Microwave International New Media Arts Festival 2021
Yesterday's Fiction

Microwave International New Media Arts Festival 2021 will be held during the period of 29th October – 14th November. Getting peoples' minds blown for consecutively 25 years with artistic technology and innovation. The Festival consists of exhibitions, webinars and film screenings, to present the limitlessness of new media, at the same time reveal its possible connection with our daily life.

Technology tycoon Elon Musk once predicted that artificial intelligence would change the world to a greater extent than what nuke does. There are also numerous fictions constructing a framework of the future world, with creativity and imagination. How many of those prophecies have come true? And this is the theme of Microwave International New Media Arts Festival 2021 – Yesterday's Fiction, Today's Reality.

The main exhibition of the Festival will be held at the Exhibition Hall of Hong Kong City Hall from 30th October - 7th November, exhibits include a variety of works from artists all over the world: the scientific myth telling "Red Silk of Fate – Tamaki's Crush" by Sputniko!; the talkative "Surveillance Speaker" by Dries Depoorter; Tamiko Thiel and /p's cunning "Lend Me Your Face!"; Simon Weckert's tricky "Google Maps Hacks"; Alvaro Cassinelli's robots with unique character, "Shy Bot" and "Toro-Bots"; "Co(AI)xistence" the interaction between human and artificial intelligence recorded by Justine Emard; and the tribute to limitless NFT, "TFN/Technological Finding Netbot" by Future Media Arts Festival, Chang Hsin-Yu, Microwave International New Media Arts Festival and Jason Lam.

Guided tours are available for institutions and groups, details can be found on Festival website or social media.

About the festival

The Festival began in 1996 as an annual video art festival and as technology progressed and became more accessible, video art slowly evolved to involve other media, and thus Microwave began to embrace a wider range of media art since then. As the first and only media art festival in Hong Kong, and one of the key pioneer media art festivals in Asia, Microwave brings cutting edge works and programmes to provoke thought in this creative hub every year.

Event info

Microwave International New Media Arts Festival – Yesterday's Fiction
29th October – 14th November, 2021
Website: http://www.microwavefest.net/festival2021/

Media Contact: Florence Wai (florence@microwavefest.net)
Facebook / Instagram: @microwavefest
Photos download: click here

1. Festival Grand Opening
29th October, 2021
18:30 - 21:00 (2 sessions starts at 18:30/19:30)
Exhibition Hall, Hong Kong City Hall
Registration required for, maximum capacity of 100.
Registration: https://forms.gle/mAxtaV55AJjgwVKQ8

2. Main Exhibition
30th October – 7th November, 2021
12:00 – 20:00
Exhibition Hall, Hong Kong City Hall
Guided Tour Registration: https://forms.gle/3QpLX57MjZBmADZH7

Main Exhibitions Presenting Artworks

Red Silk of Fate -- Tamaki's Crush (2016)
Sputniko! (Japan/UK)

Red String of Fate is East Asian mythology in which gods tie an invisible red string between those that are destined to romantically be together. Sputniko! has collaborated with scientists from NIAS (National Institute of Agrobiological Sciences, Japan) to create a new species of silkworm that spins the mythical 'Red String of Fate' by adding 'love' hormone through genetic engineering. Science has long challenged and demystified the world of mythologies but in the near future, could genetic engineering be recreating our future mythologies?

The film Red Silk of Fate - Tamaki's Crush unravels a story around the protagonist Tamaki, an aspiring genetic engineer, who engineers her own "Red Silk of Fate" in the hope of winning the heart of her crush, Sachihiko...

Artist Bio

Sputniko! is a British-Japanese artist and speculative designer based in Tokyo. She creates film and multimedia installation works which explore the social ethical implications of emerging technologies, especially in the themes of gender and sexuality. She has recently exhibited her works in exhibitions such as the Cooper Hewitt Design Triennial (2019), "Broken Nature" at the Milan International Design Triennial (2019) and Setouchi Art Triennial, where she created a permanent art pavilion at the Benesse Art Site in Teshima.

