

The 24th ifva Awards
Media Art Category Jury Meeting Transcript

Jury Members: Bryan Chung (Chung), Tamas Waliczky (Tamas), Ng Tsz-kwan (Ng), Yang Yeung (Yeung), Minoru Hatanaka (Hatanaka)

Organizer Representatives: Kattie Fan (Fan), Sandy Lai (Sandy)

Fan: Today our mission is to decide on the awards. We have three awards, Gold, Silver and Special Mention. The Gold Award winner will receive HK\$50,000 and a trophy; the Silver Award winner will receive HK\$30,000 and a trophy; Special Mention winner will receive a certificate, no cash prize. Also, Goethe-Institut Hongkong is sponsoring a solo exhibition and a festival visit to Transmediale Festival. The top Hong Kong division winner is entitled to receive the two prizes. If you have no questions, we can discuss the works you have just seen one by one. After a brief discussion of each artwork, we can proceed to nominate the award winners. The first work is ***Between Happening***.

Yeung: We just discuss and throw out comments and you will moderate?

Fan: Right. Usually, we first discuss the artworks one by one, you can express your opinions on the artwork and then we can nominate award winners.

Yeung: Do you also talk about the marks?

Fan: We usually don't calculate the marks because each of you have a different marking scheme. The marks can be used as a reference for yourself in the discussion. I hope when we discuss the awards, we can get your agreement on which works deserve the awards. The 10 finalist works were selected from some 60 submissions. The first-round jurors including Bryan Chung, Ip Yuk-yiu and Orlean Lai reviewed all the submissions in proposal format, and then selected 10 finalists to be showcased in the gallery. When we come to discussing the artworks, maybe Bryan can let us know why they were selected as the finalists.

Chung: ***Between Happening*** is one of the most complete works when we received the submissions and nicely made.

Ng: What did it look like? Do they send you pictures?

Chung: Videos, some kind of construction diagram and some technical information on how to set up the piece. For this work, the submission is pretty similar to the work we saw.

For me, the work is quite suitable for exhibition. It may not be extremely innovative; there are a lot of artists using this type of magnets and magnetic powder. I would like to see something more complex than the two bands of moving magnets.

Ng: I have similar views. The work looks really complete, it looks like something you can sell in a gallery. But it is certainly not very creative in making use of new media or in terms of the concept. Somehow, for me the work is very retro, it's a very Modernist work.

Waliczky: I agree. I thought it's very artistic, but not complex enough. It's just this very simple movement, left to right. It's a nice idea to make an image out of metal particles, but I'd like to see more.

Hatanaka: I gave it very high marks because my impression is very strong. It's a pity we can only see one artwork presented, I'd like to see more samples and types of painting. I want to see that instrument do different types of drawing. If the artist showed more samples, it'd be more interesting. The idea is simple but it gave me a strong impression.

Yeung: For me, the simplicity can be an advantage. There are two ways of thinking about this for me. One, maybe she is too ambitious in wanting to make a painting out of it, because it is the simplicity of the movement of the magnets and the little pins, the very subtle movements up in the sky and down there that is captivating and moving. Yet it becomes such a complete drawing that I wonder if it is what she intends. She claims in the statement that it's about human impact on the landscape, but that is not attained by the way she deals with the materiality. So, there is this distance between what she claims she is trying to achieve and what she's actually doing. This discrepancy is unfortunate.

Hatanaka: Sometimes, simplicity makes for complexity, a simple formula can lead to a complex conclusion. That's why I'd like to see more samples.

Fan: If there are no further comments, we can move on to the next work, ***codenamehk: shitenou***.

Ng: I can't connect with the work, for me it looks like Morse code. These four screens are trying to communicate with me, but even though I tried very hard, I couldn't get what it was trying to say. It's intriguing, and I kept looking at it to see what it wanted to tell me. I can see some small texts, but are they lyrics?

Hatanaka: The artist told us yesterday, they are lyrics from 1990s Cantopop, so it's a kind of karaoke. The images are a visualization of the lyrics. I don't know why the lyrics don't

change too much.

Waliczky: My problem with it is it's supposed to be an interpretation of a 1990s Cantopop song, but I don't see the interpretation or the rules. It's just the loudness of the music that makes these horizontal lines, and that's not complex or interesting enough. Aesthetically it's nice with the four large screens and nice characters, but when someone wants to interpret the music, there should be something more complex than the loudness of the sound.

