

SCHOOL
OF
CREATIVE
MEDIA

創意媒體學院



CENTRE FOR
APPLIED
COMPUTING
AND
INTERACTIVE
MEDIA

SCM | ACIM RESEARCH

ISSUE 1 (2018)



CHAIR PROFESSOR RICHARD WILLIAM ALLEN

DEAN
SCM



SCM|ACIM RESEARCH INTRODUCTION

A warm welcome to the inaugural edition of our new bi-annual newsletter: SCM|ACIM Research, in this the 20th Anniversary Year of the School of Creative Media (SCM). This newsletter is designed to showcase the research performed at SCM and at the Center of Applied Computing and Interactive Media. The vision of SCM|ACIM Research is to foster creativity and innovation at the intersection of art and technology. We believe that the work showcased here bears out that vision.

Under Professor Shaw's expert guidance, the Center for Applied Computing and Interactive Media has become a leading research center in digital arts and design. Over the last few years, Shaw has led the development of digital strategies for tangible and intangible cultural heritage

preservation, exhibition and display, and ACIM is engaged in several major long-term projects of cultural heritage preservation including 'Remaking Confucian Rites' in partnership with Tsinghua University and the Moonchu Foundation; 'Pureland: Atlas of Maritime Buddhism,' in collaboration with an international consortium of research institutions; and, featured in this issue, a long-term collaboration with the Guoshu Foundation to create a 'Hong Kong Martial Arts Living Archive'.

This year SCM has created faculty and student ACIM Research Fellowships that embrace a range of path-breaking collaborative and individual research projects, some of which we explore in this issue of the newsletter, some of which will feature in subsequent issues.

Computer Scientist and Artist, Dr. Miu Ling Lam has formed a collaborative research team with Dr. Hongbo Fu and Dr. Kening Zhu which focusses upon the development of Interactive Technologies for Accessibility. Dr. Lam has pioneered this research in her Jockey Club funded project in which researchers develop interactive technologies in collaboration with potential users of that technology.

Architect and Media Artist, Tobias Klein is engaged in research that will build an affordable laser-based projection system capable of creating images on large surfaces. However, as his interview reveals, Klein is engaged in a wide range of media practices that engage matter, space and light, including lenticular printing, 3D modelling, and projection.

Student Research Fellows, Bin Chen and Peter Nelson are two of our student fellows at ACIM. Bin Chen is working on three-dimensional (3D) display technologies supervised by Dr. Miu Ling Lam and Dr. Hongbo Fu. Working on landscape theory and computer games, Peter Nelson is supervised by Dr. Olli Tapio Leino.

In this issue we also feature the research of President's Award winner, Dr. Zheng Bo. Bo engages in the research of socially engaged art across China, and the practice of socially engaged art here in Hong Kong. He is the creator of a highly successful MOOC and many of you will have witnessed his brilliant installation, *Sing for Her*, in Tsim Sha Tsui, where members of under-represented groups in this city sang the songs that defined their lives across the Art Square at Salisbury Garden.

