SCM | ACIM RESEARCH

ISSUE 2 (2018)

SCM ANNUAL 2018

CLUSTERS OF INSTANCES

13-31 JUL
2018   11AM-7PM
MONDAY TO SUNDAY
FREE ADMISSION

VENUE:
L1, L3, L6, L7, L8 360 GALLERY, L9
RUN RUN SHAW CREATIVE MEDIA CENTRE
CITY UNIVERSITY OF HONG KONG

OPENING CEREMONY
DATE: 13 JULY 2018
TIME: 7:00 PM
VENUE: LOBBY
RUN RUN SHAW CREATIVE MEDIA CENTRE

The SCM Annual 2018, is the showcase of the most representative works from undergraduate degree graduates of the School of Creative Media. The show features over 70 multidisciplinary artworks ranging from animation, film and video, photography, installation and objects to interactive and dynamic media. With this year's theme, Clusters of Instances, the students' artistic thoughts and ideas are ready to be unveiled.

SCHOOL OF CREATIVE MEDIA 創意媒體學院

CENTRE FOR APPLIED COMPUTING AND INTERACTIVE MEDIA

DEAN'S NOTES

Welcome to Issue 2 of our new and already enlarged edition of ACIM/SCM newsletter, which features the work of current faculty and students, ACIM faculty fellows, and several award winners. Congratulations are due to alumnus, Harsh Agrawal, who won an Academy Award for his work on the Pixar animation *Coco*, and to faculty member Dr. Linda Lai, who is the recipient of this year's Hong Kong Artist of the Year Award in Media Arts awarded by the Hong Kong Arts Development Council.

In the Autumn, we are delighted to welcome UC Berkeley faculty member, Ken Ueno, a composer, vocalist, and sound artist, and Rome and Berlin Prize winner, who joins our faculty as Visiting Professor. In addition, we welcome two new Assistant Professors: Dr. Can Liu, who holds a PhD in Human Computer Interaction from Université Paris-Saclay, France; and Dr. Manfred Lau, who received his PhD from Carnegie Mellon.

In a significant milestone for SCM research, we recently opened ACIM: Chengdu, under the leadership of Prof. Jeffrey Shaw, in a ceremony presided over by President Kuo and several distinguished guests including Mrs Carrie Lam Cheng Yuet-ngor, Chief Executive of HKSAR. This presents an exciting opportunity for SCM to expand its research profile in China, and provides a potential site for a future summer school in the region.

In January 2019, SCM will host a ground-breaking conference, *Art Machines: International Symposium on Computational Media Art*. This will be a broad-based, interdisciplinary conference, with contributions on a wide range of computational media art practices and the expanded fields of intangible and tangible media that they have given rise to. The core theme of our conference is Machine Learning and Art. SCM recently ran a successful workshop on this theme with Gene Kogan in which over 150 people enrolled.

In addition to our conference keynotes, plenaries, and panels we will offer a special student led workshop and exhibition space. Furthermore, coinciding with the conference itself will be a ground-breaking historical and contemporary exhibition of New Media Art in Asia at Hong Kong City Hall. We invite you all to check out our website at www.cityu.edu.hk/iscma. Come and join us at Art Machines in January 2019, it is an event that is not to be missed!

A SOCIAL SCIENTIST EXPLORES THE QUESTION CONCERNING TECHNOLOGY: AFFORDANCE OR IMPEDANCE?

One of the most pressing concerns we face as a society is how to come to terms with the new forms of technology-mediated communication we are developing at an ever more rapid rate. Can we master this technology in a way that enhances human well-being or do we allow it to master us? Often this question is posed at an abstract, philosophical, speculative level but an early career social scientist at SCM and ACIM Fellow, Dr. Ayoung Suh, is developing a growing body of innovative empirical research that seeks to frame and answer it in precise terms. She is interested in how technology, and techniques that are associated with new technology like "gamification," influence our thoughts, attitudes, emotions, and behaviour. She is particularly concerned to evaluate how technology affects people in the workplace, both in terms of their individual well-being and their group interaction.

We are all addicted to our mobile phones and there is actually a word to describe the anxiety of being without a mobile phone: "nomophobia." Dr. Suh's research into nomophobia has led to some interesting findings. She has learned that although people think that they are very productive because they can work anytime and anywhere, the reality is that there are a lot of negative emotions associated with the situation of being perpetually connected that may actually reduce productivity. This finding illustrates a paradoxical phenomenon: constant connectivity via mobile devices encourages workers to work harder, but their productivity may ultimately decrease due to their decreased emotional well-being. Dr. Suh says, "The negativity stems from the fact that they can't switch off their work-related thoughts even if they are at home. People are unaware of this."

In related research, Dr. Suh examined the assumption that so-called "teleworkers" are able to maintain a better work-life balance by working part time from home using information technology. Contrary to what we might expect, Suh discovered that they could not achieve a satisfactory balance. Indeed, these workers seem to be suffering from "technostress" because the relationship between their work and home life is no longer clearly demarcated: "This stress is due to trying to balance traditional work roles and expectations with this new type of telework which allows you to work at home," she explains.

