THE BURNING EDGE: MAKING SPACE, ACTIVATING FORM

燃燒邊緣 —
製造空間與激發形式

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INTRODUCTION BY THE DEAN OF SCHOOL OF CREATIVE MEDIA
創意媒體學院院長獻辭

In the Creative Arts, the best teaching is done by example. The Run Run Shaw Creative Media Centre (CMC) Grand Opening Festival gives us an opportunity to showcase the work of our outstanding School of Creative Media faculty.

Our faculty is made up of artists, designers and producers of content who set benchmarks and points of departure for our students. Their creativity profoundly informs the quality of their teaching and offers models of inspiration. They embody that spirit of discovery and innovation that is the hallmark of City University of Hong Kong (CityU) and also consolidate its international profile. As practitioners of national and international standing, our faculty members come from Europe, North America, Australasia, Africa, and Asia Pacific, as well as Hong Kong.

Digital technology constitutes a terrain of astonishingly fast transformation and invention. Even so, long-standing traditions of the teacher-student relationship continue to inform education in this arena, especially where teachers' pioneering work offers qualitative criteria that grounds student experiment in frameworks of philosophical reflection and existential responsibility. This attention to meaning also reverberates in the exemplary curatorial approach taken by Robin Peckham to the challenge of gathering the diverse activities of our faculty into a coherent exhibition experience.

This is a fitting focus for the first major exhibition to be mounted in the CMC Gallery. The eminent architect of the CMC, Daniel Libeskind, has given us an extraordinary space to work with and the contributing artists and the exhibition designer Adrian Wong have all risen to the occasion. Furthermore, a dedicated production team, under the direction of Bobo Lee, has done a great job to make this exhibition a world-class event.

With its Grand Opening Festival and this major exhibition of School of Creative Media faculty works, the CMC is establishing itself as a leading hub of cultural activity for Hong Kong and Asia. It also advances CityU's commitment to the Hong Kong community, giving visitors an exciting insight into the qualitative and multifaceted creative energies that the School of Creative Media offers students.

Professor Jeffrey Shaw
Dean, School of Creative Media
City University of Hong Kong

實例是創意藝術教育的最佳方法。邵逸夫創意媒體中心開幕慶典暨藝術節給予我們機會，展示創意媒體學院教職員全人的傑出作品。

我們的教職員團隊由藝術家、設計師和不同的創作人組成。他們是學生畢業時應有水準的參考典範，他們的創造力在卓越的教學質素中反映，並且成為學生的靈感泉源。我們的團隊體現出香港城市大學（城大）的發現與創新精神，並進一步鞏固它的國際形象。作為國家以至國際級的創意人才，我們的教職員團隊來自不同國家與地區，包括歐洲、北美洲、大洋洲、非洲、亞太地區，以及香港。

數碼科技是一個急速成長並且不斷變遷的領域，但源遠流長的師生傳統關係仍是十分重要，尤其是，教師的開拓性工作為學生提供質量準則，為學生的實驗定下哲學思考和生存責任的框架。這著重意義的關注，也呼應著 Robin Peckham 可作典範的策展方向，嘗試把教職員各式各樣的研究與創作，集合成一次連貫展覽的挑戰。

在這次 CMC Gallery 的首場大型展覽中，有一點我們應當留意：成就斐然的建築師 Daniel Libeskind 為我們創造了一個非凡的工作空間，而一眾參與藝術家與展覽設計師王浩然則為這次展覽而努力以赴。此外，一個專為這次展覽而設的製作隊伍，在李筱怡的帶領下，盡力令展覽成為一次世界級盛事。

透過開幕慶典暨藝術節，這次展覽雲集創意媒體學院各教職員的作品，標誌著創意媒體中心正成為香港以至亞洲的領先文化活動樞紐。而它亦進一步實踐城大對香港社會的承諾，讓來賓可以欣賞到創意媒體學院為學生提供的高質素和多方面的創造力。

香港城市大學創意媒體學院院長
邵志飛教授

SCHOOL OF CREATIVE MEDIA
創意媒體學院

The School of Creative Media (SCM) at the City University Hong Kong is an international hub for discovery and innovation in Asia where art and technology meet.

Here students from across the globe encounter the wealth of opportunity afforded by digital media technologies. Their artistic, intellectual and technical skills are developed so that as graduates they will take positions of creative leadership in the 21st century.

Mentored by an internationally renowned faculty who are all at the forefront of their craft, hands-on creativity is combined with a theoretical framework to give students the skills they need to become critical innovators in our ever-changing technological society.

This state-of-the-art education is backed by cutting-edge teaching and research facilities, and housed in an inspiring new building designed by the famed architect, Daniel Libeskind.

香港城市大學創意媒體學院(SCM) 融會藝術與科技，是亞洲首屈一指的國際性研究與創新樞紐。

在這裡，來自世界各地的學生接觸到各種各樣的數碼媒體科技，他們的藝術、知識和技術藉此得到充分發展。畢業後，他們將成為 21 世紀創意產業的領導者。

而國際知名的教職員團隊，每位均在自己的領域中獨當一面。他們的教導結合實踐性創作技能與理論框架，為這個科技日新月異的社會，培育出獨立思考的創新者。

在著名建築師 Daniel Libeskind 設計的新大樓之中，更有最尖端的教學與研究設施，為我們卓越的教育提供有力支援。
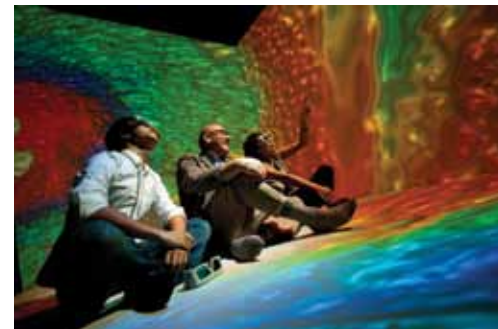
One of the favorite anecdotal obsessions of the Hong Kong chattering classes is the perceived dichotomy between the 'hardware' and 'software' of cultural development: noting the spectacular successes and astronomical failures of the architectural choices of creative districts across mainland China, Hong Kong artists and commentators mutter to themselves that an impressive empty shell is useless without the proper staff and professional training to manage and prepare an ongoing program. Much of this anxiety stems from the fact that these building projects are often intended to house museums, galleries, and theater companies that exist only as a twinkle in the eye of some local government bureau, dangling promises of tourist spending and enhanced global recognition without any existing infrastructure—or even desire—to handle actual cultural work. In the case of the Creative Media Centre, constituted by the spaces of aggressive angles and intersecting planes that characterized the architecture of Daniel Libeskind, this situation is partially reversed. Here, an existing cultural ecology consisting of the faculty, staff, students, research, and creative production of an entire school is asked to enter a highly circumscribed if purpose-designed series of spaces, expected to both appropriate a new architectural infrastructure for its own use while also unavoidably altering its own work in order to fit into this new environment.

In the suspect terms of Hong Kong cultural analysis, we might admit then that both the hardware and software—the Creative Media Centre and School of Creative Media, respectively—exist in a relatively highly developed fashion. It becomes an almost geological process, as faculty members and other users of the building begin to put it to work for them just as it shapes their activities. This exhibition considers itself a form of protocol, a set of rules for negotiation that are embedded as a low-level computing language in the space between hardware and software, between space and personal spatialization. Our project attempts to play a leading role in this dialogue between space and action, proposing to work primarily in an architectural mindset by casting a critical gaze upon the strategies of experience and activation. To do so we ask the artists and researchers at work in the building where this exhibition takes place to construct human networks within the space that might take advantage of or even exploit the new propositions this site can offer. As a dynamic and shifting entity, the exhibition works with the building—the site—through its people, conceiving of each office, lab, and working group as a node contributing to a broader relational environment. Taking the major public gallery space of the Creative Media Centre as a hub, this exhibition attempts to deliver a particular vision of the physical spaces surrounding it through the liminal architectures of social situation.

香港「批評階層」其中一個掛在嘴邊的説法，是文化發展中存在著「硬件」和「軟件」的對立：中國內地的新建文化區常常選出令人驚歎的建築方案，但計劃本身卻往往失敗收場。香港的藝術家與評論家因而抱怨：沒有合適的工作人員與專業培訓去管理和準備節目，空有一個令人讚歎的外殼仍是一無是處。問題的癥結在於，上述建築項目的目的往往是要容納博物館、畫廊、劇團等等，這些東西在不少地方政府眼中轉瞬即逝，他們隨便拋出一些振興旅遊和加強世界知名度的承諾，卻沒有任何基礎設施，甚至沒有意圖去承擔真正的文化工作。由建築師 Daniel Libeskind 的標誌性棱角與相交平面所構成的創意媒體中心，它的情況卻正好相反。由教師、職員、學生，以及他們的研究工作和創意產物所組成的現成文化生態─創意媒體學院正要進駐到一系列基於用途而細緻劃分的空間。一方面，用者固然會把建築設施挪為己用，另一方面，他們的作品亦無可避免因新空間的影響而出現轉變。

順著上述香港文化分析的一貫思路，我們或許要承認，創意媒體中心和創意媒體學院的硬件與軟件都分別達到一個相對成熟的狀況。當教職員和其他人士開始利用這個空間時，他們的活動亦同時被空間所影響，恍如一次地質學的過程。是次展覽自視為一種協定，一系列談判規則蘊含於空間與用者的空間化行為中，有如電腦中硬件與軟件溝通的最底層程式語言。我們嘗試在空間與行動之間的對話中，扮演主導角色，目的是在建築思維模式下，向經驗及活化策略投以批判眼光。為此，我們要求在這座建築物工作的藝術家與研究者，在同樣是展覽場地的建築物中，利用以至濫用空間的特質去構建人際網絡。展覽作為一個動態實體，透過當中的人物而與場地（建築物）一同運作，我們把每個辦公室、實驗室，以及工作群組視為一個節點，一起構成一個龐大的聯繫環境。展覽嘗試以大樓的主要展覽空間為樞紐，透過社會情境的框架，試圖提供一些獨特的空間視野。

展覽的作品圍繞一種名為「燙樣」的模型技術組織起來。這種技術原為清朝宮廷建築及工程師所採用，製作比例準確的樓房模型小樣，以候動工批示。利用「燙樣」，工匠將紙和木燙壓成所需形狀。一方面扣緊當下的媒體架構概念，但同時對它流於表面的現況感到失望，這次展覽嘗試借用「燙樣」技術，為架構中的媒體特質開闢一條新路向。以「燃燒邊緣」為題，所指正是此一過程：當焊鐵烙在紙張上的那一瞬間，紙邊燃著了，變得活躍靈動，不可捉摸。燃燒的邊緣可朝任何方向，任何距離移動，它代表著一種不可測感，一種有建設性的控制暴力。而這正是硬件與軟件相接時的協定，當藝術物件或媒體影像通過任何無數的向量線散射，只有當火焰在不可測的情況下要求它們出現，這些運動的軌跡才變得可見。我們的大樓則在遠遠早於，同時亦是遠遠晚於實際施工的階段被賦予它的形狀，正如烙鐵被不停地熨於紙張邊緣，直到模型終於呈現建築的設計，又或者變成完全不同的東西。是次展覽是一場探索與整改，是應對創作者們集體需要的一次即興過程。

as contemporary art while also offering a window into the practices—technical, critical, creative, and otherwise—of the entire school, borrowing interventions from documentary film, musical composition, product design, televisual production, and computer graphics in order to complete the bulwarks of our admittedly highly selfish appropriation of architecture for the sake of a slightly more human approach to art and cultural production.. Visual, conceptual, technical, and theoretical contributions thus stand as a demonstration of both individual processes and the capabilities of the new facilities of the Creative Media Centre as a whole, providing the public with an opportunity to explore the aesthetic products of the structure and its relational networks according to the vectors along which they are produced. It is a production-led project, not reducible to any particular curatorial theme and not particularly indebted to research; instead, this is a snapshot of an institution in flux, a glance at creative and pedagogical practice that is intended to disrupt, dismember, and burn the structure down to the ground—all for the sake of building it up again.

Robin Peckham
Curator

Robin Peckham, writer and curator, is the founder of gallery and project office Saamlung, a Hong Kong-based space that seeks to engage in discourse around contemporary culture for greater China. His current research interests are in the possibility of criticism influenced by aesthetic developments in object-oriented ontology, post-internet object cultures, animated GIFs, and new materialisms in media theory. His writing, translation, and editorial work is published in *Artforum*, *Yishu*, *LEAP*, and *ArtSlant*, while recent publications include monographs on Zhang Peili, MAP Office, and Liu Wei.

策展人
Robin Peckham

Robin Peckham 是一位作家兼策展人，亦是Saamlung畫廊暨工作室的始創者。Saamlung 以香港為基地，旨在參與大中華地區的各種文化論述。他目前的研究範圍包括，物件導向本體論的美學發展所引至的影響、後互聯網客體文化、GIF 動畫和媒體理論中的新唯物主義。他的寫作、翻譯與編輯文章曾經在《Artforum》、《Yishu》、《LEAP》、《ArtSlant》發表，他最近的作品包括有關張培力、MAP Office 和劉煒等的評論文章。

PHANTOMS OF CINEMA
電光魅影

It has become the worst of translation cliches to refer to the Chinese understanding of cinema as the phrase 'electric shadows', but there is certainly something haunting about the medium of film and its history in the infrastructure of the cinema, spanning the modernist century and drawing media culture from the live to the transmitted and archived. We propose here that the vector space of the burning edge may in fact be understood as a haunting, a trace of ghostly presence that is reproduced in the beam of the projector and on the hanging white sheet of the classical projection surface.

提出中文把「電影」理解為「電之影」，似乎是翻譯學中一個不能再老土的比喻。可是，電影的媒體特質與歷史：一個世紀多以來媒體從現場轉化為被收藏與傳送的記錄，的確是一個恒常復活並困擾我們的議題。是故，我們嘗試把燃燒邊緣的向量空間理解為一個恒常復活、如幽靈般的存在，並且透過經典的投影機光束和懸掛著的白屏幕而被再次召喚出來。

GESTUS

HECTOR RODRÍGUEZ 羅海德
2011
Computational cinema 計算式電影

The ongoing work *Gestus* approaches the classic 1916 Louis Feuillade film serial *Judex* as a vehicle for the analysis of vector as symbolic form; uncanny coincidences of movement and ghostly figures cross the screen, constructing unexpected relationships across a set of images. A vector is an abstraction of movement essentially characterized by two properties, magnitude and direction, and is often visualized as an arrow of a certain length and orientation that provides a sort of common currency that renders distinct movements quantitatively commensurable. Here, custom software generates a vector analysis of the movements of videos in a database, identifying sequences that contain similar micro-movements and focusing attention on the tiny motion of an eyelash or a finger. The viewer begins to scan the images in an effort to identify similarities becoming restless as she scans simultaneous images, attempting to identify analogous movements in a process that ultimately foregrounds the rhythmic quality of the deep space orchestrations of the film rather than its iconic content.