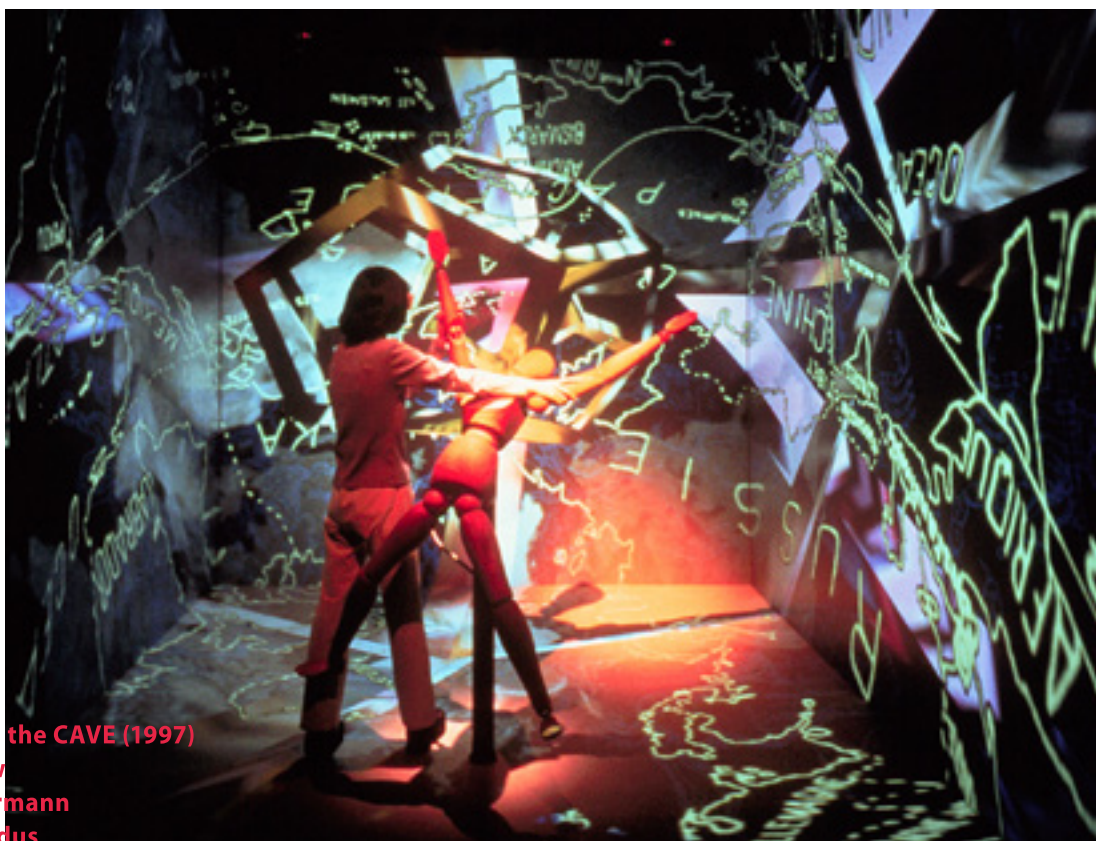
Our book section features the work of faculty member Dr. Louisa Wei. Louisa is at once a documentary filmmaker who has made a widely seen documentary on the Hong Kong film pioneer, Esther Eng, and a prolific author. Her co-authored book, *The Legend of Brother Ha (Esther Eng): Cross Ocean Filmmaking and Women Pioneers*, was awarded the Hong Kong Book Prize in 2017; and her book, *Wang Shiwei: A Reform in Thinking*, won the Distinguished Publishing Award for Literature and Fiction of the Hong Kong Publishing Bienniele Prize, 2017.

SCM actively supports student innovation in creative technologies and we are especially proud of our students, Carmen Lam and David Chung, featured in this issue. Their award winning *Huskeyland* project, spurred the development of their company, *Animae Studio*, specializing in App. Development, 3D modelling and animation, and we are delighted to announce that they have now received substantial investment funding.

We hope you enjoy SCM|ACIM Research and we look forward to presenting you more of our outstanding research work in future editions.

Richard Allen
Dean, SCM

Jeffrey Shaw
Director, ACIM



ConFiguring the CAVE (1997)
Jeffrey Shaw
Bernd Lintermann
Agnes Hegedus

ASSISTANT PROFESSOR DR. MIU LING LAM

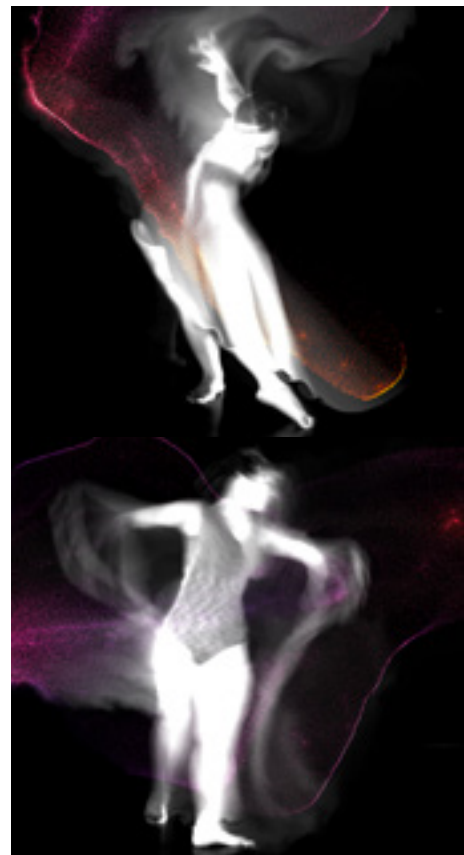
ACIM
RESEARCH
FELLOW



SCIENTIST, INVENTOR, ARTIST!

Dr. Miu Ling Lam represents the kind of faculty we aspire to nurture at the School of Creative Media who works at the challenging intersection between science and art, where new forms of creative innovation and creative practice emerge. Dr. Lam trained as a mechanical engineer, but when she came to the school she had to discover new ways to channel computational thinking into creative media education and practice. By doing so, Dr. Lam has become a successful creative artist in her own right, as well as an innovative researcher who has several patents to her name.

