

萬物有靈：
藝術
與 科技
共生展

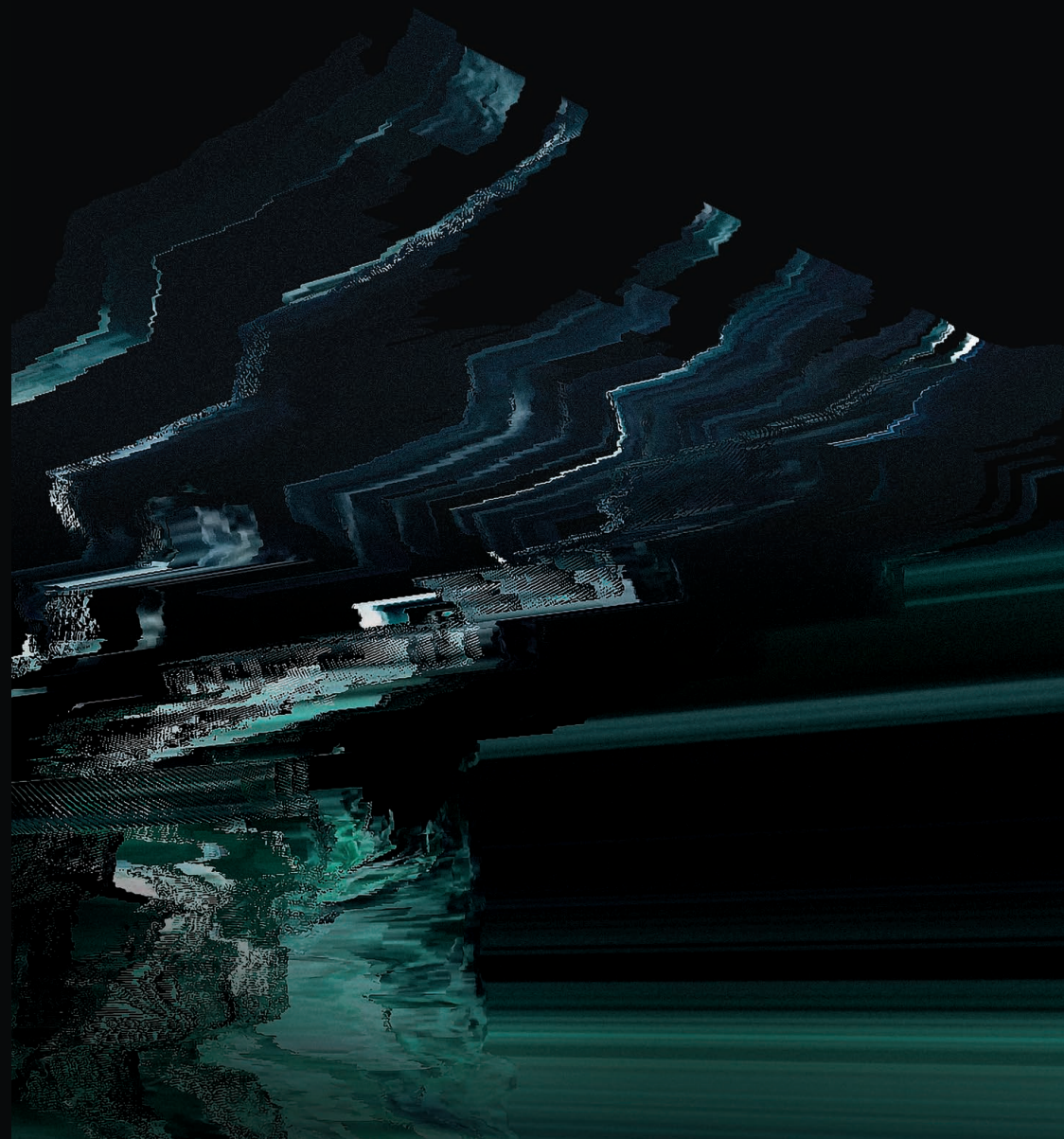
HYLOZOISM:

(An Arts & Technology Exhibition)

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萬物有靈：藝術與科技共生展

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(An Arts & Technology Exhibition)

Curators *Joel Kwong & Keith Lam*

策展人 鄺佳玲、林欣傑

Symbiosis is a concept, a relation where in the natural world means co-existence at times and antagonism at other times. Though impossible to be boiled down to a definite good or bad, co-existence rallies companions and antagonism often only leads to desolation. Have you heard of a symbiosis between different organisms called “lichen”? Covering millions of years of history, a lichen is an alliance of between a fungus and an alga or cyanobacterium (blue-green alga) for mutual survival. Algae provide nutrients while fungi can offer protection, and the two live and thrive in each other's company. Applying such a concept to human society can possibly unleash more possibilities. Arts technology has become a buzzword in recent years and the two words of the compound, “arts” and “technology”, are shuffled or even transformed into different combinations such as “arts and technology”, “tech arts”, “arts tech”, “media art”. Let's put aside an archaeological approach to the relations between technological advancement and human society for now and focus on how Fluxus understood the interdisciplinary artistic ventures and possibilities in the early 60s. The possibilities of creative experiments drawing on the connections between arts and technology have been magnified on full speed. These attempts to infiltrate people's lives triggered ripples of connections between humans, between humans and things, between humans and environment. Every current reading of works that wed innovative technology with artistic concept displays a response to the contemporary and the near future. Arts and technology have always been seen as a state of co-existence among humans,

共生是一種概念、一種關係，在大自然的世界裡「共存」有時，「對峙」有時，不能夠一言而盡當中的好與壞。然而在信念與生存的技倆之下，「共存」是要找同行者，對峙得多只會孤立無援。不如引例談談，有聽過一種叫地衣 (Lichen) 的共生體嗎？地衣擁有超過億年的生存歷史，是真菌 (Fungus) 與藻類 (Alga) 又或是藍綠細菌 (Cyanobacterium) 結合而成的共生體，之所以形成是源自雙方的生存需要——藻能提供養份而真菌可以提供保護，兩者互惠共生，令生活變得更好。這樣的觀念用於人類社會，也許可以有更多的可能性。近年藝術科技成為熱門字，「藝術」(Arts) 與「科技」(Technology) 兩組字化身成不同組合，偶有變化，它們是藝術與科技 (Arts & Technology)、科技藝術 (Tech Arts)、藝術科技 (Arts Tech)、媒體藝術 (Media Art) 等，先不從考古角度去探討科技發展與社會的關係，單純由六十年代開始的激流派 (Fluxus) 去理解跨領域的藝術探索及可能性，已經可以發現在藝術與科技連結之下，創作實踐的可能性是以倍速增多。而這些嘗試高速滲透人們的生活，當中連結著人與人、人與物、人與環境之間產生的漣漪效應，

which precisely speak the concept of symbiosis. This exhibition demonstrates the connections between the world, the earth, and the people. What would the intervention of humans and technology do to nature in the context of arts and technology? From the picturesque landscape to the subject of neo-nature, arts and technology are instrumental in foretelling the near future.

“Sensing Streams 2022 – invisible, inaudible” is a data visualisation installation created by renowned Japanese music legend Ryuichi Sakamoto and media artist Daito Manabe. Manabe explores the possibilities of visualisation projects with top-notch technological experiments, while Sakamoto considers the transformation of the unevenly distributed data amid different environments into sounds which is his main realm for exploration in recent years. This collaboration aims to sense, visualise, and make audible electromagnetic waves, which are usually invisible or undetectable to the human senses. When mobile devices have become such an integrated part of daily lives, the ubiquity of electromagnetic wave technology manifests itself in every aspect of everyday life. Antennae installed at the installation collect data of electromagnetic waves and are transformed into audio-visual content through real-time programming. The control in front of the screen is used to change the frequency, so that viewers can see how the various electromagnetic waves co-exist simultaneously. Meanwhile, smartphones, radios and other devices carried by those on-site could have an impact on the data collected by the installation setup. Humans, technology, lives are constantly interacting with and influencing each other, visualising a new ecosystem where everyone present has no awareness of playing a part in.

Speaking of the new ecology guided by technology, buzzwords such as “artificial intelligence”, “machine learning” and “generative programming” inevitably come to mind. How do these jargons, which sound as familiar as they are alien, contribute to building a neo-nature? As the world is going through a time where the boundary between the real and the imagined is no longer set in stone, how can we tell the food we eat or the things we experience are real or not? How should we define “real” or “fake”? For instance, genetically modified fruits are safe for consumption, but does it make them real? What about

每一個當下只要去閱讀結合嶄新科技與藝術概念的作品，所展現的層次正是為了回應當下以及預視近未來。藝術與科技 (Arts & Technology) 從來都是以共生之態存在，這剛好又對照著「共存」的理念。是次展覽聯通天地人三者，在藝術與科技加持下叩問大自然在人與科技的干預下會發生什麼？由山水大地走到新種自然 (Neo Nature)，讓藝術與科技預測占卜近未來。

《感應流 2022 · 不可視 · 不可聽》(Sensing Streams 2022 – invisible, inaudible) 是由日本媒體藝術家真鍋大度與音樂大師坂本龍一合作的數據視效化裝置；前者運用尖端技術實驗可視化項目的可能性，後者則在近年將環境中分佈不均的數據轉化成聲音作為其中一大探索領域。是次合作是要展現人類通常無法感知的電磁波，由不可視不可聽變成可視可聽。當日常生活都離不開移動設備 (mobile device)，電磁波技術更是無處不在。現場裝置透過即時搜集由天線收取的電磁波記錄，透過程式化成視聽內容，而屏幕前的控制器用以改變頻率，讓觀者操控並看見同時存在的各種電磁波，在場人們持有的智能手機或類同設備均會影響裝置數據，這裡呈現了人、科技、生活不斷相互影響的環境連結，形象化了一種由每個人無意間參與的新生態系統。

談起由科技導向的新生態，不難想起幾個熱門關鍵字，包括人工智能 (Artificial Intelligence)、機器學習 (Machine Learning) 及自動生成 (Generative Programming) 等，這些略有耳聞的技術詞彙，是如何建構新自然的呢？世界已步入虛實無間的當下，我們看的、吃的、經驗的，有真有假，但真假是如何被定義？比如基因改良的水果可以切切實

the flowers and plants around us? Are those cultivated by cloning technology any different from the organically grown ones?

