

A Cabinet of Curiosities

A Wunderkammer for the 21st Century



A Research Exhibition

Curator: Michael Whittle

Host of Venue: Tsong-Zung Chang

Venue: Hanart Forum, Happy Valley

Exhibition Duration: Jan. 26th - March 8th

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“The perfected form of the sciences
must be poetical”

(Novalis, letter to Schlegel, 1798)

Introduction:

The Cabinet of Curiosities project re-imagines the Renaissance Wunderkammer for the twenty-first century as an interactive collection of projects and artworks inspired by science and mathematics. Like its historical counterparts, the collection emphasises the aesthetic and poetic, the playful and the spiritual in science and technology, and reminds us of the importance of narrative, metaphor, and analogy as a means to better understand the world.

However instead of presenting visitors with objects of wonder purloined from distant lands, the artists and collaborators in the collections present us with ideas, stories, objects and images discovered in the distant conceptual landscapes of mathematics, astrophysics, molecular biology, computer science and quantum physics...

Collection:

The collection can be divided into projects that were created or commissioned specifically for the exhibition, and those which were donated, borrowed, or collected. As well as more traditional mediums such as painting, sculpture, ceramics, video, photography and print making, decorative art & design works will also be displayed. These include soft furnishings such as carpets, cushions and bedding, as well as fashion items, furniture, wallpaper and mirrors. Guided tours, a Japanese tea ceremony, and a contemporary dance performance are also included in the events program.

Venue:

The first edition of the Cabinet of Curiosities will be take place at Hanart Forum, a three-story Edwardian Row-house in Happy Valley meticulously renovated by Johnson Chang. The collection will be installed on all three floors of the building, and designed to appear as if guests have entered the apartment of a 21st century cabinet collector.

The furniture in the various rooms will be curated by Chang from his personal collection. As with historical cabinets of curiosities, visitors can partake in intimate guided tours to discover the back stories to objects in the collection, before exploring the building by themselves for a fully immersive experience.

Ground Floor:

Title: Taming the Minotaur

2024, Animal hide, wood, paint, cord, metal brackets, wheels, 230 x 200 x 50 cm

Artist: Robert PLATT (Adinkra graphs courtesy of Sylvester James Gates & Greg Landweber)



Taming the minotaur (front)



Taming the minotaur (reverse)

Project introduction:

From ancient civilizations to modern times, cultures have created apotropaic art—artworks imbued with the power to ward off evil forces. “Taming the Minotaur” reinvents this tradition for the 21st century. Robert Platt’s monumental double-sided work, rendered on animal hide, offers a visceral intersection between myth, science, and humanity’s fractured relationship with nature. At its core, this piece serves as both a shield and a reflection, drawing from a vast web of pattern-making traditions: prehistoric cave drawings, Greek mythology, Medieval tapestries, particle physics, and the neuroscience of perception.

By weaving these diverse references, Platt conjures a visual language that speaks to our primal fears and our longing for control over the chaotic forces that shape our world. The front of the piece features an intricate Adinkra-inspired labyrinth, meticulously shaved into the animal’s hair—a symbolic “trap” for the Minotaur, the archetypal beast of chaos. On the reverse, organic, plant-like forms are painted onto the suede, representing nature’s fluid resilience in contrast to the rigid structure of the labyrinth. This duality reflects the push and pull between human desire to dominate nature and our inevitable return to it.

Title: Roundabout (转转)

2024, Oil on linen, 60 x 50 cm

Artist: LIU Ticko



Roundabout (转转)

Artwork introduction:

Roundabout is part of a Liu's provocative series 'And yet it moves' (*E pur si muove*), taking its name from Galileo's defiant whisper in 1633 after being forced to recant his heliocentric theory.

In this work, a luminous orange orb hovers like a miniature sun above an intricately rendered floral landscape. Below, darker spherical forms trace fragmentary orbital paths through the dense vegetation, creating a dynamic interplay between celestial and terrestrial motion. This recurring motif of orbiting bodies appears throughout the series, suggesting both the inexorable march of time and the unconscious rhythms of natural growth.

The composition invites us to contemplate our place in the cosmic dance: are we, as conscious beings, truly at the center of existence, or are we too in orbit around some ineffable point beyond our comprehension?

Title: Model for First-Causes. (Gott-Li model for a self-creating universe with toroidal closed timeline curves and simulated dendritic patterning for space-filling neuronal dendrites)

2018, Ink and watercolour on paper, 36.3 x 55.5cm

Artist: Michael Whittle (Diagrams courtesy of J. Richard Gott III, Li-Xin Li, and Kaoru Sugimura)



Model for first-causes

Artwork introduction:

'Model for first causes' contrasts two very different types of model, one for the origins of the universe and one for the development of neurons in the human brain. In their 1997 paper, physicists J. Richard Gott III and Li-Xin Li posed the question 'Do the laws of physics prevent the Universe from being its own mother?'

Together they proposed a self-contained circular loop of space-time, capable of generating alternative universes in a branching structure. The neuronal growth model generated by Kaoru Sugimura beneath explores the basic structural units that underlie the brain's ability to question not only its own origins, but the very origins of reality itself.

Title: Memento Mori (1-8)

2024, Printed images of AI generated orchids grown in the shape of human skulls, 60 x 40 cm

Artists: Studio Pollen (Atticus Sims & Michael Whittle)



Memento Mori 1-8

Project introduction:

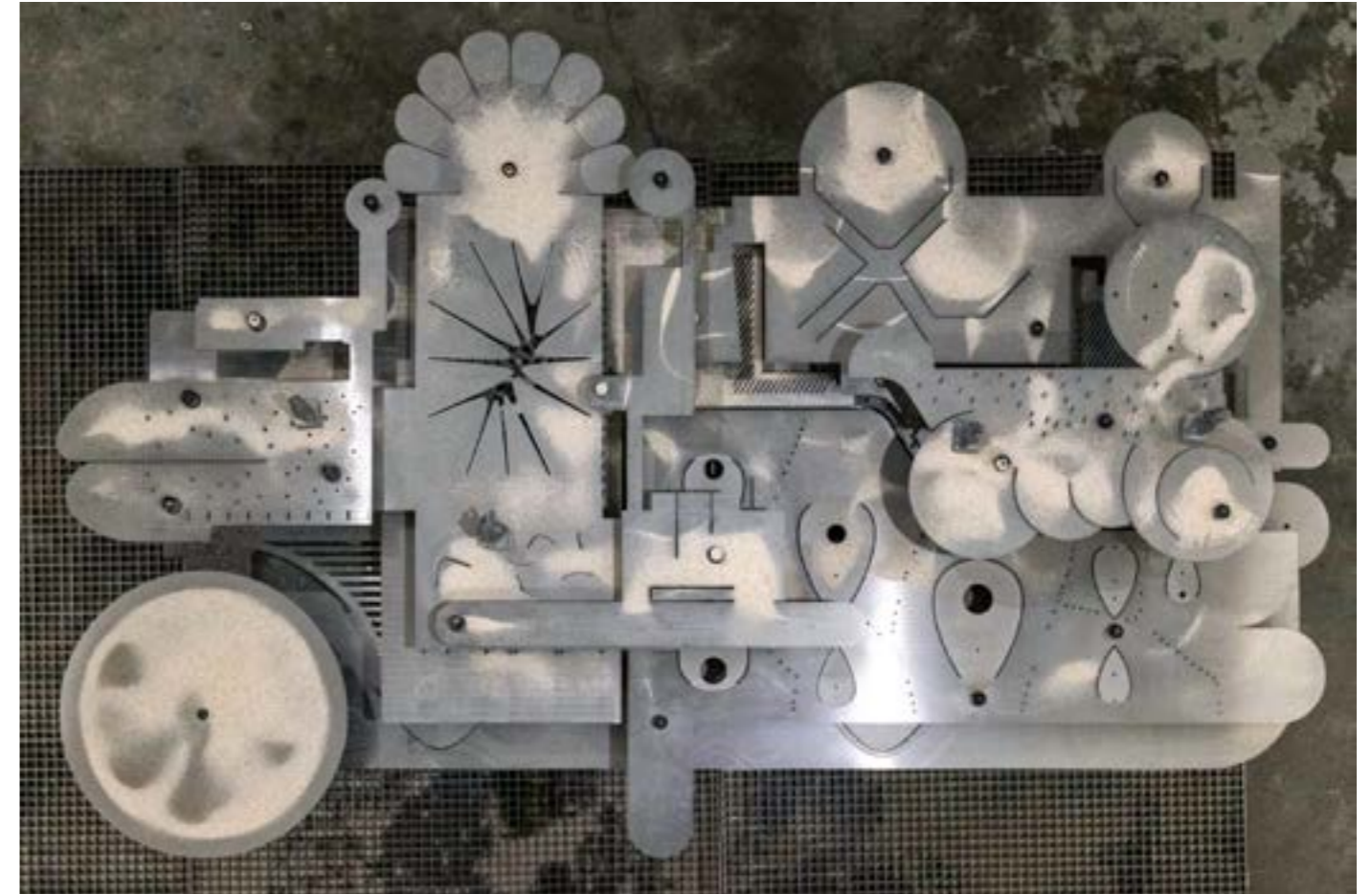
The Memento Mori series uses artificial intelligence to grow high resolution images of orchid flowers, each of which contains within its structure the subtly embed features of a human skull. The project reinterprets the memento mori painting genre for the twenty-first century.

The genre rose to prominence during the Renaissance and Baroque eras, often featured skulls and flowers as emblems. These paintings, while somber and contemplative, were not intended to evoke fear, but instead serve as philosophical reminders of life's transient nature. They urged viewers to cherish each moment and live with an awareness of life's fragility and the inevitability of death, encouraging a more mindful and appreciative approach to life.

Title: Cymatic Ground

2022, 3D printed sculpture, animation

Artist: Tobias Klein and Alvaro Cassinelli



Cymatic ground
(view from above)

Artwork introduction:

Cymatic Ground is an interactive audio-visual installation through which the audience can explore the relationship between geometry, shape, resonance and energy. The project references dry stone rock gardens, which metaphorically symbolise water through careful compositions of rocks and gravel, raked to represent ripples and waves.

However this table top garden, made from laser-cut and acid etched steel plates, resonates at different frequencies, which shift sand particles in to surprising reverberating patterns. Participants are invited to pour sand particles over the structure, and play the table as a percussion instrument. The sculpture also reacts to sounds within it's environment, and the resulting sonic landscape, visualised through vibration, captures the interplay between geometry and acoustics, revealing the invisible patterns of energies flowing through its layered structure.

Title: Cheah Orchids

2024, Printed images of AI generated orchids grown in to the shape of Chinese characters

Artists: Studio Pollen (Atticus Sims & Michael Whittle)



Cheah Orchid 1



Cheah Orchid 2

Project introduction:

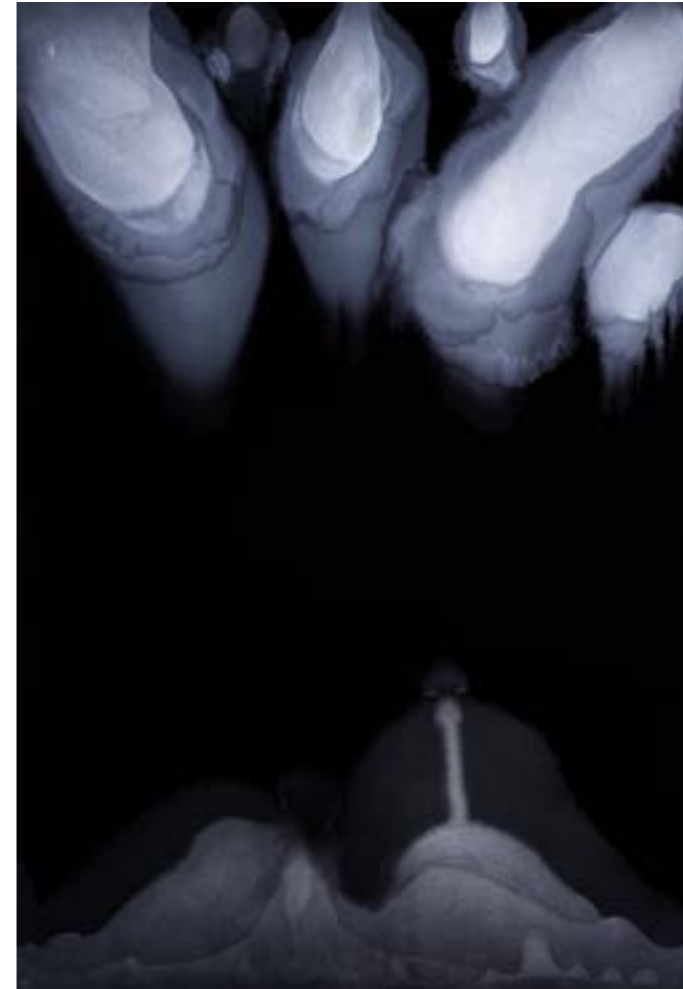
Pollen's most recent and ambitious project to create novel orchid species in the form of Chinese characters. To do so, Pollen collaborated with the contemporary Chinese calligraphic artist Hilde Mertens who created a series of paintings of the Chinese character “谢” (xiè), which is pronounced as “cheah” in some Chinese dialects and used in the phrase “谢谢” (xiè xiè) meaning “thank you”.

