SCM RESEARCH

ISSUE 9 (2022)

DEAN'S NOTES

We have managed to successfully negotiate another challenging year of living with COVID-19 and online education, thanks to the diligence of our faculty and staff as well as the resourcefulness and commitment of our students. It has been a privilege for me to serve the School of Creative Media these past six years as Dean, and I take great pride in seeing SCM flourish and excel, whatever the obstacles and challenges that are placed before us. Most recently, the collective achievements of our faculty were plain for everyone to see in SCM's outstanding performance in the 6-yearly Research Assessment Exercise where we were one of the best performing Departments and Schools at CityU, and the best performing unit in our assessment class.

We would also like to recognize some outstanding achievements among the members of our community. We are so proud at SCM of our BSc alumna, Grace Lau Mo Sheung (BScCM, 2016), who won the bronze medal in Women's Kata (karate) at the Tokyo Olympics and was presented with SCM's first Distinguished Alumni Award. Alumnus Morgan Wong Wing Fat (BACM, 2007) won the HKADC Award for Young Artist (Media Arts), continuing our proud tradition of achievement at those awards. Award-winning student animator Ho Tsz Wing (BACM, 2019; MFA, ongoing) continues to excel; this year she won the Award for Best Abstract Film at the prestigious London International Animation Film Festival. Finally, Assistant Professor, Max Hattler, who received a special mention in CityU's Distinguished Teaching Awards last year, was one of only seven faculty to receive the prestigious President's Award at CityU. Hattler's research and pedagogy will be profiled in the next issue.

At SCM, we take pride in our commitment to pedagogy, as well as research, and we have consistently pioneered new methods of teaching art and technology as well as teaching with technology. In this context, I am delighted to announce that the Hong Kong Jockey Club Charities Trust has approved a grant of $17.02 million to CityU to organize a three-year education programme entitled "The Youth Arts and Technology Education Programme for Social Inclusion" to be led by the School of Creative Media. This programme, designed and conceived by Miu Ling Lam in collaboration with Kening Zhu, aims to enhance the literacy and technical skills of secondary school students and teachers to work at the intersection of art and technology for artistic expression and social innovation. The programme will also enhance art accessibility and participation for persons with disabilities and promote social inclusion to the young generation and to the public.

As it is to be expected, a number of faculty left SCM during the year to pursue their careers elsewhere. I want to thank Harald Kraemer and Albert Ka Ho Yu for their distinguished service to the SCM throughout the years. One faculty who has departed deserves special mention. Jeffrey Shaw joined SCM in 2009 as Dean of School, Chair Professor, and Director for the Center for Applied Computing and Interactive Media and it is above all due to him that the School of Creative Media takes the form it does today, with a world-class reputation and world class faculty. His transformative impact on art-tech in Hong Kong has been marked by a series of ground-breaking projects in the preservation and creative curation of tangible and intangible cultural heritage, many of which were staged at what is now the Indra and Harry Banga Gallery at CityU and featured in the pages of this newsletter. Shaw left SCM in September and took up a Chair Professorship at HKBU. The good news is that this opens new and exciting prospects for institutional collaboration.

Faculty departures always represent an opportunity and we have warmly welcomed a number of talented new faculty to the SCM team over the past year. In issue 7, we profiled new faculty recruit: RAY LC, an interdisciplinary creative technologist and new media artist. This issue features Associate Professor Jussi Pekka Holopainen, a distinguished Finnish game designer, who has extensive industry experience as well as a track record of academic excellence, to lead our playable media programme (see pp. 16-17). We are also delighted to welcome as a permanent addition to our staff, Associate Professor Elke Reinhuber, an accomplished German photographer and multimedia artist, who was previously a Visiting Professor at the School (profiled in issue 4). Finally, although he previously left us after 10-years' service, the distinguished Hungarian animator, Tamás Waliczky, re-joined us as Visiting Professor, just proving that SCM is a very hard place to leave.

Hot on the heels of the success of *Art Machines 2*, a major international conference we hosted in June 2021, we staged another major international conference: *Data Art for Climate Action* (DACA 2022), in February, which was the brainchild of PerMagnus Lindborg. DACA was a dual-hub conference (Hong Kong and Graz, Austria) on interactive data sonification and visualisation for climate science communication. It featured an online conference of over 40 papers and online artwork presentations at CityU and a two-day student workshop on the creative transformation of weather data, as well as a corresponding exhibition and events at Graz. SCM is committed to thinking through sustainability in relationship to technological change and development and this conference inaugurated what I hope will be on-going events in this domain. It will receive a full write up in the next issue.

Richard William Allen
Acting Dean

Data Art for Climate Action (DACA) Conference
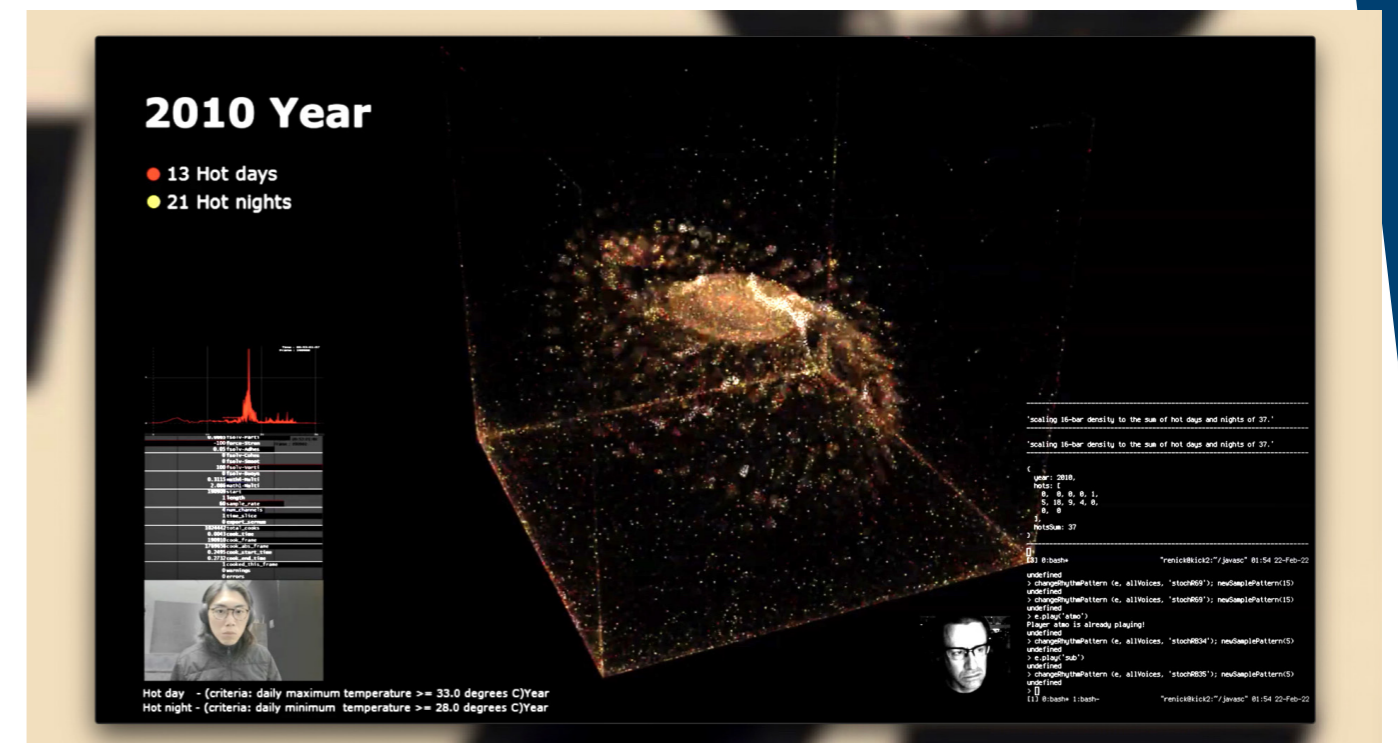
Audiovisual performance commissioned by DACA 2022 for the Algorave on 26 February 2022.
The artwork is based on meteorological data provided by Hong Kong Observatory.
Still image from "HKO_hot_temp_rain_sea_1884-2021_20220225" by Renick Bell & moon.noon aka Moon Hung.