“Artificial Botany” created by fuse* from Italy draws from public domain archive many images of the genre, including those from botanical encyclopaedias and illustrations by the greatest artists. The illustrations collected from digital archives have become the learning materials of a machine learning system to train its AI for learning, imitating, and developing into an organic system akin to nature. They tell the story that plants symbolise the nature’s capacity for creation with the changes occurring in the initial existence, that a dynamic balance of growth and decline is presented with the aid of technological interventions. These new images of “plants” recreated with morphological elements that look so real, so delicate and beautiful represent the new ecology created jointly by humans and machines.

But plants do not only exist in encyclopaedias, on screens or in frames. This exhibition has commissioned two international media artists from Hong Kong – Ellen Pau and Keith Lam – to depart from the concept of neo-nature and explore the possibilities of intervening nature by integrating the arts with technology. “Fl0ra 0” by Ellen Pau features in-depth research on the Bauhinia x Blakeana Dunn, aka the City Flower of Hong Kong, tracing the story of the first Bauhinia tree discovered in Hong Kong. From cuttings to grafting and air-layering, this orchid tree takes root and thrives in the city thanks to the intervention of humans and technology. The Hong Kong bauhinias we see everywhere today are probably genetically identical to the first branch ever appeared in town. The music adapts of the DNA of Bauhinia Blakeana is the key in this installation, which aims to immerse viewers into an artificial nature bit by bit.

While “Fl0ra 0” flows from inside to out, Keith Lam’s “TTTTV Garden” prioritises the observation of the core while maintaining caution for the surface. His installation incorporates the concepts of the world, the earth, and the people. Under the real-time data visualised “sky” overlooking a “real garden”, the lives bred and raised in the exhibition hall perhaps have no idea that they are situated in a neatly designed environment. Plants that are showered by artificial illumination, music and regular watering

實吃進肚子裡，那算真的？那身邊的花花草草呢？用複製技術種的和自然有機生長的有區別嗎？意大利 fuse* 團隊的《人工植物學》(Artificial Botany) 從公共領域的檔案圖片中擷取了大量的植物圖，裡面包括植物百科、著名藝術家的插圖等，通過機器學習系統訓練人工智能去學習、模仿、延伸，模效大自然的有機系統，在本來的存在上產生變化，去陳述植物是大自然創造力的象徵，在科技介入去呈現的動態消長平衡。這些通過演算而來的「植物」，那麼真那麼細緻那麼美，是人機共同協作而成的新生態。

但植物不單純存在於百科全書、屏幕又或是裱框之中，是次展覽項目委託了兩個來自香港的國際媒體藝術家，鮑藹倫與林欣傑，分別就著新自然的理念去發想建構，進一步探究結合藝術與科技介入自然下的可能性。鮑藹倫的《靈基因》(Fl0ra 0) 以香港市花紫荊花 (Bauhinia x Blakeana Dunn) 為研究主題，追塑第一株在香港出現的洋紫荊的故事，理解到在人類與科技的介入下的繁花盛開，而今天人們見到的大抵就是首株而來的直接後代。裝置以基因轉化而成的聲音為主軸，讓觀者置身其中受感層層遞進的人工自然。對照《靈基因》的由內到外，林欣傑的《天屏地園》(TTTTV Garden) 則擇外觀內，裝置結合天地人概念，由即時數據視效化的「天空」照護著下面的園圃，這些被飼養在展廳內的生命，也許不知道那是被設計出來的環境。植物照著人工光源，被定時淋水照顧，慢慢生長，這小園圃會在網上進行廿四小時直播，於是無論觀眾身在何處也可以線上看生命，試想想這還是現實嗎？這裡由虛實編織而成的場景，算不算種超「自然」現實呢？

take their time to grow. As the small garden is broadcasted livestream around the clock, so does it still count as “real” when one can take a look of breathing lives online regardless of where one is based? Does the scene interwoven with reality and fiction still count as a kind of hyper-(natural)-reality?

The symbiosis of arts and technology demonstrated in different works marks an extension of how humans and nature interact. So, what is the aspiration? As stated in the beginning of the curatorial statement, symbiosis sets eyes on a better future, with the vision of hylozoism. Hylozoism, also known as animism, advocates that all things in the world possess a distinct spiritual essence. It is a philosophy indeed. As technology is undoubtedly one of the many things intertwined with human lives, such neo-nature is not only consisted of flowers and plants but orchestrates a new ecology. “How will we live together?” - Philip Beesley, a Canadian artist with immersive architectural visions, and his team pose the question in their installation “Grove”. The installation is invested with an underlying vision of ways to symbiosis and co-existence in future architecture. In a world battered by the pandemic, it’s necessary for us to further explore how to live in a more open world where exchanges and sharing are constant. In the hope to create a feast of experience through this piece in collaboration with sound artists and film producers, Beesley presents the possibilities of continuous growth and endless transformation and expresses his vision of interdependence and symbiosis.

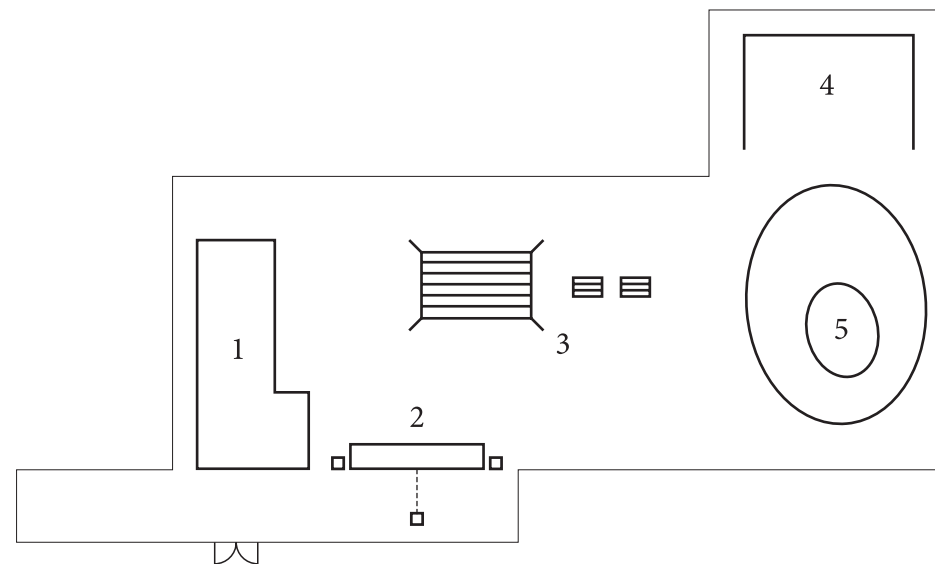
Like the five elements, the five works in this exhibition present a neo-nature to propose the concept of symbiosis. The symbiotic concept of “lichen” aforementioned is like an endless cycle of mutual benefits and co-existence. In the belief of hylozoism, let us forge ahead with arts and technology as engines and fuel on with all matter through thick and thin.

藝術與科技的共生狀態在展品中延展至人與自然，當中所繪畫的願景是什麼？如策展論首段所言，為的是由共生走到更美好，而願景正是萬物有靈（Hylozoism）。萬物有靈論，又稱為泛靈論，主張天地萬物都有靈性同生命，是哲學論說；當下萬物裡其中之一與人類密切相關的絕對是科技本身，如果這些科技都有生命，這樣的新自然當然不止山水花草，而是新生態。擁有建築設計背景的加拿大藝術家菲利浦·畢斯雷（Philip Beesley）及他的團隊通過作品《樹叢》（Grove）叩問：「我們將如何共同生活？」。裝置藏著一個願景，未來的建築尋找與萬物共生共存的方法，在疫情來襲的世界跟前，更應該去探討生活在開放的、不斷交換的、共享的世界當中的可能性。菲利浦希望通過與聲音藝術家和電影人的合作，創造一場體驗，呈現生生不息、轉化轉換的可能性，以表達相互依賴共生的願景。

五件作品，如五行運世，呈現新種自然之餘，提出共存的概念，而策展論開首提到的地衣生態，就像一個不息的「圓」，互惠共生。如若萬物有靈，讓我們以藝術與科技砥礪前行，萬物共同進退。

Floor plan

展覽平面圖



1. Artificial Botany (2021) *fuse** (Italy)
人工植物學 (2021) *fuse** (意大利)
2. Sensing Streams 2022 - invisible, inaudible (2022)
Ryuichi Sakamoto × Daito Manabe (Japan)
感應流 2022 · 不可視 · 不可聽 (2022) 坂本龍一 × 真鍋大度 (日本)
3. TTTV Garden (2022-23) *Keith Lam* (Hong Kong)
天屏地園 (2022-23) 林欣傑 (香港)
4. F10ra 0 (2022) *Ellen Pau* (Hong Kong)
靈基因 (2022) 鮑藹倫 (香港)
5. Grove (2022) *Philip Beesley* (Canada)
樹叢 (2022) 菲利浦·畢斯雷 (加拿大)

Artificial Botany (2021) *fuse** (Italy)

人工植物學 (2021) *fuse** (意大利)

“Artificial Botany” is an ongoing project exploring the latent expressive capacity of botanical illustrations through the use of machine learning algorithms.

