

CURRICULUM VITAE
HECTOR RODRIGUEZ

School of Creative Media
Run Run Shaw Creative Media Centre
18 Tat Hong Avenue,
Kowloon Tong,
Kowloon, Hong Kong

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EDUCATION

Subject/Institution	Degree	Date
<i>Cinema Studies</i> New York University	Ph. D.	May 1995
<ul style="list-style-type: none">• Doctoral Comprehensive Exams:<ul style="list-style-type: none">○ Contemporary media○ Japanese Cinema History○ US Cinema History• Dissertation<ul style="list-style-type: none">○ TITLE: <u>The Cinema of Taiwan: National Identity and Political Legitimation</u>○ Award: Defended With Distinction		
<i>Cinema Studies</i> , New York University	M.A.	Jan 1989
<i>Liberal Arts</i> The New School For Social Research	B.A.	May 1987

SCHOLARSHIPS AND AWARDS

- *Jay Leyda Award for outstanding Ph.D. student*, Tisch School of the Arts, NYU, May 1995.
- *Teaching Assistantship*, Cinema Studies, N.Y.U., 1989-1994.
- *Graduate Fellowship*, Cinema Studies, N.Y.U., 1988- 1990.
- *Paulette Goddard Scholarship*, Tisch School of the Arts, N.Y.U., 1988-1989
- *Jay Leyda Award for outstanding MA student*, Tisch School of the Arts, N.Y.U., 1989.
- *Kodak Company Outstanding Cinematography Award* for the experimental film *Equilibrium*, The New School for Social Research, 1985.
- *Award, Digital Moving Images*, Hong Kong Biennial, 2003.
- *Finalist*, Graphics Meets Games Competition, *Eurographics 2006*.
- *Achievement Award*, Hong Kong Contemporary Art Awards, 2012.

EMPLOYMENT

A. FULL-TIME POSITIONS

1. SCHOOL OF CREATIVE MEDIA

City University of Hong Kong, Hong Kong

Associate Dean	2009 - 2010
Associate Professor	2002 - Present
Assistant Professor	1998 - 2002

Course Titles

- Game and Play Studies
- Mathematics and the Creative Arts
- Software Art
- Creativity, Critical Theory, and City Space
- Contemporary Art
- Aesthetics of Editing
- Art and Digital Culture
- Visual Studies (Principles of Visual Thinking and Design)
- Film Narrative: History and Theory

Topics covered

- Game theory and design
- Contemporary media art
- History of experimental and avant-garde film/video/installation
- Advanced Film Theory (Eisenstein, Deleuze, etc.) and film history
- Fundamental elements of visual thinking (colour, space, composition, semiotics)
- Public space and the public sphere
- Aesthetics and computation

Administrative duties

- *Critical Intermedia Laboratory Studio Leader (2008)*
- *Bachelor of Arts Degree Programme Leader (2002-2008)*
- *Associate of Arts Degree Programme Leader (1999-2008)*
- *Member of the School's Management Team (2003-2005)*
- *Chairperson, Undergraduate Curriculum Committee (2003-2006).*
- *Admissions Tutor (1998-2003)*
 - Duties include: collecting information about applicants; screening portfolios; organizing the written examination and interview of applicants.
- *Time-Tabling (scheduling) Officer (1998-2000)*
 - Duties mainly involve organizing the teaching time-table
- *Ph.D. and M.Phil student supervision.*
- *Membership in University committees:*
 - Task Force on Teaching Critical and Creative Thinking
 - Task force on the Credit Unit System.
 - University Undergraduate Admissions Committee
- *Membership in other departmental committees:*
 - Student Exchange Committee 11
 - Validation and Monitoring Committee
 - Strategic Planning Committee

**2. SCHOOL OF GENERAL EDUCATION
Lingnan University, Hong Kong**

Assistant Professor

1997 - 1998

Course Titles

- Film Art and Society
- Science, Technology and Human Values

Additional Duties

- Fund-raising and conference organizing
- Student advisement
- Faculty board membership
- Designed the film theory component of a new degree program in Cultural Studies

**3. DEPARTMENT OF ENGLISH
Sacred Heart University, USA**

Assistant Professor

1994 - 1996

Courses

- Introduction to Mass Communication
- Film History: 1895-1945
- Third World Cinemas
- Advanced Seminar on Mass Media