Sputniko! Is currently an Associate Professor at the Tokyo University of Arts. From 2013 to 2017, she worked as an Assistant Professor at the MIT Media Lab, where she founded and directed the Design Fiction group. She was also a TED Fellow and gave a talk at TED2019, and was selected as one of Young Global Leaders (YGL) by the World Economic Forum in 2017. To date, Sputniko! has had her pieces included in the permanent collections of museums such as the Victoria & Albert Museum and the 21st Century Museum of Contemporary Art, Kanazawa.

Lend Me Your Face! (2020)
Tamiko Thiel and /p (US/Germany)

In *Lend Me Your Face!,* a single photo of a participant's face is enough to animate their simulacrum in a deepfake artificial intelligence video. A neural network takes over their face and animates it to mimic speeches given by selected "driving videos" of public figures. Minutes after the photo is taken, the deepfakes appear on large projections displayed to the public. The participant is confronted with a very personal encounter of how their most intimate and yet public part of the self, the face and the emotions it expresses, can easily be manipulated and placed in contexts out of their control.

https://tamikothiel.com/lendmeyourface/

Artist Bio

Tamiko Thiel was awarded the 2018 SAT Montreal Visionary Pioneer Award for her (now) over 35 years of media artworks exploring place, space, the body and cultural identity in political and socially critical artworks. Her first major artwork was as lead

product designer on Danny Hillis' *Connection Machine CM-1/CM-2* (1986/1987), the first commercial artificial intelligence (AI) supercomputer, and in 1989 the fastest computer in the world. It influenced Google's AI technology and inspired Steve Jobs' designs, and are in the collections of MoMA NY and the Smithsonian Institution.

Her first VR was as producer/creative director of Starbright World (1994-1997) with Steven Spielberg, and her own VR artwork *Beyond Manzanar* (2000) was the first VR artwork collected by a US art museum (San Jose Museum of Art, 2002). She created *Land of Cloud* (2017) as GoogleVR Tilt Brush Artist in Residence, and Atmos Sphaerae (2021) for DiMoDA 4.0 curated by Christiane Paul.

Her first augmented reality (AR) art was *ARt Critic Face Matrix* (2010), in a path-breaking intervention into MoMA NY, followed by *Shades of Absence* in an intervention into the 2011 Venice Biennale. This led to many invitational AR shows and commissions, including the Whitney Museum NY commissioned *Unexpected Growth* (2018, with /p), now in the collection, and in November 2021 *ReWildAR* for FUTURES, the 175th anniversary exhibit of the Smithsonian.

https://tamikothiel.com

/p is a German media artist with a degree in Computer Science. He has been working on web based projects and virtual reality since 1994. Since the Whitney Museum commission for *Unexpected Growth* in 2018 he has been collaborating on media artworks with Tamiko Thiel.

In 2020 they created the AI deepfake art installation *Lend Me Your Face!* together. In 2021 The Photographer's Gallery London commissioned the online net art version *Lend Me Your Face: Go Fake Yourself!*
https://www.mission-base.com/

Surveillance Speaker (2018-2021)
Dries Depoorter (Belgium)

Surveillance Speaker is an installation about surveillance and artificial intelligence. The artwork showcases in a critical way the latest breakthroughs in computer vision software. *Surveillance Speaker* exists out of a camera, computer and speaker. Through the speaker we hear what the camera sees in a sentence that starts with "I see...". For example: "I see 3 people in an exhibition watching paintings". The audience can interact in a playful way how a computer can see. The Surveillance Speaker was exhibited in- and outdoor.