Hilde painted the character in a wide variety of historic calligraphic styles both new and old, traditional and simplified. As with the skull in the memento mori project, the goal was to subtly embed the structure of Hilde's calligraphy within the orchids, to retain a sense of surprise once noticed.

Title: Morphing Void, I, II

162 x 112cm, Gesso on Velvet, 2024

Artist: BAE, Sangsun in consultation with MINATO, Taketoshi



Morphing Void I



Morphing Void II

Project introduction:

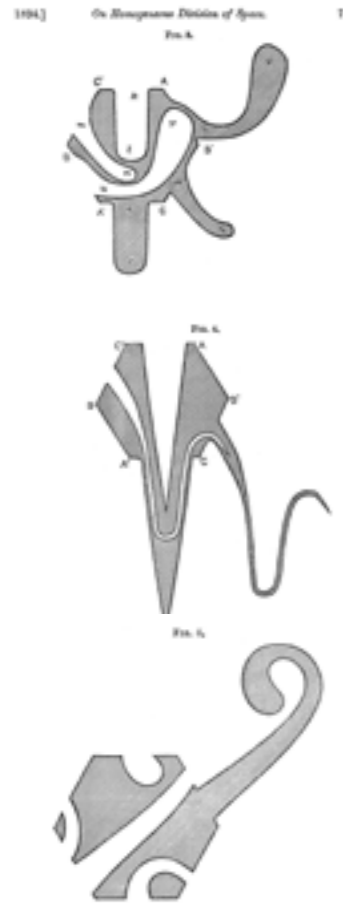
The Morphing Void series is part of an ongoing series that delves into the uncontrollable forces of proliferation and the flow of thought. Each piece in the series evolves through a process of layering paint on black velvet, allowing it to spread organically. The patterns are formed over multiple cycles of drying and reapplication, creating a sense of continuous transformation.

The spreading paint embodies the unstoppable energy of life multiplying and thoughts expanding in unpredictable directions. The velvet serves as a metaphorical void or abyss, while the layered stains symbolize cycles of growth and infinite reproduction emerging from emptiness. This series explores the tension between chaos and creation, reflecting the dynamic, uncontrollable flow of thoughts, emotions, and existence itself. Viewers are invited to immerse themselves in these ever-evolving forms and uncover the latent possibilities arising from the void.

Title: Kelvin Tiles (On Homogeneous Division of Space)

2024, CNC Laser cut brass tiles, variable size (Work in progress)

Artist: Michael Whittle (Diagrams courtesy of Lord Kelvin (William Thomson))



Lord Kelvin's tile diagrams from his original 1894 Royal Society paper



Artist's render of Kelvin's tiles in brass

Title: MetaMorph IV

2022, CNC Milled Chinese Bluestone, 91 x 45 x 63 cm

Artist: Tobias Klein



MetaMorph IV

Project introduction:

On January 18th, 1884, Lord Kelvin, serving as the president of the Royal Society — a globally renowned and esteemed scientific academy — delivered a paper discussing the concept of homogeneous division, which involves dividing a volume of space into equal, similarly oriented cells. This research held significant implications for crystallography and various other scientific disciplines. Central to his discourse was the complex challenge of uniformly dividing space while preserving the unique boundaries of each individual partition.

In the paper Kelvin writes as an aside how "It would be easy, but not worth the trouble, to cut out a large number of pieces of brass of the shapes shown in these diagrams and to show them fitted together like the pieces of a dissected map." For this project Kelvin's comment are taken as a message in a bottle, and his instructions carried out 140 years later. The tiles have been computer designed and laser cut from sheets of brass, then "shown fitted together like the pieces of a dissected map."

Artwork introduction:

MetaMorph IV is a contemporary sculptural work that bridges traditional Chinese aesthetics with digital fabrication. Based on a 3D scan of an intricate rock from Qingzhou, Shandong, the piece transforms a 30cm, 10kg limestone into a monumental 81cm, 300kg sculpture. The original rock's complex surface, marked by erosion patterns and striations, resembles industrial slag from iron extraction. Using industrial-scale robotic arms, the work expands these natural patterns while creating new cavities inspired by traditional Taihu stones.

The fabrication process leaves intentional tooling marks that act like brushstrokes in landscape painting, creating a dialogue between technological precision and natural chaos. This metamorphosis represents a mathematical and computational interpretation of geological formation, merging ancient scholarly rock traditions with contemporary digital processes.

Title: 北冥南冥～Cabinet (North Dark Sea - South dark Sea Cabinet)

2024, Ceramic vessels with wooden cabinet

Artist: MATSUI Shiro



北冥南冥 ～ cabinet (North dark sea - South dark sea cabinet), 2024,
Ceramic vessels with wooden cabinet

Artwork introduction:

The 'Message in a Bottle' project (see performance 01 below) explores our relationship with the cosmos, asking 'At this moment, where, when, and how do we live in this Universe?' This series of sculptures translates these philosophical questions into tangible form through furniture pieces that combine traditional designs with handmade painted ceramics and glass vessels.

Just as physicists carefully construct and experiment with mathematical 'toy models of the Universe', these miniature constructs present playful new topologies of 3D interconnections in space and time. The title references two mythological realms: the 'Dark Sea at the northern end of the world' (北冥), birthplace of the great fish Kun (鯤), and the 'southern sea at the southern end of the world' (南冥, destination of the mighty bird Peng (鹏).” The title of this work references the 'Dark Sea, at the northern end of the world'.

Title: The Seventh Heterotopias

2024, Local raw materials, minerals, clay, pigments, found objects , dimensions variable

Artist: Yuko FUKUBA JOHNNSON

- 1) Ma Hang Stanley Beach No. 3:
- 2) Mount Butler Road No. 2:
- 3) Mount Butler Road No. 3 (T8 Blossoms):
- 4) Sir Cecil's Ride No. 5:
- 5) Sir Cecil's Ride No. 6 (Butterfly):
- 6) Sir Cecil's Ride No. 7:
- 7) Tamon-in Temple No. 1:
- 8) Siu Ma Shan No.3 (Camelia):

9 - 17



Artwork introduction:

As geological components, stones and ceramic materials contain a history of hundreds of millions of years. In this series of sculptures, artist Yuko Fukuba Johnsson contrasts the material permanence and utility of ceramics with the transient, immaterial nature of memories. The starting point for her project was a fear of dementia, as both her mother and grand-mother had experienced the condition. In a poetic bid to preserve her precious memories before they faded, the artist gathered pieces of rock from locations of personal importance. For example, a stone in a local park in Tokyo might have witnessed her childhood days with her father, who has already passed away.

Each stone was then wrapped in ceramics and raw materials with layers of colour and texture implying the story or scene being encapsulated. The firing process then integrates the place with her qualia to become a container of memory. The heat of 1260 Celsius reveals the hidden layers of minerals as the clay shrinks and cracks, suggesting both the beauty and imperfection of memories.

Title: Lapso, Bisected Hexagonal Tiling (11)

800 dpi, 120 bpm, Archival Pigment Print, Unique + 1 AP 138 x 108 cm, 2022

Artist: Alejandro Guijarro



Lapso scanning process
with metronome



Bisected Hexagonal Tiling (11)

Artwork introduction:

Lapso comprises a series of 'drawings' created using a scanner. This involves moving printed mathematical patterns at various speeds across the scanner while it's in operation. The resulting geometry explores the intricate connection between light, space, and time – the fundamental components of both physics and photography.

These works draw inspiration from Einstein's Special Relativity Theory. By incorporating time (measured with a metronome) into classical geometry (space), the aim is to create a fresh kind of geometry that reflects the dynamic interplay between space and time.

The controlled distortion doesn't just impact the shape but also the colours. By intentionally disrupting the scanner's operation, the machine breaks down light into its primary colours (RGB), resulting in unexpected color combinations that invite us to explore the nature of light and its role in image making.

Title: Every Coin has Two Sides (Luna 3, Plate 28)

2024, oil based ink woodcut print on hand-made Japanese paper, 115 x 80cm

Edition of 5 unique prints

Artist: YUASA Katsutoshi

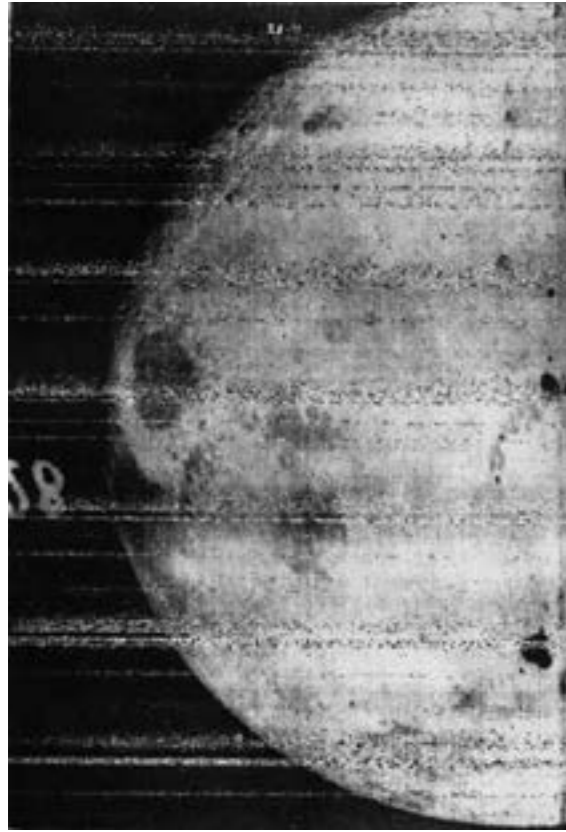


Plate 28, Luna 3 mission



Soviet Luna 3 Space Probe

Project introduction:

Luna 3's mission to photograph the Moon's far side launched on October 4, 1959 – marking the 2nd anniversary of Sputnik. The mission's significance was profound: due to tidal locking between Earth and Moon, the same lunar face always points toward Earth, meaning the far side had remained unseen throughout human history. 1950's technology meant that the space probe had to process its film on-board, scan the negatives at a 1000-line resolution and transmit them back to ground control.

Only 17 of the images made it back to earth successfully, and for this specially commissioned project, Japanese artist Katsutoshi Yuasa selected plate number 28 to make a traditional Japanese woodcut print of the far side of the moon, 65 years after the mission.

Garden:

Title: A Theory of Everything

6 Glass wind chimes (5 expressions of the Standard Model of Particle Physics and Einstein's field equation for gravity).

Artist: Michael Whittle (Lagrangian provided by Thomas D. Gutierrez)



A Theory of Everything

Project introduction:

The Standard Model of particle physics is a theoretical framework that describes three of the four known fundamental forces (electromagnetic, weak, and strong interactions, but not gravity) and classifies all known elementary particles. It was developed throughout the latter half of the 20th century by many scientists worldwide.

Published as an Appendix in Nobel Laureate Martinus Veltman book Diagrammatica in 1994, Thomas D. Gutierrez decided to write out the equation in it's entirety as PhD student in 1999, and later revised it in 2023.