B. PART-TIME ACADEMIC POSITIONS

1. Part-time Lecturer

WESTERN MICHIGAN UNIVERSITY
(Hong Kong Baptist University program)

March 1997 - July 1997

Courses

- Introduction to Philosophy
- Introduction to Communication Theory

HUMANITIES
Hong Kong Baptist University

Jan. 1998-May 1998
Sept. 1996-June 1997

Courses

- Introduction to Humanities
- The Making of the Modern World

DEPARTMENT OF FILM AND TELEVISION
Hong Kong Baptist University

Sept. 1996-Jan. 1997

Course

- Television Theory

2. Adjunct Instructor

DEPARTMENT OF CINEMA STUDIES
New York University

Feb.-June 1996
Feb. 1992 - May 1993

Courses

- Taiwan and Hong Kong Film (graduate and undergraduate versions)
- History Seminar: Cinema in The People's Republic of China (graduate course)

3. Guest Speaker

DEPARTMENT OF EAST ASIAN
LANGUAGES AND CULTURES
University of New Jersey, Rutgers

Feb.-March 1996

Duties

Offered eight two-hour lectures on the history of Japanese cinema

Topics

- Early Japanese film exhibition: the role of the benshi
- The formation of the studio system and its impact on film aesthetics
- Influence of Proletarian literature on filmmaking
- Changes in censorship policy during and after the Second World War

4. Teaching Assistant

CINEMA STUDIES
New York University

Jan 1992- May 1993
Sept 1989 -Dec. 1990

Courses:

- The Language of Film
 - Undergraduate core course
 - Taught this subject two consecutive years
- Introduction to Cinema Studies
 - Graduate core course
 - Taught this subject two consecutive years

PUBLICATIONS, CONFERENCE PAPERS, AND RESEARCH GRANTS

“Experimenting the Future of New Media” (Conference Presentation).
One World Exposition. December 2011, Videotage, Hong Kong.

“Gestus” (Conference Paper).
ISEA (Inter-Society for Electronic Arts). September 2011, Istanbul, Turkey.

“The Principle of Reciprocity” (Keynote Speech).
Wikitopia Conference. September, 2010, Hong Kong.

- “Flowpoints: A Generative Image Creation Method Using Optical Flow,”** Generative Art Conference (Conference Paper). December 2010. Milan, Italy. Publishing in GA 2010 Conference Proceedings (Milan: Domus Argenia, 2010).
- "Human Resources: A documentary Project"** in Who Cares? 16 Essays on Curating in Asia, ed. Michael Lee and Alvaro Fominaya. (Hong Kong and Singapore: Studio Bibliotheque, Seed Projects, and Para/Site Art Space, 2010): 165-8.
- “The Black Box,”** International Conference on the Histories of Media Art, Science and Technology (Conference Paper), November 2009, organized by the Database of Virtual Art and Leonardo/ISAST (International Society for Art, Science and Technology), Melbourne, Australia.
- “The Perception-Desire Nexus”**, Future and Reality of Games Conference (Conference Paper), September 2009, organized by the Digital Games Researcher Association (DiGRA), Vienna, Austria.
- “Reflexive Role Play as a Medium of Social Learning”**, International Simulation and Gaming Association Conference (Conference Paper), June-July 2009, organized by the Internal Simulation and Gaming Association jointly with the National University of Singapore.
- “Kinematograph”**, Generative Art Conference (Conference Paper) December 2008, Polytechnic University of Milan, Milan, Italy.
- “Constraint, Cruelty and Conversation”** in Mette Hjort (ed.). Dekalog: The Five Obstructions (London: Wallflower Press, 2008), 38-56.
- “Live-Action Role-Playing Games: Theorizing a New Art Form”**, GENERAL RESEARCH FUND grant, Hong Kong University Grants Committee. Amount: HK\$ 864,600 (approximately US\$ 110,000), 2008. [Project aims to develop a theoretical framework for the analysis and design of role-playing games.]
- “Art and Things: A Re-Evaluation of Critical Discourse”**, Second International Conference on the Arts in Society (Conference Paper) August 2007 (held at the University of Kassel and the Documenta 12 art exhibition) Kassel, Germany.
- (with Kam Wong) **“P3”**, Techniques of the Visible: Painting in Media-Based Reality (Conference Paper) March 2007, Guangzhou, People’s Republic of China.
- (with Kam Wong). **“CoPerspective”**, Eurographics 2006, Sept. 2006, published in Graphics meets Games Proceedings, p.8.
- “The Playful and the Serious”**, Game Studies: The International Journal of Computer Game Research 6: 2 (December 2006).
- “Technology as an Artistic Medium”**, International IEEE conference on Systems, Man, and Cybernetics (Conference Paper). October 2006, Taipei, Taiwan. Published in the conference proceedings.

