

Dr. Linda Chiu-han LAI 黎肖嫻博士 Ph.D., Trans-disciplinary artist, Independent Scholar, historian, Intermedia arts, media archaeology, Critical Theory; School of Creative Media, CityU-HK (1998-2023); Expanding Cinema Studies orientation to relevant artistic and theoretical endeavours.

Highlights:

Artistic Recognition

- “D-Normal/V-Essay” online video zine (2020-): Awardee of HK Jockey Club’s Arts Go Digital initiative (2020); **Winner of Ars Electronica 2022 “State of the ART(ist) Award” (2022.09)**
- Hong Kong Arts Development Council (ADC) “Artist of the Year – Media Art 2017” 2018
- 4 digital works acquired by M+ Museum (West Kowloon) – 2019-2020
- Permanent Collection: Power Station (Shanghai Biennale, 2015, large-scale installation); Video Bureau (Shanghai, Beijing, 26 videos, 2016) | history of everyday life & experimental narrativity
- Recipient of HKD 1.2m from HKSAR’s Innovation & Technology Funds to promote STEAM art-science dialogues: exhibition/lecture series attended by over 4000 visitors (2018.12-2020.10)
- 6-time recipient of HK ADC Project Grant (Media Art) 2004-2020 for computation and contemporary art exhibition/education for Writing Machine Collective. (HKD 1.2m)
- ADC grant (Multidisciplinary Art: research) 2019 animation practices in HK and PRC (HKD 340K)
- Video works shown in over 20 cities worldwide: 3-time finalist at International Short Film Festival Oberhausen, solo feature at Experimental Film & Video Festival in Seoul (EXiS 2017), Macao (EXiM 2016), and C3A (Contemporary Media Art Centre, Cordoba, Spain, 2021.02-06)

Frontier Research & Scholarship

- Research expertise: media archaeology, experimental historiography, and participatory art
- GRF on alternative moving image history (2014-2017) and art criticism (2015-2018) and several SRG for unfunded GRFs in media archaeology and HK female art-makers
- Video Manifestos 1-2, book+DVD set (2015-2018, 2018-2021), fully funded by ADC, on videography, temporal being and documentary impulses – international networking
- Founder of Floating Projects (2015-) – participatory art experiment on sustainability and survival tactics (phase 2-3 supported by the Jockey Club with low-rent tenancy scheme)
- PhD supervision: use of ethnography in historiography; Critical Theory and new materialism in new media art; economic models of art; alternative art communities; “selfies” on Instagram as an empirical phenomenon; and historical survey of independent animation in HK and PRC.

Curricular Innovation

- University Grants Commission (UGC) Teaching Excellence Award (team) 2017
- 3-year Longitudinal Studies of the implementation of 4-year undergraduate curriculum in SCM’s BA in Creative Media, with Provost’s competitive grant for Discovery Enriched Curriculum.
- Created SCM and local universities’ first courses in experimental videography (2002), generative art (2003), visual ethnography (2005), sound & sonic art (2006) and media archaeology (2014).
- “Micro Narrative” and “The Ventriloquists” annual series to show art creation from coursework

Recent research-based publications on media art, art ecology and image studies:

[2017.02] 黎肖嫻, 〈在「人類紀」以活動影像為據點重整「辯證結構」〉《新美術》2017年2月第38期, 中國美術學院學報, 中國杭州。核心期刊 CSSCI / CN : 33-1068/J [Linda C.H. Lai, “**Moving Image as a tactical location to restore ‘dialectical structures’ in the Anthropocene,**” special issue: Anthropocene, *Journal of the National Academy of Art* (Core Journals CSSCI / CN: 33-1068/J) no. 38, Feb 2017, 118-131, the China Academy of Art, Hangzhou, China.

[2015.08] Linda C.H. Lai, “**Documenting Sentiments in Video Diaries around 1997: archeology of forgotten screen practices,**” *A Companion to Hong Kong Cinema*, edited by Gina Marchetti, Esther Yau, and Esther Cheung, Wiley-Blackwell. 462-488.

[2015.07] Linda C.H. Lai, “**Video Art in Hong Kong: Organologic Sketches for a Dispersive History**” in ADC-funded *Hong Kong Visual Art Yearbook 2014*; Chinese University of Hong Kong (Fine Arts Department), funded by the Hong Kong Arts Development Council. 14-93.

[2020.10-2021.06] Creator/Editor, on-line video zine eds 1-4, international platform

[Complete c.v. follows on next page.]

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| LAI Chiu-han Linda 黎肖嫻 | curriculum vitae | |
| | Critical Intermedia Art, School of Creative Media (SCM), City University of Hong Kong (1998-2023) Experimenter, Floating Projects | (direct) 96837911 e-mail: smllai@cityu.edu.hk |

Official web-site/on-line archive: <http://www.lindalai-floating-site.com/content/content.html>

Vimeo channel: <https://vimeo.com/lindalai>

EDUCATION

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| Ph.D. | Cinema Studies, New York University, USA |
| M.A. | Communications (print journalism), Wheaton College Graduate School, Illinois, USA |
| B.A. (hons.) | English Language & Literature, minor in Fine Arts, the Chinese University of Hong Kong, Hong Kong. |

PROFESSIONAL EXPERIENCE

Current (2024.01-2024.12) Part-time Lecturer/Adjunct Professor, School of Creative Media

Interdisciplinary Practices in the Arts, Science and Humanities (undergraduate core for all programs)
Narrative Strategies (core course for BA in Creative Media)

Tenured Full-time Faculty (1998.08 to 2023.06): School of Creative Media (SCM), the City University of Hong Kong

Courses taught – undergraduate Level:

*Critical Theory & Socially Engaged Practices; Narrative Strategies**; Micro-narratives*** (videographic experiments, intermedia theory & history); *Contemporary & Media Art: an Archaeological approach**; Objects & Installation* (2012-13); *Visual Ethnography**; Introduction to Contemporary Art* (2009-2013); *Generative Art & Literature*** (2003-2011); *Sonic Art and the History of Sound and Noises*** (2006 edition); *Cultures & Identities*** (2001-2005); *Narrative film history and theory*** (until 2006); *Space & Narrative*** (2003-2005); *Writing & Creativity*** (1998-2012)

Courses taught – post-graduate: *Visual Ethnography**; Media Archaeology**;* and *Archiving as Research, Critique & Artistic Intervention***

**Courses I initiated and authored

Administrative duties: (with SCM)

-**Program Leader, Bachelor of Arts in Creative Media (BACM)** (2011.08.01 to 2016.08.31)

-**Leader, Critical Intermedia Laboratory** [one of 3 streams within BACM] (2002-11)

-**Faculty elected member of School Staffing Committee** (2002-2003; 2004-05; 2013-14, 2016-17)

-**DEC (Discovery Enriched Curriculum) Coordinator** for SCM (since 2012.08): quality assurance of the practice of 'discovery' in concrete academic and non-curricular activities, alignment of intended outcomes of university, school and course levels

-**Director of Teaching & Learning** (2002.04 – 2012.08): to oversee teaching and learning initiatives and quality assurance issues in outcome alignments

-organizing the annual week-long Week One Orientation for fresh undergraduate students – for community-building and communication of School philosophy and pedagogic models;

-seeking dialogs, collaboration and providing services to local secondary schools via the CIA (Creativity In Action) project

Recipient of **UGC Teaching Award 2017**, General-team – member of CityU team of 5 on DEC (Discovery Enriched Curriculum):

<http://www.info.gov.hk/gia/general/201709/07/P2017090600798.htm?fontSize=1>

Recipient of **SCM Service Award 2019-09-30**

Recipient of **SCM Outstanding Teaching Award 2023-06**

University-level committee involvement: (outside SCM)

- SCM representative in CityU Senate (2018-2019)
- SCM representative at CASH (2017-)
- Faculty-elected & appointed member, Deanship Renewal & Dean Search Committee for SCM (2014.04 to 2015.08)
- Faculty-elected member, Deanship Renewal Committee for SCM (2008.01-07)
- Appointed member (by VP-CityU), BUS (Board of Undergraduate Studies), GEPC (Gateway Education Program Committee)
- Outcomes Based Teaching & Learning Coordinator for SCM, Advisory Committee for Student Learning, Quality Assurance Committee (until 8.2009)
- SCM Representative and coordinator for steering committee for institutional audit for **Quality Assurance** (QASG) and other teaching and learning audit exercises by UGC
- Member, Working Group on **Review of Role, Governance and Structure of Senate** (2010.03-09, headed by the Provost),
- Member, Task Force on **Teaching and Learning Enhancement** (2010.08 – 2012, headed by VPSL)
- **SCM representative** for Risk Management Task Force for the transition to 4-year university system
- Member, GEPC (2020.09-2021.08)

Discovery Enriched Curriculum /co-curricular innovations for SCM since 2007 (selections):

- Organized and curated the exhibitions “On The Road” (#1, June 2014), “On The Road #2: Connecting the Dots” (June 2015) and “On The Road #3” for the BACM students to enhance professional excellence in art-making through exhibiting
- Organizer of a 2-day workshop/lecture series for faculty members and the general public with renowned French philosopher, Prof. Bernard Stiegler (Pompidou Centre), on critical issues of contemporary digital culture, titled “**Pharmacology of the Automatic Society to Come**” (23-24 Feb 2015)
- Organizer of 3-day workshop on Experimental Critical Theory, titled “The Social Life of Forms,” (21-23 Mar 2013) with scholars from the University of California Humanities Research Institute and the Johannesburg’s Workshop in Theory & Criticism, which involved scholars from Hong Kong, and SCM’s critical theorists and Ph.D. researchers
- Organizer of artist-in-residence program and outstanding directors’ seminar series (HK International Film Festival guests) in the capacity of SCM’s Director of Teaching & Learning (2010.03-04)
- Curator of Spring Program, a series of 6 artists and media professionals from around the world to enhance international exposure (range: cable-tv producer, tv and activist documentarians, experimental media artists/musicians, programmer from Paris’ Cinematheque) in the capacity of SCM’s Director of Teaching & Learning (2009.02-05)
- Recipient of QCLF for the 2nd edition of “CIL Creative Bulletin – *Lithium Carbon*,” annual (week-long) exhibition to showcase student works from Critical Intermedia courses involving 60+ students (2010.01)
- SCM organizer for CALIS (Culture & Language Immersion Scheme) - arranging a 2-week tailor-made study tour for 19 Year One & Two students at Northumbria University in New Castle (2008.08.11)
- (with Dr. Hector Rodriguez) a 15-day Study Tour to 4 European cities (Paris, Barcelona, Bilbao, London) to contemporary arts and museum practices with 19 Critical Intermedia students, 2008.05.26-06.11
- a 2-week Study Tour to Berlin, Kassel (Document 12), Muenster (Skulptur Projekte 2007), Frankfurt and Karlsruhe (ZKM) with 19 Critical Intermedia students, 2007.06.14-30

Teaching (1997.09 – 1998.06):

Assistant Lecturer (full-time), Department of Communication Studies, School of Communications, Hong Kong Baptist University

Teaching (1996.09 – 1998.12):

Visiting Lecturer (part-time), Liberal Arts & Interdisciplinary Studies, HKAPA

Teaching (1995.01-05):

Teaching Assistant (Ph.D. Assistantship), “The Language of Television,” Cinema Studies, NYU

Media [selections only]

Full-time / 1996.11-1997.04 / **Chinese Editor** / 21st Hong Kong International Film Festival

Overseas Correspondent, New York-based / 1992.09 – 1994.06 / for *Capital* (magazine 資本雜誌) and the *Sunday Chronicles* 星期天週報, Paramount, Hong Kong
 Full-time / 1989.10 -1992.07 / **Staff Writer/Feature Writer/Feature Editor** for *Capital* and *Hongkong Inc.* (English version of *Capital*), Capital Communications

THESIS SUPERVISION

[Ph.D] CHOI Sin-yi Emilie. “Tracing the forgotten history: a study of Hong Kong’s experimental moving image art from 1972 to 1986” [subject to revision], commenced 2022.01.04.

[Ph.D] XIN Xiaming. “Celebration Ceremonies of Contemporary Chinese Art: History, Theory, and Development of Chinese Biennials,” commenced 2020.09, in progress

*[Ph.D] BEADMAN, Kay Mei-ling. “Unseen Presence: Visual Culture and Mixed Race Identity in Hong Kong” (commenced Sep 2018)

[Ph.D] LIM Yeon-kyoung. “Human-phone Assemblage: a study of Human-Mobile Intimacy” (graduated 2022)

[Ph.D] ZHANG, Zimu. “Anthropocene Visuality and Countervisuality in Contemporary Chinese Visual Culture” (graduated 2022)

*[Ph.D] SHIN Gyung-jin. “Crypto-dividuals: Theory, Historiography, and Case Studies of Postdigital Participatory Art,” (graduated 2022).