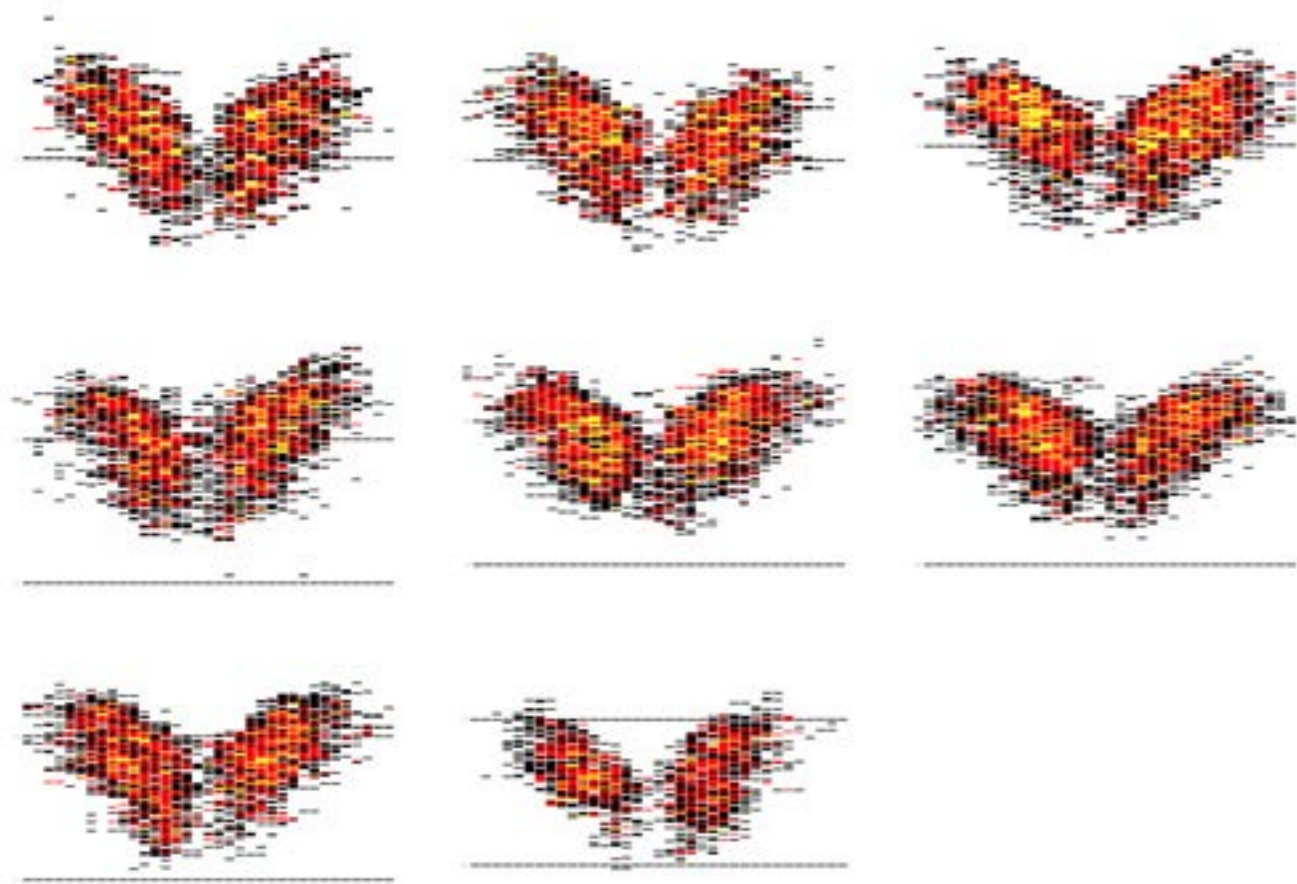
For this project, a series of 6 Japanese glass wind chimes have been created, 5 containing the Lagrangian of the Standard Model of particle physics, and one containing Einstein's Field Equation for Gravity, which remains to be incorporated in to the Standard Model.

First Floor:

Title: Butterflies on the Sun

Solar cycles 17-24, 29.,7 x 42cm, Giclee prints on paper (Edition of 1000 signed Prints)

Artist: Michael Whittle (Data courtesy of David Hathaway)



Butterflies on the surface of the sun (1933 - 2008)

Project introduction:

For millennia, the enigmatic dark spots on the surface of the Sun have captivated observers, with the first recorded sightings dating back to ancient China circa 800 BC.

In 1904, the astronomers Annie and Edward Maunder decided to plot the size and position of these sunspots, and discovered patterns that are remarkably similar to the wings of a butterfly. These diagrams became known as 'Butterfly Diagrams.'

These Butterflies were created using data provided by retired NASA scientist David Hathaway, a world-renowned expert on Solar physics.

Title: 火星印象 Mars Impression

2024, Ink and colour on paper, 98.5 x 218 cm

Artist: HUNG, Hoi in collaboration with Studio Pollen (Mars rover footage courtesy of NASA)



火星印象 Mars Impression

Project introduction:

Hoi Hung, born in 1957, moved to Hong Kong in 1978 and studied under the reputed Chinese painter, Yang Shan-shen. As part of the artist's working process, he often spends time walking through the mountainous landscapes of China making sketches and taking photographs, which he then develops in to larger paintings at his studio in Hong Kong.

However for this project, Hoi Hung was asked to experience the mountains of Mars in virtual reality before painting them in his distinctive style. The high resolution, 360-degree panoramic views of Mar were generated from cameras on board NASA's opportunity rover, and adapted for VR by Studio Pollen.

Title: Monkey Bars 1, Merry Go Round 1, Standing Spinner 1

2024, XY Drawing robot on paper with a rainbow pen, frame, 46 x 37 cm

Artist: NG Wing Yan (Amber)



Monkey Bars I



Top: Merry Go Round 1
Bottom: Standing Spinner 1

Artwork introduction:

Monkey Bars I captures the ephemeral act of play, specifically drawing inspiration from the joyous movements of children playing on monkey bars in a public playground. Embracing the boundless forms of play that inspire movement and spontaneity in children, and utilized the XY drawing robot to transcend traditional boundaries, merging technology and creativity to bring my vision to life on paper.

This process involved using motion capture technology to immortalize the fleeting moments of improvised play in public spaces. Through the lens of machine learning, video footage is transformed into 3D motion data, translating temporal movements into spatial positions.

Title: 鯤鵬~Table 2 (Kunpeng Table 2)

2024, Ceramic and glass vessels with wooden table

Artist: MATSUI Shiro



南冥北冥~table (South dark sea-North dark sea table)
Ceramic vessels with wooden table

Artwork introduction:

The 'Message in a Bottle' project (see performance 01 below) explores our relationship with the cosmos, asking 'At this moment, where, when, and how do we live in this Universe?' This series of sculptures translates these philosophical questions into tangible form through furniture pieces that combine traditional designs with handmade painted ceramics and glass vessels.

Just as physicists carefully construct and experiment with mathematical 'toy models of the Universe', these miniature constructs present playful new topologies of 3D interconnections in space and time. The title references two mythological realms: the 'Dark Sea at the northern end of the world' (北冥), birthplace of the great fish Kun (鯤), and the 'southern sea at the southern end of the world' (南冥, destination of the mighty bird Peng (鹏)).

Title: Amorphous Crystals: Pinnachite #1, #2, #3

2024, 3D printed ceramic sculpture with white glaze

Artist: Kwan Hei Myron Lai and Silvester Mok



Amorphous Crystals: Pinnachite #1



Amorphous Crystals: Pinnachite #2

Project introduction:

Ceramicists Lai Kwan Hei Myron and Silvester Mok are collaborating on a new series of 3D printed ceramic and experimental glaze projects, based on their 2023 collaboration 'Sintering'.

Their working process starts by generating 3D computer models of fractals, which are then translated in to delicately layered 3D ceramic prints. These are then coated with experimental glazes that encourage 3D crystal growths from the surfaces of the printed ceramics.

By incorporating unexpected discrepancies in the 3D printing process, and the unpredictable growth patterns of the glazes during firing, their project re-emphasises the dualities of matter and form, and order and chaos in 21st century ceramics



Amorphous Crystals: Pinnachite #3

Title: Sintering: Between, Sintering: Out

2023, 3D printed ceramic sculpture with white glaze

25 x 21 x 17.5 cm, 23.5 x 17 x 11 cm (respectively)

Artist: Kwan Hei Myron Lai and Silvester Mok



Sintering: Between

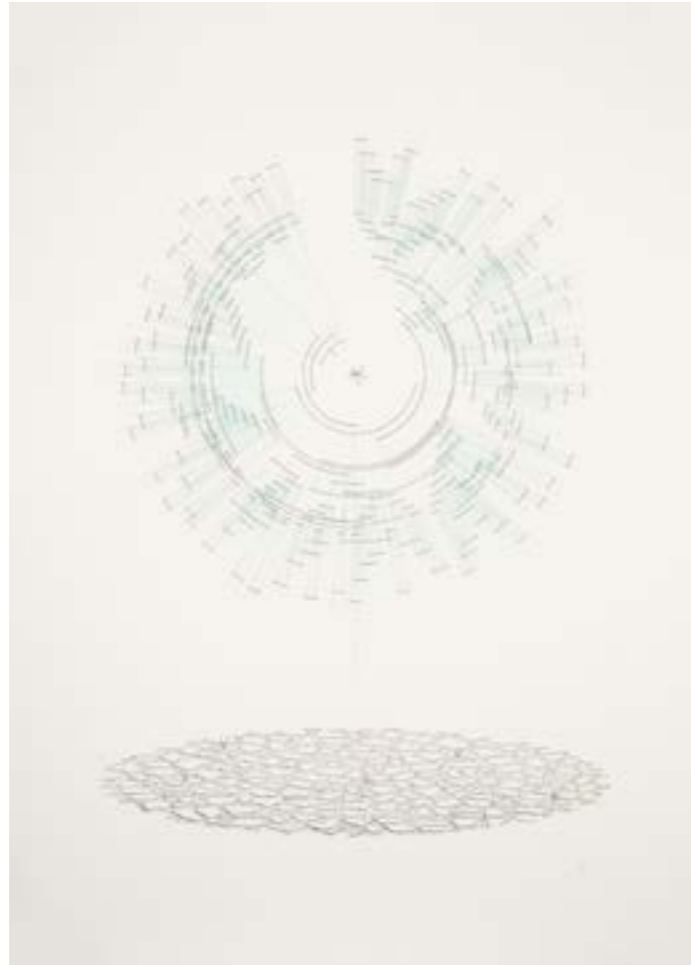


Sintering: Out

Title: The roots of the orchid (Phylogenetic map of orchid species)

2019, Ink, pencil and watercolour on paper, 111.2 x 78.9 cm

Artist: Michael Whittle (Diagrams courtesy of Guo-Qiang Zhang et.al., 2017)



The roots of the orchid
(Phylogenetic map of orchid species)

Artwork introduction:

This is one of a pair of drawings made during a 2019 spring-time residency on Jeju Island in South Korea and exhibited at the Chusa Memorial Museum dedicated to the country's iconic scholar-artist Chusa Kim Jeong-hui. During his time in political exile on Jeju Island, Chusa painted his famous series of orchids. One of the 'four noble gentlemen' of traditional Chinese painting, orchids are renowned for their ability to grow and blossom in barren environments, and scholar-artists used them as a metaphor for resilience, nobility, and humility.

Around 10% of all flowering plants species are now known to be orchids, and scientists are currently digitizing the orchid genome to map the vast evolutionary history of all known orchids. By comparing genome sequences, they can estimate the time at which the most primitive orchids diverged or 'split off' from other orchids. This gives a clearer idea of when the 'Most Recent Common Ancestor' (MRCA) of all orchids existed, now believed to be around 200 million years ago at the dawn of the age of the dinosaurs.

Title: Tear Glands, Tear Ducts, Tear Drops (Lacrimal gland and ducts with Lithospheric anomalies)

2019, Ink, pencil and watercolour on paper, 111.2 x 78.9 cm

Artist: Michael Whittle (Diagrams courtesy of Jung-Hun Song et.al., 2018)



Tear glands, tear ducts, tear drops
(Lacrimal gland and ducts with Lithospheric anomalies)

Artwork introduction:

This is one of a pair of drawings made during a residency on Jeju Island in South Korea at the Chusa Memorial Museum, named after the iconic scholar-artist Chusa Kim Jeong-hui. At the centre of Jeju Island is Hallasan, the highest mountain in South Korea. In satellite photographs Jeju and the volcano resembles an enormous eye staring upwards from the ocean. Hallasan is surrounded by over 300 smaller volcanoes that protrude abruptly among the fields.

From 2013 to 2015 a team of Korean Geologists positioned 20 seismographic stations across Jeju to record vibrations passing through the island from earthquakes across Asia. When they analysed the data they discovered colossal 'magma plumbing system' up to 60 km deep. In the top part of this drawing Jeju is drawn from above like an anatomical diagram of an eye, complete with eye lashes, tear glands and tear ducts. The earthquake detectors are shown as concentric circles. Beneath this, Hallasan resembles the splash of a tear drop falling in to in the ocean, with its vast magma structures below the earth's surface.