- “Metaesthesia”**, paper presented at the conference The Architecture Co-Laboratory: Game Set and Match II Conference on Computer Games, Advanced Geometries and Digital Technologies. Delft University of Technology, April 2006. Published in: Oosterhuis, K. and Feireiss, L. (eds), GameSetAndMatch II. On Computergames, Advanced Geometries and Digital Technologies (Rotterdam: Episode Publishers, 2006).
- “Expanded Cinema and the Idea of Experimental Art,”** The Film Scene: Cinema, the Arts, and Social Change (International Conference). The University of Hong Kong, April 2006.
- “Artistic Applications of Programmable Graphics Hardware,”** Strategic Development Grant, City University of Hong Kong, 2005.
- “Art and Mathematics”**, Teaching Development Grant, City University of Hong Kong, 2004.
- “The Logic of the Virtual: Science and the Method of Variations,”** Ciberart Conference: Challenges for a Ubiquitous Identity, Bilbao, Spain, April 2004.
- [With Mike Wong] **“Nomadic Art”** Hong Kong/Hollywood at the Borders: Alternative Perspectives, Alternative Cinemas (Conference Paper) University of Hong Kong and the Hong Kong Film Archive, April 2004.
- “Res Extensa”** Reflexions (Conference Presentation), International Conference on Film, Literature, and Culture, organized by the Department of English, University of Delhi, India, March 2004.
- “Rule-driven creativity and contemporary science,”** An Open Rule: Blink Space & Drifting Presence, February, 2004, Para/Site Art Space, Hong Kong; funded by the Hong Kong Arts Development Council.
- “The Great Game to Come: Situationist Concepts and New Media Art”**, Edges of the Earth (International conference on Asian art) China Academy of Art, Hangzhou, People’s Republic of China, November 2003.
- “Mathematics in the Creative Arts.”** Teaching Development Grant, City University of Hong Kong, Spring-Fall 2003-4. [Grant used to develop a course about geometry and art, in collaboration with the Mathematics Department of City University.]
- “The Shape of Space,”** Strategic Development Grant, City University of Hong Kong, 2003-4. [Grant used to develop my digitally animated film Res Extensa.]
- “The fragmented Commonplace: Alternative Arts and Cosmopolitanism in Hong Kong,”** Jenny Lau, ed. Multiple Modernities: Cinema and Popular Media in Transcultural East Asia (Temple University Press, 2003), 114-127.
- “Alternatives to Photorealism: Divergent Perspective and Digital Imaging,”** Strategic Development Grant, City University of Hong Kong, Spring 2003. [Grant used to develop my interactive artwork Fruztum.]
- “Homelessness and Self-disclosure: Evans Chan’s ‘Minor’ Cinema,”** Cinemaya: The Asian Film Quarterly 54/55 (Winter/Spring, 2002-3): 20-25. Also published in: Evans Chan, ed. The Map of Sex and Love (Hong Kong: Ching Man, 2002).

