



School of Creative Media

香港城市大學
City University of Hong Kong



SCM

RESEARCH



ISSUE 11 | 2023

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DEAN'S NOTES

(Left) Dr. Kening Zhu won a Bronze Award and Prof. Hongbo Fu (Right) won a Silver Award at The International Exhibition of Inventions of Geneva.

After a long period of online teaching, we are at last together again as vital and living community of teachers and learners and it's not a moment too soon! While modern technology allowed us to successfully deliver distance learning to our students during COVID 19, with the sustained support of our outstanding IT staff, face-to-face, hands-on, collaborative teaching and learning lies at the heart of our educational mission and is what we do best. It is great to be back!

This past year has also been another year of notable achievements among members of our alumni and student community. Our film makers, in particular, continue to excel. The feature film, *Hand Rolled Cigarette*—Chan Kin Long (BADMB 2012) Director, Lau Tsz Kin (BACM 2011) Cinematographer, and Cheung Siu Hong (BACM 2004) Art Director—received 7 nominations at the 40th Hong Kong Film Awards, and Chan Kin Long won Best New Director both at the Hong Kong Film Awards and at the Hong Kong Film Directors' Guild Awards. The films of Lau Ching Wa (BACM 2014), Kwan Tsz Wai, Alan (BACM 2012), and Kwok Chung Yee Erica (BAS 2019) were all winners at the 27th ifva Awards. Ng Wing Shan (BACM 2008) and Yeung Chiu Hoi (BACM 2009) won the ABC TV Award at the Osaka Asian Film Festival for *The First Girl I Loved*. Ho Lok Yee (BACM 2018) won Best Director and Yung Tsz Hong (BAS 2018) won Best Cinematographer for

Trek of an Instinct Bird, at the 16th Fresh Wave International Short Film Festival. Finally, Ng Kai Chung Tommy (BACM 2013) won the Asia Grand Prize at 24th DigiCon6 Asia for his film *Everywhere*.

As reported in the last issue, our creative artists continue to exhibit widely in Hong Kong, but they also achieve remarkable success abroad. Most recently Lee Kai Chung (MFA 2014), featured in this issue, was awarded The Robert Gardner Fellowship at Harvard University. Also featured in this issue is the remarkable success of BScCM students at the Greater Bay Area STEM Excellence Awards. Chow Ka Chun, Chan Ka Yu and Su Hui Shan (BScCM 2022) won Gold Award for *It is FINE to be sad*. Chan Yu Hin, Lai Hoi Ting and Lam Po Yin (BScCM 2022) won Silver Award for *Side by Side*. Finally, occupying a category all of her own, Grace Lau Mo-sheung (BScCM 2016), never out of the news for long, won bronze medal in Women's Kata at the World Games 2022, and we will interview Grace about her achievements in issue 12.

Faculty successes are, as usual, many and varied. Yuk Hui, a leading philosophy of technology, and recently promoted to SCM Professor, was featured in oom.com's 100 most inspiring people in the World as China's leading philosopher. He is recently recipient of a Humanities and

Social Sciences Prestigious Fellowship. Max Hattler, newly promoted to Associate Professor, not only won the CityU Teaching Excellence Award but also won the President's Award for his research and achievement in Animation — an unprecedented double header! Hongbo Fu received Silver Medal at the International Exhibition of Inventions of Geneva, and Kening Zhu was recipient of a Bronze Medal at the same event. Miu Ling Lam was a member of the Train-the-Trainer Education team which won CityU's team Teaching Excellence Award. Miu Ling also features in this issue for her leadership of new 3-year Art Tech high school teaching initiative sponsored by the Jockey Club and CityU called "Jockey Club Project IDEA," together with her colleagues at SCM, Kening Zhu and Hongbo Fu.

I am delighted to announce a major new 2-year art tech initiative sponsored by the Innovation and Technology Commission of the HKSAR Government called *Future Cinema Systems*. It is conceived and led by Professor Jeffrey Shaw at HKBU in collaboration with EPFL and CityU to build the next generation, fully immersive and interactive cinematic experience. Five CityU faculty, Kening Zhu, Miu Ling Lam,

Alvaro Cassinelli, and Can Liu from SCM, and Rosa Chan from Electrical Engineering, will collaborate to create the human computer interaction engine which is one of the key elements of this project. ACIM coders Leoson Cheong and Sky Suen will be instrumental in building the software architecture to enable a seamless integration and interaction between the sensory inputs and the audio-visual manifold.

This year is the 25th anniversary of the School of Creative Media. We plan to celebrate this milestone with a series of major community building events which will include a keynote address by a leading media artist, TED talks by SCM alumni, a major exhibition of alumni and student works curated by SCM faculty Ip Yuk Yiu, together with alumni Kattie Fan and Doris Poon, and, of course, a celebration party. I hope to see many of you at these events in what will be a truly memorable year for the School. The first of these events will be an opening party on March 10th, so please save the date.

Richard Allen
Acting Dean and ACIM Director



Trek of an Extinct Bird 林中無塵
Yung Tsz Hong — Best Cinematographer Award,
16th Fresh Wave International Short Film Festival.



The First Girl I Loved
Yeung Chiu Hoi — ABC TV Award, Osaka Asian Film Festival.
Photo credit: Mei Ah Entertainment Group Limited

An Innovative, high resolution, 360 degree, LED Panoramic Stereoscopic projection environment at Visualization Research Centre (VRC), Hong Kong Baptist University.



FUTURE CINEMA SYSTEMS: NEW GENERATION ART TECHNOLOGIES

Future Cinema Systems: Next Generation Art Technologies is an unprecedented Hong Kong art tech initiative to build the next generation fully interactive and immerse cinematic architecture and applications. The project is spearheaded by a global leader in this field, Professor Jeffrey Shaw, Chair Professor of the Academy of Visual Arts, Hong Kong Baptist University, in collaboration with Professor Richard Allen at the Center for Applied Computing and Interactive Media at City University of Hong Kong (CityU) and Professor Sarah Kenderdine at L'École Polytechnique Fédérale de Lausanne (EPFL) in Switzerland. This pioneering project has been awarded HK\$35.4 million in funding from the Innovation and Technology Support Programme under the Innovation and Technology Commission of the HKSAR Government. Shaw says: "With the new appreciation of the relationship between art and technology, there has been a global demand for new forms of cultural experience and digital entertainment. At a time when technical capabilities are developing rapidly, our challenge is to create new artistic platforms and new creative opportunities."

Future Cinema Systems will consist of three technical architectures. The first of these is a high resolution, 360 degree, LED panoramic, stereoscopic projection environment. This state-of-the-art facility, which has been built at HKBU's new Visualization Research Centre is the first of its kind in the world. 8 metres wide and 4 metres tall, it contains 400 LED panels (26 million LED pixels) and is supported by a 32.4 channel surround sound system that allows for a fully immersive audio-visual experience. LED illumination affords unprecedented screen brightness and a seamless visual array within the 360 space of virtual reality. Furthermore, it allows participants to

be fully visible to one another, and, unlike the projected image, casts no shadows. HKBU's facility will combine with a newly upgraded 360 space at SCM, and the high-resolution facility at EPFL to allow audiences at each location to telematically connect, sharing content and personal interactions in real time.