Title: Warrior 4

2019, Bamboo, wood, ink, paper, lead screws, 146 x 186 x 60cm

Artist: LING Pui Sze



Warrior 4 (detail)

Artwork introduction:

Warrior 4 uses cordyceps as the subject. Warrior 4 explores the relationship between cordyceps fungus and its insect hosts. In nature, when cordyceps mycelium infects an insect, it takes control of the host's body, forcing it into a fixed position where it will involuntarily release spores to spread the fungus.

However, in this sculpture, warrior 4 resists the forcible restructuring of its body, contorting its structure in to a twisted form in an attempt to prevent the spores dispersing.

Constructed from bamboo strips, paper, wooden balls, and screws, this paper collage sculpture contrasts the solid wooden ball representing spore and the hollow, deteriorating paper structure depicting the infected host. This interplay captures the futile yet desperate struggle of the insect against its inevitable fate.



Warrior 4

Title: A Moment of Truth (34, 35, 37, 57)

2014, Ball pen on paper

Artist: WAI Pong Yu

Moment of Truth 34	2014	31 x 43 cm
Moment of Truth 36	2014	27 x 38.5 cm
Moment of Truth 37	2014	27 x 38.5 cm
Moment of Truth 57	2014	27.9 x 21 cm



A Moment of Truth 36

Artwork introduction:

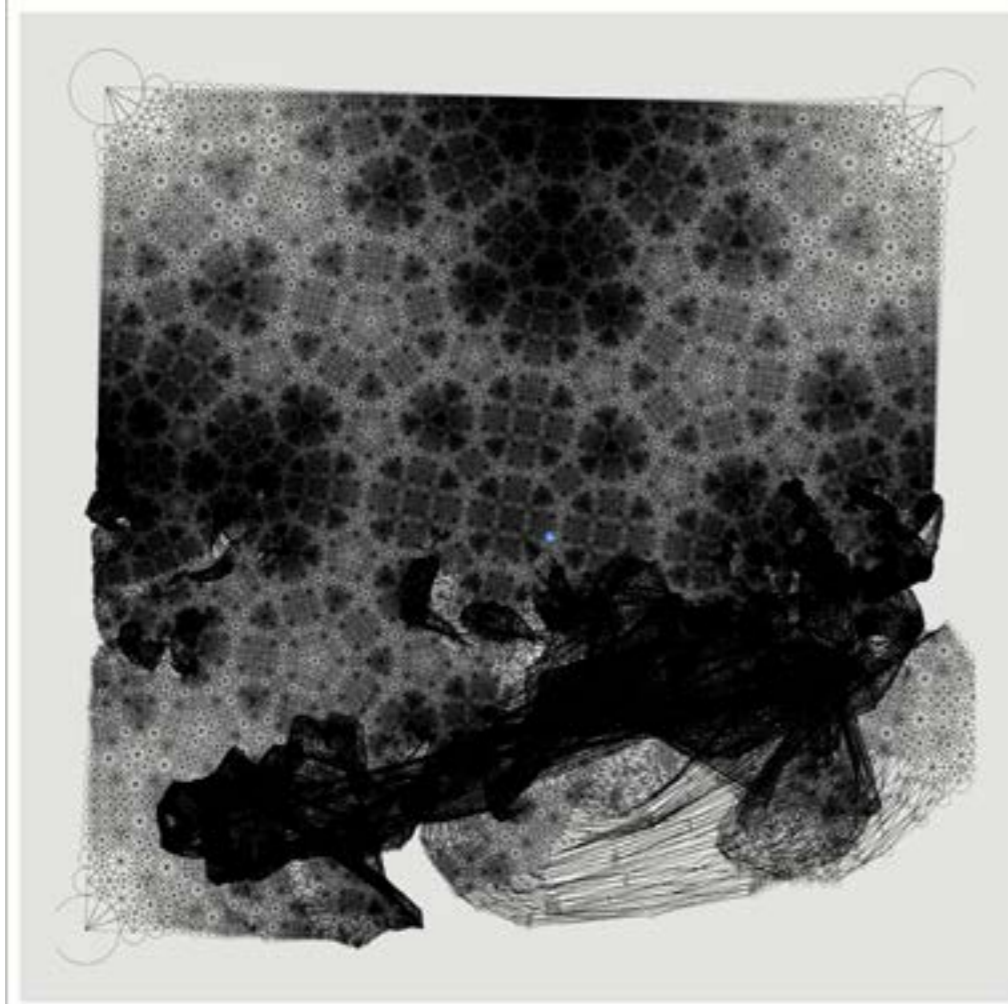
Wai Pong Yu's series 'A Moment of Truth' draws on a variety of photographic images of nature and of human anatomy. Specific sections are selected and rendering onto paper in a process akin to gathering fragments of lost ideals.

Images referenced in this series of drawings include: Spiral galaxy M38 in Hydra; an exploding mud bubble (Jumping deer, Sikidang, Java, Indonesia); Pulmonary arteries and veins; Marble; Tree bark; the Moon's surface; a Humpback whale; Left superior thyroid artery (Omohyoid muscle, mylohyoid muscle); Protuberantia occipitalis externa, Occipital artery; Triffid nebula M20 in Sagittarius; Sea waves; the Lacrimal gland; the Carotid artery; the Facial artery and mandible; The loops of NGC 3576 in Carina; the Vela supernova; bat wings; a withered lotus, the Chasma Boreale on Mars, and Eolian Figures.

Title: Broken Symmetry

2024, High resolution print on paper, and silk scarf design

Artist: Stuart Errol Anderson

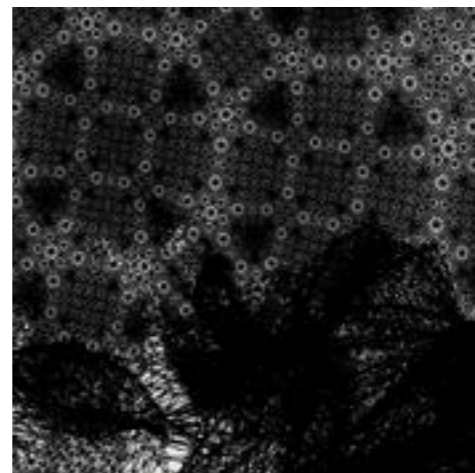


Broken Symmetry

Artwork introduction:

Artist and mathematician Stuart Errol Anderson used subdivision software designed by Cannon Floyd Parry along with a circle-packing algorithm created by the mathematician Ken Stephenson to create a series of dense and complicated tessellating patterns.

Slight algorithmic imperfections occasionally lead to flaws in the geometric patterns, giving rise to images which hover somewhere between the beauty of perfect mathematical order, and the beauty to be found in surprisingly chaotic disorder.



Broken Symmetry (detail)

Title: Rocket Science

Screen print, acrylic and magnetic primer on canvas 30.5 × 30.5 cm

Artist: WONG Tsoi Wai (Ella)



Rocket Science

Artwork introduction:

The painting was created while the artist was listening to a podcast by Elon Musk.



Rocket Science (detail)

Title: Binary Bodies (Rotating Bodies on Fabric)
2017, Ink, pencil and watercolour on paper, 39.7 x 39.7 cm
Artist: Michael Whittle



Binary Bodies
(Rotating Bodies on Fabric)

Artwork introduction:

The specific gravitational waves detected by LIGO on September 14, 2015 (and announced in 2016) came from the merger of two black holes, approximately 29 and 36 times the mass of our Sun respectively, located about 1.3 billion light-years away from Earth. As they spiraled closer together, they released an enormous amount of energy in the form of gravitational waves, briefly radiating more power than all the stars in the observable universe combined.

When these massive objects merged, they formed a single black hole of about 62 solar masses. The missing 3 solar masses were converted into gravitational wave energy, creating ripples in spacetime that traveled across the cosmos until they were detected on Earth. This first detection was a milestone in physics, not only confirming Einstein's century-old prediction but also opening a new window for observing the universe through gravitational waves rather than electromagnetic radiation.

Title: Bird Call Full Moon
2009, Ink and watercolour on paper, 44.5 x 42 cm
Artist: Michael Whittle



Bird call full moon

Artwork introduction:

Bird call full moon was inspired by an encounter with nocturnal birdsong during a full moon. The piece is composed of 18 delicately rendered anatomical diagrams depicting the final stage of a bird's breathing cycle, when air is released through the syrinx to produce sound. Unlike mammals' two-phase breathing cycle, birds possess a unique four-phase respiratory system utilizing specialized air sacs attached to the lungs.

This sophisticated adaptation allows oxygen to flow through their lungs during both inhalation and exhalation, enabling them to sing while flying and survive at high altitudes where oxygen is scarce. The continuous flow of air moves through the bird's body in an elegant cycle, passing through the lungs twice in each breathing cycle, much like the circular arrangement of the motifs in this composition.

Title: Buddha with Bird-call and Blank Photosynthetic Disks

2015, Ink and watercolour on paper, 55.5 x 79cm

Artist: Michael Whittle



Buddha with bird-call and blank photosynthetic disks

Artwork introduction:

The topographic image of Buddha is based on laser measurements made by Japanese scientists of the surface of a 16 metre high bronze statue in Tōdai-ji temple in Nara, Japan. The statue depicts Vairocana, the primordial Buddha of the universe, said to be the personification of both wisdom and emptiness. It represents a paradoxical combination of objective scientific measurement with spiritual belief: a laser-accurate diagram of the 500 ton buddha of nothingness.

Connected by a delicate thread of ink to this precise mapping is a singing blue-throat, its call radiating outward in spirals. In Zen teachings, such sudden natural sounds - a bird's song, a pebble striking bamboo - are often catalysts for moments of enlightenment, where the immediate sensory experience creates an instant of heightened awareness or satori.

Title: Mare Orientale (Eastern Sea)

2017, Ink, pencil and watercolour on paper, 39.7 x 39.7 cm

Artist: Michael Whittle



Mare Orientale (Eastern Sea)

Artwork introduction:

This painting depicts Mare Orientale ('Eastern Sea'), a remarkable lunar feature that, despite its name, actually lies on the western edge of the Moon's near side and extends onto the far side - a naming contradiction that stems from an earlier era of lunar observation. At its center lies a vast impact basin over 900 km wide, created by a 60km wide asteroid traveling at 15 km per second, making it the most recent major impact basin on the moon.

The detailed topographical data used as reference comes from the Laser Altimeter (LALT) aboard JAXA's KAGUYA (SELENE) moon-orbiting satellite. This comprehensive elevation data, analyzed by the National Astronomical Observatory of Japan (NAOJ) and processed by the Geospatial Information Authority of Japan (GSI), has enabled the creation of precise lunar topographic maps, revealing features like Mare Orientale that are normally hidden from Earth's view.

Title: 南冥 (South Dark Sea)

2024, Ceramic, Glass, water, goldfish. (Edition of 10 unique colours)

Artist: MATSUI Shiro



南冥 (South dark sea) Edition 1/10

Artwork introduction:

The 'Message in a Bottle' project (see performance 01 below) explores our relationship with the cosmos, asking 'At this moment, where, when, and how do we live in this Universe?' This series of sculptures translates these philosophical questions into tangible form through furniture pieces that combine traditional designs with handmade painted ceramics and glass vessels.

Just as physicists carefully construct and experiment with mathematical 'toy models of the Universe', these miniature constructs present playful new topologies of 3D interconnections in space and time. The title references two mythological realms: the 'southern sea at the southern end of the world' (南冥, destination of the mighty bird Peng (鹏))."

Second Floor:

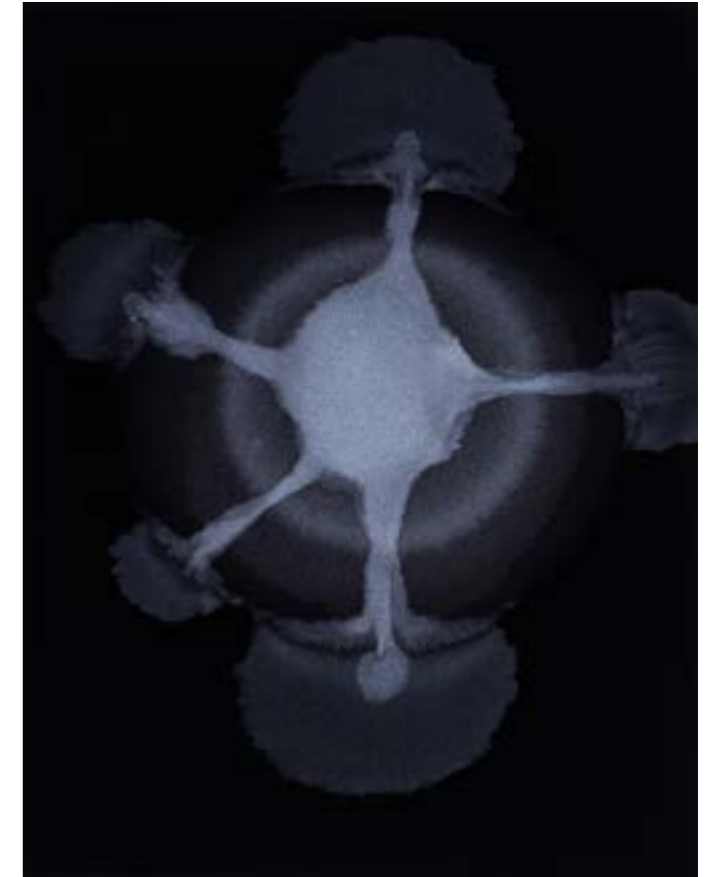
Title: Morphing Void, V, VI

32 x 41cm, Gesso on Velvet, 2024

Artist: BAE, Sangsun in consultation with MINATO, Taketoshi



Morphing Void V



Morphing Void VI

Project introduction:

The Morphing Void series is part of an ongoing series that delves into the uncontrollable forces of proliferation and the flow of thought. Each piece in the series evolves through a process of layering paint on black velvet, allowing it to spread organically. The patterns are formed over multiple cycles of drying and reapplication, creating a sense of continuous transformation.