Dr. Suh has also looked at how technology shapes the way we collaborate and communicate, especially focusing on the potential psychological distance between workers: "I examined how the psychological distance between workers is formed in the context of virtual teams, how certain technological affordances reduce psychological distance, and how psychological distance influences workers' job performance." She collaborates with such companies as PWC and Samsung to collect data for her research. This research has been funded by the National Research Foundation of Korea and Research Grants Council of Hong Kong. It has contributed to the emerging consensus that working virtually creates less effective collaboration than person to person contact.

Currently, Dr. Suh is conducting research into "gamification," the use of game elements in non-game contexts. This strategy is being adopted by many business organizations as a way of improving both work flow and job satisfaction. Dr. Suh's current research seeks to understand how effective gamification is in achieving these goals through an empirical examination of the way that gamification motivates people in the workplace. Funded by a General Research Fund (GRF) grant, she started this major project in July 2016 and she plans to complete it in July 2018.

In a different project, Suh is also collaborating with her colleagues in the Media and Communication Department of City University to examine the impact of robot journalism on traditional journalistic practice. Newspapers now use robots that automatically generate news and journalists have to work with and process the information that robots deliver. She believes that understanding journalists' attitudes toward robots will generate insights into how organizations adopt and implement this emerging technology.

Mr. Pontus Appelqvist, Vice President of EON Reality, Singapore and Dr. Ayoung Suh

TECHNOLOGY INNOVATION FOR ACCESSIBILITY AND COMMUNITY WELL-BEING
ACIM RESEARCH CLUSTER

The School of Creative Media, through ACIM, has set up a series of funded research clusters that encourage research convergence and collaboration. Three faculty, Hongbo Fu, Miu Ling Lam and Kening Zhu, have been working both individually and in collaboration on various innovative techniques to improve accessibility at different levels in society. They run a weekly seminar with their PhD students and research assistants to brainstorm projects.

Hongbo Fu, a former President's Award winner, says: "The aim of our group is to bring about new interactive techniques to improve accessibility. My first PhD student's thesis was about accessibility and this has been an ongoing theme in my research." Fu has collaborated in the invention of many devices and apps to improve accessibility. Some of these are the 2D-Dragger, Live Sketch, EZ-Sketching, Sketch2Scene, Lazy Selection, a video-based interface for hand-driven stop motion animation production, and data-driven suggestions for portrait posing.

Dr. Zhu describes himself as a "Hacker, Gamer, Dreamer." His passion is for programming, prototyping, interface design and making real gadgets: "My background is human computer interface design, I try to solve problems that people face while using computers. I dream because that should be a characteristic of anyone who is doing research." Zhu seeks to discover how gaming can solve problems in learning and motivate children to learn. He serves as the external advisor of Let's Code, an NGO in Hong Kong to promote kids coding education, and this also helps him better understand the learning needs of children.

The collaboration between Fu and Zhu began on a smart watch project which originated in the PhD student thesis of Mr. Tony Wong on Mobile Interfaces supervised by both Fu and Zhu: "We wanted to create solutions for problems that people face when they use a smart watch. So we developed an easy way to type on a small area." Fu and Zhu have since collaborated on The

Bezel Cursor, a novel one-handed thumb interaction technique for target acquisition on mobile touch screens of various sizes, and on the Back-Mirror, which is a low-cost camera-based approach for widening the interaction space on the back surface of a smartphone by using mirror reflection.

Zhu is also currently supervising a PhD student interested in designing new interfaces for visually impaired people and plans to collaborate with Miu Ling Lam on the TEDY programme (Technologies for the Elderly and Disabled people by Youths). The TEDY programme, run by Dr. Lam, is a platform which encourages students to use their capacity for innovation for the benefit of society. Funded by the Jockey Club, this programme helps students identify the problems and challenges faced by the elderly and disabled people. "We work with a lot of local NGO's and hospitals to first find out what the real problems are," says Dr. Lam. Recently she was honoured with a Teaching Excellence Award (TEA) for 2018 for her exemplary work on using technology to solve social problems.

"This project began when I started teaching at the School of Creative Media and I was involved in courses related to the creative use of technology. I noticed that when students identified a challenge it was from their own perspective. It didn't really fit the real world scenario. They were very creative but not practical. So I wanted to create a platform where young people would go into the community and find the real challenges by talking to the elderly, the disabled, their caretakers and staff of NGOs. This way the elderly and disabled people also become part of the invention," she explains.

The annual competition, Makeathon, is an intensive workshop carried out within 72 hours where students generate a prototype that will solve a problem that they have found among the elderly and the disabled. The winner of the last Makeathon invented a device to help a visually impaired bowling team at the Hong Kong Blind Spot Organisation. The device recognizes which pins are

remaining after each strike and the smart phone reads it out to the visually impaired person. This team won "the best of the best" award at CityU and has submitted to SIGGRAPH 2018.

Many useful devices have resulted from the Makeathon, such as the device that reads out labels so that visually impaired people and old people can identify objects easily. The electric wheelchair simulator in a virtual reality setting is another invention. This allows wheelchair users to practice using a wheelchair in a safe, virtual reality space. The system will be used in the Hospital Authority Community Rehabilitation Service Support Center in Kowloon Hospital. Students also created a lifting system for a person to self-transfer to or from a wheelchair more easily. The equipment will help wheelchair users with limited mobility to move more independently and with greater convenience.