Chung: I have a similar impression, I wondered if there is an encoding and decoding process at work, but I failed to make sense of it. A general phenomenon with all the works this year is the sound penetrating from all directions, I try to listen to the sound to see if there is some relation with the lyrics but I cannot make sense out of that one at this moment. I also agree that the lyrics do not change during the several minutes I stayed in front of the work. I am not sure about the physical arrangements; we need to look up at the four panels, I am not sure if the intention was to have them at eye-level and closer to the audience. It would make more sense to invite communication with the work.

Yeung: I see it as a kind of worshipping, it is less of a translation between codes but more the artist's own guilty pleasure. So, for me, it's an installation of guilt, which I find interesting, but I agree with Tamas that it is crude. It could be anything, not necessarily 1990s music, so the context and content is not radical enough.

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

Ng: This work is like a reversing process of having the image and display and somehow come back to the way you get the image and how it is displayed, it's close to the Buddhist concept of "sentient beings". The way you get the image and the way it is displayed, it can be anyone around you.

Yeung: Can I ask a technical question about the work? Is it intentional that on the left side where they enter the image, it is deliberately loose?

Chung: I don't think so.

Fan: We assigned this dark room for him, and the arrangement inside the room is totally his decision.

Ng: So, in the drawing when he submitted the work, it is not necessarily a triangle?

Fan: It is already in triangle.

Waliczky: For me, this work raises a lot of questions, which I can't answer. First of all, I like slit-scan very much, I have worked with it since a long time ago and it's a very interesting technique. This film is aesthetically beautiful, I just didn't understand why. I get that it wants to record time, but actually I don't see time, I see a lot of people. My first question is why slit-scan? The second question is, you have this very nice film strip, but why is it going in a triangle space? Then there is a video camera watching the slit-screen, but I don't understand where the image of the video camera is. What does it do? Also, there are these two lights making shadows on the wall, they are nice but the shadows are not sharp, so I don't see what it adds to the artwork. The whole thing looks nice, it's just that for me, there are lots of questions I cannot answer.

Yeung: It is not well-integrated for me.

Chung: The work won the human-rights prize a few weeks ago. In that particular context, it was mentioned that the artist shot a protest with a lot of people walking across to the Chinese news agency, and then he took that particular footage and converted it using slit-scan technology, but that's not mentioned in the submission notes. For the human rights exhibition, the people walking in front of the Chinese-controlled news agency makes sense, but for the presentation here, it seems out of context. It's more like an experiment of spatial arrangement. I cannot make sense of the use of CRT and the location of that particular CRT at the entrance, why not in line with the video camera? And the visibility of that video camera, I am not sure if it is necessary to have that one in the film reel.

Waliczky: The political layer didn't come out for me at all, I didn't know anything about this. If the camera represents control, I would like to somehow see or understand it. It is not well-integrated into a fully understandable piece for me.

Sandy: The work that won the human-rights award is not the same as this one. I talked to the artist yesterday, he said the video was shot in the flyover in Wan Chai, it's not shot at a political protest.

Waliczky: Yes, it seems to me the image is just of people walking. The film and the room are nice, but they don't come together somehow.

Fan: The next work is *Eventually, Obsolete*.

Yeung: It's very easy to connect with this work, almost too easy, in a way. There is a certain language, a discourse that the artist is trying to use and engage with to create a mood, but that's all there is to the installation. I think the artist wants to do something conceptual, but if the claim is about the hybrid between humanity and technology,

then it's an older, dated sort of hybrid. It's not nostalgic but it's a little bit flat.

Hatanaka: This kind of technology-inspired art criticizes what is CRT, what is TV monitor, connecting imagination and the eye with the camera.

Ng: I am not sure why this is in the Media Art category. It is not media art, unless it is trying to challenge the boundary of media art.

Fan: I think Bryan can give more information. Among the finalists this year, many question the technological and social situations rather than trying to use technology and new media to create artworks. I am not sure if this is some kind of trend, but it happens a lot with many of the submissions this year. In the past there may be one or two works that challenge the idea or respond to the culture, but this year, it's not quite like the usual **ifva** media arts context.