The second architecture is a Human-Computer Interaction Engine. This will consist in an integrated array of sensing inputs which will identify, correlate, and integrate a wide range of sensory cues from the participating spectators. This is where CityU faculty come in. Five CityU Co-Investigators will be responsible for the creation of different kinds of sensory interfaces for the interactive system. Kening Zhu (SCM), will develop a head-worn multimodal sensing and display device which will contain an array of miniature psycho-physiological and biometric sensors; Alvaro Cassinelli (SCM) and Can Liu (SCM) will innovate an immersive and responsive virtual soundscape using acoustic holography; Miu Ling Lam (SCM) will apply camera-based head tracking and eye-tracking techniques to monitor viewer's gazes; and Rosa Chan (EE) will use a newly developed in-ear EEG to monitor participant's emotional responses.

The final piece of the technical jig-saw is what Shaw has dubbed the Co-evolutionary Narrative Engine. Since the idea here is to create an audio-visual array that is fully responsive to these various inputs, software will be developed that allows them to be organized, orchestrated, and variously prioritized, and to ensure that the audio-visual manifold seamlessly reacts and responds to the active and passive sensory inputs of the participants over time. In this way, the experience of the spectators will be rendered fully interactive and immersive;

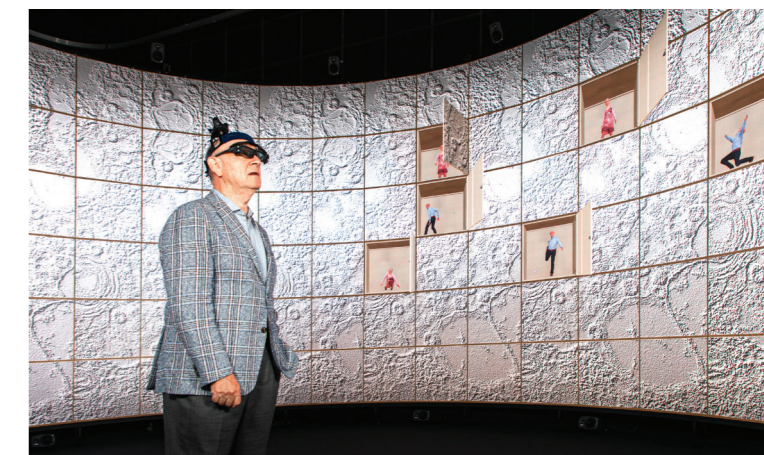
Jazz Luminaries, 2019, an interactive installation at eM+, EPFL enables visitors to browse through the archives of Montreux Jazz Festival and listen to snippets of the recordings.

Cupola, one of the Visualization systems at eM+, EPFL. It is a two-projector negative pressure system at 4K, with 5.1 surround sound that can also be used for stereo content. The 4K projector solution uses a cove projection configuration.

indeed, the spectators will be turned into full participants in an unfolding drama which they co-create. ACIM programmers Leoson Cheong and Sky Suen will play a critical role in the development of this architecture.

To fully utilize these technical frameworks, the Future Cinema Systems' collaborators will develop three applications or demonstrators. The first of these is the Future Experience of Archive. This project will present novel paradigms, solutions and designs for browsing and navigating large data sets of digital content, such as photographs, movies, paintings, sculptures, and animations, and for immersively experiencing this archival content. The second, will develop tools for rendering cultural heritage, both of the present and the past, fully navigable and accessible in an embodied experience of place and space. The third, will facilitate the development of new forms of performance art—music, opera, and theatre—by creating intelligent interaction between human and machine agents, and interactive public participation in real-time mixed reality immersive visualizations.

Jeffrey Shaw sums up the project in this way: "From its earliest days, new media art looked to cinema as one of its major inspirations. Future Cinema heralds the next phase in new media's evolution that will create an aesthetic space and social place of profound immersive interactive experiences." Richard Allen adds: "Future Cinema Systems is a vital project for building the future of Art Tech in Hong Kong and it is a privilege to be able to collaborate with Professors Shaw and Kenderdine under the leadership of HKBU, and for our talented faculty here at CityU to make a vital contribution to its success."



Safe House (2020), first shown in CityU Art Machines Exhibition, now re-imagined as a 360-installation at the Visualization Research Centre, HKBU.



Gallery360 at CityU is an immersive 360-degree stereoscopic visualization environment. The augmented reality installations give audiences an immersive experience without time and space limitation.

“City Ads Values,” produced by the “Ethical Translator,” shows how the city displays values through public communication and commercial advertising.



VoV: Morphogenesis of Values
 During the previous decades, technologies have altered our relationship with the World and with others at a fast accelerating pace. If we easily perceive the resulting mutations in our daily life, we may have overlooked the primary motivations behind the change. We enter a period where the means prevail over the ends, and the technologies hide their finality. Going back to the origins of our will to change the World, we may foresee how striving to control the World with our brain may make us forget our real motivation. Beyond survival, at the origin of our actions, are the values that we may fight for: we ought to acknowledge the role they play in our life by giving them a shape and a price, hence monitoring their ever-changing hierarchy to understand the entanglement of Finance and Ethics.

Maurice Benayoun

VoV: MORPHOGENESIS OF VALUES

(HKACT! ACT 11) MAURICE BENAYOUN

HKACT! Act 11 VoV: Morphogenesis of Values is a dazzling exhibition which features the neuro-design blockchain-based project titled *Value of Values* (VoV), developed by renowned French new media artist and SCM Visiting Professor, Maurice Benayoun. The exhibition has been sponsored by the Osage Art Foundation and took place at the Asia Society, Hong Kong, during November 2022.

This project originated in Benayoun’s *Brain Factory*, in which participants hooked up to EEG headsets and gave shape to visual forms that represented abstract values such as love, happiness, freedom, power, and wealth, which were then converted into objects through 3D printing. Later, in 2019, the *Brain Factory* developed into the *Value of Values* where the abstract shapes given to objects were minted as unique digital artifacts to be traded on blockchain. As Benayoun explains, “Every time people do the 8-minute process of neuro-designing values, they get values such as freedom, love, money, power etc. and this becomes a VoV token on the blockchain. So, when they have this token, they can trade it, swap it or just collect it.”



Prof. Maurice Benayoun, New Media Artist

The artworks in the show also included crypto characters created by Benayoun, based on Chinese calligraphy and two 3D sculptures created by Tobias Klein, representing generosity and openness. In addition, it featured Benayoun’s periodic table of values, where values are ranked according to how people collect them and the affinity between specific values.

The Value of Values will open again at Osage Gallery, Hong Kong on Friday March 17th and will run until Saturday April 29th.



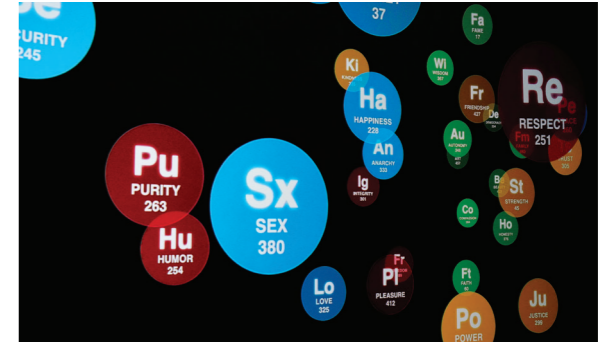
The *Brain Factory*, where the “Neuro-Design Station” is proposed by the “HuGAN Generator” and activated by the “Brain Workers”.



