Microwave International New Media Arts Festival 微波國際新媒體藝術節 ②囗②囗 29 OCT ———→ 07 NOV

YESTERDAY'S FICTION

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The proposal for Yesterday's Fiction

RAY LC
STUDIO FOR NARRATIVE SPACES

Content

Supported by

City Univertsy of Hong Kong

School of Creative Media

Floating Projects

Jockey Club Creative Media Centre (JCCAC)

Osage Gallery

For more information about RAY LC: raylc.org/

STUDIO FOR NARRATIVE SPACES: recfro.github.io/

RAY LC BIO

RAY LC's practice creates interaction environments for building bonds between humans and machines. He takes perspectives from his own research in neuroscience (pubs in Nature, J. Neurosci, J. Neurophys) and in HCI (pubs in CHI, DIS, HRI, TEI, Frontiers, etc) in his artistic practice, with notable exhibitions at BankArt, 1_Wall, Process Space LMCC, New York Hall of Science, Saari Residency, Kiyoshi Saito Museum, Elektra Montreal, ArtLab Lahore, Ars Electronica Linz, NeON Digital Arts Festival, New Museum, CICA Museum, NYC Documentary Film Festival, Burning Man, NeurIPS, Deconstrukt, Elektron Tallinn, Floating Projects, Jockey Club Creative Arts Centre, Osage Gallery. His current work uses artistic interventions to probe our spatial relationship with machines, and has been funded by National Science Foundation, National Institutes of Health, Japan Society for the Promotion of Science, Verizon Connected Futures, Adobe Design Award, Microsoft Imagine Cup, Kone Foundation, Davis Peace Foundation, NY Foundation for the Arts.

Website: raylc.org/

STUDIO FOR NARRATIVE SPACES is a collective of creative practitioners at City University of Hong Kong School of Creative Media who work with neuroscientists, roboticists, performers, designers, architects to tell immersive stories and grasp how human behaviors are shaped by environmental storytelling.

Website: recfro.github.io/

Ins: www.instagram.com/studiofornarrativespaces/

STUDIO FOR NARRATIVE SPACES

Introduction

THE RELATIONSHIP BETWEEN THE EXHIBITION THEME AND OUR PROPOSED WORKS

Microwave New Media Arts Festival intends to apply the exhibition Yesterday's Fiction to build our future creatively by scavenging the fragments of the past, this is the approach we took in our three works, which explores the idea of fragments of the past in three different media. We propose a selection of one or more of these works for the Microwave International New Media Arts Festival 2022 at the Hong Kong City Hall location.

In the machine-learning video projection work, **HOME ALONE**, we collect fragments of interior spaces of Hong Kong to tell a virtual conversation with all those who were in quarantine in Hong Kong. In short, it uses the past fiction of homes remembered to dream about today's reality in isolation.

In the computer vision interpretation, **CATCH AND RELEASE**, the fiction is the pre-pandemic times of dance performances. This, in turn, is interpreted by AI in the context of today's technological reality, imagining how machines see us in its own idiosyncratic ways, stripping away the human emotion into an algorithmic reality of today.

In the Virtual Reality piece, **SOUND OF(F)**, we collect dream fragments of sounds and music, presented in a ficitonal world that allows us to communicate with both future and present realities using machine learning that converts temporal sequence of sound into spatial dimensions of a new perception of the present. In short it makes imaginations real by using a new way of perceiving reality, much as in our dreams.