From Left: Dr. Kening Zhu, Dr. Miu Ling Lam and Dr. Hongbo Fu

Smart Watch Project Collaboration: (From Left) Dr. Hongbo Fu, Mr. Tong Wong, Dr. Kening Zhu

ENGAGING ABSTRACTION:
THE ANIMATED WORLDS OF MAX HATTLER, ACIM FELLOW

Max Hattler is an artist and researcher who works in abstract animation, video installation and audio-visual performance. His wonderfully engaging pieces directly explore the relationships between abstraction and figuration, sound and image, precision and improvisation, in order to indirectly comment upon the relationship between art, society, and politics.

Hattler's animations have been shown at numerous festivals and exhibition spaces such as Resonate, Ars Electronica, ZKM Center for Art and Media, MOCA Taipei and Beijing Minsheng Museum, and he has been the recipient of many awards including Supernova, Cannes Lions, Bradford Animation Festival, and several Visual Music Awards. Hattler has also performed live around the world, including Playgrounds Festival, Re-New Festival Copenhagen, Expo Milan, Seoul Museum of Art, Sonár Hong Kong, and the European Media Art Festival. He has served as a jury member at over 30 festivals, most recently at 56 Moon Animation Festival in Chengdu, China, the Visual Music Awards in Germany, Animex

Awards in the UK, and Filmfest Dresden in Germany.

As an animation and new media artist, one of Hattler's current research projects involves probing the expanded stereoscopic possibilities of immersive environments such as VR headsets and CityU's Gallery 360 space. This project is part of a year-long Research Fellowship at the Centre for Applied Computing and Interactive Media (ACIM) at CityU. "I wanted to experiment with feeding the left and right eye with different images. As an artist, I am interested in creating works which offer new experiences for the audience," says Hattler. He uses the term 'expanded stereoscopy' to describe stereoscopic processes, which create spaces where depth relations are disjointed and paradoxical, where binocular rivalry is used to create unique visual effects, or where new dimensionality and visual intensity are excavated from flat source material. Such expanded uses of stereoscopy allow for ways of seeing that are impossible in the real world and can be seen as a true expansion of the senses. He is also looking at applying this method

to audiovisual live performances.

Hattler's multi-award winning abstract short film, *Divisional Articulations* (2017), is currently making the rounds on the international film festival circuit. It is an audiovisual collaboration with composer Lux Prima and a group of Hattler's students who created the animation under Hattler's supervision. The film's complex and mesmerizing image space is generated from simple animation. Hattler says, "I wanted to work in a way that is economical so that it's a learning experience for the students." Structurally, the film is driven by repetition and distortion, where fuzzy analogue music and geometric digital animation collide in an electronic feedback loop, and spawn arrays of divisional articulations in time and space.

Hattler collaborated with his students on a previous work called *Five*, an abstract visualization of Gustav Mahler's *Symphony No. 5*, which premiered in a month-long exhibition at K11 Art Mall in Hong Kong, and was screened at Stuttgart International Festival of Animated Film.

Another strand of Hattler's research revolves around the concept of 'narrative abstraction': abstract moving images that tell stories or relate meaning. "It describes a thinking space where the work opens up a dialogue with the audience. In a world where we are saturated with the same images and same narratives, these abstract pieces work to pull the audience out of the familiar mold of thinking," he says. Supported by an Early Career Scheme grant and a CityU Teaching Development Grant, Hattler is currently developing strategies to teach students to create narrative-based abstract films, working on several creative projects in the field, and writing a book that explores the different forms of abstract narratives. Hattler's stated aim in this research is to reassess current abstract animation by articulating previously under-researched narratives and meaning-making strategies, and propose possible future directions for the abstract moving image.
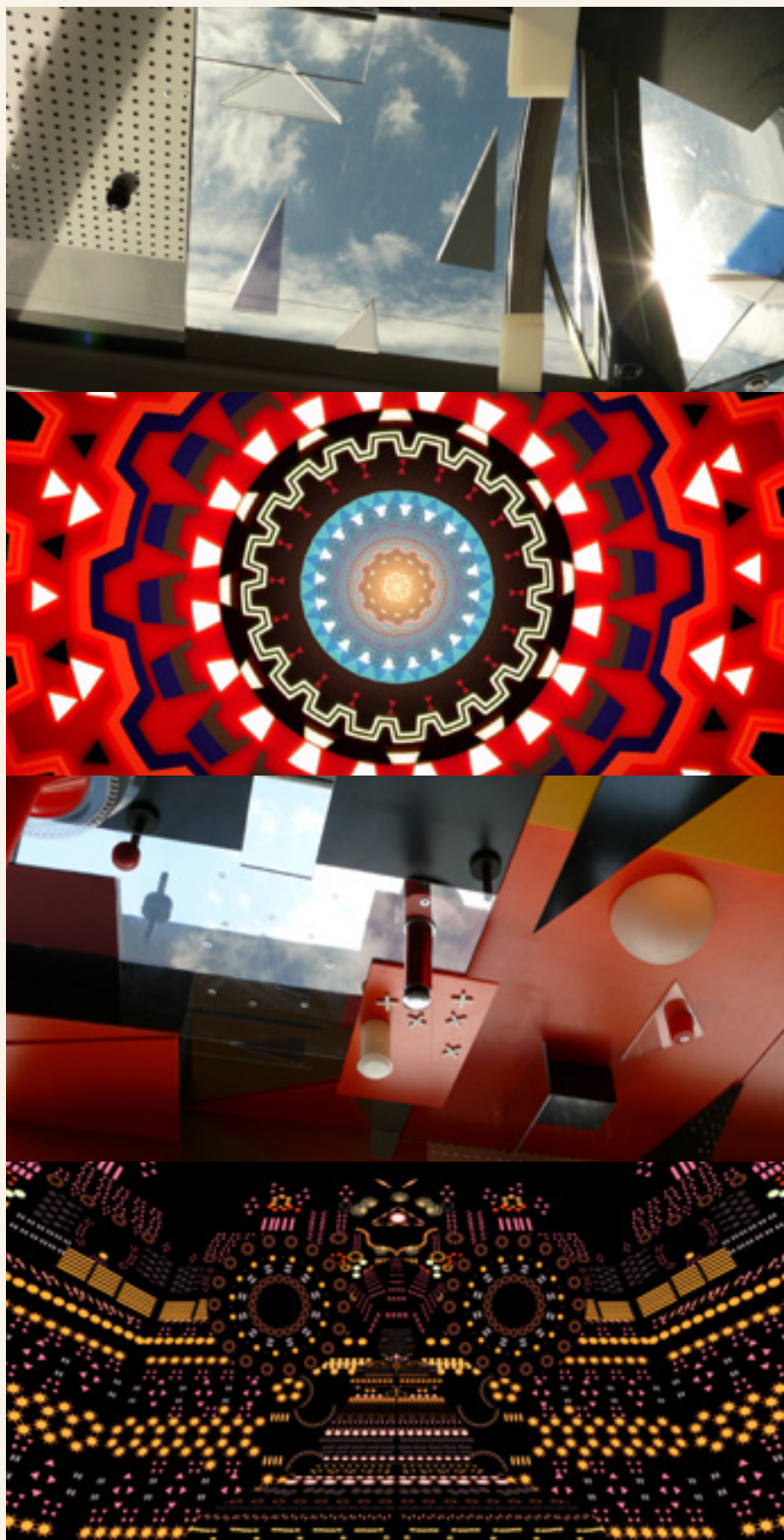
MAURICE BENAYOUN'S BRAIN FACTORY

