

# SCM | ACIM RESEARCH

ISSUE 6 (2020)



School of Creative Media

香港城市大學  
City University of Hong Kong



Centre for Applied Computing  
and Interactive Media

香港城市大學  
City University of Hong Kong





(Left) Professor Tamás Waliczky has been awarded the Prima Prize in Prima Primissima. It is the highest award that Hungary can bestow on an individual in any field. Prof. Waliczky was awarded in the field of fine arts. Photo by Anna Szepesi.

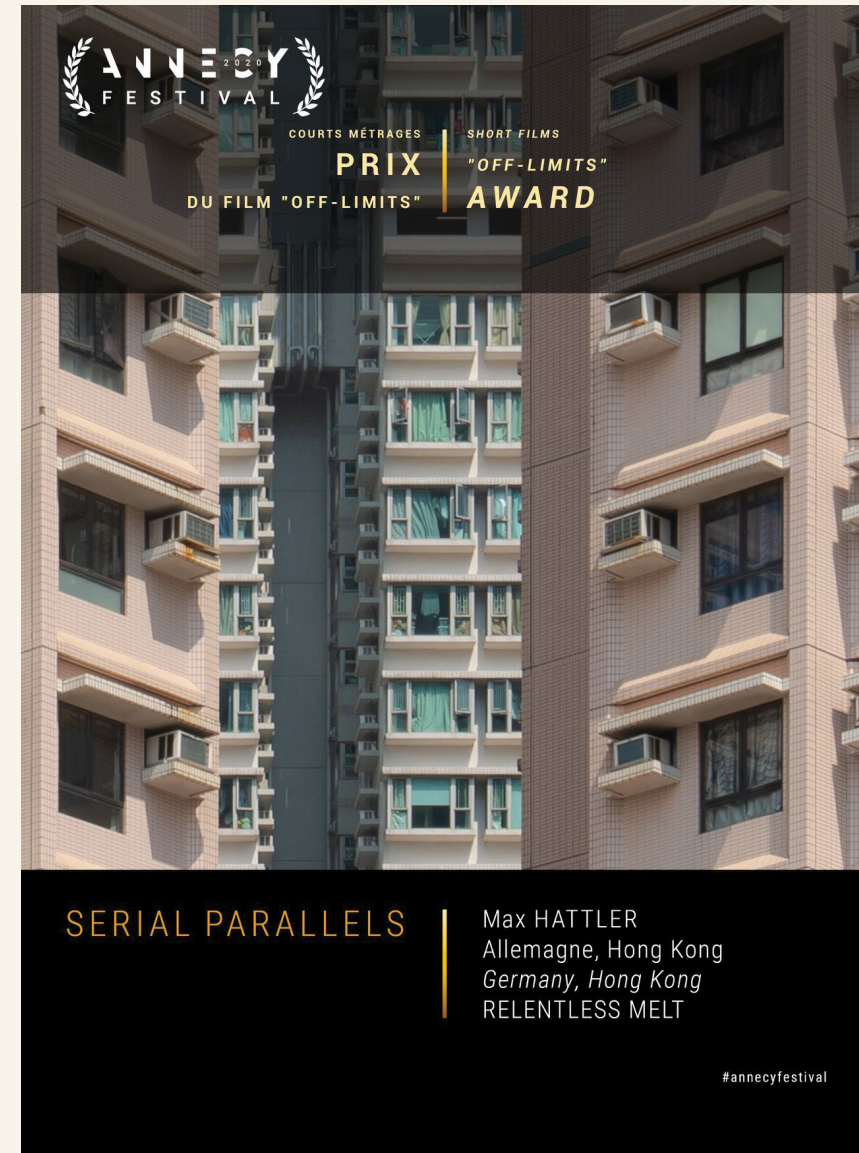
## DEAN'S NOTES

Last academic year was a challenging year for all of us, first with the social protests in Hong Kong and then with the threat posed by Covid to our collective well-being. Throughout all this the faculty and staff at the School of Creative Media have been committed to delivering the highest standard of education in media art and creative technology. I am proud of the steadfastness and resourcefulness shown by all the members of our community during this difficult time. I salute our committed faculty, who have embraced the demands and challenges of online teaching; our adroit staff, who have adjusted to constantly changing circumstances; and our enterprising students, who have demonstrated steadfast commitment to completing their education.

This year has been another stellar year for SCM. Jeffrey Shaw won the 2020 ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art and Tamás Waliczky received Hungary's highest award, the Prima Prize. Hector Rodriguez won the Hong Kong Arts Development Council Media Artist of the year Award, alongside alumna Vszela Kook who took home the Young Artist of the year Award in Media Art (see p.17). Max Hattler received the Best Abstract

Animation Award at the London International Animation Festival (2019), and the Off-Limits Award at the prestigious Annecy Animation Festival, France (2020). AR researcher, Can Liu, received a prestigious Google Faculty Research Award for 2019-20. Cheung Siu Hong (BACM, 2001) won Best Art Direction at the Hong Kong Film Awards (2020). Two SCM faculty had major retrospectives taking place in Hong Kong. Former Dean and ACIM director, Jeffrey Shaw, held a major one-man retrospective show courtesy of Agnes Lin and Osage Gallery (see my review on pp. 6-7). At the same time, thanks to Florian Knothe and HKU Museum and Art Gallery, Tobias Klein staged a retrospective of his work curated by Harald Kraemer. Audiences were allowed unique insight into Klein's evolution as a digital craftsman and were treated to a remarkable room of glass and 3-D printed sculptures that were beautifully mounted on antique Chinese tables (see pp. 10-11).

Led first by Maurice Benayoun and now by Zheng Bo, SCM's PhD program has undergone remarkable development in the last few years into a highly competitive interdisciplinary program. Students are fully funded, either by a Hong Kong PhD Fellowship or by TA/RA. The program was recently



restructured from 3-4 years. Two important new courses were introduced: Thesis Proposal Development, taught by the Dean, and Professional Practice, taught by Zheng Bo. Furthermore, a new qualifying examination now ensures that students have a firm grasp on their discipline before researching their dissertations. Students also participate with faculty in a brown-bag seminar once every two weeks where they share their current research. Two of Zheng Bo's students have received a Fulbright in the RGC Hong Kong Research Scholar Award Program: Feixuan Xu at NYU in 2019-20, and Sarah Chen Huang at Harvard in 2020-21. The work of our PhD students will be featured in future issues of this newsletter, beginning with SCM's social science research in this issue.

This year we have said goodbye to a number of faculty who have made an important contribution to the School. I thank Ka Ho Albert Yu, Kow Yong Ming and Tomas Laurenzo for their committed service to SCM. However, I would especially like to acknowledge Tamás Waliczky, who has retired after 10 years of service. Tamas is an animation artist who began making cartoons at the age of 9. In 1983, he discovered computers and turned to digital animation to create a series of ground-breaking works that make strange ordinary human perception with a machine-mediated vision, while anchoring the spectator within

the familiar and the human by depicting everyday environments and people drawn from his immediate circle of family and friends. His *Landscape* (1998) won the coveted Prix Ars Electronica and his remarkable series, *Imaginary Cameras* (2016-19), had its culminating show in the Hungarian pavilion at the Venice Biennale. Since the early 80's, Waliczky collaborated with his wife, Anna Szepesi, in conceiving and staging his works and she appears as a digital avatar in many of his films. We all wish Tamás the best in his retirement.

