

23rd ifva Media Art Category Jury Meeting Transcript

Jury Members : Chung Wai Ching, Bryan, (Chung), Ulanda Blair (Blair), Gao Shiqiang (Gao), Yutaka Yano (Yano), Roland Yu (Yu)

Organizer representatives : Kattie Fan (Fan)

Fan: I suggest we discuss the finalist works individually to have a warm up. It is important for entrants to have some comments from you. After that you may nominate some artworks that you think deserve to get awards. We have the Gold Award, the winner of which is entitled to HK\$50,000 and prize, Silver Award, HK\$30,000 and prize, Special Mention, no money, just a certificate, and Excellence Award, which only the Hong Kong division is entitled to, and the winner can visit Transmedia Festival next February. If you have no questions we can go through the works one by one. The first one is ***Apart and/or Together***.

Yano: I like this work very much. The execution is quite precise, the idea of visualizing sound of heartbeat is simply done and very effective. The sound is an important part of this piece, but there are so many things going on in the space that you have to stand quite close to the speakers to be able to hear the heartbeat. If it was in a more concealed space it'd be better I thought the connection between the heartbeat and visual transformations is strong.

Fan: At the beginning the artist requested a room, but in the end, there was some compromise.

Yu: When I looked at it, I had to stand very close in order to hear it, and it loses some of the impact. I like the piece, because it is a very colorful illustration of a person's life and feelings through heartbeat. I think the artist could have gone into more depth to explain and elaborate the together and apart aspects of the title. Overall I quite like it.

Blair: I enjoyed the spectacle it presented. It has a visceral impact on the viewer. I don't believe that political and social ideas about cultural homogenization and hybridity had been communicated through the work. The work has high production values, but it could have benefited from increased scale; it could be bigger and presented in an enclosed space.

Yu: Right now, it's too diffused, the audience is unable to focus with the surrounding sound and the background of other art pieces.

Chung: I like the execution, it is colorful and pleasant to look at. I enjoyed the shadows which are nicely done with the spotlight. I agree that it could be inside a more confined area. I don't consider it too innovative because using speakers with moving objects like Gary Hill's works dated back to the 1970s. I'm not sure if a bigger scale would work. Because of the length of the fabric and frequency of heartbeat, it's kind of blending two beats together,

and it's not easy to visualize the tempo. I expect some sort of stop and start, so I believe that a shortened length of fabric may have this ability to alter the tempo. Now the fabric is of equal length, which is a bit too homogenous because they all move together.

Yano: It's difficult to distinguish one speaker from another. If it can be slowed down a bit, it'd be more obvious when it is in synch and not in synch, maybe the message will be stronger.

Gao: I like the work very much. Most of you have talked about the location of the work, but that's not the biggest problem of the work. A work has many levels, and the audience can get different elements from different levels. Placing the work next to other works helps the audience to not be infused into the work, but after spending some time with it, they'd know what's going on with the work and what the artist is trying to get across. I think placing the work in the middle of the room is not a problem, but is another way of presenting it. I find the work very poetic and accurate because the artist transforms sound into something visual, and is easy to understand. He transformed technology into art, and was very accurately executed. The idea behind the artwork is that everyone has different heartbeats, but everyone is the same. This message was successfully delivered through the setting and execution. From artistic expression to conceptual expression, this work deserves almost full marks.

我最喜歡這作品，你們都談到展示環境的不完美，但我覺得好的作品是有很多層次，觀眾可從每一層次獲得不同東西。大家習慣的是作品要百份之百表達，就要給它安靜的環境，要有獨立的房間，但這一方面很難做到，第二方面我看來只是兩個不同的展示方式，並非一個好一個不好。對這作品來說，在這環境是很準確的表達。它處於各種聲音裡，你所經歷的就是你所聽到的，這是很微妙的感覺，是有生命力的。我欣賞這作品，就是它在我們這世界的環境裡，發出小小的聲音。另一層面是它表達每個人的心跳聲看似一樣但其實不同，但這不同都被消融在全球化對每個人都是類同的塑造方式，這作品在表達這方面蠻準確。第三就是它從聲音到實質的轉換方式，從場地以至表達都很富詩意。從藝術表達到觀念的表達，這作品幾乎達到滿分的狀態。

Yano: When you look at the image, it's quite homogeneous, and only when you get close enough do you realize there is a difference between the individual and the collective.