- “Collective Forces: A Reassessment of the Situationist International,”** Temporal Being: Microwave International Media Art Festival 2002, Hong Kong Polytechnic University, November 2002.
- “The Emergence of the Hong Kong New Wave,”** in Esther Yau (ed), At Full Speed: Hong Kong Cinema in the Transnational Era (Minneapolis: University of Minnesota Press, 2001), 53-69.
- “Electronic Art: An Overview”** and “Education in a Digital Age,” in The Development of Electronic Media Art in Hong Kong. Research Project Commissioned by The Hong Kong Arts Development Council (February 2001), 4-20, 27-32.
- “Arts Education and the Decolonization of Everyday Life,”** Contemporary Asian Popular Culture (Conference organized by the Department of Cultural Studies, Lingnan University and New York’s East Asia Regional Advisory Panel of the Social Sciences Research Council), Hong Kong, Oct. 2001.
- “Art and Digital Culture,”** Transcode: Microwave International Media Art Festival and Symposium, Hong Kong City Hall, September 2001.
- “Evolution and Interactivity in the Arts.”** Research Grant, City University of Hong Kong, summer 2001. [This grant was used to develop teaching materials about the relationship between art and Darwin’s theory of evolution.]
- “Film and Landscape.”** City Festival, The Goethe Institut Hong Kong, January 2001.
- “Unseen Spaces: Computing, Creativity, and Human Values,”** Teaching Development Grant, 1999-2000. [Grant used to develop a course about the representation of space in art, with particular emphasis on computer graphics.]
- “Automatism and Creativity.”** City Festival, The Fringe Club, January 2000.
- “Organizational Hegemony in the Hong Kong Cinema,”** Post Script 19:1 (Fall 1999), 107-119.
- [Book Review] **“In the Realm of Defiance”** Asiaweek 25:15 (04/16/99), 38-9.
- [Book Review] **“Stephen Teo’s Hong Kong Cinema.”** Screen (Fall 1998).
- “Questions of Chinese Aesthetics: Space and Narrative Form in the Cinema of King Hu,”** Cinema Journal 38:1 (Fall 1998), 73-97.
- “Documentary film and Politics in Taiwan.”** Research Grant, Lingnan University, Spring 1998.
- “Philosophy and Urban Art.”** Imagining the Site: Time-Based Art in an Urban Context (a conference on video and installation art organized by the independent media group Videotage), Hong Kong Space Museum, December 1998.
- “Anthropology and Fiction in the Films of Imamura.”** Paper presented at a seminar on Japanese film director Shohei Imamura and his films, Hong Kong Arts Centre, December 1998.

- “Culture of the Imagined City.”** Fourth Annual Conference of the David C. Lam Institute for East-West Studies, sponsored by Ohio University and Hong Kong Baptist University, Hong Kong, November 1998.
- “The One-Seventh Farmers.”** Cross-cultural Seminar on International Film Criticism, Goethe-Institut Hong Kong, October 1998.
- “Ideology and film culture,”** in Richard Allen and Murray Smith (eds), Film Theory and Philosophy (Oxford: Oxford University Press, 1997), 260-81.
- “Problems of Chinese Aesthetics”**, Film Art (Bimonthly publication of the China Film Association) 6 (1997): 56-71. [In Chinese]
- “Hong Kong popular culture as an interpretive arena: the Huang Feihong film series.”** Screen 38: 1 (Spring 1997): 1-24.
- “The Zhonglian film company in Hong Kong.”** Annual Society for Cinema Studies Conference, Ottawa, Canada, May 1997.
- “The rise of Taiwan’s New Wave: institutional and historical determinants.”** New Trends in East Asian Cinema: A Symposium, University of Wisconsin, Madison, February 1997.
- “Popular Culture and Social Order in Hong Kong: The Wong Fei-hong Film Series.”**
Society for Cinema Studies Conference, Dallas, Texas, March 1996
- [Book Review] **“Colonialism and Nationalism in Asian Cinema,”** FilmQuarterly 49: 3 (Spring 1996): 52-3.
- “Ideology and Film Culture.”** The Seventeenth Annual Ohio University Film Conference, Athens, Ohio, November 1995.
- “Political Legitimacy and Popular Culture in Taiwan’s Cinema.”** Annual Society for Cinema Studies Conference, New York City, March 1995.
- “Realism and Nativism: Taiwan’s New Wave.”** The Sixteenth Annual Ohio University Film Conference, Athens, Ohio, November 1994.
- “Alienation and Political Change: Chinese Film After the Cultural Revolution.”**
Society for Cinema Studies Conference, Syracuse, NY, March 1994.
- “Autonomy and Fetishism in Chinese film: Notes on Chen Kaige.”** Annual Conference on Literature and Film, Florida State University, 1994.
- “Colonialism and the Hong Kong cinema: Ann Hui’s Boat People.”** Society for Cinema Studies Conference, New Orleans, February, 1993.
- “Melodramatic Realism in the Taiwanese Cinema.”** Asian Society for Cinema Studies Conference, New York City, June 1992.
- “Akira Kurosawa’s Dreams,”** Mirror (Spring, 1991): 3.

CREATIVE AND CURATORIAL WORK

A. CREATIVE WORK

Gestus: Judex. Interactive installation (2012).