The sad departure of beloved faculty is balanced by the opportunity to welcome new colleagues into the fold. We are privileged to welcome as Adjunct Professor, the renowned film director, Stanley Kwan whose films include *Women* (1985), *Love Unto Waste* (1986), *Rouge* (1988), *Center Stage* (1991), which won Best Actress Award at the Berlin Film Festival, *Hold You Tight* (1997), which won the Teddy Award at the Berlin Film Festival, *Lan Yu* (2001), which won the Golden Horse Award for Best Director, *Chang he ge* (2005), and *Showtime* (2010). Finally, we would also like to welcome Ryo Ikeshiro to SCM as Assistant Professor. A computational sound artist with an MPhil degree from Cambridge University and PhD from Goldsmiths, Ryo will bring his talent and expertise to teach the art of sound at all levels of our curriculum.





## DANIEL HOWE: CRITICAL SOFTWARE

Daniel Howe is an artist who creates bespoke software in order to explore the social and political implications of computation. He holds a Ph.D. in Computer Science from NYU's Courant Institute and an MFA in Creative Writing from Brown University. Before joining the faculty at the School of Creative Media, he was the NSF Computing Innovations Fellow and Visiting Professor at Brown University, and taught in the Rhode Island School of Design's Digital+Media graduate program.

Through his creative practice Howe explores the nature of algorithms and their impacts on human values like diversity, privacy and freedom. Instead of writing software with the traditional goals of increasing efficiency or productivity, he uses code as a means to critically interrogate the distribution of power and resources in society and to imagine alternative trajectories for technology, ones that better respect humans and the other species with whom we share this planet. As such, he has been an open-source advocate and contributor to dozens of socially-engaged software projects over the past two decades. His outputs include software interventions (AdNauseam, TrackMeNot, ChinaEye, AdLiPo), art installations ("The Readers Project", "The Architecture of Association", "Atomic Language Machines"), algorithmically-generated text and sound ("How It Is in Common Tongues", "Minor Distance"), and computational tools for artists (RiTā, Dialogic, Tweeter).

The "AdNauseam" software is a prototypical example of Howe's software interventions. He and collaborator Helen Nissenbaum created the browser extension to allow users to resist online surveillance by advertisers. Like an adblocker, AdNauseam hides advertisements, but also silently clicks on each ad, polluting users' data profiles and creating mistrust between advertisers and the networks they pay for clicks. The software both critiques surreptitious data collection by advertisers and explores how the injection of noise into economic systems can function as a form of protest. Like its predecessor, "TrackMeNot" (with over 1m downloads), AdNauseam is at once an artwork, a widely-used privacy tool, and a critical subversion of a problematic sociotechnical system. Tellingly, the software was simultaneously banned by Google in its "Chrome Store" and selected as a "Featured Extension" for Firefox by the Mozilla Foundation.

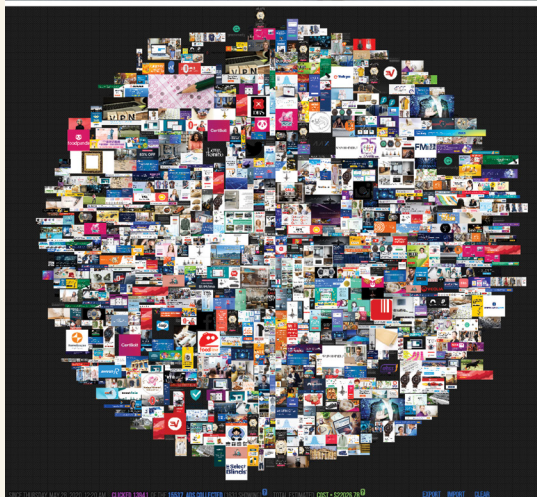
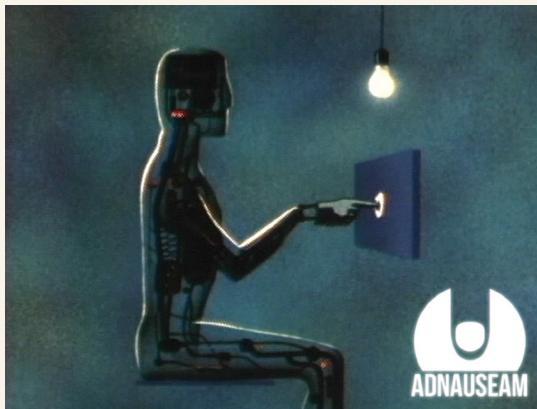
A second strand of Howe's practice explores the intersection of critical software and natural language art. In "How It Is in Common Tongues," he crafted a novel algorithm to recreate Samuel Beckett's "How It Is," using only language found online and composed by writers other than Beckett. Each phrase in the book, otherwise identical to the Beckett text, is footnoted with the URL where it was found by the algorithm. The limited edition artist's book that emerged is both an aesthetic object in its own right and a critical commentary on overreaching copyright. The work is but one strand of "The Readers Project" (an ongoing collaboration with John Cayley) in which algorithms are used as means of exploring human reading and writing in digital media. Most recently, Howe created "Dialogic," a novel open-source framework for

generative conversation in interactive environments. The system was first used in "TendAR", a language-oriented augmented-reality game that has already won several awards.

The Dialogic software was also used in Howe's "Spectre" project, which received the 2019 Alternate Realities Commission Award from the Art Council of England. Spectre uses artificial intelligence and deep-learning technologies in an interactive installation that, Howe explains, "explores the digital influence industry, from micro-targeted advertising, to behavioural psychology, to fake news and election manipulation." This work, developed with UK artist, Bill Posters, debuted at the Sheffield DocFest and was scheduled to tour North America prior to the Coronavirus. Spectre was shortlisted for both the "Aesthetica Art Prize" and the "Digital Dozen Breakthroughs in Storytelling Awards" and is the first AI-based artwork to be included in the British Film Archive.

Howe is currently teaching "Privacy and Surveillance in Art and Culture" and "Writing Digital Media." He describes his classes as similar to "studio workshops in an art school, where work in progress is presented for critique throughout the semester." He continued, "I find that a key ingredient for learning is active engagement, so I want the students to work on projects that they care about, rather than exercises. In addition to learning the craft of coding, the goal is for them to learn how to identify risks, to solve problems as they arise, to iterate and improve their designs, to clarify and articulate their thinking, and to give and respond to constructive criticism. These are skills that will be critical in the future, whether they end up as artists or not, and no matter how technology might change going forward."

When asked about his upcoming research he said, "I'm working now on a project examining the global financial system and the ways in which new financial instruments can facilitate both art practice and creative resistance to forms of economic oppression. The project is in collaboration with Damien Charrieras and supported by a generous grant from ACIM."



