

MACHINE LOVE: VIDEO GAME, AI AND CONTEMPORARY ART

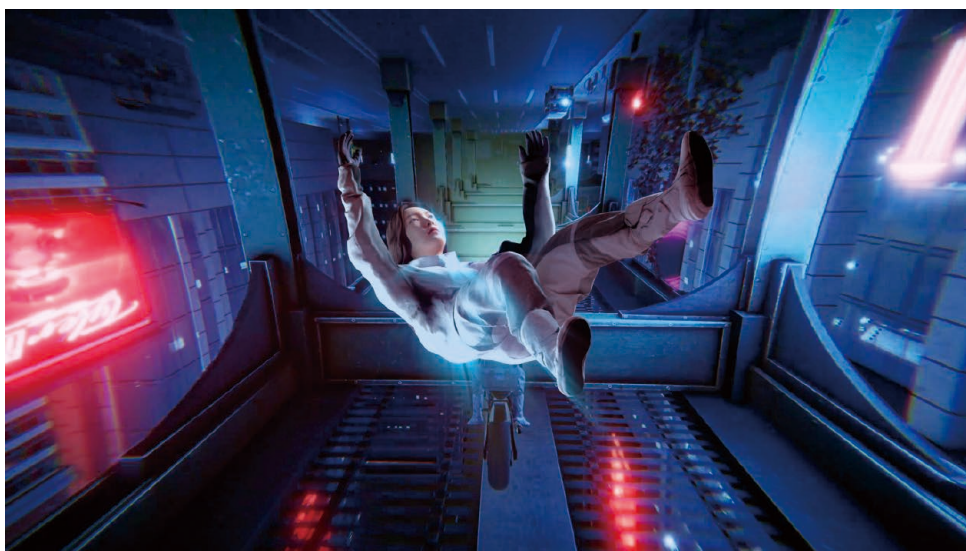
FEBRUARY 13 [THU]-JUNE 8 [SUN], 2025 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

The Mori Art Museum, in Tokyo, is pleased to present the exhibition *MACHINE LOVE: Video Game, AI and Contemporary Art* from Thursday, February 13, to Sunday, June 8, 2025.

With the explosive growth of artificial intelligence (AI) and the integration of virtual and real worlds, the latest cutting-edge technologies have quickly penetrated our daily lives. This tendency has become especially apparent since the COVID-19 pandemic, when many human activities shifted towards virtual space. Looking back, the progress of art and technology has run parallel to each other throughout the course of history, a phenomenon that is especially evident in the field of computer art and video art. While recent innovations in video game engines and AI offer unprecedented possibilities for artists, the advent of generative AI also has raised significant concerns. Such developments are now attracting considerable attention in various fields and industries, including the contemporary art world.

MACHINE LOVE not only introduces contemporary art that employs game engines, AI, and virtual reality (VR), but also works that utilize generative AI — a technology with the capacity to surpass human creativity. These works explore new aesthetics and image-making through the use of various data sets that exist in digital space. Some works examine how online avatars and characters can nurture new types of gender and racial identities that lie beyond the reach of social norms, while others demonstrate the visualization of hyperrealistic landscapes. With artists adopting these methods, at the core of their creative practices are universal views of life and death, ethics, the environmental crisis facing contemporary society, historical interpretation, and diversity.

By exhibiting artworks jointly created by “machines” and artists, and offering immersive spatial experiences through large-scale installations, this exhibition functions as a platform to contemplate the relationship between humankind and technology, which evokes emotions of love, empathy, elation, fear, and anxiety. Join us in a space where reality and virtual space overlap in order to envision better ways to live out an uncertain future.



Kim Ayoung
Delivery Dancer's Sphere
2022
Video
25 min.