The spreading paint embodies the unstoppable energy of life multiplying and thoughts expanding in unpredictable directions. The velvet serves as a metaphorical void or abyss, while the layered stains symbolize cycles of growth and infinite reproduction emerging from emptiness. This series explores the tension between chaos and creation, reflecting the dynamic, uncontrollable flow of thoughts, emotions, and existence itself. Viewers are invited to immerse themselves in these ever-evolving forms and uncover the latent possibilities arising from the void.

Title: Perpetual Motion

(Grid Cell Carpet) 2021, Custom made wool carpet, 350x350 cm (Edition of 5)

Artist: Michael Whittle (Grid cell diagrams courtesy of May Britt and Edvard Moser)



Perpetual Motion

Project introduction:

This carpet design is based upon the distinctive, geometric, firing pattern of 'Grid Cells', first recorded in the brains of rats exploring an experimental test box in the laboratories of May Britt and Edvard Moser. Grid cells form part of the so called GPS system of the brain, allowing us to generate cognitive spatial maps of the spaces we explore and inhabit. These cells are located in the entorhinal cortex, a region deep within the brain next to the hippocampus, a crucial structure in the brain involved in the formation, organization, and retrieval of memories.

The work of the Mosers and their mentor John O' Keefe revealed profound connections between the way we navigate space and construct memories of our surroundings, and together they were awarded the joint Nobel prize for Physiology and Medicine in 2012. As visitors walk across the Grid cell carpet, the coloured symbolic markings on it's surface mirror the microscopic neuronal processes occurring within their brains, as they sense their location and create new memories.

Title: Ouroboros (Surviving with my death)

2024, Burnt silicone casts, stainless steel fittings, plastic, dimension variables

Artist: TSUI Ka Yee (Karie)



Ouroboros (Surviving with my death)

Artwork introduction:

For this work the artist Karie Tsui Ka Yee cast parts of her body and reassembled the pieces in to disjointed circle with medical-like steel supports. The scarred traces on the skin evoke both the remnants of a ritual sacrifice but also a careful process of reassembling and healing.

The title refers to the ancient symbol of the ouroboros, a snake devouring its own tail, has been passed down through the ages as an emblem of growth, death and regeneration. The ever-regenerating flesh and blood become an endless source of sustenance.



Ouroboros (detail)

Title: Rain

2024, Glass, Aluminum, High-temperature Paint, Cartridge Heater, Temperature Controller

Dimensions variable

Artist: WING Po So



Rain



Rain (detail)

Artwork introduction:

Wing Po So's installation 'Rain' explores the scent and sound of rain drops as they sporadically fall one by one into specially designed glass vessels. Each vessel contains a 3D printed aluminium replica of a rock, which is heated beneath by an electric hotplate.

The falling drops of water can only momentarily be seen as fleeting splash marks on the stone's surface, before they evaporate into a plume of steam within the glass jar. So describes how, in this brief but poetic moment, the scent of the rain water can enter our nostrils, and transforms into the refreshing fragrance of rain, with which we are all familiar.

Title: Braillescape (Textscape in Braille)

2019, 3D printed Nylon, A3 Document in 3D (297 mm x 420 mm x 10 mm)

Artist: Hongtao Zhou



Project introduction:

This 3D braille sheet in printed Nylon creates a tactile landscape on the curved surface of the document. The varying height of the braille dots suggests two mountains with a river valley running between them.

People with vision loss can feel this landscape's shape, but also read the paragraph by touching it. The message within the braille describes a landscape of two mountains with a river running between them.

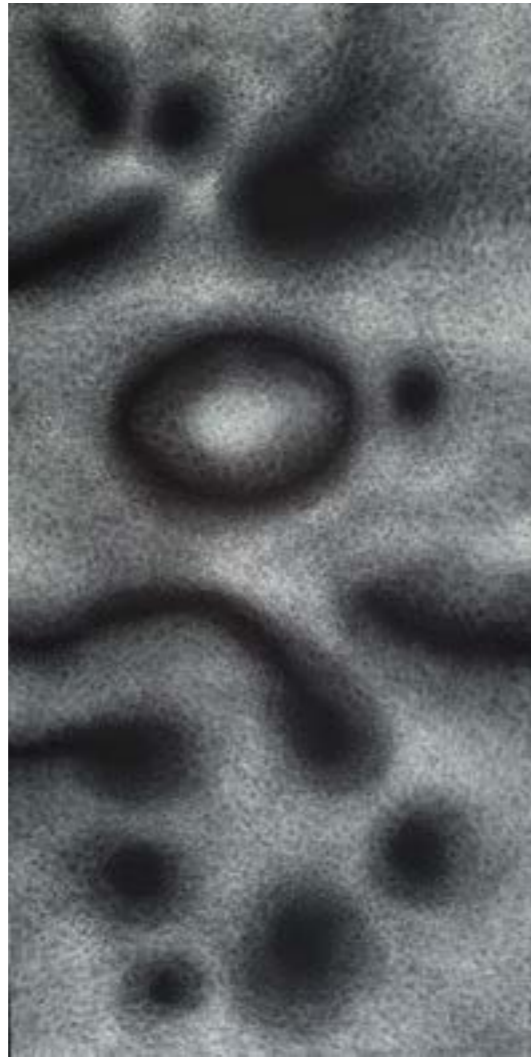


Braillescape (detail)

Title: Chaos Within 1,2

2024, Gesso on Velvet, mounted scroll, 62 x 112cm

Artist: BAE, Sangsun in consultation with MINATO, Taketoshi



Chaos Within 1

Project introduction:

Chaos Within" explores the endless threads of emotions, memories, and thoughts that intertwine and shift within us. The chaotic lines on black velvet mirror the turbulence of the inner self, while the abyss-like void symbolizes both uncertainty and infinite potential.

This work reflects the complexity of human relationships and the ever-changing nature of life. Viewers are invited to find their own rhythm within the chaos, discovering a resonance between the disorder and the quiet patterns of their inner world.

Title: Transformation I

2012, Ink on paper, 222.5x 68.8cm

Artist: HUNG Fai

Artwork introduction:

In the abstract realm of all possible organisms, 'Transformation' explores the meaning of body space and the possibilities of life.

Inspired by x-ray penetration, a diffusion system is created by repeatedly folding a sheet of drenched Xuan paper multiple times. The ink can then penetrate, transcend and accumulate through each layer of the paper.

The traces of its transformational journey become condensed and preserved, leaving an organic composition once the layers of paper are carefully unfolded.



Transformation I (detail)



Transformation I

Title: 釜茹贗金 #1 (Boiled counterfeit money #1)

2024, Sliced Silicone, frame, 85 x 105 x 7cm

Artist: Bruno Botella



釜茹贗金 #1 (Boiled counterfeit money #1)

Artwork introduction:

釜茹贗金#1 is one of a series of sliced silicone artworks created by French artist Bruno Botella. Botella started his process by casting a large mass of silicone in the form of a large pyramid, which also contains within it various silicone prosthetics and sex toys.

Once the silicone set, the mold was opened and slices of the structure were cut, framed, and positioned in pairs to face the remains of the pyramid, so that the display resembled a projector. As the pyramid is only purchasable in slices, its scale decreases over time according to its commercial success.



釜茹贗金 #1

Title: 鯤鵬～Table 1 (Kunpeng Table 1)

2024, Ceramic and glass vessels with wooden table

Artist: MATSUI Shiro



鯤鵬～Table (Kunpeng Table)

Artwork introduction:

The 'Message in a Bottle' project (see performance 01 below) explores our relationship with the cosmos, asking 'At this moment, where, when, and how do we live in this Universe?' This series of sculptures translates these philosophical questions into tangible form through furniture pieces that combine traditional designs with handmade painted ceramics and glass vessels.

Like physicists who carefully construct mathematical 'toy models of the Universe', these pieces create playful new topologies of 3D interconnections in space and time. The title of this work 'Kun' 鯤, is a giant mythological fish, which transforms into the giant bird 'Peng' 鵬, serving as an allegory for transcending limitations and reaching new heights of understanding and existence.

Title: Glass Mutation V

2024, Blown glass, 3D printed polymer, dimensions variable

Artist: Tobias Klein



Glass Mutations V

Artwork introduction:

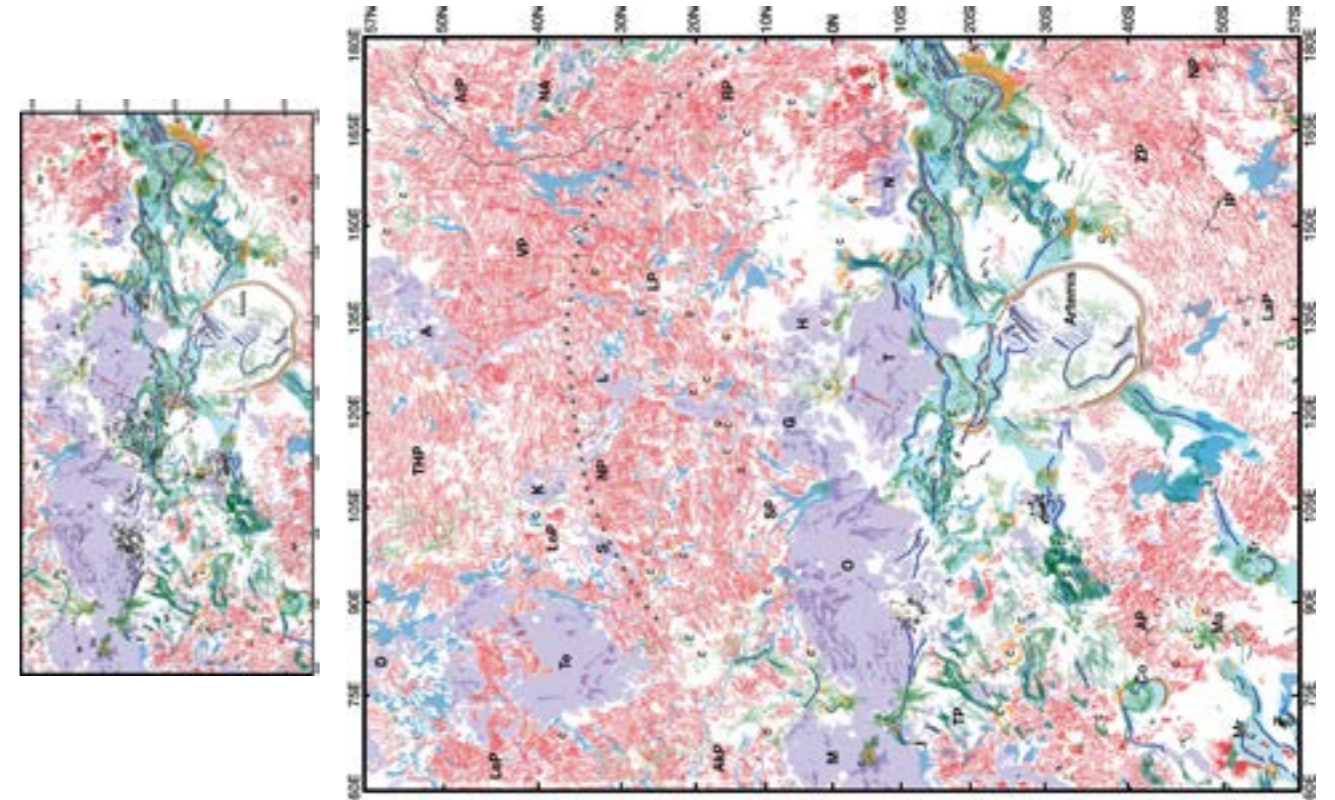
Glass Mutation merges digital and analog craftsmanship through a series of split glass vessels connected by 3D-printed structures. Created during Kline's Pilchuck Glass School residency, ten hand-blown glass forms inspired by cellular mitosis are precisely cut, creating distinct upper and lower sections. Rather than scanning the complete forms before cutting, Kline deliberately scans the separated pieces, introducing an element of digital disruption.