AdNauseam, 2014 | Bespoke Software  
A Free/Open-source Browser Extension designed to obfuscate Browsing Data and protect Users from Tracking by Advertising Networks

Spectre, 2019 | Interactive Installation  
This Work reveals the Secrets of the Digital Influence Industry in a Cautionary Tale of Technology, Democracy and Society, curated by Deep-learning Algorithms and powered by Visitors' Data



Advertising Positions, 2017 | Interactive Animations / Installation





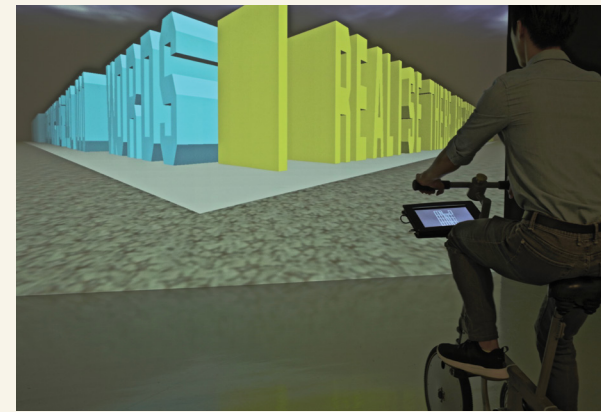
## JEFFREY SHAW: WHAT YOU SEE IS WHAT YOU GET

The retrospective exhibition of Jeffrey Shaw's work, "WYSIWYG (what you see is what you get)," under HKACT! at Agnes Lin's Osage Gallery, was a remarkable opportunity to explore the work of a towering figure in the history of media art. Shaw began life as an artist in the swinging sixties of London and Amsterdam, and from the beginning he sought to destroy what art critic Walter Benjamin called the "aura" of traditional art, the reverential distance we maintain towards it, in favor of works that engaged the spectator through interaction and immersion. At first, he turned to plastic inflatable membranes to achieve this aim and participated in the trendy "happenings" which were the order of the day. At the same time, Shaw was part of that diverse art movement known as expanded cinema which explored the possibilities of a cinema that was liberated from traditional story-telling and the four-walls of the movie theater. Cinema undoubtedly led Shaw to think of the interactive immersive event as a structured experience. However, what changed everything was the emergence of personal computers and graphic workstations. Real time computer software allowed Shaw to create programmed interactions with virtual and immersive spaces and this led to the creation of the visionary installations of interactive, immersive, and augmented reality for which he is justly celebrated.

For this show, Shaw staged something of a retrospective within the expansive space of the Osage Gallery, alighting on key works from different periods, but in ways that presented them anew. In the domain of expanded cinema, the exhibition provided a rare opportunity to view *Continuous Sound and Movement* (1967), made with Tjebbe van Tijen. This is a hand-animated black and white film loop of still abstract images which perform an ever-changing series of copulating forms. It was presented with a reimagined version by Hector

Rodriguez that used machine-learning to generate the forms anew. Shaw's pioneering augmented reality installation, *Virtual Sculptures* (1981), consists of "wire frame" images made on an Apple II Computer, and utilizes a see-through mirror to allow these images to appear to float in space. Here the virtual sculptures were reconceived against the backdrop of a black and white panorama of Hong Kong's Central district by John Choy. *Eavesdrop* (2004), made with David Pledger, provides a compelling exploration of the possibilities of interactive cinema. It was restaged here using Shaw's panoramic navigator, which allowed the audience to drop in and out of a series of conversations staged in a sophisticated nightclub that doubles as purgatory. A restaged version of *Heaven's Gate*, which explores the relationship between Baroque optics, views from space and VR technologies, featured an anamorphic video of Baroque ceiling paintings and satellite images projected onto an upright chrome cylinder that rendered legible its original form.

A second group of works developed the playful potential of interactivity. Shaw's achievement as an artist resides in combining complex technology with simplicity of design where concept and experience, artistic expression and spectator enjoyment, are seamlessly entwined. Visitors were able, once again to experience *Legible City* (1989), in which Shaw and Dirk Groenevald turn written stories into the architectural landscape of a city that the spectator navigates interactively on a bicycle. They also experienced anew the legendary *Golden Calf* (1994): when the visitor picks up an LCD screen placed on an otherwise empty pedestal, a Golden Calf appears on it; when she puts it down the Calf disappears. Shaw is a magician, constantly teasing the spectator's perception and understanding of what is real and here the playfulness is pointed. The golden calf,



**Legible City**  
1989-91 | Co-author: Dirk Groeneveld  
Three Cities reveal their Literary  
Psychogeography to the Intrepid Bicyclist



**Eavesdrop**  
2004/2019 | Co-author: David Pledger  
Prescient Conversations and Final Acts taking  
place in a Purgatorial Theatre of Recapitulations

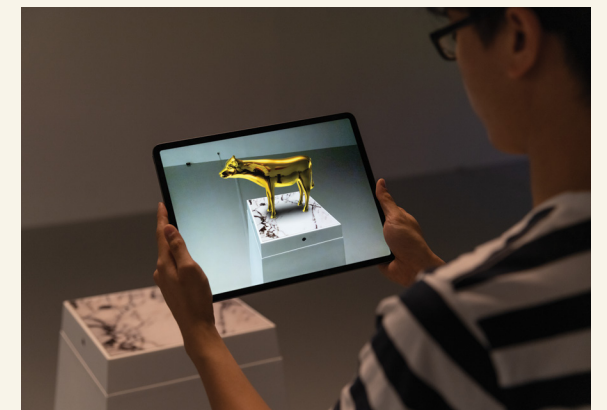


**Recombinatory Poetry Wheel (Left)**  
2018  
A Poet's Oeuvre recombines to create the Infinite  
Narrative of His Life's Work

**Fall Again, Fall Better (Top Right)**  
2012 | Co-author: Sarah Kenderdine  
A Group of Virtual Humans that Fall Differently Every Time They Fall;  
Iterative Singular Tragedies

a symbol of idolatry — the idolatry of technology — is reduced to an illusion, conjured up in the "magic window" of the iPad. In a similar spirit, the wonderfully engaging collaboration with Sarah Kenderdine, *Fall Again, Fall Better* (2012) inspired by Samuel Beckett, invited the spectator to step on and off a mat in front of life-size puppet figures, who fall together in different heaps and then spring back to life only to fall again. Finally, the interactive *Recombinatory Poetry Wheel* (2018), afforded an interactive experience of 27 poetry recitals by Edwin Thumboo. By spinning a wheel one recital is interrupted and another cycle is begun in a randomly playful construction of poetic lines.

Jeffrey Shaw conjures up for us imaginary technological enclosures, microcosms of space and time, at once part of and separate from our own. The spectator, pausing at the threshold, is invited to enter these enclosures through an interactive portal. While she playfully participates within those worlds, she always remains at the threshold; she is both inside and outside. This, come to think of it, is nothing other than the condition of our experience of art itself, which Shaw invites us to return to again and again, as if we are always experiencing it like a child, for the first time.



**Golden Calf**  
1994/2018  
A Biblical Idol re-embodies Itself as an Immaterial Speculation





Traditional Hong Kong Game Arcades are Important Sites for Dr. Leino's research  
Photo by Chiu Yee Ling