PRESS RELEASE

Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]
Tel: +81-(0)80-2340-8755 (Ms. Wada) E-mail: mam-pr@kyodo-pr.co.jp

FEATURED ARTISTS * In alphabetical order of the artists' surnames

Beeple	Born 1981 in North Fond du Lac, WI, USA; lives in Charleston, SC, USA
Kate Crawford and Vladan Joler	Born 1975 in Sydney, lives in New York, born 1977 in Novi Sad, Serbia; lives in Novi Sad and Berlin
Diemut	Born 1982 in Berlin; lives in New York
Fujikura Asako	Born 1992 in Saitama, Japan; lives in Ibaraki, Japan
Hsu Chia-Wei	Born 1983 in Taichung, Taiwan; lives in Taipei
Kim Ayoung	Born 1979 in Seoul; lives in Seoul
Lu Yang	Born 1984 in Shanghai; lives in Shanghai and Tokyo
Sato Ryotaro	Born 1999 in Hokkaido, Japan; lives in Kanagawa, Japan
Jacoby Satterwhite	Born 1986 in Columbia, SC, USA; lives in New York
Jakob Kudsk Steensen	Born 1987 in Copenhagen; lives in Berlin
Adrián Villar Rojas	Born 1980 in Rosario, Argentina; lives in Rosario
Anicka Yi	Born 1971 in Seoul; lives in New York

GENERAL INFORMATION

Exhibition Title: *MACHINE LOVE: Video Game, AI and Contemporary Art*

Organizer: Mori Art Museum

Curated by: Kataoka Mami (Director, Mori Art Museum)

Martin Germann (Adjunct Curator, Mori Art Museum)

Yahagi Manabu (Associate Curator, Mori Art Museum)

Advisors: Hatanaka Minoru (Chief Curator, NTT InterCommunication Center [ICC])

Taniguchi Akihiko (Media Artist)

Exhibition Period: February 13 [Thu] – June 8 [Sun], 2025

Venue: Mori Art Museum, 53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo

Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Open until 22:00 on Tuesdays of April 29 and May 6, 2025.

* Admission until 30 minutes before closing. | * Open every day.

Admissions:

	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,000	¥ 1,800	¥ 2,200	¥ 2,000
Students (University/High School)	¥ 1,400	¥ 1,300	¥ 1,500	¥ 1,400
Children (Jr. High Students and under)	Free (across the board)			
Seniors (Ages 65 and over)	¥ 1,700	¥ 1,500	¥ 1,900	¥ 1,700

* It is encouraged to make advance booking for a designated date/time slot and purchase the admission ticket on the booking website.

* Admissions without advance bookings will be allowed so far as the time slots have not filled up on the day of your visit.

* All prices include tax.

* Ticket also valid for admission into the following Mori Art Museum small programs that run concurrently:

MAM Collection 019: Viewpoints – Haruki Maiko, Katayama Mari, Yoneda Tomoko; MAM Screen 021: Gabriel Abrantes; and MAM Research 011: Tokyo Underground 1960-1970s – A Turning Point in Postwar Japanese Culture.

General Inquiries: 050-5541-8600 (Hello Dial, within Japan) / +81-(0)47-316-2772 (Hello Dial, from overseas)

www.mori.art.museum/en

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EXHIBITION FEATURES AND HIGHLIGHTS

Articulating a New World through the Convergence of Expertise from a Diversity of Fields

Eleven individual and one group of highly acclaimed creators in the fields of contemporary art, design, gaming, and AI research will come together to present works created through collaborations with fields such as biology, geology, philosophy, music, dance, and programming. Visitors will be able to experience the relationships between the latest technologies and contemporary art through an exhibition that crosses a diverse range of fields.

Numerous Winners of Art and Media Art Prizes

For *Delivery Dancer's Sphere* (2022), **Kim Ayoung** received the Golden Nica (Grand Prize) in 2023 in the New Animation Art category at Prix Ars Electronica, one of the top international honors in the world of media art, and the first ACC Future Prize by the National Asian Cultural Center in South Korea in 2024. **Lu Yang** won the Deutsche Bank Artist of the Year Award in 2022, while **Hsu Chia-Wei** won the Eye Art & Film Prize by Eye Filmmuseum (Amsterdam) in 2024. Finally, for their work *Calculating Empires: A Genealogy of Technology and Power, 1500-2025* (2023), **Kate Crawford** and **Vladan Joler** won the S+T+ARTS Grand Prize at Prix Ars Electronica, which honors artists who have brought innovation to media art.

Shuttling between the Digital and Real Worlds

In addition to the latest digital video works, there will also be many works that physically exist, including two-dimensional and three-dimensional works and installations, making this exhibition an experience that alternates between digital and real spaces.

