



School of Creative Media

香港城市大學  
City University of Hong Kong

# SCM

# RESEARCH



# ISSUE 13 | 2024

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SAMSON YOUNG

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# DEAN'S NOTES

SCM concluded its 25<sup>th</sup> Anniversary Celebrations this Spring semester with a film series of recent feature films by our graduates and a striking exhibition at Singing Waves Gallery celebrating the extraordinary creative work of our students and alumni over the past 25 years. Brilliantly curated by Ip Yuk Yiu and Kattie Fan, the show's title, *Converging Parallels*, evoked the sense of creative autonomy and striking originality that informs the work of SCM graduates, even as they derive from common source and converged, once again, in this exhibition. Equally gratifying to me as the show, was the fact that at the same time, our new SCM Alumni Association under the leadership of Howard Cheng, convened its first dinner for the members of the society. Hundreds showed up to the festive occasion and a good time was had by all. I hope that this is a portent for the future, for nothing is more important for SCM as it moves forward into its next 25 years than an active and vibrant alumni association for all our students.

Sadly again, this semester, many faculty who have provided stalwart service to the School for decades are leaving us, including experimental film-maker, Rita Hui; the outstanding animation artist, Tamas Waliczky, having served three extra years as visiting professor; media artist and leader of the award-winning, *Extreme Environments*, Scott Hessels; the distinguished creative coder and internet activist, Daniel Howe; and our computer graphics expert and researcher extraordinaire, Hongbo Fu. I want to thank them all for their

unique contributions to the School, both in research and teaching. Special thanks to Hongbo Fu, who for most of my time as Dean, served as Associate Dean. His balanced judgement and wise counsel has been indispensable to me personally and of inestimable value to the School.

At the same time, of course, we continue to welcome new faculty to the fold. I am particularly delighted that after 8 years of working independently, the brilliant Samson Young, one of Hong Kong's most important and influential creative artists and intellectuals, will be re-joining SCM on a full-time basis. In addition, we are pleased to welcome the young and talented visual analytics and machine learning researcher, Xiaoyu Zhang, straight from a postdoc at ETH Zurich. President Freddy Boey, in his recent address to the school, noted the importance for SCM to reach out towards collaborations across the university. Together with the hiring of Prof. Shengdong Zhao (featured in issue 12), who has a joint appointment with Computer Science, Xiaoyu's recruitment to SCM will go some way towards realizing this goal.

This is the last issue of SCM Research that I will oversee. At the beginning of April, I stepped down as Dean of SCM after over 8 years of service. People have often asked me during that time: what is Creative Media? In my view, the absence of settled definition keeps us on our toes. At its core, Creative Media is an art and technology school. This includes



120 SCM alumni joined the Pun Choi Banquet to celebrate the establishment of SCM Alumni Association (SCMAA).

traditional, tech intensive art forms, like film and photography but it is not defined by them, for the School of Creative Media seeks to push the boundaries of what is possible in combining art and technology, whether the emphasis is upon new media art, so eloquently represented in *Converging Parallels*, or in "creative technology," which is the engineering side of the school. In my Deanship, I have sought to cultivate both. I believe that SCM should have its head in the sky and its feet on the ground, and that moving forward, we must combine both creative acumen and technological literacy.

Having said my piece, I am delighted to welcome the new Dean, Espen Aarseth, profiled in this issue. Espen is an extraordinary recruitment for the School. A founding father of game studies, his prolific writings in the field have contributed to defining what video games (or computer games) actually are as a form of playable media. Espen is a brilliant researcher, with wide international experience and influence, including in mainland China, and, with a strong background in computation, he is the ideal person to lead SCM on its next journey. I am honoured to serve as PhD programme director under his leadership. In closing, I want to thank the former CityUHK President, Way Kuo, President Freddy Boey and Provost and Deputy President Lee Chun Sing, my faculty and teaching colleagues—they are what attracted me to SCM, and they remain the engine of SCM's invention—and the extraordinary support staff of SCM, especially IT director, Joshua Pun; administrative director, Portia Cheung; programme administrator, Sheree Leung; HR administrator, Teresa Tam; and my personal assistant, Malina Siu. They have made being Dean of SCM these past 8 years a pleasure.

Richard Allen

Dean of SCM  
2016-2024



(from left) Kattie Fan and Ip Yuk Yiu, Curators of *Converging Parallels* Exhibition.



# FEATURING THE NEW DEAN: ESPEN AARSETH

SCM whole-heartedly welcomes the School's new Dean, Espen Aarseth, who is transitioning from the Department of Digital Design, IT University of Copenhagen, where he held the position of Professor of Game Studies and Head of ITU's PhD School. Prof. Aarseth brings extensive academic expertise, having delivered 182 lectures on five continents, including 55 conference keynotes, and talks at software and communication companies like Tencent (Shenzhen, 2018) and Kingsoft (Zhuhai, 2023). He is renowned as one of the leading figures in game studies and has significantly impacted three research domains: Game Studies, New Media, and Electronic Literature. Prof. Aarseth's fascination with games ignited in the 1980s when he became captivated by the emerging open-world games of the era, inviting exploration. To comprehend these games and their narratives, he pursued literature studies and later also focused on digital literature. "Literary studies was perhaps the place that was most easily available as a source of thinking, a source of useful theories and models to build on, and for me to come up with my own theories about how to understand these new games," he says.

Prof. Aarseth's seminal work, *Cybertext: Perspectives on Ergodic Literature* (Johns Hopkins UP, 1997), boasting over 7000 citations and translated into Portuguese, Korean, Polish, and (soon) Chinese, is renowned for its groundbreaking contributions to both electronic literature and game studies. In this regard, Steven E. Jones (2008) remarked: "a wholly dedicated academic area arose, much of it indebted to the work of Espen Aarseth..." His early article "Nonlinearity and



Prof. Aarseth gave a speech at the 2<sup>nd</sup> Shenzhen-Hong Kong-Macao Youth Creative Design Competition Award Ceremony\*

Literary Theory" (1994) was part of MIT Press' collection of classic New Media texts, *The New Media Reader* (2003). Additionally, he has played pivotal roles in co-founding, developing, and leading two globally recognized research hubs: the Department of Humanistic Informatics (now Digital Culture) at the University of Bergen in 1996, and the Center for Computer Games Research at IT University of Copenhagen in 2003.

In 2001, he co-founded the premier peer-reviewed *Journal of Game Studies* at [gamestudies.org](http://gamestudies.org) and has since served



(From left): Ms. Shirley Chu, General Manager of Exhibition Group Limited; Mr. Ryan Lam, Instructor of School of Creative Media, CityUHK; Mr. Ting Xu, Deputy Secretary-General of Shenzhen Culture Creative & Design Association; Mr. Xhou Bin, Vice Chairman and Secretary General of Shenzhen Culture Creative & Design Association; Prof. Espen Aarseth, Dean of School of Creative Media, CityUHK; Mr. Li Xiaogan, Chairman of Shenzhen Culture Creative & Design Association; Dr. Choi Yuk Lin, JP, Secretary for Education, Education Bureau; Mr. Cai Jin, Co-Chief Executive Officer, Sing Tao News Corporation Limited; Mr. Tang Fei, Vice Chairman of Hong Kong Federation of Education Workers; Mr. Carl Wong, Chairman of Exhibition Group Limited; Ms. Tracy So, Deputy General Manager of Sing Tao News Corporation Limited; Ms. Koala Yip, Instructor of School of Creative Media, CityUHK; Ms. Kian Cheung, Lecturer of Hong Kong Design Institute and Mr. Alex Choi, Founder of Little Scientists Education Group Limited\*

as its editor-in-chief, overseeing the publication of 24 volumes. Furthermore, he has played a key role in initiating five conference series: Digital Arts and Culture (1998–2009), The Philosophy of Computer Games (2005–), Games and Literary Theory (2012–), The History of Games (2013–), and Video Game Concerns (2015–2017). In 2016, his project MSG—Making Sense of Games, was awarded the European Research Council's Advanced Grant, the first ERC Grant in game studies. In 2019, he was an elected member of The Royal Danish Academy of Sciences and Letters and also as Visiting Professor (Special Terms) at Beijing Normal University's Digital Media Department. Among his extensive achievements, Prof. Aarseth is most proud of supervising his former sixteen PhD students, which include six full and five associate professors.

Among his recent projects, Prof. Aarseth has intricately studied how some computer games can be considered as a form of novel because computer games or video games are often full of text and can contain more text than actual novels. He says, "A major game like *Fallout: New Vegas* has ten authors and five editors just working on the text of the game and producing more text than Shakespeare's collected works. The productions are basically really complex multimodal works of art that happen to have a game in them. We can also see them in other perspectives, such as the

perspective of literature and thus I'm thinking that they might be some sort of super novel, a kind of literary work that is a very large novel, not so much in terms of narrative, but in terms of textual world building and also in terms of having deep, interesting characters."