羅海德進行中的作品《Gestus》（姿態），以 Louis Feuillade 1916 年經典電影《猶德士》為載體，分析向量的符號學形式。銀幕上一組組巧合的動作、幢幢的人影，在看似不相關的影象中建立起不可思議的聯繫。一個向量是由兩個數據：大小與方向所組成的運動，通常由一定長度與指向某方向的箭頭所呈現，以此容易明白的方式去表達該組運動。透過這件作品，特製軟件從數據庫的影象中，分析出它們的向量特質，辨認出擁有類似微小運動的片段，而且集中留意眼睫毛與手指的動作。作品驅使觀眾留心找出影片之間的異同，這個任務漸漸令人感到不安，最終，搜尋相似性的過程把電影中深深隱藏的節奏特質，從故事內容中浮現出來。

HECTOR RODRÍGUEZ 羅海德

Hector Rodriguez is a digital artist and new media theorist. His digital animation *Res Extensa* received the award for best digital work in the 2004 Hong Kong Art Biennial, and has been shown in India, China, Germany, and Spain. His game system *CoPerspective* was a finalist in the Games Meets Graphics competition at Eurographics 2006, held in Vienna, Austria. His essays about film theory/history and digital art have been published in *Screen*, *Cinema Journal*, and *Game Studies*, and he has participated in various art, game, and technology conferences. His recent work of software art, *DeadCode*, premiered in the 2009 Electro-Fringe festival. His work explores the nature of software and the impact of digital technologies on cinema.

He was Artistic Director of the Microwave International Media Art Festival, where he curated the *Culture as Play* exhibition. He is currently Associate Professor at the School of Creative Media, City University of Hong Kong, where he teaches courses in Visual Studies, Contemporary Art, Digital and Generative Art, Play and Game Studies, Film Theory, Software Art, Computation, and Critical Theory.

羅海德是一位數碼藝術家和新媒體學者。他的作品《Res Extensa》獲得 2004 年香港藝術雙年展最佳數碼作品獎，並於印度、中國、德國及西班牙展出。他所設計的遊戲系統《CoPerspective》於 2006年奧地利維也納歐洲圖形學會議遊戲與圖象比賽中入圍決賽。他所撰寫的電影理論／歷史和數碼藝術論文刊登於《Screen》、《Cinema Journal》、《Game Studies》等期刊，並參與過多個大型藝術、遊戲與科技學術會議。他近年的軟件藝術作品《DeadCode》，於 2009 年 Electro-Fringe 藝術節首展。羅海德的研究與作品探討軟件的本質，以及數碼技術對電影的影響。

羅海德曾擔任微波國際新媒體藝術節藝術總監，策劃了《Culture as Play》展覽。現為香港城市大學創意媒體學院副教授，任教視覺研究、當代藝術、數碼與衍生性藝術，嬉戲與遊戲研究、電影理論、軟件藝術、運算，和批判理論的課程。
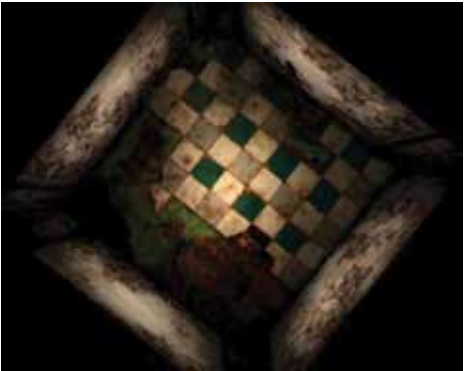
Res Extensa, 2003-2009
Flowpoints, 2011

DOOR GAMES WINDOW FRAMES: NEAR DRAMA 景框戲門

LINDA CHIU-HAN LAI 黎肖嫻
2012

Three-channel video projection with data archive 三頻道錄像投影及數據庫

Door Games Window Frames: Near Drama is a generative art piece consisting of action sequences of open-ended drama based on a database of movie fragments extracted from Hong Kong Cantonese thrillers and melodramas from the 1960s. In the form of a three-channel projection, the automated drama explores the mannerism and formulaic structures of nine such films. Works in commercial cinema are largely genre films, indicating the power of formulaic treatment of character relation and event development. From the viewpoint of contemporary cinema, narrative devices by which the frequent closing and opening of windows and doors lead to new scenes and actions are redundant, a residue of theatre, but for this project again they nonetheless become a unique propeller of drama as such door and window movements literally into punctuations for emotive shifts, constructing micro-narrative movements that are not prescribed but rather programmed for open meanings as filmic elements freely align and combine based on algorithmic rules.

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《景框戲門》是一個衍生性藝術作品，可稱之為「程式演算創作裝置或「演算法錄像電影」，作品由三個並列影象組成。以程式語言編寫的規則，依據重複、組合、交換排列的邏輯，玩弄著幾百個「門與窗」的影象碎片，引發出三個影象的聲畫內容對流關係：攪拌出龐大的劇力，卻似是而非的劇情。

作者多年來廣涉香港粵語倫理片，日積月累的重複觀看，總結出倫理片的一些「癖好」。如有幾個特別當紅的男星恆常成為電影主角，或女主角的特寫神情、儀態都依據著不成文的板斧。又如場景之間無意識地以「開門關門」作連貫處理一像是從舞台劇過渡到電影的一種剩餘，或者只是剪接法未夠成熟。《景框戲門》的幾百個片段來自九部六十年代香港粵語片通俗劇，而創作性的所在，是把它們的機械重複性化為分析、批判的解剖性嬉戲，也把「說故事」這活動推到「微敘事」的操作層面。

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程式顧問：羅海德

LINDA CHIU-HAN LAI 黎肖嫻

Linda Chiu-han Lai received her PhD in Cinema Studies from the New York University. She has been seeking meaningful extensions from the discipline to engage in new media and cultural investigations. A Hong Kong-based interdisciplinary artist, she has also curated various contemporary and media art shows, and founded of the new media art group 'The Writing Machine Collective' in 2004. Her works have a strong concern for language and narrativity, grounded in a feminist sensibility that integrates critical theory, film theories and visual ethnography. Her work has been exhibited in shows and festivals such as the International Short Film Festival Oberhausen, Jihlava Documentary Festival, Experimental Film & Video Festival in Seoul, International Women's Film Festival in Seoul, HK International Film Festival, London Open City Documentary Film Festival, the Berlin-Paris Rencontre and so on. She is currently an Associate Professor in Intermedia Arts, also Leader of the Bachelor of Arts in Creative Media, at the School of Creative Media, the City University of Hong Kong. Her teaching, closely related to her research, covers writing and creativity, contemporary art, videography, film theory, cultural studies and visual ethnography.

黎肖嫻為紐約大學電影研究哲學博士，香港城市大學創意媒體學院副教授，創意媒體文學士本科生課程主任，跨學科的藝術創作者，以批判理論、女性主義視野、電影理論、敘事實驗和民俗田野法的多元結合進行學術及創作活動。2004 年創辦新媒體群體「文字機器創作集」，公開作品展已完成了四集，現為該群體的藝術總監。黎氏曾任多個媒體藝術計劃之策展人及評審。其實驗性錄像曾於巴塞隆拿、柏林、伯明翰、漢堡、香港、捷克的伊赫拉瓦、高雄、吉隆玻、倫敦、蒙特利爾、新德里、奧柏荷辛、巴黎、首爾、雪梨、台北及維也納的媒體藝術節展出。她的教學範圍跟學術研究與藝術創作緊密接連，包括文字書寫與創意、實驗性錄影創作、電影／媒體理論與歷史、文化研究，和視覺民俗誌等。

Melting Squares, 2005
Non-place Otherspace, 2009

13. FLOWER CALAMITY 十三之花劫

PATRICK TAM 譚家明
1977
Serial television program 電視劇集

In his landmark television miniseries production from the 1970s, *13*, Patrick Tam has extracted a particular set of three episodes forming a single story arc known as *Flower Calamity*. A middle-aged doctor meets an attractive younger woman who resembles his recently deceased wife to an uncanny degree, becoming increasingly obsessed and almost fatally compelled to pursue her in a strange loop of desire. There is a certain narrative suspense to the work that has drawn comparisons with the cinematic masters of horror and visual tensions; here, a cinematographic dance of then avant-garde camera movement and coloration produces anxiety and wonder even today, particularly aside the other haunted reworkings of classical cinema present elsewhere in this exhibition.

從他 70 年代攝製的劃時代電視劇《十三》中，譚家明抽取了其中三集製成《十三之花劫》。中年醫生遇上一位年輕貌美的女子，外貌與他剛去世的妻子驚人地相似。醫生對她越發痴迷，在這個奇怪的慾望循環中，幾乎不顧一切地追求她。《十三之花劫》的懸疑手法呼應著好些驚慄經典作；在今次展覽中，與其他挪用經典電影再創作的新作品一同展示，對照之下，當年前衛電影的鏡頭與用色，即使在今天仍教人既緊張又讚歎。

PATRICK TAM 譚家明

Patrick Tam, a key figure of the Hong Kong New Wave cinema in the eighties, began his career as director and executive producer in Television Broadcasts Limited (TVB) from 1967 to 1977, creating groundbreaking and renowned television series such as *C.I.D.*, *Seven Women* and *13*.

Patrick directed his debut film *The Sword* in 1979. His works have met with critical success, received nominations and won awards in film festivals.

His filmography includes *The Sword*, *Love Massacre*, *Nomad*, *Cherie*, *Final Victory*, *Burning Snow*, *My Heart Is That Eternal Rose,* and *After This Our Exile*.

After This Our Exile was awarded as Best Film in the 43rd Taipei Golden Horse Film Festival and won Best Film, Best Director and Best Screenplay awards in the 26th Hong Kong Film Awards.

Patrick has also worked as film editor and won Best Film Editing awards for *Days of Being Wild* and *Ashes of Time*, and nominated for *Days of Tomorrow* and *Election*.

Patrick is now Associate Professor in the School of Creative Media, City University of Hong Kong. He teaches scriptwriting, film directing and editing.

譚家明是香港八十年代新浪潮電影的代表性人物。1967年加入香港無綫電視並開始他導演與執行製片的生涯，直到 1977 年間，製作了多部膾炙人口的突破性電視劇，如《CID》、《七女性》和《十三》。

1979 年，譚家明首次執導電影《名劍》，之後他的作品屢獲殊榮，於多個電影節獲得提名，並贏得不少獎項。

譚家明的作品包括：《名劍》、《愛殺》、《烈火青春》、《雪兒》、《最後勝利》、《雪在燒》、《殺手蝴蝶夢》及《父子》。

《父子》榮獲第43屆台北金馬獎及第26屆香港電影金像獎最佳電影、最佳導演和最佳編劇獎項。

譚家明同時亦擔任電影剪接工作，憑著《阿飛正傳》和《東邪西毒》獲得香港電影金像獎最佳剪接，亦獲提名《天長地久》及《黑社會》最佳剪接。

譚家明現為香港城市大學創意媒體學院副教授，任教編劇，電影導演和剪接科目。

After This Our Exile on location
《父子》拍攝現場

LUO FENG SHAN 羅酆山

HUI NGA SHU, RITA AND YU KA HO 許雅舒 余家豪
2011
Four channels video installation 四頻道錄像裝置

In this psychologically driven fantasia set in a territory shared by both the cinema and traditional ink painting, the story of two spirits is related through the attachments of objects and images. Sharing a single body, Cotton and Ling are somehow sympathetic in consciousness. The film outlines ten different conceptual structures that call upon memories both imaginary and real in order to construct various situations for the exploration of consciousness. On the screen, it is a journey through painting that transcends materials in order to return to the unknown void of nature. Cotton and Ling open a door onto another world known as Luo Feng Shan, conceived as an abstract illustration of the relationship between man and nature similar to that of ink painting: the body is made receptive to living spirits.

一齣遊走於傳統水墨畫與電影之間的心理幻想劇，兩個靈魂因為對物件與影象的執迷而連繫在一起。兩位主角—靈與棉存在於同一軀體中，並在意識層面上互相共鳴。電影勾勒出十段關於幻想和真實記憶的不同概念結構，以製造出多種場景去探索人們的意識。在銀幕上，由繪畫所呈現的旅程把物質昇華，讓它們歸於大自然的未知空無。靈與棉打開通往另一個世界的大門—羅酆山，以抽象方式描繪出人與自然的關係，有如水墨畫般把肉身轉化成靈居。

HUI NGA SHU, RITA 許雅舒

Rita Hui graduated from the Hong Kong Academy for Performing Art in film and television in 1994. In 1996, she finished her studies in an advanced diploma and Bachelor of Fine Arts in the Department of Film and Television in the Academy. Her work *Ah Ming* gained wide attention and won the Distinguished Award of the Hong Kong Independent Short Film & Video Awards in 1996. In 1998 her works *She makes me wanna to die* and *Invisible City (Wall)* both won the Silver Award in the Hong Kong Independent Short Film & Video Awards. Also, her work *Alice in the Wonderland* was shown at the Hong Kong Arts Center . In 2001, she worked in theater for the first time with *Tango of Water Sleeves* and *Beautiful Project*, as well as the video work *Chionanthus Retusus*. In 2004, she finished her new work *IdoLetHerMyHeadHave*. In 2005 and 2006, she produced her *Red Ridding Hood* and *RED*. In 2009, she finished her first featured film with ADC funding, *Dead Slowly*, and it was shown in PIFF 2009's New Current section and HKAIFF.

許雅舒，錄像藝術家、導演，現任教於香港城市大學創意媒體學院。過去十多年以來積極探討敘事的可能性，不斷挑戰影象和敘事之外更多呈現表述的方式。處女作《阿明》以其嶄新的敘事方式受到矚目，並參展於不同的錄像電影節，作品於 1998 年成為日本 Image Forum 電影節的優秀作品；此後的作品如《隧道》、《看不見的城(牆)》、《愛麗絲在美好世界》、《說謊記》均在香港以及世界各地展出，受到本地和國際的注目。近年作品《我遊》、《女子狼》、《紅》均構成自成一格的錄像語言，呈現出作者本人對影象本身的思考。2009 年以香港藝術發展局的資助，完成了個人首部電影作品《慢性中毒》，並參展2009年釜山電影節 'New Current'。

Dead Slowly 慢性中毒, 2009

YU KA HO 余家豪

Kaho received a B.E. in Computer Engineering from the University of New South Wales in 1993 and an M.F.A. in Computer Art from School of Visual Arts in New York in 2002.

His contribution to animated films include technical direction, research and development of computer graphics techniques for rendering fur, effects animation and lighting. Past productions include *Shrek 2, Rio*, the *Ice Age* series, *Horton hears a Who*, and *Robots*.