One of the biggest challenges of 3D as a technology is that it requires viewers to wear glasses which are both inconvenient, for example, in the context of home viewing, and taxing on the eyes. Dr Lam is the Principal Investigator for a project on autostereoscopic multiview display for which she has availed a General Research Fund. This is probably the first step towards watching 3D images without glasses. Dr. Lam is working with two PhD students on this project whom she is supervising: Bin Chen (ACIM Student Fellow) and Lingyan Ruan. Multiview 3D display has been built before by other researchers, but with almost 300 projectors, which is not practical. This project uses only one high-resolution projector and an array of mirrors to produce 3D images. The viewer can move around and see different perspectives of the image. This method is practical not only in terms of the cost but also in terms of the relative ease of calibration and set up. Dr. Lam's research has resulted in a patent filed and several publications.



Dr. Lam's new interactive fog projection installation Interplay 2.0 is currently exhibited in Design Society.

Dr. Lam has filed another patent for the 'electronic system' she has invented for creating an image. She has worked with PhD students Yaozhun Huang and Bin Chen, as well as Research Assistants Sze Chun Tsang and Tamar Wong on this project to develop Computational Light Painting and Computational Kinetic Photography. Her invention consists of a robot, a flat-panel display and a camera.

Light painting, she explains "is an art form in which photographers use long exposure together with movement to create light sculptures. Traditionally people use a hand held light source but this invention uses a computational approach and a robot to move the light source. An algorithm is developed to automatically generate the optimal path for the robot." For Computational Kinetic Photography, the camera is moved while capturing a long exposure. Dr. Lam has received a grant from the Hong Kong Art Development Council to produce an artwork out of the computational kinetic photography technique, which will be produced in 2018. She is also collaborating with a professor at The Chinese University of Hong Kong to further develop the process.

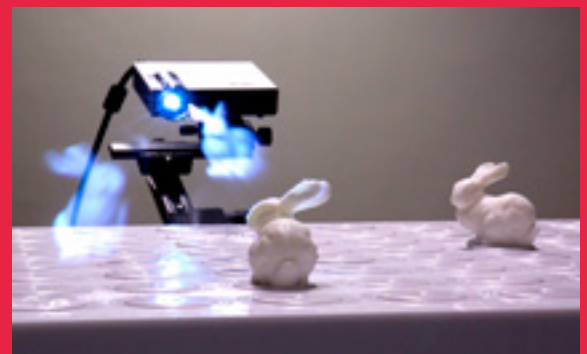
Since 2014, Dr. Lam has been developing the possibility of using fog as a volumetric display system which has both scientific and artistic applications: "I wanted to create a system through which I can control the shape of fog dynamically to produce 3D images. That is how the volumetric fog display was created," she says. Her first project with fog was the 'Dance in the Mist' and this fog art work was displayed at the Age of Experience exhibition at the Angewandte Innovation Lab at the University of the Applied Arts, Vienna, 2017.

She is now working on a new fog projection system, which will be exhibited at Design Society, a new design museum, which will be opened on 1st December 2017 in Shekou, Shenzhen, in collaboration with the Victoria and Albert Museum in UK. "The theme for their opening show is the future of interface, so I'm building an interactive interface using the fog projection system," she says.

Dr. Lam brings the same creativity and passion to education, and she has spearheaded a number of pioneering and innovative teaching initiatives in the five years that she has been with the school. One of these is the TEDY programme (Technologies for the Elderly and Disabled people by Youths) supported by the Hong Kong Jockey Club Charities Trust. Research is being done to invent assistive technologies, which will help the elderly and people living with disabilities. The Makeathon, a 3-day making-hackathon, was held in November 2017 in which innovative solutions and new prototypes to address the challenges of the elderly and the disabled were created. It's a community project focused on education and the cultivation of social innovation and empathic sensibility in students.



An autostereoscopic 3D display based on mirror array developed by Dr. Lam's research group



Volumetric fog display empowers innovative tangible 3D interaction in a mixed reality setting.



A long exposure photograph taken with a moving camera based on the Computational Kinetic Photography technique developed by Dr. Lam's team.

ASSISTANT PROFESSOR MR. TOBIAS KLEIN

ACIM
RESEARCH
FELLOW



CRAFTSMANSHIP IN THE DIGITAL AGE

Tobias Klein's work is in the areas of Architecture, Art, Design and Interactive Media Installation. His research, often in collaboration with other new media researchers and artists, combines investigation of the properties of new media technologies with creative practice in a manner that defines some of the most innovative work being done at the School. We still often tend to think of new media in terms of intangible screen media and their interactive and immersive augmentation, but Klein, as an architect, is drawn to the investigation of substances and objects, especially the possibility and promise of 3D printing as an art-form.