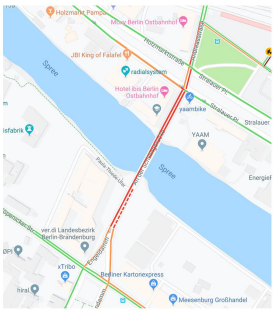
Artist Bio

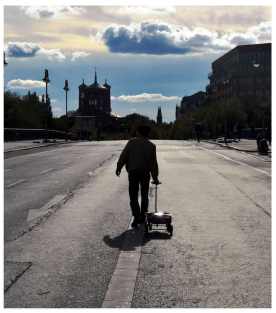
Dries Depoorter is a Belgium artist working with technology. His catchy and humorous work addresses themes such as privacy, social media, artificial intelligence and surveillance. Among his creations are several products such as apps, games and interactive installations. He studied electronics for six years before making the switch to art school. Today Dries Depoorter is exhibiting and holding talks internationally while working as a freelance concept provider that focuses on digital processes. Dries exhibited at the Barbican London, Art Basel, Mutek Festival Montreal, Bozar, Para Site Hong Kong, Mozilla The Glass Room San Francisco, IDFA Doclab, Mundaneum. FOMU, Ars Electronica, NRW, World Press Photo, WIRED25, HEK. Dries did talks for TEDx, MoMA, SXSW, Chanel, Adidas, Mutek Festival, STRP festival, Dutch Design Week and web2day.

https://driesdepoorter.be/

Google Maps Hacks (2020)

Simon Weckert (Germany)





99 second-hand smartphones are transported in a handcart to generate virtual traffic jam in Google Maps. Through this activity, it is possible to turn a green street red which has an impact in the physical world by navigating cars on another route to avoid being stuck in traffic. #googlemapshacks

Artist Bio

Simon Weckert likes to share knowledge on a wide range of fields from generative design to physical computing. His focus is the digital world under the reflection on

current social aspects, ranging from technology-oriented examinations to the discussion of current social issues.

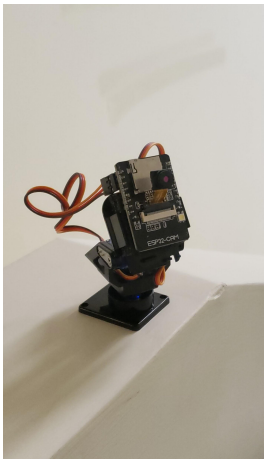
http://www.simonweckert.com

The Toro-Bots and the Generative Garden (2014 – 2021)

A traditional Japanese garden is a miniaturised natural landscape. Following clear aesthetic principles, induces meditation through peaceful contemplation. Inspired by nature, it is nonetheless a man-made work of art. The human creator then withdraws from its creation, only intervening to maintain order in this miniature cosmos when necessary. Here we propose an autonomous and generative garden that takes care of itself and reconfigures according to the seasons. Humans (and a mischievous animated stone) introduce the necessary element of Chaos, while Order is maintained by three slightly opinionated robotic lanterns: the *Toro-bots*.

Having escaped the rigid rules of their garden in Kagurazaka, the fugitive lamp-gods Sakura-chan, Kaminari-chan and Tangerine-chan continue exploring the garden of humans. This time, they have decided to pay visit to Microwave Festival. Their unique personalities - fearful, curious and belligerent - shape an improvised and interactive choreography influenced by a past of (clearly not so) intense meditation.

Move on, nothing to see (Shy-Bots) (2015-2021)
Alvaro Cassinelli (Uruguay)



To welcome our distinguished visitors, we decided to roll out the carpet and even placed two rows of cameras to ensure a very exclusive visit. Unfortunately, we got a faulty batch of cameras that are too shy to look you straight in the eye. But worry not: they'll peek at your back whenever they can.