Kaho's personal short films have been screened in film festivals internationally, including Clermont-Ferrand Short Film Festival in France, SIGGRAPH, Brooklyn International Film Festival and Hong Kong Independent Short Film and Video Festival. He was a recipient of an artist fellowship at the Eyebeam Art and Technology Center in New York City in 2003. And in 2007, he was selected to be a panelist for the annual Artist Fellowship in Computer Art by the New York Foundation for the Arts.

余家豪於 1993 年考獲新南威爾士大學電腦工程學工程學士，並於 2002 年獲得紐約視覺藝術學院電腦藝術藝術碩士。

余家豪在動畫電影的範疇包括：技術策劃、研究和開發毛皮渲染、動畫特效和燈光的電腦圖象技術。曾參與製作包括《史力加2》、《奇鸚嘉年華》、《冰河世紀》系列、《大象阿鈍救細界》，以及《露寶治的世界》。

余家豪獨立製作的短片曾於多個國際電影節放映，包括法國克萊蒙費朗短片電影節、SIGGRAPH、布魯克林國際電影節和香港獨立短片及錄像節。余家豪於 2003 年成為紐約 Eyebeam Art and Technology Center 的駐場藝術家，並於2007年獲選為紐約藝術基金會年度電腦藝術家獎的評審之一。

BETWEEN THE THRESHOLD OF GOOD & EVIL (NO. 2 THE BIG SLEEP)

IP YUK-YIU 葉旭耀
2011
Computational cinema 計算式電影

Between the Threshold of Good & Evil (No. 2 The Big Sleep) is a re-imagination of the American film noir tale of crime and deception as a one-bit relativist moral drama. A custom software analyzes the grayscale luminance of a film on a frame-by-frame basis in realtime. Based on a grayscale threshold selected randomly before each new round of playback, the software renders each frame with an average grayscale value below the threshold in black while above in white, thus transforming the original film into an abstract pattern of black and white lines. The new visualization becomes a sort of quantification of ambiguities of good and evil in the noir cinema, while the audience is absorbed in alternating light and shade—a moral void or its metaphor.

《Between the Threshold of Good & Evil (No. 2, The Big Sleep)》把美國經典的犯罪欺詐黑色電影，重新轉化成一齣一位元道德劇。一個特製的軟件實時分析電影中每格菲林的灰階影象光暗。每次電影重複播放，電腦隨機重設一個灰度值，並把平均灰度值低於這個量度的每格影象變成全黑，而高於此值的則變成全白，以此方式把電影轉化成由黑線與白線組成的抽象圖案。新的視覺影象把複雜的善惡故事給予某種量化，而結果則成為參觀者感受到的光或暗。
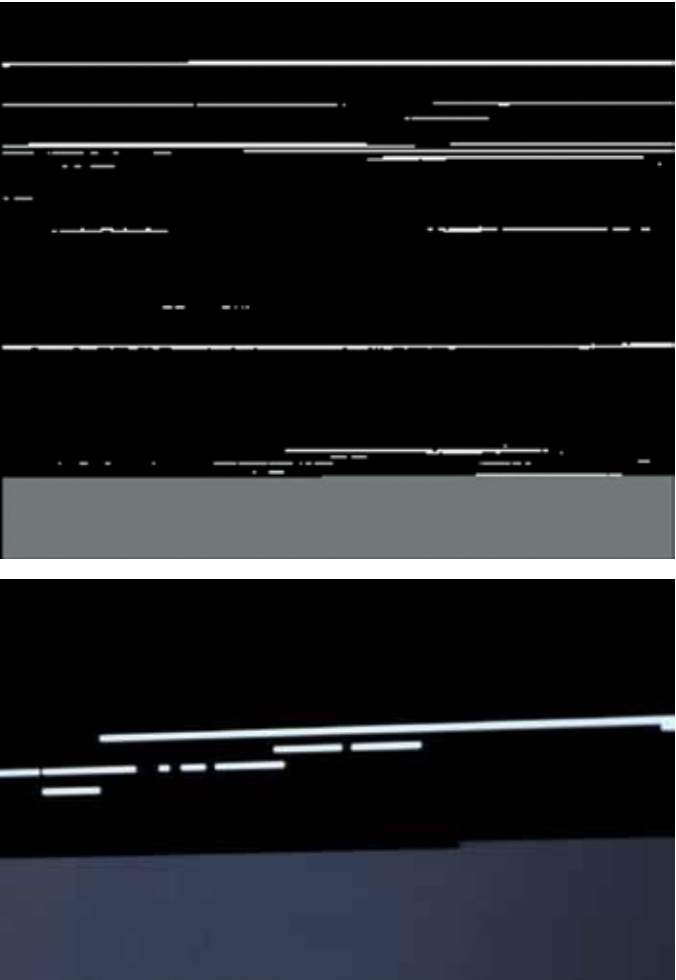
IP YUK-YIU 葉旭耀

Ip Yuk-Yiu is an experimental filmmaker, media artist, art educator and independent curator. His works have been showcased extensively at international festivals including Ann Arbor Film Festival, European Media Art Festival, New York Film Festival (views from the avant-garde), the Image Festival, VideoBrasil, Transmediale and Yamagato International Documentary Film Festival.

Yuk has lectured extensively on film, video and media art and has taught at Emerson College, Massachusetts College of Art and the Hong Kong Polytechnic University. Currently he is Associate Professor at the School of Creative Media, City University of Hong Kong. His recent works explore emergent and computational forms of cinema.

葉旭耀是一位實驗電影製作人、媒體藝術家、藝術教育家和獨立策展人。他的作品曾於多個國際電影節放映，包括安阿伯電影節、歐洲媒體藝術節、紐約國際電影節（前衛電影環節）、the Image Festival、VideoBrasil、Transmediale，以及山形國際紀錄片映畫祭。

葉氏亦是一位資深的電影、錄像和媒體藝術教育工作者，曾於 Emerson College、麻省藝術學院，以及香港理工大學任教。目前，他是香港城市大學創意媒體學院副教授。在他近期的作品中，葉氏探索最新的與電腦化的電影形式。
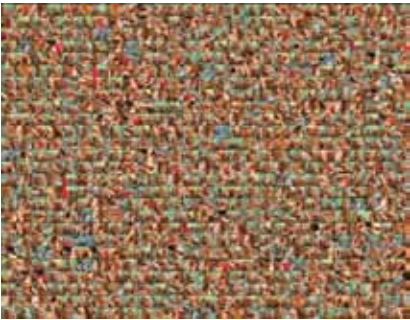
Ogre, 2003
Meat Data, 2009
We want Angel, 2007

KILLER GIF

LEINO, OLLI TAPIO 連藹理
2011
Installation, video-based, running time: 1'46'47", Cantonese with English subtitle 視頻裝置 片長：1'46'47" 廣東話配英文字幕

killer.gif is, at its simplest, a conversion of John Woo's 1989 classic Hong Kong triad film The Killer into 1747 restricted-palette GIF89a animations displayed in sequence and accompanied by the original soundtrack of the film. GIF89a was the standard format for images, mostly porn, distributed in bulletin board systems (BBS) in 1990s. Many remember the characteristic appearance of dithered low-colour images saved in GIF89a format, optimized to take as little space as possible to facilitate distribution over modem connections or diskettes. *killer.gif* critically interrogates remix culture by claiming independent status based on a seemingly simple format conversion, proposing a McLuhanian experiment in alternative technohistory. While the disappearance of photographic detail into the tingling visual surface of Floyd-Steinberg dither initially distances the audience from the narrative, the patterns that emerge from the new presentation cast fresh light on the triad killer trying to come clean.

《killer.gif》把吳宇森的經典黑幫電影《喋血雙雄》（1989）轉化成只有1747種顏色的GIF89a動畫，並與電影的原聲音軌一同播出。GIF89a是一種圖象格式標準，在 90 年代常用於公告板系統中散佈色情圖片。為了應對當年昂貴的數據機連線費用，或令它們足以儲存於高密度的 3 吋半磁碟之中，這些被高度壓縮的圖象應用抖色技術而且缺乏色彩，它們的視覺特徵，至今仍令不少人印象深刻。基於看似簡單直接的格式轉換方法，《killer.gif》以相對中立的位置，批判性地探討混合文化。然而，透過這種轉換，《killer.gif》蘊含一種麥克魯漢式的另類科技史實驗。雖然 Floyd-Steinberg 抖色運算處理使影象的細節消失，令觀眾一開始時與影片敍事本身產生疏離感，但這種經轉化而形成的新影象模式，卻讓人對那位想改過自新的黑社會殺手產生新的了解。

LEINO, OLLI TAPIO 連藹理

Olli Tapio Leino is a new media scholar approaching the intertwinements of technological materiality and lived experience from the perspectives of critical ludology, phenomenology, existentialism and philosophy of technology.

連藹理是一位新媒體學者，以批判遊戲學、現象學、存在主義和科技哲學的角度，探索科技的物質性與日常經驗中的纏結關係。

killer.gif, 2011

CYCLE OF LIFE 生命的週期

EDDIE LEUNG HIU MING 梁曉明
2007
Digital print on art paper 數碼印刷

In the modern world, there is a typical pattern throughout most of the human life cycle: being educated, getting a job, getting married, and so on. This life pattern is driven by our natural instincts as well as cultural and social frameworks, and each defined stage of living is anchored with certain gestures and movements. By reading this body language within a predefined symbolic context, this project creates an animation that extracts all of the visible details of a character, focusing solely on gesture and movement to express these life stages.

在現代社會，絕大多數人的一生都遵從著一種模式：接受教育、找工作、結婚等等。這樣的生活模式是由我們的天性，以及文化和社會框架所引致，而每一個被定義出來的生命階段，都被某些姿勢與動作所主導。本計劃透過在預先定義的符號情境下閱讀這些身體語言，創作出一套把角色所有細節抽離的動畫，只剩下代表不同生命階段的姿勢與動作。

EDDIE LEUNG HIU MING 梁曉明

Eddie Leung Hiu Ming has a passion for imagery and storytelling, and is interested in photography, filming, animation, music and traveling. In 2007, he graduated from the MSc in Multimedia and Entertainment Technology program in the Multimedia Innovation Center, School of Design, Hong Kong Polytechnic University, and was honored with the School of Design Outstanding Student Award. The focuses of his graduate study are digital content creation, screenwriting, cinematography, digital imagery & visual effects, sound design & mixing and the related production management. His independent master filming project *FreeTV* won the 2008 WorldFest Silver Remi Award in the 41st Annual WorldFest-Houston Independent International Film Festival. His two independent computer-animated short films *Liberty* and *Cycle of Life* were selected and screened in the 32nd Hong Kong International Film Festival. He has experience in sound engineering, telecommunication and university teaching. In 1996, he founded Hong Kong Maya User Group and has organized and produced numerous seminars and activities to cultivate professionalism and passion in the field of computer graphic and animation industry. Before he join SCM, he was teaching in the School of Design at Hong Kong Polytechnic University, mainly in animation, 3D modeling and visualization, storytelling, and supervising final year student project for BA Degree in Visual Communication, Higher Diploma in Multimedia and Technology, and Product Innovation and Technology. Since 2008, he has taken up new challenges in the School of Creative Media, City University of Hong Kong as a Senior Teaching Fellow in animation and digital visual effects.

梁曉明酷愛影象和講故事，並且對攝製、動畫、音樂和旅行特別感興趣。2007 年他畢業於香港理工大學設計學院多媒體創新中心的多媒體科藝碩士學位課程，並獲得香港理工大學設計學院傑出學生獎。在修讀期間，他主修數碼內容創作、編劇、電影攝影、數碼視象及視覺特效、音響設計、混音及相關的製作管理。他的工作經驗包括音響工程學、電信及大學教學。他的碩士學位課程畢業作品《免費電視》於 2008 年第 41 屆美國休士頓國際影展獲得銀雷米獎。他的兩齣獨立電腦動畫短片《Liberty》 及 《Cycle of Life》被選定於第32屆香港國際電影節內放映。在 1996 年，他創辦了香港瑪雅用戶群，組織和製作了大量的研討會和活動，以培養大眾在電腦圖形和動畫產業領域的專業知識和熱情。他曾經任教於香港理工大學設計學院視覺傳達學士課程、多媒體科藝高級文憑課程和產品創新設計及科藝高級文憑課程。他的教學主要集中於動畫、故事創作、三維電腦立體模型塑造及形象化、以及指導學生的畢業作品。2008 年 8 月他開始任教於香港城市大學創意媒體學院，主力在動畫和數碼視覺特效的教學上。

Free TV 免費電視, 2007

STRUCTURE, SPACE, ECOLOGY

結構、空間、生態

If the history of the cinema must stand as the primary inspiration for any contemporary understanding of the media haunting of architectural occupation today, it is a far deeper history that presents the way forward into new systems of collaboration and cohabitation. Inspired by deep ecology and transformed by systems thinking and object-oriented ontology, the new understanding of nature emerging in the 21st century refers to a conceptual wilderness beyond the impasse of human perceptual logic: like institutional critique with an absent object or environmental activism without a utilitarian ends, the networks of tools and images considered here are constructed to push for an understanding of a space-without-us.