Chung: Many submissions use the sculptural form of the TV monitor, but I agree that this work does not go beyond the visual art form in using different parts. It talks about obsolescence and old technology, but one of the key things missing is the use of the technology and the original intent of the display. The artist is just appropriating the parts as some form of image and sculpture.

Waliczky: I have the feeling that this work can be in any modern gallery. It's a sensitive, nice work, and these elements are well-positioned. It's a little bit like a work from the 1980s. It's not really radical and not new media, more like a traditional work, very nice and professional. If we are interested in new media work, then this one is not.

Ng: I want to understand more why this work was entered into the finalists. Do you believe there is a trend and you want to include this type of work in a media art exhibition?

Chung: We try not to limit...

Ng: If someone submitted a painting...

Chung: You can consider the magnetic work a painting...

Ng: What if there is no magnet?

Chung: I would not exclude a work if they make use of some alternate practice of painting. For example, one year there was a work that showed Chinese calligraphy by using magnetic ink, by moving magnets behind the paper. That can be an intervention in the practice of painting or Chinese calligraphy with the use of technology. We try not to exclude things like kinetic sculpture.

Yeung: I can think of some examples along those lines, like Rolf Julius' work where he would use vibrations made by speakers to make painting.

Ng: What if I paint someone using the internet?

Yeung: It's a good question, it's something we should discuss. I think of the idea of what is stable and static, how the artist could have pushed that if this work is a comment on movement and kinetics in media art, but that part had not been pushed. If there was a painting of someone using the internet, and it is a statement of what media is, then why not?

Waliczky: It seems to me that new media art is in a strange and interesting position now. Many of my old friends are going in extreme directions by pushing the boundary and limits, others try to make traditional things and go to galleries because they think you cannot push the boundary all the time. Still others try to use it in an entertainment way. The clear enthusiasm that we had in the 1990s where people are sure that what they are doing is radical and new does not exist anymore. It's a good strategy to try to be open and say if this thing is not really new media art but has some connection with questioning new media art, it can be included. Things are changing radically.

Fan: From the organizer point of view, we are open to different possibilities. I want to draw your attention to our judging criteria. One of it is innovative use of technology, but we didn't put a percentage on each criteria because it differs from year to year. Many years ago, this category was called the Single-screen Based Interactive Media, and interactivity was the must-have item in this category. Since then, we changed it to Media Arts, but since including other artists in the region to participate in this category, we find different artists interpret media arts in different ways, so this category has changed a lot every year. The organizer does not say a work has to be very technological or something, we can be a bit more open and see how things come up. At the same time, we can bear in mind that innovative use of technology is one of the judging criteria, and when you consider the prizes you can put it under consideration. The next work is ***Falling Flowers***.

Waliczky: It is a nice machine, for me, this idea of turning newspaper to flower doesn't work. It's not a clear idea and the end result is not a flower. This is my problem.

Ng: I don't buy the artist statement, and the whole mechanism is not related to the artist statement at all. It's almost like the artist enjoys the making which makes people wait for the next moment. If it was another artist statement...

Chung: I try not to make too many comments since this is my student. I understand his writing

is not that good. I have seen two versions of this work, one in Vancouver and the other is here. The Vancouver one is a bit nicer in a sense, it also uses newspaper, but the wall it's attached to is cleaner than the one we are using and it had a frame. I agree that the newspaper part is not working. If it can show the relations or associations of picking up the file and seeing the text related to newspaper about Hong Kong, it should work better. The Vancouver exhibition was near Chinatown, where the people are in some state of diaspora, and they have this remote connection to Hong Kong newspaper, but here, I am not sure.

Hatanaka: He mentions "I try to escape from reality", but he cannot escape. If there was many newspapers added to flowers, there will be more possibilities to escape. So, the statement has problems, in the end he cannot escape.

Yeung: I think there is a lot of potential in how he can transform news into beautiful objects that are not beautiful, according to the artist statement. It seems to me to be the first step towards many things the artist can do, I feel it's just a device now. For instance, is the flower just a flower or some specific flower? The falling, is it just for watching or is the falling itself something? There are so many little details the artist could have delved deeper into, and I hope he does get to do that to push himself out of escaping from reality.

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

Ng: You guys call it "net art".

Fan: Do you think it's very old fashioned?