A further team of talented local artists, many of whom are SCM alumni, composed the sketches and drawings that yielded the content for many of the *CITY IN TIME* panoramas. Don Mak, an illustrator who was born and raised in Hong Kong and graduated from PolyU, now runs his own illustration Studio in the UK called DONMAK & CO. Illustrator Wing Shan Wong, aka Flyingpig, is a SCM alumna, creator of two books—*The Scenery of Old Shops* and *Once Upon a Time in Tai Kwun*—and currently a lecturer at Kingston University in London. Pen So is a self-taught illustrator and designer who graduated from HKDI. Wong Chun Hei is a landscape painter and illustrator who graduated from CUHK and has had a number of solo exhibitions in Hong Kong. Kinchoi Lam is an SCM alumnus whose art focusses on the intimate aspects of daily life and has been widely collected. Tang Kai-yiu who works both with painting and video installation is a graduate from HKBU whose work has been extensively exhibited in Hong Kong. Wai Wai, who holds a BA in Creative Media, is a local illustrator and silhouette artist who incorporates a wide variety of printmaking, painting, and cut out techniques in her work. Finally, BLAHBLAHBLAH is a multi-disciplinary production house founded by Creative Media alumni who composed the photo-realistic collages.

The project drew on numerous Hong Kong archives to assemble the photographs that were used in the display and formed the basis of artist renderings. These included the Moonchu Foundation, FormAsia Books - private collections; various Hong Kong government institutions: Hong Kong public libraries, the Information Services Department, Public Records, the Lands Department, the Hong Kong Housing Society, the Antiquities and Monuments Office and The Hong Kong Museum of History; library archives at the University of Bristol, The University of Hong Kong, University of Wisconsin-Milwaukee, and Harvard University; and collections from the Wellcome Trust and The National Archives in the United Kingdom.

Stage One of the *CITY IN TIME* that involved the construction of 28 sites was completed in January 2021. We are in discussion with the Tourism Commission on the new sites for Stage Two of the project.

Each sign pole installed at designated areas has a different colour combination to complement elements of local architecture and reflect the uniqueness of Hong Kong.

CITY IN TIME

Prof. Jeffrey Shaw, *CITY IN TIME* Project Director

One of our research goals at SCM is to use new media to discover new and engaging ways to represent Hong Kong's history and culture to ourselves; that is to tell our stories. *CITY IN TIME,* made in collaboration with the Tourism Commission, is a ground-breaking project of cultural heritage using state of the art augmented reality technology accessible on your smartphone. At selected sites scattered across Hong Kong that are rich in cultural heritage—Tsim Sha Tsui, Central, Yau Ma Tei and Jordan, Shum Shui Po, and The Peak—visitors can access through AR markers 360-degree 3D panoramas of historical Hong Kong that match the point of view where the visitor is standing. These panoramas drawn from various time periods are either rendered through old photographs or through panoramic illustrations which were specially commissioned for the project from contemporary artists who worked from historical photographs. The augmented reality imagery is further enlivened by subtle animations which create a sense of immediacy and thereness in the historical renderings and viewers have the opportunity to share the experience of *CITY IN TIME* on social media.

CITY IN TIME is led by Jeffrey Shaw, the former Director of Center for Applied Computing and Interactive Media, who assembled a large team of talented collaborators to bring the project to fruition. Dr. Joseph Ting Sun Pao helped in identifying the existing historical buildings in Hong Kong and Dr. Richard Wong Tai Choi shared his private collection

of historical photographs and advised on the accuracy of architectural renderings. Mr. David Bellis, founder of an online database and website of Hong Kong photographs, Gwulo. com, helped with the narrative writing of the landmarks. MBS Studios, a sound design and production company, contributed historical soundtracks for each location. The location poles were engineered by Hanc Design, and branded by Trilingua Design who oversaw the whole concept design. WEEWUNGWUNG designed and programmed the website. Rob Schermuly provided 3D laser scanning, and Kachi Chan and Holo Studios (co-founded by an SCM alumnus) helped to transform the laser scanning data into 3D models, finalized the artistic rendering of historical panoramic scenery, and did the photorealistic rendering. John Choy provided website panoramic life view photography.

The Augmented Reality Function of this project allows users to enjoy the virtual historical panoramas on location, and to compare with today's scenery.

Gloucester Building at Pedder Street, Central ca. 1930 contrasted with today.

CHLOË CHEUK

I am fine, I am good, I am happy, 2019
Installation view at Karin Weber Gallery
Image courtesy of the artist

Working simultaneously in installation, interactive media, photography and video, Chloë Cheuk focuses on the "structure of feelings" generated between human beings and their social environment by exploring emotional connections with objects and mechanical devices. Through the metaphorical reconstruction of ready-made objects in a spiritual and reduced aesthetic that is reminiscent of Minimalism and Conceptual Art, her work addresses love and loss, freedom and suppression, and happiness and detachment.

Cheuk's works often relate to viewers' daily experiences and memories, personally or collectively, establishing an intimate dialogue. For example, her deceptively simple work, *Since We Last Met* (2015), exhibited at the Blindspot Gallery, consists of two off-white cups of slightly different sizes positioned next to each other on the edge of a shelf. A blue toothbrush in one cup leans against a white toothbrush in the other. The title, of course, jokes about the people who used the toothbrushes, and the abstraction of forms (the brushes, the cups and the background), suggest less a domestic setting than something transient and temporary like a hotel room.

Cheuk, who lives and works in Hong Kong, graduated from the School of Creative Media at CityU in 2012, and then completed her MFA (major in sculpture) at Concordia University in Quebec, Canada. "I wasn't happy just being a lawyer or a doctor. I wanted to express myself. I always was different and creative," she says as she explains her choices.

Cheuk has had several solo exhibitions both in Hong Kong and at ZHdK, Switzerland. Her group exhibitions include Art Basel Hong Kong in 2017; the 16th Media Art Biennale, Wroclaw, Poland,

2015; Ars Electronica Linz, Austria, 2015, and the International Symposium of Electronic Art, Dubai, UAE, 2014. She is the recipient of the Special Mention Award at the 19th ifva Festival (Interactive Media Category) in 2014 and at ISEA in 2016.

Cheuk says, "Before I joined SCM, I didn't even understand who an artist is. At CityU, I was exposed to electronic art and many other ideas and practices that I hadn't heard of before. The programme is very international because of the faculty. These things were new to me and the faculty introduced us to these concepts. We used media in a critical way. There were no exams; we presented our practical assignments to class. It trained my mind to think conceptually. This has really helped me in my artistic practice. My final year project that I did in electronic installation art won the creative award. This really inspired me. Afterwards I got invited by a gallery to show this piece of work and that's how my journey began."

Installation view of *Cityscape,* 2020
Soap, Concrete
Size variables
Image courtesy of ELLEPHANT Galerie

MAK YING TUNG

In the Same Breath 5, 2020, Mak 2
Acrylic on canvas, triptych, 120 x 213 cm
©Mak 2, courtesy de Sarthe

Mak Ying Tung 2, known as Mak 2, is a Hong Kong based conceptual artist who graduated from SCM in 2013. Her artwork explores 21st century everyday life in the urban environment, especially as it is mediated through the internet, new media technology, and omnipresent surveillance. In a way that was undoubtedly fostered by her experience at SCM, her art is governed by a multiplicity of forms including installations, paintings, drawings, video work, and Instagram filters. Recently, she has also done stand-up comedy and, under conditions of Covid lockdown, she has taken up YouTube. This gives a clue to the sense of humor that undergirds her insistent philosophical interrogation both of the nature of art and of contemporary, digitally mediated experience. She says: "I had never practiced art before I came to SCM. I learnt everything about art at SCM."

Now represented by de Sarthe Gallery, she has earned great success with her *Home Sweet Home* (2019). These consist of triptychs on canvas that allude to a grand artistic tradition but are based on environments which the artist crafts out of the popular American life simulation video game "The Sims," which combine pseudo-real home environments with a montage like organization of elements within them. These works not only comment on the relationship between home and the world, and the simulated and the real, but also on the nature of authorship itself, as each panel is painted by three different painters drawn from the Chinese e-commerce platform Taobao, on the basis of the photo of the Sim environments she has created. Mak 2 says: "I'm still developing this series and it will be exhibited in March 2022."