如果電影歷史是我們當代所有媒體理論的始作俑者，並作為幽靈徘徊在這棟建築物中，這將是一段更深邃的歷史，為我們揭示出協作與融合的新方式。受到深層生態學所啟發，並透過系統性思維與物件導向本體論所轉化，21世紀對自然的新觀念超越了人類的知性邏輯，指向一片廣闊的概念空間：正如客體缺位的建制批判，以及不含功利因素的環保主義。這裡建構出的工具和影象網絡，要令我們進一步理解人們缺位的空間。
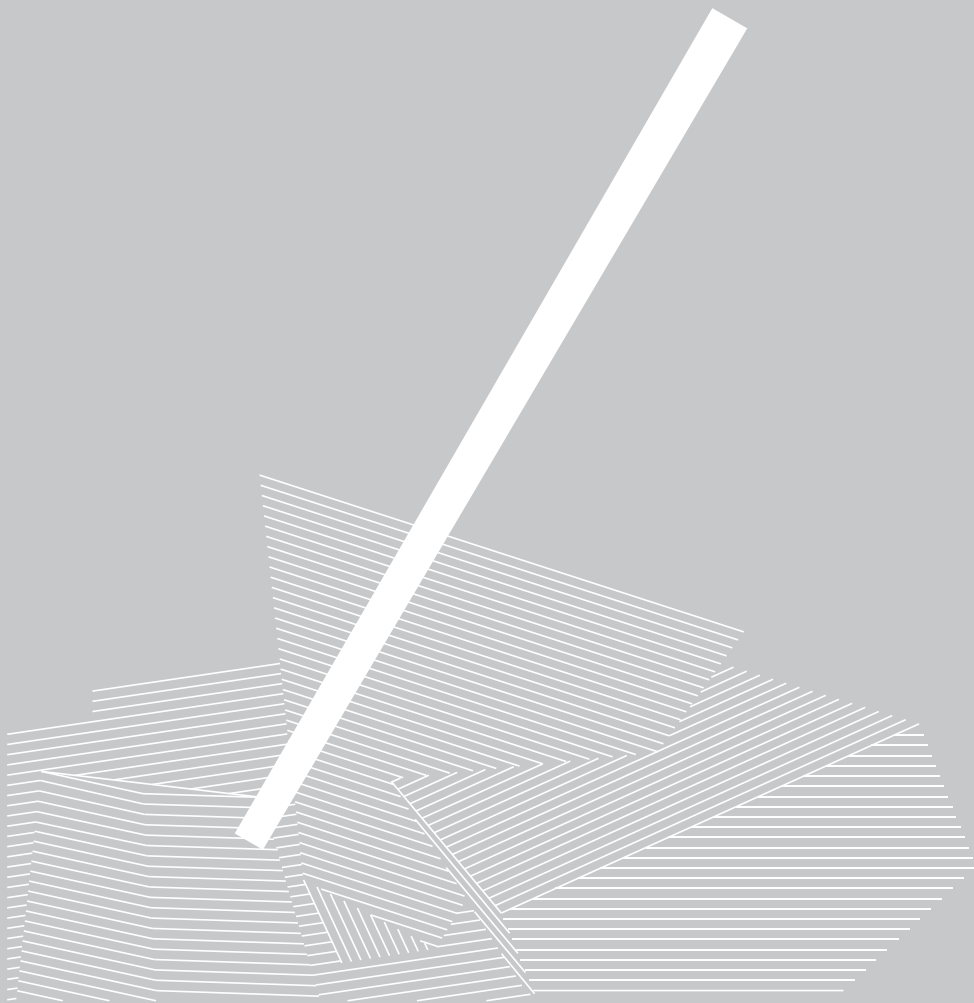
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LEUNG CHĪ WO 梁志和
2004/2011

Mixed media installation and performance 混合素材裝置及演出

The vertical skyline visible from outside the Hong Kong Cultural Centre has been transformed into a large desk—a bureau or office—that seats two workers. People sitting at their desks there can see each other through the monitors fitted underneath the glass right next to them. The 'Terms and Conditions of Hire of the Hong Kong Cultural Centre' are deconstructed by removing all punctuation and splitting the original words and sentences at random. Here it has been redesigned in the format of free verse poetry in pieces that are read aloud as a live performance.

Performers at Opening: Christine He, Vince Lau

從香港文化中心望出去的垂直天際線，被轉化成一張坐著兩位員工的巨型辦公桌，他們可以從左邊玻璃下面的監視器互相看到對方。透過刪除所有標點符號，以及隨機地分拆單詞和句子，「香港文化中心聘用條款」被解構了，並被設計成一段段的自由詩篇、一場大聲朗讀的表演。`

開幕表演者：Christine He，劉穎璇

LEUNG CHĪ WO 梁志和

Born in Hong Kong in 1968 and graduated with a Master of Fine Arts from the Chinese University of Hong Kong, Leung Chi Wo co-founded Para/Site Art Space in 1996. He is the recipient of the Asian Cultural Council fellowship (1997), Urban Council Award of the Contemporary Hong Kong Art Biennial (1997), and the first prize in sculpture from the Philippe Charriol Art Foundation (1995). In 2001, his site-specific project was exhibited in the first Hong Kong pavilion of the Venice Biennale. Recent exhibitions include Busan Biennale (2006), Guangzhou Triennial (2008), 'Lights Out' in Museu da Imagem e do Som, São Paulo (2008), solo project in quartier21/MuseumsQuartier, Vienna (2009) and 'No Soul For Sale' in Tate Modern, London (2010).

1968年生於香港，香港中文大學藝術碩士，1996年梁志和與朋友創辦 Para/Site 藝術空間。曾獲獎項包括亞洲文化協會獎助 (1997)，市政局藝術獎 (1996) 和夏利豪現代藝術獎雕塑首獎(1995)。2001年代表香港參加威尼斯雙年展，近年活動包括於斧山雙年展 (2006)、廣州三年展 (2008)、巴西聖保羅 Museu da Imagem e do Som、維也納 quartier21/MuseumsQuartier 中展出。

Plymouth, 2006

MACHINES FOR MAKING NOTHING 無為機器

SAMSON YOUNG 楊嘉輝
2011
Touch-reactive screen, microprocessor 輕觸式屏幕、處理器

Machines for Making Nothing is a series of tiny electronic objects that explore the reductionist aesthetics of human-machine interaction. No larger than the size of a pack of cards, these machines are designed to positively reinforce physical input from humans with genuinely pleasurable and hypnotic visual feedback, but otherwise they have no utilitarian value. Interactivity is endowed with the magical power to transform ordinary artifact and bad art into potent objects of desire. The act of interacting is based on condescension, or a deliberate masking of power. We move our thumb horizontally across our smartphones because we long to be hypnotized by flying icons; we crave that little vibration in our hands. But here, perhaps, our docile bodies may subvert—or at least personalize—the machine?

「互動」令人沉迷。它能令平平無奇的科技或劣質的、言而無物的藝術品（或假大空的策展陳述），升級成為慾望投射的對象。「互動」基於一種屈從的關係、是一場主體與受體的權力競爭。譬如我們在智能電話熒光幕上揮動拇指，左右遊走的圖標叫人眩目神迷，其微弱而實在的震動又使我們滿足。肉體的愉悅漸成為無意識的習慣，而這習慣並不具生產意義。是我們將機器人格化，還是我們的身體在操作上備受制動？

《無為機器》是一系列的微型電子機器，體積小於一副撲克牌。這些機器把輸入的動作加以放大，以近乎催眠的視覺作為反饋，但除此之外它們並沒有任何實際用途。
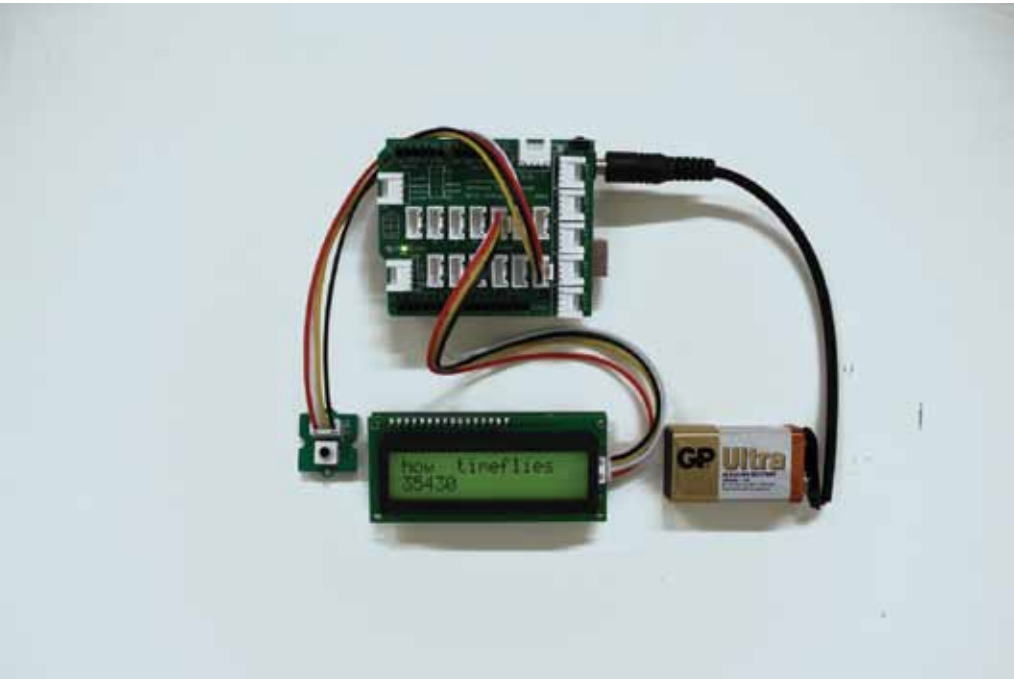
SAMSON YOUNG 楊嘉輝
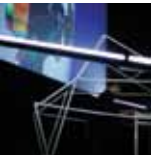
Samson Young (b.1979), Hong Kong composer and sound artist. Young was the first from Hong Kong to receive the prestigious Bloomberg Emerging Artist Award, and in 2009 CNN's global portal named him one of the top "20 people to watch in Hong Kong." Samson Young is a Ph.D fellow at Princeton University's department of music, where he studied with electronic music pioneer Paul Lansky. He is currently an assistant professor at the School of Creative Media, City University of Hong Kong.

Young is a regular guest at festivals around the globe, including: Canberra International Music Festival, ISCM World Music Days; , Perspectives International Festival of Media Art, Internationales Musikinstitut Darmstadt; Dark Music Days; Kuala Lumpur Contemporary Music Festival; Microwave International New Media Arts Festival, and the Hong Kong Arts Festival. His music is performed by Hong Kong Sinfonietta, New Jersey Symphony Orchestra, London NASH Ensemble, City Chamber Orchestra of Hong Kong, Bang on a Can, Network for New Music, New Millennium Ensemble, So Percussion, and Hong Kong New Music Ensemble, among others.

楊嘉輝，香港作曲家及聲音藝術家。2007 年憑聲音裝置作品《快樂時光》獲選為第一位「Bloomberg 新一代藝術家」。2009 年獲美國有線新聞網絡 CNN 選為「top 20 people in Hong Kong to watch」。楊嘉輝曾任香港小交響樂團駐團藝術家，於美國普林斯頓大學攻讀音樂博士，現為香港城市大學創意媒體學院專任助理教授。

楊嘉輝的音樂及聲音藝術裝置，常見於世界各地的藝術節，包括：坎培拉國際音樂節、ISCM World Music Days、Perspectives 國際媒體藝術節；達姆施塔特國際音樂節、Dark Music Days 現代音樂節、吉隆坡當代音樂節、微波國際新媒體藝術節及香港藝術節等。曾演繹楊嘉輝音樂作品的團體包括：香港小交響樂團、美國新澤西州交響樂團、倫敦 NASH 樂團、香港城市室樂團、美國 Bang on a Can 樂團、Network for New Music、New Millennium 樂團、So Percussion 敲擊樂四重奏及香港創樂團等。

I am thinking in a room, different from the one you are hearing in now, 2011
Signal Path II, 2011

ENGINE OF ENGINES

DANIEL C HOWE AND BILL SEAMAN
2012
Multimedia installation 多媒體裝置

Engine of Engines is a generative installation comprised of sixteen self-contained computational nodes physically suspended in a loose network. Each node, comprised of a screen and network interface, is tied into the building's infrastructure and reacts in real-time to changes in the type and quantity of information being exchanged over its networks. As this data is relayed from node to node, the state of the system—represented via sound and moving image—changes in a dynamic visualization of the building and its occupants.

Generative sound-track:
Bill Seaman, piano and sampling;
Daniel C. Howe, guitar and software;
Robert Ellis-Geiger, trumpet

Special thanks to Joshua Howe, Kenny Wong, Todd Berreth

《Engine of Engines》是一組衍生性多媒體裝置，包含十六個獨立的電腦節點，分佈成一張鬆散的網絡。每一個節點由一塊屏幕與網絡介面組成，並和大樓的主體結構相連，它能即時回應網絡上所交換的數據中，種類與數量上的變化。當數據從節點之間傳遞，作品呈現出不停變化的聲音與影象，代表了大樓與使用者在這個系統的狀態。

生成原聲音樂：
鋼琴及抽樣：Bill Seaman
結他及軟件：Daniel C. Howe
小號：Robert Ellis-Geiger

特別鳴謝：Joshua Howe、Kenny Wong、Todd Berreth

DANIEL C. HOWE   BILL SEAMAN

Daniel C. Howe is an artist and researcher whose work explores on generative systems for image, sound and text, and on the social and political implications of computational technologies. He currently lives in Hong Kong where he teaches at City University's School of Creative Media.

Bill Seaman is an internationally-known media artist, scholar, and researcher with over thirty major installation works and commissions around the world, a dozen solo exhibitions, and numerous performance collaborations, video screenings and publications. His recent work has focused on 'Recombinant Informatics', a multi-perspective approach to inventive knowledge production. He currently teaches at Duke University.

Previously Howe and Seaman have collaborated on two major works: *the Architecture of Association* (2009), a large-scale generative installation modelling human associative processes, which debuted at the MIS Museum in Sao Paulo, and was later exhibited a number of times, including at the Grand Palais in Paris; and *Minimal Distance,* an album of new compositions.

Daniel C. Howe 是一位藝術家與學者，主要涉及範圍包括圖象、聲音與文字的衍生系統，以及電腦技術對社會和政治的意義。現居於香港，並在城市大學創意媒體學院任教。

Bill Seaman 是一位國際知名的媒體藝術家、學者與研究者，其創作史包括超過三十件重要的裝置藝術作品、遍及全世界的委約作品、十多次個人展覽，以及參與過無數次的表演創作、錄像放映和學術出版。近期，他致力於「信息重組」的研究，以多角度方法進行創造性的知識生產。他於美國杜克大學任教。

Howe 和 Seaman 曾一起創作兩件作品：《the Architecture of Association》（2009）是一件大型的衍生性裝置作品，模擬人類建立關係的過程，作品於聖保羅 MIS 博物館首次展出，並曾在多個地點展覽，當中包括巴黎 Grand Palais，以及《Minimal Distance》一張新的樂曲專輯。

Text Curtain, 2006, Daniel Howe
A China of Many Senses, 2011, Bill Seaman and Todd Berreth

TRANSPORTER 影移

JULIAN LEE 李志超
IN COLLABORATION WITH KWAN NG 聯同吳子昆合作
2011
Video projection on programmed installation 程式化錄像投影裝置

Trying to remember and recollect a certain time and space, there is often nothing left but shadows: moving, incessant, sometimes romantic, sometimes melancholic, or just an empty train of thought. As they arrive, so they are lost and gone. *The Transporter* brings back such moments of being there in order to be savored publicly here and now. Recording video fragments of a summer in Venice and a morning in London, a traditional shadow play on a new media theatrical stage conjures past existence through a fleeting moment.

當你嘗試重拾一段逝去的時光，剩下卻只有隱約的影子—移動著、持續不斷的，有時浪漫、有時憂鬱，或許只是一列空虛的思緒。它們轉眼即逝，就像映在牆上的樹影婆娑。《影移》帶回兩段我經歷過的時刻：一個倫敦的早上與一個威尼斯的仲夏，與觀眾在此時此地重新回味。這些影象化成一齣新媒體皮影戲，在一瞬間喚回過去的存在。

JULIAN LEE 李志超

Julian Lee spearheads the mixed approach of film, video and photography. He graduated from Royal College of Art in London with a Master degree in photography.

