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PRESS RELEASE

To Arts and Features Editors

For Immediate Release

16 January 2019

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**Siegfried Zielinski
Masaki Fujihata
Yuk Hui
Scott Lash**

HKACT!

Act 4

A Forum Act

21.01.2019 10:00 - 17:00

McAulay Studio
Hong Kong Arts Centre, Wan Chai

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HKACT! Act 4 "A Forum Act", a one-day forum organized by Osage Art Foundation under its HKACT! (Hong Kong Art Culture and Technological Innovation) platform, with speakers Prof. Siegfried Zielinski, Prof. Masaki Fujihata, Prof. Yuk Hui and Prof. Scott Lash.

The Forum aims to discuss and address the interdependencies between arts, sciences and technologies, and the challenges between ideas of the expanded field of interactive arts. The Forum will be held over two sessions in one day with 4 papers delivered by the 4 speakers.

Prof. Zielinski shall discuss the expanded hermeneutics, in which dialogue is becoming a decisive paradigm, a “dialogue between men and machines, between the objects both are generating, between programmes and machines themselves”. Prof. Fujihata shall address the challenges to develop a new literacy and language in the handling and distribution of image media.

Prof. Hui shall examine the question of space and place in digital technologies and in artistic creations, in view of Augmented Reality and Virtual Reality. Lastly, Prof. Lash shall discuss the machinic predication and technical imagination, in the context of Gödel’s algorithmic thinking.

Prof. Siegfried Zielinski

Towards an Expanded Hermeneutics

The humanistic discipline which helps us to understand and to interpret thoughts and ideas articulated in language is called hermeneutics. To deal poetically and critically with articulations, which have been co-generated or even completely produced by machines we need an expanded hermeneutics. It is not enough anymore to think with images, diagrams, sound, text as epistemic instruments. Instead we have to learn and teach the new alphabet of complex forms of articulation and understanding. Within this new field of acting and thinking for artists, philosophers and other intellectuals DIALOGUE is becoming a decisive paradigm - dialogue between men and machines, between the objects both are generating, between programmes and machines themselves.

In my speech I shall give a rough outline for such an expanded hermeneutics of the future. It will include the idea of a precise philology, which operates as a concrete method for this expanded hermeneutics. I shall also discuss a few distinguished artist’s positions within this framework, including the French God of cinéma-avantgarde Jean-Luc Godard, legendary British video artist David Lauder, Chinese visual artist Miao Xiaochun as well as the artist, whose work is in the focus of our forum - Masaki Fujihata.

Prof. Masaki Fujihata

Beyond Orality and Literacy in Digital Era

Media such as paper and pencil or, photographs and prints have been contributing to externalize human memory. In this way, humans have come to deal with a large quantity of information beyond the limits of our body. Up until now, the handling information centered on letters but, with the rapid advancement of digital technology, we are beginning to be able to handle images at the same speed as characters.

As the creation and distribution of images used require a large investment, image media, such as television, has been centralized by huge capital investment. However, the advancement of digital technology has reversed this and individuals have gained opportunities to handle images and to be distributors now.

Unfortunately, this new literacy to deal with image has not yet been born. As you can see from the history of film, the development of media technology and the invention of the language used, progressed in parallel. And yet, the speed of the user could not yet catch up with the speed of technological changes.

Here is the role of the artist. Through my own art works and with my artistic experiences, I'd like to think about the new language and new ways to handle images in new media.

Prof. Yuk Hui

Space and Place -- remarks on a digital chrono-topology

AR and VR primarily concern space, a space that is nothing but vectors, indicated by numbers. The objects that appear in front of us in AR and VR are a synthesis of multiple images taken from different angles which, through optical projection, appear to us as 3D objects. In AR, there is space that can appear differently to millions of people, according to the schemes of personalization. There seems to be therefore a multiplication of space but, in fact, there is no space.

This talk will discuss this subject, exploring the question of space and place in digital technologies and in artistic creations.

Prof. Scott Lash

What is the Technological Imaginary?