International Festival of Digital Art and New Media, Athens, Greece;
Creative Media Center, City University of Hong Kong;
Taipei Digital Art Center, Taiwan.

Achievement Award, Hong Kong Contemporary Art Awards, 2012.

Gestus: Blow Job. Single-channel algorithmic video (2012).

“Inside is Not The Opposite of Outside” Exhibition, Bronx Art Space, New York, USA.

Gestus. Algorithmic video installation (2011).

Writing Machine Exhibition, Hong Kong Youth Square (funded by the Hong Kong Art Development Council).

Flowpoints: Kiss. Experimental video (2011).

Naoussa International Film Festival, Municipal Theater, Naoussa, Greece (September 2011);

Writing Machine Exhibition, Hong Kong, Youth Square;

Kuala Lumpur Experimental Video Festival, Annexe Gallery, Malaysia (November 2011);

Asian Experimental Video Festival in Macao (EXiM), Ox Warehouse, Macau, (December 2011);

Res Extensa (Version 2). Video (2009)

AllArtNow International New Media Art Festival, Damascus, Syria May 2010.

Blow I. Digital print (2009).

Artsdepot Open exhibition, Apthorp Gallery, London.

Blow. Experimental Video (2009).

Athens Video Art Festival.

DeadCode. Internet art (2009).

ElectroFringe Festival (Electro_Online, 2009), Newcastle, Australia.

State Change (with Vasco Paiva). Performance and video documentation (2008).

CITIES OF DESIRE, Galerie IG Bildende Kunst, Vienna, Austria, Oct. 2008.

Award: Most Creative Activist Work, Hijacking Time Square Competition, April 2008.

Kinematograph. Digital installation (realtime software + digital print) (2008).

Digitalogue, Hong Kong Museum of Art, Hong Kong.

Aphasia. Experimental video (2008).

Unpack 2008, China Art Academy, Hangzhou, China.

CoPerspective. Interactive installation that explores multiple viewpoint perspective (2005-6).
Playground Exhibition, Kao Yuan Art Center (Kao Yuan University), Taiwan, December 2005 – January 2006.

Eurographics (Conference of the European Association for Computer Graphics), Vienna, September 2006.

Award: Finalist at the “Graphics Meets Games” Competition, a Juried competition organized by Eurographics September 2006.

Res Extensa. Digital animation.

64th International Leipzig Festival for Documentary and Animated Film

Microwave Festival 2003 (Hong Kong)

Hong Kong Art Biennial 2003

India International Centre, Delhi, India, March 2004 (presentation organized by the Jamia Millia Islamia University).

Atlantic Center for Modern Art, Las Palmas, Spain, February – March 2006.

Award:: Best work (Digital Moving Images), Hong Kong Art Biennial 2003

Station. Interactive Fiction.

Writing Machine Collective and 1a Space gallery, Hong Kong, 2006.

Projectile. Interactive installation to demonstrate the nature of perspective projection. 2004-6.

Presented at the Conference The Architecture Co-Laboratory: Game Set and Match II Conference on Computer Games, Advanced Geometries and Digital Technologies. Delft University of Technology, Delft, the Netherlands.

Fruztum: Nomadic Perception. Interactive software (in collaboration with Mike Wong),

Third Text media festival, Hong Kong, May 2003;

India International Centre, Delhi, India, March 15, 2004.

Family Secrets. Video

“Social Club” exhibition, Para/Site Art Space, Hong Kong, February 2002.

Exquisite Corpse. Video commissioned by Radio Television of Hong Kong (RTHK).

Hong Kong Arts Centre, February 2000.

Broadcast by Radio Television Hong Kong, February 2000.

Equilibrium. 16mm student film, New School For Social Research.

Award: Kodak award for outstanding cinematography, 1985.

B. CURATORIAL WORK

Artistic Director. Microwave International Media Art Festival (2004-2005). This annual festival is the major Hong Kong new media art event.

Curator, 2005 Microwave Festival, exhibition on the theme “Culture as Play”. Hong Kong City Hall and Hong Kong Film Archive, October 2005.

Video Selection Advisor. Microwave International Media Art Festival, June-August 2004.

Co-curator. Someone Has Done it Before. Art exhibit, Para/Site Art Space, June 2002.

ADDITIONAL PROFESSIONAL ACTIVITIES

Panel chair. "Conjunctions of Artistic and Scientific Practices". Microwave International Media Art Festival. Hong Kong, 2011.