A pioneer of Open Media Art, ACIM Fellow, Maurice Benayoun is a one-of-a-kind artist whose highly diverse works explore all the fields of expression available to the contemporary media artist from video to urban installations, Internet to immersive art. His artworks have been exhibited in many of the major contemporary art Museums including Centre Pompidou, MAC Lyon, MAC Montreal, Kiasma (Helsinki), Eyebeam, Moving Image (NYC), ICC (Tokyo), Machida Museum and Museum of Art Seoul. They have been commissioned by a number of biennials (Seoul 2012, ZERO1 San Jose 2012, Tokyo ICC 1999) and form part of many public and private collections. His work has won numerous international awards including 4 Ars Electronica Prizes and the coveted Golden Nica.

Benayoun was invited to be the curator for this year's exhibition organized by the Guan Shanyue Art Museum in Shenzhen called "On the Road, Nomination Exhibition" held every year since 2014. This is the first time that Hong Kong was involved in this project and it was their inaugural exhibition dedicated to New Media Art. Under the title "Young Media Artists in China," more than 30 artists were selected by the nominating committee for the exhibition. Taken together, they provide a significant overview of the vitality and diversity of the media art scene among young contemporary Chinese artists. In

November 2017, "Young Media Artists in China" opened at the Guan Shanyue Art Museum, before moving to CityU in March 2018. Benayoun, with the assistance of Ann Mak (麥惠儀), presented an extended version of the exhibition, with more than 40 art installations on display in CityU exhibition gallery and in two exhibition spaces at the School of Creative Media. This expanded exhibition featured 7 graduates and 6 artists and faculty from the School of Creative Media, which was an official partner of the show.

Benayoun's current project of artistic research is called The Brain Factory, which is a collaboration with Tobias Klein. The Brain factory is an art experiment that takes the form of an interactive installation. Members of the public become "brain workers" who are invited to give shape to human abstractions by thinking about an assigned concept. They respond to the continuously evolving shapes they perceive on a screen which react to the electrical impulses from their brain (EEG) in a feedback loop. "This started two years ago with the exhibition in France of the first prototype. The installation 'listens to the visitor's mind' and then adapts the resulting shape as a living being would adapt itself to its ecosystem," Benayoun says. Here the ecosystem is the visitor's brain.

The E.E.G headset monitors the brain waves, which accompany your thinking, and the electric signals produced influence the shape on a screen. This can be said to be giving a shape to your thoughts. The viewer is proposed abstract notions like freedom, love, passion, space, time etc. and the shape generator will pose dynamic shapes which the human subject then responds to and assesses in relationship to the concept. Is it a good representation or bad? When one settles on a result, this is printed into a 3D shape. The process of converting thought into object is called by Benayoun "Reification." In the future, this shape, completed in concrete, will be dissolved with water and become sand again. "This process could be seen as a critique of the knowledge economy based on free work and a critique of society that is obsessed with converting everything into salable objects," says Benayoun.