Mak 2 is also well known for her many conceptual installations which combine everyday objects and artifacts with technology and exhibit both her philosophical inquisitiveness, her aesthetic invention and her sense of humor. For example, her work "*You Better Watch Out*" (2017), which was included in an exhibition presented by MoMA PS1 and K11 Art Foundation entitled ".*com/.cn,*" is a mixed media installation that consists of a giant snow globe, colorful sponge balls, QR codes, and a CCTV camera, and reflects upon the insistent surveillance that accompanies the seemingly most innocent forms of entertainment.

Mak 2's artwork has been widely exhibited internationally in venues such as Shanghai K11 Art Mall; Beijing Inside-Out Art Museum; Pedro Cera, Lisbon; Goethe-Institut China, Beijing; de Sarthe Gallery, Beijing and Hong Kong; Crow Collection of Asian Art, Dallas; Gallery EXIT, Hong Kong; Whitechapel Gallery, London; CAFA Art Museum, Beijing and ltd los angeles, Los Angeles.

Fake Laugh, 2019, Mak 2
Installation View of *Home Sweet Home* Exhibition
©Mak 2, courtesy de Sarthe

KENNY WONG CHI-CHUEN

Kenny Wong's works explore the delicate relationship between perceptual stimulation and daily experience through the creation of hybrid analogue and digital artworks. Wong is interested in exploring visual patterns, motions, and sound textures in his work through making computational kinetic sculptures. He has created a series of masterful works that embed digital images within mobile apparatuses that provoke the spectator into reflecting upon the conditions of viewing and their own subjectivity.

Wong's solo and collaborative works have been exhibited all over the world including Ars Electronica Festival, Austria; WRO Media Art Biennale, Poland; Athens Video Art Festival, Greece; Phoenix Cinema and Art Centre, UK; NYU Abu Dhabi Art Gallery, UAE; BIAN Montreal, Canada; FILE Festival, Brazil; 404 Festival, Argentina; Seoul International New Media Festival, Korea; Pearl Lam Galleries, Hong Kong; Goethe-Institut Hong Kong and many other international venues. Wong was named one of the Golden 15, as part of the 3rd International Emerging Artist Award (UAE). He also received the Award for Young Artist in Media Arts 2014 (Hong Kong) and was unanimously selected for the Bloomberg Digital Arts Initiative 2013 (Hong Kong).

Wong received his BA from the School of Creative Media. After he left his role as a Creative Technologist at IOIO Creative in Hong Kong, he pursued an MFA in Sculpture at Concordia University, Montreal. Wong actively works as a collaborating artist, and multimedia designer and engineer, and two years ago he founded his own company Things That Move. "We do both Art production and commercial productions. We are more into robotics now. I'm showing a new robotic piece soon at deTour Design Festival. It's a robot that serves itself," he explains. In March, he has an upcoming performance and exhibition. He is working with a group to show some kinetic and robotic work which engage space and movement.

"Before joining SCM, I had no idea about Art. All my inspiration came from during those years. SCM taught me that I don't have to be bound to the video screen. I was doing videos and animation before that. So those years had a big impact on me, especially faculty member Hector Rodríguez at SCM," he says.

dist.duo, 2020, Kenny Wong
Kinetic Sculpture

Kevia, 2021, developed by Things That Move, is a full-feature robot that is fully automated, equipped with SLAM (Simultaneous localization and mapping), cameras with face recognition, and a pair of robot arms. Kevia does not serve humans but loves to entertain. It performed as a visitor to entertain on its own during deTour festival.

Both a researcher and an artist, Phoebe Hui explores the relationship between science, technology and art. She is known for her artworks that reappropriate different forms of technology to create forms of machine art. For example, she made several works based on the harmonograph, a device that creates geometric drawings from the movement of pendulums. Inspired by the history of technology and the philosophy of science, she often generates ideas by tinkering with everyday objects. She enjoys performing what she calls "autopsies" on things — opening them, and putting them together in unexpected ways to enable her audiences to perceive a familiar subject from a different perspective.

Her early pieces often experimented with technologies of sound production. Her interest in sound art comes from the years she spent studying editing and sound design at the School of Creative Media. Her artistic practice explores sound in a materialistic way, that is, she is interested in exploring the concrete rather than the semantic uses of sound that arise both physically and electronically, and creating provocative and arresting relationships between the aural and visual domains.

After graduating with a BA in Creative Media at CityU, Hui studied for an MA in Fine Art at Central Saint Martins College of Art and Design in London, and an MFA from the UCLA Department of Design Media Arts. She is the recipient of many grants and awards, including the HKETO Yale-China Art Fellowship, Hong Kong Art Development Council Young Artist Award, Asian Cultural Council Altius Fellowship, Bloomberg Emerging Artist Award (Media Art), Asian Cultural Council United States-Japan Arts Program Research Fellowship, Hong Kong Arts Development Council Art Scholarship, and Hong Kong Designers Association Design Student Scholarship. Hui has presented her research-based art practice at numerous international venues including Ars Electronica, ISEA, the MIT Media Lab, Asian Contemporary Art Week, the Metropolitan Museum of Art and the International Festival of Arts and Ideas.

PHOEBE HUI

Hui was selected to present the fifth Audemars Piguet Art Commission in 2021. She created a large-scale installation entitled "*The Moon is Leaving Us,*" which poetically interpreted the scientific fact that the Moon is slowly migrating away from the Earth and raised questions about nature and the ways in which humanity sees it. The installation consisted of two major artworks: *Selena,* a custom-built drawbot that created moon drawings with machine learning; and *Selenite,* a robot with mechanical arms which projected new moon imagery onto 48 screens. It was unveiled at Tai Kwun, Centre for Heritage and Arts, in Hong Kong on 23 April 2021 and ran for four weeks, remaining on view through Art Basel Hong Kong. It marked the first Audemars Piguet Art Commission to be shown in Asia.
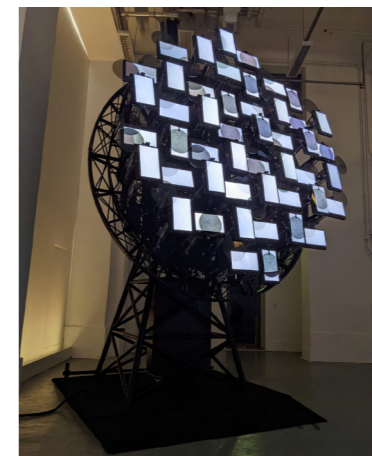
Selenite, which takes its name from the scientific novel *The First Men in the Moon* by Herbert George Wells, is a mechanical kinetic robot that is the room's principal source of light—upon entering the main atrium of the Duplex Studio. (Courtesy of the artist and Audemars Piguet)

Graphite Piano is a wooden sound instrument, shaped to resemble a piano. Using the pencil as one of the electronic components for generating sounds seems absurd yet completely makes sense because of its physical properties. The pencil core is made of graphite, which enables the pencil to serve as an electrical conductor.
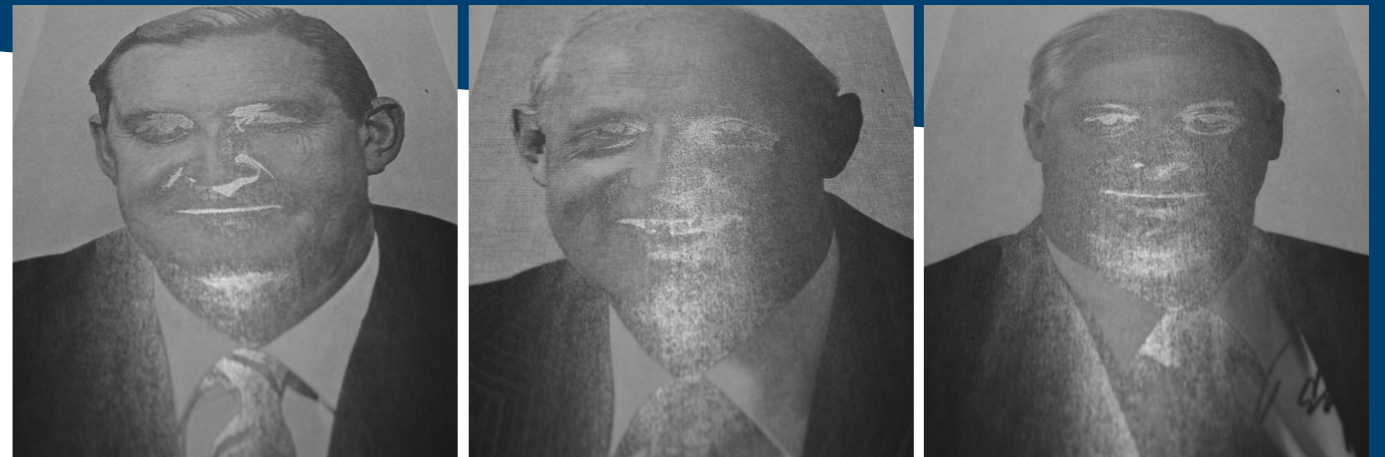
PHIL'S PHOTOGRAPHY