The voids between sections are bridged by tendril-like 3D prints that echo biological growth patterns, creating a hybrid organism where glass and digital fabrication become inseparable. This merger of traditional glassblowing with contemporary scanning and printing technologies explores new possibilities in digital craftsmanship, dissolving boundaries between physical craft and digital manipulation.

Title: Venus and Artemis (Astro-geological maps of the surface of Planet Venus.)

2024, Printed Cotton bed linen (duvet 150 x 200 cm, pillowcase 74 x 48 cm)

Artist: Michael Whittle (Venus geological maps courtesy of Vicky L. Hansen and Iván López)



Venus and Artemis

Project introduction:

Professors Vicky L. Hansen and Iván López have meticulously mapped the *Niobe Planitia* and *Aphrodite Terra* regions of planet Venus, revealing a complex tapestry of geological features that hint at a dynamic and active past.

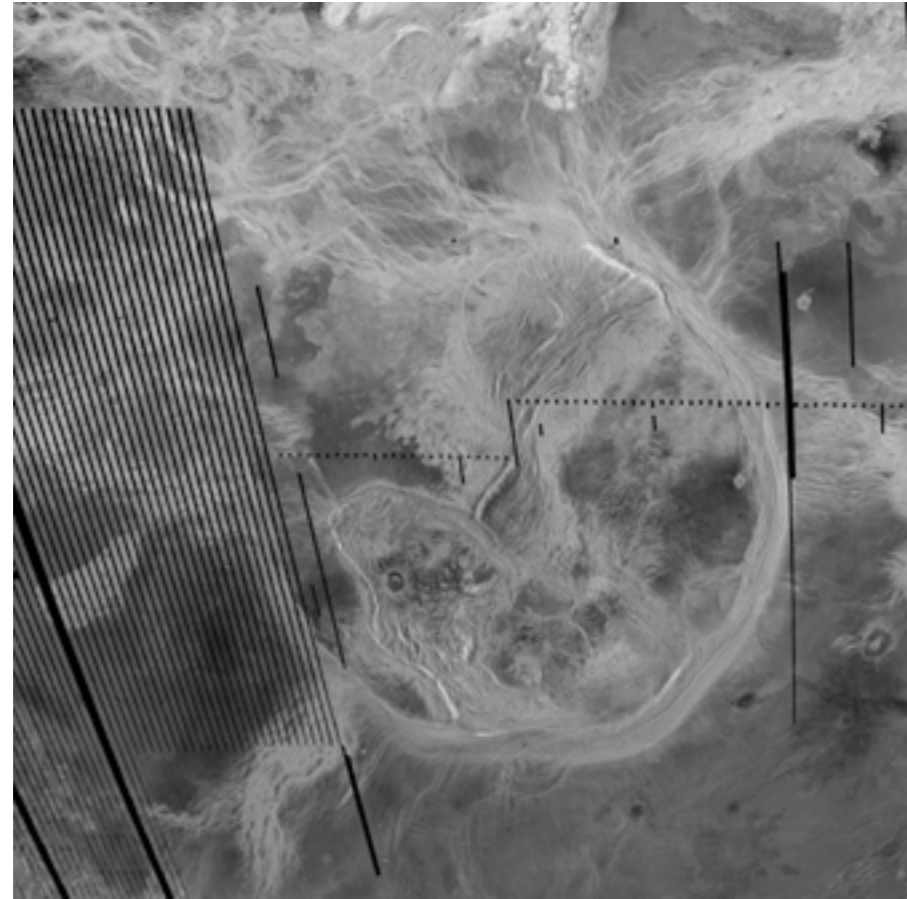
The 'Venus and Artemis' project, brings these otherworldly landscapes into the realm of human experience, by adapting Hansen and López's vivid astro-geological maps into colourful bed linens, and inviting viewers to intimately engage with the alien terrain of Venus.

The act of naming features on other worlds after historical and mythological figures, is also brought to the forefront. As guests at the exhibition rest on these celestial cartographies, they're encouraged to ponder the interplay between scientific discovery and human storytelling, and to contemplate our enduring fascination with worlds beyond our own.

Title: Artemis Corona (Venus)

1996, Framed photographic print on paper

Image Credit: NASA/JPL



Artemis Corona
NASA/JPL

Project introduction:

This spectacular Magellan image is centered on 30 degrees south latitude, 135 degrees east longitude, spans 3500 kilometers (2170 miles) from east to west (left to right), and shows the near-circular trough of Artemis Chasma. Its circular shape and size (2100 km or 1302 miles in diameter) make Artemis the largest corona identified to date on the surface of Venus.

Artemis could encompass most of the U.S. from the Front Range of the Rockies (near Denver) to the West Coast and is approximately twice the diameter of the next-smaller corona Heng-O. Artemis contains complex systems of fractures, numerous flows and small volcanoes, and at least two impact craters, the larger of which is located in the lower left (southwest) quadrant of the feature.

Title: Adversarial Fashion

2024, AI generated Adversarial pattern designs on bespoke dress design

Artist: CHENG Dong (Demi) in consultation with HU Xiaolin



AI generated Adversarial patterns,
Hu Xiaolin

Bespoke dress design,
Cheng Dong

Project introduction:

Computer scientist Xiaolin Hu and his team have developed a series of AI generated fabric patterns called 'Adversarial Textures', specially designed to fool AI Person Detectors used in CCTV systems. These systems are used to capture and analyze images and video footage to automatically detect certain characteristics of people in crowds.

However, the AI system can make mistakes when receiving deliberately designed patterns known as 'Adversarial Textures'. For this cabinet project, fashion designer Cheng Dong (Demi), who specialises in sustainable fashion, pattern design, and fashion material design, has been commissioned to create a bespoke fashion design using Adversarial textures custom generated by Xiaolin Hu

Title: Inertia (The Pulse of Your Dying Hearts Equals Mine)

2022, 240v-to-12v transformers, DC-to-DC converters, clock mechanisms, compass needles

Artist: Shawn Pakhin Tang



'Inertia' (Installation view containing 365 re-purposed clocks)

Artwork introduction:

Shawn Pakhin Tang's contribution to the Cabinet of Curiosities collection takes the form of a network of battery-powered clocks that have had their second hands replaced by compass needles, and rewired to run on a domestic electricity supply.

By re-purposing thirty of these mass-produced instruments he present a confusion of time and magnetism, which poetically alternates between moments of spinning chaos and reassuring realignment.



Inertia (detail)

Title: A Fire within the Eye

Petrified Tree, gold plated chain, candle, welded brass

Artist: Michael Whittle



A Fire within the Eye

Project introduction:

The title refers to the 5th century Greek philosopher Empedocles, who asserted that the goddess Aphrodite had lit a divine fire within the human eye. Esoteric visual rays were believed to emanate from the iris of the eye and interact with the rays given off by objects. These ideas were later developed in to the theory of 'extramission' by Greek thinkers, including Euclid and Ptolemy.

The central object of this project is a thin cross-section of 20-million-year-old petrified tree, complete with crystalline growth rings and bark-like edges. A specially designed stand will support the stone and a candle positioned behind it. Light from the candle will flicker through a central crack in the structure, which has been filled with clear resin to create a clear aperture.

Two small holes have been drilled in the plate to allow lengths of fine, gold chain to be attached to the top right and bottom left corners. The position of their connection relates to the position of the tear gland and tear duct of a human eye.

Title: Mercurial Fans (Ongoing Project)

Ongoing project, various media (paper, wood, bamboo, ink)

Artist: Multiple Contributors



Ma Yuan Crater (馬遠) on Planet Mercury
Huang Ronghui

Project Introduction:

On Mercury's surface, the International Astronomical Union (IAU) has officially named 429 craters after renowned Earth-based artists, including painters, sculptors, writers, poets, architects, composers, and choreographers. Of these, 21 craters honor famous Chinese artists and literati.

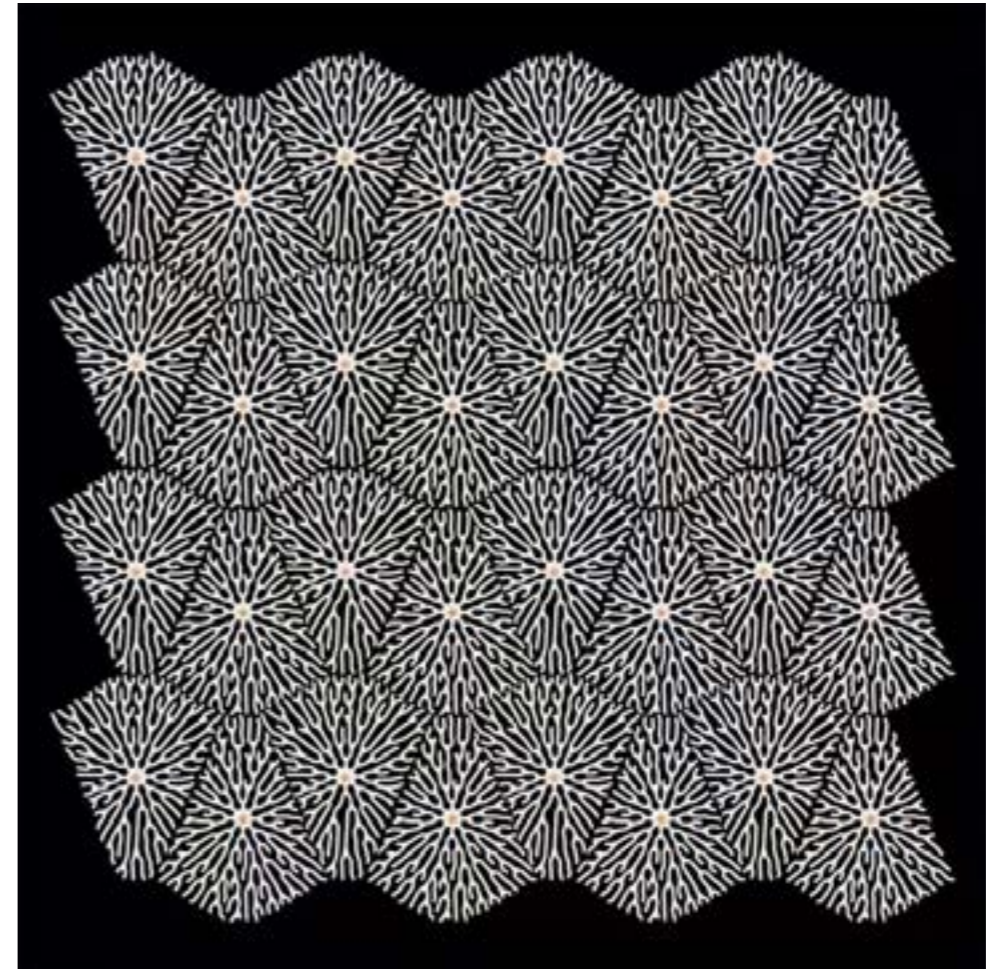
This project invites contemporary Chinese ink artists to create fan paintings depicting these Mercury craters. Each artist chooses one of the 21 craters named after a Chinese historical figure and creates their interpretation on a traditional Chinese fan of their choice. The project will be complete when all 21 craters have been depicted.

* IAU naming criteria requires that craters be named only after artists who achieved fame for at least 50 years, and have been deceased for minimum of 3 years prior to naming

Title: Tiled Thoughts

Silk scarf designs based on computer models of neuron growth patterns, 90 x 90cm

Artist: Michael WHITTLE (Neuronal Tile courtesy of SUGIMURA, Kaoru)



Tiled Thoughts

Project introduction:

Brain cells, or neurons, grow elaborate branch-like extensions to communicate with other neurons. Their patterns of growth vary depending on the type and function of the cell, with the branches gradually spreading outwards until they encounter other cells and growth halts.

These space filling tiling patterns were developed by Biophysicist Kaoru Sugimura using mathematical computer models, in an attempt to mimic and understand the underlying chemical processes at work that give rise to the distinctive shapes of these cells. For this project the patterns have been adapted to create new fabric design for the collection.