Before the invention of photography, botanical illustration was the only way to visually record the many species of plants. These images were used by physicists, pharmacists, and botanical scientists for identification, analysis, and classification. While these works are no longer scientifically relevant today, they have become an inspiration for artists who pay homage to life and nature using contemporary tools and methodologies. “Artificial Botany” draws from public domain archive images of illustrations by the greatest artists of the genre, including Maria Sibylla Merian, Pierre-Joseph Redouté, Anne Pratt, Marianne North, and Ernst Haeckel.

Plants are the expression of the creativity of nature: in their apparent static nature, they catalyse the evolution of the surrounding ecosystem in a continuous process of stimuli and responses. Colors and shapes of pistils, flowers and stems, represent flows of information embedded in the development process of the plant itself, captured in the moment of tension between continuous change and crystallisation of the flow. “Artificial Botany” works with the intrinsic beauty of this morphological process, encapsulated in the brief moments of transition between one form and another, in continuous change, navigating between the multidimensional space of the neural network.

*fuse** collected illustrations from digital archives and used them as learning material for a particular machine learning system called GAN (Generative Adversarial Network), which through a training phase is able to recreate new artificial images with morphological elements extremely similar to the images of inspiration but with details and features that seem to bring out a real human representation. The machine in this

《人工植物學》是一項持續發展的項目，通過運用機器學習的運算去探索植物學插圖的潛在表達能力。

在攝影術發明以前，植物學插圖是用于記錄不同植物樣貌的唯一方法，而這些圖像曾被物理學家、葯劑師以及植物學專家用於識別、分析和分類的工作。雖然這些圖像在今時今日已經不具有任何科學意義，但它們可以成為藝術家的創作靈感，並通過運用當代的創作工具和方法向生命與自然致敬。《人工植物學》從公共領域的庫存檔案中找來許多插圖，圖像是由不同流派的偉大藝術家所創作的作品，包括 Maria Sibylla Merian、Pierre-Joseph Redouté、Anne Pratt、Marianne North 以及 Ernst Haeckel。

我們理解植物是自然界創造力的表現，雖然它們表面上是靜態的，但它們在刺激與反應的連鎖過程中催化了周圍生態系統的演變。雌蕊、花朵與莖的顏色與形狀其實都代表了植物本身生長發展過程中的訊息流，而圖像就是在持續變化和流動之間所摘下的定格瞬間。《人工植物學》呈現的就是這些變幻過程中的過渡與瞬間，由一種形態走到另一種，持續變化地在神經網絡的多維空間之中遊走。

藝術團隊 *fuse** 從數位藏庫中搜集插圖並將之用作特殊的機器學習材料，而此機器學習系統稱為 GAN (生成對抗性網絡)，通過訓練此系統能夠重新創建新的人工圖像。這些人工圖像與最初提供的圖像在形態元素上極其相似，但觀其細節與特徵又富有人類表徵。在這層意

sense re-elaborates the content by creating a new language, capturing the information and artistic qualities of man and nature. The interpretation of the learned data aims to create a new system of relationships between colors, shapes, details, and textures totally new and independent from the previous ones, letting emerge the possibility of new species, classes, and morphologies.

ABOUT THE ARTIST



Founded in 2007, *fuse** is a multidisciplinary art studio that investigates the expressive possibilities of digital technologies, aiming to interpret the complexity of human, social and natural phenomena. Since its origins, the studio's research has had as its primary objective the creation of multimedia installations and performances, produced with the goal of exploring the boundaries between different disciplines in pursuit of new connections between light, space, sound and movement.

Directed by founders Luca Camellini and Mattia Carretti, the studio has evolved over the years and now approaches the creation of new projects with an increasingly holistic approach, relying on a *modus operandi* that values pure experimentation and collective creativity. The intent is to create works that can inspire, suspend the ordinary and stimulate thought, sensitivity and imagination.

*fuse** has always bound its development to that of the community in which it operates by supporting, promoting and conceiving projects that aim to spread culture and knowledge. With this intent, it has been co-producing the electronic music and digital arts festival NODE since 2016. Over the years, *fuse** has presented its works and productions internationally in art institutions and festivals including Mutek, Today's Art, Sónart, Artechouse, STRP Biennial, RomaEuropa, Kikk, Scopitone and the National Centre for the Performing Arts of China.

► <https://www.fuseworks.it>

義上，機器通過創造一種新的語言去重新闡述內容，捕捉人與自然間流動的訊息與藝術素質。通過推敲所學的數據，項目旨在創建出一個嶄新的獨立系統，用以建構一套有關顏色、形狀、細節和紋理的全新關係圖，開創新物種、類別與形態的可能性。

藝術家簡介

*fuse** 於 2007 年成立，是一所跨界別藝術工作室，研究數位技術在創作上的表達可能性，旨在探討人類、社會與自然現象的複雜性。自成立以來，工作室的方向一直以多媒體裝置及表演的創作為主，其目的是希望通過探索不同學科之間的界限去追尋在光、空間、聲音與動作之間的新連結。

在始創人 Luca Camellini 及 Mattia Carretti 的指導下，工作室經過多年的發展，現在以一種越來越全面的方式去創作新項目；團隊亦非常重視實驗探究以及集體創意，他們的目的是要創造能夠激發靈感創意、刺激思考、擴闊想像與觸碰感知的作品。

*fuse** 一直關注所在社區的發展，並將之連結其創作以推廣地區文化與知識，也因為這樣的初衷，他們自 2016 起開始協同製作電子音樂與數位藝術節 NODE。多年以來，*fuse** 在多個重要的國際藝術節與機構展出其作品，包括 Mutek、Today's Art、Sónart、Artechouse、STRP Biennial、RomaEuropa、Kikk、Scopitone 以及國家大劇院。

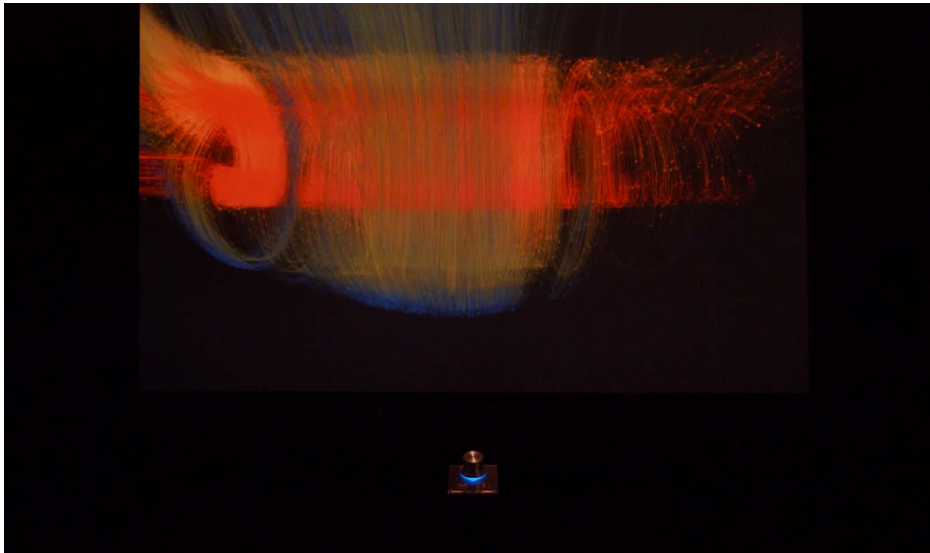
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Ryuichi Sakamoto × Daito Manabe (Japan)

感應流 2022 · 不可視 · 不可聽 (2022) 坂本龍一 × 真鍋大度 (日本)

An installation work in which, through detection (or sensing), electromagnetic waves imperceptible to humans are made visible and audible. This work was initially developed for the exhibition in Sapporo and been kept updated. An antenna collects electromagnetic waves, and the data is then made visible and audible in real time through a massive self-luminous, high-definition screen and speakers. The viewer is able to change the wavelength frequency with a controller, allowing the experience of various simultaneously existing electromagnetic waves through visuals and sound that are perpetually changing. In the present day when electromagnetic waves have become an essential part of infrastructure, this work makes us aware of a phenomenon that usually goes unnoticed – the flow (streams) of a multitude of electromagnetic waves – while also reflecting our active involvement through mobile phones and smartphones.

這是一件將人類無法感知的電磁波轉化成可視可聽素材的裝置作品。作品起初是為了在日本札幌的展出，及後持續發展更新。裝置所安裝的天線收集環境中的電磁波，然後把數據通過程式轉化成視覺與聲音，讓觀眾能實時體驗。觀眾也可以透過裝置的控制器去改變波長頻率，經歷同時存在的各種電磁波以及不斷變化的視覺與聲音。電磁波在現今社會已是無處不在，這件作品讓觀眾意識到這些通常不被注意、不被看見的存在，並通過電磁波的流動反映了人們通過智能手機及產品的積極參與。



ABOUT THE ARTIST



Ryuichi Sakamoto

Born in 1952 in Tokyo. He made his debut with “Thousand Knives” in 1978 and in the same year he formed YMO. Since the band’s breakup he has been active in many other fields. He won an Academy Award for the soundtrack for “Merry Christmas, Mr. Lawrence”, and a Grammy Award for “The Last Emperor”. He often works with environmental and peace issues, establishing the forest conservation organisation “more trees”, among other activities. He was Artistic Director of the 10th Anniversary Program of Yamaguchi Center for Arts and Media (YCAM) in 2013, while in 2014 he took on a more active role in the art world as guest director of Sapporo International Art Festival 2014.

► <http://www.sitesakamoto.com>



Daito Manabe

Artist, programmer, and DJ. He creates work by combining familiar phenomena and materials perceived anew from different perspectives. His focus is on the essential attraction that phenomena, the body, programming, and computers possess, discovered through their careful observation.