Artist Bio

Alvaro Cassinelli is an equilibrist walking the thin line between Art and Science. Born in Uruguay, he obtained an Engineering Degree in Telecommunications and a PhD in Physics in France before moving to Japan where he founded and lead the Meta-Perception group at the Ishikawa-Oku Laboratory, university of Tokyo – a research group specialized on interfaces for enhancing human communication and expression, expanding the vocabulary of HCI and media arts. He is presently Associate Professor and co-founder of the XRL/AM (Extended Reality Lab, Augmented Materiality Group) at the School of Creative Media in Hong Kong. Awards includes the Grand Prize [Art Division] (9th Japan Media Art Festival), Excellence Prize [Entertainment Division] (13th Japan Media Art Festival), Honorary Mention at Ars Electronica(2006), NISSAN Innovative Award (2010), Jury Grand Prize at Laval Virtual (2011).

www.alvarocassinelli.com

Co(AI)xistence (2017)
Justine Emard (France)

A primitive intelligence interacting with a human. This artwork is lead as an experience, creating an artistic interface between data and human motion. The actor interacts, face to face, with a robot that is animated by a form of primitive intelligence based on a neuronal system, an artificial life system programmed by Ikegami Lab (Tokyo University). The AI embodies a different way of understanding things, non-anthropomorphic, essentially by making decisions.

This work focuses on the unstructured communication between the two entities. They interact through signals, body and spoken language with their different intelligences. Using a deep learning system, the robot can learn from his experience with Mirai Moriyama, a Japanese actor/dancer. The humanoid incarnation of the AI had been created by Ishiguro Lab (Osaka University). Its minimal appearance enables emotional projection and opens a space for imagination.

Existence presumes being in reality and/or being alive. Through experience, the human and the robot try to define new perspectives of coexistence in the world.

TFN (Technological Finding Netbot) (2021)
Future Media Arts Festival (Taiwan), Cheng Hsin-Yu (Taiwan), Microwave International New Media Arts Festival (Hong Kong), Jason Lam (Hong Kong)

The project TFN (Technological Finding Netbot) is a collaboration project between Future Media Arts Festival and Microwave International New Media Arts Festival. The title plays with the name of NFT (Non-Fungible Token) – one of the most recent popular topics in the market (or the internet?). The team explores the key concern underneath. “Everydays – The First 5000 Days” by the artist Beeple set a record for a digital artwork in a sale – US$69 Million (around HK$540 million) in March 2021. The fantasy of NFT all of a sudden all burst. No one knows what’s next: A piece of source code? A Tweet? A videoclip? A digital copy of an antique painting? A song? Any single piece could be the next top ranked pricey NFT work, but what do people really know about NFT? Probably not even the game rules? In this project, the team designed a Web Crawler to dig out the real-time news related to NFT based on keywords & tags, process and compare the founded information real-time, and display the key information on the LED installation. When people look at the running text – like a bubble of information, which encourages people to think about the phenomenon and their roles in it. In the web version, more details and backend info will be revealed for deeper engagement and understandings.

Future Media Arts Festival

Since the official launch of Taiwan Contemporary Culture Lab (C-LAB) in August 2019, the team has been endeavouring to foster more connections in the cultural/artistic ecosystem in Taiwan through the power of bringing together “technology, art, and society.” The first edition of the festival - *Re-Base: When Experiments Become Attitude* announced the grand undertaking to transform a former military base into a vibrant cultural park, addressing the prelude for a brand-new chapter. Shortly thereafter, the major annual exhibition of the second year *City Flip-Flop* opened up the venue once enclosed by walls, and provoked dialogues between the study of a

city and its urban cultural fabric. Following the success, in 2020, *Re: Play* intended to lead in-depth discussions about the corporeal materiality in performance and live art. In 2021, the fourth edition of Future Media Arts Festival will employ projections and speculations of human society's possible future developments with the aid of technology and media and drawing upon a broader vision, the curatorial team aims to explore diverse possibilities of media art in the future in relation to various sectors such as culture, environment, technology, society, and humanities.

Chang Hsin-Yu

Chang Hsin-Yu, was born in Hsinchu and currently studying in the Department of New Media Arts in National Taiwan University of Arts, he is an interactive/ sound/ installation artist. He particularly focuses in the area of the creative process & various approaches in making sound and images, and his sound installation created based on interesting mechanisms which in the aims of making special sound effects as well as to respond to live experience.