After graduation, he won the Eurocreation program Award, which gave him a residency to work on video art in Neu Medium Institute, Germany in 1991. His video art travelled to VIPER, Rotterdam Film Festival, London Film Festival and Videonale, paving the way for his transformation to be a film director back in Hong Kong in 1999.

He is renowned for his two feature films *Night Corridor* (2003) and *The Accident* (1999). *Night Corridor* won major nominations in the Golden Horse Film Award in 2003.

Recent solo exhibitions include 'Flying Trapeze' (2001) in Goethe-Institut Hong Kong, 'Landscape in the Mist' during Le French May Festival in Hong Kong (2005), 'The Origin of Truth', a solo photographic exhibition at INDEXG Gallery in Toronto (2010), and 'Suspending Torso', an interactive photographic digital screen exhibition at the Hong Kong Photo Festival (2010).

李志超是融合電影、錄像和攝影創作的先鋒。畢業於倫敦皇家藝術學院攝影碩士。

畢業後，李志超於1991年贏得了Eurocreation 方案獎，並因此成為德國新媒體學院的錄像藝術駐場藝術家。他的錄像作品曾於琉森的VIPER、鹿特丹電影節、倫敦電影節、以及 Videonale 等地展出，為他在1999年回港轉型為電影導演鋪平了道路。

《妖夜迴廊》（2003）與《心猿意馬》（1999）是他最著名的兩部電影，廣受各地國際電影節青睞，其中《妖夜迴廊》在2003年獲提名金馬獎多個獎項。

他近期的個人展覽包括：香港歌德學院的《Flying Trapeze》（2001）、香港法國五月節的《霧中風景》（2005）互動數碼畫作展、多倫多 INDEXG Gallery 的《The Origin of Truth》（2010）個人攝影展，以及香港攝影節的《Suspending Torso》（2010）互動數碼攝影展。

LES TROIS GRACE, 2010
ROTUNDA, 2010

SUSTAINABLE CINEMA 可持續電影

SCOTT HESSELS
2010
A series of kinetic sculptures 動能雕塑系列

Mixing cinema with emerging technologies, *Sustainable Cinema* focuses on the physical properties of generating the moving image. In this ongoing series of kinetic public sculptures, natural and organic materials replace components of the moving image apparatus as if cinema had continued to evolve with sustainable elements instead of being co-opted by the industrial and digital ages. In *Shadow Play*, for instance, the rotation of a windmill generates power for the backlight for the presentation, while the wind turns a series of gears and plates that animate puppets. In *The Praxinoscope Windmill*, an animation on a mirrored surface appears on the base of a windmill. In *Dual Windmill*, finally, wind power drives two rotating disks in opposite directions to produce a moving picture.

結合電影與創新技術，《可持續電影》探討衍生性影象的物理屬性。透過一系列公共動力學雕塑，自然與有機材料代替電影機器，彷彿電影歷史曾以可持續發展的方向進化，而不是現在的工業與數碼化方向。如在《皮影戲》中，風車透過轉動產生電力，為投影提供光源；風力亦轉動了齒輪和面板，移動玩偶和背後的西洋鏡。而在《活動影畫風車》，一齣動畫呈現在風車底部的鏡面上；最後，《雙向風車》利用一前一後反方向轉動的車葉，製造出一段影象。

SCOTT HESSELS

Scott Hessels is a filmmaker, sculptor and media artist who explores new relationships between the moving image and the environment. His films have been shown in numerous international film festivals and his exhibitions displayed in museums around the world. He is Associate Professor at CityU School of Creative Media.

Scott Hessels 從事電影拍攝、雕塑及媒體藝術工作，致力探索活動影象及環境的關係。電影作品曾獲邀參加多個國際電影節，裝置作品更走遍全球多處展出。現為香港城市大學創意媒體學院副教授。
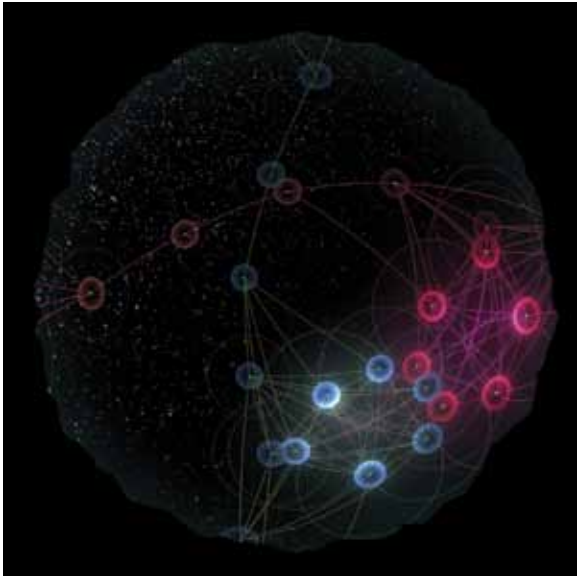
Celestial Mechanics, 2006 (with Gabriel Dunne)
Mulholland Drive, 2004

THE VOICES OF GUIZHOU

ROBERT ELLIS-GEIGER AND PHIL SHEK MING FAI 石明輝
2011

An immersive 5.1 surround music, sound and visual experience 融入式5.1環迴音樂、聲音及視覺經驗

Offering a collaborative presentation of work in photography and sound composition, this project includes images and field recordings of an ethnic minority village in the Chinese province of Guizhou, documenting the festival customs and daily life of a remote settlement. While the images remain tranquil and still, the sound recording is by turns animated and meditative, offering a reflection on the technical possibilities of projection and surround sound.

Directed and Produced by Dr. Robert Ellis-Geiger
Photographic Images by Mr Phil Shek Ming Fai and Marie Hannigova
Music Recordings by Dr Robert Ellis-Geiger and Mr Charles Chan Cheuk Wah
Location Surround Sound Recordings by Dr Robert Ellis-Geiger, Mr Charles Chan Cheuk Wah and Mr Joseph Rancourt
Sound Editing and Music Mixing by Mr. Maya Tong
Video Editing by Mr Joseph Rancourt

一個包含攝影與聲音媒介的作品，由從貴州少數民族村莊中收錄與拍攝到的照片與聲音所組成，記錄了這個偏遠地區的節日風俗與日常生活。靜態與安謐的照片，加上動態和引發想像的錄音，表現出投影與環迴立體聲的技術可能性。

導演、監製：Robert Ellis-Geiger
攝影：石明輝　Marie Hannigova
音樂錄音：Robert Ellis-Geiger　陳卓華
現場環迴聲響錄音：Robert Ellis-Geiger 陳卓華 Joseph Rancourt
聲音剪接及混音：湯錦鵬
錄像剪接：Joseph Rancourt

ROBERT ELLIS-GEIGER

Robert Ellis-Geiger is a feature film composer of culturally diverse styles who combines acoustic instruments ranging from small eclectic ensembles to full orchestra, computer-generated instruments, synthesis and organic soundscape design. He was twice nominated for Golden Bauhinia Film Awards (2006, 2007) for Best Film Music. His feature works include *After This Our Exile* (2006, starring Aaron Kwok and Charlie Yeung) and *Election 2* (2006, directed by Johnnie To) and *New York November* (2010, written and directed by Gerhard Fillei and Joachim Krenn). Documentaries include *Storm Under the Sun* (2007, directed by Xiaolian Peng and S. Louisa Wei) and *Beyond Sight* (2011, directed by Tomoko Hara). In 2004, he composed and performed the *Mind's Eye*, a unique interactive 5.1 surround audio visual mindfulness experience. Robert is a professional performer and studio musician (voice, piano, and trumpet) of pop, blues, and folk through to classical and also a music producer, audio recording engineer and sound designer.

Robert Ellis-Geiger 是一位電影配樂作曲家，他的風格多樣化，包含各種文化色彩，從小型合奏到大型交響樂的樂器音樂，並結合電子樂器、電腦合成音樂，以至有機的聲境設計。他曾兩次被提名金紫荊獎最佳電影配樂（2006、2007年），曾製作的電影配樂包括《父子》（2006年，郭富城和楊采妮主演）、《黑社會2》（2006年，杜琪峰執導），以及《New York November》（2010年，由 Gerhard Fillei 和 Joachim Krenn 執導與編劇）。紀錄片包括《紅日風暴》（2007年，彭小蓮與魏時煜執導），以及《Beyond Sight》（2011年，Tomoko Hara執導）。在 2004 年，他創作並演出了《Mind's Eye》，一部獨特的互動式5.1環迴立體聲正念視覺體驗。Robert 是一位專業的現場表演與錄音室音樂家（聲樂、鋼琴、小號），擅長流行曲、藍調、民歌，以至古典音樂，他也是一位音樂製作人、錄音師與音響設計師。

Scoring Event, 2007

PHIL SHEK MING FAI 石明輝

Phil Shek is an artist who is exploring new way of photographic visualization and representation. He is also an educator on photography and visual communication.
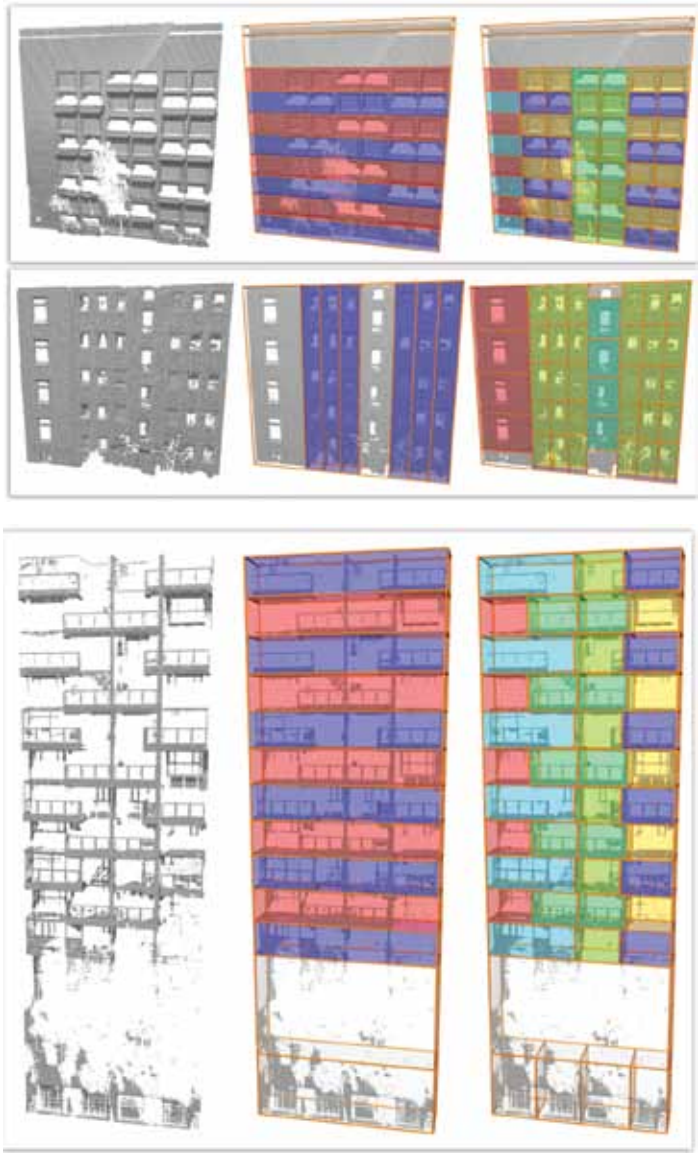
石明輝是一位探索不同攝影表達方法的藝術家，同時亦是教授攝影視覺傳達的教育工作者。

Jungle Series, 2011

ADAPTIVE PARTITIONING OF URBAN FACADES

FU HONGBO 傅紅波
2011
Digital print on art paper 數碼印刷

Automatically discovering high-level facade structures in unorganized three-dimensional point clouds of urban scenes is crucial for applications like the digitalization of real cities, but the problem is compounded due to poor-quality input data contaminated with missing areas, noise, and outliers. This work introduces the concept of *adaptive partitioning* to automatically derive a flexible and hierarchical representation of urban facades, which are largely governed by concatenated or interlaced grids. An adaptive partition operation is performed recursively to generate a hierarchical representation of the facade, demonstrating that the concept of adaptive partitioning is also applicable to flexible and robust analysis of image facades.

對於諸如把都市數字化的應用來說，從無組織的三維點雲數據裡自動辨別出高層建築物的外圍結構是十分重要的，但由於欠缺的區域、雜訊、離群數據等因素影響，使輸入數據質量偏低而令問題變得複雜。這件作品引入自適應分塊的概念，主要利由串聯或隔行網框，自動推導出一個靈活與分級的建築物外觀。自適應分塊的操作是以遞歸方式衍生出一個分級的外圍，説明自適應分塊的概念也適用於影像的靈活與龐大分析。


FU HONGBO 傅紅波

Fu Hongbo is currently an Assistant Professor in the School of Creative Media, City University of Hong Kong. Before joining CityU, he had postdoctoral research training at the Imager Lab, University of British Columbia, Canada and the Department of Computer Graphics, Max-Planck-Institut Informatik, Germany. He received the PhD degree in computer science from the Hong Kong University of Science and Technology in 2007 and the BS degree in information sciences from Peking University, China, in 2002. His primary research interests fall in the field of computer graphics with an emphasis on digital geometry processing.

傅紅波現為香港城市大學創意媒體學院助理教授。加入城大之前，曾在加拿大英屬哥倫比亞大學 Imager Lab 以及德國 Max-Planck-Institut Informatik 電腦繪圖系完成博士後研究訓練。在 2002 及 2007 年，他分別考獲北京大學信息科學理學士及香港科技大學電腦科學哲學博士。他的主要研究範圍是以數碼幾何處理為重點的電腦繪圖。
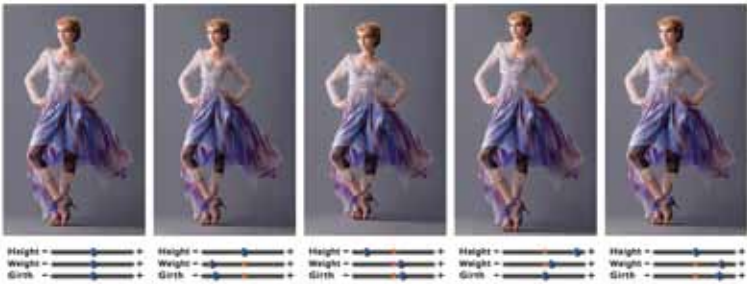

Parametric Reshaping, 2010

BODĪES ĪN MOTĪON
身體挪移

Ultimately it is the body that unites the ecological environment of architecture and the media haunting that is cinema; whether human, technological, or otherwise, it is this particular sort of fleshy object that functions as a nexus on which the burning edges of vector formations intersect. Here, work in film, animation, photography, and graphic research suggests a particular analysis of the body in space that emerges as a living haunting, a marking of time that subverts the otherwise predictable grid of the built environment surrounding this figure. With time thrown out of balance, it is left up to the motion of the object to restore the proper position of the observer.