► <http://www.daito.ws>
► <https://rhizomatiks.com>

Production credit 製作鳴謝：

Ryuichi Sakamoto + Daito Manabe 坂本龍一 + 真鍋大度
Sensing Streams 2022 - invisible, inaudible 《感應流2022 · 不可視 · 不可聽》
Technical support 技術支援：
Visual programming 視覺程式：Daito Manabe (Rhizomatiks)
Software development 軟件開發：Yuta Asai (Rhizomatiks)
Hardware development 硬件開發：Katsuhiko Harada (Rhizomatiks)
Sound programming 聲音程式：Satoshi Hama
Technical setup 技術組裝：Shintaro Kamijo (Rhizomatiks)
Project management 項目管理：Naoki Ishizuka (Rhizomatiks)
Producer 監製：Takao Inoue (Rhizomatiks)

藝術家簡介

坂本龍一

1952 年生於日本東京，1978 年發佈首張個人專輯《千之刃》，同年成立樂隊 YMO。該樂隊解散後他仍然活躍於各個領域；他為《戰場上的快樂聖誕》(1983) 創作的配樂贏得英國電影學院獎，及後憑《末代皇帝》(1988) 獲得格萊美獎等。他持續關心環境與和平等世界命題，創立了森林保育組織《more trees》。2013 年他擔任日本山口情報藝術中心 (YCAM) 十周活動的藝術總監，並在 2014 年為札幌國際藝術節擔任客座總監一職，積極參與藝術界的活動。

真鍋大度

藝術家、編程人員兼唱片騎師。他的工作涉及以不同角度重新思考和結合熟悉的現象與素材，專注於通過細緻觀察可以發現的現象，以至身體、編程、計算機和數據本身的潛在興趣。

TTTV Garden (2022-23) Keith Lam (Hong Kong)

天屏地園 (2022-23) 林欣傑 (香港)

“The new media are not bridges between man and nature; they are nature” by Marshall McLuhan

In 1974, Nam June Paik, the celebrated artist commonly hailed as the father of video art, brought together television sets and subtropical plants in his work “TV Garden”, conceptualising a world interwoven with technologies and nature — a portrayal of the interplay of lives and technologies. Parallely, renowned media theorist Marshall McLuhan once pointed out that human participation, with the use of electronic technologies, in nature has unveiled a new epoch in culture and history. Such technologies have developed into the breeding ground for new ideas and rules regarding how humankind should contemplate nature, the environment, the order of the universe, the relationships among societies, and even aesthetics. The evolution of technologies has brought prodigious advantages to our lives. To some extent, they seemingly resemble God’s omnipotence — revitalising drylands and reversing deaths. Nature and technologies are now in perfect symbiosis, which runs on a reciprocal cycle.

Commissioned by this exhibition, “TTTV Garden” is a pop-up garden. It mimics the agricultural technique widely adopted by indoor vertical farming – the method controls the spectrum of the LED lights in the environment to optimise plant growth. Indeed, TV screen, a medium through which we learn about the world, is a rendition of this very technique. Through learning and analysing the motions and the colour spectrum of the 24-hour news, the computer stimulation transmits and televises such data on the overhead screen in “TTTV Garden”, making it the “sky” that not only feeds information to the public, but also provides lights for the plants in the environment. The interaction between virtuality and reality provides a two-way stimulation to lives, resulting in a mutually inclusive loop.

Audience not only can experience this intriguing cycle of co-existence in person, they can also tune in on Twitch, where the

「新媒體不是人和自然的橋樑；它們就是自然」 — 馬素·麥克魯

1974年國際錄像之父白南準在他的作品《電視花園》(TV Garden)中，把電視機與亞熱帶植物並置在一起，假想科技和自然交織一起的世界，這是生命連結科技的呈現。而著名媒體理論家馬素·麥克魯曾指出，人類以電子技術干預自然，揭開了文化歷史的新次元。它為人們如何思考自然、環境、宇宙的秩序、社會關係以至美學提供了新的概念和法則。兩者連通，藝術家思考到當科技的進化為人類生活帶來各種優越的演變便利，甚至似神造之技把弄大自然 — 令乾旱土地再次濕潤、逆轉枯死等，科技與自然已透達共生，並進入了相互影響的存在循環。

是次展覽委託的作品《天屏地園》是一座期間種植的園圃，挪用了原用於室內垂直農作的植物培養法 — LED光譜植物養植技術，應用同樣的光學科技讓LED中的光源成為營飼生命的光。我們認識這個世界的其一媒介 — LED屏幕，正正隱藏了這種營飼植物的技術。作品中屏幕的內容，擷取24小時新聞媒體的影像，通過動態及顏色圖譜分析，機器學習構成植物頭頂上的一片天空 — 電子媒體除了飼養資訊給大眾，同時也營飼著大自然大環境，人工真實與現實交互影響，生命被虛實雙向刺激，與之反饋塑形，造成循環共生的狀態。

觀眾除在現場見證這由虛實交織而成的共生循環之外，作品網站將持續連載植物的影像記錄，也可以在直播平台 Twitch 實

plants will be live-streamed and documented continuously; it allows the audience to witness the development of the created sky and growth of the plants in real time, while reflecting on the conflicts and possibilities resulting in the interdependence of nature and technologies.

ABOUT THE ARTIST



Keith Lam, media artist, the co-founder and the artistic director of “Dimension Plus”, a Hong Kong-Taiwanese new media art team, and founder of the composite space “openground”.

Being awarded in many outstanding international art festivals, including Prix Ars Electronica and Japan Media Arts Festival, Lam’s works have toured around the globe at top-tier museums and art festivals such as the Hong Kong Museum of Arts, the National Art Centre at Tokyo, OK Center for Contemporary Art, the New Technological Art Award Biennial in Belgium, the National Taiwan Museum of Fine Arts and more.

Lam is also an enthusiastic educator of media art; he has been teaching at various tertiary institutions as a visiting scholar, associate professor and consultant, aiming to promote the application of digital media in art.

► <https://keithlyk.net/>



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時見證，在線上觀看每分秒的成長瞬間和人工天空的演變，並思考密不可分科技與自然共生下的弔詭與可能。

藝術家簡介

林欣傑 — 媒體藝術家，香港及台灣藝術與科技團隊 Dimension Plus 共同創辦人暨藝術總監以及複合空間 openground 創辦人。

作品曾於奧地利媒體藝術節電子藝術大獎 (Prix Ars Electronica)、日本文化廳媒體藝術祭等國際知名藝術節獲獎，並於世界各地的美術館及藝術節展出，包括香港藝術館、日本東京國立美術館、OK Center for Contemporary Art、比利時科技藝術雙年展、國立台灣美術館等。

熱衷於媒體藝術教育，一直出任各大專院校的客席教學、副教授及顧問等工作，致力推動數位製作應用於藝術創作中。

F10ra 0 (2022) Ellen Pau (Hong Kong)

靈基因 (2022) 鮑藹倫 (香港)

*It's not a cry that you hear at night
It's not somebody who's seen the light
It's a cold and it's a broken hallelujah*

— *Hallelujah, hallelujah by Leonard Cohen*

“The medium is the message” is a phrase popularised by Marshall McLuhan in his book *Understanding Media: The Extensions of Man* published in 1964. Since then, every arrival of new media has entailed new insights. A year after the publication of McLuhan's book, Bauhinia Blakeana was named as Hong Kong orchid. It became the city's emblem and replaced the queen's face on the coins after the handover in 1997.

Despite its name and appearance, the Hong Kong Bauhinia is indeed not an orchid, but a tree in the Legume family, which includes peas and beans, among others. The flower is a sterile hybrid; Richard Saunders, the author of *Portraits of Trees of Hong Kong and Southern China*, suggested that it was “arguably an inauspicious symbol for a city built upon a mixed Chinese and British heritage.” In 2005, Saunders traced down the origin of the Bauhinia Blakeana hybrid by comparing its breeding systems to other bauhinias. He confirmed Bauhinia Blakeana was the product of the hybridisation between Bauhinia purpurea, commonly known as purple camellia, and Bauhinia variegata, usually known as camellia species — both, according to Hong Kong Herbarium, are alien species to Hong Kong.

It was a miracle that Bauhinia Blakeana was discovered by Jean-Marie Delavay, who was a Catholic missionary and a botanist. The fact that the seeds were not flushed down to the ocean nor eaten by wild animals or humans and that the plant could adapt to the adverse environment such as high temperatures and salty water contributes to the life of Bauhinia Blakeana. So, what does this flower imply in terms of the revelation of life?

那不是你在暗夜中聽到的哭泣
那不是某人看見了光明
它是冷酷的，是破碎的哈利路亞

— 李歐納·柯恩《哈利路亞，哈利路亞》

「媒介即訊息」是哲學家麥克魯漢 (Marshall McLuhan) 在其 1964 年出版的《理解媒體：人的延伸》(Understanding Media: the Extensions of Man) 中推廣的著名金句。自那時起，每一個新媒體的到來都攜帶著新的見解。

在麥克魯漢的書出版一年後，紫荊花被命名為香港蘭花，而在 1997 年香港回歸後，它成為香港的市徽，取代了硬幣上的女王頭像。儘管它的名字和外觀都很像花，但香港紫荊其實並不是蘭花，而是豆科的一種樹，裡面包括豌豆和豆子等。此花只開花不結果，是一種不育的混種。《Portraits of Trees of Hong Kong and Southern China》作者 Richard Saunders 提出，對於一個建立在中英文化混雜的城市來說，這也許是個不祥之兆。2005 年 Saunders 追蹤了紫荊花的混種起源，並將它的繁殖系統與別的羊蹄甲屬進行比較，他確認了紫荊花是紫山茶和山茶花混雜交配的結果 — 根據香港植物標本室的資料顯示，兩種花都是外來物，意味著它們均非香港本土植物。紫荊花的確是個奇跡，早年被身兼傳教士與植物學家的 Jean-Marie Delavay 所發現，種子既沒有被沖到海裡，也沒被人類或動物吃掉，這種植物亦能夠適應高溫與鹹水等惡劣環境，可見其生命的堅韌。那麼在啟示方面，這種花又代表著什麼？

Nowadays, we are used to linking almost everything with artificial intelligence and neural network, imagining how the new intelligence will interpret the interplay of existence and essence. If DNA were the language of God, could we decode the DNA for a deeper message from every creature? In the exhibition, the DNA file is translated into sound. There are various methodologies developed in the last 30 years to translate DNA or protein into audible files for various reasons. Some scientists are turning such sounds into songs which can be therapeutic, while others imagine a future where sounds can be altered and reverse engineered to make new materials.