Audience Participation in Interactive Works, and Indie Game Arcades

Visitors will be able to experience interactive works including the game version of **Kim Ayoung's** *Delivery Dancer's Sphere*, and **Diemut's** *El Turco/Living Theater* (2024), which challenges visitors to a debate with AI characters. For the indie game^{*1} arcade, Taniguchi Akihiko, media artist and advisor of this exhibition, will select easy-to-play games with the theme of "I and Others." Visitors will have the opportunity to play these games with one another.

^{*1} Indie games

Games created by individual, or small groups of developers with a strong experimental orientation not found in major games.

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STRUCTURE OF THE EXHIBITION

Interactions with Characters, Life, Humans, and Cities in the Digital World

The exhibition opens with **Beeple's** first ever three-dimensional work *HUMAN ONE* (2021), representing the first human born in the metaverse. In this work, a figure in a cuboid space walks endlessly through the world, projecting a three-dimensional presence despite being a digital work. It is followed by **Sato Ryotaro's** video piece that depicts a somewhat disturbing and absurd world by using a large number of unnamed characters and data "assets" such as soldiers, girls, and animals used in game production. Assets used as substitutable and interchangeable lives remind us of lives in the real world lost in wars and natural disasters, urging us to reconsider their meaning. **Diemut's** early interest in AI language models has led her to question the relationship between machines and humans. Named after the automatic chess machine by the 18th century Hungarian inventor Wolfgang von Kempelen that was in fact operated by a human inside, her *El Turco/Living Theater* captures a dialogue on a philosophical level that unfolds between an AI personality and an audience member or an actor. On the other hand, **Kim Ayoung's** video work *Delivery Dancer's Sphere* depicts the trajectory of movements involved in delivery services that expanded as a result of the COVID-19 pandemic. Kim's work is also a love story of characters riding motorcycles through the urban space of Seoul as they compete over the shortest distances and times.



Sato Ryotaro *Dummy Life #11* 2022
Inkjet print 12.4 x 14.8 cm
*Referential image

An Experience of Technology, Human Spirituality, and the Buddhist Worldview

Lu Yang, who is himself a practitioner of Tibetan Buddhism, sheds light on Buddhist wisdom through new technology and pop culture tropes, raising fundamental questions about the human body and mind. The exhibition will exhibit a video work, in which Lu Yang's own avatar, "DOKU," makes a voyage through spiritual space, questioning the relationship between body, spirit, and identity. Drawing inspiration from the Buddhist Metta prayer, **Jacolby Satterwhite** will also present a kaleidoscopic computer generated world through a multi-media installation that combines choreography, wallpaper, video, animation, and music. In each case, the artist's own avatar appears, and through unique sound and visual effects and installation, the audience experiences a spectacular fusion of the Buddhist worldview and new technology.



Lu Yang *DOKU the Self* 2022
Video 36 min. Music: liiii

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Landscapes Depicted by Technology: From Geological Time to the Endless Future

Hsu Chia-Wei explores the essence of technology from a geological perspective, such as metals and minerals, expanding the scope of his imagination to a timeline that exists far beyond that of human history, taking his starting point not from intangible data or the cloud, but rather technology as a material. For his new work, Hsu focuses on silicon, which is used in a substance for semiconductors called “wafers.” **Fujikura Asako** has been interested in the urban landscape of Tokyo’s suburbs, and has juxtaposed its homogeneity with the desert landscapes of cultures in West Asia. Her 3D computer generated moving images create unique oases and gardens while exploring the textures of urban landscapes and industrial products, as well as the light and shadow of digital spaces. **Jakob Kudsk Steensen** explores ecologies through fieldwork and collaboration. In *The Ephemeral Lake* (2024), an installation comprising video, sound, and glass sculptures, he digitized and combined photographs, 3D scans, specimens, and sound recordings of flora and fauna and landscapes collected in California’s Death Valley and Mojave Desert to create a simulated virtual lake and its surrounding ecosystem. The landscape of the lake changes constantly and unpredictably, even to the artist himself. The works of **Anicka Yi**, an artist deeply concerned with biology and ecology, depict a newly generated world in which the machine learns from various images and past works that have been researched by the artist for a long time. In addition, **Adrián Villar Rojas** uses the “Time Engine” software that was developed during the COVID-19 pandemic to simulate specific moments from the history of Earth ranging from the past to the endless future, creating a landscape that transcends time and space.