Neuronal Tile, courtesy of
SUGIMURA Kaoru

Performance:**Title: Message in a Bottle**

Japanese Tea Ceremony with the Message in a Bottle flask

Artist: MATSUI Shiro in collaboration with NASA and JAXA



American Astronauts' first attempt to collect space during Extravehicular Activity.
February 28, 2011

Project introduction:

From 2011 to 2013, astronauts on the International Space Station brought back a glass bottle of outer space to convey the wonder and amazement of space to humans on Earth. Since then, the project has traveled to various locations on Earth to continue the 'Ground Mission' activities.

Participants at these events can handle the glass bottle and write down their thoughts on a piece of paper. The contents are then uploaded to an archive on the Internet and accumulated over time. The bottle is a drop of the universe on earth that connects the macrocosm to humankind. We, who live on earth today, can hold this droplet in our own hands at specific locations, feel it, weave our thoughts around it, and leave our memories of it for the future.

For the Cabinet of Curiosities project Prof. Shiro Matsui proposes to perform a Japanese tea ceremony during which participants can handle the glass bottle and write down their thoughts on a piece of paper. The contents are then uploaded to an archive on the Internet and accumulated over time.

Participants:**Stuart Errol ANDERSON**

New Zealand born Artist and Mathematician Stuart Errol Anderson, studied Classical Civilisations, English, Philosophy, Mathematics at Newcastle University in Australia, before moving to Sydney and switching studies to the Visual Arts; studying Sculpture, Sound, Film, Multimedia and Computer Programming at Sydney College of the Arts (now part of Sydney University). Since 2000 he has been doing research and study in a range of art related and mathematics topics, with his most developed research being in the area of squared square dissections. Recently Stuart is interested in the mathematical properties of networks, the multiple representations and possible applications including tiling and neural networks

BAE Sangsun

The practice of Korean artist Sangsun Bae explores the dynamics of human relationships and socio-historical narratives. She works across multiple mediums including drawing, painting and photography, as well as ceramics, glass, sculptural installation, video, and socially engaged projects. Her work questions our notions of the 'bonds' we have with people and places, the 'fabric' of society, and the 'tapestry' of history. She adapts these motifs to portray abstract relationships between individuals, communities, and countries. A graduate of Musashino Art School, Bae completed her PhD coursework without dissertation at Kyoto City University of the Arts, and was awarded an exchange scholarship to study at the Royal College of Art in London. Twice selected for the prestigious VOCA art prize, she exhibits internationally in New York, London, and throughout Asia.

Alvaro CASSINELLI

Alvaro Cassinelli is an equilibrist walking the thin line between Art and Science. Born in Uruguay, he obtained an Engineering Degree in Telecommunications and a PhD in Physics in France before moving to Japan where he lead the Meta-Perception group at the Ishikawa-Oku Laboratory, University of Tokyo - a research group specialized on interfaces for enhancing human communication and expression. He is presently Associate Professor and director of the Augmented Materiality lab at the School of Creative Media in Hong Kong. Awards includes the Grand Prize [Art Division] (9th Japan Media Art Festival), Excellence Prize [Entertainment Division] (13th Japan Media Art Festival), Honorary Mention (Ars Electronica), NISSAN Innovative Award (2010), Jury Grand Prize at Laval Virtual (2011) among others.

CHENG Dong

Cheng Dong is a fashion designer whose specialises in sustainable fashion, pattern design, and fashion material design. Her work have been exhibited at the Shanghai Textile and Clothing Museum of the National Art Fund, and also showcased at Beijing Fashion Week, Hong Kong Fashion Week, and Macau Fashion Week. She teaches fashion design teacher at Wuhan Vocational College of Commerce, and holds an MA in fashion from the school of fashion and textiles at Hong Kong Polytechnic University. Cheng is currently a PhD candidate in Fine Art at the University of Macau.

Yuko FUKUBA JOHNSON

Yuko Fukuba Johnson is a ceramic artist from Tokyo who lives and works in Hong Kong. Her award-winning creative practice explores the ways in which ceramics act as a medium of 'containment', both in practical terms but also symbolically as a means to materialise and embody our ineffable beliefs and wishes. Yuko was recipient of the 2024 Jerry Kwan Memorial Scholarship, and the SPSS Outstanding Performance Scholarship (HKSAR Government). Her 2024 graduate exhibition at RMIT Hong Kong, won the Augustus Owen Foundation Award, Boon Lee Award, and the 2024 RMIT Dean's Award for Excellence, amongst others.

Sylvester James GATES Jr

Sylvester James "Jim" Gates, Jr. is a world-renowned theoretical physicist, best known for his work on supersymmetry, supergravity, and superstring theory. He has served on the U.S. President's Council of Advisors on Science and Technology, and in 2013, was elected to the National Academy of Sciences, becoming the first African-American theoretical physicist so recognized in its 150-year history. President Obama awarded Prof. Gates the National Medal of Science at a White House ceremony in 2013. Author of more than 200 research paper, he is currently the Brown Theoretical Physics Center Director, Ford Foundation Professor of Physics, and Affiliate Mathematics Professor at Brown University.

J. Richard GOTT

J. Richard Gott III is Emeritus Professor of Astrophysical Sciences at Princeton University, and noted for his contributions to cosmology and general relativity. His paper with Li-Xin Li, 'Can the Universe Create Itself?' explores the idea of how the laws of physics may permit the universe to be its own mother. His and Mario Juric's Map of the Universe appeared in the New York Times (January 13, 2004), New Scientist, and Astronomy. Gott and Juric are in Guinness World Records 2006 for finding the largest structure in the universe: the Sloan Great Wall of Galaxies (1.37 billion light years long). Gott has received the Robert J. Trumpler Award, an Alfred P. Sloan Fellowship, the Astronomical League Award, and Princeton's President's Award for Distinguished Teaching.

Alejandro GUIJARO

Alejandro Guijarro is a Spanish artist and a 2010 graduate of the Royal College of Art with an MFA in Photography. He lives and works between London and Madrid. His work explores the complex philosophical and creative spaces between photography, drawing and painting, but also between art, science and mathematics, raising new possibilities for contemporary photography and questioning its ability to portray reality or truth. Guijarro has been involved in numerous exhibitions internationally and his work belongs in several private collections, such as the Frank-Suss collection, Sammlung Goetz, and the Saatchi Gallery. His practice has been featured and reviewed in the British Journal of Photography, The Guardian, Wall Street Journal, The Atlantic, and the Harvard Business Review, among others.

Thomas GUTIERREZ

Thomas D. Gutierrez is a particle and nuclear physicist with interests in rare event physics and quantum foundations. He is a member of the active CUORE and developing CUPID experiments. These international projects, located at the Gran Sasso National Laboratory in Italy, are primarily designed to look for the forbidden nuclear process of neutrinoless double beta decay to investigate if neutrinos are their own antiparticle. This provides insight into the origins of neutrino mass and the observed particle-antiparticle asymmetry in the universe. He is also passionate

about undergraduate education. As a Professor of Physics at Cal Poly, San Luis Obispo, and with generous funding from the National Science Foundation, he has spent a career providing formative research opportunities for students in cutting-edge science with CUORE, CUPID, and other projects.

Vicky HANSEN

Renowned planetary scientist Vicky Hansen has participated in field-based research with the United States Geological Survey (USGS) in Alaska, Arizona, California and Washington. She has also conducted field work in Antarctica, Australia, Minnesota, and Yukon, and she has conducted 'remote' field studies across much of Venus. On Venus, Hansen employs NASA Magellan Mission data, with the goal to develop a comprehensive understanding of the global evolution of Venus through time. Discovery of the nature of once active but now extinct tectonic processes that shaped Venus also provides insight about operative processes during early Earth evolution. Hansen is currently the McKnight Presidential Endowed Professor of Earth and Planetary Sciences at the University of Minnesota Duluth.

David HATHAWAY

David Hathaway was an astrophysicist at NASA for 30 years, and is the former head of the Solar Physics Branch at NASA's Marshall Space Flight Center. His research interests include observing, modeling, and predicting the sunspot cycle, and understanding the magnetohydrodynamics of the Sun's interior and how it produces the Sun's atmospheric features. Author of over 200 papers, Hathaway has received dozens of awards from NASA, including the NASA Inventor of the Year Award in 2002, and the NASA Exceptional Scientific Achievement Medal in 2014. He also received the Space Foundation's Space Technology Hall of Fame Medal in 2001. Professor Hathaway retired from NASA in 2016 but continues to work on his areas of interest.

HU Xiaolin

Hu Xiaolin's research interests lie at the intersection of deep learning and neuroscience. Inspired by the brain, Hu has proposed novel deep learning models that circumvent many of the difficulties currently faced by current state of the art models. He is also interested in using deep learning techniques to try and unravel the secrets of how the human brain processes complex sensory information. His research lab conducts research on a wide variety of deep learning applications, such as traffic sign detection, face detection, image segmentation, and medical image analysis, etc. Another recent creative project explores music generation, and aims to automatically generate elements of music including lyrics, melodies and chords.

HUANG Ronghui

Born in Nanning, China, Ronghui Huang integrates traditional Chinese painting techniques with contemporary Western approaches. A graduate of the Guangzhou Academy of Fine Arts, she studied under the Lingnan School of Painting tradition, which emphasizes the synthesis of Eastern and Western artistic methods. Her creative practice involves extensive on-site sketching and observation of natural landscapes, resulting in works that bridge traditional Chinese landscape painting with modern sensibilities. Her notable works include "Dazu Rock Carvings" and "Fishing Songs at the Night Harbor." Huang is currently a PhD candidate in Fine Arts at the University of Macau.

HUNG Fai

Fai Hung deconstructs elements of traditional Chinese ink paintings, and reconstructs them conceptually through a process of experimentation and transformation, creatively extending the possibilities of ink painting. Fai graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2013. His work has been exhibited in a range of museums, institutions, and galleries, including M+, Guangdong Museum of Art, Art Basel HK, and the Kathmandu Triennale. He received the Gold Prize – Liu Kuo-sung Ink Art Award in 2022, and the Certificate of Merit at the Twelfth National Exhibition of Fine Arts, in China, 2014. His work is in the collections of M+ Museum for Visual Culture, and the Hong Kong Museum of Art, as well as various private collections.

HUNG Hoi

Born in 1957 in Gulangyu, Xiamen, China, Hoi Hung learnt Chinese traditional painting from his father Hung Chun San in his early years. He moved to Hong Kong in 1978 and studied under the reputed Chinese painter, Yang Shanshen. Recipient of numerous awards, Hung exhibits his work internationally, with several pieces placed in the collections of the National Art Museum of China; the British Museum; the Hong Kong Museum of Art; the Hong Kong Heritage Museum. Hung is currently adjunct professor at the School of Professional and Continuing Education of the Hong Kong University (HKUSPACE) and he received Honorary Fellowship by the HKUSPACE in 2022. Hung is director of the China Artists Association, and Museum Expert Advisor to the Government of Hong Kong.

Tobias KLEIN

Tobias Klein is a trained Architect and internationally recognised Artist. His work integrates contemporary CAD/CAM technologies with site and culturally specific design narratives, intuitive non-linear design processes, as well as historical and cultural references. His works have been extensively exhibited in major international institutions, including the London Science Museum, the V&A Museum, the Venice Architectural Biennale, Ars Electronica, Melbourne's Science Gallery, MoCA Taipei, the Museum of Moscow, the Museum of Vancouver, and Art Basel Hong Kong. Tobias' work can be found in the permanent collection of the M+, the MoMu Antwerp and the Museum of Glass. He is currently an Associate Professor at the School of Creative Media, City University of Hong Kong.

LAI Kwan Hei Myron

Hong Kong based ceramic artist Lai Kwan Hei Myron graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2022. His diverse creative practice pushes both the material and technical boundaries of traditional ceramics, in an ongoing search for new processes and the novel aesthetics they generate. Lai's practice subtly combines chemistry with craft, and carefully balances a desire for novelty and exploration with a makers struggle to control uncertainty. Lai was 2022 recipient of both the Academy of Visual Arts (AVA) Award, and the M. Lau Award for Craftsmanship. His work has been displayed in group shows throughout Hong Kong and exists in various private collections.

LI Li-Xin

Li-Xin Li is a theoretician working primarily on astrophysics and general relativity. His research has touched many fields in high-energy astrophysics and cosmology, including gamma-ray bursts, supernovae, neutron star mergers, black hole physics, accretion process, gravitational lensing, creation of the universe, and time travel. Together with Richard Gott, he proposed a model for the self-creation of the Universe, in which the Universe started from an epoch with closed timelike curves so that time has no beginning. The model can naturally explain why there is a time arrow today. Li is currently a Professor at the Kavli Institute for Astronomy and Astrophysics at the University of Peking.