Given that all Bauhinia Blakeana in the city are believed to have hailed from the ancestor tree in the French Mission, Ellen dubs the first ancestor tree “F10ra 0”. This Hong Kong-unique “orchid tree” is barren (they do not produce seeds or fruit); they are all grafted and cultivated manually. Botanical studies revealed that Bauhinia Blakeana have a life span of 50 years, suggesting that the “F10ra 0” existed around 150 to 170 years ago, but not earlier as there were only a few inhabitants in Pokfulam.

Based on the 2021 Genome research on Bauhinia Blakeana, we organised the genetic code of protein sequence according to I-Ching in the form of dyadic groups of binary numbers and matrix representations. The information is the foundation for the musical rendition to the story of the Hong Kong Orchid.



ABOUT THE ARTIST

A video and media artist and professional radiographer, Ellen Pau co-founded Videotage, one of the earliest video artist collectives in Asia in 1986. She is the co-founder and curator of the Microwave International New Media Arts Festival since 1997; and has curated various exhibitions locally and internationally, including Digit@logue for Hong Kong Museum of Art, ZERO1 Biennial in San Jose and Transmediale in Berlin. In the 90s she also took part in film productions with directors Evans Chan, Ann Hui and Barbara Wong.

今今日我們習慣將大部分東西與人工智能和神經網絡掛勾，試想像新的智能會如何解釋存在和本質的相互作用？如果 DNA 是神的語言，那麼我們是否以為解碼 DNA 而在每個生物身上獲取更深一層的訊息？在是次展覽中，藝術家將 DNA 的訊息轉換成聲音，並希望通過是次經歷可以讓紫荊花基因研究再行一步。在過去的三十年裡，已經有各種方法去把 DNA 或蛋白質翻譯成「可聽的文件」。

香港所有紫荊花相信都是來自法國傳教士的那棵樹，因此藝術家想為第一代命名為「F10ra 0」。這棵在香港獨特的蘭花樹無法結果生子，它們只能以人工嫁接、插枝、壓條等方法繁殖。根據植物學研究所言，紫荊花的壽命為五十年，這說明第一代大約是在 150-170 年前就已經存在，但不可能更早了，因為當時的薄扶林只有少數居民。基於 2021 年對紫荊花的基因組研究，我們根據《易經》的原理，以二進制數字和矩陣的形式組合了蛋白質序列的遺傳密碼，而這些訊息是為香港蘭花的故事進行音樂演繹的基礎。

藝術家簡介

錄像及媒體藝術家、策展人，1986 年聯合創辦亞洲最早的錄像和媒體藝術團體之一 — 錄映太奇。1997 年聯合創辦並策展微波國際新媒體藝術節至今；並曾為多個本地及海外展覽策展，包括香港藝術館《數碼演義》、聖荷西 ZERO1 雙年展及柏林 Transmediale 新媒體藝術展等。電影方面鮑氏曾參與陳耀成、許鞍華及黃真真導演的電影製作。

Major solo exhibitions in recent years include “What about home affairs” (2019) curated by Freya Chou at Para-Site, and M+ & Art Basel Hong Kong co-commissioned video work *The Shape of Light* (2022) on the video facade of M+. Her video works have been extensively exhibited in worldwide film festivals and art biennials (including the Hong Kong Pavilion in the 49th Venice Biennial) and are archived and collected by VMAC (Videotage Media Art Collection), Video Bureau, Griffith University, Pompidou Centre, M+ and private collectors.

近年個人展覽包括，2019年 Para-Site 藝術空間展出回顧展《當家當當家》(What about home affairs)，2022年受 M+ 及巴塞藝術博覽會委創作電視幕牆公共藝術作品《光之凝》(The Shape of Light)。其作品曾於多個國際電影節及藝術雙年展展出（包括第49屆威尼斯雙年展香港展館），並為 VMAC（錄影太奇媒體藝術收藏）、錄像局、格里菲斯大學、龐比度中心、M+ 及私人收藏家所收藏。

Production credit 製作鳴謝

Concept & artist 概念及藝術家: Ellen Pau 鮑藹倫

Producer 監製: Quist Tsang 曾覓

Installation designer 裝置設計: Umi Ngai 魏鳳美

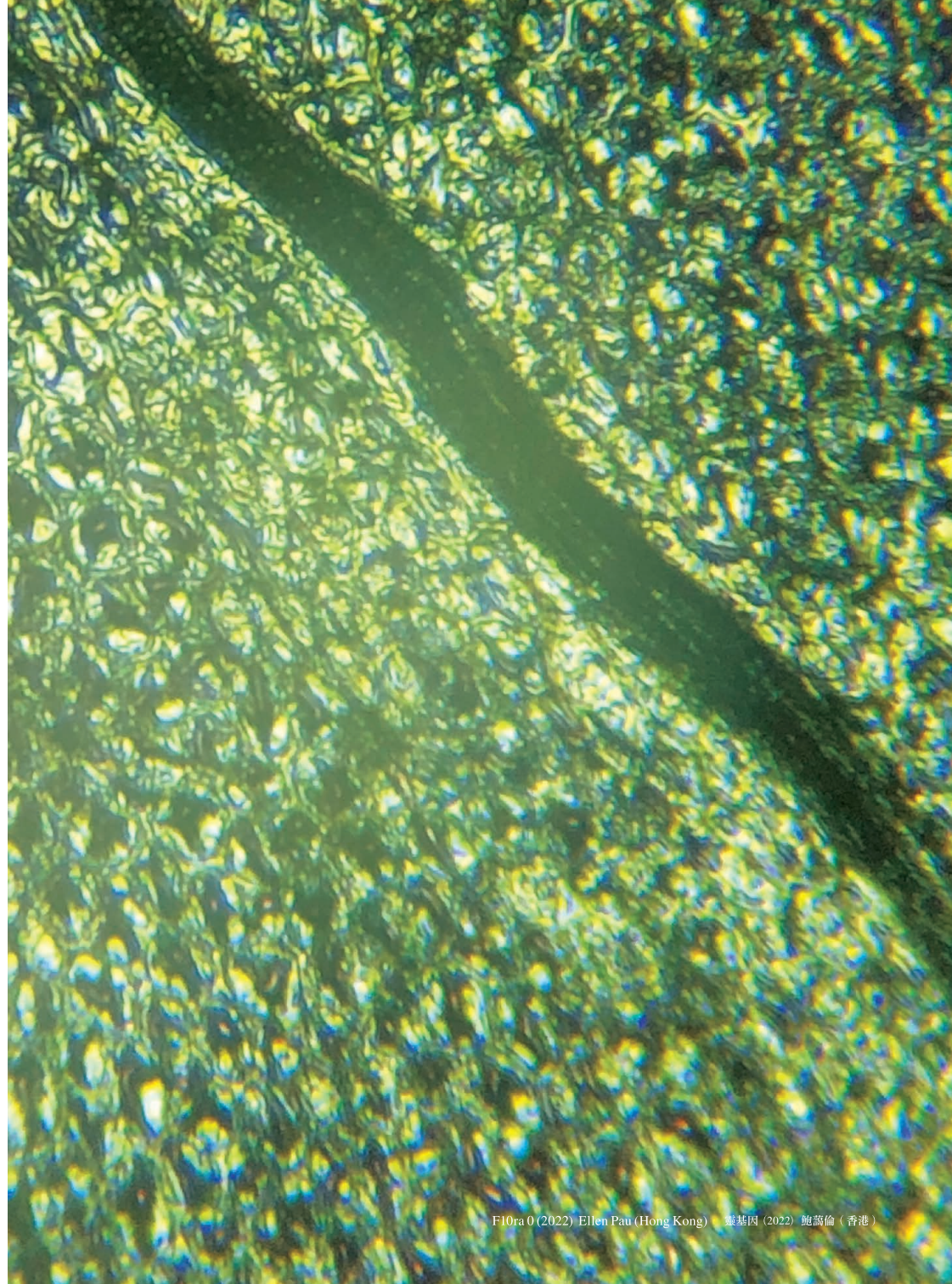
Music composer 作曲家: Steve Hui 許敬山

Programmer 程式設計師: Ko Man Kit 高文傑

Assistant programmer 助理程式設計師: Lee Hoi Yan, Kristina 李凱欣

Scientific consultant 科學顧問: Dr. Amy Chan 陳一云醫生, Dr. Chit Chow 周捷博士, Ms. Zeta Mui 梅希樂女士

Special thanks 特別鳴謝: Ms. Mandy Wong 黃倩文女士, Ms. Quinn Wong 黃庭芝女士



Grove (2022) Philip Beesley (Canada)

樹叢 (2022) 菲利浦·畢斯雷 (加拿大)

“Grove” is a gathering space that offers a vision for inclusive, open building. The project was created by the Living Architecture Systems Group, led by University of Waterloo professor Philip Beesley and with many collaborators.

A pool-shaped screen centers the work, into which a film, called Cradle, is projected. “Cradle” was created by Philip Beesley with the Cannes Prize-winning directors Warren du Preez and Nick Thornton Jones. The projection pool is surrounded by a forest of totem-like columns with embedded custom speakers that carry a multi-channel spatial sound environment by composer Salvador Breed and 4DSOUND of Amsterdam.