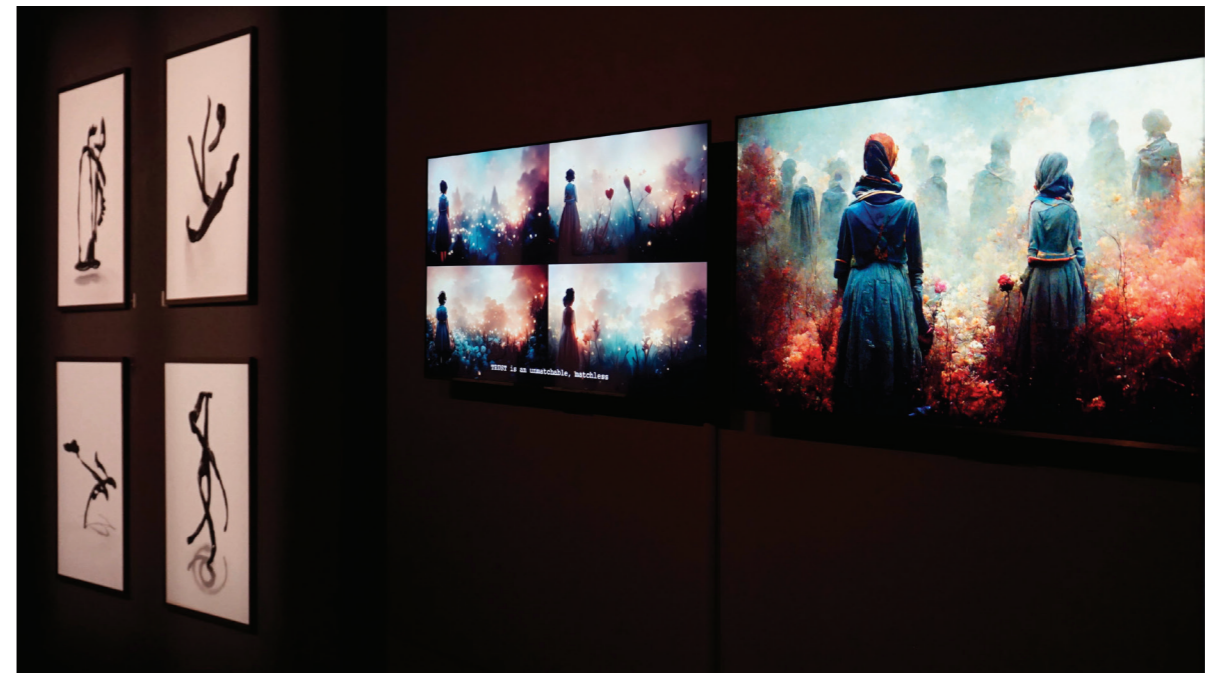
“The Footprint of Freedom” is “VoV Reification” realized by MoBen.



“The Trading Room,” proposed by “the Trader” or “the Accountant,” is where Brain Workers and Collectors can trade their VoV NFT tokens. Swap, sell and buy!



The “Scientist” built the “Periodic Table of Values” to monitor the proximities of values from a collector perspective.



Starting from the question, “Can we Read the Human Brain?” The “Reader” observes the VoV token and recognizes words.

Photos by Ann Mak

ON THE COVER:
 (On left): “Crypto Characters,” generated by VoV tokens, represents human values.
 (On right): “The Surprises of Interspecies Communication,” by “AI Interpreters.”

CITYU'S "JOCKEY CLUB PROJECT IDEA" STRENGTHENS SOCIAL INCLUSION THROUGH ARTS TECH

From left: Dr Zhu Kening; Professor Matthew Lee Kwok-on; Dr Lam Miu-ling; and Professor Fu Hongbo



A more than HK\$17 million donation from The Hong Kong Jockey Club Charities Trust is helping City University of Hong Kong (CityU) to run a three-year education project called "Jockey Club Project IDEA".

This project, which kicked off in July 2022, aims to enhance the literacy and technical skills of secondary school students and teachers to work at the intersection of arts and technology (Arts Tech) for artistic expression and social innovation. The Project will also enhance art accessibility and participation for people with disabilities (PWDs) and promote social inclusion among the young generation and the general public.

"We are deeply grateful to The Hong Kong Jockey Club Charities Trust for its unwavering support in boosting the integration of arts and technology," said Professor Matthew Lee Kwok-on, Vice-President (Development and External Relations). "We currently lack Arts Tech education endeavors that empower learners to apply technology to artistic concepts and use technology as the key vehicle for artistic expression. The project utilizes CityU's strengths in Arts Tech to fill the niche area for training art teachers and provide platforms for cultivating Arts Tech literacy."

He added that CityU was dedicated to promoting innovation through professional education. He also mentioned that the project's goal is to foster a robust foundation for the flourishing of Arts Tech in Hong Kong and leverage the creative potential of technology to promote social inclusion.

The project will work with arts and social welfare NGOs to enable three target groups of PWDs to access Arts Tech. The partnering NGOs will share their experiences with students to enhance their understanding of the challenges PWDs face



The project enhances the literacy and technical skills of secondary school students and teachers in Arts Tech for artistic expression and social innovation.



The project utilizes CityU's strengths in Arts Tech to fill the niche area for training art teachers.



The DrawSound workshop provides students with a fun and engaging way to learn about electronics and circuit design, while also fostering their creativity and imagination.

during art making and appreciation. Structural training in Arts Tech will be offered to teachers and students that will equip them with knowledge and skills in different types of media technologies.

"Through this project, we hope to nurture young Arts Tech talent," said Dr. Lam Miu-ling, Associate Professor in the School of Creative Media (SCM) and Project Leader. "Unlike STEM or STEAM education, which primarily focuses on problem-solving skills and science education via experiential learning, our project emphasizes the unique role of arts where technology-infused artefacts are created to reflect and inform humanistic values. We believe the project has immense potential to make a positive impact on society.

The three-year project will be organized in a total of 6 phases (2 phases per year). In this current, first phase, the project leaders will deliver two sets of Arts Tech workshops to students. In *DrawSound*, students learn physical computing and the use of conductive paint to create touch-sensitive audio-visual art so that when you touch different regions of a painting you can hear different sounds. In *Digital Senses*, students learn creative coding with a focus on transforming signals across different senses to create sound visualizations and the sonification of visual signals.

The idea is to equip the students with basic Arts Tech skills and to enable them to deploy these skills for inclusive arts and design. For example, one can use conductive paint to turn any surface into an interactive interface or to create a custom-designed musical instrument for a person with limited hand mobility. The students also learn about universal design and arts accessibility from an artist with hearing impairment.



Students learn to use software synthesizer to create audio samples and electronic music.



In collaboration with Arts with the Disabled Association Hong Kong (ADAHK), the project enhances students' understanding of inclusive arts through experience learning.



Experiential talks are offered to students in the participating schools, allowing them to obtain a basic understanding about Arts Tech and its potential for helping people in need.

The project also utilizes CityU's strengths in Arts Tech to fill the niche area for training art teachers. The project's first Arts Tech Workshop for Teachers was held at the Run Run Shaw Creative Media Centre in December 2022. Teachers from ten participating secondary schools learned how hybridized aesthetic forms and modern artistic practices are made possible by technology and explored how technology can be integrated into teaching visual arts.

"We hope to benefit students, teachers and PWDs, and reach a wider public through Arts Tech train-the-trainer programmes, workshops, public exhibitions, and sharing sessions in schools and the community," Dr. Lam added. An additional benefit of the programme is that it engages students from the School of Creative Media in the educational process and 10 students so far have acted as Teaching Assistants in the workshops.