Gao: I relate the work to *The Musical Instruments*, they share some similarities but at different levels of execution; *The Musical Instruments* is more personal, while this work has a wider perspective.

從表達世界經驗這角度，我會把這作品與《樂器》比較，但《樂器》從個人角度出發，而《分和（或）合》則較宏觀。

Fan: The second work is *BUMPY*.

Yano: This work is quite difficult to understand, but the idea is really fascinating. Anything that explores visualization through 3D glass, which I find is a very interesting medium. What I understand is when things begin to move very fast, because of the depth of the two images it makes the distance between the two images come apart and creates a 3D effect. I think

it's playing with that distance. When things move very fast, I was not able to follow. I'm still not sure if this is what I saw. Did you understand it?

Yu: I try to stay longer to understand the whole piece, and I think it's more about the viewing experience than trying to understand the concept of the artist. I am not too crazy about this work. The artist tries to experiment with the technique of the image, I'd like to see another set of meaning rather than an experimental experience.

Yano: The artist tries to experiment with distorting the depth of an image, and how that changes our way of seeing things. He's trying to visualize different sets of speed by using this medium, it is fascinating and is very specific what he's trying to do, but the effect is not so obvious to me.

Yu: I'm not emotionally connected to this piece, so it is a bit lacking for me.

Chung: I try to compare this work with the Russian film, *The Man with a Movie Camera*, in which the filmmaker used a portable movie camera to record everyday lives of the Russian people. This artist tries to play with stereoscopic images in filmmaking. There is a description in the corner that explains that when we look at 3D images, we are looking at two projections, one on the left and one on the right. In this case, he tries to make the two not synchronized, so the image on the right is two or three frames ahead of the one on the left. Some of them would work and some would not because of the filmmaking language. If you see something from top view, there would not be much discrepancy compared with profile view. In Hollywood films, a lot of the stereoscopic 3D effect is of images moving towards our faces that gives you the sensation of watching 3D. I think there should be some sort of narrative to tie up everything. Now the camera is just recording images of the everyday lives of Japanese people. For me this is like a demo of a technique rather than the mature final work of a filmmaking product.

Blair: I also struggled with trying to understand what this artist is exploring. However, I did enjoy this work, which explores 3D perception and visualization, subverting spectacular, high octane use of 3D in Hollywood films, to instead create a very dreamlike reverie. It has this gravitas in which everything feels slow, I enjoyed its rhythm, which forces a slowing down.

Gao: I agree with the majority of your comments. I also had some experience in making 3D images, and I think this work is technically mature and creative. I understand what difficulties this artist must have encountered. It is very experimental. The scene I like the most is the one with the cherry blossoms falling on the water. It's not just one layer of water, but the artist used multiple layers. I find that fascinating. I'd like to see more from the artist. Aside from the technical level, there could be more expressions of his views on the world. In terms of the expression of artistic ideas, the artist did not pay much attention.

我跟大家的觀點差不多。我也做過 3D 的作品，它在技術層面上很成熟，也有它的創造性。

我感覺有些場景是蠻精彩的，比如說櫻花落在水上的畫面。一般 3D 影像是超真實的，但通過他的技術，他加入很多層的水面，有很強的立體感，水面層層疊疊的。從這技術可發展出我們對現實世界的表達，但是藝術層面的觀念的表達，他沒有太注意。

Fan: We move on to the next one, ***hardworking circuit #1.3***.

Yano: I loved it, I thought it was fun. I played with it a few times. The artist takes apart something electronic, and makes a great effort to visualize it, you have an obvious response, and it's something easy to understand. It's a different kind of exploration, it is about making something fun.

Yu: I gave this work a very high mark, the artist is very smart in incorporating many elements such as science and technology to demonstrate something that happens in our daily lives. I tried many times and got fish, and then I was lucky one time to get fire. I try not to overthink the work. It is very simple, and is a pleasant surprise, and I like the end results.

Gao: I like this very much, too. It's very clever and fun, and that's what art should be like: creating something that people can enjoy. We are taught that the simplest route is the best route, but this artist tries to delay the route from A to B, and makes something out of this clever idea. The route itself is very complicated, and reflect what our daily lives are about, that you often have to go through a lot of things before you get to the final destination. The second point is that by creating such a complicated circuit, the artist places a mundane aspect of daily life into a big installation, enlarging this aspect like a zoom lens and forcing people to think about that.