After joining SCM, Prof. Aarseth aims to set up a survey instrument that can be used worldwide, to study longitudinally how games are used by ordinary people, and also how games use ordinary people. He explains, "It will focus on interaction between games and people all over the world, and people's uses of games across their lifetime, in many different countries, on many different continents. That's one ambition that I hope to pursue at the School of Creative Media. If CityUHK could be a hub for this research, I think that might be a nice achievement for us."

In his new role as the Dean of SCM, Prof. Aarseth aims to create the best possible research and teaching environment for the people at the School. He says, "As a dean, I have to keep the collective interests first in mind and figure out what is the best way forward for everybody concerned, and then, of course, come up with good strategies based on the current resources and based on what we can get in terms of new hires and PhD students."

Photo credit: Sing Tao News Corporation Limited\*





*CITY IN TIME* Phase II Project Director Prof. Richard Allen (left) and Artistic Director Prof. Jeffrey Shaw (right).

# CITY IN TIME PHASE II

*CITY IN TIME* is an augmented reality (AR), immersive, urban heritage experience that vividly brings back to life the landscapes of old Hong Kong. Using the technologies of photogrammetry and augmented reality, this project transforms a smartphone or tablet screen into a magic window that reveals images of Hong Kong's past that are exactly positioned in those places where history happened. *CITY IN TIME* was originated and developed by Jeffrey Shaw at the Centre of Applied Computing and Interactive Media at the School of Creative Media, City University of Hong Kong for the Tourism Commission. It was launched in March 2021 at 28 sites that are rich in cultural heritage located in Tsim Sha Tsui, Central, Yau Ma Tei and Jordan, Shum Shui Po, and The Peak (see issue 9).

*CITY IN TIME II* extends *CITY IN TIME* to 16 additional locations across Hong Kong in Lei Yue Mun, Tai Hang and Kowloon City and augments the interactive, AR experience of *CITY IN TIME* with a number of additional features which enhance visitor engagement with the historical landscape and cultural history of Hong Kong. Richard Allen, director of ACIM, is now the project leader of *CITY IN TIME II*. He oversees the project team and management of *CITY IN TIME I* and *II*. Jeffrey Shaw, who is now Chair Professor at the Academy of Visual Arts, HKBU, is the artistic director of *CITY IN TIME II*. He is in charge of the artistic and conceptual development of Phase II. Project co-ordinator, Leung Wai Lun Alan, was retained from Phase I and he is now joined in the role by Yip Tsz Lam.

*CITY IN TIME II* features intangible cultural heritage (ICH) hot spots showing 360-degree panoramic videos of significant ICH events such as the Tin Hau Festival in Lei Yue Mun, and the Fire Dragon Dance in Tai Hang. Movie clips and narratives will be added to selected locations to enhance viewers' recognition of the Hong Kong landscape by evoking



The augmented reality marker enables your smartphone match the position of the historical panorama with today's surroundings.



The augmented reality function of this project allows users to enjoy the virtual historical panoramas on location, and to compare with today's scenery.



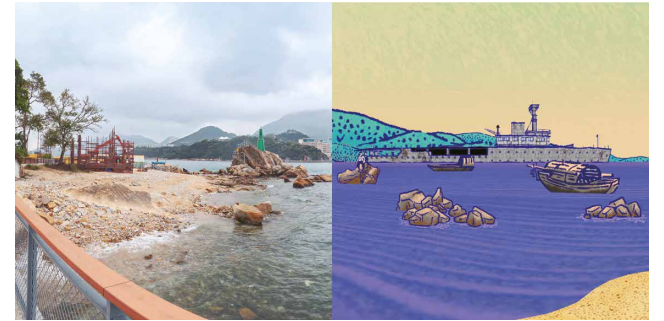
Lei Yue Mun Viewing Deck 5: Tin Hau Temple in the 1970s contrasted with today.

familiar scenes from beloved Hong Kong movies. Furthermore, the immersive historical landscapes have themselves been enhanced by rendering animated elements in 3D. The selfie feature has been the most popular function in the *CITY IN TIME* App and, in order to enhance the selfie experience, *CITY IN TIME II* users can now record short videos with audio recordings and share their selfies with or without filter effects.

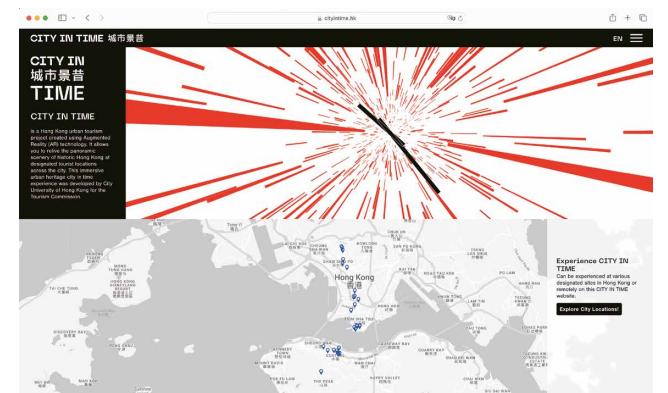
For phase II, Wong Hoi To, Calvin, an experienced historian and former lecturer in Chinese and History at CityUHK, was hired as a historical advisor. His meticulous research has been supported by two young graduates who have sourced photographs from a variety of archives, institutions and individuals. In addition, the team has researched the oral histories of the local inhabitants which will be featured in the intangible cultural heritage hot spots, such as those focussing on Hakka culture, quarrying and the seafood industry in Lei Yue Mun.

For the six sites at Lei Yun Mun, which comprise the first stage of *CITY IN TIME II*, three Hong Kong artists have contributed to the visual rendering of the immersive historical landscapes: Carmen Ng, a Hong Kong-based contemporary watercolourist and ink painter, Little Jade, an illustrator, urban sketcher, and art teacher based in Hong Kong, and Tony Cheng, an emerging artist who focuses on digital landscape art.

Finally, a complex art and technology project such as *CITY IN TIME* could not be realized without a large creative and technical team. Sound design is created by MBS Studios, Website and AR Marker design by Trilingua, 3D scanning by Rob Schermuly, 3D modelling and animation by Kachi Chan, and panoramic live view photography by John Choy. We invite you to enjoy *CITY IN TIME II*, as new installations sprout across the city, and perhaps also to revisit *CITY IN TIME*.



Lei Yue Mun Rest Garden: Lyemun Pass in the 1920s with the aircraft carrier HMS Hermes contrasted with today.



*CITY IN TIME* can also be experienced remotely on the *CITY IN TIME* website, with the locations virtually accessible.

## 《城市景昔》 第二階段

《城市景昔》是一項以重現香港昔日面貌為主題的擴增實境 (AR) 計劃，由香港城市大學創意媒體學院應用電腦及互動媒體中心的邵志飛教授設計。第一階段於 2021 年 3 月啟動，利用攝影測量和 AR 技術，讓用戶身臨其境地體驗28處富有文化歷史的昔日景觀。由邵志飛和艾朗宏領導的《城市景昔II》，把項目擴展至另外16個地點，並加入新功能，包括引入360度全景視頻展示非物質文化遺產熱點，在特定地點加入電影片段，並透過三維動畫元素增強歷史景觀。除此之外，使用者更可以使用應用程式式的自拍功能，錄製短視頻。該項目由歷史學家黃海濤及專門研究團隊確保歷史資料的準確性，並由三位香港藝術家吳嘉敏、小仙玉和鄭元皓提供視覺效果。此外，創意及技術團隊則負責音效設計、網站開發和立體模型等工作。《城市景昔II》旨在提供豐富的互動體驗，邀請用戶通過創新的 AR 技術，探索香港豐富多姿的歷史及文化。



# CHOI YAN-LOK, CHRIS

## THE NEXT GAME CHANGER

Choi Yan-lok (Chris), currently completing his BSc in Creative Media at SCM, is the creator of *Rotaeno*, which stands as the world's very first rhythm game designed for mobile devices. Chris has been engaged in playing computer games since his childhood and began developing rudimentary games from a very early age. Transitioning from a solo developer in high school to gaining international recognition while still at University, Chris has embarked on a remarkable and inspiring journey as a game developer and entrepreneur which led him to establish his own development team and ultimately release *Rotaeno*, which stands out as one of the most original offerings on the platform.