Together, the film and sound environment offer visitors an intense experience of innumerable worlds falling into chaos and rising again in new life. Inspired by the form language of Beesley’s “living architecture” environments, the film’s intricate geometries move from inert crystalline minerals into surging life forms. Within an astral, dream-like vision of constant metamorphosis, a child-like being emerges, reflecting the fundamental journey from death into new life. Rising and falling in cycles, deeply fragmented wilderness is interwoven with shimmering, hopeful light. Whispering voices emerge from cavernous depths, creating an emotional passage from suffering through new life and innocent wonder.

How will we live together? Beesley and his collaborators offer a vision of a transformed world where future architecture seeks communion with plants, animals, and inert matter alike. Free citizenship was long defined by protective city walls, yet those same walls have also fueled catastrophic changes that befall us now. Instead of the rigid, bounded, and closed territories that divide us, can we live in open, constantly exchanging, shared worlds? Can a new architecture based on dissipative natural forms, such as fragile snowflakes and shifting clouds, create buildings that are both unapologetically sensitive and extraordinarily coherent, self-renewing, strong, and resilient?

《樹叢》由加拿大滑鐵盧大學教授菲利浦·畢斯雷領導，與生活建築系統團隊 (Living Architecture Systems Group) 以及多個合作伙伴共同協作；作品是一個建築願景，旨在這個相聚空間之內呈現一個包容又開放的視野。

作品的中心是一個水池狀的屏幕，裡面裝載著一部名為《搖籃》的電影；電影是由菲利浦·畢斯雷與坎城電影節獲獎導演 Warren du Preez 與 Nick Thornton Jones 協同創作。池狀投影身邊圍繞了圖騰般的柱體裝置，柱體上嵌上定制的音效裝置，播放著由作曲家 Salvador Breed 與阿姆斯特丹的 4DSOUND 創作的多頻道環境音效。

電影與音效環境連動，空間中似有無數世界陷入混雜無章然，而轉眼間新的生命又再次躍起，為觀眾提供了強烈的體驗。受畢斯雷的「活建築」環境的創作語言所影響，影像畫面由錯綜複雜的幾何圖形靜惰性的晶體礦物化成湧動的生命形式，在一個如星空、夢境般的持續蛻變中，仿似孩子般的存在演變，映投由死至生的旅程。周而復始的輪迴，荒野變成碎片萬千扣結著閃亮、充滿著希望的光源，輕聲低語從深處稍現，勾勒出由受難、新生以至天真疑惑的情感大道。

菲利浦與他的合作伙伴建構了一個改革世界的願景，在未來的建築道路上找尋與植物、動物、惰性物質共生共活的理念，叩問著「我們將如何生活在一起？」自由公民權長期被城牆所界定，然而這些城牆也助長了許多當下的災難式變化。取代那些分割人們的僵硬封閉領

The experimental architecture of “Grove” offers profoundly restorative and healing qualities. By translating complex, interdependent natural systems into projected physical and virtual structures and environments, “Grove” offers a vision of a radically inclusive future where we can mesh our bodies, minds and spirits with our surroundings, breach seemingly unbreachable divides, and create renewed worlds grounded in mutual exchange and empathy.

ABOUT THE ARTIST



Philip Beesley is a multidisciplinary Canadian artist and architect.

Beesley’s research is recognised for its pioneering contributions to the rapidly emerging field of responsive interactive architecture. He directs Living Architecture Systems Group (LASG), an international group of researchers and creators. He is a professor at the School of Architecture at the University of Waterloo and the European Graduate School. He has been featured twice at the Venice Biennale of Architecture (“Hylozoic Ground”- 2010, “Grove” - 2021).

The work of the LASG evolves through collaborative exchanges with an international network of scientists, engineers, and artists including engineering leads Rob Gorbet and Dana Kuli, Atelier van Herpen, Salvador Breed and 4DSOUND in Amsterdam, among many others. Collaborations with LASG artists, scientists, and engineers has led to a diverse array of projects, from haute couture collections to complex electronic systems that can sense, react and learn. This experimental architecture explores the subtle phenomena and constantly-changing boundaries at the outer edges of current technology.

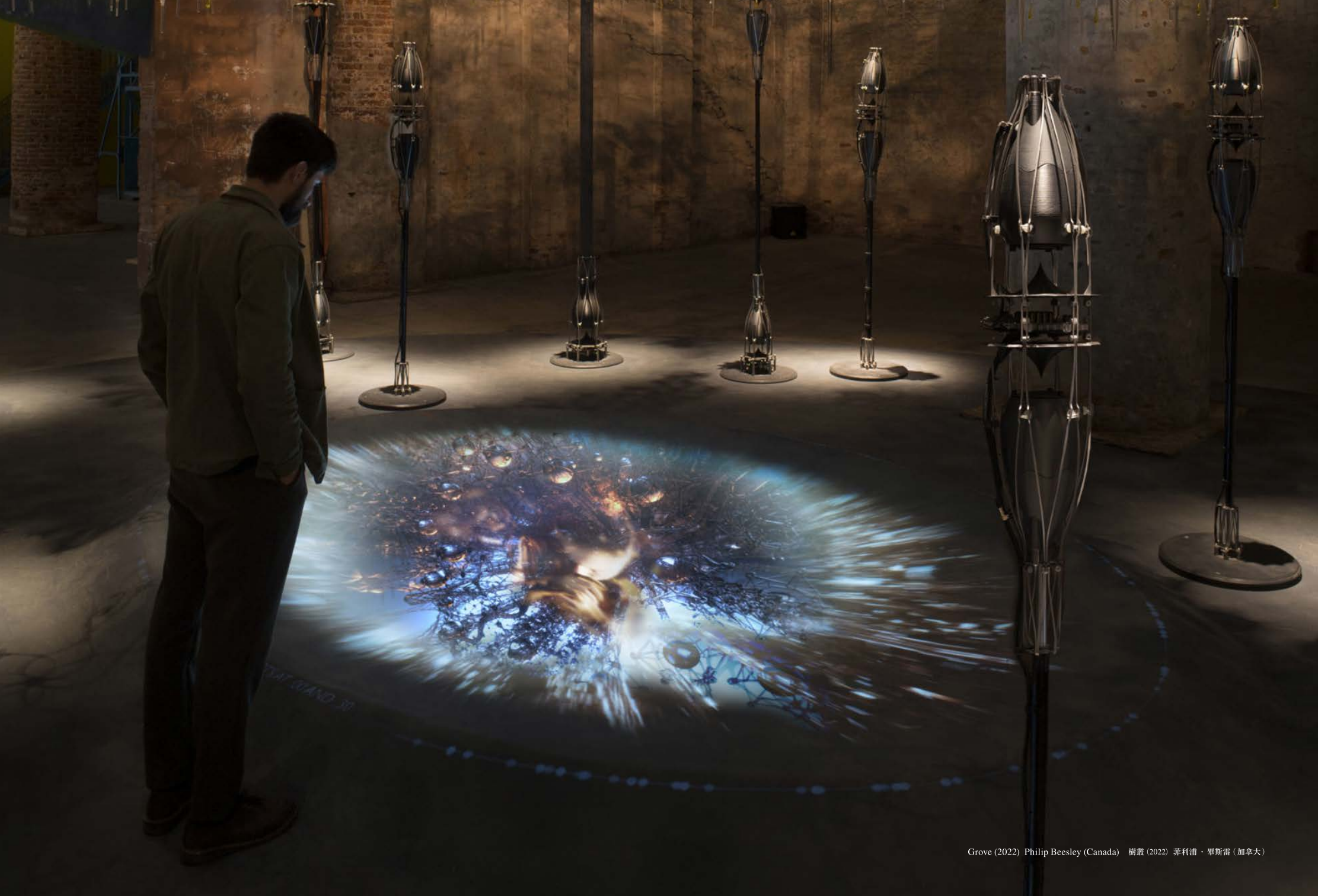
► <https://www.philipbeesleystudioinc.com/>

域觀，人們是否可以共享一片開放又持續不停變換的世界呢？建築學又是否可以紮實參考耗散式的自然形態？就好像脆弱的雪花與變化的雲朵。我們是否可以打造敏感又異常協調、懂得自我更新、強壯又富有彈性的建築？實驗性建築裝置《樹叢》攜帶著巨大的恢復與療癒力量，把複雜又互惠共存的自然系統轉化成虛實相融的裝置環境，作品提供一個富有包容性的未來願景，在那兒人們的身心靈融於環境之中，打破分界線，並能共同創造一個相互交流、互相同理的新世界。

藝術家簡介

菲利浦·畢斯雷是一位加拿大跨界別藝術家及建築師，他的研究在快速興起的反應式互動建築領域中被認為開創性的貢獻。他所領軍的 LASG 生活建築系統團隊由國際研究人員及創作者所組成，他現任加拿大滑鐵盧大學建築學院及歐洲高等學院的教授，並曾兩次參加威尼斯建築雙年展（2010 年的《萬物有生》、2021 年的《樹叢》）。

LASG 團隊的作品是通過與國際科學家、工程師及藝術家的合作交流而發展，人員包括工程領導 Rob Gorbet 與 Dana Kulić、來自阿姆斯特丹的 Atelier van Herpen、Salvador Breed 與及 4DSOUND，還有許多其他伙伴。與 LASG 的藝術家、科學家及工程人員之間的合作促使項目富有多元面向與屬性，由高級訂製服系列到複雜電子感應系統均有涉及，實驗性建築項目探索了當前科技外圍的微妙現象以及不斷持續變化的邊界。



About the curators

策展人簡介



Joel Kwong

Joel Kwong is an international media art curator, writer, producer and educator based in Hong Kong. She is currently the Programme Director for Microwave International New Media Arts Festival and the founder of SIBYLS – a creative consultation and production agency. She is an experienced media art practitioner with over 15 years of experience, her most recent involved projects include Microwave Festival edition 2022, Future Media Arts Festival, Connecting the Dots – webzine & online exhibition 2021, Glowing Dots – online exhibition 2021, and Transmedia storytelling projects in 2022 & 2020 in the theme of HALF HALF & All about Life and Death. She has given talks & lectures in different festivals and institutions, including Shenzhen Media Arts Festival, Transmediale in Berlin, Ars Electronica in Linz, ACT Festival in Gwangju/ Korea, AND Taiwan, The University of Electro-communications in Tokyo, Entertainment EXPO in Hong Kong etc. She is currently teaching part-time in various tertiary institutions, includes Hong Kong Design Institute, the City University of Hong Kong and also the Chinese University of Hong Kong etc.