LING Pui Sze

Ling Pui Sze works at the intersection of science and art. With a focus on experimental ink and collage, she incorporates images of nature captured by a range of instruments, including microscopes and satellites. Her work has been inspired by biological cells, including her own body cells and x-rays. Through her artistic practice, Ling examines the relationship between biological traits and the intricacies of human experience. Ling's work is included in the collections of the M+ Museum for Visual Culture and the Ashmolean Museum at the University of Oxford. In 2012, Ling received the Wucius Wong Creative Ink Painting Award, and in 2023, she received an Honourable Mention for the Liu Kuo-sung Ink Art Award.

LIU Ticko

Ticko LIU graduated with a Bachelor of Arts (Hons) in Visual Arts from the Hong Kong Baptist University in 2019. In his surrealist paintings, Ticko Liu explores profound meaning within life's ephemeral moments. Drawing inspiration from everyday scenes, the natural world, films, and religion, he weaves together observations of daily life into bright, undulating compositions. Liu's work has gained international recognition through exhibitions at Kunstraum Kreuzberg/Bethanien in Berlin, Yuz Museum in Shanghai, and JPS Gallery in Tokyo and Hong Kong. He received the 2018 Sovereign Art Foundation Student Prize and was shortlisted for the 2020 Hong Kong Human Rights Art Prize. His works are held in the Yuz Foundation and private collections throughout Europe, Asia, and Australia.

Iván LÓPEZ

Iván López is a Spanish geologist whose research spans volcanic activity throughout the Solar System, from field studies of volcanism in Spain's Canary Islands to remote sensing investigations of cryovolcanism on moons of giant planets. Using NASA and ESA mission data, combined with his field research across Earth, López creates maps that reveal the processes shaping the surfaces of different planetary bodies. This comparative approach helps deepen our understanding of both planetary evolution and Earth's geological history. Currently Associate Professor in the Department of Biology, Geology, Physics and Inorganic Chemistry at Universidad Rey Juan Carlos, López was recently selected by ESA and NASA to study and advise on future strategies for exploring Venus.

MATSUI Shiro

Japanese artist Shiro Matsui is deeply interested in the relationship between human perception and space-time, and he explores these themes through an engaging, thoughtful and often humorous array of material forms and scales. In his recent collaborative projects with the Japanese space agency, JAXA, Matsui grew a garden on board the international space station,

and later asked astronauts capture the vacuum of space itself in a glass bottle and return it to earth. Matsui has exhibited his work extensively, both nationally and internationally, and has works placed in numerous Museum collections including the Kyoto Municipal Museum of Art, the Niigata Prefectural Museum of Modern Art, and the Saarbrücken City and the Daimler-Chrysler AG collection.

MINATO Taketoshi

Japanese physicist Taketoshi Minato received his PhD degree in science from Tokyo Institute of Technology in 2005, and specialises in surface and interface science at the boundaries of physical chemistry and chemical physics. As a passionate advocate for the public understanding of science, he has lectured widely at educational institutions and public events. Minato is also a founding member and vice-chairman of Kyoto University's Light Unit for Science and Art Liaison, and has collaborated with several artists and musicians on a wide range of art and science projects throughout Japan. Professor Minato is currently a senior researcher at the institute for molecular science, national institutes of natural sciences in Okazaki, Japan.

MOK Silvester

Silvester Mok is a Hong Kong based ceramic artist who specialises in 3D clay printing technologies as a means to explore new creative possibilities for digital ceramics and rethink the role of ceramist in the digital era. Following his graduation from RMIT University in 2021, he has held two solo exhibitions of his work titled "Moiré" and "Coherence", and has showcased his projects at Art Basel Hong Kong, Fine Art Asia, and in mainland China, and Taiwan. Mok is currently a PhD candidate in the school of creative media at CityU, Hong Kong.

Edvard MOSER

Norwegian psychologist and neuroscientist Edvard Moser researches how spatial location and spatial memory are computed in the brain. His work, conducted with his long-time collaborator May-Britt Moser, includes the discovery of grid cells in the entorhinal cortex, which provides the first clues for a neural mechanism for how the brain maps our environment. For these discoveries he shared half of the 2024 Nobel Prize in Physiology or Medicine with May-Britt Moser, and his previous mentor John O'Keefe. Edvard Moser is currently professor of Neuroscience at the Norwegian University of Science and Technology (NTNU), and founding codirector, with May-Britt, of the Kavli Institute for Systems Neuroscience in 2007, the Centre for Neural Computation, in 2013, and the Centre for Algorithms in the Cortex in 2023.

May-Britt MOSER

May-Britt Moser FRS is a Norwegian psychologist and neuroscientist, and a Professor of Psychology and Neuroscience at the Norwegian University of Science and Technology (NTNU). She and her former husband, Edvard Moser, shared half of the 2014 Nobel Prize in Physiology or Medicine, with their former mentor John O'Keefe, for their work concerning grid cells in the entorhinal cortex, as well as several additional space-representing cell types in the same circuit that make up the positioning system in the brain. May-Britt is founding codirector, with Edvard Moser, of the Kavli Institute for Systems Neuroscience in 2007, the Centre for Neural Computation, in 2013, and the Centre for Algorithms in the Cortex in 2023.

NG Wing Yan (Amber)

Amber Ng is a Hong Kong artist whose multimedia practice spans the mediums of sculpture,

drawing and digital media. Amber graduated from the Hong Kong Baptist University with a Bachelor of Arts (Visual Arts) in 2021. Amber's research-based practice is rooted in her interest in integrating artistic forms with technological and industrial processes. Her recent works explore the nature of playgrounds in an attempt to capture and study the ephemeral act of play, resulting in robotic drawing and hand welded steel sculptures, molded after imagery generated by motion capture technologies. Her commitment to the study of the sculptural form continues in a recent expansion into the field of public installation, furthering her interest in the interactions between children and the environmental characteristics of playgrounds.

Robert PLATT

Robert Platt is a transmedia artist with a diverse background in the arts. A graduate of the Royal College of Art in London, he completed his Practice-Based PhD at Kyoto City University of Arts. Platt's practice has been featured in Art in America and Frieze magazine, and he has participated in residencies and research trips to India, Japan, Europe, and taken part in two Arctic expeditions. His artworks have been exhibited both nationally and internationally, with recent solo exhibitions in Japan, Ireland, South Korea, and New York. His works are included in the public collections of Toyota, and Ueno Royal Museum in Tokyo. Platt is currently Professor at the School of Art & Design at Kyushu Sangyo University

Atticus SIMS

Atticus Sims is an artist, technologist, and Associate Professor of Interdisciplinary Research in Artificial Intelligence and Design at University of Macau, where he researches machine learning and generative AI art tools. His creative practice lies at the intersection of art, technology, and human experience, and spans photography, video art, generative art, and open-source AI image generation, with a particular focus on Stable Diffusion. Some of the key topics his work explores include consciousness, perception, and the liminal space where inner and outer worlds converge. As a live visual artist Sims collaborates with experimental musical ensembles, creating dynamic visuals that respond to live performances. Sims is co-founder of Studio Pollen, an AI-first creative studio pushing the boundaries of technology-driven art.

SUGIMURA Kaoru

The interdisciplinary research of Kaoru Sugimura combines physics, statistics, and biology to elucidate the underlying principles of design in living forms. The researchers in her lab apply knowledge, methods, and imaging data from non-biological cellular materials to developed new ways to mechanically measure biological tissues, including the processes of cell packing and rearrangement. For her innovative work Sugimura was awarded the prestigious National Institute of Science and Technology Policy (NISTEP) award, given to researchers who contribute to science and technology innovation in Japan. She is currently an associate professor in the Department of Bioinformatics and Systems Biology at the University of Tokyo.

TANG Shawn Pakhin

Shawn Pakhin Tang received his bachelor's degree from the Academy of Visual Arts, Hong Kong Baptist University and is currently undertaking his MA at the University of the Arts Bremen, Germany. His expansive creative practice encompasses a diverse range concepts, forms and mediums. His sculptures and installations present combinations and manipulations of found objects, industrial materials, and analogue electronic-related components. Tang's artworks have been exhibited in Germany, Taiwan, and Hong Kong, and recent notable exhibitions include 'Sojourners of the World' (AVA, 2022), 'Landscape 0.3' (2021), 'Residual Heat' (Axel Vervoordt

Gallery 2021), and 'BED THROW' (Wure Area, 2021).

TSUI Ka Yee (Karie)

Karie Tsui Ka Yee obtained her Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University. Her practice is focused on sculpture and installation, and she employs both a diverse range of casting and molding techniques and materials as a means of embodying her ideas and experiences. Her work explores the various cultural relationships held by humans to the natural world and the world of the divine, and questions the ways in which modern humanity perceives and interacts with these realms.

WAI Pong Yu

After graduating from the Fine Arts Department of the Chinese University of Hong Kong in 2006, Wai has worked primarily with ballpoint pen on paper, contemplating time, nature, and the ephemerality of existence. His drawings also serve as a tool to navigate the complexities and conflicts inherent to the human condition. Wai has exhibited at M+ (2024), the Kathmandu Triennale 2077 (2022), the Macao Museum of Art (2022), Para Site in Hong Kong (2020), and Guangdong Museum of Art (2020). Wai's work is included in the collections of M+ Museum in Hong Kong, the Asian Art Museum of San Francisco, and the Ashmolean Museum at the University of Oxford.

Michael WHITTLE

Michael Whittle is an artist and researcher specializing in Diagrammatology, the study of diagrams. He previously qualification and training as a Biomedical Scientist, before changing subject to study fine art. His artistic practice incorporates images, ideas, and data from science, as well as dialogues with scientists about their research interests and motivations. Recent projects include 'Butterfly on the Sun', a large-scale installation for the 2022 Changwon Sculpture Biennale developed in consultation with astrophysicist David Hathaway of NASA's Ames Research Center. In 2023, Whittle co-founded 'Pollen' with artist-technologist Atticus Sims, an AI-powered creative studio in Kyoto, Japan. He is currently Associate Professor of Contemporary Art in the Department of Art and Design at the University of Macau.

WING Po So

Wing Po So was born into a family of Chinese medicine doctors in Hong Kong. She grew up surrounded by medicinal ingredients, which she now often incorporates into her large-scale sculptures and installations that weave together Chinese medical and philosophical thought into multi-sensory experiential wonders. So has exhibited at the 2024 Asian Contemporary Sculpture Exhibition at the Taipei Ju Ming Museum, and the Shanghai Jing'an International Sculpture Exhibition. In 2023, her mixed-media installation 'Invisible Island' was shown at the 14th Shanghai Biennale, and she took part in the 'Hyundai Blue Prize Art+Tech' exhibition. Her recent solo exhibitions were held at de Sarthe in 2019, Hong Kong, and Tai Kwun Contemporary, Hong Kong in 2018.

ZHOU Hongtao

Zhou is a Full Professor at the University of Macau and Fellow of the Royal Society of Arts. He received his Ph.D. from Purdue University and MFA from the University of Wisconsin-Madison. Previously, he served as Shanghai Oriental Distinguished Professor at Tongji University College of Design and Innovation and Assistant Professor at the University of Hawaii-Manoa. A recipient

of the China National Art Fund and National Social Science Fund, Dr. ZHOU has published 2 invention patents, 3 books, and over 40 papers. His work integrates art, design, architecture, material science, and social innovation. His exhibitions include the Centre Pompidou's "Printing the World," the Venice Biennale, and the Milan Triennial. His works are collected by prestigious institutions including Pompidou and UC-Berkeley Art Museum.

YUASA Katsutoshi

Katsutoshi Yuasa is a contemporary artist specializing in a modern approach to woodcut printmaking. He first studied fine art at Musashino Art University in Tokyo before receiving an MA in Printmaking from the Royal College of Art, London. His artistic practice incorporates contemporary digital photography, which he meticulously translates into the traditional medium of large-scale woodcuts. Recent projects include major solo exhibitions at institutions such as the Franz Gersch Museum in Switzerland and the Lawrence Arts Center in the USA. He has also participated in group exhibitions at the 21st Century Museum of Contemporary Art, Kanazawa, and the Kunstlerhaus Dortmund, Germany. His work can be found in prestigious public collections worldwide, including the Victoria & Albert Museum, the New York Public Library, and The Museum of Contemporary Art in Leipzig.