*Rotaeno* holds the distinction of being the world's first rotation-control mobile rhythm game, showcasing a distinctive play with its gyro control that is reminiscent of racing games. The players embark on a galactic adventure in *Rotaeno*, joining the protagonist Ilot on a quest to reunite with her lost childhood friend, Hoppe. While playing, they encounter numerous new friends and unveil various mysteries. Prior to the official release of the game in the mainland, its trailer gained enormous popularity, amassing over 500,000 views within a single weekend. Over 200,000 copies were sold after its launch, generating revenue exceeding HKD 5 million.

Chris says, "The game started as a hobby project of mine and I have been working on it since my fourth year in secondary school. At that time, I was making a lot of different games, but they were mostly small games. While

transitioning from junior high to high school, I felt like doing something substantial and decided to convert one of my prototypes to a full-fledged commercial game." Chris's dream was finally realized in May 2022 when *Rotaeno* was launched.

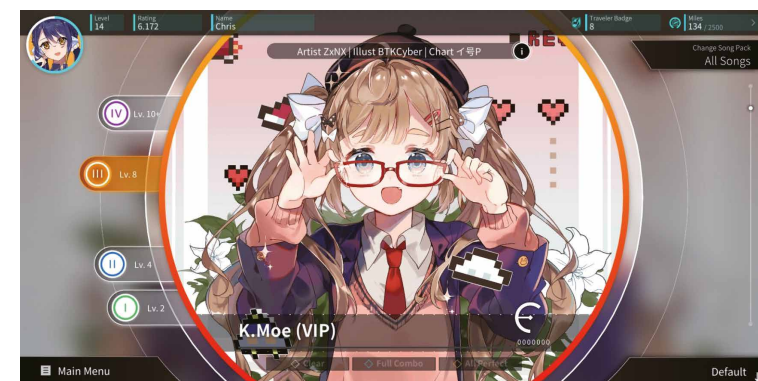
In Chris's third year of high school, he crafted an online game tailored for Chinese students preparing for the HKDSE Examination. Motivated by his desire to create a tool aiding fellow students in memorizing model essays from the syllabus, the game garnered overwhelmingly positive feedback. Its success led Chris to assemble his team for the *Rotaeno* project, which included a BACM graduate from SCM, Kong Kwok Kee, who worked on the visuals and encouraged him to join the School. Taking a year-long leave of absence, Chris dedicated himself full-time to the project.

Reflecting on the genesis of the idea for making *Rotaeno*, where "moving your phone reveals more of the game space," Chris says it is possible that Google Cardboard (mobile VR)



sparked the idea to incorporate motion control similar to mobile VR experiences. However, the triumph of *Rotaeno* was not without its share of challenges because the gyro control on different Android phones was plagued with problems. In response, Chris implemented a troubleshooter allowing users to test their gyro sensors. Additionally, he introduced multiple methods of rotation detection, hoping that at least one would prove effective for users facing compatibility issues. Looking ahead, Chris expresses the intention to develop custom problem-solving middleware when time permits.

Reflecting on his SCM journey, Chris says, "Yim Chun Pang (former Senior Teaching Fellow of SCM) played a pivotal role. He provided me with numerous opportunities to connect with people and delve into diverse subjects. At SCM, I had the privilege of meeting like-minded friends who share a profound interest in games. Also, despite my extensive experience in game development, I hadn't delved deeply into technical aspects until my time at SCM. The teachers at SCM offered valuable insights and advice, significantly enriching my technical knowledge." Chris's future aspirations include making more games, better games, and games that touches people's hearts. "I am already kind of achieving it, but the point is to keep on doing it," he says.



World's First Rotation Control Mobile Rhythm Game.

## 蔡欣諾 下一位改變遊戲的人

蔡欣諾現時修讀理學士(創意媒體)課程,是 *Rotaeno* 的創造者,該遊戲是世界上第一款為手機設計的節奏遊戲。從高中時的單打獨鬥到大學期間就獲得國際認可,蔡身為遊戲開發者和企業家,開始了一段非凡而又鼓舞人心的旅程,這促使他建立自己的開發團隊,並最終推出 *Rotaeno*,該遊戲是手機平台上最具原創性的產品之一。*Rotaeno* 是全球首款旋轉手機節奏遊戲,其陀螺儀控制的獨特玩法讓人聯想到賽車遊戲。遊戲在內地正式發行之前,預告片已獲得極高的人氣,在一個週末內就獲得超過 50 萬次觀看。遊戲推出後,也有接近數量的玩家購買,收入超過 500 萬港元。蔡回顧自己在創意媒體學院的學習生活時,說道:「有幸在這裡結識了志同道合的朋友,他們都對遊戲有濃厚的興趣。儘管在遊戲開發方面我有豐富的經驗,但在創意媒體學院的學習之前,我還未曾深入探究技術的領域。學院的老師在技術方面幫助我有極大的提升。」





# SCM 25<sup>TH</sup> ANNIVERSARY – CONVERGING PARALLELS EXHIBITION

“Converging Parallels: A Celebration of SCM’s 25 Years at the Forefront of Media Art-Making,” is a unique digital art exhibition showcasing the evolution of two decades of groundbreaking media artistry in Hong Kong. This exhibition, aptly named to encapsulate its profound essence, unveils the transformative works of SCM alumni and students, showcasing the zenith of their creative ventures at the intersection of art and technology. Offering a window into their multifaceted talents, the showcase spans a spectrum of mediums—from animation to film, photography to painting, media installation to robotic art, soundscapes

to video art, real-time generative art to wearable devices, and beyond. Through this diverse array, the exhibition not only illuminates the fusion of art and technology but also serves as an educational conduit for exploring the practical applications of science and technology in the creative process. Moreover, it pays homage to the pivotal role the School of Creative Media has played in shaping the artistic panorama of Hong Kong over the past quarter-century. With innovative methodologies and art that generates food for thought, these artworks inspire audiences to plunge into the intriguing realms of creative expression.



*Undermine.waning* (2017), Kinetic Video Installation  
150cm x 150cm x 30cm  
By Kenny Wong



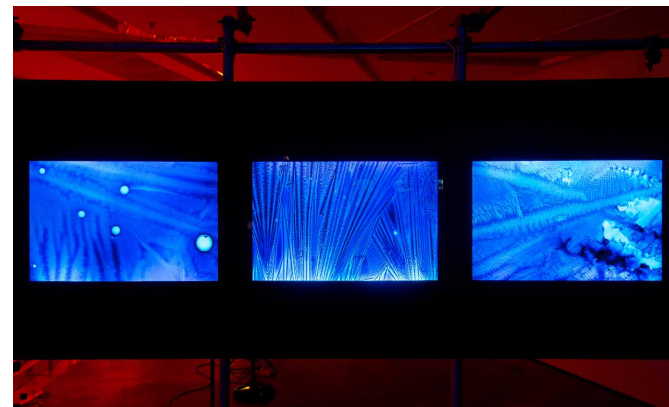
*Space Beyond* (2022), Real-time Generative Art  
100cm x 70cm  
By Carla Chan



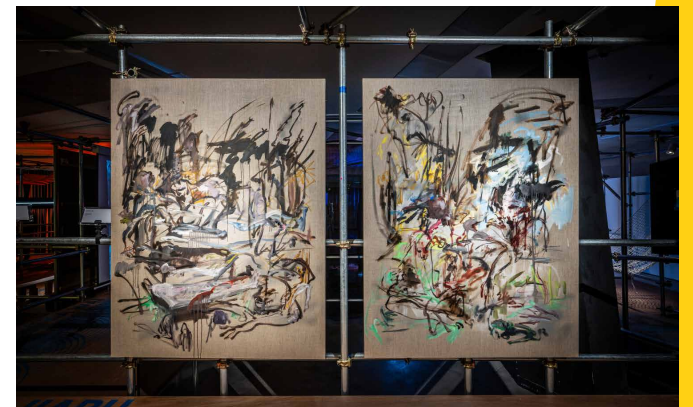
*Film Ruler* (2023), Photography Installation  
16mm Film, Size Variable  
By Andy Li



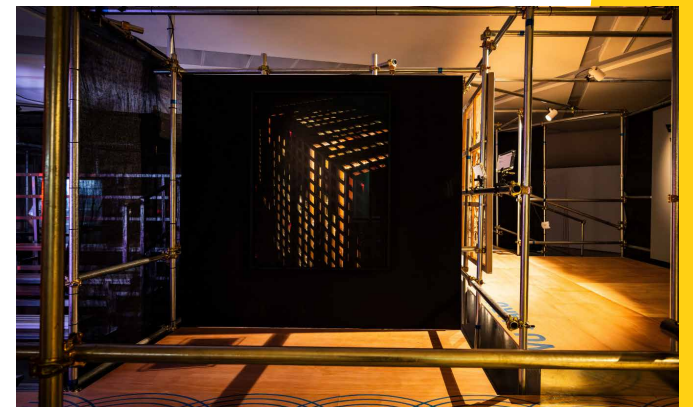
*Limbo* (2023), Interactive Game, Drawings  
Dimensions Variable  
By Vvzela Kook