我也很喜歡這作品，是件聰明的作品，令人印象深刻，無聊又好玩，是壞小孩那種作品。我們一般追求最直接的路，但他把從起點到終點的過程不斷延遲，跟我們的生活經驗有一點切合。他把過程延遲，就像電影中的特寫鏡頭，把這過程放大，形成特別深刻的意義。

Blair: When I see this work, I think about all the invisible electronic waves, wireless technologies, constant waves of electricity—this artist has created a visual expression of this excess, which I really enjoy. I like the way he embraces this messy aesthetic, there is nothing slick about it. It's a joyous, messy, playful and tactile installation.

Chung: I consider this a very successful work. It's like pushing domino tiles and generating a chain reaction. It's successful in terms of balancing the number of related elements in order to achieve this effect. I also enjoyed the rawness of the work; it's not slick but it's all over the place, exposing all the connections and wires. The only thing I'm not sure is whether the artist intended this location, and if he prefers to put it on the floor.

Fan: He picked it.

Chung: If it was on the floor, it could be more engaging since the audience can be inside the work more. Now they are a little bit detached from the piece of work.

Gao: I also like the name of this piece. The more hardworking you are, the more the hard work will be in vain.

我也喜歡它的名字，有時我們越勤力，成效越低。

Yano: The program is very good. You have to press the button down all the way. I did it once but it didn't go all the way. So, this forces the audience to engage.

Fan: We move on to the next one, ***New Order / Siren Call?***

Chung: Based on the images, it's quite difficult to understand what is happening without going through the documentation that the artist submitted. I try to guess whether it's a representation of aerial photography that generates a new Bitcoin, there is no clue how to relate those images to what I understand about how to generate Bitcoins. All I see are some visualizations and some sounds, which are disconnected from the idea.

Blair: It's difficult to understand what the artist is saying about Bitcoin. I find the installation very bitsy. It didn't transcend the sum of its parts, it's a series of installations or works rather than a cohesive experience. It's difficult to understand what the artist is bringing into this conversation on crypto-currency.

Yano: My knowledge on this subject is not very great, so it's difficult for me to understand this work. I was able to discover some layers, but it didn't go far enough for me to form an understanding of the work itself.

Yu: I had high expectations of this work when approaching it because the subject matter is very bold and current and at the same time very controversial. The title, ***New Order / Siren Call?*** suggests it has something to say. I try to understand how he visualizes this currency of the new world. I look at the displays in the corner and try to understand the images on all the panel, and came to the conclusion that the work is very hard to understand. He tries to relate the new world today to Bitcoin through this piece. I don't see the new order, nor does the artist define what the new order is. He presents the Bitcoin, which is generated by an algorithm, but perhaps I need to understand more before I can judge this work as a jury.

Gao: The artist's language is not communicated, so there are lots of different bits and pieces, but the audience won't understand what the artist is talking about. There are a lot of messages that the artist wants to deliver, but we don't get any of it.

作品太欠缺了，就像一個人想說很多東西，但沒有一句說得清楚，他每一個領域都想說，說得不夠又再說別的，所以不知所以然。

Chung: There was a piece of artwork several years ago by Julian Oliver, who was here several years ago. He's a game designer who created a piece of artwork that mimics Bitcoin mining with computers powered by solar energy, because there's been a lot of debate about the energy consumption and ecological impact of Bitcoin mining since it uses a lot of electricity.

In this piece of artwork, he uses the Bitcoin to buy back some facility to conserve energy consumption. By comparison, this work is a visualization of the Bitcoin mining process, it is difficult to understand the metaphors related to the images.

Fan: The next work is ***the ebb and flow of...***

Gao: I quite like this work. It's a good combination of how you execute some abstract ideas through technology. The concept behind it is not that complicated and the artist executed the work through a simple concept, by using landscape to describe the movement of water, and to use water to build up landscape. This is a satisfactory work in terms of the execution of the artist's ideas. It is a direct piece of work; when you get inside, you will get the message. It illustrates the questions the artist poses in her artist statement, about the differences between the medium and the environment that it describes.

我蠻喜歡這作品，它把技術跟他的想法表達得很準確，它的技術其實很簡單，就是軟體裡的一個特效，然後用表現水的活動的方式表達山，再用表現山的方式表現水，用這簡單的方法，給我們的感覺強烈和直接。作品讓我們感受到媒體環境與現實世界之間的差異性，從中得到一點覺悟。

Yano: I find this piece difficult to engage emotionally. I like the graphic nature of the work, and also the black and white cinematography. I find the mountain more successful than water. Making the mountain move like a wave is an interesting effect, but the water part is still very much like water. I was standing there for a while to look at the water more closely, but couldn't get the concept. It's a simple and direct application of the process using two video projections. I wanted to get more out of it, but in the end I couldn't read it.