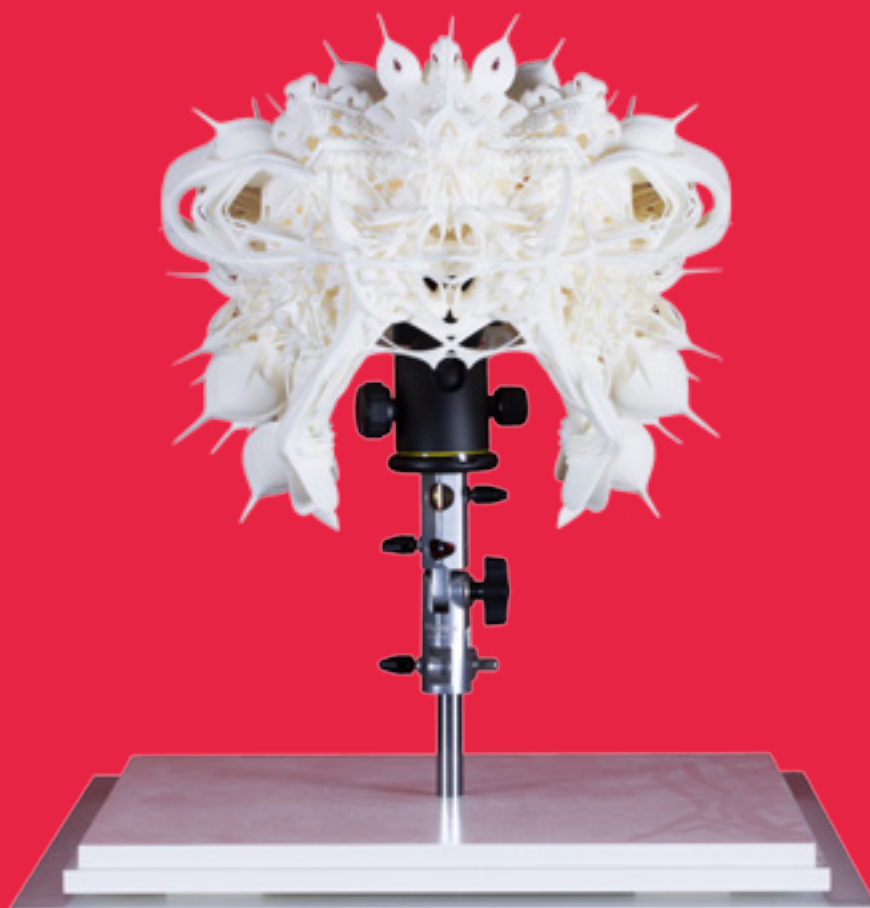
In his ongoing creative and research inquiry into 3D Printing as digital craftsmanship, which he is currently pursuing as a PhD at RMIT, Australia, he is investigating the interdependence between the craftsman and the material he works with; the relationship between the craftsman's understanding, the tools he uses, and the constraints and affordances of the technology and the raw material: "I am chasing the construct of digital craftsmanship if there is such a thing. This is the most important research for me," he says. In the context of this research, he has created and exhibited a number of works, including the 'Vessels of Vanitas' series that were exhibited at the Bellevue Arts Museum, the 'Age of Experience' exhibition in Vienna, and at the inauguration of the first 3D printing Museum of China in Shanghai.

Recently, Klein had the opportunity to serve as Artist in Residence at the Pilchuk School of Glass. There, he conducted a series of investigations into glass blowing and casting and the combination of glass blown artifacts

with 3D printed elements, grafted through 3D scanning. This resulted in some beautiful and unique artworks that were exhibited in 'Balanced Conversations' a solo exhibition of Klein's work in Los Angeles, California in October 2017.

Klein is also interested in augmenting 3D printed substrates and complex forms with either projection mapping or environmental reactive coatings and this has led to several research projects and teaching initiatives. Klein used his research start-up grant at SCM to develop methods for the chemical coatings of surfaces. This research resulted in the work cycles 'Slow Selfie' and 'Liquid Light,' which involved the embedding and activation of either crystals or cyanotypes on the surfaces of 3D prints. Both projects were extensively exhibited internationally in venues such as the Science Museum London, the Museum of Vancouver and the Museum of Moscow. Extending the





research of material augmentation, he collaborates with Associate Professor Mr. Scott Hessels in their GRF funded 'Reactive Media Display.' Klein explains, "The research articulates a counterpoint to the absurd dominance of LED displays in Hong Kong." By looking at the possibility to augment 3D printed material with chemical reactions, he has sought to develop an alternative method of display for advertising, art and new media art.

Complementary to this research, Klein received two Teaching Development Grants for a project he developed with Hessels entitled, 'Skunkworks.' Modelled on an innovation concept developed in the aircraft industry by Lockheed, Skunkworks allows students to work collaboratively in a project orientated and outcome based learning environment to create innovative and unique artifacts using smart materials. He is currently working on creating an intelligence database that allows the storing of chemical reactions and their set-up in a way that inspires students and encourages innovation in the field of reactive media.