Phil Shek, who is part of the teaching staff at SCM, is a photographic artist who explores new kinds of expression. "I am not a professional photographer but a photographic artist. These are different roles and very often people misunderstand what I do," he explains. In his work, he explores the expressive potential of the photographic medium from traditional analogue photography to digital immersive technology. Phil says that he has been "dabbling in photography for quite some time" and started in his early teens. While his focus is photography, his major was in digital imaging, and he is "very interested in all kinds of media that are related to images."

After graduating from university, Phil started a company with some of his friends. "If you wanted to do fine arts, you had to graduate from the Chinese University of Hong Kong at the time. I joined the School of Communication of HKBU and made many friends with similar interests. We were very passionate about the creative industry. We did multimedia, websites, graphic designs and digital presentation. I also wanted to be an artist, an artist that makes art for art's sake and to make art that produces a particular kind of statement. But at that time, I was doing advertising and fashion photography, graphic design, and branding. We did many exhibitions and we won lots of awards," he says.

Afterwards, as he moved into teaching, he began to focus more on photographic images. Phil has been an instructor in the School of Creative Media for many years and currently he is teaching Introduction to Photography and Graphic Communication. He explains that he wants his students "to look at photographs not simply for aesthetic value, but also to examine the reasons for taking a photograph." He wants them to learn how to use photography as a medium in a way that expresses its essence. He says, "I try to answer the questions 'What is photography? What is a photograph? How do we look at a photograph as an object? How do we respond and interpret photographs?' I want to look at photographs in a self-reflexive way."

One of his creative projects was based on selected pictures of Governors of Hong Kong during the colonial time and the Chief Executives after the handover to the mainland. The laser printouts of these pictures are looked at under a specific kind of lighting where black and white appear inverted. As a result, the images look like negatives. "I found that these images when looked at, at a certain angle, become unrecognizable even though these were faces that were very familiar to me," he explains. "It is almost like a mental block where you cannot recognize people who you used to know so well. I want to look at how we view history, how we remember history and how we get access to history. Our connection and disconnection to history is represented here and I am trying to translate this effect into an emotion."



Daguerre Nightmare, 2018

Another of Phil's projects, named "*Hipnos*," is focused upon photographing nature. It is named after the Greek Goddess of sleep. He says, "It's a hypnosis project which is a result of my insomnia and sleep walking. One day I realized that I had taken pictures of nature while sleep walking in my neighbourhood. This made think about the question: 'How do we see the world?' We are always looking for confirmation of our ideas and interpreting. But these pictures provided a way of looking at nature without prejudgment because I am not really conscious when I am taking them. When I look at these photographs, I feel that this is not my work. But then again it is my work. Therefore, it is something in between the conscious and the subconscious. I want to look at this series in the light of the question: Is it possible for us to get rid of our values and prejudices?"

Phil believes that the highest form of photographic moment lies in the way in which the photograph functions as a piece of evidence. In the instant of recording, the photograph marks for a very short period of time, a person awakened from the illusion of reality to reality itself.

攝影藝術家
石明輝

在創意媒體學院任教的石明輝是位攝影藝術家,他探索攝影媒介的表達潛力,從傳統的類比攝影以至數位沉浸式技術。他在香港浸會大學主修數位影像,雖然他的主力是攝影,同時他對所有類型的圖像媒體也感到興趣,其作品在香港廣泛地展出。石明輝在創意媒體學院任職講師多年,目前教授的科目有攝影入門以及圖像傳意。他希望學生「觀賞照片不單只著重審美價值,還要探究拍攝背後的原因」。
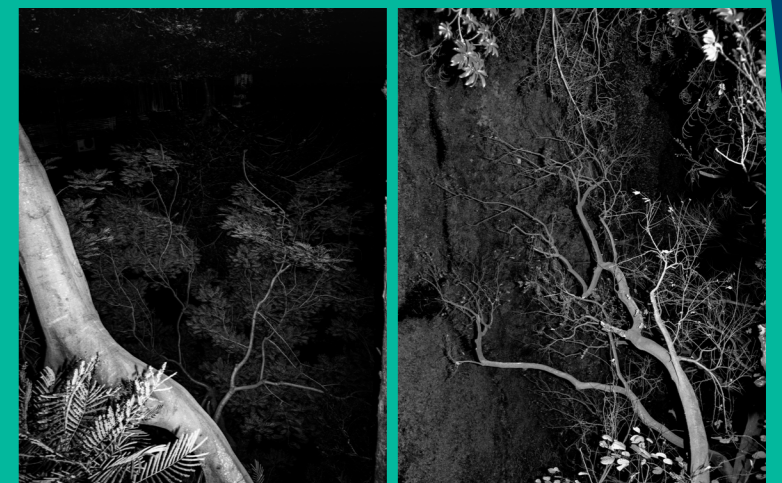
Hipnos, 2019

HIDDEN NETWORKS SOLO EXHIBITION HÉCTOR RODRÍGUEZ

Hidden Networks was selected by a jury, convened by the government of the Canary Islands for presentation at the El Tanque Cultural Centre in Tenerife. It consists of a large-scale eight-channel video installation that applies machine learning techniques to the analysis of the moving image. A system of deep neural networks analyzes the optical flow in a dataset of silent films and identifies scenes with similar motions: scenes in which the figures move in the same direction, with the same speed, or with the same rhythm.

Rodríguez says, "I look at Cinema as an art of movement and time. I'm very interested in the graphical temporal elements of cinema. Not so much in the narrative elements. I'm also interested in machine learning and computer vision. The key question is how to turn machine learning into an artistic medium, capable of transforming perception and producing unique aesthetic experiences. I struggle to understand technology as an artistic form. I had made the video installation

Gestus: Judex over ten years ago and in that work, I already used computer vision to find movie sequences with similar movements. This new work approaches the same problem through the use of deep neural networks. I wanted to explore the potential of technology to sensitize and transform our vision. For me, the connection between art and technology lies partly in this potential."

The main component of the exhibition consists of five synchronized video channels. The images are extracted from silent French films directed by Louis Feuillade, who was an early master of deep staging and visual choreography. Rodríguez says, "I chose these movies because of the elegant movement and the kinetic rhythms. It was also a series, so there was a lot of footage that I could play with. The films also highlight the hidden networks of power that control our society. This invisibility of power resonates for me with the invisibility of those artificial intelligence systems that are used to control us today."

A prominent example of Feuillade's orchestration of cinematic space and motion is the first sequence of *Les Vampires* (1915), which is the central focus of this installation. It is shown in the center channel of the main component. The system automatically selects other scenes from Feuillade's work whose motion approximately matches that of the central sequence: the figures move in the same direction, with the same speed, or with the same rhythm.

Four different deep learning networks were used to detect motion, to analyze and compare motion, to slow down the image, and to brighten the most salient parts of each image. Sixteen similar scenes chosen automatically by a deep neural network are displayed on the sides of the central sequence. This display encourages viewers to pay close attention, as well as to compare, the movements that occur in different scenes. The movements have been slowed down using a neural network to foreground the subtle movements which the algorithm detects. Another neural network is used to obscure irrelevant areas of each frame and so further direct the viewer's attention to those visual regions where movement happens.