Chung: The artist wanted to have a bigger screen, a wall-sized one?

Ifva: She wanted a bigger screen, but due to the location of the gallery, this is the biggest she can get.

Chung: I'm not sure if she intends to just hang the screens from the ceiling without fixing the bottom. The air conditioning moves the screen.

Yano: It is difficult to tell whether it was the movement of the images or the air-con or from the image.

Chung: It's a simple work, and not long lasting in the sense of having a more immersive experience. Once you discover the trick, you can move on.

Blair: The first time I saw the piece it was on a larger scale, and the screens were positioned a lot further apart, which seemed to have a much more immersive impact. Now, I was much closer to the screen, and the images became much more abstract, like a crater-like moonscape image at times. It's very simple, but I like the way it subverts our ingrained understanding of the natural world, collapsing the distance between a technology-driven

world and the actual world, and the space between the representation and reality. I see the beginning of something, but she could have taken these ideas a bit further.

Yu: I think the artist is asking the audience to quietly observe change. When I first looked at the images, the first moments were static, but when you are tuned in, you see the motion and the changes. As an experience it was very nice, it's very quiet and minute. When you go into the rhythm of the motion of the mountain you feel the impact of it, whereas the water part is more subtle. It's a very pleasant experience to view this work. It illustrates some Zen views, you see the world, which at first glance seems static, but is actually moving. In her artist statement, she says she wants to question what is visible in moving images, but the other layer is what is visible in not moving images.

Gao: If the work can be displayed on a larger scale, the experience will be totally different and gives the sense of a vast universe, which is important. It's a pity that the work is displayed on the present scale. Now I have to use my imagination to experience the work. 我想補充一下，我認為這作品展示的規模應更大，理想的話這作品應給人宇宙洪荒的感覺，這感覺蠻重要，在這環境展示很可惜，我要靠自己想象去經歷作品。

Fan: The next one is *The Musical Instruments*.

Yu: It's playful and fun to look at. It deconstructs some musical instrument to make some sound—I'm not sure whether I would call it music. It may be a very personal experience for the artist, but for the audience, you just push the on/off button, tuning the speed, and that's it. If there is another layer of interpretation or meaning to it, I wasn't able to see it.

Yano: I like the execution. For me, the idea is interesting. Many Asians like myself are forced to learn a musical instrument as children. But this piece itself is not working very well, as a musical instrument it is not making very nice sounds. But maybe that's his point. He uses nice materials, but I'm not sure how successful it is.

Blair: It's a beautifully crafted object, and the fragility is a bit concerning. I was nervous about interacting with it, and the interactive possibilities weren't immediately apparent, but conceptually, perhaps that's what the artist is investigating. The piece undoes learned behavior. As interactive objects, I was unsure how to play them, and was concerned that I was going to damage them.

Chung: I am not going to make any comments, since this is my student.

Gao: It truthfully represent a personal experience. The artist does not make a strong protest, but uses a soft way to express the unwanted expectations from his parents. It's kind of poetic in some ways, which has its own beauty. He deconstructed all his musical instruments and reconstructed them into a one-man band. It's a little bit sad and like he's trying to create his own little world. But it is too personal, he only talks about his own life,

and it's too delicate and not powerful enough to express the ideas behind it.

這作品優點是它很準確地表達一些與作者個人相關的經驗，第二個優點是它沒有作很激烈和對抗性的回應，而是用一種詩意的方式，當中有其美感。他把樂器重建成一個個人的樂隊，有點傷感。缺點是它的關注點比較小，跟前面有關聲音的作品相比，它的格局太小。作品的製作太精美，有損它的力量感。

Fan: The next work is ***Undermine***.

Yu: There's a physical response when I look at this, which keeps spinning. It elicited some physical response in me, and made me dizzy. The images inside are very distinct, about a lady and a girl with hair floating in the air and turning into a blurry image. It elicited some implicit interpretation, and I want to try to understand more about what the artist tries to interpret.