Klein is also engaged with the continuous emergence of VR and AR in the creative process. He has explored the creative entertainment abilities of VR in collaboration with Dr. Tomas Laurenzo. Their work 'Awkward Consequence' performed at the International Symposium on Electronic Arts, ISEA 2016, Hong Kong, was the world's first fully immersive Virtual Reality Performance. He also has an ongoing collaboration with Professor Maurice Benayoun on the Brain Factory and Brain Cloud project. This explores the possibilities of Brain Computer Interfaces to generate 3D printable forms through bio-feedback recorded reactions of the participants.

CHAIR PROFESSOR JEFFREY SHAW

DIRECTOR
ACIM



THE CREATIVE CONVERGENCE OF CULTURAL HERITAGE WITH NEW MEDIA

Jeffrey Shaw is an international renowned new media artist. He began his creative work in the 1960s at a moment when artists were seeking to break down the boundaries and hierarchies that existed between the artist and his or her audience, the artwork and the spectator. Shaw's vision was to create artworks that allowed the spectator to engage in their creation. He initially experimented with "expanded" cinema (cinema outside the walls of the theatre), and interactive installations using inflatable devices, before pioneering the use of digital media technologies to create works of augmented and virtual reality, immersive visualization, and playful interactivity. Professor Shaw's landmark art works include *The Legible City* (1989), *The Virtual Museum* (1991), *The Golden Calf* (1994), *Place-A Users Manual* (1995), *conFiguring the CAVE* (1997) and *T_Visionarium* (2006). More recently, he has led the development of digital technologies for cultural heritage preservation and exhibition.

One of Shaw's most important recent cultural heritage projections is to preserve, document, stage, and visualize Hakka Kung Fu in three dimensional, immersive, digital media forms. The Hakka Kung Fu project has enabled the creation of many new techniques to visualise kung fu movements. Shaw joined forces with Hing Chao, a scholar and Chinese martial arts practitioner in Hong Kong, and with Prof. Sarah Kenderdine at SCM to initiate a series of motion capture (mocap) sessions where the performances of numerous renowned Kung Fu masters were recorded using a battery of infrared video cameras and a special

mocap suit studded with reflective markers. Inside SCM's motion capture studio, one of the best equipped in Hong Kong, these special cameras could track the movement of the optical markers worn by the performer to create an invaluable 3D record that is to be used by teachers and students of Kung Fu. These recordings also enable analytical studies to be made utilizing various digital visualization techniques. For example, one technique used coloured lines to trace the paths of movement of different parts of the performer's body. Another gave expression to the performer's energetic state by using pictorial 'lightening bolts' to illustrate the abrupt acceleration of their limbs. And certain types of visualisation created shapes that were beautiful sculptural expressions of the performer's movement over time.

All these research activities are part of a very fruitful and on-going partnership between the Center for Applied Computing and Interactive Media and Hing Chao's organisation, the *International Goushu Association*. They have been working together for a number of years, creating a ground breaking digital archive and also mounting critically and publicly acclaimed exhibitions at the Hong Kong Heritage Museum, the Hong Kong Visual Arts Center and at CityU's new Exhibition Gallery; exhibitions that were strongly supported by the Hong Kong government's Leisure and Cultural Services Department. Having published an important book on Hakka Kung Fu and its digital legacy, they are now in the process of preparing a new CityU Press publication in relation to the Lingnan

PLACE-Hampi (2006)
Jeffrey Shaw
Sarah Kenderdine



Hung Kuen exhibition that will open at the CityU Exhibition Gallery on December 8th, 2017.

Prof. Shaw explains that “The challenge for the interpretation of tangible and intangible cultural heritage is to find ways to make the past come to life and be meaningful to people in the present. The conjunction and hybridisation of cultural heritage with digital media offers exciting new paths of discovery that make this possible.” Together with Prof. Kenderdine, Prof. Shaw has undertaken many other immersive interactive visualization projects at numerous famous heritage sites, for example at Hampi, a UNESCO world heritage site in India, and the Dunhuang Buddhist caves in China. They are currently working on a project that involves the remaking of Confucian Rights (Li), and another that traces the history of the maritime dissemination of Buddhism across Asia.

Prof. Shaw believes that ACIM, the Creative Media Centre and the recent launch of the CityU Exhibition Gallery offer great opportunities for research faculty and students to expand their exhibition and public engagement practices. Under Prof. Shaw’s directorship ACIM has organised a number of very successful exhibitions such as the *Tong An Ships*, *Hakka Kung Fu*, and *Guiseppe*

Castiglione, that have provided unique opportunities to SCM students and alumni to develop numerous innovative designs for cutting-edge interactive exhibits. Many of these have been done in partnership with the National Palace Museum in Taiwan, who are also leaders in digital exhibition making. *The Sincerely Yours: Personal Letters of Tsinghua Scholars’ Letters* exhibition which ran from September to November 2017, had a number of thought provoking interactive and augmented reality exhibits, as well as an experimental ‘action cam’ video documentation of a calligraphic painting done by one of China’s prominent contemporary artists Wang Dongling.