[Ph.D/co-supervision w/ Dr. Damien Charrieras] WONG, Ashley Lee. “Organisational Models, Platforms and Economies for (Digital) Art: Intervention in Art and Industry,” defended successfully, November 2020).

*[Ph.D] Ana Clara OLIVEIRA SANTOS GARNER. “Micro Visual Narratives on Instagram: a critical analysis of selfies and reimagining personal narratives on social media through participatory research” (CityU-SCM), defended September 2019.

[Ph.D] CHEUNG, Terrie. “Independent from What? The Practice, Strategies and Limitations of Independent Animation Artists in Contemporary China and Hong Kong.” (CityU-SCM), defended successfully in May 2019, graduated.

[Ph.D] SAMSON, Audrey. “Death in Infinite Times; Erasure as a method of inquiry to explore how memory and technical objects are codetermined and transformed” (CityU-SCM), defended August 2016, graduated 8 September 2016.

[Ph.D] LEUNG Hok-bun Isaac. “A History of the Present – an Ethnographic Study of Contemporary Chinese Art” (CityU-SCM), graduated 15 July 2014.

[M.Phil] YIU Sheung-ye. “New Information Structure: Digital Archive as the New Form of ‘Story-telling’ and its Effect” (CityU-SCM), graduated 15 Feb 2011.

* = HK PhD Fellowship recipient

FUNDED RESEARCH

University Funding – academic

[GRF = General Research Fund, UGC / SRG = Strategic Research Grant, CityU / DAG = Direct Allocated Grant, School of Creative Media / RCMT = Research Centre for Media Technology, School of Creative Media]

[MF-External/ITF 2018.11, “Art and Science in Dialogue for the Humanities” / 36 months (2018.11.12 - 2021.11.11) / HKD138,206//

[GRF 2015-16] Principal Investigator (2017-2018); Co-Investigator with Dr. Charlotte Frost (2015.11-2016.12), “Digital Critics: analyzing, historicizing and archiving art criticism produced in online communities” / 36 months / HKD394,275//

[GRF 2014-15] Principal Investigator, “Where Else to Look? – on the expandability of screen practices in Hong Kong and its possible future” / 36 months (2014.10.01-2017.09.30) / HKD596,316//

[SRG 2017-2018] PI, “Organological accounts of media art practices in Hong Kong: experimentation, survival and re-grounding” / 24 months (2017-2019) / HKD100,000//

[SRG 2016-2018] “Documenting & Publishing a Performative Research on Women Art-innovators” / 24 months (2016-2018) / HKD100,000//

[SRG 2015-16] PI, “Women Art-makers in Hong Kong: Ethnography, Archiving, the Everyday and Beyond” / 12 months (2016.01-2017.12) / HKD100,000//

[SRG 2010-12] Principal Investigator, “From Self-Archiving to Open Content: Digital Archiving as Ethnography, Historiography and Art Practice.” / HKD100,000//

Faculty Research Incentive Funds (SCM) – “What is in a ‘Talking Head’? – a visual ethnography on performativity, reflexivity and social interaction” (completed 2010.12) / HKD20,000//

[SRG 2008-9] Principal Investigator, “Virtual Walks through the Urban Space of Hong Kong 1929-1936: visual ethnography for a lost history of space.” / HKD100,000//

[DAG] Principal Investigator, “The Writing Machine” (2003.01-2004.02)

[DAG] Co-Investigator (with Theresa Mikuriya), “Immersive Poetry” (2003.01-2004.02)

[RCMT] Principal Investigator, “The Crypto-glyph Machine” (2003.01-06)

University Funding – non-academic

[TDG] Co PI, “Interactive World-Building and Narrative Universe: Sketch of an Open World Experience” (Jan. 2018-March 2020) (PI). with Dr. Damien Charrieras. HK\$214,000

[TDG] Co-Investigator, “Abstract Narratives” / (2018.07.01 – 2019.08.31) / PI: Dr. Max Hattler

[TDG] Co-Investigator, “New creative possibilities opened by the use of analog video synthesizer in the digital arts” (2015.12-2016.07) / P.I.: Dr. Damien Charrieras

[TDG] Principal Investigator (2016.09 -), “Documentary and Everyday Urban Life” (2015.12-2017.06)

[Competitive grant for Discovery] Principle Project Investigator, “A 3-year Longitudinal Studies of Discovery Enrich Curriculum in SCM’s Bachelor of Arts Degree in Creative Media, 2013-2016” – funded by the Provost’s Office, City University of Hong Kong (2013.09-2016.06.30) / HKD990,885//

[TDG] Principal Investigator, “Formation of a value-rich peer Community for continuous, criterion-referenced and authentic assessment” (2010.11-2011.11) / HKD100,000//

Various QCLF (Quality Campus Life Funds) received since 2007 for the realization of European study tours and annual student-works showcase exhibition. / ~HKD190,000//

[TDG] Principal Investigator, “Creativity in Practice: Teaching & Learning Outside Classroom” (2007.01-2008.06) / HKD100,000//

Non-university Funded Research –

Innovation & Technology Funds (ITF)

2018.11 / General Support Program: “Algorithmic Art: Shuffling Space & Time” (humanities-sciences dialogue through art), research-based exhibition. Completed 2019.03 / HKD998,838//

Hong Kong Arts Development Council (ADC)

2020.10 / Competitive Grant in collaboration with the Jockey Club – “Art Go Digital” initiative: “D-Normal / V-Essay” 《平地數碼》網上錄像誌跨地域公開召集（共3期）– 3 issues of on-line video zine with open call from around the world to explore the “video essay” (31 Dec, 31 Mar, 30 Jun) / HKD500,000//

2019.12 / Publication Grant – Media Art: “Our Manifestos 2: Videography, Documentary Impulses” 《我們的錄像宣言 2: 記述的衝動》; a 10-month project (Feb-Dec 2020) for symposium, intensive mutual critique sessions, re-writing workshops and revision of video works for publication. Requested amount: HKD230,000//

2018.12 / Research Grant - Multidisciplinary Art: “Elemental Dynamite: a Research on the Intermedia Practices of the Animated Pictures” (18 months for the preparation of a book manuscript) / HKD348,400//

2018.01 / Project Grant - Media Art: curatorial project for exhibition series of The Writing Machine Collective edition 6: “Cinema is Expanding.” Completed 2018.08-11./ HKD317,200//

2013.11 / Project Grant - Media Art, with Hector Rodriguez and Justin Wong, for The Writing Machine Collective edition 5: “Tracing Data: What You See is Not What We Write”; exhibition with local and international artists + lecture series. Completed 2014.09.27. / HKD283,300//

2009.09 Project Supervisor/Artist, Project Grant (Media Art) for “The Writing Machine Collective edition 4,” a physical exhibition (with local and international artists) and event series. Completed 2011.01.31./ HKD243,100//

2005.12 Research Supervisor/Curator/Artist, “The Writing Machine Collective edition 2”; New Media Art Creation competitive grant (“新媒體藝術創意計劃”) Completed 2007.02./ HKD240,000//

2003.12 Curator/Artist, “The Writing Machine Collective”; exhibition grant. Completed 2004.06.16 – 2004.08.31.

2000.06 Field research Coordinator (with Christine Choy - PI, Steve Fore, Hector Rodriguez, Ip Yuk-yiu and Nancy Tong), “The Development of Electronic Media Art in Hong Kong,” commissioned by the ADC. Completed in 2001.02. / HKD50,000//

ACADEMIC CONFERENCE PRESENTATION (selection since 2000)

2022.07. 30 [speaker] “Living in the Age of Convergence: (working through) the scientific images, manifest images and the aesthetic images” 活在融合趨同的時代：科學圖像、顯化圖像和審美圖像引來的新本體論 – *Knowledge Asymmetries in the Age of Machine Learning symposium* series – annotative public lecture (on-line), Writing Machine Collective, 7th edition.

2019.12.9-10 [invited speaker] “Taxonomy of Technics: a Compendium for Living and Action” in interdisciplinary workshop series *Living in the Age of Convergences – Affect, Affordance, Agency*; School of Design and environment, National University of Singapore, at National Library Singapore.

2017.11.23-26 [invited speaker] "In Search of a Sculptural Dialectics: moving image, a materialist, intermedia game" [活動影像雕塑論：意識上揚，專注力的調理，唯物、跨媒的無盡辯證], lecture in English presented at the 4th East Bridge - Camera in Action - 2017 Asia "Moving Image" Forum; 行動的攝影機 2017 亞洲“影像藝術”論壇. Supported by Korean Foundation and Goethe Institute in Beijing.

2017.11.13. [invited speaker] "Videography: a Materialist, Intermedia Game," in panel "Urban Photography: Making, Researching, Teaching"; "The City as Playground," *Urban PhotoFest*, Photographers Gallery, London, UK

2017.11.11 [invited speaker] "Presencing the past, a montage experience: walking through a series of temporal nodes," in panel "Cartographies of Time: a Series of Dialogues"; "Urban Encounter 2017: Cartographies," *Urban PhotoFest*, Tate Britain, London, UK.

2016.03.17-19 [seminar guest] “Floating Projects, Survival Re-envisioned: spatial occupation, re-producing social relations and the economy of contribution,” ‘Hard State, Soft City: the Urban Imaginative Field in Singapore’ organized by the ARI (Asia Research Institute), of NUS (the National University of Singapore), at the NUS Museum, Singapore.

2013.12.09 [presenter] artwork with long text reviewed and selected for the 16th Generative Art Conference – *Door Games Window Frames: Near Drama*, Milan, Italy,

2013.09.27 [participating scholar] *Lecture-presenter* - “Women’s Art in HK’ Reframed: a performative research in progress on the potentialities of women art-makers,” at the international symposium ‘Female Embodiment of the Visual World: Women’s Art in Contemporary China, Hong Kong and Taiwan,” at Bowdoin College, Brunswick, USA,

2012.11.02-03 [by invitation] *Presenter* of “Documenting Sentiments in ‘Hong Kong 1997’ Video Diaries: belly buttons, absent cameras, moving house, fooling around...,” in *Everyday Coloniality 3: How Wars End – Practices of (Re-)Making States after 1945*, WUC Alltagsgeschichte Transnational Workshop, organized by the Research Institute of Comparative History and Culture, funded by the National Research Foundation of Korea’s World Class University initiative.

2011.10.28-29 [by invitation] *Presenter* of “How to be Human, Good, and Civilized: Everyday Modernity in the Crevices (a Study of Movie Ads fro the 15 Lost local Films Produced in Hong Kong, 1934).” *Everyday Coloniality 2: Migration, Ego-documents, Visuality*; WUC Alltagsgeschichte Transnational Workshop, Research Institute of Comparative History and Culture, funded by the National Research Foundation of Korea’s World Class University initiative.

2010.11 [by invitation] *Presenter* of “Meditations on a Minor History: Voices Seen, Images Heard,” in *Everyday Coloniality*, International Workshop-conference attended by 13 historians, organized by the Research Institute of Comparative History and Culture, sponsored by the National Research Foundation of Korea.

2010.06.18-21 [refereed] *Organizer* of the panel "What's in a Talking Head? - a visual ethnography on performativity, reflexivity & interactionism "; and *Presenter* for the paper "What is in a talking head? - narrated selves and event structures, a phenomenological view on glocal connectivities," at Crossroads 2010, International Conference of the Society for Cultural Studies, Lingnan University, Hong Kong.

2008.03.24-04.23 [Official Selection] Presented “Micro Narratives” as part of the 18 Cases, a showcase of experimental art pedagogy in art schools in China, as part of the 80th Anniversary events of the China Art Academy, Hangzhou; 《十八案》，杭州中国美术学院 80 周年纪念“美术教育实验个案”。

2007.08.21-24 [refereed] “Micro Narratives: an Interdisciplinary Project on Video Experiments,” at the 2nd International Conference on the Arts in Society, in conjunction with the Documenta 12, Kassel, Germany.

2006.04.21-22 [by invitation] “Invented Time and Space in Video” (lecture + video work presentation), presented at the conference, “The Film Scene: cinema, the arts, and social change,” organized by the Department of Comparative Literature, the Department of Music, and the Centre of Asian Studies, Hong Kong.

2006.03.02-05 [refereed] “Constructivist Animation for a Disappearing City: Hong Kong’s *Mcdull* Series OR, Constructivist Animation as Archive: a visual ethnographer’s site for cultural memory & dreams,” paper presented at the 2006 Conference, The Society for Cinema and Media Studies. Vancouver, Canada.

2004.06.24-29 [refereed] “Journeys of the Self: Auto-ethnography as Narrative Enquiry,” in the panel titled “Gendered Subjectivities Formation and the Everyday Life in Hong Kong,” presented at the 5th Crossroads International Conference for Cultural Studies, at the University of Illinois, Urbana Champaign.

2004.04.02-04 [by invitation] “Micro-narratives: experimental pedagogy for new screen contexts,” at the “Hong Kong/Hollywood at the Borders: Alternative Perspectives, Alternative Cinemas.” University of Hong Kong and the Hong Kong Film Archive.