Part of Rodríguez's goal as an artist is to display or make manifest the algorithms that inform his works and are usually hidden for the spectator. The second component of the exhibition is a three-channel video projection that visualizes the internal structure of one of the neural networks used in the production of this work. The placement of this second projection behind the installation's main component foregrounds its status as a representation of the production process hidden behind the surface of the finished work.

The spatial arrangement is adapted to the distinctive cylindrical shape of the actual exhibition venue, the El Tanque Cultural Center in Tenerife, a former water deposit converted into an art space. With regards to this venue, Rodríguez says, "The venue had curved walls that could be used as projection surfaces. In the center of the hall there was a curved screen made of water barrels. I had to adapt the artistic concept to the architecture of this location, which was a challenge. I completely changed the whole content of my original proposal to produce an installation that is suitable for the shape of this venue. This was a world premiere for the project."

《隱藏的網絡》
羅海德個人展

加那利群島的一個政府小組挑選了Héctor Rodríguez（羅海德）的作品《隱藏的網絡》，在特內里費島的El Tanque文化中心展出。作品包含八個頻道的大型視頻裝置，從法國導演Louis Feuillade的默片選取移動影像，應用機器學習技術來分析。以神經網絡分析光流並識別有類似動作的場景，即是有相同的方向、速度或節奏的移動影像，然後在裝置中加以整理。羅海德認為電影是結合移動影像和時間的藝術，而不是單純的講故事。他在是次作品中使用機器學習，改變了我們觀看電影影像的視覺經驗。

Hidden Networks
Installation view
El Tanque Cultural Space, Tenerife, Canary Islands

Hidden Networks
3D model of the installation

NEW FACULTY – GAME DESIGNER
JUSSI PEKKA HOLOPAINEN

Jussi Holopainen was recruited at SCM after a long search to find a game designer with the right combination of industry experience, academic qualifications and expertise. After completing his undergraduate degree in computer science and biophysics, Jussi began working for the Nokia Corporation as a software engineer while completing his Master's degree in information technology. He subsequently worked with Nokia to develop novel entertainment technologies before becoming research manager for the Game Design Group and then Principal Researcher in the User Experience Design team. Meanwhile, Jussi was also studying for a PhD in Digital Game Development at the Blekinge Institute of Technology in Sweden. He left Nokia after completing his PhD and joined the Centre for Game Design Research, Royal Melbourne Institute of Technology, before he became Senior Lecturer in Games Computing at University of Lincoln prior to coming to CityU.

Jussi's PhD thesis, "Foundations of Gameplay," focused upon the construction of conceptual frameworks that would aid in game design. One of these frameworks was the gameplay design patterns approach, which he subsequently developed into a book, *Patterns of Game Design*, authored with Prof. Staffan Björk, which has been very influential in the field. By making explicit the patterns that inform game design, this book provides a common vocabulary for design teams that streamlines the design process and allows designers to better understand the choices they make and hence create better games. Jussi has also published numerous papers in professional journals and anthologies and he serves on the Executive Board of the Digital Games Research Association (DiGRA).

Jussi's latest research looks at the epistemological and philosophical aspects of game design. "My main research at the moment," he says, "is with gameplay design patterns, which I have been working on for twenty years in collaboration with Staffan Björk. A new book will be out in a couple of years." Jussi is particularly interested in human-computer interaction activity: "I'm trying to develop new concepts in this field, even though this has been looked at by many in different ways. Some of the questions I attempt to answer are: How are we going to engage with such systems? How do we make sense of computer games? How do players understand the computer game world? What is the nature of make-believe and fictionality in computer games? How do we bodily connect to the game characters?"

Jussi has also collaborated in the construction of a wiki page that exhibits an extensive repertoire of gameplay design patterns, with the aim of supporting the design and analysis of all types of games, which is maintained by Professor Björk. The bulk of the contents consist of individual patterns, with numerous game pages. Like any project exploring the commonality between different artifacts, the collection makes use of some underlying assumptions and concepts. Under Jussi's guidance, his student, Christopher Lee, at the University of Lincoln, built GDPVis (http://gdpv.is). This visualization tool helps viewer to navigate the information found on wiki's GameplayDesignPatterns.org.

Regarding his move to Hong Kong, Jussi says, "I was looking for new career opportunities and this came up. I had been to Hong Kong once before and I really liked the city. I like big cities and this is a great change from Lincoln. SCM has well-known people in creative media. I have been following their work for a long time, so I felt this was a great opportunity. SCM offered a lot of possibilities both from an academic and creative point of view." However, coming to SCM did bring with it a few challenges. Moving to a new place amidst the pandemic is one. He has also had to adapt to a new academic culture. This semester he is teaching courses related to games as part of culture and game design.

Jussi is looking forward with anticipation to the research possibilities offered within the interdisciplinary environment of SCM: "I would like to engage in research collaboration with my SCM colleagues. We are having regular discussions in the computational creativity area. I look forward to these collaborations. I hope something very interesting is going to come out of these discussions," he says. SCM is looking forward to the vital contribution that Jussi promises to make to the research and teaching environment of the School.
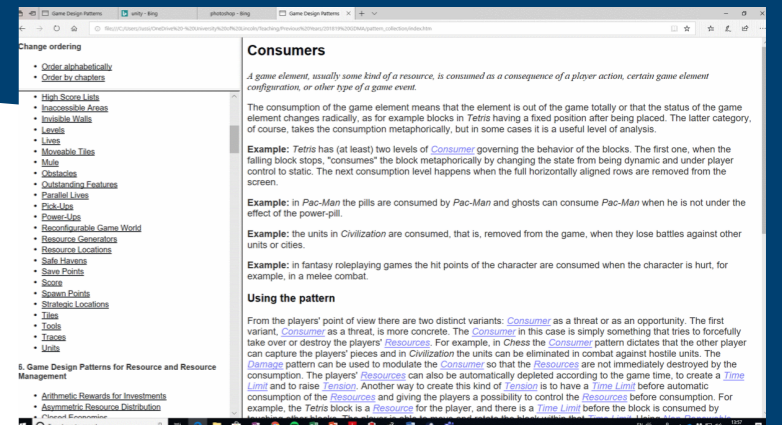
A glimpse into the original game design pattern collection.
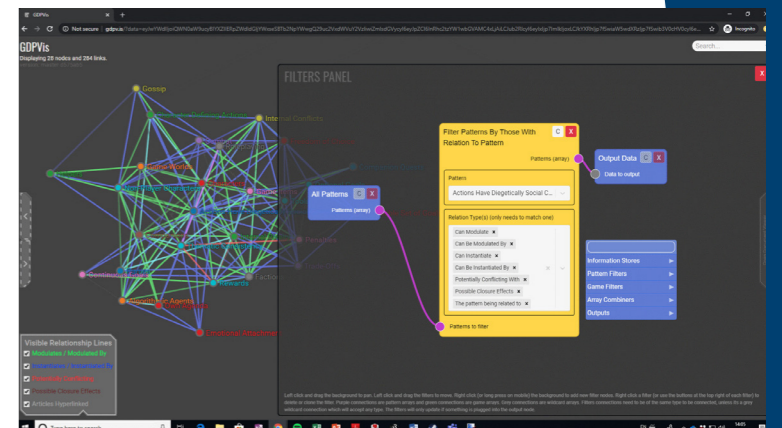
GDPV. is - a visualization tool for the game design pattern collection.

新聘教師 - 遊戲設計師
JUSSI PEKKA HOLOPAINEN

創意媒體學院經過長時間物色的遊戲設計師，需要行業經驗和學術資格兼備，Jussi Holopainen終於受聘為適當的人選。在完成電腦科學和生物物理學的本科學位後，Jussi在諾基亞公司擔任遊戲開發的工作多年，同時於瑞典Blekinge Institute of Technology攻讀數位遊戲開發的博士學位。在加入創意媒體學院之前，他是澳洲墨爾本皇家理工學院和英國林肯大學的教授。他與Staffan Björk合寫的《遊戲設計模式》，是該領域公認的優秀作品。

Royal Airforce 100 Anniversary Flypast mobile augmented reality collection game.