The brain cloud has been exhibited in Korea and Brisbane and now it has been commissioned by the Applied Science and Technology Research Institute (ASTRI) and exhibited in Sha Tin with a 3x3x3 meter LED Cube. The official opening ceremony of this lab called L'Esprit des Lumières (The Spirit of Enlightenment), was held on the 28th May 2018. The Gateway to this installation hosts information about the L'Esprit des Lumières project, and presents an overview of ASTRI's various R&D activities. It also allows visitors to access and view the brain-derived human abstractions stored in the BrainCloud Database. "This is not the end of the project," says Benayoun, "We are looking at how we can improve this through many phases and many exciting things are to come from Neuro Design technologies to Crypto Art projects." So expect more innovative iterations of the Brain Factory project in Hong Kong and beyond in the future.

Benayoun is currently working on a new project, which is called "Cyber Public" and is to be presented next year in Hong Kong. Working with the star comics designer Francois Schuiten, this new collaboration will bring to HK about 50 original drawings by Schuiten and will feature an installation of robots that will be arrayed among the works in a manner that they will appear to be trying to investigate why humans make art.
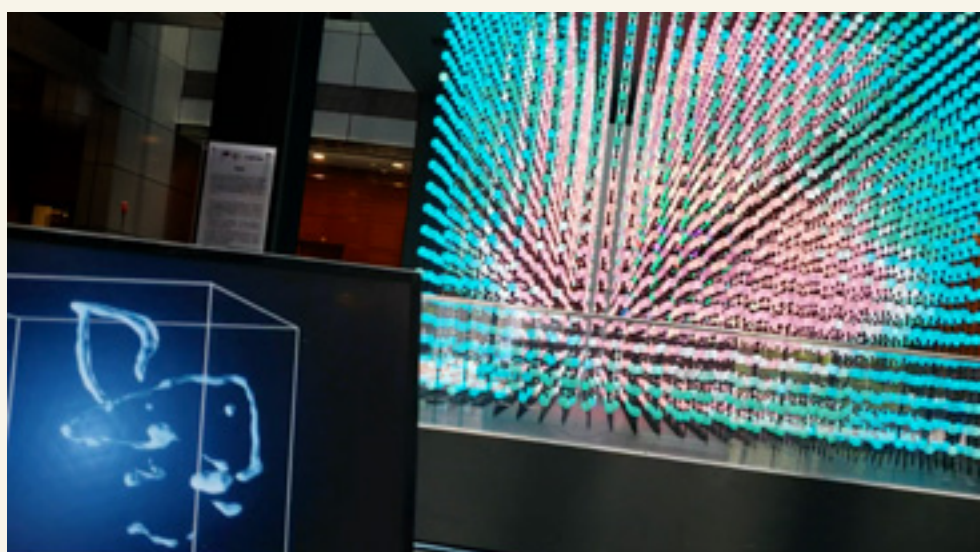
(Left) The BrainCloud enables each visitor to visualize and design artistic shapes using brain waves. It explores the idea of a "concept" or a "human abstraction" taking "shape" in the 3D world.

The Hypercube, represents the BrainCloud shapes and illustrates the power of human brain in pursuit of innovative ideas (Right).

ACIM STUDENT FELLOWS

TONY PUI CHUNG WONG

Wong's research focuses on Human Computer Interaction (HCI) on mobile devices, Interaction design, Mobile application, and Interactive Tools. He explores innovative interaction on mobile devices and studies how human behaviors, such as gestures and the ways humans interact with everyday items, interrelate to mobile interaction. His research focuses on gesture interaction on non-conventional surfaces on or around mobile devices. He has received an honourable mention at the SIGGRAPH ASIA 2016, New York for his work on the 'Back Mirror,' a low-cost camera-based approach for widening the interaction space on the back surface of a smartphone by using mirror reflection. He is currently working on the 'FingerT9,' a same-side-hand interaction using thumb-to-finger touching on finger segments to support one-handed smartwatch text entry. He is co-supervised by Dr. Hongbo Fu and Dr. Kening Zhu and is currently an ACIM Fellow.

PATRICE POUJOL

Patrice is working on the online financing, production and circulation of Films in China and the proposal for an original participatory collaborative tokenised film production model. This research looks at important questions about copyright, the adoption of new digital platforms and what this means for the production of creative works that are distributed and circulated online in China. Based on case studies and collected evidence from urban China and with elements of comparison with Hong Kong, Europe, and the USA, this research examines the change in media consciousness within young urban creative audiences. It evaluates the emergence of such local talents as a potential participatory and creative community within dis-intermediated, decentralised and distributed crowdfunding and crowdsourcing models.

Patrice's research proposes solutions on how these young emerging local creative talents can be identified and supported early on, particularly those who now produce creative and artistic audio-visual content. This project has benefitted from an exchange with UCLA under the mentorship of Prof. Michael Berry from October to December 2017. It is supervised by Dr. Damien Charrieras, Dr. Robert Ellis-Geiger and Prof. Maurice Benayoun. It has received a CityU Outstanding Academic Performance Award in August 2017 and an Applied Computing and Interactive Media (ACIM) Fellowship in September 2017.
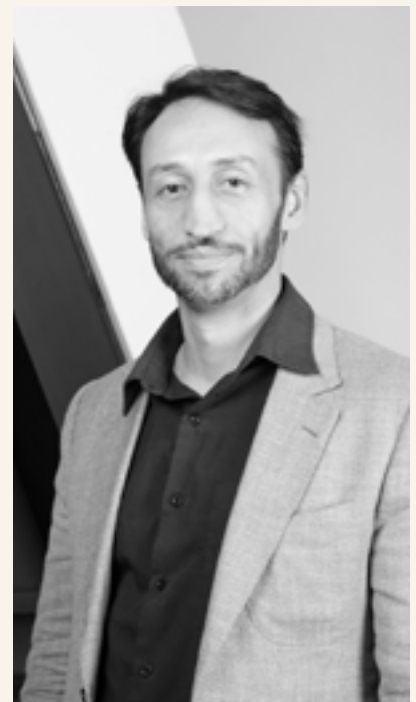
Harsh Agrawal, a 2017 graduate of the Bachelor of Science programme of the School of Creative Media, was a member of the animation team that won an Oscar for Best Animated Feature for the movie *Coco*. He contributed to the visual effects of *Coco* by texturing and shading characters.