Jakob Kudsk Steensen
The Ephemeral Lake
2024
Live simulation, generative spatial sound, and glass sculptures
Commission: Hamburger Kunsthalle, Hamburg, Germany
Installation view: *The Ephemeral Lake*, Hamburger Kunsthalle, 2024
Photo: Christoph Irrgang



Adrián Villar Rojas
View from live environmental simulation generated by “Time Engine” software
2022
Courtesy: kurimanzutto
*Referential image

Technology and Humans: A 500-year Relationship

Leading AI researcher **Kate Crawford**, in collaboration with **Vladan Joler**, an information and communication technology (ICT) researcher and artist, has created *Calculating Empires: A Genealogy of Technology and Power, 1500-2025*, a twenty-four-meter-wide infographic tracking the relationship between technology and power since the 16th century. By placing the relationship between technology and humans on a temporal axis longer than 500 years, the chart takes viewers back to the Gutenberg’s letterpress printing and Age of Discovery when colonialism began and brought about major cultural changes, prompting us to reflect on contemporary global transformations associated with wars and conflicts, AI, and the climate crisis.

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MACHINE LOVE ARTIST PROFILES

*In alphabetical order of the artists' surnames

Beeple

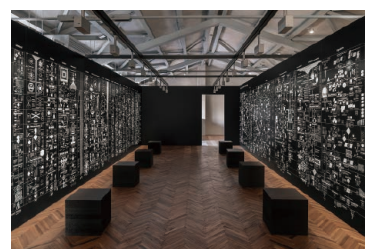
Beeple is a moniker of Mike Winkelmann, a digital artist, graphic designer, and animator known for his satirical images of politics and society. In 2007, he began his “Everydays” project, creating a digital image and posting it online each day. This sustained practice has continued for more than seventeen years and inspired thousands of digital artists to follow suit. Beeple first burst onto the art scene when his artwork *EVERYDAYS: THE FIRST 5000 DAYS* (2021) was sold at a Christie’s auction for a record-breaking price, triggering a broad awareness of digital art and NFTs globally. With the kinetic video sculpture *HUMAN ONE* (2021), which represents the first human born inside the metaverse journeying through the ever-changing digital landscape, Beeple introduced a life-sized physical presence to his oeuvre and specified that the artist may change the artwork at will.



Beeple
HUMAN ONE
2021
Four video screens (16k resolution), polished aluminum metal, mahogany wood frame, media server, and endless video with corresponding dynamic non-fungible token 220 x 114.8 x 114.8 cm
Installation view: *Beeple: HUMAN ONE*, M+, Hong Kong, 2022-2023
Photo: Lok Cheng

Kate Crawford and Vladan Joler

Kate Crawford is an internationally renowned scholar of artificial intelligence and its impact. Together with Vladan Joler, an ICT researcher, artist, and co-founder of the SHARE Foundation, they produce visual investigations such as *Calculating Empires: A Genealogy of Technology and Power, 1500-2025* (2023), which merges research and design with science and art. Measuring over twenty-four meters long, this map charts how technology and power have been intertwined with each other since 1500. It can be seen as a necessary corrective to the current short-term bias in terms of how technology is criticized and visualized, frequently focused on the most recent spectacles and devices, rather than tracking its deeper historical and political contexts.



Kate Crawford and Vladan Joler
Calculating Empires: A Genealogy of Technology and Power, 1500-2025
2023
Installation view: *Calculating Empires: A Genealogy of Technology and Power, 1500-2025*, Osservatorio Fondazione Prada, Milan, 2023-2024
Photo: Piercarlo Quecchia – DSL Studio
Photo courtesy: Fondazione Prada

Diemut

Diemut’s work is characterized by its intrinsic entanglement of art and science, presented in a variety of experimental installations. In her projects she collaborates with scientists in the fields of AI, synthetic biology, quantum physics, and other strands of science. *Three Approaches to Synthetical Entities* features a dialogue between AI and humans (*El Turco/Living Theater*) that presents a human player hidden in the system, a debate between two adversarial AI machines (*Eris’ Apple*), as well as an externalized inner soliloquy (*Monologue*). This work reconsiders the meaning and implications of human intelligence when confronted with the capabilities of an advanced AI machine.