2003.11-2004.03.06/2004.03.15 [by invitation] “Immersion and Interactivity in New Media Narrative,” a talk to accompany the presentation of my creative work, “PUSH” (a digital interactive installation, Official Selection for the Hong Kong Art Biennial 2003, to the art and university community in Delhi, India, organized by the Indian International Centre.

2004.03.18-20 [by invitation] “Walking and Producing Heterotopia: a Spatialized Cinema History for Hong Kong,” a paper (to be) presented at “Reflexions,” an International Seminar on Film, Literature, and Culture, organized by the Department of English, University of Delhi, India,

2003.03.27-30 [refereed] "Slicing, Street-mapping, and Fractured Reality: a Spatial Approach to Cinema History for Hong Kong." Paper presented at the Association for Asian Studies Annual Meeting, New York.

2001.03.02-03 [refereed] "City-roaming, Drifting and Micro-visions." A paper presented at "The Urban Generation: Chinese Cinema and Society in Transformation," co-organized by the New York University and Chinese Institute, New York.

PUBLICATIONS

Academic/refereed & commissioned –

[2022 summer] Peer invitation. Linda C.H. Lai, "In the Name of Protest... what critical thinking could do to preserve the space of visual articulation (for Hong Kong)," *Photoworks Annual* 28, UK, 204-211.

[2020.02] Refereed. Linda C.H. Lai, "Contemporary 'Women's Art in Hong Kong' Reframed: performative research on the potentialities of women art makers," *Positions* 28:1. 237-274.

[2019.06] Peer invitation. Linda C.H. Lai, "Algorithmic Art: Shuffling Space & Time. Interdisciplinary Media and Technology, Art-Science Dialogues, a Techno-saga" in Mobility & Art section, *Transfers: Interdisciplinary Journal of Mobility Studies*, v. 9 n2, winter. Berghahn Journals, New York.

[Submitted, in preparation] "My Son A-Chang (1950)" – an encyclopaedic entry *Critical Filmographies of World Cinema: Hong Kong*, edited by Joelle Collier, to be published by Caboose, Canada.

[2019.10] Commissioned. Linda C.H. Lai, "From Stake-holder to (Re-)grounders: a philosophical re-grounding of the role of artists and the arts for 21st century Hong Kong"; *Art Reader*, ed. Stella Tang; awarded research and publication grant by the Hong Kong Arts Development Council. 127-156.

[2017.02] Commissioned. 黎肖嫻, 〈在「人類紀」以活動影像為據點重整「辯證結構」〉《新美術》2017年2月第38期, 中國美術學院學報, 中國杭州。核心期刊 CSSCI / CN: 33-1068/J [Linda C.H. Lai, "Moving Image as a tactical location to restore 'dialectical structures' in the Anthropocene," special issue on the Anthropocene, *Journal of the National Academy of Art* (Core Journals CSSCI / CN: 33-1068/J) no. 38, Feb 2017, 118-131, the China Academy of Art, Hangzhou, China

[2015.08] Refereed. Linda C.H. Lai, "Documenting Sentiments in Video Diaries around 1997: archaeology of forgotten screen practices" *A Companion to Hong Kong Cinema*, edited by Gina Marchetti, Esther Yau, and Esther Cheung, Wiley-Blackwell. 462-488.

[2015.07] Commissioned. Linda C.H. Lai, "Video Art in Hong Kong: organologic sketches for a dispersive history" in *Hong Kong Visual Art Yearbook 2014*; Chinese University of Hong Kong (Fine Arts Department), funded by the Hong Kong Arts Development Council. 14-93.

[2013.10] Refereed. 黎肖嫻, 〈蕩游者何往? - 中國大陸九十年代城市電影的"空間實踐"與"負詩學"〉, 《城市一代: 世紀之交的中國電影與社會/紀錄、影像: 海外與中國》, 張真編, 復旦大學出版社, 2013年10月。Adapted Chinese version of "Wither the Walker Goes: Spatial Practices and Negative Poetics in 1990s Chinese Urban Cinema," *The Urban Generation: Chinese Cinema and Society at the Turn of the 21st Century*, ed. Zhang Zhen (Duke U Press, 2007), 205-37; for Fudan Daxie (Fudan University) Press, Shanghai, 2013.

[2010.11] Refereed. Linda C.H. Lai, "Meditations on a Minor History" in *Everyday Coloniality*, the proceedings for the International Workshop-conference organized by the Research Institute of Comparative History and Culture, sponsored by the National Research Foundation of Korea.

[2008] Commissioned. Linda C.H. Lai, "Attempting a history of (new) media arts for Hong Kong: archaeology, literacy and education for artists," in *Hong Kong Visual Arts Yearbook 2007*, by the Fine Arts Department, the Chinese University of Hong Kong; Chinese University Press. 141-183.

[2007] Refereed. Linda C.H. Lai, "Wither the Walker Goes: spatial practices and negative poetics in Huang Jianxin's 'Urban Attitude' films and the works of some 'Outside-the-institution' filmmakers in the late 1990s," anthologized in *The Urban Generation: Chinese Cinema and Society at the Turn of the 21st Century*, ed. Zhang Zhen, Duke University Press. 204-237.

[2003/2004] Refereed. 黎肖嫻, 〈從長篇電視劇《真情》出發的日常生活網路探究三個本地主婦的文化資本應用〉 (Linda C.H. Lai, "Surveying the network of connectivity evolving from the reception of popular TV drama series *True Love*: a study of three local housewives' mobilization of their cultural capital"), *Gendering Hong Kong*, co-published by Centre for Asian Studies (HKU) and Oxford University Press (China), 2004. [The original work was a conference paper presented in English.]

[2001] Refereed. Linda C.H. Lai, "Film and Enigmatization: nostalgia, nonsense, and remembering," *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C.M. Yau, University of Minnesota Press, Minneapolis. 231-250.

[2000] Refereed. Linda C.H. Lai, "HK Cinema in the 1930s: docility, social hygiene, pleasure-seeking & the consolidation of the film industry," *Screening the Past* (an electronic refereed journal on film and media arts published in Australia), issue #11. Officially Upload on November 1, 2000 at: <http://www.latrobe.edu.au/www/screeningthepast/>

Digital Participatory Art --

2020.12-2022.04 [General Editor] / 4 issues of on-line video zines for "D-Normal / V-Essay" 《平地數碼》網上錄像誌跨地域公開召集 (共 3 期) to explore the use of video essays for contemporary society: Issue 1: "**Ocular Oracular**" (2020.12.31); Issue 2: "**The Ultra-Realist, the Extra-Ordinary**" (2021.03.31); Issue 3: "**Presencing ... Becoming**" (2021.06.30); and Issue 4: "**Voices from the Atmospher**". Tasks include: producing a permanent digital platform, chairing jury meeting, writing education features and editorial feature for each issue. Total works collected: 200+. Published works (on-line): 60+ pieces.

2018.07-2021.06 [Project Designer, General Editor, Writer, Video Artist, Project Chief] / a series of on-line ZOOM seminars preceded by an international call for manifesto-writings and short videos, followed by series of rewriting and print/digital production plus 3 book launch series for a 368-page anthology with 49 participating artists from around the world and 69 video works contained in a scandisk. ISBN: 978-988-75664-0-3, published by Floating Projects

Sponsored publications: art catalogues, curatorial features (selections from 2000 onward) --

2023.02 [commissioned] "Floating Projects Assemblage From Coming Together to Events of Co-individuation as Loops and Networks of Multiplicity": https://cdn.aaa.org.hk/_source/programme_documents/floating-projects-assemblage-from-coming-together-to-events-of-co-individuation-as-loops-and-networks-of-multiplicity-dr-linda-lai.pdf AND a play book as appendix: https://cdn.aaa.org.hk/_source/programme_documents/floating-projects-assemblage-playbook-dr-linda-lai.pdf

2021.02 Linda C.H. Lai, "Videography as Tentacular Practices," artist's narrative for Linda Chiu-han Lai. Retrospective (5 Feb – 13 Jun 2021), Centro de Creacion Contemporanea de Andalucía (C3A), Cordoba, Spain.

2019.05 [commissioned for art catalogue] "Ruminations: Critical Miniatures & a Montage of HK's (Post)Coloniality" in *The Sun Teaches Us That History is Not Everything*; ed. Rafael Fonseca; Osage Art Foundation, Hong Kong. 80-87.

2017.07 [commissioned for art catalogue] "Montage as Critical Strategy: Fragments, Networks, Theory" (artist's exposition for solo show) in the proceedings for EXiS 2017 (14th Experimental Film & Video Festival in Seoul), Moving Image Forum. 184-192.

2017 [editorial in art catalogue: curatorial statement] "Orientations: Boundaries Surveyed, on initiatives in contemporary video art in the Asia Pacific," in the proceedings for EXiS 2017 (14th Experimental Film & Video Festival in Seoul), Moving Image Forum. 220-231.

2015.06 [Digital Catalogue - pdf] Editor / Contributor, *Tracing Data: What You Read is Not What We Write*, (118 pages, ISBN 978-988-14525-9-7) for The Writing Machine Collective 5th Exhibition. Funded by HKACD.

2011 [Digital journal] *Voices Seen, Images Heard* (video), in *ASPECT (the Chronicle of New Media Art)*, volume 18 (fall), "Export China"; commentary by Kimburley Choi.

2011 “What is the Writing Machine Collective (WMC)? – Many Beginnings,” on the official website of the Writing Machine Collective.

2008 “微敘事：一個有關錄像創作的跨學科的實驗”[Micro Narratives: an interdisciplinary experiment on video creation] in 《十八案：中國美術院校實驗藝術教案》[18 cases: pedagogic cases in experimental art for art academies in China]; Hangzhou: China Art Academy. 149-164.

2007 [Digital Catalogue in DVD-ROM] General Editor / Contributor, *The Writing Machine Collective 2nd Edition: Machine and Writing as Sites*, September, a winner of ACD’s competitive Creative New Media Projects.

2006 〈跨媒體的教學空間〉 [pedagogic space for cross-media education], in the proceedings for *Cultural Studies Across Boundaries Forum* 《跨界文化教育對談》, published by Department of Cultural Studies, Lingnan University, Hong Kong. 14-21.

2005 Editor/Contributing Artist/Contributing Writer for *A Matter of Ownership: a bilateral Exchange between Para/Site (Hong Kong) and The Substation (Singapore)* (Hong Kong: Para/Site Art Space, partially funded by the Hong Kong Arts Development Council. 178 pages.

2005 “Between ‘I’ and ‘You’: an Architextual Construction of Li Ngaw’s Broadcast Drama as Film Adaptation,” in *The Hong Kong-Guangdong Film Connection*, ed. Wong Ainling (Hong Kong: the Hong Kong Film Archive), 184-201.

2005.03 General Editor/Contributor. Digital catalogue (on CD-ROM), *Take a ST/Roll: Donut Fantasies in the Wake of the 21st Century*, for the art exhibition “Take a ST/Roll” (March-April 2005); with editorial titled “Generative Experiences: art-making as procedures and classification”; supported by ADC.

2004.04 “Early Cinema Aesthetics: a Contextual View,” *Hong Kong Film Archive Newsletter*.

2003.11 “Serial Thinking: the Infinity and Limits of Modernism; Extension from Danny Yung’s *Memorandum of the Rock* in *From Close. From Afar*, a publication issued to accompany the exhibition “Tree/Man: Danny Yung’s Solo Exhibition,” 1aSpace, funded by ADC.

2003.06 [in Chinese]“shixiang de ganxing zhi pu” (affective vectors of the moving images”), *Artism Bimonthly*, by Hong Kong: International Association of Theatre Critics (Hong Kong).

2003 “Retrieving an Old Thesis: Gazing at the Screen,” keynote essay for the “Third Text: Image + Media 03,” an international experimental media art festival, May 26-June 6, 2003, School of Creative Media, the City University of Hong Kong. (The piece appears in the program brochure of the event as well as individual handouts for visitors.)

2003 “Multiple voices, diverse cultures: an overview of FIPRESCI-Hong Kong contestants,” for the FIRESCI (International Film Critics Alliance) official web-site (April 19).

2003 “Rice Distribution: an Open Document,” in *Hong Kong Indie Films @27th HKIFF* (Hong Kong: Ying E Chi, April 2003), 60-61.

2001 “*Big Road*: an Eclectic Text,” (on Shanghai film classics *Da Lu* 《大路》 dir. Sun Yu, 1934), in *Fifty Chinese Classics*, proceedings for the Hong Kong International Film Festival, March-April.

2000.04 “Film Development Fund: Re-vision for Patchwork” (an interview with Christine Choy, Member of Projects Vetting Committee, FDF), for *Asian Independent*, a component of the International Film Festival of HK.