Agrawal told us, "I am so humbled to be a part of the team behind *Coco*, and very proud of our work. *Coco* is an artistic and technical marvel in animation. Culturally sensitive and visually stunning, it has a strong message about family and traditions, and is definitely worth multiple Oscars."

Agrawal received the CityU Top Scholarship for International Students twice and the HKSAR Government Scholarship Fund – Reaching Out Award. Reminiscing about his days as an undergraduate he says, "SCM was great for trying different things, taking various courses in installation, games, animation and computer science etc. and broadening my skills."

Agrawal is now working as the Character Shading Technical Director for Toy Story 4 at Pixar Animation Studio. He recently co-wrote an article on RenderMan's bumpRoughness and he is currently working on writing a second part, which delves deeper into the technical details of bumpRoughness.

HARSH AGRAWAL
ACADEMY AWARD WINNER

Mr Harsh Agrawal (centre), SCM's graduate, was a member of the animation team for the film Coco, which won the Oscar for Best Animated Feature this year.

Tamar Wong's Wearable Canvas won the Bronze award for best student Invention at the Hong Kong ICT Awards in 2016. It grew out of his final project for Dr. Miu Ling Lam who suggested he design a wearable product to assist disabled people.

The wearable Canvas consists of LED Panels and a mobile phone that allows users to draw patterns to communicate. You can draw any pattern on the T-shirt by connecting to it through Bluetooth from a smartphone after downloading the relevant app. You can also choose which colour you want to draw in.

Wong sent his innovation to the ICT competition, and he has exhibited it at many exhibitions such as HKTDC Autumn Electronic Exhibition, CityU Discovery Festival 2016, and CityU InnoCarnival 2015. "The School of Creative Media helped me to get a patent for 8 years for my innovation. SCM provided me with lots of opportunities to explore new things and to meet other experts in the field and I am very grateful," he says.

Currently Wong is following a Masters in Information Systems in the Health Stream at the University of Melbourne. He hopes he can innovate more in the fields of wearable devices, interactive devices, virtual reality, and robotics.

TAMAR WONG
AWARD WINNING WEARABLE CANVAS

LINDA CHIU-HAN LAI
HONG KONG ARTIST OF THE YEAR IN MEDIA ARTS, 2018

It is the belief that art must be society's location for radical thinking, and therefore that art deserves promotion and preservation for the advancement of society, which informs all Linda Lai's academic writing and artistic research-creations. Her research activities are based on her commitment to rethink the terrain of art and culture rather than simply be a stakeholder in it.

Dr. Lai's artistic-research practice is specifically engaged in historiography and how we remember and engage with the past. She takes a "media archaeology" approach to technology in order to understand the place of technology in our everyday life and art making and this is the subject of her GRF/SRG-supported research that resulted in the first comprehensive survey ever made on the history of HK video art. Lai is also interested in examining the traditional forms in which we tell stories about the past in favor of what she calls "micro-narratives" that break open encrusted ways of thinking.

The many years of her research-based intermedia and videographic work found mature convergence in 2016-17. Video Bureau (Guangzhou and Beijing) completed the archiving of 26 of her video art pieces (2000-2015), elevating her frequent festival appearances in international venues to permanent access for researchers worldwide. Two of her new experimental videos, *Micro Narratives* and *Ordinary Women*, were published in more than one event, alongside 6 other

works formerly made in festivals and exhibitions.

This recognition was echoed in July 2017 in her solo screening, "Indi-Visual: Linda Lai," with the theme "Montage as Critical Strategy: Fragments, Networks, Theory" at EXiS 2017 (14th Experimental Film & Video Festival in Seoul), co-organized by the Korean Film Archive, where her works were shown in a dedicated program alongside other world-class artist features. Previously, in 2015, the Experimental Film & Video Festival in Macau had presented her solo show titled, "Writing the Fracture and Immersion of Memory Texts: Linda Lai Video Art Solo Screening."

Since 2016, her artistic practice has taken a new turn. She now examines moving images not just as screened events but also as vibrant objects. Premised on new materialism, she builds her own films and found moving images into everyday objects, creating "memory objects" that embody and reveal the lived experiences of history. Such is the core of her artistic experiments in two site-specific installations, "Mnemonic Archiving: a Dispersive Monument," which was staged at the Pearl Lam Galleries in Singapore (2016) and, in a revised form, in Hong Kong (2017).