Yano: I am still thinking about this work. I couldn't understand it at the beginning, but then I was able to connect. It's an intriguing piece of sculpture, it's technically very advanced and it's interesting to mix the digital and kinetic/physical elements, so it's not just about looking at digital or just the physical elements. It has strong possibilities and I like it a lot. It's beautifully made. As a piece of sculpture it's very strong, but I still try to understand what it is about.

Blair: It tries to explore the connection between the physical and the psychological. Looking at it as this combination of the digital and the kinetic with the image and sculpture, I correlate to this idea of surface and depth—what we see as individuals versus what's going on inside. It uses technology to explore psychology. Even though I find it difficult to pinpoint exactly what is happening, I enjoyed the artist's exploration.

Yu: When the lady is spinning and the machine is spinning, is the movement synchronized?

Yano: When it's not on, the lady is twisting, but when it is on, even though the machine is spinning, the lady is not spinning. It's quite a sophisticated synchronized device, and does very well. I'm not bored with this kind of tectonics. I loved it as an object and I loved its effect. It's very precise, but a different kind of preciseness compared with ***Apart and/or Together***. So much is compacted into this object, but the meaning is not quite clear, yet it doesn't really matter. It has a strong resonance, somehow.

Blair: I like the idea of the coldness of the technology versus the warmth of this human being stuck inside this technology.

Chung: I like the accuracy and preciseness of the whole installation, it's a perfect synchronization of the virtual image on the screen and the mechanical production of the whole structure. The form is 100% perfect, but for the content and context I find it difficult to engage. Who is this spinning lady and what kind of situation she's in with the top view and the eye level setting. I try to understand it, but the work provides no clue. Just like

hardworking circuit #1.3, all the mechanical parts are exposed. It's a well-crafted kinetic sculpture, the screen is like a broken or deconstructed LCD screen with some form of light as a backdrop. It's like a piece of furniture that you may find in your living room. It's difficult for me to put into some kind of context that I can further elaborate.

Gao: Technique-wise, this work is very advanced. It is fun to look at, but the concept behind it is not so clear. Art should be a reflection of the artist's thoughts and beliefs, and is a response to society, a site of resistance to a commercialized society. This art work can be merchandized and be made into a commercial commodity, like a piece of furniture.

作品技術上有一定質素，語言表達上也有玩味，但是在表達觀念上不太明顯。我們做作品某程度都是因為自己的想法和觀念，或者對社會，尤其是消費社會有一種抵抗，若作品太容易被商業文化消化掉的話，就有一種威脅，而這作品就有這特質，就是很容易被商品化。

Chung: It is a gallery piece of work.

Yano: Can someone tell me the meaning of the Chinese title?

Yu: It matches the English title.

Yano: A lot of effort has gone into synchronizing the digital image and physical object. There can be a social message about people appearing to be spinning and not spinning.

Fan: The next work is ***Victoria East***.

Yu: This is a very indigenous piece, very local. It may not be appealing to most non-Hong Kong people or even younger people in Hong Kong.

Yano: Is this an established artist?

Fan: She had some shows and exhibitions. I would say she is still young.

Blair: She did a Videotage residence last year. She did a lot of research into this area of Hong Kong.

Yano: I enjoyed the installation and the way she set up the space using different kinds of projections: one a glass projection, one is physical with a hard wall, and one is in between, using the corner. The room has various things going on, it's quite interesting to stay in that space, and I enjoyed the experience.

Blair: This is the third time I saw this installation. The other two times had been very dark and had been more immersive. For me the underwater scene that's projected onto the glass had been my favorite component, but unfortunately, I don't find it as immersive this time. I appreciate and respect the time she's taken and her extrapolation of her research, the way she has abstracted her research and created this immersive sensory experience.

Chung: I saw the work in Guangzhou but didn't see the Videotage one. I suspect the Videotage exhibition was supported by more documentation. It doesn't quite live up to my expectations, having seen the work elsewhere.

Fan: There are some limitations with the gallery. The artist intended to use a darker area. Initially she had two choices, one is inside a room, and the second is the area she takes now. Due to some personal reason she prefers the present space, since the room may be too close to the electricity storage. This space may not be the best for her presentation, and we had a lot of discussions when setting up her work. We even tried to switch off all the gallery lighting to see what the effect is, but in real life we still had to turn on some lights for the work on the 4th floor but tried not to interfere with her work too much.