Ng: There are a lot of retro works this year.

Yeung: When we lose hope, we go back to the past. We borrow from the ancients.

Hatanaka: It's so-called post-internet art. The artist is part of Internet Yami-ichi or internet black market, a group of Japanese artists leading this movement. Now Internet space and reality space exist at the same time. Before, as in ***The Matrix***, we go into cyberspace, but now cyberspace and reality space exist at the same time. We use smartphones to always go into cyberspace, so we are living in cyberspace all the same time. Internet black market is a market in reality space that sells internet inspired things. For example, someone buys a "follower" and the person follows someone in reality space. They sell internet attitude in reality. These markets are held in many places now, like transmediale. This artist is a member of Internet Yami-ichi, so I can understand his idea. He did a workshop doing handwritten spam mail. It's an upside-down, weird idea. I like this idea, but I am not sure what is the meaning of this action.

Yeung: Is it a kind of activism, or just buying and selling weird stuff? Do you see internet black market as a kind of activism?

Hatanaka: Internet Yami-ichi started five or six years ago, and now it is independently organized and the movement has expanded. I don't know about their intentions, but this type of activity has become very common in the contemporary art scene.

Ng: Why do they call themselves black market? Are they doing anything illegal?

Hatanaka: Yami-ichi comes from post war era. At the time, many Japanese cannot buy food but many black markets existed to sell daily necessities. That's where the word comes from, but I'm not sure why they chose it.

Yeung: I find it interesting, I have never seen anything like it, but I have two problems with it. One, I read the description which says "I asked a female friend to rewrite spam email", why do they exoticize females? I question what the artist is trying to do to challenge the internet? The other problem I have is the presentation. If it is emphasized that it is a black market project, there is a mystery to it and there is a reason for it to be underground or over-ground. If it is to challenge what is lawful, then why does it present itself like that? It's too cute. The setting is very domestic, which defeats its own force (if it is a force), to own spam messages from a human point of view.

Chung: In the submission, the artist mentioned there will be a new version.

Fan: They consider this to be an on-going project. For this exhibition, the artist collects the spam mail in Chinese to fit with the present location.

Chung: Is the mailing part working? Does anyone carry the mail to the post office in Hong Kong?

Fan: We have to find out how it works. It also mentions you have to pay \$50 to buy the artwork, but that may clash with gallery policy. We will sort this out with the artist.

Chung: In the original submission there was no mailing component, there was just the writing of the spam mail messages by a female. Now it tries to open up by having the audience do the tracing, writing and mailing, which is not mentioned in the original submission.

Fan: **ifva** also has a short film and video competition. For that we have never had this kind of differences between submission and the presented work, because once they submitted the art work, we don't allow them to change anything, not even color

grading. This is to maintain fairness. The juror picked this animation or short film based on what they saw, so when we come to the final round, there should be no changes. Media art is more difficult to manage because of the spatial requirements, they have to convert their artworks to something else. In some way, we allow them to make some adjustments but sometimes there are too many adjustments. We try to remind them, but when they come on site to do the set-up, perhaps they get some new ideas. That's something I have to tell the jurors to bear in mind.

Waliczky: When I saw this work, I liked the idea. Usually this type of mail art is not my cup of tea, but I like the idea to write down by hand such spam mails. I hope the artist goes in that direction. I grew up in a dictatorial regime and some of our teachers taught us that we should never read any mail without signature because that's the way usually your neighbors or somebody wrote anonymous letters about you with accusations, such as you are against the party or something similar, and the next morning the police would come. So, for us, the anonymous letter is the worst thing in the world and a normal person never reads or writes an anonymous letter. And 20-30 years later, my whole computer is full of anonymous letters! Everybody writes anonymous letters as comments, blogs, fake e-mails, etc. When I saw this work, I thought this is a good idea, to make something impersonal to personal and unique. But as I checked the hand-written letters, I find them problematic, first of all, why ask the female friend? And then the female friend made nice illustrations and so on, which changed the topic to something cool and funny. I was a little bit disappointed.

Hatanaka: In Japan, girl students often write letters to male students, and so many envelopes and letter paper have female characters, so it is the same idea here. The letter and envelope comes from this kind of Japanese culture. The artist does not take things seriously when he says his close female friend comes to assist him.