The project is overseen by the Office of the Vice-President (Development & External Relations) and implemented by a team led by Dr. Lam from SCM. Professor Fu Hongbo, Professor in SCM and Dr. Zhu Kening, Associate Professor in SCM and Department of Computer Science are the team's Deputy Project Leaders.

ALVARO CASSINELLI'S AUGMENTED MATERIALITY LAB

Associate Professor Alvaro Cassinelli calls himself a “serious toy maker.” His research interests revolve around physics, augmented and virtual reality, artificial intelligence, high-speed/slow-speed robotics/nanorobotics, fundamental aspects of computing, cognitive sciences, prosthetics/rehabilitation, augmented perception, and wearables. He develops human-machine interfaces by incorporating innovative principles and custom technology and he holds one trademark and five patents. Alvaro is the recipient of multiple awards for experimental research in Media Arts and is the founder and Principal Investigator of the Augmented Materiality Lab (AMLab) at the School of Creative Media.

The Augmented Materiality Lab is home to scientists and artists who share a maker mindset and are interested in exploring the technological continuum from matter/object-centric research to human/society-centric research. The lab explores the physical augmentation of reality in contrast to AR which overlays digital information over real things. That is, it investigates a form of matter that lives both in the virtual and the real world, so that the digital world inhabits the everyday world of objects. The lab delves into speculative interdisciplinary research ranging from Programmable Matter, Internet of Things and Smart Materials

to Robotics, Smart Cities and Responsive Architectures and is interested in developing Prosthetics and Human-Computer Interfaces, as well as Devices that can Alter Perception (DAP) through Virtual or Augmented Reality.

Alvaro describes his lab in this way: “We study augmented materiality. This involves the fabrication of a physical twin to embody a virtual entity rather than overlaying data onto the real world, as in AR. We study a form of augmented matter lying between smart materials and the Internet of Things by injecting smart impurities into things. To be more precise, small wireless interconnected sensor-actuators are placed in objects during or after fabrication. In the lab we create original technology from first principles and pay critical attention to where it can lead us from the start. We avoid using off-the-shelves technology as much as we can. This also requires collaborating with other professors interested in digital fabrication to investigate new 3D printing techniques and also engaging in VR and AR research.”

One of the projects Alvaro and his team are working on is extended reality for palliative care. They seek to use extended reality to induce psychological states capable of relieving pain or promote meditative states of consciousness and they are working with the Neuroscience department to validate these effects and elucidate the neural responses to AR and VR experiences. Alvaro says, “An avant-garde use of this technology lies in therapies for patients who suffered early trauma. We are investigating the use of wearable AI cameras that identify objects that you see throughout the day, while simultaneously logging your emotional reaction to their presence using wearable biosensors. Everyday objects and places can be emotionally charged. In this way we add an emotional track to video recordings, and from there we may

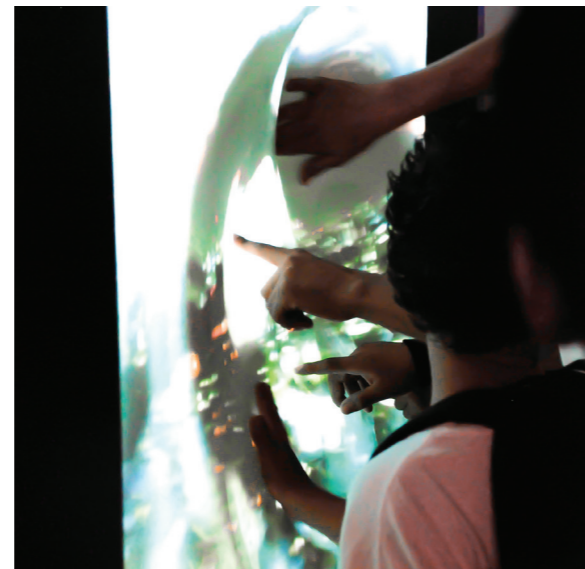
be able to create custom narratives, artificial dreams or movies targeting specific emotional responses for therapeutic use or entertainment.”

He continues, “We currently have technology that can empower us, augment our bodies and minds or inanimate objects in the surrounding, but in truth there is no clear reason why one would want to do that. We try to work towards an alternative understanding beyond simply the instrumental use of technology. With that philosophy in mind, I try to make systems intelligent but most importantly, intelligible and meaningful. This can lead to the augmentation of the rules of intuitive physics, or a form of magic for good supported by technology. In the same way a toy teaches us interesting things about the world and does not have a clear purpose besides that, I want technology to help us reconnect with the real world instead of hiding it behind layers of information.”

Alvaro is also a new media artist who creates artworks that incorporate science and technology and which finds expression in the projects of the Augmented Materiality Lab. One of his latest works created for the Oil Street gallery is *Cymatics Ground*, a collaboration with Tobias Klein. The interactive work is a hybrid between a sonic sculpture and an architectural representation. Carefully engineered intersecting metallic planes create an artificial landscape which responds to sound resonances which are created both artificially and by the human voice of participants. Patterns and waves of energy flow through the landscape which are made visible in grains of sand.



Khronos Projector (2004), Interactive Art Installation, Japan Media Art Festival, Museum of Contemporary Art, Japan
By Alvaro Cassinelli



Light Arrays (2009), Performance, Tokyo Metropolitan Museum of Photography, Japan
By Alvaro Cassinelli and D. Wilde



Toro-bots (2014), Robotic Japanese Garden Lamps, Institut français du Japon / DOIT Taiwan
By Alvaro Cassinelli

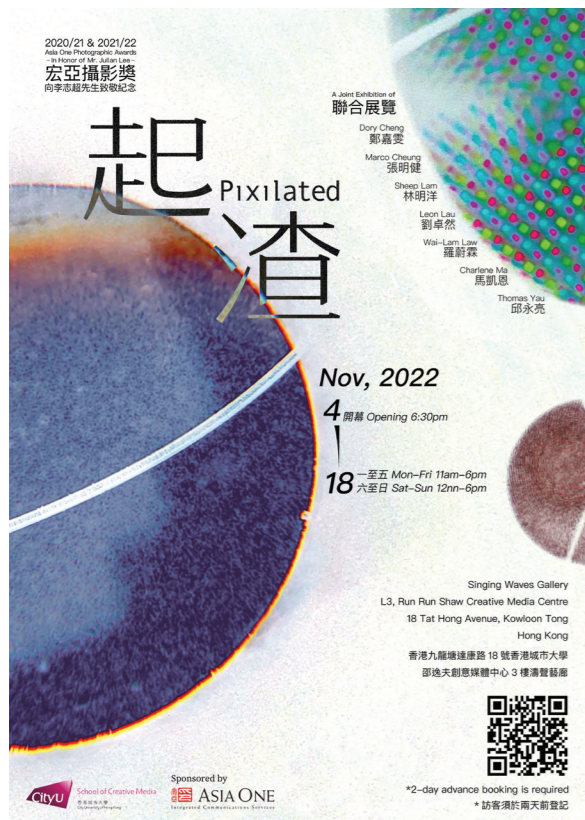


Viva Voce (2021), Mixed Reality Installation, Indra and Harry Banga Gallery, Hong Kong
By Alvaro Cassinelli and Can Liu

ASIA ONE PHOTOGRAPHIC AWARDS



Sponsored by Asia One Printing Limited, the joint exhibition *Pixilated* features the photographic works of 2021 winners Dory Cheng, Marco Cheung, Sheep Lam, Leon Lau and 2022 winners Law Wai-Lam, Charlene Ma, Thomas Yau.