Gödel's algorithmic thinking and its incompleteness are at the heart of Turing's translation into an engineering vein as the lynchpin of our technological culture. Gödel breaks with Hilbert's syntax for a semantics of content, of indeed the idea. This is at the same time a break with logical positivism. What here is at stake? Gödel's desertion of Frege's tradition for Husserl's suggests that logic's predication are displaced by consciousness, experience, intentionality, meaning. This is at the same time an evasion of Kant's objectivist understanding, its categories and predication and its positivist héritiers for the imagination. You perceive the now and the this, but you imagine the past, future and the that. You perceive the here. You imagine the three. If we are talking instead of a machine consciousness, a machinic intentionality, then what can be this machinic imagination? What kind of reduction can it perform? What is its temporality? Its, if any, finitude? If the imagination is decoupled from the thought object and enters the world of the mimetic faculty, then are talking at the same time about what has been seen as China's 'analogical' paradigm? Is the technological imaginary somehow also Chinese?

For RSVP or any further details about HKACT! Act 4 "A Forum Act" and interview requests with speakers, please contact Belle Leung on (852) 2389 8332 or belleleung@oaf.cc. Due to limited seats available, registration will be on first-come-first-serve basis.

Forum Fact Sheet

Forum Title	HKACT! Act 4 “A Forum Act”
Date	21 January 2019 (Monday)
Time	10:00 – 17:00 * Registration starts at 9:50
Venue	McAulay Studio, Hong Kong Arts Centre 2 Harbour Road, Wan Chai, Hong Kong
Speakers	Prof. Siegfried Zielinski Prof. Masaki Fujihata Prof. Yuk Hui Prof. Scott Lash
Language	English
Organiser	Osage Art Foundation
Sponsor	Institute of Creativity, Hong Kong Baptist University (Sponsored by Hung Hin Shiu Charitable Foundation)
Collaborative Institutions	Academy of Visual Arts, Hong Kong Baptist University Academy of Film, Hong Kong Baptist University School of Creative Media, City University of Hong Kong Hong Kong Arts Centre
Enquiry or RSVP	T: (852) 2389 8332 E: belleleung@oaf.cc or info@oaf.cc W: www.hkact.hk

* Due to limited seats available, registration will be on first-come-first-serve basis.

Organizer

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Sponsor



創意研究院
Institute of Creativity

Sponsored by Hung Hin Shiu Charitable Foundation

Collaborative Institutions



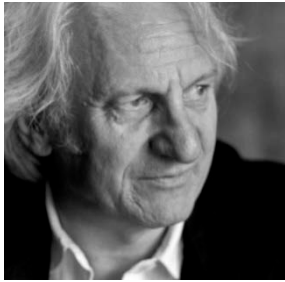
Programme

Date: 21 January 2019 (Monday)

Venue: McAulay Studio, Hong Kong Arts Centre

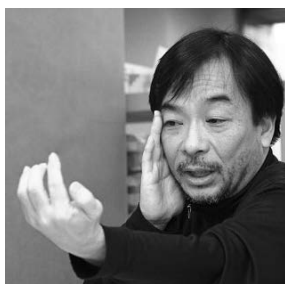
From	To	Dur. (min)	Event	Remarks
9:50	10:00	10	Registration	
10:00	10:05	5	Introduction	By Dr. Charles Merewether, Independent Curator & Writer HKACT! Founding Advisor
10:05	10:10	5	Opening Speech	By Prof. Jeffrey Shaw, Chair Professor SCM, CityU HKACT! Founding Advisor
10:10	10:40	30	Presentation by Siegfried Zielinski	
10:40	11:10	30	Presentation by Masaki Fujihata	
11:10	12:10	60	Comments & Discussions	Respondents: Yuk Hui & Scott Lash
12:10	12:25	15	Audience Q&A	
12:30	14:00	90	Lunch Break	
14:15	14:45	30	Presentation by Yuk Hui	
14:45	15:15	30	Presentation by Scott Lash	
15:15	16:15	60	Comments & Discussions	Respondents: Siegfried Zielinski & Masaki Fujihata
16:15	16:30	15	Audience Q&A	
16:30	16:35	5	Closing Remarks	By Dr. Charles Merewether, Independent Curator & Writer HKACT! Founding Advisor
16:35	17:00	25	Open for Networking	