A Distant Christmas - city-wide mobile augmented reality theatre performance.

SCM'S BScCM INTERNSHIP PROGRAMME

In view of the positive correlation between internship experience and employability, the BScCM Programme has incorporated an "internship" into compulsory requirement for the normative 4-year degree from the 2021 intake and thereafter. In our new internship programme, BScCM students are required to take one of the internship courses to graduate. These courses are offered both during regular semester and summer term. They can take the 3 credit SM4711 Industry Internship as a full-time student for six weeks or part-time for at least 225 hours, or they can enroll in the 0 credit SM1700 Professional Internship as a full-time student for two weeks or 75 hours part-time. BScCM students may take SM4709 Internship and Practicum, which requires them to complete a minimum of 150-hour work within a minimum of period 1 month, as a free elective. For the Industry Internship and Internship and Practicum courses, students must take a Pre-Internship Workshop before they commence and they also need to provide a weekly work experience log, an interim report, a post-internship report and a presentation upon the completion of the internship.

The internships of SCM students are coordinated by Eddie Leung. He says, "With respect to the summer internship, we used to run it from April before the pandemic although things have changed a bit now. We also give them training on how to write a CV, how to prepare their portfolio and how to face an interview, etc. That's the preparation process in April. Then in May, when the semester ends, they start looking for internship jobs. We enquire from different companies and we update the opportunities on our websites so that students can apply. They work from May to August and the student can decide whether to register for a credit-bearing course or not."

He further explains, "During their internship we meet their supervisors and also take a look at the scope of work and their work environment. In the creative industry work is considered confidential so we don't always do the onsite visit; instead, we do it online. We ask for an internal evaluation as to how the student has performed in the workplace. We take it case by case. It depends on the circumstances."

Disneyland invites students from selected institutions in Hong Kong to use their technical, artistic and creative skills to propose concepts for an immersive experience. This represents a great opportunity for participants to showcase their talent for integrating innovative and globally diverse ideas. Many students from SCM have won this competition. Eddie says, "We have students joining Disneyland every year where they design a theme park concept. They present it and if they do a good job, they can join Disney for an internship."

Here are a couple of stories from students who benefitted immensely from their BScCM internships: Choy Hoi Ting says, "I am grateful to have my internship in Zoomob Limited and I now understand more about how the game industry works in Hong Kong. I learnt about the working process and the flow of working in a company. Everyone cooperates and works together to create a game that could be published. They communicate their ideas frequently and always organize internal meetings to make the game better.

Converting stock photos to 2D-like images for video game background. Works created by Choy Hoi Ting.

The process from creating story board to producing motion graphics. Work created by Stephanie Ng.

For my work, which is about making game backgrounds, I became more familiar with Photoshop and I learnt more about colour and light. At first, I did not know how to adjust the photos into a 2D-like image that could be used in the games. After many trials and errors, I have found ways to make the images look better.

I have also learnt to communicate with others while working so that I could get suggestions, learn from others and show clear working progress. In the first week of the internship, I did not communicate well with others as I was nervous. But later on, during the internship this has changed. This really benefitted me a lot and I am happy about this improvement. It is truly a great experience for me, and I may consider entering the game industry in the future. I am thankful that I could have this opportunity to work in this company and it is my most rewarding experience."

Stephanie Ng, who worked as an intern in a startup company JustWorksMobile, shared, "I think my work showed that I am capable of producing different kinds of media, from static graphic advertisements to animations and simple video recordings. I was able to finish my work on time and constantly update my work in progress so everyone knows what is going on with the projects. We spent quite a lot of time understanding the refurbished electronic market in Hong Kong and during these discussions I also got to know marketing knowledge such as demographic research, the taste and thinking process of different age sectors. Although we gained this knowledge, we do not get to incorporate these concepts into our work.

We did not have enough resources to produce what we want in a new startup and abandoned some ideas and learnt to use other materials or methods. For the tutorial part, I wanted to record my movements. However, using normal office lights produced reflection on my iPad screen. I proposed to use the screen recording function to record and photographed my hand movement on a piece of black paper. This happens in all small-scale businesses which is a valuable experience for me. I also improved my presentation skills during the internship as our supervisor requested us to update our working status every morning during the first few weeks of the internship. I started to build up more confidence in showcasing my work through these meetings and also learnt how to present in an effective way to people who might not be familiar with media productions."

These testimonials demonstrate how critical internships are for preparing students for jobs in the real world.
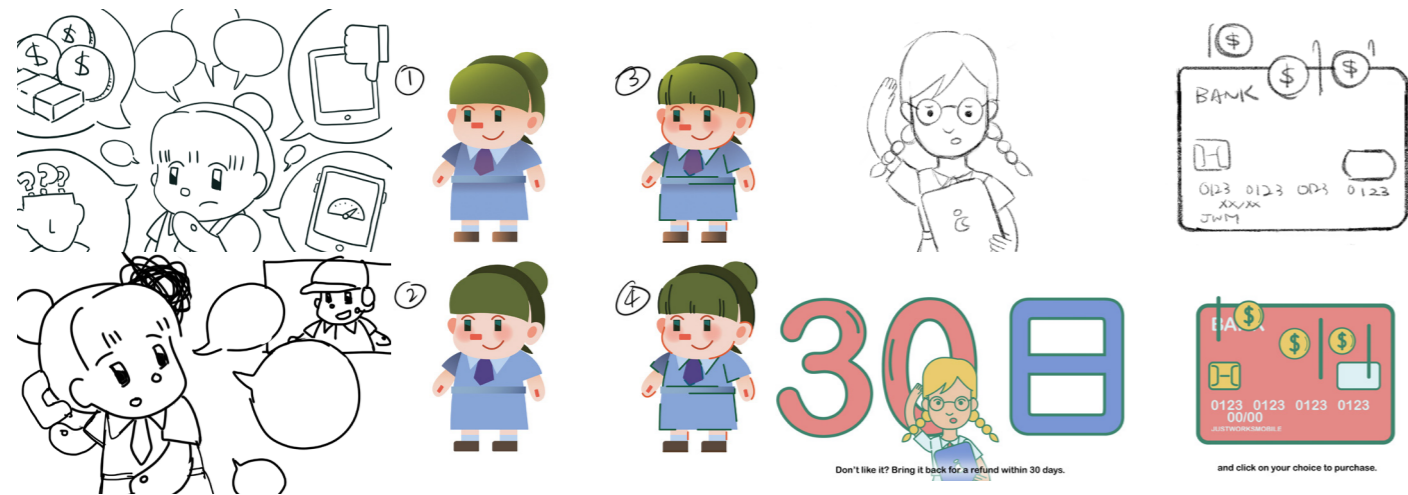
TEACHING AND LEARNING OPPORTUNITIES @ SHARED CAMPUS 2021

SCM participates in Shared Campus, a transnational education and research collaboration platform between Europe and Asia, launched by seven higher arts education institutions and led by Zurich University of the Arts (ZHdK). The other participating institutions are Hong Kong Baptist University, Kyoto Seika University, LASALLE College of the Arts, Singapore, Taipei National University of the Arts, University of the Arts London, and Tokyo University of the Arts. Shared Campus allows a space for intercultural dialogue and exchange in the context of developing arts-based and practice-based research.

Shared Campus grew out of a Hong Kong-based programme, spearheaded by Nuria Krämer and Daniel Späti of ZHdK, called *Transcultural Collaboration*, which began in 2013. Led by Chi Wo Warren Leung, SCM has participated in Shared Campus from its inception: "Shared Campus provides a platform which allows academic exchanges beyond a conventional nature and format. The usual roles of host and guest can be subverted as unnecessary as genuine exchanges take place in an organic, responsive and collaborative mode. Experiments are allowed and passion is embraced. I feel lucky to be involved in it," he says. Here we report on some of the activities that took place last year.

Video shooting of a Lu's project *KinFeasting*, the actors acted like weird species.