Ng: I quite like this idea, but for me, what is more interesting is how spam-mailers target their victims, what they want and why people get into the trap. People say the only way to attack them is to reply to them and waste their time.

Chung: I think the missing part is the business side of the spam mailers and how they generate revenue. This work is a poetic way of looking at spam mail.

Fan: The next work is ***That • This***.

Yeung: This is at the top of my list. I don't know how it is innovative technically, but it's a very precise and well-managed work. The sensibility lies between in and out, up and down, breaking up space and matching it together. I appreciate the strangeness of it, and there is this sensibility of urban condensed kind of feeling as well. The fact that the sound doesn't come out clearly makes a lot of sense. It's almost like a nowhere

without going too far into dystopia. I find it very artistic.

Chung: I like this piece of work very much in the original submission and the work they showed here. The submission and the description are better than the actual work. I understand the way she created those images by using very low-tech cameras and asking her mother or older relatives to do the scanning and reconstructing the space somewhere else, as they are living in different locations in the world and through the internet they communicate. The artist asks the older generation to adapt to this seemingly advance technology, but the communication is very old fashioned in the sense that they are talking in dialect that we don't understand globally. The only thing I have issue with is about the sound, the dialect is not very clear and there is a low-frequency sound that makes it too dramatic—I prefer not to have that kind of drama. The topic they talk about is everyday mundane experiences of the older generation and the space created is quite disoriented. I am not sure if it may be better to occasionally have some realistic video images hidden in the space to connect the two surreal parts with something more grounded. Again, I like this piece of work.

Ng: The whole video is this fragmented space?

Chung: Yes, fragmented domestic spaces.

Waliczky: I like very much this dialogue and spaces. Maybe I am not a good guy to judge this work, because for several years I have been doing a work with photogrammetry, which this work uses. I don't like it when a work shows the problems of photogrammetry, since she uses imperfect technique, we get these holes everywhere and poorly-matched images and so on. I agree it's an interesting aesthetic work, but since I try to teach my students there cannot be holes, etc., maybe it's not good for me to speak about this work. I'm too critical about this, especially when somebody shows the wireframe behind this, I'd like to see someone do it high level. It's a beautiful idea and an interesting conversation, so please do it beautifully instead of these half-merged images with holes everywhere and so on. Otherwise it's a nice and poetic work, and this situation is something that more and more people know every day—we are conducting endless conversations with relatives in other parts of the world and trying to reconstruct the spaces that we can be together, so that's nice. Maybe I am being too technical and perfectionist.

Yeung: My reading is that is part of the concept, maybe?

Waliczky: Yes, in fact I have seen several such works recently that try to make an aesthetics out of this technical failure. For me, you can do this, but please explain how and why you do it. If it's a hole, then please give me a very strong hole, a real hole!

Ng: I read the statement before I saw the work, and when I saw the work, I didn't connect to the statement. I liked the space despite the error and the mistakes. When I looked at the space, I didn't feel like they were talking to each other. I liked the image, even though it is not under control, however, the message it conveys does not make use of this technical failure.

Hatanaka: I saw this work after *The Way We Are*, and for me they are very similar concepts. *The Way We Are* is very analogue, while this work makes use of virtual reality, and seems an updated concept compared to *The Way We Are*.

Fan: Let's move on to *The Way We Are*.

Hatanaka: It's also an interesting concept, it's a condition of the sunlight changing, through the landscape image outside the window. My impression is that the space and the image are not much connected and the installation does not work well. Maybe the installation should be made more like a room or something.

Chung: I have a similar impression. I think the installation may not work that well, but I like this work and appreciate the research that the artist did in interviewing and collecting information from the nine families, including his own. I'm not sure whether it can be more integrated, because at the moment, quite a number of things rely on the book of photos and the textual description. The moving image is more or less scattered around the one major panoramic moving image, and I'm not sure whether it can be more integrated by not using an installation and using one single screen or multiple screens. The interviews and some key points about their feelings about that location can be integrated into the video and consolidated into one piece of work.

Ng: The Wilson Twins did a similar installation, but on a more daily life version. If this artist did it in a more spatial montage way, it would be nice. It's a nicely mixed video installation, but is it media art?