*The Cyan World* (2023)\*, Photography, Dimensions Variable  
By Chan Hoi Tat, Bentat



*spillovers* (2023-24), Painting, Oil on Linen  
175cm x 135cm x 5cm  
By Wu Jiaru



*Waterfall no. 11* (2022), Digital Print on Archival Paper  
150cm x 117cm  
By Eason Tsang Ka Wai





*Time Needle Series* (2016-Present), Sculpture  
0.5 Diameter x 11cm Each  
By Morgan Wong



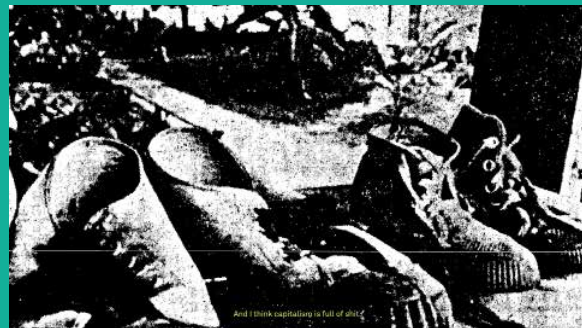
*Observer* (2024), ESP32, Stepper Motors, Custom PCB, Monitor, 3D Printed Modules, Handmade Japanese Paper, Ink  
By Phoebe Hui



*Airship* (2020)#, HD Video  
27 Minutes, B&W, No Dialogue  
By Jess Lau Ching Wa



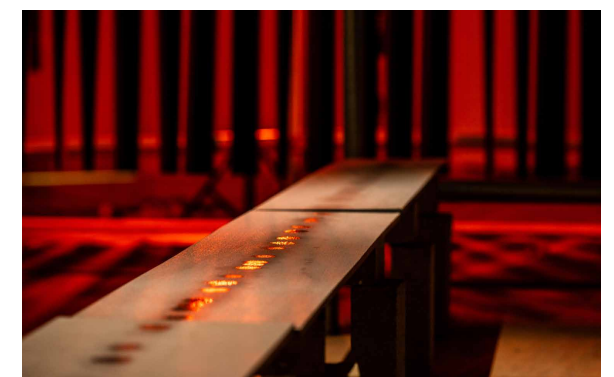
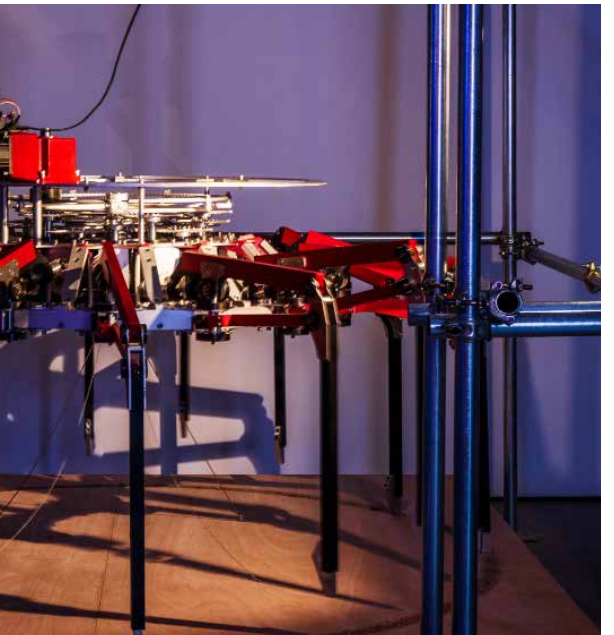
*An Inimitable Place Called Home* (2023)#, 4K Digital Video (4:3)  
5:33", Black and White, Digitally Scanned 16mm, Stereo, with Chinese and English Subtitles  
Commissioned by M+, Hong Kong, 2023  
By Jolene Mok



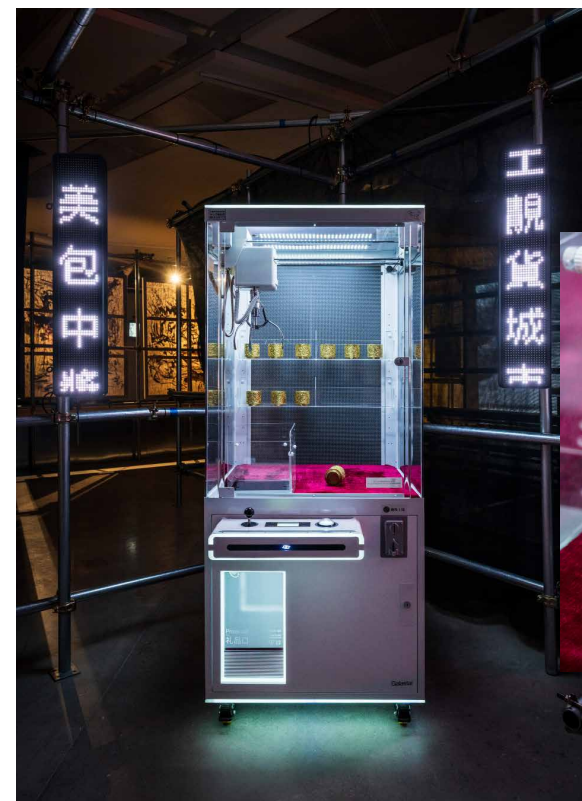
*Those Who Do Not Remember The Past Are Condemned To Repeat It* (2022)#, Video, 26'17, Color, HD, English, English Subtitle  
By Edwin Lo Yun Ting



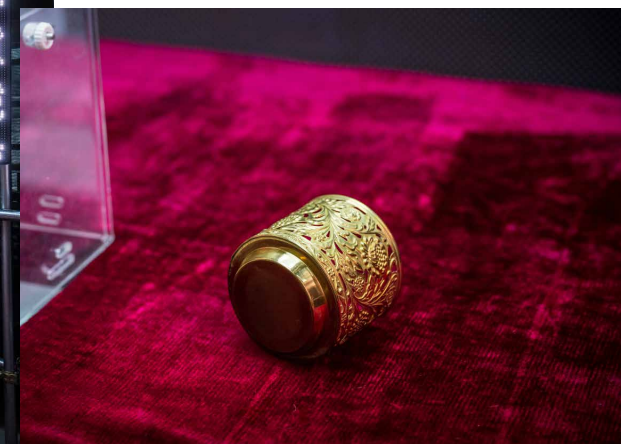
*Walking Machine* (2021), Stainless Steel, Aluminum, Electric Motor  
2.2m Diameter x 1.5m Height  
By Joseph Chan



*The Book of Drops* (2023), Water Droplets, Diatomite, Electronics and Data  
3600mm (W) x 2200mm (H) x 1000mm (D)  
By Chris Cheung (h0nh1m)



*Foreseen Property Agency – Idle* (2024), Installation (Claw Machine)  
By Kachi Chan and Wingshan Wong (aka FlyingPig)