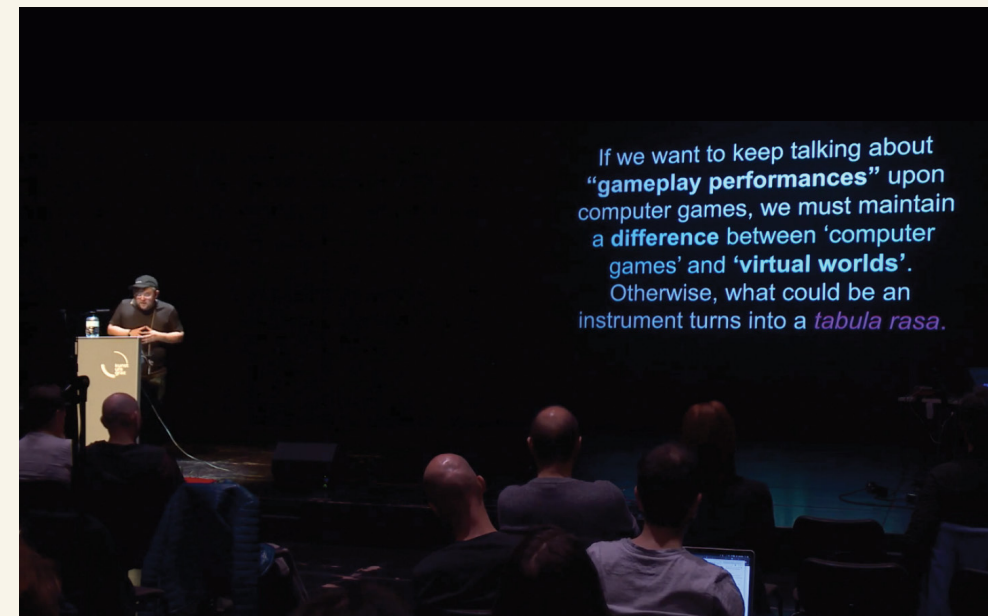
## OLLI TAPIO LEINO: EXISTENTIAL LUDOLOGY

Dr. Leino is a scholar of computer games and playable art. His research focuses on questions of experience, interpretation, authorship, and medium-specificity. "I am interested in the expressive form of computer games, and how people experience it. Computer games can be like worlds to their players, in a very real and concrete non-fictional sense. This distinguishes them from most of the previous forms of art," he says. "Apart from contributing to the growing body of knowledge of computer games as art and culture, I want to help those making games to utilize their full expressive range, and, to provide new perspectives through which to practice game criticism."

Leino's work has been funded by the Hong Kong General Research Fund. His first GRF project, "Existential Hermeneutics for Playable Media," investigated the conditions of possibility for experiencing and interpreting computer games as worlds. This project started a long-running collaboration with Dr. Sebastian Möring from University of Potsdam. "The effect of technology on gameplay is a theme that runs through most of my work," Leino explains. One of his recent articles, co-authored with Dr. Hanna Wirman and published in *Games and*

*Culture*, examines the effects of computation and technology on the practices of Mahjong play. His second GRF project, "Ideas and Realities of Gamification," undertaken with Dr. Möring and Prof. Espen Aarseth from IT University of Copenhagen, investigated how the boundaries of work and play are shifting — games are becoming work-like profitable activities for players, and work, purportedly, can include playful elements. His ongoing GRF project, "From Game Arcades to eSports Arenas: Understanding the cultures of competitive computer gaming in Hong Kong," in collaboration with Dr. Möring and Dr. Yong Ming Kow, investigates the phenomenon of eSports and its relation to earlier forms of public and spectated play, like game arcades. "Game arcades in Hong Kong are perceived as dangerous places at the fringes of society, but e-sports is becoming increasingly family-friendly and the e-athlete a legitimate aspirational role model," Leino says. Leino and Möring discuss these themes in an article on the neoliberalist underpinnings of computer games, published in the *Journal of Gaming and Virtual Worlds*.

Leino's work situates computer games in relationship to interactive art more broadly to explore their intersections and



Dr. Leino delivered a Talk at the *Gamified Composition and Performance Symposium* at the University of Music and Performing Arts Graz in March 2019  
Photo by Nicolae David



Dr. Leino delivered a Talk at the *Mod Theory Seminar Series* organised by Dr. Peter Nelson of HKBU Academy of Visual Arts inside the Computer Game *Garry's Mod* in May 2020  
Photo by Peter Nelson

commonalities. "Computer games and interactive art can learn from each other," he explains. "Most computer games have been didactic and straightforward when trying to be about specific topics. Computer games can learn from the poetic language of art, while interactive art should not be afraid of learning a trick or two from computer games." Leino has written extensively on the relationship between computer games and art and curated the "New Playable Art" exhibition for *IFVA'14* at Hong Kong Arts Centre. His forthcoming essay, "The Tragedy of the Art Game" explores the uneasy relationship between a game's designer and the player, a theme also discussed in his recent keynote address at the *13th International Conference on the Philosophy of Computer Games* in St. Petersburg. In a forthcoming book chapter, he investigates the performative aspects of computer game play: "So far the phenomenon of looking at other people playing computer games has been thought of primarily as competition and sport, but it can also be considered as a species of performance," he says.

Leino plays a leading role in the Play/Work Research Group, where, together with Dr. Kow and Mr. Yim Chun Pang, he has carried out contracted research on public policy and eSports for the Hong Kong government. His students have won awards at international festivals such as *Ars Electronica* and *Japan Media Arts Festival*. He has completed the supervision of 3 PhD students, on the topics of ethics

for AI, value in cryptocurrencies, and landscape and computer games. He is currently supervising 4 PhD students who are working on liveness in electronic music performance, machine vision in art, constraint-based gameplay practices, and, computer games and storytelling. In addition to his role as Director of International Programs, where he has been active in sustaining SCM's joint degree program with Leuphana University, Germany, our summer programs, and our participation in the Shared Campus network, Leino teaches several courses on the study of computer games and technology, including Critical Ludology, The Analysis and Criticism of Computer Games, and Philosophy of Technology and New Media.

Leino is active in several professional organizations. In 2018 he organized a conference of the Chinese branch of the Digital Games Research Association (DiGRA) at CityU's Shenzhen campus and in 2016 directed the 22<sup>nd</sup> International Symposium on Electronic Art (ISEA) at CityU, drawing over 600 participants. He serves on steering committees of Game Philosophy Network and the History of Games conference series, on the editorial board of the *Journal of the Philosophy of Games*, and on the review board of *Game Studies* journal. His work has been translated to multiple languages, and he has been interviewed by Radio and Television Hong Kong (RTHK), South China Morning Post (SCMP), Television Broadcast Ltd. (TVB), and BBC Radio 5.



# METAMORPHOSIS OR CONFRONTATION

UNIVERSITY MUSEUM AND ART GALLERY, HKU  
20.05-04.10.2020  
WWW.UMAG.HKU.HK

蛻變或對抗



(From Left) Dr. Harald Kraemer (CityU SCM), Dr. Tobias Klein (CityU SCM) and Dr. Florian Knothe (HKU), Curators and Designers of the Exhibition

ORGANIZED BY



香港大學美術博物館  
University Museum and Art Gallery  
The University of Hong Kong



School of Creative Media  
香港城市大學  
City University of Hong Kong

SUPPORTED BY



MUSEUM SOCIETY  
香港大學博物館學會  
The University of Hong Kong Museum Society

osage





# NEW SOUND ARTISTS AT SCM

## PERMAGNUS LINDBORG



Photo by Joyce Beetuan Koh 2019

SCM is privileged to welcome Per Magnus Lindborg who joined SCM in January 2020 as an Associate Professor to lead our sound program and to teach classes on sound installation and sound art. Lindborg explores cross-modal correspondences to enrich the bond between science and art by applying empirical results to the design of artworks and by extracting analytic data from sensory experiences. As a research-driven composer and sound artist, he has authored more than a hundred media artworks and compositions in the past twenty-five years, presented notably at many notable global venues including Xuhui Museum, Shanghai; Tonspure, Vienna; and the Centre Pompidou, Paris. He serves as Regional Director for Asia-Oceania of the *International Computer Music Association*. Lindborg has won

many awards, including the TONO award in Norway and the First Prize at SSO Nordic Composers Competition, Norway, for his orchestra piece “Khreia.” In 2018, he was a Finalist at Concours Hélianthe 2018-19, France, with “Motz de gueule.”