Microwave International New Media Arts Festival

Microwave Festival, founded in 1996, is one of the pioneering media art festivals in Asia; research on various curatorial topic every year while focusing on media technologies, science and art, continue bridging the dialogues between experts from different area through presenting programmes to engage the public.

Jason Lam

Jason Lam graduates from School of Creative Media in the City University of Hong Kong, a creative technologist in interaction technologies and procedural graphics. He is a member of Add Oil Team which focuses on projects concerning creative activism. His works include "Pavilion for Our Living", "Pavilion for Our Harbour", "Countdown Machine", "Add Oil MJachine", and " Radiencescape". His works have been awarded with the Freedom Flowers Foundation Award, exhibited in Asian Art Biennial, the Hong Kong Museum of Art and the Slought Foundation.

3. Unconference
Seminar of which experts and professionals are invited to share their studies and viewpoints upon artificial intelligence and deepfake.

9th November, 2021
20:00 - 22:00
Online seminar, RSVP only.
Registration: https://forms.gle/YYqyprjkrbrFSoWL6

Host
Diane To (Hong Kong)

Diane To is a Hong Kong journalist, who's spent a few years working in the media arts scene and a lifetime appreciating artworks that provoke critical thought and create necessary conversations about where humanity is going. She has a masters degree in ethics, which seems to have only made life more difficult.

Guest Speakers

Alexander Mankowsky (Germany)
Time to Self-Reflect

Since Ray Kurzweils predicted the Singularity many things have happened. Global Warming has not stopped, a long-foreseen pandemic has hit. AI has not evolved into general intelligence but is used to spy on people. Cars are not flying. Therefore, it seems time to reflect on ourselves, as species and as individuals. The roots of our imagination are in question. In our session I will provide insight about our evolutionary predisposition as a base for developing truly futuristic scenarios.

Speaker Bio

Born in Berlin in 1957, Alexander Mankowsky studied Social Sciences, Psychology and Philosophy at the Freie Universität of Berlin. After four years in social services helping troubled children, he decided to follow the Zeitgeist and enrolled at a post graduate university, focusing on Artificial Intelligence. He loved programming in OOS and Prolog and earned himself the title of 'Knowledge Engineer'. Since 1989 Alexander has worked in the research unit at Daimler-Benz AG, initially focusing on societal trends in mobility. This led him in 2001 to his current field of work as Futurist. Alexander is focused on projecting desirable futures, combining social and technological innovation with avant-garde concepts out of the arts. He is a long-term member of the Science, Technology and Arts (STARTS EU) jury at Ars Electronica. Alexander is a member of future/io, a Think Tank for exponential innovation and desirable futures.

Ali Nikrang (Austria)
AI Creativity in the Light of Arts and Music

This talk will focus on AI creativity in the field of art, with a focus on music. Creativity is one of the most important human qualities, which we not only need in our daily lives, but which has also been responsible for the enormous achievements in science and art in human history.

The ability of modern AI systems to perform tasks that are considered highly creative (such as music composition, writing texts and stories, or image generation) shows

the potential of these systems to support the human creative process in the near future.

This talk will first give an overview of the technical background of AI-based creative systems in the field of music and text generation. Considering the technical architecture of these systems, we will take a closer look at the creative aspects of the systems and compare them to human creativity. It also explains other aspects that play an important role in the human creation of art and music: Aspects such as human intention, which seems to be crucial for any kind of creation, especially for the creation of art and music. And also, the question of AI autonomy and whether it is helpful for the creative process with humans or whether it even rather inhibits creativity.

Speaker Bio

Ali Nikrang is a Researcher & Artist at the Ars Electronica Futurelab in Linz, Austria. He has his background in both Technology and Art. He studied Computer Science at the Johannes Kepler University in Linz/Austria and composition at the university Mozarteum in Salzburg/Austria. Besides, he obtained a diploma in piano performance at the same university.

