Video Art - powerful reflections on our media fragmented bodies - via her cutting-edge research on emotional & interactive imagery and speech recognition "Neuro Baby" or "MUSE", the interactive poetry machine and more.

But the approach she developed during the last decade goes beyond that and became unique: Nothing less than the amalgamation of traditional Japanese culture, like Zen, Kabuki, Marzai or Sensui with the digital realm is the goal of the Kyoto based Professor. There are other avantgarde artists nowadays exploring our art and media history, enabling us to better understand the rapid development of our time. These artists, like Jeffrey SHAW, Olafur ELIASSON, William KENTRIDGE or Zoe BELLOF, who belong to the world's known artists of our time; and TOSA's Oeuvre has become an outstanding element in this "wind in the sails of world history", to use an old expression of Walter BENJAMIN. Her "The Art of Zen" makes us reflect on the comparison of Digital Culture with our traditions, so that conscious ZEN practice of meditation reappears in contemporary culture. Her discourse between history, tradition and technology has now even driven the historical panorama into an unheard dimension. Large impressive-immersive pavilions have a history at World Fairs going back at least to Paris 1900, always showing the latest image technology in emotionally involving scenography, but TOSA's gigantic environment "Under Water Sansui with Four Gods" expands this lineage to World EXPO 2012 with a gigantic 250.6m long landscape wall-panorama - of more than 23.04m high projections of dynamic Sansui ink paintings. She allows us to walk under enormous flying dragons, which dominate the image space provided by the largest LED display, two and a half football fields long - the largest moving images in mankind so far! The technical sublime, discussed in aesthetic debates around the world has a new, and one of its strongest, expressions. This is so far the peak in TOSA's amalgamation of innovation PLUS tradition, a technical innovation with knowledge, taste, heart and deep connections with our intercultural histories.

I Wanted to Have a Computer do Zazen: Training a machine in the way of Zen

There is no "hesitation" in a computer. The scheduled communications proceed as if the machine knows exactly what it is doing. However, human consciousness, language and judgment are qualities that always hesitate. They are constantly wavering.

Buddhism and Daoism hover at the base of Eastern philosophy and Japanese culture, where the rhythm of a haiku and the design of a kimono flutter freely. Within that setting, ideas indeterminate or ambiguous are not destroyed, but preserved - they bide their time on the bench until a more resonant feeling emerges. When this resolution is finally reached, they rise from the bench and rush to the playing field. With "The Art of ZEN", I focused on the "hesitation" lurking within human consciousness and unconsciousness, as the Zen ascetic explores the Zen Dialogues led by a Zen master. We projected this Eastern, Japanese sensibility onto a computer screen and built an interface so that the users could enter the world of a Japanese Sansui ink painting.

NAOKO TOSA
Title: The Art of ZEN

(Projection view)
Year: 2004-2010
Medium: Screen, Rock garden,
calligraphy, 2 Computer,
Speaker
Dimensions (cm) :
W600 x H300 x D400



NAOKO TOSA product for iPhone apps
(Landscape Painting in Chinese ink style Sansui)
Download <http://itunes.apple.com/us/app/sansui-ink-painting/id359077376?mt=8>

Museum Collection



Collected by The Museum of Modern Art, New York

NAOKO TOSA Video Art
Title: *An Expression* / Year: 1985
Medium: Video (color), sound, 8 min.
Music by: Tatsuo Kondo

顔の表情の映像が音に変換される作品
まだパソコンが登場していない 1980 年代に、モニターの前に光センサーを付け、アナログシンセサイザーで映像の音を生感。映像の明るさが高いと音が低く、明るさが低いと高い音を生感する

This is a work that measures the brightness of an image from a photodetector and generates music from that brightness while sampling various facial expressions automatically.



Collected by Nagoya City Art Museum, O art Museum (Tokyo)

NAOKO TOSA
Video Art Title: *TRIP* / Year: 1985
Medium: movie (color) / sound, 8 min.
Music by: Yoshihito Ohtsuka



Collected by The National Museum of Art Osaka, Nagoya City Art Museum

NAOKO TOSA
Video Art Title: *ECSTASY* / Year: 1986
Medium: movie (color) / sound, 8 min.
Music by: R.A.