TRANSCULTURAL COLLABORATION IN GREECE

Transcultural Collaboration provides a physical and communal space for lectures, workshops and collaborative team-based creative and practical activity. Going "on location" provides an opportunity for students to learn about different historical and cultural contexts and living conditions, and also to learn to forge collaboration across these differences through creative activity.

Last year, two SCM MFA students participated in the 13-week *Transcultural Collaboration* in Greece, led by SCM's Chi Wo Warren Leung and Daniel Späti, Chair of the Shared Campus project team. Over 30 students in total participated including locals from Greece and visitors from ZHdK, Taiwan, Hong Kong, mainland China and Japan. "The group is a mixture of people with different backgrounds" students Wan Ki Lo and Lu Gan explain, "This is our first time in Greece. The place where we were is very remote and some areas are not safe. Coming from Hong Kong this is very challenging. It makes us resilient." They also admit to learning a lot "from cultural discussions about refugee issues and the economic crisis in Greece."

The group were housed in an industrial space and the challenge of renovating the space to live in itself created a sense of community amongst the participants. Lu says, "My group renovated the toilet as its group project. The communal space is a former factory which is a very old building, and the toilets were in a very bad state." Wan Ki's group took on the task to create a space where, as women, they could feel comfortable.

Lo's project, *The Toilet,* is a refurbishment project for the toilet at the exhibition site, communitism, which is an artist commune in an abandoned factory building. This project seeks to find out what is a safe space and the practice of care through art.

Their priority was to literally create "a safe space for everyone irrespective of identity."

For her final project, Lu created a video with her team. It was based around a feast, a one-day festival, where in the carnival atmosphere participants underwent a process of radical transformation. This was, indeed, a reflection of the transformative learning process and experience of *Transcultural Collaboration* itself.

ART OF THE GAP SUMMER SCHOOL

Art of the Gap was led by Warren Leung in collaboration with William Davis (ZHdK) from 5th-19th July 2021. This online summer school offered places to 25 students from a wide range of arts and design disciplines, including performing arts, film, music, fine arts, media arts, design, and art education. 3 students from CityU participated.

The programme featured lectures, workshops, and virtual tours of exhibition spaces, curated to explore the theme of cultural relics in an age of rapid historical change. Has the idea of a local vernacular or indigenous culture become threatened in a globalized digital era? Guest speakers included Cosmin Costinas (Para Site HK), John Tain (Asia Art Archive), Nagel Draxler (Nagel Draxler Gallery), Elsa de Seynes (Harun Farocki Archive), and Ming Wong and Annika Haas (UdK).

Inspired by the discussions and workshops, students created their own artwork in the form of a postcard to exhibit in an art space in Berlin, together with a supplementary video. Student Tian Zhang was "honoured" to participate in this summer school. She said: "I was able to study with interesting and talented colleagues from all over the world, and I was attracted by everyone's enthusiasm and creative ideas. It was an unforgettable experience."
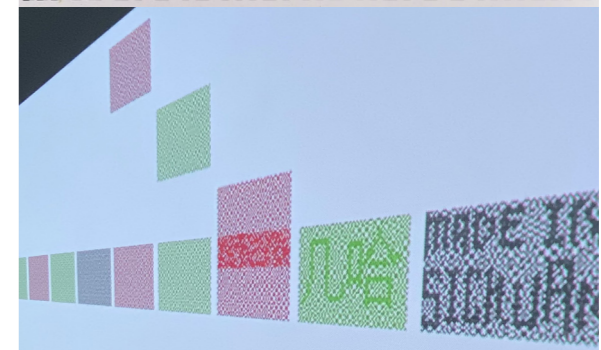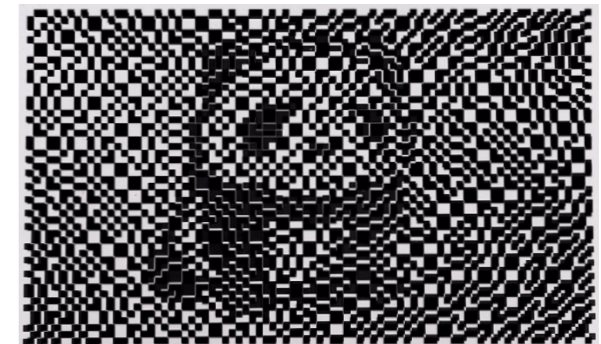
Artworks produced by participants of *Art of the Gap* Summer School.

Art of the Gap - Group Show
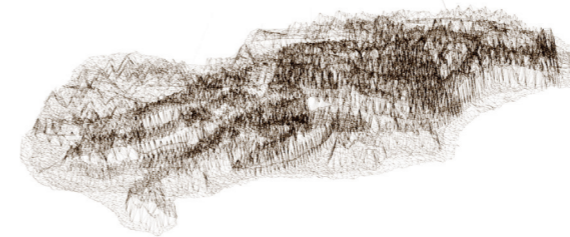
The Emblems, 2021, Fong Hin Ham,
This drawing explores the ambiguities of the representation of the dragon and criticizes the cultural transition of Hong Kong.

Dialect Cryptography, 2021, Tian Zhang,
Traditional postcards with designs of Sichuan dialect, panda and mah-jong combining with Visual Cryptography.

ARTS & CRAFTS MATTERS IN A DIGITAL SOCIETY! SUMMER SCHOOL

Led by Tobias Klein (SCM) in collaboration with Larissa Holaschke (ZHdK), Michael Krohn (ZHdK), and Basia Sliwinska (University of the Arts London), *Arts & Crafts Matters in a Digital Society!* took place from 21st June – 9th July 2021. International arts & crafts experts provided insights from their daily practice while specialists in social development and economics highlighted the relation between creation, production, and society. 7 students from SCM joined this programme.

This course encouraged students to experiment in the divide between digital technologies and craft processes and create new forms of expression at the boundary between them. In addition to meeting the challenge of global digital cooperation, students engaged in different Asian craft cultures which led to a fruitful discussion about identity and tradition in a digital age. How can craft techniques be digitally translated? What might a global digital crafts movement look like? Student work was produced at SCM and exhibited in an "online gallery." Theoretical reflections on social design will form part of a forthcoming summer school publication.

Student Kai Zheng Lee said, "I am grateful that I participated in the summer school. I had the opportunity to collaborate with peers from different cultures where I could combine the cultural diversity and the tools that we had, to experiment with our thinking-out-of-box ideas." For Melody Mou, "The most remarkable experience of the summer school was to know more about digital fabrication, and to think about the new possibilities and connections between virtual space, nature, and society." She concluded: "It's always inspiring to collaborate with those in a community with shared interests."

Our Local, Our Global, 2021,
Ng Chit, Paula Camiña, Jennifer Jones
Three female artists from different countries used digital modelling to combine the design patterns of their own culture, demonstrating how digital platforms could be utilized to connect and preserve these cultural specific techniques.

CRITICAL ECOLOGIES TEACHING EXCHANGE

Shared Campus is divided into different theme groups and this year Critical Ecologies theme group organized an online Teaching Exchange activity called *Conservations 與萬物對談 2021: Art in Public Space from an Ecological Perspective*. This project involved the design, construction, and ongoing public programming of a creative space at the intersection of low-cost technology, local craft skills, discarded materials, electronics, and imaginative play. The speakers were from Melbourne, Amsterdam, Zurich, and Hong Kong.

On 22nd April 2021, SCM faculty Zheng Bo gave a talk on "Making Kin with Plants." In his lecture, Bo looks at the question: "How do we, homo sapiens, make kin with plants?" He shared the ideas that have grown out of his artistic practice over the last eight years where he explores ways to develop intimacy with plants through drawings and erotic performances. He introduced his project *Pteridophilia*, which is an ongoing film project shot in Taiwan and his current work, *Survival Manual 3*, which comprises of his drawings of edible plants. He showed pictures of his drawings

of plants on Lantau Island, where he lives. He does one drawing every day to get to know his plant neighbors. He also shared his project "Life is Hard. Why do we make it so easy?" where he created a garden of botanical slogans at Kadoorie Farm, Hong Kong, using epiphytes, which are plants that grow on the surface of other plants and thrive in midair.