Diemut
El Turco (montage)
2024
Coding and programming:
E. Barzilai and team (Northeastern University),
B. Greenman (University of Utah),
H. Shi and SHI Lab (Georgia Institute of Technology)

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Fujikura Asako

In her mysterious video works produced with 3D computer graphics, industrial materials move and act like living creatures inside virtual cities. Inspired by her own early upbringing in suburban areas, where large highways and infrastructure create an unchanging and homogenized landscape, Fujikura's works reveal the invisible laws that govern how standardized urban space is produced. At a time when architectural and urban development rely heavily on computer modeling, her practice of exploring the tension between the real and virtual through her own senses may offer a new landscape theory around contemporary cities. She is scheduled to participate in the Japanese Pavilion of the Venice Architecture Biennale in 2025.



Fujikura Asako + Ohmura Takahiro
Fixing Garden
2022-
Vacant house, garden and video
Dimension variable
*Referential image

Hsu Chia-Wei

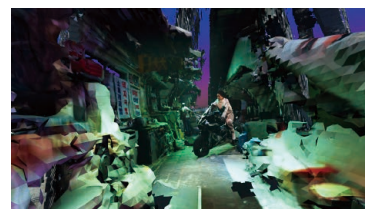
As an artist, filmmaker, and curator, Hsu's work traverses the realms of film and contemporary art. His research delves into the political and industrial history of each region, often on a geological time scale. Inspired by the fact that the silicon for semiconductor wafers that are essential to modern digital technology products can be extracted from sandy beaches, his new work in this exhibition is composed of a virtual seaside, an underwater cello performance scene, and footage from the Industrial Technology Research Institute in Taiwan, which conducts research on chips used exclusively for AI, with music by a generative AI to examine the latest technologies at the level of their materials. In 2024, he won the Eye Art & Film Prize.



Hsu Chia-Wei
Silicon Serenade (preliminary rendering)
2024
Video installation

Kim Ayoung

Kim creates video, virtual reality, and game simulations based on stories called "speculative fiction" that fuse geopolitics, mythology, technology, and futuristic iconography. The work *Delivery Dancer's Sphere* (2022), presented in this exhibition, tells the story of female delivery riders who take on the challenge of completing their work in the shortest distance and time for delivery service to homes, which increased during the COVID-19 pandemic. These workers are invisible presences in a city where no close contact with others is to be made for delivery. The labyrinthine, fractal-like trajectory of these delivery routes ushers the viewer into another dimension. Kim won the Golden Nica in the New Animation Art category at Prix Ars Electronica in 2023, and the ACC Future Prize established by the National Asian Cultural Center in South Korea in 2024.



Kim Ayoung
Delivery Dancer's Sphere
2022
Video
25 min.

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Lu Yang

In Lu's video works, the transcendental power of Buddhist wisdom is mediated through new technologies and pop cultural tropes, raising fundamental questions about the human body and mind. Since 2022, he has been producing a trilogy of films titled "DOKU" (a world inspired by the Mahayana Buddhist phrase "*Dokusho Dokushi*" [we are born alone, and we die alone]), in which a namesake avatar, who is a digital incarnation of the artist himself, journeys through different dimensions of the Buddhist spiritual world, offering a captivating perspective towards life and death. His recent solo shows include Fondation Louis Vuitton (Paris, 2024), Kunsthalle Basel (Switzerland, 2023), and MOCA Cleveland (OH, USA, 2017). He participated in the Venice Biennale in 2022 and 2016 among other major biennales and triennials. He was awarded the BMW Art Journey in 2019 and the Deutsche Bank Artist of the Year in 2022.



Lu Yang
DOKU the Self
2022
Video
36 min.
Music: liiii

Sato Ryotaro

While in graduate school, Sato began creating films using game engines based on data "assets" circulating on the Internet, such as the 3D models, textures, and animations used in video games. According to the artist, he was influenced by the culture of sampling and MAD videos*2 in the post-Internet era. His absurd stories in which various characters such as soldiers, girls, and animals repeatedly appear recall the short stories of Abe Kobo and others, as well as the pictorial space of Surrealism, while at the same time questioning the value of human existence and life in contemporary society. In this exhibition, he will present a new video piece in which the assets characters that exist just as various signs are released into the homogenized space of a suburban area.