2020/21 & 2022/22 Asia One Photographic Awards
In Honor of Mr. Julian Lee
宏亞攝影獎向李志超先生致敬紀念



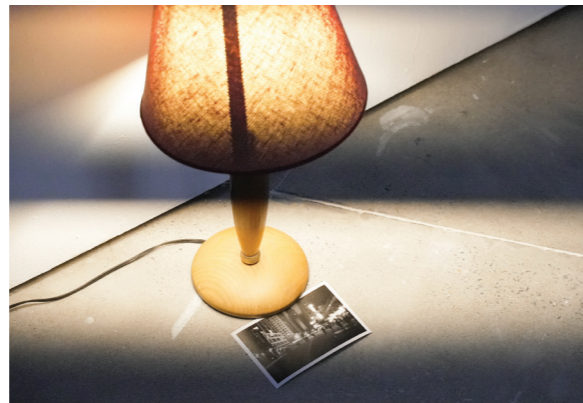
[In the front]
The Metamorphosis of Furniture
傢俬變形記
Photosculpture
Dory Cheng 鄭嘉雯

[At the back]
22° 16' 50" N 114° 10' 20" E
Photography
70 x 70 cm, set of 6
Charlene Ma 馬凱恩



Dissection 解剖
Mixed Media
Marco Cheung 張明健

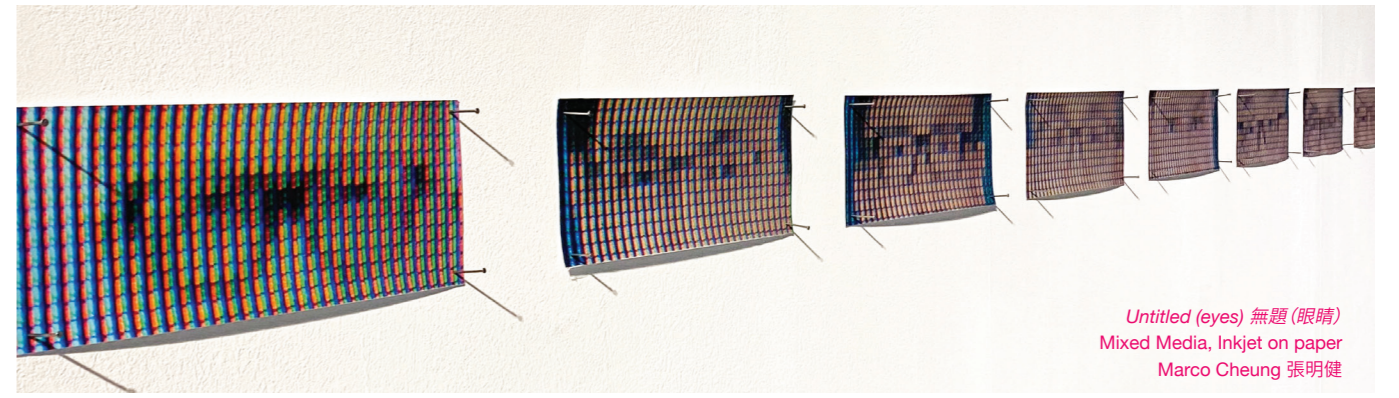
The Metamorphosis of Furniture 傢俬變形記
Photosculpture
Dory Cheng 鄭嘉雯



Warm Light 溫暖的光
Lamp, Inkjet on paper
Size Variable
Marco Cheung 張明健



Last tour 終末旅行
Inkjet on Polypropylene, wooden structure
40 x 40 x 29 inch per unit
Sheep Lam 林明洋



Untitled (eyes) 無題(眼睛)
Mixed Media, Inkjet on paper
Marco Cheung 張明健



Syndésis
Expanded Photography
Wai-lam Law 羅蔚霖



Roses on Lipstick ver.1 and ver.2 玫瑰與口紅
Cyanotype, 192 x 118 cm, 2 pieces
Thomas Yau 邱永亮



Reminiscence 擲返抆沙
Photography Interactive Installation
504 x 360mm, 10 pieces
Leon Lau 劉卓然

NURTURING THE NEXT GENERATION OF TALENT

Ever since its inception, SCM has produced brilliant graduates who are leaving a distinct mark in various professional fields. While the versatile academic programmes at SCM open up careers in fields such as the creative arts, curation, art tech, and the film and the media industries, many SCM graduates choose the path of teaching. They work at prestigious institutions both in and outside Hong Kong to nurture the next generation of talent, while sustaining their own research and creative practice.



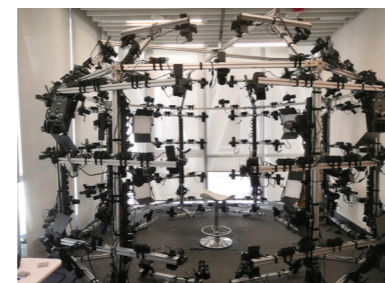
Lam Wai-keung graduated with a BA in Creative Media from SCM and an MA in Literary and Cultural Studies from HKU where he studied cinema and culture. He is currently a Senior Lecturer in the Department of Digital Media at Hong Kong Design Institute. His SCM graduation short film, *Soldier Crab*, was featured in international film festivals in Hong Kong and overseas, and it also won an ifva award. His research interests center on transmedia cinema narratives and his essays on cinema culture in Hong Kong form part of the *World Film* book series, published by Intellect Ltd. He is also among the first group of trainers who were certified by RED Digital Cinema.

Lam is the Associate Director of HKDI Media Lab, which fosters applied research and vocational training in media technologies. The institution has recently collaborated on a Jockey Club funded project on Augmented Reality in Arts Education led by the Osage Arts Foundation. He is currently also managing a STEAM project funded by the Innovation and Technology Council and developing a project using digital avatars to create digital fashion. Lam says: "We focus on training students to become employable quickly. Our research projects are mostly collaborations with NGOs or private sector-based organizations. We encourage students to learn from hands-on experience and most often we integrate industrial collaborations into our assignments."

Of his time at SCM, Lam says: "SCM successfully creates an atmosphere where the teachers and the students share their common interests and learn from each other, and the teachers develop activities and exercises which help generate creative ideas. I apply such pedagogies in my teaching approach."



Media Lab



Lam is leading his team to develop digital 3D models for an AR project with the application of photogrammetric technology.



Lam is currently developing a project using digital avatars to create digital fashion.



SCM alumna Viola Shum is from the very first batch of students in the BA in Creative Media programme where she specialized in animation. She subsequently achieved a MPhil in Creative Media at SCM, and conducted further studies in animation at New York University. Since graduating, Shum has been a Lecturer at the Hong Kong Design Institute for over 18 years where she teaches traditional 2D animation as well as 3D animation.

Shum keeps herself abreast with the latest developments in software to incorporate into her teaching, such as Unreal Engine for 3D content development, but she also experiments with techniques to make her pedagogy more effective. Having pursued acting classes for the past couple of years, she has been teaching students to perform motions and engage in acting while creating animation. She says: "When I watch how animation is created at Pixar Studio, I see that a lot of animators perform the motions themselves. I think that teaching students to act helps deal with shyness and also it can be quite enjoyable to pretend to be characters of the animation. I actually learned this technique at SCM."

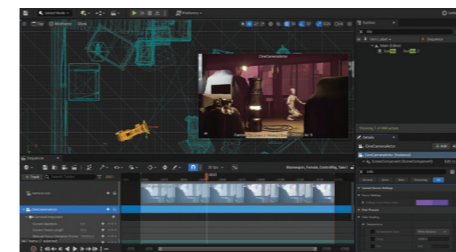
In addition to her work in animation, Shum is also a seasoned trial runner and photographer.