His research involves the interaction between human and AI systems for creative tasks with focus on music. It includes the investigation of creative outcomes of AI systems and how it can be led, enhanced and personalized through interaction with human user. As a classical musician and AI researcher, he has been involved in numerous projects combining artificial intelligence and music. He is the creator of the software Ricercar, an AI-based collaborative music composition system for classical music. In addition, his work has been featured in various conferences and exhibitions around the world (and has also been part of several TV and radio documentaries on artificial intelligence and creativity). In 2020, he received the Young Researcher Award of the council for research and technology of the province of Upper Austria for his research in the field of Artificial Intelligence and music.

Philipp Jordan (US)
Science Fiction Media, Popular Culture and Real-world Technological Change — A symbiotic relationship

This presentation will provide an overview of my research outputs and contributions regarding the relationship between Science Fiction and Computer Science research or broadly spoken, the utilization of popular culture in science communication. Among others, my research has investigated the linkage of some of the most popular Science Fiction franchises, including Star Trek, in relationship to Computer Science research. I have also studied the utilizations of fictional robots in `real-world', robotics research and conducted large-scale explorations of science communication for traces of literary and audio-visual Science Fiction.

My talk will thus provide a broad introduction to Science Fiction with an emphasis on real-world science applications. I will strive to highlight certain key publications, research results, and fascinating insights I gathered in my studies over the years and will then proceed to discuss the opportunity of Science Fiction for future Computer Science, as well as Technology Ethics Education. For the following discussion, I look forward to an open, stimulating, and fruitful exchange of thoughts and ideas with the moderator and panel audience with regard to the future applications, challenges, and potentials of Science Fiction materials in relation to the ever-evolving, 21st Century Information Society.

4. MIT Media Lab x Microwave online seminar: Tomorrows

Microwave 2021, in the year of our 25th anniversary, we are proud to present this online seminar in collaboration with MIT Media Lab to bring the media lab professionals to present their ideas of imagination and scientific research. In this seminar, we have three representatives from the lab to present their scope of work related to dreams, space and future education; it shows us the picture of current & future dots, when they connect, we see possibilities.

2021.11.11 (Thurs)
08:00-10:00 (ET)
21:00-23:00 (HKT)
Online seminar, registration required.
Registration: https://forms.gle/riq4DbXpZeoU5AwYA

Host
Diane To (Hong Kong)

Diane To is a Hong Kong journalist, who's spent a few years working in the media arts scene and a lifetime appreciating artworks that provoke critical thought and create necessary conversations about where humanity is going. She has a masters degree in ethics, which seems to have only made life more difficult.

Guests Speakers

Pat Pataranutaporn (USA/Thailand)

Speaker Bio

Pat Pataranutaporn is a multi-disciplinary technologist / scientist / artist at the Massachusetts Institute of Technology (MIT). He is a PhD student in the Media Lab's

Fluid Interfaces research group. Pat's research lies at the intersection of artificial intelligence, human-computer interaction and wearable computing, specifically the area of human-AI symbiosis and cognitive enhancement. Pat has previously worked with global collaborators including NASA TRISH, IBM Research, Bose, ASU, NTU on projects that examine the relationship between people and technology across applications and systems.

Synopsis

Advancements in generative machine learning have enabled the hyper-realistic synthesis of digital humans. This new class of synthetic media, also known as AI-generated media or “deepfakes,” is raising critical questions regarding how new technology can distort our reality and information. However, while the common notion of AI-generated media often centers around its potential for malicious and unethical use, the societal and personal implications of this and any other technology ultimately depend on its use. In this talk, I will explore new possibilities and emerging imaginations from AI-generated media by exploring techniques and potential applications of the technology based on synthetic media's ethical and epistemological discussion.