歸根究底,是身體把建築的生態環境與困擾著它的電影媒體合二為一。不論是人、是科技還是其他東西,都是靠這血肉之軀作為連結,讓向量結構的燃燒邊緣在此相交。在此,電影、動畫、攝影與圖象研究提出一個獨特的分析,分析在空間中不斷在此徘徊的幽靈,它是一個時間座標,顛覆原本可以預計的建築環境脈絡。當時間失去了平衡,就只靠物件的運動為觀者重設一個適當位置。
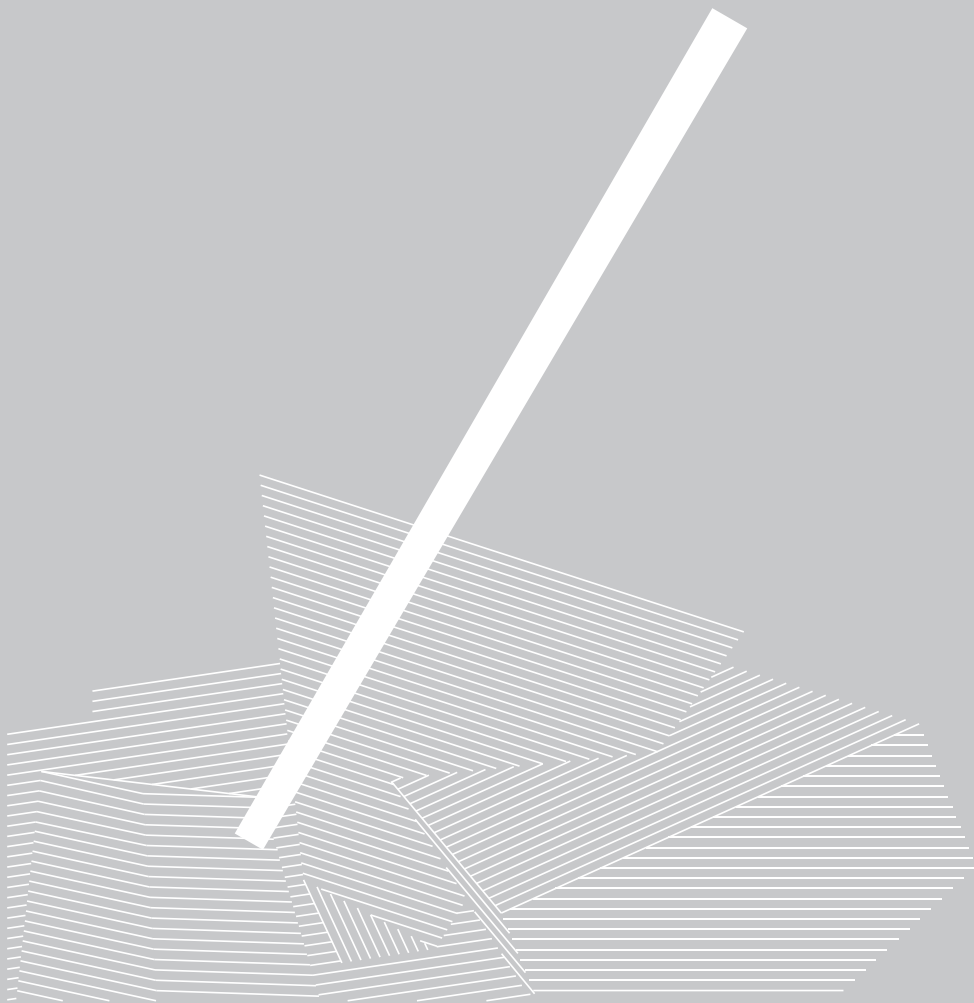
MOVEMENT Y

PERFORMANCE TOSHIKO OIWA 表演：大岩淑子
IMAGE, COMPOSITING AND SOUND ULF LANGHEINRICH 影象、構成及聲音：ULF LANGHEINRICH
2010-2011

4 moving images on 4 vertical screens, running time: 32′ 四段流動影象播放於四個垂直屏幕上　片長：32′

WAVEFORM A

IMAGE, COMPOSITING AND SOUND ULF LANGHEINRICH　影象、構成及聲音：ULF LANGHEINRICH
2005-2011

4 moving images on 4 vertical screens, running time: 26′ 四段流動影象播放於四個垂直屏幕上　片長：26′

In this extremely slow visual analysis of bodily movement, the viewer sees a series of naked torsos just barely moving, twisting as if embedded within a thick, persistent, liquid haze and groping at their own bodies, wrapped up in gestures of pain and emaciation that are nevertheless neutralized by the tranquility of the sonic and visual situation. Despite the discreet suggestion of scale derived from the reference to minimalist sculpture in the protruding projection panels, here the image of the body is made not to reflect the movement of the observer but rather to sublimate it.

在這個極其緩慢的身體運動影象分析之中，觀眾看到一系列裸體軀幹隱隱約約在移動，他們有如在一層厚厚的、黏著的混濁液體中扭動，朝四周摸索著。動作看來痛苦與虛弱，但被周圍祥和的聲音與視覺所中和。凸鏡狀屏幕參考自簡約主義雕塑，而它所呈現的大小或許令人聯想到觀眾本身，但這些身體影象並非要反照觀眾的動作，而是把它昇華。
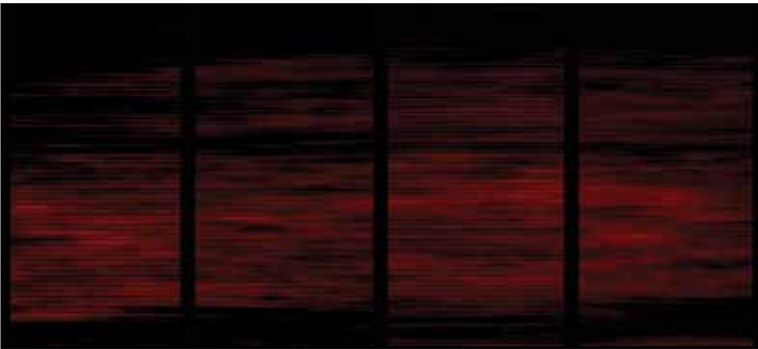
ULF LANGHEINRICH

Langheinrich was born in Wolfen, Sachsen Anhalt, Germany in 1960. Currently he lives and works in Hong Kong.

In 1991, Ulf Langheinrich founded the Media-Art collaboration Granular Synthesis with Kurt Hentschläger. They exhibited and performed around the world their projects *MODELL5*, *NOISEGATE* and *POL*, among others.

Since 2003, Ulf Langheinrich has realized various solo projects including *DRIFT*, *WAVEFORM,* and his first stereoscopic film commissioned by Liverpool Biennal '08, *LAND*. He was the Featured Artist at Ars Electronica 2005, and was guest professor and lecturer in various universities worldwide including HGBU in Leipzig, RMIT in Melbourne, China University of Art in Hangzhou, Le Fresnoy in Tourcoing in France, and currently at the School of Creative Media of the City University of Hong Kong.

Langheinric 1960 年生於當時的東德薩克森-安哈爾德。現時在香港生活及工作。

1991年他 Kurt Hentschïager 合辦了媒體藝術合作社 Granular Synthesis，策劃了多項大型國際計劃包括《MODELL5》、《NOISEGATE》及《POL》。

Langheinrich 的創作從 2003 年開始多為大型個人作品，包括《DRIFT》、《WAVEFORM》，以及在 2008年利物浦雙年展被委約創作的首部立體電影《LAND》。2005 年，他獲邀出任奧地利國際電子藝術節「焦點藝術家」。曾為多間大學擔任客席教授及講師　包括德國萊比錫 HGB 大學、澳洲墨爾本皇家理工大學、中國杭州藝術大學、法國國立現代藝術中心及現時香港城市大學創意媒體學院。

Movement Y
Waveform A
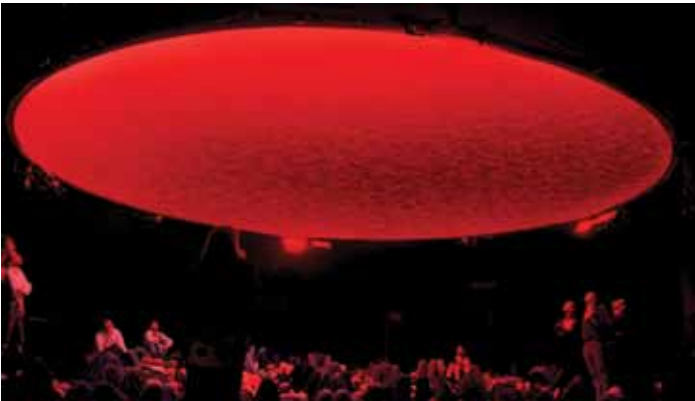
Hemisphere, 2007
Drift, 2008

SONOGRAPHER

KOALA YIP 葉彩鳳
IN COLLABORATION WITH JAMES KONG KING-SIN 聯同江景先合作
2011
iPad, Mac

Drawing on the media status of sonography, a medical technique that produces ultrasonic images for diagnostic purposes, here a pair of viewing devices documents and highlights the position of a dancer whose body constructs visual space for the viewer, who is able to alter the angle of approach in a holographic image by physically moving a small screen at hand.

在醫學上，超聲波是供診斷用的顯象技術。為探討超聲波在媒體藝術中的可能性，這件作品利用一對裝置記錄一位舞者的身體移動位置，並以此建構出一個虛擬的空間。參觀者可以透過移動掌上的小屏幕，以不同角度觀看呈現在此空間的全息圖影象。

KOALA YIP 葉彩鳳

Koala received her MFA in Integrated Media from California Institute of the Arts and graduated with a BFA (honors) at the Hong Kong Academy for Performing Arts.

Koala works towards the concept of the 'media poetry' pursuing clarity and integrity in artistic expression. She is a choreographer works with various digital media techniques especially innovative visuals.

Her works have been presented in Subtle Technologies Conference 2005 (U. of Toronto), IDAT (Arizona State U.), Performance Studies International Conference (Arizona State U.), UCLA Hammer Museum, Los Angeles Contemporary Exhibition, Philadelphia Fringe Festival, and other performance venues.

葉彩鳳考獲加州藝術學院綜合媒體藝術碩士，在此之前，她在香港演藝學院完成藝術榮譽學士學位。

葉氏的作品追求在「媒體詩」概念中，對藝術表達所要求的清晰與完整性。作為一位編舞家，她應用不同的數碼媒體科技，特別是創新的視覺技術進行創作。

她的作品曾於 Subtle Technologies 會議（2005 年，多倫多大學）、IDAT（亞利桑那州立大學）、國際表演研究會議（亞利桑那州立大學）、加州大學洛杉磯分校 Hammer 博物館、洛杉磯當代展、費城藝穗節以及其他場合發表。

Semiotics of Grace's Artist Studio – with Intrusion of Koala Boop, video performance, 2011

TIMECODE

TOBIAS GREMMLER 圖途
2003/2011

Installation with digital watch design 電子手錶設計裝置

An installation that presents a conceptual project design for a wristwatch, *Timecode* negotiates time in a highly visual display through which hours, minutes, and seconds are represented by 60 vertical bars. Minutes and seconds are shown by single bars gliding from left to right, while hours are shown by an array of bars. At midnight the watch is dark, but it becomes brighter and brighter with every passing hour, the entire display finally filled with light at noon. In the afternoon, the process reverses until a state of darkness is again reached at midnight. Digital displays open new possibilities, potentially questioning traditional methods of communicating and perceiving information: this watch requires no alarm, calendar, or other additional features, which are already available on other digital devices. It simply shows time in the most pure and direct manner.

以裝置方式表達出一只概念腕錶設計，《Timecode》把時間以高度視覺化的方式呈現。時、分和秒均透過 60 條豎立的光條呈現。分與秒以從左滑向右的單一光條表達，而小時則以一組光條所代表。在午夜時錶面完全黑暗，而每過一小時它則會變得愈來愈亮，直到正午時分所有錶面的光條都會亮起，之後過程以相反方式進行，直到午夜時錶面再次完全漆黑一片。數碼顯示為傳遞與接收信息帶來各樣的可能性，挑戰傳統慣常的方法，這款腕錶不需要鬧鐘、日曆或其他附加功能，如今這些東西都可以由其他電子產品提供，它的任務只是以最純粹與直接的方式顯示時間。

reddot design award
winner 2011

TOBIAS GREMMLER 圖途

Over the past two decades, the German media artist and designer Tobias Gremmler has developed digital design solutions for brands such as Apple, Adidas, BMW and Sony. He wrote books on media and design theories including *Grids for the Dynamic Image* (2003) and *CyberBionic* (2008) and has been involved in international art and research projects. His work has been shown at numerous art festivals and exhibitions, including Ars Electronica, Transmediale and Red Dot Design Museum. Tobias Gremmler taught at universities in Europe, America and Asia including the Art Center College of Design Pasadena, Shantou University and University of the Arts Bremen, and is currently Visiting Associate Professor at the School of Creative Media.

過去二十年來，德國媒體藝術家和設計師圖途為蘋果、Adidas、寶馬、索尼等多個品牌提供數碼設計方案。他撰寫關於媒體和設計理論的書籍包括《Grids for the Dynamic Image》（2003年出版）及《CyberBionic》（2008 年出版），並經常參與各項國際性藝術和研究項目。他的作品於多個藝術節和展覽展出，當中包括奧地利林茲電子藝術大獎、Transmediale 及 Red Dot Design Museum。圖途曾於歐洲、美洲和亞洲各地的學院任教，包括巴沙狄那藝術中心設計學院、汕頭大學及不來梅藝術大學。現時，他是創意媒體學院的客座副教授。

Grids for the Dynamic Image, 2003
CyberBionic, 2008

SCULPTURES

TAMÁS WALICZKY
1997

Computer animation, video installation, running time: 12′　電腦動畫　錄像裝置　片長：12′

Conception 概念 : Tamás Waliczky & Anna Szepesi
Direction and computer animation 導演及電腦動畫 : Tamás Waliczky
Computer animation assistant 電腦動畫助理 : Christina Zartmann
Software 軟件 : Bernd Lintermann
The piece was originally designed and performed for the opera of Mesias Maiguashca called *The Enemies*
作品原為 Mesias Maiguashca 的歌劇《The Enemies》而創作
Producer 監製 : Heike Staff
Produced by ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe 德國卡爾斯魯厄藝術和媒體技術中心 (ZKM) 製作
Copyright 版權所有 © 1997 Tamás Waliczky & Anna Szepesi

LANDSCAPE

TAMÁS WALICZKY
1997

Computer animation, video installation, running time: 3′ 02″　電腦動畫　錄像裝置　片長：3′ 02″

Conception 概念 : Tamás Waliczky & Anna Szepesi
Direction and animation 導演及動畫 : Tamás Waliczky
Computer animation assistant 電腦動畫助理 : Christina Zartmann
Assistant 助理 : Manuela Abel
Music performed by 音樂 : Alex Kammerlocher
Produced by: ZKM Institut für Bildmedien, Karlsruhe 德國卡爾斯魯厄藝術和媒體技術中心 (ZKM) 圖片媒體部製作
Copyright 版權所有 © 1997 Tamás Waliczky and Anna Szepesi

Two pioneering works of media animation interrogate the capacities of the screen drawing in a fundamentally different way, presenting enticing visions of spatialized time: in *Sculptures*, human bodies move through an ethereal substance of thick time. Fleeting everyday movements and gestures—walking, jumping, waving— are allowed to build up and form three-dimensional sculptures understood as 'time crystals', preserving frozen movements from the lofty perspective of an all-seeing god. In *Landscape*, on the other hand, time suddenly halts in a small German village, as even droplets of rain freeze in place allowing the viewer to shift through the new spaces and grids they organically form, moving through a temporal vessel that remains intact. It is again something of a divine position, considering the relationship between time and movement in another dimension of a familiar world.