*2 MAD video

Videos edited by individuals other than the copyright holders, using content from anime, dramas, movies, games, and other copyrighted works.



Sato Ryotaro
Inorganic Friends
2023
4K video
7 min. 37 sec.
*Referential image

Jacolby Satterwhite

Satterwhite fuses an analogue-industrial understanding of technology with imagery from Afrofuturism, the African-American ideals of the future, and popular culture as a means of "queering" new technologies, creating paradigms for acting out one's identity. His practice is also influenced by his mother Patricia Satterwhite, a self-taught artist who suffered from schizophrenia. The work for this exhibition is a continuation of *A Metta Prayer*, an expansive multimedia installation that fuses choreography, wallpapers, video, animation, and music to reimagine a kaleidoscopic, computer-generated world inspired by Buddhist Metta prayers, originally commissioned in 2023 for the Metropolitan Museum of Art in New York.



Jacolby Satterwhite
A Metta Prayer
2023
4-channel multimedia installation: sound, theatrical lighting, high-definition color video, 3D animation in Autodesk Maya and Unreal Engine
21 min. 28 sec.
Courtesy: Mitchell-Innes & Nash, New York

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Jakob Kudsk Steensen

With 3D animation, sound, and digital technology, Steensen creates immersive works that bring natural phenomena that are often overlooked to life through virtual simulations. Presented in this exhibition is *The Ephemeral Lake* (2024), inspired by the German Romantic painter Caspar David Friedrich and commissioned by the Hamburg Kunsthalle, comprising video, sound, and glass lamp sculptures. Examining the natural phenomenon of the “ephemeral lake” that periodically appears and disappears in dry barren land, he combined photographs, 3D scans, specimens, and sound recordings of flora and fauna and landscapes collected during his fieldwork in Death Valley and the Mojave Desert in California to create a virtual lake and its ecosystem. Its scenery continues to change in real time and evoke the viewer’s senses.



Jakob Kudsk Steensen
The Ephemeral Lake
2024

Live simulation, generative spatial sound, and glass sculpture
Commission: Hamburger Kunsthalle, Hamburg, Germany
Installation view: *The Ephemeral Lake*, Hamburger Kunsthalle, 2024
Photo: Altay Tuz

Adrián Villar Rojas

Villar Rojas conceives long term projects, collectively and collaboratively produced, that take the shape of large-scale and site-specific installations, both imposing and fragile. Within his research, which mixes sculpture, drawing, video, literature and performative traces, the artist explores the conditions of a humanity at risk, on the verge of extinction or already extinct, tracing the multi-species boundaries of a post-Anthropocene time folded in on itself, in which past, present and future converge. For this exhibition, the artist uses the “Time Engine,” an amalgamation of software based on procedural generation and AI, to model digital ecologies. This engine simulates conditions then produces visually rendered data of the physical consequences of time on a sculpture (or any artifact) of the artist’s design: modeling worlds, that model sculptures.



Adrián Villar Rojas
Untitled 21 (from the series “The End of Imagination”)
2023

Live simulations of active digital ecologies, layered composites of organic, inorganic, and human and machine made matter
Courtesy: kurimanzutto

Anicka Yi

Yi has cultivated one of the most unique artistic practices that explores the fluid intersection between biology and technology. In her recent series of shimmering algorithmic “paintings,” she integrates imagery amassed through years of laboratory research with data from her earlier works. This collection is processed by machine learning generative networks that shape the compositions and materiality of these paintings. The resulting works feature multiple reflective and transparent layers that evoke the sensation of a dynamic, moving relief. Through this series, Yi also challenges the traditional notion of painting as a creation solely attributed to a single author, or even a human author.



Anicka Yi
Wā t SŋŋSRŠ
2024

Acrylic, UV print, and aluminum artist’s frame
121.9 x 162.6 x 3.8 cm
Courtesy: Gladstone Gallery
© Anicka Yi / ARS, New York / JASPAR, Tokyo, 2024 G3616

The latest exhibition press images are available on our website for downloads:

<https://tayori.com/f/machinelove-en>

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