Yu: Being a Hong Kong person, I like the work a lot. I appreciate taking this abstract documentation of this area of Hong Kong. I'd like to know why she picked that area, and I'd like to see the conceptual idea she's using, the elements of nature to depict the relationship with Hong Kong people. I think it is nicely connected. This connection between man and nature and this interpretation of the history of Hong Kong I very much appreciate.

Gao: I like this work, too. The concept is executed accurately. In my college, students would go on field trips and develop artworks, and usually their artworks are too complicated to understand. This piece is very simple and the message is clear. It is accurate and poetic. One part that I especially like is the photo of the Kuomintang flag, but the words on the building are reversed. That could be some kind of message. The video of the welding of the coastal line I also like a lot. The projection is like a spectrum that brings the audience into the video. However, the work is too crafted, and I wish there'd be more down-to-earth elements in it.

我也喜歡這作品。難得的是它的觀念跟表達手法非常直接，我的學院裡就有類似的創作方式，但一般學生們的作品都很繁複，這作品難得的地方是語言非常直接，選取了很單純的元素來表達，很準確和清晰，也能感受到強烈的詩意。有一些具體的處理手法我很喜歡，有一幅照片上的國民黨國旗是正的，但在建築上的字卻是反的，不知這是否故意的手法，另外那個燒焊的部份我也很喜歡。它用光譜一樣的投影方式，帶出現實主義研究的層面。若有缺點的話，就是手法太國際化，就是說太成熟和完美，缺少一種質感。

Fan: The last work is **Wave Series**.

Yu: I find this work can be highly commercialized, that it could become a commodity item. It has a design aesthetic, a graphic design, eye-pleasing quality to it. It's not that I don't like it, but maybe it's lacking in artistic integrity. I would like to see a deeper meaning of how the artist works in his mind. I can see that it deals with transformation of forms and light. It's very smart to use the ocean movement to generate these shapes and forms

Gao: This is an expression of an abstract art piece in a contemporary world, it's like an aesthetic abstract art piece. I am a video artist myself, and I always stress the manipulation of time. In most artworks that focus on the manipulation of time, there is a beginning and an end.

In this work, he could see there is a beginning. In the beginning everything is static, then there is movement of the elements and eventually everything stops. So, there is a timeline, but within the timeline, nothing is actually happening, there is no story going on. This non-expression is interesting and I want to explore more. However, in terms of technique, this work is almost too mature and perfect, which can be a flaw or a good point.

我同意作品很容易商品化，但我覺得有趣之處是它是抽象藝術在現代的表達方式，像唯美的抽象畫，第二是它是非內容表達的一段時間，我自己是影像藝術家，我非常強調時間的塑造，一般的時間性作品是講故事的，但這作品沒有，它是個抽象的非表達性作品，有一點啟發性。它的手法成熟得太完美，所以是缺點也是優點，

Blair: I can't help but read it in relations to the Modernist grid, and the grid being the epitome of Modernism, and what does the grid mean for young artist working today. I enjoyed its hermetic execution. I was thinking of the way the same algorithm is used across the three works to very different ends, the way data can be manipulated today.

Yano: I think it's a nicely crafted piece, I like the artist's exploration of his chosen idea, and the ways things are presented through different materials. But it is not really trying to push the boundaries, and the emphasis is on appearance and visual effects. He could have explored algorithms more. You can do a lot of things with it, but you have to come up with a very interesting program to create what kind of expression you can get out of it. By using the same algorithm, he shifted the focus to something else. Because there are three panels next to each other, it'd be more interesting if he could have stacked it up according to different hierarchy, so that was for me a little disappointing.

Gao: Because the work is shown in the middle of the room, you can see the back of the work. If the back is very messy while the front is very pretty and neat. it would be more interesting. 作選擇在房間中央展示作品，而不是靠在牆上，所以背面也很重要。我看到背面也很整齊，若亂一點更有意思，就是說前面特別漂亮，後面很亂的話更有意思。

Chung: Because I come from that generation, I did a lot of flash animation. I am familiar with the way he tries to convert that kind of flash algorithm into something mechanical by using light and the location as a medium to create optical illusions. There are a couple of ways he could take it further. The artist tries to make the mechanical part of the material invisible, so all you see is the illusion of the light and movement. One way is to make the mechanical part visible so you can understand the mechanical construction of this illusion. The other way is through programming. Right now, the artist uses one single piece software to explore the different arrangement of light and material. I try to see whether it's possible to have the corners come together so you have an illusion of connection, or developing different algorithms on the same panel to give us variety. This work is like abstract painting, there is a good chance that it can be mass produced because it is design-friendly.

