

6 Mar 2018

Press Release

Immediate Release



23rd ifva Festival and Awards Unveiled Media Artists Explore the Cinema as a Medium of Faces Media Art Category Winners Announced with Works on Exhibition

The opening ceremony of 23rd **ifva** Festival was held on 6 March, together with the unveiling of media art exhibition “CINEMA 2.0: Dark Mirrors”, alongside works of finalists of the Media Art Category of the **ifva** Awards. The winners have also been announced during the opening ceremony. Honourable guests officiating the ceremony include: Heather Dewey-Hegborg, Shinseungback Kimyonghun and ACCI BABA (participating artists of “CINEMA 2.0: Dark Mirrors”), Ip Yuk-yiu (curator of “CINEMA 2.0: Dark Mirrors”), ifva Media Art Category jurors and finalists, Mable Ho (Head of Film Programmes, Leisure and Cultural Services Department), James Soutar (Governor, Pure Art Foundation), Dr. Almuth Meyer-Zollitsch (Director of Goethe-Institut Hongkong), Park Jeongtaek (Director of Korean Cultural Center in Hong Kong), Connie Lam (Executive Director of Hong Kong Arts Centre), and Kattie Fan (**ifva** Director). Exhibition runs from today to 20 March at Pao’s Gallery of the Hong Kong Arts Centre. Free admission.

(Please refer to Appendix 1 for **ifva** Awards media art finalists work descriptions, prize details, and award results.)

“CINEMA 2.0: Dark Mirrors” Exhibition Reflecting the Different Faces in Cinema

Media Art Exhibition “CINEMA 2.0: Dark Mirrors” discusses cinema as a medium of faces, the different faces which we encounter or never thought of which we see ourselves as much as we see others. Works from overseas artists include: Heather Dewey-Hagborg’s controversial series Stranger Vision, a collection of 3D printed life size portraits based on the DNA extracted from hair, cigarette butts and chewed gums from New York City. Korean duo Shinseungback Kimyonghun brings with them four works that put audiences’ ability of face detection into challenge. Acci Baba hopes to convey an immortal message to mankind through a 3D animated ape which sings golden classic song and reads philosophy writings. For a thorough understanding on the exhibition, all are welcome to join the guided tour by curator Ip Yuk-yiu on 18 March at 4pm.

(Please refer to Appendix 2 for work descriptions.)

Media Art Finalists Defamiliarising Familiar Issues by Pushing Boundaries of Media

The finalist works of the 23rd **ifva** Awards Media Art Category are showcased in parallel with “CINEMA 2.0: Dark Mirrors”. On top of Hong Kong entrants, there are also finalists from Japan and South Korea. Starting from personal perceptions and experiences, or departing from the natural or urban environment, or going back to the nature of a certain medium with a thorough understanding thereof, familiar issues are defamiliarised by media, and artists push the boundaries of media through never-before attempts. Media art category Gold Award goes to Wong Chun-hoi with the work *hardworking circuit #1.3* and Teppei Yamada is awarded Silver Award with his work *Apart and/or Together*, and they will receive cash prize of HK\$50,000 and HK\$30,000 respectively sponsored by Pure Art Foundation. Wong Chi-chuen’s *Undermine* is selected as Special Mention. Law Yuk-mui received the Excellence Award by her *Victoria East* and will be visiting Transmediale in Germany under the sponsorship of Goethe-Institut Hongkong.

ifva Awards and Festival Demonstrates Mind-blowing Creativity

Besides Media Art, the Festival will be showing short films and animations from the Open, Youth, Animation

and Asian New Force Categories of 23rd **ifva** Awards from today till 17 March. Winners of respective categories will be announced at the Award Presentation Ceremony to be held on 17 March.

More programme from this year **ifva** Festival includes:

“Never Stop Creating: Screening and Talk by Tom Lin”: Taiwan director Tom Lin will be sharing on his challenging journey of creating, where two of his award-winning short films *The Olfactory System* and *The Pain of Others* will also be shown.

Programme Details: www.ifva.com/Festival

Programme and Ticketing Brochure: https://issuu.com/ifva/docs/23rd_ifva_festival_programme_and_bo

The 23rd **ifva** Festival tickets are now on sale at urbtix.

Date: 6 – 20 Mar 2018

Enquiry: ifva@hkac.org.hk / 2824 5329

Website: www.ifva.com

About **ifva**

Organised by Hong Kong Arts Centre, **ifva** is an incubator for film and visual media in Asia (formerly the Hong Kong Independent Short Film and Video Awards). Founded in 1995, **ifva** serves as a platform that actively promotes and encourages creative talents in Asia, making short films, videos, animation and media arts. With a cutting-edge vision and highlight independent spirit, **ifva** has evolved to promote different visual cultures while exploring the boundless potential of creative media. In addition to the annual competition and festival, **ifva** curates a host of programmes under two initiatives, “Cultivation” and “Engagement”. By connecting creative communities all over the world, **ifva** aims to engage everyone in the art of creation. **ifva** is also a core event of Entertainment Expo Hong Kong.

ifva

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The 23rd ifva Awards Result of Media Art Category

Award	Title	Winner(s)	Prizes
Gold Award	Hardworking circuit #1.3	Wong Chun-hoi	<ul style="list-style-type: none"> • HK\$50,000 Cash Prize • One Trophy
Silver Award	Apart and/or Together	Teppei Yamada	<ul style="list-style-type: none"> • HK\$30,000 Cash Prize • One Trophy
Special Mention	Undermine	Wong Chi-chuen	<ul style="list-style-type: none"> • One Certificate
Excellence Award	Victoria East	Law Yuk-mui	<ul style="list-style-type: none"> • One Festival Visit • One Trophy

The 23rd ifva Awards – Media Art Category Finalist



Apart and/or Together

Teppei Yamada / Japan

The artist collects heartbeat from ten people, and attaches threads to the speakers to represent different rhythms. But they sound in unison in the exhibition space. The phenomenon is similar to today's society. We try to have sympathy towards others, but also want to establish identities through our differences. We may desire, contradictorily, "apart" and "together" at the same time.