For Professor Shaw, the social engagement of art practice has become mandatory in the light of the many challenges that are testing the global community. Cultural heritage, one of its most precious and essential assets, is facing an increasing number of human and environmental threats. This, he contends, motivates and obligates the exploration of new strategies of digital conservation representation and scholarly and public engagement, and ACIM will continue to support research projects and exhibitions in this vitally important field of creative endeavor.



BIN CHEN

PhD STUDENT



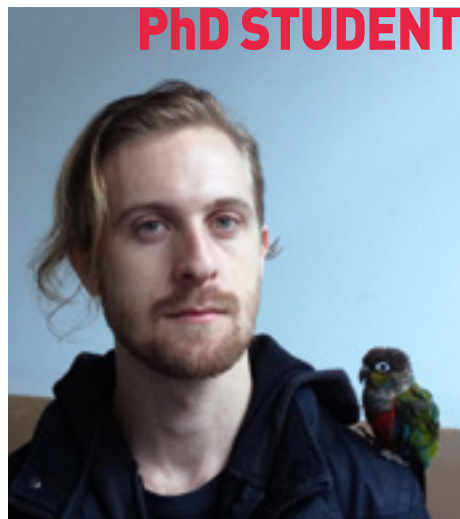
Bin Chen is a PhD student at the School of Creative Media supervised by Dr. Miu Ling Lam and Dr. Hongbo Fu. He has long been fascinated by three-dimensional (3D) display technologies and his research focuses on 3D display techniques including fog display, automultiscopic display and aerial display. His research has been presented at IEEE International Conference on Robotics and Automation (ICRA) and ACM SIGGRAPH Asia.

His most recent research combines automultiscopic display and aerial display, aiming to design a better 3D display device that can be extended to the masses. He believes that this Automultiscopic Aerial Display will provide new possibilities for the 3D display community and will be used in many fields like games, medical treatment, exhibitions and engineering.

STUDENT FELLOWS AT ACIM

PETER NELSON

PhD STUDENT



Peter Nelson is a visual artist and researcher who works between painting, writing and digital media. His PhD research at City University of Hong Kong, supervised by Dr. Olli Tapio Leino, concerns landscape theory and computer games. Using a methodology derived from the intersection of these two fields, he analyses how the landscapes of computer games both reflect and affect perceptions of and relationships with the physical environment. His research begins with the hypothesis that the treatment of landscape in computer games can reveal important aspects of contemporary social, political and cultural relationships to the physical environment. His efforts to develop an appropriate methodology for thinking through the consequences of this idea has already resulted in a number of papers and presentations, and experimental game modifications.

Peter has been working between Australia and East Asia for the past 10 years, and has undertaken residency projects with Taipei Artist Village (Taipei), Organhaus (Chongqing), Red Gate Gallery (Beijing), Serial Space (Sydney) and the City of Sydney. He has held numerous group and solo exhibitions, including projects with HanArt TZ Gallery (Hong Kong), The National Palace Museum (Taiwan), The Sichuan Fine Arts Academy Museum (Chongqing) and Hong Kong Polytechnic University (Hong Kong).

DAVID CHUNG AND CARMEN LAM



KNOWLEDGE TRANSFER AND ENTREPRENEURSHIP

"We have a strong bond with the School of Creative Media. Even after graduation we still have their support which means a lot to us," says Carmen Lam sitting beside David Chung who agrees vehemently.

Lam and Chung founded Animae Studio when they were third year students following the Bachelor of Science in Creative Media (BscCM). They have also founded Animae Technologies Limited in 2014, which is a current incubatee in Hong Kong Science Park, to focus on research and various types of technologies such as immersive experiences and toy-to-life and human-computer interaction.

Today Lam is a full-stack developer and an inventor of seven patents on tangible user interfaces. In 2015, she was awarded the "Outstanding Young ICT Achiever Award" for her outstanding achievements to the industry and the community. "The SCM curriculum allowed us to learn different kinds of things, the courses are very multi-disciplinary. We were able to be part of International conferences like SIGGRAPH Asia, which allowed us to see cutting edge technologies and new trends of emergent technologies. Participating in student exhibitions gave us an opportunity to showcase our work," says Lam.

Chung is a designer and a 3D artist who has filed for patent for his inventions in many countries. "My learning path was very different as I had to battle dyslexia in primary school. But I overcame it and used my skills to study animation. Later on, I found that my interest is not just in animation. Studying Computer Science at SCM helped me to do artistic things." Chung has received many awards for entrepreneurship, design, games and animation over the years including "Outstanding Young ICT Achiever Award," "Cyberport Creative Micro Fund Young Entrepreneur Program," "My Toy Design Competition 2014-2015: Designer Group (Toys with smart device apps) Bronze Award," "Best Digital Entertainment (Certificate of special mention) in Hong Kong ICT Awards 2011," to mention a few.