Book –

2021.05. General Editor & Contributor. *Our Manifestos 2: Videography, Documentary Impulses* 《我的錄像宣言 2：記述的衝動》. 368 pages + digital scandisk with 69 video works; fully funded by HKADC, published by Floating Projects, ISBN: 978-988-75664-0-3.

2019.03. Researcher/Editor/Contributor. [monograph as art exhibition catalogue] *Algorithmic Art: Shuffling Time & Space*, published by School of Creative Media. 180 pages. Funded by ITF (HK Government)

2018.07. Editor/Contributor/Project Initiator for art-activist project *Videography, Micro Narratives. Temporal Beings. Our Manifestos*, a collection of manifestos on videography. 140 pages + 3 hours of video work on DVD. Funded by HKADC.

2013.07. General Editor/Contributor, *World Film Locations Hong Kong*, with Kimburley Choi. Intellect, U.K.

2007.01. Principal Researcher/General Editor/Contributor, *[Re-]Fabrication: Choi Yan-chi's 30 years, Paths of interdisciplinarity in art (1975-2005)*, bi-lingual; a 2-year research for Para/Site Art Space's "Hong Kong Artists in the 1980s" series, 333 pages. Partially supported by HKADC.

2005.06. General Editor/Contributor/Contributing Artist, *A Matter of Ownership: a bilateral Exchange between Para/Site (Hong Kong) and The Substation (Singapore)*, post-exhibition proceedings with critical essays and art on paper, 178 pages, Para/Site Art Space. Funded by HKADC.

2004.01. *Crypto-glyph: Dialogues in Many Tongues in the Hidden Crevices of an Open City*, co-authored with Theresa Junko Mikuriya (art book; experimental dialogs for text and photography, 9" x 8-1/2" in size; full color; 288 pages. Funded by the Philippe Charriol Foundation (Asia).

1994. 《媒介國民》 [media citizenship], based on Linda Lai's MA thesis, with additional writings by Jeremy Yung; Hong Kong Excellence Books.

RESEARCH-CREATION / Published Creative Arts

Awards

*2022.08.23: Winner of Ars Electronica 2022 "State of the ART(ist) Award" (Linz, Austria) for *D-Normal/V-Essay online video zine (Issues 1-4)*

*2018.05.11: Hong Kong Arts Development Council Artist of the Year (Media Art) 2017

Archival/Public Collection

*2019: M+: 3 experimental video essays and 1 automatic digital projection

*2016: Video Bureau 錄像局, Guangzhou and Beijing, China [24 pcs video art, 2001-2014]

*2013: Power Station of Art 上海當代藝術館, Shanghai Biennale, Shanghai, China [large-scale installation]

*2013: The Impakt Video/Audio Archive, Utrecht, the Netherlands [one video: algorithmic narrative]:

<https://impakt.nl/channel/films/door-games-window-frames-near-drama/>

*2013: Asia Art Archive, Hong Kong [video art in 2 DVDs, event documentation and various art-related publications]

Solo/Double Solo/Commissioned

[**Single-work screening**] Video essay *10957 Moons & 30 Elliptical Years* 《10957 個陰晴圓缺》彙編錄像文章 (2022, 58'6" / color, 16:9, single-channel; presented in "Afterimage" (Chanel cinema program), M-plus, 2023.10.28, with an hour-long post-screening dialogue with the curator

[**Video solo retrospective**] "Linda Chiu-han Lai: a Retrospective"; at C3A (Center for Contemporary Art, Cordoba, Spain), government of Andalucia, 2021.02.06-2021.06.13.

[**Commissioned, site-specific public art**] "Lost Textures" in *Exit Strategies*, curated by David Chan at H-Queens, 2019.02.28– 04.30, Queen's Road Central.

[**2-person independent solo**] "Mnemonic Archiving: a dispersive monument HK" 《記憶存庫記我城：流散的碑誌》 at Pearl Lam Gallery SoHo, featuring two moving-image artists (with Boo Junfeng) in *The Third Script 2.0*, 21 Sep – 29 Oct 2017 in Hong Kong. A re-staging and adaptation of "Mnemonic Archiving" shown in Singapore 2016.

[**Solo Screening: artist in focus**], "Indi-Visual: Linda Lai," EXiS 2017 (14th Experimental Film & Video Festival in Seoul), by the Moving Image Forum at the Korean Film Archive, Seoul. 2017.07.13-20.

[Commissioned] “Object-Subjectivities” 《重塑：東西遊戲》，a satellite exhibition for ISEA 2016, curated by Videotage, funded by the Hong Kong Arts Development Council, 19 May-15 June 2016, Cattle Depot.

[Director, Writer] a mixed and multi-media performance by the Floating Projects Collective at the opening of solo show “Object-Subjectivities,” 19 May-15 June 2016, Cattle Depot.

[2-person independent solo] “Mnemonic Archiving: a dispersive monument” 《記憶存庫：流散的碑誌》 at Pearl Lam Gallery Singapore, featuring two moving-image artists (with Boo Junfeng) in *The Third Script*, opening 7 May 2016 in Singapore. A total of 19 new works and one re-staged work created for the show.

[Solo Screening: artist in focus], “Writing the Fracture and Immersion of Memory Texts: Linda Lai Video Art Solo Screening” 《書寫記憶文本之斷裂與滲透：黎肖嫻錄像藝術放映》 – curated by Bianca Lei for EXiM 2015 (Experimental Film & Video Festival in Macau), at Ox Warehouse, 14 November 2015, Macau.

[Commissioned, site-specific, Biennale] “1906-1989-2012: Guangzhou-Hongkong-Shanghai-Anji” 《1906 – 1989 – 2012 / 廣州 – 香港 – 上海 – 安吉》 - a mixed media installation (8m tall x 6m x 6m) exploring micro, home-based economic histories via the use of folk material; commissioned for the themed exhibition “REVISIT”; [Shanghai Biennale 2012, Shanghai](#), curated by QIU Zhijie. (2012.10.01-2013.03.30)

[Video art/experimental documentary/visual ethnography/video essay/media art –](#)

“10957 Moons & 30 Elliptical Years” 《10957 個陰晴圓缺》 彙編錄像文章 / 2022.05, 58’6” / color, 16:9, single-channel video essay for projection

-2023.10.28 / “Afterimage” (Chanel cinema program), M+
 -2023.08.30-10.15 / “signals... here and there,” Para Site art space
 -2023.03.15-19 / Traverse Video 2023, Toulouse, France
 -2022.09.06-27 / EXiM (Macau Experimental Video Festival)

“La Casa 3: the Apartments v.2” 「房子一二三」之三《搬家、漫遊》 / 2021.07, 17’57” / color, 16:9, single-channel video diary-essay

-2021.08-09 / *Non-Solo: Elaine Wong’s “20C”*; site-specific installation funded by the HKADC, Hong Kong

“Long Day’s Journey” v.1 《漫漫長路》 / 2021. 02, 29’09” / color, 16:9, single-channel video diary-essay

-2021.02.06-2021.06.13 / “Linda Chiu-han Lai: a Retrospective”; Centre for Contemporary Art, Cordoba, Spain

“No Path but My Footprints” / 2010/2019, 2’03” / color, 4:3, single-channel video diary –

-2021.02.06-2021.06.13 / “Linda Chiu-han Lai: a Retrospective”; Centre for Contemporary Art, Cordoba, Spain
 -2019.03 / Traverse Video 2019, Toulouse, France

“Diaries: Dry Rain” 《雨綿綿》 / 1999/2019, 4’55” / color, 4:3, single-channel video diary –

-2019.03 / Traverse Video 2019, Toulouse, France
 -2017.09-10 / *Mnemonic Archiving HK: A Dispersive Monument* (sculptural version), Pearl Lam Galleries

“Micro Narratives: a Visual Poem” 《微敘事。詩變》 / 2017, 14’49” / color + b/w, 16:9, single-channel experimental digital video

-2019.06 / “Hong Kong In-between”; A38, Budapest, Hungary.
 -2017.07 / “Indi-Visual: Linda Lai,” EXiS 2017 (Experimental Film & Video Festival), 13-20 July, Korean Film Archive, Seoul, South Korea.

“The House, The Flat (aka La Casa 1-2)” 《居所一二》 / 2014, 29’25” / single-channel experimental digital video documentary

-2019.07 / *Have a Balanced Diet 3: Homemaking*, Floating Projects, Jockey Club Creative Art Centre, HK
 -2015.11 / [Artist’s Solo Feature] EXiM 2015, Macau
 -2015.06.10-14 / [World Premiere] Loop-Barcelona 2015 Video Art Fair and Festival, Barcelona, Spain

“72 Tenants” / 《七十二家房客》 / 2012, 10’5” / colour + b/w / 4:3 / a found footage work

-2018.10 / TIAMAT (a mixed media digital exhibition), Comix Home Base, Hong Kong.

- 2017.10-11 / *Mnemonic Archiving HK: a Dispersive Monument* (solo show), Pearl Lam Gallery-Soho, HK.
- 2016.05-07 / *Mnemonic Archiving: a Dispersive Monument* (solo show), Pearl Lam Gallery, Singapore.
- 2012.10.01-2013.03.31 / 9th Shanghai Biennale, Shanghai

“**Doors Medley**” 《重重門。門對門》 / 2014, 7' / single-channel found-footage digital video)

- 2022.10.15 / "Reel to Reel Film Heritage" Festival, with post-screening discussion, Broadway Cinematheque
- 2020.03-05 / Denny Dimin Gallery, NYC, USA
- 2019.09.20-22 / PHOTOFAIRS Shanghai, Shanghai Exhibition Center
- 2019.06 / La Strada Cinema Theatre, Decazeville, Aveyron, France
- 2019.03 / Traverse Video 2019, Toulouse, France
- 2019.01 / *The D-Tale, Video Art from the Pearl River Delta (Episode II: Towards Autonomy)*, Times Art Centre Berlin
- 2016.07.02-08.28 / *Time Test: International Video Art Research Exhibition*, CAFA Art Museum, Central Academy of Art, Beijing
- 2016.05.30-06.04 / Loop-Barcelona 2016, Casa Asia, Barcelona, Spain
- 2016 / Over View International Travelling Film Project (Sydney, San Jose, Cairo, San Francisco, Nijmegen)
- 2015.06.10-14 / Loop-Barcelona 2015 Video Art Fair and Festival, Barcelona)
- 2015 / “It’s the Best of Time, It’s the Worst of Time,” *Both Sides Now 2*: traveling showcase, Videotage (UK, HK, Shanghai)
- 2015.11 / [Artist’s Solo Feature] EXiM 2015, Macau

“**Door Games, Window Frames: Near Drama / single-channel video version**” 《景框戲門》單窗錄像版 / 2012, 11’30” / experimental narrative exploring melodramatic mannerism and visual musicality

2018.11 Acquired by M+ Museum, West Kowloon Cultural District

Film/Video Festival screening history -

- 2017.07.13-20 / “Indi-Visual,” EXiS 2017, Korean Film Archive, Seoul, South Korea.
- 2014.06-08 / “Both Sides Now: between Hong Kong and the UK,” traveling series, showcasing representative HK video artists’ works, organized by Videotage (HK) and Video Club (UK); Brighton, London, Nottingham and Liverpool.
- 2012.10.24-2012.10.28. "Panorama Programme," the 23rd Impakt Festival 2012, Utrecht, the Netherlands.
- [in international competition] 2012.08.31-2012.09.02. “Ex-Now” in EXiS (Experimental Film & Video Festival in Seoul) 2012. Seoul, South Korea.

“**Voices Seen · Images Heard**” 《史耕、吃茶、翻舊帳》第一部：「看得見的聲音，聽得見的形象」 / 2009, 28' / experimental video, video essay, part I of video cycle “Meditations on a Minor History”

2018.11 Acquired by M+ Museum, West Kowloon Cultural District

Film/Video Festival screening history -

- 2022.04.26-08.31. “Hallucinatory Hereafter,” Mediatheque, M+, HK.
- 2020.01. Ely Centre of Contemporary Art, New Haven, USA.
- 2017.07. EXiS 2017 (Experimental Film & Video Festival in Seoul), Seoul, Korea. “Indi-vision: Linda Lai”; solo screening at Korean Film Archive.
- 2015.11. EXiM (Experimental Film & Video Festival in Macao), Macao. “Writing the Fracture and Immersion of Memory Texts: Linda Lai Video Art Solo Screening”
- 2013.08.09-18. 2013 Film Festival Locarno – “Off Side event” curated by Franco Marinotti, at La Rada Space for Contemporary Art, Switzerland.
- 2013.07.27-28. inToAsia: Time-based Art Festival 2013 - MicroCities, curated by Chen Wei-ching Joanne and Lai Lih-huei Josiane, Queens Museum of Art, Flushing Meadows Corona Park, NY, USA.
- 2013.05.10-13. 'Urbanity – Artist's Film Festival 2013 (3rd edition)' as part of Cutlog-New York, parallel event to Frieze Art Fair NY, US.
- 2012.11.16-22. “Remake Classic: Classic Remake: Hong Kong Experimental Shorts, EXiN (Experimental Film & Video Festival in Nanjing) 2012: “Asian Experimental Film and Video Art Forum
- 2011.11.23-27. KLEX (Kuala Lumpur Experimental Film/Video Festival), Kuala Lumpur.
- 2011.12.09-11. “Second-hand Material Original Works: Hong Kong Experimental Shorts,” EXiM (Asian Experimental Video Festival in Macao). Macao.