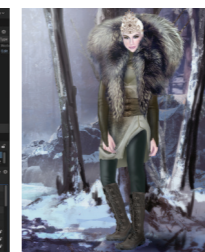
Virtual Set Design (2022)



Cyborg (2022), Character Design



Virtual Set Design in Progress (2022)



Clíodhna (2022), Character Design



SCM MFA graduate Vincent Mak Shing Fung creates wonderful artworks by blending the technique of Chinese ink paintings with animation. He is currently a Senior Lecturer and Co-Programme Leader of BFA (Hons) in Animation & Visual Effects at the School of Arts and Social Sciences, Hong Kong Metropolitan University. Mak's animation projects have been featured in numerous film festivals in Hong Kong and overseas including the Hong Kong Contemporary Art Biennial Awards 2009, the 29th Tokyo Video Festival and the Octopus Art Exhibition in Israel. He is the recipient of multiple awards including the Prize-of-Effort in the 12th TBS DigiCon6 Animation & Movie Awards, the Silver Award in the 15th ifva Festival (Animation Category), the Bronze Award in Amazing Cities Animation Competition, 2010, and the President's Awards for Teaching Excellence, HKMU, 2021.

In addition to creating his own unique works of animation, Mak inspires his students to develop animation works in the ink style. The animation video, *Losing Sight of a Longed Place* (2017), made by Mak's students under his supervision, won the Best Short Animation Film at the 54th Golden Horse Film Festival. Mak is especially pleased with the animation works which he created with his students for a large-scale exhibition at the Hong Kong Convention and Exhibition Centre called *Ink Global*, which first took place in 2017. He says: "I worked with my students and created different Chinese ink animation works out of paintings at the exhibition. We separated a painting into different layers and added moving elements into it. Now this kind of animation of paintings is common in exhibitions in Hong Kong but at that time it was very new to the audience." Mak and his students were also involved in animating paintings for the exhibition titled *A Chinese Scholar Studio Tour* at the Hong Kong Museum of Art.



Fireworks 花火 (2014), Ink Animation, Looking at the Big Sky Exhibition, Hong Kong Film Archive.



TheWalks 行行重行行 (2015), Ink Animation, Ink Asia 2015, Hong Kong Exhibition and Convention Centre.



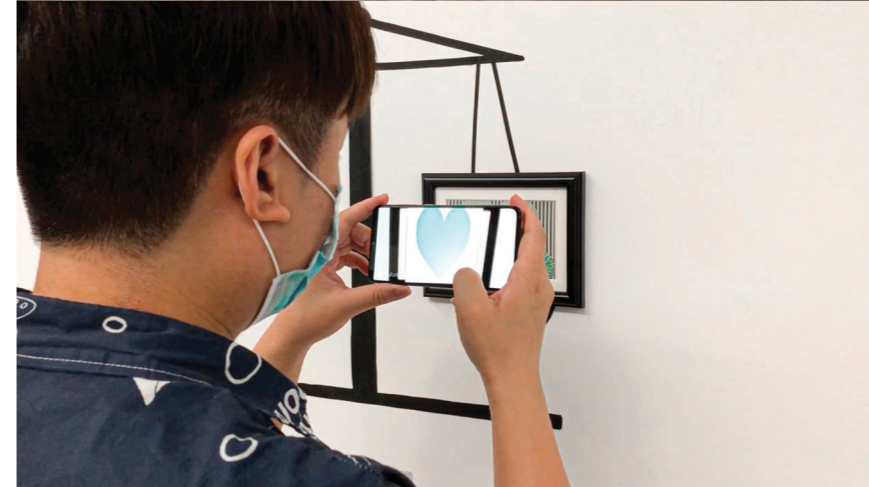
Pangu 開天 (2017), Ink Animation, Ink Asia 2017, Hong Kong Exhibition and Convention Centre.

GREATER BAY AREA STEM EXCELLENCE AWARD WINNERS 2022

A team of BScCM Creative Media students won the Gold Award and a second team won the Silver Award in the ArtTech category of The Greater Bay Area STEM Excellence Award 2022 (HKSAR) for their final-year projects.

Chan Ka Yu, Chow Ka Chun and Su Hui Shan won the Gold Award for their project entitled *It is FINE to be Sad*, which was supervised by Ms. Koala Yip and Prof. Minming Li. The project is divided into five interactive installations that explore the “Five Stages of Grief” (denial, anger, bargaining, depression and acceptance), using optical illusion, animation, projection art, and AR technology. Each installation includes a mind card to enlighten the audience about the work and to make them more reflective and thoughtful while participating in the exhibition. By scanning the mind cards, the audience can ponder whether they are in one of the stages of grief and this in turn can raise their self-understanding. The goal of this fascinating project is explained by Su: “We hope that people can understand and recognize the ‘Five Stages of Grief’ through our work. When a person faces a difficult life situation, understanding the grief process can help us get out of it and grow from it.”

The first installation represents denial, which is the first stage of the five stages of grief. The students created a 3D sculpture using optical illusion which shows the word “love” when viewed from one side and the word “hate” when viewed from the other side. Stage two represents anger through the use of two optical illusion paintings that, when viewed through an augmented reality (AR) app, reveal the true essence of the paintings. For stage three, bargaining—the audience is required to get down on their knees and look up to view a box which produces a bright light, symbolizing God. In order to represent depression in stage four, the students created a space representing the sea through the use of projection with mirror paper, which makes the audience feel that they are falling deep into an ocean. Sounds representing the sound of ocean and animation have also been used in this stage. The last stage represents acceptance and it includes a painting which changes from a dim picture to a bright one when viewed through an AR app, suggesting the embrace of positive feelings.



It is FINE to be Sad
Chan Ka Yu, Chow Ka Chun and Su Hui Shan

Side by Side 隔離
Lai Hoi Ting, Chan Yu Hin, Lam Po Yin



(From Left) Chow Ka Chun and Su Hui Shan (gold award winners)
Lai Hoi Ting, Chan Yu Hin and Lam Po Yin (silver award winners)

Chan Yu Hin, Lai Hoi Ting and Lam Po Yin are the Silver Award winners for their final-year project, *Side by Side (隔離)*. This interactive installation utilizes Leap Motion, an optical hand tracking module that accurately tracks the movement of hands, together with animated figure projection. The project explores the influence of the Internet on human relationships, including family relationships, friendships, acquaintanceships, and romantic relationships. Chan says, “We were inspired by several installations from different artists, especially *Love* by Alexander Milov and also *Pepper’s Ghost*, *Triangle*, *Cyan and Red* by Taree Mackenzie and *Time Mapping Installation Reveals Human Movement* by Pia Mnnikk.” Lai further explains, “The creative concept behind our project is that we wanted to show the influence of the Internet on interpersonal communication and relationships. All people are connected through the Internet, but each relationship is different. We thought it would be interesting to explore and test whether people are virtually connected or connected in reality.”

To implement the project, the students first built a model figure by using chicken wire for the density and shaping. Then, they applied layers of plaster tape to create a solid figure. The figure is displayed in a fixed position without

hands and facial expressions. An arm and hand are then projected onto this figure alongside an equal size, fully animated figure projection on a wall beside it. Lam explains, “In our interactive installation, all projected hand movements are based on daily human actions. The audience participates in our installation by using Leap Motion devices to control the projected movements. The animated figure responds to the hand gesture that is made by the audience member through the Leap Motion device.”