兩套開創性的動畫媒體作品，呈現出時間空間化的迷人影象，並以本質上完全不同的方式考驗屏幕上的繪圖極限：在《Sculptures》中，人類的日常動作如走動、跳躍、揮手等，透過穿越一層代表時間的輕逸物質，形成被稱為「時間結晶」的雕塑。這些被凍結的動作以上帝全知式的鳥瞰角度呈現出來。而在《Landscape》裡，時間在一條雨中的德國小村莊突然停止，每一滴雨水都凝結在半空之中，讓觀眾遊移觀賞由眾雨點形成的獨特空間和網絡，穿越一個盛著滯止時間的載具。在這件作品中，觀眾同樣地站於一個神聖的位置，好像在旁觀一個既屬於另一維度，但又似曾相識的世界中內裡時間和移動的關係。

Sculptures

TAMÁS WALICZKY

Tamás Waliczky was born in 1959 in Budapest, Hungary. An animator, painter and new media artist, he started out by creating animations at the age of nine. Then he worked as painter, illustrator and photographer. He began working with computers in 1983. He was artist-in-residence at the ZKM Institute for Visual Media in 1992, and subsequently a member of the Institute's research staff (1993-1997) before taking up a guest professorship at the HBK Saar, Saarbrucken (1997-2002). The IAMAS in Gifu, Japan, chose Waliczky as artist-in-residence in 1998-99. From 2003 until 2005 he was professor at Fachhochschule Mainz. Between 2005 and 2010 he was at HBK Saar again, this time as full time professor. Since September 2010 he has been a professor at School of Creative Media, City University of Hong Kong.

His work has won numerous international awards, including the Golden Nica of Prix Ars Electronica, Linz, and has been shown in exhibitions worldwide including the Biennial of Lyon, the ICC Gallery Tokyo, the Multimediale Karlsruhe and the Biennial of Seville.

Tamás Waliczky 1959 年生於匈牙利布達佩斯，是一位動畫師、畫家和新媒體藝術家。

早於九歲時他便開始製作動畫，及後成為一位畫家、插畫家與攝影師，並於 1983 年開始嘗試用電腦創作。1992 年他成為 ZKM 科技媒體藝術中心視覺媒體研究所的駐場藝術家，並於 1993 至 1997 年間擔任該研究所的研究員。於 1997 至 2002 年間，他是薩爾布魯根藝術學院的客座教授，同時於 1998 至 99 年度被日本岐阜縣先進媒體藝術與科學學院（IAMAS）選為駐場藝術家。2003 至 2005 年間，他是緬恩斯應用科學大學教授，而於 2005 年他再次回到薩爾布魯根，成為該學院的全職教授。自 2010 年 9 月開始，Waliczky 擔任香港城市大學創意媒體學院教授。

Waliczky 曾奪得多個國際獎項，當中包括奧地利林茲電子藝術大獎的金尼卡獎。他的作品曾在世界各地放映，包括里昂雙年展、東京 ICC Gallery、Multimediale Karlsruhe，以及塞維亞雙年展。

Landscape, 1997
Focus, 1998
Marionettes, 2007

_ _ ĪNG@CMC

PHOEBE MAN 文晶瑩
2011-2012

Photography with community outreach program 攝影與社區外展計劃

Layout Deisgn: Phoebe Man + Poon Wai Lam
Artwork: Fuzzy Young, Charles Huang, Peggy Liu, Louis Wong, Kevin Tam, Ma Chun Sing, Car Ha, Chen King Yuen, Cheng Kwok Lung, Cheung Ka Hei, Chung Man Yeung, Connie Law, Ho Pui Yi, Lam Chi Yu, Leung Tan Ying, Liu Cheuk Yin, Lo Po Ki, Michael Lai, Ng Yi Ting, Pat Tao, Ruby Wong, Tony Chan.

Christening the Creative Media Centre in collaboration with students and other everyday users of the building, the community art project _ _ ing@CMC invites the public to participate by photographing themselves making use of the angles and planes of the architecture in productive and provocative ways. The resulting matrix constructs an archive of possibilities for the adaptation of the structure, their thinkings and dreams of the architecture starting not from spectacle but rather from the simplicity of the placement of the body within the spaces offered by the pedagogical space itself.

概念：文晶瑩
版面設計：文晶瑩、潘韋霖
作品：模糊少年、陳俊興、陳敬元、鄭國龍、張加希、夏佩琪、鍾文揚、羅卓瑤、何佩儀、黎雋宇、林子宇、劉美貝、梁丹瑩、廖卓賢、羅寶琪、馬駿星、吳爾婷、譚權威、陶卓媛、黃希彤、黃智雄、黃松。

一個讓學生和其他使用者一同參與的集體藝術作品。社區藝術計劃《_ _ ing@CMC》邀請大家利用建築物的棱角與平面，以創意的方式進行自拍。他們並非從大樓的奪目外觀開始，而是單純地把身體置於這個教學領域的各種空間之中，結果呈現一系列使用建築物的不同可能性；以及他們對建築物的想法和慾望。

PHOEBE MAN 文晶瑩
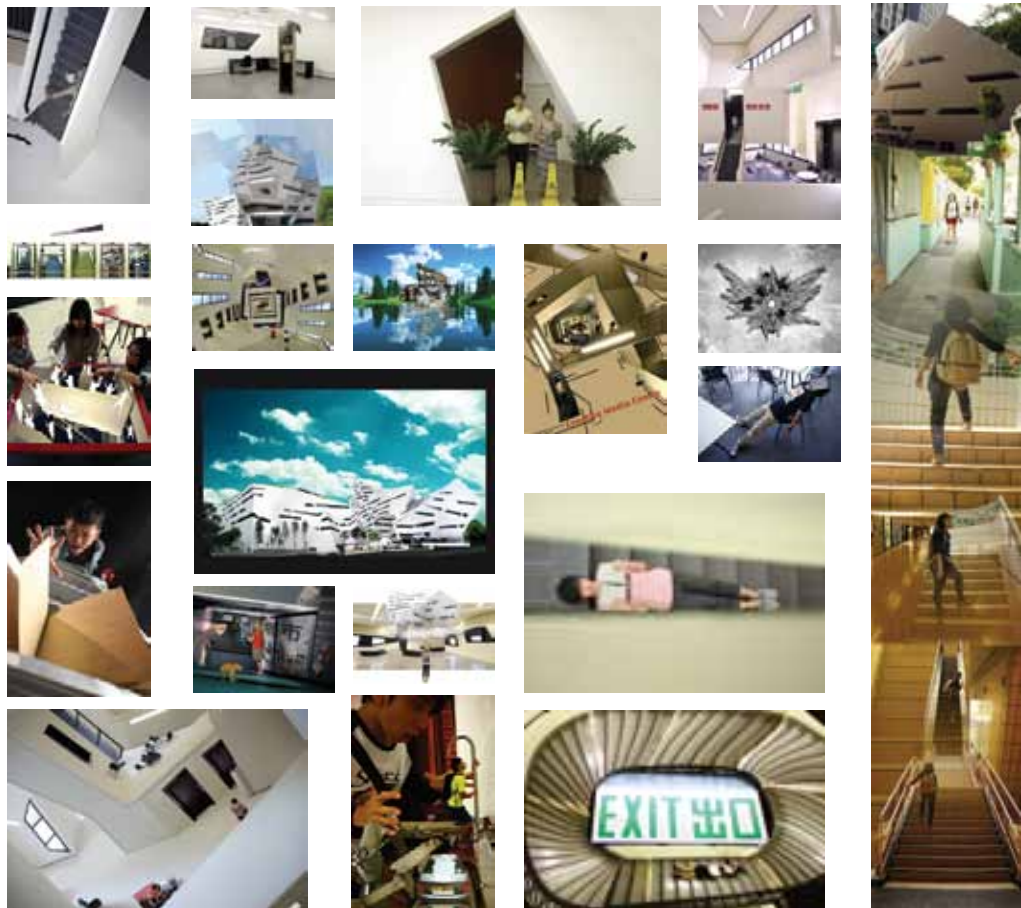
Phoebe is a conceptual artist, media sculptor, independent curator and devoted teacher. She is a communicator. Her works are attempts to communicate with herself, society, art history and the audience. Her work has been shown extensively in international exhibitions including Venice Biennale, Shanghai Biennale, Gwangju Biennale, European Media Art Festival. She has been invited to curate experimental media show and installation art exhibitions for international events, such as Kuala Lumpur Experimental Film and Video Festival, EX!T 2010: Experimental Media Festival in Taiwan. She received awards from the Hong Kong Independent Short Film & Video Competition, Asian Cultural Council, Hong Kong Museum of Art and Philippe Charriol Foundation. She was a co-founder and board member of Para/Site Art Space. Currently, she is Assistant Professor of the City University of Hong Kong.

文晶瑩是一位多媒體、概念藝術工作者。現任香港城市大學創意媒體學院助理教授。一九九一年香港中文大學藝術系畢業，二千年於三藩市藝術學院修畢藝術碩士課程，現為墨爾本皇家理工學院博士生。

她熱愛藝術創作、研究和教學，同時是策展人、藝評人、審批員、藝術顧問，亦有從事公眾教育、關注藝術政策等工作。

文晶瑩的作品多從探索自我開始，反省建制和挑戰既定概念，精於轉化物料來表達獨特的訊息。衛生巾花系列裝置和錄像作品《慧慧》為她帶來多個獎項和本地及海外發表的機會。近期「重寫歷史」系列作品則研究性侵犯的議題，著重與觀眾互動。她曾參與多項國際性展覽，亦曾獲多個機構邀請策劃香港實驗媒體節目，也得過多個獎助及獎項。

Public art *Psychogeography: Bitan* was shown in the exhibition '2010 River 3: Art. Fun. Bitan - 2010 Taipei County Public Art Project' in Taipei Bitan.
《心靈地圖：碧潭》在台北碧潭東、西岸展出。展覽名為「藝起趣碧潭－2010臺北縣公共藝術展」。

DREAM UNDER THE SUN 陽光下的夢

S LOUISA WEI 魏時煜
IN COLLABORATION WITH JOYCE Y HUANG 聯同黃韻宜合作
2012
HD

Drawn from the forthcoming feature film *Dream Under the Sun*, this trailer follows Chinese rock icon Cui Jian through the period 2005-2012, recording his live performances and his own filmmaking process as well as documenting his fan base.

來自即將上映的電影《陽光下的夢》，這段影片跟隨了中國搖滾樂明星崔健由2005年至2012年的生活，記錄他錄製現場演出和製作電影的過程，以及他的歌迷活動。

S. LOUISA WEI 魏時煜

S. Louisa Wei is an Associate Professor in School of Creative Media at City University, mainly teaching in film history and production. She co-directed feature documentary *Storm under the Sun* (2009) and music short *Cui Jian: Rocking China* (2006) and wrote feature film scripts *Gun of Mercy* (2007) and *Ming Ming* (2007). Joyce Y. Huang is a recent Cinematic Art graduate from City University and now co-directing feature documentary *Dream under the Sun*, which is in production.

魏時煜現為香港城市大學創意媒體學院副教授，主要教授電影歷史及製作課程。所創作的紀錄片包括長片《紅日風暴》（2009）和音樂短片《崔健：搖滾中國》（2006），主創和合編的電影劇本包括 2007 年出品的大陸電影《五顆子彈》和香港電影《明明》等。黃韻宜 2010 年獲得電影藝術學士之後，開始和魏時煜一起聯合執導《陽光下的夢》。
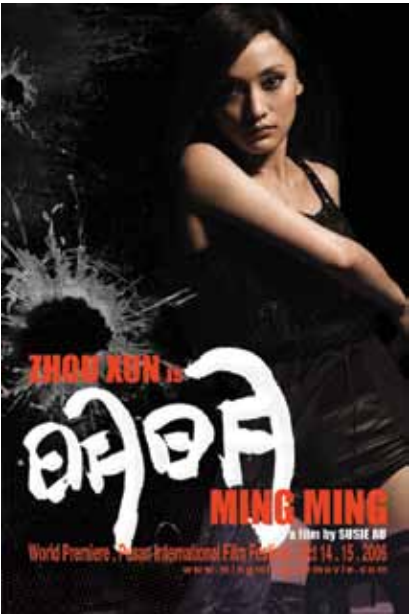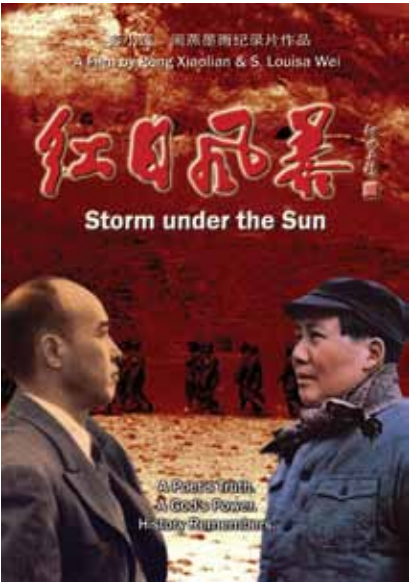
Ming Ming 明明, 2007
Storm under the Sun 紅日風暴, 2009

# HANDLE-AWARE ISOLINES FOR SCALABLE SHAPE EDITING
基於把手感知等值線的可擴展形狀編輯

OSCAR AU 區建忠
2007
Human-Computer Interaction, Computer Graphics 人機互動電腦圖象

Handle-aware rigidity, with a direct relation between the locations of handles on the mesh and the local rigidity under deformation, can present a reduced model with control variables intelligently distributed across the surface, respecting the rigidity information and the geometry in order to capture low-frequency shape deformation.