2011.09. "Asian Experimental Cinema," curated by Lee Hangjun for no.w.here, Horse Hospital, London.
 2011.02.18. "The Other: Hongkong Experimental Shorts"; Videotage, HK
 2010.11.25-28. EXiT (1st Experimental Film & Video Festival in Taipei). Taipei.
 2010.09.01-07. EXiS 2010 (Experimental Film & Video Festival in Seoul), in International Competition
 2010.04.08-15. 12th International Women's Film Festival in Seoul (WFFiS) - "Transmediascape" program. Seoul.
 2010.04.23-29. Athens International Film & Video Festival 2010. Athens, Ohio, USA, in International Competition

Gallery/Museum exhibition & other publishing venues-

2023.03.27-06.23. "Afterimage: New Media Art in China, Hong Kong and Taiwan," Arts West Gallery, University of Melbourne, Australia.
 2019.06. "Hong Kong In-Between," A38, Budapest, Hungary.
 2017.09. "Mnemonic Archiving HK: a Dispersive Monument" (on-site installation) Pearl Lam Gallery-SoHo, HK
 2016.07. Pearl Lam Gallery-Singapore. "Mnemonic Archiving: A Dispersive Monument" (on-site installation)
 2012.12.01-30/13.01.27. Living as Forms (Normadic version); Videotage project for ICI (Independent Curators International), Manhattan, NYC, US.
 2011.12.09-2012.01.08. "One World Exposition" (dialogues between Mainland and HK), Osage Gallery, HK.
 2011. "Export China"; *ASPECT (the Chronicle of New Media Art)*, digital journal on DVD, volume 18 (fall, 2011), Boston, USA

"Non-place · Other Space" 《隱城：懸浮半空》 / 2009, 13' 45" / experimental documentary, video poetry

2018.11 Acquired by M+ Museum, West Kowloon Cultural District

Film/Video Festival screening history -

2017.07.13-20. [solo] "Indi-Visual: Linda Lai," EXiS 2017, Korean Film Archive, Seoul.
 2015.11. "Writing the Fracture and Immersion of Memory Texts: Linda Lai Video Art Solo Screening"; EXiM 2015, Macao
 2011.06.16-19. Open City London Documentary Festival (inaugural edition); London, U.K.
 2011.05.05-11. [International Competition] Kurzfilmtage Oberhausen n 57 (57th International Short Film Festival Oberhausen), Oberhausen, Germany
 2011.01.27-30. Official Selection, FIFEQ (Festival International du Film Ethnographique du Quebec / The International Ethnographic Film Festival of Quebec), Montreal, Canada.
 2010.11.12-12.03. VFVA [Video Art For All] International Video Art exhibition. Macao.
 2010.10.26-31. [International Competition] "Fascinations," 14th Jihlava International Documentary Film Festival, Jihlava, the Czech Republic.
 2010.05.06-08. "Contemplating Landscapes," 1st Annual Takoma Park Silver Spring Experimental Film Festival, Pyramid Atlantic Art Center, Silver Spring, Maryland, USA.
 2010.03-04. [International Competition] "Short Film Competition," 34th Hong Kong International Film Festival, 2010.03.21-04.06, HK
 2009.09.10-16. "Women & Alternatives," in "Asia Forum-Hong Kong," EXiS 2009, Seoul

Gallery/Museum exhibition & other publishing venues-

2023.10.07. "Cici Wu's Picks"; M+ cinema program
 2019.06. "Hong Kong In-between"; A38, Budapest, Hungary
 2012.02.11-03.25. "Descriptions of Hearing"; digital exhibition on sound and image, DAC (Digital Art Center Taipei), Taipei.
 2009.05.28-30. LOOP '09 Barcelona (Video Art Festival and Fair). Casa Asia. Barcelona (sponsored by HK Economics & Trade Office)

Traveling Showcase "This Is Hong Kong" curated by Alvaro Fominaya, Para/Site Art Space

-2009.07.04 - 2009.08.24. Alternative Space Loop, Loop Media Center. Seoul
 -2009.08-09. Subvision," organized by the Academy of Fine Arts; Kunstverein and Deichtorhallen, Hamburg
 -2009.09-10. East Side Projects. Birmingham
 -2009.10. IFA Gallery. German Foreign Affairs Ministry. Berlin
 -2009.10. "October Contemporary." Map Office. Hong Kong
 -2010.02-03. Kuandu Museum of Art. Taipei
 -2010.03.01-31. Kunsthalle Wien - in the black box of the Ursula Bickel Archiv. Vienna

"Shanghai Saga: Other Skies, Other Lands" 《上海歌：另尋天地》 / 2009, 32' / digital video essay, experimental documentary

-2009.05. [in International Competition] 55th Oberhausen International Short Film Festival, Germany

“Excitable Speech: all about Cinderella” 《灰姑娘誌異：眾聲喧鬧》 / 2008, 61’ / digital video, experimental documentary, compilation video, visual ethnography
 -2017.09-10. (sculptural version) “Mnemonic Archiving HK,” PLG-HK
 -2016.05-07. (sculptural version) “Mnemonic Archiving: a Dispersive Monument,” PLG, Singapore
 -2010.05.22. (installation version) Grand opening of FPC inaugural exhibition, HK
 -2008.09.27. Grand opening of Experimenta, HK

“Trespassing World Cities” 《搖擺過路人》 / 2005, 28’ / digital video, experimental documentary, compilation video, visual ethnography
 -2006.10. Juror’s Selection for the experimental documentary category, 13th Women Make Waves festival, Taipei

“Door Game” 《戲門》 / 2005, 26’ / digital video, a found-footage exercise on narrative games

Anthologized in “PLAY >: an experimental video/game project” (DVD), funded by HKADC:

-2005.11. Habitus, HK
 -2005.09. Hong Kong Art Centre (Agnes B Theatre)
Film/Video Festival screening history -
 -2022.09.03. Jumping Frames – Hong Kong International Movement-image Festival 2022: “Body Archive: Trajectory Re-imagination for Hong Kong and Taiwan, Body of the Flâneur (Hong Kong)”, Kino, Eaton Hotel
 -2016.08.04-09.16. “Not Early Not Late” 《不早不晚》, video by 9 female artists, Pace Gallery, Beijing
 -2007.07.29. Notthatbalai Art Festival 2007, SICKL, Kuala Lumpur, Malaysia
 -2006.12.22. “Hong Kong Playground,” Kao Yuan University of Technology, Kaohsiung, Taiwan
 -2006.10. Juror’s Selection for the experimental film category, 13th Women Make Waves 2006 film festival, Taipei

“I Told Them My Camera Was On” 《六度分離，準備好未？》 / 2004-5, 24’ / digital video, versions 1 and 2, part of the *4748 Moons and 13 Elliptical Years* series; digital auto-ethnography

Collected/archived at the Video Bureau (Guangzhou, Beijing).

2004.06.28. work in progress presented at the Crossroads 2004 International Cultural Studies Conference accompanied by an academic paper titled “Journeys of the Self: Auto-ethnography as Narrative Enquiry”; University of Illinois-Urbana-Champaign, USA.

Film/Video Festival screening history –

-2005.05.02-10. (v. 1) World-premiered/International Competition, 51st International Short Film Festival Oberhausen [51. Internationale Kurzfilmtage Oberhausen], Oberhausen, Germany
 -2005.11.11-19. (v. 2) “Film Diaries” [Dietarios filmados], 12th Festival of Independent Cinema at Barcelona [L’alternativa, 12è Festival de cinema independent de Barcelona], Barcelona
 -2005.11.15-27. (v. 2) “Consultation: Contemporary Documentaries” [consultation documentaries contemporains], Paris/Berlin Meeting for New Cinema and Contemporary Art [Rencontres Internationales Paris/Berlin...Nouveau cinema et art contemporain], Paris.

Interactive/Digital Art –

Winner – “State of the ART(ist) 2022,” Ars Electronica 2022, for “D-Normal/V-Essay” online video zine #1-4

Finalist – Hong Kong Contemporary Art Award 2012

Finalist – Hong Kong Art Biennial 2003-2004

D-Normal/V-Essay online video zine, issues 1-5 (on-going 《平地數碼網上錄像誌》 1-5 期，持續), 2020.10 - , awardee of Jockey Club/ADC “Arts Go Digital” initiative.

“Object-Subjectivities: a Techno-Art Saga” 《東西遊戲：科藝漫遊（自行尋索版）》 (2018) at *Algorithmic Art: Shifting Space & Time*, City Hall Lower Block Exhibition Hall, Hong Kong. 2018.12.27 – 2019.01.11,

“Vaulting Space” 《翻騰空》 (2014), a 3-channel programmed projection, combinatorial narrative using found footage of 18 Chinese swordplay movies [*wuxia pian*]

Documentation <http://www.writingmachine-collective.net/wordpress/?p=544> - in “Tracing Data: What You Read is Not What We Write,” research-based new media art, fully funded ADC exhibition awarded to the Writing Machine Collective, 9-22 October 2014, Zurich and Hong Kong

“Door Games, Window Frames: Near Drama / automated algorithmic version” 《景框戲門》 (2012, computational 3-channel projected installation, using 500+ video clips from film melodrama of 1960s Hong Kong, based on programmed algorithm)

Documentation: <http://lindalai-floating-site.com/content/interactive/interactive/NearDrama/index.html>
2018.11 Acquired by M+ Museum, West Kowloon Cultural District

-[Official Selection] Hong Contemporary Art Award 2012 Exhibition, Hong Kong Museum of Art. 2013.10.04-2014.01.05

-[Peer selection] 16th Generative Art Conference, Milan, Italy, at the Triennale. 2013.12.09-2013.12.11

“Scriptorium” 《藏經樓》 – an interactive digital installation on assembly line and book-printing created with Gary Ng, presented at the exhibition of the ‘Writing Machine Collective Edition 4,’ 2011.01.14-30, Youth Square, Chaiwan, Hong Kong.

“Who is Singing? - Donald, can you hear me?” 《誰在唱歌？… 曾特首，你聽見我嗎？》 - an interactive simple digital machine created with Lawrence Choi, presented at the physical exhibition of the “Writing Machine Collective Edition 2,” 2007.01.13-02.08, at 1a Space, Cattle Depot, Hong Kong

http://www.writingmachine-collective.net/WMCe2/work_whoissinging.html

Demo of the work: <http://www.invisibilis.com/wm/>

“I See Where You Are in Central” – a digital real-location check-point game using GSP in Central around the City Hall and IFCs, as an opening event of the Microwave International Media Art Festival 2005, Hong Kong, November 2005, in collaboration with Alan Fong, Bryan Chung, and Justin Wong.

“The Crypt-machine” and **“Immersive Poetry,”** presented at “Writing Machine Collective” (1st edition), exploring cyber-textuality and narrative with work presentations and seminars, co-presented with 1aSpace (art group), at the Cattle Depot, 2004.07.17-08.07.

“PUSH: the Quest for a Voice, In Search of a Body” 《「推」：探索聲音、搜尋身體》，an interactive, digital installation in collaboration with Theresa Mikuriya,

-[Official Selection] 2003.11 - 2004.03 Hong Kong Art Biennial Exhibition,.

-Presented with Artist’s introduction at the International Centre, New Delhi, India, 2004.03.

Installation / Contemporary Art

(*see also ‘Interactive Digital Art’ and ‘Solo/Double-solo/Commissioned’)

[group show] ***Tree of Life + Bamboo Percussive*** 《物語生命樹 2023：扁擔鳴》，“signals (chapter 3)... here & there,” Para Site, Hong Kong. 2023.08.16-09.28

[group show] ***Domestic Moonlighting: Local Housewives’ RMB94.7m for 57.5m kg, 1962-1989*** 《家居副業：香港婦女 1960-80 年代的生產力，5750 萬公斤，9470 萬人民幣》，in “Mending Years” 「縫補歲月」, 2023.06.28-07.12, JCCAC, Level 0.

[group show] ***Tree of Life: Voices Lost and Found*** 《物語生命樹 2023：聲潛水》，“signals (chapter 1)... flows & splits,” Para Site, Hong Kong. 2023.06.09-07.30

[group show] ***Tree of Life, Iteration 2023*** 《物語生命樹，代秩 2023》，“signals (chapter 1)... storms & patterns,” Para Site, Hong Kong, 2023.03.17-05.28

[group show] ***Sand Settling on Sand*** – A Non-solo of Jamsen Law in association with Linda Lai, Verdy Leung, Anson Mak and Annie Wan, 10-25 September 2021.