BUMPY

Kazuhiro Goshima / Japan

This is a particular style of 3D movie. I try to express the "buggy" perspective with "time lag stereoscopic" technique. The faster an object moves, the larger is the parallax. The stereoscopic effect does not stand on the actual position of the objects. Although the perspective makes you feel normal, it's completely illusory. Enjoy the many paradoxes in your view.



hardworking circuit #1.3

Wong Chun-hoi / Hong Kong

hardworking circuit #1.3 is a realisation of a schema of monotonous, repetitive circuit, using as many units of relay switch as possible to bridge up the sequential extension of cables, merely for the purpose of electricity connection.



New Order / Siren Call?

Goh Uozumi / Japan

New Order / Siren Call? is a multi-media installation which visualises the existence of cryptocurrency – the new electronic currency based on cryptography and distributed network technology that is typified by Bitcoin and Blockchain. Rapidly changing the economic ecosystem, it will be the origin of our society's new order. This work shows cryptocurrency's structure, history, future and thoughts.



the ebb and flow of...

To Tsz-sum Janice / Hong Kong

This is a two-channel video work with two moving images placed opposite to each other. The videos simulate “mountains” and “waters”, in which the mountain-like scene is simulated with wave simulation tool, while the water-like scene is simulated with landscape models. It is a question of representation: are they mountains, waters, or neither of them? The scenes in seamless loop highlight the quality of transience and eternal changes in objects in time.



The Musical Instruments

Tse Chun-sing / Hong Kong

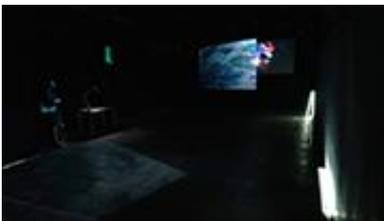
I have learnt different musical instruments but was never good at any of them. I wasted my parents’ efforts but I could never really explain to them... After all these years, I dismantle those old instruments, and with my personal preference and mechatronics techniques, reform them into a series of sound- making devices. By using these reformed instrument parts and music theory, my own sound is produced to perform a piece that was never heard before.



Undermine

Wong Chi-chuen / Hong Kong

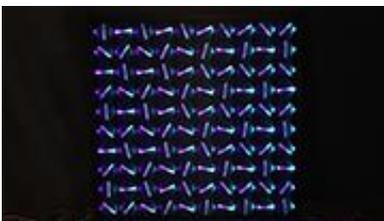
The noise of the spinning propeller, which drives the rotation movement, amplifies the uneasiness, tension and fragility of the human depiction. An LED TV is disassembled, modified and backlit by a custom circular light to become semi-transparent to display a stabilised video of a woman taken from overhead. *Undermine* contrasts and balances a disturbing kinetic movement with the slow pace of a natural body movement.



Victoria East

Law Yuk-mui / Hong Kong

Victoria East is a multi-channel video installation. Through four perspectives: mountain, sea, coast and wind, the artwork retraces the urban development of Tseung Kwan O under British colonial rule and urban planning policy in a century’ s time.



Wave Series

teamVOID (Bae Jae-hyuck, Song Jun-bong) / South Korea

Wave Series is a set of three lumino-kinetic works that create wave-like optical illusions from patterned movement formed by the combination of LED and a motor. The audience can experience different perceptions of space from rotating and dimming pixels’ relationships. There are three different types of wave and each shares the same algorithm and structure but results in different visuals.

CINEMA 2.0: Dark Mirrors



Stranger Vision (2012-2013)

Heather Dewey-Hagborg / 美國 USA

The artist collected hairs, chewed up gum, and cigarette butts from the streets, public bathrooms and waiting rooms of New York City. She extracted DNA from them and analysed it to computationally generate 3D printed life size full colour portraits representing what those individuals might look like, based on genomic research.



Cloud Face (2012)

FADTCHA (2013)

Nonfacial Mirror (2013)

Portrait (2013)

Shinseungback Kimyonghun / South Korea

Korean artist duo Shinseungback Kimyonghun bring with them four works that work with face detection: *Portrait* detects faces in a movie on a per second basis and compresses them into one. You cannot see your face when looking into *Nonfacial Mirror* as soon as it detects your face. *Cloud Face* collects patterns of cloud that the computers see as face – and sometimes humans do. *FADTCHA*, on the contrary, tests whether you can detect faces in patterns that only computers do.



eternal return / op.1 wonderful world (2015)

eternal return / op.2 übermenschen (2016)

Acci Baba / Japan

An ape on a TV screen can speak out verses freely using 3D animation techniques. *eternal return / op.1* covers phrases from Louis Armstrong's "What a Wonderful World", whereas *eternal return / op.2* is cited from Friedrich Nietzsche's notion of "superman (übermenschen)". The artwork conveys an immortal message to mankind to provoke a sense of obligation for the time being.