Starting out as a pianist and composer (BMus Oslo 1995), he was an independent artist for ten years, while simultaneously pursuing studies in music computing (IRCAM Paris 1999) and contemporary musicology (DEA Paris 2003). Since 2005, he has worked in higher education in France, Singapore, and Korea: “I went to university to pursue maths, but found that music exerted an unstoppable force on me,” he says, reminiscing about his childhood. He holds a PhD from KTH Royal Institute of Technology (Stockholm 2015) and his doctoral research in sound perception and design in multimodal environments has been widely published in *PLoS One*, *Leonardo*, *Applied Acoustics*, *Frontiers*, *Applied Sciences*, *IRCAM-Delatour*, *Springer- LNCS*, and conference proceedings such as *SMC*, *ICMC*, *ICMPC*, and *ICAD*. In 2013, he founded the Soundislands Festival which is a sound design company, and a festival of music creation and research. He says, “I had always wanted to create a meeting place between acoustic and electronic music, between science and art, between music and mathematics.”

In December 2019, MO:ving::vement::tion::: was curated and presented by Per Magnus at the Museum of Art at Seoul National University. It presented soundscape compositions, music films, and audiovisual pieces, by Per Magnus and his students. Currently he is involved in two international research projects focusing on music listening in multimodal environments. On the art side, he is pursuing “Music Films” (<http://soundislands.com/2020/03/10/three-korean-music-films/>) in collaboration with Hong Kong sheng player Loo Sze Wang and Norwegian saxophonist Lars Lien.



Poster of “Origin,” one of the Korean Music Films from 2019  
Image by Per Magnus Lindborg & Kim Jongrock



Poster of “Pieces of Eight — 八音” from 2018  
Image by Per Magnus Lindborg & Loo Sze Wang



Poster of “Simmering / 고다,” one of the Korean Music Films from 2019  
Image by Per Magnus Lindborg & Kim Jongrock



## RYO IKESHIRO

SCM’s second new sound faculty member is Dr. Ryo Ikeshiro who joined SCM in August 2020 as an Assistant Professor. Ikeshiro holds an MPhil in Music Composition from Cambridge University and a Ph.D. in Studio Composition from Goldsmiths. He works as an artist, musician and researcher in audio and time-based media, exploring possibilities of thinking through sound. He is interested in the artistic potential of computation and code and engaging in their wide social and political implications. He harnesses techniques of sonification—the communication of information and data in non-speech audio—where algorithmic processes are presented as sound, to investigate computational creativity and the relationship between the audio and the visual. In addition, through his use of sound and technology, issues of identity and otherness are explored.

Ikeshiro’s output includes installations and live performances in a variety of formats, including immersive environments using multi-channel projections and audio, 360-video and Ambisonics (spatial audio), field recordings, interactive works, Teletext art and generative works. Recent themes explored include echolocation, computer vision, artificial intelligence, algorithmic bias, sonic branding, urban regeneration, singing voice synthesis, 3D-printing and engraving, mental health, noise, emergence and non-standard synthesis.

Ryo has presented his works internationally in a wide range of contexts including exhibitions, festivals, concerts and screenings as well as academic conferences. He was part of the Asia Culture Centre’s inaugural exhibition in Gwangju, South Korea, and his TeleText art pages have been broadcast on German, Austrian and Swiss national TV. He is a contributor to *Sound Art: Sound as a medium of Art* (ZKM Karlsruhe/MIT), is featured in the *Electronic Music* volume of the *Cambridge Introductions to Music* series, and his articles have been published in the journal *Organised Sound*.

His last sound installation and performance “Localising Borders,” commissioned for the exhibition, “Grenzen des Verstandes (Borders of Understanding),” at NEXTEX, St Gallen, has also been presented as a performance, with the direction of the speakers and the laser being controlled by a performer. It attempts to present an alternative way of listening or perceiving sound.

Before joining SCM, he worked as a lecturer in Creative Music Technology and Sound Art at Bath Spa University, UK. At SCM, Ikeshiro will teach Sound Art in all its forms. “I am excited to be in Hong Kong, a vibrant city full of contrasts to be explored. I feel that CityU is an ideal academic setting and I look forward to meeting more students and other staff here,” he says.



The Mental Health Noise Orchestra  
Workshops and Performance, 2016



Construction in Kneading [surround]  
Immersive Audiovisual Performance, 2016



New Town  
360 Video with Spatial Audio, HD Video and Directional Audio, 2017



# SOCIAL SCIENCE PHD RESEARCH AT SCM

SCM's Social Science Study Group consists of five doctoral students who aim to produce the knowledge required in the current digital age using scientific research methods. In particular, they explore how digital technologies can qualitatively improve human life and develop communities in the fields of entertainment, education, business, and health. Their goal is to propose practical insights to solve social problems related to technology by questioning the socio-cultural status quo and raising research questions through critical thinking.

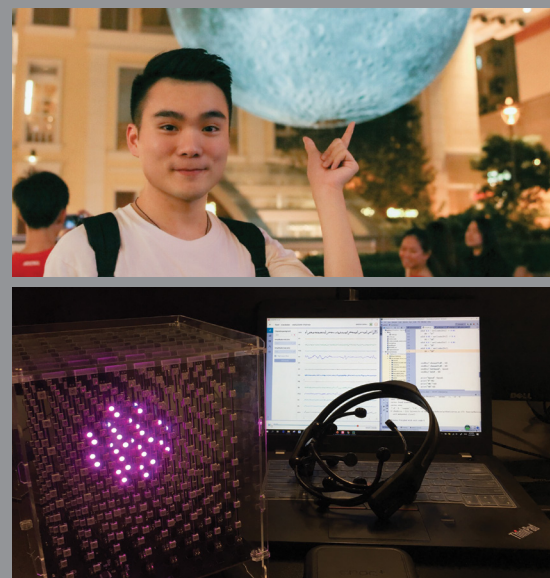
These researchers believe that many of the problems we face in the Fourth Industrial Revolution can be solved more effectively through diverse interdisciplinary approaches. As social phenomena have become increasingly complex and new technologies have developed rapidly, the knowledge produced within the boundaries of traditional disciplines has proven to be limited for providing practical solutions to complex problems. Therefore, the students in this group focus methodologically on the academic field called "management information systems" while trying to develop more realistic and innovative approaches to the contextual information of research by combining cultural, game, and organizational research.

These students chose SCM as they thought it was the best place in terms of resources, faculty, and facilities to conduct innovative and influential research through diverse interdisciplinary collaborations. Since their studies require deep reflections on human emotions, attitudes, and actions in relation to interacting with technology, these group members are augmenting their social science and computer science backgrounds by taking classes in the fields of philosophy, games, and cultural studies at SCM.

Xiaobo Ke, a second-year student, examines the impact of game elements and media technologies on user experience. Part of his research involves expressing changes in brainwaves when an individual is immersed in game simulations through electroencephalogram (EEG) technology. This was made possible as a result of combining neuropsychology, game studies, and artistic expression. He has co-authored two referred journal articles, and his co-authored papers have been published in the proceedings of the International Conference on Augmented Cognition (2019, 2020), and the proceedings of The 23rd Pacific Asia Conference on Information Systems (2019).



Ruohan Li is a fourth-year student whose work examines, from a sociocultural perspective, how social media empowers individuals to brand themselves. Her research combines business, cultural, and media studies. Her doctoral dissertation explores the ecological system of Chinese *Wanghong*. How does *Wanghong* craft online popularity, how does it sustain user engagement, and how does it make money? She has presented numerous papers on internet celebrity.