[group show] **20C** – A Non-Solo of Elaine Wong in association with Yarli Allison, Ivy Ma and Linda Lai, 5-29 August 2021.

“Lost Textures” 《地質異誌：褶疊待延的皇后大道》 site-specific work in *Exit Strategies* (group show), H-Queen’s, 2019.02.28-04.30, Central, HK.

“Threshold Crossing: the Cartographic Imaginary” 《越界藍圖》，in group show *Cabinets of Curiosities*, French May 2018, CityU Exhibition Gallery, Hong Kong, 2018. 05. 24-08. 19.

“Ruminations: Montage of Hong Kong’s (Post)Coloniality” 《東擺西擺/殖民後殖民的沉思》 – in group show “The Sun Teaches Us that History is Not Everything” curated by Raphael Fonseca, at Osage Art Foundation, 2018.03.25-2018.05.05.

“Mnemonic Archiving: a Dispersive Monument HK” 《記憶存庫記我城：流散的碑誌》，*Third Script 2.0*, Pearl Lam Gallery SoHo, Hong Kong, 2017.09.21-10.29.

“Blasting Modernity 1930s: Techniques of the Self” 《「摩登」法寶：眾聲喧鬧 1930s》 - a wall-set of 21-components (5 videos + light-boxes) in group show “In Search of Miss Ruthless” at Para Site Art Space (2017.06.30-08.31)

“Mnemonic Archiving: a Dispersive Monument” 《記憶存庫：流散的碑誌》，a site-specific solo exhibition, *Third Script*, Pearl Lam Gallery Singapore, Gillman Barracks, Singapore, 2016.05-07.03:

“Object-Subjectivities” 《重塑：東西遊戲》 – a mixed media installation with video components + performance, *No Reference: a Revisit of Hong Kong Video and Media Art from 1985* 「沒有先例：一次重塑香港錄像和新媒體藝術敘述的嘗試」, Cattle Depot, satellite exhibition of ISEA 2016, Hong Kong, 2016.05.19-06.15.

“1906 – 1989 - 2012: Guangzhou– Hong Kong–Shanghai–Anji” 《1906-1989-2012：廣州-香港-上海-安吉》 – a large-scale installation (7m x 8m x 6m), 9th Shanghai Biennale 第九屆上海雙年展, at Power Station (2012.10.01-2013.03.31), Shanghai

“1841 – 201x / San Yuan Li – Hong Kong – Da Tang Jie – San Yuan Li” 《1841 至 201x / 三元里 – 香港 – 大塘街 – 三元里》 – a mixed media wall installation, ONE WORLD EXPOSITION, at Osage (2011.12.09-2012.01.08)

“All About Cinderella” 《灰姑娘誌異》 - an ethnographic research-based video installation (two screens with textual play and book-making), 2006, for "Playground," a video/performance/installation art event showcasing 12 Hong Kong artists at the Kao Yuan Art Center, Ko Yuan University of Technology, Kaohsiung, Taiwan. <http://www.ok-head.com/playground/playground.html> (2006.12.21-2007.01.21)

“One Take” – “Meditations” and “Polyphony” (12-minute looped video) / **a digital experimental video, presented as video wall-projection, exploring sound-image relation and improvisation**
2002.02 - in group exhibition "Social Club"; Para/Site Art Space, **Hong Kong**.
2012.03.02–04.29: 'The 4th State of Water: from micro to macro', a water installation exhibition curated by Victoria Vesna, at the CoCA (Centre of Contemporary Art) in **Torun, Poland**.

Photography -

“Admiralty” 金鐘, (2017); a horizontal sequence of 6 PinHolga (Holga pinhole) b/w print made (2008) on white photo paper with a banner/light-box option; 60 x 30 cm. Presented at The Third Script 2.0 (Pearl Lam Soho)

“Carnival 2007/2016” 嘉年華 2007 / 2016 (2016) – digital print, diptych in light-box, 22.9 x 61 x 2.5 cm. Presented at The Third Script, Pearl Lam Gallery-Singapore.

Between the Cinematic and the photographic – a portfolio of 5 works produced for the **Asia Hotel Art Fair** (AHAF), **Hong Kong**, 2011.02.25-2, Mandarin Oriental Hotel, Hong Kong. [Works include **“Come Stroke the Perfect Surface,” “Melting Squares no. 1, 3,” “Carnival”** and **“While You Were Looking Away”** 趁著你不留神]

“**Come Stroke the Perfect Surface**” (2003) – photograph / 26.67” x 40” / C-print (2 editions)
 -2011.02.25-27. Asia Top Gallery-Hotel Art Fair 2011, represented by Jiang Art Gallery
 -2010.11.09. Para/Site Art Space’s annual fundraising art auction
 -2009.07.25. “A-Unusual Objects,” a fund-drive art exhibition for the Asian University for Women, Bangladesh, HK

“**Melting Squares**” series (2005), a digital photo-collage, 1470 x 370 mm
 - 2005.11. v. 1, Para/Site Art Space’s fundraising art auction, Hong Kong
 - 2011.02.25-27. v. 1 & 3, Asia Top Gallery-Hotel Art Fair 2011, represented by Jiang Art Gallery

“**Fluid Air**” (2002) a 16” x 16” photograph
 2003.12.12-21. Art Mart 2003, Para/Site Art Space, Hong Kong.

Image & Text / Creative Writing / Zines

2023.06 [zine] *Domestic Moonlighting: RMB94.7m for 57.5m kg* 《家居副業的生產力》; production notes, research findings and back stories to accompany Linda Lai installation at group show “Mending Years,” JCCAC, June 26-July 11, 2023

2023.04 [zine] *My Quarantine (21 days) Diaries*, 2021.10.14-11.06; at BOOKED, book fair at Tai Kwun, 2023.04.28-05.01, Hong Kong

2023.04 [zine] *Linda C.H. Lai and Zach McLane. Two Writer-Videographers in Dialogue: “One Take, many iterations (2000-2020)”* (Lai) and “Unfolding Waiting: on Linda Lai’s *One Take: Manifolds*” (McLane); presented at BOOKED, book fair at Tai Kwun, 2023.04.28-05.01, Hong Kong

2023.04 [zine] *Notes on the Video Essay* 《錄像文章》, a collection of Linda Lai’s thoughts on the video essay, at BOOKED, book fair at Tai Kwun, 2023.04.28-05.01, Hong Kong

2023.04 [zine] *Sand Adrift: Correspondences. Between Pose and Poetry* 《逐浪飄遊：沙對石·詩漂》, a collection of writings on various artists’ image works and Lai’s own poems, including “Micro Narratives 2023”; at BOOKED, book fair at Tai Kwun, 2023.04.28-05.01, Hong Kong.

2021.12. [zine] *Sand Settling on Sand*, a collection of four poems on time, for BOOKED, book fair at Tai Kwun, Hong Kong.

2019.08. “**Temporal Being. Writing as performance. Unfolding and refolding the singular.**” (prose-poetry) in *Going Down Swinging* (literary magazine): special issue for “Return Flight 2019: MEL>HKG”, Melbourne.

2016.05. “**Apartment with a View - Years & Seconds...at Apt. 21B, Block One**” 窗外景：一座 21B 的流年、日興業, (2000-2004); Digital print on Yunlong paper 雲龍紙印刷; 36 x 670 cm.

2004.01 *Crypto-glyph: Dialogues in Many Tongues in the Hidden Crevices of an Open City*, a 288-page book of dialogues between the written text and photography, containing over 60 poems and experimental writing by Linda Lai, with photographer Theresa Mikuriya, funded by the Philippe Charriol Foundation.

2003.06. “斷流：一次象與文的出軌獨白” (“A broken stream: a monologue of crossings between image and words”), a photo-text dialogue (sequential poem + 7 photos), *Photo & Camera Review* no. 316, HK.

2003.04. “在六秒和八分鐘之間” [Between six seconds and eight minutes], a photo-text dialogue (sequential poem + 3 pinhole photos), *Photo & Camera Review* 314, HK.

2002.02. “**Crypto-glyph**,” a text-image dialogue series with Theresa Mikuriya, *Social Club*, Para/Site, HK.

2000.11. “會過期的藝術” [the Art of Impermanence], a collage poem based on automatic writings, written for the house program of “Flash!,” the Annual Young Artists series, 1a Space, HK.

Art Performances

2023.09.16 (Cantonese)/09.23 (English). *Memory Court: the Soundings of Things* 《記憶庭院：浮塵、響物》， [author, producer, performer, 50 minutes] a lecture performance with object-plays, pantomime and sounds, with Longman Luk and Valerie Mak, a live activation of Lai's sculptural installations *Tree of Life* and *Bamboo Percussive*, as part of "signals... here and there" at Para Site Art Space.

2023.02.04-05. *FP Assemblage at Asia Art Archive*, a two-day on-site intervention and performance at Asia Art Archive's library, with the Floating Projects Collective. [activator]:
<https://aaa.org.hk/en/programmes/programmes/performance-floating-projects-assemblage-at-aaa>

2016.06. *Object-Subjectivities*, with the Floating Projects Collective, part of "No Reference," curated by Videotage, Cattle Depot. [producer, performer]

RESEARCH CREATISON / Curatorship as advocacy, activism and knowledge transfer

Expanding arts-sciences dialogues & general knowledge of new media art -

2018.12.27 – 2019.01.11. "Algorithmic Art: Shuffling Space & Time," a large-scale exhibition on art-science dialogues with 13 artists from Hong Kong, Japan, Korea and Australia, with public lecture series and intensive docent training program, City Hall Lower Block Exhibition Hall, HK.

Funding: Innovation & Technology Funds (HK Government)

2018.08-11. "Cinema Expanding: Visualizing the Unseen" 《象裡有象：通電造影》， Writing Machine Collective (WMC), edition 6, a 3-show solo series, Sheung Wan Civic Centre and Fuk Tak Mansion, HK.

Funding: Hong Kong Arts Development Council (HKADC) – Media Art; docent training program through crowd funding

2014.10.9-22. "Tracing Data: What You Read is Not What We Write" 《讀寫靈機：唧唧復唧唧》， WMC, edition 5, 13 works by arts from HK, UK, US and Canada, Connecting Space HK & Zurich.

Funding: HKADC-Media Art

2011.01.13-31. "Computational Thinking in Existing Art Forms" 《藝術創作中的運算思維》， WMC, edition 4, 12 works by 15 artists from HK, US and UK, with an open-call video program, Youth Square, Hong Kong.

Funding: HKADC-Media Art

2008.05.16-07.20. Writing Machine Collective showcase (5 works) at "Digitalogue," a media art exhibition, "Hong Kong Art: Open Dialogue" Exhibition Series I, Hong Kong Museum of Art.

Funded by the Hong Kong Museum of Art

2007.01.13 – 02.08. "Writing & Machine as Sites" 《另一種場所：書寫、自我衍生的流程》， WMC, edition 2, featuring 12 works by local artists + forum/workshop series on Inform 7 (programming language for text-based interactive fiction) and Scratch (block-based visual programming, MIT).

Funding: HKADC - Competitive Grant for New Media Arts

2005.10. International Video Program, "Culture As Play," Microwave International Media Art Festival, HK.

Funding: LCS (HK Government)

2005.10. Co-Producer with Justin Wong and Bryan Chung; "I See Where You Are in Central" - an interactive digital city-hunt game exploring Global Satellite Positioning technology via the use of PDA sets; a play with maps and critical urban intervention via creating situations; Microwave International Media Art Festival, HK.

Funding: HKADC

2005.03.04 – 04.10. "Take a ST/Roll," an exhibition + workshop series on tool-oriented research and digital experimental narratives using a 360-degree-capture lens, Para/Site Art Space, HK.

Funding: HKADC – general grant for Para/Site

2004.07.17-08.07. “The Writing Machine Collective” 文字機創作集, (1st exhibition) exploring cyber-textuality and narrative with work presentations and seminars, featuring 22 artists from the School of Creative Media.
Funding: HKADC – exhibition grant

Experimental art advocacy

2017.07.16. “Orientations: Boundaries Survey,” an hour-long screening program on initiatives of video art in HK and the Asia Pacific; ‘Asia Forum’ at EXiS 2017; Art Sonje Center, Seoul.

2017.03.20-25. “Levitated Potentiality” 《移形換步》; an experimental moving image program (featuring Guy Sherwin, Lynn Loo and 12 video artists) curated for “Media X Mumm,” Art Central Hong Kong 2017.

2016.03-04. “On the Road 3 – Coming Full Circle,” a 4-part art series: i/ “Screening Festival” with critique session; ii/ “On Perspective: a series of installation,” iii/ “On Relations: a series of Photographic Events” and iv/ “Documentary Fashion Photography Workshop”; multiple venues, HK.

2015.05. “On the Road 2 – Connecting the Dots,” 20 works by the Bachelor of Arts students at the School of Creative Media; curated with Samson Young and Lee Kai-chung. multiple venues, HK.