Committee member, International Symposium on the Intersection of Visualization, Art, and Design, London Univesity, 2011.

Public lecture, "Generative Art using optical flow", Xindanwai art space, Shanghai, July 2010.

Public lecture, "Media Art Education", Hong Kong Museum of Art, July 2008.

Workshop facilitator, "Writing Interactive Fiction", Writing Machine Collective 2, April 2007 (Workshop in Inform 7, a programming language designed for interactive fiction authoring).

Workshop facilitator. "Grow Your Own Animation", Microwave International Media Art Festival, August 2006. (Workshop to teach the Java Programming Language to artists).

Public lecture. "Only banalities still interest me: Thought, Image, Montage in the films of Chris Marker," deliverered at the Hong Kong Arts Center, May, 2006. The lecture was also given in the Macau Cultural Center, June 2006.

Invited guest. Study tour on new media art in Germany sponsored by the Goethe Institut and the German government, January 2006.

Member of the board of directors, Videotage Arts Collective, Hong Kong, 2004-5.

Member, Hong Kong Selection Committee, 2005 Venice Art Biennale.

Member, Hong Kong Selection Committee, 2003 Venice Biennale.

Manuscript reviewer for Duke University Press, the British Film Institute, and Hong Kong University Press.

Colloquium leader, Discussion with French-Chilean film director Raul Ruiz, The Hong Kong International Film Festival, April 2001.

Keynote speaker, City Festival, Hong Kong Convention and Exhibition Centre, January 21, 2000.

Colloquium leader, Discussion with Spanish film director Juanma Bajo Ulloa, European Film Festival, Hong Kong, November 1999.

Panelist, "Ride the French New Wave" seminar organized by the Hong Kong Arts Centre, May 1999,

Respondent, "Higher Education in Asia: A Focus on Liberal Arts," International Conference on Education, Lingnan College, Hong Kong, May 1998.

Panelist, "Chinese Silent Cinema", Giornate del Cinema Muto (Silent cinema Week), Pordenone, Italy, October 1996.

Respondent, Panel on the Hong Kong film industry in the 1960s, The Hong Kong International Film Festival, March 1996.

Speaker, “Evans Chan’s Crossings”, Anthology Film Archives, New York City, October 1995.

Programme notes on the film “Je Tu Il Elle,” directed by Chantal Akerman, The Hong Kong Art Centre, Hong Kong, August 1995.

Speaker, Introduction to Kenji Mizoguchi’s The Crucified Lovers, The Japan Society, New York City, February 1995.

Speaker, “Ann Hui’s Song of the Exile,” Hong Kong Festival, Columbia University, New York City, November 1994.

Speaker, “Sidney Pollack’s The Yakuza,” The Japan Society, New York City, March 1994.

Panel chairperson, “Philippine Independent Films,” Society for Cinema Studies Annual Conference, Syracuse, New York, March 1994.

Speaker, “Kenji Mizoguchi’s Ugetsu Monogatari,” Japanese Film Festival, Scarsdale, New York, November 1993.

Panel Chairperson, “Film and Colonialism,” Annual Society for Cinema Studies Conference, New Orleans, Louisiana, February 1993.

Roundtable discussant, Panel on Hou Xiaoxian’s City of Sadness, Society for Cinema Studies Conference, New Orleans, Louisiana, February 1993.

Roundtable discussant, Hong Kong Cinema in the Eighties Seminar, Asian Cinevision, New York City, February 1992.

PROGRAMMING LANGUAGES

- C, C++, Java, Processing, Prolog, Inform 6 and 7, HTML, Javascript.

OTHER RESEARCH AND TEACHING INTERESTS

- Game Studies
- Computational art
- Art and mathematics
- The Philosophy of Consciousness and Artificial Intelligence
- Digital art education: enhancing visual artists’ computer literacy
- History and theory of contemporary art, especially the “Situationist International”
- Chinese film history

REFERENCES

Dr. Richard Allen, Professor
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New York University
721 Broadway, Rm 600
New York, NY 10012 USA
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Dr. Steve Fore, Associate Professor and MA Program Leader
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Dr. Felipe Cucker, Chair Professor
Department of Mathematics
City University of Hong Kong
Kowloon Tong, Kowloon
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Alvaro Rodriguez Fominaya, Curator
Solomon R. Guggenheim Museum
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