Lai leads the Floating Projects Collective, which was launched in 2015 with numerous recent SCM graduates to explore modes of sustainability in art-

making and implement an "economy of contribution." In this collaborative art experiment, an artists' collective occupies an 1800 square-foot disused factory unit in Wong Chuk Hang where the young artists exchange roles as curators, makers, organizers and writers for each other instead of exchanging payment. Exhibitions take place in an open studio format and artists are given the chance to discuss their work and receive feedback from experienced curators. Floating Projects also has an online forum where emerging and established artists write about moving images, contemporary art, cultural events and sound practices.

Lai considers Floating Projects as the 'afterlife' of SCM's push for discovery -- now in the form of the young artists' first solo shows, curatorial experiments, and opportunity for shared critique, as well as networking with domestic and overseas artists: "Young people do not have enough space to enact their artistic aspirations. This concrete place to gather to make dreams happen also creates a horizontal structure of association that encourages collaboration as much as individuation," she says.

Lai is also the Artistic Director of "The Writing Machine," founded by her in 2004, which is an HK-based media art collective with a research-based orientation and theoretically engaged in new media issues. This collective explores computational thinking and contemporary art. The Writing Machine Collective (WMC), since its inception, has published five funded exhibitions (2004, 2007, 2008, 2011, and 2014) in Hong Kong.

Linda Lai speaks at many international art and media venues, most recently at London's Tate Britain and, in

recognition of her outstanding accomplishments as an artist and her contributions to art education and culture in Hong Kong, she has just been honored by Hong Kong Arts Development Council with the Hong Kong Artist of the Year Award in Media Arts. Congratulations Dr. Lai!

Dr. Linda Lai's Performance with the Floating Project Collective performed at the 22nd International Symposium on Electronic Arts 2016

HARALD KRAEMER
ART, CURATION, AND PEDAGOGY: A CREATIVE SYNERGY

Kraemer, who holds a PhD in Art History on the subject of Museum Informatics and Digital Collections, was brought to the School of Creative Media to build a new masters program for curators in Hong Kong. For some years before coming to the School of Creative Media he ran his own consulting company in Vienna, advising over 40 museums as a Systems Analyst and developer of Collection Management Systems and also as a Director and Producer of Hypermedia applications for museums. Kraemer's contribution to SCM since he arrived over four years ago is characterized by the remarkable synergy he has created between his teaching practice and his wide-ranging research activities.

The "Curating Art and Media" MA program, that he developed together with Dr. Zheng Bo has grown since its inception in 2016, from 20 to 55 participants. Over 20 cultural events and exhibitions have been curated by his students in collaboration with institutions throughout Hong Kong. Students study arts management, the art market, digital media in education, and archiving, and they engage in planning and producing exhibitions in a hands-on way. Graduates of the program work in art galleries and in institutions such as Nanjing-Museum and M+ in Hong Kong, in private collections like Guanfu Museum in Shanghai, and auction houses like Poly Auction. Kraemer is planning a handbook entitled "Curating, Arts and Exhibition Management." He explains: "the idea of a practical manual in curating and exhibition management grew out of the need to provide the program with the right kind of teaching materials."

Kraemer's expertize as a curator and designer of exhibitions was showcased in "The Age of Experience," an exhibition of faculty and student work that he staged both at SCM and at the Angewandte Innovation Lab of the University of Applied Arts in Vienna in 2016. As well as his skill in conceptualizing exhibitions, Kraemer's curatorial signature is his attention to detail: he designed not only the exhibition but also the graphic products such as posters, invitation cards and the catalog himself. In 2016, Kraemer was responsible for the ISEA Conference Juried Exhibition, which was held in Hong Kong at four locations simultaneously. A further project, "Interval in Space," a collaboration with Janine Stoll in cooperation with the Fundaziun Nairs and the Osage Foundation, led to the exchange of artists from Switzerland, Austria and Hong Kong and to two noteworthy exhibitions in 2017 and 2018.

Complementing his curatorial activities, Kraemer has published widely in contemporary art, digital cultural heritage, interactive storytelling, archiving and museology. He recently published an authoritative

monograph on Austrian artist Robert Lettner, and while he was working on this, his students developed and realized three exhibitions about Lettner that counted over 8,000 visitors, as well as designed and produced an exhibition catalog. In one of these three exhibitions entitled "Robert Lettner and the New Wunderkammer of Rococo" students of faculty member, Tobias Klein, developed 3D objects based on Rococo ornamental prints, and student curators, under the supervision of Kraemer, created a kind of Wunderkammer (Cabinet of Wonders) that encompassed the student 3D objects, digital paintings by Robert Lettner and Rococo ornamental prints from the Vienna Museum of Applied Arts.

Since most of his students have limited knowledge of art and no experience of museums, Kraemer offers visits to exhibitions every Saturday during the semester. More than 800 exhibitions have been visited by the students on these legendary Saturday visits with him. When asked what kind of influence these visits have on the students, he said: "By the end of the semester they have looked at hundreds of artworks with me, analyzed these works by using various critical methods and spent hours talking about their own experiences. In this direct engagement with art, my students discover their own creative and analytical skills, and some find their vocation."