2014.06. “On the Road,” 8 works on discovery by young artists from the School of Creative Media, 1a, Cattle Depot Artist Village, HK.

2012.02.11-03.25. “Descriptions of Hearing” 《聽覺摹寫》, co-curated with Liao Chien Chiao, on the auditory in visual arts, Digital Arts Center Taipei (DAC), Taiwan.

2010.05.22-06.13. “Archiving Fingers, Hands, Faces & Anonymities: Four works in progress based on visual ethnography,” FPC inaugural exhibition, HK.

2006.11.1-30 / 2006.11.10-12.23. “[Re-]Vision” and “[Re-]Fabrication”: a parallel exhibition on Choi Yan-chi's 30 years: the struggle for inter-disciplinarity in art (1975-2005) at 1a space and Para/Site Art Space, a research-based project, the “Hong Kong Artists of the 1980s” series.
Funding: HKADC

2004.01.10-02.29. “An Open Rule: Blink Space & Drifting Presence,” a mixed-medium month-long art event exploring “rule-driven creativity”; exhibition + workshop + lecture series, Para/Site Art Space, HK
Funding: HKADC – general grant for Para/Site

2002.07.04-08.11. “Somebody Has Done It Before,” a mixed-medium event featuring 8 emerging local artists, experiment with Phoebe Man, Bryan Chung and Hector Rodriguez, deconstructing curatorial practices; Para/Site.
Funding: HKADC – general grant for Para/Site

Micro Narratives: experiments in videography | from pedagogy to activism

2021.08.18-09.13. *The Ventriloquists: Thinking Narratively 2* – Process, Systems, Organized Randomness. Singing Waves Gallery, Run Run Shaw Creative Media Centre.

2020.07.4-17 / 2020.08.18-2021.06.30. *The Ventriloquists 1: Thinking Narratively*. Physical show at Floating Projects. Digital version at SCM V+ Gallery.

2016.01.09. “Concrete Videos” 《塑形錄像》, a 2-hour selected works of experimental videography including 18 works by 12 young artists, each with a manifesto on videography, Floating Projects.

2015.11.14. “Critical Spectacles, Wandering Visions: selected experimental videography from the School of Creative Media” 《凝神、界外：香港創意媒體學院學生實驗錄像書寫選作》, EXiM (Experimental Film & Video Festival in Macau), Ox Warehouse, Macau.

2015.08.15-16. “Pure Seeing ... Magic!!!” a curatorial retrospective of Linda Lai’s 13 years of collection and curation of experimental videography: 74 works in a 2-day moving image marathon, Floating Projects, HK.

2006.04.8-28. “Micro-Narratives: Invented Time & Space,” a video sculpture and installation art exhibition, Too Art Gallery, Hong Kong Arts Centre, HK

Hong Kong Cinema

1998.04.18-24. Hongkong Coordinator, "Fifty Years of Hong Kong Cinema Festival," Udineincontri, co-presented by Centro Espressioni Cinematografiche and Cineteca del Friuli (a member of the International Association of Film Archives), Udine, Italy,

KNOWLEDGE TRANSFER: *Cultural Involvement & Guest Presentation*

2024.05.19. Seminar Speaker: "Godfrey Reggio's *Qatsi Trilogy*." Cinefine.

2022.11.14. "Art <--> Tech: an inventory of an 18-year-old experiment" 「藝術的科技性、科技的人文應用：一張未完的清單」; *Instilling an undertow: micro-autonomous art practices and inquiries around P2P*, 7th Networked Society International Conference – HK chapter 第七屆網絡社會年會：《[香港論壇] 徐徐入底流：圍繞 P2P 的微型自治藝術實踐與詢問》
<https://www.caa-ins.org/archives/9923/2>

2022.07.30. "Living in the Age of Convergence: (working through) the scientific images, manifest images and the aesthetic images" 「活在融合趨同的時代：科學圖像、顯化圖像和審美圖像引來的新本體論」, "Annotations" series, *Knowledge Asymmetries in the Age of Machine Learning* 《機器學習時代的知識失衡》; Writing Machine Collective 7th edition. http://www.writingmachine-collective.net/wmc_e7/annotations/

2022.08.03. "Dreams and Hallucinations in the Mediatheque: Hallucinatory Hereafter" online conversation with Linda Lai, chaired by M+ curator (moving image), M+, Hong Kong.

2021.10-2022.09 Participant Researcher. "Collective on Collectives," a research project initiated by Asia Art Archive, with Floating Projects (HK), Roof Top Institute (HK) and Gudskul (Jakarta).

2021.12.19. Speaker, "Networked Subjectivities and Documentary Impulses" 「網絡主觀性與記述的衝動」, at BOOKED: Hong Kong Art Book Fair 2021. Tai Kwun Contemporary, Central, Hong Kong.

2021.04.10-11. Keynote Panel Speaker in the Film Studies panel, "The Future of Hong Kong: Re-imagining Glocal Citizenship," Oxford Hong Kong Forum 第一屆牛津香港論壇：「管錐天地，溢乎四海」. <https://www.oxhkforum.com/dr-linda-lai.html>

2021.04.22 Archived video interview. Microwaves International New Media Art Festival's interview with Linda Lai on Hong Kong's media art development, uploaded on "Connecting the Dots," an ADC-Jockey Club Arts Go Digital initiative. 「以藝術釐清與世界的關係：與黎崗嫻對談」 - <http://www.microwavefest.net/connectingthedots/article/linda/>

2020.10.27. On-line talk/interview- "[Why an Archive](#)" Talk #1 - Linda Lai and Angel Leung of Videotage in conversation with Ariane Beyn Arsenal – Institute & Times Art Center Berlin, on Videotage, **Berlin, Germany**

2020.09.29. Archived video interview on the history of Para Site Art Space Hong Kong, as one of eleven selected former or current stake-holders of the independent art space; project funded by the HKADC: <http://www.para-site.art/2020/09/29/the-archive-project/>

2020.09.09-13. Featured on-line appearance in the session "Art Survival Practices," in Garden Hong Kong by School of Creative Media / CityU HK, Ars Electronica 2020: A 6-minute introduction to Linda Lai's art experiment on participation and survival, Floating Projects: <https://hkgarden.scm.cityu.edu.hk/2020/08/media-art-practitioner-linda-lai/> | Youtube video: <https://youtu.be/xfDh2x3IHJE>

2018.11.28-29. *Speaker*, "Chronology. Classification. Notation. Performance," a public lecture-workshop series curated by the Asia Art Archive. The 2-part series include: "Remembering a Performance" (Asia Art Archive) and "Objects and Stories: Remembering and Narration of the Past" (Lingnan University).

2018.05.26. *Speaker*, "New Media and Micro Narratives"; Visual Art Centre, Hong Kong.

2018.03.28. *Chair of conversations*, "Trinh T. Minh-ha in conversation with Wolfgang Tillmans" in series "Films by Trinh T. Minh-ha" organized by ICA (London), M+ (West Kowloon Cultural District) and Hong Kong Arts Centre, at Hong Kong Arts Centre.

2017.11.05. *Guest Speaker*, "From Stake-holders to (Re-)grounders: a philosophical re-grounding of the role of artists and the artis for 21st century Hong Kong" (「從持分者到基礎【再】 打造者：重構二十一世紀香港藝術實踐的哲學思辨」) at the "Art Talk Series III," funded by HK ADC, organized by Art Readers; MUSE Art & Books, Basement, Hotel Stage; HK.

2017.05.12. *Guest in focus*, 「錄影作為書寫、記憶的演述 (与黄小鹏对话)」 (video as performative writing and mnemonics: a dialogue with Huang Xiaopeng), Video Bureau, Guangzhou.

2017.05.06. *Forum Speaker*, "the intersection of experimental and documentary moving images" in 《香港紀錄片回顧專輯：80-97》 (retrospective on Hong Kong documentary 1980-1997), HK.

2017.03.20-25. *Curator*, MEDIA X MUMM (experimental moving image program), Art Central 2017, HK.

Seminar Speaker for Cinefan (Society for the International Film Festival of Hong Kong):

2017.10.02 lecture on Edward Yang's *Mahjong* (1996), Edward Yang series, HK Science Museum

2017.01 seminar on Abbas Kiarostami, HK Film Archive

2016.09 seminar on Naruse, HK Film Archive

2015.08.23 seminar on the late works of Tsai Ming-liang, HK Arts Centre

2015.08.09 *Moderator*, Master Class for Taiwan Film Director Tsai Ming-liang, HK Arts Centre.

2015.12.14. *Speaker*, on the phenomenology of moving images in Linda Lai's practice of videography, Faculty Research Seminar 2015-16 series, London School of Film, Media and Design, University of West London, UK.

2015.11.07. *Forum Host*, "另一隻火鳥：錄像藝術沙龍" [the other firebird: a saloon on video art] for the Hong Kong Film Culture Centre.

2015.06.04. *Forum speaker*, "Paradoxes of Video Art Transmission and Circulation in the Digital Era," Loop Professional Meetings, Loop Barcelona 2015, Video Art Festival and Fair, Barcelona, Spain.

2013.03. *Speaker*, pre-exhibition Conversations Kick-off: 'Home-grown Talents', [Art Basel](#), [Asia Society](#).

2013.03. *Speaker*, "Unpacking the Global - the Document" together with Abbas Kiarostami (Tehran) and Shooshie Sulaiman (Kuala Lumpur), curated by [Asia Art Archive](#) for [Art Basel 2013](#).

2012.10. *Workshop Chair*, 'Micro-Narratives: Invented Time & Space', for the series "IMMERSION - Art | Technology Workshops," The Academy of Reciprocal Enlightenment, 9th Shanghai Biennale, Shanghai.

2011.06.07. *Presenter (in writing)*, "Non-place /Other Space: the sight-and-sound archive of untold anecdotes for Hong Kong and Macao," in forum series on megacities, 'urban style; build up a (un)fair world', at the Afro Asiatic Institut in Graz, Austria. Written presentation accompanied the presentation of *Non- place/Other Space* (my video work) by Natalie Resch.

2011.01.29. *Workshop Chair & Presenter*, "Generative Thinking in Contemporary Art and Creative Writing," at the Writing Machine Collective edition 4 (2011.01.14-30), HK.

2008.07.05. *Public Lecture*, a 2-hour lecture titled "Developing Media Art Literacy," Digitalogue lecture series at the Hong Kong Museum of Art.

2007.09.29. *Seminar Speaker*, in session "Art Historical Writing in Hong Kong," in the Round-table Symposium, "HistoriCITY: Art Historical Writing on/in Hong Kong," HK Museum of Art.

2007.09.15. *Seminar Guest Discussion*, in three seminar sessions – "Curating Outside the Box – alternative space as curatorial practice," "Playing on the edge: when an artist curates" and "Dare to curate – curator as a role to challenge" – in "Storming (the barriers) and Exploring (the frontiers): Forum on Art Curatorial Strategies," the Hong Kong Art School.

2005.04. *Symposium Speaker & Moderator*, "Urban City of Hong Kong as the Imaginary: a visual story in 5 episodes," in symposium "A Matter of Ownership: dialogues on art and cultural space of Singapore & Hong Kong," "Metropolis Strip(p)ed" (Bi-lateral Cultural Exchange between Hong Kong's Para/Site and Singapore's The

Substation) co-funded by the Hong Kong Arts Development Council, the LCSD, and the National Arts Council of Singapore, at the Substation, Singapore.

2004.07.17-08.07. *Speaker (Curator's Talk)*, "What is the Writing Machine? – the Cybertext Vs the Hypertext," closing event, *Writing Machine Collective* exhibition, co-presented with 1aSpace, at the Cattle Depot, HK,

2004.06.05. *Co-Guest Speaker* (with Ellen Pau and Patrick Mok), "Seminar on the West Kowloon Cultural Project: the Museum of Moving Images," organized by the Hong Kong Projects.

2004.02.20. *Co-Guest Speaker* (with Wong Aining, Head of Research Department, Hong Kong Film Archive), "Urban Cinema of the Sixth-generation Directors in China," at the Urban Cinema Series, Comparative Literature Department, University of Hong Kong.

2004.01.10. *Lecturer*, "Early Cinema Aesthetics and Reception Mode," HK Film Archive Lecture Series.

2003.11.07. *Seminar Speaker*, Artists' Dialogue I, titled "Cross-over of Media Arts," *Tree/Man: Danny Yung's Solo Exhibition*, Cattle Depot, HK.

2003.04. *Juror*, FIRPESCI (Federation for Internal Film Critics) Prize, 27th HK International Film Festival.

2003.03. *Seminar Speaker*. U-videomaker series. Hong Kong Art Centre.

2001.10. *Guest* (dialogue session) with artists in "Expectation to Expectation," 1aspace, Cattle Depot, HK.