THE LIST OF POTENTIAL ARTWORKS AND EQUIPMENT

Item	Equipment	Equipment	Equipment	Equipment
1	RAY LC, ZHANG Jingwei	Home Alone	Projection, mapped with wooden frame ~1.5x1.5m; 2021.	1 x Projector. 1 x Wooden frame (in house).
2	RAY LC	CATCH AND RELEASE	Video, dimension variable; 2021.	4 x CRT TVs (in house); 4 x Headphones.
3	RAY LC, Eray Ozgunay, Zeynep Erol	SOUND OF(F)	VR interactive work, dimension variable; 2021.	1 x VR Headset (in house).
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We proposed three works for considerstion, and selection of a subset of them is possible. Much of the equipment can provided by the School of Creative Media at City University of Hong Kong, except as otherwise indicated. The curator can also select suitable works from our website.
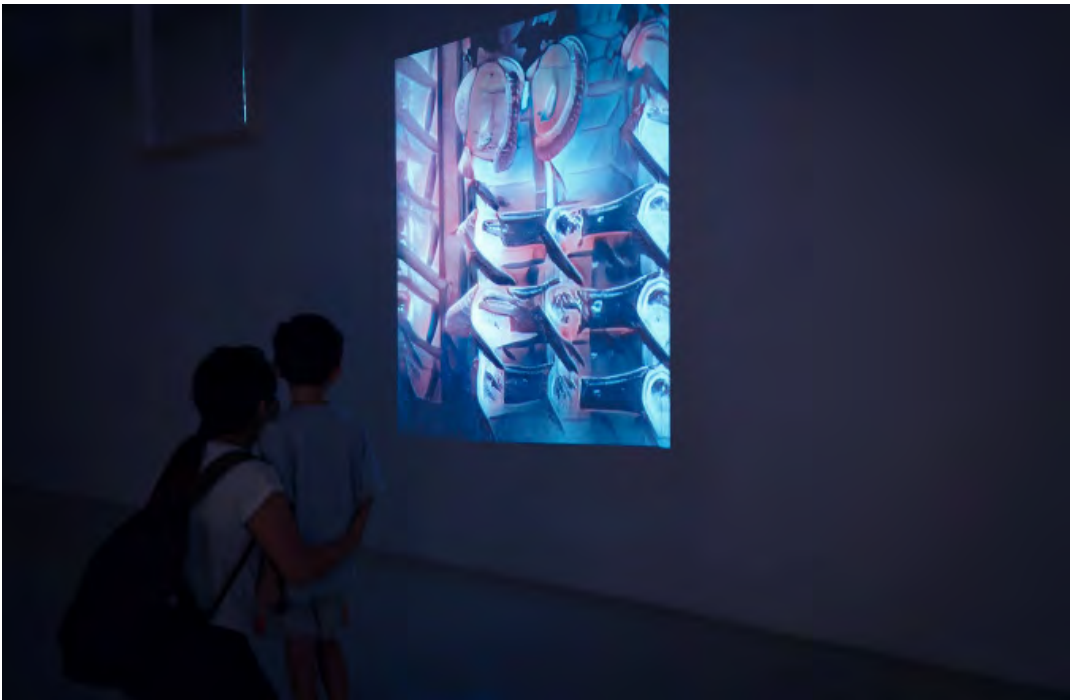
Projection, mapped with wooden frame ~1.5x1.5m; 2021.

HOME ALONE

For communities of folks of Hong Kong, home serves as a different space full of their individual stories. It can be a luxurious interior for social connection, or a crammed space for a quarantine, or a work place for both caretakers and work-from-homers. The diverse spectra of lives in Hong Kong can be experienced as their narratives in the place they spend the most time of their lives in, their homes. Home Alone is a narrative landscape of the interior spaces of Hong Kong, from crammed spaces of domestic workers to high rise mansions of urban yuppies. It evolves from the serene bedroom scene to the stuffy bathroom to the window-filled high rise to the compact guestroom for its domestic worker populace to eventually the abandoned houses of Yim Tin Tsai, where we find ourselves finally left alone only with their previous narratives in the form of broken bottles, ragged dolls, and ancestral photos. Finally, we are home alone in Hong Kong.

Home Alone is a StyleGANS machine-learning-based traversal of latent spaces of the interiors of Hong Kong homes, with the objects and features of the room serving as narrative devices. For more info, see our exhibition info: LC, Zhang (2021).

Documentation: https://youtu.be/O27S71gmMeM
More installation details: https://recfro.github.io/threeminds/homealone/

Video, dimension variable; 2021; 4x CRT TVs.

VR interactive work, dimension variable; 2021.

CATCH AND RELEASE

The way we imagine machines see us is imbued with our own biased perceptions and expectations, and nothing like the way machines actually see us. In this work, I use the medium of dance to show how machines can digest the dynamic forms of human bodies in different genres of music-driven movement. As we marvel at the patterns detected by computer vision, free of the human way of looking, we begin to understand how to see the world the way machines do. It isn't until the end of the dance when we can reunite with our comfortable human visions, but by then the dance is finished, and we wondered what the dancing experience really was like, if we didn't have to limit ourselves to the lens of the machine. Machine vision can only catch the fleeting forms of the human, and release them when they are no longer detected. They can see the dynamic patterns, but they can't see the reality behind the abstractions. Perhaps mere abstractions are enough?

Catch and Release uses the Yolo algorithm to computationally detect human movements in four dance performances shown on four CRT TV's: Cuban Rueda, Swing, Bollywood, and Salsa. See our exhibition info: LC (2021).