An IoT enabled Brain-Computer Interface Prototype for Emotion Visualization (Xiaobo Ke's research)

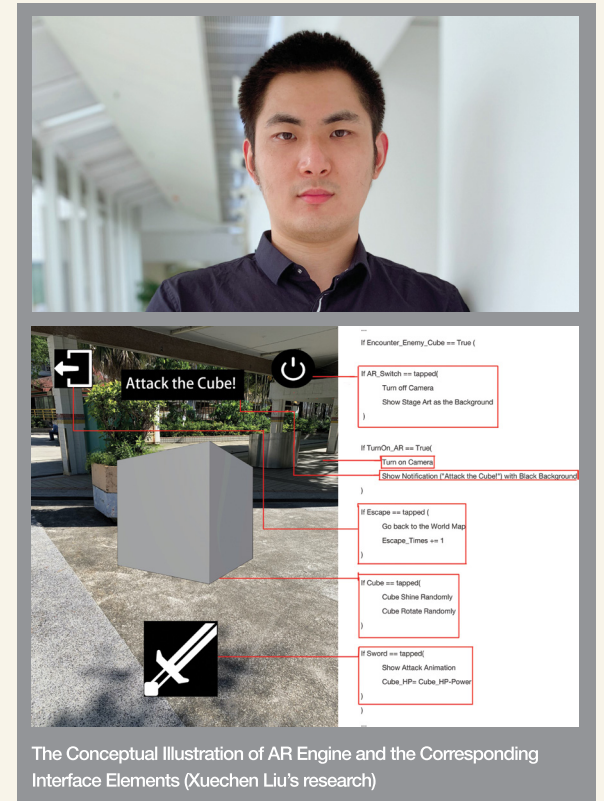


An Experiment using an Immersive VR application (The Body VR) to explore Research Participants' Learning Behavior and Performance (Yongqian Lin's research)

Yongqian Lin began her PhD at SCM in 2019. Her research focuses on investigating how virtual reality technology affects students' academic performance. Why do some students improve their academic performance and others do not when they use the same virtual reality technology? Yongqian's research is positioned between human-computer interaction and design science within the realm of management information systems. Her recent paper has been accepted as part of the proceedings of HCII 2020, Copenhagen.



Mengjun Li has just joined SCM as a research student having been a Research Fellow at the Augmented Cognition Lab. Her research explores how people can collaborate effectively in a game environment, focusing on the social functions of mobile multiplayer games, and investigates how the mechanisms of games can be applied to the work environment. Two papers co-authored with Dr. Ayoung Suh were published in HCII 2020, and two further papers are under review.



The Conceptual Illustration of AR Engine and the Corresponding Interface Elements (Xuechen Liu's research)

Xuechen Liu is a student of the 2+3 Scheme PhD programme in collaboration with the University of Science and Technology of China (USTC), who began at CityU in 2019. His research looks at how new technology may disrupt previous employer-employee relationships and how new relationships are forged in its wake. His previous co-authored research has been published in Chinese in China Publishing Update (CSSCI).

Although small in terms of the number of members, this study group has been very active and growing rapidly through weekly seminars and close interactions with their supervisors. In particular, the weekly seminars, which are led by Prof. Christian Wagner, have been a platform for connecting with external researchers for the past several years in order to share knowledge and understand research trends.

These students recognize that in-depth consideration of humanity and social phenomena is the basis for good research. Because social science focuses on identifying general patterns, there are limitations when conducting a thorough examination of individual human behaviour. At SCM, the group members hope their research will contribute insights that go beyond the limitations of traditional social science through regular seminars where art, philosophy, and science knowledge are disseminated. The sharing of theoretical concepts and generalizable data collected through empirical methods will add to our knowledge in other fields.



# OUTSTANDING SCM ALUMNI: NICK CHEUK AND QU QIANWEN (VVZELA KOOK)

## Nick Cheuk

We would like to congratulate Nick Cheuk for being the winner of the Higher Education Institution Group at the 5th First Feature Film Initiative (FFFI), Create Hong Kong (CreateHK). He was part of the BACM 2009 Cohort who graduated in 2012.

His film “Time Still Turns the Pages,” tells the story of how a suicidal ten-year-old student faces despair over his family and society. It was written and Directed by Cheuk himself and Produced by Derek Tung Sing Yee. With regard to this movie Cheuk says, “Life in Hong Kong is stressful and demanding. Having witnessed a series of youth suicides that took place in 2016, I have been longing to produce a movie which allows the audience to delve into the issue of suicides in relation to social values. In particular, I have been triggered by the abhorrent phenomenon of victim blaming on the Internet. That’s the reason why I have decided to focus on the theme of youth suicides in my work.”

When asked about the award he said: “It’s such an honour. This chance was given by the adjudicators, including some of my favourite Hong Kong directors and writers, so I am very honoured.”

Cheuk gives SCM credit for his achievements. He says, “My time at SCM has definitely helped me in my career. SCM focuses on training our thoughts, how to analyse and create ideas, which is the most important part for learning how to be a director or writer.”

Cheuk has contributed to many short films, commercials, and music videos. He has also directed on episode called the “Isolated Island” in the TV series *Affairs of the Heart* (2016). He has also contributed as one of the scriptwriters for the Cantonese movie, *Zombiology: Enjoy*

*Yourself Tonight* (2017), in which he also acted, and also to the movie *Paradox* (2017).

Previously, Cheuk won the Silver Award in the Open Category at the 18<sup>th</sup> IFVA awards (Incubator for Film and Visual Media in Asia) for the movie *Waiting to Drown* in 2013. This 30 minute drama, which he directed in 2011, was one of the finalists at the 6th Fresh Wave International Short Film Festival in 2011.

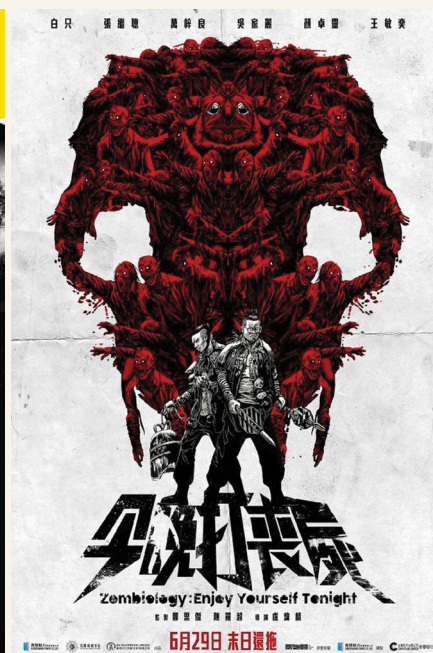
When asked about what his plans are for the future he says, “I have been working on writing new stories. There is a possibility for these to be produced as a mini TV series. I have been working as a screenplay writer since 2014, and I think I will continue writing screenplays. There is so much to learn.”



Producer and Director of the film  
*Waiting to Drown* 《至少在夢裡》| 2012



Screenwriter of the film  
*Paradox* 《殺破狼·貪狼》| 2017



Screenwriter of the film  
*Zombiology: Enjoy Yourself Tonight* 《今晚打喪屍》| 2017

## Vvzela Kook (Qu Qianwen)

SCM is proud to announce that Vvzela Kook (Qu Qianwen) of the 2013 MFA cohort, was awarded the Young Artist Award in the Media Arts category at the 14<sup>th</sup> HK Arts Development Awards. Kook is a new media artist who mainly works in audio-visual mediums, including performance, theatre, computer graphics and drawing. Her works combine media with performance and explore the possibility of coexistence between contemporary performance types, like dance or choreography, and computer-generated new media.