Yu: I try to imagine this work being enlarged 100 times so that it occupies a big wall and placed in a pitch-dark environment. That would be a different kind of experience and enjoyment of the piece. Now it is too easy to commercialize this piece, as we all agree.

Gao: The storytelling is almost zero. There's nothing going on, but you spend time with it.
作品的零度表達挺有意思。

Fan: Now is the time to decide on the prizes. We have the Gold, Silver, Special Mention and Excellence awards. If you are ready, you can nominate artworks that deserves awards.

Yano: For me, the top four are ***Apart and/or Together, hardworking circuit #1.3, Undermine*** and ***Victoria East***. I'm not sure about ***Undermine***, it's a beautifully crafted object, but...

Gao: My favorites are ***hardworking circuit #1.3, Apart and/or Together, Victoria East*** and ***The Musical Instruments***.

我最喜歡的是《勤力電路#1.3》、《分和（或）合》、《維多利亞之東》和《樂器》。

Yu: I vote for ***Apart and/or Together, hardworking circuit #1.3, Undermine*** and ***Victoria East***.

Blair: I'm the same as well.

Chung: ***Apart and/or Together, hardworking circuit #1.3, Undermine, Victoria East*** and ***The Musical Instruments***.

Yano: What is the difference between Special Mention and Excellence Award?

Fan: Excellence Award is only for Hong Kong division, and the winner will get sponsorship from Goethe Institute to visit Transmedia Festival. For Special Mention, it is awarded to work that you think maybe the overall excellence is not good enough, but there is something in the work you like to recommend or mention, and the winner gets a certificate.

Yu: A work can only win one award in one category?

Fan: Excellence Award is only for Hong Kong artists, it could also be given to the Gold Award, Silver Award or Special Mention recipient, so they can get two prizes.

Yu: I am struggling between ***Victoria East*** and ***hardworking circuit #1.3*** as Gold Award winner. If I have to give marks, I would give ***hardworking circuit #1.3*** slightly higher marks because of its methodology. It may not be the fault of the artist of ***Victoria East***, I didn't see the water part very well, so the experience is not very sharp and immediate for me, whereas ***hardworking circuit #1.3*** is very immediate and smart for demonstrating a simple but deep process of inner life, and that is deserving of a higher mark. So, I would give Gold to ***hardworking circuit #1.3*** and Silver to ***Victoria East***. Special Mention will go to ***Apart and/or***

Together because I like the use of heart beat, there is life and emotion there. Excellence Award definitely belongs to **Victoria East**.

Fan: So you will drop **Undermine**.

Yu: Yes. Can you have double winner in one category?

Fan: Let's see how it goes.

Blair: For me, **hardworking circuit #1.3** is Gold, **Apart and/or Together** is Silver, **Undermine** is Special Mention and **Victoria East** is Excellence Award.

Yano: For me, **Apart and/or Together** and **Undermine** is Gold and Silver. These are the most precise and strongest works for me. Special Mention is **hardworking circuit #1.3**, **Victoria East** is Excellence Award, I like its sensitivity and it's very enjoyable. I was thinking about Isaac Julian's works when looking at this work, and she should go to Germany and maybe afterwards will produce more work.

Chung: Gold for me is **hardworking circuit #1.3**, Silver for **Apart and/or Together**. The others I am still looking.

Gao: My choice for Gold is **hardworking circuit #1.3**, Silver is **Apart and/or Together**, **Victoria East** is Excellence Award and Special Mention.

我選《勤力電路#1.3》為金獎、銀獎是《分和（或）合》、《維多利亞之東》是交流獎和鼓勵獎。

Fan: For Gold Award, 4 jurors picked **hardworking circuit #1.3**. Only Yutaka did not pick it as Gold Award and only as Special Mention. Do we all agree that Gold Award goes to **hardworking circuit #1.3**?

(The jurors agree.)

Fan: Now for Silver Award. Most of you chose **Apart and/or Together**. There are 3.5 votes, because Yutaka picked **Apart and/or Together** or **Undermine**, and Roland did not pick **Apart and/or Together** as Silver Award, he picked it as Special Mention and **Victoria East** as Silver. Bryan, Gao and Ulanda chose **Apart and/or Together** as Silver Award. Maybe you can talk a bit about that?