Walliczky: It is a professional and nice video installation, the video is professional if a little bit old-fashioned, going endlessly from one room to another. The book is very nice and well-designed, but it's not new media art, it's a video art installation.

Yeung: I sat down and started to flip through the book, and I found a relation between my movement of flipping and the movement of the pen, which is very interesting for me. After I finished the book and I looked at the other installation, also the curtain that wants to conceal and reveal, maybe the artist wants to instill a certain kind of loneliness or alienation. Perhaps the artist needs to let go of certain objects like the book; the position of sitting there is too safe and centered, almost academic, in a way, like: sit down, look at this, this is the research. But it's nice to be in the room.

Fan: The next work is ***Tomorrow and Tomorrow***.

Yeung: It's nice to be inside the fortress, but it's reproducing images but not radicalizing. I don't see a strong narrative coming out of the images. It's more like a reproduction of what is already happening in the world.

Hatanaka: It's anachronistic, but I like this image. It reminds me of 1980s computer graphics. In the 1980s, many such kinds of images come from TV and reproduced on TV monitors. The installation is a public realization of 1980s retrospective images. But I'm not sure what is the meaning and what the artist wants to express.

Chung: I am also old enough to enjoy the nostalgic image, I have worked with those kinds of graphics in the past. The sound is mixed in with other ambient sounds and it is difficult to isolate the soundtrack coming out of the monitors. I tried to make sense of the spatial arrangements, but I cannot make sense of it, and it seems not connected with this and that directions. I also tried to make sense of any organization principle that the artist put in different monitors, but I am not 100% sure. It seems to be some kind of chaotic information overload in that kind of environment in the 1980s and 1990s with those kinds of animated GIFs.

Ng: When I read about what he says, the work is not bombarding enough. This corner of the gallery seems to be the nostalgic corner, and putting these two works together is interesting. The CRT monitors remind me of a video circle. The set-up and the images are very old, and I don't understand why it's called ***Tomorrow and Tomorrow***.

Waliczky: I also tried to find connections and structures, but there is no special structure, just information coming from every direction. It's a sort of organized chaos, I think. In this way it's quite refreshing and the monitors are a little bit nostalgic, but I didn't find anything new or radical. It's nice to see these animations.

Fan: The last work is ***Witness***.

Hatanaka: Is there something happening in this work? I saw only scrolling monitors.

Chung: There is nothing else.

Waliczky: It tries to make with real elements that you can do on a computer easily. It seems to me that it is fashionable now, in SCM (School of Creative Media, City University of Hong Kong) many students want to imitate with real things what you can do with computers, just like in very early film history, they have this sort of real background. I don't understand this sort of nostalgic way. I don't think there is much more to this

work.

Yeung: I think the artist wants to do a parody, but I don't think it's working. I think he is faking fake reality, but somehow the scale and trans-location are not working. It's not fake or exaggerated enough. If it is a commercial, then it would be very exaggerated in selling you a view. I wonder what entry-point the artist is using.

Chung: I expected more from this piece of work, I expected that all the paper can move, it reminds me of a work I saw one year in Cinema 2.0 of a train moving, which tries to deconstruct early cinema.

Fan: The artist's name is Ito Ryusuke.

Ng: I was also expecting something to happen, or it should be a very important moment to be frozen, it could be a very poetic work, but it is not very poetic when you sit in a car waiting for the light to change. It's not a right moment.

Fan: Having discussed all the works, if you are ready, we can nominate the award winners. To be honest, this is not the best year we've had for this category. If you prefer, we can also omit some awards. This is a statement that we are looking for something better in the future. If you have works you like to nominate, we can go straight for the nomination. Otherwise, we can shortlist three best works for discussion.

Yeung: I have two works I'd like to nominate, but I don't know for which awards: ***That • This*** and ***Between Happening***, but for the latter, I would not go for Gold or Silver, it is at best Special Mention.

Waliczky: I did not find any of these works exceptionally high quality. Three works that I like and is close to me are ***Eventually Obsolete***, ***That • This*** and ***The Way We Are***.

Chung: I can nominate three: ***Between Happening***, ***That • This*** and ***The Way We Are***.

Hatanaka: ***Between Happening***, ***HeartfeltSPAM*** and ***That • This***.

Ng: Can we just focus on these 5 works?