2001. *Seminar Moderator and discussant* with film director Clara Law and Eddie Fong, "Australian Centenary Film Festival 2001," Hong Kong Arts Centre.

2001.04. *Seminar Speaker*. "Asian Women," forum at the Hong Kong International Film Festival 2001.

2001.02. An interview with video/installation artist Gary Hill, "Hillscape," Videotage.

2000.10. *Hong Kong Representative* (for the Hong Kong Film Critics Society) in the "MAX!2000 Cross- Cultural Seminar," between Hong Kong critics/scholars and European critics, by the Goethe Institute and the Hong Kong Film Critics' Society.

2000.09. *Workshop chair*, "On creativity and writing," in-house staff training program (three 2-hour workshops) for the programming staff of the Hong Kong Arts Centre.

2000.02. *Speaker*. "Images/Cultural Space/HK Story," Hong Kong Studies Forum, HK Culture and Society Program, University of Hong Kong.

2000.01.21-23. *Workshop chair*. "Automatic Writing" *Nokia Creative Rap RaRa: a Festival of Ideas*, Star Alliance, City Festival, Fringe Club.

1999.02.06. *Forum speaker*. "Multi-media Creation and Social Investigation," a seminar on Hong Kong media education, organized by HKU Committee on General Education, funded by the University Grants Committee.

1999.03.13. *Panel Speaker*, "Films in Hong Kong -- a Societal Perspective," with HK Director Gordon Chan in Hong Kong Philosophy Society's open forum series *Growing Up in Hong Kong*, Urban Council Library.

1999.02.06. *Speaker (university sector)*, "Multi-media Creation and Social Investigation," a seminar on media education, HKU Committee on General Education, funded by the University Grants Committee.

1999. *HK Representative (forum speaker and writing contributor)*, "MAX!" event, the first conference between Hong Kong critics/scholars and European critics, by the Goethe Institute and the Hong Kong Film Critics' Society.

1998.11. *Commentator*, concluding forum, "Invisible City" series of HK Art Centre's "Festival Now '98."

1998.01. *Guest discussant*, “Journey to the East 98” drama series by Zuni Icosahedron, Hong Kong Arts Centre and Hong Kong Institute for Contemporary Arts & Culture, co-sponsored by the HKUST Center for the Arts and International Association of Theatre Critics (Hong Kong).

1997.05. *Speaker* in “Hong Kong Identity,” BBC’s *World Today* programme (radio)

1997.06.30. *Speaker* in round-table session titled “the British Heritage of Colonial HK?” with Claudio Mo and William Tang for the hand-over series on BBC’s *East Asia Today* (radio).

1997.07.01. *Speaker* in round-table session on the problems of identities in HK for BBC-USA (radio).

1994.11. *Presenter* of two films at the “Hong Kong Festival 1994” (also programmer of the film section of the festival) by the Hong Kong Students and Scholars’ Society, Columbia University, New York.

1990-92. *Guest reviewer* in cultural programs on Radio Hong Kong channel 2 for the Hong Kong International Film Festival.

KNOWLEDGE TRANSFER: *Academic, Artistic Leadership, Public & Community Service*

Academic –

Peer Review

2023.07 *Verge: Studies in Global Asias*

2020.09 *Journal for Asia Studies* (second review after revision)

2020.05-08 *Cubic Journal* n5 “Alternative Knowledges”

2020.04-07 *Journal for Asia Studies*

2020.03-05 European Research Council

External Examiner

2019.09. PhD thesis. “Conditions of Enablement of Sound Practices in Hong Kong and Manila.” Cultural Studies, Lingnan University.

2019.07. MFA thesis. “An Enquiry of Mortality and Existential Anxiety in Contemporary Context through the Practice of Photographic Art,” Fine Arts, Chinese University of Hong Kong.

2014.04.17. M.Phil thesis. “The Writing of Local Identity via the Nostalgic Imagination in Post-CEPA Hong Kong Films.” Cultural Studies, Lingnan University.

2010.09.15. M.Phil thesis. “Chronotopes and Regional Film Making in Chinese Independent Films since 1997.” Cultural Studies, Lingnan University.

External Academic Adviser:

2020.08-2024.07. Member of Advisory Board on Cultural Studies, Lingnan University.

2016.11. Reviewer, Program Validation, BA Digital Media Arts, Xi’an Jiaotong-Liverpool University, Xi’an, China,

2013-2015. Chinese University of Hong Kong – Visual Cultural Studies (MA)

2011-2015. Cultural Studies Department, Lingnan University, Hong Kong.

Advisory Board:

Member of Steering Committee, Asia & Cinema – “Whither the Orient: Asians in Asian and Non-Asian Cinema,” October 28-29, 2006 (Asia Culture Forum 2006, Gwangju, South Korea)

<http://www.asiacultureforum.org/cinema/03committee.html>

Cultural / Artistic –

Government and Para-governmental

Adviser (2023.06 -), Programming Committee, Tai Kwun Arts

Adviser (2019 -) Programming Committee, Dance and Multi-media Arts, LCSD, HKSAR government

Advisor. **Hong Kong Museum of Art** (2004-2007), LCSD.

Non-government art organizations

Member of Board of Director. Videotage (ADC funded independent art organization), 2018.07 – 2023.12.

Executive Board Member (2002.07-2009.09), **Para/Site Art Space**.

Experiments on art community and extension of art horizons:

Founder & Experimenter – **Floating Projects** (2015.06 – now)

<http://floatingprojectscollective.net/main/> (an experiment on interdisciplinary art production, sustainability and the economy of contribution)

Founder & Artistic Director – **Writing Machine Collective** (2004.07 – now)

<http://www.writingmachine-collective.net/wordpress/> (a research-based new media/computational art independent art collective)

Peer reviewer -

Juror – **Firebird Award** – Short Film Competition, 46th Hong Kong International Film Festival, 2022, Hong Kong

Juror – WMA Commission (yearlong photography-based research project), “Transition Cycle” (2017-18) and “Transformation” (2018-19), WYNG Foundation.

Assessor and Panel Reviewer – **Hong Kong Arts Development Council** (Film & Media Art; Multi-disciplinary Art); current, since 1999 with several short breaks

Committee Member. Devolved Grant, Film/Video, Arts Development Council, June 2002.

Juror, “Ex-Now,” international competition, **EXiS 2017** (14th Experimental Film & Video Festival in Seoul). Seoul, South Korea.

Juror, **Bloomberg Digital Art Award** (2013)

Juror for 4th **Bloomberg Emerging Artists Programme**, Summer 2011, Hong Kong Youth Arts Foundation and Bloomberg.

Juror for 3rd Bloomberg Emerging Artists Programme, November, 2009, Hong Kong Youth Arts Foundation and Bloomberg.

Juror for 2nd Bloomberg Emerging Artists Programme, November, 2008, Hong Kong Youth Arts Foundation and Bloomberg.

Juror for 1st Bloomberg Emerging Artists Programme, May-June, 2007, Hong Kong Youth Arts Foundation and Bloomberg.

Juror. Media Art Category, 27th IFVA (**Incubator for Film & Visual Media in Asia**), Hong Kong Arts Centre (HKAC) and Leisure & Cultural Services Department (LCSD), 2021-22.

Juror. Open Category, 22nd IFVA, Hong Kong Arts Centre (HKAC) and Leisure & Cultural Services Department (LCSD), 2016-17.

Juror. Interactive Media, 15th IFVA, HKAC and LCSD, 2009-10.

Juror. Asian New Force session, 14th IFVA (Independent Film and Video Award), HKAC & LCSD, 2008-9.

Juror. Open Category, 11th IFVA, HKAD and LCSD, 2005-6.

Juror. Open Category, 8th IFVA, HKAD and LCSD, 2002-3.

Juror. Open Category, 7th IFVA, HKAD and LCSD, 2001-2.

Juror. Open Category. The 5th IFVA, HKAD and LCSD, 1999-2000.

Program Adviser. **RTHK (Radio Television Hong Kong)**. May 2010 to April 2012.

Member of Advisory Board (all local university lecturers), "Media Education Series" (a 10-episode TV series to be aired starting January 14, 2000), RTHK (service began in October 1999 with regular consultancy meetings on individual episodes).

Member of the Selection Committee for the “Independently Yours” Program (a HK ADC-funded project) to promote outstanding of local independent video/film-makers and their works, HKAC, 1998-99.

Copy Editor, proceedings for "The Age of Independents: New Asian Film & Video," part of the 23rd Hong Kong International Film Festival (1999), co-sponsored by the HKAC and the Provisional Urban Council of Hong Kong.

CITATIONS (research/artistic achievement) - selections

“10957 Moons and 30 Elliptical Years”: interpretation of Linda Lai’s 58-min video essay by Simone Dompeyre, Festival Director, Traverse Video 2023 (Toulouse), published in its online proceedings.

“Linda Lai,” *The Archival Project*, Para-Site Art Space: <http://www.para-site.art/2020/09/29/the-archive-project/> (2020.09.29)

“The Parallax of Generations and Genders: Women in Art, the Hong Kong Case” discussion of Linda Lai’s research essay on HK women art-makers by Elizabeth Gluckman and Phoebe Wong, *Yishu* vol. 17, no. 4, 2019.

《打開演算藝術的黑盒：「演算藝術」策展人黎肖嫻訪談》[opening the black box of algorithmic art: an interview with Linda C.H. Lai, curator for Algorithmic Art]. *HK01*, 26 April 2019 (philosophy session), Hong Kong.

《多感官體驗挑戰賞畫方式：梵高星頁遭「割」開》，*Ming Pao* (daily news), D2 (culture), 26 April 2019.

“Beyond Art Basel, Must-See Exhibitions Reveal Hong Kong's Most Compelling Artists”; *Sotheby's Inc.* (International), United States, Web. 30 March 2019.

“Game for Video Art” by Chitralakha Basu; *China Daily* (International), Hong Kong, Web. 29 March 2019.

“Finding art on a path less trodden”; *China Daily* (International), Hong Kong, Web 8 March 2019.

“Artist of the Year (Media Arts): Lai Chiu-han, Linda” – Proceedings, *Hong Kong Arts Development Awards 2017*; Hong Kong Arts Development Council, 2018; pp. 62-65.

《景框輪迴：黎肖嫻的門窗遊戲》[the reincarnation wheel of Linda Lai’s door and window games] by Phoebe Wong, on her generative approach to visual ethnography as artistic creation; *AICAHK* (International Association of Art Critics Hong Kong), October 2017.

“Feminist strategies to reflect on Hong Kong cityspace: a visual ethnographic study on Linda Lai’s art project Mnemonic Archiving: A Dispersive Monument” by Zeng Hong, a paper presented at Panel 15 “Hong Kong feminisms through visual practice,” at Crossroads 2016 (annual conference for the Association for Cultural Studies). 14-17 December 2016, Sydney, Australia <http://crossroads2016.org/program/>

“Engaging with Reality” (香港錄像藝術三十年 30 years of video art in Hong Kong), *Ming Pao Weekly* – Focus, 4 June 2016.

Citation in art catalogue: Pearl Lam Galleries-Singapore, 2016, dedicated to double solo “Mnemonic Archiving: a Dispersive Monument”; *The Third Script*, Singapore, May-July 2016. <http://www.pearllam.com/wp-content/blogs.dir/1/files/mf/1464666706TheThirdScriptLcatalogue5.27.pdf> <https://theartling.com/artzine/2016/05/10/the-third-script-pearl-lam/> [*the Artling*, Singapore - on THE THIRD SCRIPT, 2016]

“No References”: 9 Hong Kong Video and New Media Artists”; *Art Radar* 6 July 2016. <http://artradarjournal.com/2016/07/06/no-references-9-hong-kong-video-and-new-media-artists-part-1/>

Bianca Lei (bilingual), "Writing the Fracture and Immersion of Memory Texts: Linda Lai Video Art Solo Screening"; EXiM (Experimental Film & Video Festival in Macau), November 2015. 李少莊：「書寫記憶文本之斷裂與滲透：黎肖嫻錄像藝術放映」，澳門實驗電影錄像節 2015。 <http://eximacau.blogspot.com.es/2015/10/1114-november-14-saturday-800pm.html>

“Hong Kong’s Emerging ‘Occupation Points’: Linda Lai – Interview”; *Art Radar* 4 September 2015. <http://artradarjournal.com/2015/09/04/hong-kongs-occupation-points-linda-lai-interview/>

“Hong Kong: Homegrown Talent: Chow Chun Fai, Linda Lai, Ho Sin Tung, Adrian Wong, and Pauline J. Yao,” *Year 44*, Art Basel 2014. JRP Ringer. Pp. 315-321. https://scholars.cityu.edu.hk/files/24681795/ArtBasel2013_Home_grown_talent.pdf

“The Ten Best Hong Kong Artists and Where to Find Them”; *Culturetrip* 2013: <http://theculturetrip.com/asia/hong-kong/articles/the-10-best-hong-kong-artists-where-to-find-them/>

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