About the Speakers



Siegfried Zielinski is the Michel Foucault Chair at The European Graduate School / EGS, where he teaches as a professor of mediology and technoculture. He is also the chair of media theory, with a focus on archaeology and variantology of media at the Berlin University of Arts, honorary professor for art and media at the Budapest University of Arts, and is curator at the Karlsruhe Center for Art and Media (ZKM). From 1993-2000 he was the founding rector of the Cologne Academy of Media Arts. Most recently he was rector of the Karlsruhe University of Arts & Design. Zielinski published numerous books and essays, mainly on archaeology and variantology of the arts and media.

[egs.edu/faculty/siegfried-zielinski](https://www.egs.edu/faculty/siegfried-zielinski)



Masaki Fujihata is one of the pioneers of Japanese new media art, beginning his career working in video and digital imaging in the 80's. Fujihata's *Beyond Pages* (1995-1997), *Field-Work@Alsace* (2003), *Voices of Aliveness* (2013), *Mandala 1983* (1983) along with many other works are regarded classic works in the history of interactive art, some of which were collected by Media Museum, ZKM (Centre for Art and Media), Karlsruhe, Germany. *Voices of Aliveness* (2013) won the Award of distinction, Prix Ars, Ars Electronica Festival, Linz, Austria. In 2016, a remarkable book titled: *Anarchive N°6 Masaki Fujihata* was published in Paris, where archived videos and 3D models were brought out of their pages through AR technology. www.fujihata.jp/



Yuk Hui teaches philosophy at the institute of philosophy and art of the Leuphana University Lüneburg and at the China Academy of Art, he is a visiting associate professor at the School of Creative Media at the City University of Hong Kong for the spring semester 2019. Hui is the initiator of the international Research Network for Philosophy and Technology (www.philochina.org). He has published on philosophy of media and technology in various international journals such as *Research in Phenomenology*, *Theory Culture and Society*; he is author of three monographs, *On the Existence of Digital Objects* (2016), *The Question Concerning Technology in China. An Essay in Cosmotronics* (2017) and *Recursivity and Contingency* (2019).

<http://www.digitalmilieu.net/yuk/>



Scott Lash is a visiting professor at the School of Creative Media at the City University of Hong Kong. From 1998 - 2017, he was Director and Research Director of the Centre for Cultural Studies at Goldsmiths, University of London. From 2015 - 2018, he was visiting professor of Department Journalism and Communications at Chinese University of Hong Kong. He was Senior Research Associate of Centre on Migration Policy and Society and Institute of Social and Cultural anthropology at Oxford University, and has been editor of the journal *Theory, Culture and Society* since 1987.

About Osage Art Foundation

Osage Art Foundation was established in 2005 with three main goals – fostering Creative Communities, promoting Cultural Co-operation and building Creative Capacity.

Osage Art Foundation is now well known and recognised by the local community and internationally as having initiated many pioneering projects.

Osage Art Foundation is concerned with developing deeper discourse in and around the arts and the wider community. We aim to foster intellectual curiosity and compassionate understanding through creative art projects for a better society.

Osage Art Foundation 's programs are distinguished by their focus on cultural exchange, educational outreach and the building of knowledge.

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About HKACT!

HKACT! (Hong Kong Art Culture and Technological Innovation) is a platform raised in 2015 of Osage Art Foundation that celebrates art and ideas by bringing together visionary thinkers and innovators to help chart the future of a better society through various projects.

HKACT! aims to:

- * Articulate a Vision for the Future.
- * Drive the Future of Design and Technology through Art.
- * Be a Catalyst for Thought Leadership.
- * Explore Alternative Education Methodology.

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