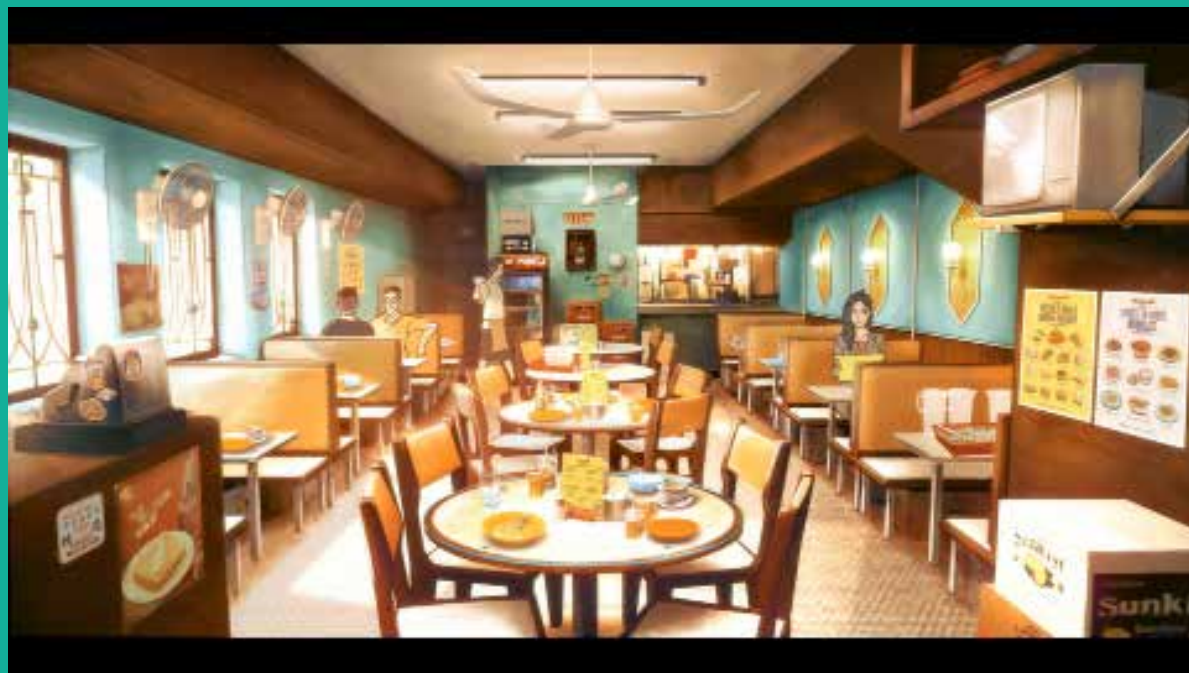


The Delicate Copper Pot inside the Claw Machine is a Product from the Ping Kee Copperware.





*Another World* (2019)<sup>#</sup>, Animation, 14 Minutes,  
Color, H.264, Cantonese, Chinese Subtitle  
By Tommy Kai Chung Ng



*Teatime Rhapsody* (2020)<sup>#</sup>, Animation, 3'51",  
1920 x 1080 Pixels  
By Haze Tsui @ Tsui Brother



*You build a home in my mind* 心之房 (2023)<sup>#</sup>, Animation, 7'48",  
Single-channel Digital Video (color, sound), No Dialogue  
By Florence Yuk-ki Lee



*My Dear Son* (2022)<sup>#</sup>, Video Work (HD MP4/MOV File)  
8 Minutes Color, HD, No Dialogue  
By Lilian Fu



*Touchy* (2012), Wearable Device  
25cm (L) x 21cm (H) x 18cm (W)  
By Eric Siu



(Front row from left): Kattie Fan, Prof. Ip Yuk Yiu (curators), Prof. Freddy Boey (President and University Distinguished Professor of CityUHK), Prof. Richard Allen (former Dean of SCM), Prof. Chun-Sing Lee (Provost and Deputy President of CityUHK) and artists of *Converging Parallels* Exhibition.

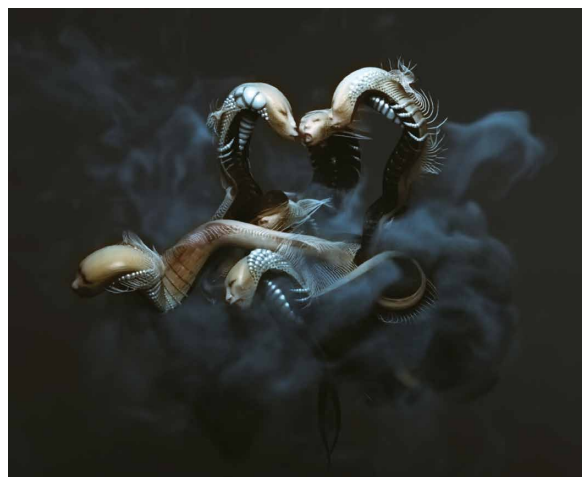
Photo credit: Tai Ngai Lung, Chan Hoi Tat, Bentat\*  
All images courtesy of the Artists<sup>#</sup>





# NEW FACULTY – TOBIAS GREMMLER NEW MEDIA SCENOGRAPHER

SCM is pleased to announce the return of internationally acclaimed new media artist Tobias Gremmler to our faculty as Professor of Practice. Prof. Gremmler is a trailblazer in media scenography, who bridges the gap between the virtual and the real and consistently pushes the boundaries of how performance can be realized in new media. Gremmler's groundbreaking immersive experiences are constituted from the fusion of motion capture, motion graphics, interface design, and music. His works have been displayed and performed in a wide array of artistic contexts, including theatre and dance productions, concerts, and exhibition installations. In addition, Gremmler has been engaged in digital media motion graphics and interface design in relation to digital products, communication platforms and media events for multiple brands including Apple, Adidas, BMW, Getty Images, NEC, O2, Phillips, Samsung, Siemens, and Sony.

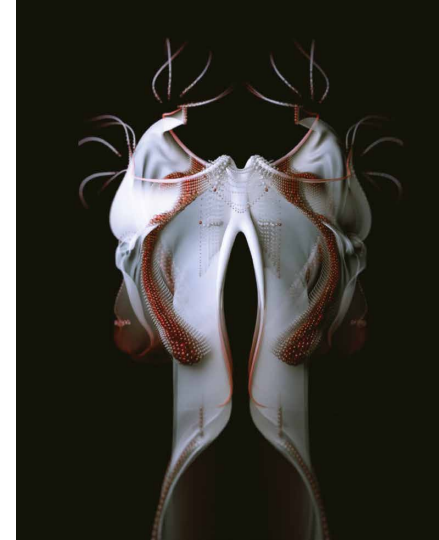


*Xiangliu* (2024), Video, Animism and Mythical Creatures  
Dance: Kehua Li 李可华

Among Gremmler's diverse portfolio are notable visualizations of Chinese Opera and Kung Fu (2016) that received global acclaim. Gremmler's mesmerizing motion visualizations capture the fluidity and power of Kung Fu masters' movements, translating them into captivating geometric and abstract video art. In his work "Always Moving" (2017), Gremmler pioneered the digital motion visualization of a conductor's gestures in partnership with Sir Simon Rattle and the London Symphony Orchestra. However, perhaps Gremmler's most well-known work is his collaboration with musicians such as Chinese singer Valen Hsu, Tat Ming Pair, Miriam, Hacken Lee, Jeff Chang, Denise Ho, French singer Mylene Farmer, Icelandic singer Björk and Italian electronic musician Anyma, for which he created music videos and concert visuals (2011-2023).

In his large-scale scenographic media exhibition, "The Changing Room" (2021), a collaboration with H&M Foundation and Fotografiska, Gremmler presented installations in which fabrics and textiles evolve and emerge from human skin, creating an intimate and living entwinement between the human body and the fashion which clothes it. The exhibition prompted reflection on the respect and responsibility owed to the materials and resources involved in fashion in order to cultivate a balanced coexistence between human society and nature. As part of Biennale Danza of the 59<sup>th</sup> Venice Biennale (2022), Gremmler showcased "Fields - A Scenographic Media Installation," which seamlessly blended installation, theatre, and dance elements in a frame-less artwork of continual motion generated by the visualization of abstract bodies intertwining, colliding, and transforming.

Prof. Gremmler was previously appointed as Visiting Associate Professor and Adjunct Professor at the School of Creative Media from 2011 till 2018 and he has taught



*Xiangliu* (2024), Video, Animism and Mythical Creatures  
Dance: Kehua Li 李可华



*Fox Spirit* (2024), Animism and Mythical Creatures  
Dance: Kehua Li 李可华



*Hundun* (2024), Video, Animism and Mythical Creatures  
Dance: Kehua Li 李可华

and consulted widely, including at Art Center College of Design Pasadena, USA; Cleveland Institute of Art, USA; Duale Hochschule Baden-Württemberg; Hochschule Anhalt; Hochschule für Künste Bremen; Hong Kong Design Institute; Shanghai Theatre Academy; Shantou University, China; and Technische Kunsthochschule Berlin. One of his notable publications is *Creative Education and Dynamic Media*, published by CityUHK Press in 2014. This book offers practical guidance and creative exercises in media design. Inspired by the Bauhaus School's fundamental design principle of combining simplicity and functionality in aesthetic design, the book explores the connection between traditional two and three-dimensional material-based design and the contemporary digital creation.

Gremmler's most recent work, "Mythical Creatures—Studies of Shape and Motion" (2024), was created to launch SCM's 25<sup>th</sup> anniversary exhibition, "Converging Parallels." We are delighted that Gremmler will bring his wealth of creative and educational experience to bear on training the next generation of Creative Media students.