Chan says that their project supervisors, Ms. Koala Yip and Dr. Raymond Wong, guided them throughout, motivated them to come up with ideas and encouraged them to experiment with different techniques in order to provide a better interaction experience for the audience. Lam says, “This project is a great representation of what I have learnt in SCM. I thank SCM for providing such a good learning environment, experienced advisors, a variety of working materials and wonderful platform for us to showcase our abilities and creativity.”



See You In...未來再見 | Fiction Film
Mok Ka Hei 莫嘉熙



Alaoja Story | Photography, Film
Yang Jen (aka Yang Ren) 楊仁



Drowning | Animation
Lee Yorky 李若琪



My Bathtub is Linked to the Sea | Animation
TY Lok Yi 池樂兒



The Barren Era | Game
Mao Yuxuan 毛宇軒

LOUIS KOO CREATIVE MEDIA AWARDS



LEE KAI CHUNG 19

2022 ROBERT GARDNER FELLOW IN PHOTOGRAPHY, HARVARD UNIVERSITY

Artist Lee Kai Chung completed his Master of Fine Arts from SCM in 2014 and he currently lives and works in Hong Kong and abroad, splitting his time between London, Hong Kong and China. Chung's practice involves extensive artistic research on historical events, where he uses tangible remnants of history such as film, statues and archives, but also intangible remnants such as oral history, collective memory and experience of trauma to provide an unflinching yet empathetic perspective upon lived historical experience. Chung has been selected as the 2022 Robert Gardner Fellow in Photography by the Peabody Museum of Archaeology & Ethnology, Harvard University. The fellowship supports his ongoing research-based art and archive project entitled *The Infinite Train*, which focuses on mobility and identity-making in the Manchurian belt, which is a junction between Russia, China, Inner Mongolia and the Korean Peninsula.

The Infinite Train is part of a six-part research-based project that is collectively titled *Displacement*. Chung says, "My art projects and research focus on displacement, particularly on how human beings are being transported or how they migrate from one place to another. The term *displacement* not only encompasses physical dislocation but also mental disorientation. When someone migrates to another country for work or for survival, or for receiving asylum status in that country, they feel that they belong to their original homeland or to the past and the future, and that experience involves a kind of mental displacement."

Regarding the Robert Gardner Fellowship, Chung says, "It is a very interesting fellowship because it gave me more room to explore the visual language of photography and image making as a medium to investigate the human condition. My project focusses on people who live along the border and their experience of mental displacement. After 1949, Manchuria became part of China again. So, a lot of different politics have been applied in that piece of huge land that we call the Manchurian belt. Some ancestors of the communities who lived there had travelled from North Korea to China and then to Manchuria. Many Europeans also came to Manchuria to explore the Far East, and made investments in infrastructure, particularly in railway and transportation networks." He continues, "In China, there are different kinds of hierarchies and differentiations between populations. The minorities who live along the border, face a lot of difficulties finding jobs and accessing education; war, social movements and economic reform dispersed workers, local habitants and transnational war orphans from Manchuria to other parts of Asia via the railroad. So, with my colonial and post-colonial lived experience, I endeavor to explore the mentalities of the displaced and their history, background and culture through photography."



The Shadow Lands Yonder, 2022, Lee Kai Chung
Septuple-channel Video Installation
Image Courtesy of Lee Kai Chung



The Shadow Lands Yonder, 2022, Lee Kai Chung
Septuple-channel Video Installation
Image courtesy of CHAT (Centre for Heritage, Arts and Textile)

GAME ATLAS: THE ARCHEOLOGY OF A WORLD NOT FAR-AWAY

Yang Jing (Allison), Curator of
Game Atlas

SCM has played a pivotal and pioneering role in advancing game development in Hong Kong over the past 20 years. *Game Atlas: The Archeology of a World not Far-Away* (October 24-29, 2022) was a 6-day gaming event co-presented by Goethe-Institute Hong Kong and M+, in collaboration with Current Plans and SCM. It was curated by SCM PhD student and game developer Yang Jing (Allison) whose work was subsequently featured in a SCMP profile. The international event featured 14 game designers from 12 cities and 3 continents who introduced the contemporary world of video games. The first 4 days of the event featured the “Game Designer Lab” – a multifaceted game design conference. This was followed by “Game Night” – a live game playing programme, and finally by “City Building as a Board Game” – a programme for educating young people. The event also featured SCM faculty members Dr. Jussi Holopainen and Dr. RAY LC, who acted as moderators of the conference and also SCM alumni Peter Nelson and Alan Kwan, who were speakers at the conference.

The event aimed at communicating different methods of using playful media to incorporate community experiences, the representation of cultural heritage, and historical storytelling with virtual world-building and playful mechanics. Game designers from Europe and Asia were invited to exchange methodologies and perspectives and explore the role of games in creating contextualised content for both local and international game players. The hybrid conference, “Game Designer Lab,” included both online and offline aspects as it consisted of speakers and participants from Hong Kong who were present at Current Plans and also international speakers and game enthusiasts who participated via Zoom. Yang describes the conference this way: “It was a semi-public, semi-professional forum which was quite diverse. In each of the four days, there was a theme and all of the games were selected for discussion because they consisted of some form of social dimension. They tried to engage with real issues in the society and were not simply encased in the virtual. We also used a specific concept or theme to further categorize all these

games and to help shape a more focused discussion. For instance, the first day was about space where designers showcased their games and also explained their design philosophy like how to represent real, historical contextualized space in a virtual space, which is the game.”

The programmes “Game Night” and “City Building as a Board Game” took place at M+. In case of the live game playing programme, “Game Night,” there were three teams of designers each representing their own games. Yang says: “They showcased their game very briefly and invited interested audience members to play the game. Most of them were playing the games for the first time so it was a very fresh experience. It was a very spontaneous and collective experience.” On the last day of the event, the programme “City Building as a Board Game” took place and involved the concept of making games together. Participants were asked to collectively build a reimagined city by using a worldbuilding toolbox, “One Hour Worldbuilders,” designed by scholar and game designer Kaelan Doyle-Myerscough. It also included a drawing session by illustrator Miki Ho Yin-Yi who enabled the participants to visualize their fictional cities through his illustration. Yang says, “There were around 40 people divided into teams, who engaged in building a parallel imaginary world of Hong Kong following a Dungeons and Dragons tradition.”

Yang points out that the gaming event played a significant role in helping game designers communicate their ideas with one another and also with the audience: “When it comes to the gaming industry, the centre is North America or Japan but the designers who participated at the event belonged more to the periphery of the gaming industry.” She continues, “As peripherals, you always know about the centre but you don’t know about each other. So, this was a place where people from the periphery directly met with each other. For example, in case of designers from China, Hong Kong and Taiwan, a lot of their games stay within the Chinese or Sinophone sphere even though they have genius designs and really deep social and cultural representation in their work. We needed an event like this to propagate such talents and to promote cultural exchange. The programme, especially in the forum discussions, had a lot of students and young designers who were exposed to a wide range of information, knowledge, people and networks. And for the museum events, the outreach to the audience was even larger than the forum because the forum was semi-professional so one was required to have enough gaming knowledge to understand the content. But in the museum, the activities were all play-centered. I received information that the game night on Friday was by far the most attended event in the museum.”