Kook’s video works reproduce and convert urban cityscapes into an integrated virtual experience, guiding the audience on a cybernetic journey. “I believe most of my recent work got inspiration from the city itself. I like history, culture, as well as detective stories, sci-fi and mysteries. All those elements somehow shape the atmosphere of my works,” she says. Story-telling plays an important role in her projects, but what is distinctive about them is the way in which her stories cut across multiple media, mixing delicate drawings, 3D printing and video game optics. Through using such a wide range of media and materials, the artist discovers wholly novel ways to visually translate her ideas. The condensed textures in her artworks connect with multiple sensual levels in our perception and reintroduce the unexplored potential of video as a medium.

Kook has shown her work widely in C-Lab Taipei (2019), MoCA Taipei (2019), Asia Society Hong Kong Centre (2019), Tai Kwun (2019), Microwave International Media Festival in Hong Kong (2018, 2016), PuSh Performing Art Festival in Vancouver (2017), Centre for Heritage Arts and Textile (2017), K11 Shanghai (2016), Hong Kong Arts Festival (2015), and “89+”program (2012) co-curated by Hans Ulrich Obrist and Simon Castets.

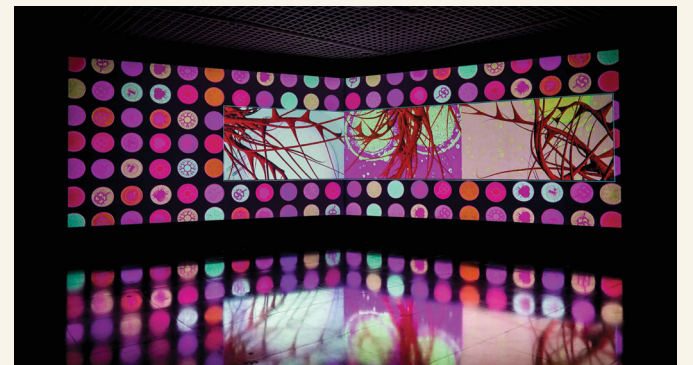
Reminiscing about her days at SCM she says, “When I trace back to my most exhibited works like the *Confidential Records* series, *Fragrant Little Haven* etc., their field research started in the second year of my MFA. I developed the demo/research archive of these works with the supervision of Samson Young and Tobias Gremmler. They were both fantastic artists and brilliant teachers.”



Photo by Jefu Ha Studio



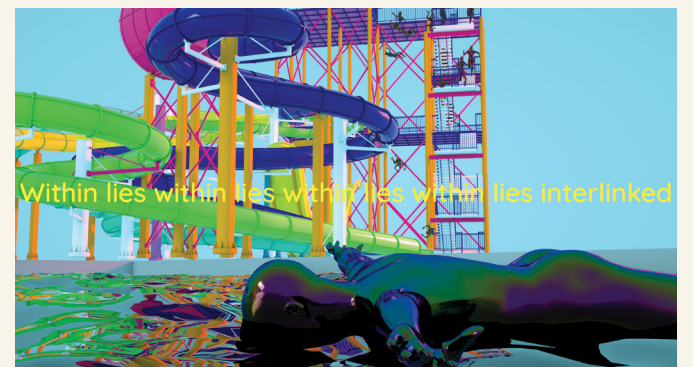
*Dimension variable* | 2019  
Single Channel Video (4mins 50s), 3D Printed Objects, Glass Dome, Acrylic Board, Tea Tree Seeds (Camellia Sinensis)  
Photo by Scott Brooks | Courtesy of Asia Society Hong Kong Center



*Confidential Records: Dual Metropolitans* | 2016-2018  
Dual-channel Video (9mins 50s), Pencil on Paper, Bonsai.  
Photo by Hung Hong-Chi  
Photos from *Mercurial Boundaries: Imagining Future Memory* at MoNTUE, 2019



*Fragrant Little Haven* | 2019  
Multi-channel Video (4mins 26s)  
Image courtesy of the artist



*Drowned in, or not in the swimming pool* | 2019  
Single channel video (3mins 45s, no sound)



# SHARED CAMPUS: CREATIVE PRACTICES ACROSS CULTURES

SCM is one of the founding members of Shared Campus Network, along with Zürich University of the Arts (ZHdK), Taipei National University of the Arts, China Academy of Fine Art, Kyoto Seika University, LASALLE College of Art Singapore, and, University of the Arts London. The network aims to improve excellence in research and education through enhanced international collaboration. “Nowadays, artists and designers are working in international contexts. They need to be genuinely committed and willing to debate ideas within a global framework. The ability to critically reflect on interconnected issues has become key to careers in the arts. For students to acquire these competencies, arts universities must internationalize and establish networks with partners who support and complement each other, to share resources, knowledge and experience,” reflects Prof. Thomas D. Meier, President of ZHdK. Shared Campus aims to develop joint education formats, like a shared framework for an MFA degree, and, digital learning platforms. The network provides an institutional peer-group of art schools of international relevance, which not only provides international exposure for students, but fosters global benchmarking and synergies in teaching and research. “Shared Campus is a visionary network for international collaboration, which, thinking beyond COVID-19, represents the future of arts and design research and education that SCM is privileged to be a part of,” says Prof. Richard Allen, Dean of SCM.

Shared Campus continues pre-existing collaboration between SCM and ZHdK that started with undergraduate student exchange in the early 2010s. In 2013, ZHdK established the “Connecting Space Hong Kong Zurich” art space in North Point, Hong Kong. This multifunctional location hosted many events like seminars, exhibitions, concerts, and workshops involving colleagues from SCM and other like-minded institutions of higher education in the Hong Kong region and beyond. “SCM was an important collaborator right from the start, representing high quality standards in teaching and research and bringing in highly motivated faculty and students. Cross-cultural opportunities and issues are key to establishing long-term international programmes. Against the backdrop of current developments, the history, cultural diversity and richness of Hong Kong offers a highly relevant contribution to this goal,” remarks Prof. Meier. In 2015, SCM and ZHdK begun collaborating on the post-graduate level, through the “Transcultural Collaboration” project, in which students attend classes in multiple countries and institutions, collaborating both online and offline and immersing themselves in the culture in the region of their host institutions. Their semester-long work culminates in an exhibition at one of the partner institutions. “I think it’s a very open and welcoming environment that allows students to step out of their comfort zone and discover the creative possibilities hidden within cultural diversity and complexity,” observes Mr. Warren Leung Chi Wo, Associate Professor at SCM, who has been instrumental in SCM’s participation in Transcultural Collaboration.



Shared Campus Network Agreement Signing Ceremony at ZHdK in December 2019, featuring Representatives from all the Network Institutions



Graduate Students of the Art and Design Disciplines of the Networking Institutions participated in the pioneering “Transcultural Collaboration” Programme in 2015



“Telematic Concert Zurich – Hong Kong,” a Live Network Performance via Internet played simultaneously by Musicians in Zurich and Hong Kong, a collaboration project between ZHdK and SCM in 2017

The successes of Transcultural Collaboration partnership prompted a series of round-table discussions among the participating institutions that resulted in the present-day Shared Campus Network and culminated in the signing of the network agreement at the Shared Campus Launch Conference at ZHdK in December 2019, which also featured a presentation by Dr. Zheng Bo, Associate Professor at SCM. In Summer 2019, SCM hosted a Shared Campus summer school “Fabrication of Relics” organized by Mr. Leung and co-taught with Mr. William Davis of ZHdK. The course featured a number visiting lectures and workshops by local artists and practitioners, integrating Hong Kong perspectives in the course themes. In the same summer, SCM students participated in the “Hacking Global Pop Icons” summer school at ZHdK.