Documentation: https://youtu.be/9MgQj5L2vMg
More installation detail: https://recfro.github.io/threeminds/catchrelease/

SOUND OF(F)

What you hear cannot be undone, just as what you've done cannot be altered. Our lives are inundated with noise, from sounds we don't want to hear waking us up, to fake news we don't want to pay attention to, from rumor and gossip beyond our control or ability to explicate, to misinformation designed to trigger our behaviors. To show the way noise disguised as real information impinges on our consciousness, we created a narrative intervention that follows our consciousness taking stock of our dreams and ideas as the metaphor of a train traveling through a landscape of machine-learning generated landscapes and machine-learning sorted voices. The journey is based around the arrival of the train at a location dreamt up by the machine as a cross between Rueon, France, and Yokohama, Japan, where a person we have known all our lives stands up and exits the train. That character contains the characteristics of multiple people in our lives, just as the landscape transitions between many places we know by an exploration in machine-learned latent spaces. Voices and sounds are interspersed in each location using spheres of deformations of space in VR, and exploring them triggers spatial audio that is grouped using a machine learning algorithm. Together the visual and audio exploration narrates the scenario of the arrival of the train, where our intimate character steps off without saying goodbye, while we summon up our resolve to create an environment to discredit the information source, to finally say goodbye ourselves, to turn off the sound.

See our paper submitted to Audiomostly Sound Interaction Conference, "SOUND OF(F): Exploring contextual representations of sound and music data sets using machine learning": Erol, Ozgunay & LC (2021).

Documentation: https://youtu.be/yMyR5DKjGA0
More installation detail: https://recfro.github.io/threeminds/soundoff/

Past Exhibitions (HK only)

Group Exhibition "I'm Always Here" at Osage Gallery
Time: JULY 24 - AUGUST 22, 2021

I am always here, in this body, in this place. The meaning of the word here is, without doubt, never fixed, but it is always referential. Here always refers to me, the speaker, the body that enunciates it. And here is always certain: there is always a here. I'M ALWAYS HERE addresses the meaning, language, and condition of being in here through artworks that explore space as both an individual and collective concept as well as embodied, physical, and virtual.

In the exhibition, the idea of being in here is divided into three levels: body, site, and location. The three levels grow outwards like waves that build and expand on each other. The body is the first space we occupy, our flesh and bones together with our mind. Site refers to our immediate surroundings: a room perhaps, or a virtual environment, which could be anywhere and anytime. Finally, location relates more specifically to our "global place" in relationship to others. Like concentric circles, these concepts intermingle and flow into and out of each other.

Presented by
Osage Art Foundation

Supported by
School of Creative Media, City University of Hong Kong

Curated by Rodrigo Guzman-Serrano

Curatorial Advisor
Charles Merewether

Participating Artists
Ryo Ikeshiro
RAY LC
PerMagnus Lindborg
Chi Wong

Past Exhibitions (HK only)

"I WAS OF THREE MINDS" at Floating Projects
Time: MAY 22 - JUNE 30, 2021
Venue: Floating Projects, L3-06D, Jockey Club Creative Arts Centre, 30 Pak Tin St, Shek Kip Mei, Kowloon

"I was of three minds when one bracket tells a thousand items all changes level and composition."

"I Was of Three Minds" is a series of new machine learning artworks by RAY LC and STUDIO FOR NARRATIVE SPACES. Taking the perspectives of human-machine interaction, new media, and narrative design, this exhibition explores the way humans and machines interpret each other in narrative environments. Works include "Catch and Release" (four pieces of dance performances interpreted by computer vision), "Home Alone" (ML latent space traversal meditation on interior spaces both high and low in Hong Kong), "Imitations of Immortality" (GPT-2 generated poetry), "FLORA" (a digital landscape interactive with Jeff Crouse), "DRIZZLE" (a ML-supplemented manga magazine designed for psychology of climate change action), "Artistic Intelligence - Analyst" (interactive sculpture that talks to you in LED language when you're near), and "Sound Of(f)" (t-SNE-based music fragment interaction for perceiving related content in sound collections or sound fragments within a piece). "Catch and Release," "Home Alone," and "Sound Of(f)" were then reworked for installation at Osage Gallery titled I'm Always There.

Presented by
Floating Projects「據點。句點」

Supported by
School of Creative Media, City University of Hong Kong
Floating Projects, Jockey Club Creative Arts Centre (JCCAC)

Curated by Zijing SONG

An exhibition by RAY LC and Studio for Narrative Spaces
Website: https://recfro.github.io/threeminds/