Collected by The Museum of Modern Art, Toyama, Nagoya City Art Museum

NAOKO TOSA
Video Art Title: *Gushi* / Year: 1989
Medium: movie (color) sound, 8 min.
Music by: Kosei Morimoto

NAOKO TOSA CV

Public Collections

Museum of Modern Art, New York
O Art Museum, Tokyo, Japan
Takamatsu City Museum, Kagawa, Japan
Toyama Prefecture Modern Museum, Toyama, Japan
Nagoya Prefecture Modern Museum, Nagoya, Japan
National Art Museum, Osaka, Japan

Selected Awards

2004 Winner of 2nd Prize for Nabi Digital Storytelling Competition of Intangible Heritage. Organized by Art Center Nabi under the official endorsement of UNESCO
2000 Accepted for Interactive Art section Award in ARS Electronica (Linz, Austria)
1997 First Prize, L'Oreal Grand Prix for research combining art and science Award
1993 Accepted for SIGGRAPH '93 : Machine Culture section (Anaheim, California)
1990 Accepted for SCAN '90 Video Art Exhibition (Tokyo, Japan)
1989 Accepted for ARTEC '89: First Nagoya International Biennial (Nagoya City Science Museum, Japan)
1988 Accepted for the BACA's 21st Annual Film-Video Festival (Jefferson Market Library, New York)
1987 Accepted for The 21st Annual New York Film-Video Exposition (Metropolitan Art Museum, New York)
1987 Accepted for the San Francisco International Film Festival; Golden Gate Awards (San Francisco)
1987 Accepted for Video Culture Canada '87 (Toronto, Canada)
1987 Second prize at the American Film & Video Festival: Video Art Section (New York)
1987 Accepted for SIGGRAPH '87 (Anaheim, California)
1986 3rd prize for Independent Artist Selection, National Computer Graphics Association (Anaheim, California)
1986 A Bronze Prize at The International High technology Art Exhibition (Tokyo, Japan)
1986 Accepted for 2nd International Biennale Video CD 85 (Ljubljana, Yugoslavia)
1986 Excellent work for NICOGRAPH'85 (Tokyo, Japan)
1986 Accepted for SIGGRAPH Art Show '86 (Dallas Texas)

Selected Solo Exhibition

2013 "Sound of Ikebana: Four Seasons" (Art Science Museum, Singapore)
2012 "Four gods: 四神集" Expo Digital Gallery (EXPO 2012 Yeosu, Korea)
2011 Cultural Bits (Japan Creative Center, Singapore)
2009 Sei Sai Rei Rei (The World Heritage Kamigamo-jinja Shinto Shrine, Kyoto, Japan)
2004 Art of ZEN (Kodaiji ZEN Temple Kyoto, Japan)
2003 ZENetic Computer (MIT MUSEUM Main Gallery, USA)
2000 Unconscious Flow (Art Center Nabi, Seoul, Korea)
1992 "NEURO-BABY 'S BIRTHDAY" (Gurdean-Gurden Gallery, Tokyo)
1992 NEURO-BABY (IMUZU Bid, Mitsubishi socio-tech plaza, Fukuoka, Japan)
1990 Interactive Art works (Gallery Kousai, Tokyo)
1987 "Computer Graphics & Video Art Exhibition" (EXPO Annex Plaza, Nagoya, Japan)
1985 Video Art works (North Fort Gallery, Osaka, Japan)

Selected Group Exhibition

Selected Group Exhibition
2013 "VISION 悟" (Museum of Art & Design: MAD, Singapore)
2012 New Media Show (Input/Output Gallery, HongKong)
2012 Art Stage Singapore (Marina Bay Sands, Singapore) 2012 Sanctuary (Hyatt Regency Kyoto, Japan)
2012 New Media Art Show (IO Gallery, Hong Kong)
2012 Art Stage Singapore (Marina Bay Sands Exhibition and Convention Centre, Singapore)
2011 Japan Media Arts Festival in Kyoto "Parallel World" (Kyoto Art Center, Japan)
2009 Cultural Computing "i.plot" "Hitch Haiku" (Kyoto University Museum, Japan)
2006 Sense of Computer (Kyoto University Museum, Japan)
1996 Adventure of Artist (National Art Museum, Osaka, Japan)
1996 Humanoid, Automata, Robot Exhibition (O Art Museum, Tokyo, Japan)
1993 A-Life World Exhibition (Tokyo International Art Museum, Japan)

Selected Group Exhibition (Continue)