As SCM's participation in Shared Campus continues to grow, we will continue to report in future issues on the range of our activities. More information can be found at https://shared-campus.com/.
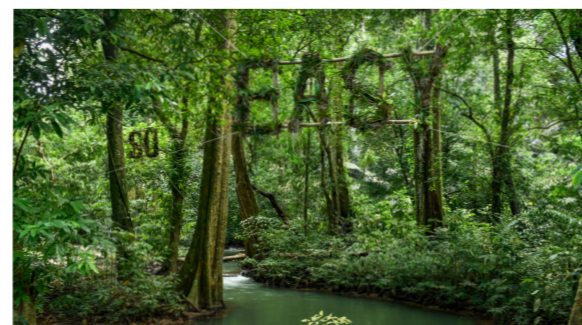
LIFE IS HARD. WHY DO WE MAKE IT SO EASY?, 2018, Zheng Bo,
Commissioned by Thailand Biennale, Krabi. Supported by Hong Kong Arts Development Council.
Works discussed in *Making Kin, with Plants*, Conversation with Zheng Bo.

Sentinel Species, 2021,
Lau Pui Wan Tatia, Benedict Yu and Josie Turnbull
Incorporated versatile mounting and hanging options in the design, the 3D-printed prototype creates a suitable manmade resting, nesting and feeding site for foraging birds.

Touch Stones, 2021,
Peijing Mou, Helena Boddenberg and Steve Wheeler
The 3D stone models, each collected by members of their country, were carefully modified and upscaled digitally. Finding unification in the stones' appearance and togetherness in a holistic circle is an important aspect of the project.

Film and Media is an important area of study for PhD students at SCM. Students are funded either through the Hong Kong PhD Fellowship Scheme or by studentships. Film and Media Studies is a well-established field with its own specialized journals and conferences. Students at SCM focus their research on film and media in Hong Kong and Greater China, though research on other Asian film and media platforms is also encouraged. Here are some research projects that our students are currently engaged in:

Maoli Xing is researching the spatial deployment of urban media and its role in shaping the atmosphere and ambience of urban space, supervised by Maurice Benayoun and Richard Allen. Throughout the last two decades, there has been growing convergence between human geography and media studies, as the context of everyday media usage increasingly pervades the urban fabric and prompts a reconsideration of media effects in the non-representational realm of our urban experience. Maoli takes an atmospheric approach to media, trying to examine the interdependent relationship between media and a diverse range of urban spatial parameters in the production of a variegated spectrum of sensory and affective atmospheres, which come to bear upon citizens' spatial practice and experience of urban public space. Maoli seeks to embed media in the wide and dynamic context of the city, to explore its socio-cultural valence in producing citizen identity, and to examine the mundane rhythms of urban experience and the potential for urban media to forge reconnections to the environment. In so doing, Maoli looks forward to making contributions to the evolving and promising landscape of urban media studies.

Maoli was the recipient of the HKPFS Academic Excellence and QE Award in 2020 and 2021.


Urban light show at Civic Center, Shenzhen.

Jinping Liu has been a PhD student in film and media under the supervision of Richard Allen since 2018 and he will graduate in 2022. Currently, Liu is writing his doctoral thesis on the films of Hong Kong Director Johnnie To and his production company Milkyway Image, reading their narrative form and visual style as an allegory of social change in Hong Kong. His scholarly interests include cognitive film theory, critical and post-critical theory, and Hong Kong action cinema. He is already the co-author of *The Revolving Prism: Six Cultural Dimensions of Hong Kong Cinema* (Fudan University Press, 2020) and his articles have appeared in or been accepted by Chinese scholarly journals like *Journal of Beijing Film Academy* and *Contemporary Cinema*, as well as at international conferences like the AAS (Association for Asian Studies) Annual Conference.

Jinping is the recipient of the Outstanding Academic Performance Award for Research Degree Students at CityU and the Silver Award of the 7th National Forum for Young Scholars in Film Studies by Beijing Film Academy. He won the Silver award for his paper "How Images Act: From the Paradigm of Representation to the Paradigm of Performance." He completed his BA and MA at the Department of Chinese Language and Literature, Xiamen University.
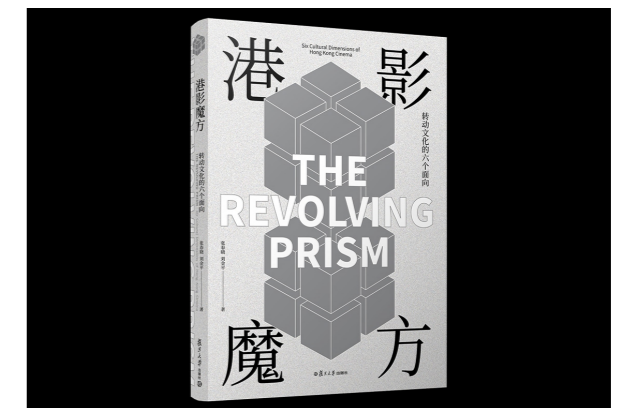
The Revolving Prism: Six Cultural Dimensions of Hong Kong Cinema, 2020, co-authored by Jinping Liu and Chunxiao Zhang.

Miaomiao Qi is a researcher and scriptwriter based in Hong Kong and Mainland China. Since 2018, Miaomiao has been a PhD candidate at SCM, supervised by Louisa Wei. Her research focuses on female authorship and the gender framed perspectives of women writer-directors in post-1997 Hong Kong. She was the recipient of an Outstanding Academic Performance Award for Research Degree Students at CityU in 2019. In 2019, she contributed a book chapter titled "The Blooming Film Festivals in Hong Kong" to the Shanghai Film Industry Development Report (2018). In the same year, she participated in a Chinese film forum in UK, titled "Women in East Asian Cinema," and presented a paper in this conference about Ivy Ho. In 2020, she published "Layers of the City Space in Film Narrative: Taking Fagara as the Example" in the 28th Film Studies Doctoral Forum in China. In 2017, she won the Best Scriptwriter Award in Zhejiang online-film competition.

Discussion on gender and space in the film, *Fagara*.

Fei Pang Wong is a practicing Hong Kong filmmaker who is researching his dissertation on "After Hong Kong Cinema: New strategies of transnational collaboration," supervised by Kimburley Choi and Richard Allen. The decreasing production volume of Hong Kong films since the 2000s has been a pressing issue for Hong Kong film industry. Since the active engagement in Hong Kong-Mainland China co-production model was adopted by the mainstream film industry after the Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA) was enforced in 2003, an independent Hong Kong filmmaking practice has been hard to maintain. This dissertation project uses action research and autoethnography as a method to explore the possibilities of transnational filmmaking and distribution to sustain the tradition of Hong Kong filmmaking and to create an economically viable model of film production. Seeking to generate alternative forms of local filmmaking, this research explores the possibilities of international fund sourcing, production, and distribution. During his research, Fei Pang will create a transnational film production, and the process of creation will be thoroughly analyzed and reviewed as a new strategy for film production in Hong Kong.

A Burning Worm, 2019, directed by Wong Fei-pang, awarded the MandarinVision Award of the 2019 Golden Horse Film Project Promotion.

Yuhui Wang is a third-year PhD student at SCM, supervised by Richard Allen. Her dissertation project explores the reception of Hollywood romance films between the 1930s and 1940s in Republican China through detailed archival research. Yuhui has published several articles about film history and early cinema in *The Journal of Beijing Film Academy*. She recently wrote an essay discussing the availability of pictorial archives in studying film reception and presented it at the 10th Chinese Film History Conference. Besides the study of cinema and its reception, Yuhui is also interested in gaming and online media. She gave a talk on "comment art" at the annual conference of The Society for Cinema and Media Studies (SCMS) in 2021 and she is also doing interdisciplinary research on the relationship between videogames and film culture. She is currently organizing a panel for the annual conference of The Association for Asian Studies (AAS) in 2022 where she will give a talk about the representation of pre-1997 Hong Kong in 1990s Japanese videogames, discussing how film influenced the imagination of culture in the gameplay environment.

These projects give a good indication range, depth, and vitality of Asian film and media studies at the School of Creative Media and we will continue to recruit students who pursue excellence in the field as part of the larger community of film and media studies PhD research in Hong Kong.

Paper presentations at academic conference.

School of Creative Media
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SCM RESEARCH

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