Game Atlas Worldbuilding Workshop at M+ Museum with Artist Yang Jing



Game Atlas Forum with Artist Alex Zenker



Game Atlas Online + Offline Forum with Game Artists Alan Kwan, Nick Zhang, Anselm Pyta and Rachel Li



Game Atlas Museum Night at M+ Museum

NEW FACULTY

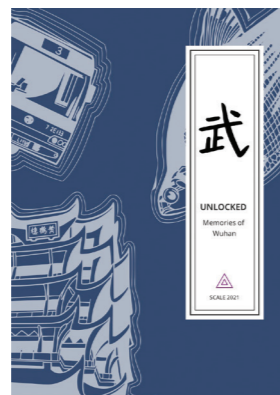
MEDIA ANTHROPOLOGIST

DINO GE ZHANG



Dr. Dino Ge Zhang is one of the newest additions to the SCM family who will be joining this Spring semester as a Visiting Assistant Professor. Dino is a media anthropologist whose work focuses upon the technology platforms, affective ecologies and aesthetics of streaming media in the Sinophone world. He received his Bachelor of Arts from the School of Culture and Communication at University of Melbourne and his Master of Philosophy (Anthropology) from the Department of Applied Social Sciences at the Hong Kong Polytechnic University. In order to pursue a PhD in contemporary ethnography, he went back to Melbourne and joined the Digital Ethnography Research Centre at RMIT. After completing his PhD, he joined the School of Media and International Culture at Zhejiang University as a Postdoctoral Research Fellow. Dino is the recipient of multiple fellowships and awards including the award for the Best Research Article and Best Article by an Emerging Scholar from Brill Publishing, and an International Postdoctoral Exchange Fellowship awarded by the Office of China Postdoc Council. He has also published in a number of the leading journals in the field of media and cultural studies.

He is currently working on a book manuscript entitled *Livestreaming China: An Ethnography of Vulgar Boredom* (under contract with Bloomsbury Academic). It is an extension of his doctoral dissertation which was one of the first ethnographic monographs on livestreaming cultures in China and which was passed without revision and recommended to be included in the category of “outstanding work.” His upcoming monograph explores early livestreaming cultures in China from 2015 onwards. Dino says, “A major thread of my work is towards an anthropological theory of boredom, which is a case study of boredom situated in digital culture rather than a general theory of boredom. This is very different from the existing frameworks for the study of boredom in aesthetics, philosophy and psychology. I think my work can provide an alternative understanding of or at least a new description of boredom and digital society through long-term fieldwork in marginal internet cultures and communities that are often overlooked because they are considered trivial and vulgar. In some cases, I am juxtaposing contemporary art practices and performative cultures in various online subcultures, which helps demystify philosophical conjectures on boredom, as my research is rooted in the most plebeian or subaltern media cultures.”



GLOBAL QUEER MEDIA SCHOLAR

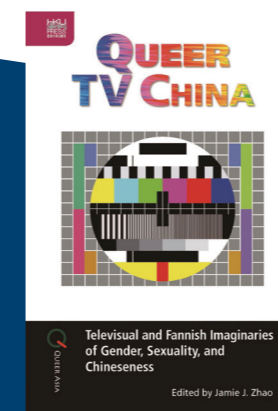
JAMIE J. ZHAO

SCM is delighted to welcome Dr. Jamie J. Zhao to the School as Assistant Professor in Media and Cultural Studies. Jamie is a scholar of global queer media who has studied widely in Mainland China, the United States, the United Kingdom, Australia and Hong Kong. Jamie has received two PhDs, one in Gender Studies (affiliated with Cultural Studies) from the Chinese University of Hong Kong and a second in Film and Television Studies from the University of Warwick, UK. Her research interests encompass diverse but interrelated areas which include gender and sexuality in Chinese-language entertainment, celebrity culture, queer fandom and variety TV, female masculinity in East Asian pop and public cultures, global queering theory, and post-colonial theory in the Asian context. Before joining SCM, Jamie previously held faculty positions in the Department of Journalism and Communication, NingboTech University and in the Department of Media and Communication at Xi'an Jiaotong-Liverpool University.

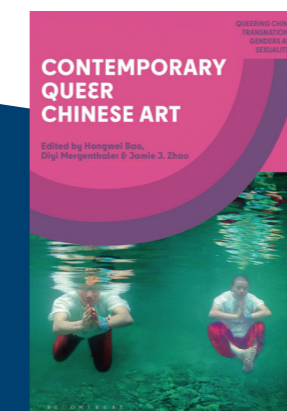
Jamie has co-edited seven special journal issues focusing on the aspects of gender and sexuality in global celebrity cultures, fan cultures and global TV. She is also the editor of the upcoming anthology, *Queer TV China* (Hong Kong University Press, 2023) and the coeditor of three more anthologies, *Boys' Love, Cosplay, and Androgynous Idols*:

Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan (HKUP, 2017), *Contemporary Queer Chinese Art* (Bloomsbury, 2023), and the *Routledge Handbook of Chinese Gender and Sexuality* (Routledge, 2023). She is the founding coeditor of the book series, “Queering China: Transnational Genders and Sexualities,” published by Bloomsbury and “Transdisciplinary Souths,” published by Routledge. Moreover, she is part of the editorial board of the ICA-associated journal titled *Communication, Culture & Critique* and the *International Journal of East Asian Studies*, and Bloomsbury’s book series, “Asian Celebrity and Fandom Studies.”

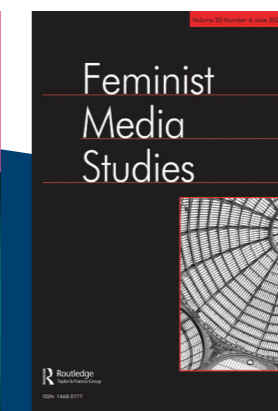
Jamie is excited to join SCM and aims to thoroughly explore the possibilities of the School’s research environment. She says, “SCM is a highly creative, progressive and supportive place to do gender related research. I think my own research relating to global TV studies, global fan studies and global queer studies can fit well into this very vibrant research environment. It is possible to draw connections with my colleagues’ works, who are renowned international scholars in gender studies, digital media technology, global cinema and a wide variety of other fields. I am delighted to join the School and look forward to making an active contribution to its success.”



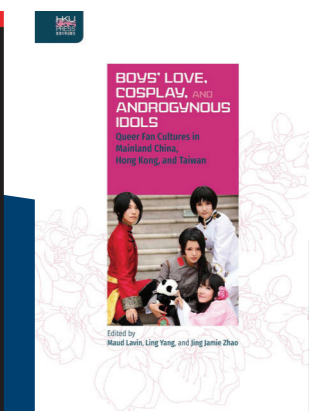
Queer TV China is a new anthology forthcoming with the Queer Asia series at HKU Press in 2023.



Contemporary Queer Chinese Art will be the first English-language volume exploring queer art cultures and practices in China and Chinese diaspora, forthcoming in 2023 with Jamie’s coedited Bloomsbury new book series “Queering China: Transnational Genders and Sexualities.”



“Queer Pop in Post-2010 China” (edited by Jamie Zhou in 2020) in *Feminist Media Studies* is the first English-language special issue on queer media in Mainland China published with a SSCI-indexed journal.



Boys' Love, Cosplay, and Androgynous Idols (HKU Press, 2017) is the first English-language volume on Chinese-language queer fan studies.



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SCM RESEARCH ISSUE 11 [2023]

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NNNNNN LIMITED
JEFFREY TUNG
CITY UNIVERSITY OF HONG KONG PRESS