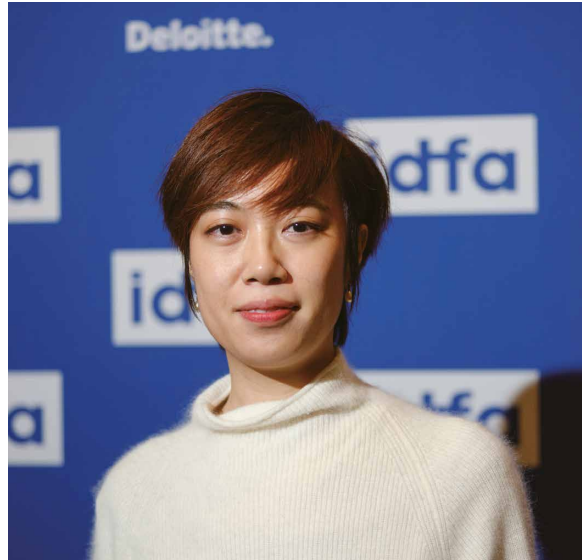
*Form is Emptiness* (2024), Video, Animism and Mythical Creatures  
Dance: Kehua Li 李可华

## 新媒體場景設計師 TOBIAS GREMMLER

創意媒體學院宣佈喜訊：國際知名新媒體藝術家 Tobias Gremmler 重返本校，擔任專業實踐教授。Gremmler 教授是媒體場景設計的開拓者，他在虛擬與現實之間架起一座橋樑，孜孜不倦在新媒體中拓展表演的領域。在 Gremmler 多元化的作品集中，他與邵志飛於 2016 年合作開發一系列叫人驚異的功夫視覺化作品，譽滿全球。2017 年，Gremmler 與 Simon Rattle 爵士和倫敦交響樂團合作，開創把指揮的手勢以數位動態視覺化的先河。不過，Gremmler 最著名的作品，可能要數他與冰島前衛流行藝人 Björk 在 2019 年的合作，Björk 在此展現令人歎為觀止的變身，成了會變形的人物。隨後，Gremmler 舉辦大型展覽「更衣室」（2021 年），通過一系列大型沉浸式裝置，探索人體與時尚之間的關係。他的最新作品「神話生物—形狀與運動的研究」（2024 年），是為啟動創意媒體學院 25 周年紀念展覽「共點平行」而創作的。我們樂見 Gremmler 把他豐富的創作和教育經驗，用於培養下一代創意媒體學生。



# NEW FACULTY – QINYUAN LEI'S RESEARCH AND FILMMAKING JOURNEY



Filmmaker and researcher Prof. Qinyuan Lei has joined the School of Creative Media in early 2024. Prof. Lei completed her PhD from the East Asian Studies Department at Princeton University in 2018, and subsequently moved to Berlin where she learned to become a filmmaker. Before joining SCM, she served as an Assistant Professor in the School of Design at Southern University of Science and Technology in Shenzhen and prior to this role, she worked as a faculty member at both the Chinese University of Hong Kong and The Hong Kong Polytechnic University.

Dedicated to media-based research and ethnography, she has a strong commitment to documenting the evolving landscape of China, as a result of which she established the “Digital Communities in China” research group, collaborating with a team of young Chinese Communication Studies researchers. Together, they embarked on a series of

research projects focused on the impact of communication technologies on contemporary Chinese society. The latest articles of this research team were published at the 2023 ACM SIGCHI Conference on Computer-Supported Cooperative Work & Social Computing (CSCW), accepted by the 2024 ACM CHI Conference on Human Factors in Computing Systems, and the 22<sup>nd</sup> European Conference on Computer-Supported Cooperative Work (ECSCW).

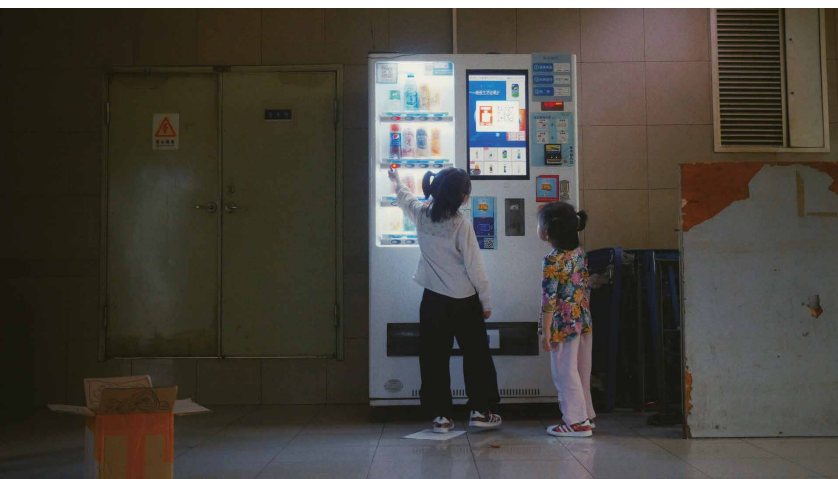
Prof. Lei's documentary debut, titled “The One Who Runs Away Is the Ghost,” made its world premiere in the “International Competition” category of the International Documentary Film Festival Amsterdam (IDFA) in 2021. Prior to its premiere, the project had garnered recognition, being shortlisted by the Sundance Documentary Fund (USA) in 2020. The film was selected for inclusion in several prestigious international film festivals such as RIDM-Montreal International Documentary Film Festival, DMZ International Documentary Film Festival, and DOK.fest München.

Prof. Lei is currently working on a new film titled “Ms. Love” (working title), which is also the subject of her on-going research into digital communities. She says, “The film focusses on a dedicated college student from China, how she explores love in the subculture of Erciyuan, while finding continuity in Chinese women's experiences with love across different generations, from our grandmothers to ourselves.”

About her new role at SCM, Prof. Lei says: “I am excited to encounter new students and teach some interesting courses and potentially make films in Hong Kong because I have always been fascinated with the rich culture of Hong Kong.”



Poster of *The One Who Runs Away Is the Ghost*

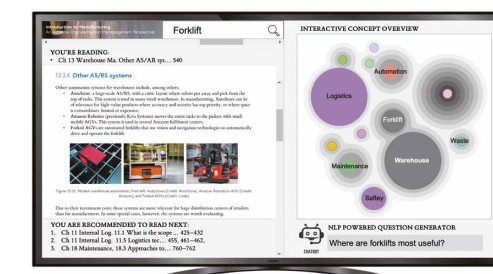


Production Still Image of *The One Who Runs Away Is the Ghost* by Julian Moser

# NEW FACULTY – XIAOYU ZHANG VISUAL ANALYTICS AND HUMAN-AI COLLABORATION FOR THE SOCIAL GOOD



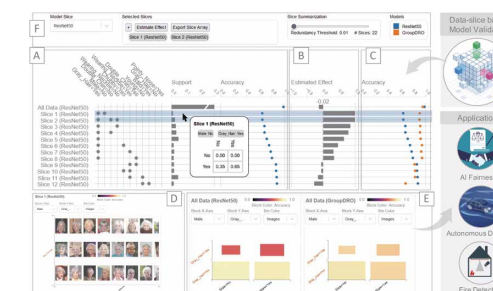
Among the distinguished faculty members who have recently joined the School is Prof. Xiaoyu Zhang, who specializes in the areas of data visualization, Human-Computer Interaction (HCI) and human-AI collaboration. She is specifically interested in combining visual analytics and machine learning techniques, particularly natural language processing (NLP), to enhance knowledge exploration and exploitation in the fields of education and smart manufacturing. She obtained a PhD in Computer Science from the University of California, Davis, where she was honoured as the Best Graduate Researcher in the Department of Computer Science. She is currently a postdoctoral research fellow at the ETH AI Center (Zurich, Switzerland).



*IRead* – Individualizing Textbook Reading Experience with an AI-Enhanced Visual Interface



*ZoombaTogether* – An Online Learning Dancing Enhancement Add-on for Group Involvement

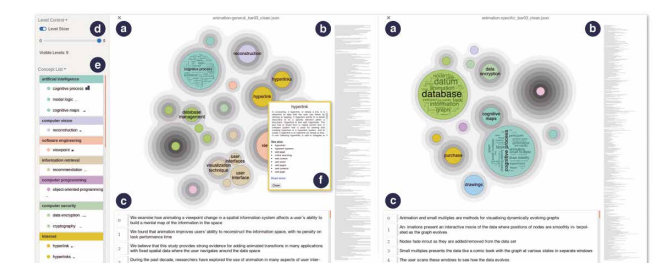


*SliceTeller* – An Award-Winning Machine Learning Model Validation Workflow and System

Demonstrating an immense passion for her research, Prof. Zhang is actively engaged in multiple projects. One of her primary research endeavors at the ETH Center involves the creation of an interactive textbook reading tool. This tool is designed to assist students in overcoming challenges related to understanding engineering and science textbooks. To accomplish this objective, Professor Zhang collaborated with an NLP professor at ETH to create a unique chatbot. Unlike conventional chatbots that directly provide answers to student queries, this innovative chatbot generates questions based on textbook content and students' reading trajectory. Its purpose is not only to guide students through essential material but also to encourage them to focus on crucial content or areas they may have skipped but are integral to their understanding.