► www.microwavefest.net

鄺佳玲

鄺佳玲是一位駐香港的國際媒體藝術策展人、項目監製、作者以及教育者。她現為微波國際新媒體藝術節的項目總監以及 SIBLYS 的創辦人，旨力推動藝術與科技在創意產業上的協作項目。她擁有超過十五年工作經驗，近年策展及參與的項目多元，包括微波國際新媒體藝術節 2022、台北未來媒體藝術節 2021、連點線上誌及展覽 2021、線上展螢火連城 2021 以及串媒體敘事實驗項目——2022 年的《半半之書》、2020 年的《生死牆》等。她曾被邀在多個國際藝術節及場合演講，包括深圳媒體藝術節、柏林的 Transmediale、奧地利林茲的 Ars Electronica、韓國光州的 ACT Festival、台灣的 AND、日本的電氣通訊大學及香港影視娛樂博覽等。現同時於香港知專設計學院、香港城市大學以及香港中文大學擔任兼任講師。



Keith Lam

Keith Lam, media artist, the co-founder and the artistic director of “Dimension Plus”, a Hong Kong-Taiwanese new media art team, and founder of the composite space “openground”.

Being awarded in many outstanding international art festivals, including Prix Ars Electronica and Japan Media Arts Festival, Lam’s works have toured around the globe at top-tier museums and art festivals such as the Hong Kong Museum of Arts, the National Art Centre at Tokyo, OK Center for Contemporary Art, the New Technological Art Award Biennial in Belgium, the National Taiwan Museum of Fine Arts and more.

Lam is also an enthusiastic educator of media art; he has been teaching at various tertiary institutions as a visiting scholar, associate professor and consultant, aiming to promote the application of digital media in art.

► <https://keithlyk.net/>

林欣傑

媒體藝術家，香港及台灣藝術與科技團隊 Dimension Plus 共同創辦人暨藝術總監以及複合空間 openground 創辦人。

作品曾於奧地利媒體藝術節電子藝術大獎 (Prix Ars Electronica)、日本文化廳媒體藝術祭等國際知名藝術節獲獎，並於世界各地的美術館及藝術節展出，包括香港藝術館、日本東京新國立美術館、OK Center for Contemporary Art、比利時科技藝術雙年展、國立台灣美術館等。

熱衷於媒體藝術教育，一直出任各大專院校的客席教學、副教授及顧問等工作，致力推動數位製作應用於藝術創作中。

Learning & Practice

學習與實踐

Tips of Self-Learning

“Hylozoism” is an exhibition that advocates the co-existence of arts and technology. Apart from experiencing the installations in the exhibition, audiences are encouraged to go through a creative self-learning process here as well. The 5 steps in this self-learning kit provide audiences with a simple guide to learn about the multiple aspects of arts and technology; and at the same time allow them to understand more about artists’ thinking and creative process which further stimulate individual creativity. Before we put these steps into practice, let’s review an important concept noted in the curatorial statement, “Symbiosis”; it is not simple as living together on the same planet, but instead a state of co-existence with the spirit of “reciprocity”. Every artwork showcased in this exhibition discusses the topic related to “nature”, however, it is not the well-known Mother Nature, but a kind of Neo Nature under the intervention of technology; some are tangible while some are not. These ideas may have never crossed audiences’ minds before visiting this exhibition. No matter how new and novel technology is, when people are accustomed to the use of technology, it simply becomes a part of our life. Let’s experience this exhibition and learn about the following 5 steps, it may help your thinking to turn routines creatively into extraordinary!

自學秘笈

《萬物有靈》是一個提倡藝術與科技共生的展覽，在展場空間內觀眾除了可以親身體驗藝術作品以外，還可以來一堂創意自學課。這自學秘笈裡有五個步驟，旨在為觀眾提供簡單指引去學習藝術與科技的多重面向，同時可以理解作品創作過程中藝術家的思維，以至進一步誘發個人的創意。那麼在實踐之前，讓我們先回顧策展論提及過的一個重要概念，就是「互惠共生」。這裡談的共生並不是單純一起在同一個星球地域上生存那麼簡單，而是有「互惠」精神的共存狀態。空間內的每件作品都在探討「自然」，只是這種自然不是原始的大自然（Mother Nature），而是在科技介入下的新種自然（Neo Nature）；有些可見有些不可見，而這些想法也許在這場展覽以前，觀眾並未有思考過，但當人們習以為常地應用科技，再新再新奇，到最後都不過日常，那就讓我們運用這場展覽的經驗與下列的五步曲，輔助大家思考，把日常化作創意的不平常！

2 Read & Read More 看圖讀字

1 Exploration 自由空間探索

To start the first step of “exploration”, you should not rush to read any text of the artworks. You may try to open your senses and wander through the exhibition space with a free mind. This process is purely personal, you may observe the spatial design and stay in a place for as long as you like, trying to use only your senses and intuition to take notes. This exploration process allows you to engrave your feelings about the exhibition in mind. Then you will be able to find the difference between your first impression and the feelings after you study the exhibits. At this moment, it is fine if there is a lot you don’t understand but be careful not to fall into the judgement trap. Don’t focus on what “I think” but explore how “I feel”.

開始探索的第一步，就是別急著去閱讀任何文字，先打開自己的感官，休閒自在地在展間中遊走。過程中純粹以個人感受出發，去看看空間的設計，想停留時停留，盡量只用感官與直覺做記認。這個自由探索的過程是為了讓你刻下對展覽的感受，記住這些感覺，當你在細緻研究每件作品過後，再對照一下這些「初感受」就可以得著更多。當下，你可以充滿著許多不理解，但小心別掉進「判斷」(Judgement)的陷阱，不要說「我覺得」(I think)，記住這階段是「我感受」(I feel)。

After wandering through the exhibition area, you should have some impressions and feelings in your mind and now is the time to appreciate the artworks in detail. It is recommended to start your journey from the entrance or introduction panel of the exhibition. First of all, no matter which direction you take, there is no right or wrong, you just need to know why you started from the left or the right side. This is an important cognition because it will help you better understand the idea of spatial design.

You shall read and observe each artwork carefully, whether it is a textual description or materials and forms of the artwork. Please write down some questions in this process. It can be the thoughts provoked by the artwork, or any questions you want to ask the artist. Taking my own experience as an example, sometimes I take pictures at an exhibition (if the organiser allows), especially close-up photos to record the details of my curious part.

走動過後，你心裡應該已經刻下一些印象與感受，而現在就是細緻觀看的時候。建議你回到展間的主題牆，由這裡再開始探索。首先無論你打算先向左或向右走都不打緊，因為這沒有標準答案，你只需要記下為什麼你比較偏向左或右開始走動，記下原因很重要，因為這將會幫助你更理解空間設計的思維。

每件作品你都需要仔細閱讀觀察，無論是現場的文字論述，還是作品的各種物材與形態，請你記下一些問題，無論是由作品所引發的思考，還是你想要問藝術家的問題，什麼問題都可以。以個人經驗為例，有時候我會拍下一些照片（如果主辦單位容許），尤其是特寫，儘量以照片去記下我想要發問的細節。

3 Digest, Think & Imagine

消化、思考與想像

After listing down some questions during your exploration, it is time to digest them. Do not rush to find out the answers, there is no absolute answer on many occasions, and please start by chatting with your own self. Based on your observation and details you studied, you can try answering the questions you listed by taking the role of an artist, curator, or audience. These identity changes will allow you to see the artwork in different perspectives. You can even imagine if you were the artist, how you would deal with those particular issues and how would you respond to the audience. This interesting “self-questioning” process enables you to deeply experience the artwork and learn more about yourself. Just remember that there is no right or wrong, the questions are raised from your own experience, curiosity, detailed observation and they are there to help you think further.