The activities of the network are organized under five cross-disciplinary and cross-cultural thematic groups consisting of colleagues from the network institutions: ‘the “Social Transformation” cluster includes fields like socially engaged arts and social design. “Pop Cultures,” a driving force of globalization, engages with both the global mainstream and local subcultures. “Critical Ecologies” is concerned with systems of life and the anthropocene, while “Cultures, Histories and Futures” concentrates issues of tradition and genealogy. The “Tools” group



Workshop at SCM, led by artist Ho Siu-Kee, part of the Shared Campus Summer School, “Fabrication of Relics,” in Summer 2019

develops digital tools for Shared Campus and the future of art education, including a comprehensive digital platform and dialogical repository known as “KOKO—Next Generation (Academic) Journal,” explains Mr. Daniel Späti, Chair of the Shared Campus Project Team and Head of Transcultural Collaboration at ZHdK.

For summer 2019/20, Shared Campus network had planned two summer schools: “The Ghost in the Walls,” to be held in Berlin and Zürich, and, “Hacking Global Pop Icons” to be held in London. As a consequence of the covid-19 pandemic, these were moved online. Upcoming Shared Campus activities at SCM include a curating workshop organized by Dr. Harald Kramer in November 2020, and new iterations of Transcultural Collaboration courses and summer schools. “We see Shared Campus as the most promising model to develop and implement long-term and sustainable education formats and research networks in an international context with the aim to further improve excellence of the Shared Campus partner institutions,” notes Prof. Meier.

Read more - visit the network’s website at <http://shared-campus.com/> and check out the KOKO journal at <http://koko.zhdk.ch/>



# ART MACHINES

## 藝術機器

PAST

過去

PRESENT

現在

MID-NOVEMBER 2020 - MID-FEBRUARY 2021

2020年11月中 - 2021年2月中

INDRA AND HARRY BANGA GALLERY

18/F LAU MING WAI ACADEMIC BUILDING, CITY UNIVERSITY OF HONG KONG

10 AM - 7 PM, EXCEPT MONDAYS

般哥展覽館

香港城市大學劉鳴煒學術樓18樓

早上十時至晚上七時，逢星期一休館

ENQUIRY 查詢

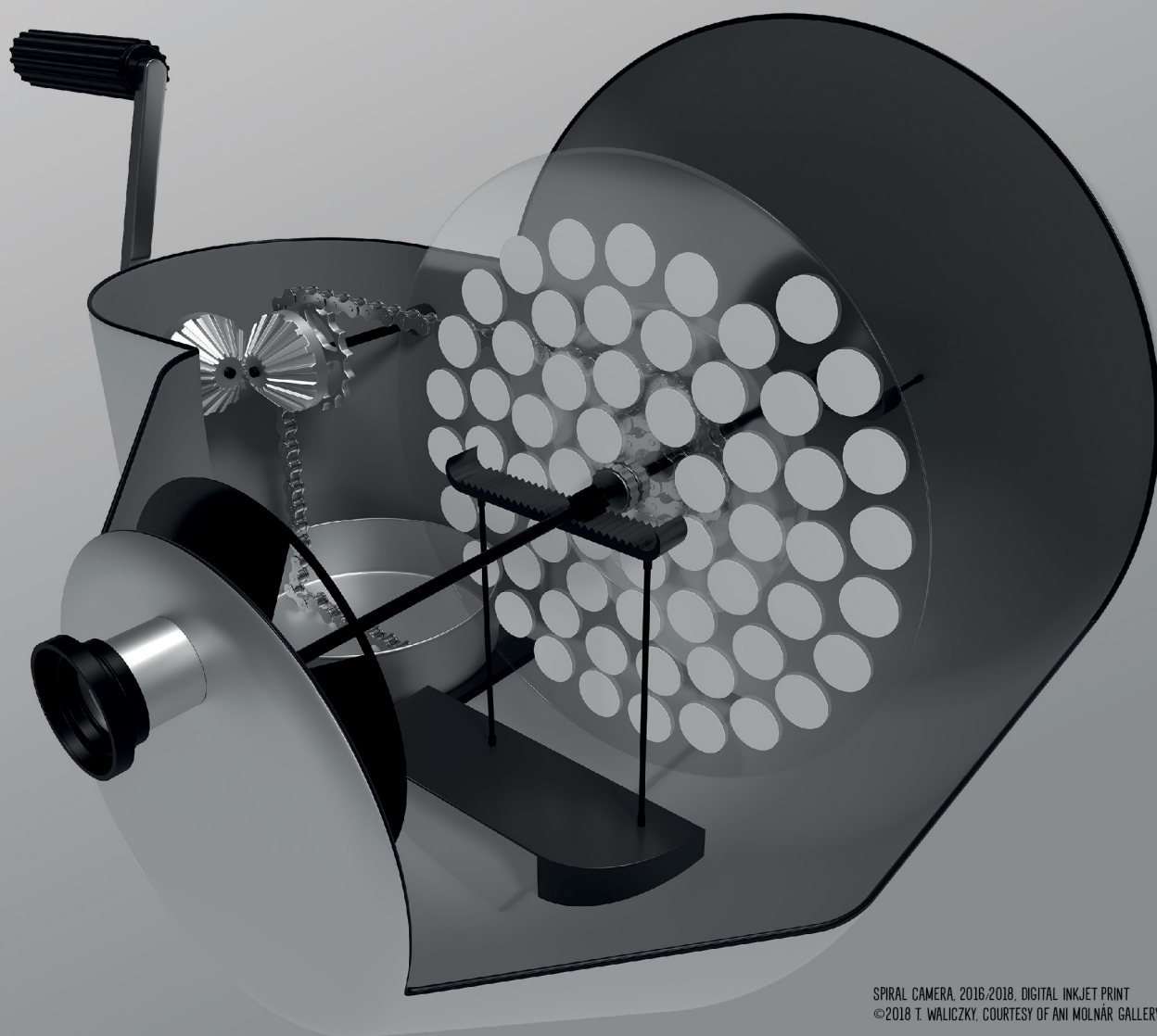
EMAIL: EXHIBITION.GALLERY@CITYU.EDU.HK

TEL : 3442 6584

PRIOR REGISTRATION ON OUR WEBSITE REQUIRED FOR VISITORS

WWW.CITYU.EDU.HK/BG

到訪請在網上進行預約登記



SPIRAL CAMERA, 2016/2018, DIGITAL INKJET PRINT  
©2018 T. WALICZKY, COURTESY OF ANI MOLNAR GALLERY.

SCM | ACIM RESEARCH ISSUE 6 (2020)

EXECUTIVE EDITOR  
EDITORS

PROF. RICHARD WILLIAM ALLEN  
DR. SURESHIKA DISHANI PIYASENA  
MS. MALINA SIU

DESIGNER  
PHOTOGRAPHY  
PRINTER

N7 COMMUNICATION.  
RIDDICULOUS STUDIO  
CITY UNIVERSITY OF HONG KONG PRESS