Another intriguing research project of Prof. Zhang involves collaborating with her Zumba instructor to develop a tool that utilizes visualization and interaction to enhance the online Zumba dancing experience. Explaining the motivation behind this project, Prof. Zhang shares, “This initiative was inspired by my experience of participating in remote Zumba dancing during the pandemic. Dancing together in a class is a fantastic feeling, but dancing in isolation during the pandemic induced feelings of loneliness. I aimed to design visualizations that would create a sense of social engagement, making participants feel like they are dancing with a group of people. Each participant is represented as a dot, and in the virtual classroom, they see numerous dots in the virtual playground. This visual representation allows participants to observe themselves, assess their performance, and observe how others are attempting to follow the instructor's movements.”

Having studied digital media art as an undergraduate in China, Prof. Zhang's educational background is rooted in a blend of art, design, and technology, that reflects SCM's interdisciplinarity. She is eager to apply her expertise to contribute to the continued integration of art and technology within the School, enhancing collaboration between disciplines.



*ConceptScope* – A Document Visualization Tool for Knowledge Organization and Presentation



# NEW FACULTY – SAMSON YOUNG HONG KONG'S WORLD-RENOWNED SOUND ARTIST

SCM is delighted to announce the return of the world class multi-disciplinary artist Samson Young as Professor of Creative Media. While focused on the art of sound, Young's creative practice spans performance, video, and installation. In 2017, he represented Hong Kong with a solo project titled *Songs for Disaster Relief* at the 57<sup>th</sup> Venice Biennale. Among other awards, he is the recipient of the BMW Art Journey Award (2015), a Prix Ars Electronica Award of Distinction in Sound Art and Digital Music (2019), and the inaugural Uli Sigg Prize (2020). He has been active in the sound art and music field since finishing his undergraduate degree in Music, Philosophy, and Gender Studies at the University of Sydney in 2002. After studying for an MPhil at HKU, he completed his PhD in Music Composition at Princeton University in 2013.

Young has exhibited at numerous venues such as the Guggenheim Museum, New York; the Gropius Bau, Berlin; Performa 19, New York; the Sydney Biennale; the Shanghai Biennale; the Guangzhou Triennial; the National Museum of Art, Osaka; the National Museum of Modern and Contemporary Art, Seoul; documenta 14; and the Fondazione



Sandretto Re Rebaudengo, Turin. Recent solo projects include works at De Appel, Amsterdam; the Kunsthalle Düsseldorf, Düsseldorf; the Talbot Rice Gallery, Edinburgh; the SMART Museum, Chicago; the Centre for Contemporary Chinese Art & Manchester International Festival, Manchester; M+ Pavilion, Hong Kong; the Mori Art Museum, Tokyo; Ryosoku-in at the Kenninji Temple, Kyoto; Monash University Museum of Art, Melbourne; and the Jameel Art Centre, Dubai.

Collections that feature Young's artwork include the Solomon R. Guggenheim Museum, New York; the Tate Modern, UK; the Mori Art Museum and the Taguchi Art Collection, Tokyo; Museum of Contemporary Art, Busan; the Israel Museum of Contemporary Art; the Jameel Art Center, Dubai; the Kadist Foundation, Paris & San Francisco; the ifa - Institut für Auslandsbeziehungen, Germany; the Fosun Foundation, Shanghai; the SMART Museum of Art, University of Chicago; the Sigg Collection, Switzerland; the r/e Collection, Madrid; and the M+ Museum together with numerous other institutions in Hong Kong.

Prof. Young is currently involved in two projects. One is a solo exhibition at the San Francisco Museum of Modern Art scheduled for later this year. He plans to create a multimedia installation comprising 3D printed sculptures, interactive



*Muted Situation #22*, Biennale of Sydney, Art Gallery of New South Wales, Australia



*Altar Music (liturgy for an indecisive believer)*, Galerie Gisela Capitain, Cologne, Germany



video, and machine learning-infused sound. The second project involves a new commission for the Hong Kong Philharmonic Orchestra, a concerto for electronic sound, with orchestral elements, and two soloists. This project extends a collaboration initiated in 2019 with Prof. Stefan Bilbao, a scientist and musician from the University of Edinburgh, who models instrumental sounds algorithmically. Prof. Young says, "While Prof. Bilbao's team is interested in the fidelity of these models, I am intrigued by the imaginative possibilities of yet unheard instrumental sounds."

Prof. Young is excited about rejoining SCM, stating, "I feel that my artistic journey has truly evolved through my association with SCM. In the early stages of my career, it was SCM graduates who collaborated with me and formed an artist collective, contributing to the expansion of my musical practice. When I first joined SCM years ago, I found that my interactions with colleagues and the supportive community of SCM greatly influenced my development as an artist. Therefore, I feel a strong sense of belonging at SCM and am thrilled to reconnect with the community at this juncture in my career."



*Possible Music*, Guggenheim Museum, New York, USA

## 楊嘉輝教授 香港享譽世界的聲音藝術家

學院欣喜地宣佈，世界級跨學科藝術家楊嘉輝重返本校，擔任創意媒體教授。楊擁有普林斯頓大學音樂創作博士學位（2013年）。除了專注於聲音藝術，楊的創作實踐涵蓋表演、視頻和裝置。2017年，他代表香港在第57屆威尼斯雙年展上展出名為《賑災專輯》的個人項目。楊曾獲眾多獎項，如寶馬藝術之旅大獎（2015年）、電子藝術大獎的聲音藝術和數位音樂傑出獎（2019年），以及首屆烏利·希克獎（2020年）。他的作品曾在紐約的所羅門古根漢博物館、柏林的格羅皮烏斯博物館、悉尼雙年展和上海雙年展等地廣泛展出，並且被許多機構收藏，包括所羅門古根漢博物館、倫敦的泰特現代美術館，還有M+。就重新加入創意媒體學院，楊教授很興奮，他說：「多年前首次加入創意媒體學院時，我發現與同事的互動，還有是學院相互支持的群體，對我身為藝術家的發展影響至深，所以我對創意媒體學院有強烈的歸屬感。在我職業生涯的關鍵時刻，可以重新聯繫這個群體，我感到很激動。」



# NEW FACULTY – SANGJOON LEE

## ASIAN CINEMA HISTORY

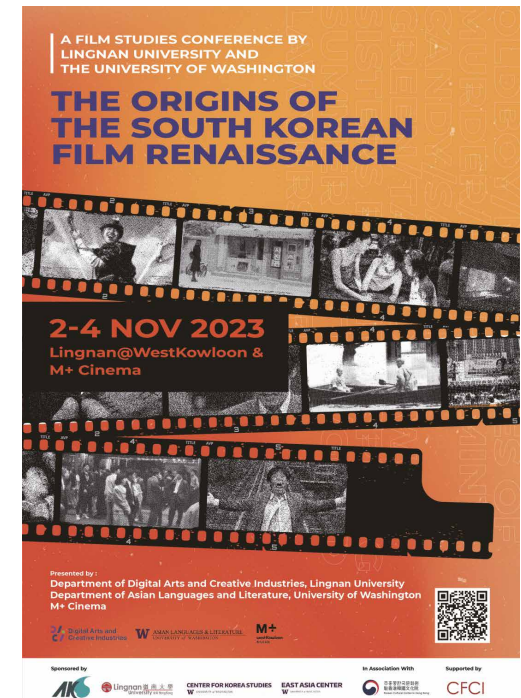


Renowned historian of Asian cinema, Prof. Sangjoon Lee, has recently joined the School of Creative Media as Associate Professor, bringing with him a wealth of expertise in the field. His research interests encompass a wide range of topics including the Cultural Cold War, International Film Festivals in Asia, South Korean cinema and popular culture, and the contemporary Asian film industries. Prof. Lee obtained his M.A. in Cinema and Media Studies from the University of California, Los Angeles (UCLA) in 2005 and his Ph.D. in Cinema Studies from the Tisch School of the Arts, New York University in 2011. He previously taught at Lingnan University's Department of Digital Arts and Creative Industries (2022-2023), the Wee Kim Wee School of Communication and Information, Nanyang Technological University (NTU) in Singapore (2015-2022), and the Department of Screen Arts and Cultures and Asian Languages and Cultures at the University of Michigan, Ann Arbor (2011-2013). Additionally, he served as a Visiting Assistant Professor at the Australian National University in 2018. Prof. Lee's commitment to scholarly excellence has garnered prestigious recognition, including the Jay Leyda Award for Academic Excellence in 2011 and the David H. Culbert Prize for the Best Article in Film and Media History by an Established Scholar in 2019.