They have overcome many challenges to reach where they are now: "At the start the biggest challenge was the fact that we were very young. So we had to prove ourselves. We hadn't studied business, we did not know how to present our ideas." If the project was on a large scale, their friends at SCM would help as it was only the two of them at the beginning. Carmen also points out that many people assume that she is the designer and that David is the programmer because she is a woman but that is not actually the case!

They have filed for several patents for their technology in Hong Kong, China and the USA and have been overseas to places like San Francisco, Tokyo and Taiwan to promote their technology and ideas in the last three years.

Their latest innovation is the 'Pointant' which is a smart stamp solution unleashing a fun, eco-friendly next generation stamp culture. This simple action of stamping on the phone enables a variety of mobile services, replacing conventional stamp culture using rubber stamps and ink pads. This first smart stamp application is a loyalty and reward platform "Pointant," which allows people to collect stamps in exchange for rewards using mobile phones.

Lam and Chung's remarkable work has attracted investors such as Mr. Bryan Wang, a key supporter of student initiatives and education at SCM, who has made a substantial investment in their company because he sees so much potential in it. Unlike many investors, Wang does not simply hand over the money but he is also actively engaged in encouraging and helping the two young entrepreneurs to market their products and advises them on how they should approach the market. Wang says, "I like to be involved. I want them to update me on what they are doing." Wang could invest his money in so many other industries but he wants to encourage young SCM entrepreneurs, recently graduated, who work hard and excel in their fields.

ASSISTANT PROFESSOR DR. ZHENG BO



PRESIDENT'S AWARD WINNER

Dr. Zheng Bo is one of the Faculty members to be awarded The President's Award for 2016 at City University of Hong Kong. This award is given annually to recognise the achievements and exemplary contributions to research and professional education of high-achieving faculty members. He has also received commendation for Outstanding Achievements in the Development of Arts and Culture from the Secretary for Home Affairs in 2016.

Dr. Bo's research on socially and ecologically engaged art has been outstanding. He has worked with a number of museums and art spaces in Asia and Europe, most recently Hong Kong Museum of Art, Power Station of Art (Shanghai), TheCube Project Space (Taipei), CASS Sculpture Foundation (UK), and Villa Vassiliev (Paris).

Currently he is working on two main research projects: One being "Socially Engaged Art in Contemporary China"(SEACHINA) which documents key artwork of artists who have addressed important social issues in

contemporary China. The work done under this project so far has been commended in the New York Times. As part of this project he created an online archive and a Massive Open Online Course (MOOC) on 'Discovering Socially Engaged Art in Contemporary China' which was very successful. Many research publications have been the result of this project. 21 projects have been archived so far with 7,200 images and 300 videos being digitised. This project was carried out with the help of the research grant obtained from City University of Hong Kong, The Research Grants Council in Hong Kong, CASS Sculpture Foundation, The Space and, British Council. An Assistant Professor at Pennsylvania State University had this to say about the course: "I went through the MOOC course and learned a great deal. Aside from the variety and substance of your documentation, I also admired the format you used for teaching, which really maximized participation. The discussion forums are not only super lively but also thoughtful, motivated and critical. You certainly built a community of participants and thinkers there!"

His other main research project 'Contemporary Art and Political Ecology in Post-Socialist China' investigates how Chinese artists have responded to the intensifying ecological crisis. One of the questions that he asks is, "How can we work with plants to transform politics?" 'The Weed Party' project in Taipei and Shanghai tries to answer the question: "What role did plants play in China's modern political history?" Similarly, the 'Weedplot' in Nanjing was a project that began when weeds were disappearing in the city of Nanjing. More recently 'Te Egalite Fr' is a sign that was planted in Shenzhen in October 2017 symbolising 'Liberty, Equality and Fraternity'. The sign is planted and left for weeds to take over. Other projects such as Toad Commons in Taipei and Weed Commons in Guangzhou investigates the relationship between community and ecology.

Another on-going project called 'A Chinese Communist Garden' in Paris began in 2016 and a series of workshops were organized to imagine a Chinese Communist garden in Paris created by young Chinese Communists in the 1920's. Many designers, gardeners and artists were part of this workshop.

His interactive giant megaphone 'Sing for Her' was installed at Tsim Sha Tsui to connect communities through music. It contained songs recorded with migrant worker communities in Hong Kong, Shanghai and Beijing. It was also a karaoke system and visitors were invited to sing along.