- 1993 ARS ELECTRONICA '93 -Artificial Life Art Exhibition- (Linz, Austria)
- 1992 18th Japan Society of Image Arts & Sciences Exhibition (Musashino Art University, Tokyo, Japan)
- 1992 NICOGRAPH '92 Special Exhibition [Virtual Reality] (Ikebukuro Sunshine City Hall, Tokyo, Japan)
- 1991 High Tech Art Exhibition (Ginza Matsuya, Tokyo, Japan)
- 1990 Locarno International Video Festival (Locarno, Switzerland)
- 1990 Monvelliart International Video Festival (Monvelliart, France)
- 1989 New Generation Computer Graphics Exhibition (Kawasaki City Museum, Japan)
- 1989 4th Contemporary Art Festival - Image of Today (Toyama Prefectural Modern Art Museum, Japan)
- 1988 Japan Leading Scientific Technology Art Exhibition (Taiwan Prefectural Art Museum)
- 1988 The Brisbane International Leisure Center "Japan Techno Plaza" (Brisbane, Australia)
- 1988 Video Festival; Japan Now - Sweden Now (Kulturhuset, Sweden)
- 1988 International High Technology Art Exhibition (Tsukashin Hall Kobe, Japan)
- 1988 EXPERIMENTAL MEDIA FESTIVAL; MIAMI WAVES (Miami-Dade Community College)
- 1988 Fukui International Video Biennale (Phoenix Plaza Fukui, Japan)
- 1988 EXPERIMENTS IN ANIMATION Exhibition (O Art Museum, Tokyo, Japan)
- 1987 Art on Computer (O Art Museum, Tokyo, Japan)
- 1987 International High Technology Art Exhibition (Tokyo, Japan)
- 1987 ACM/SIGGRAPH traveling Art Show:25years of Computers in the Arts (California State University)
- 1987 Image de Future '87 (Montreal, Canada)
- 1987 Video Select '87 (Hokkaido Prefectural Modern Art Museum, Japan)

Reference

- 2011 Moma Collection <http://moma.org/collection/>
- 2010 Sansui Ink Painting App <http://itunes.apple.com/en/app/sansui-ink-painting/id359077376?mt=8>
- 2005 Ars Electronica Archiv http://90.146.8.18/de/archives/pp-festival_artist_abc.asp?letter=showall#
- 2003 UNESCO DIGITAL ARTS PORTAL http://digitalarts.lcc.gatech.edu/unesco/ai/artists/ai_a_ntosa.html
- 2002 MIT news "Zen and the art of computers" <http://web.mit.edu/newsoffice/2003/zen-1022.html>
- 2001 Art & Culture website <http://www.artandculture.com/>
- 2001 "Information Art" written by Stephan Willson, Published by MIT press.
- 1993 Ars Eletronica "A-life" Published by PVS Verleger
- 1993 Visual Proceeding -The art programs of SIGGRAPH'93- Published by ACM SIGGRAPH
- 1993 Computer Graphics Art Works -DIGITAL IMAGE- Published by GRAPHICSHA Co.,Ltd.
- 1992 A COLLECTION OF CONTEMPORARY ART GALLERIES Published by Pia books Co.,Ltd
- 1989 4th Contemporary Art Festival - Image of Today Published by Toyama Prefectural Modern Museum
- 1989 NIKKEI Computer Graphics Magazine Cover Mar. '89 Published by NIKKEI BP Co.,Ltd.
- 1989 "Private Visions -Japanese Video Art in the 1980's" Published by The Japan Foundation
- 1989 World Graphics Design New 6th Edition "Computer Graphics" Published by Kodansha Co.,Ltd.
- 1989 JAPAN AD Production year book Special visual world by Computer Published by Rokurikusha Co.,Ltd.
- 1988 ANIMATION EVOLUTION -Japanese experimental animation- Published by O Art Museum, Japan
- 1987 Design News No.192-195 ILLUSTRATION RELATION Published by Ministry of International Trade and Industry.
- 1987 ART ON COMPUTER Published by O Art Museum, Japan
- 1986 Exhibition Catalog "New Video Japan" Published by Museum of Modern Art, New York

Keynote Speech and Invited Lectures

- 2009 "Cultural Computing in Media," Keynote speech at 4th Conference on Digital Media and it's application in Museum & Heritage. Organized by IEEE VR Committee, China Society of Image and Graphics.
- "Cultural Computing" at National Museum of Singapore, The Salon, ISEA
- 2007 "Entertainment & Robotics" The Science Centre, Singapore
- 2004 "Cultural Computing" Invited Lecture at Colombia University Graduate of Electronic Engineering Dept.
- "Cultural Computing" Invited Lecture at Harvard University Graduate of School of Design
- 2002 "Zenetic Computer" Lecture at Class of MAS.87B Experiences in Interactive Expression, Media Lab, Massachusetts Institute of Technology
- 2002 "Art & Technology" Lecture at Class of MAS.879A Cinematic and Computational Art, Media Lab, Massachusetts Institute of Technology
- 2002 "Art & Technology" Lecture at Harvard University Graduate of School of Design
- 2002 "Interactive Comedy" Lecture at "Haru Festival" Consulate-General of Japan in Boston

Product



Naoko Tosa
Sound of IKEBANA's Scarves.



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