Faced with the growing loss of first generation digital cultural heritage, Kraemer is developing several projects around digital conservation, archiving and preservation. A start-up grant that enabled him to retrieve missing online and offline multimedia applications from Asia, especially from Hong Kong, China, and Taiwan, and in a GRF-funded project, "Archiving Ephemeral Knowledge," he is examining the different strategies for the documentation of intangible cultural heritage in performance art, performing arts and martial arts. He is also creating a data pool of best-case multimedia applications which will form the basis of a book entitled: "Multimedia Classics - Hypermedia Hermeneutics - Transmedia Storytelling." He says, "these slowly disappearing relics of the golden age of multimedia are masterpieces of interactive design that must be documented and understood. The aim of this publication is to create a reference work of 100 important online and offline multimedia applications that will make these multimedia projects available to future generations." For 2019, Kraemer is planning an exhibition of the research results. Thus his research flows into his teaching again and forms sustainable and creative synergies which support the School of Creative Media.

Visit of Ben Quilty exhibition at Pearl Lam Galleries, Hong Kong, 2015

VISITING PROFESSOR KEN UENO

Winner of the 2006/07 Rome Prize and the 2010/11 Berlin Prize, Ken Ueno, is a composer, vocalist, improviser, and sound artist who currently holds the Jerry and Evelyn Hemmings Distinguished Professor Chair in Music at UC Berkeley. Coming this August 2018, Prof. Ueno will grace us with his presence at the School of Creative Media as a Visiting Professor for an academic year. He holds a PhD from Harvard University and an M.M.A. from the Yale School of Music, and his bio appears in The Grove Dictionary of American Music.

Ueno's compositions are informed by his experience "hacking" his own body to create extended vocal techniques (e.g. multiphonics, subtones, circular singing). The sonic uniqueness that results from such a "person-specific" contextuality is transposed through an empathic extension into the act of composing for other instruments. The embodied translation often involves hands-on empirical research on the instruments for which he is writing in a manner he deems, "babbling," a term borrowed from Jakobson's research on early language acquisition in children.

Ueno's sound installations often serve as prosthetic extensions of his voice, or a proxy, algorithmically activating the trace of his voice with custom software to articulate the resonance of its inhabited space, with the mission of making the architecture palpably felt as an instrument. His collaboration with the architect, Thomas Tsang, for the Inside-Out Museum in Beijing is an example. This software-driven work sonically activates a stairwell as a resonant chamber, effectively turning the building into a large wind instrument. The piece sounds loudly and low enough to shake the building.

His most recent works live in the interstice between concert music, sound art, architecture, and theatre. *Only the breaths of favorite poems*, herein (another collaboration with Thomas Tsang), which opened last December at the Shenzhen Biennale, is, an installation of twenty speakers installed on thirty-three door panels which enclose a space. For the premiere, Ueno performed a concert work in which ten musicians and himself, mobile with megaphones, vocalized sounds like the sounds on the speakers. As the piece progressed, door panels were gradually opened, effectively increasing the volume of the sounds emitted from the interior of the installation. The concert work, thusly, incorporates the installation as an instrument.

Ueno will be tasked with helping to develop the Sound Art curriculum at the School of Creative Media, and is looking forward to collaborating with other musicians, architects and colleagues, and to present these works at City University. He looks forward to the "as yet untold possibilities" that will result from these collaborations and to being inspired by the locus and community of artists in Hong Kong.
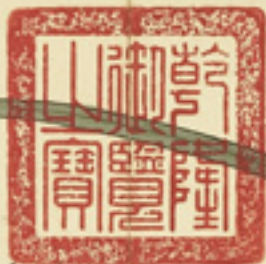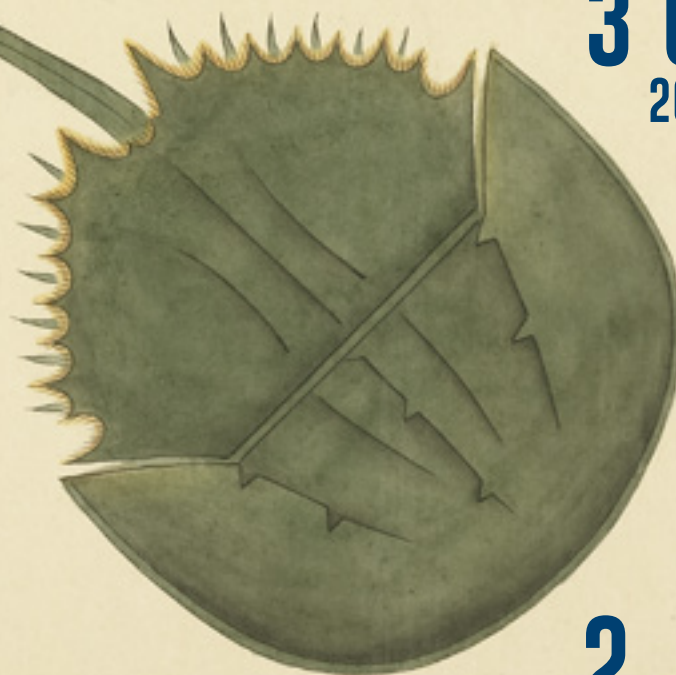
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香港城市大學
City University of Hong Kong

3 OCT
2018

2 JAN
2019

ANIMAL –
ART
SCIENCE
NATURE
SOCIETY

OPENING HOURS
10AM – 7PM DAILY
CLOSED ON MONDAYS

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CITYU EXHIBITION GALLERY, 18/F,
LAU MING WAI ACADEMIC BUILDING,
CITY UNIVERSITY OF HONG KONG, KOWLOON TONG

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NATIONAL PALACE MUSEUM TAIWAN