Yu: I have no problem with **Apart and/or Together** getting Silver Award, the only thing is being a Hong Konger, **Victoria East** has sentimental value for me so I gave it high marks. I do like **Apart and/or Together** and I have no problem with it getting Silver.

Fan: So Silver Award goes to **Apart and/or Together**. Now for Special Mention and Excellence Award.

Chung: For Special Mention, I recommend **Victoria East**. I vote for **The Musical Instruments** as Excellence Award. I agree with Professor Gao that the artist is younger in this case, while the other artists are more established.

Yu: So Law Yuk-mui is very established?

Chung: By comparison she is more established.

Gao: The chance for cultural exchange should be given to young artists who have just graduated from school.

交流獎應給剛畢業的年輕人。

Fan: I respect your views that the opportunity for festival visit should be given to younger artists. But I also want you to consider that the title is Excellence Award, and is a recognition from our festival. The prize that we give happens to be festival visit because we have a sponsor this year. So, I have a bit of hesitation that you make the decision based on the prize we offer. Do you want to give the Excellence Award because you want to give it to a younger artist, or because of the overall excellence of the work? The artists of **Victoria East** and **Undermine** may be comparatively more mature than that of **The Musical Instruments**, I don't know if they had been to Transmedia in Germany, so it may be something new for them, too. But of course, if you decide that this year, this is one of your judging criteria, I respect your decision.

Gao: I want to clarify whether the prize needs to go to a work that meets the criteria for excellence, or whether we want to encourage emerging artists to explore more and go overseas, and pursue their careers. It is difficult for young artists who have just graduated to persevere, especially in a commercial society like Hong Kong. If we gave an artist a chance to go for cultural exchange, it will be a big encouragement. That's why I want to clarify what criteria we should use.

我想問交流獎是以資格認定還是鼓勵年輕藝術家創作，前者要求作品要達到一定水平，作為鼓勵青年藝術家是另一宗旨，剛畢業的藝術家要堅持下去是非常困難，尤其在香港這商業社會，若給他交流機會，能為他內心帶來很大鼓勵，所以要清晰一下是那一種標準。

Fan: ifva considers itself as a platform that nurtures and encourages artists, no matter if they are young or established to further their independent artist careers. That's one of the reasons why we include festival visit as one of the prizes. No matter if they are young or established, to get a chance to go overseas to visit a festival is always a fascinating experience and a chance for them to learn outside knowledge. That's why we have such prizes, rather than give a gadget like iPhone or any product as one of the prizes. The award is called Excellence Award and the prize is overseas visit. We are not comparing who is younger or more emerging, we should focus on who is more deserving to get this prize. Of course, if you think two works are of similar standards then you may take the artist's age as one of the considerations.

Gao: If you are considering the standard of the work, then it should be **Victoria East**.
從作品的水平來說《維多利亞之東》是更好一點。

Chung: **Victoria East** and **Undermine** are more or less similar in this case. I recommend **Victoria East** for Excellence Award and **Undermine** for Special Mention.

Yano: I agree. **Victoria East** is very contextual and is the best local work, while **Undermine** is very universal.

Fan: This year we changed the name Best Local Work Award to Excellence Award because best local work means best among everything, and if Gold Award goes to **hardworking circuit #1.3**, then it is the best local work this year. So that creates some logical problems, and that's why we renamed it Excellence Award this year. Excellence Award winner will get festival visit and a trophy, while Special Mention winner gets a certificate. From the organizer's point of view, Excellence Award is more on the overall excellence, and for Special Mention, it's something you want to mention and highlight about that particular work, whose overall excellence may not be as good as the Gold and Silver Award winners.

Yu: I like **Victoria East**, so I think it deserves the Excellence Award, while **Undermine** is definitely a good work.

Blair: **Victoria East** stands apart from the other works, it's a different way of working, it's a sensitive, in-depth, quiet, research driven project. It's a singular work, and for that reason I think it deserves the Excellence Award. Knowing the artist, I think Law Yuk-mui will benefit from the exposure that she may not otherwise get.

Fan: So, the Excellence Award goes to **Victoria East** and Special Mention goes to **Undermine**.

Media Art Category Award Winners

Gold Award

hardworking circuit #1.3

Wong Chun-hoi / Hong Kong

Silver Award / Best Concept

Apart and/or Together

Teppey Yamada / Japan

Special Mention

Undermine

Wong Chi-chuen / Hong Kong

Excellence Award

Victoria East

Law Yuk-mui / Hong Kong