Fan: Let's focus on ***Between Happening***, ***Eventually Obsolete***, ***That • This***, ***HeartfeltSPAM*** and ***The Way We Are***. At the moment, four of you selected ***That • This***, ***Between Happening*** got 3 votes, but the artwork that got the most votes does not mean it's the best work. You can talk about it a little bit.

Waliczky: ***The Way We Are*** got 2 votes, right?

- Fan: Yes. **Eventually Obsolete** and **HeartfeltSPAM** each got 1 vote.
- Ng: I vote for **Between Happening**, **Eventually Obsolete** and **HeartfeltSPAM**.
- Yeung: If I have to choose one more, I choose **HeartfeltSPAM** because it is to acknowledge something that is coming, maybe. Can we have two Special Mentions?
- Fan: Yes, if there is something you really want to mention. We have some flexibility. We want to encourage the finalists, but we also want to maintain the standard that **ifva** is looking for.
- Waliczky: As I said, I don't really highlight any of the works, I can imagine something like two Silver Awards and no Gold Award, but it's up to you. For me, the works are more or less the same.
- Chung: For me, between **Between Happening**, and **That • This**, I rate the latter a bit higher in terms of innovation.
- Yeung: Me, too, but I'm not sure if **That • This** is Gold at this point, it's just a bit higher than **Between Happening**. But as a gesture of encouragement, **That • This** can be Gold. Why not?
- Chung: I don't have a problem with that.
- Waliczky: Sure, sure. I am absolutely okay with that. Every jury's judgement is relative, we can say this is this year's best work.
- Yeung: We don't need to send alarm signals.
- Waliczky: Who am I to send alarm signals? I am okay with giving Gold to **That • This**, and it is somehow at a higher level than **Between Happening** in terms of complexity and technicality.
- Yeung: Can we spend a bit of time to talk about **HeartfeltSPAM**, **Eventually Obsolete** and **The Way We Are**? How do you weigh these three?
- Chung: In terms of complexity and suitability of being in a gallery environment, **Eventually Obsolete** is more complete, but I hesitate to offer it a prize because the way it works is not altogether innovative. **HeartfeltSPAM** is not very presentable in addressing the concern the artist would like to raise and answer. In terms of innovation, degree of newness and up-to-date appropriation of technology it is high. **The Way We Are** is

good in a gallery setting and good in the degree of completeness, the issues the artist wants to address is effectively communicated, but it is not particularly innovative in the use of technology.

Hatanaka: ***Between Happening*** is aesthetically perfect, and I gave it the highest mark. But I am now thinking that the work is only good aesthetically, but it does not mention anything social or technological. For ***That • This*** the conceptual, technical and social elements are all included, so my impression of it is much better. Most of the works are more or less on the same level, but ***That • This*** includes many concepts.

Chung: The technology in ***Between Happening*** is more or less invisible, while the technology in ***That • This*** is extremely visible.

Hatanaka: I mentioned that the artist of ***Between Happening*** should present more samples, to show that this simple method can produce complex works. The concept of ***Between Happening*** includes scientific thinking, and the magnetic physicals can produce more types of expression. I'd like to see this work conduct more experiments. This is an experimental work because of the behavior of magnetics. It's be much better if the artist has scientific thinking. That's why I said this work only works aesthetically.

Waliczky: Do we agree that ***That • This*** is the best work?

All: Yes.

Waliczky: So, this is the Gold Award. The second should be ***Between Happening***, and the third is ***HeartfeltSPAM***.

Chung/Yeung: I am okay with this.

Fan: So, the Gold Award goes to ***That • This***, Silver goes to ***Between Happening*** and Special Mention is ***HeartfeltSPAM***. The Gold Award winner is a Taiwanese artist, she will get HK\$50000 and a trophy. The Silver Award winner, ***Between Happening***, will get HK\$30000 and a trophy. Because she is the top winner in the Hong Kong division, she will also get the two prizes sponsored by the Goethe-Institut Hongkong, the festival visit to Transmediale Festival and a solo exhibition to be held at the Goethe-Gallery.

The 24th ifva Awards - Media Art Category Award Winners

Gold Award

That • This

Hu Ching-chuan
(Taiwan)

Silver Award

Between Happening

Carla Chan
(Hong Kong)

Special Mention

HeartfeltSPAM

Katsuki Nogami
(Japan)