Adam Haar Horowitz (USA)

Speaker Bio

Adam Haar Horowitz is an interstitial imp existent in between neuroscience, human computer interaction and experiential art. His work aims to expand possibilities for introspection. Currently a PhD student at the MIT Media Lab in the Fluid Interfaces Group, Adam comes from work in brain research at the MIT McGovern Institute studying Mindfulness and Meditation. Current projects include dystopian emotion spas, flying virtual realities and inflatable pajamas, and dream control and capture in the liminal space between wakefulness and sleep. Adam’s work has been shown at Cannes Film Festival, SXSW, Transmediale, the Boston MFA and more.

Synopsis

We know how to write collective history, but not collective future. How does yesterday's fiction create today's dream and tomorrow's reality? How can we create synthetic dreams to reshape our relationship to what came before and what will come? I will cover recent work at MIT on dream hacking, across the arts and sciences, and focus on potential implications for the personal, political and playful in each of us.

Ariel Ekblaw (US)

Speaker Bio

Ariel Ekblaw is the founder and Director of the MIT Space Exploration Initiative, a team of over 50 graduate students, staff, and faculty actively prototyping the artifacts of our sci-fi space future. Founded in 2016, the Initiative includes a portfolio of 40+ research projects focused on opening access to life in space and supports an accelerator-like R&D program for payload development and flight testing across MIT and many outreach communities. For the Initiative, Ariel drives space-related research across science, engineering, art, and design, and charters an annually recurring cadence of parabolic flights, sub-orbital, and orbital launch opportunities. Ariel graduated with a B.S. in Physics, Mathematics and Philosophy from Yale University and designed a novel space architecture habitat for her MIT PhD in autonomously self-assembling space structures. Her research work and engineering lab builds towards future habitats and space stations in orbit around the Earth, Moon, and Mars. Ariel's work has been featured in *WIRED* (March 2020 cover story), *MIT Technology Review*, *Harvard Business Review*, *The Wall Street Journal*, the BBC, CNN, NPR, PRI's Science Friday, IEEE and AIAA proceedings, and more. Ariel serves on the NASA Lunar Surface Innovation Consortium (LSIC) Executive Committee, guiding and shaping the coming decade of burgeoning activity on the moon, and is the author/editor of "Into the Anthropocosmos: A Whole Space Catalog from the MIT Space Exploration Initiative" with MIT Press (September 2021). Ariel has had the rare honor and pleasure of working directly on space hardware that now resides on the surface of Mars. Humanity stands on the cusp of interplanetary civilization and space is our next, grand frontier. This opportunity to design our interplanetary lives beckons to us—Ariel strives to bring our space exploration future to life.

Synopsis

With society at the cusp of interplanetary civilization, the MIT Media Lab Space Exploration Initiative takes a unique approach to humanity's horizons. We are building, testing and flying the technologies and tools of exploration that will empower Earth citizens for this new phase of our collective existence. We unite artists, scientists, engineers and designers to prototype our Sci-Fi space future in over 50 annual research projects. The philosophy of "democratizing access to space exploration"—while bringing moonshots AND earthshots into view—courses through our work. We are building a real-life, visionary "Starfleet Academy" for this dawn of expanded human activity, opportunity and responsibility in our cosmos.
To learn more: https://www.media.mit.edu/groups/space-exploration/overview/

5. Screening
Selected clips related to Festival's theme, on show at different artistic locations

(i)
24th Japan Media Arts Festival Award-winning Program
Japan
62mins
Run Run Shaw Creative Media Centre
1 November – 5 November
10:00-18:00

openground
6 November – 14 November
Closed on Mondays
15:00-19:00

(ii)
Animation x Music
-Selected from Award-winning Works of Japan Media Arts Festival-
Japan
46m

Run Run Shaw Creative Media Centre
8 November – 12 November
10:00-18:00

(iii)
Electronic Theatre - Short Version
Austria
67m

Online
3 November
20:00

(iv)
Young Animations
Austria
59m

Online
6 November

20:00

(v)
Connecting the Dots – Screening Selections
Hong Kong
76m

openground
30 October – 5 November
Closed on Mondays
12:00-15:00