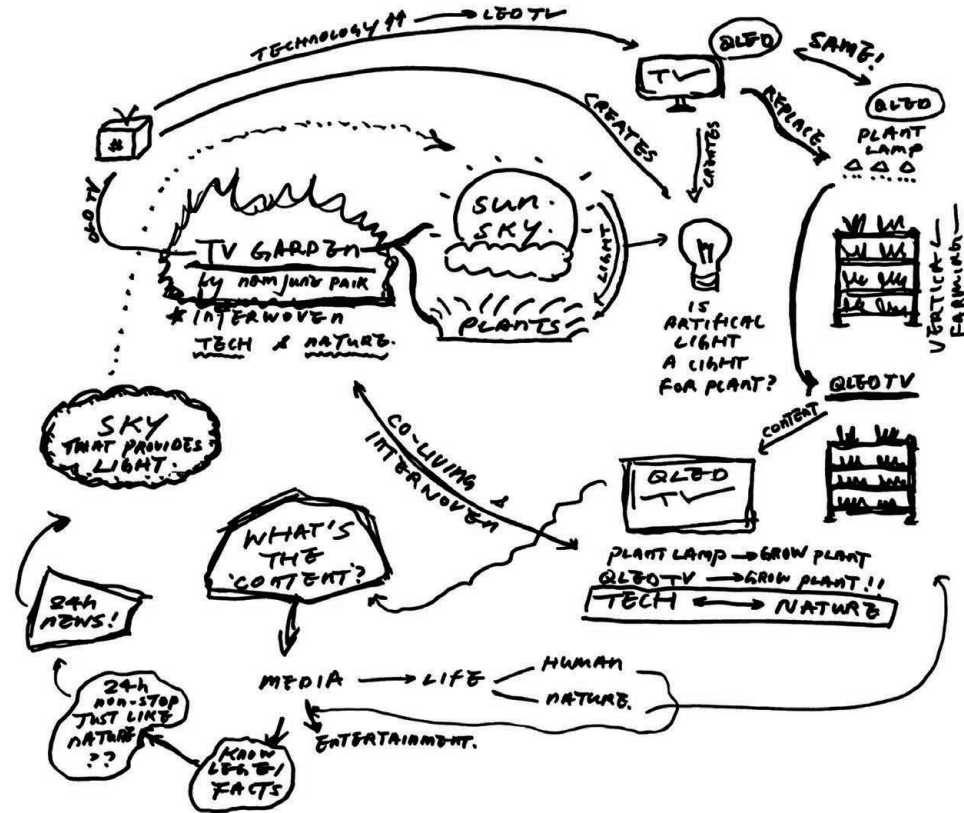
在每件作品的探討過程中，剛剛我們已經列出疑問，是時候可以沉澱一下。先不要急著找答案（許多時候根本沒有必然的答案），來個自問自答環節吧！在觀察的過程中你可以試著回答剛剛所列出的問題，可以代入藝術家的角色、代入策展人的角色，或是以觀眾的身分都可以。這些身分變換會令你看見作品的不同面向，甚至可以想像如果是那個藝術家，你會如何處理那些問題？會如何回應觀眾？這個自問自答的過程很好玩，除了可以深度體驗作品，還可以更了解自己。重點還是要記住，沒什麼對或錯，這些都是由自身經驗、好奇心以及細緻觀察出發的問題，它們的出現是為了讓你更深一步推進行思考。

4 Mind-map

繪畫思維圖

A mind-map is a diagram for organising information with interwoven images and texts. Creators often use it to do self-brainstorming. Usually, a mind-map is started with a keyword or image as the central theme. Then we elaborate the theme with more keywords, images, references and so forth in a radial format. There is no restriction to the content and you can write down anything that comes to your mind, similar to the approach of “Automatic Writing”. Again, there is no right or wrong in developing an information organisation diagram, as mind-mapping is used to visualise one’s thinking and brainstorming process. Moreover, “radial thinking” is an important way for this kind of ideation, instead of “linear thinking”. Once you get into linear thinking, everything is in a logical order and your creativity will stay inside the box. There are 5 artworks in this exhibition, you can pick any of them as the central theme of your mind-map to start growing your imagination. Here is an example by the artist:

思維圖（Mind-map），是一種由圖像與文字交織而成的訊息整理圖。創作人常用於與自己做頭腦風暴（Brainstorming）練習；我們通常會先以一個關鍵字或圖畫去做中心點，以「放射式」的方法連接更多的關鍵字、圖片、文獻等，內容不限，想到什麼就記錄什麼，就像自動書寫創作法（Automatically writing）一樣。這幅整理圖的發展沒有對與錯，它是用以呈現一個人的思考與頭腦風暴的過程。放射式的思維很重要，千萬別用線性思維（Linear thinking）發展，因為甫一進入線性思維，一切就關乎邏輯順序，這就等於將創意困在盒子裡永不超生。是次展覽有五件作品，你可以挑任何一件作品作為思維圖的中心點，由此開始引發你的想像，以右圖為例：



Mind-map by Keith Lam, artist of “TTTT Garden”
《天屏地圖》藝術家林欣傑所畫的思維圖

5 Peer Sharing 同儕分享

The last step is to confront yourself through the re-studying of your mind-map, to study your thoughts and capture your ideas as a finale. For example, what does this artwork remind you of? You may think of some trajectories, such as books, movies, songs or direct ideas, but where do they come from? What is their importance? Every dot, image or word generated in the radial map has the potential to become the muse of your creativity. You may wonder why so much thought is needed and when does it finish? To be honest, there is no end, but you can set a time limit for it, such as 15 or 30 minutes and that is entirely up to you. Mind-map is a way to reveal your creativity, and it requires you to put a lot of effort into generating great ideas, because the muse of creativity won't just fall from the sky and jump into your mind.

If there is enough time, please form a small group and share your mind-map with others. This important process allows you to organise your non-linear thinking and to filter your own thoughts and preferences. Peer communication is an extension of brainstorming, it will improve your learning capability and help you achieve more creative ideation development!

最後一式就是面對自己的思想，透過觀看思維圖去研究自己的思路並擷取自己的想法；比如由這件藝術品令你想起什麼？你之所以想起那些軌跡——可以是書、電影、歌曲又或且是直接的想法，這些是從何而來？有什麼重要性？每一個放射出來的點、圖或字，都有可能成為你的繆斯（Muse）。你一定會問，想那麼多到底為了什麼？什麼時候算是完成？老實說，發想是沒有終點的，但我們可以來個限時遊戲，比如 15、30 分鐘，任由自己安排。思維圖是創意的來源，這世界沒有白白而來的創意，不會真的有繆斯直接路過撞進你的頭腦內，創意是這樣努力震盪而產生的。

時間許可的話，請以小組形式讓每人分享自己的思維圖並給予對方回應。這個過程很重要，除了可以讓你好好整理剛才的非線性思維，也可以幫助過濾自己的想法與喜好；與同儕交流是頭腦風暴的延伸，把創意連結除了可以提升學習以外，也有可能成就更厲害的創意哦！

Last but not least

結語

There is no specific formula for learning and all roads lead to Rome. For example, there are many other ways to view an exhibition besides the 5 steps self-learning method mentioned above. This is just a simple guide, you can even develop your own unique method when you gain more experience. One will understand everything (in a particular field) by understanding the underlying principle. We hope that by providing this brief guidance, we can encourage audiences to think further and apply this to another cultural, art and design experience of one's own. Lastly, we would like to share a small tip with you: "Hylozoism" is a philosophy, a system that views all matters alive, not only including the elements in nature such as trees, flowers, plants and stones, but also everything brought about by technology; the co-existence of human and all matters should be on the same line of equality, but not letting human stay at the top of the pyramid and commanding others. At present, we have already understood from mass media the omnipresence and power of machines, computer programmes, and artificial intelligence; instead, let us think together about the possibilities of co-existence through this neo-nature where art and technology intervened.

I wish you a good day.

— Message from the curator, Joel Kwong

學習沒有特定的方程式，條條大路通羅馬。就以看展為例，五步曲以外還有許多方法，這部秘笈不過是一招半式，試多了甚至可以發展出自己的獨門武功。一理通百理明，這個小小的引旨希望可以鼓勵觀眾思考，並推至更多不同的文化設計藝術活動體驗之中。最後附上一個小錦囊：《萬物有靈》是一種信念，相信萬物皆有生命，這些萬物不單是自然中的樹木花草石頭，還包括由科技而來的一切，而人與萬物的共存是在同一條平等線上，不是由人站於塔尖上指揮。當下我們已經可以從流行媒體中理解到機器、電腦程式、人工智能的無所不在與強大，是故在這個藝術與科技的共生展中讓我們一同思考共存的可能性。

祝你有個愉快旅程。

— 策展人 鄺佳玲 寄語

HKDI GALLERY

HONG KONG DESIGN INSTITUTE

HKDI Gallery is a dynamic exhibition arm of HKDI, which is dedicated to present the exposition of cutting edge, top-notch international exhibitions and contemporary issues on design. In addition, HKDI Gallery also aims to support HKDI as one of the centres of design education in the region and promote design culture in Hong Kong.

HKDI Gallery engages with parties at home and abroad, including internationally acclaimed museums, designers and curators. With contemporary design as the cornerstone, it presents a series of top-notch exhibitions every year ranging from; graphic design, architecture, fashion, product design, multimedia and so on. This has included the following; exhibition for Zaha Hadid Architects, the retrospective for the Pritzker Prize-winning Spanish architect Rafael Moneo, the solo exhibition for the renowned Japanese designer Dai Fujiwara, the solo exhibition for the Oscar-winning artist Tim Yip, the retrospective for Hong Kong design legacy Kan Tai-Keung, the Asian debut largest solo exhibition for one of the most influential German industrial designer Konstantin Grcic and the exhibition of Japanese posters in 20th century, etc.

Through international exhibitions, HKDI Gallery turns itself into an education venue where design students, design community and general public can learn from the masters' works. It also actively engages with institute's students and external students with tailor-made tours, talk and panel discussions.

隸屬香港知專設計學院 (HKDI)，HKDI Gallery 是個充滿活力的展覽空間，致力於展示頂尖的國際設計展覽和當代設計議題，支持 HKDI 成為亞洲的設計教育重鎮，並於香港積極推廣設計文化。

HKDI Gallery 與海內外不同單位合作，如國際知名博物館、設計師、策展人等，以當代設計為議題，每年舉辦一系列涵蓋平面設計、建築、時裝、產品設計及多媒體等類別的頂尖展覽，包括 Zaha Hadid Architects 展覽、西班牙國寶級建築師 Rafael Moneo 回顧展、日本知名設計師藤原大個展、奧斯卡獎得主葉錦添個展、香港著名設計師靳埭強個展、德國工業設計師 Konstantin Grcic 亞洲大型個展，以及二十世紀日本海報展等。

通過舉辦各種國際展覽，HKDI Gallery 化身成教育場所，讓修讀設計的學生、設計界人士和大眾共聚於此，從大師作品中學習，並藉由量身定制的導賞團、講座和小組討論等活動與學院內外人士積極互動交流。