Dr. Bo is also an editorial board member of the Journal of Chinese Contemporary Art. He recently co-edited (with Dr Sohl Lee at SUNY Stony Brook) a special issue titled "Contemporary Art and Ecology in East Asia."



ASSOCIATE PROFESSOR DR. LOUISA WEI



PRIZE WINNING AUTHOR AND FILM-MAKER

Associate Professor Dr. Louisa Wei is a research scholar who seeks to reach a broad audience for her works both through the kind of books she writes and the films which accompany them, or is it the other way round? Elegantly presented and copiously illustrated, her books, like her films, combine historical scripts, interviews and photographs that make them inviting artifacts as well as a compelling read. The information is very clearly laid out in different fonts and colours, so that even a reader who knows very little about the subject can read and enjoy them.

Her book *“Esther Eng: Cross-ocean Filmmaking and Women Pioneers,”* co-authored by Law Kar, won the 2017 Hong Kong Book Award, which is hosted by Radio Television Hong Kong and Hong Kong Publishing Federation Ltd. About 10 prizes are given out each year at the Hong Kong Book Prize from over 400 titles nominated by Hong Kong and Taiwan publishers. In 2017, the prizes were selected by both a jury of over 10 writers and through internet voting. This book was chosen out of 480 other nominated books.

Esther Eng, which took 5 years to complete, grew out of Wei's powerful, heartfelt, and widely seen, documentary, *“Golden Gate Girls,”* which narrates Wei's discovery of Esther Eng, a pioneer film-maker of Hong Kong Cinema, who crossed the Pacific to make films, against the background of World War II and Sino-American relations. *“When I was doing research to produce the documentary ‘Golden Gate Girls’ I did a lot of research on Chinese American history and early women filmmakers and there was so much that I could not put into*



the documentary that I decided to write this book," she says. Wei's award winning book, together with her film which has been screened at over 15 festivals, has done a great deal to put Hong Kong pioneer women film-makers back into the map of international film history.

Dr. Wei also won the 2017 Distinguished Publishing Award for a second book entitled, *Wang Shiwei: A Reform in Thinking*. This was given in the Literature and Fiction category of the Hong Kong Publishing Biennial Prize hosted by the Hong Kong Publishing Association and CreateHK. Dr. Wei says, "I could not help but notice the irony of getting awarded a prize in the Literature and Fiction category, since the book focuses on how Mao and the CCP enforced literature and arts as only a means of propaganda." The book focuses on the life and times of Wang Shiwei, the first known victim of the Chinese Communist Party's literary persecutions.

The jury was composed of over 10 publishing professionals from mainland China, Taiwan and Hong Kong. From over 400 titles, each of the 10 categories selected 10 works for Publishing Awards and only one for Distinguished Publishing Award. Again this book project, which took Wei 8 years to complete, grew out of research that Wei undertook for a documentary film. This film, called "Wang Shiwei: The Buried Writer," was premiered at the Hong Kong Film Archive in December 2016.

Wei's first documentary 'Storm under the Sun' (2009) focused on the Chinese Communist Party's first literary persecution after 1949 of the so-called 'Hu Feng Counter-revolutionary Clique'. For this documentary, she has read over 300 books by the writers and poets of the 'clique' and interviewed 84 people to collect data, but could only include 26 people's views in it. Therefore she decided to write a book on this topic. This work which is called *Hu Feng: Poetic Ideal, Political Storm* and forms the second volume of "Chinese Intellectual History Trilogy,"



**Dr. Louisa Wei's book
"Esther Eng: Cross-ocean Filmmaking
and Women Pioneers"
edited by Mr. Cheng Chuen Wai (left),
co-authored by Mr. Law Kar,
won the 2017 Hong Kong Book Award**

was available in time for the Hong Kong Book Fair, in July 2017. A book on performers of Canton Opera on overseas stages is scheduled to be published in late 2018, and is an extension of her recently completed documentary "Havana Divas" revealing two Havana women singing Cantonese Opera in Cuba.

Growing out of her research on Esther Eng and women film pioneers, Wei has been awarded a General Research Fund to document 80 years of the history of women directors in Hong Kong. This project parallels a second research initiative that is funded by the Chiang Ching-kuo Foundation called 'Women Directors in the Taiwanese Film Industry: History and Development' in which she is documenting 60 years of women working in the Taiwanese film industry.



**DR. LOUISA WEI WON THE
2017 DISTINGUISHED PUBLISHING AWARD
FOR A SECOND BOOK ENTITLED,
"WANG SHIWEI: A REFORM IN THINKING"
IN THE LITERATURE AND FICTION CATEGORY
OF THE HONG KONG PUBLISHING
BIENNIAL AWARDS 2017**



香港城市大學
City University of Hong Kong

LING-NAN HUNG-KUEN ACROSS THE CENTURY

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City University of Hong Kong
Kowloon Tong, Hong Kong

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