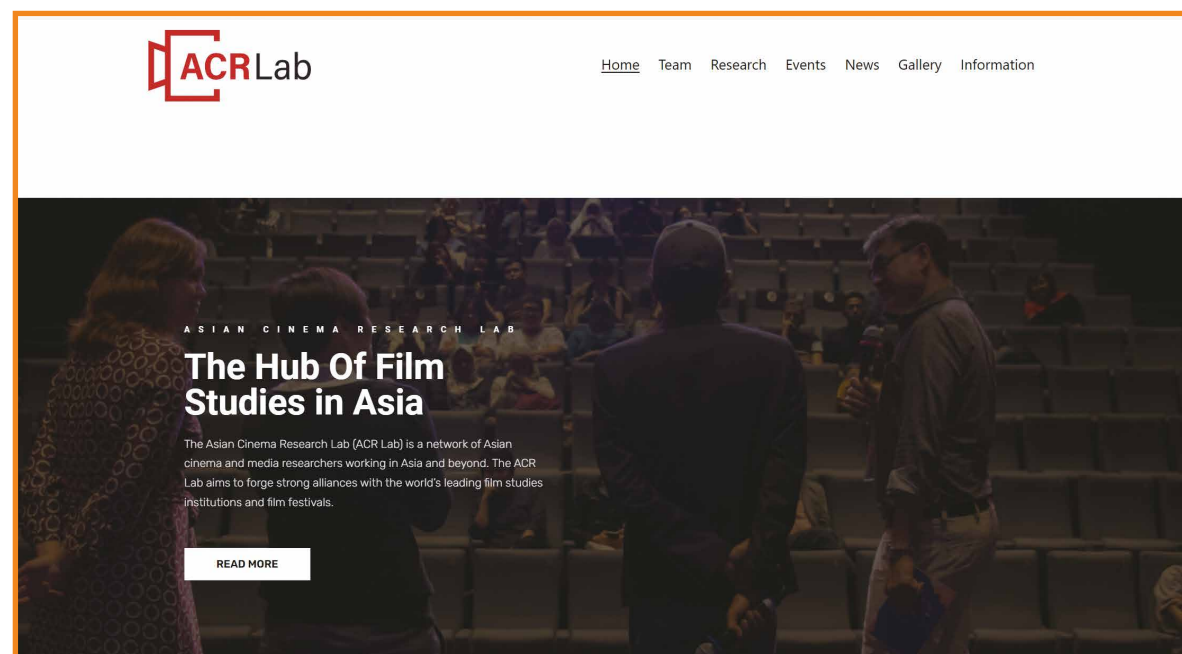
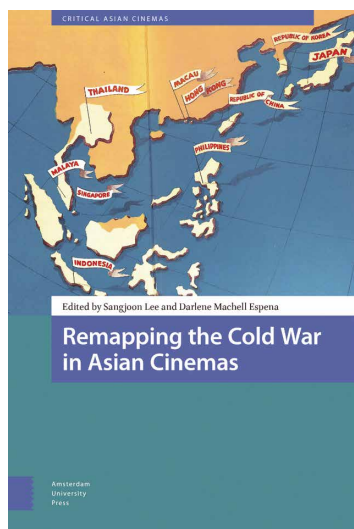
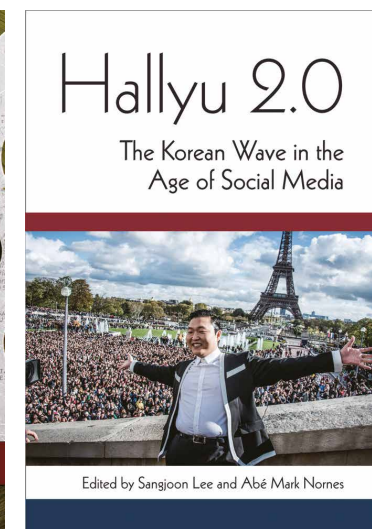
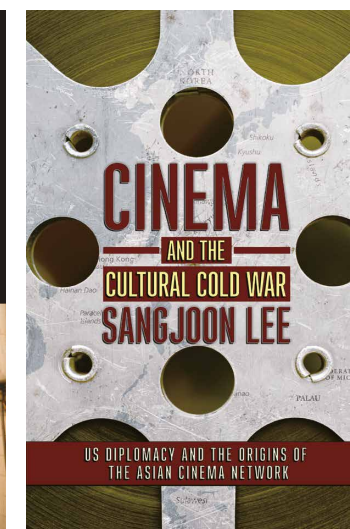
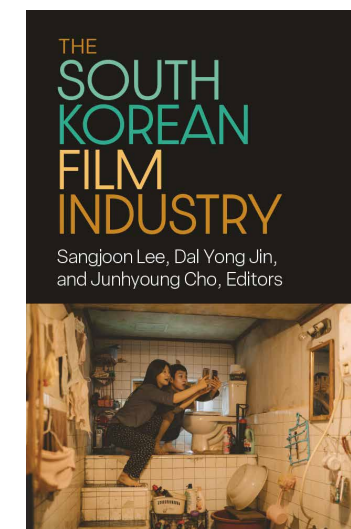
Lee's scholarship focusses on both the national and transnational aspects of Asian cinema. It explores questions of media ownership, control and authorship, the emergence and consolidation of industrial enterprises and co-productions, and the development of film cultural networks, exchanges, and festivals across Asia and beyond. Prof. Lee is the author of *Cinema and the Cultural Cold War: US Cultural Diplomacy and the Origins of the Asian Cinema Network* (Cornell University Press, 2020). He is also the editor and co-editor of several influence books including *Hallyu 2.0: The Korean Wave in the Age of*

*Social Media* (University of Michigan Press, 2015), in collaboration with Markus Nornes, and *Rediscovering Korean Cinema* (University of Michigan Press, 2019), which is the first comprehensive work exploring the state, significance, and future trajectory of Korean Cinema. Prof. Lee says, "I use this book as a textbook for teaching Korean cinema. It fills a gap for undergraduate students seeking accessible resources. There are some highly sophisticated books and articles on Korean Cinema but those are not quite perfect for undergraduate students. I will continue using this book for my Korean cinema class at SCM."

Prof. Lee is currently writing a book, tentatively titled *Destination Hong Kong: South Korea's Encounter with Sinophone Cinemas*, which tells the story of South Korean cinema's seven-decade interactions with the diasporic Sinophone cinemas of Hong Kong, Taiwan, Malaysia, and Singapore. He is editing a book entitled *Remapping the Cold War in Asian Cinemas*, which aims to revive the forgotten history of Asia during the Cold War and shed light on the cultural, political, and institutional connections between the US, Europe, and Asia. He is also the lead editor of the anthology *The South Korean Film Industry* and the co-editor of the *Routledge Companion of Asian Cinema*. Excited about his role at SCM, Prof. Lee envisions the School becoming a leading center for Asian cinema studies. He says, "I am working to launch a virtual Asian cinema studies network, which is called the Asian Cinema Research Lab (ACR Lab), with the aim to connect Asian film scholars from around the world. It already has more than 70 members from different parts of the world. The lab will also serve to educate the students at SCM through exposure to varied global scholars."



Korean Film Conference organised by Prof. Lee



## 亞洲電影史：李尚竣

知名亞洲電影歷史學家李尚竣教授，最近加入創意媒體學院擔任副教授，帶來他在該領域的豐富專業知識。他的研究興趣廣泛，包括文化冷戰、亞洲國際電影節、韓國電影與大眾文化，以及當代亞洲電影產業。李於 2011 年獲得紐約大學電影研究博士學位，曾任教於嶺南大學、南洋理工大學和密西根大學。他著有《電影與文化冷戰：美國文化外交與亞洲電影網路的起源》一書，並編輯和合編了多部重要文集，包括《韓流 2.0：社交媒體時代的韓流》和《重新發現韓國電影》，以及即將出版的《韓國電影產業》和《Routledge 亞洲電影指南》。他目前正在撰寫題為《目的地香港：韓國與華語電影的相遇》的書，講述韓國電影與散居香港、臺灣、馬來西亞和新加坡的華語電影，其中長達七十年的互動故事。在創意媒體學院，李將啟動亞洲電影研究實驗室，把世界各地的亞洲電影學者聯繫起來。



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從 中 國 到 歐 洲 之 路  
The Road from China to Europe



# 絲織

## A Passion for Silk

# 繁華



2024.4.11 → 9.1 般哥展覽館  
Indra and Harry Banga Gallery

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