把手桿件感知剛度，與桿件在網狀網路的位置和變形時的剛度本身有直接關係，它呈現出一個簡化了的模型，並以智能方式在表面分佈變量操控，同時顧及到剛度的資料與幾何，以捕捉低頻形狀的變形。
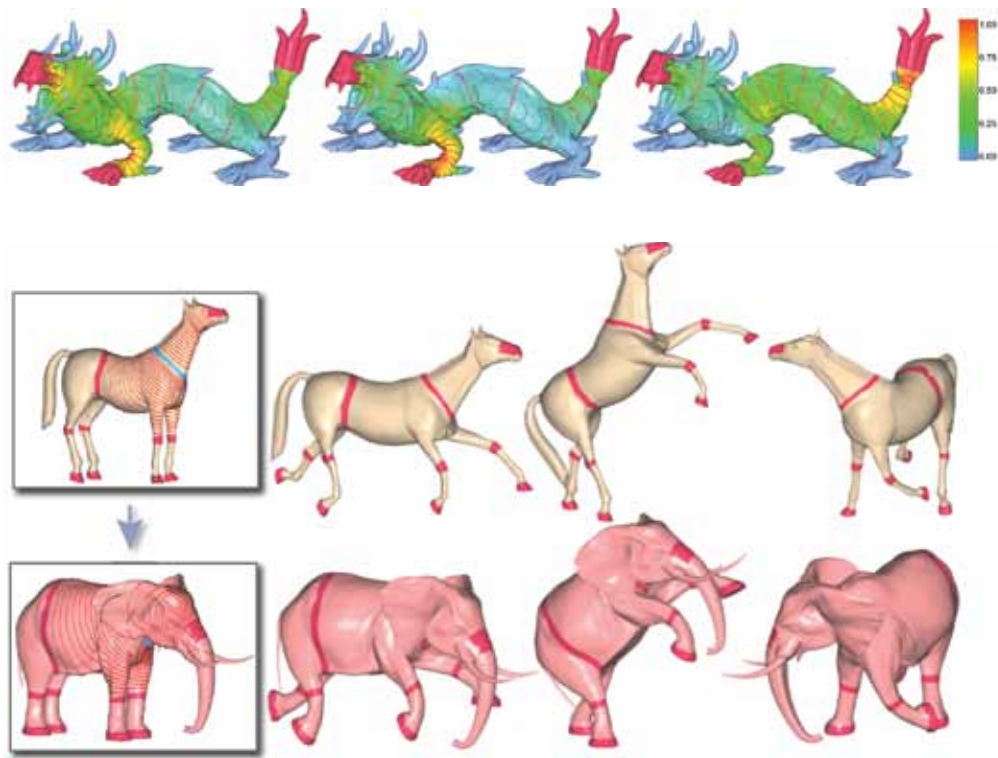
OSCAR AU 區建忠

Oscar obtained his PhD, MPhil. and BEng degrees, all from the Department of Computer Science and Engineering at Hong Kong University of Science and Technology. Since 2009, he has joined the School of Creative Media of City University of Hong Kong as an assistant professor. His research interests include geometric modeling and processing, computer graphics, and interactive techniques. Currently he is particularly interested in developing efficient 3D model editing techniques and interfaces for different editing scenarios, including signal processing, merging, deformation, and morphing of 3D models, in order to provide intuitive and interactive interfaces that require minimal user input and yet produce physically plausible results. These interfaces and techniques are suitable for nonprofessional users to perform various editing operations on 3D models, thus helping to bring 3D processing into daily electronic environment, like voice and image processing nowadays.
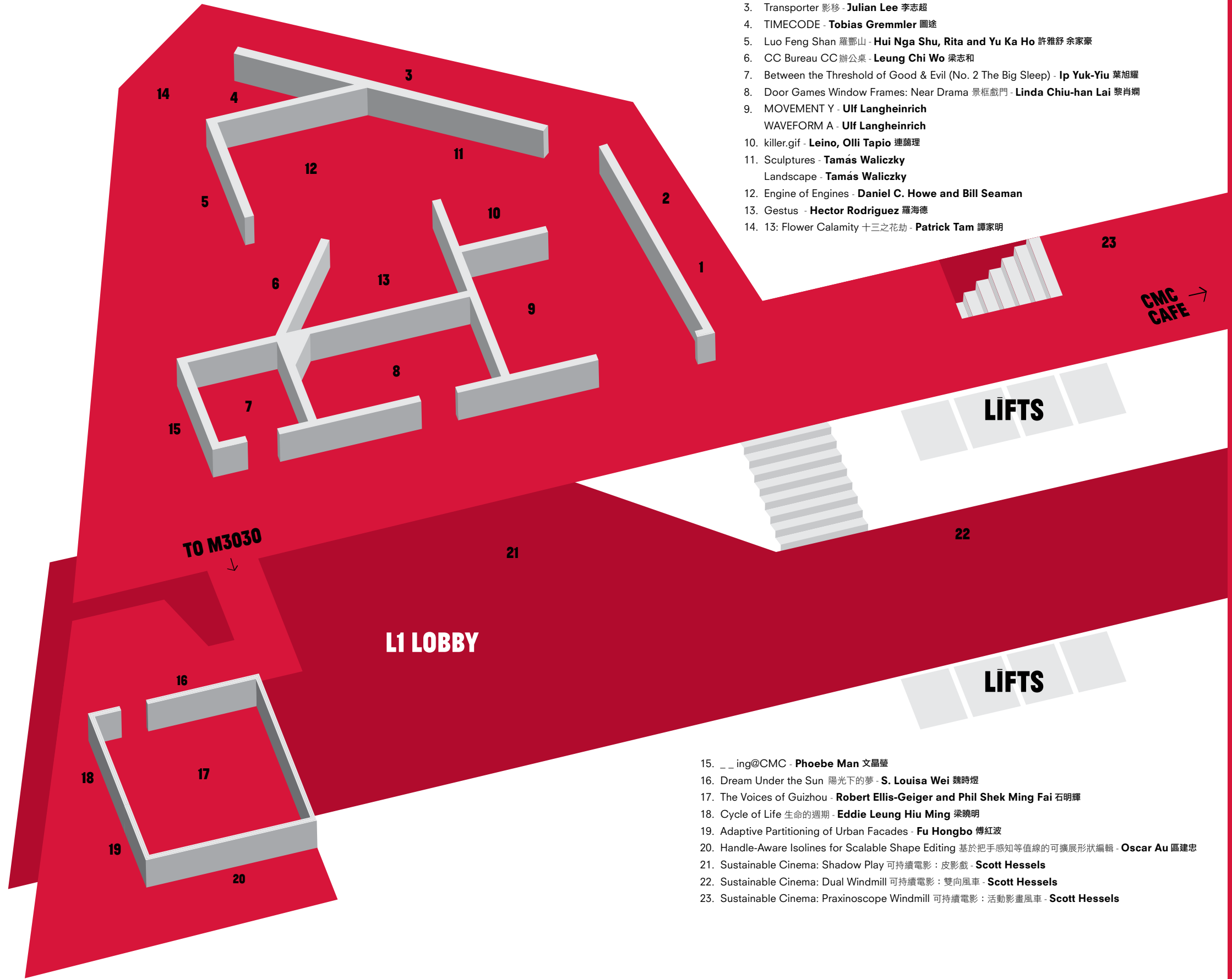
區建忠在香港科技大學先後取得計算機科學與工程系博士、碩士和學士學位。自2009年起，他加入了香港城市大學創意媒體學院並擔任助理教授。他的研究興趣包括幾何建模與處理，電腦圖形，及人機互動技術。目前，他特別專注於開發高效的三維模型編輯和互動技術，包括三維模型的信號處理、合併、變形及變換，以提供直觀的交互介面，用以簡化使用者的輸入和產生符合現實物理的結果。此等介面和技術適合非專業使用者在三維模型上進行各種編輯操作，從而將三維模型處理帶進日常生活，一如時下隨處可見的語音和圖象處理。

Mesh Segmentation with Concavity-aware Fields
凹感知域的網格分割, 2011
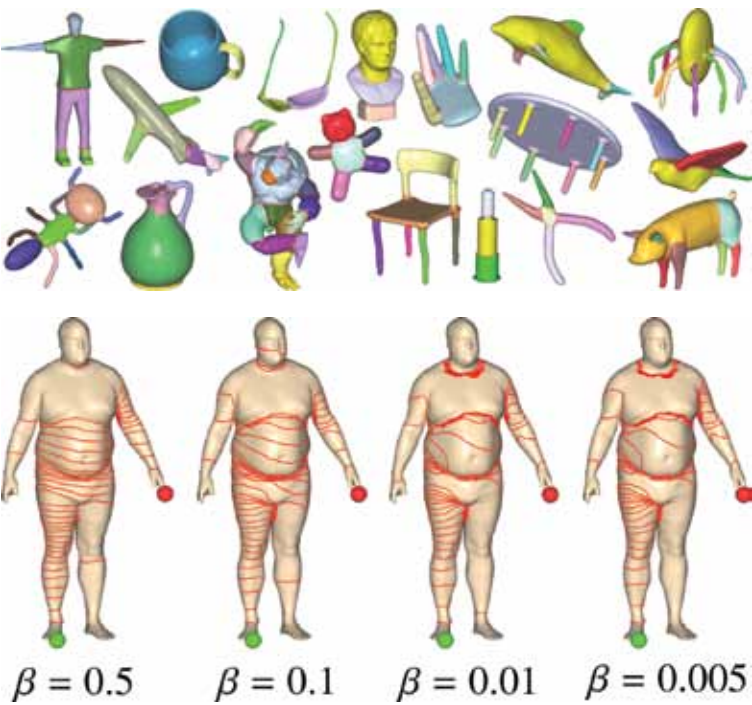
L3 CMC GALLERY

1. Machines for Making Nothing 無為機器 - **Samson Young 楊嘉輝**
2. Sonographer - **Koala Yip 葉彩鳳**
3. Transporter 影移 - **Julian Lee 李志超**
4. TIMECODE - **Tobias Gremmler 圖途**
5. Luo Feng Shan 羅鄷山 - **Hui Nga Shu, Rita and Yu Ka Ho 許雅舒 余家豪**
6. CC Bureau CC 辦公桌 - **Leung Chi Wo 梁志和**
7. Between the Threshold of Good & Evil (No. 2 The Big Sleep) - **Ip Yuk-Yiu 葉旭耀**
8. Door Games Window Frames: Near Drama 景框戲門 - **Linda Chiu-han Lai 黎肖嫻**
9. MOVEMENT Y - **Ulf Langheinrich**
   WAVEFORM A - **Ulf Langheinrich**
10. killer.gif - **Leino, Olli Tapio 連藹理**
11. Sculptures - **Tamás Waliczky**
    Landscape - **Tamás Waliczky**
12. Engine of Engines - **Daniel C. Howe and Bill Seaman**
13. Gestus - **Hector Rodriguez 羅海德**
14. 13: Flower Calamity 十三之花劫 - **Patrick Tam 譚家明**

L1 LOBBY

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15. _ _ ing@CMC - **Phoebe Man 文晶瑩**
16. Dream Under the Sun 陽光下的夢 - **S. Louisa Wei 魏時煜**
17. The Voices of Guizhou - **Robert Ellis-Geiger and Phil Shek Ming Fai 石明輝**
18. Cycle of Life 生命的週期 - **Eddie Leung Hiu Ming 梁曉明**
19. Adaptive Partitioning of Urban Facades - **Fu Hongbo 傅紅波**
20. Handle-Aware Isolines for Scalable Shape Editing 基於把手感知等值線的可擴展形狀編輯 - **Oscar Au 區建忠**
21. Sustainable Cinema: Shadow Play 可持續電影：皮影戲 - **Scott Hessels**
22. Sustainable Cinema: Dual Windmill 可持續電影：雙向風車 - **Scott Hessels**
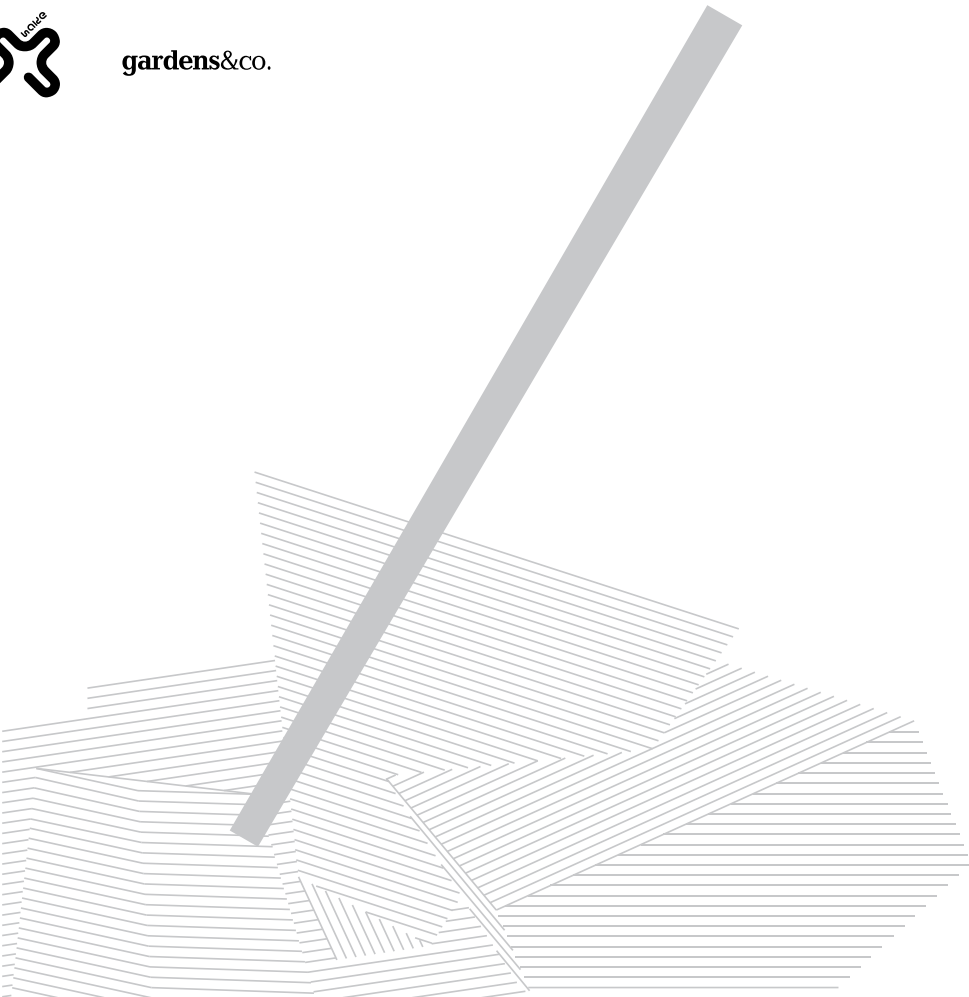23. Sustainable Cinema: Praxinoscope Windmill 可持續電影：活動影畫風車 - **Scott Hessels**